

inform

Architecture + Design
in the Mid-Atlantic

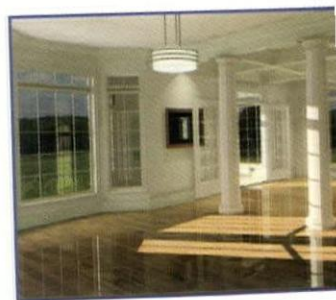
2001: number one

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Wood in Architecture: Methodist Chapel and Morven Carriage Museum ■ Lost Virginia Architecture ■ A Rambler Remake ■ Art Nouveau

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From the Editor

Monumental Decisions

Often I hear an aging generation of architects lament the diminishing influence of their profession both in the building process and in the community at large. So it was with heightened interest that I recently observed a number of architects engaged in an orderly process aimed at producing a decision that could influence the appearance and functionality of downtown Richmond for decades to come. At issue was the First Freedom Monument proposed for an island in the James River. Three design teams had been invited to study the site and offer their visions of a large structure that would focus world attention on Virginia and its capital city. Hosting the competition was the Council for America's First Freedom, an ambitious nonprofit with a keen interest in the continued vitality of an early Virginia statute that granted religious freedom to its citizens. In its competition guidelines, the Council expressed its hope that the \$19 million monument would someday define the city of Richmond, much as the Gateway Arch now symbolizes St. Louis.

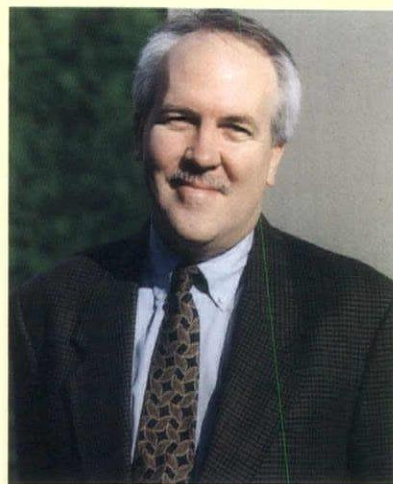
Architects were in abundance on both sides of the table at the final presentations. The visionaries solicited to present their schemes included renowned architects Michael Graves and Steven Holl and exhibition designer Ralph Appelbaum. Among the jurors who assisted the Council in selecting a design were three more architects. Three additional jury members, myself included, have degrees in architecture but do not practice. Still, one could say we speak the language of architects and understand the tools and techniques they use.

So, with an important commission at stake, the proceedings moved along with an impressive air of seriousness. The presenters approached the task in earnest, seeking to produce a monument that blended functional requirements with a poetic gesture that would inspire visitors and do justice to the noble theme. Bringing to bear an arsenal of skills including a grasp of history, an ability to synthesize, artistic vision, design skill, and oration, the competitors strived to convince the jury that their proposals were dignified works of civic art.

The jury worked no less intensely, sharing the feeling that a decision with such potentially long-lasting consequences needs to be challenged, debated, and explored from many angles in order to stand up over time as good and responsible. While attorneys, college administrators, and artists were included on the jury, no one but an architect could have conducted this serious business quite so skillfully and thoroughly. And here's why: the architects on the jury were uniquely equipped with the knowledge and experience to evaluate the proposals on a host of levels. Seen as a work of art, each proposal was assessed in pure compositional terms. As an icon of culture, each scheme was understood as an extension of Western tradition. As an artifact of construction, each submission was judged on its use of materials and likely methods of assembly. And as an object in the landscape, each proposal's site development, approach, circulation patterns, and views were carefully measured. Time and time again, I witnessed the other jurors weighing heavily the opinions of the architects who brought their distinguishing breadth of understanding to the deliberations.

So, by the time the final decision was made – with Graves emerging victorious – I came away realizing that I had seen architects do exactly what they do best. As for the members of the jury, they had evaluated a dizzying variety of factors with extreme clarity. They had offered informed criticism of the aesthetics, cultural underpinnings, and constructability of a complex range of options. And, in no uncertain terms, they were exerting their proper influence on an outcome that could redefine a centuries-old Southern city. By anyone's standards, that indicates a rise in the value of the architect's stock.

– Vernon Mays



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A Tent with Dappled Light

Asked to produce a chapel to serve a group of at-risk adolescents, Kerns Group Architects designed a simple, but lyrical, cedar shelter made magical by the play of sunlight through random openings and twinkling pendant lights. *By Ed Guntz*

18

Fit for a Stylish Carriage

When billionaire John Kluge acquired a rare collection of antique carriages, he needed a proper place to display them. Enter The Glave Firm, which created a stately museum based on carriage houses from the heyday of sporting carriages. *By Vernon Mays*

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Retreat to Cheat Mountain

From heart pine floors recovered from a Northeastern textile mill to piers from an old Georgia plantation, this sportsman's retreat by Dalgliesh Eichman Gilpin & Paxton makes use of reclaimed wood for the good of the environment. *By Margaret J. Tinsley*

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High in the Treetops

Breathtaking vistas form the backdrop for this mountaintop house in Blowing Rock, N.C., which Train & Spencer Architects detailed in cedar shingles and chestnut bark siding to emulate the Linville style popularized in earlier times. *By Sue Robinson*

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A Legacy Lost

Through its current exhibition "Lost Virginia: Vanished Architecture of the Old Dominion," the Virginia Historical Society urges viewers to take stock of damage to the Commonwealth's architectural past – and appreciate the value of what remains.



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Design Lines

new developments in design



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House & Home

infusing a 1940s rambler with Modern style



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Taking Note

doing the small thing well



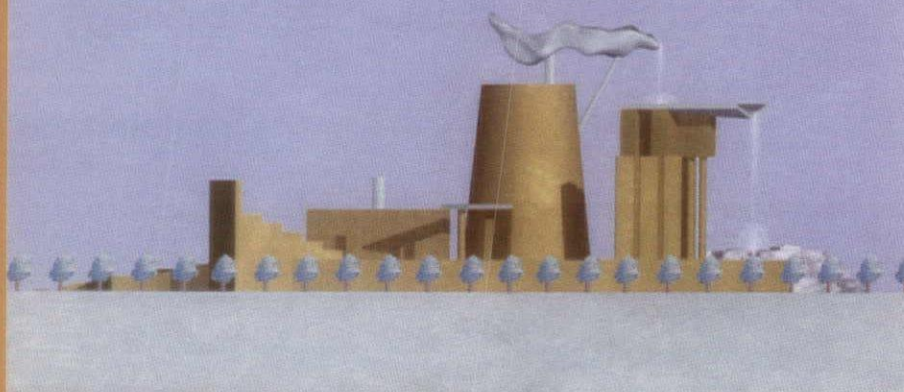
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In our next issue:
Interiors and
Inform Awards

On the cover: Board of Child Care Chapel,
by Kerns Group Architects.
Photo by Prakash Patel.

A Monument for

Religious Freedom



This schematic design for the First Freedom Monument illustrates the basic concept: a series of architectural volumes, topped by a cloudlike form that spills water back into the river.

Courtesy Michael Graves & Associates

AIA Gold Medal winner Michael Graves was selected in January as the winner of an invited competition to design a First Freedom Monument that organizers hope will become a new symbol for downtown Richmond. Asked to produce an icon celebrating the city as the birthplace of religious freedom, Graves' team presented a proposal incorporating a series of abstract geometric forms on a terrace that would rise high above Mayo Island in the center of the James River.

The centerpiece of the design is a truncated cone reaching 142 feet high and crowned by a large-scale copper scupper that would spill water through a series of trays into a tidal pool. Inside, inscribed on the walls of the cone, would be the text of the Virginia Statute for Religious Freedom, which granted citizens the right to their own religious beliefs. Other elements on the plinth would include three columns – representing Thomas Jefferson, James Madison, and George Mason, each of whom strove to define the legislation guaranteeing religious liberty – an amphitheater, and pavilions housing an orientation area and visitor services.

The competition was sponsored by Council for America's First Freedom, a Richmond nonprofit organization dedicated to underscoring the tradition of religious freedom in this country and fostering religious tolerance world-

wide. Fundraising for the project is just beginning, but Tommy Baer, chair of the council's board of trustees, said when the monument is completed, it will mean as much for Richmond as the Gateway Arch does for St. Louis.

The 10-person jury that selected the winner included two representatives from the Council; local citizens with arts backgrounds; a renowned Constitutional scholar; architects W.G. Clark, Karen van Lengen, Mark McInturff; and *Inform* editor Vernon Mays. In commenting on the winning submission, the jury praised its monolithic quality, which was something of a surprise given Graves' penchant for elaborating – sometimes overelaborating – the surfaces of his buildings with pattern and color.

Graves' scheme was selected over proposals made by architect Steven Holl and exhibit designer Ralph Appelbaum, both based in New York. Virginia consultants on the project team include Boynton Rothschild Rowland Architects of Richmond, Nelson-Byrd Landscape Architects of Charlottesville, and Schnabel Engineering of Richmond. Several members of the jury will participate in continued reviews as the design is refined.

The same jury also functioned as a selection committee to interview architects for the First Freedom Center, an interpretation/education center also planned by the Council. Tod Williams Billie Tsien and Associates of New York was selected to design the center in collaboration with SMBW Architects of Richmond.

ArchitectureWeek

Grows Statewide

During the second annual Virginia Architecture Week, April 16-22, Virginia AIA chapters have planned a variety of activities designed to explore and recognize the contribution of architecture to our quality of life. Architects from around the country will present lectures in each region, tours of significant neighborhoods will be offered, and an event is being staged within each community to involve children. Below are highlights.

AIA Blue Ridge

Thursday, April 19

Visiting Architect's Lecture

Tucson architect Rick Joy, AIA, known for his tectonic designs, explores materials such as rammed earth and exposed steel. Jointly sponsored by the College of Architecture and Urban Studies at Virginia Tech, Hancock Hall, Virginia Tech, Blacksburg, 6 p.m.

Saturday, April 21

EnviroScapes

Buildings created by 60 fifth graders in workshops with architects will be open to the public at Amazement Square, 203 9th St., Lynchburg.

AIA Central Virginia

Monday, April 16

Green Development Discussion

Thomas A. Fisher, AIA, co-author of *Living Spaces: Ecological Design and Building*, leads a discussion on "green" residential and commercial development at the Jefferson Madison Regional Library, McIntyre Room, Downtown Branch, Charlottesville, 12:30 p.m.

Tuesday, April 17

Working with CSX

Bruce Wardell, AIA, and Karen Firehock, Belmont Neighborhood Association president, discuss their work to integrate open space and housing on an existing brownfields site. Jefferson Madison Regional Library, McIntyre Room, Downtown Branch, 12:30 p.m.

Wednesday, April 18

Hard-Hat Tour

Enoch Snyder of Alexander-Nicholson Builders leads a tour of the new Charlottesville Catholic School, by Train & Spencer Architects, 1205 Pen Park Rd. at Rio Road in Albemarle County, 12:30 p.m.

Thursday, April 19

National Park Modern

Architectural historian Christine Madrid lectures on the National Park Service's



Visitor's center at Dinosaur National Monument.

Mission 66 program, which promoted modern architecture. New Dominion Book Store, 404 E. Main St., Charlottesville, 12:30 p.m.

Friday, April 20

Green Urbanism

J.Va. professor Timothy Beatley discusses his book *Green Urbanism, Learning from European Cities*, which describes efforts by cities to become greener, less resource-consumptive. New Dominion Book Store, 404 E. Main St., Charlottesville, 12:30 p.m.

Saturday, April 21

Kid City

Kids, local architects, and volunteers from the Virginia Discovery Museum in designing and building a miniature cardboard city on Charlottesville's Downtown Mall, 524 E. Main St., 10 a.m. to 4 p.m.

Sunday, April 22

Earth Day House Tours

Tours of environmentally sensitive houses. \$10 ticket may be purchased at houses on the tour date, 12-4 p.m. Maps available in advance at Charlottesville Downtown Visitors Center, 108 2nd St.; Albemarle County Historical Society, 200 2nd St. NE; and New Dominion Book Shop, 404 Main St. E.

AIA Northern Virginia

703-549-9747

Saturday, April 21

Potomac River Bike Tour

Free ride along the Potomac takes in points of interest from Theodore Roosevelt Island to Old Town. Meet 10 a.m. at Roosevelt Island or the Torpedo Factory; tours depart both directions.

Meet Your Architect

Presentations on how to work with an architect are at 11 a.m. at Borders, 5871 Crossroads Center Way, Bailey's Crossroads and Barnes & Noble, 3651 Jefferson Davis Hwy., Alexandria.

Saturday & Sunday, April 21-22

Hollin Hills House Tour

Gem of a neighborhood with Modern houses by Charles Goodman. Call 703-549-9747 for reservations.

