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in the Mid-Atlantic

2000: number one

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inform

Architecture + Design in the Mid-Atlantic

What Is Inform?

Inform is a nationally recognized publication of the Virginia Society of the American Institute of Architects featuring award-winning editorial, content and graphics. Prior to launching Inform in 1990, the Virginia Society AIA published the Virginia Architects Handbook for more than twenty-five years; in 1994, this handbook was redesigned and reintroduced as the Special Issue of Inform. The Society's successes at industry-related promotion extend to its role as producer of BUILDING VIRGINIA, a regional trade show that attracts thousands of architects, specifiers, engineers, interior designers, contractors and builders to a full program of seminars and 200-plus exhibits showcasing construction-related products and services.

Editorial Purpose

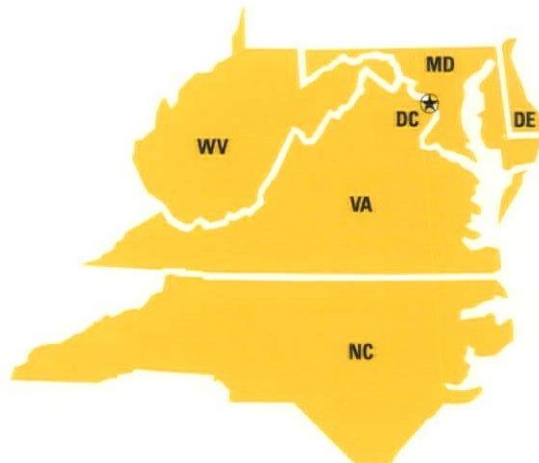
Inform is the only magazine that focuses exclusively on architecture and the built environment in the Mid-Atlantic. Our readership includes thousands of construction-related readers who specify billions of dollars of architecture and interior products every year.

Readership

Inform magazine reaches more than 30,000 readers, including architects, engineers, specifiers, space planners, interior designers, contractors and builders in Virginia, Washington, D.C., Maryland, Delaware, North Carolina and West Virginia.

Inform Circulation & Distribution Facts

- Inform has the highest readership of any architecture and construction related publication covering the region.
- Inform readers specify products for regional, national and international projects.
- Inform readers use response cards to request information on advertised products and services. This service has generated thousands of business leads for our advertisers.



Regional Coverage

Inform is distributed to more than 30,000 industry related readers in the Mid-Atlantic every quarter.

Primary Decision-Makers

- American Institute of Architects members in Virginia, Washington, D.C., Maryland, North Carolina and West Virginia
- Construction Specifications Institute members in Virginia
- American Society of Interior Designers in Virginia, Maryland and Washington, D.C.
- American Society of Landscape Architects in Virginia
- National Association of Home Builders in Virginia
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- Regional hospital and clinic administrators
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- Non-AIA member architects in Virginia

Public Outreach

- Major print and electronic media editors
- Community libraries

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1/3 page	1,620	1,320	1,080
1/4 page	1,200	1,080	960

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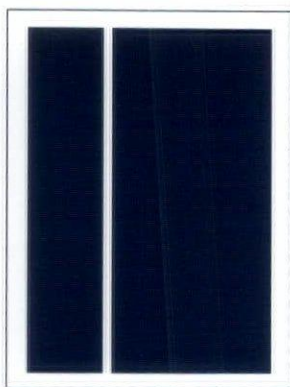
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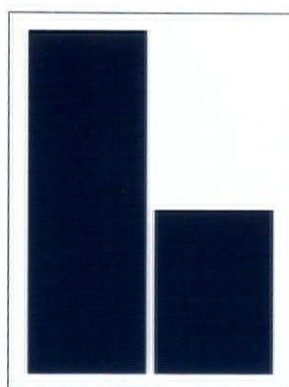
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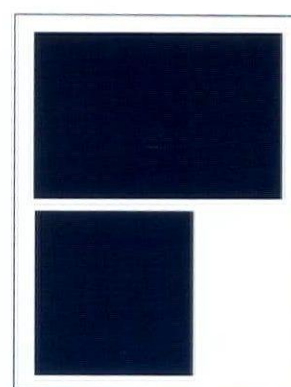
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43p6 x 60p



1/3 page vertical
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43p6 x 29p



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28p6 x 60p



1/2 page horizontal
7 1/4 x 4 13/16
21p x 60p

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4 3/4 x 9 15/16
13p6 x 60p

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1/3 page standard
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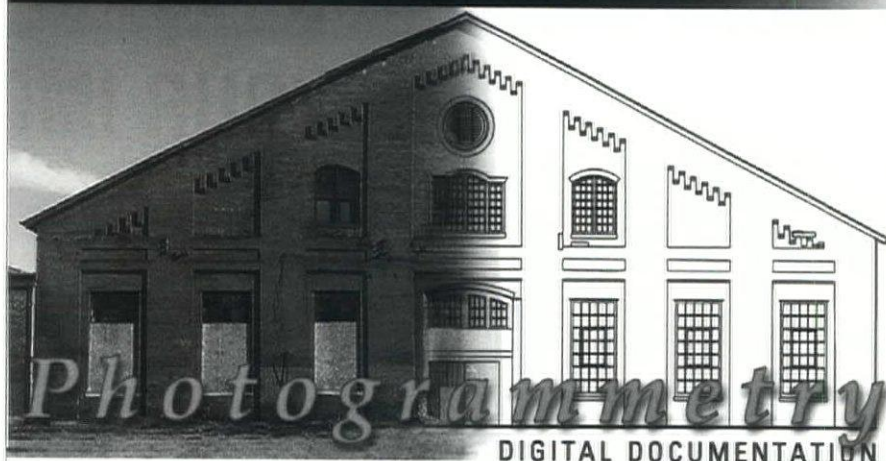
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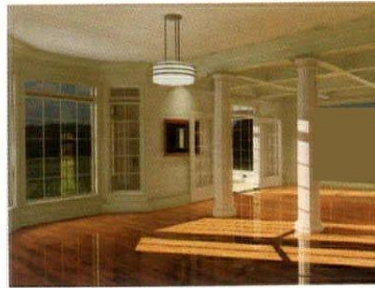
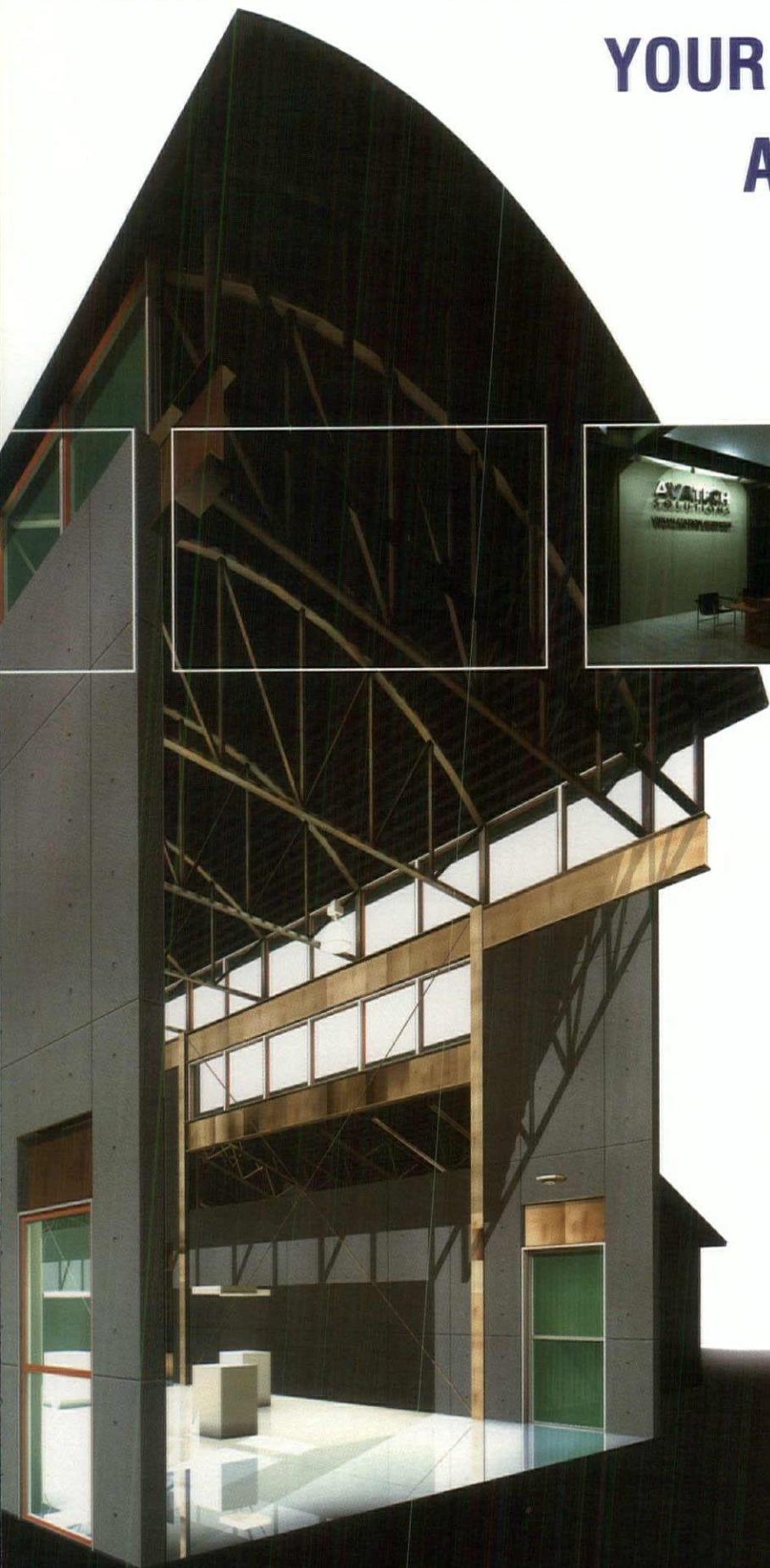
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Forces That Shaped Virginia

As we shift from one century to the next and think about our world in the context of historic preservation – What is expendable? What deserves to be saved? – Inform asked a panel of observers to ruminate on forces that changed Virginia in the 1900s.

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A Heritage Regained

When Virginia's Governor and First Lady vacated the executive mansion to replace its outdated mechanical systems, the timing was right make other improvements and revive a historic interior that had grown stale after decades of gradual change. *By Vernon Mays*

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Why Reynolds Belongs on the National Register

Although it falls short of the age requirement for listing on the National Register of Historic Places, the Reynolds Metals headquarters deserves its place on the register now. *By Mary Harding Sadler*

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Historic Preservation: A Portfolio

Virginia's architects are noted for finding new ways to restore and reuse old buildings, and four of the best are highlighted here.

Center for Education and Outreach, The Glave Firm
Wachovia Bank Regional Headquarters, Train & Spencer
Brooke's Bank, Dalglish, Eichman, Gilpin & Paxton
APVA Headquarters, Joseph Dye Lahendro, AIA

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Preservation Enters the Digital Age

Through a computerized process called digital photogrammetry, Frazier Associates of Staunton is easing the workload of historic preservation for architects all across the country. *By Lisa Goff*

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Changing Perceptions of Colonial Williamsburg

For decades, many have admired the patriotism that led to Colonial Williamsburg's restoration, while others have been appalled by its Disney-like superficiality. What is the truth? *By Carl Lounsbury*

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Design Lines

new developments in design

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House & Home

Italy meets West Virginia in a weekend getaway

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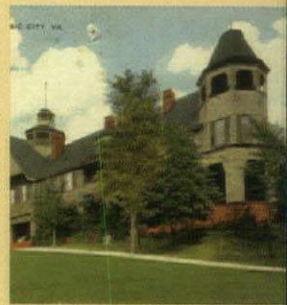
Taking Note

doing the small thing well

On the cover:

Lafayette Bedroom, Virginia Executive Mansion.

Photo by John Wadsworth.

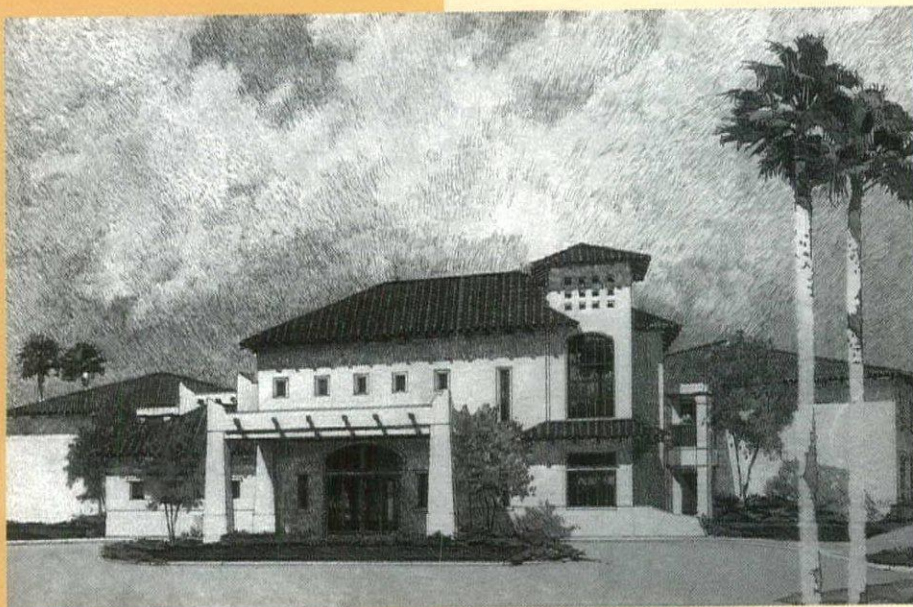


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In our next issue:
Anniversary Issue
Inform Awards

"Architecture in Perspective"

Appears at Hampton University



Wesley Page

Page's sepia ink-and-colored pencil drawing of The Navy Lodge was chosen for the traveling exhibition.

6

A traveling exhibit of work by architectural illustrators from around the world is appearing this spring in Virginia, and one of the artists represented in the show is well known in local circles. Wesley L. Page, AIA, a principal of Hanbury Evans Newill Vlattas & Company in Norfolk, created one of the 58 works of art featured in the show, "Architecture in Perspective 14."

The drawings and paintings represent select entries to an annual competition sponsored each year since 1986 by the American Society of Architectural Perspectivists (ASAP). The exhibition is appearing at the Hampton University Museum until April 30, when it travels to the AIA convention in Philadelphia from May 4-6.

Page's entry in the competition was given an Award of Excellence by a jury of respected professionals from the fields of architecture, illustration, journalism, and design education. His submission was an ink-and-color pencil drawing of The Navy Lodge at Lemoore Naval Air Station in California.

One noteworthy aspect of the competition is that it lumps digital and traditional media together in a single judging. "Contrary to what people may think, traditional media are alive and

well and experiencing a renaissance, because of the emergence of digital technology," says Page. "Digital illustration has forced traditional media artists to strive harder and consequently the entire profession has improved. Increased competition has produced increased quality."

Page, an architect who divides his time equally between design and illustration at the firm, says he has been interested in art as long as he can remember. "When I got into architecture, that didn't wane at all. I had opportunities inside the office and as a freelancer to do some rendering work. And it turned out I was good at it, so it just evolved from there."

Like most illustrators he knows, Page is self-taught. As an architecture student at Hampton University, for instance, he took a drafting class, but received nothing akin to the Beaux Arts training architects received before the rise of Modernism. After 20 years of experimentation, Page finds he is comfortable either drawing with a pencil or combining ink renderings with a watercolor wash or color pencil overlay.

He credits ASAP with removing illustrators from a solitary existence and giving them regular opportunities to compare their output with others'. "In terms of quality, it has raised the bar a tremendous amount while giving illustrators exposure to the design professions."

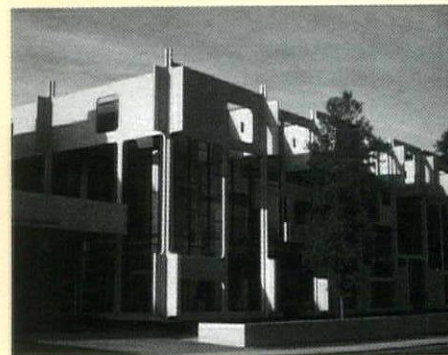
Ralph Rapson: 60 Years of Modernism

Much of our contemporary world has been shaped by the creative powers of the architects and designers who introduced Modernism to the American landscape. One of those architects, Ralph Rapson, is overshadowed by contemporaries such as Eliel and Eero Saarinen, Charles Eames, and Harry Bertola. But, in his own right, Rapson was equally influential.

Born in 1914 and schooled at the University of Michigan and Cranbrook Academy of Art, Rapson became known for his use of expansive glass walls and sculptural ceilings and roof lines – forms that were repeated countless times by others over the past 50 years. Now his career is the subject of "Ralph Rapson: Sixty Years of Modernism," the first comprehensive exhibition to chronicle his life and work. The exhibit will be on view through May 28 at the Octagon Museum in Washington, D.C.

