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JOURNAL OF THE VIRGINIA SOCIETY OF THE AMERICAN INSTITUTE OF ARCHITECTS

NOV./DEC. 1984

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VIRGINIA RECORD

JOURNAL OF THE VIRGINIA SOCIETY OF THE AMERICAN INSTITUTE OF ARCHITECTS NOV./DEC. 1984

IN THIS ISSUE

- 13 Virginia Society AIA Annual Meeting and Awards
- 24 Virginia Society AIA News
- 69 For the Record
- 73 Index to Advertisers

ARTICLES

- 4 Architectonica—by Eason Cross, Jr., FAIA
- 7 Commentary—by Marvin J. Cantor, AIA
- 8 An Odyssey of Sorts—Travel Sketches by Henry J. Browne, AIA
- 10 The Interfaith Forum on Religion, Art and Architecture—by Michael F. LeMay, AIA
- 11 Historic Site Interpretation—17th Century Church Site—by Abbott Associates

RELIGIOUS FACILITIES

- | | |
|---|---|
| 29 NEW COVENANT PRESBYTERIAN CHURCH
Glave Newman Anderson Architects | 47 FIRST BAPTIST FELLOWSHIP HALL
Huff, Morris, Cox & Associates, Inc. |
| 33 CHURCH OF THE EPIPHANY
Glenn German, AIA | 51 UNITED CHRISTIAN PARISH CHURCH SCHOOL
Lawrence Cook, AIA & Associates |
| 37 MOUNT VERNON UNITARIAN CHURCH
Brown Donald LeMay & Page | 52 ST. PAUL'S EPISCOPAL CHURCH
Huff, Morris, Cox & Associates, Inc. |
| 40 ST. BERNADETTE'S CATHOLIC CHURCH
Brown Donald LeMay & Page | 55 FAIRVIEW BAPTIST CHURCH
Huff, Morris, Cox & Associates, Inc. |
| 45 ST. JOSEPH'S CATHOLIC CHURCH
Rancorn-Wildman-Krause | 57 HILTON PRESBYTERIAN CHURCH
Eldon F. Wood, Architect |

GENERAL PROJECTS

- | | |
|--|---|
| 59 FORMAN DISTRIBUTING COMPANY OF VA.
Brown Donald LeMay & Page | 65 DENBIGH SOLAR OFFICE PARK
The Design Collaborative |
| 62 THE COMMONWEALTH CLUB
Carneal and Johnston | 67 LAKE HOLLY CONDOMINIUMS
Krummell & Jackson Assoc., P.C. |

COVER

Featured on page 29 of this issue, New Covenant Presbyterian Church, Chesterfield, was designed by Glave Newman Anderson Architects. Cover photo by Whitney Cox.

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architectonica

'Requiescat in Pace and Amen. For the Old Gray Bones of Christopher Wren'

Like pornography, good religious architecture is hard to describe, but one knows it when one sees it!

One of my friends who is an excellent architect came *this* close to becoming a Catholic priest. He had completed seminary training and was days from being ordained. He said that he just didn't have the single-mindedness he thought was necessary, so did not go through with ordination. He returned to architecture, and the huge callouses he had built up on his knees slowly disappeared. He practices his religion as a dedicated designer of mainly religious buildings, and the callouses are back on his fingers. If anybody has a formula for good religious architecture, this fellow ought to have it, and his work has won an AIA National Honor Award. But it doesn't happen every time out. That's probably because there is no magic formula, suitable for all occasions and denominations and cultures.

Were I to try to design a successful church, my first step might be to do a mental self-analytical survey of all the churches I'd ever visited or attended services in. That's a long list for the son of a minister whose family kids him about spending his vacations in one blessed Romanesque church after another. (Actually, the family has learned to appreciate the glories of medieval space!)

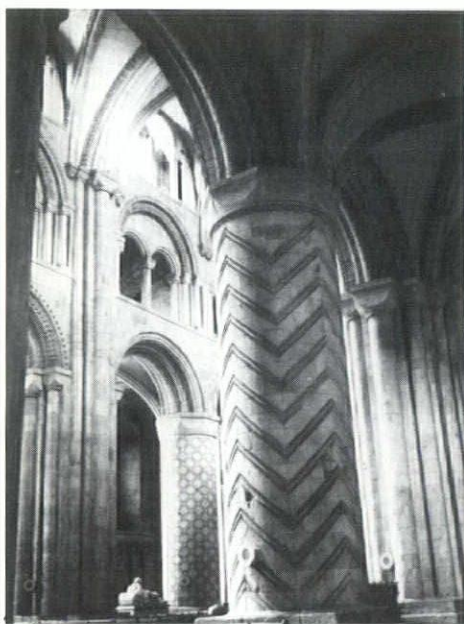
My list includes such non-traditional places as a cow pasture, an underground cavern, a school cafeteria, and the fantail of a destroyer escort. If the definition of a school is a teacher on one end of a log and a student on the other, then a church need not be anything more than . . . when two or three are gathered together in God's name. Architected space is not really an essential. Christianity was nurtured and flourished in Roman catacombs. But at the first opportunity, the early Christian basilica sprouted, in answer to man's need for physical expression of the glory he felt . . . as well as wanting to meet in daylight when it rained. Beautiful buildings were found to enhance worship rather than distract from it.

And there are all sorts of strategies on which successful churches are based. My list seems to break down into several categories:

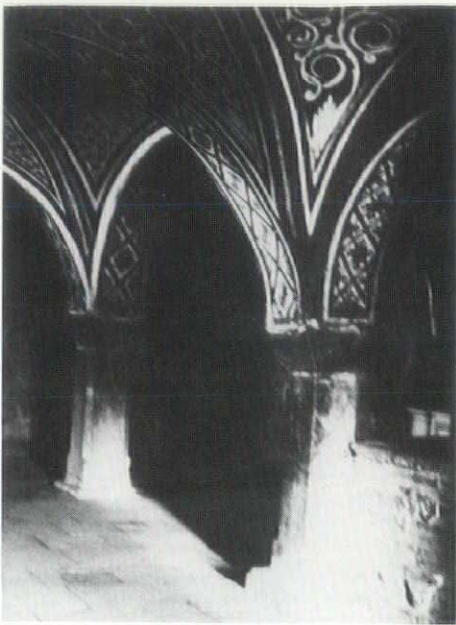
Some houses of worship are built around the idea of demonstrating the majesty, beauty, order, and intricacy which is visible in the natural world of the Creator. The Chapel of the Holy Cross at Sedona, Arizona, designed by Anshen and Allen, comes to mind. It down-plays everything but the view out over the canyonland in which it sits. There is a screened church at East Sebago, Maine which surrounds the congregation with dappled woods, full of birdsong. The reredos is a view through the trees to a wide lake. Fay Jones' recent chapel in the Arkansas woods must be much the same. The Arlington Unitarian Church, designed by Chas. M. Goodman, has a high clerestory of clear glass through which the tops of trees are visible. I recall watching a squirrel cavort in the branches during one service; it was not so much a distraction as a reinforcement of the service's message—God in Nature. Those treetops are an integral part of the building.

Other churches are built on mystery, emphasizing "dim religious light," flickering candles, a sense of the unknown, of containment. There is a French Catholic Church on Morningside Heights which fits this category perfectly. Its altarpiece is the bare rock of Manhattan against which the church was built. The Greek Orthodox monastery of Ossiou Loukas has two side-by-side churches, built centuries apart, and both are spectacularly mystical. Bruton Parish Church in Williamsburg and its candlelit Evening Prayer service falls into this niche.

Some places are consciously unprepossessing, so that the architecture does not interfere with one's focus on the spiritual. The Langley Friends Meeting House is noticeably lacking in amenities and detail, though not in devotion. The Cistercians are famous for having made a fetish of plainness in all their structures. Fountains Abbey, now in ruins, could be described as a fine Burgundian Romanesque complex, in plan and form, devoid of all the applied delight. Its very



DURHAM CATHEDRAL
Nave Pier — Majestic Romanesque



OSSIOS LOUKAS
Dimly-lit Crypt

plainness emphasizes its greatness as architectural sculpture!

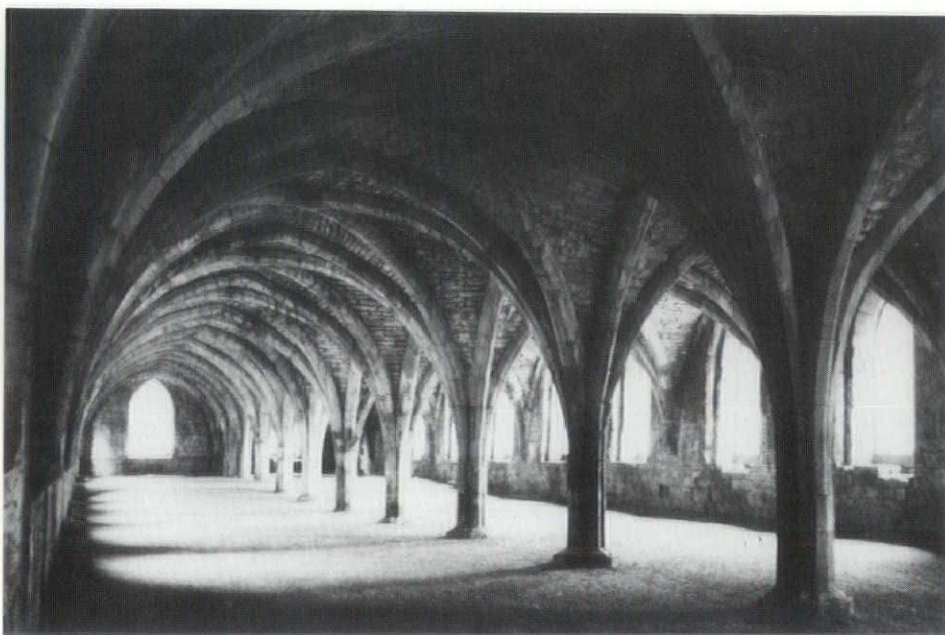
Some house of worship rely on decoration for their message. All those New England Catholic naves with prominent Stations of the Cross fit this description. There was a mosque I entered in Rhodes which was so encrusted with intricate decoration I could barely see where the walls met the ceiling or each other. The Church at Wies in Bavaria, a delightful mix of Baroque and Congregational, throws all the complexities of Tiepolo-type ceilings, candledrip cornices, gilt, and cherubic statuary into a brightly daylit white-painted interior. The outside is plain Jane.

Then there are the spectacular cavernous cathedrals, which would not so much express the glory of God as to impress with awe the puny men who enter. At St. Paul's, London, I was not so much overpowered by the space as I was awed at this product of one human, Sir Christopher Wren, who could mastermind this vast consistent complexity. At Peterborough Cathedral, I happened on evensong in summer. The west sun made the windows brilliant. The stone volume made the reverberation time such that the music floated. There were so few people that all sat in the choirstalls. A local parish choir which had rehearsed all year for this occasion sang their absolute stunning best. It seemed an

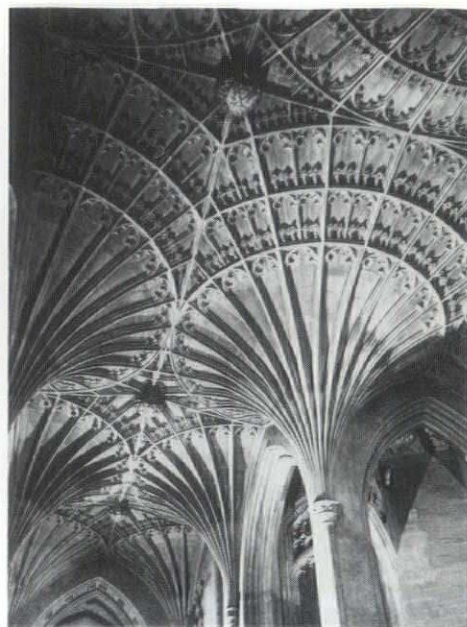
anachronism that such perfection was seen and heard by so few people, in a space designed to hold thousands. There's a dimension to religion that no amount of beauty, in architecture, decoration, and heavenly music can compensate for.

So my list of types really leads nowhere. One cannot intellectualize that which makes up a successful place of worship, for the factors involved include perception, relevance, imagery, and spiritual impressions created elsewhere than on the architect's drafting board. It would seem that the successful designers were able to read the intangibles in their own time. They don't seem to transfer easily.

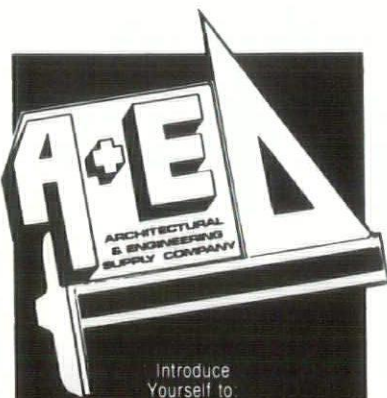
Eason Cross, Jr., FAIA



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<< COMMENTARY >>

by Marvin J. Cantor, AIA

Religious Architecture

Religion throughout the ages has inspired man to do many things . . . some noble . . . and some not so noble. Among the more noble inspirations has been the architecture of religion. Although religious architecture has been dubbed by some detractors as products of an "edifice complex," there can be no denial that the resulting structures have added grace to our cities and countrysides, work for our labor force, oases of calm and serenity for one to contemplate in, linchpins holding together one era with another, and repositories of the world's great treasures, literary as well as material. But above all, religious architecture has added to our aesthetic values of a built environment.

From the street storefront revival churches of Harlem's slums to the great Cathedrals of

Chartres or St. Peters at Rome, religious structures have never failed to be a "plus" in the building fabric of a particular area. The soaring vaults of St. Peters, the awe-inspiring towers of the Gothic cathedrals, the graceful domes of the Byzantine era have all helped to stamp an indelible look of beauty on their respective cities' skylines and relieved the awful humdrum monotony of row after row of tenement structures and rundown industrial complexes.

Tabernacles of God have also been exciting places to visit as well. My interests in touring historic as well as modern architectural structures are never as "keyed-up" as when I set out to explore the cavernous interiors of grandiose churches, the nooks and crannies and hidden stairs and balconies, the subterranean crypts

and lofty vertigo-causing bell towers, and the majesty and awe of unbroken spaces—it all adds up to . . . excitement, interest, awe . . . and respect.

If man only followed the religious tenets of his faith as well as the religious architects were able to practice their expertise in architecture . . . well!

Marvin J. Cantor, proprietor of the Fairfax, Virginia architectural office, Marvin J. Cantor, AIA & Associates, is a former president of the Northern Virginia Chapter, AIA. Cantor is currently chairman of the Virginia Society, AIA Public Relations Committee.

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An Odyssey — Of Sorts

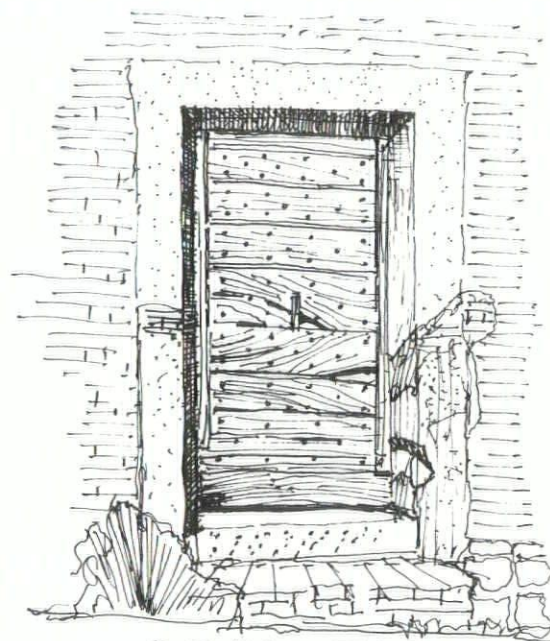
Travel Sketches

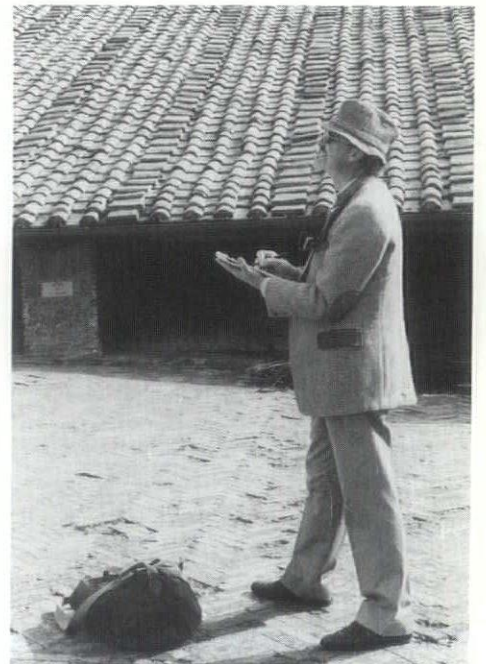
by Henry J. Browne, AIA

Recently the writer spent six months in Rome at the International Center for the Conservation of Cultural Properties. It was an incredible experience which allowed the writer to interrupt the normal hectic scheduling that goes along with an active architectural practice and enabled a thoughtful, relaxed study of the preservation movement as it is developing worldwide. It also gave the writer an opportunity to study the history of the preservation movement and to use the extensive library and laboratories for the developing of new techniques in consolidation and preservation of architectural fabric.

But all was not work. One of the great things about the City of Rome is that it is a pedestrian city, a city where one can walk to all points, providing stamina and shoes hold out. The thousand photographs taken by the writer and the many sketches which were done to try to capture the effect that Rome had on the writer only points out the well-known fact that every architect should make a pilgrimage to Rome.

The travel to the outlying areas, the ability to visit buildings, monuments, and go behind the scenes, was an uplifting experience, and one that is seldom available to the average tourist. As someone said to the writer, what a marvelous way to have a mid-life crisis, and I couldn't have agreed more.





The Interfaith Forum on Religion, Art and Architecture

by Michael F. LeMay, AIA, Immediate Past President, IFRAA

The Interfaith Forum on Religion, Art and Architecture is an international society composed of architects, artists, church administrators, clergy and financial executives responsible for the planning, design, and finance of religious art and architecture. Its predecessor organization was founded in 1940 as The Church Architecture Guild of America. It later expanded to include the members and functions of the American Society for Church Architecture, The Guild for Religious Architecture, and The Commission on Church Planning Architecture.

IFRAA's membership is open to all who are interested or involved with religious art and architecture. Its purpose is to promote excellence of design in specific architecture and in the allied arts. There exists a continuing dialogue at its conferences and in its publications to develop greater understanding of the role of religion today, and the current demands of religion on architecture and arts. IFRAA can do much to assist architects without experience in the design of buildings for worship, to a better understanding of fundamentals and influences on those designs. This encouragement of the study of these subjects and their applicability is one of the basic tenets of the organization. IFRAA is affiliated by agreement with the American Institute of Architects. We have at times in the recent past reached out for assistance and guidance from the National Offices of the AIA. The AIA has been very supportive of IFRAA because it recognizes that by doing so, it in turn supports its membership by providing assistance and the encouragement of excellence in design as far as probing the application of architecture for religious use. The organization permits a better understanding of religious art and architecture in technical and theological schools. This amelioration of the understanding and sensitivity of our future clients, will assist architects in developing significant and meaningful religious architecture.

The current trends in theology and philosophy of religious architecture is made available to building committees, clergy and administrators by the contributions of noted experts in these areas. IFRAA relates directly to both the Jewish faith and the Christian faith—liturgical and non-liturgical. These faiths and the various disciplines are recognized on its Board of Directors as well as in its membership.

IFRAA is organized on both a national and regional basis. National conferences occur every other year. Our recent 3-day conference in New York City in October included tours of meaningful edifices, symposiums with noted

architects and theologians, several traveling tours of New York City, and excellent workshops involving all disciplines of religious art and architecture. Our next national conference will occur in San Francisco in October '86.

The national membership of IFRAA is divided into six regions within the United States. These consist of Northeast, Great Lakes, North Central States, Pacific, South Central and the Southeast. A director of the National Board of Directors is in charge of each of these regions. Regional conferences and meetings occur on a regular basis to encourage and foster regional issues while providing a forum for local congregations, artists and architects to meet.

Excellence in religious art and architecture is further encouraged by National Awards Programs. Artists and architects are invited to submit their work to be judged by juries of nationally recognized individuals. Award winning entries join IFRAA's traveling exhibits and are featured in *Faith and Forum*, the journal of IFRAA. *Faith and Forum* is published semi-annually by IFRAA and is a valuable resource for professionals around the world. The journal presents in-depth articles on current liturgical issues affecting art and architecture, photographic essays on design trends, award winning art and architecture, and referral services for artists and architects.

IFRAA maintains a slide library which is one of the largest of its kind. The library documents over 5000 examples of art and architecture for religious space in the United States. Slides are available for rental or purchase. These slides are housed at the IFRAA National office in Washington, DC and at the archives for modern Christian art, College for Notre Dame, Belmont, California. Consultant outreach is an important educational program offered by IFRAA. Consultants—artists, architects and liturgists—on video tapes provide information on specific topics such as acoustics, lighting and energy conservation, architectural design, programming, construction, etc.

IFRAA also produces a quarterly newsletter which informs its members of the various programs and services that are available and the activities of other members.

One of my greatest rewards derived from IFRAA membership and involvement has been to have the opportunity to better understand the needs of liturgists, clergy, artists, and building committee members. A greater sensitivity to their needs can't help but encourage a better archi-

tectural product. IFRAA is a growing organization which is eager to encourage new membership and involvement. The ongoing experiences of meeting some of the world's greatest liturgists—piercing commentators on art and architecture, and visiting significant works and evaluating them with other disciplines is a very rich reward of membership.

The past 20 years have witnessed a renewal of interest in the theology and hence the form of worship. This renewal has important implications for liturgical architecture. This is particularly true in the Christian churches. In spite of their great differences, their commonality of purpose and the needs for the space that encloses their activities is intriguing. The importance of this exchange is an emerging ecumenical understanding of worship and the environmental aspects of their needs. It is necessary for an architect to understand and determine the liturgical requirements of the congregation which he is to serve. The architect often needs to educate the congregation regarding the new form and emphasis of worship. Invariably it is necessary for the architect to understand the denominational liturgical consultant. It is also important that the congregational minister understand these trends, and that the architect be able to communicate with him to mold religious space. The corporate emphasis of worship, places great responsibility on the architect's understanding and sensitivity to contemporary worship needs.

The frequent emphasis on whimsical and unique worshipful forms of the 'sixties and 'seventies is being challenged by the need for the architect's understanding of applicable liturgical requirements, economies, energy implications and evolving aesthetic considerations. Dramatic departures from recent and traditional religious forms have resulted from these new design parameters. These have not been without conflict, frustration, and emotional reaction by users, clergy, and architects. If an architect wishes to involve himself in liturgical design today, he must make a great effort to understand the acting contemporary influences on his work.

The National Headquarters is located at 1777 Church Street, N.W. in Washington, DC. Our executive director, Ms. Tish Kendig, is available to provide additional information regarding membership, conferences, tours and the *Faith and Forum* magazine. Membership is open to all who are interested in IFRAA's work. The categories of membership include: individual memberships, organizational memberships and student memberships.

17th Century Church

Historic Site Interpretation

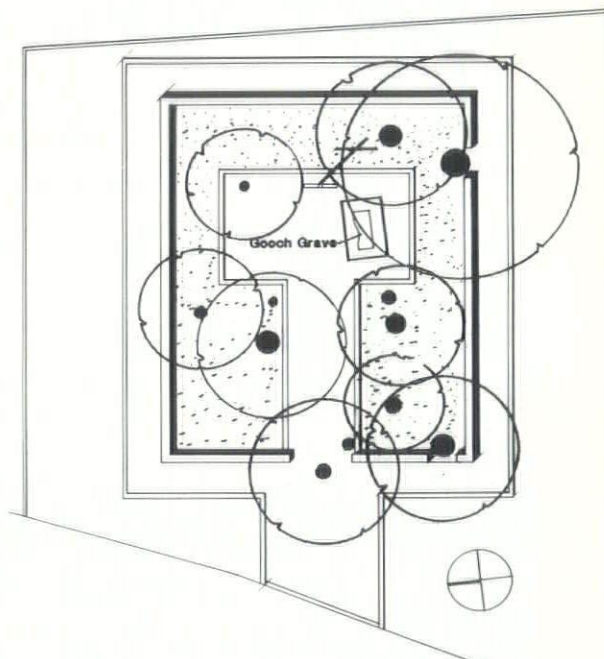
Abbott Associates, Architects/Planners

The Development is at an Historic 17th Century town site of York Village near Yorktown, Va. U.S. Coast Guard Reserve Training Center.

Travis, Inc., Contractor, Williamsburg

The project involved designing a site interpretation for a 17th Century Church destroyed before the Civil War. A low two-foot-wide brick wall was constructed over the location of the older building walls, which were located by archaeological excavations conducted by Southside Historical Sites, Inc. The pathways are of crushed oyster shell and a weathering steel cross marks the approximate site of the altar.

Near the altar is an original tombstone marking the grave of Major Gooch. The tombstone is the oldest military tombstone in the United States and dates to the early 17th Century.



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VIRGINIA SOCIETY AIA ANNUAL MEETING

Roanoke—November 1, 2 and 3, 1984

Virginia Society, AIA Honor Awards

Top Building Designs Honored

Eleven buildings designed by Virginia architects have been singled out for Honor Awards in the VSAIA biennial Design Awards competition.

Winning projects ranged in scope from an \$8,300 bird-watching blind to a \$16,000,000 convention center complex. The unifying factor is that all represent architecture at its best, according to the jury of three distinguished architects who made the selections.

Each entry in the competition was measured against the centuries-old tests of quality archi-

ture: commodity (meaning usefulness for the intended purpose of the building), firmness (lasting qualities), and delight (aesthetic appeal, including how well it fits its surroundings). No set number of awards was mandated.

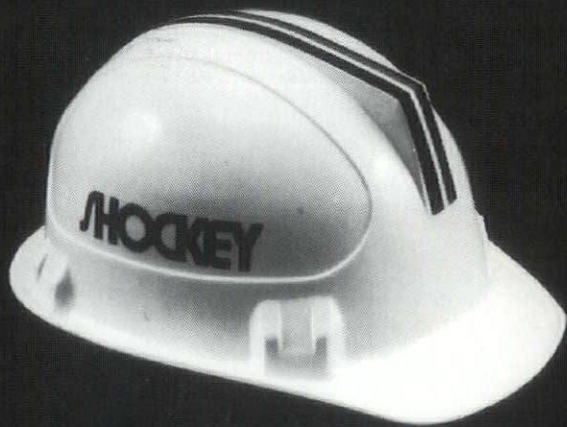
The jury consisted of Theodore M. Ceraldi and Randy Croxton, both of New York, and Charles W. Steger, Dean of the College of Architecture and Urban Studies at Virginia Polytechnic Institute and State University. Croxton and Ceraldi were both winners of national AIA Honor Awards earlier this year.

