



# inform

architecture ■ design ■ the arts

1993: number three

four dollars

The Second Annual Inform Awards ■ Twister Aftermath in Petersburg ■ Divergent D.C. Museums ■ New Bern: An Architectural Rarity



Contrary to popular belief, it isn't necessary to travel to the ends of the earth to find ways to reduce your company's cooling costs.

Rather, it only involves a short journey through this ad, where you'll learn about the money-saving benefits of cool storage; a proven technology that's been around since the 1940's.

when the outside temperature rises chilled water runs through your air conditioning system, effectively cooling your building.

Since you'll be using less energy to cool your building during the day, you conveniently avoid paying higher daytime electrical rates. In many cases throughout Virginia, businesses are realizing

# There Are Two Ways To Reduce Your Company's Cooling Costs By 30%. Our Way Doesn't Involve Relocating.

With cool storage, you make ice or super-chilled water at night, when electrical rates are at their lowest. Then, during the next day

impressive savings up to 30%. Riverside Rehabilitation Institute saves \$30,000 annually. Mobil Corporation saves \$84,000. Mid-Atlantic



Coca-Cola Bottling Company saves \$50,000. And CBN saves \$150,000. In fact, installing a cool storage system often results in a payback within two or three years for many companies.

For more information on the

benefits of cool storage, call Virginia Power at 1-800-772-KOOL. What we have to say will make you feel



**VIRGINIA POWER**  
The More You Know, The Better.™

like you're on top of the world.

Without actually having to be there.





# THE GREAT WALL OF VIRGINIA.

No need to buy a ticket to China. There are great walls all over Virginia. Walls built of Paracrete® architectural masonry units from Southern Brick & Block Company, Inc. But the greatest walls are still to come—when you combine our block with your imagination. To find out more about the broad range of sizes, colors, textures, and shapes we offer, call the company that's been helping to build great walls for over two decades. Southern Brick & Block Company, Inc., (804)353-6681. Then you, too, can design a wall that will stand the test of time.

## SOUTHERN BRICK & BLOCK COMPANY, INC.

1900 Roseneath Road, P.O. Box 6666, Richmond, VA 23230-0666

A Division of Concrete Pipe & Products Co., Inc.

Circle 82 on reader service card

# inform

### Editor

Vernon Mays

### Sales Manager

Jonathan H. Dabney

### Sales Assistant

Elizabeth R. Farmer

### Distribution

Lisa Cochrone

Phyllis M. Laslett

### Accounts

Cindy Horsey

### Publisher

John W. Braymer

### Graphic Design

Steven Longstaff

### Editorial Advisory Board

Sanford Bond, AIA, Chairman

Gary F. Arnold, AIA

Eason Cross, Jr., FAIA

Robert M. Groth, AIA

Kennah M. Harcum

Gregory K. Hunt, AIA

Bonnie K. McCormick, IDSA

Mark S. Orling, AIA

Robert L. Paxton, AIA

Burrell F. Saunders, AIA

Robert A. Steele, AIA

Stephen C. Weisensale, AIA

**Inform is published quarterly by the Virginia Society of the American Institute of Architects and is funded in part by a grant from the Virginia Foundation for Architecture.**

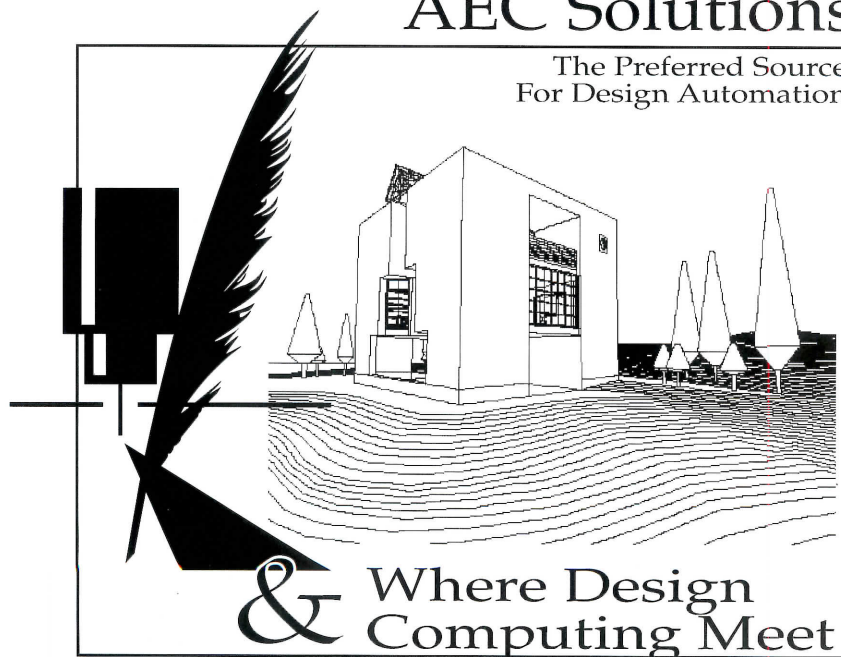
### Editorial offices and subscriptions:

The Barret House, 15 South Fifth Street, Richmond, Virginia 23219. Telephone: (804) 644-3041. Note to subscribers: When changing address, please send address label from recent issue and your new address. *Subscription rate: \$16 for one year, \$4 for single copies.* Second-Class postage paid at Richmond, Virginia, and additional mailing offices. Postmaster: Send address changes to **Inform**, The Barret House, 15 South Fifth Street, Richmond, Virginia 23219. Printing by St. Croix Press. Copyright 1993 by **Inform** (ISSN 1047-8353).

**Inform** encourages 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.

## AEC Solutions

The Preferred Source  
For Design Automation



& Where Design  
Computing Meet

COMPUTERS • CADD • GRAPHICS • PLOTTERS • PRINTERS • PERIPHERALS • MONITORS •  
NETWORKS • TRAINING • SUPPORT • ANIMATION • APPLE • DOS • WINDOWS • UNIX

**BOOTH 901 BUILDING VIRGINIA '93**  
Nov. 4th & 5th • Richmond Center

AEC Solutions • 6510 Falls Road • Baltimore, MD 21209 (410) 823-5007

Circle 25 on reader service card





by Roger K. Lewis, FAIA

# You Can Lose A Lot By Copying AIA Documents.

Loss of credibility, accuracy, reputation...and even loss of income are all possible if you copy AIA Documents. Current Documents reflect current industry and construction practices and are designed to protect the rights of all parties to the construction contract. Using outdated Documents can result in problems a lot more worrisome than a jammed photocopier. There's no need to copy. As your AIA Full Service Documents Distributor, we stock more than 120 Documents that cover virtually every contract situation. Call us.

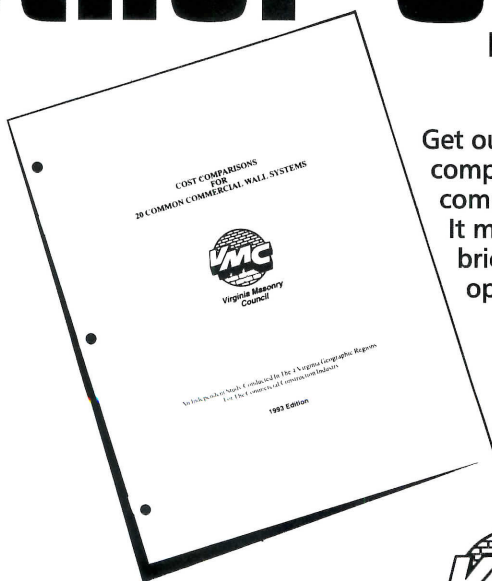
**AIA Documents**  
Full Service Distributor

VSAIA Documents Service  
The Barret House  
15 South Fifth Street  
Richmond, Virginia 23219-3923  
(804) 644-3041/225-0279  
FAX (804) 643-4607

*AIA Documents...the foundation for building agreements.*



# Who Told You Masonry Costs Too Much Compared to Other Systems?



Get our new guide providing actual cost comparisons for construction of 20 commonly used commercial wall systems. It may help you estimate the true cost of brick and block walls versus other options. Call or write us today!



**Virginia Masonry Council**  
2116 Dabney Road / P.O. Box 6386  
Richmond, VA 23230  
(804) 358-9371  
FAX (804) 355-7620

©1993 VMC



# inform

volume four number three

13

## A Second Year of Excellence

In our second annual Inform Awards program, 11 winners emerged from an impressive range of submissions from across the region. Adding to the complement of winning interiors this year are a number of projects created in the realm of landscape architecture.

*By Vernon Mays*

**Klarfeld Pool House**, Moore Poe Architects  
**Henri Beaufour Institute**, Williams & Dynerman Architects  
**Casa de Campo**, Hugh Newell Jacobsen, FAIA  
**Tycon Courthouse Office Lobby**, Heery International  
**Artist's Studio**, Weinstein Associates Architects  
**Studio Apartment**, Frederick and Cederna Architects  
**Mary Washington College Campus Walk**, Higgins Associates  
**Mansion Garden**, Graham Landscape Architecture  
**Corporate Plaza Mini-Park**, CMSS Architects  
**The Noland Trail**, Carlton Abbott & Partners  
**The Bedroom Wall**, Jeff Stodghill

6

## Design Lines

new developments in design and the arts

26

## Travel

New Bern: an architectural rarity

34

## Landscape Architecture Directory

a new resource for landscape services



p.6

Cover photos by Douglas Frederick  
and Ann Cederna (left), Paul Warchol (top right)  
and Maxwell MacKenzie (bottom right).





Photos: Jou Min Lin

## Museum Explores the Architecture of Death

Just a few steps removed from the National Mall where America's proudest achievements are celebrated, the U.S. Holocaust Memorial Museum is a sobering change of pace for tourists. The museum, which tells the horrific story of Jews and other "undesirables" targeted in a campaign of state-sponsored genocide, continues to draw heavy crowds months after its opening.

As an art form, the exquisitely crafted building evokes admiration on one hand and bone-chilling shivers on the other. Prior to beginning work on the museum, design architect James Freed, of Pei Cobb Freed & Partners in New York, visited the Auschwitz labor and death camp for a first-hand assessment of the architecture of death. There he found carefully crafted barracks, gas chambers and crematoriums that reflected a Modernist emphasis on industrial construction techniques—steel plates and double angles connected with rivets and supported by heavy

brick walls. Freed's mandate was to design a museum of artistic beauty that was "emotionally moving in accordance with the solemn nature of the Holocaust." Judged against that charge, he has delivered in unparalleled ways by applying the same tectonic devices used in the construction of the death camps.

The resulting work is a mood-altering stage set for an often-grisly show. From the very start, where visitors are herded *en masse* into steel-clad elevators, unmistakable parallels are drawn between the visitor's experience and that of the Holocaust victims. Oppressive, threatening, and disjunctive—the museum unapologetically appropriates the metaphors of murder and torture. Its permanent exhibition traverses two-and-a-half floors of free-form gallery space that is stark and shadowy, illuminated with spot lighting and minimally embellished with exhibitry that allows the artifacts to tell the story. All this is organized around



Timothy Hursley

**Stark imagery and industrial details in atrium (left); inside the Tower of Faces (above).**

an airy three-story atrium that offers periodic relief from the pessimistic themes explored by necessity in the exhibits. Yet even the skylight—which brings welcomed sunlight into the museum's public spaces—is twisted eccentrically, built with contempt for the laws of geometry.

Visitors enter through a curved limestone screen along busy 14th Street and follow a linear course through the museum. One of the most staggering visions along the way is the Tower of Faces, a narrow corridor whose canted walls rise overhead like a chimney flue. Lining the walls are photographs of more than 1,000 victims from the same Polish village who perished in a single day. The intensity of the visitor's experience ends in the Hall of Remembrance, a six-sided meditation chapel made serene by the glow of soft light and purity of form. Some find solace here in the carved inscriptions on the walls; others linger to light memorial candles. From a designer's viewpoint, the abstract space is the culmination of a journey through which architecture has been made to serve a difficult mission and create an apt symbol for what is certainly the greatest tragedy of modern times.

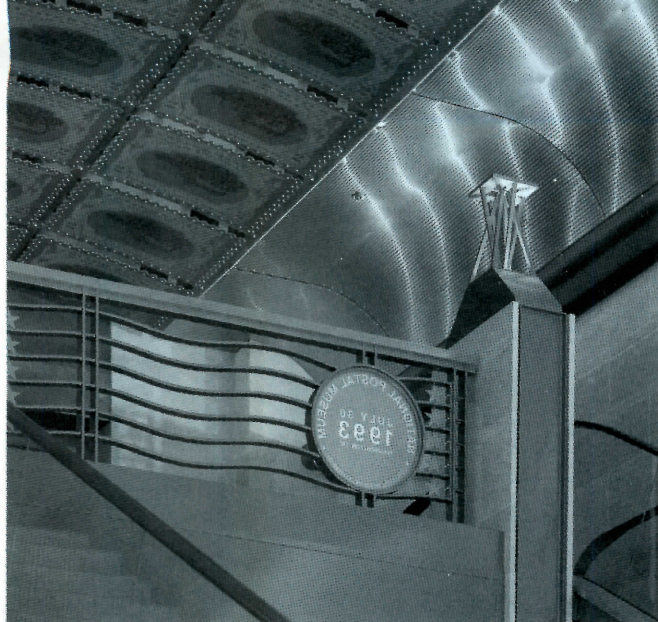
*Vernon Mays*



Timothy Hursley

**Serene setting: Hall of Remembrance.**





Design details incorporate stamps and cancellation mark.

## Stamp of Quality for Postal Museum

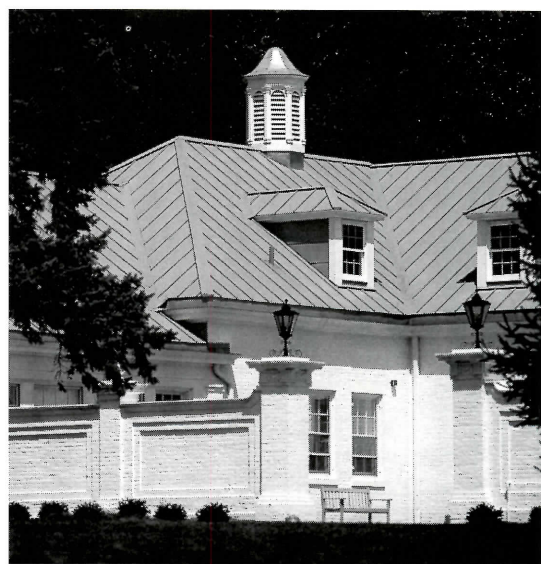
The day may come again when museums are designed as neutral containers for collections that constitute the main attraction. But in these days when context is king, neutrality borders on being a dirty word. The new National Postal Museum serves as further evidence of that trend, although it's hard to take issue with its particular combination of clever imagery, sumptuous materials and rich detailing.

