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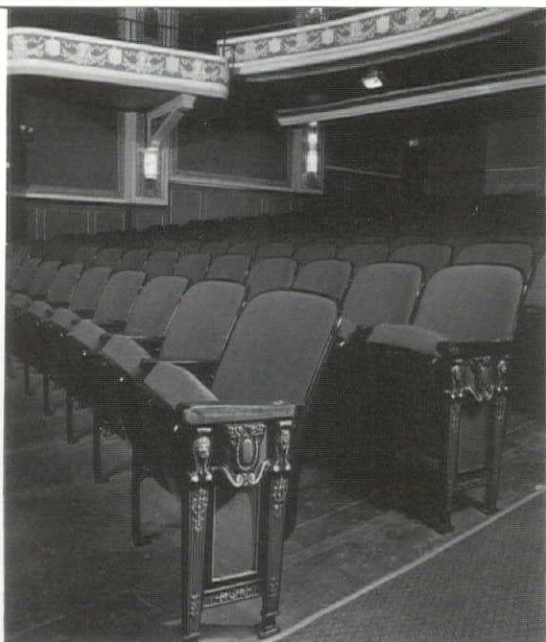
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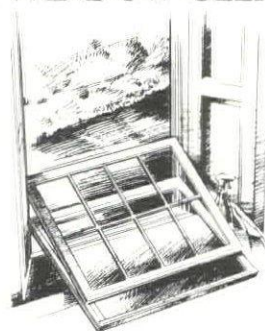
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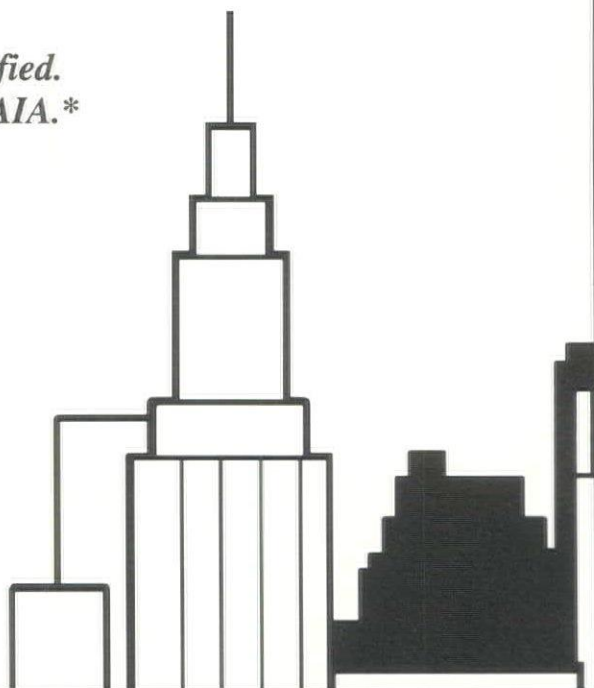
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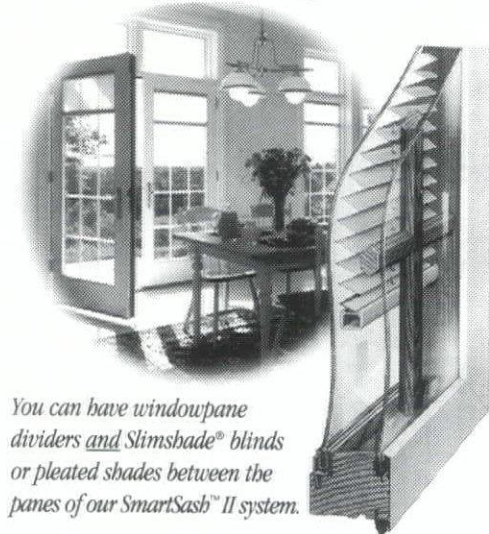
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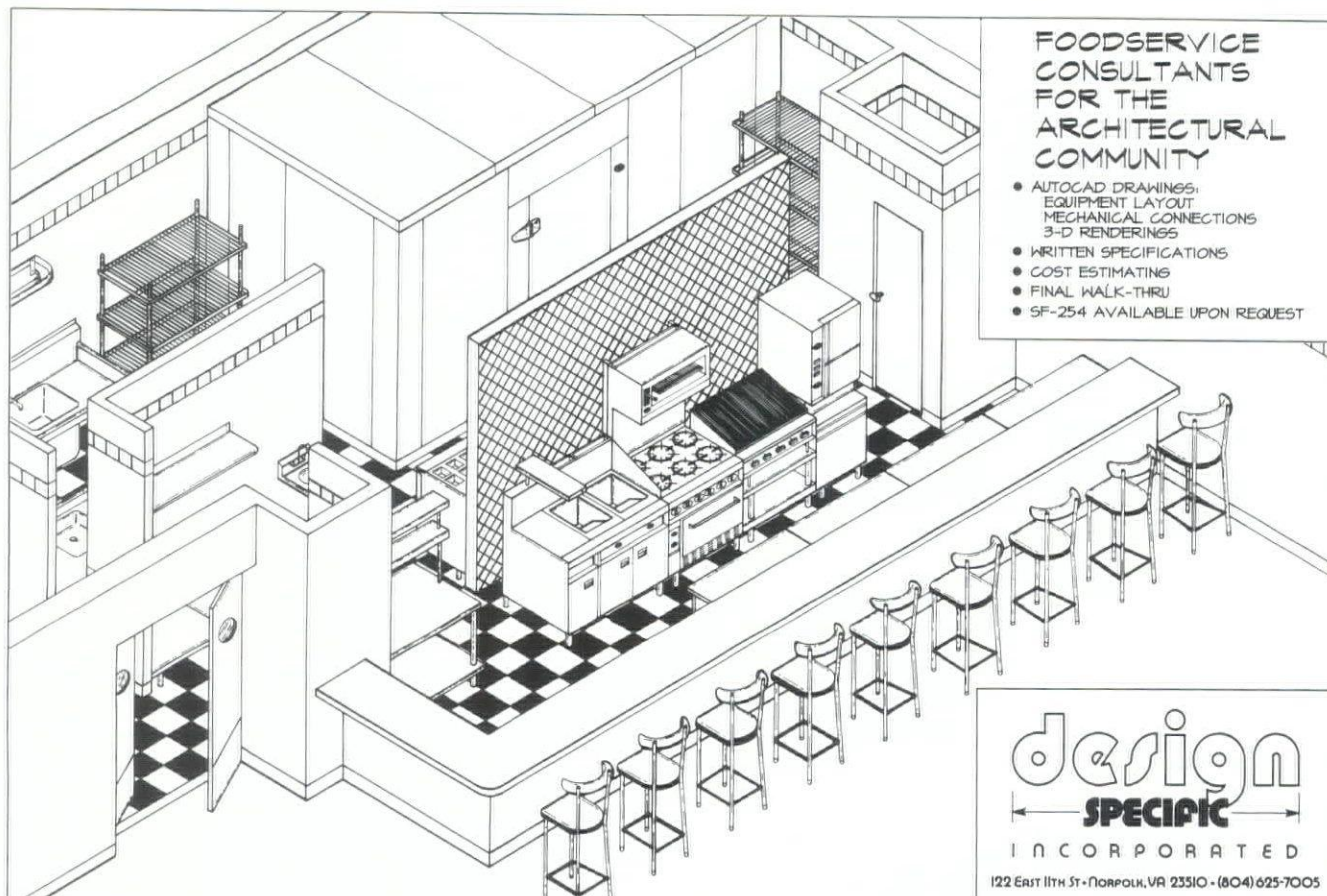
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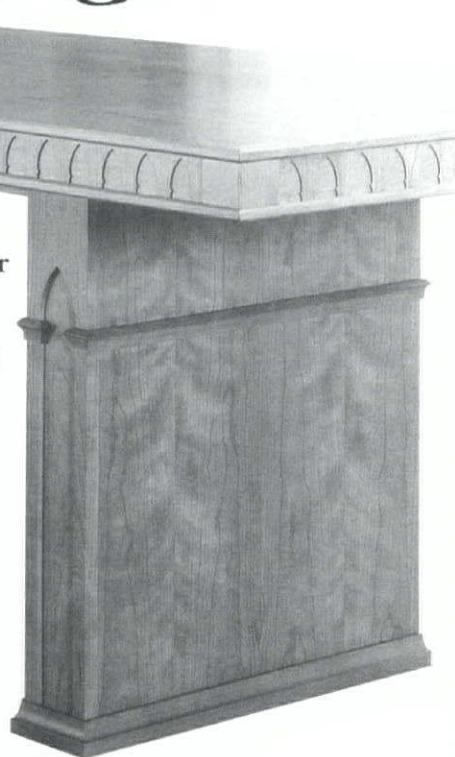
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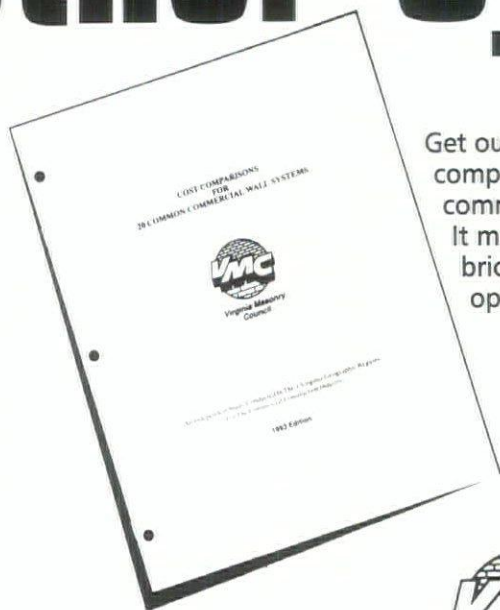
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volume five number one

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The Classical Tradition in Virginia

After decades of near-dormancy, Classicism is experiencing a revival fueled by frustrations with Modernism, the rise of historic preservation, and the search for richer architectural expression.

By Edwin Slipek, Jr.

