
PIONEERS IN PRESERVATION: Biographical Sketches of Architects Prominent in the Field Before World War II



Research materials compiled for The American Institute of Architects Committee on Historic Resources in celebration of the centennial of its founding.
February 1990



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This series of biographical sketches was prepared under contract by Melissa Houghton who recently completed her graduate work in historic preservation at the University of Virginia. Her research was based on information available in the AIA Library and Archives. Regional resources and knowledgeable local individuals were contacted and provided additional or more detailed information.

Names of architects to be included were solicited from members of the Committee on Historic Resources--over three hundred members from throughout the US. After being screened for appropriateness by the author, the CHR Steering Group, and the CHR Centennial Subcommittee, the included architects were selected. Photographs are from the collection of the AIA Archives.

This publication reflects the state of research at the time of publication and as additional biographical information or names are forthcoming, these will be available in the AIA Archives.

Published by

The American Institute of Architects
1735 New York Avenue, NW
Washington, DC 20006

R879--PIONEERS IN PRESERVATION: BIOGRAPHICAL SKETCHES OF
ARCHITECTS PROMINENT IN THE FIELD BEFORE WORLD WAR II

ISBN 1-55835-070-5

Price: \$15.00/\$13.50

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Preface

These biographies are an outgrowth of a paper written to document the AIA's involvement in historic preservation: "Architects in Historic Preservation: The Formal Role of the AIA, 1890-1990." The scope of that work precluded the discussion of individual architects and their projects since it was meant to document the Institute's policies and philosophies towards preservation. These biographies are the first step in chronicling the role of the individual architect before 1941 within the preservation movement.

Initially, the names of architects who did preservation work were submitted by members of the current AIA Committee on Historic Resources. All of the names were researched to determine that they were, in fact, AIA members and that they had been involved in preservation projects prior to 1941. These minimal "qualifications" eliminated some architects either because they were not AIA members or because preservation seemed to be an avocation rather than a significant portion of their work. For example, Raiford Stripling has certainly done pioneer preservation work in Texas, but he does not belong to the AIA. Eleanor Raymond's book Early Domestic Architecture of Pennsylvania (1931) has become a text for those who preserve and restore domestic buildings in Pennsylvania, yet Ms. Raymond's impetus to document those structures came not from an interest in preservation, but an interest in the design principles that inform both colonial and modern architecture.

. . . observation of the modern movement, both abroad and at home, and a close study of these old Pennsylvania buildings will clearly show that the motives and ideals of both are the same. To perceive how sincerely these houses and farm buildings manifest their function, how perfectly they are adapted to site and how simply they are expressed in the best materials at hand is only to recall that these qualities are the identical ones exemplified by all the great architectural movements of the past.¹

Other architects also recorded buildings not so much for posterity but to form a record of the architecture of their time; among these would be Aymar Embury II and Turpin Bannister. Because their intent in writing was to chronicle an age or a style rather than to record

¹Eleanor Raymond, Early Domestic Architecture of Pennsylvania, William Helburn Inc., 1931, Foreword.

buildings or promote their preservation, they have also been eliminated from these biographies.²

As research progressed further criteria were developed which led to the elimination of other architects from this final presentation. It was determined that the architects chosen for this project should have participated in more than one preservation project and, if possible, that they practiced preservation by writing as well as deed. Participation became the major criterion for selection of architects for the biographies. It also became the major obstacle in the research. Preservation did not enter the mainstream of architectural practice until the 1970s. Only one architect included in these biographies, George C. Mason, Jr., is listed in the records as a "preservation architect" before 1930.

Many AIA architects active in preservation before 1941, and perhaps even today, pursued their interests on their own time rather than on "company" time. There was little or no remuneration for their activities as they were usually working for patriotic societies or concerned citizen groups and encouraged to donate their time. These factors complicated research in the AIA records because the Institute's forms usually asked for information about projects based on the value of the project. Consequently, information about preservation activities of architects is often not found in the official records of the Institute. Preservation projects, if listed at all, were often recorded as "special" projects. However, given the accounts of excursions, the enthusiasm of the participants, and the fact that many of these architects pursued their interest for many years, monetary compensation does not seem to have been foremost in their minds.

Sunday after Sunday saw two cars full of men, women and children set out on our exploring and measuring parties. We all worked -- the men with grandiloquent gestures and machetes clearing the underbrush that had grown second-story high in the ruins; the women pressing their soon-toughened thumbs against the bricks to hold the ends of tape lines; the children clearing the trash and debris so that buried corners and steps might be found. Houses still standing and houses only a pile of earthquake shaken bricks, houses approached by cement highways and houses which had to be reached by picking our way through briars and rattlesnakes -- all were carefully studied and their floor plans and garden plans brought to life again.

²The books of these architects/writers are now used in the preservation of structures because of the source materials and photographs they contain, but it does not seem that this was the intent of the author when the book was written.

Probably we enjoyed the ruins most because there each one of us could speculate gloriously as to the lost characteristics of the house.³

The research for these biographies has generated almost as many questions as it answered. Why weren't more women architects involved in preservation since women were often the most vocal and resourceful proponents of preservation in the time period covered by the biographies? Almost every early preservation success depended on women who campaigned to raise money and the public's awareness for the site involved. Few women were involved in the Historic American Buildings Survey as delineators and even fewer seem to have been commissioned to do preservation projects.⁴ No women were included in this presentation because either too little is known of their activities or they were not members of the AIA.⁵ This is certainly an area that warrants further study.

Similarly, while many of the men included herein worked for HABS, their involvement was usually in a supervisory capacity. Did the men who worked as delineators continue to document buildings? Did they undertake restorations?

The information contained in the AIA Archives in Washington, D. C., is vast, but certainly not complete for individual architects and their careers. In an attempt to supplement the materials contained in the Archives we have included a form with these biographies designed to provide more names and information to the members of the Committee on Historic Resources. I would encourage readers to forward corrections and additional information about the architects documented here to Tony Wrenn, AIA Archives, 1735 New York Avenue NW, Washington, D. C. 20006 (202) 626-7496. It is hoped that the Committee on Historic Resources will continue to document the lives and works of architects who have advanced preservation in the United States.

³Samuel Gaillard Stoney, author, Albert Simons and Samuel Lapham, Jr., editors, Plantations of the Carolina Low Country, The Carolina Art Association, 1938, page 9.

⁴Female delineators at HABS often used their initials rather than their full names on their drawings, which makes them even more inaccessible to researchers. HABS drawings are not catalogued by delineator so one has to suspect what individual drawings were done by a women and then test the hypothesis.

⁵Hazel Wood Waterman, a San Diego architect, was commissioned to restore the Estudillo House by the Spreckels Company in 1908. Although she never joined the AIA, she was commended by the San Diego Chapter in 1933 for her garden design for Mr. and Mrs. Julius Wangenheim. See Sally B. Thornton, Daring to Dream: The Life of Hazel Wood Waterman, San Diego Historical Society, 1987.