Dedicated to the history of the U.S. Postal Service, the art of letter writing and the lore of stamp collecting, the museum occupies renovated space in the 1914 Washington City Post Office. It was a grand building to begin with, designed by Chicago architect Daniel Burnham and located adjacent to the city's Union Station, also by Burnham. Florance Eichbaum Esocoff King Architects of Washington, D.C., designed the new museum spaces and restored the ornate Beaux Arts lobby, which now serves as the entry hall. Visitors pass through the lobby into a new foyer that echoes the scale and materials of the old building, but gives them a new twist. No effort was spared to imbue the foyer with postal associations. Across the ceiling is a grid of steel panels repeating the image of a noted issue, the "1901 Empire Express Invert." As visitors approach the escalators that descend to the exhibits, they encounter a wavy bronze railing that resembles a cancellation mark and light fixtures made in the shape of drop towers used in the early days of air mail.

At the base of the escalators are the museum's two shops – one for gifts, the other for rare stamps and the like. Like the foyer, the museum shops are exercises in architectural semantics. Modular glass-and-metal shop fronts recall the ubiquitous sorting bins and mail boxes, and the furnishings betray origins in the conveyor systems and industrial lighting common to post offices. The building's atrium is the focal point for the galleries – prosaic boxes for exhibits devoted to subjects from "Moving the Mail" to "The Art of Cards and Letters." As might be expected from this newest Smithsonian gallery, the Postal Museum's exhibits range wide to include topics such as the role of the postal service in developing transportation systems and promoting national expansion. Have a look.

# PAC-CLAD®

**prefinished galvanized steel and aluminum**



Project: St. Paul's Lower School Building  
Brooklandville, MD  
Architect: Greives & Associates  
General Contractor: Henry H. Lewis Contractors Inc.  
Roofing Contractor: Fick Brothers  
Color: Arcadia Green  
Profile: Integral Standing Seam

- Full Kynar 500®
- 24 ga. steel
- .032 through .080 aluminum
- 24 standard colors
- 20 year non-prorated warranty
- Metal roofing, gravel stops and copings
- UL 90 rated panels
- New PAC-CLAD metallic finishes

For complete information regarding the Petersen Product Line, and to be placed on our mailing list, please give us a call at 1-800-PAC-CLAD.

**Represented in Virginia by:**  
**Moisture Protection Products**  
1-804-496-2486 (Rick Dalainis)

**Represented in North Carolina by:**  
**Kellmar Associates**  
1-919-854-8340 (Van Shaw & John Woog)

**PAC Petersen Aluminum Corporation**

9060 Junction Drive, Annapolis Junction, MD 20701  
1-800-344-1400 • FAX: 1-301-953-7627

Other Plant Locations: Elk Grove Village, IL and Tyler, TX



## Tornado Thwarts Preservation in Petersburg

Overcoming adversity is nothing new to Petersburg, which rebuilt itself after an 1815 fire and withstood an extended siege by Union forces during the Civil War. But, in the aftermath of an August 6 tornado that ripped through the city's historic core, the question arises: Can Petersburg come back again?

While city museums have reopened to tourists, many historic sites that are crucial to Petersburg's economic health have uncertain futures. Two months after it was buffeted by 200-mph winds, much of Petersburg's Old Towne is "still looking grim," says John Wells, an architectural historian with the Virginia Department of Historic Resources. Wells was among the first of many architects and historians, including members of the Virginia Society AIA's Historic Resources Committee, who converged on the scene soon after the destruction. Acting as a preservation assistance team, they assessed damage to historic structures and volunteered their expertise in stabilization and repair.

Severely damaged sites included the Southside Railway Depot, an antebellum station from Petersburg's heyday as a transportation hub; the Appomattox Iron Works, an industrial complex operated as a tourist attraction; and the Paul Nash Building, a rare survivor of the 1815 blaze. Harder hit, perhaps, was nearby Pocahontas Island, where many homes were damaged or destroyed. Efforts to raise money for emergency relief have had moderate success, although the refusal of the federal government to declare Petersburg a disaster area has restricted the flow of dollars for reconstruction. The recent good news is that nine residences on the island, most dating from the late 19th century, will undergo major repairs with support from the Virginia Department of Housing and Community Development. In addition, a design char-



Gable-end damage was a common sight.

rette focused on housing and compatible infill development on the island was held October 15 and 16, cosponsored by the City of Petersburg and the National Trust for Historic Preservation. Officials worry that quick repairs to houses are compromising the island's character. "We're not pushing for little re-creations," says city preservation planner Leslie Naranjo-Lupold. "But we are trying to encourage attention to things like mass, scale and materials."

The success of rebuilding efforts in Old Towne seems to depend on the resourcefulness of property owners or the availability of government support. Wells says the railroad depot, which housed a local flea market, stands a good chance of coming back because its owners "have been the most aggressive and determined to rebuild." The prognosis for the Appomattox Iron Works, on the other hand, is discouraging in the short run. Current owners lack the wherewithal to repair the buildings and reopen, says Wells, although the city and state retain some control over how the property is treated. The state also is stabilizing the Nash Building until plans can be made for full-scale repairs. More urgently, preservationists voice a concern that if immediate action isn't taken to secure more of the damaged buildings, an important part of Petersburg's legacy will fall into ruin.

The antebellum Southside Railway Depot lost windows, portions of roof and entire east wing.



Photos: Russell Wayne Davis



**H**istorical Arts and Casting, Inc. is a unique corporation dedicated to the design and manufacture of architectural cast metal ornamentation. Having been in the business for nearly 20 years, the company's reputation and services are well known and widely used by some of America's most respected architects and preservationists. Our skilled craftsmen specialize in custom-built light fixtures and have worked on numerous restoration and replication projects. Other architectural details featured in our new catalogue include: railings, gates, grilles, facades, canopies, fountains, garden decor and furniture. Working with a variety of materials including bronze, aluminum and iron, traditional cast metal ornamentation is created with the same care used by the artisans of a century ago. Our experienced staff are anxious to assist you with product information, design and engineering services, shop drawings, manufacturing and installation. For more information about our company or available catalogues, please call or write:



HISTORICAL ARTS & CASTING  
P.O. Box 35  
WEST JORDAN, UT 84084  
(801) 569-2400  
Fax (801) 569-2493

Circle 60 on reader service card



## DATE LINES

■ **"Building Virginia 93."** Seminars on design, practice, management, marketing and technology for the building industry, plus a products and services expo. The Richmond Centre, Richmond. Nov. 4-5. 804-644-3041.

■ **"A Capitol Notion."** A photographic exhibit of state capitols dating from 1792 to 1977 illustrate ideas of statehood and the Union. Through Nov. 12, The Barret House, Richmond. 804-644-3041.

■ **"Designing the Academical Village."** Over 50 of Jefferson's drawings for The Lawn at U.Va., with samples of his architectural reference books and letters. Through Jan. 9 at the Bayly Art Museum, U.Va., Charlottesville. 804-924-3592.

■ A national open competition for design of an environmentally sustainable house for a low-income family. Sponsored by Architects, Designers and Planners for Social Responsibility and Habitat for Humanity of Greater Richmond. Entry deadline: Nov. 2. Contact David Wilkerson at 804-780-0070.

■ **"The Arts and Crafts Movement in California: Living the Good Life."** An exhibit of pottery, furniture and metalwork produced between 1895 and 1930. Through Jan. 9 at the Renwick Gallery, Washington, D.C. 202-357-2700.

■ **"La Casa de Todos Nosotros."** Twelve installations by artist Antonio Martorell evoke the nuances of shelter. Through Dec. 31 at the National Building Museum, Washington, D.C. 202-272-2448.

■ **"Dirty Realism."** Speakers look at phenomena shaping the post-industrial city. Invited guests include Alexa Wall, Bernard Tschumi and Erhard Schutz. A Smithsonian Resident Associates Program, Thursdays at 8 p.m. through Dec. 16. 202-357-3030.

■ **"Classical Taste in America, 1800-1840."** An exhibit examining the connections between the founding fathers' ideals for the new nation and the Federal and Greek Revival styles that flourished after the Revolution. Nov. 20 - Mar. 13 at the Mint Museum, Charlotte. 704-337-2000.



FRANKO, LaFRATTA & FARINHOLT  
DISTINCTIVE, QUALITY RENOVATIONS

2121 North Hamilton Street, Unit J, Richmond, Virginia 23230 (804) 355-4917

Circle 37 on reader service card

9

## FASHIONED BY NATURE



## DESIGNED BY MAN

ADOQUIN, LIMESTONE, SHELLSTONE  
VENEER, PAVERS, DIMENSIONAL STONE

exclusive  
distributors

804-428-5909



993 Laskin Road  
Virginia Beach, VA 23451

FAX 804-428-6283

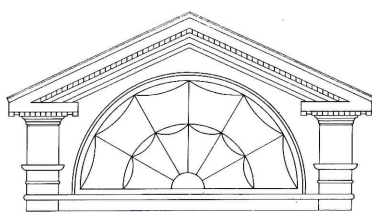
Circle 43 on reader service card



Superior  
Craftsmanship  
with the  
Personal Touch



Law Firms • Libraries  
Banks • Restaurants  
Corporate Offices  
Major Residences



Fine Cabinetry  
Custom Sash & Doors  
Moldings • Stair Parts

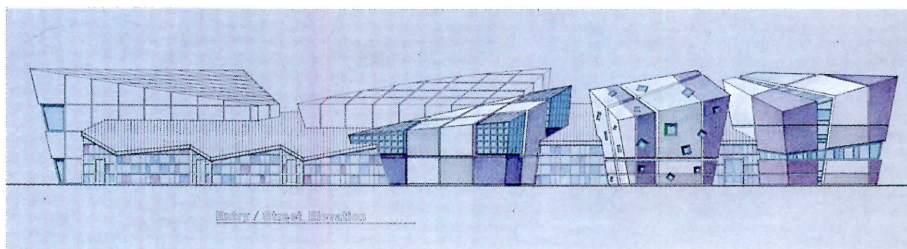
Architectural  
Millwork, Inc.

Route 2, Box 857  
Front Royal, VA 22630

703 635-7805  
FAX 703 635-7984

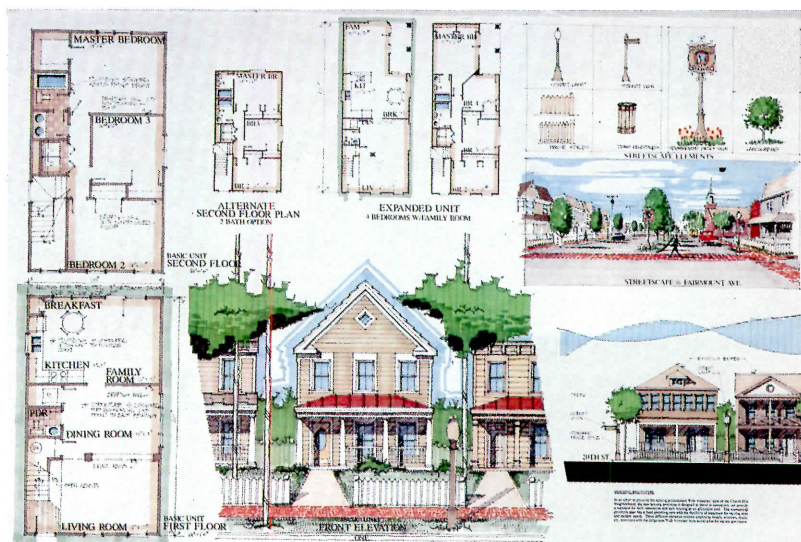


## Competition Generates ..... ▼ISIONS for Richmond



**N**ine design proposals received recognition in May for their forward-looking approaches to a series of urban initiatives in four Richmond neighborhoods. A design competition, sponsored by an ad hoc consortium of designers calling themselves Building Better Communities, attracted the proposals from across the region. While the competition carried no promise of a paid commission, the winning submissions have focused attention on the neighborhoods and stimulated public discussion about the community-based improvements recommended by the competition results.

In particular, the entry by D.F. Crigler and Associates of Fairfax has helped to attract public support for a proposed new boulevard in Richmond's Church Hill. The forms of the buildings, the treatment of public spaces and streetscape elements, and the concepts of infill development outlined by Crigler are "ideas that have been catalysts to create a community consensus and vision for revitalization," said T.K. Somanoth, executive director of the nonprofit Richmond Better Housing Coalition. Somanoth noted, in addition, that proposals for the Cary Street corridor have strengthened neighborhood backing for more pedestrian-oriented development along that street. "The proposals have been inspirational to the community," he said. The initial competition formed around a unique process through which residents of the four targeted neighborhoods gathered at the Virginia Museum of Fine Arts last November in a "charrette" setting. Those free-form discussions – aided by trained facilitators – identified social, economic and cultural needs of each area that could begin to be met through a single development project. A regional call for entries generated 21 proposals, which were judged by a panel of impartial architects and neighborhood representatives.



**Bold forms for a cultural and educational center (top) were proposed by Jeff Acus. A contextual approach was taken in Crigler Associates' streetscape plan for Church Hill (above). Robert P. Winthrop's mixed-use proposal for the South Side (facing page) incorporated a central courtyard.**



*The winning entrants included:*

▼ **Melanie Aster of Glen Allen with Tamara Murray and Eugenio Schettini, both of Charlottesville.** Their proposal for a Center for Excellence in the North Side presented the image of a cloister made from forms that were appropriate to the context.

▼ **Jeff Acus of Charlotte, North Carolina.** His scheme for the Center for Excellence was praised for its clear plan and its connection to the site topography; its arrangement encouraged public mingling.

▼ **James W. Ritter, Architect, of Alexandria.** His design for the Center for Excellence was noted for its conceptual strength, its ability to be built in phases, and its flexibility to respond to changes in use.

