



ABSTRACTS

Listed Alphabetically by Author's Name

Rebecca Ballo

New Housing for the New Deal: Case Studies of FHA Financing and the Garden Apartment Movement in Arlington, VA

In the depths of the Great Depression, the best and brightest collaborated to tackle a national problem: the shortage of affordable housing. Arlington County's nationally recognized garden apartments were the first crucible for this experiment. Arlington has been a national leader in the documentation, rehabilitation, and continued use of garden apartments. Two projects involving the iconic communities of Colonial Village (1935-1940) and Buckingham Villages (1937-1953) are valuable case studies in the cross-disciplinary planning necessary for the preservation of these complexes. Both properties are locally designated historic districts, as well as being listed to the Virginia Landmarks Register and the National Register. Partnering with affordable housing non-profit organizations, the County was able to utilize a mix of public financing through Arlington's dedicated affordable housing funds while also leveraging Virginia Housing Development Authority tax credits, and Federal and State Historic Rehabilitation Tax Credits. Both projects required over \$40 million in funding and were able to keep the majority of the existing tenants in the community by the end of the renovation. Both communities serve as a model for how historic preservation and affordable housing can be used together with creative financing and public will to transform New Deal communities into vibrant, exciting, sustainable urban villages for the 21st century.

The success of the rehabilitation of Colonial Village and Buckingham Villages demonstrate that historic preservation and affordable housing policies and financing can become powerful tools that local governments may utilize to save historic building stock as well as the communities that reside on those complexes. The traditional tools of National Register listing, coupled with strong County policies promoting public financing to achieve affordable housing goals made these projects possible. While not always a comfortable fit, historic preservation and affordable housing goals can be achieved in tandem for certain sites.

Niya Bates

Race and Architectural History: Toward Post-Colonial Perspectives

The purpose of this historiographical research is to assess the way that race is written about within current architectural history literature. Analysis of a sample of recent texts reveals two overarching methods of analyzing race within the built environment. Race-based architectural history celebrates the individual contributions of minority builders, examines architecture built for minorities, and attempts to locate a singular architectural heritage within racial minority groups. On the other hand, race-critical architectural history uses race as a lens for understanding the built environment and the economic, cultural, and social conditions affecting minorities. The results of this brief historiography suggest architectural historians need to more fully centralize critical discourse about African Americans, Asian and Pacific Islanders, Latino Americans, and Native Americans. Historians engaging the built environment should also expand upon the role of minorities as consumers on a regional and global scale and confront monolithic interpretations of minority groups—culturally, socially, and architecturally. Lastly, we should all strive to more fully understand that while race is not real, it has had real and tangible effects on landscapes across the globe. We need to understand how indigenous architects, architecture, and landscapes have responded to and rebounded from colonization.

Linda Binsted

Brick Palladian Architecture: Jefferson's Transformation of Stone to Clay

While a diplomat in Paris, Jefferson journeyed to southern France to study architecture. Although he thrilled seeing Maison Carree, he did not travel further south. He did not visit any work by Palladio. Yet, through architectural treatises, the pattern books of the 18th century, and the intellectual thoughts of the day, he came to produce some of the most influential Palladian designs in the United States.

Palladio's villas are visions of smooth planar beauty, crisp whiteness in the Italian piedmont. Jefferson's Palladian work in the Virginia piedmont, Monticello, Poplar Forest and the University of Virginia, are clothed in molded red brick and striped with mortar.

The amateur architect's Palladio is symmetry, flush planar walls, undressed openings, and crisp, flat trim. Jefferson devises his own brickwork detailing to achieve this Palladian ideal. Several design strategies stand out: careful selection of brick to limit the color range; a brick water table with a flat top; limited window casing set within the brick plane without jack arches or stone lintels and incorporation of oil-rubbed brick.

To demonstrate this transformation, three subjects studied through the mind of Jefferson will be examined. Brick as a building material in Virginia; the architectural education of the amateur architect; and contemporary regional buildings, for it is the contrast with their facades that will elucidate Jefferson's ability to form a holistic Palladian yet American architecture.

Lydia Mattice Brandt

Architectural Identity and Expansion at the University of South Carolina in the 1950s

The University of South Carolina grew exponentially at mid-century. As its student population and academic offerings ballooned and diversified after World War II, the university stretched its nineteenth- and early twentieth-century facilities to their breaking point. Early responses to necessary growth were tentative and driven by budgetary concerns. But as the university inevitably began to push its geographic and aesthetic limitations, decisions became more ambitious and calculated. With the transformation of small state colleges into behemoth "multi-versities" over the 1960s and 1970s a standard narrative in the history of the American campus, the University of South Carolina offers a case study in the development of the particular mechanisms that facilitated such expansion in the 1940s and 1950s.

This paper will argue that in the fifteen years after the conclusion of the war, the university transformed from a fumbling, provincial institution into one with a directed vision. It will weave a complex web of architects, university officials, and political operatives to explain how individuals amassed the power to redirect the future of the state's

flagship university and capitol city. It will demonstrate the evolution of master plans from loose concepts to urban scale developments, anticipating the opportunities for urban renewal's unrelenting land grab in the following decades. Through examination of particular buildings, this paper will also present a narrative of the university's gradual understanding of the power of modern architecture to articulate and advertise its shifting identity. The research I will present in this paper is in part the result of three joint graduate-undergraduate seminars I have taught on the history of mid-century architecture at the University of South Carolina. Contemporary concerns over the preservation and demolition of the university's modern buildings inspired these classes – and the accompanying independent research.

Dan Brown

James K. Polk's Architectural Life and Afterlife in Tennessee

President Polk followed his political mentor, Andrew Jackson, when he purchased the Federal-style Grundy Place in Nashville and began refashioning it to craft his presidential legacy with a similar grand estate and Greek Revival tomb. He unexpectedly died during a cholera epidemic in 1849 a few months after returning to Nashville at the end of his presidency. He was initially hastily buried in a public cemetery and then soon reinterred in his planned tomb at his uncompleted Grundy, now Polk Place. After his widow's passing in 1893, with no direct heirs, and after interfamily struggles over inheritance, his beloved Polk Place was demolished and his tomb was moved to the nearby state capitol grounds and he and his wife were reinterred there where they remain. It is now an NHL site. His presidential legacy was then reinterpreted at the last extant home, other than the White House, with a direct association to Mr. Polk- one of his boyhood homes in nearby Columbia, TN- now also a NHL site. This ongoing and interesting reinterpretation has culminated in recent efforts to move his tomb and him and his wife to the grounds of the currently identified "James K Polk Ancestral Home" in Columbia, TN. The session will discuss the lively politics and sometimes controversial aspects of this circuitous presidential architectural legacy and efforts at reinterment. Considerations for authenticity, interpretation, appropriate application of SOI Standards, and even tourism present an interesting challenge for the fields of preservation and architectural history involving two National Historic Landmark sites.

Cristina Carbone

Roadside Renaissance: The Current Building Boom in Programmatic Architecture

Programmatic, mimetic, or commercial vernacular architecture has been accepted into the canon of American architectural history thanks largely to a road trip taken in 1968 by Denise Scott Brown, Steven Izenour and Robert Venturi who led their University of Pennsylvania architecture students out of the city to discover for themselves the glories of the America roadside. There they found signs pointing the way and buildings that spoke of the things they sold, the most famous of which is the Long Island Duck (1931) in which you could buy...dead ducks.

In 1980, architectural historian David Gebhard wrote the introductory essay for Jim Heimann's book *California Crazy: Roadside Vernacular Architecture*, an expanded edition of which was published in 2001. Gebhard constructed a historical timeline of programmatic architecture, finding precedent for Wigwam motels in Italian Baroque gardens and English follies.

This paper seeks to pick up where *California Crazy* left off and to explore the most recent resurgence of what had been an American idiosyncratic architectural type. This paper will consider such oddities as a basket-shaped company headquarters building in the American Midwest, pineapple-shaped stands in Australia and South Africa, and a Chinese hotel in the shape of gods of fortune, prosperity and longevity. What used to be crazy in California is now a global craze.

Andy Chandler

A Dialogue with The Past: An Architect's Vision to Bring Coherency and Distinction in an Expanding Campus at the University of South Carolina

Little in depth scholarship exists on post-bellum and twentieth century architects in South Carolina. This paper promises to re-examine to an extent the work of my 1993 M.A. thesis, "Dialogue with the Past: J. Carroll Johnson, Architect, and the University of South Carolina, 1912-1956."

J. Carroll Johnson (1882-1967), an Armour Institute and University of Pennsylvania trained architect, working in Washington, DC, moved to Columbia, South Carolina in 1910, to join the state's most distinguished architectural firm, Wilson, Sompayrac & Urquhart, engaged at the time in expanding the campus of the University of South Carolina, based on their 1907 master plan. The campus, known as "The Horseshoe," a high brick wall-enclosed assemblage of venerated old buildings that had escaped the torch of the Union army in February 1865, was by then clad in drab stucco, and with only a couple exceptions, displayed minimal architectural distinction or coherency. Johnson, during his nearly three-year tenure with the Wilson firm, would design two of the firm's four new buildings.

His early introduction to the University served him well as he established his own practice in 1917 and began securing campus commissions. By the 1920s, he was making his mark as well as a positive difference in the University's master plan of expansion. Before World War II, Johnson would contribute some nine buildings to the campus, and an additional five by his retirement as University Architect at the end of 1956, when a major building program was initiated by modernists. His vision for the campus, as exemplified in at least several of his colonial revival buildings featuring classical elements, articulated roof forms, and cupolas, recalled the character of the University's earliest campus, as well as that of eighteenth and early nineteenth century American academic architecture.

Elizabeth Clappin

Degenerate Receptacles: The Role of Typology in the Preservation of State Hospitals

Instituted by psychiatrist Thomas Story Kirkbride of Philadelphia, the Kirkbride Plan with its distinctive bat-shaped complex saw the built environment as a key factor in curing the mentally ill. The plan called for a grand, monumental central administration building, flanked by two long curving arms. The patients furthest from the center were the most severe and in need of constant care, while those located in the more central areas were more self-sufficient. The guidelines that Kirkbride officially laid out in his 1854 design treatise would become the gold standard for such institutions for the next 40 years. Dozens of hospitals with the Kirkbride plan would be built across the United States, all with the same central layout. As the 19th century drew to a close a new form of state hospital began to emerge, known as the Cottage Plan. Consisting of many smaller, separate buildings, designed to specialize in care, they would come to dominate the landscape of state hospitals in the 20th century. In the decade of the 1890s however a handful of state hospitals, including Norristown State Hospital outside Philadelphia were built that fit neither model. This paper will examine this form of state hospital as a separate typology, using Norristown as a case study. The hospital complex, still standing and caring for the criminally insane of eastern Pennsylvania has used its outer buildings, from its transition to the Cottage Plan to make it an integrated part of the surrounding community. The specific focus will be on how these differences in typology impact the future of state hospitals in terms of preservation. As more and more of the monumental Kirkbride buildings collapse into ruin and are demolished, the transitional typology has managed to resist the overall trend, largely due to its distinctive features and advantageous design components.

Arthur Clement

James Gamble Rogers and the Design of the Atlanta University Campus

American born Architect and Yale Alumnus James Gamble Rogers (1867-1947) designed numerous buildings on the Yale University campus in a Gothic Revival style from the 1910s – 1930s. Edward Harkness, a business partner of John D. Rockefeller, Sr. at Standard Oil, was a major patron of Rogers. In 1931, Harkness made an anonymous gift to Atlanta University to match a grant from the Rockefeller controlled General Education Board. James Gamble Rogers was selected to design the new campus for Atlanta University as the first graduate school for Negro students in the deep South.