Introduction

These biographies are intended to serve as overviews of the careers of architects involved in preservation and as such are short. Pertinent biographical information was condensed into the heading. This information contains the birth and death dates; AIA chapter affiliation; year of membership in the AIA; year of fellowship in the AIA; and years on the AIA preservation committee. If any of that information is missing, it was irrelevant or unknown. In the case of the absence of a date of death, it should be assumed that the architect is still living. Dates given in brackets are unverified by the researcher.

In order to allow more space for entries, certain liberties have been taken in the provision of the sources of information. References to "Hosmer" in the footnotes are to Charles B. Hosmer's Preservation Comes of Age, volumes 1 and 2 (University Press of Virginia, 1981). These volumes are the standard reference in the field of preservation history and were consulted often in the course of the research.

"AIA Archives" in the footnotes refers to the Archives located at the national AIA headquarters in Washington, D. C. The numbers following the entry identify the location of that document within the Archives. If no location number is given, the document is either in current membership files or uncatalogued.

"Additional Readings" provides bibliographic information about books and articles not previously cited in the footnotes. These lists are not exhaustive.

Rarely in these biographies is a proper name used when referring to the AIA's Committee on Historic Resources, for the Committee has had several names during the last 100 years. Rather than confuse the reader by using different titles in the entries it was decided to refer to a "national preservation committee" or "the AIA preservation committee." For your information, the various committee titles are:

1890-1892	Committee on Conservation of Public Architecture
1893-1897	Committee on Conservation of Public Buildings
1898-1913	INACTIVE
1914	Committee on the Conservation of Natural Resources and Historic Monuments
1915-1917	Committee on the Preservation of Natural Beauties and Historic Monuments of the United States

1918-1924	Committee on Preservation of Historic Monuments and Scenic Beauties
1924-1927	Committee on Preservation of Historic Monuments and Scenery
1928	Committee on Historic Monuments and Natural Resources
1929-1930	Committee on the Preservation of Historic Monuments and Natural Resources
1931	Committee on Historic Monuments and Natural Resources
1932-1934	Committee on the Preservation of Historic Buildings
1935	Committee on Historic Buildings
1936-1964	Committee on the Preservation of Historic Buildings
1965-1969	Historic Buildings Committee
1970-1980	Historic Resources Committee
1980-	Committee on Historic Resources

A project of this scope involves the efforts of many people. Ted Ertl, AIA was most gracious in providing a biography for Burnham Hoyt. I would like to thank Tony P. Wrenn, AIA Archivist, for making himself available to me whenever I had a question. Barbara L. Daniels, the editor of this project, must be thanked for making the many suggestions that have resulted in the following presentation. She clarified my thinking and my prose on many occasions.

Stuart M. Barnette
(March 20, 1905 -)
Maine Chapter
Member AIA - 1947

Stuart Barnette is one of many architects who came to prominence in the preservation field through their work with the National Park Service. He was hired into the Service by Charles Peterson and consequently served as an architect on many NPS preservation projects. Prior to his employment with NPS, he conducted a "personal survey" of structures along the east coast of the United States. While not a complete survey because it was based on selected topics or conducted in those areas where Barnette found himself at the time, it nevertheless proved useful to his later work in the field.¹

Mr. Barnette's work with the Branch of Plans and Designs included many analytical reports covering the sites and buildings he documented and preserved for NPS. These reports were often used by the National Advisory Board on Historic Sites and Buildings for information.

Among the preservation projects on which he worked for the National Park Service are the excavation of "Building X" at Wakefield, Virginia, the restoration of the Derby House in Salem, Massachusetts, the overall plan for work in Portsmouth, New Hampshire, and the excavations and drawings of Mansfield near Fredericksburg, Virginia. An exhibit including photographs taken by Barnette in connection with his National Park Service career will be undertaken by the Fredericksburg Museum in March 1990.

After "retiring" from the National Park Service Barnette taught at Alabama Polytechnic Institute and later, at Cornell University.

Location of Records:

National Park Service

¹Hosmer, page 592.

Arthur B. Benton, FAIA
(1859 - September 18, 1927)
Southern California Chapter
Member AIA - 1899
Fellow AIA - 1910
AIA preservation committee - 1916-1920, 1924

After receiving an education at the School of Art and Design in Topeka, Kansas, Benton moved to Los Angeles to begin his architectural career. He remained in Los Angeles until his death 36 years later. Benton's commissions consisted of civic, commercial, and residential projects, as well as the construction of several Episcopal churches in the Los Angeles area.

In 1896 Benton joined the Los Angeles Landmarks Club to help preserve the Spanish Colonial missions in California. The Club oversaw the repair of several missions.

Some artists have waxed indignant at the "vandalism" of the Club in "destroying" as they term it, the picturesqueness of the Missions by stopping the holes in the roofs and otherwise prolonging their existence. We have had to do some things not in tune with the old spirit, because of lack of money and of workmen who could do the old work, but as far as we could we have kept to the old methods.¹

Benton believed that his participation in the Club, he served as Secretary for several years, was important because of the nature of the undertaking.

It must be apparent, however, that the preservation of the Missions and their partial restoration for their picturesqueness and historical value, if it is to be done at all, must be under the direction of men of rare architectural insight, and well informed in the history of the Missions, the customs and services of the Church, the characteristics of the Indians and Mexican builders, and with a fine appreciation of the archaeological value of the smallest departure in the construction of the Mission builders, from our modern ways.²

Benton used what he learned from the Missions in his own work as well. In 1901 he built the Glenwood Mission Inn at Riverside,

¹Arthur B. Benton, "The Franciscan Missions of California - Their History and Their Present Status," presented at the January 1911 AIA Convention, AIA Journal of Proceedings, 1911, page 146.

²Ibid.

California, in the Spanish style. The style seemed to him to conjure visions of California in the minds of tourists. "Our Mission hotels are proving how great the demand by tourists for something 'different' from the conventional."³ Benton also saw the use of the Mission style as a way of preserving the architectural vocabulary of the actual Missions.

In designing arcades and towers and large gables, I have believed it right, however, to make some as fairly close copies of those of the Missions as avowed duplications as was compatible with the character of the buildings of which they were to form a part, because the Missions are with appalling swiftness falling to decay, and unless their ruin is checked will soon be beyond the possibility of repair, and excepting in copies there will be few remnants to show what they were in their prime.⁴

Additional Reading:

See paper of David G. Cameron presented at the AIA Symposium, "The Role of the Architect in Historic Preservation: Past, Present and Future," February 2-4, 1990.

³Ibid., page 147.

⁴Ibid., page 145.

Joseph Booton
(May 20, 1897 - October [24], 1983)
Chicago Chapter
Member AIA - 1936

Mr. Booton received a certificate of proficiency from the University of Pennsylvania in 1924. He entered the program after working as a draftsman for several architectural firms. His apprenticeship began in 1915 and was interrupted by service in the U. S. Navy Reserve (1918-1919). Booton's formal education was capped by the award of a Stewardson Memorial Scholarship, which allowed him to travel in Europe for a year. In 1926 he joined the firm of John A. Nyden as a partner; in 1930 he left the firm to work for the State of Illinois' Division of Architecture and Engineering.