Sunday, April 22

Historic Tour of Old Town Alexandria

Led by urban planner Al Cox, AIA, this walking tour winds through Old Town past 21 sites, including the Torpedo Factory and Gadsby's Tavern. Departs 2 p.m. from the Lyceum, 201 S. Washington St.

AIA James River

804-794-9128

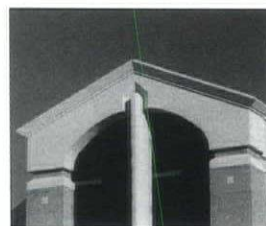
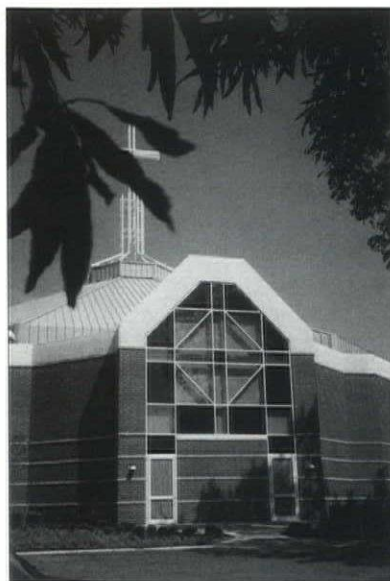
Wednesday, April 18

Livable Communities in Literature

Contributors Mimi Sadler and Camden Whitehead, AIA, and coeditor Hugh C. Miller, FAIA, sign copies of *Caring for Your Historic House* at Barnes & Noble, 5501 W. Broad St., Richmond, 5 to 8 p.m.

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Thursday, April 19

Livable Interiors

Interior lighting design symposium sponsored by the VCU Dept. of Interior Design and the Virginia Chapter of ASID. Science Museum of Virginia, 2500 W. Broad St., Richmond. Information at 804-864-1400.

Saturday, April 21

Kids' Town

Kids build a livable community at the Children's Museum of Richmond, free with museum admission, 2626 W. Broad St., 9 a.m. to 1 p.m.

Grow Gracefully

Discussion of strategies for regional growth, followed by reception featuring the architects' jazz band, the Jazztects, VCU School of Engineering auditorium, 601 W. Main St., Richmond, 6:30 to 9 p.m.

AIA Hampton Roads

757-455-5571

April 16, 18 & 20

Walking Tour

Midday tours of Norfolk's downtown, Freemason and Ghent neighborhoods start from Hanbury Evans Newill Vlattas & Co., 120 Atlantic St.

Tuesday, April 17

Hampton University Tour

Walking tour of campus begins at the Architecture Building. Call 757-493-0099 for information.

A Design Original

Industrial designer Viktor Schreckengost presents his wide-ranging career, which spans the history of 20th-century design, 7:30 p.m. at Nauticus in Norfolk. Reception at 6:30 p.m. Admission \$20-30. Call 757-455-5571 for information.

Saturday, April 21

Kids' Day

Architecture-related activities at the Children's Museum of Virginia, 221 High St., Portsmouth, free with museum admission, 10 a.m. to 1 p.m.



New Yorker or the "Jazz Bowl," c. 1930
Viktor Schreckengost

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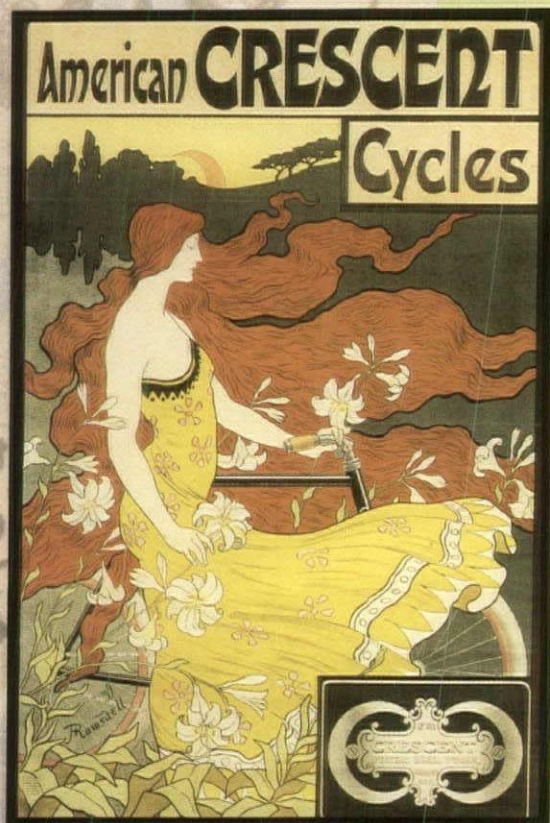
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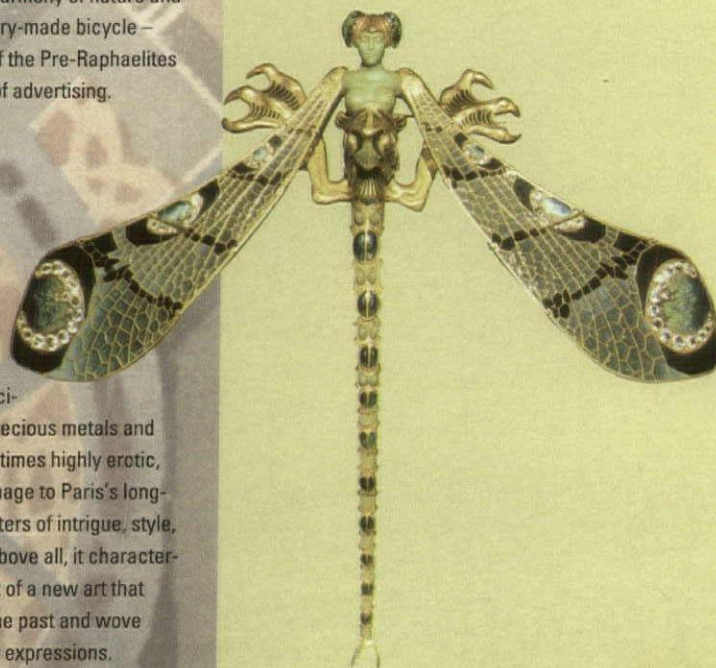


Chicago

The Windy City cultivated its own brand of Art Nouveau architecture and art, seen here in Frederick Winthrop Ramsdell's poster (above) for American Crescent Cycles (1899). His design assimilated the harmony of nature and the sleek lines of a factory-made bicycle – looking back to the art of the Pre-Raphaelites and forward to the cult of advertising.

Paris

The *Dragonfly Woman* ornament (right) by René Lalique (c. 1897-98) typifies the Art Nouveau fascination with combining precious metals and stones with exotic, sometimes highly erotic, designs. It also pays homage to Paris's long-standing devotion to matters of intrigue, style, sexuality, and high art. Above all, it characterizes the eclectic concept of a new art that drew from traditions of the past and wove them into altogether new expressions.



Vienna

Josef Hoffman, one of the most prolific artists associated with the Secession in Vienna, worked in many media. Influenced by the Arts and Crafts movement, he created furniture, silverware, cabinets, and textiles with an eye to beauty and function. Hoffman's three-panel screen (1889-90) of ebonized wood and gilt leather panels (right) reveals his mastery of style, passion for detail, and departure from tradition.



U V E A U

riage," the end of the British Empire, and stirring of the winds of war. At the same time, this period also witnessed the creation of new art forms that were as pervasive in graphic design and the visual arts as they were in architecture. Of all the forces that shaped Art Nouveau, nature exerted the most power. With Darwinian influences very much in the air, the concept that man was neither superior nor inferior to nature, but an inextricable part of it, became a dominant theme. And, as the exhibition's organization suggested, one hallmark of Art Nouveau was its international reach.

Nowhere was this dimension better reflected than in the urban nature of the movement, where everything from tableware and furniture to sign decoration and machinery began to reflect its influence. Many of the great cities of the day molded the visual language of Art Nouveau into forms unique to their regions – the austerity of wood furnishings produced in Glasgow, for instance, were clearly distinguishable from the finely machined artifacts that came from Munich at about the same time. Where else but Paris would the gateways into subway stations have been designed with such sensuality?

With the exhibition's tent folded and headed back to the treasure troves of London's Victoria and Albert Museum, one surviving avenue into the rich, varied tapestry of Art Nouveau is via the exhibition catalog. Superbly written and designed, the book contains authoritative essays on each topic treated in the exhibition and more than 400 sumptuous illustrations. At \$35 in softcover, the book is available at the National Gallery and also may be ordered through its website at www.nga.gov.

— Douglas McCreary Greenwood



Photos: Courtesy National Gallery of Art

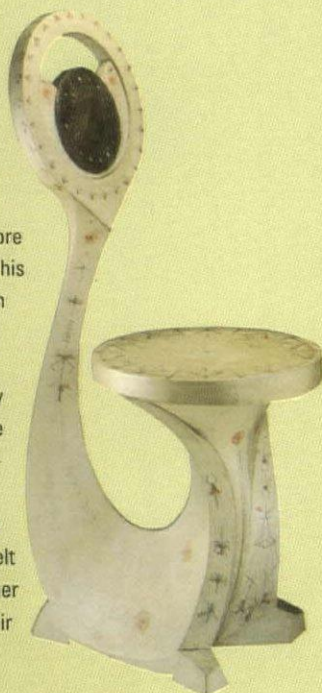
Glasgow

One of the exhibition's most intriguing aspects was the reconstruction of Charles Rennie Mackintosh's luncheon room (above) from Miss Cranston's Ingram Street Tearooms in Glasgow. The space embodied the integration of utilitarian design, graphics, architecture, and elegant taste. Cranston established in effect a chain of stylish tearooms, giving many Glaswegians the chance to imbibe a sense of modern urban chic.

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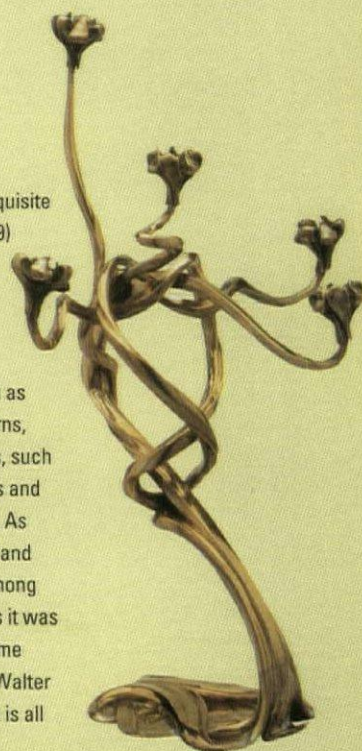
Turin

Carlo Bugatti, the eccentric Milanese furniture maker influenced by Oriental design, was known more for his originality than his adherence to a certain school. His "Cobra Chair" (1902) exemplified his flights of fancy (right). Although there was no precise definition of Italian Art Nouveau, the artisans in this industrial city felt a stronger bond to other Europeans than to their Italian counterparts.

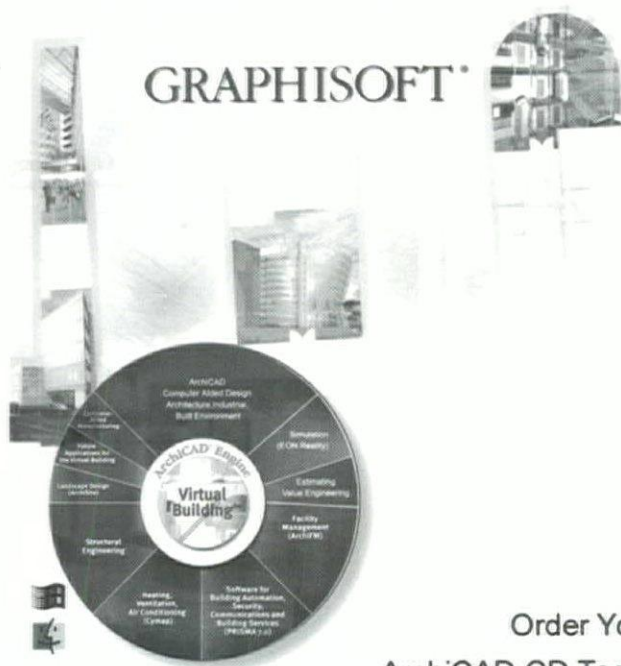


Brussels

Fernand DuBois's exquisite "Candelabra" (c. 1899) typifies the sophistication of Brussels craftsmen. They worked metal into smaller objects, such as candleholders and urns, and into larger works, such as ornamental friezes and architectural figures. As critics Helen Clifford and Eric Turner noted, among the European nations it was the Belgians who came closest to following Walter Crane's dictum: "Line is all important."



