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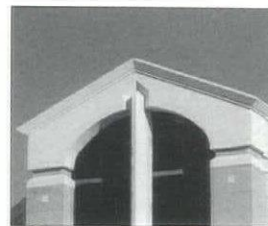
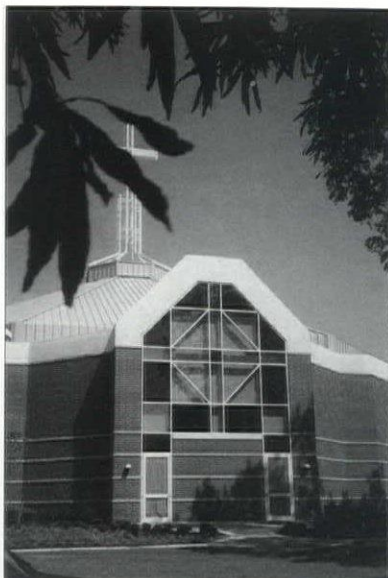
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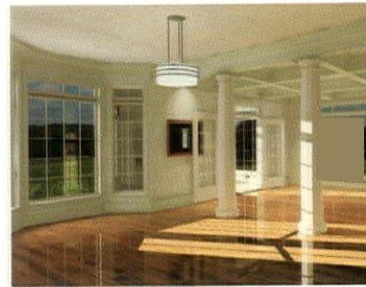
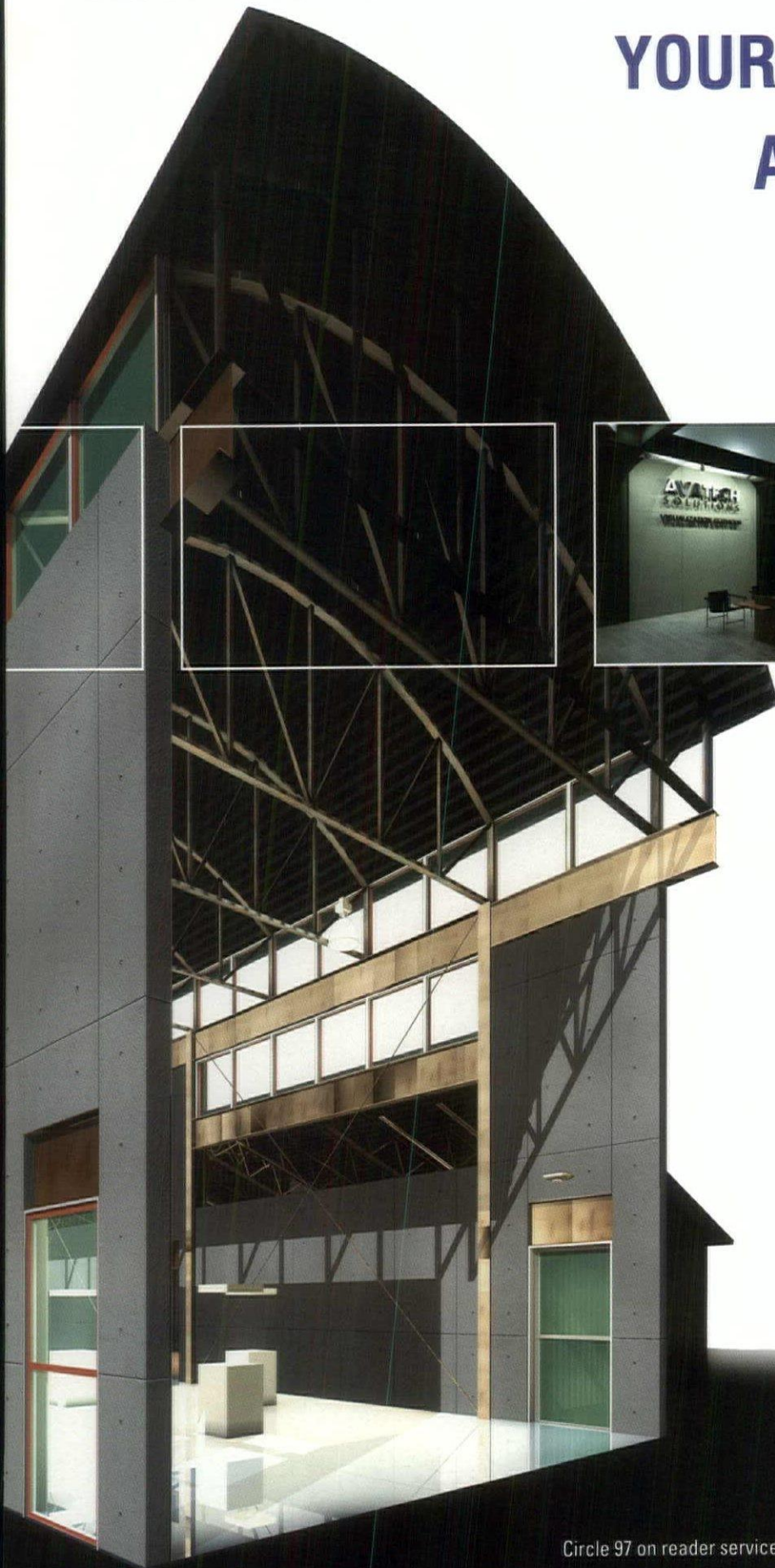


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volume eleven number four

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A New Affordable House

In celebration of its 10th anniversary, Inform magazine sponsored a competition for a new affordable house prototype in cooperation with Richmond Metropolitan Habitat for Humanity. Here we present the award winners from a regionwide pool of entries.

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Livable Communities: Design for Life

New scrutiny of planning processes in American cities and towns has turned architects' attention toward the notion of building livable communities. Now the debate is on to decide what makes a place livable and how to accomplish that goal. *By Kim A. O'Connell*

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Putting Muscle on Lynchburg's Good Bones

Lynchburg has no major downtown parks, an undeveloped riverfront, few attractions for children, and a dearth of housing in the city center. All that is subject to change with an ambitious plan that seeks to build on the city's solid foundation. *By Lisa Goff*

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Echoes of Old Town: Potomac Yard

Latest efforts to revitalize the 295-acre Potomac Yard site in Alexandria strive to create a patchwork of integrated neighborhoods that blend modern development methods with the amenities of pedestrian-friendly communities. *By Kim A. O'Connell*

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A Modern Creek Revival in Bristol

The shallow stream known as Beaver Creek has had a difficult relationship with Bristol over the years. Now the waterway that floods downtown streets with some regularity is envisioned as an opportunity to stimulate business and attract tourists. *By Robert Freis*



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Design Lines

new developments in design



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through the lens of Julius Shulman



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Taking Note

doing the small thing well



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In our next issue:
**Wood in
Architecture**

On the cover: The new Glen Allen, Richmond suburb.
Painting by Jack Lawrence.

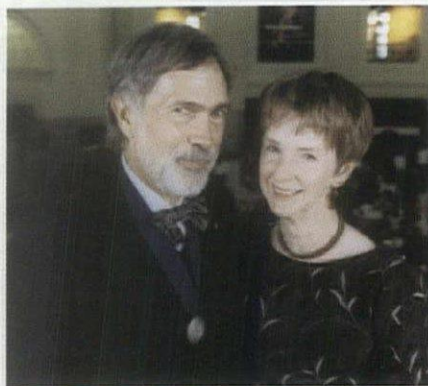
Preservation Award Winner Hosts

Visions for Architecture

Science Museum of Virginia Director Walter Witschey drew gasps from those assembled when he shared that the beautiful dome under which they gathered bore the chalked notation "Place charges here" when it faced demolition a quarter-century earlier. John Russell Pope's beautifully renovated Broad Street Station lives on as Virginia's science education center, and served as the venue for the third *Visions for Architecture* on November 3. More than 300 guests mingled, dined, and danced at the Virginia Foundation for Architecture's evening of celebration.

With generous support from individuals and businesses, *Visions* enables the Foundation to extend its educational efforts in numerous ways — through development of resources at the Virginia Center for Architecture, through a new grants program geared to enriched school curricula that address issues of the natural and built environment, and through publications and exhibitions that expose a diverse public to the practical and aesthetic riches of the built world.

While the entire evening paid tribute to the design accomplishments and civic service of architects and their friends, this year the actual awards ceremony was held in a more intimate space. Honorees and their guests began the evening in the Science Museum's Eureka Theater, where Paul Barkley, FAIA announced the awards for design, distinguished achievement, honorary membership, and Society Honors. A slide



Noland Medalist Dick Ford (above) and wife Sarah, his "best friend of 39 years."

presentation accompanied Barkley's narrative, giving guests additional views of the winning designs.

Mary Lily Flagler Wiley, recipient of the Architecture Medal for Virginia Service, was honored for her contributions in support of Thomas Jefferson's three most important architectural works: the University of Virginia, Poplar Forest, and Monticello. A few years ago, Wiley stepped out of the shadows and led the successful opposition to Disney's ersatz historical park near her Middleburg home.

William C. Noland Medalist Richard L. Ford, Jr., AIA, an architect with Boynton Rothschild Rowland Architects in Richmond, expressed gratitude to his family, his teachers, and to the AIA. He was honored for living his philosophy that service and professionalism are inseparable throughout his thirty-year career. Ford currently chairs Virginia's Art and Architectural Review Board, the public's

only state guardian of design excellence, and serves the architecture profession as Director of the Region of the Virginias on the national AIA board. "We — everyone in the building industry — are truly blessed: Where else can you turn your dreams — yours or those of your clients — into reality work to build a better world, and enrich community?" Ford said in accepting the Noland Medal.

Honorees then joined the other guests to enjoy cocktails, hors d'oeuvres, and music until Virginia Foundation for Architecture Chairman Will Scribner, AIA led the group in a toast. VSAIA officers, giving the rest of the assembly a chance to share in the celebration, presented the award certificates to the recipients at their tables as dinner began.

Founded in 1954, the Virginia Foundation for Architecture has made annual grants to students in the architecture programs at the University of Virginia, Virginia Tech, and Hampton University. Since expanding its mission to include programs that promote a more informed appreciation of architecture's contribution to a civilized society and to livable communities, the Foundation has supported numerous exhibitions and publications, including *Inform* magazine.



Design award winner Robert M. Gurney, AIA (at left, above) with clients Twila and Wayne Engle, and VSAIA Vice President Bill Evans.

The following companies provided support to the Virginia Foundation for Architecture through their patronage of Visions for Architecture.

Janet Lewis (at left, below) congratulates medal recipient Molly Wiley.



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The 1919 Broad Street Station, now the Science Museum of Virginia (left).

Pair of State's Museums Lauded with Landmark Awards

The Science Museum of Virginia, cohost of the third annual *Visions for Architecture* celebration, received the 2000 Award for Preservation. The Virginia Society AIA acknowledged the museum for raising the public's awareness and appreciation of architecture and for demonstrating effective reuse strategies for significant landmarks and sites. After 25 years, the museum's systematic renovation of the former Broad Street Station culminated in October with a gala reopening, fully exposing once again John Russell Pope's grand space and elegant detailing, originally unveiled with the station's 1919 opening. The award cited the museum's leaders for their consistency of purpose, steadfast vision, and persistence to pursue a dream.

A peer institution located just blocks from the Science Museum was presented the Test of Time Award, which is presented in recognition of structures at least 25 years old. The North Wing of the Virginia Museum of Fine Arts, a modernist addition to the Georgian-style original museum, opened to the praise of many state officials, former directors, and the public when completed in 1975. The addition still serves as the main entrance for the museum, welcoming visitors with its gracefully curved masonry walls and covered entries. Designed by Hardwicke Associates Inc., the addition is complemented by a tiered sculpture garden designed by landscape architects Lawrence Halprin & Associates. The future of both aspects of the project remain in doubt, however, as the museum has announced preliminary expansion plans calling for the demolition of the North Wing addition and sculpture court.



The North Wing's curved exterior greets visitors to the Virginia Museum of Fine Arts.

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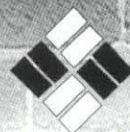
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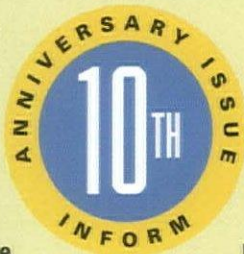
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A New Affordable House

In celebration of its 10th anniversary, Inform magazine sponsored this competition for a new affordable house in cooperation with Richmond Metropolitan Habitat for Humanity, an affiliate of the international organization whose mission is to build and renovate housing for people of limited incomes. In 2001, the organization will begin construction of 29 houses in the new Merriewood subdivision of Chesterfield County, a suburb of Richmond. The purpose of the Inform initiative was to generate housing prototypes for use on this site. One key aspect of the exercise was Habitat's interest in heightening the curb appeal of its houses by seeking a design whose front façade could



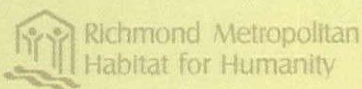
be adapted to create a varied streetscape. Entrants were asked to explore new design alternatives for a three-bedroom, one-bath house – all on a single level. The area was to be limited to 1,050 square feet. And, because the houses are to be built with volunteer labor, Habitat specified conventional stick-built construction. Other requirements included a covered front porch, a small stoop or deck at the rear entrance, a laundry room, and materials costs that would not exceed \$35,000. From the 13 residential designs submitted for consideration, the jury selected a grand prize winner and two additional entries for awards of merit.

The Jury

Entries were judged in November by a panel that included Susan Wood, executive director of Richmond Metropolitan Habitat for Humanity; Charles Swartz, AIA, principal of Reader & Swartz Architects of Winchester; Rab H. McClure, AIA, an associate at SMBW Architects of Richmond; and Kim Tingley, president of Tingley Construction Co. of Richmond.

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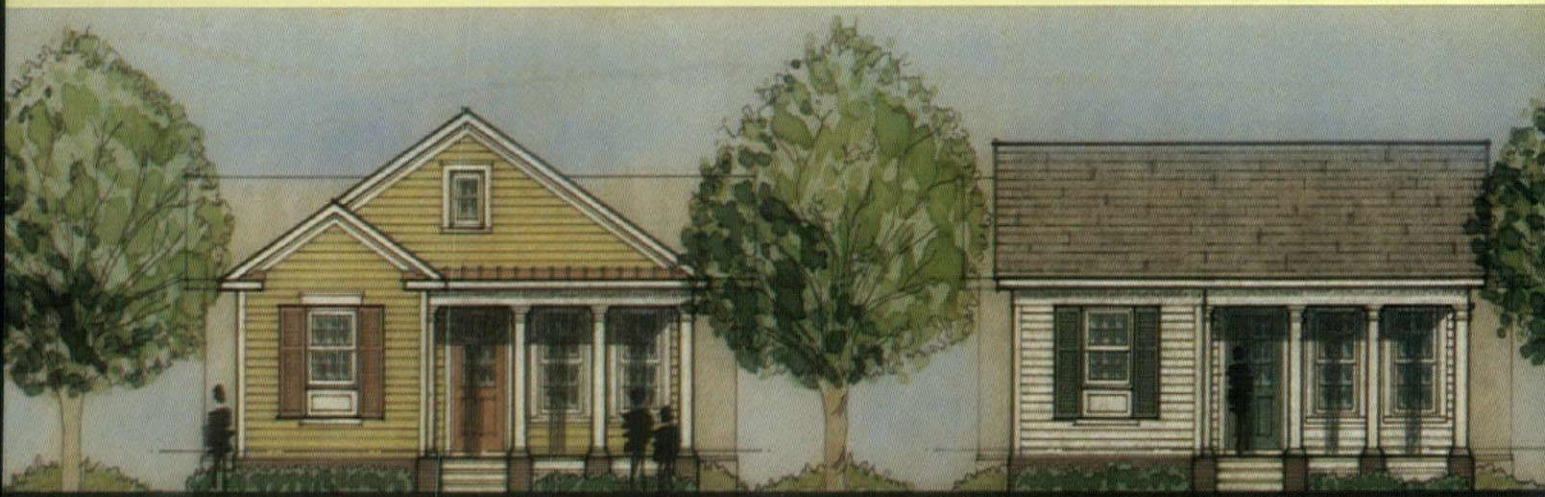
Grand Prize Winner

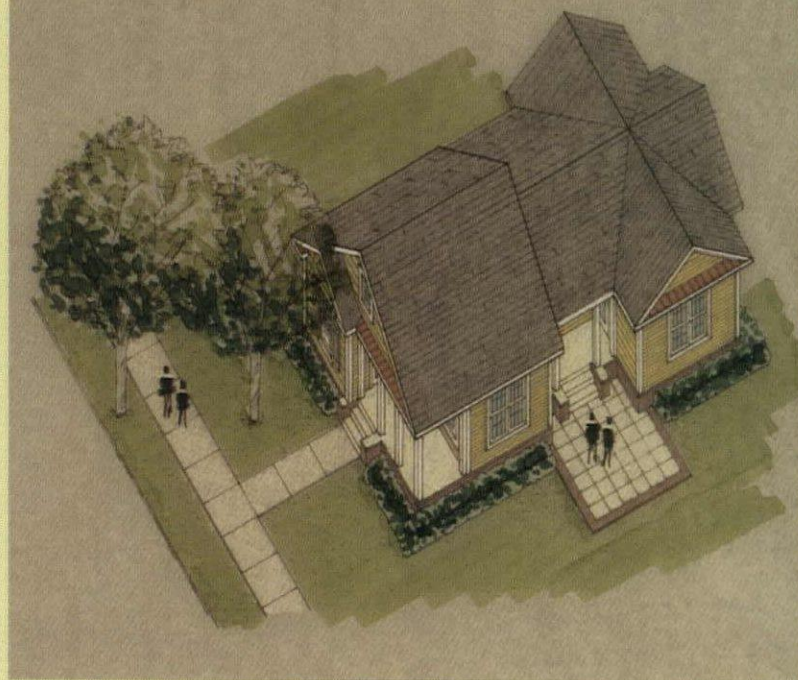
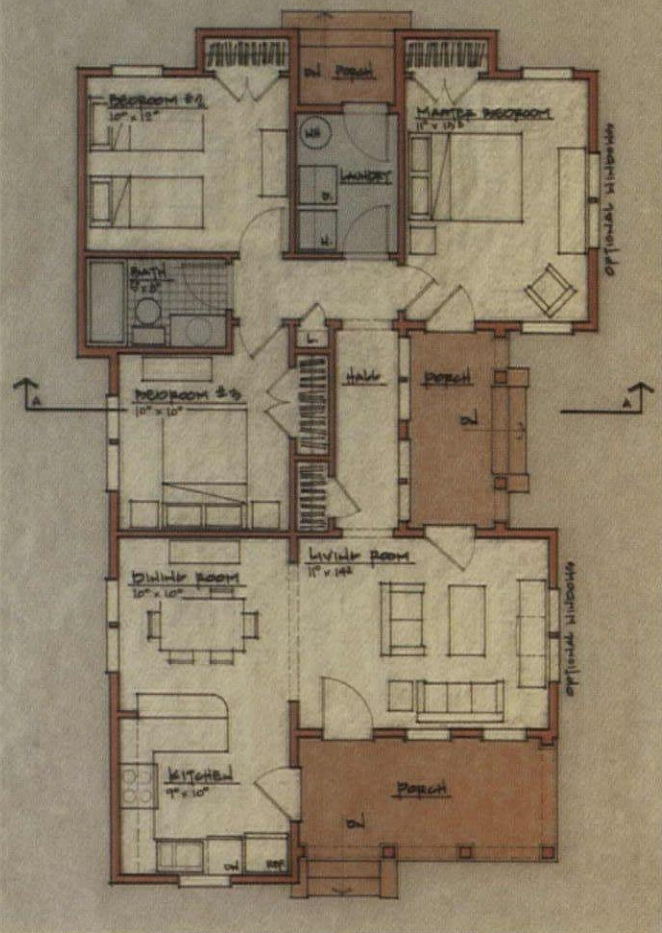
The design intent is to return scale, proportion, and dignity to the small affordable house. Public (front façade), semi-public (porches and yards), and private (interior and exterior) spaces have been designed to be functional, serviceable, and aesthetically pleasing. This house blends creativity and cost effectiveness. Its functional design reflects family needs in terms of usable living spaces, adequate storage, required bedrooms, and work spaces. The design borrows from market-accepted, time-tested elements of affordable housing and increased value for the community.

Jury Comments

Swartz: This is really a front yard/side yard house – versus a front/back. If you shift the building so the kitchen side is close to the property line, you could create side yards with value – instead of having 15 feet on each side you can't do anything with. Use the land in a more intelligent way. On the other hand, I think the rear porch and the laundry room with the two closets is an unfortunate complication.

Wood: I like the plan, but I'm concerned about working with the homebuyers. They all say at first it really doesn't matter if someone





Swartz: And this house is durable, because the proportions don't have to be exactly right. You can imagine a homeowner tacking things on. It has that do-it-yourself quality. These houses could last for a long time.

McClure: I like that comment, especially if Habitat is about empowerment and helping people care about themselves.

Tingley: I would much rather live in this house than the others we've seen. The master bedroom is isolated. All the common space is concentrated in one area and is going to give you a sense of living bigger. And I like the connection between the inside and the outside that you get by having this porch in the middle for the master bedroom and the living room.