▼ **Zlatko Barovic of Baltimore.** His urban plan for Cary Street was lauded as well organized, coherent and easily accomplished, offering sensitive connections between adjacent communities.

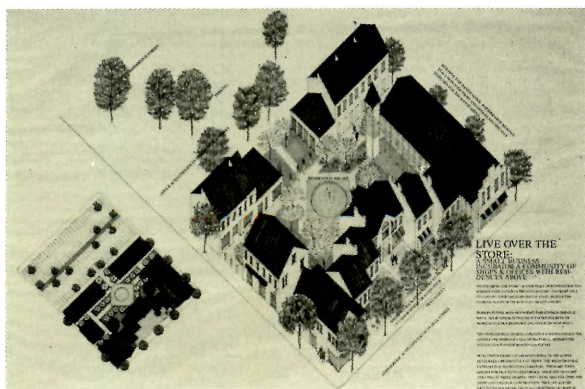
▼ **Helene Marie Conway of Richmond and Tamara Schulman of Charlottesville.** Their plan for the Cary Street corridor was cited for its streetscape proposals, residential plan and implementation strategy.

▼ **Chatelain Architects of McLean (Leon Chatelain III, William Bourque, Michael Meslo, Alisa Schestopalova and Jamschid Sepehri).** Their mixed-use development of an infill site was impressive for anchoring the block and incorporating housing in a deft manner.

▼ **Burchell Pinnock and Terry Ammons of Richmond.** Their mixed-use scheme created streetfront public spaces and explored many uses. Jurors praised its modest approach, which preserved existing buildings.

▼ **Robert P. Winthrop of Richmond.** His mixed-use project created a villagelike sense of place. Jurors complimented how the residences relate to the courtyard and shops address the street.

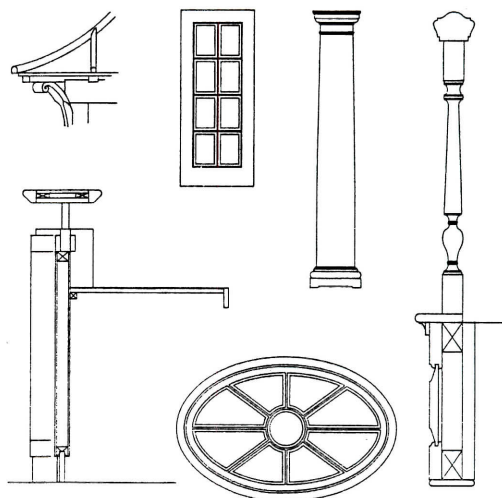
▼ **D.F. Crigler Associates Architects of Fairfax (Donald Crigler and Richard Sewall).** Their vision for improvements to a key East End block offered a prototype that links infill housing to streetscape elements with ease.



*The competition jury was chaired by Raymond Gindroz, of UDA Architects in Pittsburgh. Joining him were Lucy Carol Davis of LCDA Architects in Chapel Hill, N.C., and Bob Powell, an architect in Greensboro, N.C. The program received support from the Virginia Society of the American Institute of Architects, the James River Chapter of the AIA, the Richmond Better Housing Coalition, Richmond Habitat for Humanity, and the Richmond Chapter of Architects, Designers and Planners for Social Responsibility.*

## Fine Quality Millwork

*"Specializing in Commercial Projects"*



*"Quality craftsmanship for over a quarter century"*

### TMS Corporation

3001 East Parham Rd. • Richmond, VA 23228  
(804) 262-9296 • Fax (804) 266-0258



Circle 54 on reader service card

## 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

Circle 35 on reader service card



# **1. Location.**

# **2. Location.**

# **3. Location.**

# **4. Natural Gas.**

Natural gas is high on the list of what people look for in real estate.  
That's because all-gas homes are more comfortable *and* energy efficient.  
If you'd like to turn up the heat under your new house sales,  
build with natural gas.



City of Richmond  
Department of Public Utilities

**COMMONWEALTH**  
Gas Services



Virginia Natural Gas  
A CNG COMPANY



Washington  
Gas



## The JURORS:

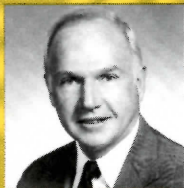
### Patricia Conway

Dean and professor of architecture at the University of Pennsylvania Graduate School of Fine Arts; former president and founding partner of the New York interior design firm Kohn Pederson Fox Conway Associates.



### Robert W. Duemling

President and director of the National Building Museum in Washington, D.C.; former career officer in the U.S. Foreign Service; former Henry Fellow at Cambridge University, where he pursued the architecture curriculum.



### Laurie Olin

Principal of Hanna/Olin, Ltd. landscape architects of Philadelphia; former chairman of the Department of Landscape Architecture at Harvard University; former fellow in landscape architecture at the American Academy in Rome.



Robert C. Lautman

In our second annual Inform Awards program, 11 winners emerged from an impressive range of submissions from across the region.

Given the overwhelming success of 1992's inaugural Inform Awards program, which focused on interior spaces and objects, one might think it was too early for us to start tinkering with a good thing right away. One *might* think. But in our eagerness to see the program expand to the point where it recognizes design excellence wherever it might occur, this year we widened the eligibility requirements to include exterior spaces as well – hoping, in particular, that the region's landscape architects would jump at the chance to get involved.

A great many of them did. The result was four awards for projects that originated in the realm of landscape architecture – a strong showing in a field of 11 overall winners. Beyond that, stiff competition and a discriminating jury combined to produce a wide variety of interesting projects from around the mid-Atlantic. The interest in interiors remained high and generated a strong pool of contenders, resulting in six awards. Submissions in the category of objects dropped slightly from the first year and, as Conway opined, the collection “was very thin and miscellaneous.” Among the objects submitted for review, a single one emerged as an award winner.

The jury's great debate was sparked by two residential projects – a Caribbean house and an artist's studio, both eventual winners – that bridged the gap between architecture and interiors. “The question for me,” Conway said, “is whether the notion of the interior as an integral part of the architecture is valid within this awards program. I happen to think that it is the best kind of interior design. I happen to think that the whole architectural profession should be moving toward that. I think every architect should be able to merge architecture and interiors. But my primary question is: Can we recognize architecture as an absolutely essential part of a project that gets an award here?”

Olin reasoned that if the integration of architecture and interior design is one of the ideals the profession might aspire to, then it would be wrongheaded to eliminate projects that achieve that ideal. “What we are looking for is a range of architecture and design,” Duemling said. “I think it's perfectly valid to address interiors as shaped space. And I think it's important for this program to recognize interior design which is shaped space — and which is integral to the overall architecture — as opposed to these law firms and office lobbies we've been looking at.” That settled, the jury got down to work and culled through the remaining submissions. Later, during a break in the process, Olin made a remark that amounted to the jury's mission statement for the day. “We're looking for things that are a simple thought clearly made, instead of all this needless complication,” he said. “Even when things get a little more jazzed up, we still tend to like real materials used directly.” That, more than anything, sums up the work represented in this second group of winners.

Vernon Mays



# Lofty AMBITIONS

Moore Poe Architects

The weathered remains of a 20-by-24-foot concrete block garage formed the starting point for a radical transformation into a pool house and guest quarters for a Falls Church couple. What began as the owners' desire to create a private space for pool goers evolved quickly into a program for a building offering functional support for the pool as well as flexible entertainment space and guest accommodations for year-round use. The small house is organized into two zones. The public front half contains a double-height sitting room that faces the pool. Custom cabinets provide TV and audio equipment storage, countertop staging space and a pull-out surface for working and eating. In the house's rear half – the private zone – are a bath, changing room and kitchenette. Stairs lead to the loft, which was endowed with added head room, natural light and ventilation through the addition of a roof monitor.

The jury was unanimously excited about the project. "It's a thing with some spatial oomph to it," said Olin. "The architects started with this garage, and turned it into this jewel. They have taken this old tired thing and breathed new life into it." Duemling praised the relationship of the interior forms and the successful way that the openings break out of the box." Olin praised the project's unusual richness, given the level of restraint shown by the architects. He also complimented the architect-designed bookshelf. "It may be the best object we've seen in the competition."



**Architects:** Moore Poe Architects, Arlington, Virginia  
(C. Marshall Moore, AIA, and Matthew Poe, AIA, principals)  
**Clients:** Peter and Mary Klarfeld  
**Contractor:** The Wilson-Mize Company

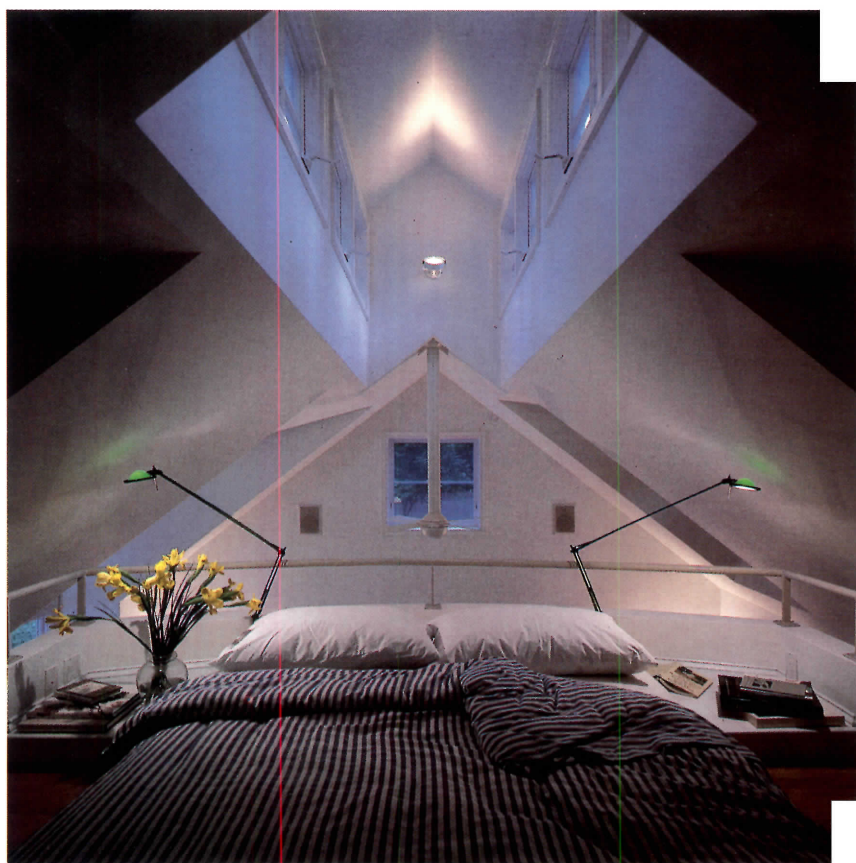
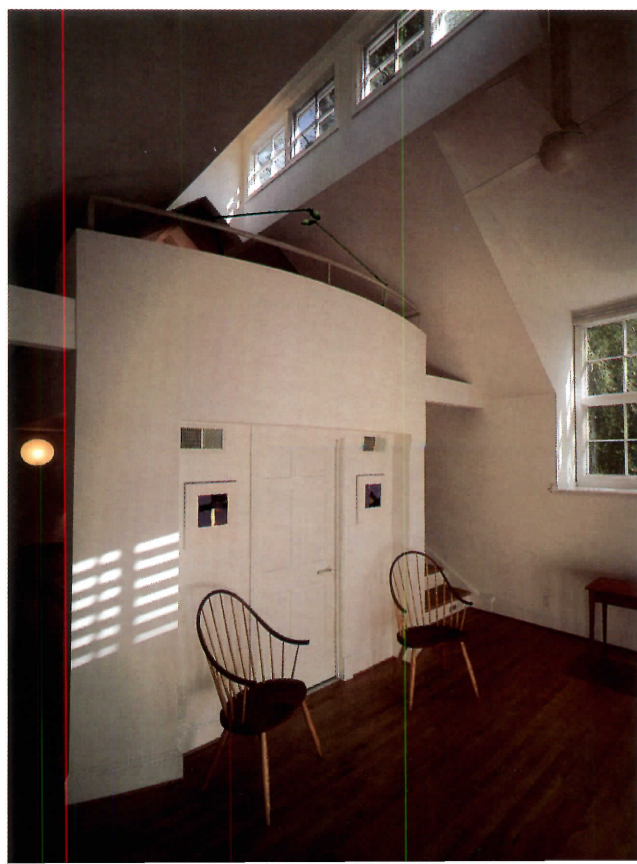


Photo: Rakash Patel

It's a  
thing  
with  
some  
spatial  
oomph.





# Sign OF THE TIMES

Williams & Dynerman Architects

The requirements for this office build-out of a corporate headquarters in Washington, D.C., were at once commonplace, subtle and specific to the site and client, a European pharmaceutical company known as the Henri Beaufour Institute, USA Inc. The basic office hierarchies were standard, including specific needs for a reception area and conference room. One existing limitation was a sloped column in the main lobby, transformed by an artist into a painted sculpture. The new interior was developed in contrast to the base building, but made of the same generic kit of parts – columns, floors, roof and cladding. New elements include slotted walls or scrims of perforated aluminum panels that allow for views beyond. Most of the materials are natural, including slate in the lobby, sisal carpet in the remaining spaces, sycamore wood panels and ceilings, ebonized ash headers, glass clerestories and maple stair treads.

The jury was enamored of the well-crafted details and consistent expression. "The clarity and starkness of the interior spaces – saved from austerity by rich finishes – projects the client's desired image of scientific precision and Continental sophistication," said Duemling. "The craftsmanship of this installation also appears to be of a very high standard." Conway admired the resulting play of one unexpected angle against the staid rectilinearity and occasional curved surface. "What I like best about this space is that the architect was not seduced into deconstruction by that sloped column in the lobby," she said.

**What I like  
best is that the  
architect  
was not  
seduced into  
deconstruction.**



Andrew Lautman

**Architects:** Williams & Dynerman Architects, Washington, D.C. (Alan Dynerman, principal in charge; Robert Dudka, project architect)

**Client:** Peter Hoffmann-Fischer, The Henri Beaufour Institute, USA Inc.

**Contractor:** Barber Construction Co.



# Island PARADISE

Hugh Newell Jacobsen

This tropical house in the Dominican Republic appears much larger than the 4,800 square feet it contains, primarily because it is one room deep. Taking advantage of its ocean views, the house has no corridors, and all major rooms face the sea with assured and beneficial cross-ventilation. The Lutyens-inspired roof and central axis deliberately recall the colonial houses of earlier days. Each pavilion is painted a different color, a custom that continues in nearby villages. All openings are controlled by floor-to-ceiling sliding wooden shutters. Simply by sliding ten 8-foot-high panels, one can open the living room to enjoy a sweeping view of the Caribbean. All of the furniture is designed by the architect and made on the island by local craftsmen.