As one of the state architects, Booton handled many restoration projects on state-owned land. His first such project was the development of New Salem, Illinois, one of the towns in which Abraham Lincoln had lived. Booton's goal was to develop "the long-vanished community into a state park containing replicas of houses and shops that existed when Lincoln lived there from 1831 to 1857."¹ The task he began there in 1931 included archaeological excavations and extensive document research. Booton chronicled the New Salem project in a Record of the Restoration of New Salem (1934).

This was a step that neither the National Park Service nor Colonial Williamsburg had taken up to that time. Their [Booton's] eighty-eight-page book covered in detail the historical and archaeological evidence used for the reconstruction of each of the cabins. The book even dealt with the careers of the different citizens of the little Illinois town so that the visitor could see why certain homes had been furnished as they had. The Record of the Restoration of New Salem was a monumental achievement for its day and received deserved recognition at the time.²

Booton's other restoration/reconstruction projects included the home of Ulysses S. Grant in Galena (1931), the early Illinois capital at Vandalia (1932), Fort de Chartres (1933), the Pierre Menard Home in Chester (early 1930s), and the Mount Pulaski and

¹Obituary, Chicago Tribune, October 26, 1983.

²Hosmer, page 401. "Booton was a history-minded civil servant who hoped to satisfy his future critics with carefully reasoned arguments that explained each of the decisions made in rebuilding New Salem." Hosmer, page 1057.

Cahokia courthouses (late 1930s). For the Vandalia project

Booton and the staff studied all the alterations made in the building over the years and then came to the unprecedented decision to restore the interior to the late 1830s but to keep the 1858 exterior. . . . "The conversion [to the 1836 appearance] represented a comprehensive alteration and dismantling of the building attended by the disturbance of materials which had been hallowed by some 95 years of county occupancy and therefore demanded a respectful handling."³

All of Booton's projects demonstrated similiar "respectful handling" of the structures involved. If there was evidence to support a change, he went ahead with it, if not, he let the materials remain in place, stabilizing them as necessary in order not to compromise their integrity.

His projects included written descriptions of the work, reasons for the actions taken, and well-researched histories of the structures.

The Vandalia report is one of the most impressive documents to come out of a state governmental agency in those years, complete with historic photographs and proposed floor plans for the fully furnished legislative and judicial chambers.⁴

Mr. Booton remained with the Illinois Department of Architecture and Engineering until the mid-1950s, even though he did few restoration projects for the state after 1950. Mr. Booton joined the firm of Burnham & Hammond in Schaumburg in the early 1950s and continued to practice architecture with that firm until his retirement in the 1960s.

Location of Records:

State of Illinois, Department of Architecture and Engineering

³Hosmer, page 401-402.

⁴Hosmer, page 408.

Frank Chouteau Brown, FAIA

(January 3, 1876 - November 18, 1947)

Boston Chapter

Member AIA - 1902

Fellow AIA - 1940

AIA preservation committee - 1934-1939, 1941-1947

Frank Brown moved to Boston, Massachusetts from Minneapolis, Minnesota, in 1897 to work for the architectural firm of James T. Kelley. He had recently finished studying at the Minneapolis School of Fine Arts and serving an apprenticeship with James C. Plant in that city. In 1902, the first of Brown's many books, Letters and Lettering was published, to be followed by The Orders of Architecture in 1904. The former became a "classic" in schools of architecture.¹ Brown also designed book plates, book covers, and many stage sets throughout his career. In 1905, Brown opened his own office in Boston, which specialized in residential architecture.

Brown's work in Boston rapidly became concerned with and informed by the colonial architecture of New England. In 1920, he restored the Old Inn in Dedham, Massachusetts. In the 1930s, he restored the Dillaway-Thomas House in Roxbury, Massachusetts (1932), the McEwan House (1932), and the General Walker House (1934), the last two both in Stanton, Connecticut. His new construction projects often used historical precedents.

Brown was a major influence on the field of preservation in the recording of colonial buildings and the dissemination of that information. He was one of the first architects to work with William Sumner Appleton and the Society for the Preservation of New England Antiquities to find, record, and stabilize examples of colonial architecture in New England.² The results of these

¹"For forty years his name has been familiar to all architectural students on account of his classic book on lettering. I myself long thought of him as a semi-mythological character like Cadmus or Gutenberg." Letter from Leicester B. Holland supporting the fellowship nomination of Frank Chouteau Brown, March 9, 1939, AIA Archives, RG 803, Box 55, Folder 19.

²"Prior to the formation of H.A.B.S. in 1933, Norman Isham, J. F. Kelley, G. F. Dow, Alfred Shurrocks, Frank Chouteau Brown, Donald Miller, Thomas T. Waterman, and others systematically combed New England in search of surviving buildings from the first and second period of its architectural history." Annotated checklist of the Special Collections in the Library of the Society for the Preservation of New England Antiquities, page 23.

explorations included sketches, photographs and measured drawings.³ While working with Appleton and maintaining his own practice, Brown was also a lecturer at Boston University from 1916 until 1930, primarily in the fields of architecture and history. Brown eventually served as the staff architect for SPNEA and edited its publication Old Time New England between 1945 and 1947. Brown also contributed to and sometimes edited the White Pine Series from 1915 to 1939.

Brown's familiarity with the colonial architecture of New England made him the ideal choice to head the Historic American Buildings Survey in Massachusetts. For six years, starting in 1933 he served as the District Officer of the Survey in that state. For two years, 1936 and 1937, he also served as the HABS Regional Director for New England and New York state. Under his leadership, the delineators in those states completed over 1800 measured drawings.

Through the various shifts of the project from Civil Works Administration to Federal Emergency Relief, and then the Works Progress Administration, Massachusetts is the only state in the Union where the progress of the survey has never been interrupted. At times I doubt if Mr. Brown knew where he found the funds to keep his draftsmen going. I am sure none of us in Washington knew, but somewhere he always found them.⁴

Brown was respected by the draftsmen working for the Survey, as is evidenced by a resolution of 1934 from those draftsmen to the HABS Headquarters in which they expressed their appreciation for Brown, "whose tireless energy and infinite patience have surmounted extraordinary difficulties and whose considerate kindness and courtesy have won universal respect and admiration."⁵ Although it is not surprising that the people working for Brown appreciated his administration of the Survey, even those not working for the Survey applauded his diligence.

He has sacrificed many opportunities because he believes he is helping, and has helped, a large number of worthy architects and draughtsmen throughout the New England

³Charles Peterson referred to Frank Brown as a "master of measured drawings" in a conversation with the author, August 21, 1988, Philadelphia.

⁴Holland letter supporting Brown's fellowship nomination, March 9, 1939, AIA Archives, RG 803, Box 55, Folder 19.

⁵A copy of the resolution is contained in the fellowship nomination papers of Frank Chouteau Brown, AIA Archives, RG 803, Box 55, Folder 19.

states. During the last four or five years he had entirely neglected his personal practice to give his whole attention to this important work.⁶

Additional Reading:

Frank C. Brown, Letters and Lettering, Bates & Guild Co., 1902.

Frank C. Brown, The Orders of Architecture, 1904.