Architect: Michael K. Medick, AIA

Michael Medick is senior principal of Medick + Associates, a Baltimore architecture and planning firm specializing in residential, town center, and mixed-use developments. Prior to launching his firm, Medick was director of town and community planning for Memphis-based architects Looney Ricks Kiss, where he was responsible for the design and development of large-scale communities throughout the U.S. In 1999, he served as national chairman of the AIA Housing Committee.

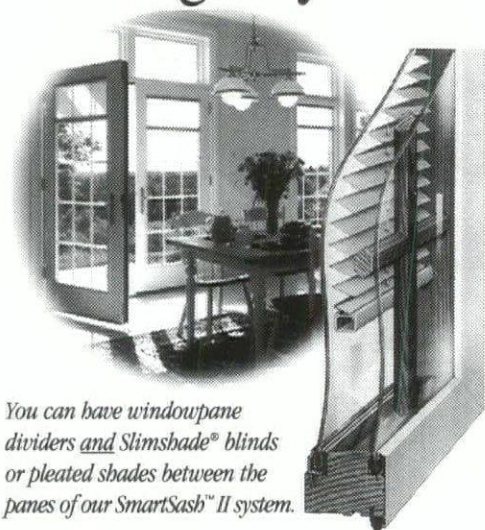
has a better house than theirs. But wait until that house is finished. Then the extra corners and the extra porch will stir controversy. When I think back to Habitat's mission of building simple, decent, and affordable housing, I don't know if this style speaks to affordability.

Swartz: You can avoid some cost of those corners just by running the foundation straight across and cantilevering two feet out, if you're smart with your floors joists.

Tingley: I think this house does more than the other entries to advance the cause of affordable housing. When I talk to Chesterfield County officials about building a first-time homebuyers' community, one of their concerns is that these houses turn into rentals. So if you put in something that gives people more pride in their homes, they'll be more willing to invest in them and be more careful about how they do it. In terms of building sustainable communities, putting more money into the exterior is extremely valuable. These pieces don't have to cost a lot of money. Habitat could easily build the box columns.



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The Entry

A flexible plan allows each house to be placed on a lot according to its physical characteristics – including axis, sun angle, and view – in ways that will avoid visual monotony. There are also alternative roof shapes, porches, and stoops than can be used with each plan. These variables allow each of the 29 sites to have an individual character. The plan is also informed by the concept of “public” and “private” spaces. The public spaces, designed for social interaction, feature the use of scissor trusses, which allow for a vaulted ceiling and a high windows in the large open space.

Jury Comments

McClure: This house achieves picturesque qualities with simple means, such as the little shed porch in the back.

Swartz: It becomes a kind of Mr. Potato Head scheme. These porches could become larger – that’s suggested in the elevations. You could turn it around. You could skip the hips, make it gabled, or make it a shed roof. But the fundamental fact is you have a simple rectangle and put all the plumbing in the middle.

McClure: It also has the front yard/back yard versus front yard/side yard possibility. So you not only get house-type variation, you actually get lot use variation within one small area.

Tingley: I struggle with it, because I have essentially the same plan in my portfolio today. Another piece of my struggle – and this may not apply to Habitat – is that with this plan I get beat up by my customers, because there’s no bath in the master bedroom.

McClure: This attempts to address that by putting in the second sink. I’d argue you can’t have the second bathroom in a house this small, so I think this is a pretty clever and efficient solution.

Wood: It’s a safe proposal. To take this back to our building team and say we’re going to see what we can do to build this house, I won’t get any flak. It’s much like what they’re used to building.

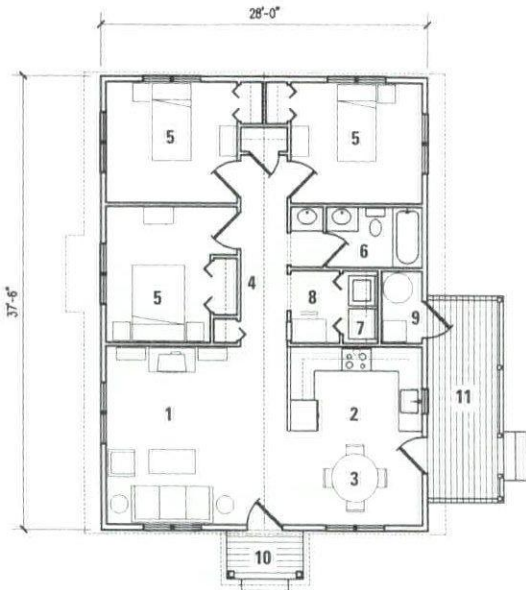
Swartz: The merit of this entry is the architect’s control over the groupings of windows, their sizes, and their proportions. If you change the roof pitches and change the windows, this has no merit. You *can* change it, but it has to be with the same level of care. But if you change the windows, the trim, and the siding, then you have nothing – other than a workable plan.

McClure: It’s a sophisticated house, although it’s very simple.

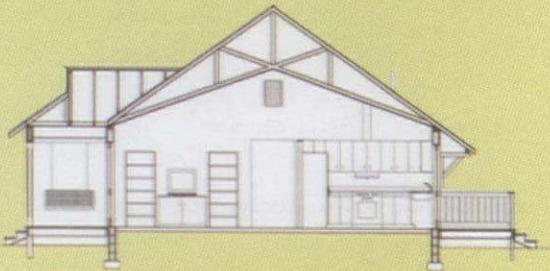
Architects: Patrick W. McClane, AIA and Bernard J. “Tut” Bartzen, AIA
Patrick McClane is a sole proprietor in Richmond specializing in custom single-family residential and historic preservation projects. He has committed himself to at least one pro bono project each year in the area of affordable housing. Prior to opening his practice, he was an associate at Marcellus Wright Cox & Smith in Richmond. Tut Bartzen worked on large-scale projects in the Washington, D.C., office of Skidmore Owings & Merrill before joining Marcellus Wright Cox & Smith as a principal. In 1999 he founded Tut Bartzen & Associates, a Richmond practice that encompasses work from urban infill office buildings to custom residences.



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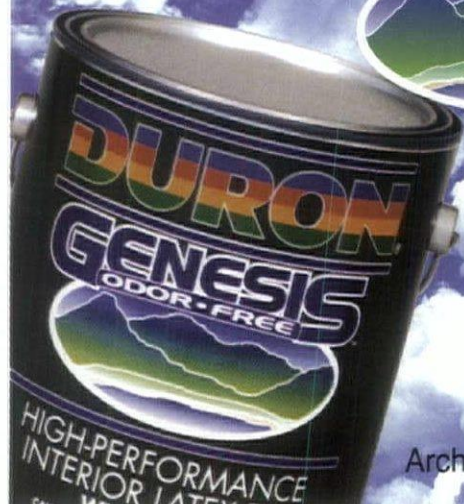
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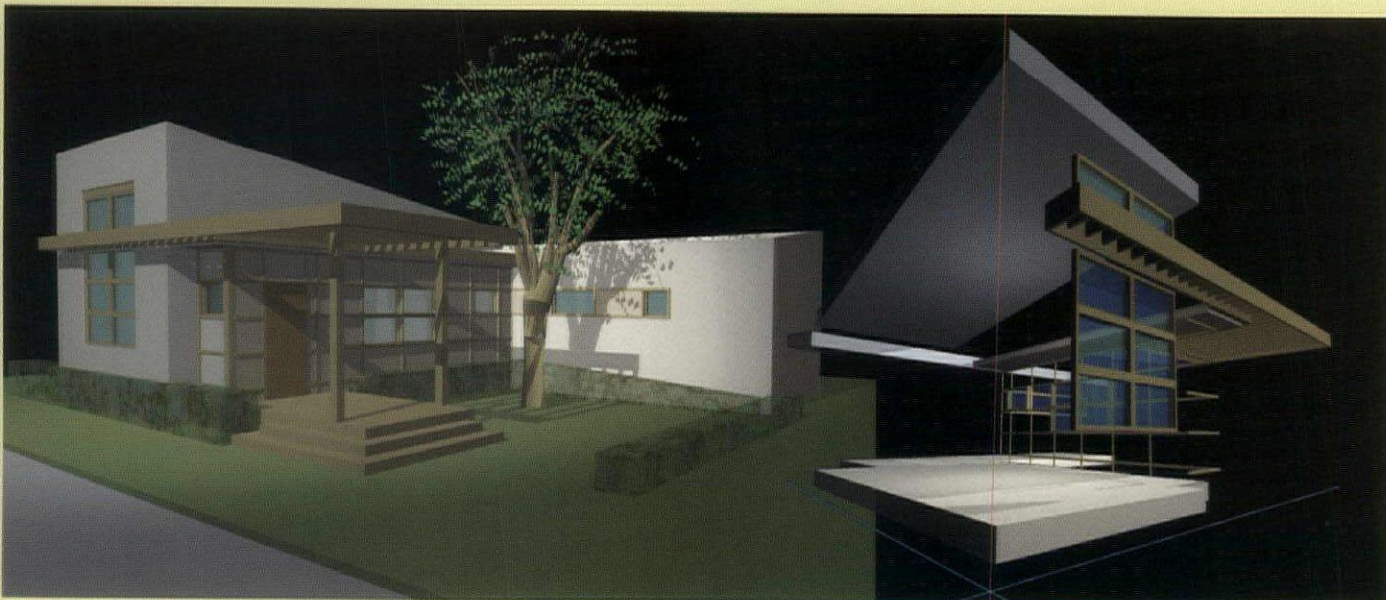
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Award of Merit

The Entry

Inspired by Frank Lloyd Wright's Usonian houses, this design organizes the main living and sleeping spaces into two distinct bars with circulation at their edges. Wrapped around a central tree, the bars create a small garden buffered by the front porch. The house is layered on its site, providing "public" spaces (living room and porch) at the street and "private" spaces (bedrooms) at the rear. The front porch is intended to be the variable element, to be embellished with plants, screening elements, or enclosures.

Jury Comments

McClure: This is arguably still frame construction, but it is not overburdened by that fact. You get some large openings, large windows. On the exterior elevation, you get a clear reading of where the big public room is, as opposed to other rooms. You get an architectural emphasis of the program and the implications of outdoor use.

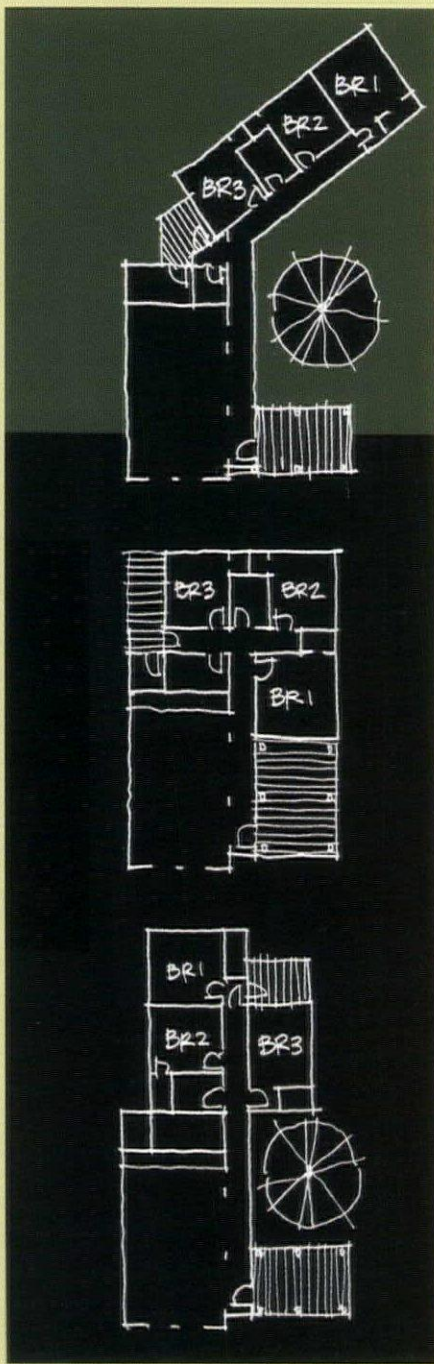
Swartz: It would be a lot stronger if it didn't have such an aesthetic position. I have two reservations. This looks like a high level of craftsmanship and, therefore, cost. And it has an aesthetic position that I think runs counter to what Habitat and people who want a foothold in home ownership are looking for.

McClure: I believe everyone deserves an opportunity to live in a Modern house. It's a particular quirk of American culture that people want to have the latest car that is highly engineered, but they want their home to look like a cottage. I'm not saying this competition is the place to pick up that challenge, but it is a design competition and we are asking for ideas.

Swartz: This entry has a lot of interest. The problem is a philosophical one about style – in the end you could take the same plan and make it look more like these others and it would work okay. I would vote for this as the winner if I could have seen the house in multiple garbs, but it has an aesthetic position that overwhelms the content.

Designer: Benjamin H. Ames, Assoc. AIA

Ben Ames recently began a private practice in Alexandria concentrating on residential design that uses Modern architecture to address cultural and environmental issues. Earlier in his career, Ames worked on urban housing projects, renovating abandoned buildings in Atlanta before the 1996 Olympics. He has also taught housing at the University of Maryland. He was a senior project designer at HNTB in Washington, D.C., before opening his practice.



Design



As new developments continue to encroach on rural land, architects and planners seek out better ways to make new communities.

for Living

New scrutiny of planning practices in American cities and towns has turned architects' attention toward the notion of building livable communities – and the debate is on to decide what makes one place more livable than another.

By Kim A. O'Connell

Somewhere on a hidden cul-de-sac or on a crowded highway, the suburban ideal has been lost. As the American metropolis sprawls ever outward, it has left frustrated commuters, divided communities, and chewed-up green space in its wake. Sure, the houses may be larger and the cars more plentiful, but Americans are still not satisfied. As Andres Duany, Elizabeth Plater-Zyberk, and Jeff Speck write in their recent book, *Suburban Nation*, it is the dawn of the new millennium, and life just isn't what it should be.

In short, we are confused. As residents, we want a bigger house on a large lot, but we also complain about the loss of civility and community. As drivers, we want at least two cars, but we hate the traffic and the commute. The design professions are no less conflicted. Modernists by nature, many architects spurn the design of the old neighborhood, favoring instead what they perceive to be newer, bigger, and better. But, like doctors, architects have an implicit charge to protect the communities they serve. As a result, a growing number of architects and planners are striving to create livable communities, embracing "smart growth" as an antidote to sprawl. These communities often follow a traditional neighborhood model that has been dusted off and put back in the designer's tool kit.

Suburbs once provided relief from the stresses of the city. In the post-industrial age, suburban living was viewed as a bucolic retreat, advocated early on by park-maker Frederick Law Olmsted and later by architects such as Frank Lloyd Wright and Le Corbusier. After World War II, however, planners struggled to meet the demand for prefabricated housing developments that returning soldiers and former defense workers

could afford. Park Forest, Illinois, known as the G.I. Town, exemplified the suburban ideal: ranch-style single-family dwellings set on curving tree-lined streets. Since then, however, the outer ring of suburbia in most cities has stretched rapidly outward, where land is cheap and plentiful. Now divided by highways, the bucolic neighborhoods of the past have become isolated bubbles of activity – further separated from each other by strip malls and office parks. The divide between rich and poor – and usually between black and white – has widened as well. Everywhere the automobile is a dominating force. "Suburbia may be paved with good intentions," writes Doug Kelbaugh in the journal *Urban Land*, "but mainly it is paved."

But just as the sprawling design of today's suburbs contributes to our feelings of frustration, so can smart-growth development enhance our quality of life, according to its proponents. The American Institute of Architects in Washington, D.C., has defined livable communities as those that offer expanded choices in housing, shopping, recreation, and transportation; a variety of open spaces; and a shared identity and sense of pride that comes from community life. The new economy is changing how and where

people live and work, according to the AIA, which has created the Center for Livable Communities to provide resources and guidance on the issue. High-tech companies in particular, with few geographic constraints on their location of offices, are likely to base their decisions on quality-of-life issues. In a recent AIA survey of state and local government officials, three-quarters of respondents stated that architects had an important role to play in "livability" issues such as curbing sprawl, ensuring the quality of educational facilities,



Photos: Courtesy National Building Museum

The cost of the suburban ideal: road systems that make inefficient use of open space (above).



Alan Karchmer

The new town of Kentlands, Maryland, has become a nationwide model of smart growth because of characteristics such as houses that sit close to the street and each other (above). Garages are placed behind the houses with access from alleys.

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and fostering appropriate housing and commercial development (see survey results in graph, page 18).

Livability often requires a return to the city – in concept if not in actuality. This neotraditional approach to planning and design, also called “traditional neighborhood development” or TND, creates communities that encourage human interaction. TNDs feature smaller lot sizes, narrow streets, and a mix of commercial uses and residential development. Streets are laid out in a network and spatially defined by a wall of buildings uninterrupted by parking lots. Open space is key – taking the form of squares, playgrounds, and parks. According to Duany and Plater-Zyberk, co-founders of the Congress for the New Urbanism, TNDs “bring the activities of daily life into walking distance; they reduce the number of automobile trips, reducing congestion; and they create defined spaces, which foster a feeling of community and neighborliness.” So-called transit-oriented development is similar, but focused on visual and functional connections to public transit.

A few new towns have become nationwide models of smart growth and traditional development, including Seaside in Walton County, Florida, and Kentlands, Maryland, both designed by Miami-based Duany/Plater-Zyberk. Another much-talked-about model is Laguna West in Sacramento, California, designed by Calthorpe Associates of Berkeley, California. Kentlands is a good example of diversity in housing, with mansions built near garage apartments and townhouses. Seaside provides a variety of amenities, all within walking distance of one another. And Laguna West features a town hall that is a focal point for community activities.

“One of the attractive aspects of livable communities is that the subject touches so many people and has the potential to impact lots of people,” says Richard L. Ford, Jr., AIA, a Richmond architect who serves on the national AIA board as director of the Region of the Virginias. Ford organized a regional leadership con-

ference last June that focused architects’ attention on livable communities. “You don’t have to spend too much time in your car,” he says, “to wish you lived in the city.”

But along with the explosion of suburbia has come decay of the urban core. It is no surprise, then, that smart growth advocates have turned their attention to the inner city and worked outward from there. Several cities have redeveloped brownfields and undertaken revitalization initiatives. The National Main Street Program, sponsored by the National Trust for Historic Preservation in Washington, D.C., uses historic preservation as a tool for redeveloping downtowns. Norfolk, Virginia, once considered a moribund seaport, now has a particularly active redevelopment authority that is working to create a 24-hour downtown. New apartments and condominiums – with a fairly wide range in price – are only steps from shops, museums, and theaters.

A similarly vital aspect of the livable communities platform is the reinvigoration of the inner suburb – those mixed-use, transit-connected communities at the edge of the core city. For example, Pentagon Row, a new project under construction in Arlington, will introduce an urban, mixed-use streetscape to a close-in D.C. suburb. The project will accommodate 500 apartments above 300,000 square feet of street-level retail.

Although Arlington County has generally welcomed mixed-use development, residents are harder to sway, according to Chris Hubbard, principal of WHA Architects in Falls Church, which has worked on several infill developments along Arlington’s dense Metro corridor. A side effect of sprawl is the resistance to any development, lest it exacerbate the problem, and Hubbard has witnessed this phenomenon first-hand. To help assuage residents’ fears, WHA makes a strong effort to ensure that infill development fits in aesthetically with the surrounding neighborhood. At the Brompton’s at Clarendon, a mixed-housing development

in north Arlington, scale is paramount. At the development's outer edge, a section of rowhouses mimics the building typologies of the surrounding neighborhoods, but stand taller. As the development fills in toward the existing houses, it will feature duplexes and rowhouses that lessen in scale and create an uninterrupted street wall," Hubbard says. "Style must be secondary to the urban street wall, and therefore to the street space and the street 'place.'"

Beyond the inner-ring neighborhoods, in those middle suburbs characterized by dependence on the automobile, smart-growth projects often locate shopping and housing within walking distance of a commuter train station. Where growth has edged into pristine undeveloped areas and is characterized by subdivisions, strip malls, and a general loss in rural character, smart growth projects also place a premium on preserving open space. It is often more difficult to create a sense of place on this suburban fringe. "You hope that there is something that can be done about the outer edge of sprawl," Ford says. "It would be very hard to impose that kind of [TND] planning on what's already there. I don't see a lot of it happening ten miles outside the city."

A WHA plan for a walkable town in Stafford County, 40 miles south of Washington – offers one example of how to create a smart growth development on this outer edge. The developer approached WHA after an engineering firm submitted a plan for 800 lots, with only single-family homes formed around a golf course. Instead, WHA developed a plan with several neighborhoods, a regional shopping district, live/work units, recreation centers, and civic sites. The 2,271 residential units would include multifamily walk-ups, units above retail, attached units, duplexes, and a variety of single-family detached houses of various lot sizes and setbacks. Influenced by urban design elements found in Fredericksburg, Richmond, and Savannah, the plan includes grand boulevards, main streets, and smaller-scaled neighborhood roads.