Like many of the early Modernists, Rapson had a strong interest in creating affordable, yet high-quality housing that could be readily duplicated. His "Cave House" of 1939 and "Greenbelt House" of 1945 were prototypes of how Modern principles could be applied to houses for the burgeoning middle class. He is perhaps best known for the Tyrone Guthrie Theater in Minneapolis, built in 1963, but his influence extends to furniture design for Knoll and innovative urban planning efforts, including Cedar-Riverside, the first "New Town in Town" sponsored by HUD.

While head of the department of architecture at the Institute of Design in Chicago, Rapson collaborated with Bauhaus legend Laszlo Moholy-Nagy on imaginative trade installations and new interiors for railroad passenger cars. At the same time, Rapson was invited by Hans Knoll to provide furniture designs



Rapson's Guthrie Theater (above) is one highlight of a remarkable architect's career.

for H.G. Knoll Associates in the pivotal wartime years, when furniture was made of "non-critical" materials. This involvement with Knoll led to the design of several U.S. embassies. While teaching at MIT in the '40s and '50s, Rapson and his wife Mary ran the Boston area's first modern design shop, Rapson, Inc. His career as an educator culminated in his 30-year tenure as head of the School of Architecture and Landscape Architecture at the University of Minnesota. He continues to practice in Minneapolis.

In the Octagon exhibit, Rapson is revealed as a consummate artist with legendary delineation skills. There is nothing studied about the quick, joyful, confident lines and bold primary colors in his drawings. The exhibit also features a wealth of models, furniture, photos, and video installations (including a virtual reality tour of Rapson's Pillsbury House). And, although the exhibition is ostensibly about one remarkable career, it really looks at the forces that have shaped America's skylines - with a glimpse at one of the imaginations that helped create them.

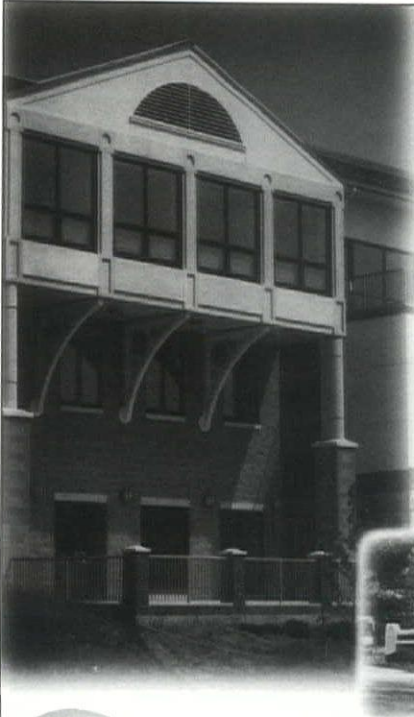
Architecture Week Goes Statewide

House tours, open houses, university lectures, art-by-architects displays, region-wide awards programs, and breakfast forums with legislators are a sample of the diverse activities held during the first statewide celebration of Virginia Architecture Week 2000. From April 7-14, the Virginia Society AIA, in tandem with the state's five AIA chapters, sponsored a series of activities to highlight the contributions of architects and architecture to the quality of life in Virginia communities.




The effort stemmed from a belief that "we can have a more powerful voice as a profession if we coordinate our efforts and work as a team," said Mary P. Broughton, AIA, who chaired the initiative. "One of our goals ought to be outreach, and this is a way for architects to talk about the good things architecture does for the public."


In an effort to broaden awareness of Virginia's manmade and natural environment, Gov. James S. Gilmore III proclaimed the period as Virginia Architecture Week 2000.



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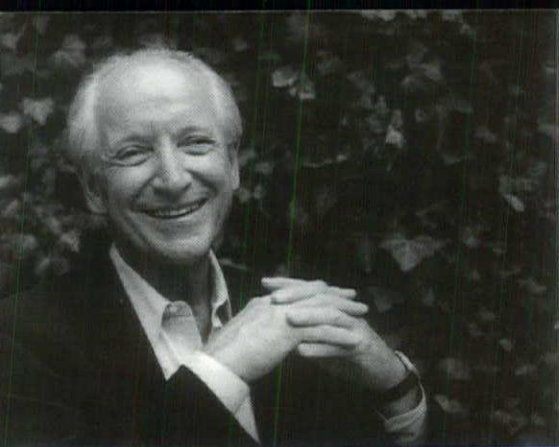




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Michael Graves: On Target

Long known for upscale products and high-style architecture, architect Michael Graves talks about his line of household items for Target Stores, which makes stylish design accessible to the Everyman.

Interview by Camille LeFevre

International design guru Michael Graves bristles at the thought of being pigeonholed. Architect of hotels, wineries, museums, libraries, government buildings, banks, office towers, and condominiums in the United States and abroad, Graves is also renowned for his design of furniture, interior furnishings, and witty artifacts. The architect who created the Walt Disney World Dolphin and Swan hotels, as well as the iconic Alessi teapot, has now designed the Hipper Flipper – a modest spatula – for Target Stores. The kitchen utensil is one of 200-plus household and lawn-and-garden items comprising the Michael Graves Design Collection available only through Target.

Graves's partnership with Target began while the architect was working on the scaffolding and interior observation areas for the Washington Monument. Target helped sponsor the \$6.5 million restoration project. Graves says designing home accessories for the giant retailer was a natural extension of his architectural and design practice, which maintains offices in Princeton, New Jersey, and New York City. The collection's clocks, utensils, bowls, small appliances, picture frames, garden furniture, flatware – yes, even a teakettle – draw from a range of influences, from ancient Pompeii to Modernism. Writer Camille LeFevre, interim editor of *Architecture Minnesota* magazine, talked with Graves about his partnership with Target, the satisfactions of a design career, and the making of the Michael Graves Design Collection.



LeFevre: You are an internationally acclaimed architect and the designer of items for exclusive companies such as Atelier International, Alessi, and Steuben. Why design a line of products for Target – a chain store for the masses?

Graves: Because they asked. And breadth in the character of what I do is always of interest to me. The last thing I want is to be pigeonholed as an architect who only designs libraries or museums or houses. I'm interested in other things. I'm a general practitioner, rather than a specialist. Nothing could interest me more than designing for a group like Target, which brings products to a great number of people. I've never seen design as just for the cognoscenti. The country at large is a different place than it was in the '40s and '50s, when the Museum of Modern Art put tags on products and called them good design. We don't do that anymore because so many things retailed in this country are of extraordinary quality and design.

What was your main objective in designing this collection?

We started by looking at a few kitchen utensils. Then, little by little, Target made relationships with vendors and manufacturers they've already used, so we started designing everything from appliances to spatulas to a garlic press. We wanted the line in various areas to hold together and have common themes. We used not just appearance, but how things would feel, and how one would engage the product with the hand or eye.

The Graves Collection includes items such as a teakettle with red coach's whistle (above) and blender (far left).



Are you referring to the oblong or colored handles on the toaster and teakettle, for instance?

Yes. You have this kind of elongated egg that's a theme in the small appliances. And an elongated blue handle, for example, is a quiet metaphor for cool. So the handle feels good, feels cold – not hot. But it's not so abstract as a lot of modern design. You asked why I would partner with Target. It's that many modern designers make objects so abstract we don't know how to use them. I wanted to make a handle that's a handle, so you know which end to pick up.

What effect will your collection have on Target and the people who purchase these products?

I think it will expand Target's audience and offer the present audience a range of products not available at any store at that level. In American retailing today, there's a blurring of high-end to low-end to middle-end design. When you see a Target ad in *The New York Times* you have to smile, because it's done with such cleverness. Adjacent to it is a Tiffany ad. So there's a blurring that's intentional on everybody's part.

We are not a class-based society. If I design a central library in Denver, there isn't a sign outside that says only the upper class can come in. Everybody comes. We want everybody to participate in our society. I find it very interesting that finally the middle has its say with the upper and the lower – and vice versa. In populist culture, that has always occurred.

How does this collection engage the middle?

If you see a glass vase in Target that costs \$15 and then go to Madison Avenue and find exactly the same vase at another store for \$79, you realize you're being had by one or the other. Part of it is the buying power, the markup or markdown; the product might be the same. Given that our products will only be sold at Target, that will not be an issue. But you certainly can compare a spatula at Target and at an upper-end retailer and you'll be asking yourself why did I pay \$10 for this one and \$3 for that one? It will be quite clear that the one priced lower, with equal or better design and materials, has an edge.

Should more architects be designing products for everyday use?

Architects bring a certain kind of training to their view of the world – to design and domestic interiors – because architecture as a discipline engages culture, history, and literature. Those cultural dimensions allow architects to use metaphor, to use psychology, to use the visual life of elements in a way that perhaps others do not see. So, yes, many architects are engaged in this sort of activity. I'm probably more engaged in it than most. But it isn't so far-fetched. Think of Frank Lloyd Wright or the people coming through the Bauhaus who designed the building, the room inside the building, and the chair inside the room. It was a whole effort. Somehow, after the Second World War, large firms started to specialize and left the interiors to others.

What inspired the items in your collection?

It's the idea of breadth – rather than using the same colors and materials on everything. One thing any designer likes to do is work in a variety of materials – glass, wood, metal, plastics, even to use those materials in combination. And when you do that, you're automatically

engaged in different aesthetics. If you use a classical theme in a Modern material such as plastic, there's a certain irony attributable to that. If you use wood in a very Modern way, there's an irony to that.

We thought from the beginning, and the Target people agreed, that there should be more than one way to look at these objects. If something is classically whimsical or something is whimsically classical, those things will appeal to different people. And we know the audience is varied. To allow my interest in all of those ranges to come out is quite gratifying. I'm very interested in classicism, Modernism, domesticity ... these things get mixed up in the way one looks at the world. And I find it quite engaging to portray a candlestick in various ways. Sometimes it's a casual dinner and sometimes it's a formal lunch.

Are there other ways in which the design process satisfies you?

Architects and designers who work on one product or building for years are working on all phases, and that's gratifying for them. But working on several things simultaneously, being constantly engaged in various scales and activities and materials with different clients, is more invigorating for me. We designed about 350 products for Target in the past year; around 200 will see the light of day. That's a very good average.

With other manufacturers, who have so much at stake and such small volumes, you do things in a very considered way and might work on a given product over five years. In building design, the client may use the design to raise funds for that building and not come back to you for two or three years. Target wanted to do all of this in one year, so the level of concentration was greater. You design a toaster, make a sketch, send it to the computer, fine tune the computer drawing, model the toaster in three dimensions, make prototypes, modify the prototypes several times – all of that might occur in three months. That intensity allows a certain kind of growth that keeps you alive and attuned.

How do you think this collection will influence public taste?

Other retailers will feel the pressure. I think most people in the retail industry have felt over the past 20 to 30 years that location of their stores has been one thing, size and distribution another, how much buying power another. I think today it's probably design. That Target gets there before anybody else is something people won't be able to deny. Especially if it's a success.

This article first appeared in Architecture Minnesota.



Easel clock (above) hints at Graves' flair for classicism; wire holder organizes blue-handled nylon utensils (below).



inform

A W A R D S

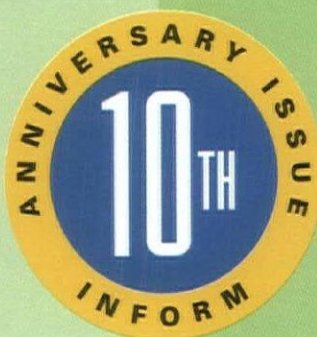
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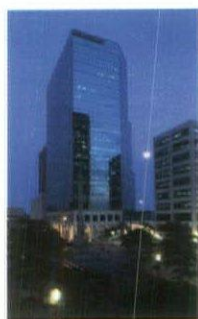
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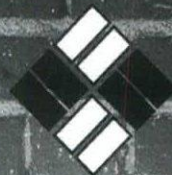
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As we shift from one century into the next and think about our world in the context of historic preservation – What is expendable in our lives? What deserves to be saved? – Inform magazine asked a number of informed observers around the state the following question:

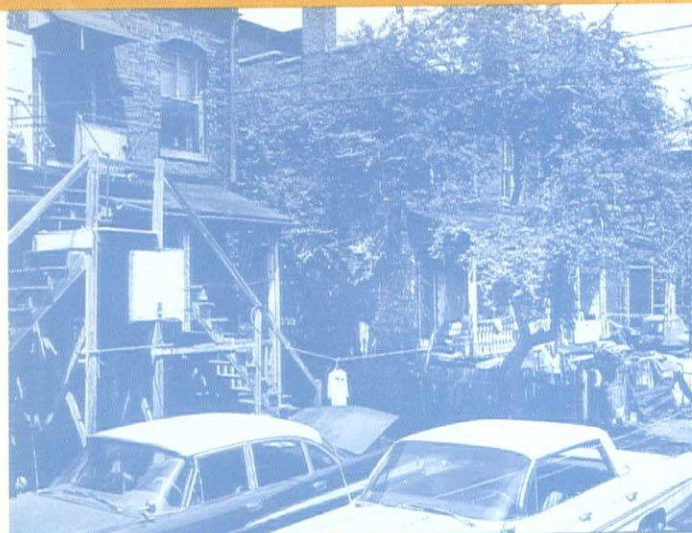
“What are the Forces That Shaped Virginia in the 20th century?”

12

THE HOUSING ACT OF 1949

This federal legislation declared in part that the health and living standards of the nation's people required a remedy to the serious housing shortage, elimination of slums, and a decent home for every American family. Thus national redevelopment and conservation programs, which changed cities across the country, were launched. In the case of Norfolk, the financial assistance that came with the passage of the Act led to many positive changes. More than 5,700 acres were affected and the city's physical characteristics were substantially changed. Thousands of substandard housing units were razed and replaced by more than 12,000 safe and sanitary housing units. In addition to housing and neighborhood development and rehabilitation, the Act led to changes in Norfolk's downtown by helping provide land for two major universities, a first-class medical center, and substantial industrial development city-wide. The Housing Act of 1949 was the spark that started Norfolk on the road of recreating itself and turning from a sleepy port into a vibrant center for Hampton Roads.

David Rice, Director
Norfolk Redevelopment and Housing Authority



East Ghent (top) before urban renewal;
redevelopment at Ghent Square today (bottom).

Norfolk Redevelopment and Housing Authority

Growth

School Desegregation

The Brown vs. Board of Education decision was the moment of truth for the Byrd machine in Virginia. By staking out the architecture of "massive resistance," it ultimately doomed its leaders to political oblivion, while severely damaging public schools and the lives of thousands of individual students. School integration and the ensuing battles over busing, helped drive white flight and the massive suburbanization of the state. It helped exacerbate the declining populations of Norfolk, Portsmouth, Richmond, Petersburg, Roanoke, and other cities. It help the burgeoning suburbs boom. Schools still haven't recovered. But old Harry Byrd can't take all the blame. The liberals were at fault, too, for pushing the coercive measures of busing as a solution, rather than equalization of school funding for all schools. What was lost in the struggle were strong neighborhood schools.

Alex Marshall
Norfolk urban affairs writer

I would say it's the impact of growth in population and business on various areas around the state. In Northern Virginia, with the explosive growth of new businesses along the Dulles Corridor and annual population increases in the metropolitan region, this has to be one of the major forces impacting the physical environment. Transportation, schools, the disappearance of open land, housing demands, and so forth are all seriously impacted by this astonishing change.

Gregory K. Hunt, FAIA, Dean of Architecture
The Catholic University of America

Population Change in Virginia

County	1900	2000*
Chesterfield	18,804	265,435
Fairfax	18,580	980,000
Fauquier	23,274	62,500
Henrico	30,062	247,649
Loudoun	21,948	112,311
Stafford	8,097	83,809
City		
Alexandria	14,528	121,801
Falls Church	1,007	10,099
Newport News	19,636	184,787
Norfolk	46,624	256,094
Richmond	85,050	193,432
Virginia Beach	320 †	483,559

* projected figures

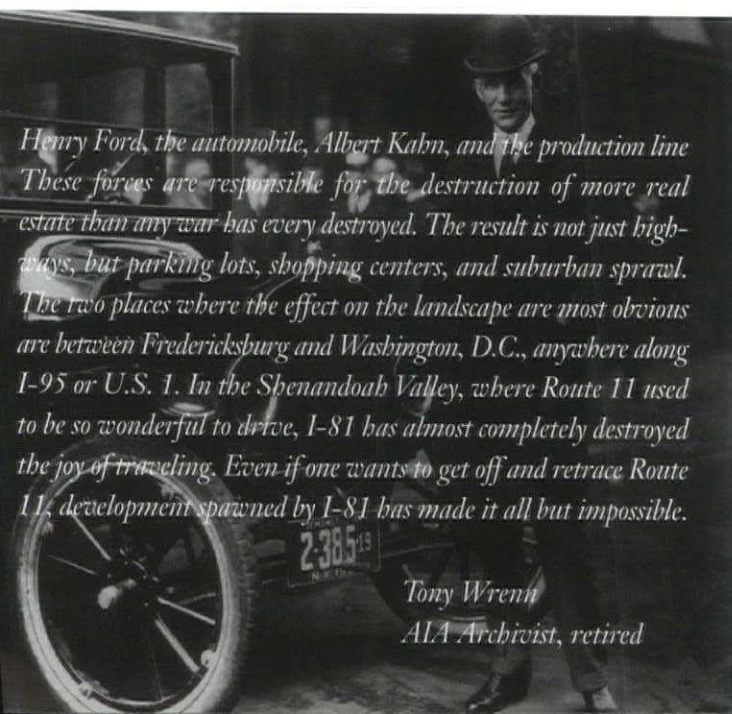
† figure for 1910

13

The Automobile

The automobile and its highways are an obvious answer. In an upcoming exhibition on "The Virginia Landscape," we include paintings that depict an interstate running through the landscape and highways that look ominous. If a sizeable portion of Richmond's population now seems to live around Short Pump, causing traffic jams there, then the automobile has brought about enormous change to both the wilderness landscape that is disappearing and the urban centers that, in the same process, are being abandoned.