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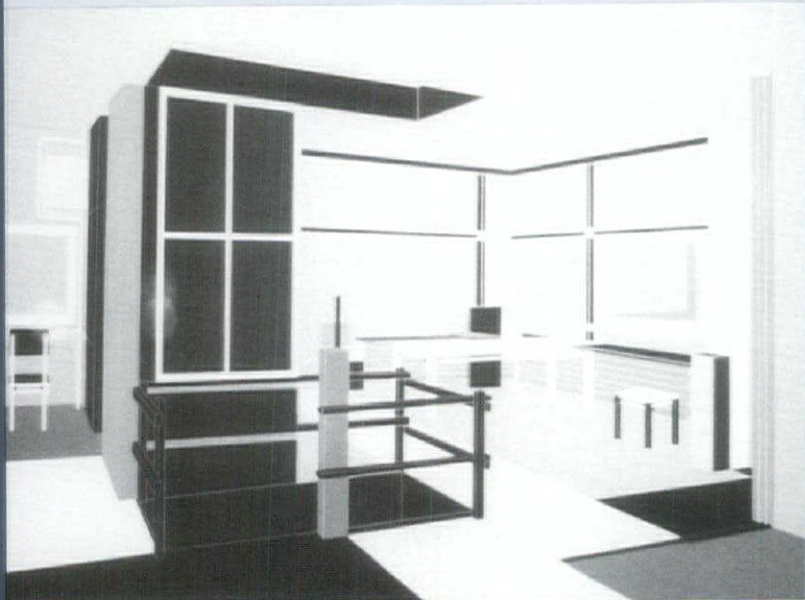
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Cover photo by Charles Shoffner.

Han Schroder:

Feeling the Pulse of

MODERNISM



Silkscreen by Schroder of the Rietveld-Schroder House.

Han Schroder not only witnessed the birth of Modern architecture, but grew up in the house where some say it all

began. Schroder, who went on to become an architect and design educator, was the subject of an exhibit in January at the Wallace Hall Gallery at Virginia Tech, whose International Archive of Women in Architecture is the repository for her professional and personal papers. Drawing on the archive's collection, the exhibit included original drawings, graphic designs, photographs and models of furniture that Schroder designed. Schroder's childhood home, the Rietveld-Schroder house, was codesigned by her mother, Truss Schroder-Schrader, and avant-garde Dutch architect Gerrit Rietveld in 1923. The house exemplified the philosophy of the Dutch de Stijl group, which rejected subjective elements of expression and individualism that were credited by some with having fueled the flames of aggression and war. The new aesthetic focused on objective, universal forms that were realized in abstracted shapes, primary colors and black-and-white graphics. This was

the atmosphere in which Johanna Erna Else Schroder came of age. Her home not only housed Rietveld's office, but was filled regularly with architects, artists, designers, poets, furniture makers and filmmakers. By the age of eight, Schroder had built prototypes of experimental chairs with Rietveld and had bent plywood for a chair that influenced the work of Finnish architect Alvar Aalto.

These early experiences inspired Schroder to pursue a degree in architecture, becoming one of only two women among 3,000 registered architects in the Netherlands. She worked in Rietveld's office and in time became his personal assistant, collaborating on buildings such as the Netherlands Exhibition Pavilion in Venice and the Sonsbeek Sculpture Pavilion. In 1954, Schroder opened her own office and met gender discrimination head-on. "In the world of building a woman was merely tolerated but not addressed," she once wrote. Her first significant commission was a residence for her brother. The design and construction of various community centers for children later established her expertise in this field. Each of her designs reflected the de Stijl influence, yet Schroder's work clearly

broke the mold in one respect. She had developed a keen interest in human behavior – notably, the effects of the environment on human development. As a result of this philosophy, she worked closely with each occupant to design personalized furnishings. Her pieces were not intended for mass-production, but rather to support the unique life of each person for whom she worked.

Schroder continued to practice after she emigrated to the United States in the 1960s, but soon directed her energies to teaching interior design at Adelphi University, Parsons School of Design, New York Institute of Technology and Virginia Commonwealth University. Her legacy in this country is not her practice, but her students, who felt the pulse of modern architecture first-hand. In recent years, Schroder served as consulting architect to the Foundation Rietveld-Schroder House during its restoration. She retired from VCU in 1988, and spent the next years organizing her papers before donating them to VPI. During a visit to the Netherlands in 1992, Han Schroder took ill and died, but not before leaving her lasting mark on another generation of designers.

Anna Marshall-Baker

The author, an assistant professor in the Department of Housing, Interior Design and Resource Management at Virginia Tech, curated the Schroder exhibit.

Schroder at work in her studio in 1959.



Design of the Future: Man vs. Machine?

Designers will be able to do anything they want in the future, but will anyone want them to do it? This was one of the key questions that arose during "Nostalgia for the Future," a symposium held in November at North Carolina State University. Organizers asked three renowned editors to take imaginary cruises on the burgeoning information highway and examine the routes and roadblocks design professionals may soon face. "The future makes me nervous," said product design columnist Ralph Caplan, setting the tone early. Noting one cause for his techno-queasiness, Kaplan observed that the electronic products advertised by in-flight shopping catalogs all look the same. "If anything can look like anything," he wondered, "what do you make it look like?"

That proved to be the least of the worries confronting tomorrow's designers. James G. Trulove, publisher and editor of *Landscape Architecture*, is working on a CD-ROM prototype of his magazine and spoke of challenges posed by the "virtual office" – the laptop and modem that future workers will take everywhere, obviating the need for office buildings. At least Stephen A. Kliment, editor-in-chief of *Architectural Record*, saw in his crystal ball new possibilities for architects, including housing for the aged and transportation centers. The latter, of course, represents an organizing element urban designers hope will unite us in more focused communities, reversing the decades-long trend of land- and energy-wasting sprawl.

Kliment foresees a growing community-consciousness, which is a refreshing antidote to the fragmentation threatened by communication divorced from communion. But he also predicted an upturn in the spiral of decision-making that already besets architects and urban designers – the layers of design review and input from bureaucracy and citizen groups. Kliment imagined that architectural practice will continue to complicate itself with questions about design/build and construction management. He also said that environmental concerns will pose both problems and possibilities, a point underscored by Trulove, who observed the deepening conflict between form-driven design and sustainability imperatives.

The impact of electronic advances, however, remained the core concern. "We are definitely going to get better solutions," Kliment opined, wondering if the limitless possibilities of computer-based design will undo needed discipline. Even more troubling, however, was the quandary noted by Caplan, who said new tools will free designers to do what matters most, even though clients are doubtful to ask for it. Although it was agreed that tough times limit design options along with design budgets, Kliment speculated that the end result of the recession might be the survival of responsible clients. Interestingly, many of the students in attendance seemed less willing to embrace the future than were the middle-aged men addressing them, arguing wistfully for a future in which words still appear on paper pages. Their optimistic dedication to humanity may be their best weapon in the future, for the tools offered by electronic technology could well make designers, as well as offices, obsolete. *Chuck Twardy*

The author is the art and architecture critic of The News and Observer in Raleigh.

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■ "The Classical Language in Design." A two-credit summer course at Virginia Commonwealth University from July 18-29. Course incorporates a public forum July 28 on "The Continuing Relevance of Classical Architecture," which features panelists such as Prof. Robert Adam of the British School at Rome, Philadelphia architect John Blatteau and Prof. Hugh Petter of The Prince of Wales's Institute of Architecture. 804-828-2784.

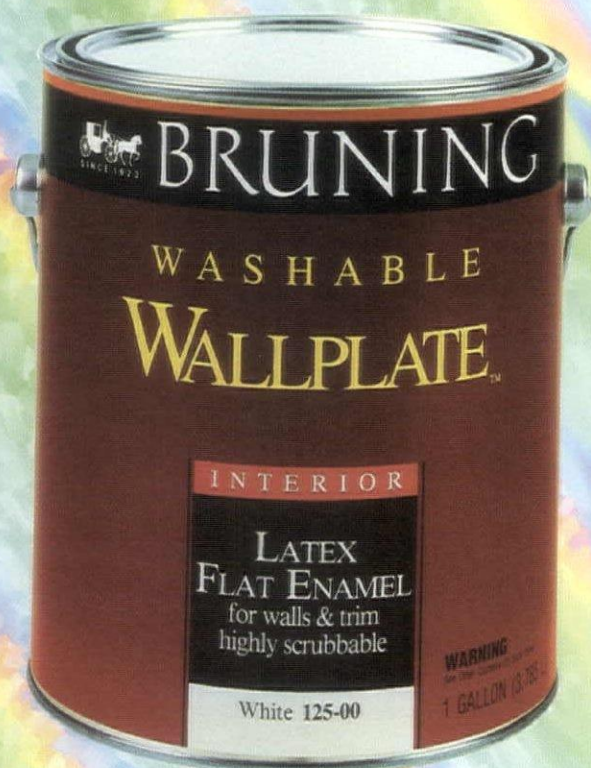
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■ "The Art of Sound Building." An exhibit tracing the influences of published images on the architecture of Alexandria from 1749 to 1994. Through Aug. 31 at The Lyceum Alexandria. 703-838-4994.

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were employed also extended to interiors – the Doric was suitable for public spaces and the Corinthian might be found in more intimate parts of the house.

So when Thomas Jefferson introduced Classicism to Virginia he did so “with a connoisseurship cultivated on the fringe of the civilized world by reading outdated British architectural books,” wrote Virginia Commonwealth University art history professor Charles Brownell in *The Making of Virginia Architecture*. But, to his credit, Jefferson clearly recognized the appropriateness of Classicism to the aspirations of the new nation. “I think of Jefferson as the fountainhead,” says Holm. “He recognized the importance of a classical tradition as the framework for a proper culture. He set in motion the wheels for a national architecture.” Jefferson’s brand of Classicism influenced architecture coast to coast. In Virginia, his architectural legacy was continued by the craftsmen and builders he brought from northern cities and Great Britain to work on important commissions such as U.Va., Monticello and the Virginia State Capitol. Classicism later found expression in the so-called revival movements and in the Beaux Arts tradition that thrived in the early 20th century.

While it is impossible to pinpoint a specific moment when Classicism began its late-20th century resurgence, the nostalgic influence of the American bicentennial in 1976 cannot be overlooked. At the time, however, Classicism wasn’t being taught in the architecture schools, says U.Va.’s Wilson. “Therefore there was little energy, no critical thought being developed, and the architectural community was not giving it much thought,” he says. “But sometimes anything that is forbidden is enticing. Classicism in the 1970s was one of the most radical things you could do.” In architectural circles, Robert Venturi’s influential book *Complexity and Contradiction in Architecture* challenged the primacy of modern doctrine and caused a major stir. Interestingly, a survey released by the AIA in 1976 reported that architects and historians considered Jefferson’s Lawn at U.Va. the most important architectural achievement in America. In a similar survey done 30 years earlier, the university was not even mentioned.

So what precipitated the change? How did today’s classicists acquire the taste for a design philosophy that ran counter to

prevailing currents of thought? Holm, for one, began to reevaluate his career as an architect in the late ’70s. He had studied at Yale under Louis Kahn and gained his experience at an overtly modern Philadelphia firm. Then the economy collapsed, the oil crisis developed and architects began exploring issues such as solar design. “It was a very thoughtful time. People were reconsidering things. And it didn’t take a lot of farsightedness to see what we had done to our cities and suburbs,” says Holm. He began to study older buildings and concluded that the best of the new didn’t match up with the best of the old. “I learned with Classicism you are working with a tradition. You are speaking with a vocabulary everybody understands – both at the high end and the vernacular.”