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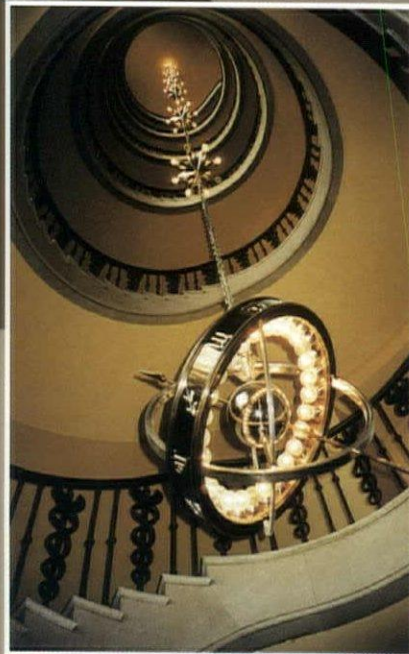
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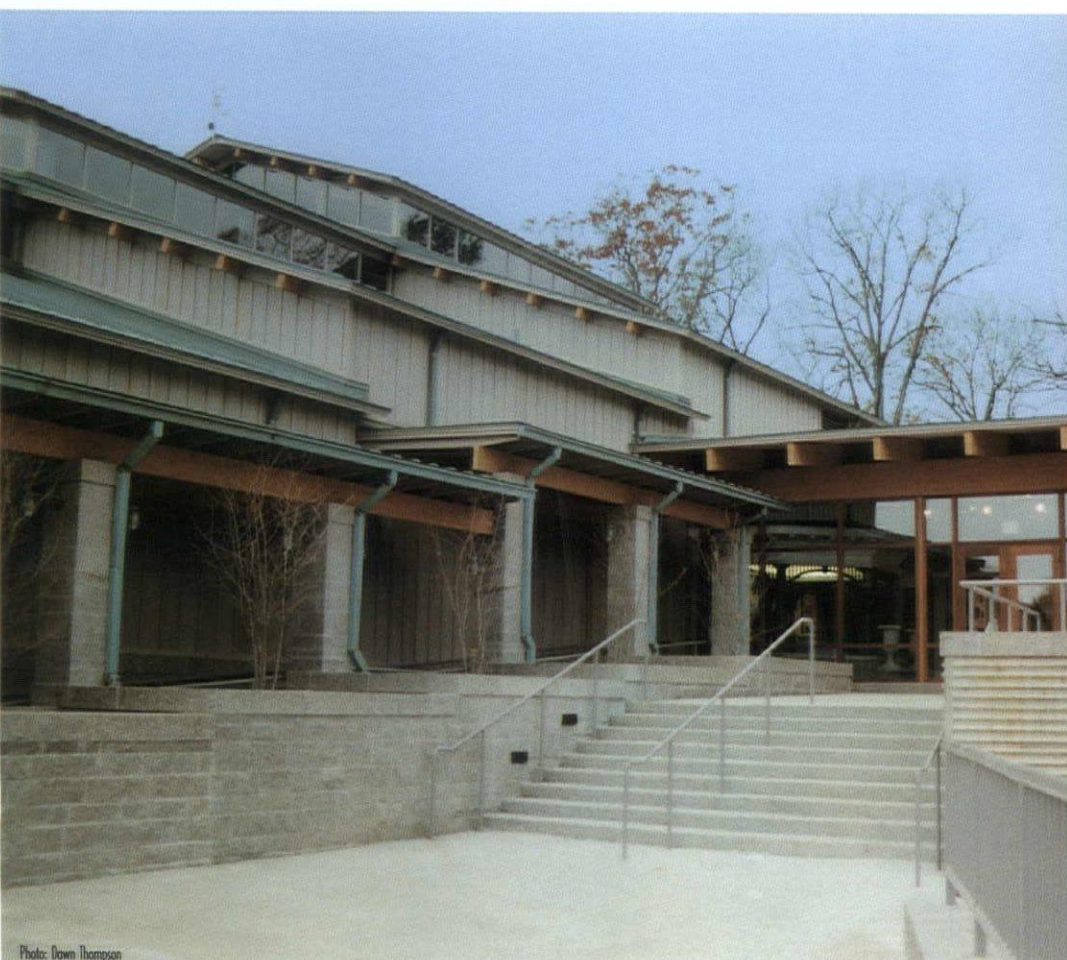


Photo: Dawn Thompson

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A Tent with



Dappled Light

Harry Connolly



Asked to produce a small chapel to serve a group of at-risk adolescents, Kerns Group Architects designed a simple, but lyrical, cedar shelter made magical by the play of sunlight through random openings and the twinkling of pendant lights.

15

By Ed Gunts

Architect Thomas Kerns, FAIA, has designed or renovated nearly 100 religious buildings over the past quarter century – and has generally seen the projects get more and more complex. But a recent commission gave Kerns and his colleagues the opportunity to pare religious space-making to its barest essentials.

There was no complicated spatial diagram. No large building committee to appease. No requests for elaborate ornamentation. (No big budget either.) Just an earnest client looking for a freestanding chapel and related support spaces.

“That was a joy,” says Kerns, principal of Kerns Group Architects of Arlington. “That was a luxury. With fewer pieces, you can do a very clear diagram of a building.”

The client was the United Methodist Church Board of Child Care, a 127-year-old agency that operates a group home and day school for approximately 250 at-risk adolescents in central Maryland. The campus can accommodate up to 124 residents and 125 day students. Residents range in age from 7 to 21 and live on campus for up to 14 months.

As part of a \$20 million expansion of its 33-acre property in the Randallstown section of Baltimore County in Maryland, the board asked Kerns Group to design a chapel for religious services, which previously were held in the gymnasium. Because the campus has classrooms, gathering spaces, and kitchen facilities elsewhere, the program simply called for a worship space capable of seating 75 to 100 people and a few additional rooms – 2,300 square

Pendant lights evoke stars in the chapel (facing page), where sunlight filters through three types of glass. Randomly spaced windows give the building exterior a playful quality (above).

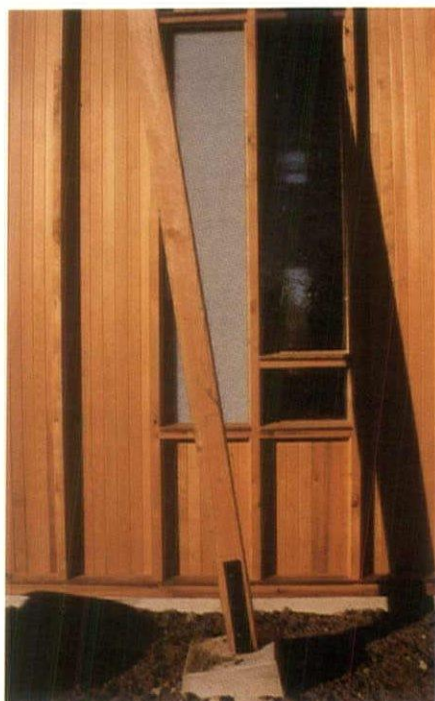


The chapel was conceived as two distinct volumes: a soaring, light-filled cedar tent and a lower, darker masonry bar (above). Heavy timber columns are set at an angle on concrete plinths whose tops are sloped to meet the angle of the wood (below).

feet in all, or about the size of a three-bedroom house.

Kerns, working with project manager Andrew Cheng, AIA, and project architect Koji Hirota, AIA, responded to the simple program with an equally simple worship space. It has received design awards from the Virginia Society AIA and AIA/Northern Virginia, in addition to a construction award from the Baltimore chapter of the Associated Builders and Contractors.

The \$700,000 building was conceived as two distinct volumes, each with a different quality of light, solidity, and form. One is a soaring, light-filled “tent” that serves as the sanctuary, and the second is a lower, darker masonry “bar” that contains the chaplain’s office, storage areas, and mechanical equipment. In contrast to the low-rise section, which has few windows, the sanctuary has a dappled quality of light created by sunlight filtered through randomly-spaced windows made of three types of glass: clear, textured, and translucent rice paper.



The primary material for the sanctuary is Western Red cedar, while the support spaces are clad in brick and fieldstone. Kerns and Cheng say they chose cedar because it was already part of the palette of materials on campus and because they were accustomed to working with it.

In addition, Kerns says, cedar is a forgiving material that gave them the ability to express the building’s structural system while keeping the framework relatively delicate. It also enabled them to explore the play of light inside the chapel by creating nonloadbearing perimeter walls that could be perforated by windows.

The sanctuary is 44 feet long and 38 feet wide. Its sloping copper roof is supported by eight heavy timber frames made of 3-by-12-inch beams and 6-by-6-inch columns. The columns are set at an angle on concrete plinths whose tops are sloped to meet the angle of the wood. The roofline becomes more slender at the overhangs, where no insulation was required.

Columns are sandwiched between beams on either side, and the exposed nature of the frame reinforces the chapel's tentlike character. There is a Japanese quality to the way the columns rest on the plinths, which are placed at eight-foot intervals, and the roof appears to float above the stone bar. The architects located and drew every steel plate and bolt to make sure the carpenters put them precisely where they wanted them.

"The design was an experiment in working with the quality of light and the palette of materials already on campus," Cheng said. "We've always had an interest in simple use of materials and simple expression of structure, so that when people come in, they can understand how the building stands up."

The three types of glass are set between the full-height stud framing to create a staccato pattern and woven texture that are apparent from within the chapel. Structural steel tube bracing is embedded in the cedar walls to resist wind loads.

Interior lighting for the sanctuary is provided by low-voltage white pendant lights suspended in random fashion above the seats – evoking twinkling stars – and amber pendant lights set in a semicircle at constant height around the chancel. The apparent randomness of the white lights echoes the windows' random spacing.

The design originally called for worshippers to enter the chapel through the somber stone-covered bar and then proceed into the light-filled sanctuary. At the board's request, the main door was relocated during the construction documents phase so people would walk directly from the outdoors into the chapel. Although the change took away the element of surprise in moving from a low-ceilinged narthex into a more spacious worship area, it did not diminish the way one experiences the play of dappled light within the cedar tent, the acoustics, or the details of the structure itself.

One could even argue that the change added visual interest to the space, because visitors approach it through an asymmetrical frame rather than a symmetrical one, and as a result may be more aware of the supporting structure.

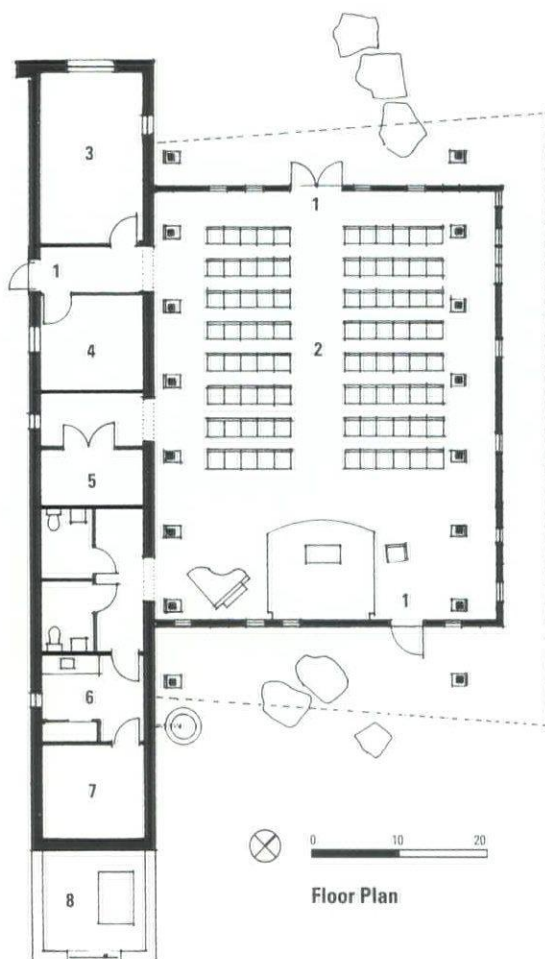
"This is the first building in which we've experimented with this much wood, inside and out," Kerns observes. "It was a good way to distill the design to its most essential components – light, geometry, material, and texture – all in one space."

Ed Gunts is the architecture critic of The Baltimore Sun.

Photos: Harry Connolly



Using cedar as a building material enabled Kerns to explore the play of light inside the chapel with nonloadbearing perimeter walls that are perforated by windows (above).



- 1 Entrance
- 2 Sanctuary
- 3 Meeting
- 4 Office
- 5 Storage
- 6 Sacristy
- 7 Mechanical
- 8 A/C Enclosure

Project: Board of Child Care Chapel, Baltimore County, Md.

Architect: Kerns Group Architects (Thomas Kerns, FAIA, principal in charge; Andrew Cheng, Koji Hirota, Jonathan Glick, project team)

General Contractor: Struever Bros. Eccles & Rouse

Consultants: Mesen Associates (structural); Bansal Associates (mechanical/electrical)

Client: United Methodist Board of Child Care (Thomas Curcio, executive director)



The complex defines
a paved cobblestone
courtyard whose
focal point is
a large fountain.