Awards were presented in Roanoke November 2, at the Virginia Society's annual convention. The presentation ceremony, which was open to the public, included a discussion and explanation by the jurors of the reasons for their selections.

The winning projects, all of which have been completed within the past five years, are presented on the following pages, with jurors' comments.

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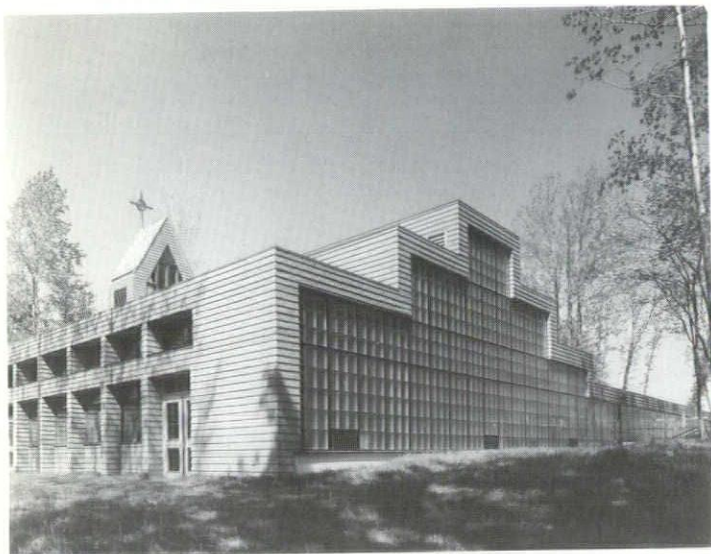
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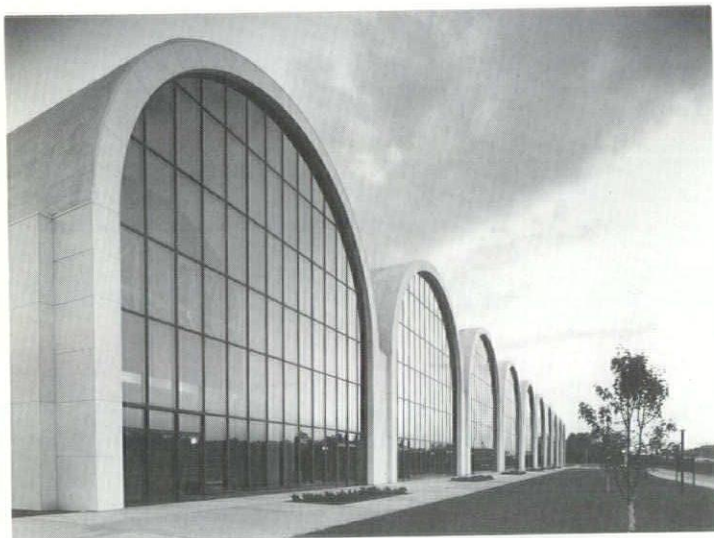
HONOR AWARDS



BURKE PRESBYTERIAN CHURCH, Burke
Lawrence Cook AIA & Associates, Architect
Photo by Jason Horowitz

Featured in Virginia Record, September/October 1983

This church features strong elements of passive solar design—both in heating/cooling and lighting—while maintaining its liturgical "correctness."



PAVILION (VIRGINIA BEACH ARTS & CONFERENCE CENTER), Virginia Beach
Walsh-Ashe Associates, Inc., Architect in joint venture with Odell and Associates, Inc.

Photo by Gordon H. Schenk, Jr.

Featured in Virginia Record, May/June 1983

The design evolved in part from the acoustical requirements of its site (on the flight path to a Naval Air Station), but is creative, attractive, and clearly emanates a sense of its importance, the jurors noted. The bold colors used in the interior read well from the highway at night.



PLACID HARBOR CONFERENCE CENTER,
Hollywood, Maryland
Dewberry & Davis, Architects

Photo by Harlan Hambright

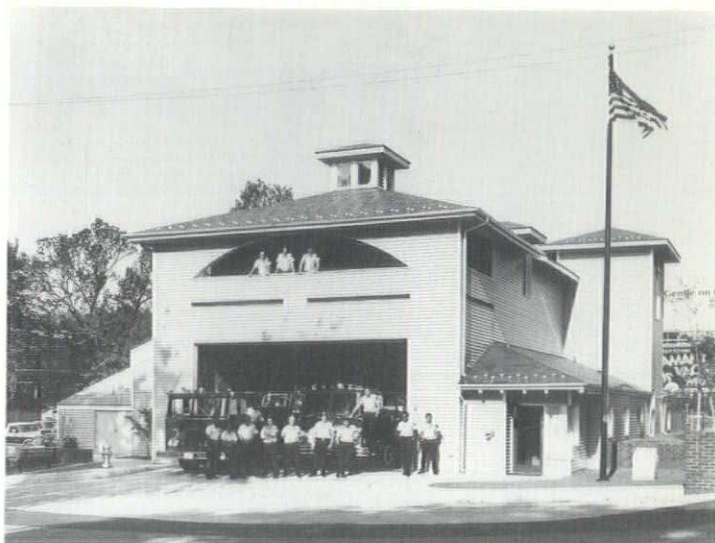
This expansion of an existing facility was cited by the jurors for its strong, clean lines, its use of traditional elements in non-traditional ways, the sensitive proportions of its facade, and the very successful efforts of the architect in joining the elements.

ENGINE CO. #14/LADDER CO. #6, Richmond
DePasquale & Associates, Architect

Photo by Whitney Cox

Featured in Virginia Record, July/August 1984

The jury was particularly impressed with how well the architect had adapted the functional requirements of the structure into a building which blends well into its residential neighborhood.



LOW BUDGET BEACH HOUSE, Quillen's Point,
Sussex County, DE
Robert Wilson Mobley, Architect

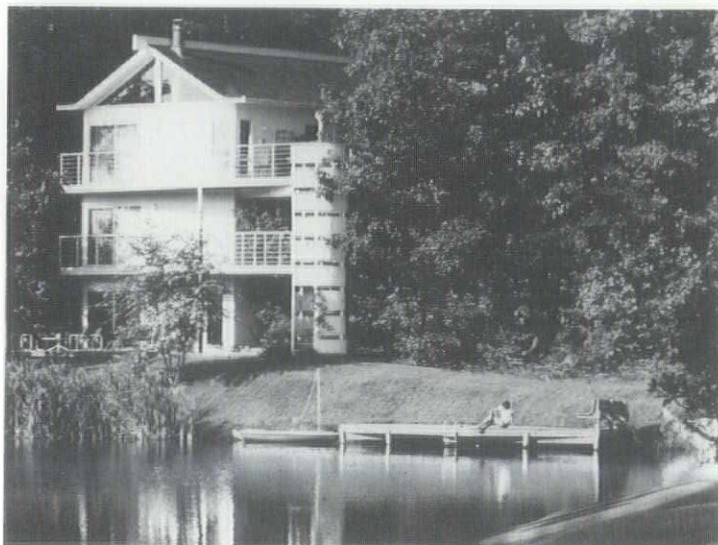
This small inexpensive (less than \$40 per square foot) summer house was designed as a "boat," appearing to float on the horizon. The jury felt the house was carefully detailed, and liked the stair tower leading to an observation deck on the roof, which is painted to look like a "sail" while serving an additional utilitarian function as a thermal chimney. The effective use of landscaping gives the entrance area a true "sense of arrival."



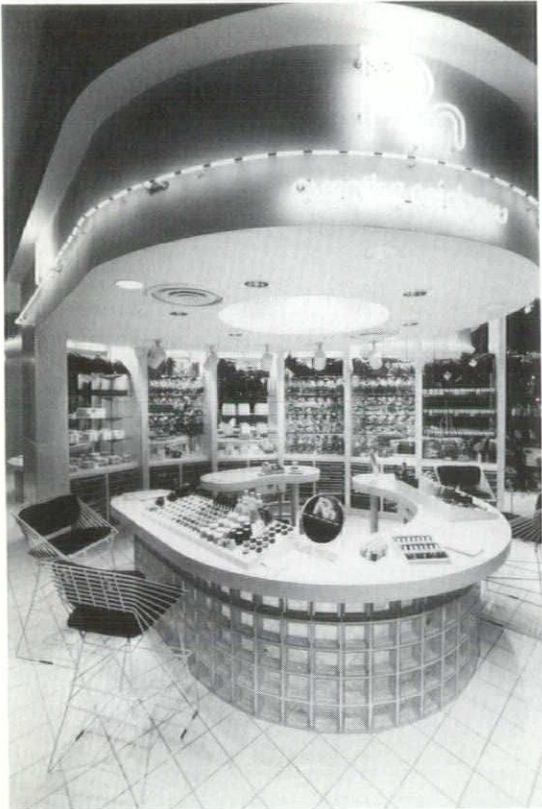
HOWARD HOUSE, Reston
Cross and Adreon, Architects

Photo by Maxwell MacKenzie

A single-family residence on a lakefront lot, the house is built on a "boomerang" plan (with a curve at midpoint), allowing it to face directly to the street at one end while maximizing southern exposure (for solar considerations) at the other. The jury was impressed at the quality and "quantity" of house the owner got for a relatively-low budget.

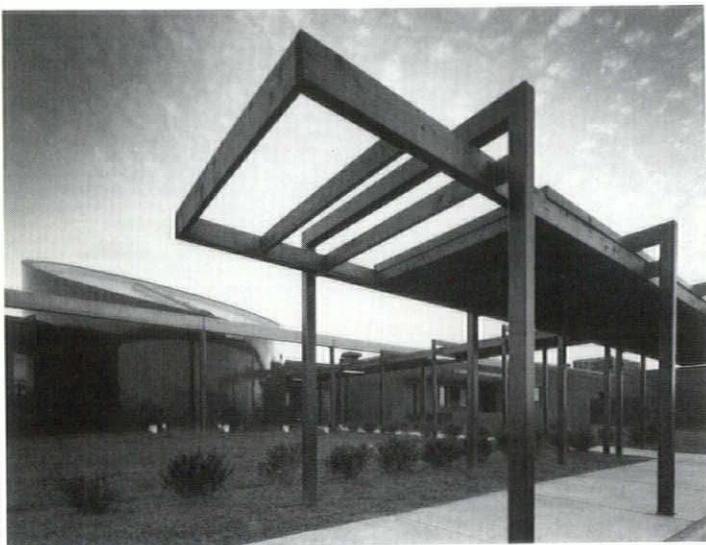


HONOR AWARDS



OVER THE RAINBOW, Washington, DC Kerns Group Architects, P.C.

The space was transformed from a candy store to a women's cosmetics and manicure shop. The "postmodern" use of color was cited by the jury as most appropriate for this particular project.



SCOTTSVILLE ELEMENTARY SCHOOL, Scottsville Vickery Moje Drinkard Oakland, Architects

Photo by Harlan Hambright

Featured in Virginia Record, July/August 1983

The library in this renovation and addition project, a round, red-glazed-tile-covered addition, gives the school a strong sense of identity that is particularly striking when seen from the highway.

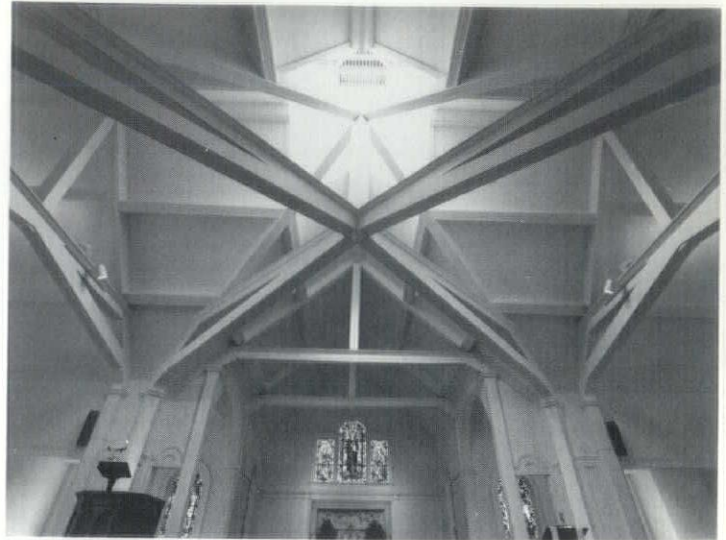
HONOR AWARDS

WOODBERRY FOREST SCHOOL CHAPEL ADDITION, Woodberry Forest Vickery Moje Drinkard Oakland, Architects

Photo by Harlan Hambright

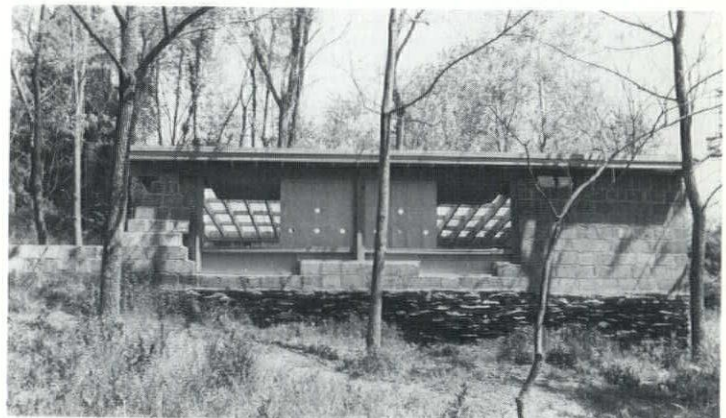
Featured in Virginia Record, September/October 1982

This project involved renovation of the existing chapel plus the addition of a transept to accommodate additional students. The jurors felt the addition was handled especially sensitively, and were particularly impressed with the obvious care with which the exposed truss interior was detailed.



BIRDWATCHING BLIND/RESOURCE CENTER, Camp Crowell, Fairfax County Kamstra, Dickerson & Associates, Architects

This project for the Girl Scouts' Council of the Nation's Capital, by far the smallest of the winners, involved the adaptation of a 50-year-old chicken house into a nature study shelter. The jury took particular note of the care with which the architect addressed the functional needs of the space while using principally materials available on the site. Maximizing the feeling of fitting into the surroundings is vital to the function.



COMMONWEALTH OF VIRGINIA DEPARTMENT OF TAXATION, Richmond Glave Newman Anderson Architects

Photo by Joann Sieburg-Baker

This was a renovation project on a 75-year-old building which was originally a shoe factory. The jurors noted that with work complete, it's difficult to realize the complete transformation that was accomplished. "The building looks like it's always been there, just like it is." The subtle and sophisticated use of color on the facade adds to the streetscape.



Individual Awards Presented

The VSAIA also selected 12 individuals to receive personal honors during the Noland Night Awards Banquet, at the Society's annual meeting. Included in the group were four architects, three public officials, a preservationist, an architectural photographer, a blacksmith, an artist, and a retired building materials manufacturer.

NOLAND AWARD

Charles Burchard, FAIA, retired Dean of the College of Architecture and Urban Studies at Virginia Tech, was named recipient of the Society's top honor for a member, the prestigious Noland Award.



NOLAND AWARD—Charles Burchard, FAIA was named recipient of the prestigious Noland Award.

Burchard, a nationally recognized architectural educator, served as Dean of the College of Architecture and Urban Studies at VPI & SU from 1964 to 1980. In 1983 he received the eighth annual Award for Excellence in Architectural Education, presented jointly by the national AIA and the Association of Collegiate Schools of Architecture. In presenting the Noland Award to him, the Society is recognizing his contributions and achievements here in Virginia, and on the National and International levels as well. The Noland Award, named after William C. Noland, one of the founders of the Virginia branch of the AIA in 1915, is limited to a maximum of one recipient per year and is not awarded every year. Burchard becomes the 16th recipient since the award's creation in 1967.

NEW MEDAL FOR VIRGINIA SERVICE

Carlisle Humelsine, Chairman of Colonial Williamsburg Foundation, was named recipient of the Society's top honor for a non-architect, its newly-created "Architectural Medal for Virginia Service."

Humelsine is the fourth chairman of the Colonial Williamsburg Foundation's board of trustees, having succeeded Associate U.S. Supreme Court Justice Lewis F. Powell, Jr. in this post in 1977. Humelsine was president from 1958 to 1977, and Executive Vice President from 1953 to 1958.

As chairman of Colonial Williamsburg Foundation, Humelsine heads one of the largest and best known restorations in the world. In addition, he served as Chairman of the Board of the National Trust for Historic Preservation from 1973 through 1980. His numerous related involvements on the national and state levels include service as officer, trustee, or chairman, past or present, of the Virginia Museum of Fine Arts, the American Revolution Bicentennial Commission, the Smithsonian Institution's Board of Regents, the National Gallery of Art, the Citizen's Advisory Committee on Furnishing and Interpreting Virginia's Executive Mansion, and the Fine Arts Committee of the U.S. State Department.

The Architectural Medal for Virginia Service, of which he is the first recipient, was created to recognize persons other than architects who have made significant contributions to the prac-

tice of architecture or to the built environment. "Mr. Humelsine exemplifies the criteria," according to the citation which accompanies the Medal. The award is in the form of a medal commissioned for the purpose, and features an impression of the original Jefferson-designed state capitol in Richmond.

HONORARY MEMBERSHIPS

Delegate Ralph L. "Bill" Axelle, Jr., of Henrico County and Senator Joseph V. Gartlan, Jr., of Fairfax County, were named Honorary Members of the Society.

Axelle, a member of the House of Delegates from Henrico County for the past 10 years, was recognized for his contributions to the business climate in Virginia and more specifically for his leadership efforts in the area of regulatory reform. He has been a leader in efforts to ensure that all interested and qualified firms have an opportunity to compete for governmental contracts, and was instrumental in passage of a "Buy Virginia" resolution in the 1984 Session. Long concerned with the impact of regulations, he serves as Chairman of the Governor's Regulatory Reform Advisory Board. As a result of the Board's activity, several significant reforms have been enacted which require greater opportunity for public involvement in the regulation-information process and which help to ensure that regulations are thoroughly reviewed for their side effects before adoption.

Gartlan, a member of the Virginia Senate since 1972, is being recognized for his contributions to the natural environment, particularly his efforts to bring Maryland and Virginia together at the policy making level in cooperative and coordinating efforts toward management of the Chesapeake Bay. The immediate result of his efforts, begun in 1979, was the formation of the Chesapeake Bay Commission, a 14-member body consisting of legislators, private citizens, and Governor's representatives from both states. He has



ARCHITECTURAL MEDAL FOR VIRGINIA SERVICE—Carlisle Humelsine (right) wearing the newly created Architectural Medal for Virginia Service, is congratulated by VSAIA President Paul Barkley.

twice served as Chairman of the Commission. Other related efforts have included service on the Virginia Coastal Study Commission and leadership in the 1984 enactment of the Hazardous Waste Facility Siting Act.

Delegate Axelle and Senator Gartlan become the first public officials ever given Honorary Membership in the Virginia Society of Architects.

DISTINGUISHED SERVICE AWARDS

M. Jack Rinehart, Jr., Charlottesville, Patricia Schifflbein, Reston, and Robert F. Sherertz, Roanoke—all architects—received Distinguished Service Awards.

M. Jack Rinehart, who has maintained his own architectural firm in Charlottesville since 1969, is being cited for numerous contributions to the profession in service at various levels of the AIA, as well as for a commitment to excellence in design which has led to several design awards for his firm at the local, state, regional, and national levels. He has also contributed significantly to his community in a variety of ways, including past service on the Board of Directors of Downtown Charlottesville, Inc. and the Albemarle City Planning Commission and currently as Chairman of Charlottesville's Downtown Board of Architectural Review.

Patricia Schifflbein was President of the Northern Virginia Chapter of the AIA in 1980 and has served the profession in many other capacities at the local, state, and national levels as well. She has edited national publications dealing with personnel practices and with seismic design. She currently serves as one of the three architect members of the Virginia State Board of Architects, Professional Engineers, Land Surveyors, and Certified Landscape Architects, and as a member of the National Council of Architectural Registration Boards. Ms. Schifflbein is the first woman architect to receive an award from the Virginia Society, in a profession which

women have entered in significant numbers only recently.

Robert F. Sherertz, a principal in the firm of Sherertz, Franklin, Crawford and Shaffner, has directed his firm's efforts during the past 25 years to become a highly effective leader in the field of developing environments responsive to the needs of older persons. In citing him for the award, the Society calls attention to his efforts in the areas of education, research, product development, and design dedicated to enabling such persons to maintain maximum independence for as long as possible in a setting of their choice. His firm is presently designing its 20th full service life-care facility and in addition has designed thousands of nursing beds and has master-planned numerous facilities. His firm is recognized nationally for its expertise in this field and is sought out by professionals and developers to assist in creating exceptional environments for this group of Americans.

ALLIED PROFESSIONS AWARDS

Paul Huffman, an architectural photographer from Henrico County, Thomas C. Parker, Arlington's Economic Development Chief, and Joanna Sunshine of Blacksburg, received Allied Professions Awards.

Paul Huffman, who has operated Huffman Studio in Richmond since 1974, has brought to his architectural photography approach an extensive background of training and experience in architecture and architectural design. Following attendance at Richmond Professional Institute (now VCU) with course work in drafting and design technology, he was employed for eight years in area architectural firms and for five years with Buckingham-Virginia Slate, a major area producer of building materials. This back-

ground has led to an appreciation of architectural qualities that has contributed to his ability to capture them photographically. That ability is confirmed by his record for the past nine years, during which time he has won the Virginia Professional Photographers Association award for Best Architectural Photograph each year. In addition, he has won a similar award twice (1980 and 1982) in competition among photographers from the Southeast U.S. He is a past president of the Virginia Professional Photographers Association.

Thomas C. Parker, as Arlington's first Economic Development Division Chief, has been responsible for the development of the marketing and business services program for Arlington. As a Planner and subsequently Deputy Planning Director for Arlington, he was heavily involved in the planning and implementation of the County's 11 Metro rapid rail stations. He initiated and negotiated with the Washington Metropolitan Area Transit Authority one of the first joint use developments in the region, the Rosslyn Center Office Development. He also initiated with the Transit Authority a major realignment of the Metro Orange Line from the Court House Station to Clarendon Station, resulting in significant cost savings as well as reducing adverse construction impacts on adjacent residential neighborhoods. In addition he coordinated with the Transit Authority the station design for virtually all of Arlington's 11 stations.

Joanna Sunshine's award was for outstanding achievement in woven fiber art. Ms. Sunshine has had exhibits of her work in galleries throughout Virginia and elsewhere. Some of her fiber work suggests implicit architectural references, as in a receding series of "window openings" through soft-edge fiber forms. She has

received numerous commissions for art work to complement the architecture of a variety of building types, including residences, office buildings, churches, and a hospital. In addition to Virginia, several of these works are in Pennsylvania and Illinois.

CRAFTSMANSHIP AWARDS

Ernest Wiedemann of Richmond, retired president of Economy Cast Stone Company, and Joshua Greenwood, a blacksmith from Petersburg, received Craftmanship Awards.

Ernest Wiedemann started in the cast stone business in the early 1920's and came to Richmond in 1923 to work for the recently started Economy Concrete Co. of Virginia. When the business went bankrupt in the depths of the depression, he took over ownership, satisfied the creditors, and continued the business under the new name of Economy Cast Stone Co. which he owned and operated until its closing in 1981. At its zenith, the Economy Cast Stone Co. operated shops in South Richmond and Glen Allen employing 125. Cast stone units for over 8,000 projects were produced during this 58 year period. Among local buildings using products of his company are First Baptist Church, Sts. Constantine & Helen Church, First Presbyterian Church, St. Stephan's Episcopal Church, Scottish Rite Temple, the Seal on Richmond City Hall, and several buildings at VCU.

Joshua Greenwood, a native of Alaska, is a college graduate who decided to pursue a career as a blacksmith. His work, however, is quite unlike that usually associated with the profession. Among his more noted and monumental efforts are the elevator cage at the Tobacco Company Club in Richmond and the gates to the Massey residence west of Richmond, both intricate and exquisite in their detailing.

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Text of Speech by T. Justin Moore, Jr. Chairman of the Board, Dominion Resources, Inc.

I'm delighted to play a role tonight in honoring people whose outstanding efforts are helping to make Virginia the finest place in the country in which to live and work.

I know several award winners and what they've accomplished. Clearly the Virginia Society has chosen individuals who highly deserve recognition. I'm proud to join you in congratulating them for work well done.

I can't think of a more exciting time to be an architect or to be involved in architectural projects. You have the chance to remake a keystone of civilization—the American city—and bring a new richness to our lives.

Tonight, I'd like to talk about urban economic redevelopment and the challenges and opportunities it presents to architects.

I need hardly tell you that America's cities are in trouble.

In the early days of the city as an institution, the great philosopher Aristotle said that the goal of the city is to make man happy and safe. In the 20th century it does neither.

One reason is that our cities developed haphazardly for the most part, without planning and without regard to humane considerations. Another major factor is the middle class flight to the suburbs that began before World War II and accelerated afterward. Affluent people used the city to earn their living, but moved out to improve their standard of living. Retailers began to concentrate less on the inner city and more on the suburban areas. Downtown retail business went into decline.

The flight of the middle class led to further decay, which started a cycle of flight and decay. It's a tragic process, and we can't afford to let it go on. Throughout history, cities and civilization have been synonymous. Business, art, entertainment, education—all the underpinnings of commerce and culture have depended on the catalyst of the city.

The history of the West has been the history of its great cities. Athens, Rome, London, Paris—the list is long. But I'd be hard pressed to name four great suburbs.

Recently, people in large numbers have begun to appreciate anew the value of cities and are turning back to them. There are several forces behind this new attitude.

One is that problems have increased in the suburbs. The beauty of the countryside is hard to see from roads lined with fast-food outlets and automobile dealerships. The benefits of commuting have been obscured by long, frazzling waits in rush hour traffic.

There has also been a shift in lifestyles. Many people are bored by station wagons, lawn mowers, and charcoal grills. They want the amenities, excitement, and fulfillment that only a city can provide.