Rogers employed a Georgian-Colonial style for three, new buildings at Atlanta University, which included an

Administration Building (later named for Harkness), a shared Library (later named Trevor Arnett) and a central Power Plant. The exterior materials included red brick, white stone trim, tall multi-lite windows, and slate roofs. Rogers also created an academic quadrangle that physically connected the three campuses of the colleges that formed the Atlanta University System, namely Atlanta University, Morehouse College, and Spelman College. Concurrent with his design for the Atlanta University buildings, Rogers also designed a new residential campus at Yale called Pierson College. The campus is an excellent example of Rogers' command of scale, proportion, and architectural detail. The double-height Common Room and Dining Hall at Pierson College were duplicated in the Library Reading Room and Catalogue Room at Atlanta University.

Hale Woodruff, a prominent African American Artist who flourished during and after the Harlem Renaissance taught at Atlanta University from 1932 – 1950. At the end of his teaching career at Atlanta University, Woodruff painted a six-panel mural cycle, called the "The Art of the Negro" in the niches of the double-height Catalogue Room, now called the atrium. The mural contains important images of the African American artistic past, and in turn, has become an important touchstone for other artists of the African Diaspora.

This paper will explore the lasting impact of Gamble's design on the Atlanta University campus, and the later conversion of the library's Reading and Catalogue Rooms into an Art Gallery and Atrium that houses the university's renown collection of African American Art.

Robert M. Craig

Viollet-le-Duc's Restoration at Saint Sernin, Toulouse and its recent "de-Violletization"

Viollet-le-Duc observed in his *Dictionnaire raisonné*, that "to restore an edifice is not to maintain it, repair or rebuild it, but to re-establish it in a complete state that may never have existed at a particular moment." This oft-quoted commentary on historic restoration was at the heart of a debate and efforts at the end of the 20th century to un-do Viollet's 1840s-'70s restorations at the 11th century pilgrimage church of Saint-Sernin in Toulouse. At issue was the question of "original state" of the building, with its under current of "original intention," and to what degree Viollet's 19th century restoration was based on archaeological evidence or on his own effort to shape his restoration to the ideals of his rationalist philosophy. Accusations of "imaginative" restoration" prompted architects 100 years after Viollet's death to "unrestore" Viollet's restoration in a highly controversial "de-Violletization."

Rebecca Crew

Tradition and Revolt in Modern Baltimore: The Wellesley Club of Baltimore's Modern Home Tours, 1949-1970

Over a span of 21 years, the Baltimore Wellesley Club organized 14 tours of modern homes in the Baltimore region. A scholarship fundraiser, the tours also educated Baltimoreans about Modern architecture and legitimized the style by featuring a certain type of modern home. The home tour format, popularized by the the Maryland House and Garden Pilgrimage, tended to revere traditional homes; the Wellesley Tour allowed participants to confront something different.

Wellesley College offered the first American college course in Modern Art in 1926-27. The professor, Albert Barr, Jr. soon became the first director the Museum of Modern Art, leading the development of the landmark Modern Architecture: International Exhibition of 1932.

Walter Gropius, featured in MoMA's exhibit, arrived in the United States to lead Harvard's Graduate School of Design in 1937, making Harvard the most radical architecture in the United States. One of Baltimore's privileged sons, Alexander Smith Cochran, also arrived at GSD that year as a student.

In 1947, Cochran returned to Baltimore and established his own architectural firm. The homes of Cochran and his wife Callie, a Bennington College alumna, appeared on the first two Wellesley Modern Home Tours.

The home tours began in 1949, coinciding with an exhibit and symposium at the Baltimore Museum of Art regarding the design of modern homes. A Goucher College dormitory and two additional Cochran commissions

were also on the first tour.

Later tours solely included single family dwellings. They featured the work of Baltimore architects, as well as nationally-known architects. The homeowners included couples both from Baltimore's social elite and newcomers. Many of them, served as trustees for Baltimore institutions, further spreading Modern architecture.

This talk will address issues of patronage, taste-making, women's evolving roles in architecture, and the interdisciplinary embrace of Modern Architecture, as well as the exclusion of public housing, low-cost housing, apartments, and African Americans.

Arthur E. DeMatteo

Warren G. Manning's Model Corporate Community and the Progressive Vision: An Appraisal of Akron's Goodyear Heights, 1912-Present.

The spirit of the Progressive Era touched many diverse and seemingly disparate aspects of American life. Two important examples of this were the City Planning Movement and the proliferation of corporate employee benefit programs, sometimes known as "welfare capitalism." These two concepts dovetailed in the construction of model company towns and neighborhoods throughout America, and nowhere was this marriage of ideas more successful than in America's "Rubber City," Akron, Ohio.

In 1915, under the visionary leadership of its founder, Frank Seiberling, the Goodyear Tire and Rubber Company enlisted the services of famed landscape architect Warren G. Manning to develop a neighborhood of comfortable single-family homes for its employees. Inspired by the idealism of the English Country Garden Movement, but also wary of earlier failures in corporate community planning, Manning helped construct a model corporate community designed for both livability and long-term sustainability. Goodyear Heights served as an anchor of stability for the corporation, as well as the embodiment of the "American Dream" for thousands of rubber workers and their families. The benefits remain tangible one hundred years later, as the neighborhood retains its vibrancy, even as Akron transforms itself into a post-industrial city.

Drawing on corporation records and publications, census data, and contemporary periodicals, as well as other primary and secondary sources, this paper seeks to provide a better understanding of Progressive Era company housing developments and their long-term ramifications.

Fred Esenwein

Precedents and Plagiarism: John Haviland's St. Andrew's Episcopal Church Portico

St. Andrew's Episcopal Church (1823 - now known as St. George Greek Orthodox Cathedral) by John Haviland (1792-1852) is an exemplary piece of Greek Revival architecture, especially its portico. Haviland claims the portico's design "copied" the Temple of Bacchus at Teos and the little scholarship done on the church since then agrees. However, the details of the portico, such as column capitals, rosettes on the soffits, and overall proportions, resemble a plate of the Temple of Minerva Polias at Priene printed in Haviland's *Builder's Guide* (1818). Haviland's *Builder's Guide*, historians note, is the first one published in the United States to include actual architectural details from antiquity. They overlook the fact that his *Builder's Guide* is mostly a reshuffled copy of Peter Nicholson's *The Principles of Architecture* published in England from 1794-98, with the plate of the Temple of Minerva Polias taken directly from Nicholson. Haviland's portico thus raises the question: at what point does copying architectural precedents become architectural plagiarism? While Haviland's portico is merely an architectural element, in this paper it demonstrates how a part of a building can lead to a much greater story regarding the use of architectural history, development of professional ethics, and artistic originality.

Michael Fazio

Alfred Aydelott: An All-But-Forgotten Modernist

Presently, the careers of mid-twentieth-century modernists, who practiced in the United States, are being reevaluated. Many have been under-appreciated and perhaps none more so than Alfred Aydelott, who practiced with great success in Memphis from 1946 until 1973, but who, upon being diagnosed with what he believed to be terminal lung cancer, abruptly ended his practice and moved to California, only to live another twenty-five years but never return to architecture.

In this paper, I shall quickly survey the arc of his work, then concentrate on two early projects in Memphis: his own office building (1950) and his master-planning for and expansion of Christian Brothers University (1954-1958).

In 1938, Aydelott began a Memphis partnership with Lucian Minor Dent, a traditionalist of ample talent, and the firm produced traditional work until 1944, when Aydelott entered the Marine Corps. After he returned to Memphis in 1946, he became an ardent modernist, which caused a conflict with his partner and caused him to go out on his own.

In 1950 he built his own office building in what was otherwise a residential neighborhood. The building is uncompromisingly modern, sharing features with Mies van der Rohe's Barcelona Pavilion. Its design anticipated Aydelott's subsequent work and its internal organization speaks to the times and to Aydelott's style of management.

Between 1954 and 1959, Aydelott transformed Christian Brothers University from a dispersed grouping of traditional buildings to a unified modernist campus plan encompassing dormitory and classroom buildings, an entry-marking bell tower, and a covered-walkway system. In the mid twentieth-century, perhaps only Frank Lloyd Wright's Florida Southern campus was comparable regionally to what Aydelott did here in Memphis.

Aydelott's reputation deserves some rehabilitation, and I will show that he was at least notable locally and regionally, and arguably merits national recognition.

Mary C. Fesak

Gender and Virginia's Early-Twentieth Century Equine Landscapes

During the late-19th and early-20th centuries, nouveau riche families purchased old plantations in Virginia's piedmont counties and converted them into hobby farms organized around complexes for horse breeding and training. Scholars have overlooked their historical significance as these equine landscapes are often overshadowed by the properties' mansion houses. Almost without exception, stables have only been identified and briefly described in National Register nominations and cultural resource surveys. Their historical meaning remains unexplored. As women's gender roles expanded during the Progressive Era, wealthy women increasingly participated in the male-dominated fields of race horse ownership and breeding, establishing horse farms of their own. Little attention, however, has been given to equine structures as manifestations of gender in the built environment. Five case studies at Montpelier, Brookmeade Stables, North Wales, Mount Sharon, and Burrland examine the settings and layouts of the equine complexes, as well as the aesthetics and interior layouts of the stables. The case studies reveal that men used the public visibility and stylistic treatments of their racing stables and stud barns to express of their masculinity and competitiveness. Paralleling their challenge to traditional gender roles, women owners placed their broodmare barns in locations of prominence to claim their place as expert breeders in the thoroughbred industry. The evaluation of the influence of gender on the landscape contributes to understandings of women's history and their influence on the built environment, challenging narratives about the extent of male domination in the horse industry.

Marie Frank

Fiske Kimball and the Canon of Southern Architecture

Fiske Kimball (1888-1955) earned the sobriquet "Dean of American Architecture" for his pioneering publications in the early 20th century on significant architects and buildings. Books such as *Thomas Jefferson, Architect* (1916), *Domestic Architecture in the American Colonies and Early Republic* (1922), and *American Architecture* (1928)

brought legitimacy to the study of American architecture at a time when many scholars still turned to European subjects. They also established a canon of American architecture still largely in place today, giving a particular place to architecture in the South. What prompted Kimball, a born and bred New Englander, to focus so closely on Southern contributions? In this paper I will revisit the historical context of American architectural scholarship in the early twentieth century and also examine the methods Kimball employed in his research, particularly his fascination with architectural drawings.

Anat Geva

Civic Ideology, Immigrants' Collective Memory, and Environmental Conditions As Expressed in Synagogue Design in Israel

During the first two decades of the establishment of the state of Israel (1948-1968), the country's civic vision was to create a new, modern Jewish society as a melting pot unifying diverse cultures and traditions of Jewish communities arriving from all over the world. A unified architectural style, with no sensitivity to immigrants' heritage and traditions served as a vehicle to implement this ideology. It has been applied to mass public housing and public buildings including synagogues.

The state recommendations called for new synagogues to be based on the design principles of the Jerusalem Temples, ancient synagogues of the Holy Land, and the accommodation to the new landscape and climate. However, these guidelines were countered by the immigrants' strong collective memories of their synagogues in the diaspora, which were maintained through their religious rituals. As a result, the state guidelines for building synagogues in Israel were relaxed somewhat, allowing more pluralism to accommodate the expressions of some of the immigrants' identity.

The paper developed a conceptual framework to illustrate the relationships between civic ideology, immigrants' collective memories, and local environment that influence the design of synagogues in Israel. This conceptual model was used to analyze a synagogue in Eilat, Israel that was built in 2012 for immigrants arriving from Muslim countries of North Africa (Morocco, Tunisia, Algeria). It shows how the design of that synagogue integrated the influence of Islamic eclectic details of North African synagogues (e.g., collective memory) with fundamental concepts of the Jerusalem Temples' design (the civic ideology), and with features that accommodate desert conditions, such as Eilat. The analyses exemplify that even today the historic forces described in the paper's conceptual framework influence the design of Israeli synagogues.