Fit for a Stylish Carriage

When John Kluge acquired a collection of antique carriages, he had no place to display them. Enter The Glave Firm, which designed a stately museum harking back to the heyday of sporting carriages.

By Vernon Mays

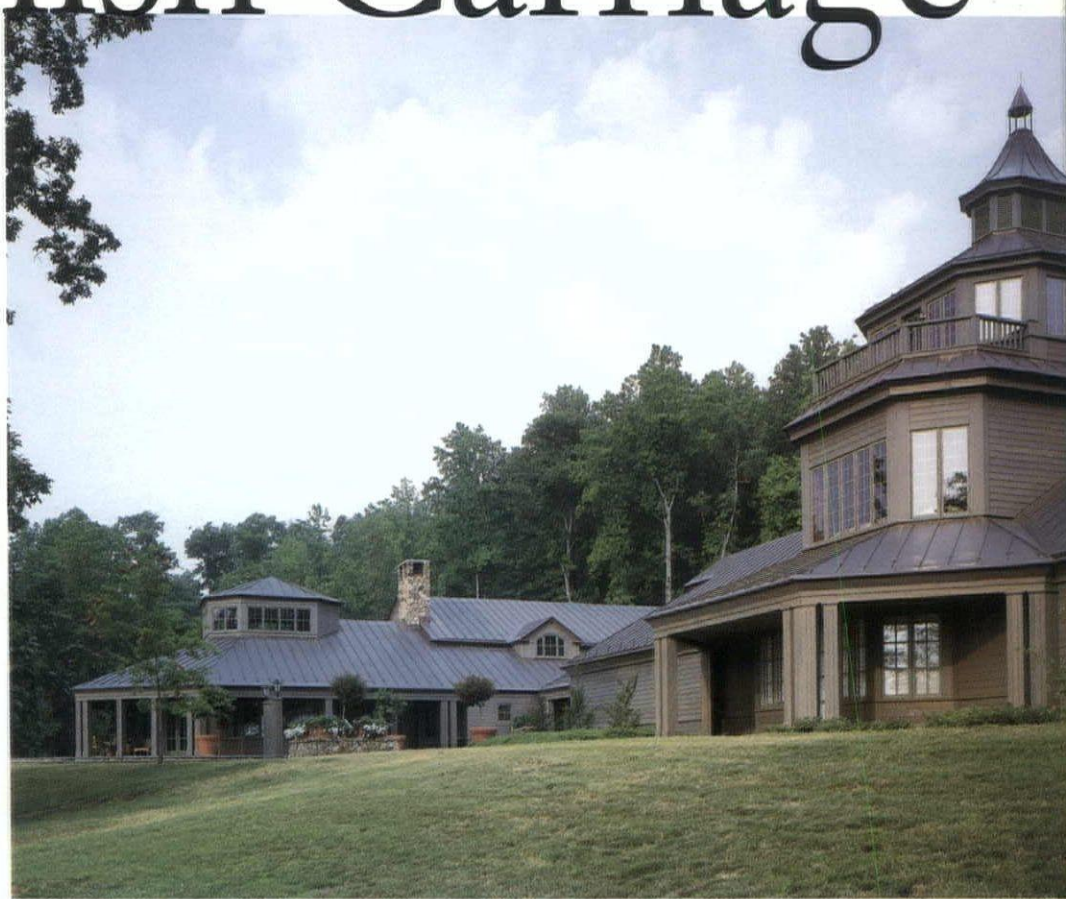
John Kluge earned his way to billionaire status by recognizing opportunities. So when a business proposition – in this case, the offer of a collection of rare antique carriages – came his way unexpectedly while traveling overseas, Kluge didn't hesitate to snatch up the goods. He chartered seven jets to transport the carriages to the U.S., then hired a convoy of trucks to shuttle them down to Morven Farms, his Albemarle County estate.

The carriages soon found their way into assorted outbuildings on the property, but – in the absence of a proper place to house them – many were stored in cartons just the way they had been shipped. "He realized he had to do something," says architect H. Randolph Holmes, Jr., AIA, of The Glave Firm in Richmond, which was hired to design a gallery to display the collection.

The Morven Carriage Museum was conceived as a place for Kluge to entertain friends and business associates in an atmosphere evocative of the era of sporting carriages. An existing horse barn, sited at the edge of a pasture among large hardwood trees, was to form the base of the museum – although its new function required an expansion from 6,000 square feet to more than 30,000 in order to house the collection of seventy-six restored American and European carriages.

Working with the existing T-shaped barn, The Glave Firm united the structure with a crescent-shaped addition, creating a circulation loop with a variety of galleries and display spaces occurring along it. Holmes' ideas about the building's image gelled on a field trip he took to visit carriage houses in the northeast. At Shelburne Farms, a National Register property in Vermont, he fell in love with the coach barn in particular. "It was almost like an indoor riding ring – a beautiful building."

That model, combined with research on other carriage barns built during the golden age of carriages, set the tone for the Morven museum. As Holmes explains, "This collection is all plea-



Holmes took his design cues for the museum (above) from carriage houses in the northeast. The dignified galleries featured elaborate displays (below).



Cervin Robinson



A comfortable arrangement of furniture in the dining room (above) adapts the space to intimate gatherings when it's not being used for banquets. David Easton of New York was the room's interior designer. Stalls in the original barn (below) were converted to exhibition space.

sure-riding carriages. During the period from 1900 to 1930, as the automobile was coming into play, the carriage became an object of show. It was elevated from a utilitarian sort of thing into an art form – a sign of a gentrified way of life.” In designing the building, Holmes took his cues from those glorified barns, which melded classical proportioning systems and agrarian building forms. At Morven, the columns are simple interpretations of the classical orders, almost Shakerlike in their simplicity.

Wood seemed the obvious choice of material to Holmes, in part as a response to the existing barn, but primarily because most of the precedents he looked at were predominantly wood buildings. On the exterior, he used clear grade western cedar applied on the base of the building as shiplap siding, switching to standard lap siding above.

The museum was designed so that guests first encountered a carriage on a heavy timber bridge. Next they

passed display areas fashioned from the twelve stalls of the original barn. From there, they continued through a simple glassed-in corridor to the sculpture hall. To the east is the sky-lit dining room, which is anchored by a massive stone fireplace. Generous windows and bluestone terraces extend the room visually to the surrounding landscape.

The dining room presented a stiff challenge to the design team, because of a desire for it to feel comfortable for a small party of five or a banquet for seventy. “We created a room that had two levels: a lower-scale perimeter around the outside and a large central space under a skylight,” Holmes notes. To make the room cozy for small groups, overstuffed chairs and sofas can be arranged in the center space.

West of the dining room, the architects placed the main museum, designed to accommodate “streakers, strollers, and scholars,” quips Holmes, referring to the different



Classical detailing and exposed timber trusses (right) recall historic carriage houses. Custom light fixtures complement the historic theme.



pace at which people move through the exhibits. For the fast-paced visitor, he created a 12-foot-wide “viewing corridor” to display carriage paraphernalia, with side passages into each gallery. More in-depth views of the collection were available by stepping from the viewing corridor into each gallery. Of the three primary exhibit halls, two are framed in exposed heavy timber trusses, one with a more finished wood ceiling. The exhibit design required unadorned walls in the gallery spaces, but Holmes wanted to keep a hint of expressed structural elements, such as columns and heavy timber trusses. “We tried to create the sense that we had found an old carriage house and inserted these plain exhibit panels over the top of the old architecture,” he explains.

Balconies were incorporated in the museum design as a response to the elaboration typically found on the tops of the carriages. “At one museum we visited, we realized we could never look down on the carriages and appreciate the tops, because most carriages are so tall. Including a balcony was important.”

Kluge completed the building in 1995, but, after just a few years of using the gallery as planned, recently sold the bulk of the collection. The sudden change underscored for Holmes just how rare an opportunity this building was in the context of his career. “It was one of the most unique and rewarding commissions to have, particularly with a client who appreciated good design and really was involved just the right amount in the process,” he says. “I don’t imagine ever having the opportunity to do something like this again.”

Project: Morven Carriage Museum

Architect: The Glave Firm, Richmond (H. Randolph Holmes, AIA, principal in charge; John Upton, project architect; Amy Beaty, interior design)

General Contractor: Daniel & Co.

Consultants: The Cox Company (civil); Dunbar, Milby, Williams, Pittman & Vaughan (structural); The Greenwood Partnership (mechanical/electrical/plumbing); Rieley & Associates (landscape architecture); Fisher Marantz Renfro & Stone (lighting); David Easton, Inc. (dining room interiors); 1717 Design Group (exhibition design)

Client: JWK Properties

Balconies were integrated (below) to afford overhead views of the carriages.



Retreat to Cheat Mountain

By Margaret J. Tinsley

Chestnut planks that once stood as barns have returned to West Virginia as the interior paneling of a mountain home showcasing reclaimed wood. From heart pine floors that originated in a Northeastern textile mill to a tower room constructed of Georgia plantation piers, the materials in this 2,450-square-foot sportsman's retreat at the Cheat Mountain Club reflect the owner's dedication to preserving the environment.

Charlottesville architect Jay Dalglish, AIA, a principal of Dalglish Eichman Gilpin & Paxton and a friend of his client for nearly three decades, used as much reclaimed wood as possible in his design, which reminds visitors of the traditional cabins native to the area while meeting the contemporary sensibilities of owner Willie Drake, an avid fly fisherman and mountain biker enamored of this particular wilderness.

"Cheat Mountain lies in an area long used for logging and mining, but much of it is now protected as national forest," Drake explains. "We wanted a retreat in this beautiful place, a house our children can use and pass on." The owner of Mountain Lumber, a Ruckersville firm that specializes in reclaimed historic



Large windows allow daylight to bring out the natural beauty of the reclaimed wood interiors (above).





Photos: Phillip Beaurfine



Reminiscent of a traditional log cabin, the retreat features a central tower with a third floor sleeping porch (facing page). Antique American oak forms the wainscoting and ceiling in the living room (above).

23

timbers, Drake first discovered West Virginia's mountains early in his career when a contractor dispatched him to collect barn wood there. Twenty-seven years later, Drake is quick to emphasize that the house, which is nestled among trees with a small creek running along its rear, was not built as a mere sales tool. "These just happened to be the woods we're attracted to. Their weathered and distressed qualities add to the feel of the house," he says.

Guests confirm that the warm and inviting house seems like it's been there for years, one noting that the cypress siding – from the mushroom beds of a Michigan grower – "blends right into the landscape." The exterior also features redwood from a Richmond water tank, while the interior stairs were reclaimed from Charlottesville's Union Station. No sheetrock was used in the construction; local stone forms the fireplace and an exterior kiva found on the front porch of the house.

Despite the presence of so much wood, light fills the interior of the house. The third-floor tower's sleeping porch offers a tranquil place to relax and savor the forest views, as it boasts windows all around. Kids in the family enjoy built-in bunks in their second-floor bedroom, made from the same West Virginia barn chestnut as the kitchen cabinets.

In designing his third house for the Drakes, Dalglish strived for stylistic continuity with the club's historic log cabins. "That's what prompted the use of antique wood," he explains. "It was a great fit for the history of the land." Dalglish notes that Drake also enjoys the outdoors. So the house's floor plan is all about being outside, achieved through views or the ease of "slipping from the house into skis and returning to relax by the outside hearth."



In the first-floor sunroom (above), light flows across the distressed heart pine flooring recovered from a Boston-area textile mill.



24

High in The Treetops

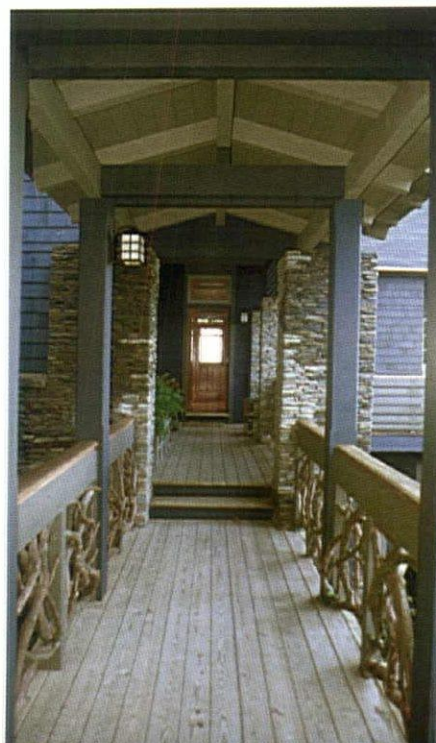
By Sue Robinson

Driving ever upward along the steep mountain road leading to a new retreat in Blowing Rock, North Carolina, the first real look one gets of the house is from seventy-five feet below it. "The treehouse quality is really clear," notes architect M. Kirk Train, AIA, a principal of Train & Spencer Architects in Charlottesville. Anchored on a base of concrete block that has been stuccoed, scored, and finished in natural stone ledge-laid rock, the house seems to rise up and spread out like a canopy.