At the same time, demographic forces are tipping the balance in favor of urban living. Families

are growing smaller, more couples are remaining childless and parents are living long after their last child leaves home, so the claimed advantages of the suburbs as places to raise children are becoming less important.

Business opportunities in the suburbs are also flagging. Some places are saturated with malls. Rents in the new shopping centers are too high for many merchants.

While the advantages of investment in suburbia have lessened, the government has made cities more attractive to businessmen through tax incentives for rehabilitation and downtown renewal.

With new recognition of the importance of urban areas as places to live and set up shop, the time is ripe for those of us who love our cities to do what should have been done a long time ago—to revive them for the sake of the people who already live and do business there, for others who would like to, and for all of us who depend on cities as the engines of our culture and economy.

Obviously, the big question is "How do we do it?" Government alone can't revive the cities. The problems of diverse private interests and political opposition are too much to surmount. Federal cutbacks in aid to cities have left local governments unable to afford major programs on their own. The business sector can't do it alone because broader community interests must be represented. And business can't foot the whole bill, either.

Moreover, the public and business sectors tend not to understand each other. Public officials often mistrust the objectives of businessmen, who cannot finance a massive program without the promise of some ultimate profit. And businessmen complain of government red tape and bureaucracy.

But the business sector needs government approval for zoning changes, street closings, and related public works.

And if government shut out business, it would forego the management expertise that's been found critical to the success of urban rehabilitation.

Practical realities demand that programs be carried out as joint ventures of business and government with input from an informed community. Not only pragmatism, but fairness and the democratic process require a new type of partnership—a partnership of business and government, and a partnership of the people.

Unless blacks and other minorities are represented, they may see the program as just an attempt to move them out so a privileged class can move back in. In the multi-racial, multi-ethnic city of today, no renewal program can succeed if it advances one group over another, or even if it is perceived to do so.

Richmond Renaissance is the vehicle we created in my hometown to get our city on the move again. It was founded in May of 1982, after we got the backing of city council and local business leaders. It is a bi-racial, bi-partisan non-profit corporation.

It consists of a 12-member executive committee, and a 60-member governing board. Both reflect the racial balance of the city and the equal partnership of government and business in the venture. When it was founded, the city put up \$1.2 million to fund specific projects and the business community contributed twice that amount for projects and operating expenses.

Richmond Renaissance provides seed money for economic development, and works with existing development organizations to augment their efforts and stimulate new activity. I'm happy to say that a new spirit of cooperation has developed in Richmond and has created a swell of enthusiasm that's bringing other developers into the city.

The objective of Richmond Renaissance's own development efforts is to promote projects only until they can run themselves—generating wages, profits, and taxes that will flow throughout the local economy and give the city new life.

Revitalization of the downtown area is the heart of an urban economic redevelopment program. Cities that moved before us have showed what could be done.

Take Baltimore's famous Harbor Place. In its first year of operation, it drew 18 million

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visitors—more than Disney World. It earned \$42 million, created 2,300 jobs, and returned to the city more than \$1 million in taxes. Now restaurants, hotels, and other businesses are springing up all around it.

Here in Virginia, sales per square foot at Norfolk's Waterside this year are expected to be close to triple those of the average mall.

And the key to it all is architecture. That's where the challenge to your profession lies. We can't just tear down the old buildings and build new ones the same way. That's been tried and it failed. We need a new architecture that avoids the old mistakes and pioneers new approaches. It must draw people to it and entice them to shop. It has to function as an economic locomotive. Purely visual and other design features must take second place.

As in other cities seeking revitalization, we in Richmond Renaissance chose a center city marketplace as our first major project.

Richmond's project is called "The Sixth Street Marketplace," and it's under construction now. James Rouse's company, Enterprise Development Company, is developing it and will be the operator. Our architects are the firm of Wallace, Roberts & Todd of Philadelphia, working with Marcellus Wright, Cox & Smith of Richmond.

The Marketplace will transform three blocks of Sixth Street in the middle of downtown into a glass-enclosed promenade of stores, shops, and landscaped plazas. The street will be closed to automobiles.

A multi-story, glass enclosed pedestrian bridge will span Broad Street, linking the office and retail areas with the Coliseum and predominantly black area north of Broad. The bridge will be large enough to house a small cafe and several shops.

Altogether there will be more than a hundred shops, linked by landscaped courtyards and walkways. The Marketplace will feature food and craft stalls, restaurants, kiosks, and a specialty food market in the Historic Blues Armory.

We forecast that The Sixth Street Marketplace will attract as many as four million additional visitors to Richmond every year. We expect the project to create more than 1,000 new jobs and generate one-and-a-half million dollars in new tax revenues each year. We're all eagerly looking forward to the opening next September.

The philosophy of The Sixth Street Marketplace is the same as the highly-successful in-town malls that Jim Rouse and others have built elsewhere: namely to capture the essence of the world's traditional markets, which are gathering places to socialize as much as to shop. I agree with Jim Rouse's view that shopping shouldn't be an annoying, cold necessity of life. It should be a happy, visually appealing, and uplifting experience.

We hope that The Sixth Street Marketplace will appear as unplanned and spontaneous as an Oriental bazaar, unlike the predictable, controlled environment of so many of America's shopping centers. But, in fact, it will incorporate the most meticulous planning. The modern city is an unnatural milieu for the charming chaos of the primitive bazaar.

But the atmosphere must be genuine—no canned music or plastic plants. No crutches at all. The professionalism of our architects will have to carry it all.

Like the best of new urban redevelopment, and unlike the malls that were stamped out of the same mold in the past, The Sixth Street Marketplace will have a character all its own. Its individuality will come from a design that expresses Richmond's history and culture, and harmonizes with existing architecture that's rich in memories.

This should make it satisfying to the native Richmonder and interesting to the tourist. Architecture has too often had a sameness about it—you couldn't tell if you were in New England, the Midwest, or the South. The architecture of redevelopment stresses a definite sense of place. I think it will work especially well in Virginia and other Southern states where our heritage means so much.

Wolf Von Eckardt, who I'm sure you know for his architectural criticism in the *Washington Post*, said recently that, "Our psychological need for more lovable and livable surroundings, and our practical need to conserve energy, cry out for a more human, representational rather than abstract, architecture."

The architecture of urban redevelopment is one response to that cry. Because it's so complex, and carbon copies are not possible, it's very demanding of your talents, calling for a wide range of knowledge and skills, and the surgeon's mastery of technique.

Because of the nature of urban restoration and the mix of people who have to be satisfied, it also calls for expertise you don't get in any school of architecture—the ability to deal with all kinds of people and continually compromise. It forces you to define what's negotiable about every aspect of your plans and what's not.

An example is the Blues Armory controversy. Our plans in Richmond called for the west facade of the Armory to be enclosed by glass. To qualify for the Historic Landmark Tax Credit, we had to submit our plans to state and federal officials. The state approved it but the feds did not. They said it violated their standards by obscuring the view of the facade.

We had to consider whether the changes they called for went too far in violating our own standards. They did. Then we had to decide whether to give up our standards or give up the tax credit. I'm proud to say we chose to forego the credit. Sometimes we "Johnny Rebs" just have to take our stand against Washington.

Opportunities for you to make a contribution to urban redevelopment abound in cities big and small, here in Virginia and the nation as a whole. As architects, you're indispensable to any program. Society has never needed you more than it does now. Our cities are sick, and architects are the doctors who can help to cure them.

What Gertrude Stein said about Oakland, California, is true of many places now: She said, "There's no there there." The most important mission of you and your colleagues today is to put the "there" back in our cities.

Thank you.

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NEWPORT NEWS, VIRGINIA 23601

VSAIA FALL MEETING HIGHLIGHTS



DESIGN AWARDS PRESENTATION for the Howard Residence. (l-r): Robert and Mary Howard, Clients; Paul Barkley, Society President; and Eason Cross, Architect.



ANNUAL BUSINESS MEETING—shown left to right are: Dick Ford, President-Elect; Bill Monroe, Second Vice President; Rudy Jennings, Treasurer; and Bob Boynton, Secretary.



PRESIDENT'S RECEPTION—Members enjoyed the food, drinks, music, and conversation at the President's Reception, held at Center in the Square.



DURING THE ANNUAL MEETING at the Roanoke Civic Center members considered and debated by-laws amendments.



EXHIBITS—Attendees took advantage of the opportunity to view, discuss, and learn about the latest in building products and office technology.



CERTIFICATE OF APPRECIATION—Leonard Currie, FAIA (left) received a Certificate of Appreciation from Virginia Foundation for Architectural Education President, Bob Sherertz.

Photography by Paul Huffman

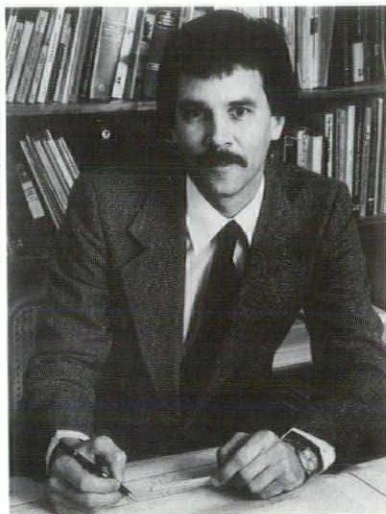
VIRGINIA SOCIETY AIA NEWS

CHAPTER NEWS

Tidewater Virginia Chapter, AIA Names Officers for '85

The Tidewater Virginia Chapter of the American Institute of Architects (TVC/AIA) announced its new slate of officers and directors for 1985 as follows:

- President: Edward R. Roehm, AIA of Virginia Beach
- 1st Vice President (President-Elect): Nicholas E. Vlattas, AIA of Hampton
- 2nd Vice President (Program Chairman): D. Dennis Duff, AIA of Virginia Beach
- Secretary: William M. Verebely, Jr., AIA of Chesapeake
- Treasurer: Stephen C. Wright, AIA of Norfolk
- Chapter Directors:
 - Oscar E. Northen, AIA of Virginia Beach
 - John W. Dreiling, of Williamsburg
 - Kirk Berkeley, AIA of Portsmouth
 - David L. May, AIA of Norfolk (who also is Membership Chairman)



*Edward R. Roehm, AIA
President
Tidewater Virginia Chapter, AIA*

Society Directors representing the Chapter at the state level are the current president, Edward R. Roehm, and past-president, James Hall III of Hampton.

Executive Secretary to the Board of Directors will again be Maria Trione of Virginia Beach. Official business may be addressed to TVC/AIA at 2940 North Lynnhaven Road, Suite 210, Virginia Beach, Virginia 23452.

The above officers and directors constitute the Board of Directors for the Tidewater Chapter AIA, effective as of the election meeting on October 24, 1984, held at the Holiday Inn Executive Center.

Roehm announced in his acceptance speech that 1985 would be a year of great enthusiasm for architecture, as he is planning to organize a local Festival of Arts and Architecture to celebrate the role architects play in creating excellence in the built environment. He would like to see more architects taking an active role in promoting awareness of their skills to the public and in the schools.

COMPETITIONS AND AWARDS

C.I.T. Competition Announced

At a press conference held September 11th at the National Endowment for the Arts Headquarters, Washington, D.C., Virginia Governor Charles S. Robb announced the opening of a worldwide design competition for the State's new Center for Innovative Technology.

The competition, to be conducted by the Virginia Polytechnic Institute, Blacksburg, will be funded by a \$100,000 Grant from the National Endowment for the Arts.

The Center will be located in Northern Virginia and house research, industrial development and education activities in the development of innovative technology. At present, few comparable facilities exist in the country. The competition offers the opportunity to develop a truly high-tech solution and image for a high-tech center. The Commonwealth of Virginia is committed to constructing the facility. The program for the Center will respond to the demands of the site and the functions of the Center. The competition will be well documented and there will be publication, exhibition and television documentary.

The grant was awarded through the Design Demonstration category of the Design Arts Program and was approved by the National Council

for the Arts in February 1984. It is one of a half dozen grants that have been approved in the last two years as part of the Design Arts Program's major competition initiative. Grants in this category are available for amounts of up to \$100,000 for design competitions that will lead directly to the construction or fabrication of the results of the competition. Other major grants for competitions have been awarded to: the Boston Redevelopment Authority for the re-design of Copley Square; the city of Newport News, Virginia for the design of a \$30 million Cultural Arts Pavilion and the city of Escondido, California for the design of a \$58 million performing arts facility.

The Design Arts Program of the National Endowment for the Arts promotes excellence in the design field of architecture, landscape architecture, urban design and planning, interior design, industrial design, graphic design and fashion design. This is done through grants for design projects which have the potential of producing results of exceptional merit.

THE CENTER FOR INNOVATIVE TECHNOLOGY is a corporate entity that is intended to serve as a broker between private industry and Virginia's major universities and research facilities. The Center will have four research institutes specializing in the following areas: biotechnology;

computer-aided engineering; materials science; and information technology.

The proposed Center will be built on a 35-acre site in Fairfax and Loudoun Counties near the entrance to Dulles International Airport. This location is within 20 miles of about 850 high-technology businesses in Northern Virginia.

The cost is estimated at about \$30 million. This year, the Virginia General Assembly approved \$11 million for construction of the Center and equipment, as well as \$19 million to improve research facilities and salaries at five state universities.

The administrative center, which constitutes Phase I for CIT, will cover approximately 10,000 square feet and will cost \$1.75 million. It will include offices, teleconferencing, classroom, and meeting spaces. The research facility, Phase II, will cover 30,000 square feet and cost \$7.5 million; included will be laboratory research spaces and incubator spaces for start-up of high-technology industries.

Interim research directors include: Carl T. Herakovich, Virginia Tech (materials engineering); Ira B. Jacobsen, University of Virginia (computer-aided engineering); Marino Martinez-Carrion, Virginia Commonwealth University (biotech-

nology); Roger Ehrich, Virginia Tech (information technology).

The CIT Chairman of the Board of Directors is Hays T. Watkins, Chairman of the Board and Chief Executive Officer of CSX Corporation of Richmond. John J. Salley has been named Acting President.

Jurors for the Competition are: Richard Rogers, Architect, Richard Rogers Partnership, Ltd., London, England; Phillip H. Lewis, Jr., FASLA, Director, Environmental Awareness Center, Madison, Wisconsin; Paul A. Kennon, FAIA, Vice President, Caudill Rowlett Scott, Inc., Houston, Texas; Anthony D. Autorino, Chairman and CEO, Building Systems Co., United Technologies Corp., Hartford, Connecticut; and Gunnar Birkerts, FAIA, Gunnar Birkerts & Associates, Birmingham, Michigan.

For further information and registration forms, write: Paul D. Spreiregen, FAIA, Professional Advisor, CIT Design Competition, College of Architecture & Urban Studies, VPI & SU, Blacksburg, VA 24061.

AIA Announces National Architectural Photo Contest For Its Members

AIA members nationwide are invited to enter an architectural photo contest co-sponsored by the American Institute of Architects and its St. Louis Chapter. Entries must feature architectural exteriors, interiors or details, and are due at the St. Louis Chapter office by March 1, 1985.

"Because of the outstanding quality of entries submitted during our chapter's photo contest last year, we decided to make it more competitive by opening it up to all AIA members," said Albert B. Fuller, Jr. AIA Photo Contest Chairman for St. Louis Chapter. "Architects have been trained to turn ideas into images, and it seems only natural that they should be good photographers as well," he added.

The contest is open to all AIA members, associates, student members and professional affiliates. Professional photographers are not eligible. Each entrant may submit up to five 2" x 2" 35 mm color slides, accompanied by a non-refundable \$10 entry fee.

A three-member panel composed of a nationally recognized architectural photographer, graphic designer and magazine editor: Balthazar Korab of Balthazar Korab Ltd. Photography; Charles P. (Chip) Reay, head of graphic design, and a photographer with Hellmuth, Obata and Kassabaum, Inc.; and Sean Callahan, editor of American Photographer; will judge the entries on the photographic interpretation of the subject, rather than on the quality of the subject itself. Cash prizes of \$1000 first prize, \$700 for second prize and \$300 for third prize will be awarded, as well as numerous honorable mentions. Winning entries will be exhibited and awards presented at the 1985 AIA convention in San Francisco next June (1985), and will be made into a nationwide traveling exhibit. A selection of the winners is expected to be published in *Architecture*, the AIA Journal.

For entry forms and more information send stamped self-addressed envelope to AIA Photo Contest c/o St. Louis Chapter, AIA, 919 Olive St., St. Louis, MO 63101 or contact Betty Lou Custer, FAIA executive vice-president, St. Louis Chapter, AIA, 314-621-3484.



ENERGY AWARD WINNERS: (left to right) C. Michael Henry, AIA; Edward R. Roehm, AIA; Edward G. Lazon, AIA; Laszlo Aranyi, AIA; and Richard J. Fitts, AIA of The Design Collaborative, Virginia Beach. (Photo by Rosalind Anglin)

Tidewater Virginia Firm Among National Award Winners in Energy Innovation

The U.S. Department of Energy (DOE) recently sponsored a National Awards Program for Energy Innovation, which was a joint State and Federal endeavor to spotlight unique conservation and renewable energy projects. The purpose was to share the best ideas with others. The program is part of TECHNOLOGY TRANSFER '80s, a DOE effort to encourage the sharing of energy-saving accomplishments.

THE DESIGN COLLABORATIVE, a Virginia Beach architectural firm, is one of the DOE's National Winners. Having won the Governor's (State) Energy Award for 1984, their project was submitted to the National Competition in June. Laszlo Aranyi, AIA, President of The Design Collaborative, was invited by the Secretary of Energy, Donald Paul Hodel, to the recognition ceremonies in Washington, D.C. on October 1.

"Saving energy is not a fad, but a trend all over

the country now. I was impressed to see how many projects in the Commonwealth of Virginia were submitted for competition. Saving energy through architecture became a major trend in the Sun Belt when the oil embargo of the last decade made us all aware of the term "non-renewable energy," said Aranyi.

The Design Collaborative won the DOE award based on their seven-year program of educating their community to the merits of passive solar architectural design as an energy-conservation measure. They shared information with decision makers and design professionals, homeowners and students, in an attempt to inspire the citizens of Tidewater to evaluate their energy options and plan for the future.

Their methods and ideas will be published by DOE, among the award winners from 50 states.



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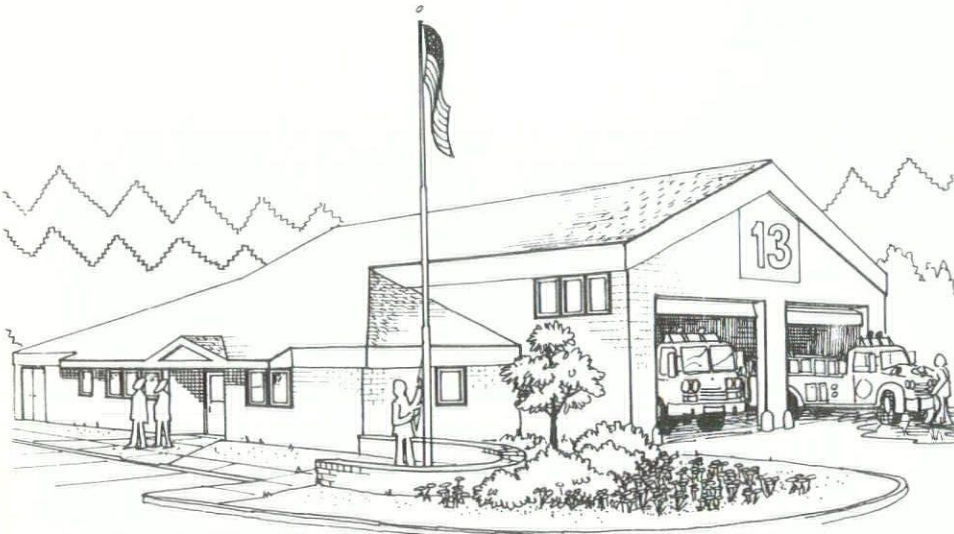
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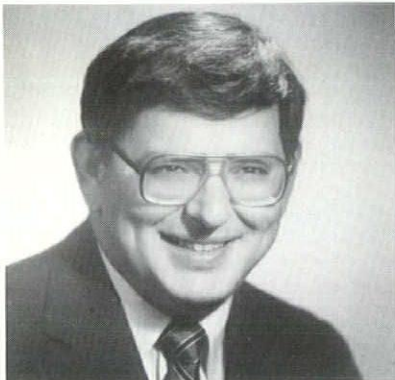
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Henrico County Selects DePasquale & Associates

DePasquale & Associates, a Richmond architectural firm, has been selected by Henrico County to design the new West End Fire Station. The proposed 5200 square foot two-bay facility will be located at Church and Gayton Roads.

PERSONNEL AND OFFICE ACTIVITIES



Robert E. Washington, AIA

Robb Appoints R. E. Washington, AIA

Robert E. Washington, AIA, Chairman of Washington Associates, has been appointed a member of the Joint Subcommittee to study the Commonwealth's Capital Outlay Process by Governor Charles S. Robb.

The subcommittee was established by the 1984 General Assembly to make recommendations to the 1985 session of the General Assembly regarding capital outlay policies, procedures, and practices and the feasibility of lease/purchase agreements as a means of procuring state buildings.

According to the General Assembly, the maintenance of existing state facilities has been found, in certain instances, to be below acceptable standards. In addition, costs of certain projects requested for future construction by agencies of the Commonwealth appear high in comparison to national norms. The subcommittee is to address these concerns.

Washington was a House of Delegates member from Norfolk from 1972 to 1984 and served as a Senior Member of the House Appropriations Committee. In 1970, he and his brother, James R. Washington, formed Washington Associates. Robert E. Washington is a graduate of Clemson University. He was the recipient of the Virginia Society, American Institute of Architects, Distinguished Service Award, 1982, and Tidewater Virginia Chapter, American Institute of Architects, Distinguished Service Award, 1983.

Richmond Architect Listed in Magazine

After going over a list of about 5000 nominations, *Esquire* magazine has come up with a list of the "Men and Women Under 40 Who Are Changing America." This is to be part of each December issue of the magazine.

The list for Virginia includes Richmond architect John G. Lewis, Jr., AIA.

Forrest Coile Associates Elects New Officers

At its recent Annual Meeting, Forrest Coile Associates, P.C., architects/engineers of Newport News and Virginia Beach reelected Forrest W. Coile, AIA as Chairman of the Board of Directors and L. Duane DeBlasio, AIA as President. Also returning to the Board are Kenneth W. Cogan, AIA, PE, Executive Vice President in Charge of Production; Edward J. Cokley, PE, Vice President; O. D. Bossieux, Treasurer; and Charles E. White, Jr., PE, Manager of the Virginia Beach Office.

Newly elected to the Board of Directors is R. Anderson Moberg, AIA who will serve as Vice President and Secretary. Also newly appointed, as Associates in the firm, are Edward L. Martin, AIA, A. Bruce Joyner, AIA, and Herbert L. Sullivan, PE.

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Correction

In coverage of the Central Operating Facility, Newport News, presented by Rancorn, Wildman and Krause in the July/August 1984 issue, the space framing supplier was not credited.

Architectural Industrial Products Company of Richmond supplied the Moduspan Space Framing, manufactured by Uni-Strut, for this project.

Evans is Featured Speaker

S. Michael Evans, President of Evans Hudson Vlattas Architects, Inc., Hampton, was the featured speaker for a recent seminar sponsored by Hewlett Packard and Holguin in Kansas City, Missouri.

Evans spoke to over 35 architects, engineers and interior planners from the Midwest on the selection of a Computer Aided Drafting System. Evans talked about his firm's procedural and management approach to the selection of their CADD System as well as the management of its implementation.

MORGANROTH JOINS FIRM

Scott Morganroth has joined Evans Hudson Vlattas as a computer aided design systems analyst.

Previously, he was employed by Duane Von Fange and Associates of Phoenix, Arizona, as an architectural planner.

Morganroth is a 1983 graduate of the National Education Center, A.A.I. Campus in Glendale, Arizona. He has had over 180 hours of hands-on experience with an industrial CADD System. His responsibilities with Evans Hudson Vlattas include maintaining the CADD System and bringing it to a proficient standard of usage. Morganroth is also responsible for training employees to use the system correctly, including the operating and understanding of the problems that can arise.

Evans Hudson Vlattas is one of just a few architectural firms in Virginia to use a CADD System on architectural projects.

Morganroth resides with his family in Hampton.



Jane Cady Wright, AIA

Ms. Wright Completes Certification Requirements

Hanbury & Company, P.C., Architecture and Interior Design, is pleased to announce that Jane Cady Wright has completed the requirements of the Commonwealth of Virginia State Architectural Registration certification. During her time with Hanbury & Company, P.C., she has worked on a variety of projects including both renovation and new construction, and she has also been active in the research and office development of CADD Systems for Hanbury & Company. Ms. Wright is a 1980 honors graduate of Virginia Polytechnic Institute & State University. She is an active participant in the Tidewater Virginia AIA activities and currently is chairman of the Ghent Square Architecture Review Board, Norfolk, Virginia.



Thomas E. Tingle, AIA

Magoon/Guernsey Promotes Tingle

Thomas G. Tingle, AIA, has been promoted to Associate with Magoon/Guernsey Architects in Williamsburg. Mr. Tingle joined the rapidly growing architectural firm just last April, after being Project Architect for the high rise Harbour Place Condominiums on the Norfolk waterfront during his tenure at MMM Design Group of Norfolk.

He graduated from Lancaster High School in 1975 and received his Bachelor of Architecture degree from Virginia Polytechnic Institute and State University in 1980.

Mr. Tingle holds architectural registration in Virginia and is a member of the Tidewater Chapter, American Institute of Architects. He also serves on the Board of Directors of the Charterhouse School, Inc. in Richmond.

Chenault & Fisher Associated Architects Opens Waynesboro Office

Chenault & Fisher, a Richmond based firm, has recently opened a Waynesboro office at 200A S. Bayard Avenue, Waynesboro, Virginia 22980 (Phone (703) 943-9973).

Their architectural firm has been involved in a broad practice of architecture, energy conservation design, and planning. Complete architectural and planning services are offered, from project inception needs such as programming and feasibility studies, through design, working drawings, specifications and construction administration. In the recently much talked about field of new roofing/re-roofing applications, their expertise has encompassed projects in Virginia and other states.

Chenault & Fisher have over 20 years experience in architecture and have worked successfully with both private and public agencies with high rise buildings, schools, car dealerships, shopping centers, clubs, office buildings, banks, libraries, apartments, renovations, post offices and medical buildings in Virginia, Washington, D.C., Massachusetts, Maryland and Tennessee.