"New Urbanism, if done right, is seamless and can be looked at as part of a larger community," says Mary Konsoulis, curator of urban design issues at the National Building Museum in Washington, D.C., which recently staged a four-part exhibition on smart growth. "When it's done as part of the green fringe, it can look different, but it provides a model of how development can be done more resourcefully, using fewer resources."

Yet opposition to the traditional livable communities model is fierce – and coming from several directions. Perhaps the most damaging resistance comes from the design community itself. "It is the architectural style of most traditional neighborhood developments that causes them to be dismissed as 'nostalgic' by much of the design profession," write Duany, Plater-Zyberk, and Speck. "For many architects, it is impossible to see past the pitched roofs and wooden shutters of Seaside and Kentlands to the progressive town-planning concepts underneath." The modernism embraced by the profession is simply too progressive, they continue, for communities already flummoxed by the concept of traditional neighborhood development: "It is hard enough convincing suburbanites to accept mixed uses, varied-income housing, and public transit without throwing flat roofs and corrugated metal siding into the equation."

Courtesy Norfolk Redevelopment and Housing Authority



New apartments in Norfolk incorporate a convenient grocery store, the Downtown Provision Company (above).

Hubbard also blames the architecture community for giving awards to projects that have little or no relationship to the urban context. He notes that he often interviews students who have no street elevations in their portfolios. "There is a sense," Hubbard says, "that architects shouldn't be working in the civic realm or performing urban planning." Ford, however, believes this attitude is changing. "Educators that I talk to are promoting the concept of holism as opposed to individual sites," he maintains. "I'm pretty sure that it will continue to change."

Another major hindrance to the development of TNDs is archaic zoning codes, coupled with a real estate industry that is highly fragmented into single uses such as housing, retail, offices, and warehouses. "The National Association of Home Builders sees slow growth or smart growth as a threat to their industry," says William Talley, AIA, principal of Talley & Sutenfield in Richmond, which is working on a new phase of the smart-growth, low-income rental property outside the city known as Winchester Greens. Talley says NAHB is "acting in an environment in which they are forced to defend poor planning practices. That's why we have strip development, because the planning methods have created an

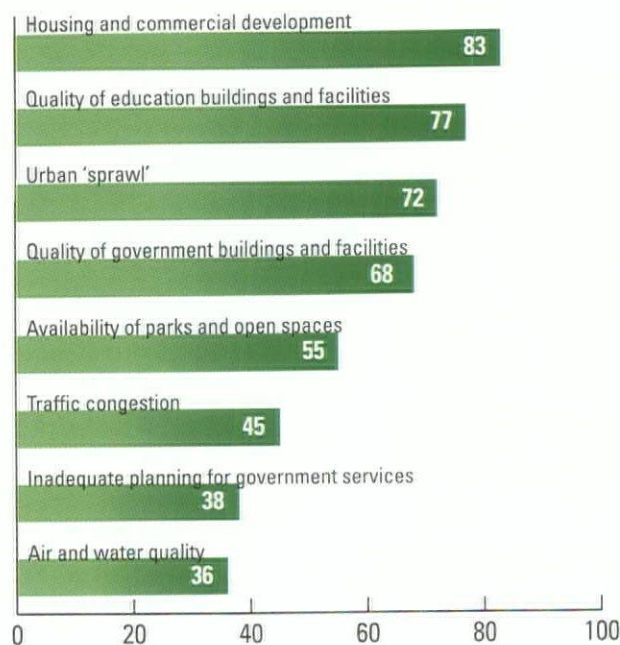
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Courtesy WHA Architects and Planners



At the Brompton's at Clarendon (above), rowhouses mimic surrounding building types, but stand taller.

What percent of government officials say architects play an important role in issues affecting “livable communities?”



Source: AIA Center for Livable Communities

To gauge the level of awareness and concern that state and local policy makers have in regard to livable communities, the AIA conducted a nationwide survey asking them to assess the role architects should play on a number of key issues.

environment where economically you are required to ‘do ugly.’ The only enthusiasm [for smart growth developments], to my knowledge, is coming from visionary developers who are willing to stick their necks out and go against convention.”

Financing is another story. In the past, a main barrier to this sort of work was the lack of investment capital for such large projects. The Community Reinvestment Act of 1977, however, has led to fairer loan practices. Bank of America, to cite one example, has a Community Development Banking Division that has made a \$350 billion commitment to support development in low-income city neighborhoods.

It is precisely such low-income and middle-income neighborhoods, however, that are sometimes forgotten in the TND equation. The classic New Urbanist model provides for a mix of housing to attract people from varying demographics and create a diverse urban community. But this does not always occur. In the inner city in particular, a new townhouse development too often means the displacement of lower-income families. In San Francisco, for example, live/work units and pricey townhouses are infilling city lots, but they are occupied primarily by “dot-commers” from Silicon Valley. Meanwhile, poor or even middle-class families are forced to live in what are known as SROs – single resident occupancy buildings that were not designed for families, but accept them as tenants anyway. The SROs are practically the only affordable housing left. As a result, affordable housing advocates are often “no-growthers” who oppose what they see as gentrification. New Urbanists, however, argue that if they were allowed to build at the density they want, the city would get more low-income housing as well.

This is even happening with an infill development in Arlington. WHA is working on a grand rowhouse complex, the Brompton’s at Monument Place, that overlooks the Iwo Jima Memorial, the Potomac River, and Washington’s best-known monuments. When completed, the houses will have a traditional character and will frame a pedestrian-friendly piazza between them.

But because of their large scale and close-in location, the rowhouses are selling for about \$1 million a piece. That’s hardly what one could call affordable housing.

In *American Dreamscape: The Pursuit of Happiness in Postwar Suburbia*, Tom Martinson argues that suburbs are not as vacuous and wasteful as one might think. The high design of New Urbanism, Martinson writes, is not enough to get people out of their cars and out of the suburbs. Although considerable evidence suggests that suburbs are unsustainable, society has indeed become increasingly content with civic and social disengagement, as evidenced by declines in voting, fraternal organizations, worship, and so on. Some say this is a direct byproduct of technology-based entertainment sought through television, video games, and computers.

“Everything the walkable neighborhood used to provide is inside the house,” says Hubbard. “Our society may be valuing autonomy, but at the same time it is just as strongly devaluing community.” Although Hubbard encourages designers to continue to provide practical, sustainable opportunities for social engagement, he contends that larger societal issues cannot be ignored. The 21st-century challenge for designers, Hubbard says, is to examine ways for technology to be a catalyst for community, a “cyberbridge” to face-to-face encounters.

It is often difficult to get citizens to figure out exactly what they want, whether it is community, autonomy, or both. For example, in a design charrette for a new affordable housing community in Smithfield conducted by Richmond-based BCWH, residents stated that they wanted large porches and a well-planned neighborhood, but they also asked for space between houses. “A lot of people still want their house on their quarter of an acre,” Ford says. “They see traditional development as a model of the past, as opposed to a model for the future.”

Morton B. Gulak, AIA, associate professor of urban studies and planning at Virginia Commonwealth University in Richmond, concurs. He notes that a disconnection exists between support for smart growth in theory versus practice. Although architects, planners, and citizens he talks to all support the idea of livable communities, few such developments are going up in the Richmond area. Winchester Greens is the exception, he says. “The newspaper did a survey asking people if they thought we should save forests and open space and reduce congestion, and the numbers [supporting this] were all very high,” Gulak says. “But when we asked whether they would be willing to live in a more dense community to save these things, the answer was no. People realize the problem, but they think that other people are causing it.”

Clearly, more education is needed. In central Virginia, the Jefferson Area Eastern Planning Initiative, which covers Greene, Albemarle, Louisa, and Fluvanna counties, as well as the city of Charlottesville, has encouraged residents to identify those elements of community that they most value. “We started with a basic vocabulary of community elements,” explains Kathy Galvin, assistant director of the Design Resource Center, an independent community resource affiliated with the University of Virginia. Facilitating a workshop on the topic, Galvin and the center’s director, Kenneth Schwartz, AIA, then asked residents to suggest enhancements of these elements to balance growth with quality of life. For example, a big-box strip mall might be improved by coupling it with a mixed-use retail, residential, and





parking facility. "The thing that's so exciting about this is it's coming up from the general citizenry," Galvin says. "We are not imposing a design; we are informing people about the options that are out there, and getting people to reflect on what they view as a good quality of life."

Such regional planning and coalition building may indeed be the only large-scale solution to suburban sprawl. The last of the National Building Museum's smart growth exhibits, for instance, is focused solely on regional cooperation. "You have to take a more holistic approach to the problem, and that's really what this last show is about," Konsoulis says. "These are not solutions that happen overnight. So you have to have commitment and resolve and hope."

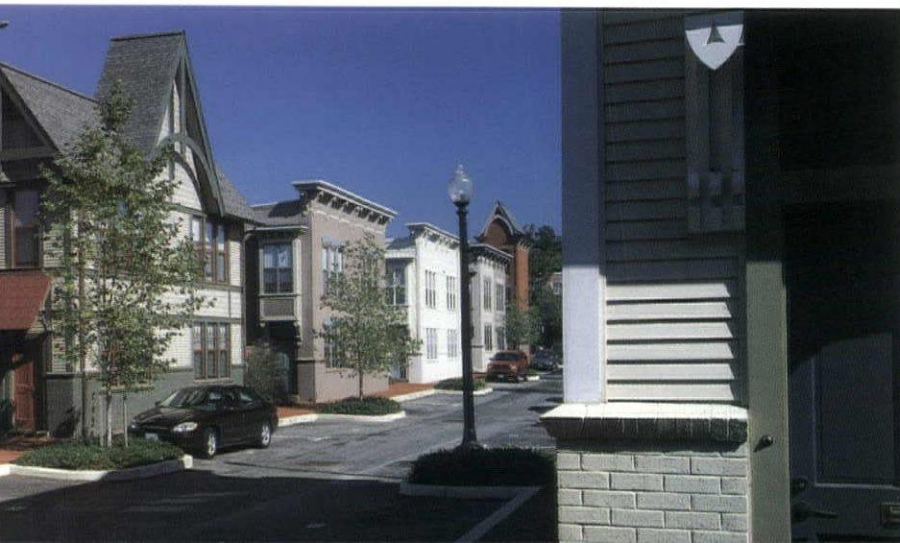
There are signs, however, that tectonic shifts are occurring. For one, cities are increasingly rewriting their outdated codes and ordinances to address infill and traditional neighborhood development. At the federal level, several pieces of legislation are pending that would, if enacted, greatly increase our chances for livable communities, including funding for the Land and Water Conservation Fund, TEA-21 (for transportation-related projects), and brownfields redevelopment, as well as commercial tax credits for inner-city revitalization. Last year, representatives from ten national organizations – including the AIA, American Planning Association, Trust for Public Land and, notably, the National Association of Home Builders – met to discuss their positions on the issue as well.

In the end, everyone knows that growth cannot be stopped – but it can be shaped. "Design is not the solution, but it has to be part of the solution," Galvin says. "People need to make some choices if they're going to reverse this track we're on. Otherwise, we're never going to get out of the rat race."

Kim A. O'Connell is a freelance environmental writer based in Arlington.

Failed public housing was demolished and redesigned by Baskerville & Son as Winchester Greens (above), a neighborhood with sidewalks and small parks.

Two-family houses face a mews at The Townhomes on Capitol Hill (below), where Weinstein Associates took design cues from the Washington, D.C., neighborhood.



Alan Karchner

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For inquiries, contact:

**Faassen
& Associates, Inc.**
8526 Sunflower Rd.
Charlotte, NC 28227
USA

Ph: 704.536.9234
Fax: 704.535.4020
E-mail:
faassen@vnet.net

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Putting Muscle on Lynchburg's Good Bones

By Lisa Goff



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Rachel O'Dwyer Flynn, AIA, had two criteria when she started job-hunting almost four years ago: an urban planning challenge and a livable city. She found both in Lynchburg.

Someone zipping past on Route 29 experiences Lynchburg as a blur of kudzu, old industrial buildings, haphazard development, and trailer parks. But take the exit ramp to Main Street and Lynchburg's charm reveals itself. Historic neighborhoods of Federal, Victorian, and vernacular homes join with blocks of 19th-century commercial buildings in a largely unspoiled city center to give Lynchburg a welcoming, human scale. Tumbling down three successive bluffs to the James River, the city reminds you a little of Seattle, only without the coffee bars.

But Lynchburg has no major downtown parks, an undeveloped riverfront, few attractions for children, and a dearth of residential space in the city center. Downtown dribbles along for almost a mile from end to end. Commerce Street, which runs parallel to Main, is lined with surface parking lots and concrete parking decks—a major rip in the urban fabric. Languishing loft buildings on Jefferson, the street nearest the James River, are reminders of turn-of-the-century prosperity driven by shoe manufacturers, pharmaceutical companies, and flour mills.

Business and political leaders were convinced that a big parking garage was the jump-start downtown Lynchburg needed. Flynn disagreed, and on December 12 she presented to City Council a different vision for downtown Lynchburg: a 20-year master plan by Sasaki Associates of Watertown, Massachusetts, that would

unify Lynchburg's downtown with riverfront parks, renovated loft buildings, low-rise condominiums, and leafy back-alley promenades. "If you make downtown an interesting place to be, people will find a place to park," says Flynn, the city's director of community planning and development.

Three years in the making, the plan embraces historic preservation and encourages pedestrian navigation of downtown Lynchburg. Nodes of existing activity are linked by streetscape improvements and retail stores, and the city's landmark Monument Terrace becomes the focal point of a new corridor along Ninth Street. Plans for waterfront development include renovation of existing warehouse buildings and construction of 200 condominium units in four buildings along Jefferson Street.

Lynchburg's industrial heritage and turn-of-the-century heyday suffuse the plan, from historically accurate lampposts to renovated factories. The city's personality, not just its old buildings, is preserved. "Lynchburg has good bones—great bones," says Flynn. "Now we just need to put some muscle on them."

Lynchburg architect Hal Craddock, AIA, has already put his back into the job. Craddock relocated his practice to Jefferson Street in 1993. "For years, I had been saying how much potential that old industrial area had, and I finally decided to put my money where my mouth was," he says. Craddock bought and renovated the old Anheuser Busch bottling plant, a petite, castellated red brick factory. The building, 100 percent leased, garners some of the highest rents for professional space in the city.



Lynchburg's new plan aims to strengthen ties to the river (left) and improve pedestrian movement through the city.

Craddock bought two empty lots and two more buildings – one an old shoe factory founded by his grandfather in 1887 – across the street. He plans to break ground on a \$9.7 million luxury hotel, restaurant, auditorium and commercial development in March, assuming he gains sufficient investment. He also is the driving force behind plans for the Bluff Walk, a key piece of Sasaki's plan for the waterfront. This leafy four-block promenade would run through the alley between Jefferson and Commerce streets along the bluff overlooking the James. Now a tangled mass of brush, rusted chain-link fence, and debris, Bluff Walk would originate on the flagstones of Craddock's outdoor dining room and end at the Hill Bros. building, recently purchased by the city for conversion into office space.

The terraced gardens of N.B. Handy Co., a sheet metal distributor founded in 1891, offer a glimpse of what's possible along the waterfront. A brick path, punctuated by seating, winds down from the company's headquarters at the top of the bluff. Evergreen shrubs and ground cover make the garden a pleasant retreat even in winter, and a vertical waterfall assures peace and quiet year-round.

While riverfront improvements and renovation of industrial buildings are important elements of the Sasaki plan, its centerpiece is the Ninth Street Corridor. The boulevard-like

corridor would originate at Ninth Street and the James River – where Lynchburg was founded – and march confidently up the bluffs to the steep rise of Monument Terrace, crossing Main Street along the way. At the top, the corridor would deposit tourists within easy walking distance of two of Lynchburg's historic neighborhoods. And it would coax city workers down to the riverfront park and the restaurants and entertainment spots planned for Jefferson Street. Anchoring the Ninth Street Corridor near the waterfront is Amazement Square, a children's museum housed in an imaginatively renovated old grocery warehouse, and a loft building being renovated into condominiums. The city plans to open Amazement Square early in 2001.

As the master plan progresses, the scruffy land adjacent to Amazement Square will become a riverfront park, with a tunnel to take strollers, bikers, and runners safely beneath the working rail tracks. The six-block-long park would provide the missing link between the four-mile Blackwater Creek Trail, which runs through Lynchburg College, and the three-mile Percival's Isle Trail. Percival's Isle, developed two years ago for public use, hooks up with 15 miles of trails along the river.

Amazement Square benefited from federal grants and loans, which will also sustain the beginnings of the Bluff Walk and improvements along Ninth Street slated for next year. Craddock has financed a chunk of his private developments – which lie within a city enterprise zone – with city, state, and federal tax credits. But building the Ninth Street Corridor, Bluff Walk, and Riverfront Park will require a hefty financial buy-in from City Council. Flynn reckons the proposed improvements will cost between \$500,000 and \$1 million per block to implement over 20 years, in addition to \$20 million to \$30 million for Riverfront Park's development.

Chief among the obstacles ahead is a seven-foot-diameter sewage pipe that has to be laid across the middle of the Riverfront Park site. But Flynn, who arrived in 1997, isn't waiting around. She recently won the city's acceptance into the Virginia Main Street program and has hired an executive director to run that project, as well as a strategic planner. In 2001 the city's Department of Economic Development will devote one staffer to downtown issues.

"Downtowns are the public domain – unlike privately-owned shopping centers, country clubs, and subdivisions," asserts Flynn. "This is an opportunity for our governing body to provide our citizens with beautiful and safe spaces that promote business development, tourism, cultural activities, and street life for all age groups to enjoy."

Lisa Goff is a Charlottesville freelance writer.



Craddock is touting BluffWalk Center, a mixed-use hotel, restaurant, and commercial development.



A Metro station is planned for the town center, which obscures a big-box retail center (left).

Echoes of Old Town: Potomac Yard

By Kim A. O'Connell

Along a crowded thoroughfare in northern Virginia sits a long strip mall, surrounded by acres of parking. Traffic is dense and slow, made more tedious by long lines of cars angling to turn into the mall. Awaiting the drivers are Target, Barnes & Noble, and other big-box retail establishments. This development is situated not in the far-flung suburbs, however, luring shoppers from their cul-de-sacs, but between two urban inner-ring neighborhoods on the near fringes of Washington, D.C.

The Potomac Yard Retail Center, as it is known, is built on part of a former rail yard, a coveted piece of undeveloped land three miles long and only 1,000 feet wide. Although paralleled by Route 1, a major connector between downtown D.C. to the north and Old Town Alexandria to the south, the yard has always been anachronistic and underdeveloped, a barrier to the physical integration of surrounding neighborhoods. Old Town, for example, is a historic model of traditional neighborhood development (TND), with distinctive street and block patterns and a rich mix of land uses in close proximity. Just north of the yard is Crystal City, a hub of high-rise businesses and hotels serving Washington and nearby Ronald Reagan National Airport. Although arguably less charming than Old Town, it is nonetheless urban and not far from other traditional neighborhoods. So, in spite of its popularity, the sprawling retail center doesn't fit in.

However, a new plan for revitalizing and developing the former railroad yard might mitigate the effects of the shopping center while providing much-needed connections between these neighborhoods. The developer, Commonwealth Atlantic Properties,

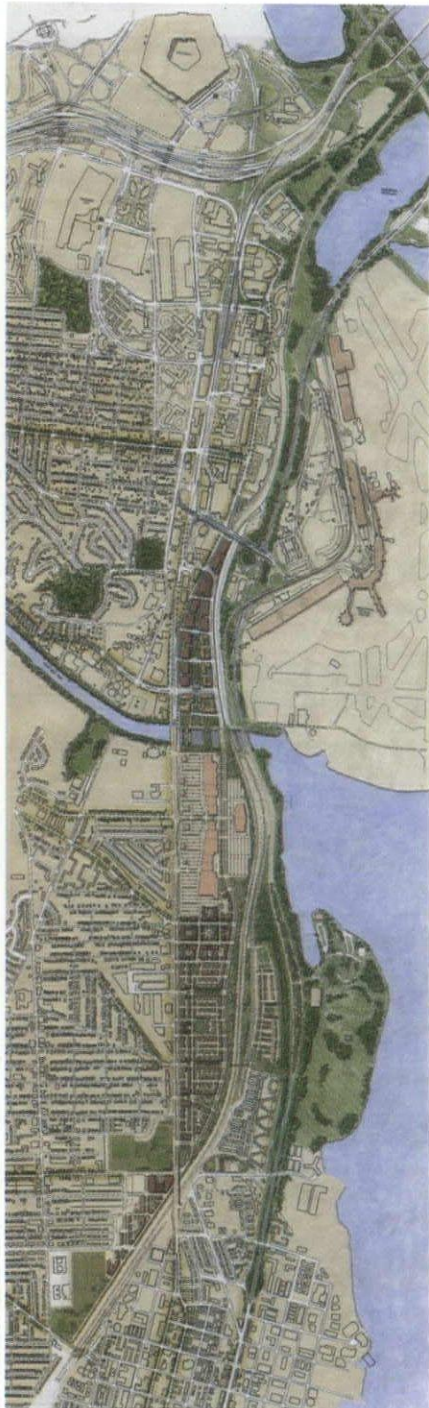
has assembled a multidisciplinary team of designers that is working with the city of Alexandria to create several traditional neighborhoods on the 295-acre site. With significant input from the community, the team has developed urban design guidelines that organize the parcel into a series of five discrete, pedestrian-friendly neighborhoods. Each neighborhood would have, within a five-minute walk of its center, a mix of residential, retail, and commercial uses, interconnected by a localized system of smaller streets. Open space and public transit would be provided for as well.