Old-Time New England, the periodical of the Society for the Preservation of New England Antiquities, 1945-1947.

White Pine Series of Architectural Monographs, 1915-1940.

Pencil Points, Monograph Series, 1930s and 1940.

Location of Records:

Society for the Preservation of New England Antiquities

⁶Letter from Herbert G. Ripley supporting the fellowship nomination of Frank Chouteau Brown, March 7, 1939, AIA Archives, RG 803, Box 55, Folder 19.

Glenn Brown, FAIA
(September 13, 1854 - April 23, 1932)
Washington, D. C. Chapter
Member AIA - 1882
Fellow AIA - 1887

Brown was educated at Washington and Lee University and at the Massachusetts Institute of Technology. In 1880 he started his architectural practice in Washington, D. C., and resided in or near that city from then until his death. Brown had an active practice, designing for private, commercial and civic clients. However, it was through his association with the AIA, serving as the Institute's Secretary from 1899-1913 and as an active member of the D. C. Chapter, that he had the greatest influence on preservation activities in the nation's capital.¹

Brown was the primary force behind the AIA's acquisition of the Octagon as the location of its national headquarters. He found the building and negotiated the terms of its lease and eventual purchase. Brown championed the choice of the Octagon because of the building's historical and architectural importance in the nation's capital. "Brown anticipated the adaptive use of the historic building. This was a remarkable plan at a time when the preservation of historic buildings, except for houses associated with key historical figures, was a novel idea."² The Octagon had been serving as a boarding house before the AIA leased it in 1898, and Brown supervised the necessary repairs to the building. This foreshadowed his appointment as Architect of the Octagon in 1914 and the subsequent publication of his historic structures report, often referred to as the "Octagon monograph," in 1915. The report set the standard for such projects for many years and the quality of the drawings has seldom been duplicated. For Brown, the production of drawings was an important component of preservation because they would allow the building to be duplicated if necessary. Photographs were also important to Brown's preservation philosophy and he hired Frances Benjamin Johnston, the prominent photographer, to document the Octagon in 1899, even before he was appointed to do the study. Frank Cousens did the photographs for the Octagon monograph.

¹In 1892 he was approached by young architects in the Washington area looking for a project to undertake. He encouraged them to document the then decaying Woodlawn Plantation near Mount Vernon, just outside of Washington. One of those architects, Edwin Donn, Jr., eventually supervised the restoration of Woodlawn. Conversation with Tony Wrenn, AIA Archivist, December 23, 1989.

²William B. Bushong, "Glenn Brown, the American Institute of Architects, and the Development of the Civic Core of Washington, D. C.," Dissertation, George Washington University, 1988, page 111.

Brown's most consuming crusade while Secretary of the AIA was the revival of the L'Enfant Plan for the development of Washington. His interest in the Plan had been kindled by his research into the history of the U.S. Capitol. He used his position as Secretary to inform AIA members across the country of the designs proposed by the McMillan Commission and to gain the support of the membership for the Commission's recommendations.

Brown similarly informed and relied on the AIA membership in a campaign for the formation of a "Bureau of Fine Arts." This bureau was seen as a way of ensuring that an architect would oversee planning in Washington. The Bureau would

. . . have jurisdiction over all buildings, monumental and memorial structures, landscape, statuary, bridges, painting and mural decorations, erected, constructed or acquired by gift by the United States; and the preservation and repair of Historical buildings, monuments and archaeological remains.³

Brown was concerned about "Historical buildings" at a time of expansion in the federal city, and his concern may mark the turning point for the fledgling involvement of architects in preservation. He had earlier noted the loss of colonial architecture -- "Such houses are rapidly passing away, being torn down to make place for improvements, destroyed by vandalism, decay and fire"⁴ -- and he seemed to believe that if men with an educated eye were monitoring development, then fewer important buildings would be lost. While Brown's "Bureau" was short-lived due to the opposition of Congress, he did see the formation of the Commission of Fine Arts that continues to monitor development in the capital city.⁵

Brown was involved in individual preservation projects in addition to the Octagon. He served as McKim, Mead & White's superintendent and historical advisor for the restoration of the White House, a commission received from Theodore Roosevelt in 1902. "After this professional association McKim considered Brown an able designer for federal work in Washington and continued to call on

³Ibid., page 176.

⁴Glenn Brown, "Old Colonial Work in Virginia and Maryland," American Architect and Building News, vol. XXII, no. 617, October 22, 1887, page 199.

⁵Theodore Roosevelt had created a review commission near the end of his presidency by an Executive Order when it became apparent that the Congress would not authorize such an agency. William H. Taft revoked the Executive Order shortly after taking office.

him for advice concerning historic buildings."⁶ In 1905 he oversaw work at the Pohick Church and returned to Fairfax County, Virginia, again in 1913 to direct a two-year restoration of Gunston Hall.

Brown's writings had an impact on the profession just as his projects did. In his History of the United States Capitol (1901-1903), Brown was the first to explore the design of the building to establish the lineage and relative importance of the designers of the Capitol, a thesis amply illustrated by 370 plates. The building and Brown's visual documentation become more important as time passes.⁷ Brown's autobiography, Memories: A Winning Crusade to Revive George Washington's Vision of a Capital City (1931), chronicles his program to revive the L'Enfant Plan and discusses the people in Washington and elsewhere who were involved in the project.

Brown realized the importance of preserving documents and encouraged AIA members to donate records to form the organization's library. He believed that an organization would be more respected if its past could be studied.

Additional Reading:

Glenn Brown, History of the U. S. Capitol, Government Printing Office, 1900-1903.

Glenn Brown, Memories: A Winning Crusade to Revive George Washington's Vision of a Capital City, Press of W. F. Roberts Company, 1931.

See paper of William Bushong presented at the AIA Symposium "The Role of the Architect in Historic Preservation: Past, Present and Future," February 2-4, 1990.

Location of Records:

AIA Archives

National Archives

⁶Bushong, page 140.

⁷The number of plates is extraordinary and their reproduction, overseen by Brown at the Government Printing Office, is exemplary. Because they are collected in one volume, they provide a ready reference to the changes at the Capitol and document its appearance at the turn of the century.

John Albury Bryan

(December 11, 1890 - December 18, 1976)

St. Louis Chapter

Member AIA - 1939

AIA preservation committee - 1942-1943, 1952-1953, 1955-1957

John Albury Bryan, longtime resident of Missouri, spent the major portion of his life as an ardent preservationist of that state's history and architecture. Bryan attended Columbia University for two years (1915-1917), served apprenticeships in several St. Louis firms, and then opened his own firm in 1926. Bryan wrote Missouri's Contribution to American Architecture (1928), the pioneer study of Missouri's architecture. The book remains a valuable document because of the multitude of photographs and the information it provides about early architects in St. Louis.

In 1936 Bryan joined the National Park Service as a historian for the Jefferson National Expansion Memorial. He remained in that position for 23 years.