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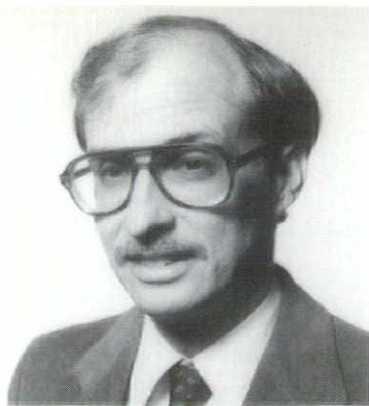


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Michael E. Bennett, AIA



Thomas M. Beverly

Washington Associates Appoints Beverly to Staff, Names Bennett Associate

James R. Washington, AIA, President of Washington Associates, has announced the addition of Thomas M. Beverly to the firm as Architect/Planner and the promotion of Michael E. Bennett, AIA, to Associate of the firm.

Beverly was formerly employed by Benjamin, Woodhouse, and Guenther, Inc., Dearborn, Michigan, as Project Leader/Chief Planner. He was awarded an Urban Planning Degree from Michigan State University and a degree in Architecture from the University of Detroit.

In 1970, Beverly received an honorable discharge from the United States Marine Corps after serving at FMFlant, Norfolk.

Bennett managed various Washington Associates' projects, such as James City County Human Resource Center, Human Services Center Chesterfield County, and the Amphibious Operations Complex at Little Creek in his previous position as project architect.

Bennett's new responsibilities have been expanded to include corporate advisory and managerial activities.

Washington Associates is a 14 year old, Norfolk architecture and planning organization with 40 employees.

King Firm Continues Expansion

Cecil King AIA Architect has made another addition to his expanding staff. According to a recent announcement, Bruce R. Schwartzman has joined the firm as Project Manager and Structural Designer.

Mr. Schwartzman is a native of Baltimore, Maryland where he attended Catonsville Community College in Architectural Engineering. He also attended the University of Arizona in Architecture and Civil Engineering—Structural.

He is currently in the process of obtaining his Architectural Registration. Mr. Schwartzman was previously employed by Holben, Martin, and Meza—Structural Consultants in Tucson, Arizona.

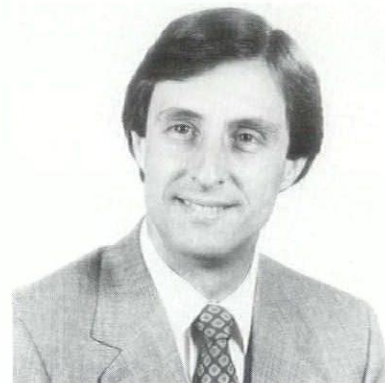
Some of his specialties are Design and Structural Analysis of Educational Facilities, Hospitals, Commercial Facilities, Custom Homes, and Renovation Projects.

Mr. Schwartzman was accompanied by his wife, Lynn Marie and son, Matthew Lewis in their recent move from Arizona to Winchester.

Heilig Joins I. V. Harris

The Virginia Beach-based architectural firm of I.V. Harris and Associates, Inc. has announced that Charles E. Heilig III, AIA has joined the firm as Vice President.

Mr. Heilig's 18 years of experience will further strengthen the firm's commitment to the practice of architecture. He was formerly with Walsh Ashe Associates of Virginia Beach and was responsible for projects with the Federal Government in Bermuda, Iceland, Puerto Rico, and the southeastern United States. He also has been involved with numerous religious, institutional, warehouse, office and residential structures.



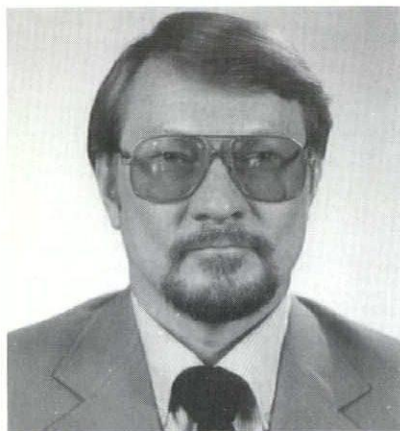
Michael H. Schmitt

M. H. Schmitt Joins CEGG

Michael H. Schmitt has joined The CEGG Partnership, a multi-disciplined Architectural/Engineering firm located in Virginia Beach. Mr. Schmitt will hold the position of Architectural Project Manager.

Mr. Schmitt has over 20 years experience in architecture and his experience includes project management and design for office buildings, churches, health care facilities, housing projects, warehouses, banks, fire stations, educational facilities, overseas and stateside military projects.

He was previously employed by the architectural firm, Walsh-Ashe Associates, Virginia Beach.



Charles E. Heilig, AIA

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New Covenant Presbyterian Church

Glave Newman Anderson Architects

Location: Chesterfield County

Owner, Hanover Presbytery • Principal-in-Charge/Construction Administrator, Willard M. Scribner • Project Manager, Henry D. Ayon • Mechanical/Electrical Engineer, Simmons, Rockecharlie & Prince, Inc. • Structural Engineer, Dunbar, Milby & Williams • General Contractor, Walthall Construction Corp. • Photography, Whitney Cox and Joann Sieburg-Baker.

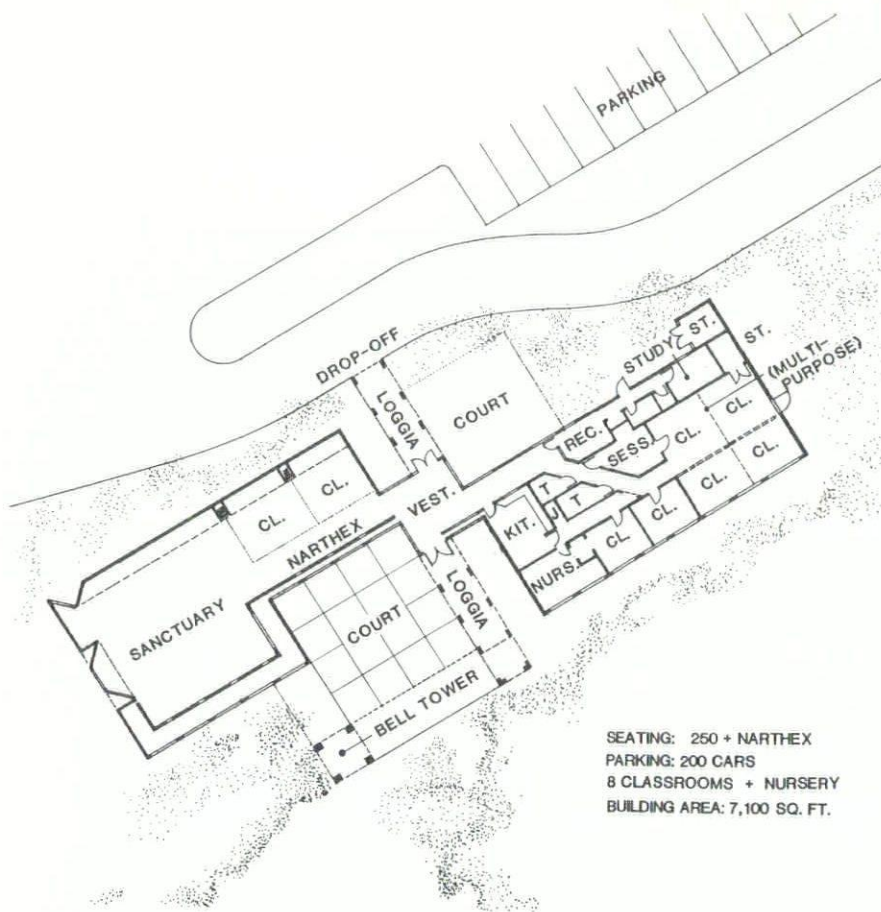
"What we wanted was a building that did not emphasize itself but the people and the activities," said Reverend Bill Jordan of the New Covenant Presbyterian Church. His statement summarized the essence of the major concerns and needs of the congregation as expressed to the architect. The initial planning meetings delineated the specific aspects of their requirements. The three major concerns were: 1) a building

that fostered a "shared" experience; 2) a building that facilitated many varied activities; and 3) a building that was energy efficient.

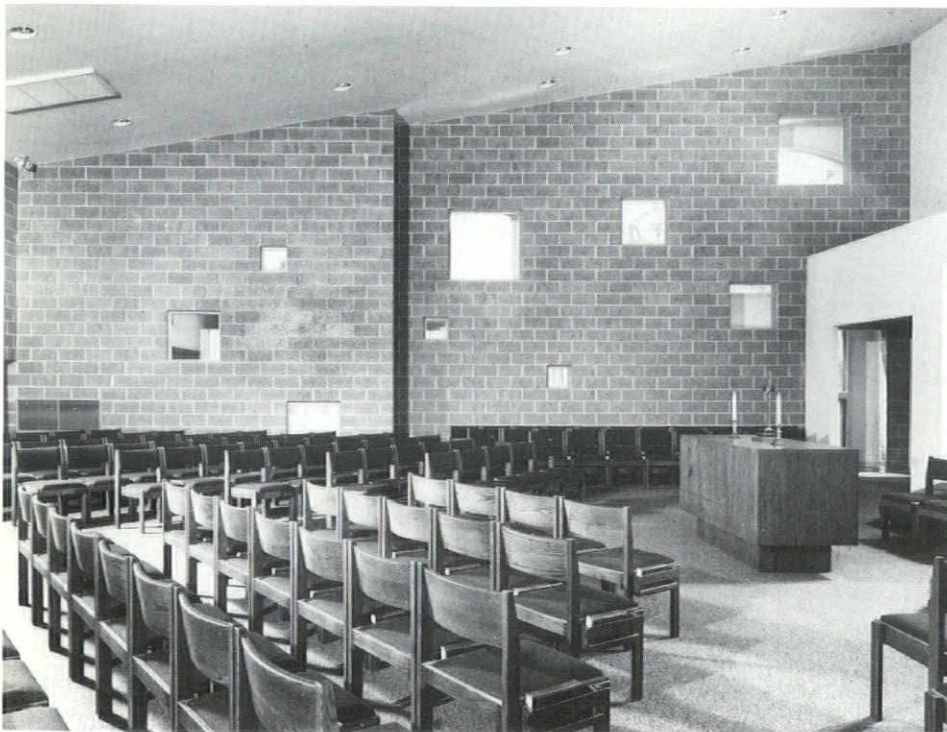
The congregation wanted a doorway and foyer to the building that would allow for the feeling of "togetherness" to extend beyond the limits of the service. To accomplish this extended sense of community, the design centers on the two

Joann Sieburg-Baker photo





Whitney Cox photo



main entrances to the church. A common vestibule opens to the narthex/sanctuary area and to the classroom/administrative area. Here the people have a convenient common point to meet before and after services or activities. From this central area the services can also radiate out to the formal courtyard and loggia or to the back informal courtyard for meditation and conversation.

The square sanctuary with an upward sloping ceiling toward the apse creates an inviting open space for their Sunday services. A single large square window accents the stately white wall of the apse. This square window image is echoed in the south Trombe wall, on the bottom edge of the north wall, and along the entire length of the narthex. The dark gray of the masonry blocks, the soft white of the painted sheetrock, and the wine red of the chapel chairs complement the layout; the combination of colors and materials evokes a dignified yet inviting atmosphere.

Flexibility to fit the varied functions was the second requirement of the design. Flexibility was translated into movability and adaptability. The altar, the pulpit, and the organ were mounted on platforms with coasters. Chapel chairs were selected rather than pews. Half of the back wall of the sanctuary can open to allow for extra seating with a full view of the apse. The narthex also provides a pleasant atmosphere for additional classrooms or sit-down fellowship dinners. In addition, the central location of the kitchen is convenient for service to the classroom section or to the narthex area.

The key to energy efficiency was a passive solar system. A large glass wall on the south side of the building facing a 12-inch thick masonry Trombe wall that absorbs the sun's rays and releases them slowly into the interior of the



Whitney Cox photo

church is one aspect of the heating system. When the sun doesn't shine, a bank of four heat pumps provides supplemental heat. During the summer when the sun is high in the sky, its rays are blocked by the trees and by an overhang. The adjacent Sunday school classrooms feature large windows and a dark floor, which like the Trombe wall, absorbs and stores heat. The entire system is run by time clocks and automatic controls.

The New Covenant Presbyterian Church is a quiet building located on a wooded lot in an expanding subdivision of Chesterfield County. It receives its life from the shared worship, the community of people, and the fellowship activities that it frames and provides the appropriate spaces for.

Walthall Construction Corporation of Colonial Heights was general contractor and handled foundations, concrete work, and carpentry.

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Church of the Epiphany

Glenn German, AIA — Architect

Location: Chesterfield County

Project Architect/Designer, Interior Designer & Altar Furniture Design, Glenn German, AIA
• Site Engineer/Surveyor, J. K. Timmons & Assoc. • Structural Engineer, Dunbar-Milby-Williams • Mechanical/Electrical Engineer, Paul A. Sweet • Geotechnical Engineers, Sayte & Associates and Dvorak & Matthews • Founding Pastor, Reverend John E. Leonard • Liturgical Consultant, Reverend Andrew Ciferni • General Contractor, J. E. Jamerson & Sons • Photography, Whitney Cox.

The Roman Catholic Church of the Epiphany is located on a 12-acre wooded lot near the entrance to Smoketree subdivision, west of Courthouse Road in Chesterfield County. The 19,000 square foot contemporary building is of wood frame and steel construction, with cedar clad exterior walls. The natural wooded landscape was retained. The structure consists of three major worship areas, the commons for fellowship, and the administrative wing.

The entrance to the building is sheltered by a portico which enables drivers to drop off passengers in inclement weather before proceeding to parking in the wooded area adjacent to the building.

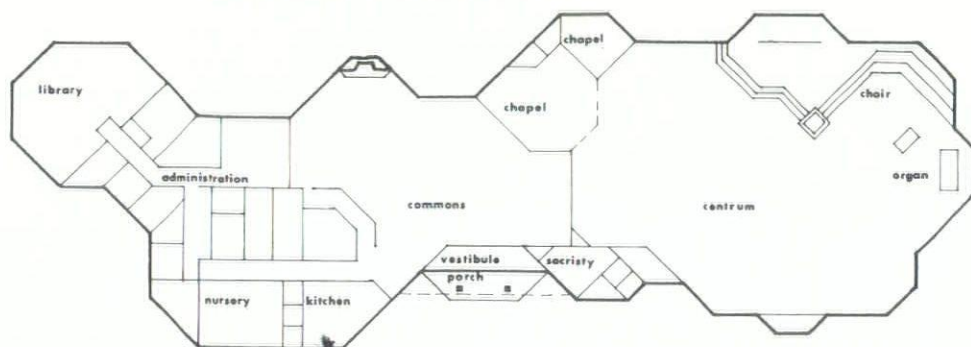
Three sets of double glass doors provide access to the spacious Commons. This vast area is used for various fellowship activities as well as religious education and children's Liturgy of the Word. A floor-to-ceiling granite fireplace with nearby modular seating creates an atmosphere of warmth and hospitality indicative of Epiphany's parish life. There is a large coat closet and ample storage for tables and chairs when not in use. A serving bar opens into a fully equipped kitchen which serves the parish fellowship functions.

The Commons is separated from the Centrum by two sets of glass doors. Upon entering the Centrum, one experiences a feeling of warmth and



breadth which is largely influenced by an impressive 45° angle cedar soffit. This paneled cornice embraces all of the upper walls and ceiling. Window design is such as to permit the visibility of the natural wooded landscape without distracting from the liturgical action. Seating for approximately 800, is a combination of individual upholstered chairs designed and manufactured by Sauder Manufacturing Company, Archbold, Ohio, and oak benches, manufactured by Saint Paul Statuary Company, Saint Paul, Minnesota. The treatment of both chairs and benches is that of simplicity and strength. An earth grey carpet, the forest green fabric of the chairs, and natural oak of the furnishings are in harmony with the earth tones glimpsed through the windows. Oyster white walls are intended to form a neutral background to highlight the assembly. The confrontational seating configuration enables worshippers to have eye contact with one another, thereby shaping the communal experience of the Mass.

The room has the potential to be completely darkened or fully lighted at any time. Natural light can be controlled by a window system which features small unobtrusive shutters between two panes of glass. Artificial lighting is controlled by a rheostat dimmer system which is operated from an elevated control booth



directly opposite the Sanctuary. Full media is possible through the use of this projection booth and the large floor-to-ceiling screen providing a backdrop for the main Sanctuary.

From its beginning in August 1979, Epiphany has had a strong tradition of music. The 60-voice choir and musicians have played a significant role in Epiphany's liturgical development. Space for this integral part of the celebration is a feature incorporated in the original design solution. A three-tiered riser flows out of the three steps leading to the major Sanctuary area and wraps around the wall encompassing the shape and flow of the room. This design enables

the musicians to have eye contact with the celebrant and the congregation.

Epiphany's 13-rank Este pipe organ was built in 1932 for the chapel of St. Joseph's Villa in Richmond. Through the interest of the Board of Directors of the Villa and the generosity of patrons in the Richmond area, the Church of the Epiphany was able to procure this beautiful instrument and to retain the services of the late Mr. Earl Glass of Charlotte, North Carolina, to install and renovate it.

Celebration of adult and infant baptism as a statement of faith is evidenced in the prominent



structure of the Baptistry located at the foot of the steps to the Sanctuary. Large enough for immersion of infants and adults, the stone-faced font contains its own mechanical system for flowing water that is temperature controlled.

The ambo from which the Word of God is proclaimed, the chair from which the celebrant presides, and the table for the Eucharistic meal were designed by the architect and executed by the Heartwood Company of Afton. These red oak and black walnut pieces were created to stand as the central focus of the entire room. Their inlaid hexagonal design continues the theme statement employed on the exterior fascia of the building.

Adjacent to the Centrum is the Minor Worship Chapel with a seating capacity of 50. This chapel is separated from the Centrum by a red oak panel which can be opened so this space may be utilized for additional seating at a major liturgy. Two Reconciliation Rooms are located at the rear of the Minor Worship Chapel. Both rooms afford the opportunity of a face-to-face experience of the Sacrament of Reconciliation or anonymity, if desired.

The Blessed Sacrament Chapel flows from the minor worship area. Here the Eucharist is re-

served for the sick and for private prayer and meditation. The tabernacle is framed by two windows for emphasis during the day, and by special artificial light treatment for the evening.

The secretaries' office is enclosed in glass so that any visitors may be readily welcomed as they enter the Commons. There is ample office space for present and future staff with auxiliary areas for duplicating equipment and filing.

The nursery furnished with appropriate toys and furniture has two adjoining child-sized restrooms. This area can be partitioned and is a flexible area that can be used for other meetings during the week. The library has the capacity to host gatherings of up to 100 people. In time, plans call for this room to serve the parish as a resource and media center.

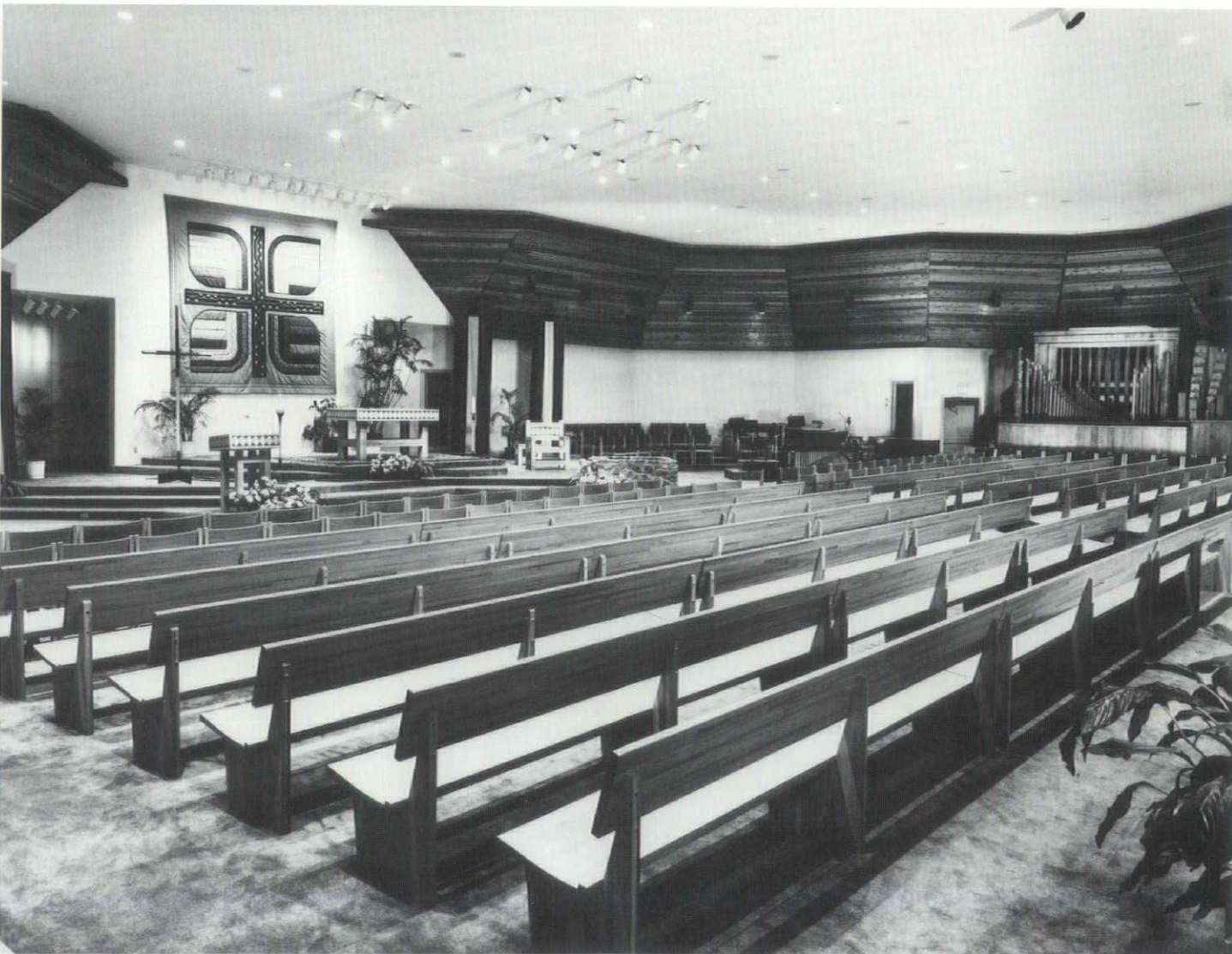
In addition to the architectural services of Glenn German, Father Andrew Ciferni, of Daylesford Abbey in Paoli, Pennsylvania, acted as liturgical consultant for the entire project.

J. E. Jamerson & Sons, Inc. of Appomattox was general contractor and handled cabinets, caulking, carpentry, millwork, drywall, and gypsum board work.

SUBCONTRACTORS & SUPPLIERS

W. N. Yeatts Construction Co., Inc., Long Island, Va., clearing, excavating & grading; Dennis W. Smith, Inc., Amelia, landscaping contractor; Shoosmith Bros., Inc., Chester, paving contractor; Alfred B. McGuire, Appomattox, concrete contractor; Powhatan Ready Mix, Midlothian, concrete supplier; Harry P. Whitaker, Jr., General Contractor, Inc./Masonry Construction, Inc., Chesterfield, masonry contractor & stone-work contractor; Hercules Steel Co., Inc., Jarratt, miscellaneous & structural steel supplier; Pritchett Crane Service, Inc., Lawrenceville, steel erection; Gupton Insulation Co., Inc., Clarksville, roofing; Trus Joist Corp. Midlothian, roof trusses; and Virginia Home Insulation Co., Inc., Petersburg, insulation.

Also, Charles H. Seay, Buckingham, structural wood (wood siding); Algoma Hardwoods, Inc., Algoma Wisconsin, wood doors; Pella Virginia, Inc., Richmond, windows; Seybar, Inc., Martinsville, hollow metal & finish hardware supplier; Floor Fashions of Virginia, Inc., Charlottesville, acoustic, resilient tile & carpet; Chapman & Martin, Inc., Amelia, painting contractor; Colonial Mechanical Corp., Richmond, mechanical & electrical contractor; St. Paul Statuary Co., St. Paul, Minnesota, pews; Sauder Mfg. Co., Archbold, Ohio, chairs; and Heartwood Design, Inc., Afton, altar furniture manufacturer.