William Rasmussen
Curator, Virginia Historical Society



Collection of Henry Ford Museum & Greenfield Village

Henry Ford, the automobile, Albert Kahn, and the production line. These forces are responsible for the destruction of more real estate than any war has every destroyed. The result is not just highways, but parking lots, shopping centers, and suburban sprawl. The two places where the effect on the landscape are most obvious are between Fredericksburg and Washington, D.C., anywhere along I-95 or U.S. 1. In the Shenandoah Valley, where Route 11 used to be so wonderful to drive, I-81 has almost completely destroyed the joy of traveling. Even if one wants to get off and retrace Route 11, development spawned by I-81 has made it all but impossible.

Tony Wrenn
ALA Archivist, retired

Colonial

There was, and probably is, no more powerful source for the Colonial Revival than Colonial Williamsburg. It was responsible for more imitative architecture – not just in Virginia, but nationwide – than any other single architectural development. Woolworth's, A&P, even gasoline stations have borrowed stylistically from Colonial Williamsburg, and there are few suburbs where one can't spot copies of the Wythe House almost immediately. Though the initial snowballing may have been in the '20s and '40s, it continues unabated, especially in upper-middle class suburbs of today. And the influence was not just buildings, but gardens and furnishings as well. We built a copy, furnished it with Williamsburg reproductions, then transferred the garden as well. The influence cannot be denied.

14

Tony Wrenn

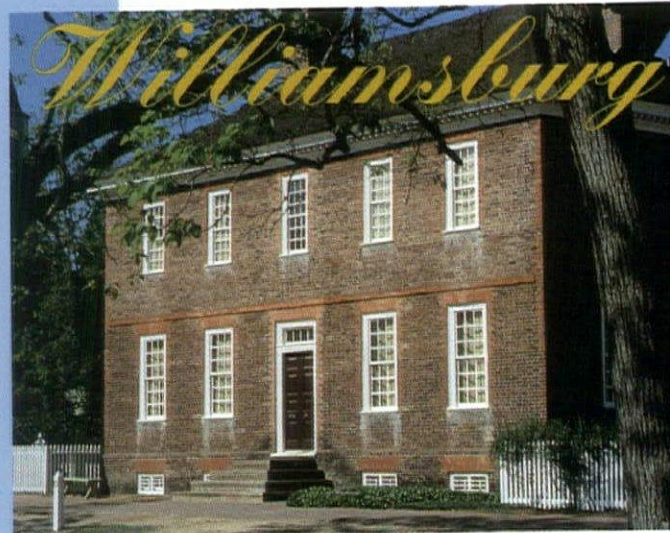
AIA Archivist, retired

S P R A W L

The image of Virginia as predominantly rural with a landscape dominated by farmland and mountains is rapidly becoming a distant memory. Virginia's metropolitan areas are growing faster than population, spreading out into once-rural land. In 1960, Virginia had four metropolitan areas containing 8 percent of the state's land. By 1993, there were eight metropolitan areas occupying 37 percent of Virginia's land.

Kat Imhoff, Executive Director

Preservation Alliance of Virginia



George Wythe House, Williamsburg

Economic growth that reshaped urban form. The older concentric city was decentralized into an amorphous form through new job centers (office parks) and service and shopping centers. Compact downtowns and small community centers now are being replaced by regional shopping centers.

Mort Gulak, AIA, professor

Department of Urban Studies and Planning
Virginia Commonwealth University

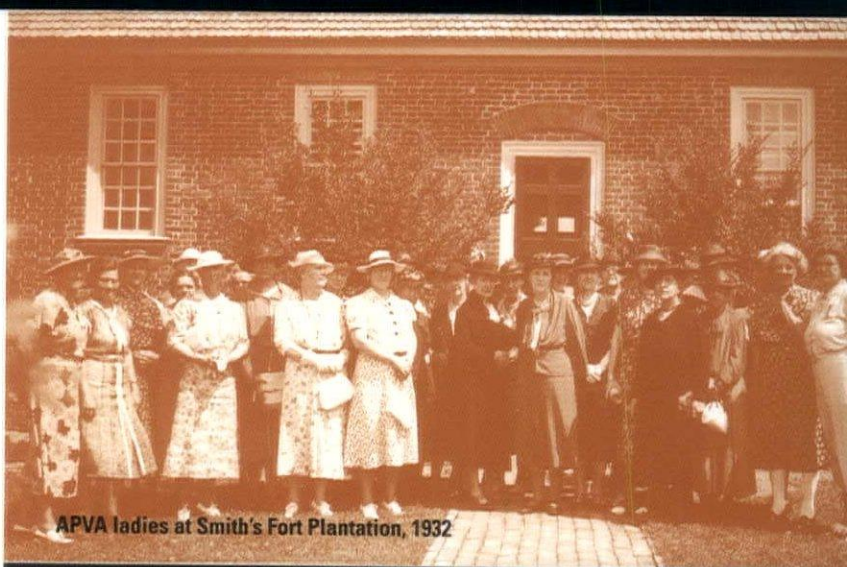
Historic ERVATION

This movement has had a great impact on the physical characteristics of Virginia. Organizations and individuals have led the way in preservation programs, and the Commonwealth has responded effectively to these forces that have shaped our identity.

Hugh C. Miller, FAIA
Preservation consultant

THE CIVIL RIGHTS
MOVEMENT AND THE
RESULTANT ABANDONMENT
OF MANY LARGER CITIES BY
THE WHITE CLASS.

Richard Guy Wilson, professor
University of Virginia



APVA ladies at Smith's Fort Plantation, 1932

Preservation Highlights in the Old Dominion

- Although it was founded in 1889, the Association for the Preservation of Virginia Antiquities has made its greatest accomplishments during the 1900s – from the rescue of Bacon's Castle to the remarkable discovery of the Jamestown Fort.
- The Virginia Landmarks Commission and the process of registering Virginia landmarks were established in 1966, predating the federal historic preservation program.
- In the early 1970s, professor Frederick Nichols began the preservation degree program at the University of Virginia.
- More than 1,800 individual buildings and more than 37,000 buildings encompassed in historic districts are Virginia Landmarks and have been listed on the National Register of Historic Places.
- In 1999, twenty-six historic building projects representing more than \$18 million in investment were approved for federal tax credits across Virginia. Another sixty-six proposals were in the pipeline for agency review, the second most in the country

15

WOMEN IN DESIGN

The increasing effect of the presence of women in the workforce has had an impact and will continue to be a dominant force on the physical characteristics of our places – and I base this on my experience here at the University, where women have fundamentally changed life on the Grounds. It takes a while, a couple of generations I'd guess, for social changes to be expressed physically in institutional settings.

Samuel A. "Pete" Anderson, FAIA, University Architect
University of Virginia



A HERITAGE

REGAINED

After nearly 200 years of continuous service as home to the Commonwealth's governors, the Virginia Executive Mansion was long overdue for a facelift – or, more accurately, emergency transplantation. Electrical systems were jury-rigged, security was outdated, floors creaked interminably, the kitchen was woefully underequipped, and the fire suppression system – well, there wasn't one.

Gov. Jim Gilmore decided that part of his term as Virginia's chief executive was better spent outside of the governor's mansion while the residence was brought up to snuff. His decision also provided the opportunity to restore and revive an interior that, over the decades, had become rather stale and did little to live up to its illustrious pedigree.

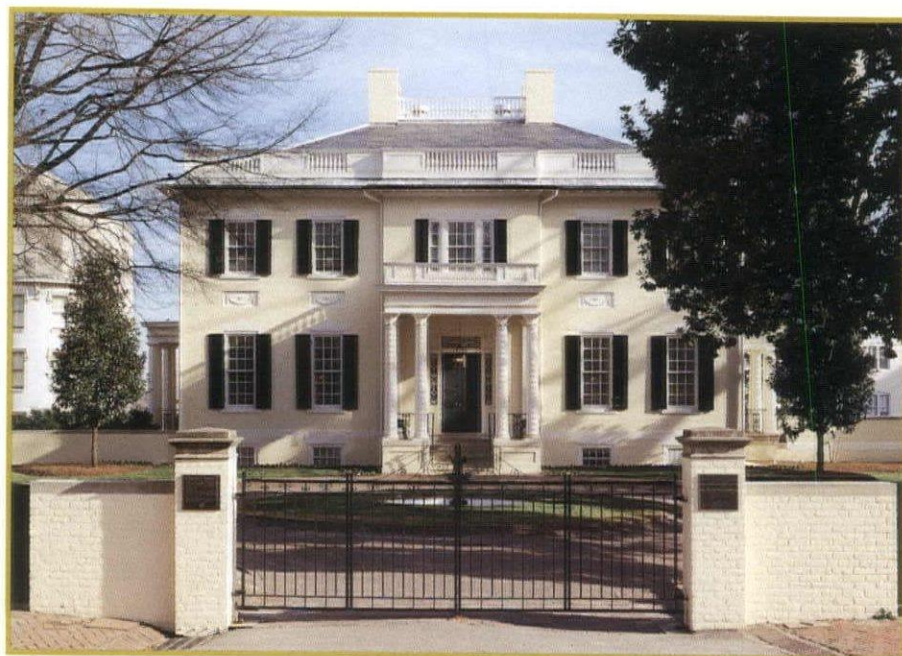
When Virginia's Governor and First Lady vacated the executive mansion to replace its outdated systems, the timing was right to revive a historic interior that had grown stale after decades of gradual change.

By Vernon Mays

New paint colors and custom carpet enrich the entrance hall's personality (left). Outside, the house was stripped bare before repair and repainting (right).



Photos: John Wadsworth

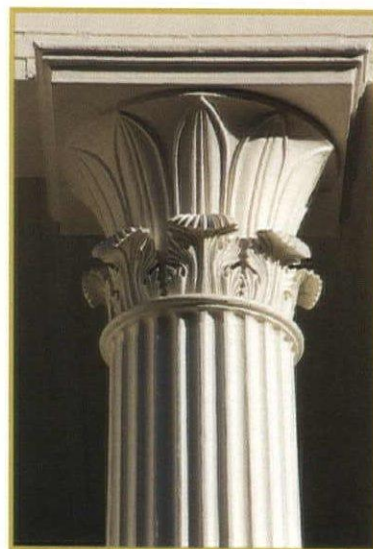


Completed in 1813 at a cost of \$18,871.82, the mansion was the inspiration of Alexander Parris, who advanced from carpenter to housewright to architect in Portland, Maine, before coming to Richmond to build houses for businessmen John Bell and John Wickham (whose Wickham-Valentine House is now part of the city's Valentine Museum). After leaving New England, Parris began designing in an austere neoclassical style that referenced the manner of Boston's premier architect, Charles Bulfinch. It was this approach that informed his design of the governor's mansion.

Adding to the interest of the residence was the flair added in 1906 by Duncan Lee, the architect of choice for Richmond's finest residences in the early 20th century. Lee added two bold strokes to Parris' formal composition. First, he removed the wall that divided the two rear parlors, creating a ballroom that spans the width of the house. Second, on the back of the mansion, he built a new wing to house a stately, oblong dining room.

Other than adding a bedroom in 1914 above Lee's dining room and repairing the damage from a 1926 fire – started when Gov. Elbert Lee Trinkle's five-year old son Billy set the Christmas tree ablaze – little of significance had been done to the mansion until architect John Paul Hanbury, FAIA, a principal of Hanbury Evans Newell Vlattas & Co. of Norfolk, was brought on board. "Our mission was to reintroduce period elegance and original integrity to the building, some of which had been lost through successive administrations," says Hanbury. "It was also our job to inculcate a deep appreciation for the treasure that this building is."

Given the stature of Parris and Lee, Hanbury says he didn't feel a need to leave his signature on the building. Instead, interpretation of the mansion's interior relied on documentary and field research to make it as historically accurate as possible. Analysis of the walls in the front parlors, for instance, indicated they were originally papered, although no original wallpaper was found. Trim, including the wainscots, was painted gray with the wainscot caps and baseboards a rich chocolate brown, according



Work on the front columns included replacing lost acanthus leaves (above).



Carpeting, upholstery, draperies, and wallpaper in the Ladies' Parlor were designed to interpret the early period of the mansion's occupation.

to the report of color analyst Frank Welsh. Old inventories also revealed that the two rooms originally featured Brussels carpets – the height of fashion in the early 19th century.

Because First Lady Roxane Gilmore felt it was important that the mansion's exterior and historically significant first floor remain intact, the decision was made to interpret the front two rooms to 1813 and to return the dining room and ballroom to 1906, the period of Duncan Lee. The entrance hall became a segue between the two. Hanbury thought the extraordinary millwork and ornamental plaster in the hall deserved to be highlighted, so the off-white paint scheme that had overtaken the mansion was revised, accenting the historically correct gray walls with the white trim that was common to the Colonial Revival.

A new Brussels carpet was custom woven for the entrance hall, but rather than spanning wall to wall in early 19th century style, the carpet is loosely laid within the frame of the parquet floor – a gesture typical of Colonial Revival decor.

Historical accuracy was more strictly followed in the selections of paint and wallpaper in the front rooms, known as the Old Governor's Office and the Ladies' Parlor. The mantel in the office, moved to this spot decades earlier from elsewhere in the house, was conserved by artisan Catherine Myers. "Through years of occupancy some unfortunate things happened," says Hanbury. "Evidence was lost to overaggressive paint removal."

New carpets featuring a pattern originating in the early 1800s was created by a British mill. The architects made only subtle color adjustments. When they removed wall coverings from the east wall, original doors and entrance features were uncovered, and they have now been put back in place. The wallpaper border, recreated by Scalandre and renamed Roxane's Lyre in honor of the First Lady, is a documented border of the period. New window hangings based on draperies popular in 1813 were made of wool damask and lined with silk recycled from the old window treatments in the ballroom.

On the opposite side of the entrance hall, the same colors and carpet design continue in the Ladies' Parlor. There, the recreation wallpaper border is a documented pattern from Prestwoud, a Virginia historic landmark. Myers conserved the exquisitely crafted mantle to recapture detailed classical figures obscured by count-



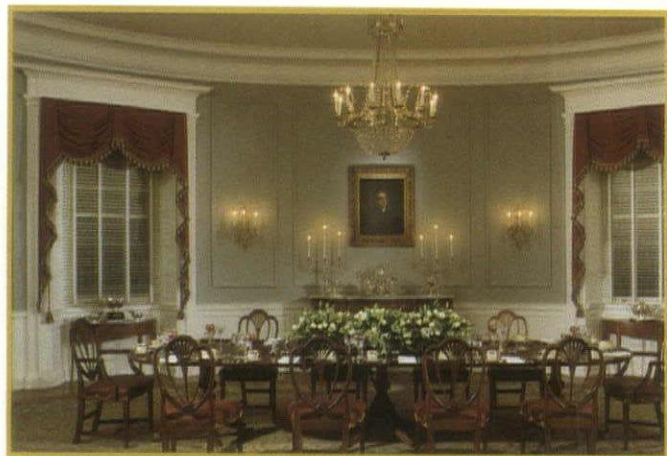
Mantles (above and detail, left) were repaired by a conservator off site and then put back in place.

less coats of paint. Existing furniture in the room was recovered in period fabrics, including the use of horsehair and silk damask.

Not even the doors were overlooked. Six of the originals were stripped bare and resurfaced by Richmond artisan Elaine Tucker Haviland with mahogany graining, a decorative treatment that was popular in the early 1800s. While preparing the doors, the crew discovered ghosting of brass box locks, and Hanbury requested to replace the Victorian-era locks with authentic brass box locks to replicate what was first there.

Throughout the first floor, parquet floors made of quartered, figured white oak were extensively reworked to repair areas damaged by latter-day mechanical systems. "Everywhere you would walk, the floors would squeak," says Hanbury. "So we went down into the basement and, between the original floors and the parquet floors, injected an epoxy which filled the voids and eliminated about 80 percent of the squeaks. We have enough squeaks left to still have some character," he quips.

The spirit of Duncan Lee's Colonial Revival interpretation remains intact in the ballroom, with new color schemes and draperies designed by the architects. "The First Family really had no place to entertain comfortably," Hanbury says. Now, when all the furniture is delivered, each side of the ballroom will have two



Duncan Lee's dining room was repainted a distinctive gray (above). Doors received new mahogany graining (right).



sofas and two comfortable chairs. "That way if anybody who comes to visit wants to have a relaxed conversation, they are not sitting on delicate antique chairs."