"The citizens of Alexandria were feeling besieged by development and by the transformation of their little urban village to part of the inner city of Washington," says Al Cox, AIA, staff architect for the City of Alexandria development division. "They were concerned that they would be going from a noxious use as a rail yard to one generating a lot of traffic on their street. There were people just extremely irate that this rich developer was going to come in and ruin this town."

To counteract this, Commonwealth assembled a design team that was familiar with the area to hold public meetings and solicit feedback. Cunningham + Quill Architects, of Washington, D.C., was an obvious choice. Having lived near Old Town and worked on previous master plans for the city, principal Lee Quill, AIA, was no outsider. He had been there when the city struggled with various proposals for the yard, ranging from overly dense urban communities to a new stadium for the Washington Redskins. He had watched as the site's previous owners developed the retail center.



In each of five neighborhoods, the varied housing mix will include rows of traditional townhouses (above).



A park runs through Potomac Yard's three-mile length, with various landscape designs that define each street (left).

Cunningham + Quill, in turn, recruited the Washington, D.C., firm Oculus to do the landscape architecture for the new plan, with Cooper, Robertson & Partners of New York brought in to provide national perspective. "It was a true team collaboration," Quill says. "We really engaged the community."

Citizens' main concerns centered on preserving open space, ensuring appropriate density, and controlling traffic. "A majority of the people settled on a development of mid-level density with streets that are very much like Old Town, with similar sidewalk widths and pocket parks," Cox says. "It's a very small-scale TND plan that finally integrates with the grid of the adjacent Alexandria neighborhood."

The designers took note of the surrounding neighborhoods' common characteristics, such as street trees, adequate sidewalks, and places where people interact. In the plan, to keep the neighborhoods viable and interesting, each residential area will contain

a mix of housing types, including typical townhouses, stacked townhouses, and apartments of various sizes. Building façades are traditional: Windows are double-hung with muntins, roofs are steeply pitched, and townhouses are primarily clad in brick, wood siding, or smooth-finished stucco. In commercial areas, masonry and punched openings will dominate, with no strip or ribbon windows allowed.

The plan includes a town center that will be the main community gathering place. Located to the north of the site, near the retail center and the reserved spot for a future Metro station, the town center's buildings would screen the nondescript stores while enhancing them with a mix of land uses. At some point, when its 20-year lease is up, the retail center might be redeveloped or infilled. "The neighborhood will be able to move to the north when that shopping center becomes obsolete," Cox says. "It will take 20 years to build out what's in the plan anyway."

Connections within the site and to the surrounding neighborhoods will be made through a hierarchy of streets. As the western boundary, Route 1 will remain a main artery, although the plan includes guidelines to improve frontage along the thoroughfare. Its counterpart on the eastern edge of the yard is Potomac Avenue, which will enhance frontage on that side of the development. An obvious question is whether another north-south corridor will bring more commuter traffic through the new neighborhoods. The design team expects some traffic, but not enough to cause problems. "Potomac Avenue doesn't feed into one of the bridges [crossing the river into Washington]," Quill explains. "It will help to distribute the traffic, but it's meant to serve the project."

Smaller residential streets will incorporate parks to encourage pedestrian use. In fact, landscape is an essential defining element of this design. Close to 50 percent of the site is designed as open space, with a linear park stretching the full length of the yard. From this park, several finger parks are woven into the neighborhoods. A variety of street trees will add to the urban character, with one species lining each street. "If you drive down Constitution Avenue, it has real character," Quill says. "If you look at the elements – the sidewalk, street trees, lighting, signage – they set a quality level and tie it all together. The apartments and buildings give you the variety."

With the design team now working on street layouts and engineering, it will still be two years before dirt is turned at Potomac Yard. But the completed site will provide a large-scale testing ground for the traditional development model. In their recent book *Suburban Nation*, Andres Duany, Elizabeth Plater-Zyberk, and Jeff Speck wrote that a five-minute walk, a town center, and mixed uses "work together to make Alexandria a delight, the kind of place that people visit just to be there." If all goes as planned, the same may someday be said of Potomac Yard.



Drawings courtesy Urban Spaces

A new vision for Bristol is linked to plans for Beaver Creek Walk, which would convert a nettlesome stream into a major asset for the community (left).

A Modern Creek Revival in **Bristol**

By Robert Freis

24

Meandering through space and time, the shallow stream known as Beaver Creek has had a complicated relationship with the community of Bristol. From a boundary marking the earliest 18th century settlement land grants, to a power source for post-colonial industries such as grain and saw mills, a watering hole for livestock, a baptism pool to absolve souls, and, eventually, a flood-prone 20th century municipal nuisance, Beaver Creek alternately nurtured and punished the two Bristols, one city situated in two states – Virginia and Tennessee. Today, at typical low flow stage, Beaver Creek is barely discernible. The stream courses through a culvert buried below the pavement of State Street, Bristol's storied boundary line.

In 1977, a Saturday night deluge swelled Beaver Creek from its banks and inundated eight blocks of downtown Bristol with four feet of water. That event – only the 15th worst flood of Beaver Creek during the 1900s – is widely cited as the watershed that marked the dissolution of commercial vigor in downtown Bristol. In addition to the common late 20th century economic ills of American center cities, Beaver Creek's capriciousness helped to bleed Bristol nearly dry.

Today, however, there's been a paradigm shift in how the synthesis between Beaver Creek and downtown Bristol is viewed. A group of visionaries, meeting in a vacant storefront, speaks of Beaver Creek as a development boon instead of a bane. They've gathered to plan a community design symposium, scheduled to occur in April 2001, co-hosted by Beaver Creek Walk, Inc., a two-year-old organization formed to create economic alchemy in Bristol with Beaver Creek as the agent of its transformation. The design symposium intends to highlight the proposal called Beaver Creek Walk before an audience of developers, real estate agents,

financiers, and municipal officers, sending them away with an enduring sense of possibilities.

Peyton Boyd, AIA, principal of McKinney Boyd Architects in Abingdon, originated the idea of holding this kind of event. Boyd has been an early supporter of Beaver Creek Walk and has helped to raise funds for its planning. He is emotionally, professionally – and voluntarily – invested in Bristol because, as he says, "This is my hometown."

As envisioned, Beaver Creek Walk would be a multi-tiered urban byway engineered for flood control and designed to stimulate a variety of new downtown businesses. The master plan calls for entertainment and recreation on the lowest, or creek, level accessed by a walkway situated on either side of Beaver Creek's



New amenities, such as an amphitheater, would embrace the creek (above).

new sluice. The plan's middle or street level would be the more traditional zone of commerce; its upper tier would promote urban living in refurbished second and third stories of downtown Bristol's old stores and office buildings.

Beaver Creek Walk is Ann H. Gillenwater's brainchild. The notion originated about five years ago when she and her husband took a business trip to San Antonio and experienced that city's popular urban waterway, the Riverwalk. Gillenwater went public with the idea of adapting the Riverwalk idea to Bristol in 1998 during a city-wide community forum. Thereafter, she and her husband invited community leaders to their home and, in small groups, advocated bringing the project to town. The Gillenwaters' persuasiveness led to a coalition of 50 supporters and the incorporation of Beaver Creek Walk, Inc. The group also conducted a private campaign that raised \$150,000 and brought Riverwalk's engineer, Al Groves, to Bristol. Groves walked the stream's banks and subsequently produced a report that ordained Beaver Creek Walk's feasibility. Since then, with the aid of Bristol's Congressional representatives, federal agencies such as the U.S. Army Corps of Engineers and the Federal Emergency Management Agency have undertaken flood control studies of Beaver Creek, a utilitarian yet vital component to making Bristol's own river promenade a reality.

The group that gathers in the vacant storefront has a broader goal that blends Beaver Creek Walk with other urban redevelopment projects. They enter the store beneath a banner that reads, "Believe In Bristol." This is the name for an informal coalition of advocates for disparate projects – such as building a new city library, reconditioning a passenger rail station, and establishing a museum celebrating the origin of Country Music. Believe In Bristol's members describe themselves as natives and newcomers who share a sense of loss, urgency, and opportunity for their community.

Long-timers recall a heyday when State Street was the region's Great White Way, thronged on weekends by townsfolk and visitors from the farms and coal mines that surround Bristol. Gradually much of that gaudy glamour dimmed as downtown Bristol succumbed to suburbanization and ham-handed urban demolition projects. A sense of loss and nostalgia lingers along the vacant lots, scabrous façades, and boarded windows of State Street. Yet there's also a perceptible heartbeat that pulses from the grand old Paramount Theater, a downtown landmark resurrected from decay ten years ago by a \$1.3 million grassroots fund drive. Today the restored Paramount is a vibrant center for performing arts and a symbol of accomplishment to the members of Believe In Bristol.

Bristol's urban redevelopment banks on certain advantages unique to the community. Multitudes of tourists flock to the nearby 150,000-seat Bristol Speedway for two annual NASCAR Winston Cup races, which are broadcast worldwide. Gillenwater is convinced that Beaver Creek Walk would attract these people and their dollars

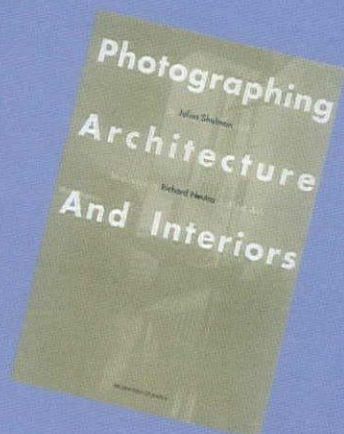


The plan envisions a new Birthplace of Country Music Museum (above) as an additional tourist draw.

to downtown Bristol. Additionally, Bristol is recognized as an important incubator of modern country music, the site of a seminal 1920s recording session of performers such as the Carter Family and Jimmie Rodgers. The impromptu State Street studio where it all began was demolished years ago, but plans for the Birthplace of Country Music Museum are an integral part of Believe In Bristol's revitalization program. Even though there's no timetable as yet, the Believe In Bristol effort was the topic of a session led by the twin cities' two mayors at the prestigious Mayors' Institute on City Design held in Charlotte last fall.

Advocates recognize they face substantial challenges. Funding strategies haven't been set, according to Anne E. Corley, a member of Bristol, Virginia's city council and co-chair of Believe In Bristol. Historically, the relationship between the two municipalities called Bristol has been more competitive than cooperative. Progress is further complicated by bureaucratic issues created by Bristol's unique two-state straddle. All involved anticipate anything but a quick fix, although Corley believes a lengthy process of redevelopment has the advantage of building momentum and spreading out costs. Civic leaders are buoyed by a widespread recognition of the need to rejuvenate their town, which is, after all, the larger framework upon which their own day-to-day lives are built. Beaver Creek Walk and the other nascent initiatives beneath Believe in Bristol's balloon tent are elevated by the purposeful ether of urgency and dreams.

Robert Freis is a writer who lives in Roanoke.



Photographing Architecture and Interiors. By Julius Shulman. 154 pp. Illustrated. Los Angeles: Balcony Press. \$39.95 cloth.

Through the Lens of Julius Shulman

By Susan Bradford Barror

26

Without master architect Richard Neutra, few of us would know the artistry of Julius Shulman – and perhaps vice versa. One of the earliest photographers to specialize in architecture, Shulman launched his career in 1936 after taking a few snapshots of a Neutra house. Neutra liked the photos; the rest is history. “I became a photographer that day,” says Shulman in an interview with photographer/writer Mark Edward Harris. “I had never met an architect before in my life, let alone Neutra of all people.” The meeting proved historic: Shulman went on to immortalize most of Neutra’s important buildings on film.

Now in his 90s, Shulman is still shooting buildings and publishing books about his work. The reissue of his landmark 1962 text, *Photographing Architecture and Interiors*, is well worth any architect’s read. As both a textbook on photographic technique and a personal treatise on the architectural profession and purpose of architectural photography, the book remains remarkably current – particularly where Shulman sets forth his aesthetic approach. The book opens with Neutra’s original introduction. New to this edition are a foreword by Shulman and a fascinating conversation with Harris, in which Shulman declares Frank Lloyd Wright his favorite architect. More than 200 digital scans of Shulman’s original prints illustrate the

book with buildings by Wright, Neutra, Eero Saarinen, Edward Durell Stone, Pietro Belluschi, I.M. Pei, and a host of important West Coast firms.

Like most his clients, Shulman is a resolute Modernist who uses shadow and light to bring his subjects to life. He disdains trick angles and melodramatic effects, as he states most emphatically in his book. “It is all too easy to create photographic compositions which are misleading and well-nigh impossible,” he warns in his chapter on techniques. And he reminds readers that “the architecture must take precedence over the photograph” – advice for which architects will want to kiss his lens.

The techniques chapter is timeless. So, too, is a 10-page case study in which Shulman walks readers through 33 shots of a Harold Leavitt-designed house in Los Angeles. The case study opens with a floor plan marked by numbers that key to the photos that follow. Each number has an arrow indicating the author’s camera angle for that particular shot. Detailed captions describe his compositional goal, and his use of available light and flash equipment for each photograph. Taken together, the elements of this case study give readers a concise lesson in the photographic documentation of buildings.

Less timely is the discussion of tools and equipment. While it offers a useful introduction to basic camera and lens types, it is simplistic and outdated for serious students of architectural photography. In his new foreword, Shulman acknowledges

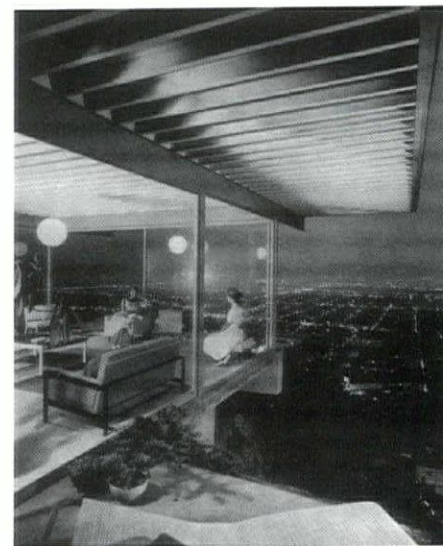
the new technology that has emerged since 1962. But it is stuff for which he clearly has little use. “Although equipment has become more technical (digital cameras and all their complexities), I would never become involved in such diversions,” he writes dismissively.

But you won’t be reading this book for advice on buying a camera. Instead, you will linger on Shulman’s lucid prose, luminous photographs, and his remarkable career.

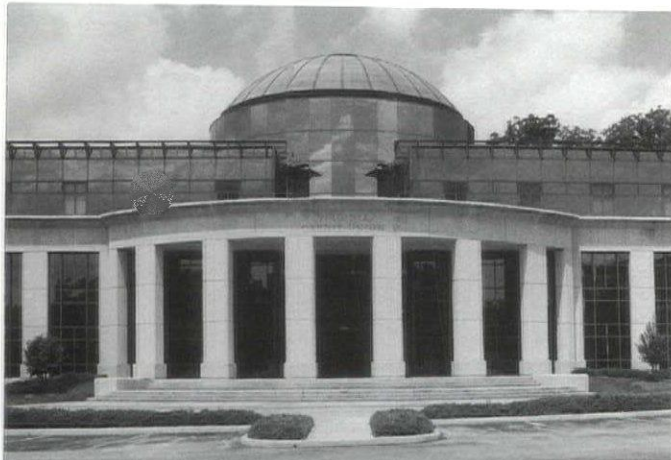
Susan Bradford Barror is a freelance writer based in Rockville, Maryland.




Shulman is adept at capturing the architect’s intent, in this case at the Guggenheim Museum in New York.



One of Shulman’s signature photographs is this nighttime view overlooking Los Angeles.



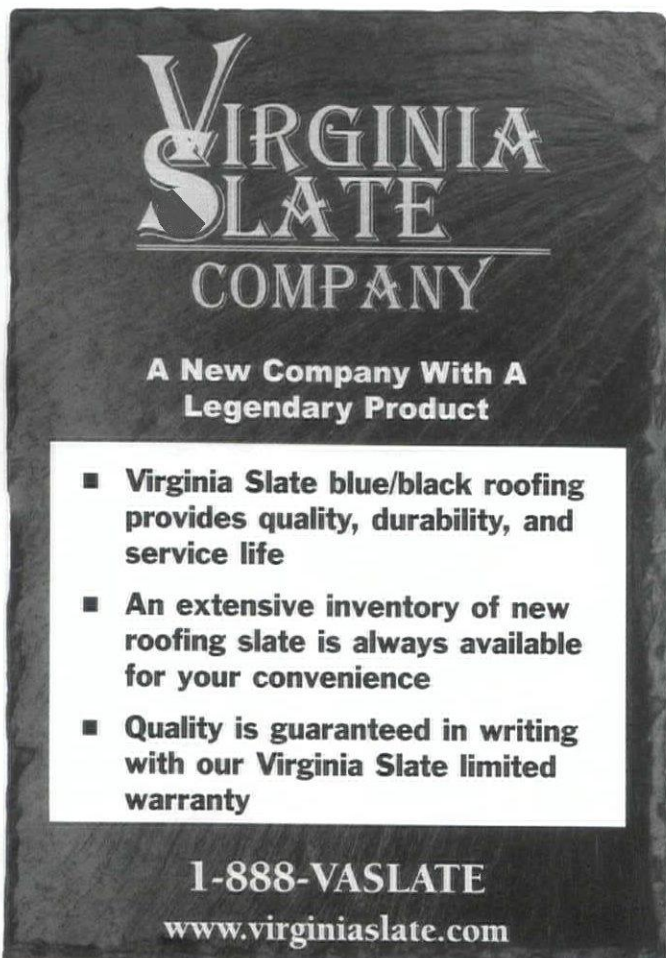
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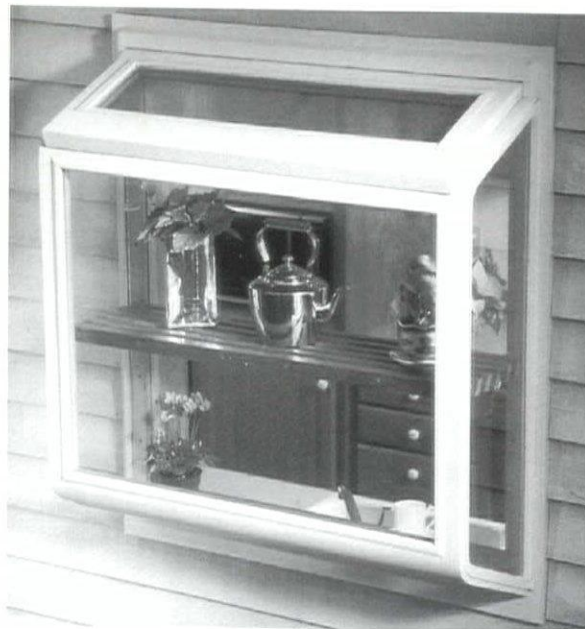
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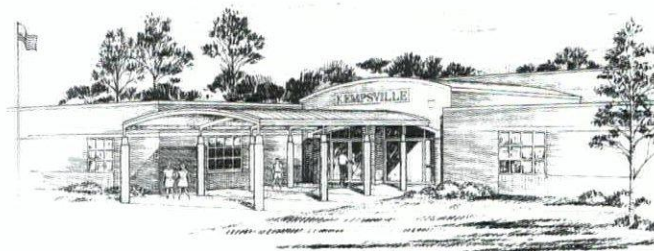
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Architect: BCWH, Richmond

Project: New High School, Powhatan County Public Schools

In this 250,000 s.f. high school for Powhatan County, student activities are centralized around a Commons area directly adjacent to the 1,000-seat auditorium. The site has been developed to maintain its natural character and maximize views from the building over terraced fields. Tel: 804-788-4774

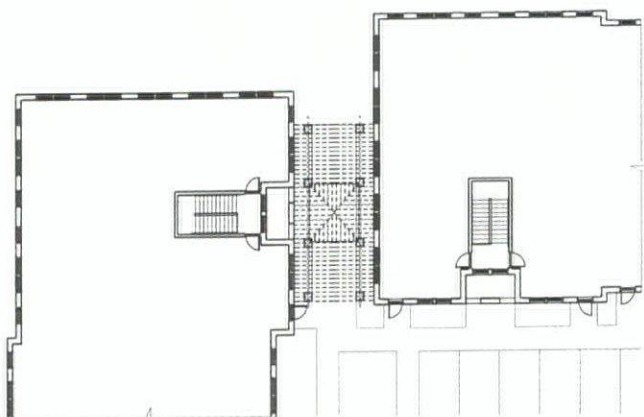


Architect: Dills Ainscough Duff, P.C., Virginia Beach

Project: Kempsville Elementary School Modernization

This school modernization will provide a new facility for 750 students. The existing school will receive a 26,600 s.f. addition and will be completely renovated with new exterior walls and windows. A landmark since 1960, the school is designed to serve Kempsville students for years to come. Tel: 757-496-4926