He was responsible for compiling brochures on various Memorial sites, including the Old Courthouse, the Old Cathedral, the Old Rock House, Eads Bridge, and the Merchant's Exchange building. He was also in charge of salvaging, marking and storing architectural fragments from buildings razed in the Memorial area.¹

Even while documenting buildings to be razed, Bryan was working to save many of the doomed structures. He served as the chairman of the St. Louis Chapter's Committee for Preservation of Historic Buildings and Sites, a member of the Missouri Historical Society, and a founding member of the William Clark Society.² Furthermore, Bryan was at the center of a fight to save the Campbell House from destruction and, in 1942, Bryan took a leave of absence from NPS in order to supervise the restoration of the historic site.³

¹Obituary of John Albury Bryan, no date, no newspaper name.

²The William Clark Society was founded about 1940 "to commemorate the work of the explorer William Clark by founding a Western museum." The members were also interested in the preservation of St. Louis' early architecture. Hosmer, page 215.

³The Campbell House was built around 1850. Its second owner, Robert Campbell, had been an important fur trader in the 1820s and built on that fortune through banking and real estate investments in St. Louis. In 1941, the house, with many furnishings dating from the mid-nineteenth century, was to be sold and demolished to settle the estate of the Campbell heirs. Hosmer, page 213.

Bryan was actively involved with neighborhood preservation issues as well. He lived on Lafayette Square in St. Louis for several years and spearheaded preservation efforts in that area, starting with the restoration of his own house. In addition to educating his neighbors about the benefits of preservation, he wrote Lafayette Square; The Most Significant Old Neighborhood in St. Louis (1962). The text and photographs describe the history and illustrate the importance of the neighborhood in the development of St. Louis. Additionally, Bryan chronicled the way in which automobiles had encroached on the square and aided its decline. The main theme of the book, however, is that Lafayette Square was a viable neighborhood that needed controls and an infusion of interested residents to restore it to its earlier prominence.

In 1973 Bryan returned to Chillicothe, Missouri, and restored his boyhood home, a residence considered to be an outstanding example of Gothic style architecture in Missouri. Other preservation/restoration projects in which Bryan participated in are the Old Courthouse in St. Louis, Harry S. Truman's birthplace in Lamar, and General John J. Pershing's boyhood home in Laclede.

Bryan's many preservation efforts were rewarded when in 1975 he "received the rarely bestowed Distinguished Service Award of the Landmarks Association of St. Louis."⁴

Additional Readings:

John Bryan, Missouri's Contribution to American Architecture, St. Louis Architectural Club, 1928.

John Bryan, "Outstanding Architects of St. Louis between 1804-1904," Missouri Historical Review, January 1934.

John Bryan, A Walk Through Bellefontaine Cemetery, private printing, 1944.

John Bryan, Lafayette Square: The Most Significant Old Neighborhood in St. Louis, private printing, 1962.

Bryan produced several brochures for the National Park Service on historic buildings in the Jefferson National Expansion Memorial in St. Louis (1936-1938).

⁴Obituary of John Albury Bryan, St. Louis Globe-Memorial, December 24, 1976, page 11A.

Orin M. Bullock, Jr., FAIA

(December 26, 1905 -)

Baltimore Chapter

Member AIA - 1948

Fellow AIA - 1968

AIA preservation committee - 1961-1979, Chairman 1965, 1966

Orin Bullock began his work in preservation in the drafting rooms of Colonial Williamsburg in 1929. He joined Perry, Shaw & Hepburn, the firm overseeing the Williamsburg project, after receiving a special certificate from the Harvard University School of Architecture and working for McKim, Mead & White and Cram & Ferguson. As the Williamsburg project progressed, Bullock witnessed the changes in the attitudes of the professionals involved.

. . . we all very soon realized that we had an academic and not a design problem. I think it's the contribution that Williamsburg has made to preservation more than anything else -- that one doesn't design when preserving or restoring. Nothing should be reproduced which has not been based or proved by a proper precedent.¹

This conviction remained with Bullock when he moved to Richmond, Virginia, and served for six years as the National Park Service Regional Architect. Bullock stressed authenticity and preservation in the sites under his jurisdiction.²

I actually visited the parks and reviewed all their building plans. Passing on plans meant in many cases that I contributed to the design. I sent back sketches and marked up blueprints and wrote long dissertations about what they ought to be doing, such as stop building "round log" cabins used in the western mountains for park structures. I urged the use of the local historical idiom in architectural design of new structures; I tried to persuade them to preserve rather than to rebuild.³

After interruptions in his architectural career by active duty during World War II and a stint as Reserve Program Officer in the U. S. Navy, Bullock returned to Williamsburg as Director of Research in 1953. In this capacity he was responsible for the

¹Bullock as quoted in Hosmer, page 962.

²The Richmond office "controlled an area from Maine to Louisiana along the coast and inland to Tennessee, Kentucky, and Ohio." Hosmer, page 931.

³Bullock as quoted in Hosmer, page 931.

continuing study of buildings to be restored, the direction of the archaeological research and the writing of reports recording the what, why, and how of every building that had been restored or reconstructed.

Writing constitutes a major part of Bullock's contribution to preservation. His reports to the Colonial Williamsburg Foundation and the National Park Service document a philosophy as well as a structure. His early writings and experience comprised the research for The Restoration Manual (1966). Bullock was urged to write the book by his colleagues on the AIA preservation committee because he was considered to be the person most qualified to write about restoration procedures. In part, this was because

participation in studies leading to the restoration of eighteenth century buildings to their original appearance involved Mr. Bullock in the development of techniques for the identification of intrinsic evidence to be found in the fabric of old buildings. He concentrated on methods of determining the appearance of buildings as fabricated by their original builders from scattered evidence remaining today.⁴

Bullock wrote the manual while serving as Chief of Property Rehabilitation for the Baltimore Urban Renewal and Housing Authority. In that position he developed a program for renewal through the rehabilitation of older buildings; his successful efforts are still visible in Baltimore today. Bullock's experiences in Baltimore also enabled him to be a powerful spokesman for the AIA's War on Ugliness launched in the 1960s.

In 1967 Bullock left his job with the City of Baltimore and opened his own office as an Architect and Historic Preservation Consultant. His practice specialized in the restoration of historic structures, architectural surveys, inventories and evaluations, master development plans for historic sites, and feasibility studies for adaptive use of historic buildings. He worked on projects throughout the eastern United States for government agencies, private foundations, and individual owners.

Bullock served as the architectural consultant to the Maryland Historical Trust and as the only architect on the Maryland Governor's Consulting Committee, which reviews all nominations for the National Register of Historic Places for the State. In 1980 Bullock received the Calvert Prize from the State of Maryland and the Maryland Historical Trust in recognition of his pioneering work in preservation.

⁴Orin M. Bullock, Jr., The Restoration Manual, Silvermine Publishers, Inc., 1966, dustcover.

Additional Readings:

Orin Bullock, The Williamsburg Scrap Book, Colonial Williamsburg Foundation, 1932.

Orin Bullock, The How, What, Why of the Restoration of the Buildings in Colonial Williamsburg, Colonial Williamsburg Foundation, 1953-1960.

Orin Bullock, Step-by-Step Procedures for FHA Financing of Rehabilitation, Renewal Program, 1963.