Most decisions regarding the mansion's renovation were passed through Roxane Gilmore and a state-appointed advisory committee. Hanbury says the committee generally deferred to Mrs. Gilmore in matters of interiors, the theory being that since the First Family occupies the residence, they should take the lead in its decoration. "We would make proposals, get her reaction, and respond accordingly," he says.

The scope of work was limited in the dining room, which had been redecorated during the term of Gov. George Allen. Enhancements to the room at that point included a new hand-woven rug featuring Virginia symbols such as the Great Seal of the Commonwealth, dogwood blossoms, scallop shells, and tobacco leaves. Current changes in the room involved upgrading the electrical and mechanical systems, as well as shifting from the off-white paint scheme to the more striking gray and white. A notable coincidence here is the display of the captain's silver service from the battleship USS Virginia, which was commissioned in 1906, the same year Duncan Lee completed the room.

Tucked into a tiny wing added to the northeast corner of the house is an elevator that provides wheelchair access to all floors. Other upgrades include new sprinkler and smoke detection systems, which previously did not exist to protect the historic landmark building.

Upstairs, two second-floor bedrooms in the front of the house were left intact, but everything in the back of the house was reconfigured for the Gilmores. "They had no place where they could watch television as a family, play video games, or read," says Hanbury. "And they had no kitchen – just a little walk-through that had two burners and a little bar sink." By reorganizing the walls, Hanbury created a family room, a new master suite (with a pair of private dressing rooms and private baths), a kitchen, library, and two additional bedrooms for the Gilmores' sons.

In the basement, problems created by floors at heights that varied as much as 18 inches were solved by excavating the space and pouring a new concrete slab at the same level. In the process, a veritable rabbit warren was reorganized to make new offices for the mansion director and Executive Protection Unit. The First Lady's staff was moved from the basement into the nearby carriage house, making room in the basement for workspace, storage, and spacious restrooms. Benefiting most from the renovation was the kitchen, where a surprisingly modest set of residential appliances was replaced with commercial-grade facilities suited for the scale of entertaining that sometimes occurs in the mansion.

Because the historical integrity of the building's exterior had been recovered during a 1989 restoration, the latest project dealt primarily with repainting and small repairs. Paint was removed from the walls – right down to the bare brick – before new paint was applied. The porticoes were stripped bare, new bases were put on the columns, and missing elements such as acanthus leaves were painstakingly recreated.

Now that the final punchlist is all but completed, Hanbury pauses for a moment to reflect on the extremely fast-paced job – completed in just six months. "Historic preservation, at least from my experience, is a very methodical, careful, attention-to-detail process," he says. "Here, there wasn't time for that. I was here nearly every single day – snooping and trying to be helpful and making suggestions. But when the contractor needed a decision, you couldn't go back to the office and think, 'Would this be better or would that?' You had to give them a sketch within an hour and go on about something else."



Oriental rugs remain in the ballroom, but other fabrics and finishes were introduced to heighten the Colonial Revival feel.

Although he says he wishes he had been given the luxury of another year to complete the work, Hanbury believes the project was well served by that expediency. But the greater outcome of the project may be in conveying a new ethic to future stewards of the Executive Mansion. Hanbury suspects, for example, that future redecorations will no longer involve burning paint from interior surfaces. And it's unlikely that window hangings will be changed on a whim. Paint selections may rely on documented history more than personal taste. Says Hanbury: "I hope what we have given is a new sense of heritage to the mansion – and also to provide for the comfort and pleasure of whatever First Family is here."

Project: The Virginia Executive Mansion

Architect: Hanbury Evans Newill Vlattas & Co., Norfolk (John Paul C. Hanbury, FAIA, principal-in-charge; Barbara Strickland Page, interior designer; Gregory L. Rutledge, AIA, project manager)

General Contractor: Daniel & Company, Inc., Richmond

Consultants: Frank Welsh, Bryn Mawr, Penn. (color research); Catherine Myers, Washington, D.C., and Carey Howlett, Williamsburg (conservation); Elaine Tucker Haviland, Richmond (faux finishes); Cherwa Ewing Engineering, Virginia Beach (mechanical, electrical, plumbing); Austin Brockenbrough & Associates, Chester (site and civil); USAtrex, Vienna (security); Birchfield Food Service, Annapolis, Md. (food service)

Client: Commonwealth of Virginia

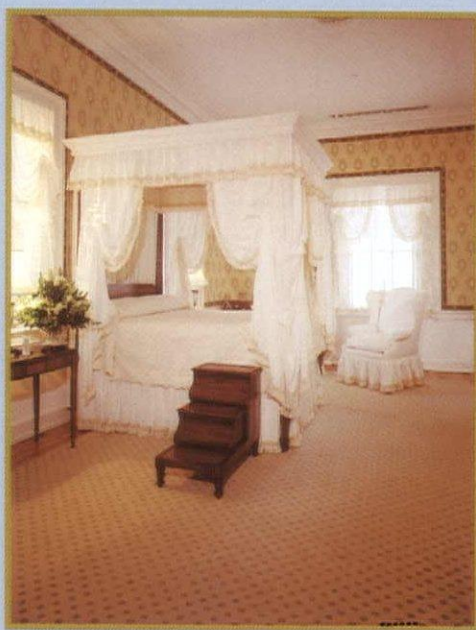
The Look of Authenticity

Choosing to interpret the Executive Mansion interiors to match specific periods of history motivated the designers to get the facts right. It wasn't long before Barbara Strickland Page, an interior designer at Hanbury Evans Newill Vlattas & Co., became the resident expert on fashions that ruled fine interiors in the early 19th and 20th centuries – and where to go to replicate them. • Brussels carpets in the front parlors were selected from point papers in the archives of Woodward Grosvenor & Co. Ltd., located in the English industrial midlands in the town of Kidderminster.

“Other people have this type of carpet, but can’t document it,” says Page. “I knew they had point papers dating back to 1790.” Using the results of color research on the mansion, Page reviewed copies of the company’s archives until the right color and pattern were found. • French style window treatments in the Ladies’ Parlor were designed by Page, but inspired by drawings found in Rudolph Ackerman’s “Repository of Arts, Literature, Commerce, Manufacturers, Fashion, and Politics,” a magazine published from 1809 to 1828. The favored colors of the day: rich yellow, crimson, orange, scarlet, and blue. Working with representatives of Scalamandre at the Washington Design Center, Page selected fabric that would have been available in 1813 and had it woven especially for this project, right down to the custom wood mold tassels. Finding someone skilled enough to replicate the draperies was a challenge in itself; in the end, the Colonial Williamsburg Foundation gave permission to have its sewing room produce the hand-stitched draperies. • Sheraton shield back chairs in the Ladies’ Parlor were reupholstered in horsehair fabric, ornamented with gold-colored icons that recall the plaster medallion in the ceiling. The chairs are authentic even to the pattern of nails used to hold the fabric in place. • Draperies in the ballroom are designed more to Colonial Revival styles – in this case, adapted from the drapes in the Blue Room of the White House. Two valued sofas made by 18th century cabinetmaker Duncan Phyfe were recovered in an iridescent aqua/yellow silk based on a pattern produced originally for cereal heiress Marjorie Meriwether Post. “The motif is very Grecian,” says Page. “It has a lot of acanthus leaves and medallions – very classic.” • Page enthuses over the outcome of the mansion’s Lafayette Bedroom, a second-floor guest room redecorated in white. New wallcovering in the room is accented with a border custom-printed by Carter & Co. of Benicia, California, to match a fragment of paper discovered in the mansion’s basement. “We believe the pattern dates from 1840 to 1850,” says Page. • White curtains, upholstery, bedspreads, and bed curtains in the Lafayette Bedroom are made of dimity, a heavy cotton cloth distinguished by patterns of vertical ribs. “Washington had one, Jefferson had one, everyone had a dimity bedroom,” says Page. “It was the cool thing to have.”

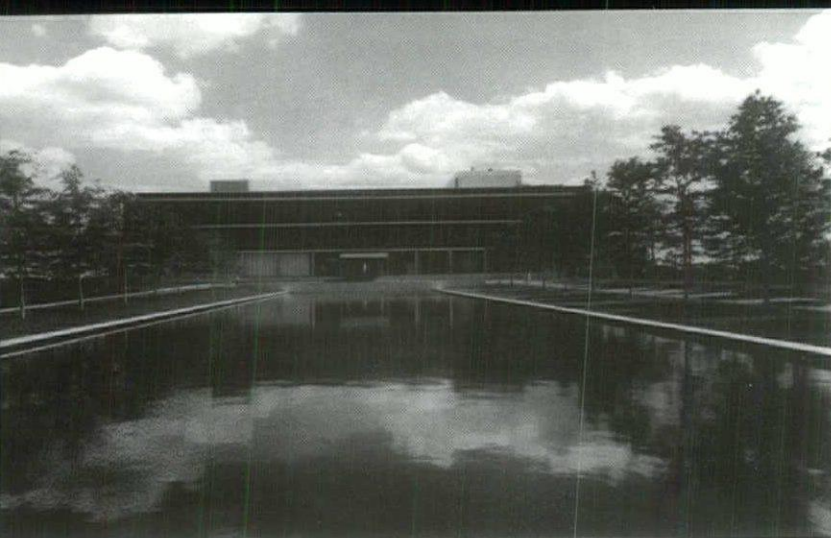


Fabrics appropriate to the early 19th century were selected for the draperies.



The Lafayette Bedroom is an essay in dimity (above). Furniture reupholstery exudes elegance in the finest detail (left and right).





Charles Gillette's design of the site included a grand reflecting pool lined with trees.



why Reynolds belongs on the national **register**

By Mary Harding Sadler

22

Like an exclusive club for the elderly, the National Register of Historic Places tends to decline membership to applicants under fifty years old. This is true as well for the Commonwealth's listing of historic places, the Virginia Landmarks Register. Nonetheless, the forty-odd-year-old Reynolds Metals Company Headquarters was nominated and will soon be included in both the state and national registers.

Reynolds Metals Company Headquarters earned its listing on the National Register as an exemplar of modern design. It marries the considerable talents of Pritzker Prize winner Gordon Bunshaft to those of Virginia's favorite landscape architect Charles Gillette. Few properties of any age so aptly symbolize a corporate enterprise.

Reynolds Metals Headquarters shares the state's roster of historic landmarks with some of nation's most hallowed places including Monticello, Mount Vernon, and The Lawn at the University of Virginia. The Reynolds building joins a handful of Virginia properties less than 50 years old that have achieved listing on the National Register of Historic Places: two objects related to NASA's manned space program, Fort Belvoir's Package Power Reactor, the Richard Neutra-designed Rice House, and the Currie House in Blacksburg.

Of the National Register's more than 64,000 listings, fewer than 500 are properties built in the past 50 years. Why is it important to recognize the significance of Reynolds Metals Headquarters now and not later? Because it is a fragile and archetypal representation of corporate and architectural ideals.

The idea of listing the headquarters on the National Register hatched in discussions at Reynolds Corporate General Services Division among the designers and staff responsible for care of the building and grounds in the course of planning renovations to the building.

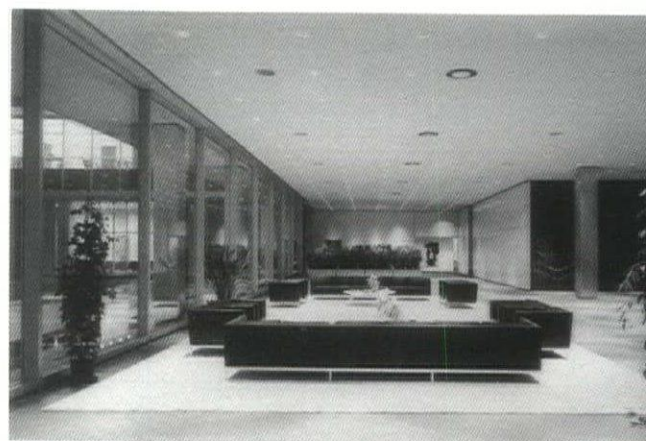
Their interest in raising awareness of the headquarters' architectural significance led the Virginia Society of the American Institute of Architects to recognize the Reynolds Metals Company with its Test of Time Award in 1998. This immediately sparked vigorous efforts to list the property on the Virginia Landmarks Register and the National Register of Historic Places. Appreciation for the Executive Office Building and its parklike setting was coupled with a drive to formally articulate the company history, for the quality of the headquarters property grew out of a potent corporate identity as well as excellent design.

Reynolds Metals was founded by Richard Samuel Reynolds (1881-1955), scion of Southern tobaccoists. R.S. Reynolds' genius was in helping others package their products. A sound business sense led him to the appreciation of aluminum, which was lighter and cheaper to produce than other metals. R.S. Reynolds, his company, and his four sons developed packaging and other aluminum products that continue to be significant engines of commerce today.

It was during Richard S. Reynolds, Jr.'s leadership that the 300,000-square-foot headquarters was built (1955-1958). The glass-and-aluminum curtain walls of the Executive Office Building represented state-of-the-art design. The new building demonstrated how aluminum could transform building practices. Among its innovations was the cantilevered entrance canopy, which pushed the limits of the metal's structural capacities. Aluminum threaded through carpets and draperies heralded new possibilities, as well. The total weight of aluminum products woven into the building amounted to well over 1.2 million pounds – 400,000 pounds of that in the exterior cladding alone. The Executive Office Building was not only a



Photos: Courtesy Reynolds Metals Company



The building interior was highly refined, with a lobby (above and left) that featured innovative uses of aluminum.

showplace for aluminum products, it was also a conspicuous product of good design.

Powerhouse architects Skidmore, Owings & Merrill had been awarded the commission to design the headquarters in the early 1950s. Gordon Bunshaft, partner in charge of design, was also architect for some of SOM's best known work, including Lever House in New York (1950-52), Yale University's Beinecke Rare Book Library (1963), and the Hirshhorn Museum and Sculpture Garden (1974).

A key player in the project was Charles F. Gillette, Richmond's preeminent landscape architect, who was retained to select and supervise plantings for the new headquarters' grounds. Gillette's prolific career had brought beautifully ordered indigenous plantings to estates, townhouses, campuses, and churches in Virginia and a dozen other states. The \$130,000 budget for Reynolds' landscape materials was Gillette's largest ever. He dramatized the entry with a 250-foot-long reflecting pool flanked by willow oaks and organized other plants to screen parking, frame views, enhance the courtyard, and provide a landscaped park along the building's south side. His placement of plants within the courtyard's gridded parterre was deliberately asymmetrical, yet perfectly balanced.

The Executive Office Building itself is a cube-like palazzo with an off-center peristyle courtyard surrounded by aluminum-clad columns. The building hovers above its podium; a ground level loggia connects interior and exterior spaces. On the east and west elevations, 14-foot-tall vertical louvers filter the sun, moving in tune with an astrological clock. On the north side, the forecourt leads to a centered canopy whose cantilevered projection announces entry. To the left, the freestanding auditorium boasts a curving, sawtooth aluminum

ceiling. Within the vast lobby to the right, improbable combinations of aluminum, cherry paneling, brick, plastic laminate, and striated book-matched marble create an interior of undeniable elegance.

SOM designed or specified virtually all of the original finishes and furnishings, many of which remain in the building. Original furniture included now-classic desks, casework, and chairs designed by such eminent designers as Florence Knoll, Eero Saarinen, and Hans Wegner. The elegant built-in aluminum file cabinets in the ground-floor executive area remain conversation pieces – as well as fully functional office furnishings.

The drive for formal recognition of this Modern masterpiece issues from the extraordinary and fragile quality of the building and its carefully considered landscape. The Reynolds Metals headquarters, an early prototype for the now-common suburban office campus, also embodies an important corporate history. The announcement of plans to sell the company underscores the transience of corporate institutions and the built environment.

At Reynolds Metals Headquarters, one is awed by Modern architecture's power to reinterpret the Renaissance palazzo in fulfillment of timeless ideals: firmness, commodity, and delight. While Virginians have pioneered the enshrinement of history and historic architecture, they have never embraced Modern architecture. Recognizing and preserving the rare Modern landmarks that match the quality of Bunshaft's and Gillette's work at Reynolds Metals Headquarters is imperative to the survival of our culture.

Mary Harding Sadler is a principal of Sadler & Whitehead Architects in Richmond.

A Future from the Past

By Edwin Slipek, Jr.

It's both curious and ironic. What was Merrill C. Lee, an architect new to Richmond, thinking in 1932 when he designed the Home for Confederate Women? The glorious temple-front palace that fronts Sheppard Street in Richmond is a scaled-down version of the White House. The White House, for Pete's sake, one-time home to the same Abraham Lincoln who had presided over the Confederacy's demise. There were few more Unionist symbols than 1600 Pennsylvania Avenue.

But in a broader context, the White House design by architect James Hoban had been modeled on 18th century British pattern-books, which meant in truth it was more continental than American in flavor. And it must have looked spectacular next to the humbler barracks, dining hall, and chapel that crowded the site to serve Confederate veterans who already populated the grounds.

Now, more than 75 years later, the former home has been acquired by the Virginia Museum of Fine Arts, which sits half a block to the east, and retooled for new uses by The Glave Firm of Richmond. Known as the Center for Education and Outreach, the reconfig-



New one-story entry portico (left in photo, above) leads from the museum parking lot. Visitors enter through new reception area (below left).