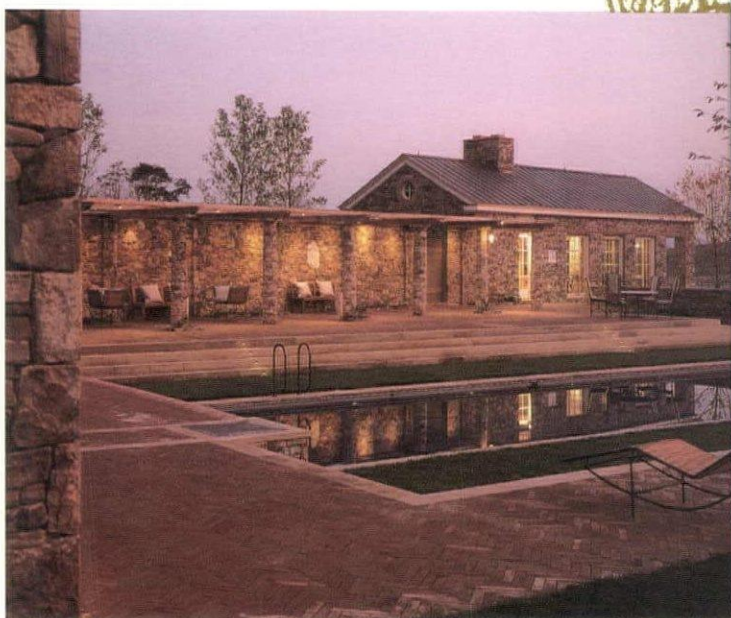
“Throwing the history books out is stupid,” says Candace M.P. Smith, principal of Smith Garrett Architects in Charlottesville. A 1986 U.Va. graduate who incorporates traditional forms in her work, Smith gained fluency in the language of Classicism as an understudy to architect Floyd E. Johnson. “He knows the rules and therefore he can manipulate them,” she says. Browne prefers the term “vernacular” to describe his work, because he employs a variety of regional styles to make a residence fits its locale. “We haven’t slavishly copied Mr. Jefferson,” he says. “We’ve done houses in Connecticut and houses in New Mexico that are in the vernacular style, not in the classical style.”

Architects working in the classical mode are quick to defend themselves against the suggestion that they want to freeze architecture in a glorified past. No matter if they call it traditional, classical or vernacular, those who design according to time-honored principles say that the philosophical tenets that re-ignited Classicism in the 18th and 19th centuries are equally relevant today. “The past is not an end in itself, but a way to connect to the future,” says Greenberg, who is the associate architect for Tercentenary Hall at the College of William & Mary, the final building to be erected around the landmark sunken garden. “When it’s finished, it will look like it has been there all along,” he

says. “It will be old and it will be new, just like democracy – very American.”

In the context of a profession that is tending toward more fragmentation and specialization, Classicism in architecture represents, in simplest terms, yet another of the many special interests being explored in the late 20th century. Enthusiastic architects are giving the tradition new interpretations and new life. And among this small but growing number of designers, Classicism has gained respect as a viable alternative to Modernism. U.Va.’s Wilson, for one, finds it is possible to embrace both traditions. “The obvious answer is that there is not one [architectural] solution,” he says. “There is pluralism today.”

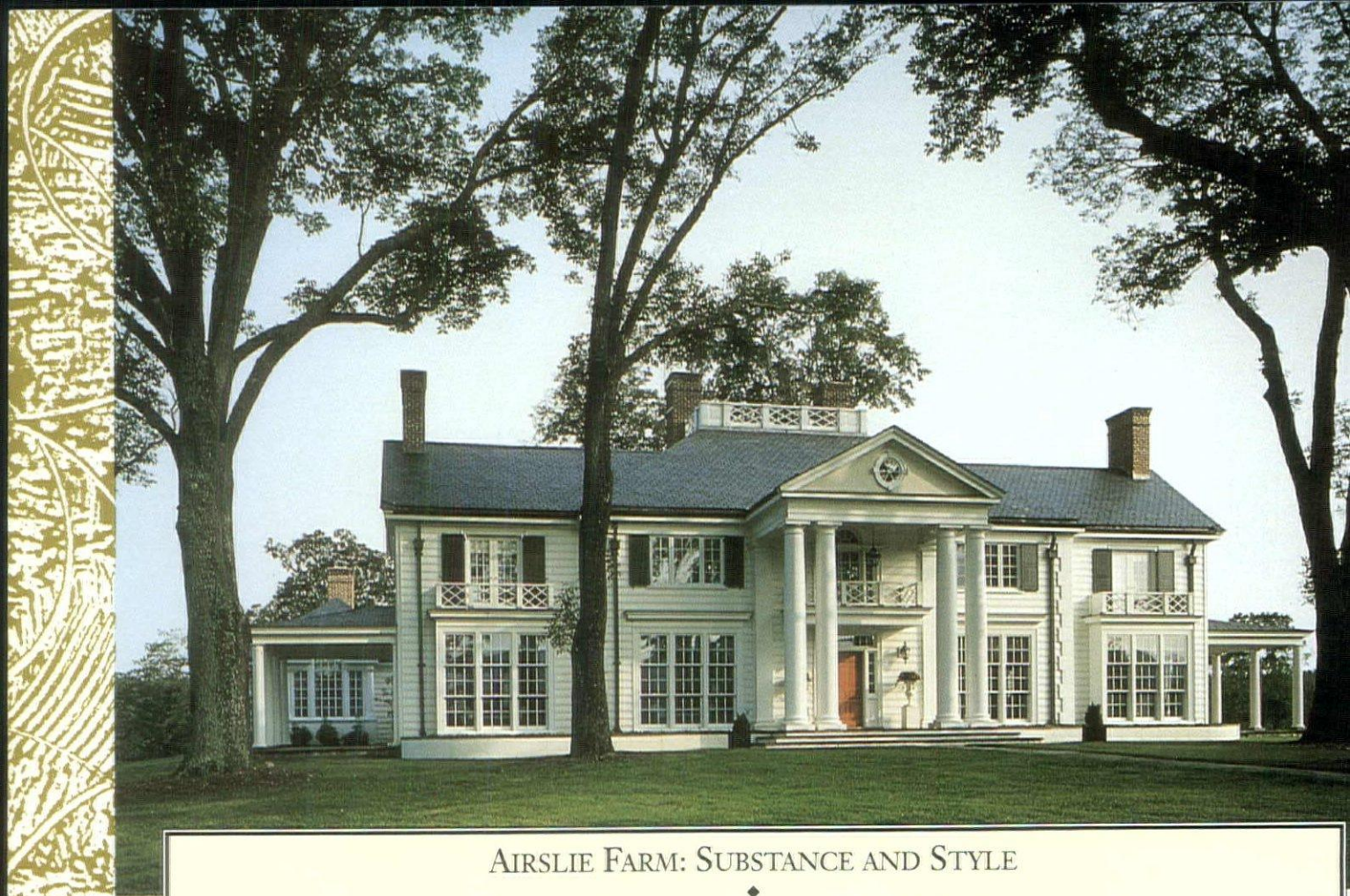
Edwin Slipek, Jr. writes on urban design issues and architecture for Style Weekly in Richmond.



CHANCELLOR'S ROCK FARM

The formal assembly of buildings in this swimming pool complex serves as a threshold between the open meadows of the Rappahannock County estate and the “farm village” composed of the residence and outbuildings. Designed by Williams & Dynerman Architects of Washington, D.C., the classically-inspired complex is typified by the prevalent use of rustic materials, especially the mix of local fieldstone and Pennsylvania sandstone that roots the project in the vernacular tradition. Two bathhouses are balanced along the central axis of the pool; the plan’s symmetry is broken by the temple-form dining pavilion (above) and stone-columned pergola.

Photo by Ron Blunt



AIRSLIE FARM: SUBSTANCE AND STYLE

BROWNE EICHMAN DALGLIESH GILPIN & PAXTON

The cohesive renovation of Airlie Farm, an Albemarle County estate, belies the awkward beginnings of a house that originally could have been called big, but certainly not grand. Characterized by a shrinking, ill-proportioned entry recessed between two boxy wings, the existing building lacked substance as well as style. Architect Robert L. Paxton changed all that. By designing a new central mass with a hip roof and thrusting it forward, Paxton improved the proportions of the front facade and gave the entry its proper sense of importance. "This is still basically a Virginia farmhouse and we wanted to keep it simple," Paxton says. "The columns are of Doric proportions, because that's what we could make best, given the height limitations." To complement the classical massing, he introduced a new masonry base to the front elevation that doubles as a planter.

From a functional point of view, Paxton incorporated modern planning concepts in converting the house to a place that would accommodate the owners' desire for single-floor living. Additions to the rear side of the house provided a new master bedroom suite and three-car garage, both of which are connected directly to the main body of the house by two glassed-in colonades. They also help accomplish other goals Paxton had for the project: "to open the house up to the landscape and let some light in." The new wings enclose two small courtyards and

define a larger paved courtyard on the south side of the house, which was laid out to preserve two existing linden trees.

One of the amenities worked into the original shell of the house is the two-story family room that stretches across the back side. Paxton had recognized the potential for such a space from the beginning, removing two little-used rooms from the second floor to create the double-height space and give the house a contemporary feel. Finished with raised-panel mahogany millwork, the family room exudes the warmth and richness of a private study. Mahogany also was used to create the illusion of additional depth in the tall and narrow space, with the paneling concentrated in the lower portion of the room and light-colored walls and windows placed up high to give an impression of spaciousness.

Maximizing natural light and bringing the outdoors in were major objectives of the project, as well. Sunlight now enters the entry hall and central stair through new skylights and wall openings. "I definitely don't come from a classical tradition," Paxton says. "I was Bauhaus educated – with everything light and airy. And I try to use that in the historical context that is so typical of Charlottesville."

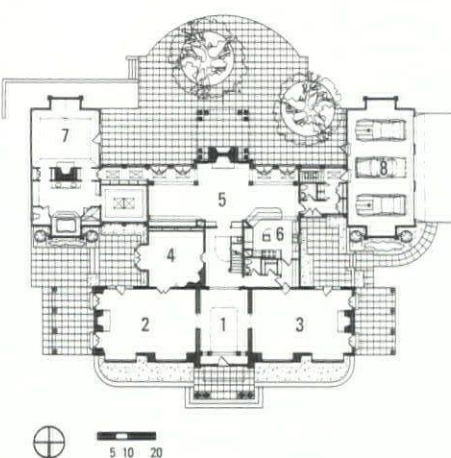
Vernon Mays



Photos: Philip Beaurline

Airsie Farm's traditional exterior (facing page) belies the modern treatment of space and light inside the house, including the mahogany-paneled family room (above).