Terri Gillett and Patrick Sullivan

A Box-Like Beauty: The Ben W. Fortson, Jr. Georgia State Archives and Records Building

This paper will present a history and architectural "tour" of the Ben W. Fortson, Jr. Georgia State Archives and Records Building based on the Historic American Building Survey (HABS) documentation conducted by New South Associates in September 2016. When it opened in 1965, the Georgia State Archives and Records Building in Atlanta, Georgia was hailed as a state-of-the-art facility and boasted a number of advanced archival storage and records management features, including: a complete climate- controlled interior; automatic fire systems; integrated multi-media/conference rooms for public events; and dedicated workspaces for microfilm production, records cleaning, lamination, and repair. Designed by the Atlanta firm of A. Thomas Bradbury Associates and nicknamed the "Ice Cube" for its white-marble clad, windowless record vault tower, the New Formalist styled building made a striking presence overlooking Atlanta's ribbon of interstate expressways at the southern edge of the city's rising downtown skyline. Later re-named the Ben W. Fortson, Jr. Georgia State Archives and Records Building, after Georgia's longtime secretary of state, it became a popular symbol of a modern Atlanta as the emerging capitol of the "New South" in print media and promotional materials and the architectural embodiment of a period of expansive, progressive state-building in Georgia after World War II as state leaders sought to make the Capitol and its surrounds "a showplace of democracy" for residents. Despite this initial promise, the Georgia Archives building had become functionally outdated less than 30 years after its completion due to the need for improved archival and document storage standards, operational changes and use, and increasing material and structural deficiencies caused by the facility's design and widening of the nearby interstate highway. The Georgia Archives vacated the building in 2003. Over the next 14 years, the Georgia Archives Building was largely used as a film location, storage, and as

temporary state office space until it was eventually demolished on March 5, 2017.

Peter Giscombe

In a Class by Itself - City Market (Old Farmers' Market) Petersburg, VA

The City Market in Petersburg, also known as the Old Farmers' Market, is one of two extant pre-twentieth century market structures in Virginia, and the only octagonal market building in the nation, putting it in a class by itself. Constructed in 1878-79 on the same site as three previous markets, the present building is the design work of B. J. Black, a former officer in the Confederate Army.

Market buildings were very common in eighteenth and nineteenth century American cities. From Boston to St. Louis, these structures, designed and constructed for the centralized buying, selling and exchange of goods and products, were erected to fill the economical and commercial needs of communities in the growing nation. Invariably the markets also served as social and political meeting places.

Prior to the Petersburg City Market, all markets in the United States were built according to a predominantly rectangular format. Why did Black choose an octagonal design for this market building? Was this structure (just) another example of the nineteenth century's octagonal building craze? Or, did Black look further back to other well known structural designs of the type in the state of Virginia (Thomas Jefferson's Poplar Forest and the Cape Henry Lighthouse for example) for his inspiration? This paper seeks to answer those questions. Additionally, the paper (will) examine the historical influence(s) of the City Market building on Petersburg and the surrounding areas. How, to what extent if at all, did the erection of the Old Farmers' Market effect the growth trajectory of the Petersburg region? This author contends that pre-twentieth market buildings were closely intertwined with the urbanization of the communities they served. This paper will confirm that B. J. Black's City Market was not an exception to this phenomenon.

Bryan Clark Green and Matthew R. Laird

Finding Richmond's "Burial Ground for Negroes": An Historical and Archaeological Analysis

Until about 1816, when Richmond's Council established a new public cemetery for both enslaved and free African Americans, Richmond's black residents were buried in what was known as the "Burial Ground for Negroes." This burial ground was an informal cemetery situated along the west bank of Shockoe Creek north of Broad Street. Reflective of the lowly status of those interred here very little documentary or cartographic evidence of it has survived. This absence of information makes it difficult to determine with any precision when the cemetery was established, or exactly what its limits were. However, a careful analysis of the few available sources provides significant clues as to its location relative to the modern urban landscape.

The lands on which Richmond was to be founded were amassed by William Byrd I and his son, William Byrd II, who established Richmond in 1737 and commissioned William Mayo to survey the original plan of the town. Richmond was incorporated in 1742, with the original boundaries extending east to west from modern East 18th Street to East 25th Street, and north to south from modern Broad Street to the James River. If the Burial Ground for Negroes was established in this first phase of the life of Richmond, its location is logical: on a high bank on the west side of Shockoe Creek just west of the town boundaries, land topographically unsuited for housing or other uses. In other words, it was separated from the town by a large creek prone to aggressive spring flooding, and on property that was seen to be of little value. This land at the mouth of Shockoe Creek was low-lying, prone to flooding, and of little value -- as was the land on which the Burial Ground for Negroes was located, just to the north. In fact, this area around Shockoe Creek was not commercially developed until the creek was straightened and channelized in the early 19th century.

The authors' research has uncovered the only documented burial in the Burial Ground for Negroes, which also serves as the earliest documented reference to the use of this land for burial purposes. Though clearly there were many more free and enslaved African Americans buried there, the number remains unknown.

Gardiner Hallock

“An Agreeable Walk”: The construction, reconstruction, and re-reconstruction of Monticello’s North and South Terrace Railings

The terrace topped wings that flank Monticello are one of the most recognizable features of Jefferson’s mountaintop dwelling. Planned in tandem with his initial concepts for the main house in the early 1770s, it was not until the early 1800s that they were finally constructed. Unfortunately, their extended gestation did not result in a long life. Visitor accounts from the 1830s reveal that they had already fallen into disrepair soon after Jefferson dies in 1826. Portions of the wing roofs and terraces were also reconstructed at least twice in the 19th century. As a result, very little of the Jefferson-era terrace roofs remained intact when the Thomas Jefferson Foundation purchased Monticello in 1923.

The modern history of the terraces begins ca. 1938 when Milton Grigg’s reconstructed the North Terrace. Grigg’s reconstruction included “reconstructed” Chinese railings based off of examples found in historic views of UVA and a Chinese panel drawn by Jefferson. Grigg’s letters to architectural historian and architect Fisk Kimball reveal that Grigg felt sure that Jefferson had indeed encircled the terraces with a Chinese railing. Unfortunately, modern analysis of the evidence reveals no indication that a Chinese railing was ever installed on the terraces. Instead the terraces appear to have been left unprotected until ca. 1824 when Jefferson designs a new, more traditional railing for the terrace. Recently Grigg’s iconic but aging railing was removed and replaced with a newly reconstructed railing built according to Jefferson’s design.

The proposed paper will summarize the architectural history of Monticello’s terraces and railings, identify similar railings built at other sites to establish a regional context, and present the evidence that ultimately lead to the decision to install the new paired railings.

Jane-Coleman Harbison

The Classical Sculpture of Belle Kinney: Monuments to Victories, Real and Imagined

Long before it became known as “Music City,” Nashville was known as the “Athens of the South” due to the city’s many institutions of higher education and prolific presence of neoclassical architecture. After the construction of the full-scale replica of the Parthenon in 1897, the classical influence spread exponentially, especially in public buildings erected near the grounds of the Tennessee State Capitol. A unifying element lies in the artistic expressions of Belle Kinney, the sculptor commissioned to construct the sculptures of the Parthenon pediments as well as the World War I and Confederate Women’s monuments on the grounds of the War Memorial Building.

Through comparing the multiple sculptural works by Belle Kinney, this paper explores the role of classical sculpture in the public spaces of Nashville, the methods for the visual display of victory, and the relationship between the commemorations of the Lost Cause against the ideals of the New South. By the 1920s, the momentum of the Lost Cause mentality was beginning to wane as southerners settled their grievances with the North for the sake of renewed partnerships in business and commerce. The paper will show how Belle Kinney looked back to antiquity in order to convey the image of Nashville as a progressive and cultured twentieth-century metropolis. In her memorial to World War I, the imposing bronze figure holds the figure of Victory in his right hand, mimicking the stance of the Athena Parthenos. The Confederate Women’s Memorial depicts the figure of Fame bestowing a laurel wreath upon the head of a nurse caring for a fallen soldier. By associating Confederate women with the classical symbols, Kinney reconfigured the image of the Lost Cause as a defeated military civilization into the image of a benevolent nurturer, victorious even in the face of loss.

Ben Hays

Documenting Depression-Era Construction: The University of Virginia’s PWA Buildings

The Great Depression brought construction projects throughout America to a halt. At the University of Virginia, wealthy donors funded a handful of buildings that continued to rise in the early 1930s, including the Architectural Commission’s design for Scott Stadium (1931) and Clark Hall (1932). As the Depression wore on, buildings construction shifted to projects that were either partially or fully funded by the federal Public Works Administration (PWA). The Bayly Art Museum (1935) enjoyed both private and federal funding while Thornton Hall (1935), Alderman Library (1938), and renovations to the Rotunda (1939) were entirely funded by the PWA.

This paper looks at the architectural drawings and construction photographs of the PWA's building campaign at the University of Virginia. Like other projects the PWA funded, these physical documents played pivotal roles in the administrative functioning of the works: providing work to architectural drafters (drawings) and evidencing actual construction progress (photographs) necessary for the release of funds. While this paper focuses on PWA-funded projects (Thornton, Alderman, and the Rotunda), it also compares the drawing and photographic evidence with their immediate predecessors (Bayly, Clark, and Scott) to interrogate the ways that PWA documentation changed the nature of architectural drawing standards and the importance of construction documentation.

Gregory Herman

Fay Before Frank: Education and Early Work of Fay Jones

The American architect Fay Jones is most familiarly identified with the rock-encrusted, woodsy works of his mature period, alternately hugging and vaulting the earth, emblemized by his houses and chapels. Most well-known examples of his architecture are suggestive of his exposure to the work of Frank Lloyd Wright after a short period of employment in the master's office in Wisconsin, whose ideals Jones returned to serially in the course of his practice. However, an examination of the education of Fay Jones, in part made possible by the recent discovery of a forgotten cache of materials spanning the breadth of his education (beginning in engineering prior to World War 2, and continuing in architecture at both undergraduate and graduate levels afterward), allows a rare look into then-prevailing methods and modes of education of an aspirant professional in both fields. Jones, recognized early as a talented and ambitious student, saved many of the artifacts of this period, much of it the ephemera associated with early stages of a project or assignment. This material is revealing in many aspects: what has commonly been understood to be a natural talent, fully formed, was in fact also nurtured through a phase as conventional and adolescent as that of most design students, and that the design mode most closely associated with the architect's mature career was preceded by a broad exposure to the modernist idiom then prevalent in academic circles. Inspection of these materials offers insights into the state of design education in that period, and into the design yearnings of the young architect at the start of his long and successful professional career. Works including lettering exercises, early mechanical drawing worksheets, presentation boards, and a design for a previously-uncatalogued house, will be examined along with other materials produced in the course of his academic preparation.

Jobie Hill

The Slave House Database

My name is Jobie Hill. I am a licensed preservation architect with graduate degrees in historic preservation (MS) and art history (MA) and a BS in anthropology. Since 2011, my research and professional work has focused exclusively on domestic slave buildings. I am engaged in interdisciplinary research examining the dwellings of American slavery, the influence these dwellings had on the lives of their inhabitants, and the preservation of slave history. In 2012 I started an independent project titled "Slave House Database," as an effort to ensure that slave houses, irreplaceable pieces of history, are not lost forever.

The Slave House Database is a central repository for information and data pertinent to all the known slave houses in the United States. The Database is designed to include geographic information; ownership history; local, state and national historic listings; architectural information; documentation; archaeological excavations; census data; genealogical references and ex-slave narrative descriptions. The Database is a crosswalk for diverse fields to access and reference. It can be used to identify, locate, analyze and interpret slave houses, as well as connect to other existing resources.

The Database has two parts – documentation and interpretation. The documentation is the visual representation of the spaces; and the interpretations are descriptions of the spaces from the actual inhabitants who lived and worked there during slavery. The architectural drawings and images of slave houses represent snapshot in time. In this context, slave houses are considered artifacts, and like all artifacts, they can convey important messages about their makers, occupants and uses. The most direct way of getting at an accurate interpretation of the uses, activities and feelings associated with the historic slave house is through the accounts left by the former slaves themselves. The narratives recorded from former slaves by the Federal Writers' Project breathe life into the two-dimensional

drawings and photographs of slave houses.