Photos: Maxwell MacKenzie

Preservation



The restored dining room features hand-blocked scenic wallpaper in a "Monuments of Paris" pattern from 1815.

ured building has generous studio classrooms, a welcoming educational resource room, and a multimedia computer laboratory. These were all carved out of former living spaces. The public rooms – the entrance hall, parlor, and stately dining room – have been hand-somely furnished. They are used by the museum and are available to its members for special events, meetings, and parties. The building also houses the museum's communications and marketing staff, photography department, and various offices.

While the formal public rooms converge on a hall that opens onto a two-story portico facing Sheppard Street, the building's entrance has been turned around. The new front door opens off the museum's landscaped parking lot. The new one-story entrance portico doesn't encroach on the historical integrity of the old building, but skillfully makes enough of a statement to read as the new entryway from quite a distance away.

The renewed building's sandstone facing sparkles in the sunlight. These exterior surfaces suggest what the real White House actually looked like prior to the early 19th century, when the first layers of paint were applied after the burning of Washington, D.C.

The interior is a revelation. Natural light floods most of the rooms, creating far different work spaces for much of the museum staff who used to toil in a subterranean labyrinth of windowless spaces. This is essentially a five-part building – a central block flanked by two hyphens and wings at each end. The hyphens enclose loggias – the southernmost of which leads to the educational resource room. While the ceiling of the resource room has been lowered to accommodate heating and air conditioning, The Glave Firm has added such strong architectural components as a new vaulted ceiling above the windows and paneling that reflects the older interiors.

Public spaces such as the dining room are warm and welcoming. These historic interiors are typical of the Colonial Revival style and are representative of Virginia's reverence for its historic past. Formal woodwork decorates the public spaces: the entrance hall, the long corridor that runs the length of the building, the parlor, and the dining room. Green upholstered dining chairs draw their inspiration from chairs at Mount Vernon. Decoration of these rooms was supervised by David B. Bradley of the Virginia Museum of Fine Arts Foundation in collaboration with restoration consultant Helen Scott Townsend Reed and Susan L. Winther, head of the design studio for the Williamsburg Inn in Colonial Williamsburg.

Project: Virginia Museum Center for Education and Outreach

Architect: The Glave Firm, Richmond

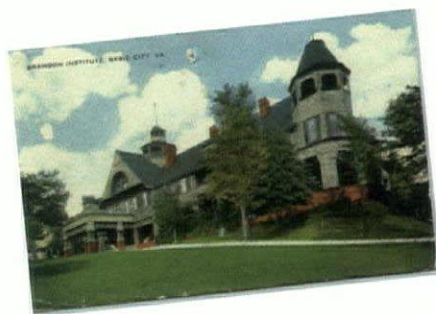
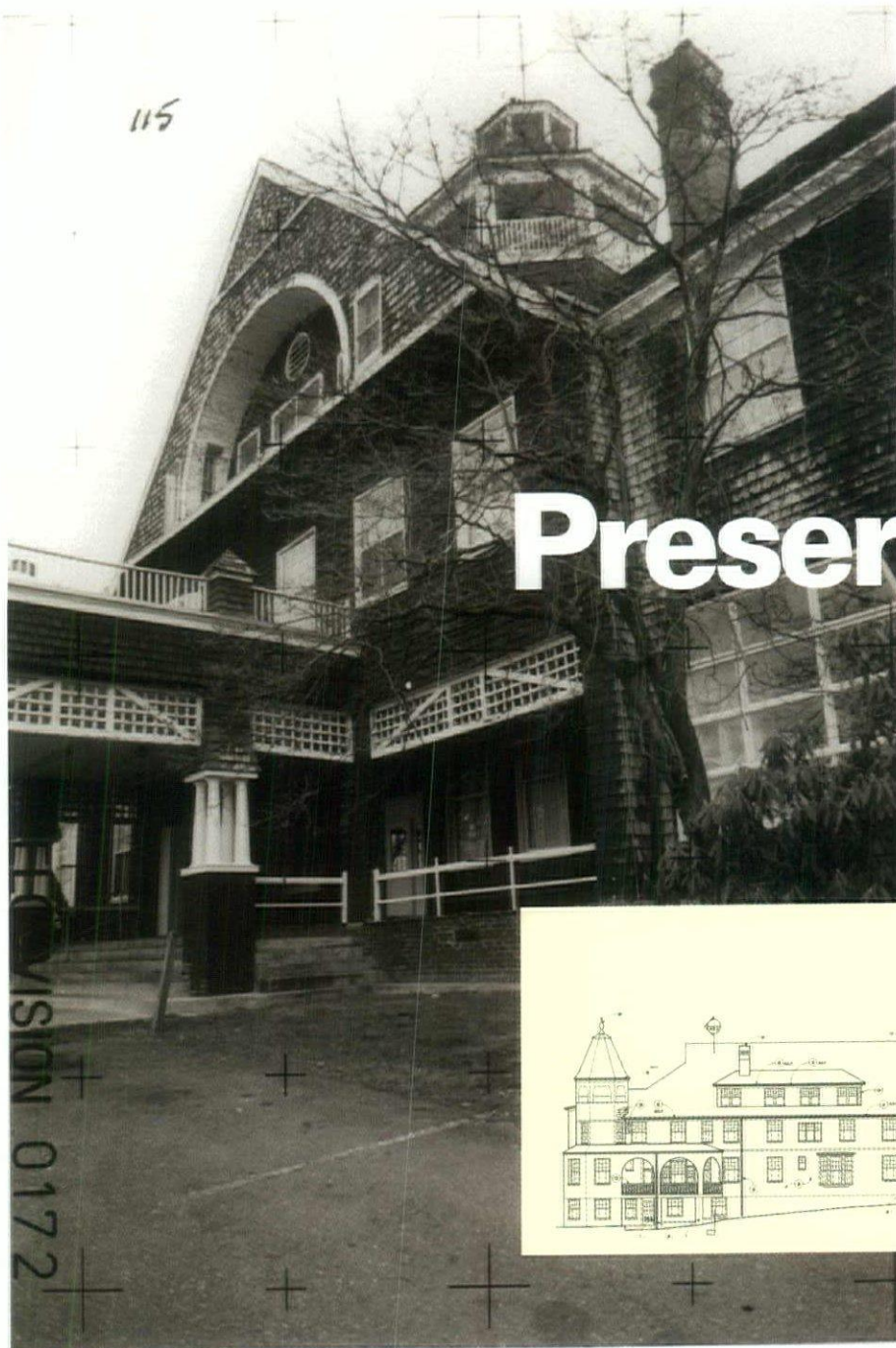
Contractor: Heyward & Lee Construction Co., Inc., Richmond

Consultants: Daniels & Associates, P.C. (structural); TDFB, Inc. (mechanical/electrical); LaPrade Brothers (civil); David Bradley, Helen Scott Townsend Reed, Susan L. Winther, David Park Curry, and Christopher Monkhouse (interior decoration/restoration consultants for historic reception rooms)

Client: Virginia Museum of Fine Arts



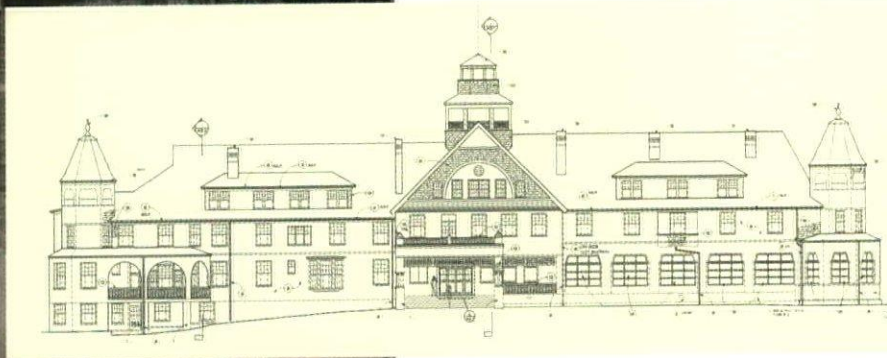
New studio classrooms (above) allow museum to broaden its offerings. A central corridor in the historic portion of the building (left) leads past reception rooms to a conservatory.



Preservation

Enters the Digital Age

By Lisa Goff



Grid-marked photos of Fairfax Hall (above) evolved into accurate as-built drawings (inset).

Fairfax Hall, a rambling and ramshackle old inn in Waynesboro, looks like the ideal setting for a Stephen King novel. But self-described Waynesboro boy Bill Hausrath loves the place down to its last loose cedar shake. Two years ago, he bought the deserted turn-of-the-century resort determined to renovate it.

"I knew I couldn't do it without tax credits for both preservation and low-income elderly housing," says Hausrath, a real estate broker and occasional developer. "And I had less than three months to make the application deadlines." No original drawings of the 57,000-square-foot building survived, and producing architectural drawings in time to secure bids from contractors seemed impossible – until Mr. Hausrath called in the digital photogrammetry specialists at Frazier Associates, a Staunton architecture firm.

"With photogrammetry, you can do the same work in one-third the time, and for one-third the money," says Peter Aaslestad,

manager of the firm's digital documentation studio. That makes it a particularly useful tool for historic restoration or renovation. Using photogrammetry – the science of extracting reliable measurements from photographs – Frazier Associates delivered drawings to Hausrath within just a few weeks. Hausrath got his tax credits, and now Fairfax Hall is undergoing a \$6.2 million transformation into a 54-unit apartment building.

Hand-measuring is still the most popular way to gather the documentation necessary to prepare architectural drawings of historic buildings. But digital photogrammetry, a marriage of photography and computer technology, is growing in popularity, especially in cases where no original drawings exist.

It works like this: A specially adapted camera is used to take as few as three or as many as hundreds of photographs of a building, usually in a single day. The resulting images are analyzed by an operator using either a scanning process or a large format dig-

itizing table. Proprietary software triangulates the distances between the camera, the building, and the ground, providing three-dimensional measurements that are then translated into CAD (Computer Aided Design) format. These measurements serve as the basis for constructing a set of drawings that show existing elevations and/or floor plans. Photogrammetry can be used singly or in combination with laser distance-measuring devices and traditional hand-measuring techniques.

So why use it? "It's cheaper, it's faster and it's more precise than hand measuring," says Aaslestad, who got his B.A. in architecture at Virginia Tech. Photogrammetry can also render measurements of otherwise unreachable elevations, such as cheek-by-jowl skyscrapers. Got a ruin you need to draw? Photogrammetry can render it down to the last brick or board – and tell which ones are rotten or crumbling, to boot. Stretching the art of restoration to its utmost, photogrammetry has recently been used in conjunction with archaeological findings to produce drawings of demolished buildings completely lacking in existing documentation.

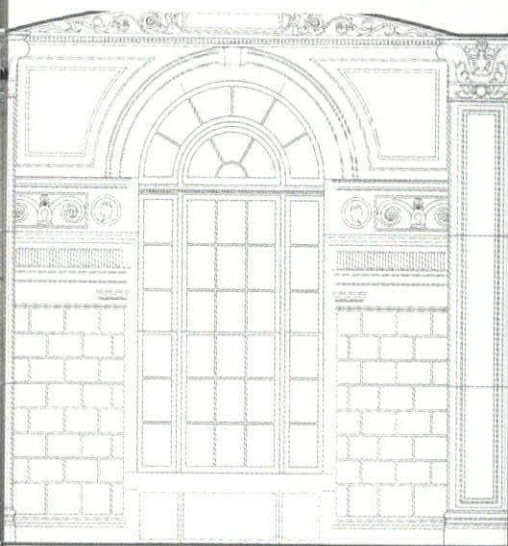
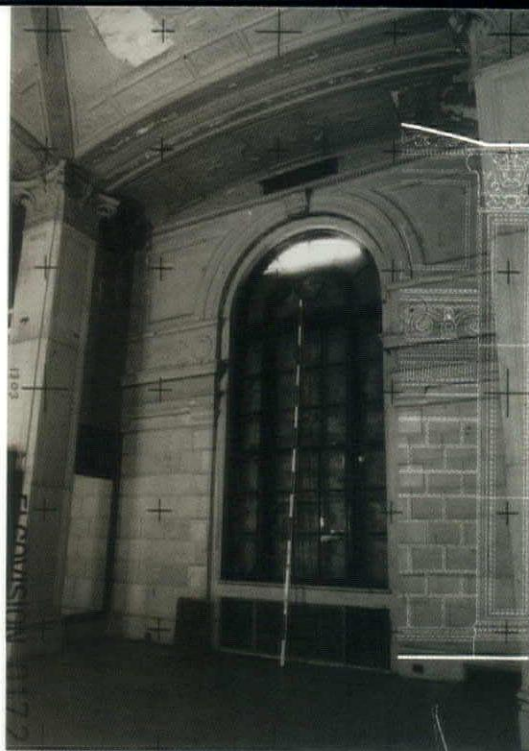
"Photogrammetry gives you a very precise picture of existing conditions, which helps you decide what needs to be replaced and what you can repair," says Aaslestad, who learned the technique while working at a French architecture firm in the early 1990s. Photogrammetry is as useful for interior work as for exteriors, and is especially adept at measuring nooks and crannies.

That proved helpful on the drawings for the ongoing renovation of the Statler Hotel in St. Louis, Missouri. Frazier contracted with design architects RTKL Associates of Baltimore to provide exterior elevations and interior floor plans. "It's a 22-story building, and there were parts of the exterior that were literally impossible to reach any other way, short of climbing out on ledges," says Karl Stumpf, associate vice-president and director of preservation for RTKL. "Using photogrammetry eliminates danger, as well as giving you very accurate measurements. And it saves time."

Photogrammetry is not a new technology, but it is newly affordable. The technique has long been used in aerial mapping (behind every new subdivision stands a photogrammetrist) and, in Europe, forensic recreations of crime scenes. But, until about 10 years ago, photogrammetry required a very expensive, large-format camera with a six-figure price tag. Now, 35mm cameras have been adapted for the purpose and photogrammetric computer software has been developed for personal computers, making the technique more affordable and practical for architecture firms.

Drawings produced by photogrammetry are of archival quality – Hausrath calls the Fairfax Hall drawings "gosh-darn" accurate and Aaslestad says he's found photogrammetric drawings to be more accurate than professional surveys. The potential for human error is largely eliminated, since no one makes hand entries in the field or types information into a computer. Photogrammetric CAD drawings boast the same graphic standards as hand drawings and the process is extremely time-efficient, too. "One day's work in the field can yield a month of work in the office," says Aaslestad. "And you don't have to keep running back to the site because you forgot to take a certain measurement. It's all already there in the computer."

Aaslestad is quick to point out, however, that digital photogrammetry will never put those legions of Historic American Buildings Survey



Frazier's survey of the Statler Hotel included the grand-scaled lobby.

(HABS) interns out of business. "It's not just a matter of popping in a special software program," he says. "Before you can do photogrammetry, you need to learn how to correctly measure and draw a building. That's a technique that goes well beyond this tool."

HABS itself has been using photogrammetry since the 1950s, when the necessary camera cost \$250,000 and required three people to operate it in the field. The cost of the large-format camera HABS now uses has come down to \$25,000, but photogrammetry is still a technique HABS uses sparingly. "Usually it involves something you don't want someone clambering all over to measure," says John Burns, FAIA, deputy chief and principal architect for HABS. Recent examples of HABS projects include the Lincoln and Jefferson memorials, the Washington Monument, and the fortifications in San Juan Harbor.

"We used to have to rappel somebody down the walls" to measure a structure like the one in San Juan, says Burns. This time, they photographed the ruins from a helicopter and calculated the measurements in the studio. "Computers haven't made legal pads and pencils obsolete, and this won't replace traditional measuring techniques," says Burns. "But it is a great tool."

Burns cautions interested firms to seek out architects who have been trained in photogrammetry, instead of hiring garden-variety photogrammetrists – whose primary business is mapping. That expertise is hard to find. Frazier Associates is one of only two or three firms in this country to make the technique a specialty. Its growing client list includes Cesar Pelli & Associates, the George Washington Family Tomb, and the Yale University School of Medicine.

Clients often call Frazier when they're doing restoration work, adaptive reuse, or adding to a building. Historic sites have hired the digital design studio to document its buildings as "insurance" against natural disasters. Frazier has used digital photogrammetry to plot the contours of the elaborate ceiling medallion at the 1845 St. Paul's Episcopal Church in Richmond, and to prepare a set of CAD drawings that delineate every stone element in the facade of the Museum of Natural History in Washington, D.C.

Burns, for one, hopes that growing familiarity with photogrammetry will extend its use beyond preservation. "This is a very good tool for any architect who works with existing buildings," he says. "And someday, it will be as common as CAD."

Lisa Goff is a freelance writer in Charlottesville.

Project: Wachovia Western Region Headquarters
Architect: Train & Spencer Architects, Charlottesville
Contractor: Bovis Construction Corp., Richmond
Consultants: Nolen Frisa Associates (structural); John Milner Associates (preservation); Southern Air, Inc. (mechanical, electrical, plumbing)
Office Interiors: Wachovia Bank interiors with Heyward, Boyd and Anderson, Charlottesville
Client: Wachovia Bank N.A.