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Mount Vernon Unitarian Church

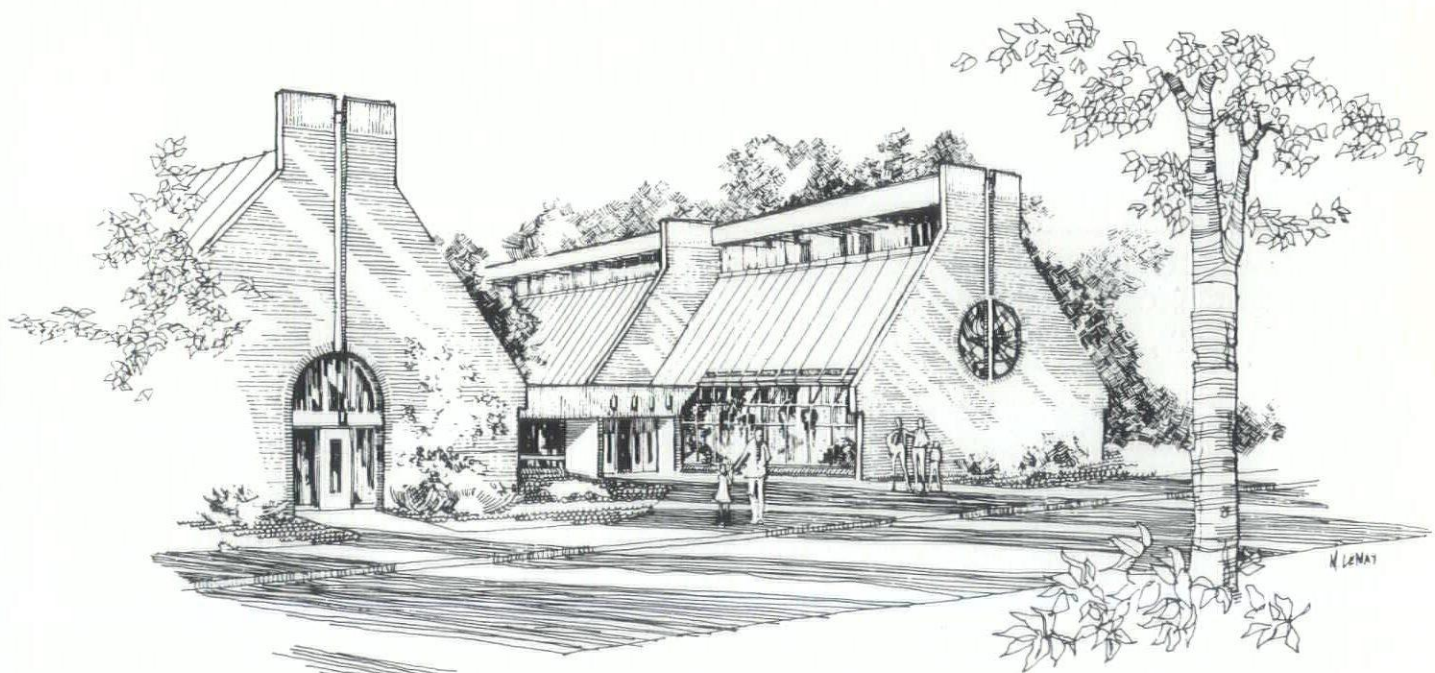
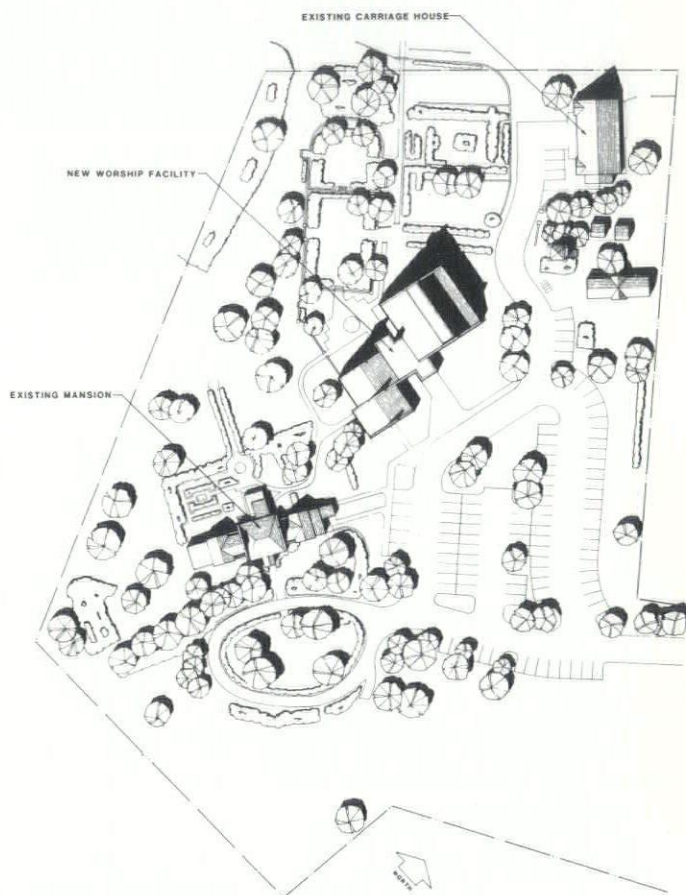
Brown, Donald, LeMay & Page — Architects

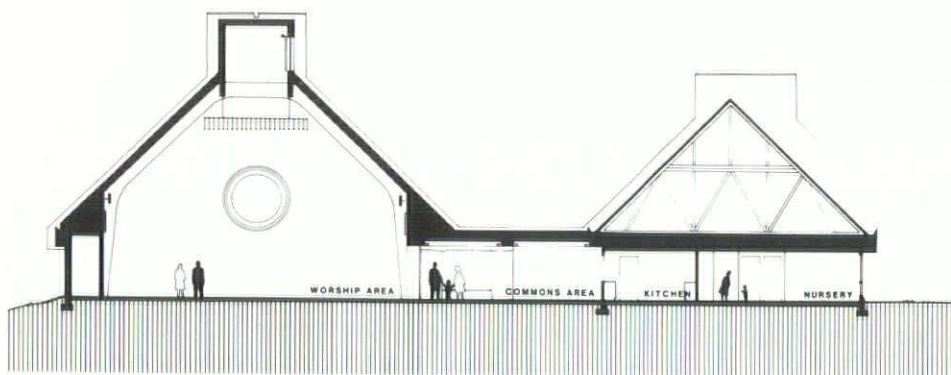
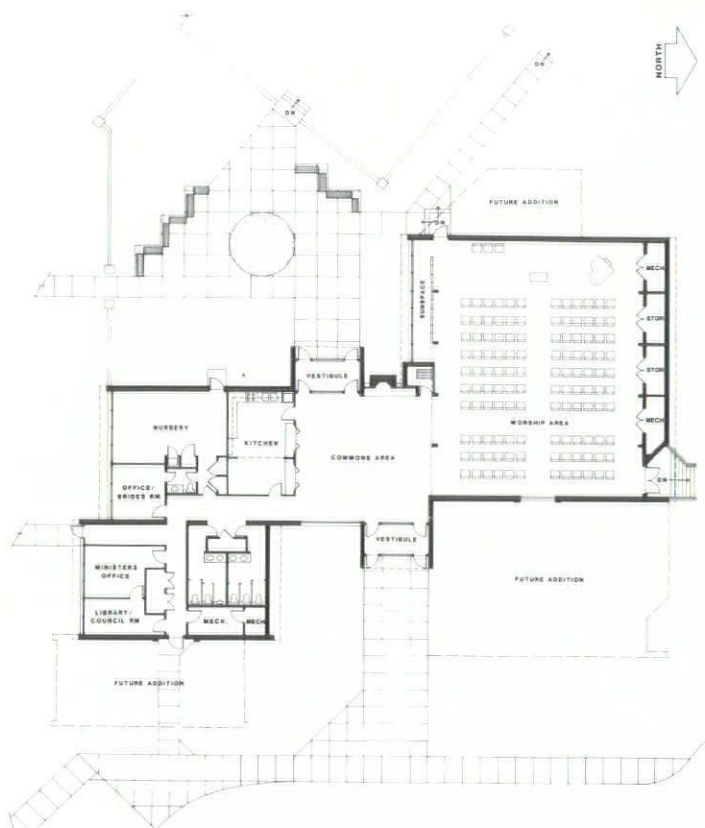
Location: Alexandria

Project Architect/Designer, Michael F. LeMay
• Site Engineer/Surveyor, William N. Gordon
Associates • Structural Engineer, FDE, Ltd. •
Mechanical/Electrical Engineer, Leland D.
Eisenhower • Geotechnical Engineer, Law
Engineering • General Contractor, Tri-
County Construction, Inc.

The Mt. Vernon Unitarian Congregation was well established on an existing, extensively landscaped, site in Northern Virginia. The existing facilities consisted of four or five structures which had previously been the residential and service buildings that composed an estate. Of the existing buildings, the mansion, carriage house and guest house were utilized in various capacities. The guest house had long outgrown its use as the chapel. Therefore, the congregation desired a new meeting house with support facilities including a nursery, a kitchen and offices. These were designed in a manner that related to the beautifully landscaped site, the existing Georgian style building, and to energy-conscious design requirements.

The architects elected to place the building adjacent to a walled formal garden in the center of the site. Parking areas for the new building were developed on a portion of the site that preserved the greatest amount of the existing landscaping and required minimal regrading and finishing. The building was oriented to the south to allow natural daylighting to enter the space through the clerestory windows above the main assembly and its adjoining multi-





purpose space. There was also south glazing utilized in the sunspace area south of the meeting hall and in the offices and the nursery. Those support spaces that did not require natural daylighting and passive solar heating were placed on the north side of the building. These included storage areas, toilet facilities, and mechanical rooms.

The new structure relates easily to the existing mansion in style and massing. Its proximity allows activities in the buildings to interrelate.

Indigenous materials such as red brick with grapevine joints, and exposed wood were specified to help relate the new to the old; concrete and glass were used to provide durability and relate the building to the site.

The building has an expected completion date in November of this year. Future additions in three contiguous areas have also been planned into the project.

Tri-County Construction, Inc. of Purcellville is general contractor for the project and is handling carpentry and gypsum board work.

SUBCONTRACTORS & SUPPLIERS

T. J. Crouch & Sons, Inc., Sterling, excavating; Sam Finley Co., Chantilly, paving contractor; Virginia Concrete Co., Inc., Springfield, concrete supplier; TRICORP, Inc., Fairfax, masonry contractor; Arlington Iron Works, Inc., Manassas, steel supplier/erection; James Schimminger, Ardmore, PA, roof deck & structural wood (Unadilla Laminated Products, Unadilla, NY); J. W. Loveless & Son, Inc. Roofing & Gutter Service, Ashburn, roofing; A C & R Insulation Co., Inc., Beltsville, MD, wall insulation; and Arlington Woodworking & Lumber Co., Inc., McLean, millwork.

Also, Hackney's Glass, Leesburg, glazing contractor; The James A. Cassidy Co., Inc., Fairfax, windows (Pella); Yeatman Architectural Hardware, Inc., Clinton, MD, hardware supplier; Marty's Inc., Alexandria, resilient tile; Sarie Feld, Falls Church, painting contractor; Virginia Sprinkler Co., Inc., Springfield, sprinkler contractor; McCann Plumbing & Heating, Inc., Leesburg, plumbing contractor; Paige Corp., Fairfax, heating contractor; and John V. Santmyer, Inc., Leesburg, electrical contractor.



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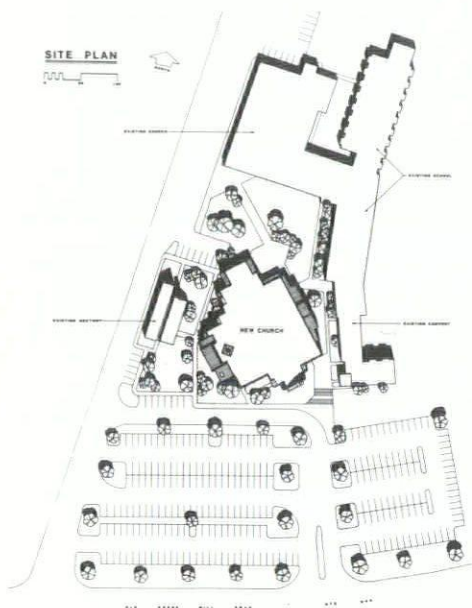
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St. Bernadette's Catholic Church

Brown, Donald, LeMay & Page — Architects



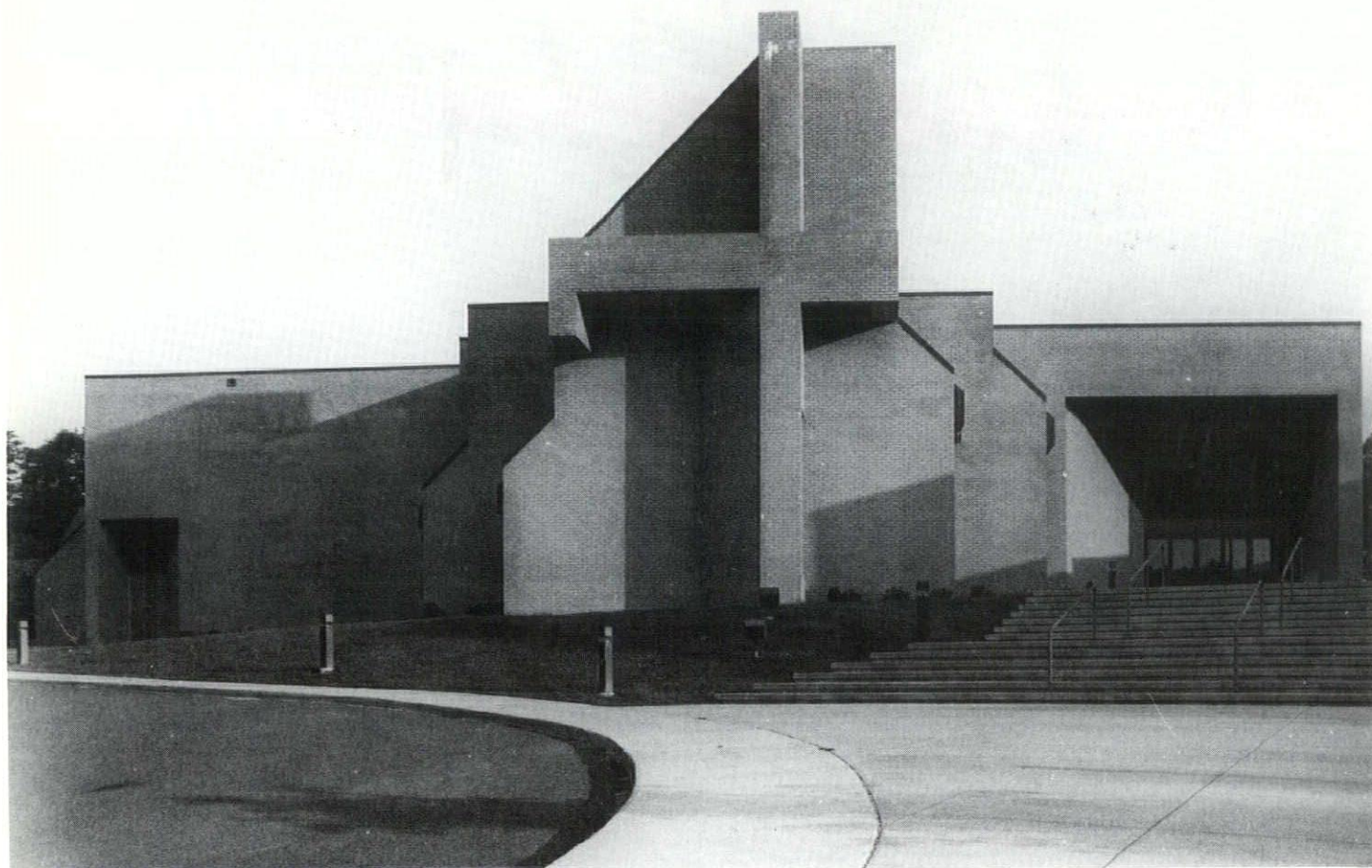
Location: Springfield

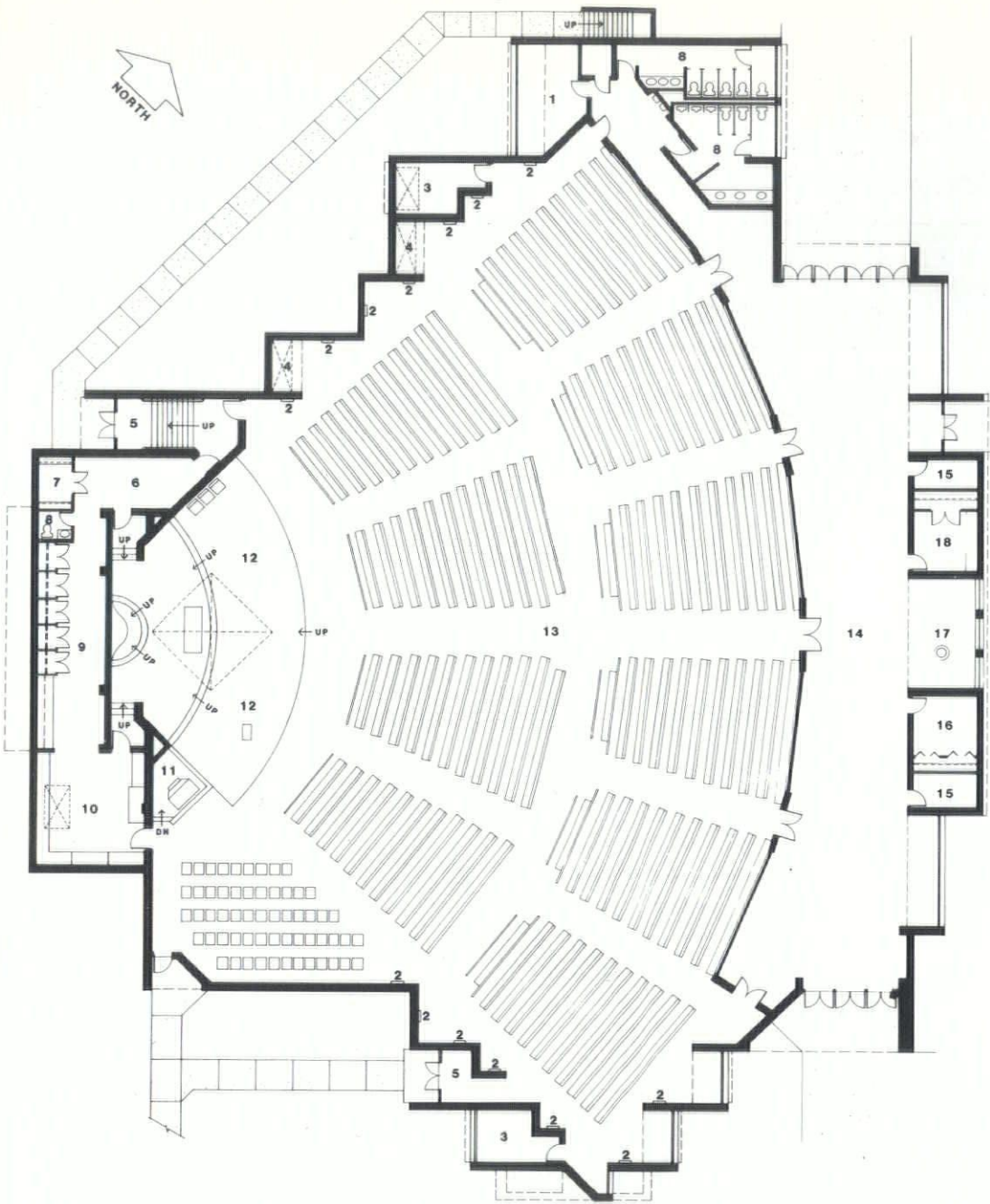
Project Architect/Designer, Gordon Daines/
Michael LeMay • Structural Engineer, FDE,
Ltd. • Mechanical/Electrical Engineer, Leland
D. Eisenhower • General Contractor, Eugene
Thomas Construction Co. • Photography,
Keith Hughes.

This large Roman Catholic congregation in Northern Virginia required a place of worship to seat 1500 persons. Existing facilities had been constructed over a period of 30 years and consisted of a rectory, a school, a convent, and a gymnasium/hall that had served as the worship space for the past 20 years. The various elements had been constructed over time without benefit of an overall master plan. Conflicting vehicular and pedestrian circulation patterns existed as well as clashing architectural styles.

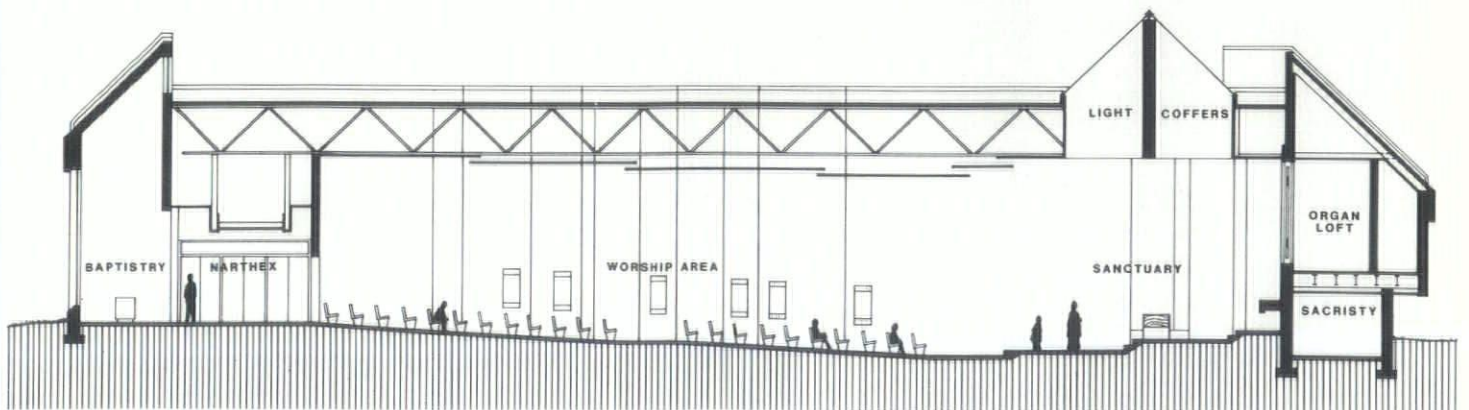
The first task for the architects was to program and organize the existing and future development. Considerations included simultaneous and sometimes conflicting operations of the existing structures, school bus passenger pick-up and discharge, parking for 450 vehicles, and the interrelationship between the buildings. Another important factor was relating all buildings to the site.

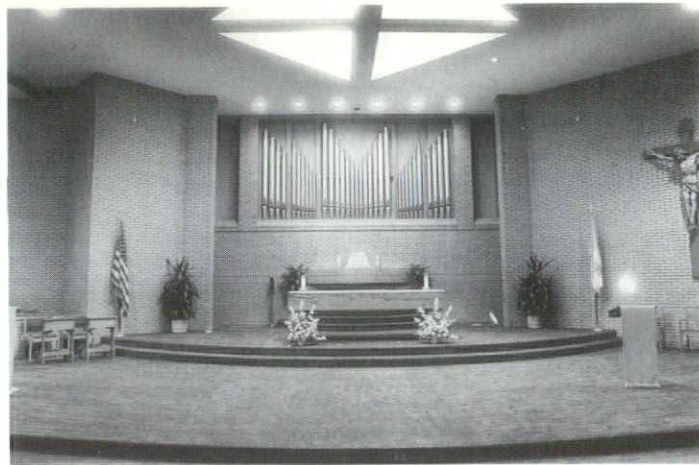
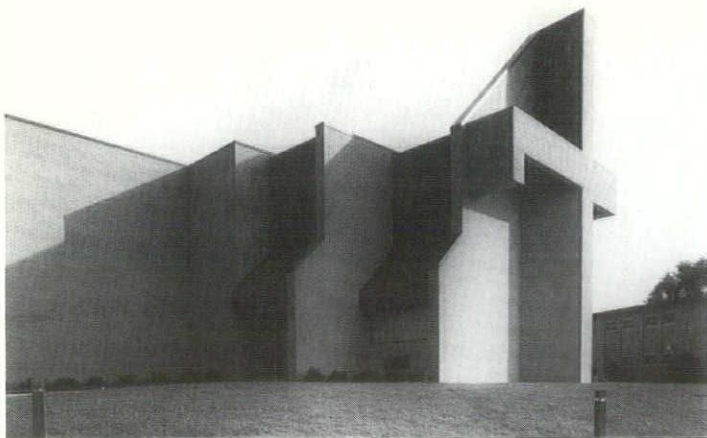
In creating the new plan, parking was located at the front of the site, close to the main highway. This allowed easy ingress and egress and isolated pedestrian and vehicular traffic. The bulk





1. BRIDES ROOM
2. STATIONS OF THE CROSS
3. RECONCILIATION ROOM
4. SHRINE
5. FOYER
6. ALTAR BOYS ROOM
7. CLOSET
8. TOILET ROOM
9. PRIESTS SACRISTY
10. WORK SACRISTY
11. ORGAN PIT
12. SANCTUARY
13. WORSHIP AREA
14. NARTHEX
15. STORAGE
16. USHERS ROOM
17. BAPTISTRY
18. VESTING SACRISTY





of the parking serves the new church. Vehicular access to accommodate school buses and parents picking up children was provided along the west property line near the rear of the complex. A children's play area serving school activities was located to the north of the site.

The new worship structure was placed in the center of the site, making it readily accessible to the diverse existing functions. This way it literally becomes the spiritual center of the complex. By siting the church as it is, a former parking area became a central court for various pedestrian activities. New landscaping planted in the court protects the existing classroom spaces from the undesirable western sunlight. The design objective of the interior was to bring worshippers close to the focal point of the service, while assuring the celebrant's ability to project to the congregation. The semi-circular form provided the solution, and also gives the sanctuary/altar area prominence. Semi-circular fixed pews are provided for the congregation. The choir area to the right of the sanctuary utilizes flexible seating to accommodate many different musical and singing spaces. Indirect

natural lighting in these areas creates a special quality as do the large light coffers over the sanctuary. The commons/narthex area to the rear of the worship area connects the main entrance of the church to the large court between the first building and the school.

The exterior materials of the new church recall the beige brick and strong vertical elements of the existing buildings. The roof structure is supported by long-span steel joists that are as much as seven feet deep and located at 10-feet-on-center. The small areas of standing metal seam roofs complement the brick work and soften the mass of the building. The structure was completed in 1982.

Eugene Thomas Construction Company of Alexandria was general contractor and handled concrete work and carpentry.

SUBCONTRACTORS & SUPPLIERS

(Alexandria firms unless noted)

John Driggs Co., Inc., Capitol Heights, MD, excavating; Southern Produce and Nursery, Inc., landscaping materials; Newton Asphalt Co., Inc. of Virginia, paving contractor; Bowie

Steel, Bowie, MD, reinforcing; Beacon Masonry Corp., Newington, masonry contractor; Southern Iron Works, Inc., Springfield, steel supplier & joists; Hallmark Iron Works, Inc., Newington, miscellaneous metal; Virginia Roofing Corp., roofing & sheet metal; Davenport Insulation, Inc., Springfield, roof insulation & wall insulation; and Fairfax Lumber & Millwork Co., Inc., millwork & wood doors.

Also, Vienna Glass Co., Vienna, glazing contractor & windows; AAA Thermal Windows & Doors, Fairfax, metal doors & frames; J. B. Kendall Co., Washington, DC, hardware supplier; Dodd Bros., Inc., Falls Church, gypsum board contractor; McClary Tile, Inc., ceramic tile; Marty's Inc., resilient tile & special flooring; Wilmar Contractors, Gainesville, painting contractor; Dixon Products Co., Temple Hills, MD, specialties; Sita Tile Distributors, Inc., Capitol Heights, MD, equipment; Springfield Plumbing & Heating, Springfield, plumbing fixture supplier & plumbing/heating/ventilating/air conditioning contractor; David M. Wolford and Son, Inc., Rixeyville, electrical contractor; and Plywood and Plastics, Inc., Richmond, skylights.