E. Walter Burkhardt, FAIA
(January 23, 1894 - March 12, 1977)
Alabama Chapter
Member AIA - 1929
Fellow AIA - 1964

Mr. Burkhardt figured prominently in the Historic American Buildings Survey in Alabama, first as the District Officer for the program and second as its biggest supporter and chronicler. He was educated at Washington State University (BS Arch 1917) and Columbia University (M.Arch. 1923) and taught at Washington State University (1919-1920), University of Florida (1926-1929), and Auburn University (1929-1962). He was chosen to head the HABS program in Alabama in part because of his requirement of fourth-year students that they submit measured drawings of an antebellum building. Burkhardt himself had been assigned a measured drawing project of New York's Old City Hall while a student at Columbia.

HABS operated in Alabama from 1933-1940, and during that time the teams in Alabama recorded 107 buildings using 540 sheets of measured drawings and over 6000 photographs. Professor Burkhardt encouraged the use of photography in recording historic buildings because drawing was too slow, and there were too many buildings that deserved recording. Alabama, in fact, held the record for the number of photographs taken during the initial survey. The projects that remained unfinished when funding ceased in 1937 were completed by Burkhardt's students during 1937-1939.

In addition to leading the survey, Burkhardt and his wife Varian wrote articles for the Birmingham News about the buildings being recorded by the HABS teams. Burkhardt authored the first 15 articles; Mrs. Burkhardt (using the byline "Varian Feare") wrote 62 others. These articles, kept by the Burkhardts in a scrapbook, were published by the Alabama Historical Society as a bicentennial project. The book is a valuable record of antebellum architecture in Alabama.

Burkhardt undertook several restoration projects while teaching at Auburn. His AIA fellowship nomination papers specifically name the Echols-Duncan-Pearson House restored in 1935 and the Carey-Pick Residence restored and altered in 1936 and 1955.

Perhaps Burkhardt's longest lasting contribution to preservation is in education. In addition to involving students with preservation through documentation, he had been

instrumental since 1929 in building up the five-year course of Architecture, the first five-year degree program in the South, placed early emphasis on the integration of city planning and the decorative arts with architectural design; instrumental in the establishment

of Landscape Design in the Department of Architecture; provided impetus and leadership to the professional recognition of the Department of Architecture by the Region.¹

At Auburn he was Professor of Design from 1929-1956, Chairman of the Department in 1956-1957, and Chairman of Terminal Problems from 1957-1963. "Known best as a seasoned teacher with interests ranging from historical preservation to long-range planning, he has at the same time carved an important place for himself as a citizen-architect aware of his community and his profession and serving both with vigor through the years."² Auburn University has created a Burkhardt Award for measured drawings in his honor.

Burkhardt served for 23 years as a member of Auburn's City Planning Board. Following his retirement from teaching at Auburn, he was a consultant to the Alabama Department of Conservation, Division of Parks, Monuments and Historical Sites (1970-1972). While in that position he prepared several comprehensive restoration reports, most notably one for the restoration of Gaineswood at Demopolis. In 1975 the Alabama Historical Commission named Burkhardt "Architect of the Year" in recognition of his "outstanding achievements in preserving the physical evidences of our past."³ At that ceremony Burkhardt was also presented with a Distinguished Service Award.

At the national level Burkhardt served as the AIA Gulf States Regional Officer of the Committee on Preservation of Historic Buildings from 1955-1957. In the Alabama Chapter of AIA he served as Chairman of the Preservation Committee for 12 years. In addition to other committee assignments at the Alabama Chapter, he served as Vice President (1938-1939) and as President (1940-1941).

¹Fellowship nomination papers of E. Walter Burkhardt, 1964, AIA Archives, Form H503, page 5.

²Fellowship nomination papers of E. Walter Burkhardt, Enclosure B.

³Obituary of E. Walter Burkhardt, Auburn Bulletin, no date.

Additional Readings:

Walter and Varian Burkhardt, Alabama Ante-Bellum Architecture: A Scrapbook View from the 1930's, Alabama Historical Commission, 1976.

Walter Burkhardt, "The Justification of the Architect in his Knowledge of Design," Auburn Engineer, December 1929.

Walter Burkhardt, "The History of the Historic American Building Survey in Alabama," Alabama Chapter 25th Anniversary Booklet, 1941. This publication should be available from the Alabama Chapter of the AIA.

Joseph Everett Chandler
(1864 - August 20, 1945)
Boston Chapter
Member AIA - 1913-1918
AIA preservation committee - 1915-1917

Joseph Chandler graduated from the Massachusetts Institute of Technology in 1889 and began his own practice in Boston that same year. He would remain in the Boston area throughout his life.

Chandler is known for his writings on preservation as well as his preservation projects. In 1899 his book of photographs, entitled Colonial Architecture of Maryland, Pennsylvania and Virginia, was published. The photographs powerfully document the colonial buildings in the three states. Chandler's book, The Colonial House (1916), is a discussion of the colonial house and an exploration of how that type of house should be built in modern times. This book is considered to be the first major book of that genre. As Chandler noted in the introduction, the book was "compiled in the hope that it may be of use to those who admire the old examples and who wish to avoid in their possible building operations, certain short-comings recognizable in much of the supposedly-in-the-old-vein modern work."

Even though The Colonial House was written for people interested in new construction it does contain a chapter on restorations. Chandler does not suggest that every old house be restored: "As a matter of fact, many are saved which are not worth the cost of the match which might fire them."¹ He does suggest that by emphasizing certain features any house will benefit. "Build large solid chimneys with generous fireplaces and simple finish; build small windows and smaller divisioned panes of glass, with heavy frames; build low-ceilinged rooms in proportion to their length and width, and there you are: in a house of the old-time charm."² In this way, anyone who admired the design of colonial houses could emulate those features that impart their special character. If someone were fortunate enough to find an old home with attributes worthy of restoration, Chandler advised that "it is better to stick pretty closely to precedent in the particular period in which the problem happens to lie, and it should not be difficult to find something in old examples which it would be advisable to consult."³ As Chandler further cautioned,

¹Joseph Everett Chandler, The Colonial House, Robert M. McBride & Co., 1916, page 258.

²Ibid.

³Ibid., page 259.

it is not only safer but infinitely more satisfactory later. . . to err on the conservative side. For if one cares to restore an old house enough to do so, it is pretty safe to assert that he will yearly grow more critical of his own efforts as well as those of others, and he will find it much easier to condone the less noticeable results, and perhaps to rectify them more easily. Added to this the greater effect of quiet peacefulness resultant from a contained and calm effort and there seems to be great argument everywhere in favor of conservative treatment.⁴

Chandler's restoration methods may be examined through a study of his restoration of the Paul Revere House in Boston. No work was undertaken on the house unless evidence was found or precedent known.

The job became one of inference. From a lower sill, scraped by the opening and shutting of a frame-work, it was clear that the original windows had been casements, swinging outward. From extant mouldings it was possible to reconstruct the interior woodwork; from half a dozen authentic clapboards of a design obviously authentic, the whole exterior was clapboarded with an effect of texture (in its ogee mouldings and scarfed ends) which places the aspect, at a glance, as previous to the eighteenth century.⁵

Similar methods were used by Chandler in his restorations of the House of Seven Gables in Salem, Massachusetts; the Warner House in Portsmouth, New Hampshire; and his work in West Springfield, Massachusetts.