From the beginning of the project, the owners had a sentimental attachment to the property, the former Camp Yonaholsee. The owner and her daughters had camped there before. Now that the site has been redeveloped as mixed-use residential housing, it seemed fitting to locate their second home there, says Train.

"It's a steep, wooded site, full of rock outcroppings, rhododendron, and laurel," Train recalls. Views from the house open directly to Grandfather Mountain, and the panorama includes Hawksbill, Sugar, and Beech mountains as well. Even in winter, the dense forest gives the house solitude and privacy.

Blowing Rock is best known as an artsy Blue Ridge Mountain summer-and-ski resort. It rests near the town of Linville, where



Train configured the house to sit quietly on the steep hillside (above). A bridge with railings woven from laurel trees (left) connects the garage and house.

architect Henry Bacon developed camp houses that defined “woodland retreat.” These cottages were rustic, but elegant forms with wood details, tree trunk columns, and laurel rails. Train designed this house to emulate the Linville Style, using cedar shingles that evoke the chestnut bark siding used by Bacon.

Stained a rich woodland evergreen with a tinge of blue, the house blends into its environment. “We intentionally tamped down the tendency of green to get too bright,” Train says. “We wanted it always to appear that it is in the shade.”

Because of the extreme steepness of the site, one roof form comes out of the hill to contain the main rooms. A second roof crosses it at a right angle – an approach that allowed the house to fit into the hill as much as possible.

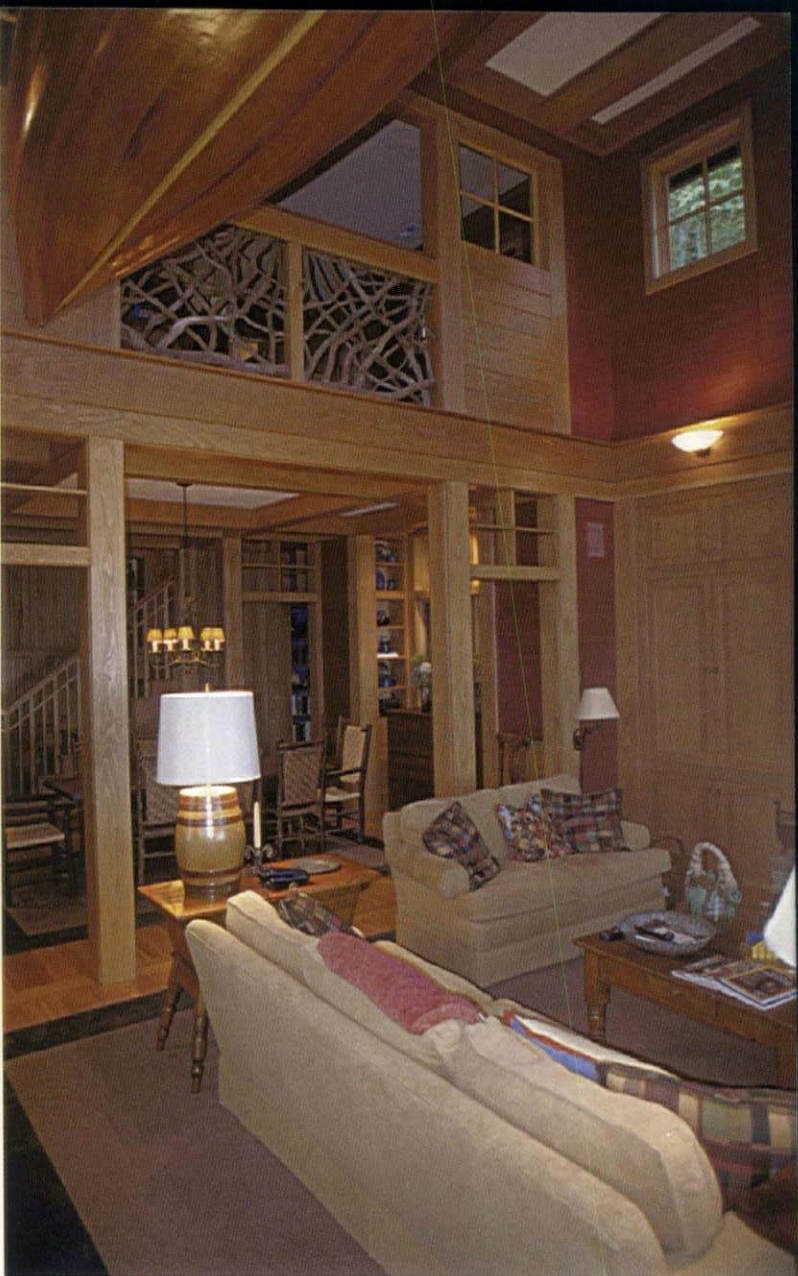
The large rooms enjoy huge views. The double-height living space boasts an enormous sweep looking into the woodlands and the vista. People enter from the garage across a bridge with railings woven from sturdy native laurel trees. In addition to adorning the entrance, which has the feeling of a woodland path crossing a brook, the laurel branches reappear on the porch and in the living room’s second-floor landing.

“Wood is such an easy-to-utilize material in terms of spanning distances and making the structure for the porch,” says Train, noting that the house draws its exuberance from the exterior. “Wood lends itself to that rusticity.”

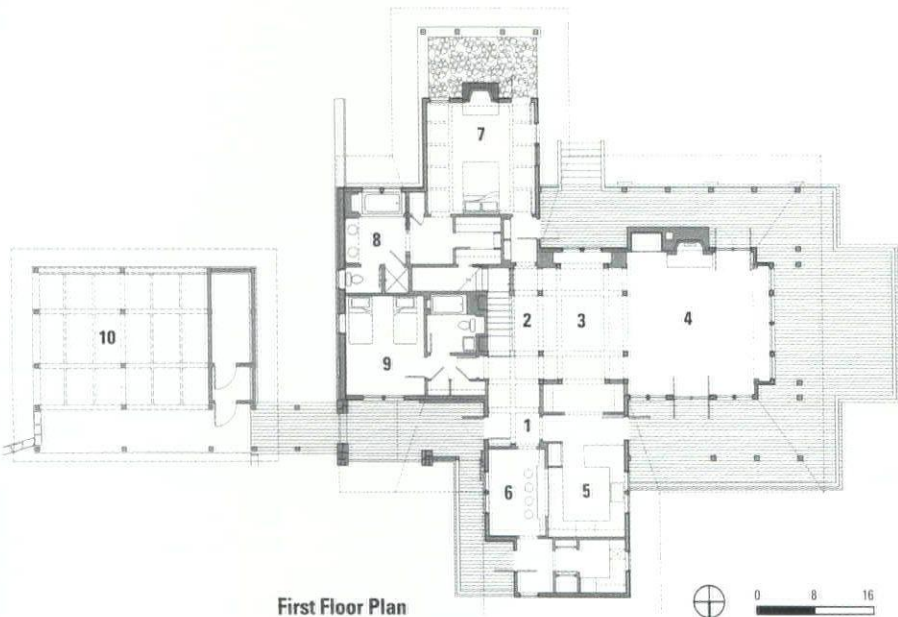
In the Craftsman-style interior, Train used longleaf heart pine for floors and natural-stained fir for woodwork and trim. A wainscot band wraps around the house inside and out. The top rail of the interior railing system is a deep brown Spanish cedar. Inside are wood ceilings with coffering and abundant casework, including bookcases and niches – all of which combines to create “a very warm and cozy interior,” says Train.

On warm days, visitors will be drawn out to the porch, a 12-foot-deep veranda suspended in the sky. No tree trunks were used, because the owner can’t tolerate round columns. Instead, the architects used 8-by-8-inch Douglas fir posts to support a system of beams. Along the roofline, a decorative lattice veil of cedar finishes this exterior room, where Train says one can relax in a laurel rocker and “feel like you’re sitting in a tree house with a grand view.”

Sue Robinson is a Richmond freelance writer.



The Craftsman-style interior contains large airy spaces (above) that afford majestic views of the woods and mountains.



First Floor Plan

- 1 Entry Hall
- 2 Main Hall
- 3 Dining Room
- 4 Living Room
- 5 Kitchen
- 6 Breakfast Room
- 7 Master Bedroom
- 8 Master Bath
- 9 Bedroom
- 10 Garage



Shingles stained a deep shadowy green help the house blend into the surrounding forest.

Through its current exhibition "Lost Virginia," the Virginia Historical Society urges architects, historians, and laypeople to take stock of damage to the Commonwealth's architectural past – and appreciate the value of what remains.

From the modest taverns and courthouses of the early nineteenth century to the elaborate mansions and urban hotels of the turn of the twentieth century, few examples of the diverse architectural history of Virginia were preserved in illustrations or photographs, and almost none remain standing. The current exhibition *Lost Virginia: Vanished Architecture of the Old Dominion*, a joint effort of the Virginia Historical Society and the Virginia Department of Historic Resources, seeks to recover this lost architectural heritage, displaying nearly a hundred photographs of domestic, civic, religious, and commercial design. These significant buildings have disappeared for a number of reasons, from fire to urban renewal programs. The goal of these pictures is to provoke viewers, to remind them to look into the past when they design and redesign, and to preserve a rich architectural and cultural history. Here, *Inform* presents a slice of the exhibition focusing on public lodging throughout Virginia.

In the nineteenth century, Americans began traveling and trading as never before. Urban centers and rural resort sites grew in size and popularity, and the structures that supported this boom – the taverns, boarding houses, urban hotels, and grand resorts – grew in number and importance. Architects seized the opportunity to use diverse influences and implement new technologies into their designs.

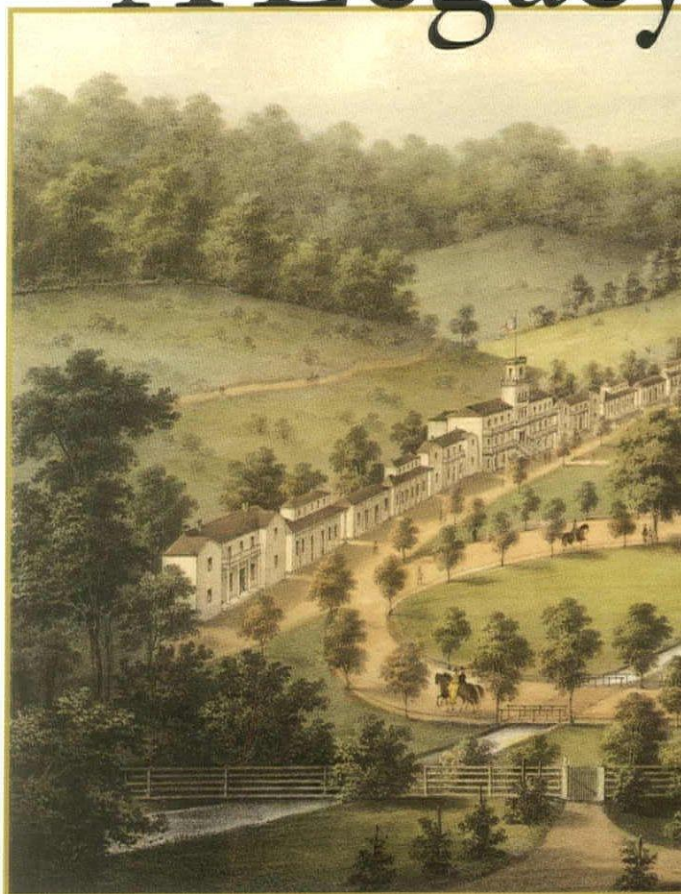
Taverns first served the needs of travelers. Often located at the center of town, near the courthouse, these buildings were simply large houses adapted to provide lodging. The first urban hotels improved upon the trappings of the rural taverns by including conveniences, such as stables, wells, kitchens, post offices, and shops. The design of these structures also grew in sophistication as architects employed known architectural schemes. Two examples, both from Richmond, are the Union Hotel, noted for its neoclassical architecture, and the Exchange Hotel, known for a design inspired by Greek Revival architecture. Though majestic and luxurious in their heyday, these hotels fell by the wayside when dramatic improvements in plumbing, heating, and lighting made them obsolete.

The rural Victorian resorts that sprung up across Virginia played a different role from their urban counterparts. Rather than capitalizing on the increased mobility caused by the expanding commercial world, these resorts, often located near mineral springs in the Shenandoah Valley, focused on the growth of leisure travel. In the middle nineteenth century nothing was more desirable than to descend from the quick-paced urban environment of northern cities and retire to the quaint Virginia countryside to relax, recuperate, and socialize. Through the early twentieth century, these structures boasted fantastical turrets and towers, evoking European grandeur and medieval castles in a pristine landscape.