This was one of two submissions that triggered a discussion among the jurors about the definitions of architecture and interiors. "In this building, everything that is the interior is also the architecture," said Olin. "All the clutter of ordinary life is made to go away. It's an extreme form of interior design, where everything is cleaned away except for these few thin planes. I happen to like it, but is this interior design or is it just architecture? They are similar to me. They represent the seamlessness of it all." In his assessment of the project, Duemling used terms like limpid, pellucid and serene. "These interiors exploit to the maximum a benign climate, strong sunlight and a magnificent view of sky and sea," he said. "The progression from entry gate through free-standing masonry blockhouse and articulated corridor to the shaped space of the living pavilion is both elegant and accommodating." Conway struggled with the appropriateness of awarding the project for interior design. "How do you separate exterior from interior in the Caribbean? The plan is appealing precisely because outdoors and indoors are so interchangeable, shifting constantly depending on one's vantage point. This, for me, is what makes the interior noteworthy."



Photos: Robert C. Lautman

These interiors  
 exploit a  
 benign  
 climate, strong  
 sunlight and  
 magnificent  
 view.



**Architect:** Hugh Newell Jacobsen, FAIA, Washington, D.C.

**Clients:** Mr. and Mrs. David Welles

**Contractor:** Salvador Gonzalez



# Sleek SUCCESS

## Heery International

**E**ccentric exterior geometry made the 1983 Tycon Courthouse Office Building in Tysons Corner an immediate landmark in Northern Virginia. But poor finishes, lighting and details failed to deliver the same impact in the main lobby. This recent renovation sought to create a fresh identity by juxtaposing the finishes and geometries of massive side walls and removing barriers to clarify spatial relationships and maximize natural light. The straight side wall is articulated as a monumental “Rolex” watch band, with brushed and polished stainless steel wall panels and bronze beading. In contrast, the opposed undulating wall is a seamless surface of burnished Venetian stucco. The architects relished in the precise articulation of glass and stainless steel handrails, stainless steel braces for the suspended glass wall, and pinstripe details in the stone floor. Interior lighting systems are controlled by a multiplex dimming system with an astronomical time clock, which balances artificial and natural light levels to reduce energy and maintenance costs.

The jury fell for the project immediately, complimenting the lighting, space and materials. “There should almost be a special award for cosmetic surgery,” said Conway, “and this would get it. There’s no question that this is a really lively, attractive space, whereas the previous space was just dead. And the lighting – whoever did the lighting should get a special award for that. It should become a textbook case of how to light the space. It’s so graphic.” Jurors aired some reservations about the trendiness of the details, but they felt compelled to acknowledge the tremendous skill of the designers. “They are taking a very banal thing and just tuning it a little,” said Olin. “Every expected piece is done in a way that is slightly unexpected.”



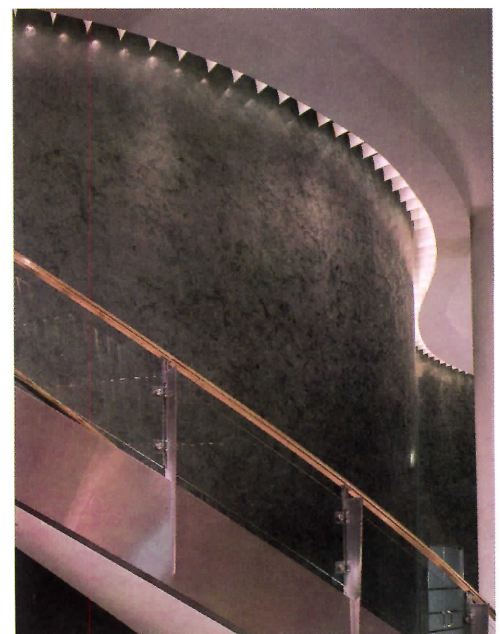
Every expected piece  
is done in a way  
that is slightly  
unexpected.

**Architects:** Heery International, Landover, Maryland (Christopher Knight, AIA, principal designer; David Haresign, AIA, project manager; Johnnie Hackett, AIA, project architect; Matthew Ossolinski, AIA, project designer)

**Client:** The Prudential Property Company of America

**Contractor:** OMNI Construction Co.

**Consultants:** Cad-Com (mechanical, electrical, plumbing); James Madison Cutts (structural); Coventry Lighting (lighting)





# Light BOX

Weinstein Associates

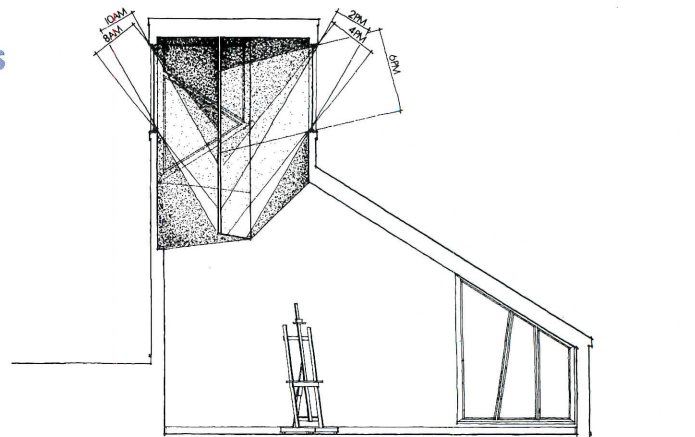
This is an addition to the rear of an artist's residence in Chevy Chase, Maryland, intended for use as a painting studio and storage and utility area. The design incorporates a large light monitor comprised of east, south and west chambers (see photo on cover). The separating baffles of each chamber are geometrically calculated to bounce the direct sunlight before allowing it to enter the studio as diffuse light for the work area. The rectangular studio space is stretched at one corner in plan to create a sunny alcove with a view to the surrounding garden, which serves as a counterpoint for the diffusely lit work area. Simple design, construction and detailing is reflective of the project's relatively low budget.

The jury was challenged by this project's inseparable architecture and interior. "This is a wonderful space outside and inside," said Conway. "It's intriguing, pleasing, challenging and comfortable all at once – a rare accomplishment. Most of all, it's functional. The handling of light – both natural and artificial – is masterful." Duemling noted that the work room is as carefully calibrated to the needs of its occupant as any scientific laboratory, and that the angularities resulting from the effort to manage light were skillfully exploited by emphasizing the drama of polyhedral convergences. "One almost wonders if these powerful geometries won't in time impose their order on the artist's canvases." Noted Olin: "The space is an object, virtually. The space has been objectified. And everything that is about the interior has to do with that one volume and that one gesture."



Maxwell MacKenzie

The handling  
of light – both  
natural and  
artificial – is  
masterful.



**Architects:** Weinstein Associates Architects, Washington, D.C. (Amy Weinstein, AIA, principal in charge; Nancy Sussman, project architect)  
**Clients:** Lila and George Snow  
**Contractor:** de Marne and Day, Inc.  
**Consultants:** Ehlert/Bryan, Inc. (structural); Light'n Up (lighting)



# Artful APARTMENT

Frederick and Cederna Architects

1993  
**form**  
AWARDS



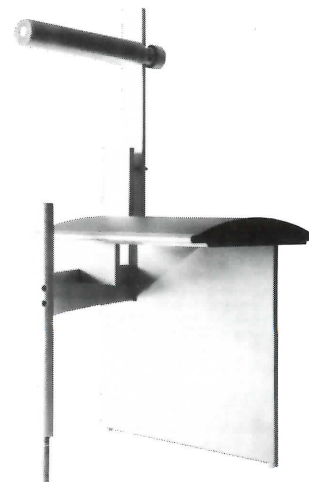
Lisa Masson

There's a  
consistency  
in this  
project  
from top  
to bottom.

This Georgetown apartment is a transformation of an undifferentiated space with white walls and concrete floors into a home and working studio for the owner/architects. The objectives were to express Modern materials and technologies while maximizing usable floor area. Thus interior spaces serve many functions; dining areas and lounges double as the setting for conferences, display, media presentation and drafting. Openness and light set the stage for these activities. Screen walls and sliding panels were used to join or separate adjacent spaces, and views were carefully controlled. The studio combines new materials and common industrial techniques with natural stone. Several furniture pieces were designed for the studio, including the dining-conference table, coffee table, chairs, lamps, dressing screens and drafting table. The furniture series is based on guidelines that play delicate line against

mass and weight, with the intention of emphasizing beauty and permanence of materials.

While the jury agreed that the work was somewhat overwrought, they were impressed nonetheless by its sophistication. Conway enthused over the furniture and lighting. "All day we have seen a lot of this kind of tectonic design – you know, 'Josef Hoffman-goes-industrial in a Post-Modern way,'" said Olin. "But here we see it pulled off with more sense of completion and more control. I think it adds up, in a way. It's calmer. The gestures of these pieces are things that are part of the walls, and the same detail appears in a freestanding kitchen counter. So when Pat says there's a consistency in this project from top to bottom, she's right. It's very rich and small. Like something that could be too rich for some tastes – like pastry – this is an extreme."

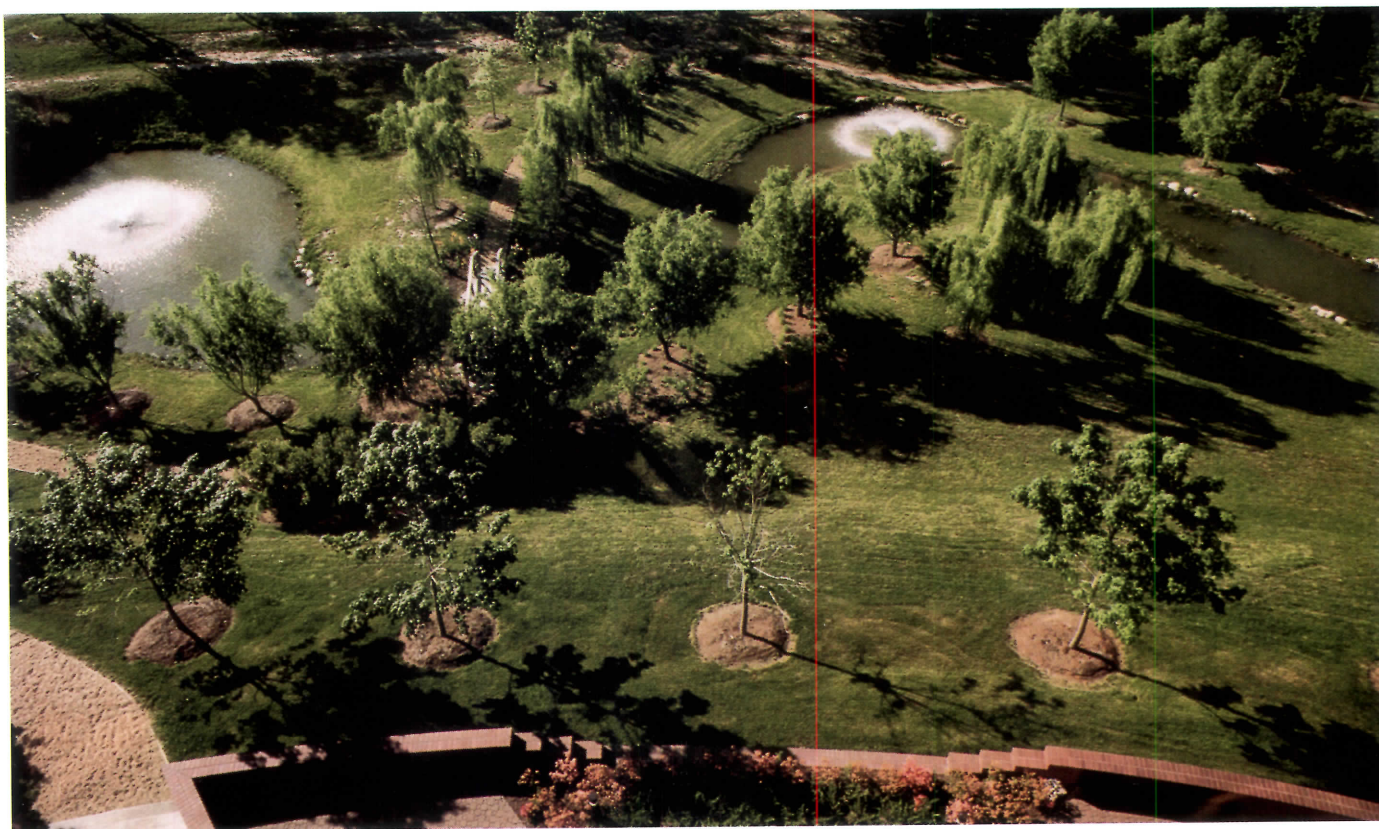


**Architects:** Frederick and Cederna Architects, Washington, D.C. (Douglas Frederick and Ann Cederna, principals)

**Owners:** Douglas Frederick and Ann Cederna

**Contractors:** Granite and Marble Trading Center (stonework); Modern Metalsmith (metal fabrication, including furniture)





Photos: David L. May, Jr.

20

A little initiative went a long way toward changing a storm water detention basin behind Patrick Henry Corporate Plaza in Newport News, Virginia, into an oasis for office workers. Though the owner had no initial desire to make the space serve anything but purely functional purposes, the design team recommended creating a natural environment that would thrive in conjunction with the basin's drainage requirements, which anticipate occasional flooding. An existing ditch was reshaped, widened and deepened to create a meandering stream, and a footpath introduced to encourage strolling through the park. Fountains were placed at strategic points for aesthetic reasons and for water aeration, while plants were used to create outdoor spaces, define edges and control views.