Carter Hudgins, Brittany Lavelle Tulla and Amalia Leifeste

Croxtan at Kings Mountain: Implementation and Elaboration of the National Park Service Aesthetic

Architect Joseph H. Croxtan (1910-1981), a native of Lancaster, SC, and graduate of North Carolina State University, had a hand in the design of over 80 buildings at what is today Kings Mountain National Military Park and Kings Mountain State Park. Between 1936 and 1942, crews employed by the Civilian Conservation Corps (CCC) and Emergency Relief Assistance (ERA) programs constructed a wide range of recreational buildings and structures that formed a new National Military Park and a Recreational Development Area. Croxtan's work, evidenced by drawings located in a range of archives as well as the ensembles of buildings still serving the purposes for which they were built, reflects an interesting relationship between National Park Service guidelines and standards and regional and individual adaptation. In some ways Croxtan's designs conformed to NPS patterns. In other ways his designs highlight the flexibility and adaptability of the standards and even pioneered new ways of working within this stylistic language. At age 26, Croxtan set a standard for NPS park recreational facilities nationwide with his architectural designs at Kings Mountain. Official correspondence indicates that Croxtan's work made an impression at the federal level and influenced the evolution of intra-park standards and patterns of building. Croxtan designed cabins, unit latrines, a mess hall and other auxiliary buildings at Camp York and other major buildings such as the Lake Crawford Bath House in the Day Use Area. The comparative analysis contained in this paper examines commonalities between the design of Croxtan's CCC era historic resources at Kings Mountain and the 1938 NPS published guidelines he was expected to follow. The buildings at Kings Mountain reflect dominant ideology of the time, and an early phase of 'parkitecture' as the style has come to be known. The Lake Crawford Bath House, a Day-Use Picnic Shelter, and the Dining Hall, Camper's Cabins and Unit Latrines at Camp York reflect Croxtan's efforts to design distinctive, practical buildings that reflected local and regional building traditions.

Henry Hull

Baltimore's Influence on the Antebellum House in Virginia's Northern Neck

The study of the nineteenth-century cultural landscape of the Northern Neck of Virginia has been neglected in favor of the region's impressive eighteenth-century religious and plantation architecture. Substantial loss of nineteenth-century architecture has resulted from this drought of inquiry and interest, which threatens the cultural heritage composition of the region. By exploring the emerging architectural trends of the nineteenth century, we see that architecture was not only important to elite patrons, but to the entire community, who were members of larger architectural movements and international economies.

This paper examines the transformation of domestic construction in Virginia's Lancaster and Northumberland counties from 1830 to 1860 in relation to the counties' accessibility to Baltimore through transportation improvements that revolutionized construction processes, materials, and mentalities. In 1830, construction entailed materials primarily of local origin, however, by the early 1840s, steamboat routes between Baltimore and Norfolk introduced mass-produced architectural materials, such as dimensioned lumber, as well as the previously unknown architectural language of Greek Revival molding profiles, plaster ceiling medallions, mantels, and porticos. The material change in these houses would indoctrinate Greek Revival architecture for the following two decades, making the Greek orders part of the community's parlance. Although the architectural transformation of these counties is not unique, these counties provide an excellent example of an insular community's response to newer architectural products and tastes made available through industrialized building processes, improved transportation, and architectural publications.

Christopher S. Hunter

Early African American Church Buildings on Historically Black College and University Campuses

The purpose of this paper is to introduce the architecture of early African American church buildings located on Historically Black College and University campus.

In the years following the American Civil War, newly freed African Americans, a population approximately four million in number, were in an unsettling state of survival. One of the most important matters to address for these individuals was education. Northern abolitionists and various religious organizations helped to establish institutions designed to educate African Americans. Today over 100 of these institutions, known as historically black colleges and universities (HBCU), continue their mission to education and a now multicultural population. Religious influences also inspired the founding of many of these HBCUs, with the presence of church and chapel buildings constructed upon these campuses. These church buildings often hosted famous orators or were witnessed to historical events, but these buildings have not received the academic attention necessary to examine and document their architectural and historical relevance to the colleges, universities, and local communities they served.

This paper will provide a brief inquiry on the following buildings:

- Andrew Rankin Memorial Chapel (constructed 1894-1995), Howard University, Washington, D.C.
- Memorial Church, Hampton University (constructed 1886), Hampton, Virginia

The paper will briefly study their design intent, precedent, site location on campus, and use of materials and construction methods of the time. The paper will also study and review the historical and contemporary place the building has within the collegiate community it serves.

Stephen James

The West Columbia Elementary School: Postwar Educational Reform Comes to the Oil Patch

The Baby Boom after World War II drastically increased the number of children entering schools around the country. But parents and school districts demanded better schools, not just more schools. They drove a progressive agenda for reform of curricula, teaching methods, and the design of school buildings themselves. As the nation debated the merits of educational reform, architects responded with new school designs, intended to create more pleasant classroom environments and to accommodate new teaching methods based on group learning. Most studies of postwar school design focus on the efforts of larger architecture firms such as Perkins & Will of Chicago and Caudill, Rowlett & Scott of Texas. Yet just as influential in the 1950s was the innovative West Columbia Elementary School by Houston architect Donald Barthelme. Incorporating progressive ideas in educational reform, Barthelme used off-the-shelf industrial components to create an aesthetically pleasing school building on a very low budget. It was published repeatedly throughout the decade and captured the public's imagination.

This paper, based on a study of Barthelme's archives, treats West Columbia as a case study for, and locates it within, the broader postwar debates on pedagogy and school design. But it also argues for the importance of personality. It examines how a talented architect, working by himself for an impoverished school district in a small town, could put his work at the forefront of this national debate.

Laura C. Jenkins

Interpreting the Historic House Bathroom: Gilded Age Design, Decoration, and Distinction

In the Gilded Age, new technologies fundamentally altered the design of the traditional Great House, and the bathroom became a characteristic feature whose inclusion was associated with comfort, sophistication, and 'American-ness'. Despite its significance within Gilded Age architectural history, however, the bathroom has received relatively little scholarly attention, and rarely figures among other important spatial developments of the period. In contemporary museum and heritage operations, bathrooms are among the first spaces to be sacrificed for other uses, and, where they are open to the public, are often interpreted incompletely, or else not at all. As public interest in 'backstage' and service spaces increases, however, identifying and understanding bathrooms and their uses becomes increasingly important: though all go to the bathroom, not all bathrooms are created equal. Drawing on Dr. Barbara Penner's research on the bathroom as a social space, this paper will explore the development of the private modern bathroom between about 1890 and 1910, during which time plumbing technology had largely been perfected, and emphasis shifted from functional to social and decorative experimentation and definition. It will focus primarily on America's luxury mansion houses, from Cornelius

Vanderbilt II's The Breakers in Newport to James Dooley's Swannanoa Palace in Virginia, calling attention to the impact of period concerns about hygiene, civilization, gender, and class, as well as architectural trends and regionalism on the spatial and decorative arrangement of bathrooms within them. What *is* the Gilded Age bathroom? Where is it located? What does it include and not include? Who gets to use it, and when? Lastly, it will consider the case of the mansion house museum bathroom, and how to approach issues of perspective and change in the interpretation of these critical spaces.

Robbie D. Jones

Architecture in Jacksonian America and Andrew Jackson's Transformation of The Hermitage New South Associates, Nashville

The Jacksonian Era of American political history reached its zenith in the 1830s. During this period, Americans sought a visible way to express the country's new wave of patriotism with a uniquely American aesthetic. They found it in Grecian architecture, or Greek Revival architecture as we now call it, and "Grecian mania" swept the United States, as every type of building imaginable was designed with neoclassical Greek architecture.

While President Andrew Jackson occupied the White House between 1829 and 1837, he directed extraordinary changes to his Tennessee farm. It was during the 1830s that The Hermitage evolved from an unassuming southern cotton plantation into an American icon of fashion and architectural symbolism. Construction work was nearly nonstop with new buildings going up, and old buildings undergoing renovations, including two major renovations to the Hermitage mansion. Gardens were expanded and new roads laid out.

At the same time, Andrew Jackson Donelson, his nephew and private secretary at the White House, oversaw the construction of a Greek Revival mansion and landscaped grounds on the adjacent Tulip Grove cotton plantation. Located on a hill at the end of a shared entrance drive, only a new turnpike separated the two picturesque country estates.

As president, Jackson also oversaw renovations to the White House, including construction of the North Portico, installation of the building's first interior plumbing and heating system, and finishing the decorations and furnishing of the East Assembly Room. And, he enlarged the garden and landscaped the grounds with trees, including the famous "Jackson Magnolia."

Construction work from 1830-1838 reshaped The Hermitage into one of the most fashionable Grecian landscapes in America. The transformation was not only a statement of the position, status, and political power of Andrew Jackson, but also an iconic illustration of the architecture of Jacksonian America.

Robert L. Kelly

Form Followed Function at the Wenner-Gren Aeronautical Research Laboratory

This paper explores the form, function, and significance of a 1940 laboratory constructed on the campus of the University of Kentucky to house research for the development and testing of aircraft engines.

Architect Ernst Vern Johnson (a Yale graduate and classmate of Eero Saarinen) designed the building from his post as university architect and professor of architectural engineering. Johnson's fellow professors, Samuel A. Mory, Jr. and A.J. Meyer; supplied the structural design, and the supervision of the electrical and mechanical requirements, respectively.

Johnson's sleek architectural design reflected the function of the aeronautical research that took place within. A rounded front façade with cockpit-like glass block windows, and rear "tail fins" that served as intakes and outtakes for the exhaust fume system, rendered the building itself, aircraft-like.

Functionally, this highly specialized structure was engineered to muffle the noise and to exhaust the fumes associated with running aircraft engines at their limit for prolonged periods of time. Special test chambers with steel blast-doors and bullet-proof observation windows were constructed to protect the researchers from the potential of

catastrophic engine failure.

The rapid development in size and type of aircraft engines during WWII caused the building's initial function to become obsolete. Its program then shifted to human vibrational studies for the United States Air Force, and still later to chimpanzee training for early NASA space flights. This research precipitated the founding of the Biomedical Engineering Department at the University of Kentucky.

Thus the structure was highly significant as both the site of groundbreaking research, and as one of the few remaining examples of the Streamlined Moderne style in the region before it was demolished in 2015.

Queenie Lin

Coincidence or Contrivance? Seventeenth Century Dutch Ideal Cities in the East and West: Tayouan and New Netherland

Two Dutch colonial urban areas were set up in the 1620s on the opposite sides of the world: Taoyuan (nowadays Aiping, Tainan, Taiwan) built by the Dutch East India Company (VOC) and New Netherland (nowadays Hudson Valley, New York State, USA) built by the Dutch West India Company (WIC). These two cities surprisingly share many similarities: serving as the first settlement of the colony, thriving along a river, grid-plan urban planning, executing infrastructures such as drainages. Urban planning has been a wide-spread interest in seventeenth century Netherlands, led by engineers such as Simon Stevin (1548–1620). However, with limited lands and fully developed urban areas in the Netherlands, seldom space was available for innovative ideas. Therefore the Dutch colonies with immense potentials became the best locations to realize Dutch urban planning ideals.

Two forts start building in the same year-1624 are discussed:

- Zeelandia was built by VOC at the entrance to Tayouan harbor on Formosa (present-day Taiwan). It served as one of the most important transit sites for Dutch commercial activities in East Asia including trades with Japan and Spanish-ruled Philippines.
- Fort Orange was the first permanent Dutch settlement built by WIC in New Netherland, locating at the confluence of Mohawk River Valley and Hudson River. It served as a beaver pelt trading post and military presence for defending Native Americans.