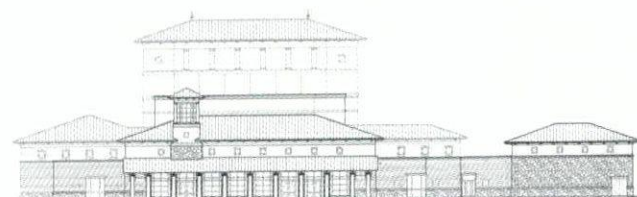
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Architect: LeMay Erickson Architects, Reston

Project: Cascades Office Center

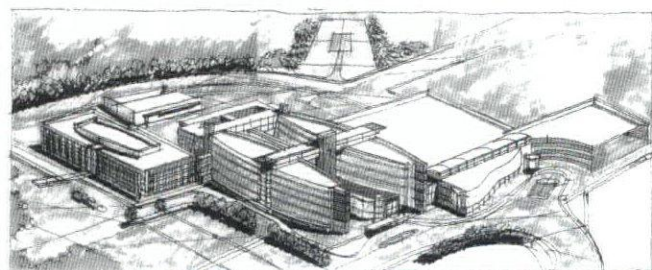
This office complex in Cascades contains some 60,000 s.f. of condominium space arranged like a village square around a parking court. A brick-and-block vocabulary of thick walls and deep-set windows evokes a town center image. Pergola-covered walks connect the parking to public streets. Tel: 703-471-7555



Architect: Marcellus Wright Cox and Smith Architects, Richmond

Project: Fine Arts Center, The Steward School

To house the drama, music, and art programs at this private K-12 school in Richmond, the Fine Arts Center features a 500-seat proscenium theater with balcony, fly tower, and black box theater. Included are art studios, darkrooms, and spaces for dance, art exhibition, and choral/orchestra practice. Tel: 804-780-9067



Architect: Odell Associates, Inc., Richmond

Project: Sentara Careplex

The Sentara Careplex is a 325,000 s.f. replacement hospital adjacent to the existing Comprehensive Ambulatory Care Facility, also designed by Odell. Exterior materials are consistent with the existing building, inclusive of masonry, metal panels, and curtain wall. Completion is set for Fall 2002. Tel: 804-644-5941

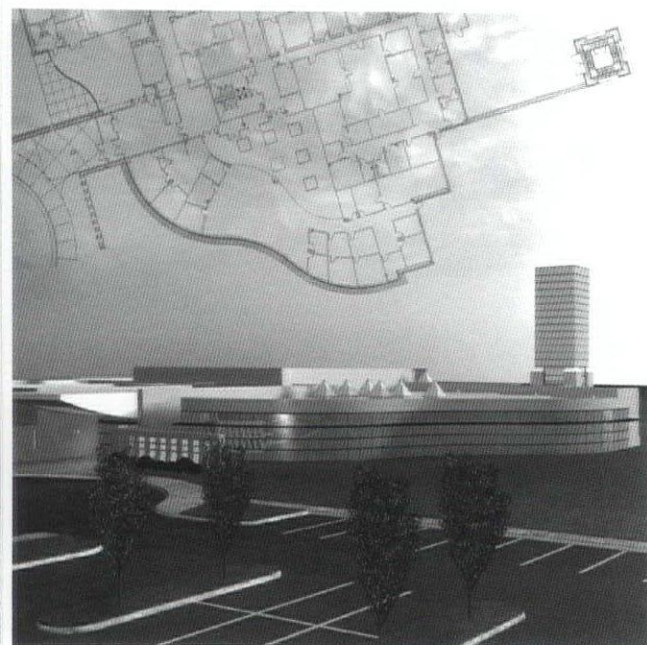


Architect: Commonwealth Architects, Richmond

Project: Beacon Theatre Restoration

Constructed in 1928, the Beacon Theatre in Hopewell was designed by architect Fred Bishop. The restored theater, seating 750 patrons, will host stage shows, concerts, and other large assemblies. Its ornate plaster walls and ceiling feature elaborate Art Deco and classical motifs. Tel: 804-648-5040, ext. 117.

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Architect: Hayes, Seay, Mattern and Mattern, Inc. (HSMM), Roanoke

Project: New Broadcast Facility – WDBJ7 Television

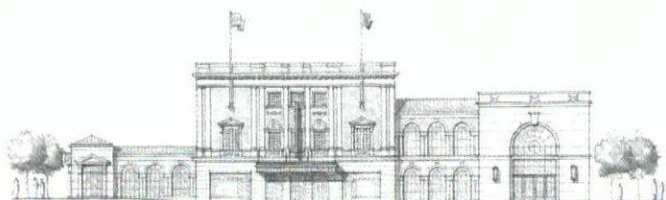
This new 40,000 s.f. facility will provide WDBJ with clearly defined and identifiable spaces for administration, sales, marketing, and news. Traditional and modern materials, which exude a sense of stability and timelessness, will establish it as a signature facility in the Roanoke Valley. Tel: 540-857-3100



Architect: SMBW Architects, P.C., Richmond

Project: Virginia Tech Corporate Research Center Building XV

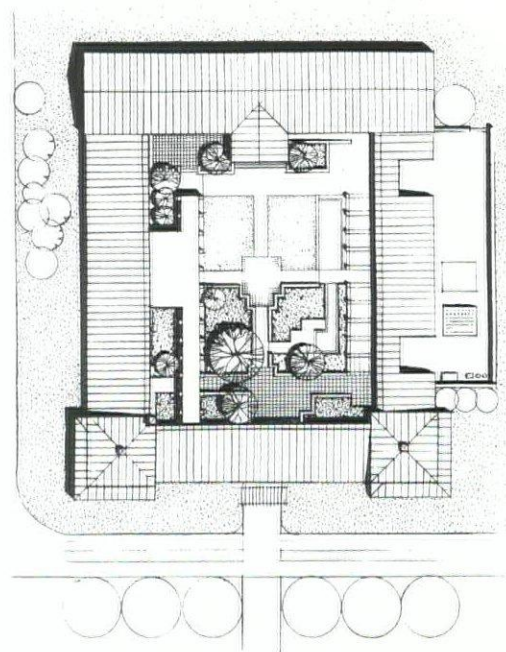
This 52,000 s.f. project at the Virginia Tech Corporate Research Center contains a one-story lab and two-story office building. Sited at angles to follow existing topography, the buildings are connected by a lobby and stair tower. Primary materials are brick, metal panels, curtain wall, and limestone. Tel: 804-782-2115



Architect: Commonwealth Architects, Richmond

Project: Academy of Music Performing Arts Complex

During the pre-cinema era, there were six Academy of Music theaters in Virginia. Only Lynchburg's 1905 Academy survives today. The new performing arts center showcases the restored theater, with additions of a large lobby and ballroom, a black box theater, classrooms, and offices. Tel: 804-648-5040, ext. 117.



Architect: Carlton Abbott and Partners, Williamsburg

Project: The E. Craig Wall, Jr. Lowcountry Center, Brookgreen Gardens

This new facility, now under construction in Murrells Inlet, S.C., is dedicated to supporting educational programs about the people and land of the Lowcountry. The complex recycles the original stable built 70 years ago by Brookgreen Gardens' founders, Archer and Anna Hyatt Huntington. Tel: 757-220-1095

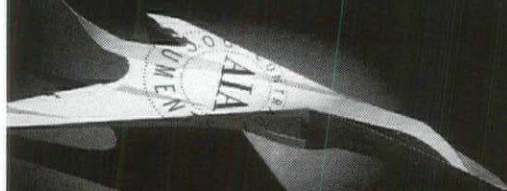
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Architect: Baskervill & Son, Richmond

Project: The Richmond SPCA

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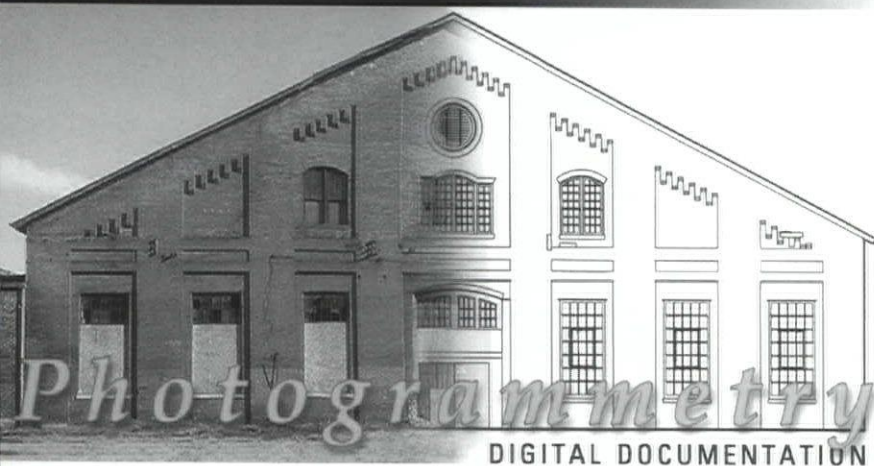


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Burt Pinnock, AIA, of BAM Architects in Richmond, took the road less traveled and reversed the roof slope of two porch additions. With such a configuration, the porches funnel much more daylight and fresh air into the house. The “flying roof” idea came to Pinnock while on vacation at the beach, he says, noting that “the quality of sitting on the porch struck me. At the beach, it’s not an issue of the light but the view.”

Using Arts and Crafts detailing as his model, Pinnock gave distinction to the clients’ 1950s one-story home. “Before, it was one of the most non-distinct houses in neighborhood,” he says. “This gives an entirely new look to the house that the client wanted without drastic alterations to the body of the house. She loves it.”

The porch detailing was continued on the interior to thread the Arts and Crafts character throughout the house. On the inside, BAM renovated the kitchen and combined it with the house’s living and dining spaces. In addition to the porches, the exterior modifications included removing the shutters, altering the paint scheme, swapping three double-hung windows for the old picture window, placing a hot tub on the rear porch, and adding landscaping.

By using small framing members and extending the horizontal members, Pinnock gave the porches a light, oriental feel. As a result, they float gently above the land and seem slightly aloof from the house itself, a feeling reinforced by keeping the front porch roof detached from the existing roof. The screened rear porch ties into the main roof.

As the young firm’s first project and Pinnock’s first for a friend, this addition provided a good learning experience, he said. “I learned to put everything out on the table, be as straightforward as possible, and to make clear what the goals of the project are. That dictated the direction.” This also helps, he says, when construction bids come in higher than expected. He reviewed the goals with the client and together they decided how to reach them. As a result, the project was scaled back but the goals remained intact.

— T. Duncan Abernathy, AIA

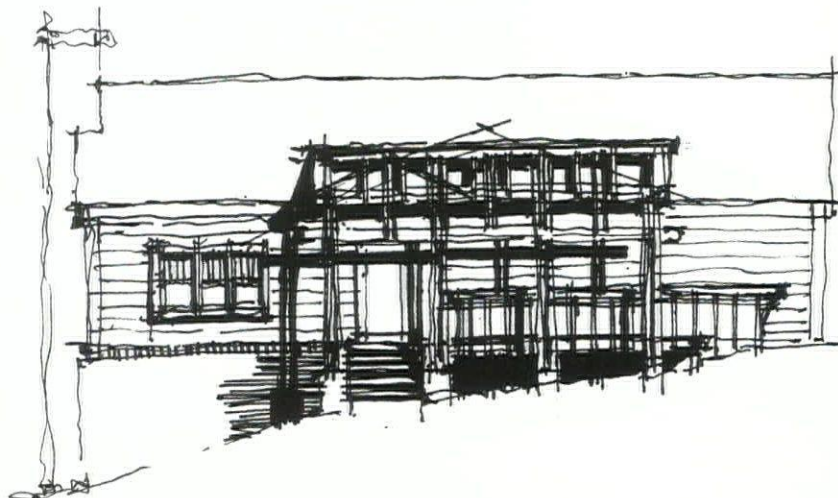


In addition to adding distinctiveness to the one-story house, the porch adds a gentle, protected entry for the client and her octogenerian mother.



Photos: J. Christian Wildman

The porch is designed to appear lightweight and clearly separated from the house (above). Privacy screen in side yard (right) continues the Arts and Crafts motif.





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Additional credit is due the Southern Elevator Company beyond that given them in our story on the J. C. Penney Store in Lynchburg in the November "Virginia Architecture 63" issue.

In addition to supplying both the passenger and freight elevators in the building, as credited, Southern Elevator supplied the escalator for the building.

"Can You Remember?"

IN AN ERA in which so many elements of sentiment have been lost, it seems particularly a pity to hear at Christmas time the comment that the carols have been dinned into the ears to a point that they have not only lost all meaning but to many, it seems, have become a bore that wears at the nerves. In a country that yearly becomes more blatantly committed to commercialism, it is pointless to charge the merchants with turning the celebration of the birth of Jesus Christ into a competitive carnival of spending and buying. Everybody joins in as a "holiday season," lasting about ten days, has replaced in spirit the essentially Christmas Day spirit of more innocent times. Since the commercial preparation begins before Thanksgiving, and we enjoy the benefits of radio and television to fill our ears with the carols during this build-up to the carnival, it is inevitable that by the time Christmas arrives the music once associated with its religious aspects becomes associated only with the long, "hard" sell leading to the anticlimax that now is the day of the Christ mass.

However, to anyone who has grown up either in a time or in a home where Christmas was observed in its traditional spirit, some of the carols can retain their original association—if an individual wants the sentiment enough to focus his responses on certain memories. Against the general background of memories of Christmas when the family was the center of the warm, personal spirit of observation, I have retained one vivid and moving impression associated with one carol that I can call up each year.

When I was studying in New York, the boy with whom I roomed and I occupied an upper story front room in a house on 113th Street, between upper Broadway and Amsterdam Avenue, close by to St. John's Cathedral. 113th Street was lined mostly with the old four story brownstones, many of which were fraternity houses and nearly all of which were occupied by students—not only of Columbia but of the Art Students League, the American Academy of Dramatic Art and Juilliard School of Music. The aspiring painters, actors (or directors or designers) and musicians among the academic students who were aspiring writers, editors, newspapermen, architects, doctors, lawyers and world-savers, gave the youthful population of the street a cosmopolitan atmosphere, arrogant and irreverent, which would make it seem the least likely spot for a sentimental hour. Mencken, the brilliantly derisive smasher of existing idols, was the god of the day, and no intellectually self-respecting student would conceivably associate himself with anything that even hinted at subscribing to the customs and values of the then scorned booberie of the "Babbitt."

In such a time and atmosphere, my room-mate and I were packing to leave on a night train for Richmond when we were visited by an older friend of ours whom I will call Paul—since that was his name. He was a rich man in his thirties who lived near Columbia, and he dropped by to give us each a Christmas present of a TEN DOLLAR credit slip at Brooks Brothers. It was at deep dusk or early evening when Paul somewhat overflowed our room. He stood about six feet four and something about his beautifully cut clothes made him seem a conspicuous obstacle that got in the way of all our confused, last-minute packing.

(Continued on page 25)

SOUTHERN ELEVATOR COMPANY

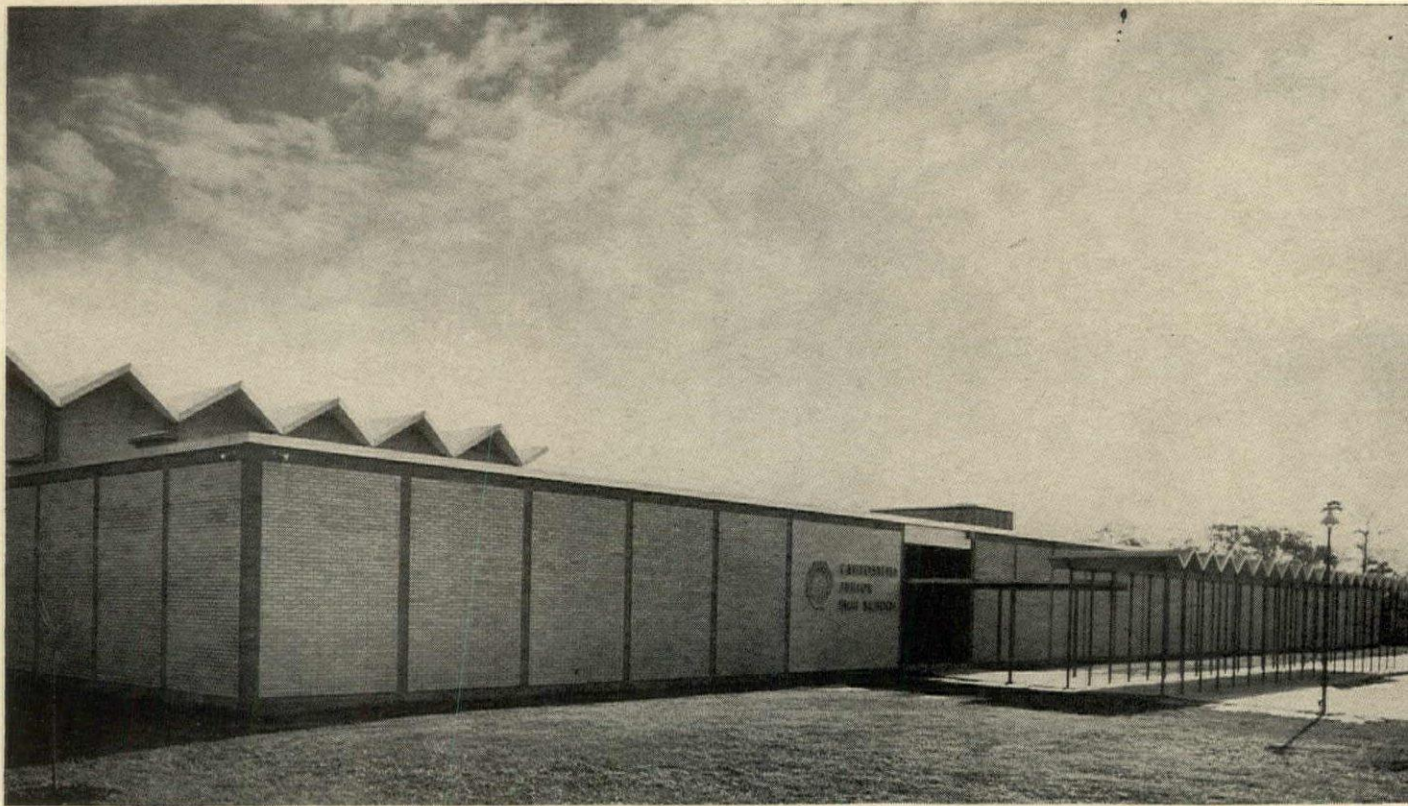
Built in the South
for the South

MANUFACTURERS OF
PASSENGER & FREIGHT
ELEVATORS—
CABLE OR HYDRAULIC

MAIN OFFICE
GREENSBORO, N. C.

BRANCH OFFICE
CHARLOTTE, N. C.

Installation of elevators
for V.P.I. Dormitories,
presented on pages 6 and 7

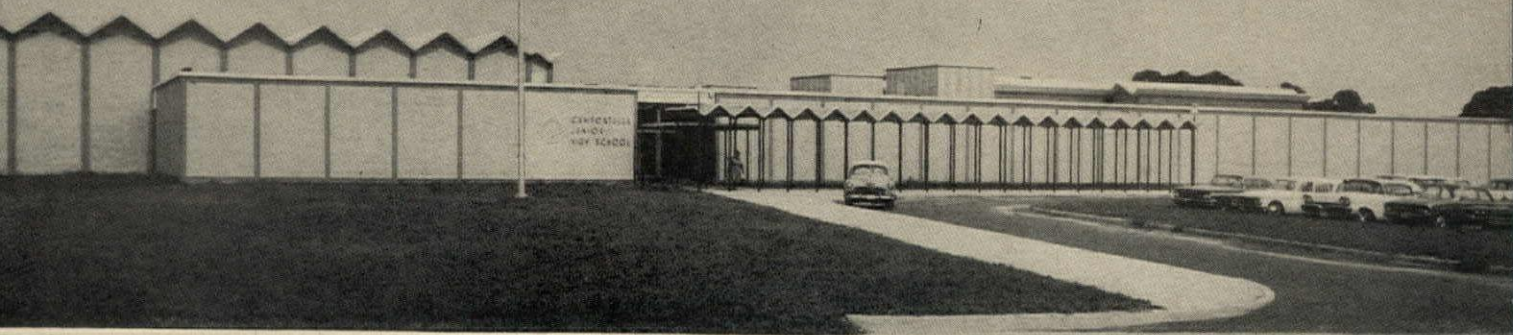


FIRST WINDOWLESS HIGH SCHOOL IN U.S. CONSTRUCTED IN NORFOLK BY REID & HOPE

LUBLIN, McGAUGHY & ASSOCIATES
Architects and Engineers

(Acme Photo Co., Inc. Photos by Millie Boyer)





ON SUNDAY, NOVEMBER 3, 1963, the Campostella Junior High School in Norfolk, Virginia, the first climate controlled school in the United States, designed and constructed without windows, was formally dedicated.