**It's going to  
 look very good-  
 choked with  
 plants and fish  
 and birds.**



Jurors praised the architects for transforming leftover space into a delightful getaway. "By choosing things like weeping willows, they ensure that it is going to succeed," said Olin. "Right now, it's kind of adolescent. But in five years, it's going to look very good. It's going to be choked with plants and full of fish and frogs and birds. It has a bit too much grass lawn for me. I would like it to be just a tad shaggier." Conway called the project sensible and admirable. "It's good to keep reminding people that you can do this kind of thing." Olin also noted that the fountains were a clever combination of function and aesthetics. "You need to aerate the water for eutrication," he said. "It gets so hot here and it's a small body of water. Indeed, you could get an algae bloom if you didn't aerate it."

**Architects:** CMSS Architects, Virginia Beach, Virginia (David L. May, Jr., AIA, principal in charge; John J. Corica, ASLA, landscape architect)

**Client:** Crown American Corporation

**Contractors:** W.M. Jordan (general); Winn Nursery of Virginia (landscape)



# Garden DELIGHT

Graham Landscape Architecture

1993  
**inform**  
AWARDS



Photos: Celia Pearson

Did you  
realize the  
designers  
did this  
fountain?  
It's a  
wonderful  
piece.

**Architects:** Graham Landscape Architecture, Annapolis, Maryland  
(Jay Graham, ASLA, principal in charge; Pearse O'Doherty, ASLA, and  
Tish Tyson, ASLA, design team)  
**Client:** State of Maryland  
**Contractors:** Historical Arts and Casting (fountain); J.H. Burton & Sons  
(garden); R.M. Woody Masonry (masonry)  
**Contributor:** Lyle Beddes, sculptor, Historical Arts and Casting

This project, a garden for the Maryland Governor's Mansion, covers a small parcel in the rich traditional setting of historic Annapolis. The landscape architects were asked to make the garden part of the public domain, a kind of stage set for the house. Designed as a series of episodes that occur along a path that sweeps behind the building, the project includes a private terrace, curving walk, rose garden and fountain garden. The largest of these is the fountain garden, which is dominated by an elaborate bronze fountain whose imagery captures the essence of Chesapeake Bay flora and fauna and incorporates symbols including the state bird and state tree. In its massing, the fountain is intended to recall the Victorian style of the mansion backdrop. Overall, the development of the garden creates a civic presence for the mansion along the road that serves as the main entrance to the historic district.

The jury focused on the fountain's success as a civic symbol and placemaker. "Did you realize the designers did this fountain? It's a wonderful piece," Olin said. Jurors observed that at first glance the piece seemed to rely too simplistically on styles of the past. "But on the other hand it's the sort of thing that is accessible," Olin said. "People will love it. The kids will come up and talk about it. Everyone will be making up stories about it. I was surprised how good it was. And when this fills out a bit more, it's going to seem that it's always been there, even though it clearly hasn't. And yet, when you look at the massing of the plants, it is not Victorian. It's not 1920s. It's vaguely environmental. The handicapped can move through it and see and touch and smell things. It's the most politically correct thing I've seen in years."

21





## Scenic WALK

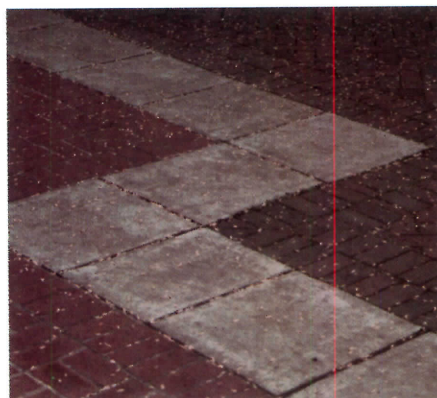
Higgins Associates

Pragmatic concerns about pedestrian movement and the hazards of cars passing through the heart of campus were the initial catalyst for site improvements at Mary Washington College in Fredericksburg, Virginia. But the end product surpasses the initial objectives, transforming both the image and day-to-day functioning of the entire campus. In keeping with a concept suggested by college President William M. Anderson and reflected in a site plan by VMDO Architects of Charlottesville and Land Design Research, Inc., of Columbia, Maryland, cars were relegated to the perimeter of campus and the former Campus Drive was converted to a shady pedestrian walkway. Using the former street right-of-way, Higgins Associates designed a 16-foot-wide surface which spreads at key points to form plazas that complement the Georgian-style buildings. Fountains and gathering areas were added where appropriate. The use of brick pavers allowed opportunities to vary style and color, while lending ease of access to underground utilities. Still, more than 200 mature street trees were preserved.

Conway was intrigued by the thought of taking a vehicular thoroughfare and turning it into a pedestrian walkway. "It's a problem facing every college, and a solution that most of them do badly," Olin added. Duemling praised the entire project for its understated design, and its success at fitting well into the campus ambience. "It's the kind of common sense we don't get enough of," he said. Olin noted that the lack of elaborate street furniture and banners – the types of solutions that have become the clichés of streetscape design – elevate the results at Mary Washington. "Tight budgets sometimes should lead to that kind of modesty, but too often don't," he said. "In 50 years it's still going to look good."



Photos: Ralph Higgins



It's the  
kind of  
common  
sense we  
don't get  
enough of.

**Landscape architects:** Higgins Associates, Richmond (Ralph B. Higgins, ASLA, and William H. Spell, ASLA, principals in charge; Jeff Lamson, ASLA, and Keith Vaninwegen, ASLA, design team)

**Contractors:** W.C. Spratt, Inc., Henderson Construction Co., Southern General Construction, Inc.

**Client:** Dr. William M. Anderson, President, Mary Washington College





Photos: Carlton S. Abbott

It's such  
a magical  
thing  
when it  
works.

A series of old bridle paths surrounding Lake Maury in Newport News, Virginia, offered pleasant but sometimes-disorienting outings for visitors to Mariners' Museum Park. In order to upgrade the paths into a well-marked and maintained trail, local benefactor Lloyd Noland donated funds for the design and construction of The Noland Trail. Meandering through slightly more than 5 miles of lakefront habitat, the trail includes 14 major bridges that allow visitors to circle the lake. The design creates wildlife protection zones to encourage nesting of waterfowl, while overlooks at key vistas provide dramatic views. The design team planned trail routes and bridge locations, designed the bridges and supervised construction.

The jury praised the project for exceeding the standards set by similar trails. "It's better than usual," said Olin. "They are not explaining the path in great detail, so I am forced to judge a few examples of what are normally very awkward things, the architectural elements. And two of them. I thought, are much



better than usual." Duemling complimented the proportions of the bridges, and countered the opinion that some of the structures might be slightly overworked. "I think when you get into something as long as this, you need a little bit of elaboration," he said, pointing to a photo of a long span embellished with a simple arch. The panel also discussed the difficulty many designers have in achieving an appropriate aesthetic in natural environments. "I've never understood why it's so hard," said Conway. "But it's such a magical thing when it works." Olin laid much of the blame for the poor design of most recreational structures on current building codes, which he said "have made it very hard to produce anything that is not flat-out ugly." In that regard, the jurors agreed, The Noland Trail overcame tremendous limitations in remarkable fashion.

**Architects:** Carlton Abbott and Partners, Williamsburg, Virginia (Carlton S. Abbott, FAIA, principal; William Douglas Mettler, ASLA, David M. Stemmann, AIA, Carolyn P. Burruss, ASID Allied, design team)

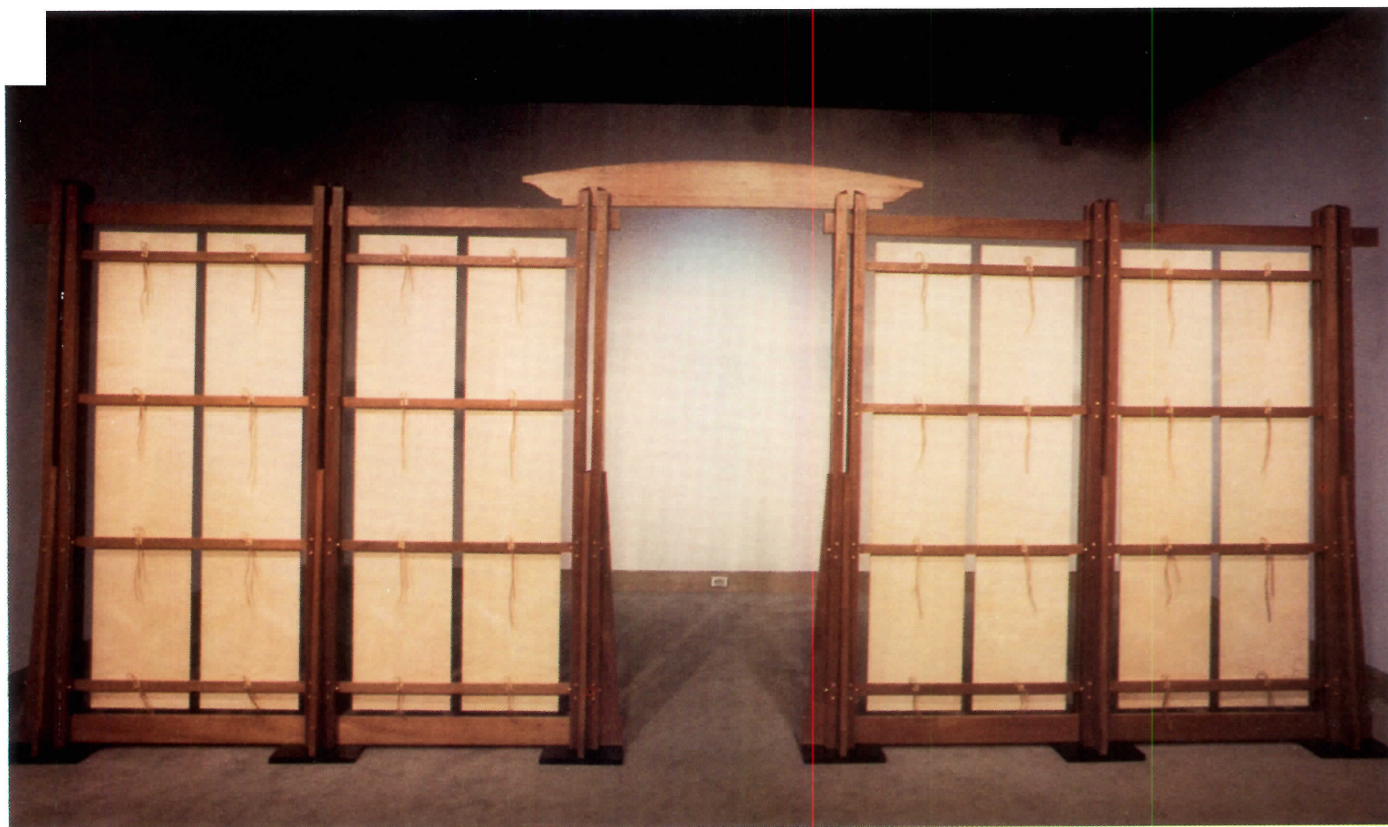
**Client:** The Mariners' Museum

**Contractors:** Cedarcrest Marine and Mariners' Museum staff



# *Oriental* INSPIRATION

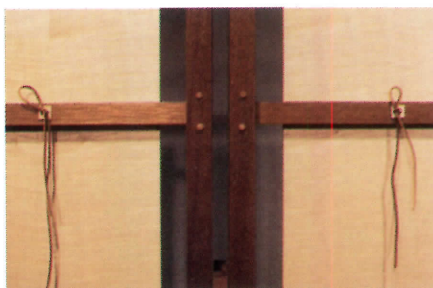
Jeff Stodghill



Photos: Jeff Stodghill

24

This screen wall was designed and built as an architectural element for the 1992 "Dream House" exhibition at the Peninsula Fine Arts Center in Newport News, Virginia. Four architects were asked to design partitions that would subdivide the center's galleries, lending a more residential scale to the spaces for the display of art furniture. In the architect's words, this "wall" represents the threshold between the intimate, sensual, dream world of the bedroom sanctuary and the outer world of awakening. Mahogany framing and English sycamore panels were chosen as earthly materials that would evoke a sense of warmth and intimacy. Simple tectonic means of construction create an almost Japanese effect. The frame, which sits on small bases of Tennessee Imperial black marble, is joined with wooden dowels. Panels are held in



Of all the  
objects we  
have looked at,  
this is the most  
attractive.

place by leather ties knotted against wooden washers. "The goal really was to have an organic construction with a very simple series of parts," says the architect.

The jurors seized upon the potentials of the screen as a piece of late-20th century furniture evolving in a broader cultural context. Said Olin: "Our culture started out without closets and we had furniture that solved needs. Then we made all that go away and built closets. Now we are back to saying: What if the things were objects again? And so this is taking the wall and making the wall the object, which is an interesting idea to me." Duemling complimented the wall's simple, yet elegant, connections and praised its artistic integrity. "Of all the objects we have looked at, this is the most attractive," he noted.

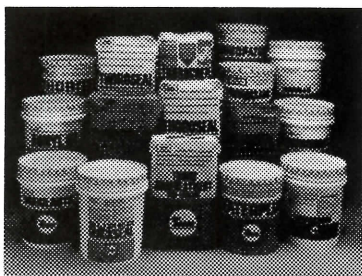
**Architect:** Jeff Stodghill, Newport News  
(Katie Stodghill, contributor)

**Fabricator:** Jeff Stodghill





## THORO SYSTEM PRODUCTS



### YOUR ONE SOURCE for Waterproofing, Restoring and Protecting Concrete & Masonry

Thoro's "system" of compatible products is formulated for specific applications; suitable for interior and exterior use, above or below-grade. When there's concrete and masonry work to do, Thoro System Products offer successful solutions and consistent, long-lasting results.

FOR MORE INFORMATION CALL  
**800-327-1570**

Circle 83 on reader service card



...Renaissance  
Stone from

For the perfect  
match.. .



BERKS COUNTY SERVICES CENTER, READING, PA

## ARRISCRAFT

U.S.A. CORPORATION  
STONE • MARBLE • BRICK

Riverside Brick & Supply Co. Inc  
Architectural Specialty Division  
1533 Parham Road  
Richmond, VA 23229  
804-282-6845

Circle 80 on reader service card



## SieMatic®

Now, exclusively through our SieMatic  
Showroom... The Original Smallbone  
Hand Made English Cabinetry.

A classic inspired by 18th Century Country Furniture, Smallbone Hand Made English Cabinetry combines traditional craftsmanship with the detail, proportions and construction of fine furniture. Come into our showroom and see for yourself how Smallbone Kitchen Cabinetry can be hand painted to create a look that's perfect for you and your home.