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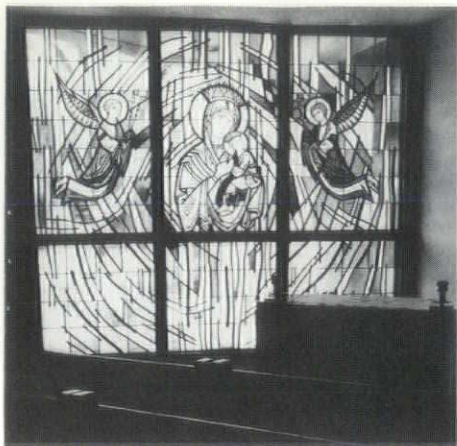
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St. Joseph's Catholic Church

Rancorn, Wildman and Krause — Architects

Location: Hampton

**Landscape Architect, H. Eugene Roberts—
RWK • Interior Designer, Carole Wydun—
RWK • Site Engineer/Surveyor, RWK • Structural Engineer, Stroud, Pence & Associates •
Mechanical/Electrical Engineer, Splers & Waltz • Liturgical Consultant, William Opplinger • General Contractor, Piland Construction Co., Inc. • Photography, Jim Pociluyko.**

It was the voiced consensus of the Parish that they wanted to "... build a church structure with a graciousness and dignity combining a sense of space and unity that would encompass and enhance all aspects of the Liturgy." It was noted that the governing theme for a permanent structure for the celebration and reservation of the Eucharist and the Word can be expressed by quoting the architect Bartning: "The proper view of the gathered congregation is that of a co-

hesive community of clergy and laymen whose members should be aware of their unity as the Body of Christ, the family of God, the household of the believers ...". They subscribed to the premise that the Church is people assembled in faith, and sought "... a structure that is a unified space although articulated into zones or functional areas related to the various liturgical functions. On the scale of Humble to Grandiose, of Chaste to Awesome, the structure must hue to





the modest ends of the scale. All decorations, accouterments, statuary, paintings, must contribute to the whole rather than call attention upon themselves. Design and materials must afford ease of maintenance. Materials to be selected on the basis of their longevity in order to provide true economy rather than low initial cost. Proper acoustics are required. The building must be energy efficient in balance with aesthetics and function. Necessary cooling, heating and lighting should be zoned and must embody the highest technology and efficiency available consistent with reliability and economy. Traffic patterns within the building, ingress and egress, must be such that Processions, Weddings and Funerals are enhanced and the physically handicapped have the greatest possible ease of movement."

This was an outstanding brief, from an extremely receptive client resulting in an ideal design experience. The 350 seat worship space, chapel for 50, and support spaces are illustrated. The building site is on property already owned, adjacent to the present complex. It is an area of modest residential dwellings whose character is expected to remain much the same into the future. The existing Rectory and Administrative office building are expected to serve well into the future. The original church building is currently being expanded and configured to become a Parish Hall incorporating kitchen facilities, meeting rooms, classrooms, etc., affording social, civic, educational and administrative support services.

Piland Construction Co., Inc. of Newport News was general contractor and handled earth work and rough carpentry.

SUBCONTRACTORS & SUPPLIERS

(Newport News firms unless noted)
 Dodson Brothers Exterminating Co., Inc., termite control; Benson-Phillips Co., Inc., concrete; Chesapeake Masonry Corp., Hampton, unit masonry work; Newport News Iron & Steel Co., Inc., Hampton, structural steel; Waterfront Lumber Co., Inc., architectural woodwork & wood doors; HITECH Roofing Services, Inc., Chesapeake, roofing; K & P Caulking & Window Cleaning Co., Portsmouth, joint sealers; and Door Engineering Corp., Norfolk, steel doors & frames, builders hardware, toilet partitions & toilet accessories.

Also, Walker & Laberge Co., Inc., aluminum windows & glass & glazing; Peninsula Sheetrock & Painting Co., lath, stucco & gypsum drywall; E. J. Puma & Associates, Inc., Hampton, tile work & interior stone; Southeastern Tile & Rug Co., Inc., Hampton, carpeting; Williams Painting, Grafton, painting; Acme National Sales Co., Inc., Long Island City, NY, unit kitchens; Wythe Contract Sales Co., window treatment; Howard E. Marquart & Co., Norfolk, entrance mats; Bay Harbor Mechanical, Ltd., Virginia Beach, mechanical & HVAC; W. C. Sawyer Plumbing Co., Inc., Carrollton, plumbing; and Bay Electric Co., Inc., Tabb, electrical.



First Baptist Church

Huff, Morris, Cox & Associates, Inc. — Architect

Fellowship Hall Addition • Location: Newport News

Interior Designers, Architect & Owner • Structural Engineer, Dunbar, Milby & Williams • Mechanical Engineers, Architect & Automated Air Systems • Electrical Engineer, Architect • Acoustical Engineer, Manson & Utley • General Contractor, W. M. Jordan Co., Inc. • Pastor, Dr. William Tomlinson.

The new Fellowship Hall for the Suburban Chapel of the First Baptist Church of Newport News was started in June 1982 and dedicated February 6, 1983.

This building located at 12716 Warwick Boulevard, like the previous Chapel & Education Buildings, is a contemporary design with a Williamsburg influence and will fit in with future buildings which will be more traditional. The Master Plan is being followed very closely with this being the second unit. The chapel and classroom building contains small fellowship facilities which will be retained for smaller functions as well as an area which can be used at the same time as the main Fellowship Hall. This particular building is entered through a large and well appointed vestibule. The space is of a triangular shape and provides a second informal place for fellowship before and after the use of the main hall or during other church functions.

The floor plan of this building is very versatile. The multi-purpose room will serve one large group of 250 people at tables or it can be divided into two or three classrooms. If more than 250 people need to be seated, the surrounding rooms all open visually through glass partitions to the multi-purpose room. The people seated at tables in these rooms can all see the speaker's platform and can hear as well with the use of a sound system. Normally, the rooms would be used for other functions such as classroom, parlor, etc.

The interior multi-purpose room has been acoustically designed and treated as recommended by an acoustical engineer; each of the areas may be used as a music room or for speaking—the acoustics are excellent for all uses.

The kitchen is a full service kitchen with a pass-thru window and on the opposite side of the aisle at the pass-thru window, is a salad bar or a children's menu counter. There is also a separate room for table and chair storage as well as the necessary ancillary facilities such as restrooms. One of the larger perimeter rooms with a fireplace will serve as a parlor. However, before this building was completed it was determined that the office suite would be moved from the downtown Church into the future parlor and classrooms. In addition, the choir is also using an area which will be used in the future for classrooms.

There is an arcade on the west side which gives sun protection during the afternoons. In the future, this arcade will open into a court and will be enclosed with windows for use as a major corridor as the Master Plan progresses.

The structure is masonry wall bearing using steel joist and a slightly sloping roof. The interior has generous use of exposed brick for walls. The ceilings are acoustical tile, the classrooms have carpeted floors. The building is heated and air conditioned with roof-top units





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which are gas fired for heating with electric cooling. This building is of particular interest because of its low maintenance. It has no exterior materials which require painting—brick walls, copper flashing, and aluminum/wood windows.

W. M. Jordan Company, Inc. of Newport News was general contractor and handled clearing, earthwork, grading, erosion control, and rough carpentry.

SUBCONTRACTORS & SUPPLIERS

Newport News firms were: Dodson Brothers Exterminating Co., soil poisoning; Benson-

Phillips Co., Inc., ready mix concrete supplier; J. D. Hammond, Inc., masonry contractor; L. C. Heath Roofing, Inc., built-up roof, shingles, gutters, downspouts & flashing; Walker & Laberge Co., Inc., aluminum storefront, glass & glazing; Perfection Plumbing, Heating & A/C, plumbing, HVAC & site utilities; and A. M. Savedge Electric, electrical contractor.

Others were: Hall Hodges Co., Inc., Norfolk, reinforcing & steel erection; Piedmont Metals of Burlington, Inc., Glen Raven, NC, structural steel, steel joists, metal deck & miscellaneous steel; Ruffin & Payne, Inc., Richmond, millwork; Shaw Paint & Wallpaper Co., Inc., Hampton, waterproofing, painting & coating systems; K & P Caulking & Window Cleaning Co., Portsmouth, caulking & sealants; and Door Engineering Corp., Norfolk, hollow metal, panel doors, frames & rolling shutters.

Also, Pella Virginia, Inc., Norfolk, wood windows; Pleasants Hardware, Richmond, hardware supplier; Able Systems, Inc., Hampton, gypsum board contractor, acoustic ceiling & wall panels; Pompei Tile Co., Inc., Hampton, resilient flooring, ceramic & quarry tile; Thomas Harris & Co., Inc., Richmond, lighting fixtures supplier; Warner Moore & Co., Inc., Virginia Beach, accordion door; and Engineering Steel Equipment Co., Norfolk, metal toilet partitions.

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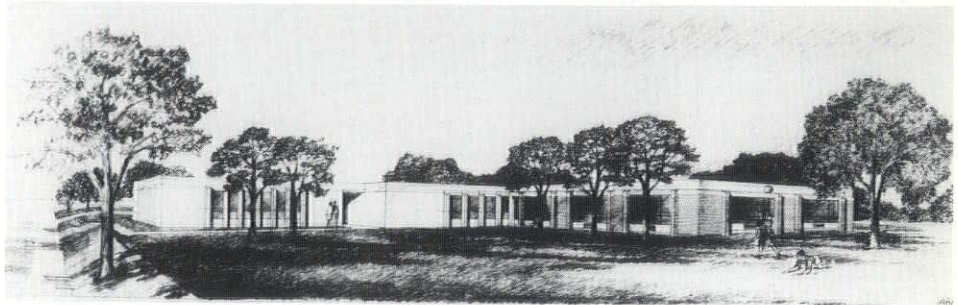
1214 Monticello Road
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United Christian Parish — Redeemer Congregation

Lawrence Cook Associates, P.C. — Architect

Church School • Location: Reston

Project Team: Larry Cook, Joe Taylor, Joan Thomas & Victor Luz • Landscape Architect/Interior Designer, Lawrence Cook Associates, P.C. • Site Engineer/Surveyor, Wm. Gordon Assoc. • Structural Engineer, Advance Engr. Ltd. • Mechanical Engineer, Frank Williams • Electrical Engineer, Alex Perez & Assoc. • General Contractor, Caldwell & Santmyer, Inc.



The United Christian Parish, which combined four Christian denominations into one denomination exemplifies the spirit of ecumenism. This project is an addition to the first of three sites, all located within Reston, which serve the 11 year old congregation. The design consists of a new education wing to be added to the existing church facility along with on-site parking, while making provisions for a future main Sanctuary and additional parking.

SITE PLAN CONSIDERATIONS

The site is a flat hilltop with minimal visibility from the street and is presently accessible only through the adjoining school parking lot. A new entrance to the site is planned along with a symbolic Cross sign to announce the building's purpose. On-site parking is provided across the northern border within a reduced set-back distance which was agreed to by the neighboring community in exchange for additional landscape screening. The addition is oriented for solar gain and the landscaping includes deciduous trees for summer shade.

FLOOR PLAN CONSIDERATIONS

This addition is solar heated, naturally daylighted and gravity air cooled. The solar considerations include a solid north wall with earth berm, all glass south and east walls, and solar landscaping. Specialty spaces including a nursery, audio-visual classroom, choir classroom, additional office, coat room, toilets and storage are being provided. The addition is attached to the existing lobby for good internal circulation while allowing the future sanctuary to also connect comfortably to the lobby.

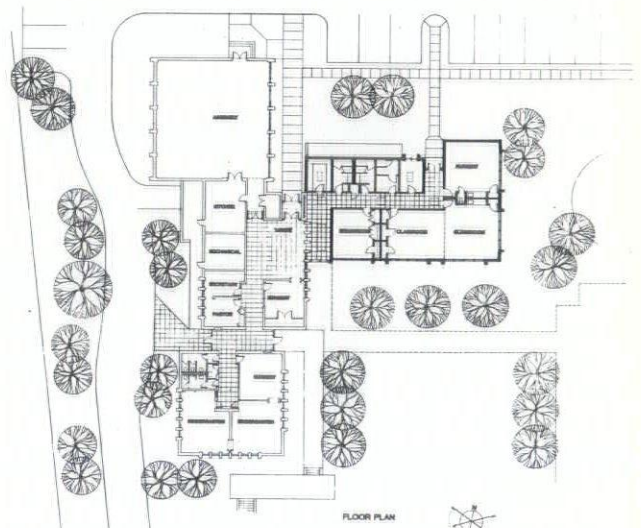
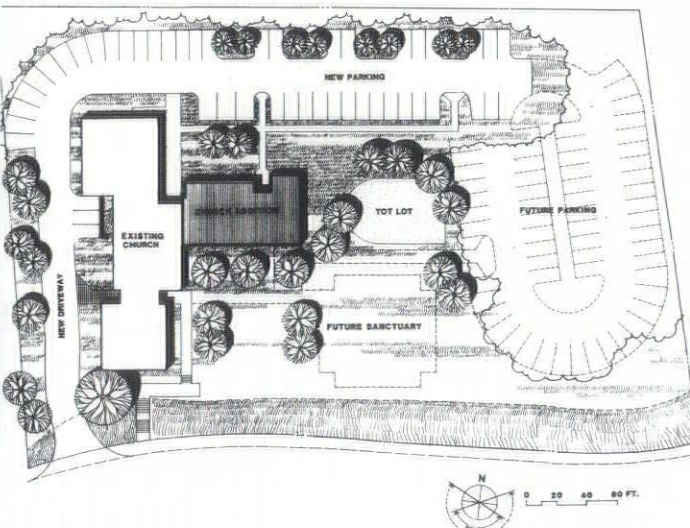
DESIGN CONSIDERATIONS

The massing, fenestration and details as well as the materials, colors and textures were designed to match or harmonize with the existing building. The minor differences in building systems between the existing and new buildings are solar considerations, greater insulation and a sloped rubber membrane roof instead of the previous built-up roof. The addition is expected to be ready for occupancy in May 1985.

Caldwell & Santmyer, Inc. of Chantilly is general contractor and will handle concrete work, carpentry, gypsum board and painting.

SUBCONTRACTORS & SUPPLIERS

A.P.C., Manassas, paving contractor; Masonry Associates, Manassas, masonry manufacturer; L. C. Smith, Inc., Alexandria, masonry supplier; R. D. Bean, Inc., Beltsville, MD, roofing; Potomac Insulation, Alexandria, roof insulation; The James A. Cassidy Co., Inc., Beltsville, MD, Pella windows; Yeatman Architectural Hardware, Clinton, MD, hardware supplier; DiMichael Bros., Kensington, MD, ceramic tile; Fairfax Tile & Carpet Co., Inc., Fairfax, carpet; Steel Products, Inc., Rockville, MD, specialties—folding partition; Doherty Brothers Plumbing Corp., Fairfax, plumbing contractor; Moyer Heating & Air Conditioning, Inc., Vienna, heating contractor; Wm. A. Laing, III, Broad Run, electrical contractor; Long Fence Co., Fairfax, fencing; and Structural Systems, Gaithersburg, MD, truss joist.





St. Paul's Episcopal Church

Huff, Morris, Cox & Associates, Inc. — Architect

Chapel Renovation • Location: Richmond

Sculptor, Jack Witt • General Contractor, Conquest, Moncure and Dunn, Inc. • Photography, Whitney Cox.

Saint Paul's Episcopal Church, adjacent to the historic State Capitol in the center of Richmond is historic in its own right. A landmark with a 225 ft. tower and spire once a focal point at the end of Grace Street, Saint Paul's has only the bell tower and competes now with the highrise hotel and office buildings which are its neighbors. The members have, however, continued to play a role in the community over the years and the Church has remained one of the stable and influential forces in the downtown area. Drawing many of its members from the entire metropolitan area, the Church has sought to minister to many different kinds of needs.

One such need is the Deaf Ministry which meets on a weekly basis in the ground level chapel. This octagonal space underneath the chancel area of the main Sanctuary was originally a room for the vestry but became a formal chapel area with fixed communion rail and pews in the early part of this century. More recently the chapel's use was reviewed and looked at with a fresh viewpoint; it was determined that it should accommodate as many types of programs as the space might allow such as small weddings and funerals, and more particularly to increase its use and improve its accessibility and effectiveness for the Deaf Ministry.

The solution was simple because the layout of the existing space, the octagonal shape, is probably one of the easiest to work with for any type of assembly. By changing from pews to movable chairs with a kneeler, the seating arrangements became much more flexible, either dual aisles or single aisle could be easily accomplished. The altar which had been brought down from the main Sanctuary years ago was reset on a movable carpeted platform on large rollers in order to locate it to several positions. The original fixed communion rail and the original decorative brass posts were rebuilt into portable kneeling rail sections.

Thus, with all the major components movable (chairs, altar and kneeling rail), the chapel can be set up in either a traditional layout with altar against the wall enclosed by the communion rail and chairs in pew-like fashion with center aisle; or the altar can be pulled out from the wall in a way that the priest can communicate from behind the altar to the deaf congregation; or the communion rail can be moved to the front row for the elderly or disabled whereby the sacrament can be administered where they are sitting. For some special occasions the altar can be moved to the center and the seating can be arranged "in the round."

The space itself was further improved with additional recessed lighting located to match the flexibility of the space; wall sconces were lamped up to brighten the space. Dimmers were installed for all. Existing wood paneling, rails, and other materials were reused where possible to maintain the richness of the original materials. The sculptured ceiling was painted in several shades of light grey to enhance the relief. The sculptured columns in the center were wood stained; this extra interior design attention, was achieved with the help of Philip C. Forkner, interior designer and member of the Church. To the floor was added the final touch with a custom pinpoint design of a rich red wool carpet.

Once the room was completed, a separate effort was made to find an appropriate focal point for the front wall. Working with Jack Witt, a sculptor

who has his studio in Hanover, a meaningful and elegant sculpture evolved . . . "Three Images of Christ"—one that shows Christ as a teacher and healer, as the crucified, and as the resurrected and reflects the ideals and aspirations of St. Paul's Episcopal Church in its urban ministries.

Conquest, Moncure and Dunn, Inc. of Richmond was general contractor for the project.

SUBCONTRACTORS & SUPPLIERS (Richmond firms unless noted)

H. Beckstoffer's Sons, Inc., millwork; F. Richard Wilton, Jr., Inc., Ashland, plaster contractor; Hodgman's, Inc., carpet; N. Chasen & Son, Inc., painting contractor; Thomas Harris & Co., Inc., electrical equipment supplier; and Chewning & Wilmer, Inc., electrical contractor.



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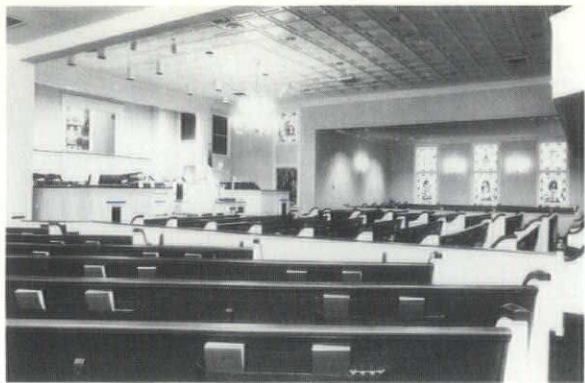
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Fairview Baptist Church

Huff, Morris, Cox & Associates, Inc. — Architect

Location: Fredericksburg

Interior Designer, Architect & Owner • Structural Engineer, Dunbar, Milby & Williams • Mechanical/Electrical Engineer, Architect • General Contractor, Barker Construction Co., Inc.—A. R. "Dick" Savage, Project Manager.

In 1982 Fairview Baptist Church decided to update and to renovate their existing facilities. They determined that they should expand and re-light their Sanctuary, and expand and renovate the Fellowship Hall and office suite. In this manner they restated their commitment to the older residential neighborhood of which they are a part on the edge of historic downtown Fredericksburg. Ground breaking took place in April of 1983 with the final cornerstone setting ceremony the following spring, 1984.

The renovation of the Sanctuary included the enlargement of two transepts (approximately 25 ft. x 34 ft.) on either side of the Sanctuary. The exterior brick masonry walls of the transepts and the wood trussed new "A" roof match those of the existing building. The seating capacity was increased by approximately 35%, with the main emphasis on remodeling and renovation. The original metal pan ceiling was retained in the center section of the Sanctuary while new lighting was installed throughout. Sconces were added to the side walls of the Sanctuary, one large chandelier was suspended over the Communion table, and additional down lighting was added over the choir area. The choir platform was enlarged with the pulpit area being brought forward to maintain visibility to the enlarged transepts. All of the existing stained glass windows were reused, adding new ones to match the existing. The interior decor consists of beige walls and trim, with red carpet and padded pew seats complementing the colors of figures in the stained glass windows which were in a background of blue. The pews are walnut with water-fall ends and match the other woodwork at the pulpit platform.

On the lower floor below the Sanctuary and transepts, the area was totally renovated into a new Fellowship Hall, classrooms, and a large kitchen. The existing rooms were reorganized and opened to the Fellowship space with liberal use of folding doors so that the classrooms may be opened or set up with tables for Fellowship

on Wednesday nights. For Sunday school the rooms can be closed up and used as classrooms. There is an area for table storage as well as a pantry next to the kitchen area. A ramped entrance was also added to this lower level to provide access for the handicapped.

On the second floor of the educational building, the Pastor's office suite was completely renovated with new partitions providing a pastor's study, assistant pastor's office, workroom, general office, and an additional area for the choir for robing. The floors were carpeted and new ceilings and lighting were added along with a separate heating/air-conditioning zone.

During the planning phase of this project the existing converted coal boiler was replaced with a new combination gas/oil fired boiler that was designed to serve all of the new work that was being planned. Steam radiation units were converted to hot water and this work was completed before winter, while the other drawings were being completed. Since the new building work as well as the old was insulated throughout, this has proved to be an efficient and cost effective change and one that fit right in with the overall Master Plan renovation.

On the outside, very little of the existing yard was taken up with the new expansion. There-



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fore, the remainder was laid out to accommodate an asphalt parking area for 12 cars. This area in particular will handle the weekday use of the building. On-street parking and adjacent off-street lots provide for the rest of the parking needs.

Barker Construction Co., Inc. of Richmond was general contractor and handled carpentry and lumber.

SUBCONTRACTORS & SUPPLIERS

(Richmond firms unless noted)

J. E. Liesfeld Contractor, Inc., Rockville, excavating, grading, storm sewer, topsoil, seeding & erosion control; Terminix Engineers, soil treatment; P. C. Goodloe & Son, Inc., Fredericksburg, paving contractor; Bowker & Roden, Inc., reinforcing steel; New-Jo Masonry Contractors, Inc., Thornburg, masonry contractor; Seaboard Concrete Products, cast stone; Browning Steel Co., Inc., structural & miscellaneous steel & handrails; N. W. Martin & Bros., Inc., built-up roof & sheet metal; Hanover Fabricators, Ashland, wood trusses; and Creative Conservation Co., wall insulation.

Also, Danville Lumber & Mfg. Co., Danville, millwork & casework; Richmond Primoid, Inc., waterproofing; E. S. Chappell & Son, Inc., caulking & weatherstripping; Pleasants Hardware, metal doors & frames & hardware supplier; Mid Atlantic Contractors, drywall & plaster; General Tile & Marble Co., Inc., ceramic tile; Manson & Utley, Inc., acoustical & resilient tile; D M A & Associates, Inc., carpet; Wyatt W. Emory, Fredericksburg, painting & coatings; Barranger & Co., Inc., toilet partitions, folding doors & shutter; Robert B. Payne, Fredericksburg, plumbing/heating/ventilating/air conditioning contractor; Thomas Harris & Co., Inc., lighting fixtures supplier; Tate & Hill, Inc., electrical contractor; and Woody's Stained Glass Co., Ashland, stained glass.

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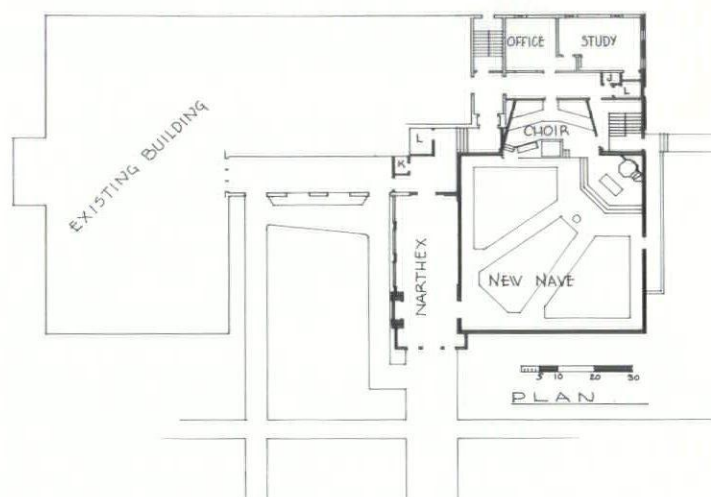
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Hilton Presbyterian Church

Eldon F. Wood, AIA — Architect

Location: Newport News

Project Architect/Designer/Interior Designer,
Eldon F. Wood • **Structural Engineer,** Harris,
Norman, Giles • **Mechanical/Electrical Engineer,**
Paul A. Sweet • **General Contractor,**
Cochran Construction Co. • **Photography,**
Joseph Garland.



The original structure for Hilton Presbyterian Church was an early part of the Hilton Village development undertaken during World War I as a planned housing community for shipyard workers. The building was of frame construction with a stucco finish topping a high, concrete-walled basement. In later years, it was veneered with brick and two additions were built to provide for education and fellowship.

In the late '70s, the need for additional worship space led to a period of investigation and planning which resulted in the replacement of the original frame structure with the present new Sanctuary and Narthex additions. Portions of the remaining structures were renovated to provide for better office space and choir rehearsals. The decision for replacement was based on the discovery of serious structural problems and difficult access for the handicapped and infirm.

The design of the newest additions tied several dissimilar elements to an homogenous unit in keeping with the village character of the surrounding neighborhood. Exterior materials are brick and stucco, the latter being a material used on many of the nearby residences. One existing portion, sheathed in a non-matching brick, was covered with stucco to complete the uniform appearance.