The contracting firm of Reid & Hope, Suffolk, constructed the windowless and climate controlled school designed by Lublin, McGaughy & Associates, Architects & Engineers, Norfolk, Virginia.

Campostella Junior High School is located at the southeast corner of Campostella and Indian River Roads, Norfolk, Virginia, on a 20 1/2 acre site, with parking facilities to provide space for 120 vehicles.

As you approach the ultra modern high school, you are impressed by the exterior features of the building which are characterized by light brick panels with borders of darker brick which replace the customary window areas in a school building, and a salient feature is the unusual saw tooth roof effect of the main entrance canopy, as well as the roof over the meeting room, stage area and gymnasium area.

Upon entering the school building, the administrative area is located on the right and contains a general office, book store, offices for the principal and assistant principal, health clinic, guidance offices and ten classrooms. A modern band and choral room is located on the left of the main entrance and is immediately adjacent to the meeting room which has a large stage area, fully equipped with stage curtains and stage lighting equipment.

The corridors are light and airy, with green and yellow tile walls, acoustical tile ceilings and terrazzo floors, and in addition to artificial lighting, an ample supply of natural light permeates the area from the large aluminum and glass entrances located at the ends of each corridor, and from the skylights which are located throughout the building in the corridor areas, as well as in the art classrooms and other areas requiring natural lighting.

A modern kitchen with gleaming stainless steel equipment, and tile walls and floors, meets the most rigid sanitary requirements, and the large dining area adjacent, with acoustical ceilings and resilient tile floors, can accommodate the entire student body in two shifts.

A large library with bookstacks and magazine racks, and equipped with reading tables is located adjacent to the administrative area, and provides ample space for reading and research work performed by the students and faculty.

The center unit of the building contains a large gymnasium which can be divided into two basketball courts by closing a folding partition. Adjacent to the main gymnasium is an auxiliary gymnasium, together with locker rooms and shower rooms for both boys and girls, as well as offices for the physical education instructors.

The center portion of the building, also, contains the main boys and girls toilet rooms, together with two general science classrooms, two chemistry classrooms and two health classrooms.

The area of the school most remote from the main en-

trance contains two art classrooms, together with a ceramics laboratory; two homemaking suites containing two kitchens and a living room; eleven classrooms; a T.V. room; drafting area; graphic arts shop, as well as a shop for woodworking and metal working, and the space for the mechanical equipment for the building.

Solid walls unbroken by out-door light and scenery may sound depressing to those accustomed to more conventional design. However, maximum use has been made of bright colors to break up the monotony. Along the main corridors, colors are alternated and the straight line of the wall is relieved by alcoves and recesses.

In the classrooms, a long chalkboard on one wall and a similar size bulletin board on the other gives variety. Pictures and special displays are planned to be utilized on the other walls.

As for the "why" of a windowless and climate controlled school, the architects can give a long list of advantages: year round operation with no loss of comfort, compact floor plan because of no worry about what is seen from windows and play-ground areas close to the building with no distraction to the students. In addition, maintenance and vandalism problems are minimized.

The entire building area is equipped with a sprinkler system to minimize any fire hazard, and a public address intercommunication and program system is provided to meet the needs of modern education.

The entire school, done in colors and color combinations of light pearl grey, buff, light Dresden blue, Oxford grey, bone white, cascade blue, terra cotta and jade green, is pleasing to the eye.

The general contractor did the work on foundations, carpentry, and weatherstripping.

SUBCONTRACTORS & SUPPLIERS

(All Norfolk firms unless otherwise noted)

E. V. WILLIAMS CO., INC.: Excavating; SOUTHERN MATERIALS CO., INC.: Concrete materials; SNOW, JR. & KING, INC.: Masonry, incinerator, structural tile; STANDARD IRON & STEEL CO., INC.: Steel; CHESAPEAKE STEEL, INC.: Steel roof deck, steel joist; ROOF ENGINEERING CORP.: Tectum roof deck, roofing, waterproofing, resilient tile; PITTSBURGH PLATE GLASS CO.: Glazing, aluminum entrances; SHAW PAINT & WALL PAPER CO., INC.: Painting; NORPORT SUPPLY CO., INC.: Insulation on duct work; THE HAMPSHIRE CORP.: Acoustical, ceiling insulation; A. D. STOWE, Portsmouth: Plaster; FERRELL LINGUEUM & TILE CO., INC.: Ceramic tile, terrazzo; R. L. DRESSER, INC., Raleigh, N. C.: Food flooring; BURTON LUMBER CORP., Chesapeake: Millwork; HALL-HODGES CO., INC.: Reinforcing steel, doors and bucks; NOLAND COMPANY: Lighting fixtures, plumbing fixtures; VIRGINIA-CAROLINA ELECTRICAL WORKS, INC.: Electrical work, plumbing, air conditioning, heating; AMERICAN SHEET METAL CORP.: Duct work for air conditioning, ventilating; VIRGINIA SPRINKLER CO., INC., Ashland: Sprinkler system; MINNEAPOLIS-HONEYWELL REGULATOR CO.: Air conditioning controls; ELECTRONIC LEASING CORP., Portsmouth: Public address and intercommunication system; BIRSCH CONSTRUCTION CORP.: Bituminous paving, curbs, etc.; HANNA GARDEN CENTER: Fertilizing, seeding; C. L. PINCUS, JR. & CO., INC.: Outside utilities; GUY SMITH HARDWARE, Richmond: Finish hardware; A. D. WHITNEY CO., INC. (Agt., INTERIOR STEEL EQUIPMENT CO.), Richmond: Lockers, shelving; DOOR ENGINEERING: Toilet, shower partitions, gym folding partitions, folding and overhead doors, folding gates; SCHATZ KITCHEN EQUIPMENT, INC., Washington, D. C.: Kitchen equipment; KOROK, INC., Alexandria: Chalkboards, tackboards; FLOWERS SCHOOL EQUIPMENT CO., INC., Richmond: Stage curtains; VIRGINIA SCHOOL EQUIPMENT CO., INC., Richmond: Basketball stops, padded wainscot; THE TRANE COMPANY, La Crosse, Wisc.: Air conditioning equipment, including centrifugal water chillers, air handling units, fan coil units and convectors.



The new Vawter and Barringer Dormitories at Virginia Polytechnic Institute

THREE V.P.I. BUILDINGS BY T. C. BRITTAIN

CARNEAL & JOHNSTON
Architects

THREE BUILDINGS AT VIRGINIA POLYTECHNIC INSTITUTE at Blacksburg have been constructed by T. C. Brittain Company, general contractors of Decatur, Ga. Construction includes two dormitories and a Student Activities and Physical Education Building, called the Coliseum. All three buildings were designed by Carneal & Johnston, Richmond architects.

The two dormitories, constructed at a cost of \$1,565,151, total 105,000 square feet. The three-story rectangular buildings have exterior walls of concrete faced with native stone and limestone trim, interior walls of Solite block, and concrete floors. More than 540 tons of Standard Buff Indiana Limestone were placed on the dorms. The native stone was quarried from the V.P.I. campus. The roofs are wooden structures with slate roofing; windows are aluminum, double hung. At the peak of construction in May of last year, there were 102 members of the Brittain labor force at work, exclusive of subcontract labor.

The new buildings represented a father-son construction team, with V. V. Bowman, of Hillsville, superintendent of the Field House and his son, J. C. Bowman, superintendent of the dormitories.

The Coliseum, completed at a cost of \$1,795,306, exclusive of the electrical and mechanical work, is an unusual design, highlighted by an oval roof supported by laminated wood arches, which in turn are supported by 16 flying concrete buttresses. There are a total of 20 buttresses in the building, which is affectionately referred to by the students as "the flying wedge." From the arena floor to the bottom of the roof supports is a distance of 90 feet. The arena will seat more than 10,000 spectators for basketball and include a circular track 616 feet long and 18 feet wide. The building contains shower rooms, locker rooms, two practice courts, two handball courts, dormitory for visiting teams, offices on each side of the lobby for the Athletic Director, in addition to several other offices for various coaches and assistants. The general contractors built their own concrete plant on the job site and consumed approximately 17,000 cubic yards of concrete. At the peak of construction, the general contractors had 127 men of their own forces on the job.

The Coliseum covers 320 by 240 feet, with exterior and interior walls of masonry. The roof is Tectum deck, snow capped, and floors are concrete, wood, ceramic and resilient tile.

V.P.I. DORMITORIES

SUBCONTRACTORS & SUPPLIERS

T. C. BRITTAIN CO., Decatur, Ga.
General contractor, excavating, foundations, concrete, masonry, roof
deck, structural wood, carpentry, plaster

STRICKLAND BROTHERS, Fancy Gap
Grading

VALLEY STEEL CORPORATION, Salem
Reinforcing steel

STRUCTURAL STEEL CO., INC., Roanoke
Structural steel, steel grating, handrails

N. W. MARTIN & BROS., INC., Richmond
Roofing, waterproofing

DANTE O. MARTIN, JR., Blacksburg
Stone work

LIMESTONE-WOOLERY STONE CO., Bloomington, Ind.
Stone

THE STALEY CO., INC., Richmond
Truscon windows

SALEM GLASS CORPORATION, Salem
Glazing

TILLEY PAINT COMPANY, Pulaski
Painting, plastic wall finish

HARRY H. ROBERTS, INC., Roanoke
Structural tile

STROUD WEATHERSTRIP CO., Roanoke
Weatherstripping

OWENS-CORNING FIBERGLAS CORP., Atlanta, Ga.
Insulation

McL. T. O'FERRALL & CO., Richmond
Acoustical, resilient tile

JOSHUA SWAIN & CO., INC., Portsmouth
Ceramic tile

MILLER MANUFACTURING CO., INC., Richmond
Millwork

ROANOKE ENGINEERING SALES CO., Roanoke
Steel doors and bucks

MUNCY ELECTRIC CO., Narrows
Lighting fixtures, electrical work

DANIELS PLUMBING & HEATING CO., Norton
Plumbing fixtures, plumbing, air conditioning, heating, ventilating

SOUTHERN ELEVATOR CO., INC., Greensboro, N. C.
Elevators

V.P.I. COLISEUM

SUBCONTRACTORS & SUPPLIERS

T. C. BRITTAIN CO., Decatur, Ga.
General contractor, excavating, foundations, concrete, masonry,
carpentry, plaster

CUNNINGHAM CORE DRILLING & GROUTING CORP.,
Salem
Piling (caissons)

VIRGINIA STEEL CO., INC., Richmond
Reinforcing steel

ROANOKE IRON & BRIDGE WORKS, Roanoke
Structural steel, steel grating, handrails

SOUTHERN ROOF DECK CO., INC., Roanoke
Tectum roof deck

J. B. EURELL COMPANY, Richmond
Gypsum roof deck

G. E. McDANIEL ROOFING & SHEET METAL WORKS,
Roanoke
Roofing, waterproofing

ROANOKE ENGINEERING SALES CO., Roanoke
Windows, steel doors and bucks

JAMES H. CARR, INC., Richmond
(Rilco) structural wood, laminated arches

PITTSBURGH PLATE GLASS CO., Roanoke
Glazing

TILLEY PAINT COMPANY, Pulaski
Painting, plastic wall finish

F. GRAHAM WILLIAMS CO., INC., Atlanta

HARRY H. ROBERTS, INC., Roanoke
Structural tile

STROUD WEATHERSTRIP CO., Roanoke
Weatherstripping

THE HAMPSHIRE CORPORATION, Roanoke
Acoustical

JOSHUA SWAIN & CO., INC., Portsmouth
Ceramic tile, terrazzo

CHARLES J. KREBS CO., Roanoke
Resilient tile

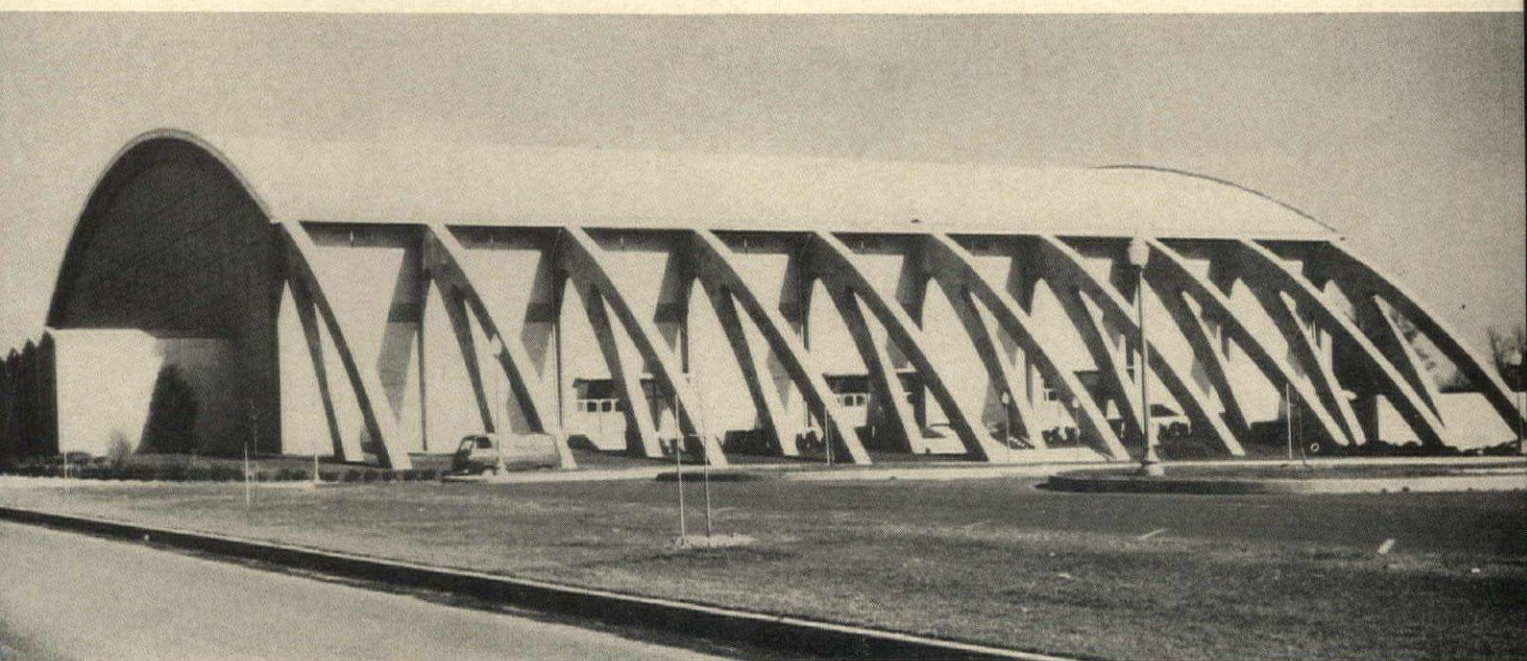
A. P. HUBBARD WHOLESALE LUMBER CORP., Roanoke
Wood flooring

MILLER MANUFACTURING CO., INC., Richmond
Millwork

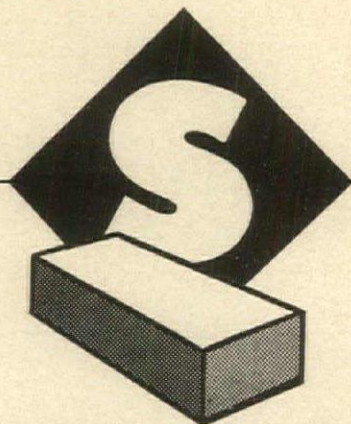
MUNCY ELECTRIC CO., Narrows
Lighting fixtures, electrical work

DANIELS PLUMBING & HEATING CO., Norton
Plumbing fixtures, plumbing, air conditioning, heating, ventilating

WYTHEVILLE BLOCK CO., Wytheville
Decorative block



"The Coliseum" — Student Activities and Physical Education Building



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REID and HOPE

Building and Industrial

Contractors



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P. O. Box 828

SUFFOLK, VIRGINIA

General contractor for Campostella Jr. High School,
presented on page 4

HICKS & INGLE CO.

OF VIRGINIA, INC.

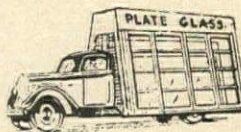
Mechanical Contractors



5500 Virginia Beach Blvd.

Phone UL 5-4735

NORFOLK 2, VIRGINIA

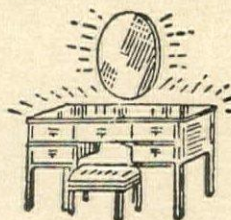


ACME GLASS SERVICE

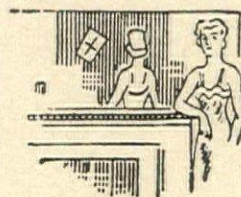
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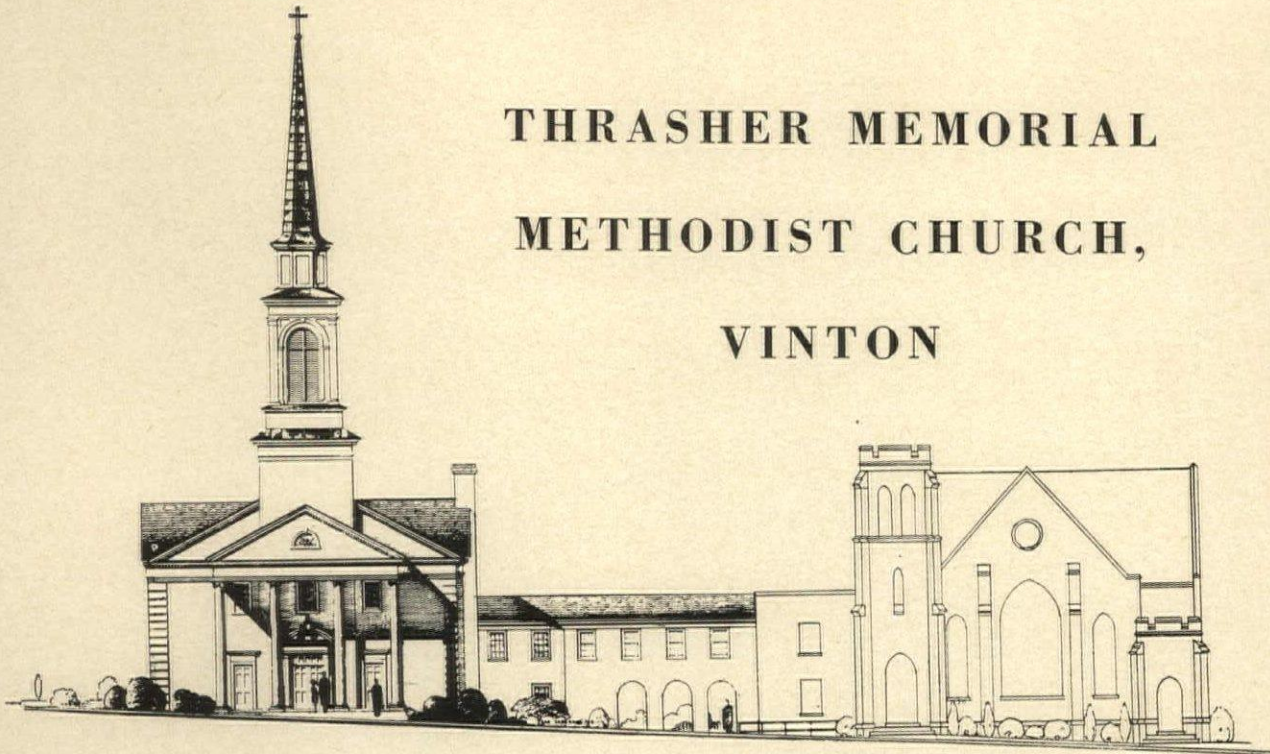
CALL

MAdison 2-5159

3916 Hampton Blvd.
NORFOLK, VIRGINIA

Window wall contractors for the new Nationwide Safti-Brake Bldg., page 15

THRASHER MEMORIAL METHODIST CHURCH, VINTON



Construction by Frye Building Company

Eubank, Caldwell & Associates: Architects & Engineers

Frye Building Company, of Roanoke, is general contractor for the new Thrasher Memorial Methodist Church in Vinton, estimated to cost around \$316,000. Eubank, Caldwell & Associates, also of Roanoke, are the architects and engineers.

The two-story brick Colonial-style structure covers 52 by 159 feet. Interior walls are plaster, with wood windows and floors of terrazzo and vinyl tile. The roof is slate.

Ground breaking services for the new sanctuary were held Sunday, July 21, at the morning worship hour. Prior to this, the old parsonage had been torn down, a house across Pine Street had been purchased and removed

and the street relocated to make room for the new building. A new parsonage was built four blocks away.