**SieMatic Corporation**  
300 D Street, S.W., Suite 233  
Washington, D.C. 20024  
(202) 479-7220

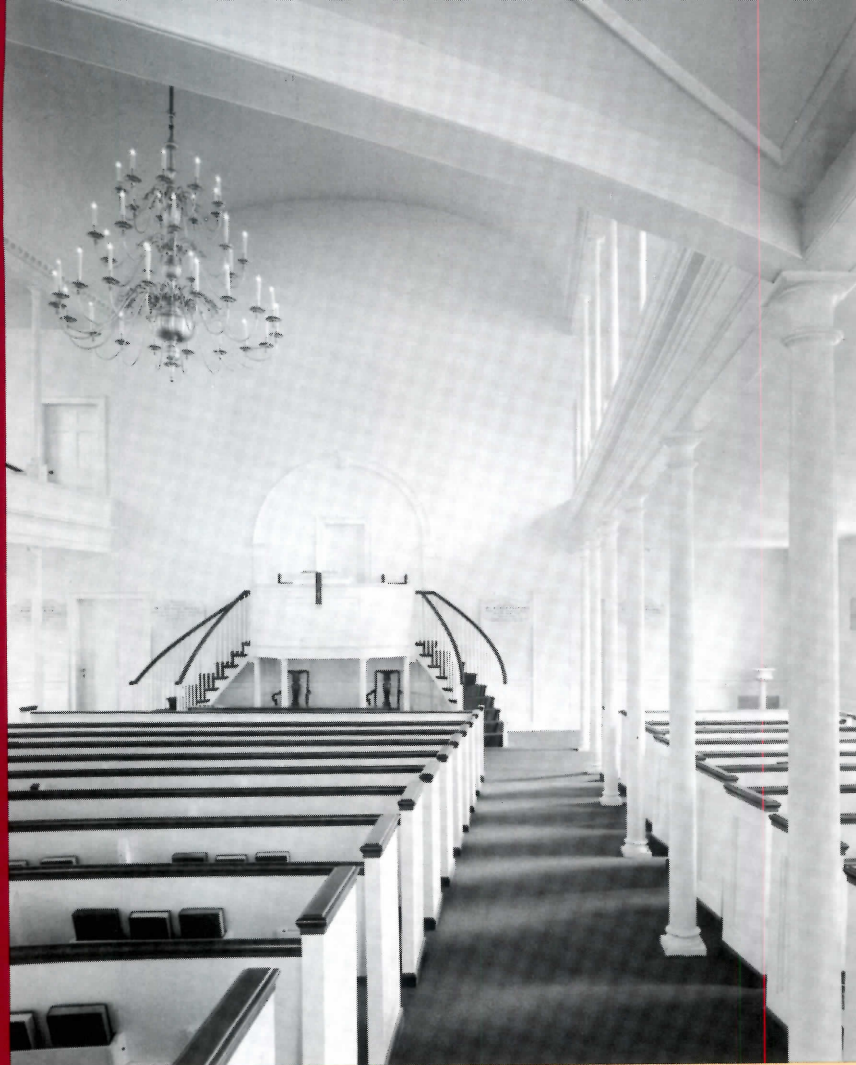
Please send me the  
Smallbone Design Idea Book of  
Kitchens, Bathrooms and Bedrooms.

I have enclosed a check or money order for \$17.50  
(\$15.00 for catalog, plus \$2.50 for postage and handling).

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
Phone (     ) \_\_\_\_\_

Circle 52 on reader service card





First Presbyterian Church is remarkable both for its restrained interior with delicate Tuscan columns (above), and its exterior, whose four-part bell tower exudes confidence (below).

Photos: Tim Buchman, Courtesy The Historic Preservation Foundation of North Carolina

## New Bern, N.C.

# A Rare Collection of Gems

By Edwin Slipek, Jr.

If the founding fathers were to revisit their former haunts, they would no doubt receive conflicting signals as to how the colonial capitals strung along the east coast have developed. Annapolis might confuse them with the Naval Academy's formal monumentality juxtaposed against the casual milieu of the yachting set. They wouldn't recognize Boston. Its aggressive skyline now swings arclike around venerable Beacon Hill. In Williamsburg they'd have to fork out admission to see rooms their contemporaries made famous. And in New Castle, Delaware – well, they might not find it at all. Residents there are said to remove directional signs to discourage tourists from overrunning their little town.

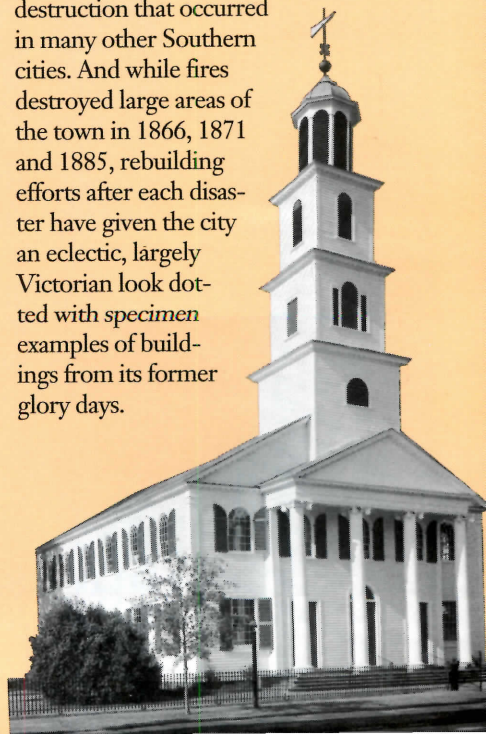
But New Bern, the former North Carolina capital situated 40 miles inland off Pamlico Sound, would probably reassure the old boys. It's not that things haven't changed since the 18th century. They have. It's just that this small city has managed to retain its human scale and distinctive architectural charm with each succeeding generation. It is a special place to visit at any season of the year.

"One of the nice things about New Bern is that it didn't pull down the buildings of the previous generation each time there was an opportunity to build," says

architectural historian Catherine Bishir, author of the superlative 1990 book *North Carolina Architecture*. "New Bern is an excellent microcosm of American architecture – most of it within walking distance. There are buildings of high quality and there is the vernacular architecture. One of the unsung treasures of New Bern is the workers' houses, the late 18th and 19th century houses near Tryon Place."

If the studied reconstruction of the colonial Tryon Palace in 1959 put New Bern on the map again, it is the rich collection of buildings by and for the common man which tells the full story of its humble beginnings. New Bern was settled in 1709 with both Swiss and English patronage by Swiss paupers and German refugees. Because of its central location in the colony, however, it became North Carolina's most populous and important city. The colony's first newspaper was published here in 1751 and in 1765 it became the capital. New Bern was the state's largest city in 1792 when the capital shifted to Raleigh and it was the main port and urban center for eastern North Carolina until 1840, says Peter Sandbeck, a historian at the state Division of Archives and History. "It has retained the state's largest collection of late 18th and early 19th century architecture. It is an architectural mirror of that period. Wilmington picks up where New Bern left off – after 1840 when trade by water became a thing of the past."

New Bern was occupied by Union forces during much of the Civil War and was therefore spared the destruction that occurred in many other Southern cities. And while fires destroyed large areas of the town in 1866, 1871 and 1885, rebuilding efforts after each disaster have given the city an eclectic, largely Victorian look dotted with specimen examples of buildings from its former glory days.







**Tryon Palace, the stylish executive mansion, was reconstructed in 1959.**

A quick spin by automobile is perhaps the best way to grasp the city's layout within the right-angle wedge formed by the Neuse and Trent rivers. Then park and explore the city on foot. Allow at least a full day: the city's rectangular street grid makes it easy to navigate. The expansive riverfronts are mostly parklike and open spaces with little built linkage to past maritime industries. Urban renewal programs in the '60s and '70s created new vacant land along the waterfront, which had been dotted with slips and warehouses, says Sandbeck. "There's a loss there and city fathers now realize it was a mistake," he adds. Two new waterfront hotels serve more as barriers to the rivers than as connections to the city. But two blocks inland, New Bern is intact with low-keyed background buildings on every block amid landmarks that sizzle.

While there has been a growing appreciation of the town's modest buildings in recent years, the Tryon Palace, first completed in 1770, continues to be the anchor tenant. John Hawks, an English-trained architect, designed and supervised construction of this complex which served as both executive mansion and statehouse. Its Palladian style reflects Hawks's familiarity with popular pattern books of the day by Robert Morris, Isaac Ware and Abraham Swan. The scale and stylishness of the mansion drew a number of craftsmen who would influence the high quality of other buildings in New Bern and surrounding Craven County. Half a dozen houses of the colonial period still stand, including the sophisticated John Wright Stanly House (1779-83). Other significant early structures include St. John's Masonic Lodge and Theater (completed 1809) and New Bern Academy (1810), with Flemish-bond brickwork and a cupola reminiscent of the Williamsburg courthouse. Both its exterior and interior make the First Presbyterian Church (1819-22) remarkable. It is a Temple Revival building with a New England character and soaring four-part bell tower. Inside, slender Tuscan columns extend to a vaulted plaster ceiling. "Its just gets better and better," says historian Bishir.

While New Bern's collection of 18th and early 19th century buildings is unusual, there are many equally impressive Italianate, Victorian and Romanesque Revival buildings and a downtown full of gems from the 1880s, says Sandbeck. First Baptist Church (1847-48 by Thomas & Son of New York) is a choice example of the Gothic Revival. The late 19th century saw the construction of many monumental public buildings, including the impressive Italianate and Second Empire-style Craven County Courthouse (completed 1883 by Sloan and Balderston of Philadelphia) with its stylish mansard roof and iron hood molds intact. Shortly thereafter the city saw construction of a Romanesque Revival U.S. Post Office, Court House and Custom House (1895-97) in yellow and red brick with granite trim. In 1910 a tower addition with an oversized

Award-Winning  
Library Planners/Interior Designers/Educators  
20+ Years Experience and 100+ Library Projects



**MICHAELS ASSOCIATES**  
Design Consultants, Inc.

**5308 Remington Dr • Alexandria VA 22309**  
**703/360-1297 • Fax 703/780-9510**

*For assistance in programming, planning and designing creative, safe, and environmentally responsive, barrier-free interiors or for information on ADA audits, new CEU seminars and other services, please contact David or Andrea Michaels*

Academic Libraries • Accessible, imaginative spaces • Additions • ALA/BES/IBD/LAMA/VLA members • Building evaluations • Color studies • Corporate libraries and offices • Custom solutions to special problems • Designs appropriate to your budget • Feasibility studies • Full-time consultants • Furnishings specifications • Governmental libraries • Graphics • Health care • Lighting recommendations • National/international scope • NCIDQ certified • New buildings • Post-occupancy evaluations • Personable, personal service • Programming • Public libraries • Renovations • School libraries • Seminars • Signage • Special libraries • Woman-owned firm

Circle 45 on reader service card

## **STADLER** **Pextron Floor Heating Systems**

The Leader in Floor Heating  
and Snow Melting Technology



**STADLER Corporation**

3 Yankee Division Road • Bedford, MA 01730

Tel: (617) 275-3122 • Fax: (617) 275-5398

Circle 68 on reader service card



## ***The Splendor of Roman Villas. The Timeless Design Classic Architecture: Empire by Marazzi.***



© 1992 American Marazzi Tile, Inc. Empire Ad

The beauty of Rome bursts to life again in Hadrian patina green, Flavio white, Augustus beige and Constantine rose – rustic, ancient-look **Empire** pavers. Single-fired for strength, frost-resistant with innovative glaze applications and semi-matt surface shadings, this palatial 4-rated ceramic tile comes in 12" x 12" stone-look squares without the cost and maintenance of stone. Authentic border and insert designs echo with the sandals of centuries past.

**NT Morris Tile  
Distributors of  
Richmond, Inc.**

2280 Dabney Road  
Richmond, Virginia 23230

(804) 353-4427

**AMERICAN  
MARAZZI TILE**  
**The Fine Art of Ceramic Tile.**

clock dwarfed the original building while adding an Arts and Crafts entry to New Bern's encyclopedia of architectural styles.

In this century the dramatic Centenary Methodist Church, built in 1904, offers lessons aplenty in how to build successfully on a prominent corner lot. The New Bern Federal Building (1932-34 by Robert Smallwood of New York) is handsomely Colonial Revival but almost cartoonlike, given its overreaching aspirations amidst intimately scaled and authentic, albeit more modest, buildings of the period it emulates.

New Bern is a city of remarkable physical continuity with a wealth of unexpected and architecturally exquisite exclamation points. During the summer months it might be elbowed out by more water-oriented destinations such as Morehead City, Emerald Isle and Beaufort, but it is a special destination in its own right, having reinvented itself for over two-and-a-half centuries without losing the flavor of its colonial past. "Ironically," says Bishir, "much of what was built in New Bern was built by newcomers, not by people who were from there. It kept attracting new blood, new talent, new money, new trade. That kept things interesting."



*Edwin Slipek, Jr., is the architecture critic of Style Weekly in Richmond.*

### **Getting There**

New Bern is easily reached from Interstate 95 by taking U.S. 70 east at the Goldsboro, N.C., exit. From the Hampton Roads area, take U.S. 13 south to U.S. 17 at Williamston, N.C., which leads directly to New Bern.

### **Getting In**

Tryon Palace (919-638-1560) conducts paid tours of the palace and gardens and nearby restored buildings. The palace is decorated for Christmas from Dec. 8-22. The Craven County Convention and Visitors Bureau (800-437-5767) is a wellspring of information. Year-round special events are presented by Swiss Bear (919-638-5781), a local nonprofit group.





# Transform Your Entry With An IWP Door.

Your home attests to your achievement, taste and style. So make an eloquent opening statement—with a dramatic entry door by International Wood Products.

IWP offers a wide variety of entry door designs and finishes; your IWP door will provide timeless elegance, exceptional durability and unqualified satisfaction.

For more information on “The World’s Finest Doors,” call IWP at 1-800-468-3667—or discover them for yourself at your IWP dealer.