15

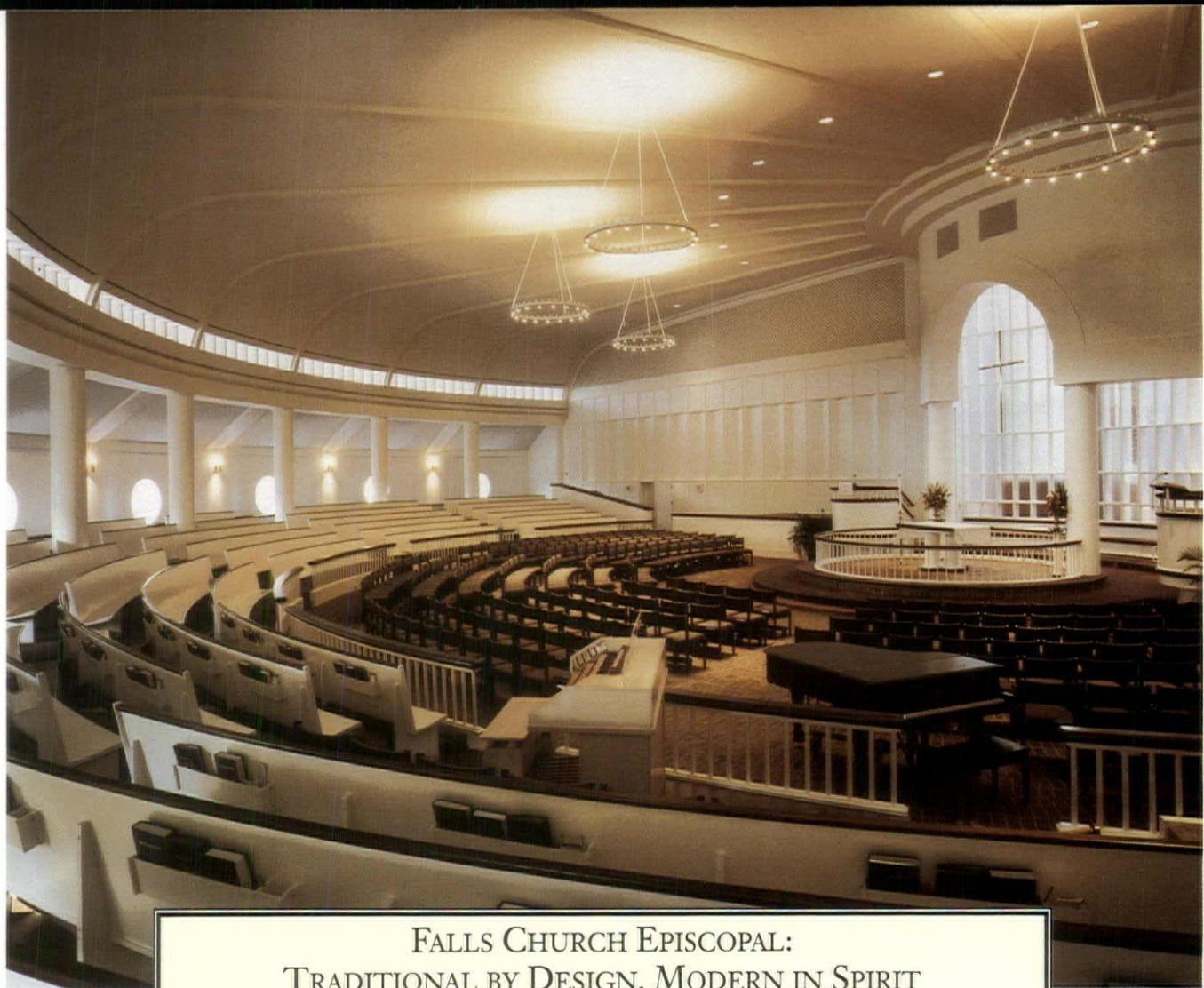


First Floor Plan

- | | |
|---------------|------------------|
| 1 Entry | 5 Family Room |
| 2 Living Room | 6 Kitchen |
| 3 Dining Room | 7 Master Bedroom |
| 4 Library | 8 Garage |



New wing containing master bedroom suite (at left, above) defines edge of a brick courtyard. Bay window at right affords views from library.



FALLS CHURCH EPISCOPAL: TRADITIONAL BY DESIGN, MODERN IN SPIRIT

◆
COOPER LECKY ARCHITECTS

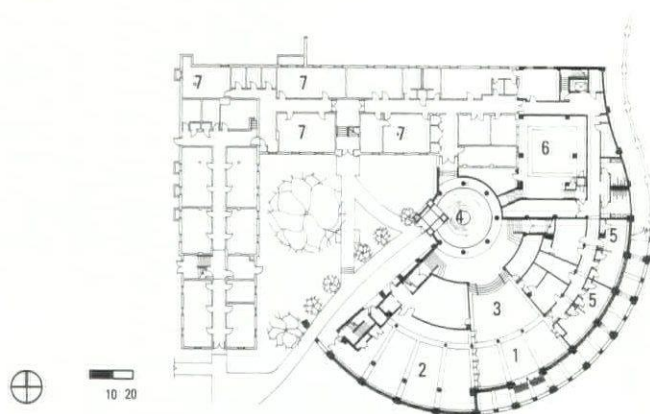
Sooner or later, the combination of a growing congregation and a 230-year-old church built for small numbers of worshipers spelled big changes for the historic Falls Church Episcopal. "We found that the parish lifestyle required a place where the congregation could worship, have a feeling of fellowship and meet their educational needs," says project architect Michael T. Foster, of Cooper Lecky Architects in Washington, D.C. "They said, 'We like this church, but it needs to hold two-and-a-half times the number of people.' It would have been a crime of proportions to simply blow up the original building to a bigger size." Irregular topography and the sprawling character of the existing facilities called for a bold plan. Several schemes were investigated and each evaluated as to how effectively it respected the visual prominence of the historic church, afforded flexibility, tied various functions together, welcomed visitors, and accommodated the parish's burgeoning growth. What started as an unlikely scheme – a semicircular structure set into the side of the hill – soon became the preferred concept. The idea was

to create a large addition and wrap it in a traditional facade sympathetic to the older brick buildings on the site. Foster calls this element "the garden wall," an arcaded serpentine wall that cradles the new building and continues beyond to blend into the landscape.

One of the critical problems of the exterior design was keeping the massive structure from visually overshadowing the original 18th century church, namesake of this Northern Virginia town. "Instead of being literal in history and bastardizing the church in terms of its proportions, we took one element that is traditional and inserted within it a new piece that meets the members' contemporary needs," Foster says. At the same time, that satisfied the obligation to be responsible to a historic site. Many worshipers enter on the lower level into a funnel-shaped narthex and proceed up to the nave through a skylit tower along two monumental stairs. The design of the 800-seat nave interior is a modern interpretation of traditional themes.



The use of clerestories and the backdrop of natural light at the altar combine with simplified detailing to give the Falls Church nave a modern feel (facing page). Outside, the curved wall surrounding the addition provides a covered arcade at the lower-level entrance (above).



First Floor Plan

- 1 Entry
- 2 Parish hall
- 3 Narthex
- 4 Tower
- 5 Library
- 6 Choir Rehearsal
- 7 Classroom

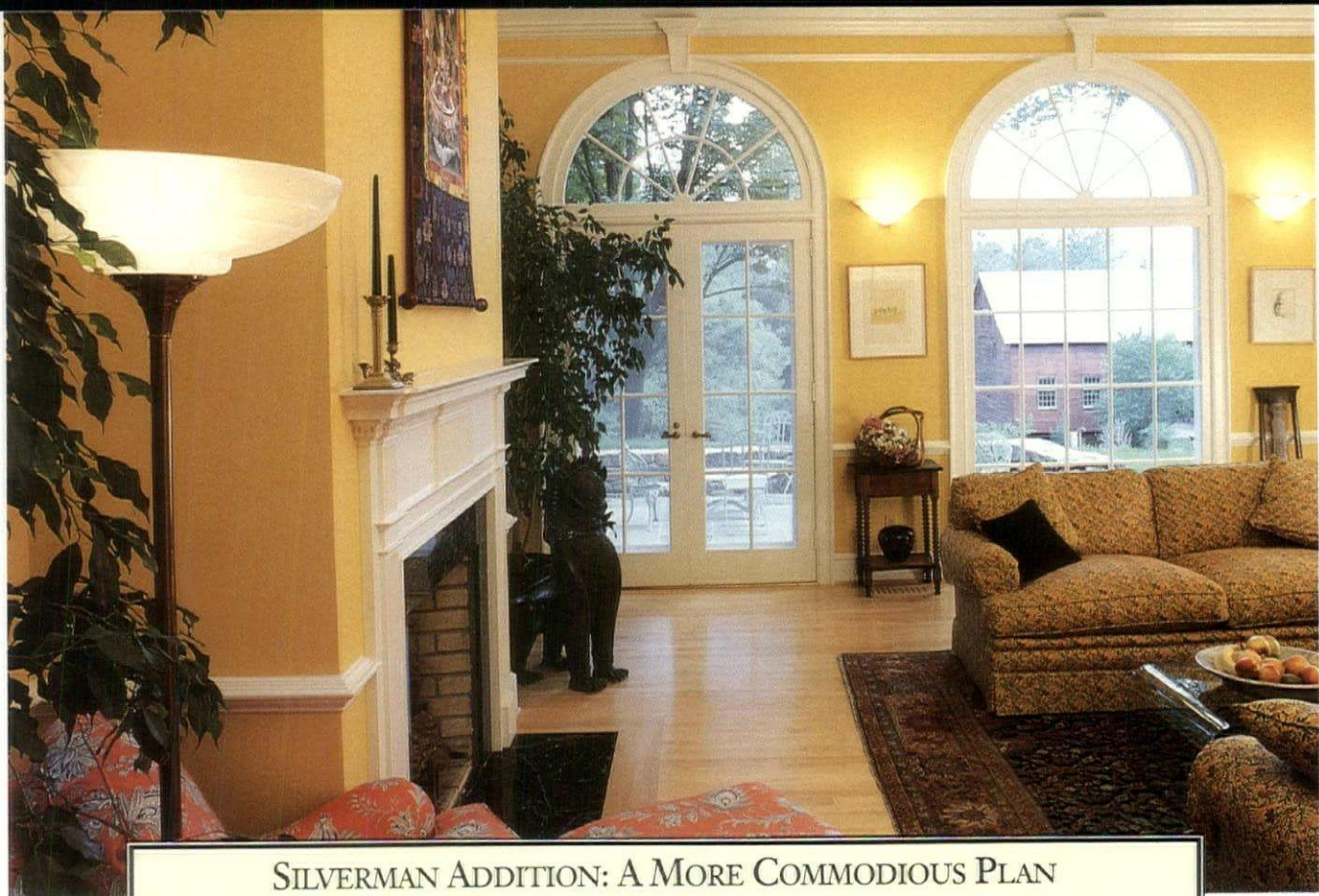
Cooper Lecky's original mandate was to create a space which was clearly different in appearance from the historic church, but as plans proceeded it was decided that a general similarity to the old space would earn the congregation's support for the project. The architects set about designing a contemporary room, utilizing the materials and color palette of the old nave. "We kept the glass, the white finishes, the stained wood pews and the brick flooring and we applied that same palette in the new space," says Foster. The design was configured so that no member of the congregation would be seated farther from the altar than would have been the case in the historic church.