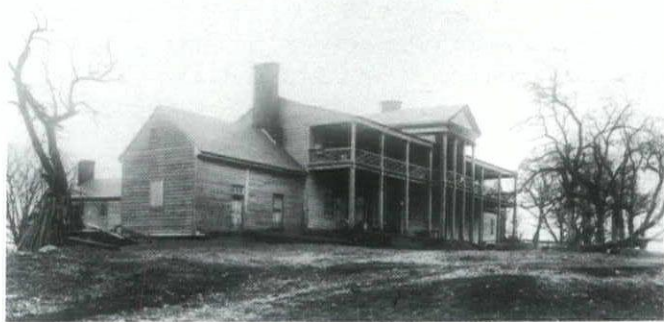
Lost Virginia: Vanished Architecture of the Old Dominion continues at the Virginia Historical Society, 428 N. Boulevard in Richmond, through May 20. Curators William Rasmussen, Bryan Green, and Calder Loth have written a book of the same title that includes contributions from architectural experts across the Commonwealth.

– Rebecca E. Ivey

A Legacy

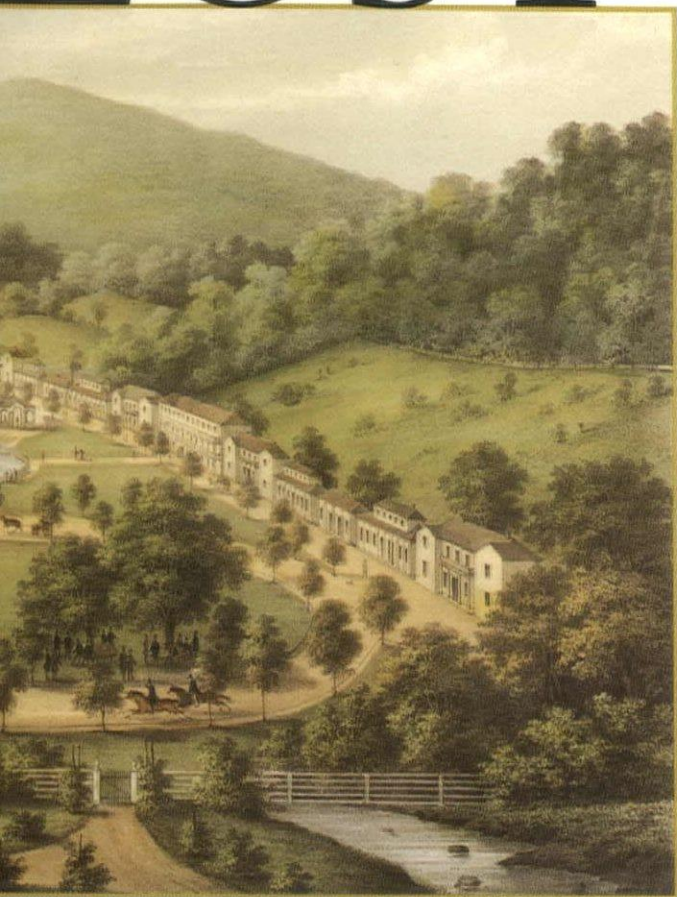


Montgomery White Sulphur Springs, near Blacksburg. Built 1855; destroyed by flood and fire 1903. In notes accompanying his 1857 lithographs, Edward Beyer commented on Montgomery White Sulphur Springs' rapid rise to notoriety, adding that it promised to be the most agreeable place in the mountains. Architect Henry Exall's plan for the Montgomery was described in this 1855 newspaper account: "On each side of the beautiful valley is a row of cottages corresponding with each other and, in the center, not far from the spring, is the house



Effingham Tavern, Cumberland County. Built late 18th or early 19th century; burned 1933. The site of this old inn, which served travelers on the early road to western Virginia, rests opposite the Cumberland Courthouse. Effingham Tavern was a predecessor of the more elaborate resorts and hotels that later appeared in Virginia. Often located near a county seat, taverns such as this provided travelers lodging and sustenance, and became a focal point of rural communities.

LOST



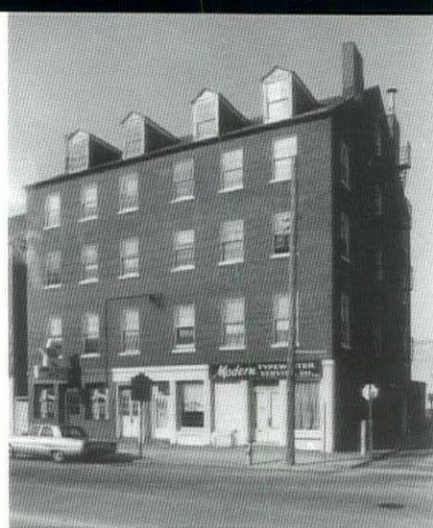
where the guests are received and registered." The structures included 22 cottages flanking a lawn of several acres laid out with shade trees, walkways, carriageways, and a riding track. The lower level boasted a huge dining room, the second floor housed three parlors and a hall, and the third floor contained sixteen bedrooms.

During the Civil War, the hotel was commandeered as a military hospital for victims of smallpox. The resort was revived in the 1880s, but today the entire site is farmland. Not one structure remains.

Exchange Hotel, Richmond. Built 1840-1841; demolished 1900-1901. In 1839, Richmond was in the midst of an economic recovery after two decades of stagnation. To stimulate urban growth, business leaders decided to construct a gem of a hotel. They commissioned the nation's premiere architect, Isaiah Rogers, whose elegant vision emerged as the Exchange Hotel, recognized as "the Lion of the day" when it opened in 1841.

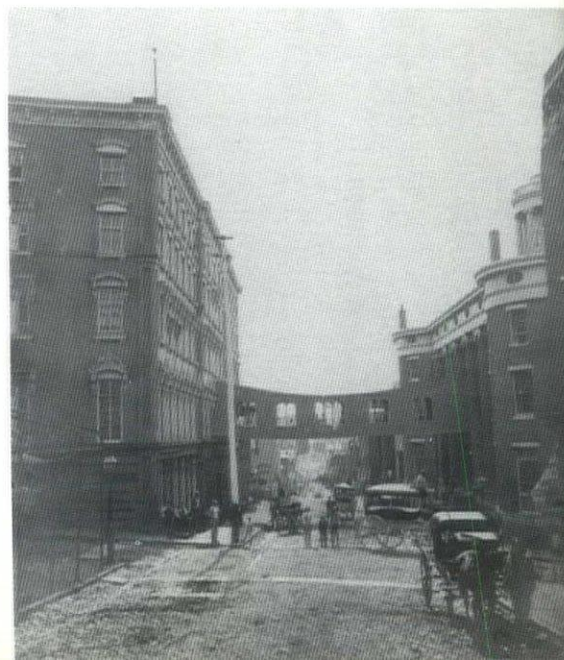
The hotel was celebrated for its regal décor and magnificent size. Rogers appropriated Greek Revival elements and used them in nontraditional combinations. The 130-foot-long façade, rising three stories above a granite basement, featured giant engaged Ionic columns. Flanking the columns were elliptical bays highlighted by three-story pilasters. A variation of the Choragic Monument of Lysicrates served as a roof "observatory." The interior was equally impressive. Charles Dickens, who visited the Exchange the year it opened, described it as "very large and elegant" and reported that he was "well entertained" there. Years later, Edgar Allen Poe chose the Exchange for a public reading of his poem, "The Raven."

In 1851 the hotel was acquired and refurbished by John Ballard, whose Ballard House Hotel sat across Franklin Street. He linked the Greek Revival structure to his newer Italianate one by means of a Gothic cast-iron bridge. In 1867 a nondescript pedestrian bridge replaced the Gothic walkway. The Exchange prospered until competition in 1895 from the new Jefferson Hotel forced its closing. It was demolished and a warehouse was built on the site.



Crawford House Hotel, Portsmouth. Built 1835; demolished 1970. Portsmouth's first hotel and for years its tallest building, the Crawford House Hotel was erected for J. W. Collins and named for William Crawford, founder of the city. Consisting of first-floor shops and public rooms and three upper floors of guest rooms, the Crawford House sheltered the likes of U. S. Presidents Martin van Buren, John Tyler, James K. Polk, and Millard Fillmore. Perhaps the oldest urban hotel in Virginia, the Crawford House had a bold brick form and stone storefronts that stood nearly unaltered until the 1970s, when urban renewal swept the country. The Portsmouth Redevelopment and Housing Authority made no attempt to find an alternative use for the landmark, and as a result the historic structure was replaced.

27



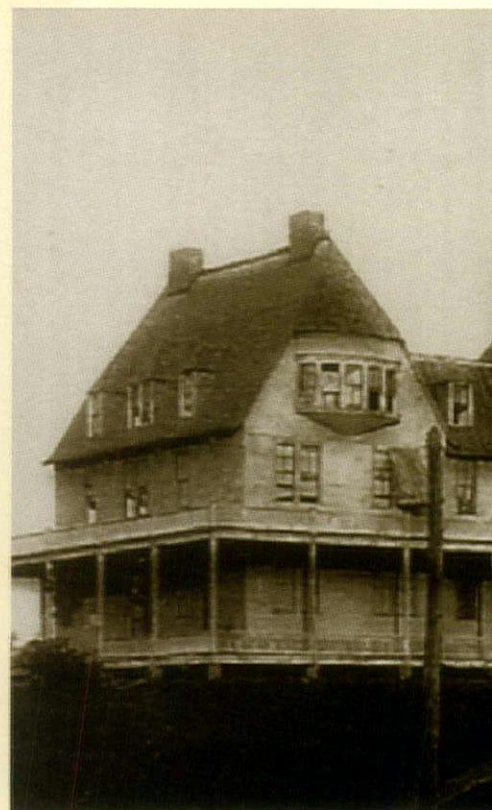


The Allegheny Hotel, Goshen. Built 1890-1891; burned 1920s. In the late nineteenth century the village of Goshen was not unknown. It served as a watering spot situated close to popular Rockbridge Alum Springs and Cold Sulphur Springs. The main line of the C&O Railroad made the region accessible.

As part of the Shenandoah Valley land speculation boom, the Goshen Land and Development Co. set out to build a hotel that would have "no superior in the United States." Architects Yarnall and Goforth of Philadelphia devised a turreted structure of considerable size and seeming European origin. Set in the rugged landscape beside the Maury River, the hotel closely resembled a medieval town, one tied together by modern verandas. *The Goshen Blade* reported that the building offered 160 rooms, tennis courts, and swimming pools, and that it would be "lighted with electricity." It cost \$150,000 to build.

28

The Allegheny Hotel survived until the 1920s, when doctors who planned to convert it to a hospital purchased it. The building burned before they could do so, thereby depriving the region of what was perhaps its most fantastic architectural creation.



Hotel Chamberlin, Hampton. Built 1890-1896; burned 1920. The Chamberlin was one of a series of hotels to grace Old Point Comfort. The first Hotel Chamberlin was the brainchild of restaurateur and gaming magnate John Chamberlin, who had owned entertainment venues in New York State and Washington, D.C., before selecting Tidewater Virginia as the place where he would move his family. He chose Smithmeyer and Pelz, architects of the Library of Congress, to design the hotel. The massive Queen Anne establishment was to feature the latest in amenities, including an ice plant, laundry, billiards rooms, bowling alley, and an electrical plant. The dining room contained a gallery for the dinner orchestra and large windows affording views of Hampton Roads. The ballroom, equipped with a spring floor, covered a thousand square feet. An enclosed Palm Garden stretched along the hotel's south side. Other grand touches included a glass pavilion for outdoor dancing and an enclosed 40-by-70-foot saltwater pool.



A Legacy LOST



Westover Hotel, Lynchburg. Built 1891; demolished 1970. As one astute Lynchburg lady observed in 1890, "Old Virginia is 'on the boom' these days." Throughout the state, speculators accumulated huge tracts of land, divided them into lots, and offered them for sale. More often than not, these "boomers" envisioned a large hotel on a prime parcel as part of the package to entice investors and customers. The West Lynchburg Land Company planned the Westover Hotel as the centerpiece of a thousand-acre tract and hired New York architect Charles Frederick Rose to design it. By the time the Chateausque frame building opened on July 4, 1891, the parent company was in financial trouble. After several summers of fitful operation, the hotel was bought by a citizens group to launch Virginia Christian College, now Lynchburg College. It served its new purpose for over half a century, but eventually came to be regarded as an obsolete firetrap. A plaque on the campus now marks its location.