29

*Welcoming home family and friends for three decades.*



*Sterling Custom Homes, Fresno CA*

**IWP**  
INTERNATIONAL  
WOOD PRODUCTS  
Division of 3D Industries, Inc.  
Part of the JELD-WEN Family



250 A



141



850 A

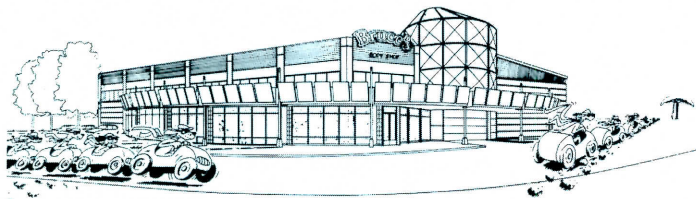


402 A



800 Clear Bevel

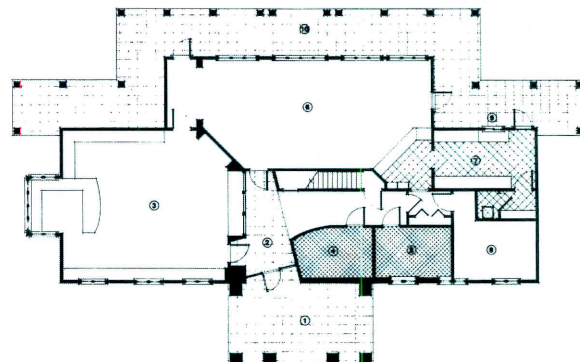




**Architect:** Steele + Associates, Richmond

**Project:** Bruce's Body Shop

Now it is day. The sun is up. "Get up!" It is day. Time to get going. Go, dogs. Go! There they go. Look at those dogs go! Why are they going fast in those cars? What are they going to do? Where are those dogs going? Look where they are going. (with apologies to P.D. Eastman) 804-344-0060.

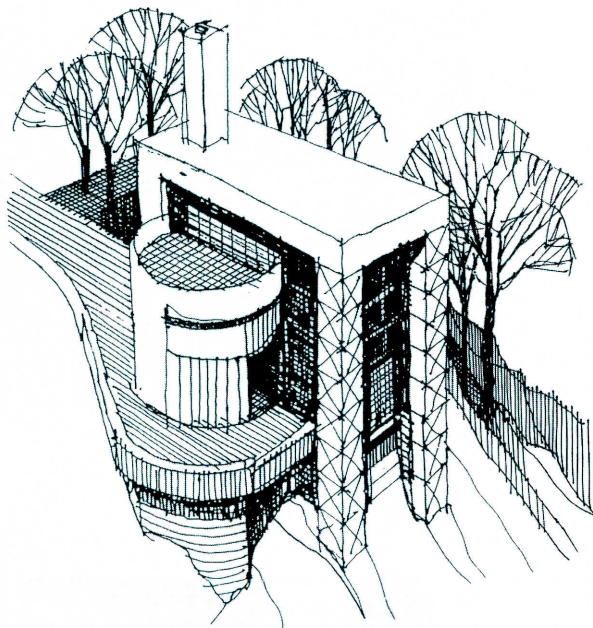


**Architect:** J.K. Timmons & Associates, Richmond

**Project:** Hobb's Hole Country Club

The first-phase construction for this Tappahannock country club is the "Golf House," a 2,700-square-foot facility that includes the golf shop, club offices, restrooms, kitchen and informal dining area. The brick-and-frame building recalls the scale and traditions of British village clubs. 804-794-3500.

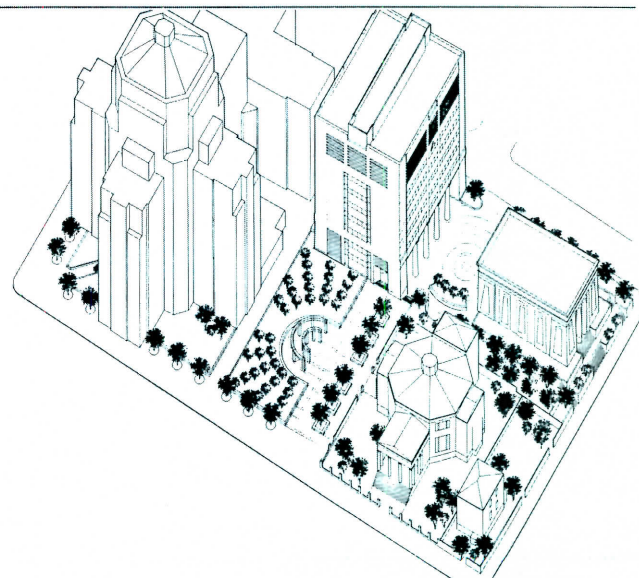
30



**Architect:** Carlton Abbott & Partners, Williamsburg

**Project:** Private Residence

This is a proposed design for a four bedroom 3,000-square-foot house in Richmond. The building will be stucco on a steel- and wood-frame construction, organized around a two-story living room that enjoys a commanding view of the James River near Boshers Dam. 804-220-1095.

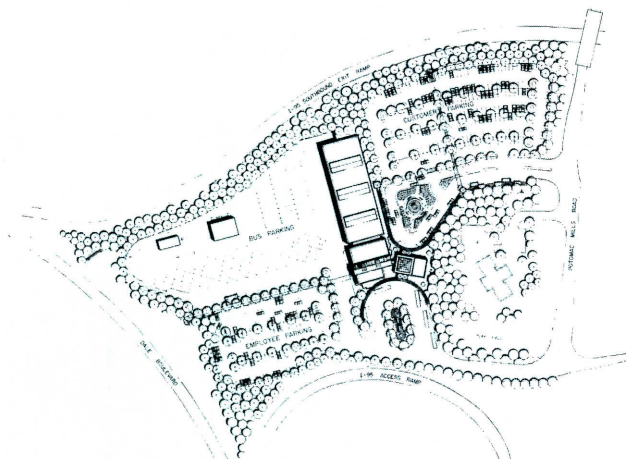


**Architect:** Henningson, Durham & Richardson, Alexandria

**Project:** Medical Sciences Building, Virginia Commonwealth University

Construction began recently on this 10-story, 124,000-square-foot medical sciences building located among several historic campus buildings. Included are 48 research labs, classrooms, a computer lab and 400-seat auditorium. Mechanical systems are designed to anticipate additional labs. 703-683-3400.





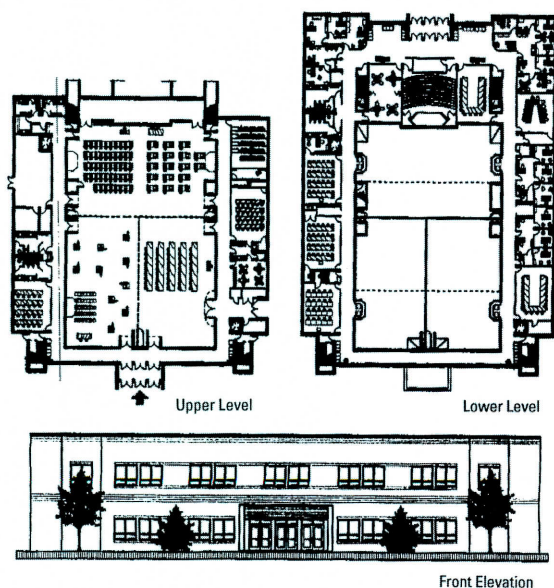
**Architect:** Gauthier Alvarado & Associates, Falls Church  
**Project:** Multipurpose Transit Center

This public transportation complex in Daleville will include parking for bus and van pool commuters, facilities for bus operations and maintenance, administrative offices and commuter-related spaces. The building also creates a visual buffer between the public and bus yard areas. 703-241-2202.



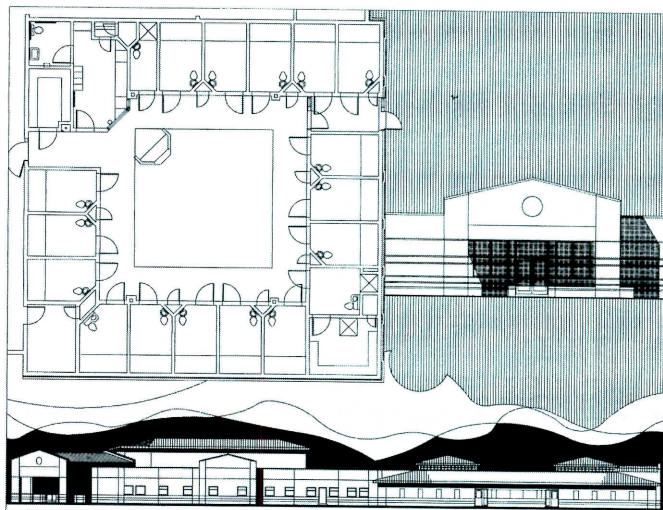
**Architect:** Browne, Eichman, Dalglish, Gilpin & Paxton, Charlottesville  
**Project:** Ben Lomond Manor House and Outbuildings

Restoration plans for this historic residence, built c. 1837 by Benjamin Tasker Chinn, are being produced for the Prince William County Park Authority. The house will contain interpretive rooms and offices. Grounds and outbuildings will be used for community events. 804-977-4480.



**Architect:** Mills Oliver & Webb, Inc., Blacksburg  
**Project:** New River Valley Center for Economic Development

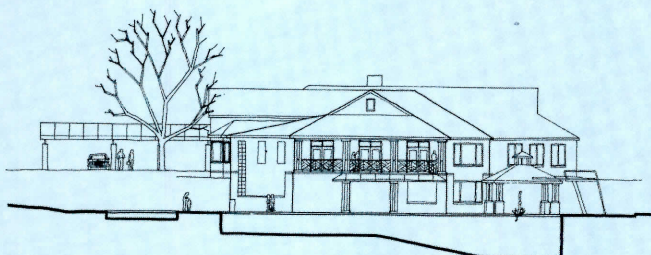
This 40,000-square-foot academic and economic development center at New River Community College, the first of its type among state community colleges, will attract new industry and provide high-tech training facilities including classrooms, labs, lecture rooms and offices. 703-552-2151.



**Architect:** Hayes, Seay, Mattern & Mattern, Virginia Beach  
**Project:** Juvenile Detention Center

HSMM was commissioned by the City of Norfolk to design an 80-bed juvenile detention center. The one-story building, clad in brick and enclosed with a sloping metal roof, was designed to blend sympathetically with the nearby residential, hospital and commercial area. 804-499-2391.





**Architect:** Bond, Comet, Westmoreland + Hiner, Richmond  
**Project:** Clubhouse Expansion, Jordan Point Country Club

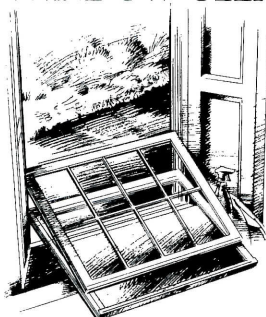
Sited on a bluff overlooking the James River, this expanding club has completed plans to add locker rooms, a fitness and aerobic facility, and a new members' dining room opening to an esplanade. The existing grill will be renovated and the pool deck enlarged to include a snack bar. 804-788-4774.



**Architect:** CMSS Architects, Virginia Beach  
**Project:** Franklin Federal Savings and Loan Headquarters

This 40,000-square-foot bank headquarters at Innsbrook in Richmond features a stately entrance arch of gray and black granite that rises from a sculpted plaza in a traditional motif. Interior finishes feature custom cherry wood paneling and details, granite floors and brass accents. 804-497-5060.

## WE HAVE THE LATEST SLANT ON EASY WINDOW CLEANING.



Yes, the Andersen® DC™ Tilt-Wash window is finally in. And yes, it's every bit as great as you've heard.

- Exclusive wash assist design tilts window inward with the touch of a fingertip.
- Window locks safely into position when you're cleaning so it can't pop out or be damaged.
- It's as easy to operate as it is to clean.
- Weathertight, too.

Stop by today and we'll show you how easy it is to tip window cleaning in your favor.

**Come home to quality.  
Andersen.**



**RUFFIN & PAYNE, Inc.**

*"Virginia's Premiere Lumberyard Since 1892"*

E. Laburnum Ave. & Vawter Ave. "Just east of Fairgrounds"  
 804-329-2691 Mon.-Fri. 7:30AM-5PM

DC01

Circle 51 on reader service card

## INFLOOR

*The Most  
Comfortable,  
Efficient Heating System  
You'll Never See.*

◆ Now your exquisite floor coverings can be beautifully warm to the touch, too. Imported marble, fine ceramic tile, luxurious carpet or wood – **INFLOOR Radiant Heating Systems** keep any floor barefoot warm with quiet, even heat, and *without* erratic temperature fluctuations or blasts of dusty air. ◆ **INFLOOR** is the premier radiant heat system with quality-assured, pre-engineered components – and proven *up to 41 percent more efficient* than forced air heat. ◆ **INFLOOR** eliminates unsightly baseboards and ductwork, so nothing interferes with your placement of furnishings. It's the ultimate in heating comfort and efficiency for your whole home, with room-by-room control to fit your lifestyle.



*Call us today to find  
out more!*

Ivester Distributors, Inc.  
 11615 Reames Road  
 Charlotte, NC 28269

**704-596-6816 • fax/704-596-6991 • 1-800-247-5266**

Circle 92 on reader service card





Custom designed leaded and faced stained glass windows, aluminum frames and protective glazings. On site design / consultation service. Complete delivery and installation. Repair and restoration services

### Lynchburg Stained Glass Co.

P.O. Box 4453

Lynchburg, VA 24502

800-237-6161 / FAX 804-525-6168

circle 93 on reader service card

### Architectural Renderings House Portraits

Homeowners

Home Builders

Advertising

Realtors

Developers

Architects



### Bo Art

Blair B. Oliver, Illustrator

Watercolors and Pen & Ink

804-360-4500

circle 31 on reader service card



Interior Louvered and Raised Panel Shutters built to your specifications in Richmond, VA.

Karen T. Meadows

8501 Staples Mill Road,

Richmond, Virginia 23228

804-266-7182 • 1-800-868-0065

FAX 804-261-6770

circle 95 on reader service card



### BRICKSCAPES<sup>INC.</sup>

Installation of concrete interlocking pavers for patios, walks and driveways

5205 New Kent Rd.

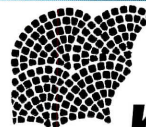
Richmond, VA 23225

804-233-9407

circle 90 on reader service card

## MARKET PLACE

Products and services



### Westcon

Installers of INTERLOCK Concrete Pavers at Mary Washington Campus Walk. Specializing in commercial and residential installations including UVA, JMU, Hampton Coliseum, VA Beach Streetscapes and the Virginia Air & Space Center.