The space is designed so that worshipers can hear the spoken word without electronic amplification. An acoustical analysis was made to ensure that the music program would be properly supported, leading to the incorporation of architectural details that include tipped panels on the side and rear walls that scatter the sound and eliminate echoes.

-V.M.



Sinking the new building into a hillside allowed the architects to maintain a scale which doesn't overwhelm smaller buildings on the site.



SILVERMAN ADDITION: A MORE COMMODIOUS PLAN

SMITH GARRETT ARCHITECTS

While the California-bred owners of this c. 1860 manor house appreciated its historic nature – especially the well-defined rooms and quality materials – they pined for a larger interior space that would free the existing floor plan by introducing generous circulation space and abundant natural light. “They were also concerned with the connection to the landscape, both the immediate garden, ponds and barn, as well as the distant views of the mountains beyond,” says architect Candace Smith.

The focus of the addition was the living room, which opens to a new bluestone terrace with sweeping views of the Blue Ridge. The grand proportions of the room and its 12-foot tray ceiling emphasize the feeling of informality that the owners desired. The main entrance into the living room from the existing house is aligned with the front door and a pair of French doors along the back, drawing guests smoothly into the addition and through to the terrace. The house also needed a new “back door.” Visitors had generally approached the house from the side and entered through an awkward, shallow porch. Smith Garrett designed a replacement porch that is detailed in a similar manner to the existing front porch. This new



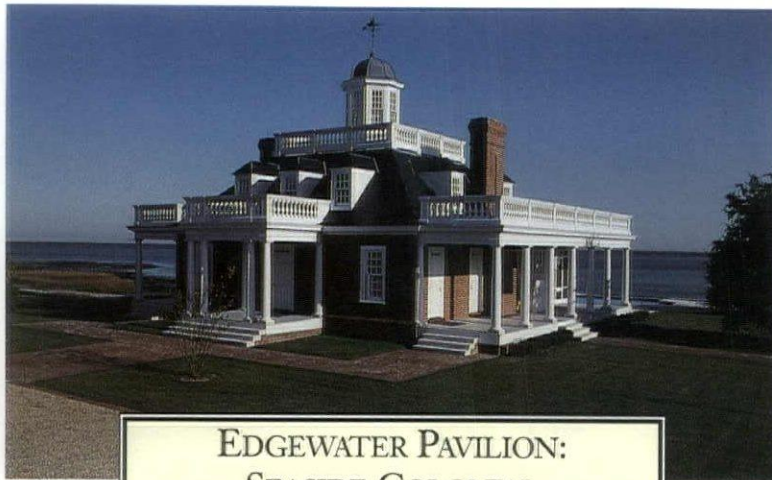
Living room adds bright light and openness to traditional manor house (top). Addition includes new side entry and roof terrace (above).

secondary entrance leads into a hall that doubles as a small gallery illuminated by a skylight.

Close attention was given to the millwork details of the addition. “A lot of the exterior cornice was modeled after the original house, in terms of weight and proportion,” says Smith. “The interior moldings are more appropriate for the round-topped windows – in keeping with that Georgian influence, rather than the almost Victorian influence of the rest of the house. When you step into the addition, although the width of the casings is the same as in the rest of the house, the profiles are different.”

The addition’s rear elevation differs quite substantially from the rest of the house – especially in the generous use of glass. Alterations to the second floor provide new

bath and laundry areas adjacent to a guest room, while French doors lead from the master suite onto a new roof terrace. “The driving force of the project was really the owner’s appreciation for the openness of Monticello and the arched doors,” Smith adds. “From there, it was a matter of figuring out how to fit that in contextually with the rest of the house.” –V.M.



Don Swofford

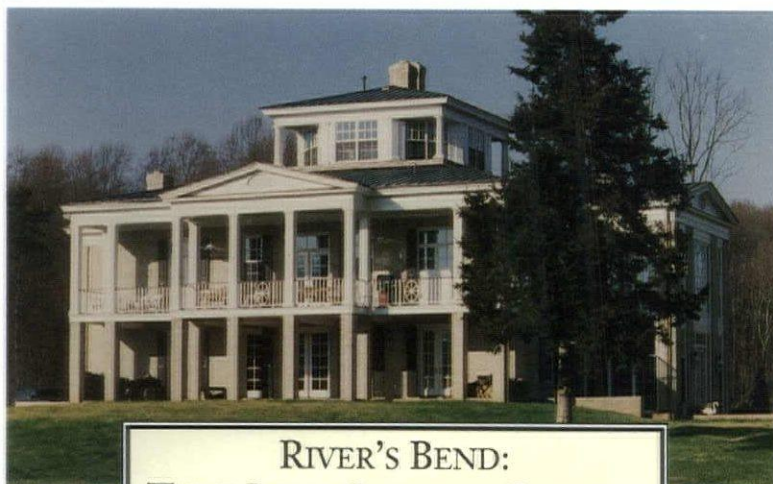
EDGEWATER PAVILION: SEASIDE COLONIAL

WOOD SWOFFORD & ASSOCIATES

*D*rawing inspiration from the Governor's Palace at Williamsburg, the south pavilion at Edgewater, on Virginia's Eastern Shore, is a playful statement of residential architecture. Intended for eventual use as a pool house and guest quarters, the pavilion is the first building erected on a new estate that will, in time, boast a mansion that is currently being designed in a restrained Georgian style. Located some 300 feet from the house site, the pavilion is a place where the owner can invite people and have parties, says architect Don Swofford. Plans for the building began with a simple design modeled after the colonial courthouse in Williamsburg, but Swofford says the result was too large for the site. As one alternative he offered this square-plan Palladian pavilion,

which is scaled down by decreasing the mass and introducing a wealth of details that are correct in proportion but reduced in size. The main body of the house is red brick laid in Flemish bond. A Tuscan colonnade wraps three sides of the building, with the poolside portion enclosed in screen. One enters in front beneath a small portico into a foyer flanked by two dressing rooms, then proceeds past a kitchen and storage room into the gathering room, a 16 x 34-foot hall with two fireplaces. Occupying the center of the house is a spiral stair that leads to second-floor bedroom suites and continues upward to an observation deck inside the glass-enclosed cupola – the one element that survived from the initial courthouse scheme.

-V.M.



Charles Aquino

RIVER'S BEND: THAT LOW-COUNTRY FEELING

AQUINO & ASSOCIATES

*C*harles Aquino describes this house for a Richmond corporate executive and his wife as "a rather informally laid out house, with a very formal exterior." The couple had wanted something on the order of a Louisiana Low Country plantation house, but along the way other influences began to emerge. Aquino designed a one-bedroom flat on the second floor, which commands striking views of the James River. Visitors enter on the second level through a foyer that leads to the living room, dining room and kitchen. The spacious master suite fills out the remainder of that floor, with most rooms opening to the double-deck porch. Downstairs are guestrooms, a playroom, office and garage. But the highlight of the house is an east-facing garden room that rises two stories

high. "It was important for the second-floor living areas to have a strong functional and visual connection with the outdoors," says Aquino. The third-floor observatory was added when he suggested on a lark: "Wouldn't it be nice to have a glass room on top of the house with a fireplace?" It evolved into a reading room with windows all around and 30-inch-high bookcases beneath them. While all four sides of the house feature a prominent classical pediment, Aquino notes that each is treated different from a functional point of view. Inside, the finishes and details reflect the couple's bent for tradition. Aquino specified a 1920s-era classical revival motif, with cove molding instead of crown molding and custom-designed mantles and fireplace surrounds.

-V.M.

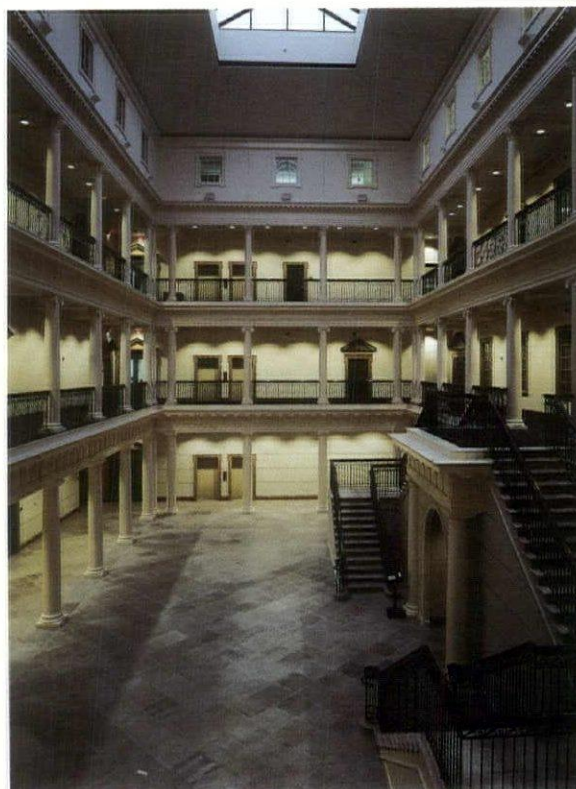


REGENT UNIVERSITY LAW CENTER: CLASSICAL BY DECREE

HARDWICKE ASSOCIATES

There was little debate about the preferred style for the new Regent University Law and Justice Center once the boss spoke up. "I feel classical architecture possesses a timelessness that is without parallel," decreed Pat Robertson, chairman of the Christian Broadcasting Network and benefactor of the university. Thus Robertson, in calling for a Georgian-style campus not unlike the ensemble in Williamsburg, in one stroke attached centuries of tradition to the buildings that make up this new Virginia Beach campus.