⁴Ibid., page 261.

⁵"Restoration of the Paul Revere House, Boston," Architectural Record, volume 36, 1914, page 80.

Additional Readings:

Joseph E. Chandler, Colonial Architecture of Maryland, Pennsylvania, and Virginia, Bates, Kimball, Guild, 1892.

White Pine Series of Architectural Monographs

Location of Records:

Bostonian Society, Boston, Massachusetts

The Society for the Preservation of New England Antiquities

O'Neil Ford, FAIA
(November 3, 1905 - July 20, 1982)
San Antonio Chapter
Member AIA - 1945
Fellow AIA - 1960

O'Neil Ford learned about vernacular architecture in Texas by driving around the countryside and observing it. Together with his employer, David R. Williams, Ford travelled throughout Texas overseeing projects and recording buildings of interest. The observations made during these jaunts formed the foundation of Ford's understanding of vernacular architecture so critical to the success of his many preservation and new construction projects. Ford also drew from this research for the many articles and lectures about pioneer architecture in Louisiana and Texas that he delivered throughout his life.

His greatest contribution, dating back to the 1920s, was his championing of native Texas buildings. He understood and loved the vernacular structures of the 18th and 19th centuries with an intensity that matched his antipathy for the vernacular environment of his own era, . . . While Texas urbanized and plunged into the future with abandon, he basically remained loyal to the small town past both as an artifact and as a model for his work. Through actual restorations, deft sketches, evocative photography, and a torrent of spoken words, he let Texans know that their architectural roots were sturdy and often beautiful.¹

Ford's first preservation project was the restoration of La Villita (1939), a neighborhood bordering the San Antonio River that had fallen on hard times. The purpose of the project, co-sponsored by the City of San Antonio, the San Antonio Conservation Society, and the National Youth Administration, was to restore the area as a community recreation and arts center.

You can't imagine what the place looked like in 1938. It was a slum, really. One architect in town wanted to redo the whole thing in Spanish tile and arches, and call it Ye Olde Spanish Village. I said to hell with that. The houses weren't much to look at, but they belonged and we were going to put them back in character.²

¹John Pastier, quoted in "The Unforgettable Mr. Ford, An Appreciation," Texas Architect, September/October 1982, page 58.

²O'Neil Ford to reporter Dave Dillon quoted posthumously, San Antonio Light, July 21, 1982, page 20A.

This project has been emulated by other communities facing similar problems. The project illustrates a fundamental conviction of O'Neil Ford's: buildings that "belonged" were to be saved or be the result of new construction. Further, in his early association with the Conservation Society, he endorsed "the use of old houses for modern purposes."³

Ford got a second chance at La Villita in 1982 when his firm and others "re-restored" the area to improve pedestrian flow and to repair the deterioration caused by heavy use and conventional repairs done in the intervening years. The 1982 restoration was primarily exterior and was designed to be a catalyst to encourage tenants to restore the interiors of the buildings. Other restorations and adaptive use projects in San Antonio supervised by Ford include the San Fernando Cathedral (1977), Mission Concepcion (1981), and the conversion of the Old Ursuline Academy to the Southwest Craft Center (1977-1986).

O'Neil Ford's convictions about the appropriateness of certain buildings in the landscape were not always well received.

In 1967 Ford was eased out as supervising architect for Hemisfair largely because of his adamance about the preservation of 130 historic buildings in the fair district, which he proposed incorporating into the masterplan. The revised plan, prepared after his departure, destroyed all but a gratuitous few of the existing buildings. In the building of a city, Ford saw old and new as continuous.⁴

His opposition to the siting of the Breckenridge Park Freeway caused him to lose jobs in San Antonio. Nevertheless, he continued to advocate a different alignment for the freeway to preserve parkland and neighborhoods. "Ford was the conscience and frequently the scourge of Texas architects. He called attention to local materials and indigenous forms when most Texas architects were focusing on other regions and other continents."⁵

Ford's preservation activities are more interesting in light of the technical innovations he advanced. He pioneered research for the Youtz-Slick lift-slab construction method. His buildings for Texas Instruments Company were innovative in their use of concrete shell construction, which resulted in clear-span laboratories and facilitated the movement of equipment and maintenance.

³Quoted from a speech of O'Neil Ford to the San Antonio Conservation Society in December 1940. Hosmer, page 288.

⁴Lawrence W. Speck, "O'Neil Ford," Discovery, Summer 1984, page 6.

⁵Dave Dillon, Dallas Morning News, July 25, 1982, np.

He received many honors for his work. He was one of the first recipients of the AIA Presidential Citation, awarded to those "who have inspired and influenced the profession of architecture or exhibited substantial involvement in AIA programs and activities at the local, state or national level."⁶ The citation was awarded posthumously in 1982. In 1977, he was named a "National Historic Landmark" by colleagues on the National Council on the Arts and honored by the Texas Historical Commission. He won the Llewelyn Pitts Award in 1978. In 1981, the O'Neil Ford Chair in Architecture was established at the University of Texas at Austin.

Additional Readings:

O'Neil Ford, "Southwest Architecture," Southwest Review, Spring 1929.

Chris Carson and William McDonald, editors, A Guide to San Antonio Architecture, 1986, various pages give summaries of Ford's projects in San Antonio, a biography is on page 132.

Nomination of O'Neil Ford for the AIA Gold Medal prepared by the Texas Society of Architects, 1982. The nomination is located in the AIA Archives.

Location of Records:

Ford Powell & Carson Architects and Planners Inc., San Antonio, Texas

⁶"O'Neil Ford Receives AIA Presidential Citation Posthumously," Texas Architecture, November/December 1982, np.

Henry Chandlee Forman, FAIA
(June 18, 1904 -)
Maryland, Georgia Chapters
Member AIA - 1931
Fellow AIA - 1968

Mr. Forman received his undergraduate degree in architecture from Princeton University in 1926. This was followed by a M.Arch from the University of Pennsylvania in 1931 and a PhD. from the same school in the Fine Arts in 1942. He has been involved with preservation ever since he commenced his architecture practice in the 1930s. Early in that decade he began to record the early architecture of Maryland.¹

Forman, at the outset of his career, was alone in photographing, researching and measuring Tidewater buildings, earning his place in history as a pioneer of historic preservation. Today, many architects and historians regard him as one of the fathers of disciplined research of vernacular architecture. The pictures he took 50 years ago are invaluable to researchers today.²

These records formed the basis of Mr. Forman's many books and articles on the built environment of Tidewater Maryland.

His early books, The Early Manor and Plantation Houses of Maryland (1934) and Jamestown and St. Mary's: Buried Cities of Romance (1938), are considered pioneering works of architectural history. The former was published as part of the Maryland Tercentenary Celebration. Jamestown and St. Mary's was

the kind of research report that the scholarly community had been expecting from Colonial Williamsburg and the National Park Service; but no such published documents were forthcoming from those organizations until the

¹"Since 1931, this writer has been making a survey of, and recording, early Maryland buildings of all kinds and conditions, and has compiled the oldest, most complete set of records in this field." Henry Chandlee Forman, Old Buildings, Gardens, and Furniture in Tidewater Maryland, Tidewater Publishers, 1967, page 2.