New four-story offices beside the original tower provide needed additional space for the bank.



Banking on Tradition

Preservation

29

Heated competition in the banking industry was fast making a dinosaur out of the landmark National Bank Tower, a fixture on the streets of downtown Charlottesville since 1920. A renovation of the building – and a strategy for dealing with two adjoining structures built in the 1960s – was undertaken in the spring of 1997 by Train & Spencer Architects of Charlottesville for Jefferson National Bank, which was headquartered there in the mid-1990s. “The bank was growing,” says partner-in-charge M. Kirk Train, AIA. “They were in a number of buildings and wanted to consolidate.”

Requirements for the building shifted quickly that summer, when Wachovia Bank purchased Jefferson National’s assets. The project was redefined as a regional headquarters and, since Wachovia wanted to remain in the historic location, a thorough renovation and restoration of the eight-story Italianate tower was in order. New space needed to be built, as well.

Because the owner sought to benefit from historic tax credits, the state Department of Historic Resources was involved in reviewing the job. Train & Spencer’s goal was to restore the exterior of the tower, originally designed by Washington architects Marsh & Peters, to its early appearance. Using old photographs and field research as guides, they reconstructed the long-absent Italianate cornice in fiberglass to decrease weight and provide a maintenance-free structure. Office windows, which had been replaced in an earlier modernization, also were returned to their original appearance and materials. Salvaged brick was used to repair existing masonry openings, because of the high cost of matching the original yellow-bodied, engineer-scale brick.

Alongside the tower, Train & Spencer built a four-story addition on the site where two 1960s-era annexes once stood. The move

created 18,000 square feet of additional space, generated larger contiguous floors, and permitted people to enter the offices without having to pass through the main banking hall. Stairs, elevators, and vertical mechanical risers were consolidated in a narrow zone between the tower and the addition.

While rather abstract in its architectural expression, the addition is purely context driven, taking its rhythms and proportions from the immediate context. Although distinct, the building neatly stitches together the long row of three-story façades along the mall and the eight-story tower through the use of an open-air loggia on the fourth floor that has an ephemeral presence. Inside is the grand banking hall, a two-story space running nearly the full depth of the building. Marble flooring was repaired – some areas totally replaced – and the room returned to a painting scheme based on old photographs. Four Corinthian columns along the east side provide a natural division between the open lobby space and new teller stations tucked beneath the large rectangular windows. Says Train: “We tried to evoke, as much as we could, the spirit of what was there before.”

Towering columns dominate the restored banking hall (above). A narrow zone between the old building and new addition houses elevators and stairs for both (right).





The parlors were restored with colors original to the house (left). Seen from Franklin Street (below), the APVA headquarters has a welcoming appeal.

Photos: J. Christian Wildman

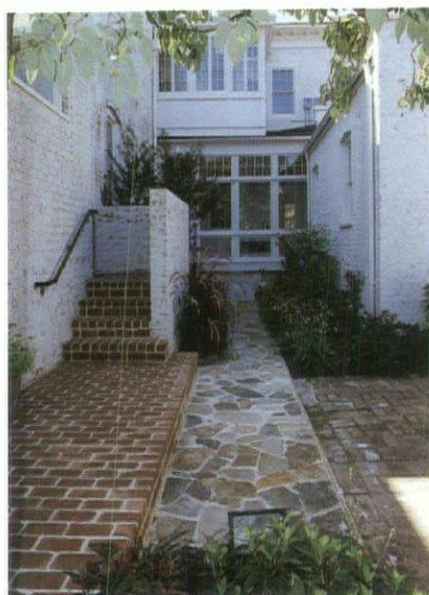
Responsive Retrofit

30

When the venerable Association for the Preservation of the Virginia Antiquities (APVA) moved its headquarters into the Cole Diggs House in 1995, the statewide preservation organization had found a new home, figuratively speaking. But there was plenty of work to be done. The two-story Federal-era building, part of the West Franklin Street Historic District in Richmond, had been altered countless times since its initial construction in 1805.

"When we got to the house, the upstairs was one large open space across the front," says architect Joseph Dye Lahendro, AIA, of Richmond. "There was no second means of egress. And to get to the offices in the back, you had to walk through someone else's office." Lahendro's challenge was to provide modern offices, work out the nettlesome circulation patterns, and preserve the fabric of the original house.

His focus on the first floor turned to the two main parlors. Woodwork in the rear one, the dining room, was original to the house. So that

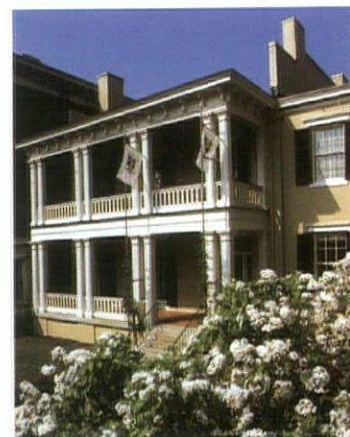


Large windows in the lunchroom overlook a pleasant courtyard in the rear of the house.

became the area that was targeted for paint color analysis. In time, Lahendro made his way through 19 layers of paint before yielding the result – an electric bright green. "It's long been known that the muddy colors popularized by Colonial Williamsburg in the 1930s were inaccurate," he says. "Colors in those days were much brighter." Work on the parlors also included widening the threshold between them so they could function as a single room for large gatherings. "We already knew the current doorway dated to the early 20th century, so we weren't destroying historical fabric," Lahendro notes.

Upstairs, the architect inserted new partitions in the large space to create staff offices. In some instances, tall bookcases that back up to the corridors are surrounded by large expanses of glass to allow natural light into the building's corridors.

The most dramatic change to the house occurred in the back, where the fewest people get to appreciate it. There, Lahendro took an eyesore – a courtyard with old concrete paving and unsightly condenser units – and made it into a delightful garden. He stripped a rusted fire escape from the building and replaced it with a crisp modern stair tower whose second-floor landing also solved some of the existing circulation problems. The brightly painted stairwell is cheerful to encounter, not to mention the fact that it offers glimpses out to the new courtyard, paved with brick and stone. "It's the part I am most proud of," he says.



New additions were built on each end of the house and the roof replaced with dressed shingles.

Photos: W. Douglas Gilpin, Jr.



Fundamentally Sound

31

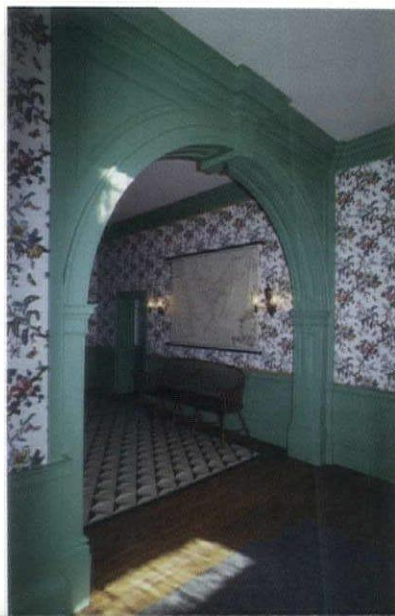
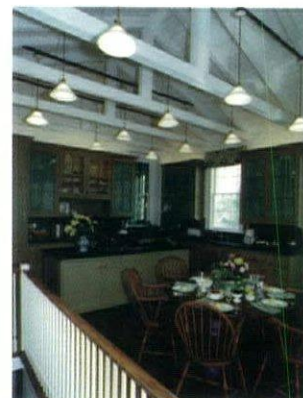
When architect W. Douglas Gilpin, Jr., FAIA, first learned of the house known as Brooke's Bank, he soon discovered its storied past. Built in 1751, the manor had been "Federalized" with interior trim sometime in the late 1700s or early 1800s. During the Civil War, it had been shelled by the Federal gunboat "Pawnee," which spread terror along the Rappahannock River. Then, in the 20th century, the house had received two sets of additions that yielded greater convenience, but at an aesthetic cost.

Gilpin, a principal of Dalglish, Eichman, Gilpin & Paxton, P.C. in Charlottesville, realized there was much to consider before taking any new steps. "It was a one-of-a-kind project that looked pretty good before the restoration, but had major problems below the surface," he says. He started by removing the inappropriate wings and heavy slate roof that was dam-

aging the structure. In its place he installed a dressed-wood shingle roof. Exterior woodwork was removed and conserved piece by piece in an adjacent barn converted to a workshop.

The demolished wings were replaced with new ones that allowed the owners to enjoy the modern conveniences added to the house in the 1920s. Gilpin detailed the new wings in a sympathetic Federal style—placing a large family room, bath, and powder room on the west end and a kitchen to the east, where it benefits from morning sun. Heavy timbers in the kitchen ceiling are made of reclaimed cypress, all constructed with pinned connections.

Gilpin performed a conscientious interior restoration of the historic rooms. To achieve those results, he closely examined the building along with architectural historian Edward A. Chappell of Colonial Williamsburg. "We determined that a lot of the paneling that is now there was part of the federal-era upgrading," Gilpin says. "They applied a lot of the moldings on top of what was originally there." The curved stairway in the center hall looked particularly suspicious, because its style was typical of later American houses. But later research revealed that the same detailing was already popular in England by the time Brooke's Bank was built, so the stairway in the Virginia house was simply setting the trend.



Historically correct colors were used in the old portions of the house (right). Exposed trusses give the updated kitchen an old feel (far right).

As the Governor's Palace was built in the 1930s, workers leveled the old Matthew Whaley School to create a vista (below).



The Changing Perception of the Restoration of

By Carl Lounsbury

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For nearly 75 years, the restoration of Williamsburg has served as a barometer for issues as varied and ever changing as the meaning of American history, historic preservation, and urban planning. During that time, some have admired the patriotic principles that led to the restoration of the town while others have been appalled by the Disney-like superficiality of the endeavor. But the paradoxes don't end there. Many institutions adopted the restoration guidelines laid down by the first generation of architects, while later preservationists routinely condemned the heavy-handed manner of the early work. Social activists have praised Colonial Williamsburg for confronting the legacy of slavery in its recent interpretations; labor unions condemned it for treating its employees in the most imperious manner. Even today, eager consumers purchase tin whistles and reproduction highboys as fast as they can be licensed, while cultural critics decry an enterprise driven by capitalist greed.

So, what is the truth about Colonial Williamsburg? As with any institution that has been around for so long, the Colonial Williamsburg Foundation has a complex history that reflects the goals and attitudes of each generation that has played a role in shaping the design of its buildings, interpreting colonial life, and catering to the changing needs of a large public audience.

One of the earliest critiques of the restoration came from locals who complained that more was coming down than going up. Though the restoration was fairly ruthless in its commitment to "restore a complete area entirely free from alien or inharmonious surroundings," a number of early 19th century buildings and features were allowed to remain because they were deemed compatible to the scale and detailing of the colonial era. However, Greek Revival churches, Victorian houses, and 20th century commercial buildings were removed as fast as they could be purchased.

Writing in the 1960s and 1970s, urbanists such as Jane Jacobs and Ada Louise Huxtable deplored the removal of hundreds of 19th and 20th century houses from the Historic Area of Williamsburg. To them, it smacked of the urban renewal that had scraped clean block after block of old buildings in cities across the nation in a misguided attempt to alleviate poverty. In the case of Williamsburg, Huxtable argued that real history was being obliterated, replaced by a "doctored" or ersatz history, one that could never replicate the true past with its shabby, impermanent structures, slave society, disease, and filth. The false recreations provided a sanitized, genteel version of the colonial past that emphasized fine furnishings and well-painted weatherboarded dwellings.

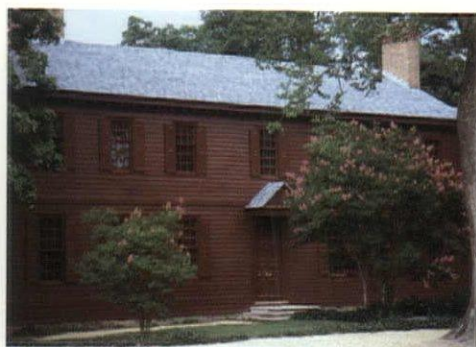
Worst of all, the reconstructed world that became Colonial Williamsburg was fraught with interpretive mistakes, Huxtable argued. In her critique, she cited the unfortunate reconstruction of the capitol as an example of the futility of such an endeavor. The architects in the 1930s simply let aesthetic preferences blind them to the documentary evidence that drastically effected the elevation, plan, and furnishings of the building.

Colonial Williamsburg's more splenetic detractors argue that it is torn between commercialism and the pursuit of historical accuracy, with the former inevitably corrupting the latter. English architectural historian John Harris recently asserted that "there are two sides to Williamsburg: the stage show that must boost income and the very distinguished contribution made to U.S. colonial history by the resident historians. They are two uneasy bedfellows."

As decades pass, the restoration has become a period piece in itself. Harris points out what historians within the foundation have long recognized – that the formal garden at the Governor's Palace is "one of the triumphs of American formal garden design of the 20th century. It speaks the language of its time, as do the



Photos: Colonial Williamsburg Foundation



The eye-popping interior of the Everard House (left) and brown exterior of the Randolph House (above) surprise visitors who expect to see the muted colors long associated with Williamsburg.

tions of the 1930s. Rather than the multicolored schemes favored by the first generation of architects, we have found that buildings were almost always monochromatic on the outside. Spanish brown was the most predominant color, used for the trim on brick structures such as Prentiss Store or for wooden dwellings such as the Peyton Randolph House. Another popular finish was tar, applied to weatherboards, clapboards, and shingles with the window sash often picked out in white. Perhaps more importantly, rather than all the buildings on a property painted the same colors, documentary and physical evidence reveals that outbuildings rarely received such elaborate schemes. The kitchen might be painted, but the smokehouses, dairies, and other domestic structures were whitewashed or tarred at best.

Paint schemes for household interiors were just as surprising, ranging from monochromatic *en suite* painting in some buildings contrasted with many bright colors with deep glazes in others. Accompanied by wallpaper patterns and colors that defy upper middle-class country club taste, many of these houses, such as the Everard House, were riots of color. I am eagerly awaiting signs of this new paint aesthetic permeating the imitation colonial structures in the suburbs. I suppose we'll know when Ace Hardware has a run on tar and Spanish brown paint.

WILLIAMSBURG

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interiors in the Governor's Palace." He suggests that they should be left alone and so-called improvements abandoned. This is an argument that leads to stasis – of pickling the gardens, buildings, and furnishings in the Historic Area and nailing up signs that read: "Now entering the Colonial Revival Area: this is how people in the 1930s imagined the 18th century. Do not mistake it for a past that cannot be recaptured, for it is as elusive as a unicorn."

How does a museum, then, deal with the legacy of its early history, especially when the historical and architectural underpinnings that sustained its early development have shifted? Do we preserve buildings, exhibitions, and interpretive programs as they were first created, and view and treasure them, like some old textbook, as a record of an earlier generation's perception of the past? Do we respond to changing intellectual fashion and new high-tech restoration and exhibition techniques by casting off or revamping their work? Such questions admit no easy answers, but each new generation has an obligation to study and question the methodological practices and philosophical principles that guided earlier restorations. While acknowledging the value of the Colonial Revival, Colonial Williamsburg has not abandoned its mission of teaching the public about the colonial period. However, most of what appeared in the Historic Area during the early days will remain largely as built. In recent years, a few buildings have been reconstructed, others have been reworked, but this building record has been meager compared to what went up in the first 20 years of the restoration.

Perhaps the most visible and pervasive change in the Historic Area, and the least destructive, has been the new paint schemes. In original and exhibition buildings where we have concentrated our research, paint analysis has revealed an 18th century palette that is startlingly different from the scratch-and-match solu-

As many critics have rightly asserted, we cannot entirely undo the work of our predecessors even if we wanted to. To rebuild the badly botched Capitol would require the complete destruction of the present building at a cost of, say, \$10 to \$15 million – no small change, even for Colonial Williamsburg. But, in many cases, intervention has become a matter of necessity. A number of original buildings have required new heating and cooling systems as the 1930s systems reach the end of their usefulness. This has allowed us to re-explore their fabric. In many cases the evidence revealed from these second looks at buildings, once thought to have been scraped to death, has been revolutionary – contributing immensely to our understanding of the development of architecture in Williamsburg and the Chesapeake in the 18th century.

While many critics seem only to focus upon the work done more than 60 years ago, we have been steadily involved in the investigation and recording of early buildings, which has led to a substantial revision of our understanding of the architecture of early America. We discovered, among other things, that owners tended to upgrade their houses every 20 to 30 years. Most houses built in the first quarter of the 18th century had simple finishes – plaster walls that extended from ceiling to floor without any woodwork such as base, surbase, or cornice. Paneling became fashionable in the second quarter of the century and, by the end of the colonial period, modern wainscoting – that is, flush board sheathing – was preferred in conjunction with wallpapers.

Dendrochronology has allowed us to put most of the original houses in Williamsburg in a more precise chronological order. That has been a tremendous benefit in sorting out the historical sequence of colonial design practices. The uniformity seen in the restored houses of Williamsburg – the modillion cornices, the beaded weatherboards, the paneled shutters – only

occurred after a long period of time. During the course of the century, there were buildings with tarred clapboards, casement windows, and flat shadow moldings that only emphasized the diversity of the built environment, the remnants of which was nearly all swept away by restoration architects who were blind to subtle chronological differences.