While the Dutch undertook urban planning, various factors regarding population, hygiene, politics, and commerce were taken into careful consideration. The difficulties they encountered such as climate, source of materials, construction techniques, and maintenance are also within the scope of this research. This paper aims to analyze whether it is a random coincidence or an elaborated contrivance that the Dutch attempts to systematically realized their ideal city plan and modularly built urban areas in their colonies.

Andrew Marshall

Utility above Ambition: Twentieth-Century Architecture of Public Administration in Small Virginia Municipalities

The paper will investigate the post-World War II political and architectural failure to produce coherent forms for public administration buildings that both contribute to and extend the civic ideals inherent in the collective enterprise. The study will focus on specific postwar municipal buildings located in county seats and small cities across Virginia. Up to and during this period of the twentieth century, municipalities in Virginia, and the rest of America, experienced a dramatic expansion of bureaucracy. Through the levying of new taxes, federal and state governments began to supply additional public services so as to improve the lives of their citizens. The ever-growing array of state-mandated municipal services stretched the capacity for the local public coffers and the political will to supply these young departments with architecture capable of contributing toward a civic ideal. In such a climate, utility dominated the conception and design of these new municipal structures. The siting of these structures at the urban fringe further reinforces the inability, or perhaps lack of interest, to consider these new extensions of the bureaucracy as contributing elements. Spatial analysis of this building type will be employed to

compare these public administration buildings with other municipal buildings to reveal their distinctly suburban nature. Case study research in three localities will reveal the political intent in the development of these buildings as well as trace the role of the architect in the production of these mundane structures, including reviewing construction and contract documents. Key to the primary research is interaction with political officials and design professionals immersed in the processes that created this architecture of public administration. Although many of these buildings lack an architectural ambition, within the terms of this study such under-considered public administration buildings are ripe for analysis both architecturally and politically.

Andreea Mihalache

Speculations on Robert Venturi's *Less is a Bore*

To Mies van der Rohe's *Less is more*, Robert Venturi famously retorted *Less is a bore*. Largely unexamined, Venturi's quip has been treated as a pun on Mies's mantra and a succinct critique of architectural Modernism. I propose that, far from being a mere rhetorical tool, Venturi's interest in boredom was influenced by a particular book, which he referenced repeatedly in *Complexity and Contradiction in Architecture* (1966): *The Public Happiness* (1962). Its author, August Heckscher, was a liberal writer and political activist who has served as the chairman of prestigious institutions (such as the New School for Social Research and the Parsons School of Design), the coordinator of cultural affairs at the White House, and the special consultant on the arts in the Kennedy Administration. In his book, Heckscher situated boredom at the core of modern humanity's alienation and estrangement. In a world revolving around the happiness of the individual, he turned toward larger issues such as the happiness of the state and the very idea of citizenship.

Sociologist Orrin Klapp has proposed that the increased use of the word *boredom* between 1931 and 1961 indicates the expansion of this particular mood in modern society. I suggest that the interest in boredom – a category relevant in visual arts, sociology, psychology, philosophy, but ambiguous, vague, and rarely acknowledged in architecture – was taking shape in midcentury architectural polemics under the influence of writings from other disciplines. Specifically, I will examine Venturi's interpretation of Heckscher's ideas through two (unbuilt) civic projects that directly engaged the issue of boredom: Three Buildings for a Town in Ohio (1965) and the entry for the Copley Square Competition (1966). In a broader sense, these projects constitute an early and more nuanced architectural manifestation of Venturi's theoretical stance that *Less is a bore*.

Marietta Monaghan

Building a STEAM Pipeline: How to Nurture and Grow Our Own Future Students

On January 12, 2010, a magnitude 7.04 Mw earthquake struck the island of Haiti in the Caribbean, causing more than 250,000 deaths, 300,000 injuries, and leaving 1.2 million people homeless. The government of Haiti estimated that nearly 300,000 structures had collapsed or were severely damaged, including 105,000 homes, 1,300 schools, and 50 hospitals. While the earthquake took place almost 8 years ago, humanitarian efforts to rebuild the country are still ongoing.

The students of several of the Marietta City Schools in Georgia have stepped up to the challenge of developing a sustainable and 'green' community center for the town of L'Arbre in the region of Plaine de l'Arbre, Haiti, where there are no electricity, water, transportation or communications services. The Marietta High School Pre-Architecture and Pre-Engineering students have embarked upon a program to design and demonstrate that a community center constructed out of old shipping containers can offer sustainable technology, provide classrooms, a medical clinic and common areas for the local residents' social use. These students are learning and demonstrating architectural and engineering principles on a large service project that has the potential to be replicated in many distressed areas of the world. To support this project, the use of 100 acres was donated by a major landowner in L'Arbre so that the community center may be constructed, and Marietta High School has made available a space on the school grounds for the construction and testing of a prototype. A primary project focus will be repurposing used shipping containers into habitable space.

Grammar school through high school senior students work on the project after school, and in some cases the STEAM projects are taught as a part of the individual teacher's lesson plan. Each high school student has a mentor

who is a practicing professional in the area of the student's particular component of the project. Mentors help the students direct their efforts and review the design, but the project is student lead and student run. In the second year of the project, middle school and elementary school students became involved, too, running pilot projects on generation of power, aquaponics and composting, as important adjuncts to the project. The students are empowered by their work on a real-life situation and the community gains a new school resource, called the EARLS Lab, for use by the school system as a demonstration of the concepts of sustainable recycling and inventive re-use. Because the experience is carried through all levels of the county public schools and is heavily supported by both the local university and the community at large, students who display interest in the STEAM subjects are encouraged at all levels of their primary and secondary education to sustain their interests, and to continue on in their professional lives.

Mikesch Muecke and Diane Al-Shihabi

Confronting the Past: A Fusion of Liberal Arts and Technology at the Intersection of Preservation and Cultural Heritage

In the 2016 documentary *The Music of Strangers* the protagonist makes this statement with respect to traditional music and its role in history: "There is no tradition alive today that is not the result of real successful invention, but unless a tradition keeps evolving, it naturally becomes smaller and smaller." This seems paradoxical: unless traditions keep evolving, they will die out. But what if we start with this paradox and apply it to the world of preservation and cultural heritage?

Until recently historic preservation has relied on a marriage between scholarly research and learned craft to develop strategies—and tactics—for addressing the continuous entropy of the built environment. Now the sisyphusian task of preserving what is forever decaying has been given a third leg in the form of an advanced analog-cum-digital hybrid that allows us to record and explore reproductions of the built environment in real time and space. Companies have sprung up to preemptively digi-scan complete landscapes, buildings, interiors, furniture, and even art, buoyed by technological advances in optics, mobility, and computing power. Factum Arte, for example, applies this hybrid approach to preservation—and even re-creation—by acting as a catalyst for new technology (see their Lucida 3D Scanner) while creating facsimiles of threatened buildings, interiors, and works of art. The advances in method and tools are driven by both academic and commercial research. For the purpose of this paper we will focus on the academic side.

During the spring of 2017 the authors (one from architecture, the other from interior design) co-taught an advanced interdisciplinary studio about preservation to twenty undergraduate and graduate students in Iowa State University's College of Design. Students in the course collaborated with Tobin Tracey, Director of the Office of Cultural Heritage in the US State Department, to re-present the US Ambassador's residence, Winfield House, through current web-accessible technology to a broad group of cultural connoisseurs, many of whom have been unable to visit the building in person. Eight students from the studio travelled to London in March 2017 with two faculty to document Winfield House using a LIDAR scanner and a Panono camera. They also conducted interviews with the staff that became part of communications-rich website accessible at winfieldhouse.org

In the paper we will describe the project, its methods, and learning outcomes while reflecting on the role technology might play in the field of preservation and cultural heritage in the future.

John David Myles

The University of Louisville Department of Architecture, 1913-1926

From 1913 to 1926, the University of Louisville in Louisville, Kentucky, trained students for professional careers in architecture as an affiliate of the Society of Beaux-Arts Architects in New York City. Although the university gave the Department of Architecture minimal support, its students received numerous mentions in competitions sponsored by the Society and produced impressive designs for buildings in Louisville and beyond. At the time, some thirty universities plus a number of ateliers across the country participated in the New York program. Ultimately, the architectural curriculum at the University of Louisville fell victim to a combination of disinterest and inadequate funding. The university's attention shifted to engineering as a result of donor interest, and the difficulty

of accommodating competition points in the university's standard grading process posed additional challenges. Although architectural training at the University of Louisville proved short-lived, alumni had distinguished careers that in some cases ran into the 1960s. Although now only a footnote in university history, the Department of Architecture illustrates the challenges architects faced in their efforts to make academic training the primary route to professional practice. Even as programs in architecture at many institutions flourished, others floundered. The story of the curriculum at the University of Louisville highlights the uneven advancement of the architectural profession during an era historians generally credit with significant success.

Anna Nau

Preserving the Nation's Architecture: the Preservation Initiatives of the American Institute of Architects, 1890-1926.

At the American Institute of Architect's (AIA) 24th annual convention in 1890, Richard M. Upjohn asserted: "if there is anyone whose province it is to take charge of the preservation of architectural buildings, especially of the national buildings, it is the American Institute of Architects." (1) Thus was born the AIA's Committee on the Conservation of Public Architecture, known today as the Historic Resources Committee. Existing historiography defines the emergence of architectural preservation in the late- nineteenth century United States as an amateur, grass roots movement. American architects have largely been understood as peripheral figures prior to the late 1920s restoration of Colonial Williamsburg and the creation of the Historic American Building Survey in the 1930s. Yet the rise of preservation occurred alongside the modern professionalization of architectural practice. This paper examines the AIA's early contribution to architectural preservation, discerning the underlying motives and philosophies. Prominent architects, including Charles F. McKim, Frank Miles Day, and Glenn Brown, promoted national committee and local chapter preservation initiatives, either through advocacy or direct involvement in preservation and restoration design. The Boston AIA chapter spearheaded the mid-1890s restoration of the Bulfinch Statehouse. In Philadelphia, AIA officers led the restorations of Congress Hall (1912-13) and Independence Hall (1922). The San Francisco chapter carried out documentation of the region's Spanish Colonial Missions in the 1910s. Through their professional journal, begun in 1913, the AIA highlighted preservation efforts around the country, including their own restoration of the Octagon property in Washington, DC. This history reveals the American architecture profession played a more significant, or at least complex, role in the promotion and practice of preservation by the 1920s than has been previously acknowledged. Preservation became one method of asserting professional knowledge, as the AIA and its members saw themselves as best equipped to identify and protect the country's unique and significant public architecture.

(1) *Proceedings of the Twenty Forth Annual Convention of the American Institute of Architects, Held at the Arlington Hotel, Washington, D.C., October 22, 23 and 24, 1890* (October 1890): 33- 35.

Robin H. Prater

Learning from Lutyens at The Institute: Lessons in Layering, Complexity, and Ornament

This paper examines the complexity, layering, and "Wit" behind the elevations of the Institute at Hampstead Garden Suburb. Edwin Lutyens was brought onto the planning team for Hampstead Garden Suburb in 1906, and by 1908 had produced a new plan for the Central Square, replacing Raymond Unwin's earlier, village-style plan with a more formal ensemble. Lutyens envisioned three linked squares as the centerpiece for the suburb, with the two churches and the Institute as the primary focal buildings, surrounded by Neo-Georgian terrace houses. Although Lutyens and the visionary behind Hampstead Garden, Henrietta Barnett, were not ideal soul mates, Lutyens remained involved in the project long enough to design St. Jude's Church and vicarage, the Free Church and manse, a range of houses along the North Square and Erskine Hill, as well as the Institute. Designed for "culture and recreational purposes," (1) the Institute is intriguing, at first appearing as a traditional, Georgian-inspired building with all the prerequisites of symmetry, brick walls, hipped roofs, and ordered fenestration. Upon closer view, the design reveals multiple levels of composition, with the complex window dressings, flat brick arches, keystones, string courses, and pilasters all handled in unusual layered surfaces worthy of close examination. In an approach analogous to Italian Mannerism, Lutyens first set up the "rules" of the facade and then proceeded to deconstruct them. The juxtaposition of Raymond Unwin's informal rambling streets of the suburb with the orderly green of the central squares by Lutyens, may well have been the inspiration for the complexity and contradictions layered over the exterior of the Institute. Lutyens's ironic design clearly demonstrates that wit and humor can reside within the most classic and

seemingly conventional façade.