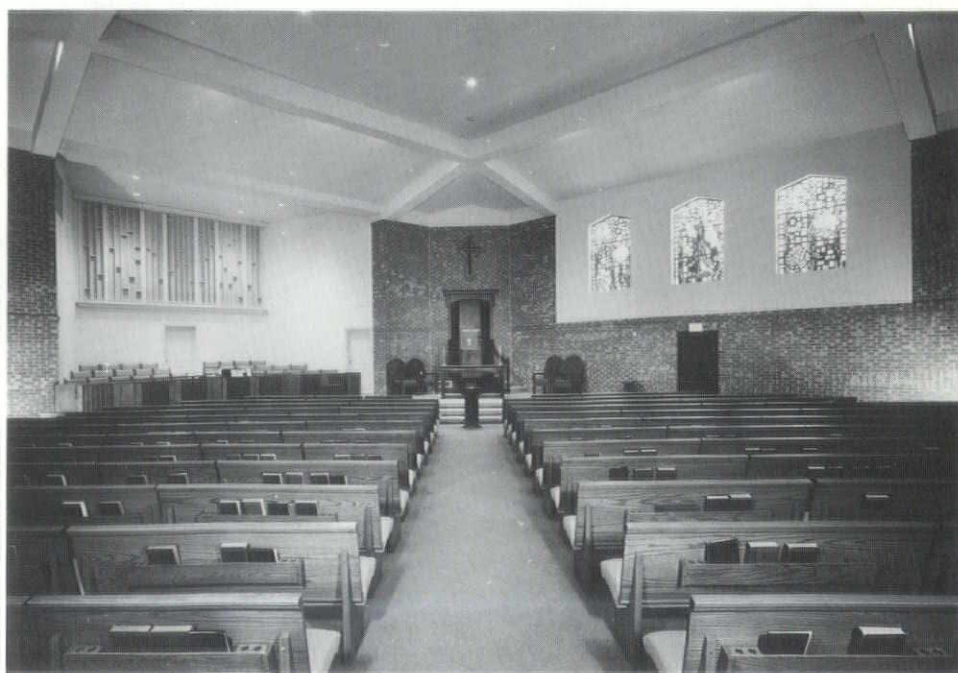
The worship space, or Nave, is a large square with the axis on one of the diagonals. The pulpit and table, as the principal symbols and furnishings for worship, are dominant. Congregational seating for approximately 270 persons is provided in movable pews, which allow for a variety of seating arrangements and space for special activities. The Choir and pipe organ are in a prominent but understated recess at one side of the pulpit area. On the three remaining walls are clerestory windows of faceted glass set in

epoxy matrix, illustrating major symbols and personalities of the Christian heritage. Heroic center figures depict Moses as the major figure of the Old Testament, Christ as the embodiment of the New Covenant, and the Apostle Paul, preaching in chains, as the symbol of the New Testament church. Brick walls echo the exterior materials.

Entrance to the Nave is through a large grade-level Narthex which looks onto the central

courtyard and provides space for fellowship before and after worship services. The tower, scaled to be viewed at close hand, directs attention to the main entrance. The large Celtic cross is of lead coated copper. The bell was once used on a nearby coal pier.

Hilton Presbyterian Church is a community of and within the larger community of Hilton Village. Without imposing itself upon its neighbors, its presence is at once unique and per-





sonal, blending into the community scale and fiber.

Cochran Construction Company of Hampton was general contractor for the project.

SUBCONTRACTORS & SUPPLIERS

Other Hampton firms were: Art Newsome, Inc. (ANI), mechanical, mechanical demolition, plumbing, heating, ventilating & air conditioning; Heath Roofing Co., roofing & sheet metal; Chesapeake Masonry Corp., masonry & thermal insulation; Ensco Paint Co., Inc., paint & special coatings; K. F. Wilson Contractor, Inc., demolition; and Able Systems, Inc., batt & foam insulation, gypsum & exterior wall coating.

Newport News firms were: Walker & Laberge Co., Inc., glass, glazing, aluminum entrances & window framing; Ajax Metal Fabricators, structural steel & miscellaneous metal; Terminix Co., Inc., termite protection; and Waterfront Lumber Co., Inc., finish carpentry & millwork & wood doors.

Others were: Robert F. Harris, Inc., Grafton, electrical, electrical demolition, electrical power & lighting and fire alarm system; John Werner contracting, Virginia Beach, rough carpentry, interior trim & millwork, labor; Campbellsville Industries, Inc., Campbellsville, KY, cross & tower roof; Hall-Hodges Co., Inc., Norfolk, reinforcing steel & wire mesh; and Door Engineering Corp., Norfolk, furnish hollow metal, accessories & hardware, and furnish & install metal toilet partitions.

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Forman Distributing Company of Virginia

Brown, Donald, LeMay & Page — Architects

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Project Architect/Designer, Norm Fisher/
Walter Brown • **Site Engineer/Surveyor,** Cer-
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Uwe K. Hinz • **Mechanical/Electrical Engi-
neer,** Leland D. Eisenhower • **Geotechnical
Engineer,** Schnabel Engineering • **Other
Consultant, Management Consultants, Inc.,
Joseph A. Sedlock • Construction Manager,
Construction Management Collaborative •
Photography,** Keith Hughes.

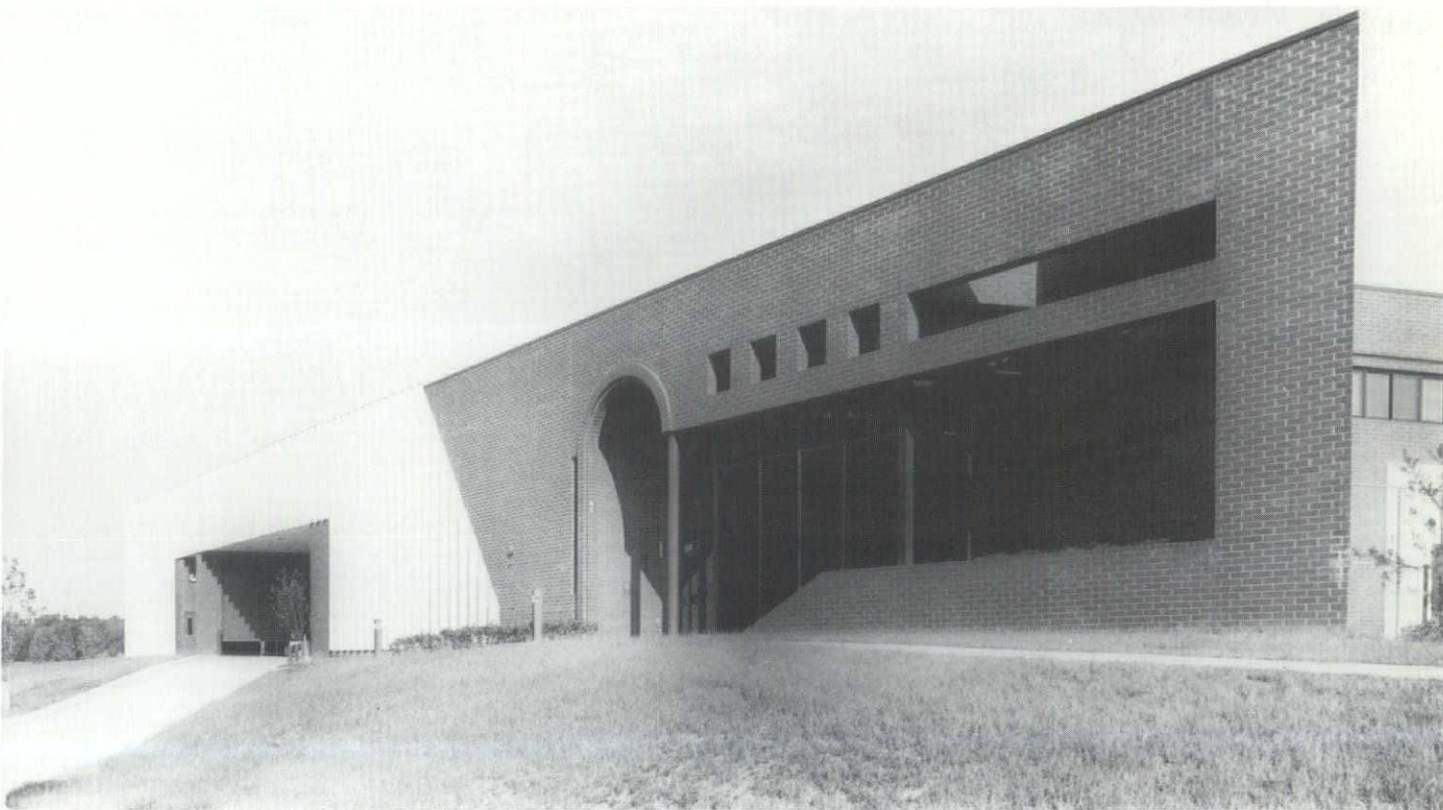
The Forman Distributing Company of Virginia, Inc., one of the Washington metropolitan area's largest wine and beer distributors, wanted to construct a warehouse and office to replace an existing facility, and to accommodate their expanding business in the Northern Virginia area. Immediate needs required approximately 65,000 square feet of warehouse space and 7,500 square feet of mezzanine office space. A future addition providing 27,000 square feet of additional warehouse space was master-planned into the original design.

The owner elected to pursue this project with an architecture firm and a construction management firm working together from the outset of

the design process. In addition to these two primary consultants, the owner sought the services of a merchandise handling and storage consultant who recommended utilizing conveyor systems. Programming was developed as a continuing joint effort between all of the consultants and the owner.

Much of the building design and function is a direct architectural interpretation of technical and philosophical input from the client based on 50 years of experience in the wine and beer distributing business.

The resulting project has provided the owner with a maintenance-free, energy efficient, secu-



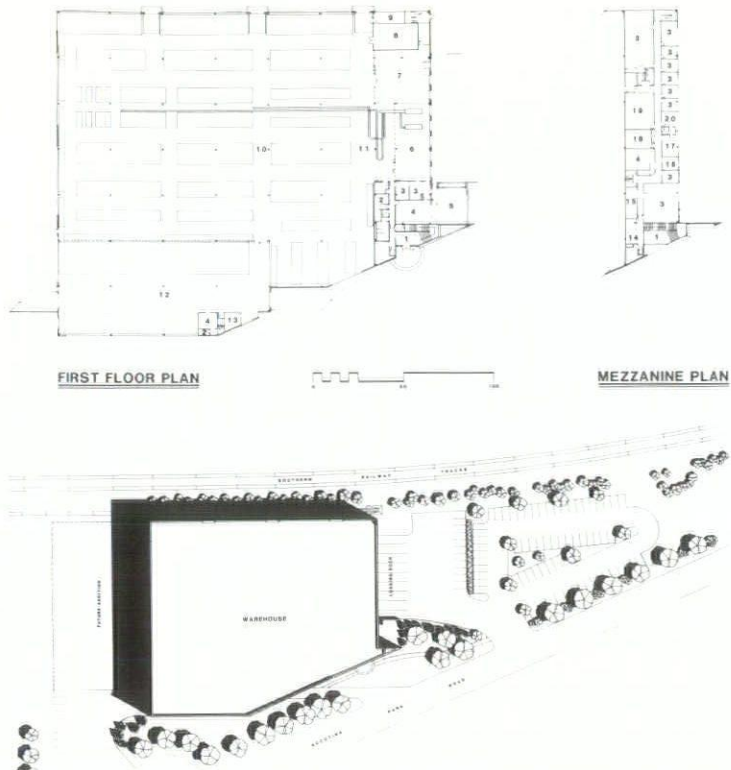
rity conscious, and functionally superior building which, by the comments of the owners, has more than met their expectations. Proximity to a new railroad spur has also made possible the purchase of large quantities of merchandise which can be directly delivered to the warehouse via the new railroad siding.

The owner and the architect both agreed that the exterior appearance of the building should make an architectural design statement of simple elegance along the main access road which runs past the site and through the entire industrial park. The change of materials from precast concrete quad-tees to a dark-colored brick, and the way in which these two materials relate, responds to this desire. The long facade of quad-tees is broken by the introduction of the new material. The resulting street side elevation illustrates a thoughtful design approach both for the building itself and for the building as marking the entry to the industrial park.

Construction Management Collaborative of Alexandria acted as construction manager for the project.

SUBCONTRACTORS & SUPPLIERS

Other Alexandria firms were: Southern Produce & Nursery, Inc., landscaping contractor; Virginia Roofing Corp., roof, roofing & roof insulation; Wayne Insulation Co., Inc., wall insulation; American Builders Corp., carpentry, millwork, metal doors & frames, wood doors & gypsum board contractor; Colonial Caulking Co., Inc., caulking; and American Painting & Decorating, painting contractor.



Springfield firms were: Lisbon Concrete Corp., foundations & concrete contractor; Virginia Concrete Co., Inc., concrete supplier; L & G Masonry, Inc., masonry contractor; and Fries Beall & Sharp Co., hardware supplier.

Others were: S. W. Rodgers Co., Inc., Manassas, excavating; Fred Newton Paving, Inc., Oakton, paving contractor; Arlington Iron Works, Inc., Manassas, steel supplier/erection/joists/roof deck; Hallmark Iron Works, Inc., Newington,

miscellaneous metal; Fairfax Glass Co., Falls Church, storefront & glazing contractor; Winsulite Manufacturing Co., Baltimore, MD, windows; Giganti and Associates, Washington, DC, carpet; Greenwald Industries Products Co., Hyattsville, MD, specialties; Dagenhart Sprinkler Co., Richmond, sprinkler contractor; Colonial Mechanical Contracting Co., Inc., Fairfax, plumbing/heating/ventilating/air conditioning contractor; and Continental Electrical Contractors, Inc., Fairfax, electrical contractor.

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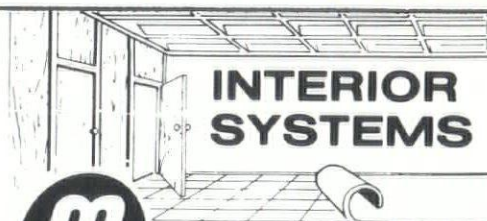
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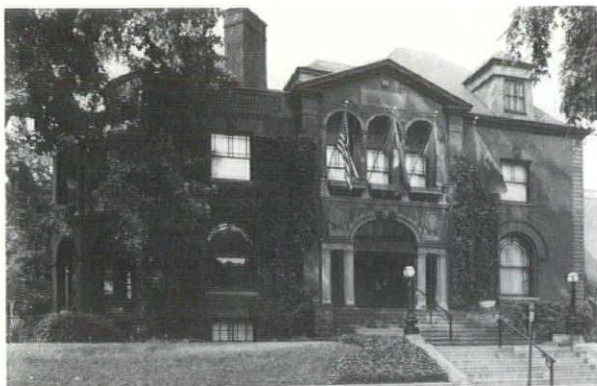
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The Commonwealth Club

Carneal and Johnston — Architects

Location: Richmond

Project Architect/Designer, Kenneth E. Bunch
• Interior Designer, Chambers • Structural Engineer, Torrence, Dreelin, Farthing & Buford, Inc. • Mechanical/Electrical Engineer, Hankins & Anderson • General Contractor, Taylor & Parrish, Inc. • Photography, William Mills.

The Commonwealth Club is a three-story traditional brick and brownstone building located at 401 West Franklin Street adjacent to Richmond's business district. The neighboring structures are generally former residences which have been converted to businesses. The Club has a long standing tradition of excellence and serves as host to many prominent business and government figures.

An evaluation of the Club's existing facilities identified the need for expansion and alteration of three areas:

1. Banquet/Dining Facilities;
2. Kitchen and Pantry Support; and
3. Locker Room/Spa Area.

Expansion of dining capacity was the most important goal. The club consistently had to



turn business away because of a lack of appropriate dining areas. The ballroom was booked 18 months in advance. Major design priorities were the addition of private dining rooms—seating up to 25 people, and a banquet room—seating up to 125 people.

Extensive modifications were made throughout the building; however, most of the work was concentrated on the, largely unused, third floor. The planning committee's primary concern was the floor's suitability for conversion into an attractive space. Ceiling heights throughout the building range up to 24 feet in height, while existing ceilings on the third floor were attached directly to the underside of the existing steel trusses and were only 10 feet above the finished floor.

The design objective for the third floor was to create spaces of understated design which would blend with the existing architectural features of the Club. The entire third floor area was gutted, and a new banquet room, with the necessary support facilities, was added. Working around the existing steel truss layout, extensive plaster cornice work was developed in order to raise ceilings to an acceptable height. New banquet room floors were structurally reinforced and soundproofed.

The existing kitchen with pantry support areas was analyzed to determine its adequacy. Although the kitchen, centrally located on the second floor, was adequate, the existing system of vertical transportation of supplies and prepared foods was inadequate. Two new elevators were installed, one for food service and one for passengers. In addition, pantry space was enlarged and made more directly accessible to the served areas.

A separate area requiring expansion and redesign was the Men's Locker Room/Spa Area in the basement. It was inadequate in many respects and needed total renovation. Fortunately, underutilized space was available nearby to allow for expansion.

The increase in facilities highlighted a major concern of the Club—improved fire egress and safety. As a result, sprinkler and fire alarm sys-





tems were added or expanded and a new exterior egress stair was constructed.

Throughout this complex planning problem, the cooperation and direction provided by the club manager, the planning committee, and Taylor & Parrish, Inc., were extraordinary.

The care and workmanship exhibited on the project by the contractor, subcontractors, and individual craftsmen were remarkable. Excellence was expected and was delivered.

These improvements will serve the needs of the Club for the foreseeable future.

Taylor & Parrish, Inc. of Richmond, the general contractor for the project, also handled carpentry.

SUBCONTRACTORS & SUPPLIERS

(Richmond firms unless noted)

Concrete Pipe & Products Co., Inc., block; Garrett Brothers, masonry contractor; Southern Brick & Supply Co., Inc., masonry supplier & mortar; Liphart Steel Co., Inc., steel supplier; N. W. Martin & Bros., Inc., built-up roof; H. Beckstoffer's Sons, Inc., millwork; Pleasants Hardware, hardware supplier; F. Richard Wilton, Jr., Inc., plaster & gypsum board contractor; and H. E. Satterwhite, Inc., ceramic tile & special flooring.

Also, Manson & Utley, Inc., Armstrong Designer Gold Leaf ceiling tile, Sanserra ceiling tile & Armstrong Special Vinyl Corlon floor covering; L. K. Vass, Inc., painting contractor & wall covering; Creative Paint & Wallpaper, Inc., supplied Benjamin Moore & Co. paint; Virginia Elevator Co., Inc., elevators; Virginia Pipe & Supply Co., Inc., Ashland, sprinkler contractor; Lewis Supply Co., Inc., Kohler plumbing fixture supplier; Baker & Hazlewood Mechanical Contractors, Inc., plumbing/heating/ventilating/air conditioning contractor; General Electric Supply Co., lighting fixtures supplier; ECK Supply Co., electrical equipment supplier; Northside Electric Co., electrical contractor; Costen Floors, Inc., hardwood floors; and Lightolier, chandeliers & down lights.

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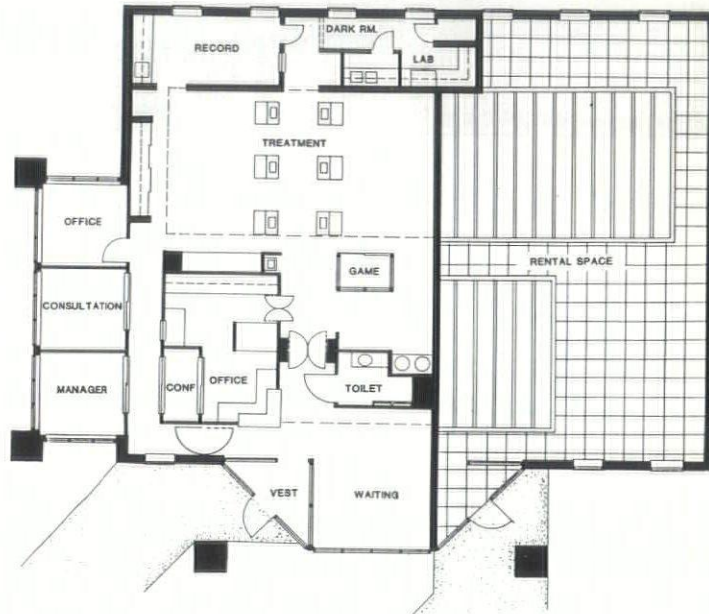
The Design Collaborative — Architect

Location: Newport News

Project Architect, C. Michael Henry, AIA • **Interior Design,** Altschul/Jennings • **Mechanical/Electrical Engineer,** Farley Engineering, PC • **Structural Engineer,** Langley & McDonald • **Surveyor and Land Planner,** E. J. Keller • **General Contractor,** Roy Larson Construction • **Photography,** C. Michael Henry.

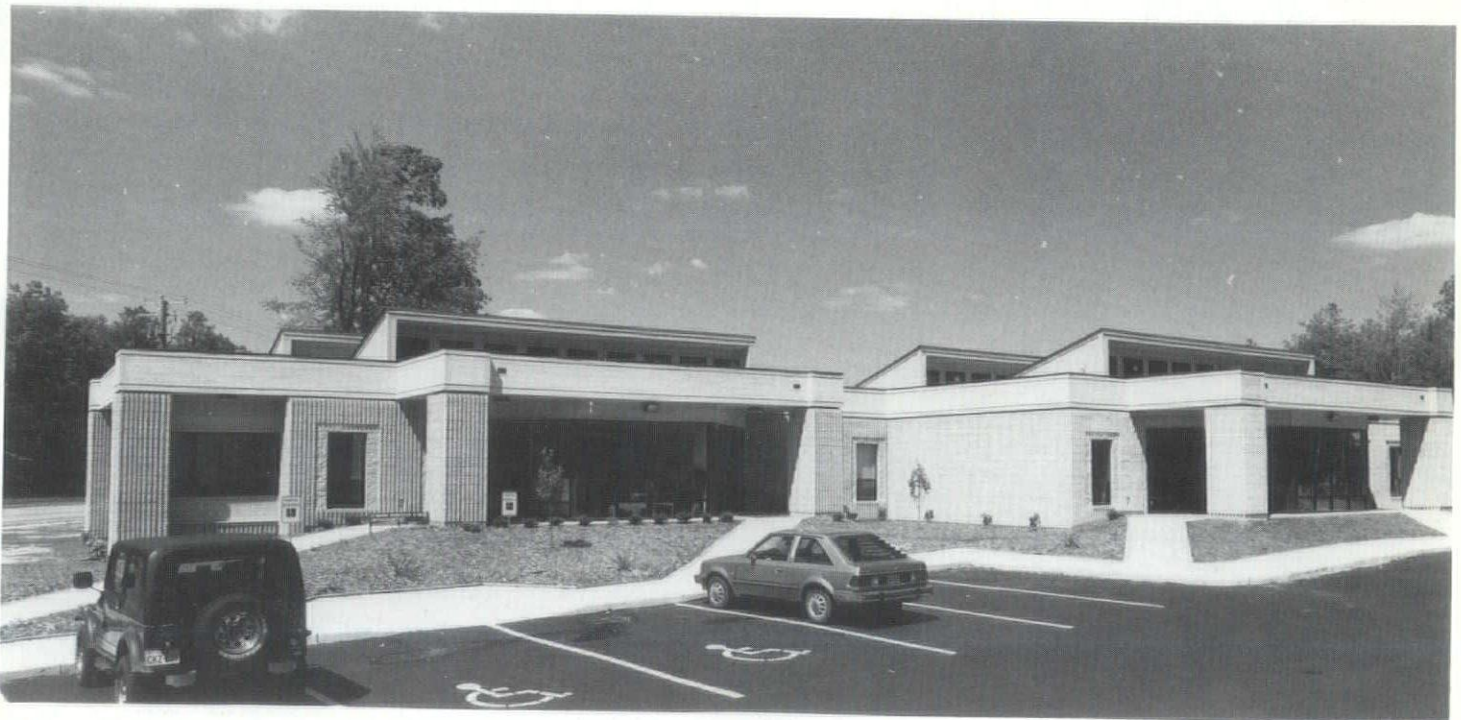
Dr. Babcock is an enthusiastic supporter of the new movement toward energy-efficient buildings which interact well with the local climate. When he decided to develop an office complex for his own orthodontics practice—and for lease to fellow doctors—his first requirement was that natural daylight and passive solar heat be incorporated into the design.

His site is in a prime location on a major boulevard, affording excellent visibility and easy access to a new hospital. However, a ravine which drains the site, cuts the rectangular plot diagonally. This apparent liability was found to be an asset, because it runs from east to west and allows optimum orientation of the offices for solar gain and shading. Given the owner's requirements for a total of 18,000 square feet of leasable space and the need to develop it at a pace compatible with the leasing market, the architect proposed a 3,000 square foot office shell that could be duplicated as the need arose until a total of six buildings would complete the office park. Dr. Babcock's own office building was the first to be erected and serves as a model for others which will follow.



Choice of exterior materials was the second major concern. The buildings must look impressive, resist damage and be easy to maintain. Split-faced and ribbed masonry units are com-

bined with cypress siding to create contrasting textures. Aluminum windows and storefront are included for easy maintenance and practicality. The clerestories are roofed with asphalt shingles



and the flat roof is covered with a mechanically attached membrane system.

Responding to energy requirements of the building, the fenestration adapts easily to any of several tenant layouts and does not compromise the natural daylight. Each of the six buildings will have direct solar gain in winter from south-facing glass. Storefronts are shaded by overhangs and keep out summer sun and will be

further shielded from ground reflection by landscaping. Inside, an open floor plan with minimal bearing walls allows for maximum flexibility in rearranging work spaces or in accommodating a variety of tenant requirements. Crawl space for ductwork and piping was considered essential. This allows open ceiling plans in the clerestory areas and makes it possible to complete construction of all floors before tenant layouts are confirmed.

Each of the modules is 48' by 60', one-story with two continuous clerestory forms over more than half the roof providing south light deep into the interiors. The large perimeter windows and storefronts balance the natural overhead light and allow many different planning options for a variety of tenants.

Dr. Babcock and the other tenants have found that the natural daylighting is more than adequate ambient illumination. Only a few task lights are needed for the actual patient work. Exposed roof joists in the clerestories provide excellent hanging space for plants and artwork. Not only do the plants thrive in this presence of natural daylight, but the patients and medical staff have experienced the rejuvenating effects of working in the healthful environment created here.

Roy Larson Construction, Newport News, was general contractor for the project and handled excavating, sodding, seeding, etc., landscaping, foundations, concrete work, carpentry, roofing, gypsum board and specialties.