The Rev. R. Marvin White is

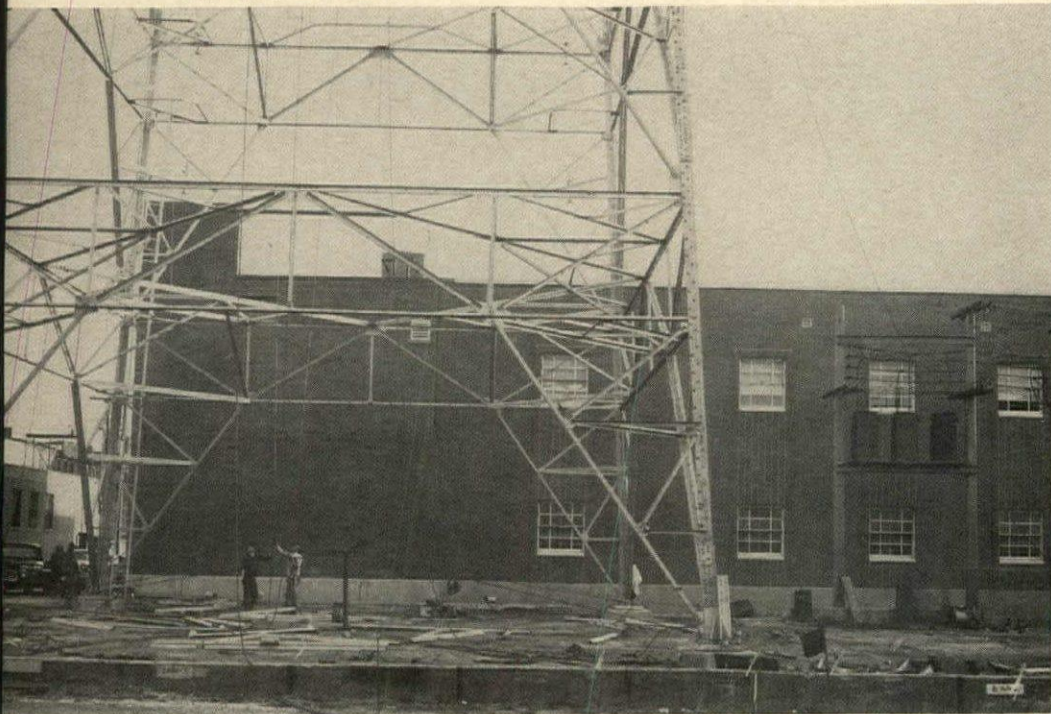
pastor. Members of the building committee are I. N. Moseley, chairman, N. R. Thurman, W. H. Marshall, W. E. Cundiff, and M. E. Maxey.

SUBCONTRACTORS AND SUPPLIERS

CHARLIE OVERSTREET, Vinton: Excavating
ROANOKE READY MIX CONCRETE CORP., Roanoke: Concrete
WEBSTER BRICK CO., INC., Roanoke: Masonry
LIGHTWEIGHT BLOCK CO., INC., Roanoke: Masonry
ROANOKE IRON & BRIDGE WORKS, Roanoke: Steel
H. A. GROSS, INC., Roanoke: Roofing, plumbing fixtures, plumbing, air conditioning, heating, ventilating
INGALLS STONE CO., Bedford, Indiana: Stone work
MILLER MANUFACTURING CO., INC., Richmond: Windows, millwork
W. E. ROBERTSON CO., Roanoke: Painting
W. MORTON NORTEN & CO., INC., Richmond: Acoustical, resilient tile
HAMPSHIRE CORP., Roanoke: Plaster
WEBB TILE & MARBLE CO., Roanoke: Ceramic tile, terrazzo
ROANOKE ENGINEERING SALES CO., Roanoke: Steel doors and bucks
GRAYBAR ELECTRIC CO., INC., Roanoke: Lighting fixtures
TROVATO ELECTRIC CO., INC., Arlington: Electrical work
LEE HARTMAN & SONS SOUND EQUIPMENT, INC., Roanoke: Sound system
GRAVES-HUMPHREYS, INC., Roanoke: Hardware

TWO NEW PROJECTS BY R. G. MARTZ

(Photos, Ray Hash Studio)



ALTERATIONS, ADDITIONS, TOWER FOR BELL TELEPHONE BUILDING

Architect for Building
ALAN McCULLOUGH, AIA

Mechanical & Electrical Consultants
ROACHE, MERCER & FAISON

Architect for Tower
HENRY P. SADLER

Structural Consultants
TORRENCE, DREELIN & ASSOCIATES

• Work on the Bell Telephone Building at Petersburg includes alteration and additions to the building, Section "C," and a 325' T tower. Total cost estimated at \$70,962. Architect for the building was Alan McCullough, AIA, Richmond architect; architect for the tower was Henry P. Sadler, Richmond consulting engineer.

The two-story windowless building is 32 by 98 feet; exterior walls are masonry with concrete structure, and interior masonry walls. The roof is built-up concrete. Floors are asphalt tile over concrete. R. G. Martz Construction Corp., Petersburg general contractors, also did the work on excavating, foundations, carpentry and millwork.

SUBCONTRACTORS AND SUPPLIERS

SOUTHERN MATERIALS CO., INC.,
Petersburg: Concrete

TRI-CITY MASONRY,
Colonial Heights: Masonry

ANDREWS-JOYNER IRON WORKS,
Petersburg: Miscellaneous steel, handrails

J. B. EURELL CO.,
Richmond: Roof deck

JOE M. DeSHAZO ROOFING CO.,
Richmond: Roofing

GILBERT M. CLEMENTS,
Petersburg: Painting

C. B. SMITH CO.,
Richmond: Resilient tile

J. S. ARCHER CO.,
Richmond: Steel doors and bucks

GRAYBAR ELECTRIC CO., INC.,
Richmond: Lighting fixtures

KING ELECTRIC CO.,
Hopewell: Electrical work

CATLETT-JOHNSON CORP.,
Richmond: Plumbing, air conditioning, heating, ventilating

BOWKER & RODEN, INC.,
Richmond: Reinforcing steel



CONSTRUCTION CORP., PETERSBURG

(Photos by Marler)

• Alterations and additions to Post Signal Building No. 246 at Fort Belvoir are estimated at a total cost of \$157,-861. The two-story building covers approximately 25 by 87 feet. Exterior walls are brick; interior walls are plaster. The roof is built-up; windows are of wood, and floors of concrete. Architect was the Corps of Engineers, Norfolk.

R. G. Martz Construction Corp., the general contractor, also did the work on foundations, carpentry, painting and weatherstripping.

SUBCONTRACTORS & SUPPLIERS

AAA EXCAVATING CO.,
Alexandria: Excavating

GOODE MASONRY CO.,
Manassas: Masonry

ANDREWS-JOYNER IRON WORKS,
Petersburg: Steel, steel grating

ERWIN CONCRETE CORP.,
Falls Church: Concrete

ANNING-JOHNSON CO.,
Alexandria: Roof deck

JOE M. DeSHAZO ROOFING CO.,
Richmond: Roofing, waterproofing

POTOMAC CAST STONE CO., INC.
Alexandria: Stone work

C. B. SMITH CO.,
Richmond: Acoustical, resilient tile

RAGER PLASTERING CO.,
Tuxedo, Md.: Plaster

ACE TILE & FLOOR COVERINGS,
INC.,
Richmond: Ceramic tile

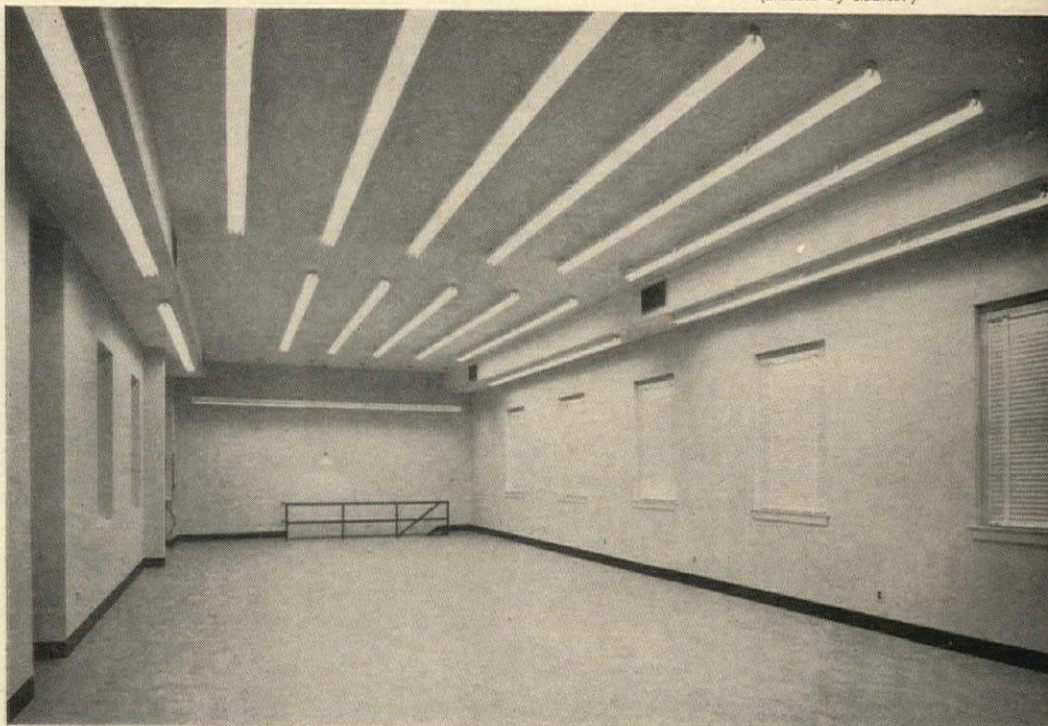
MARTZ BUILDING SUPPLIES,
Petersburg: Millwork

J. S. ARCHER CO.,
Richmond: Steel doors and bucks

CATLETT-JOHNSON CORP.,
Richmond: Lighting fixtures, electrical work,
plumbing fixtures, plumbing, air conditioning

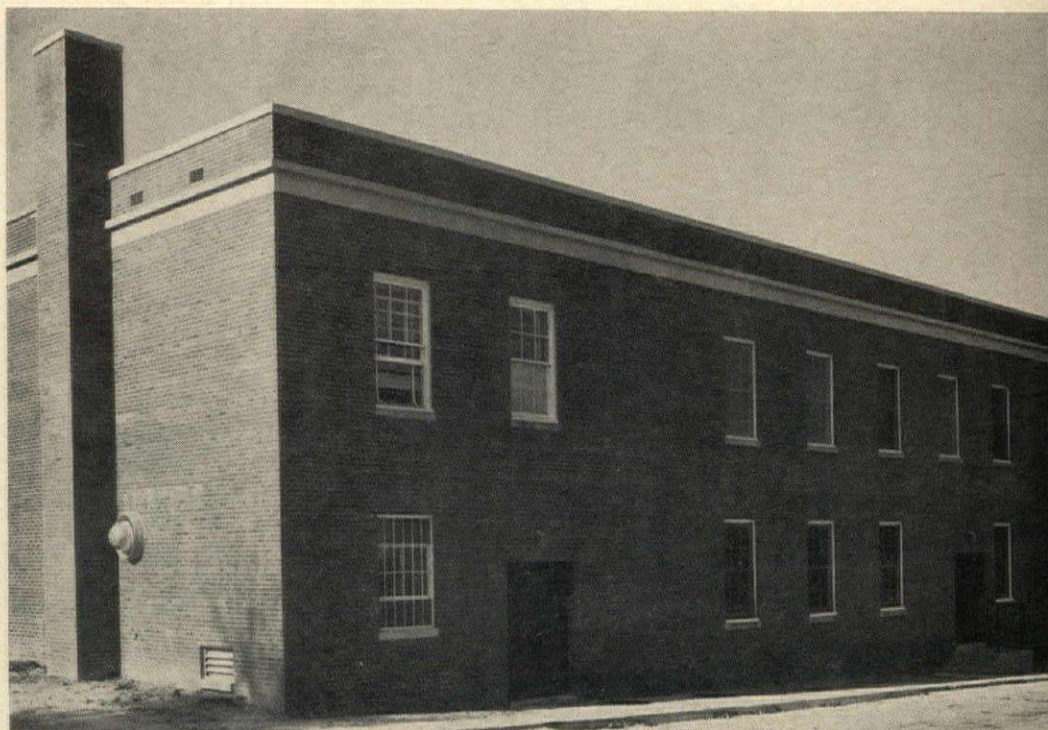
BOWKER & RODEN, INC.,
Richmond: Reinforced steel

to tell the Virginia Story



POST SIGNAL BUILDING NO. 246 AT FORT BELVOIR

Architect
CORPS OF ENGINEERS, NORFOLK



M. & L. DISTRIBUTORS, INC.

Transporters of Petroleum Products

Phone 4271

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P. O. Box 616

VIRGINIA REGISTRATION
No. 5659

FRYE BUILDING COMPANY GENERAL CONTRACTORS



ROANOKE, VIRGINIA

General contractor for the Thrasher Memorial Methodist Church, page 9.

JOHN TESTER & SON, INC.

General Contractors



GUY SMITH



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FINISHING HARDWARE SUPPLIER FOR CAMPOSTELLA JUNIOR HIGH SCHOOL, PAGE 4

Growth of U.S. Instrument Corporation Plant

• The United States Instrument Corporation moved to Virginia in 1954 to acquire adequate space for its future expansion plans.

Prior to moving, the company's activities were mainly the production of sound-powered communications equipment. With new facilities and an eye for the future USI entered the telecommunications field in earnest.

The original facility built in 1954 contained 31,000 square feet of which approximately 80% was devoted to engineering and production operations. In 1957 the company added a small addition of 2,000 square feet and again in 1958 4,000 square feet were added. These two additions were mainly for warehousing operations to allow more manufacturing in the original plant. In 1959 additional factory space was added in the amount of 31,000 square feet.

At the completion of 1959 building the employment was approximately 350 persons. It soon became apparent that space was not adequate and in 1961 an additional 12,000 square feet were added for manufacturing activities. Again in 1962 there were additions to the company's plant. These additions included a new warehouse which returned the old warehousing space to manufacturing area and included an addition for an IBM 1401 Computer Center. This Computer Center is one of the finest installations in this part of the state from a standpoint of equipment and personnel environment.

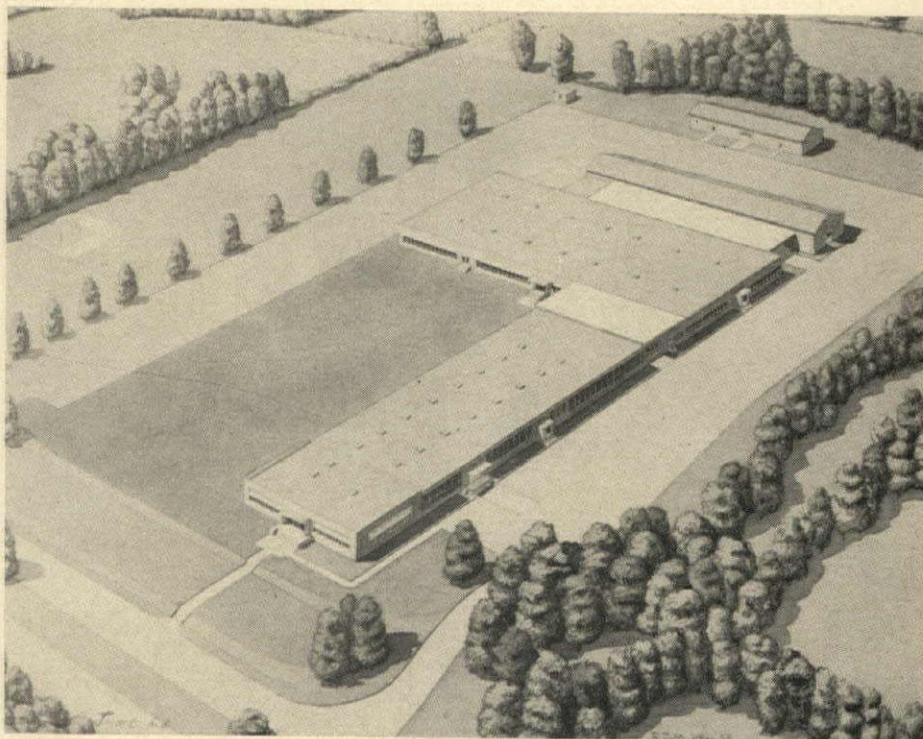
At the time of the 1962 construction it was also apparent that the company had outgrown its electrical distribution system. This was replaced with a series of substations geared to the existing and projected future requirements of the company.

Another phase of the 1962 construction project was the renovation of some factory area, which was converted to engineering and research facilities.

Last but not least in this project was the adding of an employee medical center. With these projects completed USI is in anticipation of future expansion on an even greater magnitude than those having been experienced.

Present employment is approximately 750 persons.

(Continued on page 18)



Artist's rendering of plant as it existed after 1961 expansion. White areas are 1961 construction.

IVY CONSTRUCTION CORP. IS GENERAL CONTRACTOR

STAINBACK & SCRIBNER
Architects

SOWERS, RODES & WHITESCARVER
Mechanical Consultants

The computer room contains the most up to date equipment, including a 1401 IBM center.





(Acme Photo Co., Inc., photos by Millie Boyer)

BARR CONSTRUCTION CO., INC. COMPLETES TWO NORFOLK PROJECTS

• The recently completed Far-Go Van Lines building is said to be the first designed in the Norfolk area exclusively for the purpose of accommodating three 7½ by 7½ foot shipping crates on top of each other. The one story building, which cost \$80,000, has a clear slab to roof deck height of 25' 5". The new construction covers 14,900 square feet, has block exterior walls, a built-up roof and concrete floors. The owners were their own architects. The general contractor did the excavating and carpentry work.

PAGE FOURTEEN

SUBCONTRACTORS AND SUPPLIERS

(All Norfolk firms, unless otherwise noted)

VICELLIO-WEAVER CO.: Concrete

W. F. STIER, JR., Virginia Beach: Masonry

I. J. ALLEN & SON: Steel

AMERICAN SHEET METAL CORP.: Roofing

U. S. BUILDING SERVICE CO. OF VA.: Painting, waterproofing

DOOR ENGINEERING: Steel doors and bucks

RAYMOND C. ROBINSON: Electrical work

VIRGINIA RECORD

Founded 187

FAR-GO VAN LINES —

— NATIONWIDE SAFTI-BRAKE

• The building for Nationwide Safti-Brake Centers of Norfolk, Inc. serves as home office of the Tidewater Virginia and Richmond outlets. It is the only service center building between Norfolk and Atlanta to have a two-car front end machine pit. The one-story rectangular building covers approximately 184 by 30 feet. Exterior walls are block, brick and glass with interior walls of block. Roof is built-up and floors are concrete. The owner was architect; the general contractor also did the concrete work, carpentry, paneling, and excavating.

SUBCONTRACTORS AND SUPPLIERS

(All Norfolk firms)

W. F. STIER, JR.: Masonry

R. J. REPASS IRON WORKS: Steel

AMERICAN SHEET METAL CORP.: Roofing

ACME GLASS SERVICE: Window walls, glazing

BURGESS BROTHERS: Painting

HAMPTON ROADS PLASTERING CO., INC.: Acoustical, plaster

JAYEN COMPANY: Ceramic and resilient tile

DOOR ENGINEERING: Steel doors and bucks

RAYMOND C. ROBINSON: Electrical work

W. B. MIDDLETON, INC.: Plumbing, air conditioning, heating, ventilating



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Carey

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NORFOLK, VIRGINIA

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Roofing contractors for the Nationwide Safti-Brake Bldg., page 15
and the Far-Go Van Lines Bldg., page 14

INSULATING CONTRACTORS

for the new

CAMPOSTELLA

JUNIOR HIGH SCHOOL

See Page 4

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CHARLOTTESVILLE, VIRGINIA

Supplier of millwork and paneling for U. S. Instrument Corp., page 13.



(Photos by William T. Radcliffe)

LEON H. PERLIN CO., INC.: GIRLS DORMITORY

E. TUCKER CARLTON, AIA: Architect

• A new girls dormitory for Virginia State School in Hampton, has been completed by Leon H. Perlin Co., Inc., Newport News general contractors, at a total cost of \$165,000. E. Tucker Carlton, AIA, was architect. The one story building has exterior walls of brick; interior are block. The roof is concrete, windows are aluminum, and floors are concrete.