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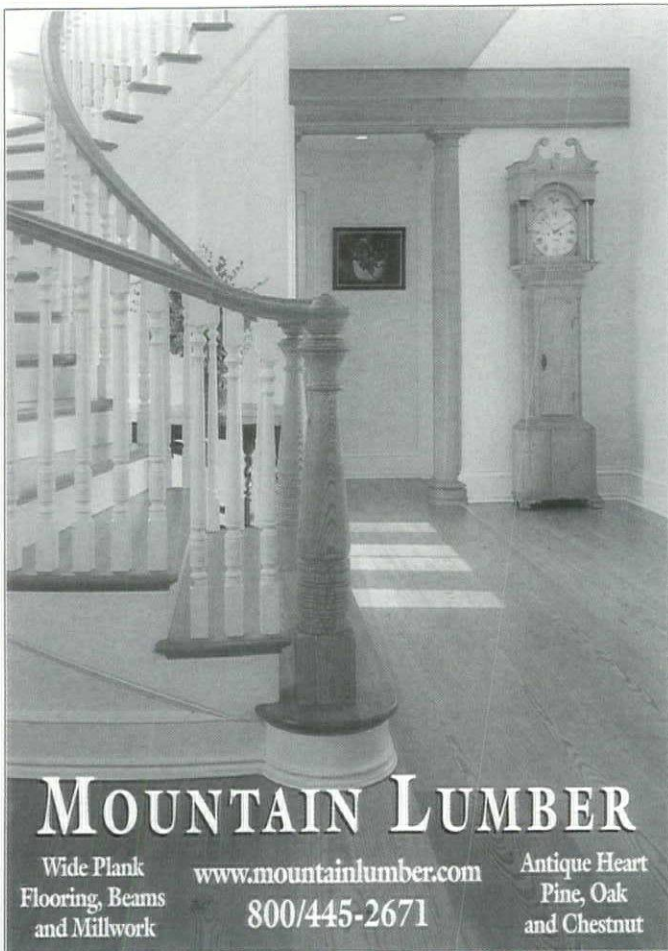
Mecklenburg Hotel and Sanatorium, Chase City. Built 1903; burned 1909. Two mineral springs provided opportunity for the economic development of the town of Chase City, incorporated in 1873. Mecklenburg Mineral Water soon was marketed nationally; it won gold medals for quality at the world expositions of 1893 and 1904. A tourist trade slowly developed around the springs via the railroad.

By the turn of the twentieth century, a luxury resort hotel at the Mecklenburg County springs seemed feasible. The developers were outside investors who commissioned Boston architects Kendall, Taylor & Stevens to design the building. The imposing size and classical design of the fifteen-room structure were softened with appealing elements of leisure architecture, such as the enveloping wrap-

around porches. Brochures publicizing the hotel touted a ballroom, lecture hall, gymnasium, sunrooms, and chambers for billiards, reading, cards, and smoking. The sick, lured by the presumed medicinal properties of the spring waters, could engage in various healthful activities. In addition to bathing, the treatments included hot air cabinets, electric treatment, and vibration and massage therapy.

The Mecklenburg Hotel and Sanatorium was so popular that special excursion trains were organized from Richmond and Durham, North Carolina. Among the famous visitors were composer John Philip Sousa and novelist Ellen Glasgow. The resort operated for only six years before the principal building was destroyed by fire. Today only concrete foundations mark the site.





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Ramblin

David Jameson infuses
rambler with Modern

By Meghan Drueding



Jameson reworked the house (above) to improve the flow and let in more light, improving the old relationship to the pool (right). Seen from the front door (below), the house has an open feel.

Like many houses built in the 1940s, this Chevy Chase, Maryland, rambler was originally designed with formal living in mind. A living room and small dining room took up the front of the house, while the everyday living spaces were relegated to the rear. Architects and consumers of the time believed in strict separation of public and private spaces, so sightlines joining one part of the house to another occurred rarely.

Trouble was, the couple now living there didn't have a formal lifestyle. So the house just wasn't working for them. "When you first came into the house, you had to walk through a maze of rooms to get anywhere," says architect David Jameson, AIA, of Alexandria. "The garage was almost like an island blocking them from their rear yard."

After their initial meetings, he and the clients came up with a twofold plan to make the home more user-friendly. Their first goal was to re-order the

spaces so that the house would flow more cohesively. The second objective: eliminate the garage as an obstacle between the residents and their backyard, which contains a sizeable swimming pool.

Jameson began the task by flipping the garage from the northeast to the northwest side of the house. The move meant that the driveway no longer curved around the back of the residence to create an asphalt barrier between house and pool. He topped the new garage with a low-pitched roof that is sympathetic to the roof on the main house. "I thought the low roof pitch was interesting because it's more typical of the Texas and Deep South vernacular than of this area," Jameson says. "I picked up the eave line from the main house, but abstracted it and separated it from the garage by setting it on a plinth block." The wife, a graphic designer, wanted to include color in the project, so Jameson clad the outside of the garage addition in dark blue siding and wrapped the master bedroom wing in red stucco.

The empty shell of the original garage posed a dilemma for the architect and his clients. Should they tear it down, thereby giving themselves more of a yard—a precious commodity in this neighborhood of small lots and close neighbors? Or should they recast it as a master bedroom suite? They opted for the latter. "I realized



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that if we treated the house as a collage of parts, it would result in a greater whole," Jameson says. So they removed the old garage roof and replaced it with a barrel vault. The new rounded roof has the same height and width as the new garage roof. The master bedroom roof also sits on a plinth, and the distance between roof and building is exactly the same as that of the garage. By relating the roofs through proportion but not form, Jameson created a rear elevation that's both playful and orderly.

A glass door framed in polished Douglas fir leads directly from the bedroom to the pool. It's an example of another recurrent element in the project: touchable surfaces. Says Jameson, "Any surface people touch is made of wood or some other luxurious material. This was a cost-effective project, so we wanted to use the more expensive materials where they really counted."

That theory holds true inside the master bedroom as well. The built-in bed frame, closets, and nightstands are composed of smooth, warm beech. The fourth beech element in the room, the door to the master bath, slides in and out of its pocket on Rollerblade wheels. That's right — Jameson made a trip to his local sporting goods store, bought several pairs of in-line skates and attached them to the bottom of

the door. "It seemed like it would work," he says. "And it did."

Other unusual materials grace the reconstituted kitchen, which Jameson shifted from the center of the house to the east end, in front of the master suite.

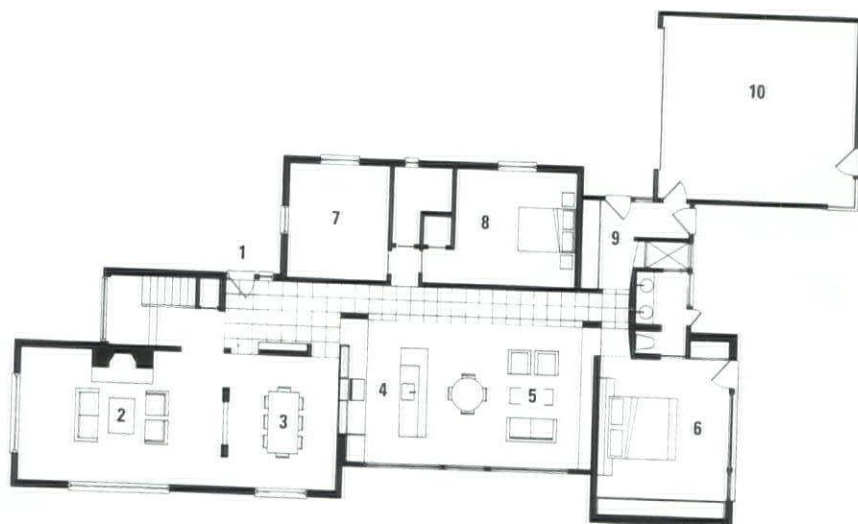


Shiny zinc and hammered, acid-etched wire glass form striking cabinet doors that slide on rollers for easy access. Blue granite countertops and blue-painted aluminum window surrounds pick up on the blue theme set by the garage's exterior siding. The blue window frames also serve a purpose, denoting operable windows as opposed to the fixed, unpainted aluminum frames beside them.

Beech base cabinetry and shelving, even a built-in wine rack above the refrigerator, ensure that there's a place for everything. Having no children, the couple wanted a clutter-free house. The island's raised counter keeps any food prep or cleanup mess away from the eyes of guests in the kitchen's casual eating area. And large skylights over the island and the casual gathering and eating space across from



The skylight above the sitting area (above) helps to give the space its own identity within the free-flowing kitchen/dining/sitting space.



Floor Plan

- | | |
|----------------|------------------|
| 1 Entrance | 6 Master Bedroom |
| 2 Living Room | 7 Study |
| 3 Dining Room | 8 Bedroom |
| 4 Kitchen | 9 Rear Entrance |
| 5 Sitting Area | 10 Garage |

Windows in the master bathroom are varied to control the levels of privacy they provide (right).



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Wrapped in dark blue siding, the new garage (above) has a low roof pitch that is sympathetic to the roof of the main house.

it allow extra sunlight into the eight-foot-high space.

Because the old house had been a series of zigzagging rooms, the clients asked that long sightlines be a product of the renovation. A cutout at the entrance to the master suite and a corresponding one over the kitchen counter fit the bill. Now one can stand at the threshold of the master bedroom and look all the way through to the front window of the house.

Borrowed light fills the spaces, too. For example, the master shower's sandblasted glass window permits natural light into the main hallway. This visual connection between rooms isn't confined to the interior rooms. Sitting by the backyard pool, one has a clear view of both the master bedroom and the kitchen. Everywhere on the property, there's a sense of continuity between the different parts of the house.

The idea of reorganizing the rooms in a more practical fashion had added new dimensions to the front of the 2,400-square-foot home, as well. Jameson combined the old living and dining rooms into one formal core, furnishing the open space with classic Modern pieces. To avoid a cavernous feel, he divided the bigger space with a freestanding shelf and placed a vaulted ceiling above the dining area. A drywall column and a custom Brazilian

cherry credenza separate the reconfigured entry gallery from the living/dining room. Limestone floor tiles extend from the entry down the home's main spine to the master bath, reinforcing the linear progression that the clients had wanted.

Jameson likes to combine straight lines and curves in his buildings, and this project is no exception. In addition to the barrel-vaulted master bedroom roof and dining room ceiling, he scattered subtle curves throughout the house for visual and spatial variety. The kitchen's island curves outward ever so slightly. So does the closet-lined wall between the garage and the master suite. But the first curve is one that most guests notice before they even enter the house. Although at first glance nobody but the most detail-oriented observer would be able to distinguish the current front elevation from its former incarnation, it has a new front door. The door's Brazilian cherry frame surrounds a piece of glass, into which oceanic curves have been carefully etched. The door affords light and privacy, but also gives first-time guests a clue to what lies within. First and foremost, they know it's not an everyday Rambler.

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



Architect: Huff-Morris Architects, P.C., Richmond

Project: Union Branch Baptist Church

This expansion for Union Branch Baptist Church in Prince George County is a 12,000 s.f. sanctuary addition with seating for 550 worshippers. Along with the sanctuary addition, the existing facilities are being renovated to expand the fellowship and administrative areas. Tel: 804-343-1505

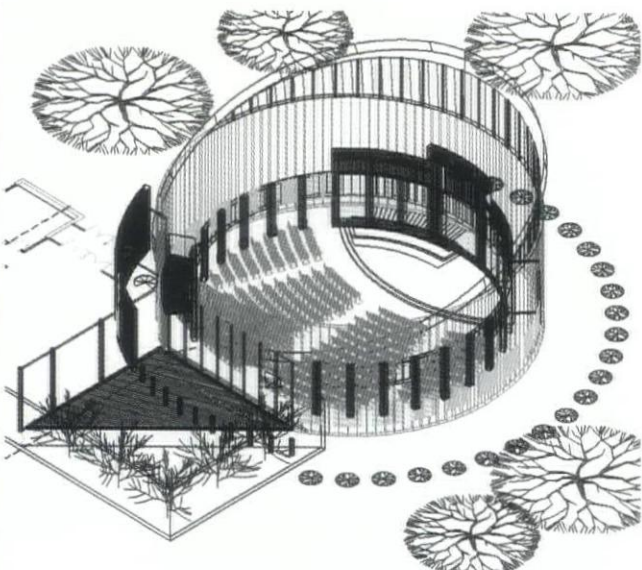


Architect: Hughes Group Architects, Inc., Sterling

Project: University of Virginia Athletic and Fitness Center Expansion

The 44,000 s.f. addition to the university's existing facility includes a three-court gymnasium, suspended track, multi-purpose rooms, climbing wall, and weight/fitness room expansion. Tel: 703-437-6600 / www.hgaarch.com

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Architect: LeMay Erickson Architects, Reston