The design by architect D. Warren Hardwicke strives to solve the tricky problem of achieving correct massing and proportions in a building that accommodates 134,000 square feet of space — essentially four times that which would have been contained in a typical building by Sir Christopher Wren. Hardwicke patterned the exterior massing and placement of a projecting central bay after the Palace of Holyroodhouse in Scotland, with circular windows that reflect the design of Wren's 17th century additions to Hampton Court. Visitors entering the center are drawn into a classical atrium rising four stories



Facade is patterned after the Palace of Holyroodhouse (top). Four-story atrium is a primer in the use of the classical orders (above).

from the limestone floor. The arcaded balconies around the atrium are supported by columns rising progressively in the Doric, Ionic and Corinthian orders, lending a human scale to the cavernous room. Visible from the center's main entrance is the moot courtroom. While its primary purpose is to assist students in the simulation of legal and public policy situations, the space also is a 400-seat auditorium available for other assemblies.

The atrium's double staircase leads to the dean's office suite on the second floor, which also contains administrative offices and work areas for telemarketing and recruitment, alumni relations and conference planning. Faculty offices occupy the third floor. And the fourth floor houses the headquarters for the American Center for Law and Justice, a public-interest law firm. A law

library is planned for a second phase of construction. Opened to students last fall, the law and justice center was also a challenge as urban design. "We were looking for something that wouldn't overpower the library next door," Hardwicke says. "And we wanted it to be a simple statement."

-V.M.



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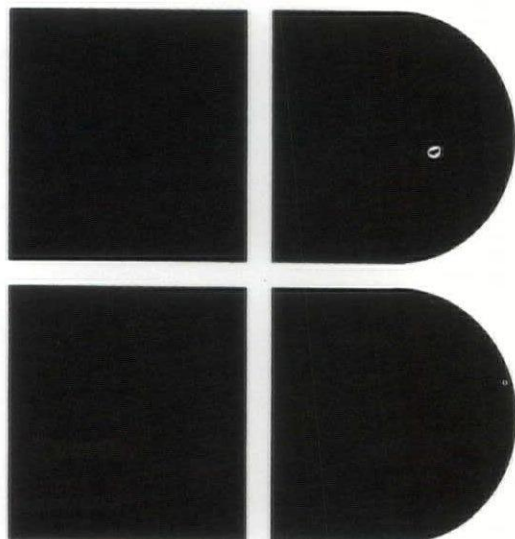
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THE WELL-TEMPERED CLASSICIST'S LIBRARY

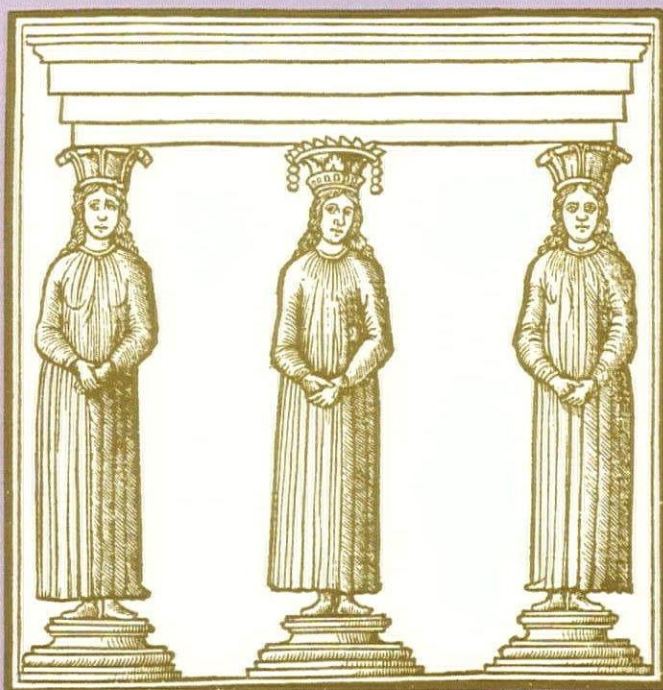
By Don A. Swofford

The books in the classical architect's library are not ordinary compositions of words, however artful. Rather, in the hands of a classicist, the library provides material far more fundamental: the organized precedents for building designs and the details required to execute them correctly. Clearly distinct from the Modernist notion of reinvention, Classicism adheres to a prescribed code of scale, proportion and formal vocabulary. But more than providing the rules for correct design, the classical library is a repository of 2,000 years of Western European architectural history and design philosophy. Like the major social and religious movements in history, to which Classicism is inextricably bound, the classical books form a continuous literary and iconographic linkage with the origins of the style.

While it may have slumbered for periods during the 20th century, Classicism is very much alive in the architectural practices of some and the libraries of many. Because of a burst of reprinting sparked by the worldwide rise of preservation and a renewed interest in the classical tradition, the availability of these books has never been better. While an exhaustive listing of all the important volumes is not possible in the space provided here, the 12 books discussed could well constitute the core of a collection known as "the well-tempered classicist's library."

Ten Books on Architecture (c. 25 BC), by Marcus Vitruvius Pollio *Vitruvius.*

This book is the seminal reference for any practitioner of classical architecture, the recording of an art which was well established by 25 BC. It is at once history, theory, education and practical instruction. The first book deals with the



Caryatides from the Fra Giocondo translation of Vitruvius' *Ten Books*.

education of the architect, as well as fundamentals of architecture and site design. The second book relates some origins of domestic architecture and materials. Book three elaborates the relationship of symmetry in architecture to symmetry in the human body. And book four presents the classical orders and the proportions which they dictate for pleasing design. The remaining six books address practical designs for day-to-day living. Interestingly, some of Vitruvius' design concerns are not too different from our own. Acoustics, for example, he calls "tone" in a discussion of the architect's understanding of music and sound in a theater. *Vitruvius* survived for nearly 15 centuries before it was taken to heart by Italian Renaissance architects such as Bramante, Michelangelo and Palladio. The reprinting of this ancient text helped spark the rebirth of classical design and the production of new volumes for the practitioner. Fra Giocondo's translation of *Vitruvius* in 1511 influenced many architects and their writings, among them Leon Battista Alberti, Giacomo De Vignola and Sebastiano Serlio, whose books are found in the collection of

reprints by Dover and DeCapo. None, however, matched the splendor of Palladio's great work.

I Quattro Libri dell'architettura (1570), by Andrea Palladio.

This book has been translated into all the romance languages and is the most available and popular recording of the beginnings of neoclassical architecture. Several used and current reprints exist today – most notably, the Dover Publications reprint of Giacomo Leoni's 1737 edition. Thomas Jefferson and Benjamin Henry Latrobe cited the Leoni translation in their work.

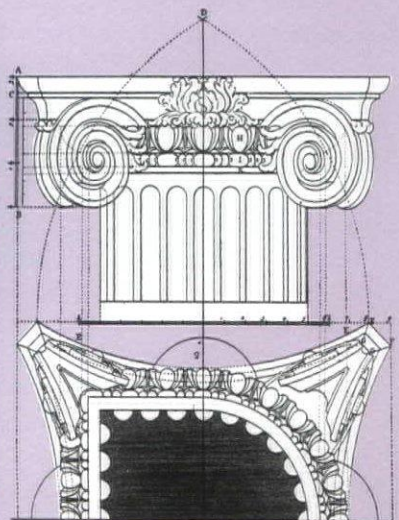
Jefferson, in particular, recommended *Palladio* to John Hartwell Cocke for the design of Bremo in Fluvanna County, referring to the source as "the Bible." Further references to the Leoni edition were made for the construction of Monticello and the pavilions at U.Va. *The Four Books* was a succinct view of the Palladian conviction that a universally applicable vocabulary of architectural forms based on ancient Roman buildings was both possible and desirable. The first book concerns itself with materials and functional necessities such as chimneys and stairways, but its preoccupation is with drafting of the five orders. The second book deals with plans for villas, mostly of Palladio's own design. Among them is the Villa Capra, a building which has captivated many. Book three illustrates piazzas, bridges and basilicas, and is the source for the ubiquitous Palladian window motif. Book four focuses on Roman temples.

The Builder's Companion (1748), by William Pain.

Palladio's impact on Neoclassicism around the world was considerable, but the thread of influence to the American colonies ran through Great Britain. Due to the patronage of Lord Burlington and his architects – Capability Brown and William Kent, to name two – books

related to the building arts proliferated during the 18th century. During that period, architectural books took three well-defined directions. The first was the "how-to" book that offered the architect and builder studies of geometry, drafting and construction details. The most influential of these was Pain's *Builder's Companion*, which comprised eight chapters dealing with details of construction and design for the "benefit of workmen ... and lovers of this most noble art." The first part contains foundations, walls, roofs and chimneys. The second part contains rules for geometry, uses of materials and masonry designs. The third part contains details for framing and the fourth part details for stairways. Additional chapters review the classical orders, assorted details and Gothic construction.

A Book of Architecture (1728),
by James Gibbs.
The second direction followed in 18th century architectural publishing was what we might call "picture books." These showed plates of buildings real or imagined. Many of these books provide measured drawings for existing historic homes. Gibbs' volume, undoubtedly the most widely published and circulated pattern book of its time, was used frequently in America for public buildings and residential designs. The house illustrated in Plate 37 from *Gibbs* bears a remarkable resemblance to the front elevation of Sans Souci, built in 1792 in Culpeper County by William Beverly. Beverly's father is known to have owned a copy of *Gibbs*, which is a likely source for the design.



Geometry and proportions of an Ionic capital, from Pain's *Builder's Companion*.