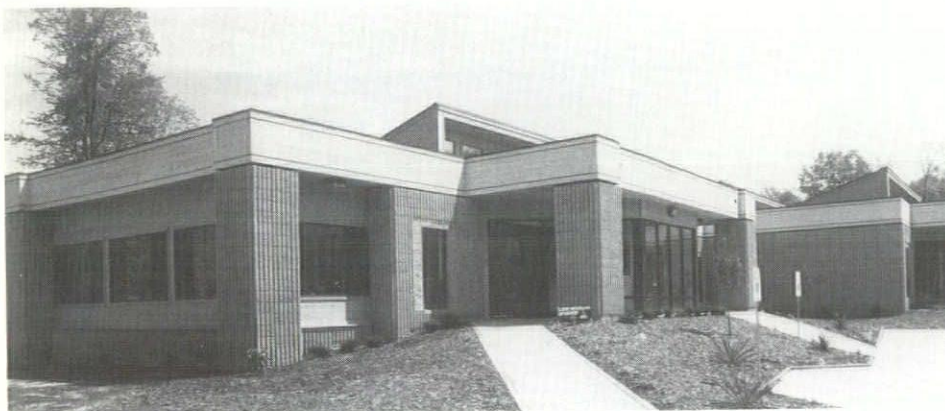
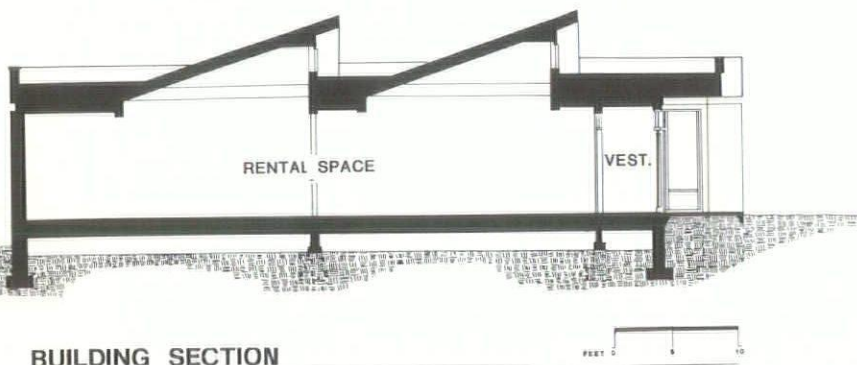
SUBCONTRACTORS & SUPPLIERS

Newport News firms were: E. W. Muller Contractor, Inc., paving contractor; Custom Concrete Products, concrete supplier; Richman Steel, steel supplier, steel erection & miscellaneous metals; Parkview Supply Co., Inc., millwork, wood doors & hardware supplier; Commercial Roofing, built-up roof; Binswanger Glass Co., glass, glazing, metal doors, Binning's windows & storefront; Bennette Paint Mfg. Co., Inc., paint supplier/manufacture; Peebles Supply Corp., plumbing fixture supplier; and Noland Company, lighting fixtures/electrical equipment supplier.

From Norfolk were: Hall-Hodges Co., Inc., reinforcing; and Lone Star Industries, Inc., masonry manufacturer/supplier & mortar.

Hampton firms were: Peninsula Masonry, masonry contractor; Spangler Painting Co., painting contractor & wall covering; and Spangler Electric, electrical contractor.

Others were: Sound Structures, Inc., Midlothian, structural wood; Greenwich Supply Corp., Virginia Beach, cabinets; Krause-Mayo, Inc., Seaforth, wall insulation; Grainger Tile Co., York County, ceramic tile & resilient tile; W. C. Sawyer Plumbing Co., Inc., Carrollton, plumbing contractor; and Weather Crafters Ltd., Williamsburg, air conditioning contractor.



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Lake Holly Condominiums

Krummell & Jackson Associates, P.C. — Architect

Location: Virginia Beach

Mechanical/Electrical Engineer, Bowman & Associates • Structural Engineer, Abiouness, Cross & Bradshaw • Civil Engineer, C. Allan Bamforth, Jr. • General Contractor, Lake Holly, Ltd. • Photography, Images by Richard (Richard Muldez).

PROGRAM

To design a 24-unit contemporary condominium complex that takes full advantage of its Virginia Beach surroundings and creates a "beach atmosphere" for its residents. The complex is located on a small lakefront site, two blocks from the Atlantic Ocean to the east. Consideration of the view of the ocean and a lake to the north were to be incorporated into the design.

DESIGN SOLUTION

The character and elements of a contemporary beach home are created through the design and use of materials and finishes that include synthetic stucco, cedar shake roof, and natural wood for balconies and exterior stairs. Terraced levels, large areas of glass in living areas, and balconies provide a view of the lake and ocean from every unit. The ocean can also be seen from the bedroom windows and balconies located on the south side of the condominium.

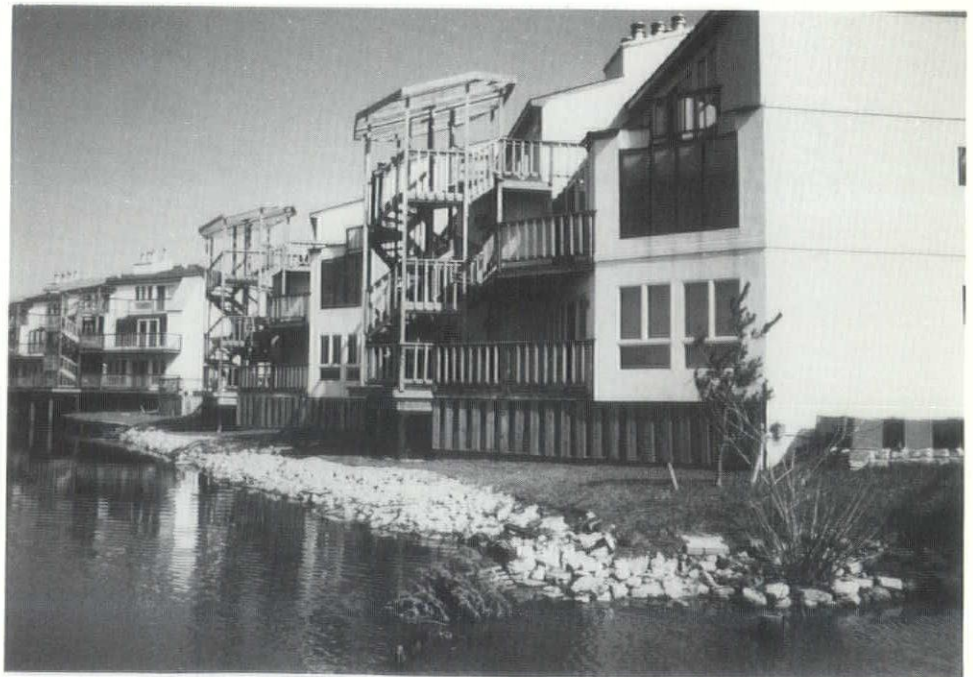
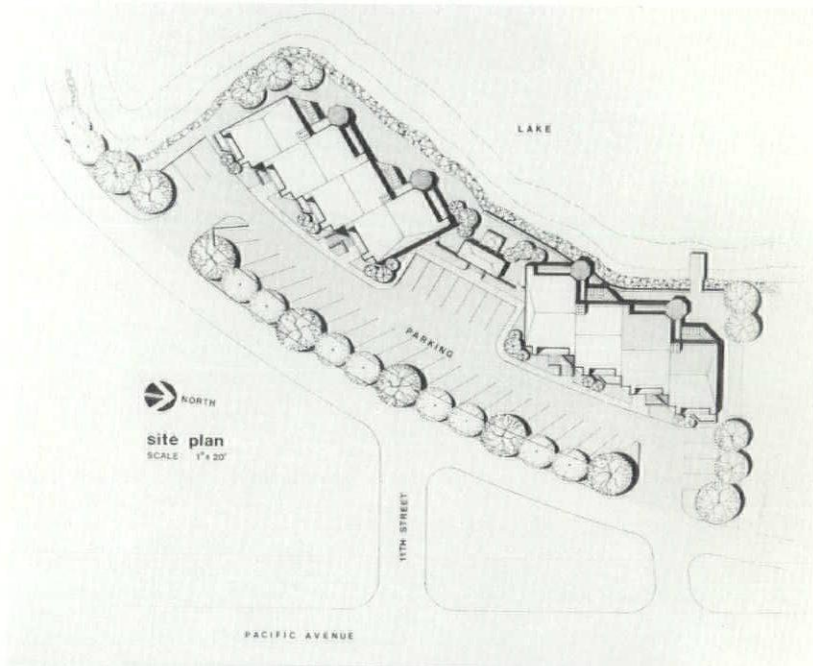
Because of the small site, maximum density was utilized to accommodate 8 one-bedroom and 16 two-bedroom units. Stairwells extend over the lake and further expand the usability of the site. The privacy and view of each individual unit is maintained by staggering the condominiums.

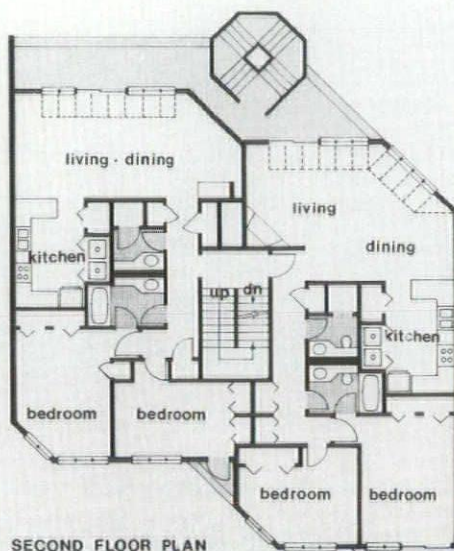
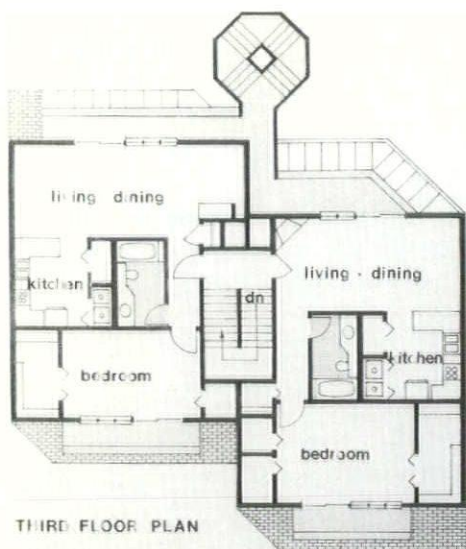
Units were priced in the \$80,000 range and all were sold prior to completion of construction.

Lake Holly, Ltd. of Virginia Beach acted as general contractor and handled landscaping steel erection, caulking and gypsum board.

SUBCONTRACTORS & SUPPLIERS

(Virginia Beach firms unless noted)
Valianos Landscaping, excavating; Welch Pile Driving Corp., piling; Tidewater Turf, sodding, seeding, etc.; Asphalt Paving Co., Inc., Portsmouth, paving contractor; Stevens Construction Co., foundations; Bay Concrete Construction, Inc., concrete contractor; Hall-Hodges Co., Inc., Norfolk, reinforcing; Lassiter Concrete, concrete supplier; Eddie Olds, stonework contractor/supplier; Globe Iron Construction Co., Inc., Norfolk, steel supplier; Chesapeake Steel, Inc., Norfolk, miscellaneous metal; Greg Stev-





typical unit plans

ens Construction, carpentry; Kempsville Building Materials, Inc., structural wood, millwork, metal doors & frames & wood doors; and Greenwich Supply Corp., cabinets.

Also, Residential Commercial Roofing, Inc., roofing; Ayers Insulating & Supply Co., Inc., roof/wall/foundation insulation; C. L. Carter

Heating & Air Conditioning Co., sheet metal, & heating/ventilating/air conditioning contractor; Walker & Laberge Co., Inc., Norfolk, glass, glazing contractor, window wall & storefront; Andersen Window Corp., windows; Seaboard Building Supply Co., hardware supplier; Lester Dillard Contractor, Chesapeake, plaster contractor; Ornamental Tile, Inc., ceramic tile; New-

nam's Carpet, Norfolk, resilient tile & carpet; Anderson Painting Co., painting contractor; M.A.B. Paints, Norfolk, paint supplier/manufacturer; Schell Supply Corp., plumbing fixture supplier; Sonny's Mechanical Service, plumbing contractor; Noland Company, Chesapeake, lighting fixtures/electrical equipment supplier; and Jerit Electric, electrical contractor.

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FOR THE RECORD

Northern Virginia Community College One of 33 Selected by IBM

NVCC is one of 33 colleges selected by IBM to share in a 9.2 million dollar grant program.

The grant is in the form of the IBM Fastdraft, a dual station computer drafting system. IBM also will contribute \$60,000 over a three year period to the college for the development of software.

"The IBM Fastdraft System is state-of-the-art equipment that will help the college meet one of our primary goals in support of high technology in Northern Virginia," said Richard J. Ernst, president of NVCC.

"The equipment will promote the teaching of computer-aided drafting courses," said Josef Horowitz, division chairman for Engineering at the Annandale Campus where the Fastdraft System has been installed.

By accelerating the use of computer equipment in technical and drafting education, the college will be in a better position to provide full-time students, as well as those already in industry, with the technology they need in the job market.

Fastdraft utilizes a keyboard, light pen and display unit. It enables drawings to be created, observed dynamically, changed, measured, plotted and saved.

HBAV Installs 1985 Officers

The Home Builders Association of Virginia installed its 1985 officers at a special ceremony during HBAV's annual convention, held in Richmond on November 9.

HBAV's new officers include David A. Howard, president; Richard J. November, vice president; Jared S. Scripture, treasurer; John B. Meredith, secretary; and R. Ed. Dunnavant, national representative.

The Home Builders Association of Virginia is composed of 18 local home builders associations and is a member of the National Association of Home Builders in Washington, D.C. HBAV has nearly 4,000 members and serves to promote the interests of the home building industry in Virginia.

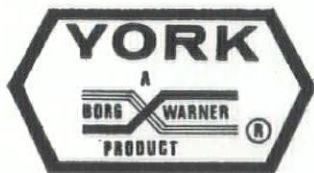
SCHOLARSHIP PROGRAM PROMOTES HOME BUILDING

Each year, HBAV, together with the National Association of Home Builders (NAHB) awards matching scholarships to selected schools, colleges, universities or other institutions of higher learning throughout the state of Virginia. The recipients of these funds, in turn, award the scholarships to students who are actively pursuing degrees in home building or related careers. The program promotes academic achievement and provides students with an incentive to enter the residential construction field.

HBAV has awarded special scholarship endowments for the 1984-1985 academic year to the

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Department of Building Construction, College of Architecture and Urban Studies at Virginia Tech, and to Virginia Commonwealth University's School of Business-Real Estate and Urban Land Development Program. Since 1976, HBAV has supported building construction programs and academic excellence through scholarship contributions.

Recently, Virginia Tech was awarded a matching grant totaling \$4,000 at a special ceremony in Blacksburg. HBAV's Executive Vice President J. B. Hall, Jr. presented Program Chairman Vincent J. Cilimberg a \$2,000 check from HBAV and a matching scholarship award of \$2,000 from NAHB. Seven deserving students, selected for their scholastic achievements, will benefit from

this contribution. Virginia Tech's scholarship recipients include: David Truslow, Hartwood, Va.; Robert Kulp, Roanoke; David Oakley, Arlington; Gary Creed, Lynchburg; Benjamin Baffer, Newport News; Jonathan Kersey, Portsmouth; and Allen Rohde, Upperco, Md.

In addition, HBAV and NAHB have awarded VCU a matching grant totaling \$2,000. This scholarship award was presented to Professor of Real Estate James H. Boykin, Ph.D. at HBAV's annual convention, November 9.

The purpose of this scholarship program is to encourage students to seek an education in a home building-related curriculum.



Barr Joins Couch & Associates

Jeffrey A. Barr has joined Couch & Associates as an associate. Barr, a native of Norfolk, was formerly in real estate development and management with Coldwell Banker in Denver, Colorado. While with Coldwell Banker, Barr handled national and international real estate management for clients, such as, Prudential, Aetna, and Bank of Paris.

Barr has a Masters of Real Estate and Construction Management degree from the University of Denver and is married to the former Lisa Binder of Norfolk.

Barr will oversee various commercial management, brokerage, and syndication projects in his new position. Couch & Associates does commercial and industrial sales and leasing, real estate management, syndication, and insurance.

Newport News Cultural Arts Pavilion

Subject of a national design competition, the \$14 million Cultural Arts Pavilion is to be the centerpiece of a proposed \$260 million mixed-use downtown development in the city of Newport News. The complex, sited at the western edge of the so-called development "superblock," will host orchestra, ballet, opera, theater, and the visual arts.

The Philadelphia firm Dagit-Saylor was awarded the \$30,000 first prize for its historicizing scheme. Although the "cranked" or rotated plan seems forced, the underlying organization of programmatic elements is serviceable and logical.

The Florida firm of Robert G. Currie and Hugh A. Stubbins III won the second prize of \$7000 with yet another, albeit different, cliché—that of the glazed galleria. Kelbaugh & Lee Architects of New Jersey picked up the \$5000 third prize with a high tech solution meant to evoke the area's shipyards and coal terminals.

The competition, organized by Ken Paolini of Boston, was supported by the National Endowment for the Arts. The Benham Group of Tulsa, Okla., Black Atkinson Vernoooy of Austin, Texas, Spillis Candela & Partners of Coral Gables, Fla., and Jerry A. Wells of Ithaca, N.Y., received Design Excellence Awards.

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New Tourism Brochure Features 'A Real Taste of American History'

"Get A Real Taste of American History" urges a new promotional brochure released in November by Fredericksburg to attract visitors to the city's authentic historic attractions.

The four-color brochure illustrates the "Real Taste" theme with bold photographs and text describing the city's historic attractions, shops, dining, and special events.

Larger than the city's previous promotional brochure, the new publication places more emphasis on the city's role in the Civil War, when the city changed hands seven times. The strong connection to George Washington, who grew up in Fredericksburg, receives major attention, and the proximity to other tourist destinations, such as Washington, D.C. and Colonial Williamsburg is stressed.

About 500,000 brochures will be printed this year for distribution at the Fredericksburg Visitor Center, travel offices throughout the state and nation, and in response to advertising inquiries.

The brochure, designed by Finnegan and Agee of Richmond, is the first major brochure redesign for the city since 1980. It was printed by Stephenson, Incorporated of Alexandria.

A desk and bookcase at Kenmore, the elegant home of George Washington's sister, are featured on the cover. The photograph, taken by Walter Smalling of Washington, D.C., shows soft sunlight filtering over handsome old volumes, a quill pen, and a Colonial pipe, evoking the richness of Fredericksburg's heritage.

The brochure folds out to a poster-sized collage of Fredericksburg sights, with the chamber at Kenmore dominating. A dramatic Civil War monument, a sassy tavern wench, and Colonial script on aged parchment help illustrate the theme "Get A Real Taste Of American History."

The new brochure is the major promotional device used by the Department of Tourism to attract visitors and group tours to the city, respond to requests for information, and in its travel writers program.

The Department of Tourism is the City of Fredericksburg agency responsible for attracting over 450,000 tourists to the area, and serving over 120,000 travelers at its visitor center annually.

For copies of the brochure, contact the Fredericksburg Visitor Center, 706 Caroline St., Fredericksburg, VA, 22401, (703) 373-1776.

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Red Carpet Inn Installs Solar Hot Water System

As of October 1984, 38 solar collectors will be heating the hot water for the restaurant and the guests of the Red Carpet Inn, located on Interstate-64 in Fishersville. Installed by Virginia Solar Contracting Services, of Charlottesville, the solar system is estimated to supply 50-70% of the 1,200 gallons per day of hot water used at the motel.

Additionally, the solar system's performance matches the peak demand experienced by the motel. Occupancy of the motel is greatest during the warmer months, which coincides with the

peak production of energy by the solar system in the summer. The solar water heating system will function all year round, however.

This is the *first* solar heating system installed at a motel or hotel by Virginia Solar.

The solar collectors were supplied by Sproul Real Estate of Staunton and manufactured by Solar Industries, Inc. of New Jersey.

For further information, call Roger Voisinnet at Virginia Solar Contracting Services, Ltd. in Charlottesville — 804-295-3133.

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forget our typesetters and composition crew—and
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To ALL who work so hard for us, each day throughout
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with your help we know we will. So remember us in '85—
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INDEX TO ADVERTISERS

—A—

Andrews Large & Whidden, Inc.	54
Applied Electro Mechanics, Inc.	50
Architectural & Engineering Supply Co., Inc.	6
Arlington Woodworking & Lumber Co., Inc.	43
Associated Steel Products, Inc.	60

—B—

Baird Drywall & Acoustic, Inc.	48
Baker & Hazlewood Mechanical Contractors, Inc.	61
Baldwin and Gregg, Ltd.	12
Barker Construction Co., Inc.	54
Bat Masonry Company, Inc.	50
Bay Electric Co.	44
Beacon Masonry Corp.	44
Bear Contracting, Inc.	61
H. Beckstoffer's Sons, Inc.	64
Belden Brick Co.	76
Benson-Phillips Co., Inc.	44
Collin R. Berry	32
Booth & Company, Inc.	6
Buckingham-Virginia Slate Corp.	75
Butler Roofing Co.	12
Bryan, Inc.	50

—C—

Caldwell & Santmyer, Inc.	48
Campbellsville Industries, Inc.	56
Capital Concrete, Inc.	50
Capital Masonry Corp.	28
The Carpet Shop of Lynchburg, Inc.	6
C. L. Carter Heating & Air Conditioning Co.	69
James A. Cassidy Co., Inc.	50
Chapman & Martin, Inc.	36
N. Chasen & Son, Inc.	54
City Wide Decorators, Inc.	21
John D. Clayborne, Inc.	22
G. L. Cline & Son, Inc.	12

Cochran Construction Co.	56
Concrete Pipe & Products Co., Inc.	61
Conquest, Moncure & Dunn, Inc.	54
Cornell & Waldbauer	22
Costen Floors, Inc.	70
J. H. Cothran Co., Inc.	36
Willard L. Council Roofing, Inc.	36
Creative Paint & Wallpaper, Inc.	64
T. J. Crouch & Sons, Inc.	39
Custom Concrete	6
Custom Kitchens, Inc.	64

—D—

Daniels & Ingram Masonry Contractors	32
The Danville Lumber & Mfg. Co.	54
J. Roland Dashiell & Sons, Inc.	50
Dempsey Supply Corp.	58
Dodd Brothers, Inc.	42
Dodd's Inc.	36
John Driggs Company, Inc.	39

—E—

Electric Service Co.	36
Elite Electric & Utility Supply Corp.	70

J. B. Eurell Co.	66
-----------------------	----

—F—

Fairfax Lumber & Millwork	43
Fendley Floor & Ceiling, Inc.	27
Festival Flags, Unlimited	20
Floors by Roy C. Woods	50
Richard J. Funk Builder, Inc.	25

—G—

Garbers of Richmond, Inc. T/A Overhead Door Co. of Richmond	25
General Tile & Marble Co., Inc.	54
Giganti & Associates	60
P. C. Goodloe & Son, Inc.	56
Grandview Fishing Pier & Camp Grounds ...	64
Grease Exhaust Cleaning Service	26
Gull Corporation	12

—H—

Hallmark Iron Works, Inc.	39
John W. Hancock, Jr., Inc.	36
N. B. Handy Company	7

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MAGAZINE
P.O. Drawer 2-Y
Richmond, Va. 23205**

Thomas Harris & Company, Inc.	54
Hazzard Electrical Corporation	12
Heath Roofing Co., Inc.	56
L. C. Heath Roofing, Inc.	49
Hydraulic Service Co., Inc.	32

—J—

J. E. Jamerson & Sons, Inc.	36
L. F. Jennings, Inc.	49

—K—

K & L Plumbing & Heating Co.	12
Kidwell Turf Farms, Inc.	27

—L—

Don Largent Roofing Co., Inc.	48
Roy Larson Construction, Inc.	66
Liphart Steel Co., Inc.	56
Lisbon Concrete Corp.	58
Lone Star Cement, Inc.	12
Lowe Mechanical, Inc.	73
W. A. Lynch Roofing, Inc.	68

—Mc—

McClary Tile, Inc.	44
McGuire & Johnson Concrete Finishing, Inc.	36

—M—

Manson & Utley, Inc.	61
E. M. Martin, Inc.	6
Maryland Blueprint Co., Inc.	12
Arthur Miller Studios, Ltd.	6
Moyer Heating & Air Conditioning, Inc.	49
E. W. Muller Contractor, Inc.	66

—N—

Newport News Iron & Steel Co., Inc.	43
Art Newsome, Inc.	56
Northside Electric Co.	60
Nu-Way, Inc.	48

—O—

Richard A. Oliva & Sons, Inc.	48
------------------------------------	----

—P—

Paige Corporation	39
Robert B. Payne, Inc.	56
Petroleum Marketers, Inc.	69
Photo Services, Inc.	21
Piedmont Metals of Burlington, Inc.	48
Piland Corporation	44
Plywood & Plastics, Inc.	42

—R—

J. F. Robertson Plumbing & Heating, Inc.	32
S. W. Rodgers Co., Inc.	60
Ruffin & Payne, Inc.	49

—S—

SR International, Inc.	49
John V. Santmyer, Inc.	39
H. E. Satterwhite, Inc.	61
A. M. Savedge Co.	49
Schell Supply Corp.	68
Scott-Long Construction, Inc.	38
Seaboard Concrete Products Co.	13
Seaboard Foundations, Inc.	26
Shenandoah Studios of Stained Glass, Inc.	20
Howard Shockey & Sons, Inc.	13
Shoffner Industries of Virginia, Inc.	25
Sita Tile Distributors, Inc.	43
L. C. Smith, Inc.	49
Southern Engineering Co.	2

—T—

Tate & Hill, Inc.	56
Taylor & Parrish, Inc.	61
Eugene Thomas Construction Co.	43
Glen Todd Painting Contractor	32
Tri-County Construction, Inc.	38

—U—

U.S. Gypsum Company	12
Unadilla Laminated Products	38

—V—

L. K. Vass, Inc.	56
Vienna Glass Company	44
Virginia Church Furniture, Inc.	18
Virginia Elevator Co., Inc.	64
Virginia Pipe & Supply Co., Inc.	73
Virginia Roofing Corporation	44
T. Wesley Voltz, Inc.	27

—W—

Walthall Construction Corporation	32
Warwick Plumbing & Heating Corp.	22
Wayne Insulation Co., Inc.	60
F. Richard Wilton, Jr., Inc.	54
Woodbridge Glass Company	48
Woodworking Specialist Co., Inc.	32

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