Project: Unity of Fairfax Church of the Daily Word

The plan for this church complex in Oakton features a circular 400-seat meeting room. The design is organized around an exterior courtyard marked by a magnificent oak. The chancel roof is canted northward, filling the space with diffuse daylight and allowing views of the sky. Tel: 703-471-7555



Architect: Little & Associates Architects, Arlington

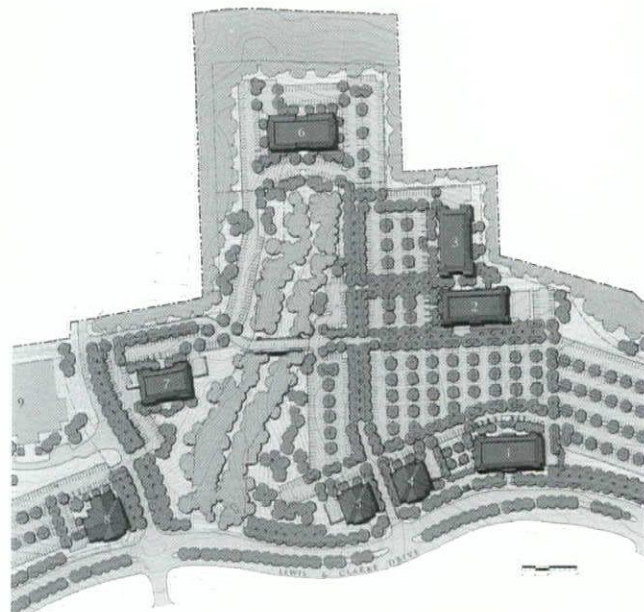
Project: Dulles Technology Center Office Building

Located along the Dulles corridor in Herndon, this 225,000 s.f. building will create the identity of the Dulles Technology Center office park. A rotunda with a two-story lobby is the main entry, connecting to a plaza and parking deck behind the building. Completion is expected in May 2002. Tel: 703-486-4501



Architect: Marcellus Wright Cox & Smith Architects, Richmond
Project: Monument Avenue Residence

This new three-story brick residence, capped with a slate mansard roof and detailed with copper dormers and porch roofs, addresses two of Richmond's most prominent thoroughfares. Its classical design integrates the 7,000 s.f. home into the fabric of this historic neighborhood. Tel: 804-780-9067



Architect: Mitchell/Matthews, Charlottesville
Project: U.Va. Research Park at North Fork, Master Plans

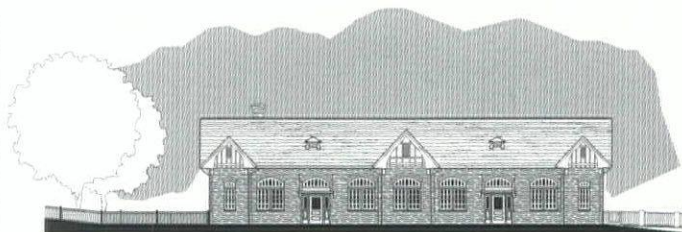
As part of its ongoing master planning work at the University of Virginia's 562-acre Research Park at North Fork, Mitchell/Matthews is developing individual master plans for each of the research park's seven distinct districts, which range in size from 30 to 90 acres. Tel: 804-979-7550

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Architect: HSMM, Inc.
Project: Sully District Police Station

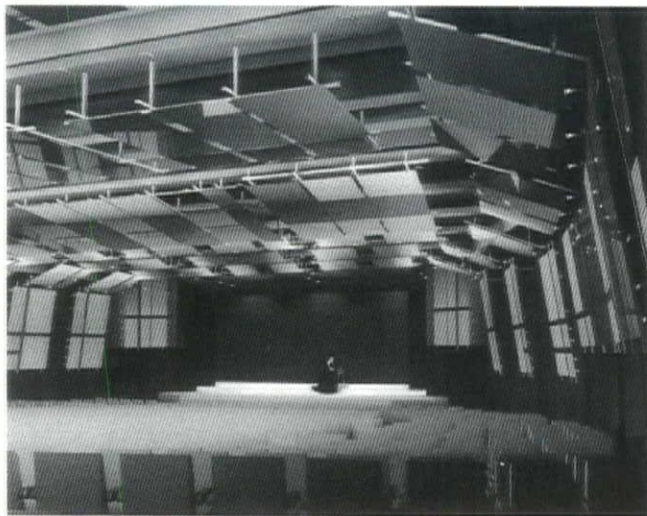
This Fairfax County police station is a multiuse facility containing a police station, district supervisor's offices, and community use spaces. To address residents' concern, the building exterior was designed to harmonize with the existing local commercial and residential architecture. Tel: 540-857-3257



Architect: Wiley & Wilson, Lynchburg
Project: Historic Kemper Street Train Station

The firm is providing restoration and construction administration services for the Kemper Street Train Station in Lynchburg. When restored, it will house Amtrak, Greyhound, the Lynchburg Visitors Center, historic displays, a community meeting room, and additional expansion space. Tel: 804-947-1901

On the Boards



Architect: BCWH, Richmond

Project: Henrico H.S. Center for the Arts Auditorium Enhancements

The design creates a secondary enclosure of reflective and absorptive surfaces that reshape the 825-seat auditorium. Designed for musical theatre, the space has features that adapt to other activities. Steel framework accommodates new theatrical rigging, lighting, and sound systems. Tel: 804-788-4774



Architect: Architecturra Design Group, Inc., Newport News

Project: Titus Professional Building

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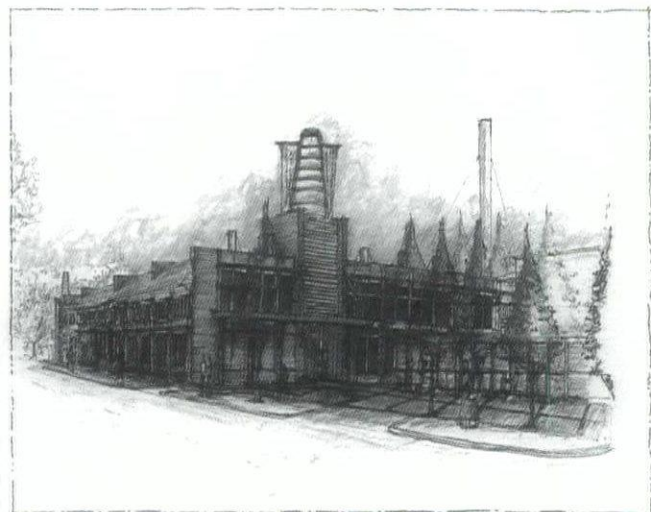
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Architect: BOB Architecture, P.C., Richmond

Project: Rehabilitation of the Hand Workshop Art Center

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Architect: Carlton Abbott & Partners, P.C., Williamsburg

Project: Belle Isle Master Plan

This sketch depicts the schematic design for an interpretive station and restroom at Belle Isle on the James River in Richmond. Tel: 757-220-1095

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Less is more," Louis Sullivan exclaimed. Thompson + Litton's Appalachian School of Law proves the axiom applies just as much to renovations as it does to visions for new buildings. In this case, Thompson + Litton removed the auditorium from the center of a vintage high school, creating a commodious forecourt that sets off the new moot court wing of the private school in Grundy, a southwest Virginia town.

Because the paved quadrangle is enclosed completely by the school, its departure from the neo-Georgian flavor of the existing building is invisible to passersby. "It's almost a paradox to completely change the buildings but leave them the same," says William Thompson III, AIA, who is based in Thompson + Litton's office in Wise. He and designer Terrance Williams, FAIA, transformed the high school and an adjacent grammar school into a campus. At the same time, their design captivated a community in which most residents recall rites of passage experienced in those same halls.

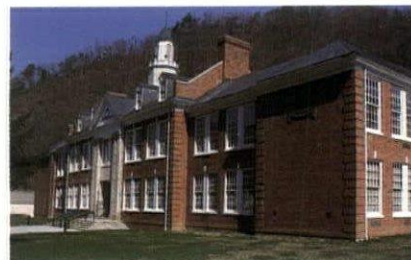
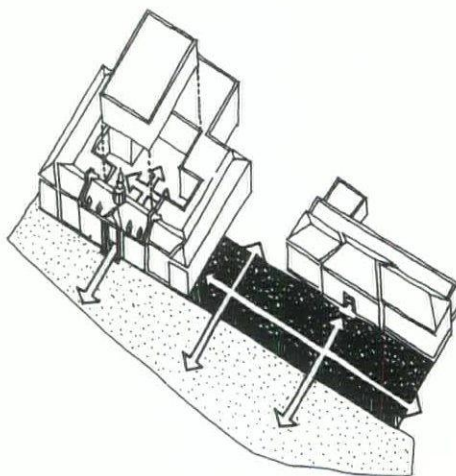
"They see that it's their old school, but it's better than it ever was," Thompson says. Exterior changes for energy efficiency are all but invisible. Inside, the old wooden floors and lighting fixtures were refurbished and reused. Restoring these tangible characteristics of the school also provides the sense of permanence and dignity sought by administrators.

But "whenever we inserted something new, we tried very carefully to use an aesthetic that was honest and true to our time," Thompson notes. The quadrangle readily reveals this philosophy: Round steel columns stand as silent sentries at the quad entrances; the entry to the courtroom wing is marked with steel awnings; and the courtroom lobby is crowned with a barrel vault resting on metal trusses. The walls of the quad are skinned with synthetic stucco, tinted a soft earth tone.

The former high school opened in the fall of 1997 as the new law school. Phase two, completed in 1998, added the old elementary school as the law library. Today there are 170 students. Provisional accreditation is expected to be in place before spring, when the formal gardens' completion will wrap up the third phase of work. — *T. Duncan Abernathy, AIA*



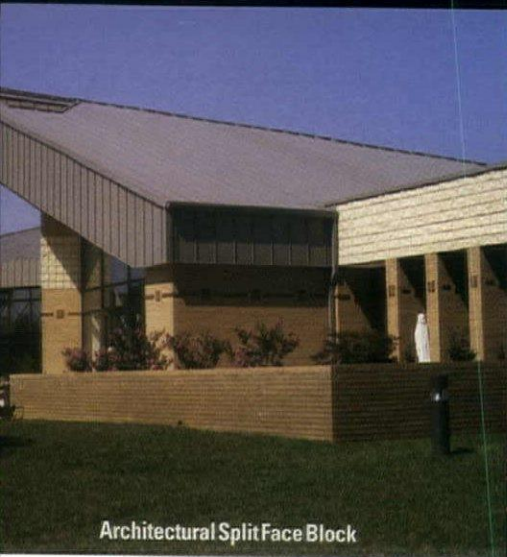
By removing the auditorium from the heart of the old school (diagram, below), Thompson + Litton created a new plaza in front of the Modern moot court addition (above).



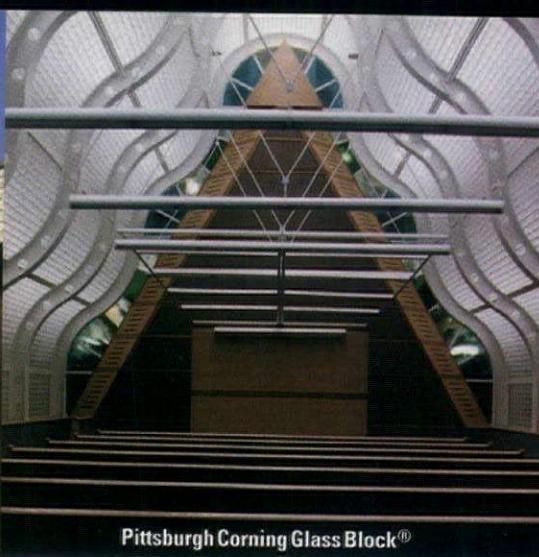
The front and side façades of the original high school were restored (above).



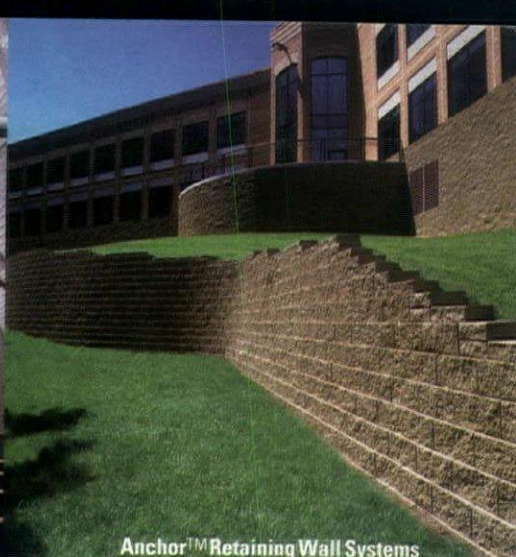
Walls were removed, and new steel columns and beams inserted, to create a student/faculty lounge (left) in the former high school.



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