SUBCONTRACTORS & SUPPLIERS

SOUTHERN MATERIALS CO., INC., Newport News
Concrete

SNOW, JR. & KING OF THE PENINSULA, INC., Norfolk
Masonry

MARSHALL STEEL CO., INC., Norfolk
Steel

AMERICAN SHEET METAL CORP., Norfolk
Roofing

ECONOMY CAST STONE CO., Richmond
Stone work

REPUBLIC STEEL CORP., Norfolk
Windows, window walls

BUILDING SUPPLIES CO., Norfolk
Glazing

E. CALIGARI & SON, INC., Newport News
Painting

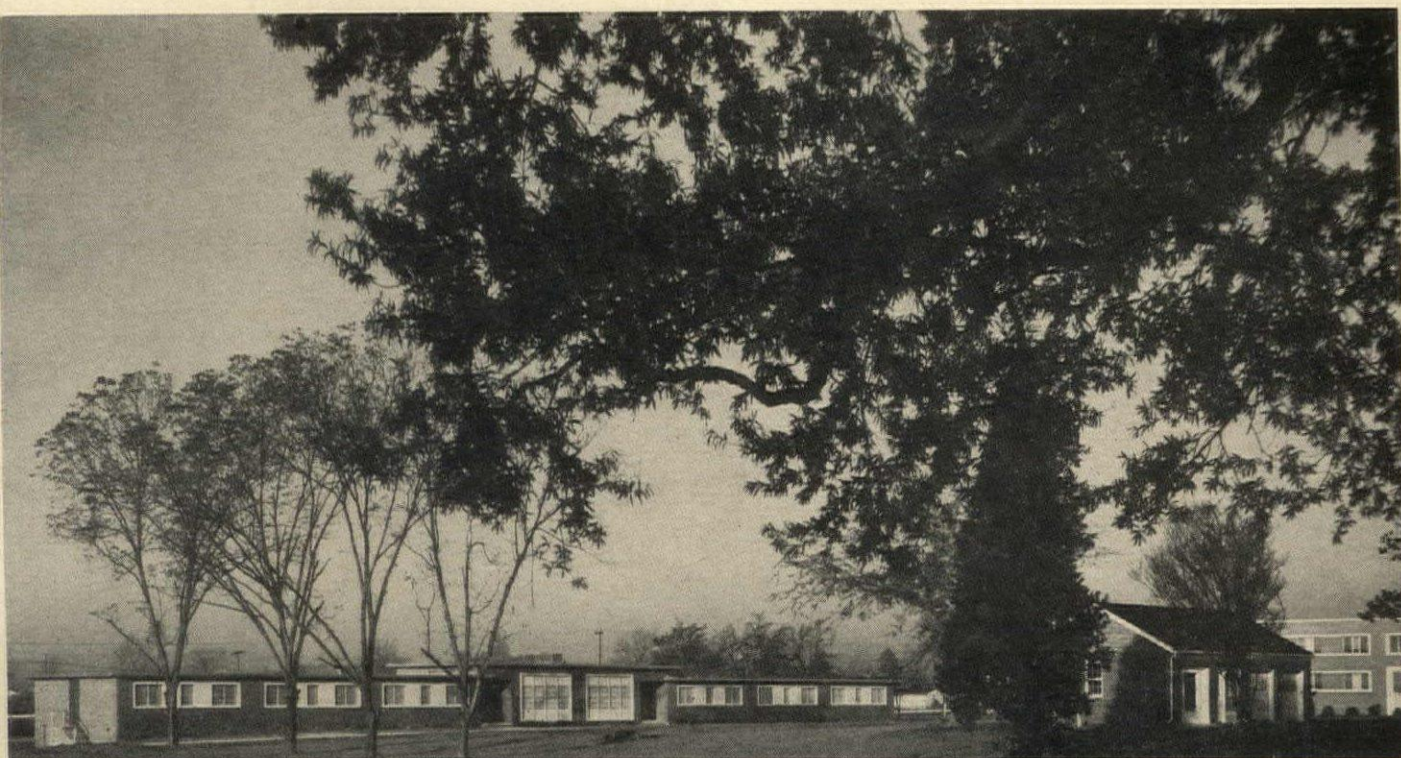
POMPEI TILE CO., INC., Hampton
Ceramic tile

ACOUSTICS CORP., Norfolk
Resilient tile

DOOR ENGINEERING, Norfolk
Steel doors and bucks

SMITH & KEENE ELECTRIC SERVICE, INC., Newport News
Electrical work

WARWICK PLUMBING & HEATING CORP., Newport News: Plumbing fixtures, plumbing, heating, ventilating



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ROANOKE, VIRGINIA

Excavating contractor for the new Thrasher Memorial Church,
page 9

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Core Boring for Highway & Heavy Structures
Large Earth Auger Drilling — Pressure Grouting
Heavy Rotary Drilling
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Piling (caissons) for V.P.I. Student Activities
& Physical Education Building, pages 6 and 7

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Steel Fabricators & Erectors

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P. O. Box 7082 Norfolk, Va.

Steel roof deck and steel joist for Campostella
Junior High School, presented on page 4

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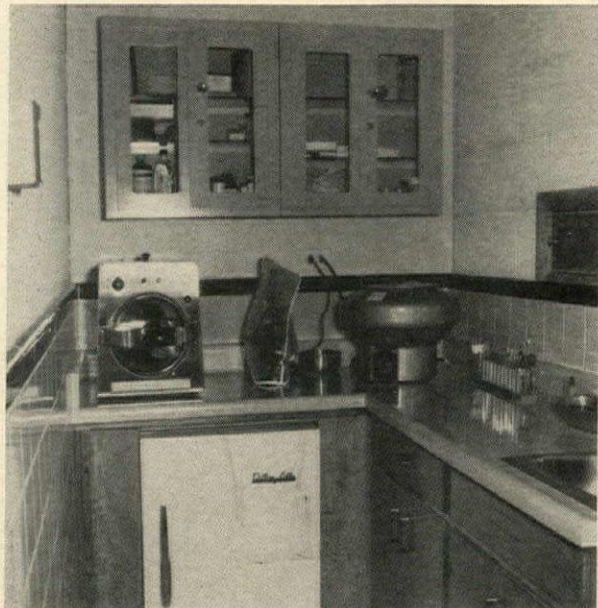
GENERAL CONTRACTORS

COMMERCIAL • INDUSTRIAL • RESIDENTIAL

General contractor for the Post Signal Bldg. #246 and
Bell Telephone additions and alterations, pages 10 and 11

U.S. INSTRUMENT CORPORATION

(Continued from page 13)



The 1962 construction included the addition of an employee medical center, shown above.

SUBCONTRACTORS & SUPPLIERS

(All Charlottesville firms unless otherwise specified)

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Acoustical

OLIVA & LAZZURI, INC.
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Resilient tile

THE STALEY CO., INC., Richmond
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OMOHUNDRO ELECTRIC CO.
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Plumbing

J. S. ARCHER CO., Richmond
Overhead doors

GRINNELL CO., INC., Richmond
Sprinkler

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(As of Nov. 8, 1963)



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P. O. Box 420, Norfolk
P. O. Box 398, Hampton
P. O. Box 637, Lynchburg
Southside Manufacturing Company
P. O. Box 207, Danville
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Standard Tile Company, Inc.
P. O. Box 384, Staunton
Sullivan Heating & Cooling
Shenandoah
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Richmond
U. S. Fidelity & Guaranty Company
1010 N. Thompson Street, Richmond
Valley Metal Products Corp.
P. O. Box 4265, Roanoke
Valley Roofing Corporation
P. O. Box 1329, Roanoke
Virginia Dunbrik Company
P. O. Box 26, Lynchburg
Virginia Prestressed Concrete Corporation
P. O. Box 464, Roanoke
Virginia Steel Co., Inc.
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George W. Wahl
2722 Jefferson Park Ave., Charlottesville
Warwick Plumbing & Heating Corp.
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A Healthy Climate for Industry In the Old Dominion

by

EDGAR J. FISHER, JR., *Director*

Virginia Council on Health and Medical Care

A recent issue of the VIRGINIA RECORD was devoted to industrial development. It told of the energetic program being carried on by the Governor, the Division of Industrial Development and Planning, and by the Virginia Industrialization Group. It explained what they are doing to encourage industrial concerns to locate their plants in the Commonwealth. A similar program of "selling" Virginia—this one to professionals in the health field—has been carried on by the Virginia Council on Health and Medical Care since the middle 1940's. It is helping to provide a healthy climate for the State so that new industry will be attracted to the Commonwealth.

The Virginia Council on Health and Medical Care was formed in 1946 when Virginia had many pressing health needs. At the time, less than half of our counties had local health departments, our mental hospitals were a disgrace, our two medical teaching centers needed to be expanded, there was a critical shortage of general hospital beds, tuberculosis sanatoria needed upgrading, more funds were needed for indigent hospitalization, and so on. It was felt by those working in the health and related fields that faster and more

effective progress could be made in meeting these needs if all groups could get together and cooperate for the common good of all. This prompted the organizing of the Virginia Council on Health and Medical Care which was recently referred to editorially in *The Roanoke Times* as "the most effective organization of its kind in the nation."

During its first years, the Virginia Council placed its emphasis on a broad educational program to acquaint the people of Virginia with the health needs in the State. Public meetings were held, the communications media used, and the Council published Public Opinion Reports which detailed the needs and urged that something be done to meet them.

Through the cooperation of many organizations working with and through the Virginia Council, and with the sympathetic response from the General Assembly, health history was made in the Commonwealth. For example, Virginia started participating in the Hill-Burton Program of Hospital and Health Center Construction. Since then some 6000 new general hospital beds have been built. Now all of our counties have local health departments. Our mental hospitals have been considerably im-

proved, our medical teaching centers have been expanded, more money has been made available for indigent hospitalization under the State and Local Hospitalization Program, and more adequate salaries have been forthcoming for those State workers in the health field. The three State tuberculosis sanatoria underwent drastic changes and extensive building programs. State matching money was made available to build dormitories at approved schools of nursing. Scholarship programs were started for medical, dental, and nursing students.

The Virginia Council then was asked to undertake several specific service type activities. The first to be started was its Physician Referral Service. Co-operating with The Medical Society of Virginia, Medical College of Virginia University of Virginia, State Department of Health, State Board of Medical Examiners, and American Medical Association, the Council serves as a clearinghouse for communities seeking physicians looking for places to practice. Since 1950, over 370 physicians have found locations in every part of the Commonwealth. The success of this service has been an important factor in providing a better distribution of medical care in the State.

The Physician Referral Service is important to the economy of small communities. This was pointed out dramatically in a recent survey conducted by the Sears-Roebuck Foundation in Nickelsville in Scott County. The survey showed that while visiting physicians in neighboring communities, Nickelsville citizens spent over \$43,500 on groceries, farm supplies, clothing and the like. They also paid doctors in those communities over \$32,000 and spent \$25,000 on drugs. These expenses, and perhaps others, constituted an economic drain on Nickelsville, much of which would not have been lost to local merchants had there been a full-time physician available.

Cooperating with the Virginia State Dental Association, the Dental School at the Medical College of Virginia and the Virginia State Board of Dental Examiners, the Virginia Council administers a Dental Referral Service similar to the one for physicians. For a number



The Tangier Island Clinic built and equipped by the citizens of Tangier with financial help from the Golden Cross of the Methodist Church, the Tangier Town Council and the Old Dominion Foundation. Standing by the first deep fresh water well on Tangier are Dr. Mikio Kato, left and Dr. C. C. Bell of the Golden Cross. Funds for the well were given by the Old Dominion Foundation.



Mrs. Cynthia Warren, assistant Director, Virginia Council on Health & Medical Care, answers questions about and discusses careers in the health field with a group of high school students.

of reasons, this service has not been as active. It is, however, an important resource for dentist-short communities and dentists looking for locations.

With the help of a grant from Paul Mellon's Old Dominion Foundation, which the Council matched, a Health Careers Program was started. The purpose of this program is to present factual information on 18 major health professions to students with the hope that some will become interested in considering a career in health. Since 1960, the Health Careers Program has been presented 372 times in 284 secondary schools and 14 colleges to an audience of approximately 125,000 students. About 11,467 written requests for more information on careers in health have been processed by the Council. This pioneering cooperative program has attracted attention throughout the United States as an effective and relatively inexpensive way of helping to meet the shortage of medical manpower. Professional schools in Virginia have begun to notice an increase in applications and a higher quality among many applicants. This program is essential to all hospitals and health programs as both hospitals and health programs are relatively useless without personnel.

Among the other activities in which the Virginia Council on Health and Medical Care is involved is that of administering the Nemours Founda-

tion Conference Program in the Old Dominion. With funds provided by Mrs. Alfred I. du Pont's Foundation, the Council has organized five State-wide meetings and has assisted in planning parts of 35 annual meetings of State-wide organizations by bringing 70 nationally prominent physicians and educators to our State as speakers. As a direct result of the Nemours Foundation Program in Virginia, services and facilities for handicapped children have been strengthened and improved. The Foundation's Medical Director, Dr. Alfred R. Shands, Jr., a Virginian, has provided great leadership and encouragement to help make this Virginia Council sponsored program a success.

Good nutrition is another special area of interest for the Virginia Council. As one of the activities of its Nutrition Committee, the Council plans and sponsors an annual Nutrition Forum financed by Thalhimers. Recognized authorities in this field have been brought to Richmond to participate in these meetings. To date seven forums have been held. Each forum attracts from 400 to 500 persons.

If Virginia is to attract new industry to participate in the industrial growth of the Commonwealth, a healthy climate for such development is vital. By helping to provide a better distribution of physicians and dentists, by educating the people of the State to their health needs, and by promoting careers in

health to meet medical manpower shortages, the Virginia Council on Health and Medical Care is in a very practical way providing the necessary healthy climate for industrial development.

An important fact is that this is being accomplished in the free-enterprise way. The Council receives no tax support but rather depends on financing from industrial concerns, banks, hospitals, organizations, professional societies, foundations and individuals.

Commenting editorially on the recent Virginia Council's annual report, *The News* in Lynchburg wrote: "Best of all, of course, is the fact that these programs are conceived and carried out by a privately supported organization—the remarkable strides of the Council have been made without a penny of tax monies. Year by year its activities grow greater in scope and in value to the Commonwealth, and in a time when virtually every eye and palm turns to Washington for handouts to meet 'needs', Virginia's Council on Health and Medical Care provides refreshing evidence that with private enterprise the best solution lies virtually at one's own doorstep." Thus within the framework of free enterprise, without tax money, the Virginia Council on Health and Medical Care is promoting a healthy climate for new industry in the Old Dominion.

WHOSE BREAD I EAT-HIS SONG I SING

by J. G. McDANIEL, M.D.

I remember, as a small boy in knee britches, going with my father to hear an address by the Honorable Stephen Pace, then congressman from the old Georgia 12th District. It was on the banks of the Ocmulgee River. There was a barbecue, and citizens, especially farmers, from all the counties gathered. This was before the first World War.

It seemed that someone in the Congress had introduced a bill that would give the farmers some money provided they did something. The congressman vigorously opposed it. I have no idea what it was, because I was watching a "dirt dobber" making a ball of mud. The congressman snapped me back to attention, however, when he said, "I'm going to tell you a true story about the wild hogs that once lived about forty miles down the river."

"Years ago," the congressman said, "in a great horseshoe bend down the river, there lived a drove of wild hogs. Where they came from no one knew, but they survived floods, fires, freezes, droughts, and hunters. The greatest compliment a man could pay to a dog was to say that he had fought the hogs in Horseshoe Bend and returned alive.

Occasionally a pig was killed either by dogs or a gun—a conversation piece for years to come.

"Finally a one-gallused man came by the country store on the river road and asked the whereabouts of these wild hogs. He drove a one-horse wagon, had an ax, some quilts, a lantern, some corn, and a single barrel shotgun. He was a slender, slow-moving, patient man—he chewed his tobacco deliberately and spat very seldom.

"Several months later he came back to the same store and asked for help to bring out the wild hogs. He stated that he had them all in a pen over in the swamp.

"Bewildered farmers, dubious hunters, and storekeepers all gathered in the heart of Horseshoe Bend to view the captive hogs.

"It was very simple," said the one-gallused man. "First I put out some corn. For three weeks they wouldn't eat it. Then some of the young ones grabbed an ear and ran off into the thicket. Soon they were all eating it. Then I commenced building a pen around the corn, a little higher each day. When I noticed that they were waiting for me to bring the corn and had stopped grubbing for acorns and roots, I built the trap door. Naturally said the patient man, 'they raised quite a ruckus when they seen they was trapped, but I can pen any animal on the face of the earth if I can just get him to depend on me for a free handout.'"

We have had patient men in our central government in Washington for years. They are using our own dollars instead of corn. I still think about the trap door and the slender, stooped man who chewed his tobacco deliberately when he spat and turned to the gathered citizens many years ago and said, "I can pen any animal on the face of the earth if I can just get him to depend on me for a free handout."

This article is reprinted from the November 1948 Bulletin of the Fulton County (Georgia) Medical Society.



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Bituminous paving, curbs, etc., for Campostella Jr. High School, page 4

"Can You Remember?"

(Continued from page 3)

From outside the window, on the street below, dimly rose the sounds—they could scarcely be classified as music—of one of the German small bands that used to play on the streets of New York. (They, along with the Italian organ grinder, were later banned by Mayor LaGuardia.) Mostly to get out of our way, Paul crossed to one of the two windows facing the street and raised it. The blaring of the band, playing something like "Come, All Ye Faithful," became clearer and more horrible. After a minute or so, with the cold winter air knifing into the room, Paul said, "You know, one of my cousins once was the shame of our family by playing in a band like this. He was a good musician who took a strange turn in his life."

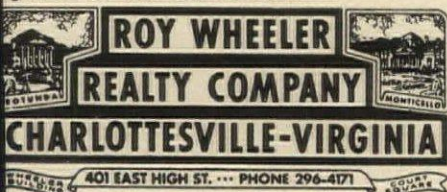
We then remembered that Paul was of German extraction and had, in fact, stayed with German cousins when he did graduate work at the University of Berlin.

"I'll bet," he said, "they could play well if I properly encouraged them."

He took out a five dollar bill and wrapped it around a silver half-dollar so it could be tossed down to the energetic but spiritless players. "I'll ask them to play a German carol," he said. "I'll ask them to play *Silent Night*."

Leaning his immense torso out over the window ledge, he bellowed down something in German until he attracted the four men's attention. When they paused to glance up to this speaker of their own tongue, he tossed down the money. When the band leader showed the five dollar bill to his fellows, they all waited breathlessly on Paul's request. "*Stille nacht, helige nacht*," he called down.

They took a little time to start. Then the horns that so recently had sounded no more musical than a fire-gong began to play softly and slowly. Perhaps because of the relief and change from the previous blaring, the music incredibly sounded lovely. From the window, Paul began to sing. After he sang a few bars, it seemed to my room-mate and me that we heard another voice, or voices, join in from across the street. We moved to the other window, opened it and leaned out.



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Ceramic tile for U. S. Instrument Corp., page 13

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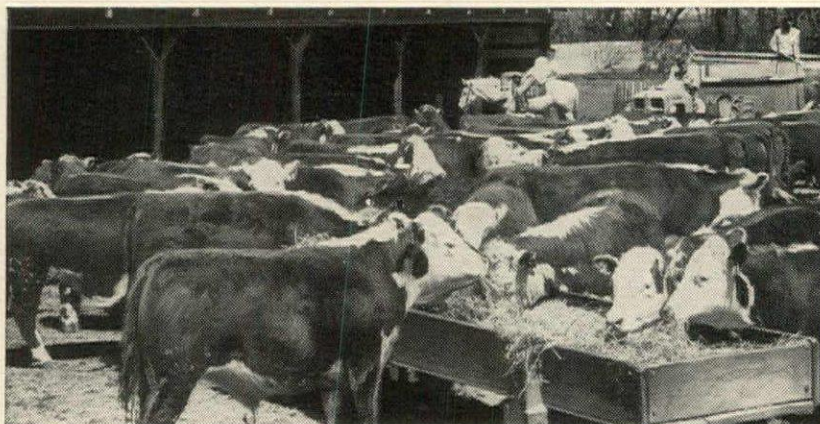
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going up all along both sides of 113
Street. Slowly other voices took up the
song, until maybe one hundred voices
were singing *Silent Night, Holy Night*.
What was most impressive about the
spontaneous chorus was that every
person was singing reverently. The
Mencken - following Babbitt - scorned
had each returned to the sentiment
which he had grown up. The solemn
sung carol, of the block long chorus
filled the blue winter night from St.
John's Cathedral to the Hudson River
a block west of upper Broadway.

When the singing was over, a men-
mentary hush settled over the street.
Then the windows began to go down
and the musicians, knowing there could
be no encore, moved off to another
street. We closed the windows to our
room and for a time none of us said
anything. But there, in the supposed
"roaring twenties," among a group
dedicated to a man to the sophistica-
tion that repudiated all the sentiment
that existed before we reached our
transitory status of lords of life,
sentiment from our formative years
in innocent family backgrounds came
through all the veneer of what was
proudly regarded as the new civilization.

When—as I do each Christmas sea-
son—I remember that dusk, with the
voices singing from the lighted win-
dows, no conditions around me could
touch the association evoked by that
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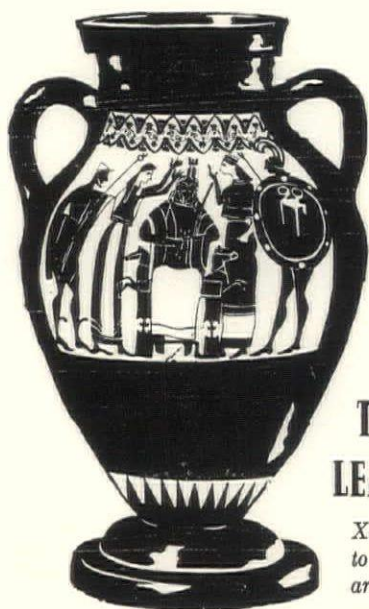
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Greek Amphora c. 550 B.C.

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Our own nation won its freedom and built its strength as a nation of leaders. When we lose this spirit of independence, when we surrender our individual responsibilities to an expanding government, when we ignore the erosion of our personal liberties—then we sap our strength as a nation, and endanger the freedom of generations yet to come.

Let us accept the challenge of Xenophon. Let us all be leaders.



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