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**Select Architecture (1757)
and Rural Architecture (1752),
by Robert Morris.**

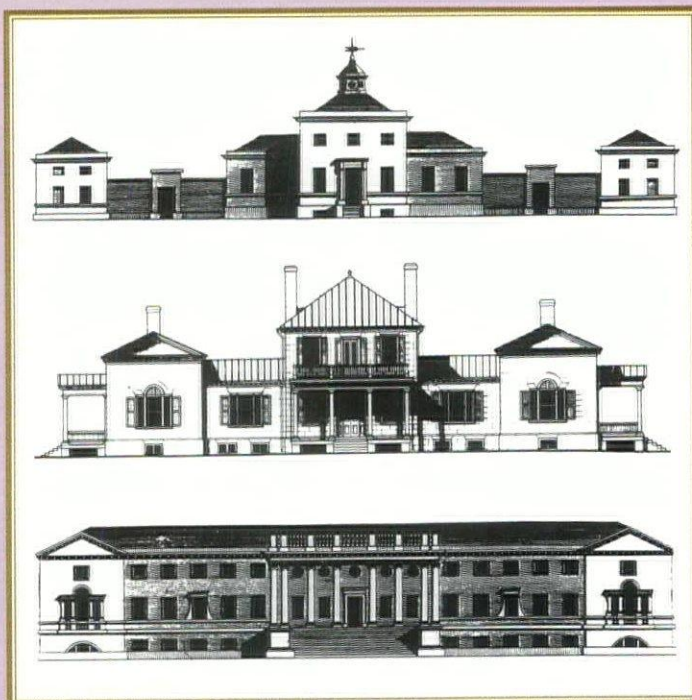
These two books fall into the third category of publishing activity in the 18th century, which focused on art and architectural criticism. During the Anglo-Palladian period, architects dabbled in a modernist "Gothik" or picturesque architecture, provoking a critical response from Robert Morris, who attacked their work in *An Essay in Defence of Ancient Architecture* in 1728. Morris also produced many books on Neoclassicism depicting uncomplicated design which seemed to suit the taste of the new federal republic. Among the most notable were *Select Architecture* and *Rural Architecture*. Both books were prized highly by Jefferson, who used them almost slavishly in his first design for Monticello, which featured a prominent two-story porch. Both are valuable books for study of Virginia's architecture, but even the reprints are rare.

**Dictionnaire raisonné de l'architecture
française du XIe au XVe siècle (1854-
68), by Viollet-le-Duc.**

The Gothic should not be left out of the classicist's library, for though it is sometimes considered an aberration of the pure intent of the classical, its origins are firmly rooted in Classicism's intellectual rationale. The greatest source is Viollet-le-Duc's *Raïsonné*, a remarkable work of ten volumes which has been reprinted, excerpted, annotated and translated countless times. Reprints are expensive, but less costly excerpts are available. The introduction to le-Duc's great work is an authoritative argument for conservation of historic monuments. Oddly, the 20th century hero-architect Frank Lloyd Wright was quoted as saying, "I believed the *Raïsonné* was the only really sensible book on architecture in the world.... That book was enough to keep, in spite of architects, one's faith alive in architecture."

**The American Builder's Companion
(1827), by Asher Benjamin.**

By the 19th century, Neoclassicism and classical Greek architecture reached a stage of maturity in the minds and abilities of American architects. Among the sources which rapidly spread the word was Benjamin's *American Builder's Companion*. Many other books like Benjamin's can be



The combination of two plates from Morris's *Rural Architecture* may have generated the design for Battersea in Petersburg (middle drawing).

found in the inventories and property lists of early 19th century Virginia architect-builders such as John Nielson and James Dinsmore, who built the University of Virginia, and Dabney Cosby, who built Hampden-Sydney, Randolph Macon and many of Virginia's temple-form county courthouses. Benjamin contains the standard directions for drafting the orders and plans for framing and construction. Benjamin, however, departed from the Roman Classical and introduced windows, doors, urns, mantels and decorative details reflecting the archaeological findings at Pompeii and heralding the Greek Revival.

**Great Georgian Houses of America
(two volumes, 1933 and 1937), by the
Architectural Emergency Committee.**

This work is a well-done compilation of drawings and photographs of the most important 18th and 19th century domestic architecture in America – including Monticello, Mount Vernon, the Harrison Gray Otis House in Boston and the Miles Brewton House in Charleston. Originals are scarce, but the first volume – with the exception of some plates – is skillfully reprinted by Dover Publications. The Architectural Emergency Committee, which published the books to provide employment for out-of-work draftsmen during the Depression, was composed of influential figures such as John Mead Howells and Fiske Kimball. The foreword is particularly enlightening for its capsulized history of the influence of British design on early American architecture.

**The White Pine Series (1915),
by Russell Whitehead.**

Twentieth century presses turned out an abundance of books on ironwork, mantel pieces, doorways and measured drawings of historic houses. In June 1915, the White Pine Standards Bureau began publication of the best of these: a monograph called *The White Pine Series*. It is by far the most important addition to the classicist's library. Whitehead continued the series through volume 26, about 1940, when the *Monograph*, as it came to be called, was absorbed into *Pencil Points*, a trade journal. In 1987 the series was reorganized and reprinted by the National Historical Society as *Architectural Treasures of Early America*, edited by Lisa Mullins. Volume XVII is especially important because of the extremely high quality reprint of Pain's *Builder's Companion*.

American Vignolia (1905), by Isaac Ware.

This is a superb primer for drafting and designing in the classical orders. A complete "how-to" book reprinted by the W.W. Norton Company, it was first used as a textbook for Ware's classes at MIT, the first architecture school in America. Part two of the book shows methods and examples of designs for arches, arcades, rooms, domes, doors, windows, walls, steps and staircases.

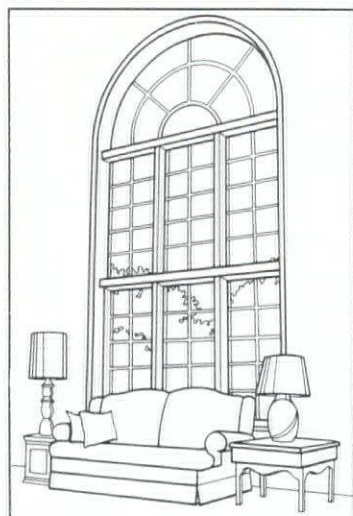
**Classical Architecture: The Poetics of
Order (1993), by Alexander Tzonis and
Liane Lefavre.**

This volume explores the present state of classical design and contrasts the modernist's point of view with the traditionalist's. It is the only volume in my reading that codifies in practical terms the synergetic process of design in the classical style, and concludes by building an interesting critique of modern architecture as a logical continuum of Classicism.

If one wishes to study Classicism in depth, these books serve as a departure point. Designing in the classical style is another matter. It requires great patience, practice and that essential ingredient: a client. Though the best way to learn is in the time-honored way, apprenticeship, one can begin by delving into the accumulated knowledge held in these books.

The author is a partner at Wood Swofford & Associates in Charlottesville.

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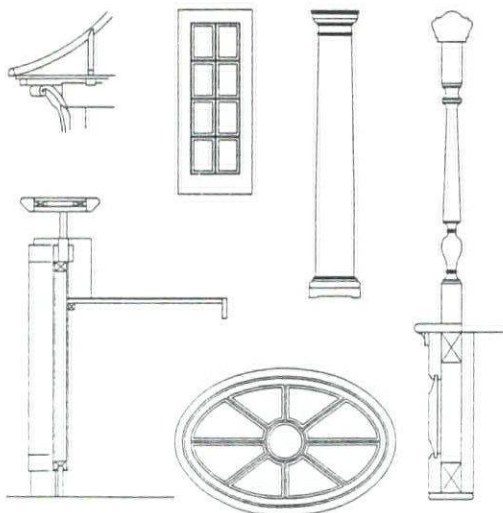


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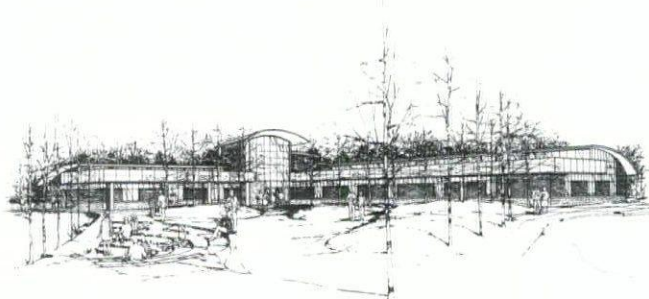
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Architect: Kelso + Easter, Inc., Alexandria/Richmond
Project: Student Union Building, St. Paul's College

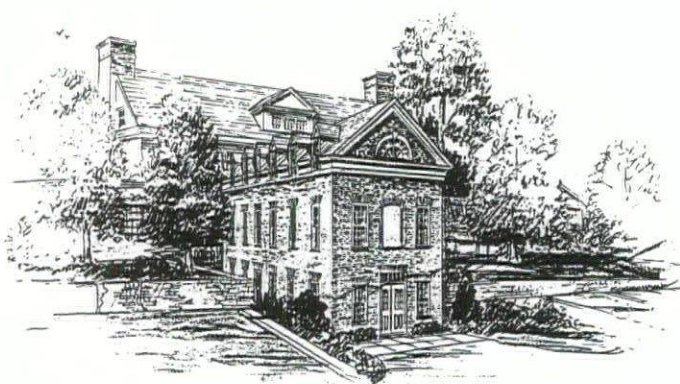
This new 24,000-square-foot facility for Saint Paul's College in Lawrenceville is being developed as a center of student life. Included within the facility will be lounges, a grill, bowling lanes, bookstore, meeting room and student activity offices. 703-765-4300 or 804-788-0338.



Architect: CMSS Architects, Virginia Beach
Project: Historic Neighborhood Revitalization, Fort Monroe

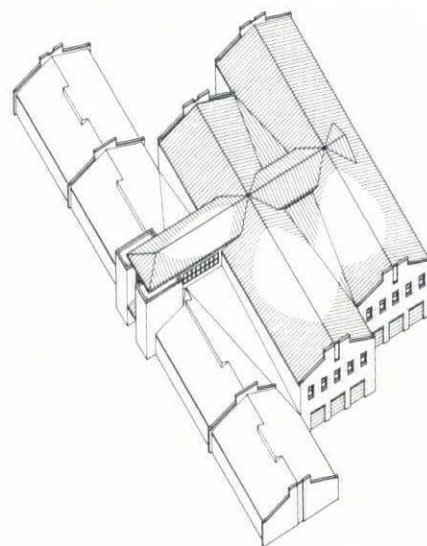
Shown are CADD illustrations of typical historic residences slated for restoration. Emphasis will be placed on preserving individual character and historical integrity of each house listed on the National Register, updating antiquated features and introducing new systems for contemporary living. 804-497-5060.

26



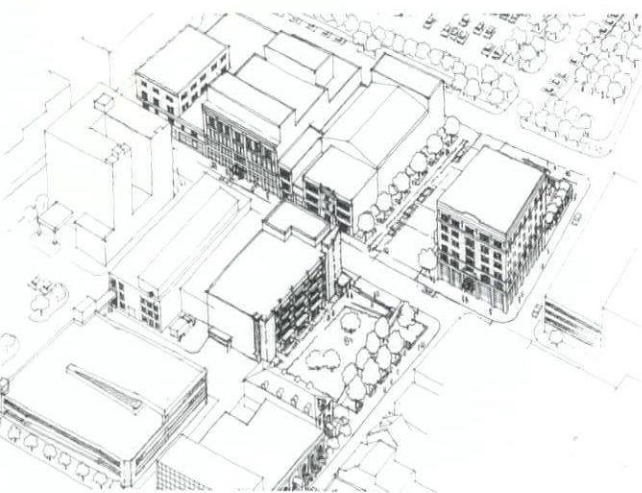
Architect: Browne, Eichman, Dalglish, Gilpin & Paxton, Charlottesville
Project: Sigma Nu National Headquarters Addition

Situated on acres of rolling hills above the town of Lexington, this new addition will complement the existing headquarters and allow for consolidation of all printing and computer operations. The design enables wheelchair accessibility to the entire main level of the existing headquarters. 804-977-4480.