(1) Arthur Stanley George Butler, George Stewart, and Christopher Hussey, *The Architecture of Sir Edwin Lutyens* (London, Country Life), Volume II, 19.

Laura R Purvis

Hampton Normal and Agricultural Institute's Manual Training Program

The Manual Training program at Hampton Normal and Agricultural Institute was part of a national trend to provide labor skills to recently emancipated African Americans and other minority groups. While course topics varied from domestic skills to agriculture, the building construction courses at Hampton Institute not only instructed students in proper building practice, but also provided them with housing models. The students were taught to live in a manner closely resembling the domestic philosophies of the Beecher sisters and model housing provided the structures in which to carry out the period's ideals of reform. School advertising and publications clearly made a comparison between their model homes and the surrounding communities, often undermining the significance of those post-Civil War residences as the first housing of the post-emancipation era. Quickly constructed, these one or two room buildings provided an easily documented contrast to the frame, two-story homes many Hampton Institute graduates built.

Hampton Institute developed two distinct models in order to adapt to either urban or rural settings. The Model Farm provided an active classroom on appropriate home maintenance and care, as well as small scale agricultural practices, to foster independent, socially appropriate living conditions. Meanwhile, a row of homes just outside the campus boundaries provided a model of suitable urban living that included just enough land for gardening. These homes became part of a hierarchy that developed from one generation to the next as students were taught to strive for popularly embraced architectural types, such as those illustrated by Calvert Vaux and C. Thurston Chase.

Justin G. Reid

Sites and Stories of Afro-Virginia, 1619-2019

The Virginia Foundation for the Humanities (VFH) is creating a permanent on-line resource exploring the stories of African American life and achievement in Virginia. The primary focus is on African American historic sites and on the men and women whose lives have filled these places with meaning. The work builds on a database of African American historic sites, which VFH developed and has maintained continuously since 2001.

The end-result will be a user-friendly, visually compelling, and content-rich source of information on historically important sites, events and stories from every part of Virginia. The audience includes Virginians of all ages as well as visitors to the state and users world-wide.

The project is being developed in anticipation of the 400th anniversary of the arrival of the first Africans at Jamestown and in conjunction with Virginia's commemoration of that event in May 2019. Work will be completed and the resource will be available for use no later than January 2019. VFH will continue to add new information and maintain this resource permanently as part of its ongoing operations, after the 2019 commemoration has passed.

Our goals are to bring the stories of African American life and achievement in Virginia to the largest, most diverse audience possible; to make Virginia's 'hidden history' visible, its 'untold stories' more widely known; and most of all, to honor and celebrate the lives of African American men, women, and communities through a focus on the sites and stories that are essential to a full understanding of Virginia, past and present.

Mark Reinberger

The Baltimore Exchange and Its Meanings

At recent SESA annual meetings I presented research on the merchants exchange, first in early modern Britain and then in the United States. Here I want to look at a single example of the type, the Baltimore Exchange, a particularly grand specimen of the species.

The Baltimore Exchange was begun in the optimism and short-lived prosperity after the War of 1812. Alone of American cities, Baltimore had repulsed England's attacks by land and sea and established itself as a significant port. After an architectural competition, a partnership of Benjamin Latrobe and Maximilian Godefroy was chosen to design the building, a pairing that unraveled, leaving Latrobe as designer and overseer during a lengthy period of construction. The building's many pieces – exchange, reading room, coffee house, offices for stock and insurance brokers, the United States Customhouse, a branch of the Bank of the United States, and even one of Baltimore's first hotels – demonstrates Latrobe's accomplished design ability and illustrates the variety of spaces incorporated in these earliest mixed-use complexes in American cities.

The meanings that the Baltimore Exchange held for its creators and users appear in documents such as letters to and from the architects, statements by business and public officials, and pronouncements in the press. For example, the Collector of Customs for the Port of Baltimore, in lobbying for funds to build his part of the exchange, called it “a magnificent pile ... giving an impression useful as well as pleasing in a connexion of Idea with authority and power,” a statement that can be unpacked to reveal interesting nuances about the project. Latrobe's letters reveal his concern with architectural character and how it posits the ability of a building to carry meaning. The statements reveal a coded language by which people discussed architecture at this time when monumental architecture was becoming more common in America.

Jennifer Reut

Mapping the Green Book: Documenting the Landscape of Travel in and out of Jim Crow.

In *Plessy v. Ferguson*, commonly known as the “separate but equal” ruling, the Supreme Court established the tenets of segregation that would become one of the most visible and burdensome spatial expressions of institutionalized racism for the next sixty years. After *Plessy*, segregation could now be enforced on buses and trains as well as all the public facilities that served transportation needs. While the emergence of the automobile after World War II offered a way of avoiding segregated transportation, the racial segregation of hotels, gas stations, and restaurants persisted in and outside of the South until the Civil Rights Act of 1964.

This racial proscription of space required African American travelers, who might be businessmen, musicians, teachers, tourists, school groups, or families, to navigate through a landscape of white accommodations. In order to find friendly businesses that would accept their patronage rather than turn them away after a humiliating exchange, travelers relied on risk and word-of-mouth. In 1936, Victor H. Green began producing what would become an annual publication, *The Negro Motorist Green Book*, later re-titled *The Negro Traveler's Green Book*. The guide's purpose was straightforward: *The Green Book* published listings, state by state, of hotels, restaurants, and other travel-related services that were friendly to African Americans. By providing dependable information about racial practices, the guides helped travelers navigate an always-shifting landscape, and claim a portion of the independence and mobility that automobiles had promised to white Americans.

Guides like the *Green Book* allowed travelers to move through a network of spaces that provided passage across the country while also identifying and supporting businesses known to be friendly to African Americans. The tourist economies that supported and were supported by African American travelers were also often significant outlets for women's entrepreneurship, providing a rare way to make a living or more outside the typical sphere of domestic and service work.

Jeff R. Rosenberg

“His finest and purest thinking”: The Mississippi Retreats of Louis Sullivan

Despite the vast research on the work of Louis Henri Sullivan, his personal life has remained more mysterious, especially the two decades he spent at his Ocean Springs, Mississippi waterfront retreat. This paper will analyze Sullivan's writings and personal papers, various period documents, and remaining physical evidence to understand his Mississippi buildings and landscape plans and suggest how this time influenced his larger work.

Sullivan was quite passionate about nature and insisted that America's natural landscape, not European or classical precedents, was to be the inspiration for American Architecture. While Sullivan's youth in rural Massachusetts has been credited as a major factor in his design principles and influence, his time spent at his home and gardens on the

Mississippi Gulf Coast was infinitely more valuable to his artistic development and was more likely to have had a direct impact on his designs. He wrote only briefly of his southern retreat in *Autobiography Of An Idea*, as perhaps the loss of the property to creditors in 1910 was too heavy for him to spend much time discussing it. His last sentence in the brief statement about the property is the line, “T’was here Louis did his finest and purest thinking.”

Justin Sarafin

Virginia Rosenwald Schools Project

In 2015, with the aid of a consultant (partially funded by a planning grant from the National Trust for Historic Preservation’s Rosenwald Initiative), Preservation Virginia created a strategic plan for saving as many Rosenwald schools as possible. The plan is divided into three separate but inter-related and concurrently-executed components: FIND, INTERPRET and ADVOCATE. This is an adaptation of the classic historic preservation methodology of “identify, evaluate and treat,” with the breadth to address the future not only of the schools themselves, but of the personal network and community infrastructure that has been developed to save them. The plan leverages the resources of many partners into a whole greater than the sum of its parts and anticipates the time when the Rosenwald initiative will transition to a self-sustaining entity, independent of both DHR and Preservation Virginia. Survey and National Register Nominations for Rosenwald Schools in the Piedmont Region of Virginia 5 To arrive at a point of commemoration and re-use, it is critical to understand the number of Rosenwald schools that remain across the landscape, their physical condition, and the intentions current owners have for each of them. With 144 sites to locate and survey, and approximately 48 to resurvey, in the Piedmont region (and ultimately 367 throughout the state), it is not feasible for either DHR or Preservation Virginia to attempt this alone. The project will identify local volunteers and recruit students to aid in the preliminary fieldwork, as Preservation Virginia compiles information about school locations and property owners. Preservation Virginia will also contract an independent cultural resource professional who meets the Secretary of Interior’s professional qualifications to conduct architectural survey of the schools (or, if a building is not extant, document their sites with photos and a sketch map) and to organize the data into a digital format which can be used as a resource by multiple parties. DHR will help in coordinating the architectural field survey, importing the data into the VCRIS database and preparing documentation for the three Rosenwald schools that will be nominated to the Virginia Landmarks Register and National Register of Historic Places.

Theodore Sawruk

Influence or Intervention: Works Associated with Ithiel Town in Rural Connecticut

During the 18th-century, the Connecticut River supported a thriving maritime and ship building trade and served to maintain commercial connections between Hartford, Boston, Providence and New York City. The addition of a rail system, only served to ease and encourage travel between these industrial centers. By the 1830s, numerous wealthy families, seeking refuge from urban crowds, pollution, and heat, built summer retreats in small towns along the river. The town of East Haddam was one such destination and the area soon supported numerous examples of the Greek revival style.

Promoted by Thomas Jefferson through Benjamin Latrobe, the Greek revival eventually became the country’s “national style.” While the Greek revival style was a sign of rare elegance in the 1820s, it would soon become the fashion locally. To this end, the firm of Town and Davis (Est. 1829) completed a number of outstanding Greek revival residences in both New Haven and Middletown, promoting the style in various smaller towns along the Connecticut River.

Similar, yet unique, each of these rural retreats represent a varied example of the Greek revival style, and served as an interpretation of a Town and Davis archetype. This paper seeks to trace the similarities and variations of these rural houses, and the many nuances associated with the firms noted architectural precedents. Were these houses merely local builder’s reproductions of Ithiel Town’s evolving architectural style, or could they be the result of moonlighting incarnations of the firm’s lesser-known assistants James Harrison Dakin or David Hoadly? Either way, these rural houses support the significant influence of Town and Davis on Connecticut’s regional architecture.

Leslie Sharp and Jody Thompson

Georgia Tech's Design Archives: Building a Professional and Accessible Collection

“Georgia Tech’s Design Archives: Building a Professional and Accessible Collection” will tell the story of the Georgia Tech Library and Archives development and preservation of a noteworthy collection of visual materials related to architecture, design, and architectural history in the region. The story involves partnerships with Georgia Tech’s College of Design (formerly the College of Architecture), alumni, local architects, the Atlanta Chapter of the AIA, and other non-profit groups.

This paper will document how the College of Architecture’s archives were moved from the basement of a house on campus to a stable archival environment under the care of professional archivists, which provided a catalyst for developing a broader focused collection that incorporated existing material, the College’s archives, and new accessions. The collection now includes student and faculty projects, lectures, and writings, the papers and drawings of architects and their firms, documentation on buildings across the state, a digital archives, and even the records and journal of the Southeast Chapter of the Society for Architectural History (SESAH).

Out of this collection, the Archives have supported at least three on-campus publications, multiple exhibits, and untold number of researchers and their scholarship. The collections attract scholars from all over the South and across the country. Georgia Tech faculty and students use the collections in their classes for projects and papers, as well as for inspiration on new designs.

The archivist Jody Thompson and historian Leslie Sharp will discuss the history of the archives, the design collection, and the future plans. In addition, they will present some of the challenges in working with the design community, adhering to a collections policy, and making materials accessible to most (if not all).

The development of this Design Archives has given Georgia Tech an opportunity for outreach to noteworthy designers, community groups, and even potential donors; however, most importantly this initiative has preserved and made accessible valuable materials related to the history of Georgia Tech, Atlanta, and the region.