The growing understanding of the often-complex chronology of Williamsburg buildings was made possible by turning our attention far beyond the Historic Area. We have investigated hundreds of buildings throughout the Chesapeake, the Eastern Seaboard, and in Great Britain while working on projects related to Williamsburg. We have been actively involved in fieldwork because we feel that we are probably the last generation to be able look at a substantial body of early rural buildings before they rot through neglect or are pull down for development. It incumbent upon us to record them before they become more expensive archaeological sites.

By doing this we gain valuable information about traditional building technology that informs our restoration work in Williamsburg, but even more importantly we are creating a record in measured drawings, photographs, and descriptions that will serve future generations. Already a substantial collection of more than 3,000 measured drawings and close to 75,000 photographs, this collection covers American and English churches, agricultural buildings, slave quarters, public structures, and domestic architecture. It has become one of the most important legacies of Colonial Williamsburg's architectural research department. As a specialty collection it has few rivals.

Fieldwork has always been the stock in trade for architectural historians at Colonial Williamsburg. Sometimes we literally follow in the footsteps of our predecessors, visiting many of the same sites. But today's researchers enter the field with a new set of questions. The first restoration architects had a deep knowledge of 18th century stylistic details, but only an imperfect understanding of how these various elements fit together in a system. Intent as they were on recording a good modillion cornice at Shirley or an elaborate surbase at Sabine Hall, they failed to note the relationship of these decorative elements to other details in a particular room or throughout a building. If a room had a modillion cornice, was it more likely to be accompanied by a single or double architrave around the apertures? Why did one room have full paneling while another did not?

Architectural forms and details might be interesting from an antiquarian or formal perspective, but recognizing that early builders employed them in a very systematic fashion to make distinctions about hierarchical relationships between spaces and structures leads directly to asking questions that are at the heart of social history. We do fieldwork with the belief that architectural forms carry social meanings. Without that perspective, we are left wondering why colonial builders went to such trouble to blind nail the floor in one room and face nail it in another. It was not simply idiosyncratic behavior on the part of a craftsman, but an effort by the builder to distinguish the relative importance of rooms. Multiplied several times over, the walls, doors, and moldings reveal the social significance of each space. The best public rooms generally had the most elaborate finishes, for example. The

Colonial Williamsburg Foundation



In the Everard House's parlor, striking glaze green woodwork and bold carpets are revising the history invented by the original restorers.

colonial world was filled with visual clues, props to orchestra patterns of interaction and behavior in different environments.

The restoration architects who preceded us were as skilled as anyone in recording and reconstructing colonial buildings. But they did not understand the system of hierarchical ornamentation that gave shape and meaning to the formal elements. As a result, they reconstructed buildings that, metaphorically, contained two hearts, wore a dozen hats, and slept with their shoes on. All the forms could be and were found in the fieldwork. Yet the way in which they were put together in many of the reconstructed buildings would have struck colonial builders as awkward.

For example, archaeological evidence suggests that colonists dug wells in their yards wherever there was a convenient space. Pumps and wellheads were utilitarian structures that facilitated the use of this much-needed source of water. Yet, in the 1930s, these features often were placed in the center of a formal garden and any fetching of water or washing of tubs would have played havoc with the delicate border of flowers and boxwoods. It is analogous to having a can-opener as the centerpiece in the formal setting of the dining room table. Individual elements may have been around in the 18th century, but not in these combinations. The grammar may have been 18th century, but the syntax is entirely modern.

It may be argued that all we are doing is documenting the ever growing schizophrenia in Williamsburg between colonial architecture and the Colonial Revival interpretation of the 18th century in the Historic Area. If we can't, or in the case of some critics, *shouldn't* do anything about redressing the most conspicuous manifestations of this divergence, then what is the value of our work? The very fact that we can pinpoint those qualities which distinguish the essence of the colonial design process suggests that fieldwork is extremely important in itself. We have pushed our knowledge of colonial architecture far beyond that of previous generations. As a result we see more clearly the shortcomings and the achievements of our predecessors and can address their legacy in a sensible manner and not simply carp abstractly about the lack of authenticity or the Disneyesque atmosphere.

Carl Lounsbury is an architectural historian at Colonial Williamsburg.



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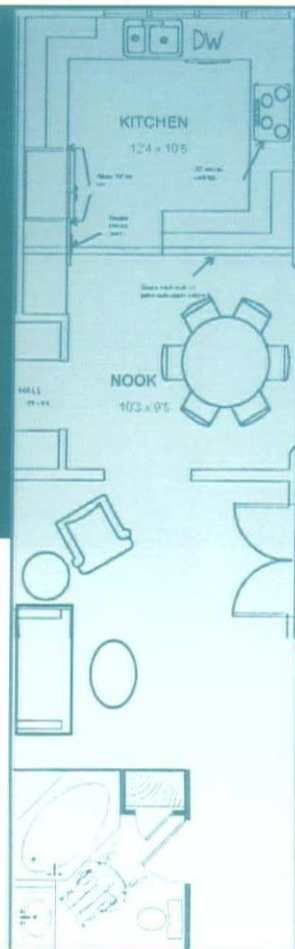
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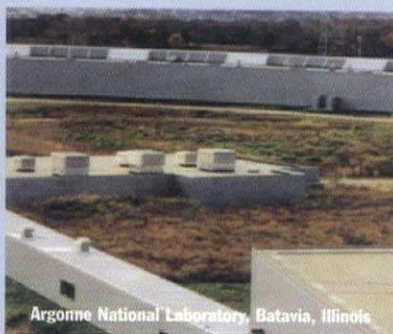
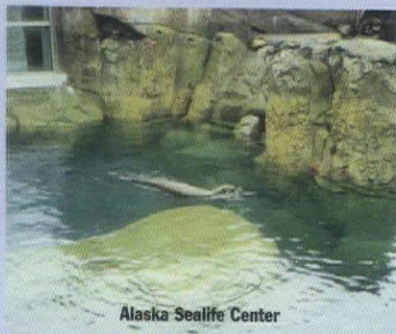
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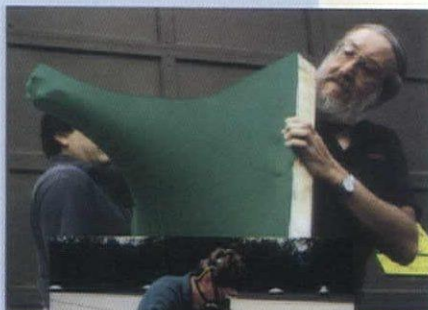
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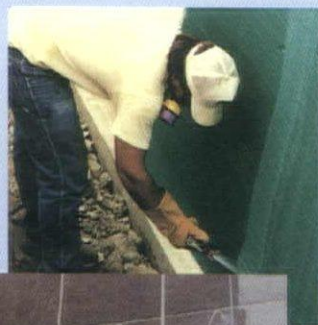
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Double Identity

By Meghan Drueding



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Fred and Ginger. Peanut butter and jelly. Italy and West Virginia. While the last pair doesn't exactly roll off the tongue, it was the combination of architectural styles requested by Reader & Swartz's client for a weekend house in Shepherdstown, West Virginia. The unlikely pairing has proved just as timeless as the aforementioned duos. And, like them, this particular blend has a knack of bringing joy to all who experience it.

The client, a couple originally from West Virginia who live year-round in Washington, D.C., had bought a 20-acre cornfield with the intent to build a weekend and summer residence. A friend recommended they call Beth Reader and Chuck Swartz, a husband-and-wife architect team based in Winchester. "We knew we wanted Beth and Chuck to be our architects as soon as we met them," says the wife. "We had the same whacked-out sense of humor."

The owners had a definite concept in mind—West Virginia meets Northern Italy—but they gave Reader and Swartz

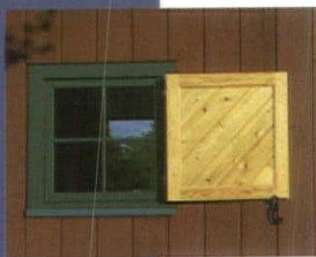
the freedom to figure out how to incorporate that concept. The house was to be relatively small (it ended up at 3,820 square feet), mostly one-story (except for a two-story guest wing) and was to cost no more than \$600,000. Knowing how lucky they were to have an open-minded client, the architects devised a boldly colored, fragmented scheme that celebrates both the rugged landscape and the owners' energy. Reader and Swartz also had the advantage of working with highly respected local builder Michael Taylor. "We all loved creating this house," says Reader. "The builder, the subcontractors, the owners. It was that really rare type of project in which everyone got along and had a great time."

Thanks to Alexandria landscape architect Brian Stephenson's artful tree placement, the long winding approach to the house is something of a tease. "You can't see the house from the road," says Swartz. "Then you're going up the driveway and you can see it for a second, and then you can't, and then you can again." What's visible from the drive up, moreover, isn't just the house—it's mostly the red, barnlike building that

serves as a front gate. During his undergraduate years at Virginia Tech, Swartz spent a semester studying architecture in Europe. He'd been impressed by a Swiss Alpine town called Bosco Gurin, which one enters through an opening in the elongated string of stone barns that border the village. "We tried to do something similar to that here," he says. "We designed a very simple barn, then pulled it apart to create the entry bay." The "barn" functions as a three-car garage and storage space.

Another visual element on that trip up the driveway is an occasional glimpse of the brightly painted house behind the barn. But visitors are in for a surprise; after passing through the portal, one comes across not the house—not yet—but a courtyard with a lily pond in the center. "One of the reasons we were so excited to work with this client was their interest in landscaping," says Reader. "They had their landscape architect picked out already, and they knew how important that aspect of the house would be from the beginning." The front courtyard is the first of many outdoor "rooms" on the property; in fact, one of the client's major stipulations was that every room open onto a terrace.

The third segment of the arrival sequence is the main house. Once again,





Photos: Hoachlander/Davis Photography



The "barn" first obscures, then frames views of the house (above). Exterior materials such as a standing-seam metal roof and stuccoed masonry walls (left) reduce maintenance.

though, a first glance doesn't reveal the whole story. The building is composed of three small masonry pavilions, linked together by a wood-frame connector. The middle pavilion encompasses the foyer and main living wing, with a 40-foot-long combination kitchen, dining, and living room. Those who enter it learn the home's well-kept secret – its spectacular view of the Blue Ridge Mountains – via large windows just opposite the front door and at the back of the living room.



A Rumford fireplace in the living room provides extra warmth during frigid West Virginia winters (above). Placing the barnlike garage apart from the house creates a courtyard that humanizes the scale of the hilltop site (below left).



First Floor Plan

- 1 Entry
- 2 Living/Dining
- 3 Master Bedroom
- 4 Library
- 5 Arbor Terrace
- 6 Screened Porch
- 7 Guest Bedroom



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The screened porch is so intricately detailed that it seems almost like a room in the house.

Reader and Swartz's precise siting of the house and barn atop a gently pitched hill means that first-time visitors don't get a hint of the powerful scenery on their journey in. Then, they're hit with it the moment they step inside. The thrill isn't lost on repeat visitors (not to mention the owners); the feeling of anticipation one has upon re-entering the home is akin to that of waiting for a favorite line in a much-loved movie.

In addition to suiting themselves, the clients also wanted a home where they could entertain groups of friends and relatives. "This is definitely a party house," the wife says. So Reader and Swartz designed separate wings for the owners and their guests, and placed them in a pinwheel formation on opposite sides of the main living wing. The arrangement gives both residents and visitors ample privacy. It also allows lavish amounts of natural light into every room — each pavilion has at least three exterior walls. Though the bedrooms aren't large, the sleeping wings feature French doors exiting to terraces.

Other outdoor spaces include a screened porch in the guest wing and an arbor terrace off the living and dining rooms. The second-story guest bedroom looks out onto a formal garden. And an allee of cypress trees sweeps down the hill at the rear of the property towards the mountains, lending the back view a romantic, definitively Italian air.

Most of the house's references to Italy and West Virginia overlap. Take the vivid exterior color scheme, for example. Red recalls classic American barns, and ochre an Italian villa. The blue-green trim is

appropriate for either locale, and the sky-blue underside of the covered entry is pure West Virginia. Likewise, the heavy masonry walls are popular in both regions for their insulating properties.

Inside, ceiling heights are low in the circulation spaces and high in the main living spaces. The variation produces a pleasing, unconsciously registered rhythm that's common in European and historic American houses but virtually nonexistent in modern-day "tract mansions."

Reader and Swartz maintained a playful, relaxed attitude toward even the smallest details. In the basement, which is visible from the rear and side yards, they reversed the main level's inside and outside materials. Split-face concrete block becomes the exterior cladding, and stucco covers the basement's interior walls. The almost imperceptible backward tilt of the library's bookshelves was a makeshift solution to the accidental, too-close-to-the-wall installation of recessed lights. And, in defiance of the rest of the home's straight-up-and-down symmetry, the powder room wall is whimsically curved.

Every bit of charming idiosyncrasy this house contains seems to have happened pleasingly by chance. Yet the delight it presents stems from Reader and Swartz's talent and imagination. "We tried to use the proportions that are native to this area, but in a different way," explains Swartz. "To me, the house is almost like a really elegant campsite."

Meghan Drueding is a senior editor at Custom Home and Residential Architect magazines in Washington, D.C.



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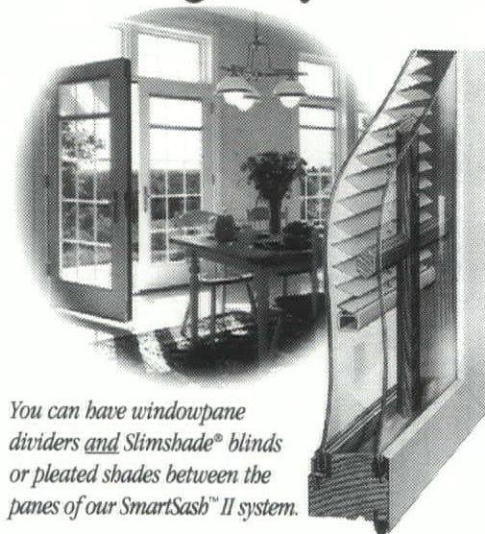
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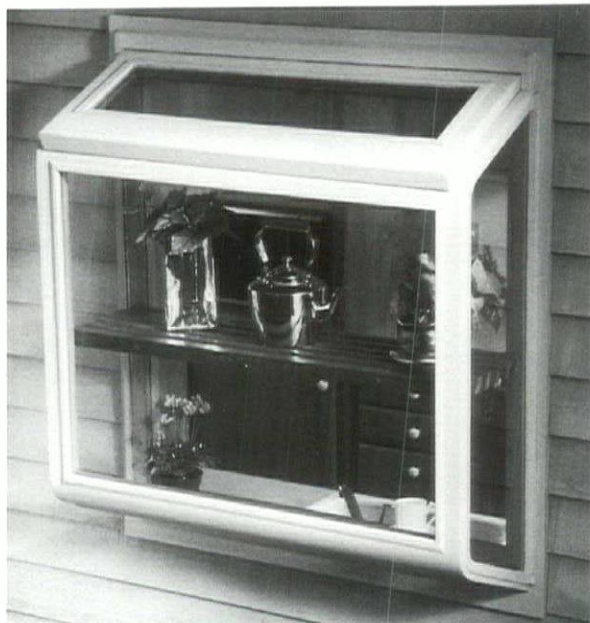
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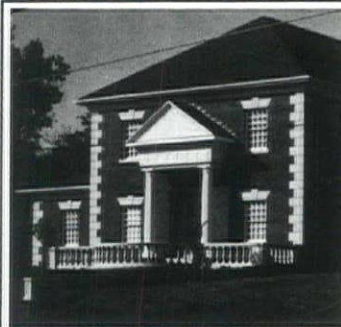
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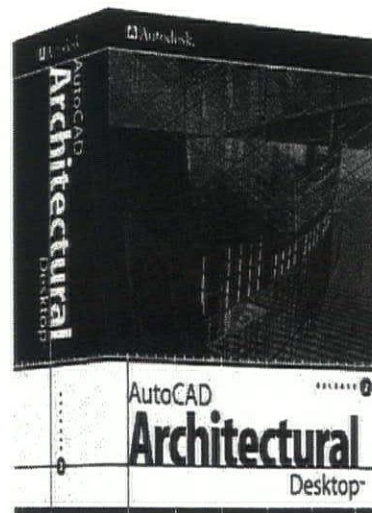
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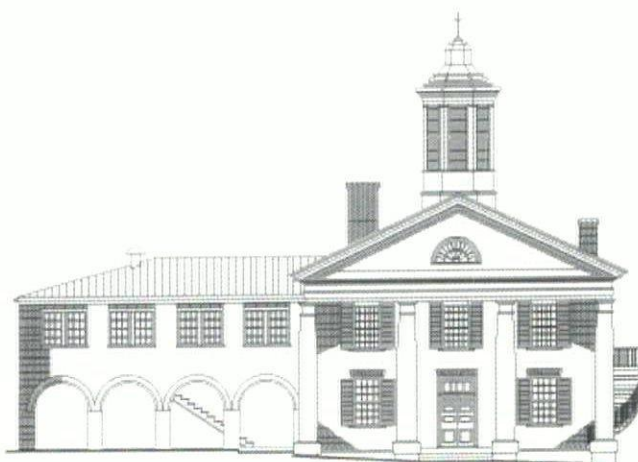
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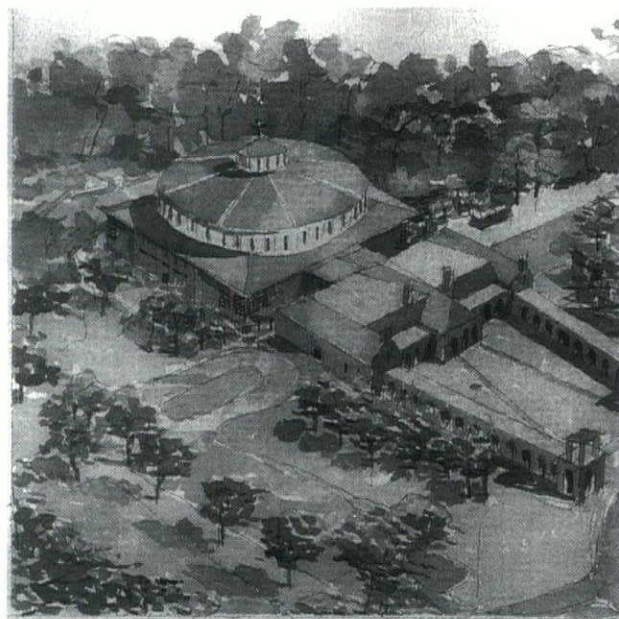
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Architect: Frazier Associates, Staunton