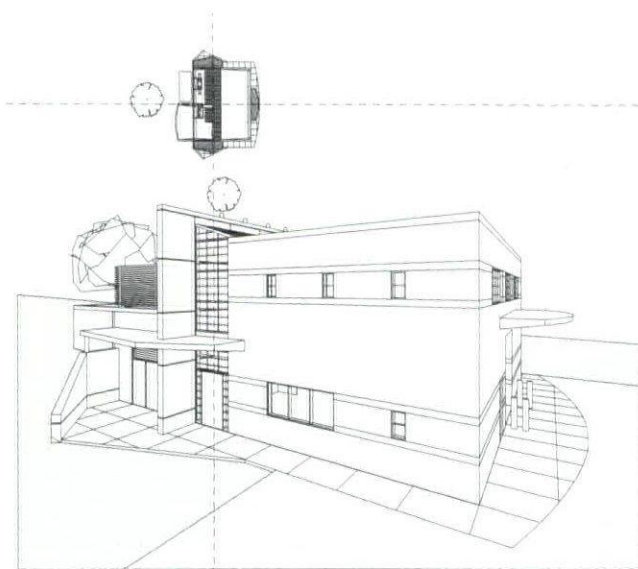
Architect: Architects Dayton & Thompson, Richmond
Project: Facilities Management Complex, College of William & Mary

This 36,000-square-foot addition will provide new warehouse space, renovated shops and supporting offices – all organized as three adjacent forms. The design blends with both the existing building's modern style and the College's more traditional architecture. 804-262-7941.



Architect: Williams, Tazewell and Associates, Norfolk
Project: Tidewater Community College, Downtown Norfolk Campus

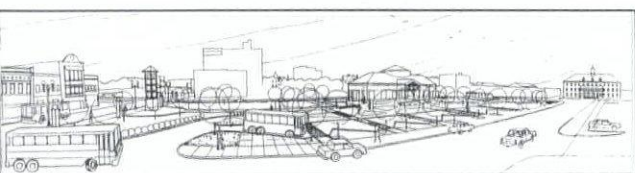
Three existing downtown buildings and a new structure, the Science/Admissions Building, will house an "academic village" in approximately 180,000 square feet of space. New plazas and parking areas will link the various buildings in a scheme developed with UDA Architects of Pittsburgh. 804-623-6621.



Architect: Henningson, Durham & Richardson, Alexandria
Project: Prototype Processing Facility

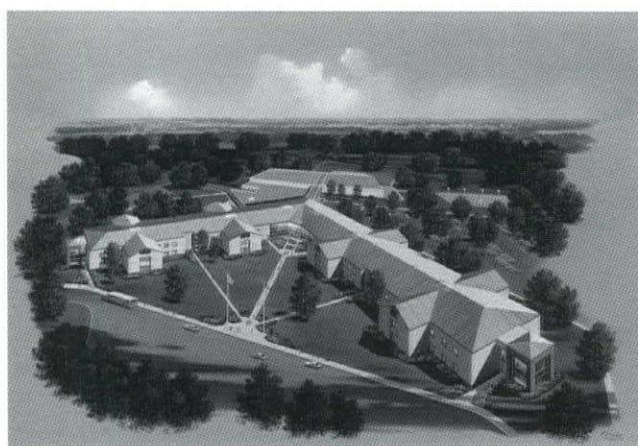
Design is complete on the first building of a series of new and renovated R&D facilities at the National Institute of Standards and Technology sites in Maryland and Colorado. This 320-square-meter building in Gaithersburg, Maryland, establishes design criteria to be used during the 10-year project. 703-683-3400.

27



Architect: Hayes, Seay, Mattern & Mattern, Virginia Beach
Project: Newport News Transportation Center

This full-block site is organized around a central pedestrian path and features a landmark clock tower and public plaza which is partially enveloped by the terminal building. The sheltered bus waiting areas are placed in a parklike setting that includes brick paving, landscaped berms and site furniture. 804-499-2391.



Architect: Waller, Todd & Sadler, Virginia Beach
Project: Larkspur Middle School

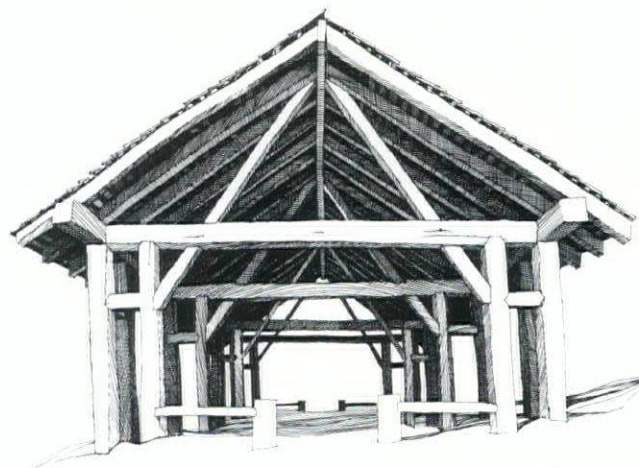
The design of this 247,000-square-foot school in Virginia Beach is comprised of two academic wings attached to the administration and media center core. This central core separates student-intensive areas from the gymnasium and auditorium spaces, fostering improved administrative control. 804-468-9872.



Architect: Bond Comet Westmoreland + Hiner, Richmond

Project: Louisa Middle School

Computerized communication systems, the technology lab and the media center are considered to be the literal and conceptual center of this school for 1,200 students. The 1,000-seat auditorium is designed both for school and community use. Completion is expected in September 1995. 804-788-4774.

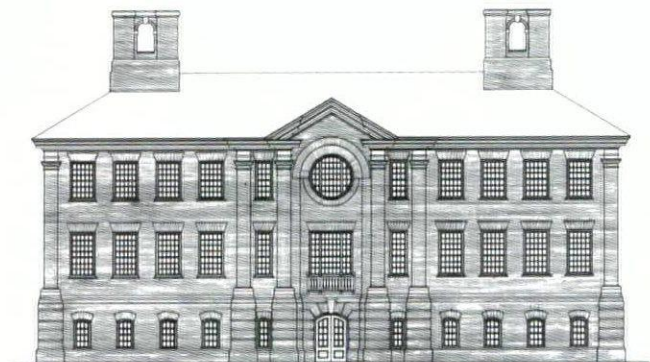


Architect: Carlton Abbott & Partners, Williamsburg

Project: Visual Quality Guidelines, Blue Ridge Parkway

This chestnut log shelter at Craggy Gardens, N.C., was built by the WPA in 1938. As a significant parkway structure, it will be included in the forthcoming National Park Service publication entitled "Visual Quality Guidelines for the Blue Ridge Parkway," a guide for future development along the parkway. 804-220-1090.

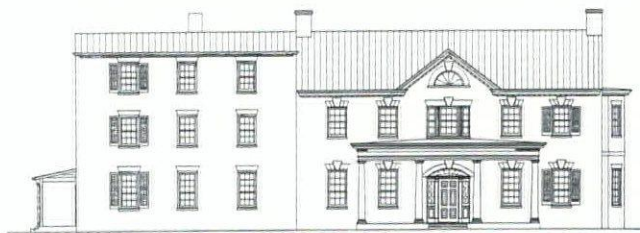
28



Architect: Rancorn Wildman Krause Brezinski, Newport News

Project: Tercentenary Hall, College of William and Mary

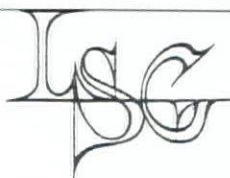
This four-story 54,000-square-foot academic/research building will house applied science, geology and computer sciences. Designed in tandem with Allan Greenberg of Washington, D.C., the Georgian-style facility blends with the surroundings of the historic campus. 804-873-6606.



Architect: Wood Swofford & Associates, Charlottesville

Project: Dodona Manor restoration

Former home of Gen. George C. Marshall, this Leesburg estate will soon pass to the George C. Marshall Home Preservation Fund. The Fund retains architect Don Swofford, AIA, historian William Seale and landscape architect Meade Palmer to restore the property and compose an interpretive plan. 804-979-7407.



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(continued on page 32)

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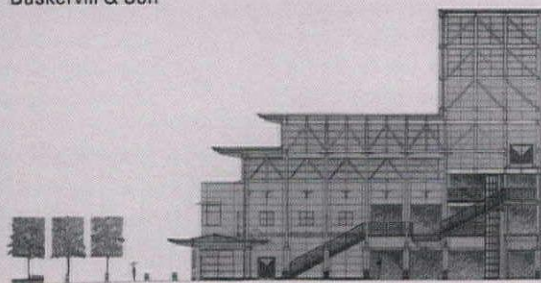
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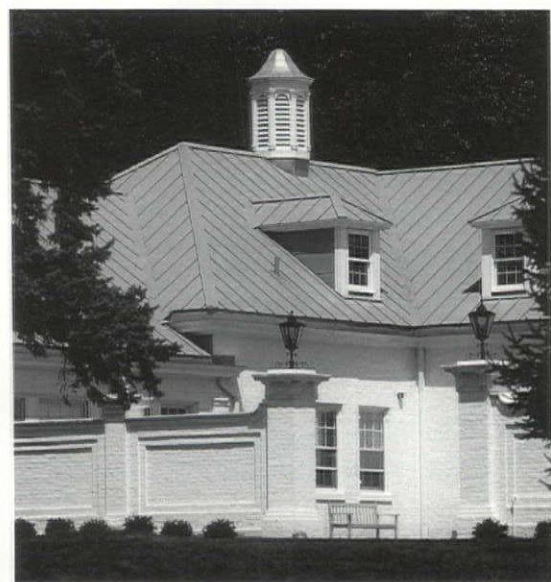
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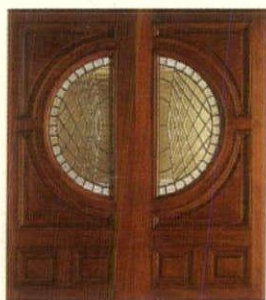
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