Caitlin W. Sheehan

The Authenticity of Gumbo: Whitney Plantation and the Changing Identity of Heritage Tourism in Louisiana

Preserving sites of heritage tourism requires a deep responsibility when interpreting built environments, specifically those which reflect difficult to interpret histories or traumatic pasts.

The Whitney Heritage Plantation Museum has flipped the script on the traditional plantation tour and instead tells the story of the enslaved. This approach has led the museum to become a well-known heritage destination and a site of pilgrimage for Americans of all races, as well as visitors from all over the world. They come to hear the stories of the enslaved. Tourists seek both the authenticity of the narratives, and to opportunity to explore the culture, the people and the food in Louisiana.

Little known to the visitors, is the community which surrounds the both the Whitney Planation and numerous other plantations along the Mississippi River. Many members of the community are descendants of formerly enslaved individuals. The relationship between the community and the museum is one of tension as the community watched yet another plantation resurrect old plantation buildings and open its doors to reopening wounds of the past.

The responsibility of a preservationist is to protect the authenticity of the narrative and to engage respectfully with the local community. Tourists who visit plantations want to hear a narrative that includes the true story of the enslaved. As plantation tourists continue to demand this narrative, it is the duty of preservationists, especially white preservationists to promote an inclusive narrative and seek diversity in the interpretation of the built landscape. By partnering with community members, plantation museums can tell a more inclusive story of the landscape. Partnership also provides opportunities for economic growth of the community as heritage sites often have gift shops which can promote the sale of locally made goods. This satisfies both sustainable economic practices and visitor’s request for authentic local goods.

Lydia M. Soo

Maps and Master Planning in Early Modern London

The master plan is a familiar concept in American urbanism, powerfully demonstrated in the 1791 map of L'Enfant's comprehensive design for the new capital. For Europe from the Middle Ages into the mid-eighteenth century, however, despite the creation of new towns and the radical reshaping of old ones, there is a notable lack of drawings presenting proposals for doing so. With few exceptions, maps that survive record the city after actual work took place. Thus, we can only conjecture, by comparing them to older maps, what were the intentions of the designers for the future city.

London, however, is an exception: there are about ten drawings related to proposals for redesigning the city after the Great Fire of 1666. Although frequently cited by historians, these drawings—presenting master plans—have never been situated within the history of London maps. By examining the drawings in relationship to older maps and post-fire surveys, especially their varying formats and purposes, it is possible to understand how the designers, including Christopher Wren, went about creating new, but ultimately unsuccessful, master plans for an existing city: how they understood the city's earlier form, how they conceived and drew their ideas for reshaping it, and how these plans and maps were used, or not, in the rebuilding.

The ways in which designers engaged London maps after the fire reveals the necessity of an accurate ichnographic map for master planning and its successful implementation. But these maps also reflect the development of the idea of master planning as not just an artistic but also a scientific investigation into the nature of a city and a solution for its future development in the form of urban policy. This conception of London contributed to the shift after 1666 from the dominance of the view-map to the ichnographic plan map.

Claudette Stager

Politics and Architecture in Tennessee

This session will discuss the influence of politics and politicians on the architecture of three Tennessee landmarks. First, in 1830 President Andrew Jackson began reshaping The Hermitage, his plantation outside Nashville, into a fashionable Greek Revival estate, with a renovated and enlarged Federal-style mansion, construction of new mansion for his nephew, and redesigned gardens. One of the most visited historic sites in Tennessee, the property is now a museum that interprets Jackson's presidency as well as the landscape and architecture of his plantation. Second, President James K. Polk, purchased the Federal-style Grundy Place in downtown Nashville, renamed it Polk Place, and began a Greek Revival remodeling for his "Mount Vernon" retirement home. Polk died unexpectedly in 1849, before the remodeling was completed, and the house was demolished in 1901. Subsequently, Polk's 1816 "boyhood" home in Columbia was purchased by the state, and converted into a museum that interprets the life and history of Polk. The Hermitage and Polk Place both featured Greek Revival tombs for the presidents that died just four years apart. Finally, Oscar Wenderoth, the Supervising Architect of the US from 1912-1915, was responsible for the design of one of the more unusual buildings in the state – the classically influenced US Post Office and Mine Rescue Station in Jellico. Built in 1915, when coal was the major industry in the area, the building is one of only two such multi-purpose federal buildings in the US. The Beaux Arts edifice stands out as the most academic architectural style landmark in the small town and as a monument to the US government's influence on the mountainous region.

Presentations by

Robbie Jones

Dan Brown

Gavin Townsend

Elizabeth Sweeny

The Domestic Retreat: How Early Twentieth Century Tenant Farmers Used Interior Finishes to Defy Poverty and Prejudice in Rural Virginia

In 1848, Arlington was established as a small plantation in Orange, Virginia, and then purchased with the

Montpelier tract by William duPont in 1903. Today, the property is part of the 2,600 acres owned by the national trust for historic preservation, and operated by the Montpelier Foundation. The sole extant slave quarter on the original part of the plantation contains rich evidence from its use during the time of slavery, through post emancipation, to the modern era. In the summer of 2016, the architecture and preservation department at James Madison's Montpelier began what is now an ongoing investigation of the quarter. The team uncovered a remarkable amount of historic fabric that demonstrates the evolution of the building, particularly the interior finishes associated with its use as housing for african american tenant farmers and hired laborers. Despite the inhabitants' lack of resources, time, and money, the room was unquestionably decorative. Makeshift wallpaper, bracket trim, and floor coverings were revealed under 1950s wallboard and carpet – details that yield invaluable evidence about how these spaces were used, and how the residents established their own unique domestic retreats.

Craig Swift

Jeffersonian Terras Roof Architecture – Historical Studies and Modern Interventions

This session will focus on recently-completed and ongoing restoration projects on Jeffersonian “terras” roof architecture at the University of Virginia and Monticello. Similar roof structures are also present in the region at Poplar Forest and Bremo. Featured projects include

Representatives from UVA and Monticello, as well as from the consulting architectural and structural engineering firms, will present histories of the structures from their original construction and later modifications and reconstructions through to the recent projects which attempt to bring original forms and features back to the structures while preserving historic fabric and adding modern function and safety features.

Historical research including drawings, written descriptions, and early images will be presented as well current drawings and in-progress and completed construction photos. Featured projects are the University of Virginia West Lawn Student Rooms - Roof and Railing Restoration and Monticello North and South Dependency Terraces - Deck and Railing Replacements.

Presentations by

Gardiner Hallock, Monticello

James Zehmer, University of Virginia

Jeff Baker / Mark Wenger / Eric Kuchar, MCWB Architects

Craig Swift, Keast & Hood Structural Engineers

Brook Tesler

Making History Accessible: The Vieux Carré Virtual Library

The Vieux Carré Virtual Library is an ongoing project to make both the current and historic files of the Vieux Carré Commission (governors of the second oldest historic district in the country) available to the public via a searchable website. The Library will consist of innumerable images, maps, and property files. The first phase is releasing a new Historic Color-ratings GIS Map and approximately 44,000 images searchable by address, date, square, building type, current style, zone, and historic notes. A GIS map of the Vieux Carré will become the foundation of the Library database. Having access to historic resources is crucial to the success of historians.

Advancements in technology are making it possible for researchers to access information without having to travel, as well as making research easier and less time consuming. Eventually, the images will be meta-tagged with over 500 searchable terms ranging from architectural details to property owner keywords. Each of the typed and hand-written documents in the property files will be run through Optical Character Recognition software making each fully searchable.

Getting communities, preservation non-profits, and local governments to realize the value of digitization and fund these projects has been a hurdle that the Vieux Carré Historic District has been lucky to overcome. The Vieux

Carré Commission Foundation, a local non-profit, is funding this endeavor with donations and any applicable grants. City Hall has taken an interest in the Library, specifically the Vieux Carré Commission, Legal, and Information Technology. Tesler Preservation Consulting is handling the physical digitization, database creation, implementation, and all other aspects of project management. Not only will this be a useful tool for the Vieux Carré Historic District, historians, property owners, and students, but as a template for other historic districts to use in the future.

J. Mason Toms

Cementing the Future: The Concrete Block Construction of John Toland

In 1960 the Portland Cement Association created the Horizon Home program with the aim of promoting the use of concrete in the construction of residential buildings as not only an economically advantageous practice but also as a livable and stylish one. The program then collected over 150 submissions from across the country, sorted through them all, and selected 15 designs that they felt were the best examples of a comfortable “modern” concrete home. In 1963 the Portland Cement Association published a book entitled *Horizon Homes for Better Living* which showcased the top designs. In Arkansas there was only one submission. It was by a North Little Rock developer named John Toland who was responsible for the construction of over 200 houses in the city between 1949 and 1968. Although Toland’s Horizon Home was not selected for the book it did provide him with the opportunity to promote what he hailed as the residential construction material of the future. In Toland’s mind the extensive use of concrete and concrete block as a way to create affordable housing for any budget that was safe, clean, and enjoyable. His Horizon Home was just one of a series of houses, duplexes, apartment buildings, and offices that Toland built out of concrete block in North Little Rock, Arkansas. The experiments that Toland undertook not only established him as an expert in the field of concrete residential construction but also helped to change government policy and opinions towards it. This paper will explore not only the architecture of these remarkable concrete block creations of Toland’s, but also the multitude of challenges and successes, both professionally and publicly, that he faced as he worked towards his dream of creating housing for the masses.

Gavin Townsend

A Remarkable Post Office in the Coal Country of Jellico, Tennessee

Famous for its high quality bituminous coal, the Jellico Coalfield in northern Tennessee produced much of America’s fuel between 1880 and 1930. To mine that coal, firms like the Proctor Coal Company employed the impoverished inhabitants of Southern Appalachia, often subjecting them to dangerous conditions. Mine disasters were common. To improve the lot of the mine workers, the federal government established the Bureau of Mines in 1910. One of Taft’s supporters was Tennessee congressman, Richard Wilson Austin, whose district included Jellico. Before Taft retired as President in 1913, Austin secured some major pork for his constituents, \$80,000 to fund a federal building in the small town of Jellico. By far the finest, most expensive architectural project in town, the Beaux-Arts style building was a combination post office and mine rescue station, one of only two such dual-purpose federal buildings.

The building is also remarkable as one of a series of fine structures designed by Oscar Wenderoth (1871-1938), Director of the Office of the Supervising Architect in Washington D. C. Appointed to his position by Taft in 1912, Wenderoth served as Director until he resigned in April of 1915. Despite his short tenure, Wenderoth oversaw the design of literally thousands of federal projects. In 1899 the Office of the Supervising Architect handled 399 buildings; by 1912 that number had risen to 1,126. To cope with this level of traffic Wenderoth was aided by an industrious Secretary of the Treasury, William Gibbs McAdoo, who devised a system of standardizing federal building design during the turbulent years of 1913-1918.

Thanks to McAdoo’s partnership with Wenderoth, the country received some high quality post offices during the second decade of the 20th Century: in Idaho Falls, Idaho (1913), Menomonie, Wisconsin (1913), Clarksville, Texas (1914), Delevan, Wisconsin (1914), Middlesboro, Kentucky (1915), Thomasville, Georgia (1915), Oneonta, New York (1915), Live Oak, Florida (1915), Pendleton, Oregon (1915), La Junta, Colorado (1915), and Jellico, Tennessee (1915). Using this last building as a point of focus, this paper will explore the design practices and politics of the Office of the Supervising Architect and its specific efforts to meet the needs of mine workers in Tennessee on the eve of the First World War.

Katherine McCarthy Watts

The Gates, Doors, and Walls of Charleston: Architecture as Social Control in the Antebellum City

Charleston, South Carolina was a unique location for slavery, different from plantation life because of its urban environment and the proportionally large population of enslaved and free Africans and African Americans in a small peninsular city. Slave rebellions and plots made whites increasingly fearful of their enslaved population, which led to the construction of walls and the reorganization of outbuildings. This paper will use gates, doors, and walls to explore how their architecture relates to slavery and society in the eighteenth and nineteenth century. I am interested in how they are decorative, yet also used to control access and maintain order.