Project: Clarke County Courthouse Reuse Study

Frazier Associates is currently preparing a reuse study of Clarke County's Roman Revival courthouse. In addition to preparing an integrated design that respects the integrity of this National Register property, the firm is coordinating historic research and preparing improvement cost estimates. Tel: 540-886-6230



Architect: Kerns Group Architects, Arlington

Project: St. Bede Catholic Church

The organization and massing of this new church in Williamsburg reinforces one's journey and experience of entering a sacred place. Natural light is utilized to culminate the sequence of spaces to accommodate 1,500 people gathered in the round. Tel: 703-528-1150

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Architect: Commonwealth Architects, Richmond

Project: Historic Germanna Visitor Center

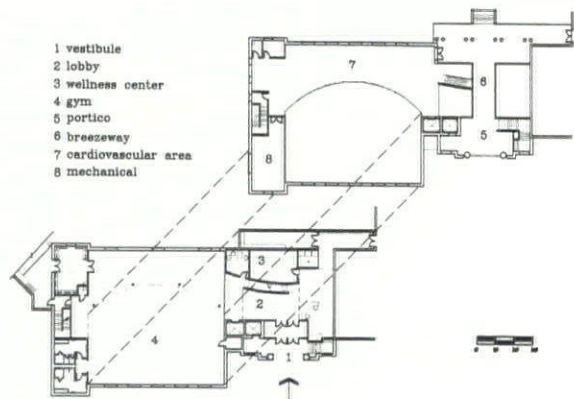
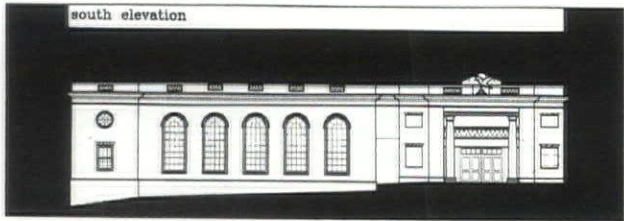
The pentagonal floor plan of this 3,000 s.f. visitor center recalls the Fort Germanna palisade built in 1714 to safeguard Virginia's first permanent German settlement. Dry-stacked field-stone will complete the perimeter walls, an important Germanic signature for this colonial outpost. Tel: 804-648-5040



Architect: Bond Comet Westmoreland + Hiner, Richmond

Project: Maybeury Elementary School addition

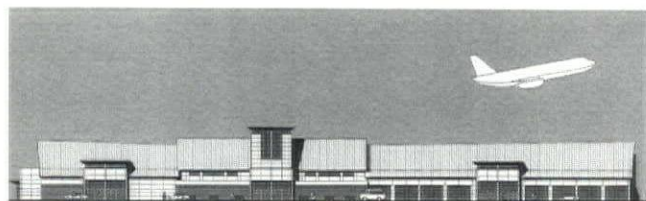
This 3,000 s.f. Media Center addition will be located within the courtyard of the existing campus-style school in Henrico County, allowing for 1,200 new books. The addition features exposed wood deck, glue-laminated beams, and brick piers. Occupancy is in Fall 2000. Tel: 804-788-4774



Architect: Marcellus Wright Cox & Smith Architects, Richmond

Project: Fitness Facility/Parking Garage, Mary Washington College

A 15,000 s.f. fitness facility housing a cardiovascular area, weight room, and support spaces will terminate the north end of the Campus Walk. The project includes a 200-car parking garage sited nearby. Elements of the new facilities complement the architecture of the existing campus. Tel: 804-780-9067



Architect: Gresham, Smith and Partners, Richmond

Project: Okaloosa Regional Airport

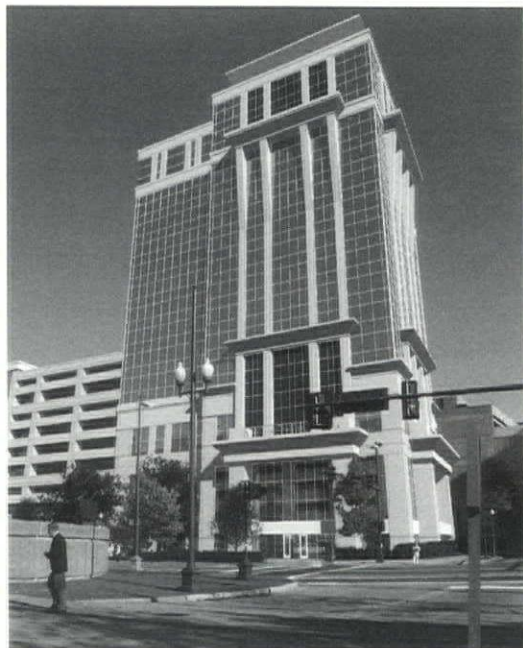
This project will fully renovate the existing 39,000 s.f. terminal while adding 62,000 s.f. in new floor area. The facility, located in Florida, will feature new ticketing and baggage claim lobbies, a conference center, and seven gates for jet bridge and ground level passenger boarding. Tel: 804-270-0710



Architect: Dills Ainscough Duff, Virginia Beach

Project: United Methodist Church "Tabernacle"

This sketch depicts the proposed "Tabernacle" which will become part of the Ocohanock on the Bay retreat site located on Virginia's Eastern Shore. The design is reflective of the area's agricultural tradition. Tel: 757-496-4926



Architect: CMSS Architects, P.C., Virginia Beach

Project: One Main Street Office Tower

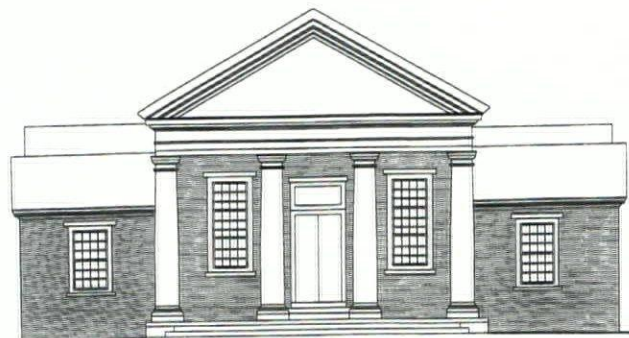
The newest addition to Norfolk's skyline is at the western gateway to the financial district. The 20-story tower, designed of silver glass with accents of custom formed aluminum panels, will reflect the surrounding sky, harbor, and cityscape. At street level is a four-story, cast stone podium. Tel: 757-222-2010



Architect: Mitchell/Matthews Architects, Charlottesville

Project: Janus Building, University of Virginia Research Park at North Fork

Following the successful design of the Pharmaceutical Research International building across the street, Mitchell/Matthews was invited to submit their design in a competition for a 70,000 s.f. multi-tenant office building at the University of Virginia's new North Fork Research Park. Tel: 804-979-7550



Architect: DASA Architects, Charlottesville

Project: Nottoway County Courthouse Complex

Renovations and additions designed by DASA using a Historic Structures Report compiled by the firm will preserve the integrity and historic character of the 1843 Nottoway County Court Square, while inserting necessary improvements to its facilities to allow for future expansion. Tel: 804-979-7407

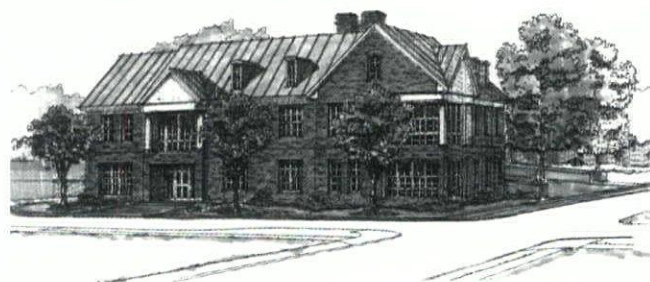
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Architect: FPW Architects, Charlottesville

Project: Winchester B&O Station

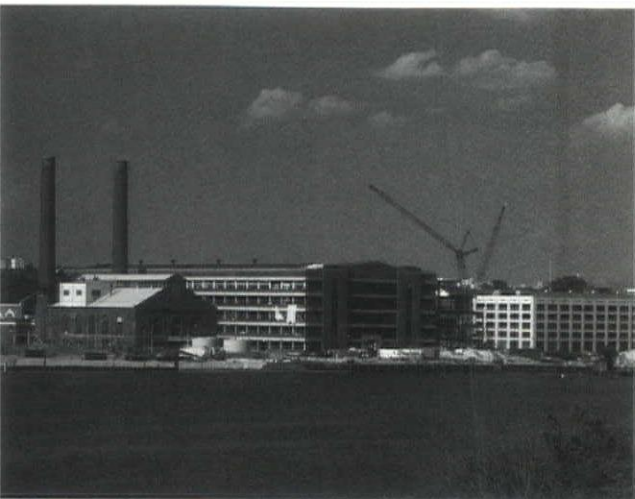
FPW Architects is planning an emergency roof stabilization for the Winchester B&O station and is preparing to stabilize the stone walls and foundations. The station will be made ADA accessible and the exterior and interior will be rehabilitated to reflect their original configuration and scale. Tel: 804-293-7258



Architect: Guernsey/Tingle Architects, Williamsburg

Project: Williamsburg Area Chamber of Commerce

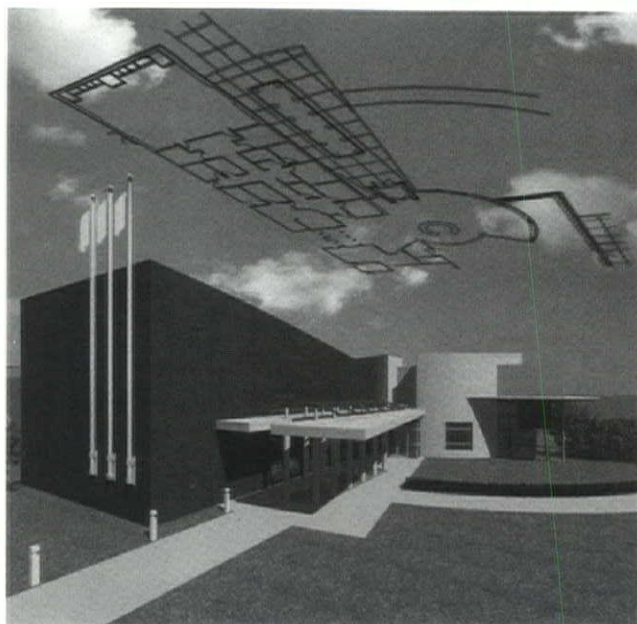
The chamber and local convention and visitors bureau, will occupy this 8,000 s.f. building in the new city center redevelopment area. The facility will include small business development programs, member conference and training facilities, and visitor information functions. Tel: 757-220-0220



Architect: HNTB Architecture, Alexandria

Project: Naval Sea Systems Command Headquarters (NAVSEA)

NAVSEA showcases the effective marriage of preservation and design-build delivery. The adaptive reuse of a turn-of-the-century warehouse and World War II munitions factory into 780,000 s.f. of office space anchors the revitalization of the Washington Navy Yard historic district. Tel: 703-684-2700



Architect: HSMM, Roanoke

Project: Spectacle Lens Group of Johnson & Johnson Vision Care, Inc.

An aggressive rollout schedule for this high tech company's new product has required a fast-track approach to programming and design. HSMM has provided site master planning, infrastructure design, permit coordination, and a flexible facility in a distinctive building on a visually prominent site. Tel: 540-857-3180

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Established as it is in the heart of Ghent, one of the finest historic neighborhoods in Norfolk, the Williams School posed a ticklish set of problems for Jeff Stodghill, AIA and his Newport News firm, PMA Planners and Architects. Trustees of the school – a K-8 private institution – understood the need for more space, but were unwilling to leave the 1890s building that had served the city's youngsters since the 1920s. Stodghill's charge was to find ways to utilize the former residence better and determine whether another addition was feasible. First impressions were not promising.

A thorough space analysis – which included taking dimensions of book bags, lunch boxes, and textbooks – proved otherwise. "We were able to tell them that not only did they have options to build, but if they believed in their mission, to make the most of their old building and continue to use it, they could for the same money bring about the same space on line without an addition," says Stodghill.

Surgical changes made existing spaces more efficient. To expand a cramped math classroom, the terrace above an existing porch was enclosed to mimic an 1890s sleeping porch. Building a new stair allowed the basement and attic to be upgraded for school use, capturing an additional 2,000 square feet of space. Inserting the stair, though, required moving a wall.

The changes required official sanction, too. The sleeping porch, in historic parlance, was a "speculative space" that had to pass the muster of Norfolk's Design Review Committee. Fortunately, an existing large roof overhang graciously accommodated the new stair.

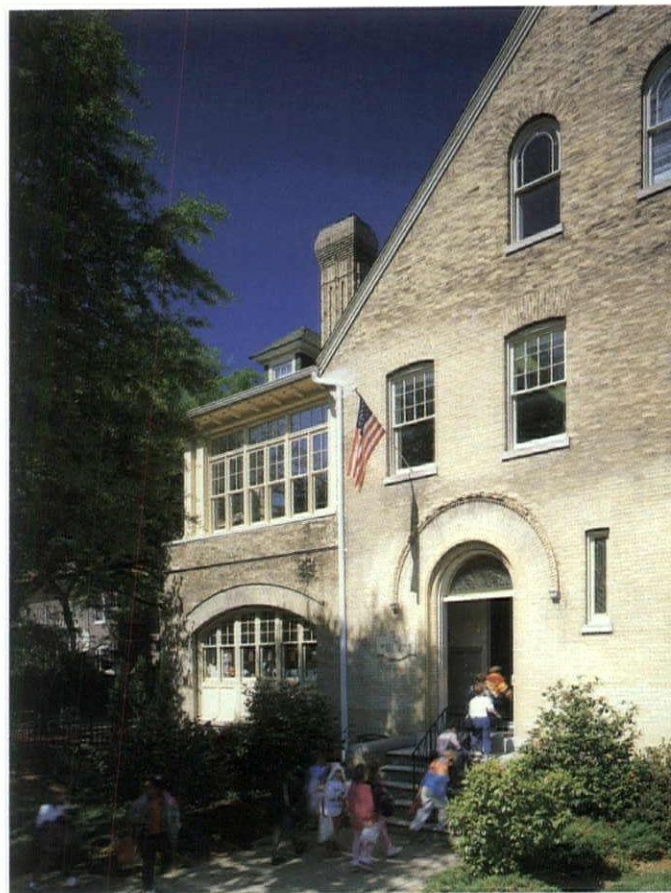
Stodghill says the Design Review Committee was very receptive to the proposal, and school administrators side-stepped neighborhood opposition by holding community meetings. Stodghill says this had the intended effect of explaining the plans and avoiding neighbors complaining without fully understanding what was going on.

– T. Duncan Abernathy, AIA

A Studied Approach



The second floor terrace (above and below) was enclosed for expansion of a math classroom. A new stair (left) freed more of the building for productive purposes.



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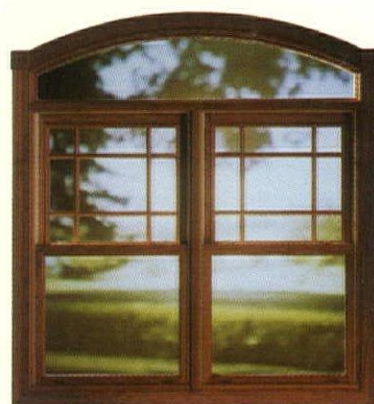
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