802 W. Pembroke Avenue

Hampton, VA 23669

804-722-0050 • 800-572-3189

FAX 804-728-0135

circle 96 on reader service card

### Stained Glass Restoration Protective Coverings Custom Designed Art Windows

Clients include: Library of Congress; The Pentagon; Engineers Society of Baltimore; over 3,000 satisfied Religious Institutions

### Shenandoah Studios

Front Royal, VA 22630

P.O. Box 1468

800-950-1415 or 703-636-2937

circle 57 on reader service card



Want your message to reach the professionals who specify architectural products and services ?

Call Jonathan Dabney at Inform for details

804-644-3041

### •Higgins Associates•

A Landscape Architecture and Planning firm with expertise in Land Planning, Master Planning, Campus Design, Urban Design, Residential Site Design, and Site Planning. Founded in 1952, the firm provides design services to developers, municipalities, institutions and other professionals.

8501 Patterson Ave

Richmond, VA 23229

804-740-7500 / FAX 804-740-1620

circle 77 on reader service card



Certified Elevator Consultants Design, Planning and Inspections New, Modernization or Proposed Accident Investigation / Expert Witness

P.O. Box 450567

Atlanta, GA 30345

404-279-1927 / FAX 404-921-8771

circle 33 on reader service card



### R. J. Kirchman Associates

Architectural Renderings

(804) 823-2663

circle 61 on reader service card



Capture old world charm with our decorative 18th century moulding reproductions. Over 400 items, including capitals, corbels, and fireplace surrounds. We specialize in classical interiors.

Showroom located in Chambord Commons

332 N. Great Neck Rd. • Suite 101

Virginia Beach, VA 23454

804-340-0000 • Toll Free 1-800-296-3335

circle 65 on reader service card



## Firms with Certified Landscape Architects

### ■ CARLTON ABBOTT AND PARTNERS, P.C.

402 Duke of Gloucester Street  
Williamsburg, VA 23185  
Tel: 804-220-1095  
Fax: 804-229-8604  
Contact: William Douglas Mettler, ASLA

A comprehensive design firm offering landscape architectural, planning and architectural services. Specializing in park, highway and museum design and master planning. Founded in 1968.

*Recent projects:* Four Mile Creek Park master plan, Henrico Co.; Noland Trail at the Mariners' Museum, Newport News; Blue Ridge Parkway Headquarters, Asheville, N.C.; Jennie Dean Historic Site, Manassas; I-95/I-395/I-495 Environmental Impact Study, Springfield.

### ■ C. PRESTON DALRYMPLE & ASSOCIATES

10404 Patterson Ave., Suite 207  
Richmond, VA 23233  
Tel: 804-740-9308  
Contact: Preston Dalrymple

Landscape architecture and planning for homeowners, institutions, churches and businesses. Expertise in plant knowledge and in detailing. Founded in 1974.

*Recent projects:* The Hermitage Retirement Center, Richmond; Lakepointe at Innsbrook, Richmond; Appomattox Ironworks, Petersburg; Reveille United Methodist Church, Richmond; Masonic Home of Virginia Healthcare Center, Richmond.

### ■ EARTH DESIGN ASSOCIATES, INC.

Neavil's Mill  
Casanova, VA 22017  
Tel: 703-347-9330  
Fax: 703-347-2379  
Contact: Denise Cubbage

Twenty years in master planning, environmental studies, site planning, urban planning, campus design, museums, historic preservation, parks and recreation, housing, farms, estates and equestrian facilities.

*Recent projects:* Science Museum of Virginia, master plan/site design; waterfront access and recreation plan, Surry County; Virginia Historical Society, Richmond, master plan/landscape design; Fauquier County comprehensive plan for parks, recreation and open space; Virginia Downs horse racing facility master plan and site design.

### ■ GERSTENMAIER DESIGN STUDIO, P.C.

P.O. Box 17392  
Richmond, VA 23226  
Tel: 804-288-5197  
Fax: 804-282-5573  
Contact: David C. Gerstenmaier

An omnibus landscape architecture firm with expertise in zoning, site development and construction. Specializing in residential estate master planning, pool design and custom construction detailing.

*Recent projects:* Bellgrade Plantation master plan, Chesterfield County; Friar's Bay Resort and Marina master plan, St. Kitts Island, Caribbean; Marchetti Estate, Anti-poison Creek, Chesapeake Bay; Reynolds Estate at Thorncliff, Goochland County; Curtis Estate at Traveller's Rest, Powhatan.

### ■ HIGGINS ASSOCIATES, INC.

8501 Patterson Avenue  
Richmond, VA 23229  
Tel: 804-740-7500  
Fax: 804-740-1620  
Contact: Ralph B. Higgins

Founded in 1952, a land planning and landscape architecture firm that specializes in planning and design projects of the college campus, the city and suburban community, the corporation and the private residence.

*Recent projects:* Wyndham and The Dominion Club at Wyndham, Henrico County; Mary Washington College Campus Walk, Fredericksburg; Patrick Henry Park, Church Hill, Richmond; Richmond Newspapers, Inc., Hanover County; Innsbrook Corporate Center, Henrico County.

### ■ LAND AND COMMUNITY ASSOCIATES

P.O. Box 92  
Charlottesville, VA 22902  
Tel: 804-295-3880  
Fax: 804-979-3925  
Contact: J. Timothy Keller, FASLA

Landscape architecture firm specializing in planning and design for historic sites, parks, institutions and communities, especially those anticipating or experiencing change. Expertise includes preparation of cultural landscape reports, cultural resource assessments, historic preservation plans and appropriate design criteria and standards.

*Recent projects:* Yosemite Cultural Landscape Report, Yosemite National Park, California; President's Park (including White House grounds) cultural landscape evaluation,

Washington, D.C.; Monticello Viewshed Analysis and Protection Strategy, Albemarle County; Survey of state-owned property, Commonwealth of Virginia; Portsmouth Naval Hospital historic preservation plan, Portsmouth.

### ■ THE ONYX GROUP

1199 N. Fairfax St., Suite 600  
Alexandria, VA 22314  
Tel: 703-548-6699  
Fax: 703-548-4003  
Contact: R. Davis Winesett, Jr., AIA, AICP

Landscape creativity and responsiveness to architecture is the hallmark of The Onyx Group. Optimum landscape design evolves from a balance of site, building and function.

*Recent projects:* Glen Allen postal facility, landscape plan and site amenities; Brandywine Park, landscape improvements and site design, Wilmington, Del; Stafford Post Office site plan, parking and pedestrian details; Mill Pond residential, entry signage and landscaping, Selbyville, Del; National Naval Medical Center, landscape and site design guidelines, Bethesda, Md.

### ■ SHRIVER AND HOLLAND ASSOCIATES

355 W. Freemason Street  
Norfolk, VA 23510  
Tel: 804-627-4525  
Fax: 804-625-8228  
Contact: William D. Almond, ASLA

Environmental assessments, site analysis and site selection services, site planning, master planning, landscape design, planting design, wetland regulatory and wetland mitigation design, interior planting design.

*Recent Projects:* Virginia Marine Science Museum, Virginia Beach; Westminster-Canterbury of the Blue Ridge, Charlottesville; Nauticus, National Maritime Center, Norfolk; High School and Middle School, Isle of Wight County; Richmond International Airport, Richmond.

### ■ SNEAD ASSOCIATES, P.C.

101 West Broad Street, Suite 100A  
Richmond, VA 23220  
Tel: 804-649-8500  
Fax: 804-649-8502  
Contact: Charles G. Snead, ASLA

1212 Fowler Street, Suite 200  
Atlanta, GA 30318  
Tel: 404-874-5881  
Fax: 404-874-5677  
Contact: Edward L. Tarlton, ASLA



An African-American owned firm specializing in urban redevelopment, renovation and land use planning. Extensive experience in municipal, state and federal projects including defense, airport, marine and transportation.

*Recent projects:* Virginia Biotechnology Research Park master plan, Richmond; Piedmont Park CSO Project, Atlanta, Ga.; Virginia State Library, Richmond; Bolling Air Force Base Engineering, Washington, D.C.; Portsmouth Marine Terminal master plan; Regional Superport plan for eastern Virginia; Quantico Tri-modular Services Club; Harbour Pointe Village Shopping Center.

■ **J.K. TIMMONS & ASSOCIATES, P.C.**

711 N. Courthouse Road  
Richmond, VA 23236  
Tel: 804-379-6149  
Fax: 804-794-7639  
Contact: Kenneth V. Magdziuk ("Magic")

Multidisciplinary engineering, architecture, survey, landscape architecture, wetland delineating and land planning corporation providing services to Fortune 500 companies, municipalities and private developers for 40 years.

*Recent projects:* Bryan Park concept plans, Richmond; The Foundry Golf & Country Club, Powhatan; Health South Advanced Orthopedic Center, Henrico; Public Safety Training Center Master Plan, Chesterfield; Environmental Phase I assessments throughout Virginia.

**Firms offering Design or Contracting Services**

■ **JAMES RIVER NURSERIES, INC.**

704 Maple Street  
Ashland, VA 23005  
Tel: 804-798-2020  
Fax: 804-798-2802  
Contact: Michael C. Hildebrand

A design/build landscape contractor offering full-service planting, irrigation and grounds maintenance. Serving the needs of the commercial and residential markets.

*Recent projects:* Car Max (Circuit City), Richmond; Circuit City Plaza Shopping Center, Richmond; Bellgrade, Richmond; Arboretum Office Park, Richmond; Wyndham, Dominion Club installation, Richmond.

■ **SHIPP & WILSON, INC.**

Rt. 1, Box 543  
Glen Allen, VA 23060  
Tel: 804-757-6400  
Fax: 804-752-6495  
Contact: Karen Shipp Kelly

A landscape nursery and design/build firm providing custom services to architects, engineers, landscape architects, developers and property owners in Central Virginia. Founded in 1983, services include horticultural consultation, planting plans, installations and commercial maintenance.

*Recent projects:* Burgundy Parke entrance and common areas, Richmond; Water Country, U.S.A. renovation, Williamsburg; New Community School, Richmond; Coyne Textiles, Colonial Heights.

■ **WASHINGTON WATER GARDENS**

2046 Rockingham Street  
McLean, VA 22101-4944  
Tel: 703-533-8529  
Fax: 703-533-8529  
Contact: Philip F. Metcalf

A landscape design/build firm specializing in all aspects of water in the garden: ornamental water gardens, koi ponds, waterfalls, mechanical/biological filtration and maintenance.

*Recent projects:* Private residences in Washington, D.C., metropolitan area (including Virginia and Maryland).

■ **WAYNESBORO NURSERIES, INC.**

P.O. Box 987  
Waynesboro, VA 22980  
Tel: 800-868-8676  
703-942-4141  
Fax: 703-949-4180  
Contact: Tim Quillen

A landscape contracting and wholesale nursery company which offers commercial and residential planning, design/build and installation services. Emphasis on larger commercial installations.

*Recent projects designed:* Nimbus Records CD Plant, Greene County; Columbia Gas, Shenandoah Compressor Station, Shenandoah. *Projects installed:* Walmart, Chester; Forest Lakes, Charlottesville; Allegheny Power Systems - Rt. 37, Winchester.



**NOVEMBER 4&5**

The region's best exhibit

and conference for the  
design and construction

industry is back, with  
thirty-three professional

development seminars

and a comprehensive

products expo.

**The Richmond Centre**

Richmond

**For information call**

**804-644-3041**



## Grasspave<sup>2</sup> Porous Pavement

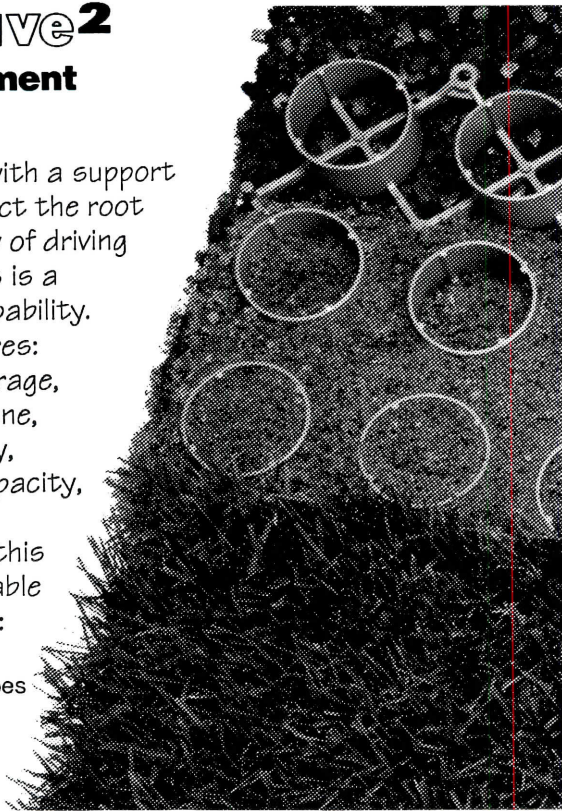
This is real grass with a support structure to protect the root zone. The flexibility of driving or walking on grass is a valuable design capability.

We have the features:

- 100% grass coverage,
- maximum root zone,
- excellent porosity,
- very high load capacity,
- fast installation.

For details about this proven and affordable system, call or fax:

Architectural Hardscapes  
92 Franklin Street  
Annapolis, MD 21401  
Phone: 800-334-6078  
Fax: 410-268-3558



# inform

### Coming Up

In our next issue, Inform will feature the work of small firms in Virginia.

Also in our departments we will report on the expansion of Dulles Airport and survey the crop of recent books by noteworthy critics.

**FOODSERVICE CONSULTANTS FOR THE ARCHITECTURAL COMMUNITY**

- AUTOCAD DRAWINGS:  
EQUIPMENT LAYOUT  
MECHANICAL CONNECTIONS  
3-D RENDERINGS
- WRITTEN SPECIFICATIONS
- COST ESTIMATING
- FINAL WALK-THRU
- SF-254 AVAILABLE UPON REQUEST

**design**  
**SPECIFIC**  
INCORPORATED

122 EAST 11TH ST • NORFOLK, VA 23510 • (804) 625-7005