I will examine properties before and after 1822 when the Denmark Vesey slave plot was discovered, to determine if more walls and gates were constructed as part of the generally presumed hysteria or not, and subsequently what that means for Charlestonian society. The main archival evidence is the McCrady plat collection, housed at the Charleston County Register Mesne Conveyance office and contains thousands of city lots that were surveyed. Secondary sources will be on the nature of public and private and wealth and refinement in the city of Charleston.

Charleston has many examples of intricate gates, tall brick walls, and beautiful, brightly-colored doors. My paper will shed greater light on the enslaved people who were concealed behind these gates and walls. The architecture that white Charlestonians designed was just a small piece in a larger world of social control and race relations, realized through bondage, often for the white master's monetary gain. As we work to better understand the interactions of the enslaved with the Charlestonian built environment, or even the motivations of the white masters, we can then create a more inclusive narrative, interpreting the experience of both blacks and whites in the architecture that remains today.

Katherine Wheeler

Dreamhouses, Dollhouses, and Modernist Utopias

“This is not a house for Barbie,” exclaimed the architect Peter Wheelwright, who with the artist Laurie Simmons designed the Kaleidoscope House, a dollhouse that presents the ideals of early modernism. Manufactured by the now defunct Bozart Toys Co., the Kaleidoscope House has a blatantly modernist style and flaunts an open plan supported by a Domino House construction system. Its brightly colored Perspex panels evoke the utopianism of glass architecture of Paul Scheerbart and Bruno Taut. Reflecting the Bauhaus ideal of an integration of design and mass production, its furniture and decorative objects—sold separately—are by well-known designers and artists. Therefore, Wheelwright is correct that the Kaleidoscope House is vastly unlike Barbie’s Dream House, which both as a toy and in its full-size counterpart, the Barbie Dream House Experience, present a lifestyle of vapid commercialism.

This paper will question several differences that the two dollhouses suggest: the McMansion and the architect-designed, mass-produced home; questions of consumerism and design; and the importance of toy design in architectural thought. According to Taut and Scheerbart, children were central role in the acceptance of Glass Architecture and the social changes that it would create, making the toy a vehicle for the social and utopian idealism of early modernism’s architectural narrative. Taut claimed that children were “master builders [who] see with emotion, and when they are grown-ups they will build with and through us. Perhaps that is why Wheelwright vehemently emphasized the differences between the Kaleidoscope House and the famous pink doll-townhouse with its celebrations of consumerism disguised as fashion and beauty—closets, dressing rooms, and boudoirs. Through imaginative play, the Kaleidoscope House promotes modernist desire for a better world in ways other toys and even full-sized counterparts could not.

Ralph S. Wilcox

“Trees of Green, Red Roses Too:” The Landscape Architecture of Neil Hamill Park

Neil Hamill Park, who was born in Lansing, Michigan, in 1904, and raised in Parkin, Arkansas, was the first professionally accredited landscape architect in the State of Arkansas. Park received his Master's degree in Landscape Architecture from Cornell University in 1928, and he was named a fellow of the American Society of Landscape Architecture in 1963.

In 1931, Park won the prestigious "Prix de Rome" in landscape architecture, after being a runner-up in the 1930 competition. The subject of the 1931 competition that Park won was the theoretical design of a memorial park, and Park's prize included two years of study in Rome.

During the late 1930s, Park worked in Memphis, Tennessee, as a partner in the firm of Highberger & Park, before he established his own practice in Memphis in 1939. Also, prior to his time in Arkansas, he worked on a variety of projects designing parks and recreation areas for the Tennessee Valley Authority. Park moved to Little Rock in 1943 and practiced landscape architecture throughout Arkansas until his retirement in 1976. Although the vast majority of Park's works were in Arkansas, he also completed designs for projects in Texas, Tennessee, Mississippi, and Alabama. The nature of his works included civic, commercial, educational, residential, and religious commissions.

Even though Park was a significant person in the history of Landscape Architecture in Arkansas, and his papers are at the University of Arkansas, very little study has been done on him or his work. This paper will examine Park's life and work, and will focus on some of the projects that he completed during his years of private practice in Little Rock from 1943 until his retirement in 1976.

Callie Williams

"Some oddball Churches": Charles Eames in Arkansas

On September 1, 1935, an announcement was made in the local paper that the members of St. Mary Catholic Church in the small town of Paragould were looking over plans for a new church. This new church building would be the second of only two completed structures designed by Charles Eames and his partner Robert Walsh in Arkansas. Although often relegated to footnotes in studies of Eames and his work, these two projects were the first complete large-scale, nonresidential design projects that Charles Eames and his architectural partner undertook from start to finish. In early 1935, Eames had returned to St. Louis from an extended sojourn in Mexico to open a new firm with Robert T. Walsh. The pair soon started designing small homes and churches, including churches in Paragould and Helena, Arkansas. The Paragould church building was designed to fuse the older traditional Romanesque Revival style with the new modern aesthetic of simplicity of form and abstracted traditional church motifs. In both churches, Eames and his partner Walsh worked to design not only the building but all of the interior elements as well; including stained glass designed with Emil Frei of St. Louis; interior murals in Helena with Charles F. Quest; Stations of the Cross, light fixtures and pews. After completing the Arkansas Catholic church projects, Eames and Walsh continued to practice in and around St. Louis until 1938, when Eames was offered a fellowship to attend Cranbrook Academy of Art by Eliel Saarinen. This paper will explore how the lessons learned by Eames at these two early church projects affected Eames's later career in terms of not only architectural design, but furniture design and the creation of various types of visual arts.

Robin B. Williams

Mapping Progress: The Technological, Social and Regional Implications of Historic Street Pavement Maps

From the 1850s until the 1920s, cities across North America experimented with a bewildering variety of street pavement materials as a key effort in the modernization of the city. With dirt streets posing risks to the health of citizens and impeding the movement of vehicles, especially in wet weather, paving streets was considered a central feature of municipal progress and improving the quality of life. Prior to the emergence of modern asphalt in the 1920s, however, the path forward was anything but clear. What material to use? A city's geographic location, its financial resources, the differing needs of individual streets and the differing properties of paving materials all contributed to a veritable paving free-for-all. Cities typically experimented with at least five or six materials, with some cities employing up to a dozen different materials at the same time. To keep track of the range of paving materials used, municipal engineers developed a new cartographic genre – the street paving map. Using color

coding and other symbols, these maps documented which pavement was used on which blocks of which streets. Beyond recording the diversity of materials –wood block, oyster shells, various stone pavements, vitrified bricks, asphalt blocks, etc. – they also show the distribution and can be useful in discerning which neighborhoods or districts merited which materials, if any at all. Patterns of “haves” and “have nots” can be inferred. Such maps also speak to the strong regionalism involved with paving materials, such as the prevalence of various types of wood blocks in the Midwest, of oyster shells or asphalt blocks in the Southeast, and cobblestones in port towns.

Alfred Willis

High Style on the Southern Frontier of Georgia: New Light on the Work of John Wind

English-born John Wind (1811 or 1812-1863) is recognized, alongside Willis Ball (1808?-1875), as having played a key role in introducing Greek Revival architecture to Georgia. In the 1830s he settled in Thomasville, Georgia, the seat of Thomas County on Georgia's border with territorial Florida. Over an approximately twenty-five-year career in Thomas County, Wind designed an array of plantation houses, smaller dwellings, and civic structures that brought high-style architecture to that frontier zone. Uncertainty about the dates of Wind's birth and immigration to the United States has hampered efforts to reconcile documented or traditional dates of his several plantation houses in southern Georgia with known or presumed facts of his biography. Now documentation shows both that Wind was older than has been thought and that he crossed the Atlantic several years earlier than usually presumed. These facts, taken together with certain events in the lives of Wind's key clients, permit the construction of a new absolute chronology for his major works of the 1840s and 1850s. Several domestic structures are added to the corpus of Wind's designs. A hypothetical encounter with Willis Ball (whose own life after 1844 can now be reconstructed for the first time) is suggested on the basis of circumstantial evidence to have helped Wind resolve difficulties he initially had had with scale. Wind is shown to have been no mere follower of Greek Revival fashion. He was able to finesse the distinctions his clients undoubtedly made between 'Greek' and 'Roman' taste. The alleged awkwardness of some of Wind's designs is freshly interpreted as evidence of a pioneering role he played in the 1850s in introducing the newest Yankee trends in eclectic design to a southern frontier whose receptivity to those trends suggests a degree of cultural sophistication hitherto underestimated.

Danielle S. Willkens

Sensory Landscapes: visualizing experience at Jefferson's Monticello

From historiographical and social standpoints, much has been written about Thomas Jefferson's experimental residence and the UNESCO World Heritage Site of Monticello, in Charlottesville, Virginia. However, several architectural and biographic texts have perpetuated the assumption that Jefferson's residence was a tranquil home. From a geographical standpoint, Jefferson's choice of a site on the developed edge of western Virginia illustrated his interest in crafting a home that would evoke Pliny's concept of *otium*. But in practice, as evidenced by Jefferson's letters as well as those of his family and other visitors, Monticello rarely, if ever, functioned as a quiet retreat. Although located in a rural site, Monticello had more visitors during Jefferson's retirement years (1809-1826) than some publicly advertised cabinets of curiosity of Philadelphia and even London. As an active plantation with industrial operations along Mulberry Row, there would have been a variety of noises and smells to disrupt Jefferson's *otium*. Furthermore, it would have been difficult to overlook the commotion from the nearly 200 people that composed the enslaved community on the plantation. Recent restoration and reconstruction projects on the mountaintop address the built landscape of the plantation community beyond the big house; however, beyond living history demonstrations, it is difficult to fully comprehend the active, and at times overwhelming, sensory landscape once found at Monticello.

Using 21st century building information modeling technology in concert with primary sources found in written accounts by Jefferson, his visitors, and his farm books to build a series of digital models that visualize thermoception and the auditory experiences of Monticello during different times of the day and year, this paper will move beyond stylistic, material, or archaeological evaluations in order to present evocative and quantifiable visualizations of the early nineteenth century sensory experience of Jefferson's mountaintop 'retreat'.

Amber L. Wingerson

Lighting the Room: How Lighting Technologies Affected Daily Life and the Architectural Needs of Buildings

Artificial lighting in the nineteenth and early twentieth centuries became a central factor in the architecture of buildings. Architectural plans required strategies for integrating different lighting equipment for varying technologies, while also updating existing buildings to meet new needs. Lighting technology of this period rapidly changed from candles and oil to gas and electricity, while often employing multiple lighting sources in the same space. Such changes necessitated gas lines and electrical wiring as well as new lighting fixtures for specific energy sources. In some cases, buildings were augmented for multiple technologies with lines for both gas and electricity as the latter developed and became more stable and efficient. Lighting design advanced rapidly to accommodate the needs of both technologies as well as the architectural needs of buildings. Gas lines required stationary fixtures, while electricity depended on the placement of electrical outlets throughout each room. Design further developed in electrical lighting fixtures, which were no longer hindered by an open flame, so expanding placement options and ease of use.

Moreover, in the Gilded Age in particular, there was a remarkable amount of attention given to interior lighting and its effects. Studying the emerging lighting fixture designs as well as both social and technical literature of the period reveals how changes in technology affected social rituals in addition to architecture. This especially applies to how technology enforced a new distinction between social/decorative versus practical/work lighting and how this was accommodated. For instance, in the early twentieth century, interior decorator Elsie De Wolfe noted that, "My first thought in laying out a room is the placing of the electric light openings." Contemporary etiquette manuals, technical treatises, and articles specified details from how many electrical outlets each room should have to what lighting source should be used to how different rooms should be lit.

June 2017