²Peter Newlin, president of the Chesapeake Bay Chapter AIA, quoted in Barbara Sauers, "AIA Honors Forman," Easton Star, July 2, 1989, page 1D.

1950's and consequently Forman's study remained the only major source on the subject.³

As a member of the architectural staff at the Jamestown Archaeological Project from 1935-1936, Forman was in a position to document what was being discovered there and to place those discoveries into perspective. Forman may have been unique in his perspective at the time, for he always mentioned the American Indian in his works and noted their contributions to the built environments under study.⁴

Throughout his career Forman has documented his discoveries in articles and books.

. . . contrary to popular belief, the majority of the books which I have written and edited are not architectural histories. In fact I have been the author of two large general histories. Further, I think that my most important discovery was that of the American whaling house on Nantucket Island, Massachusetts, which I identified, described, and analyzed for the first time in this country in my work, "Early Nantucket and its Whale Houses." (1966) Not many people are known for finding a new form of American architecture.⁵

In 1936, Forman became the editor of the national records for the Historic American Buildings Survey. In this position he supervised the compilation of HABS reports from around the country. Forman was an able editor because of his interest in preservation and his experience with projects at Jamestown and familiarity with the work at Williamsburg, Virginia. These two projects were the earliest to combine archaeology, architecture, and history in their preservation efforts.

Forman left HABS in 1937 to begin his career as a teacher at Haverford College in Pennsylvania. He later taught the history of art at the New Jersey College for Women, the University of Pennsylvania, Wesleyan College (Macon, Georgia), and Agnes Scott College (Decatur, Georgia). Forman taught courses in landscape, American furniture, and American architecture at Agnes Scott College from 1945-1952.

³Hosmer, page 1056.

⁴Forman lectured internationally for the United States State Department on the "Contributions of the American Indian to the Culture of the United States" in 1964. Architecture Biography Project, H. Chandlee Forman, page 3, AIA Archives.

⁵Architecture Biography Project, H. Chandlee Forman, page 4, AIA Archives.

In 1952, Forman returned to the practice of architecture as the consulting architect for the Georgia Historical Commission, a position in which he remained until 1961. A major project for the Commission was the restoration of the Chief James Vann House in Chatsworth (1953-1957). He directed the restoration of New Echota (1957-1961), the ancient Cherokee capital. From 1952-1954 he was also the consulting architect for the Washington County (Maryland) Historical Society where he oversaw several projects.

Forman was one of the founders of what became the Maryland Historical Trust as a result of a directive from the governor in 1954 to form an agency to preserve Maryland's antiquities. His preservation work in Maryland has been recognized several times: first by the State's own Calvert Prize in 1976; then by an honorary degree from St. Mary's College of Maryland in 1981 to commemorate his work in history and archaeology; and most recently, with the presentation of a Presidential Citation by the Chesapeake Bay Chapter of the American Institute of Architects for "a lifetime of scholarship in art and architecture" in the summer of 1989.⁶

Additional Reading:

Henry C. Forman, The Early Manor and Plantation Houses of Maryland, private printing, 1934.

Henry C. Forman, Jamestown and St. Mary's: Buried Cities of Romance, Johns Hopkins Press, 1938.

Henry C. Forman, The Architecture of the Old South, Harvard University Press, 1948.

Henry C. Forman, Tidewater Maryland Architecture and Gardens, Architectural Book Club, 1956.

Location of Records:

School of Architecture, University of Maryland, College Park Campus

⁶Architecture Biography Project, H. Chandlee Forman, page 7, AIA Archives.

Moise H. Goldstein, FAIA
(September 17, 1882 - December 28, 1972)
New Orleans Chapter
Member AIA - 1909
Fellow AIA - 1936

Even as an architecture student at Tulane University, Moise Goldstein was interested in the historic architecture of New Orleans. In 1902, the year he graduated from Tulane, Mr. Goldstein won a prize for his essay "The Architecture of Old New Orleans."¹ Upon receipt of his B.S. from the Engineering Department at Tulane, Goldstein studied architecture at the Massachusetts Institute of Technology and received his M.S. in 1905. After a year's study at the American Academy in Rome he returned to New Orleans and helped William Woodward and Samuel Labouisse establish the Department of Architecture at Tulane where he taught until the 1920s.

As a member of the New Orleans Chapter's Historic Building Committee he proposed a far-reaching program of recording and restoring buildings in that city. One part of his program included the formation of a "Vigilance Committee" of concerned citizens who would alert the local chapter of buildings threatened with destruction.

Recently Mr. T. P. Thompson, who is an enthusiastic antiquarian, informed me that the one story building with the fine old Spanish tile roof opposite the Archbishop's Palace on Chartres Streets, was to be torn down. The United States Health authorities in their campaign to ratproof the City had marked this among other buildings as not conforming with the ordinance and the amount of work necessary to reinstate the building was, in the opinion of those administering the estate, more than what would warrant its preservation. I was fortunately able to have the work done in such a way as to satisfy the authorities and still be within the limits of a commercial proposition of a return on the investment and the building has been repaired. It would have been regrettable had the building been torn down as it is probably the oldest in the City, dating from 1720 to 1730.²

Goldstein restored several residences on Bayou St. John and

¹The essay was published in Architecture and Allied Art, volume I, number 9, March 1906.

²Letter to Horace Wells Sellers from Moise Goldstein, March 24, 1915, AIA Archives, RG 801, SR 2, Sellers Box 1, Folder 2.

in the French Quarter including the Pierre Soule House (1929) and Gaillard Cottage (1940). Goldstein was a supporter of the Historic American Buildings Survey and, in fact, nominated Richard Koch as the District Officer for the Survey.³

³Samuel Wilson, Jr., "The Survey of Louisiana in the 1930s," Historic America: Buildings, Structures, Sites, Government Printing Office, 1983, page 23.

Leicester B. Holland, FAIA
(May 23, 1882 - February 17, 1952)
Philadelphia Chapter
Member AIA - 1918
Fellow AIA - 1932
AIA preservation committee - Chairman 1932-1934, 1941-1943

Mr. Holland, well known for his work in the Division of Fine Arts at the Library of Congress, also brought attention and scholarship to the field of preservation. His involvement in the AIA preservation committee reflected his interest in American architecture. His selection as Chairman gave him a platform and the support he needed to bring his interests and ideas to a national audience.

Holland's primary concern was the development and implementation of an inventory of the nation's historic buildings and sites, which he believed to be important for three reasons: an inventory would educate the public about their heritage; it would form the basis of a preservation program; and it would serve as the basis of a system of documentation of historic sites before they were forgotten or destroyed. Holland was convinced that architects were best suited to compile such an inventory because of their training and interests. In the February 1933 Octagon he published his "Ballot for Historic Buildings" to initiate the survey. The submissions were to be published in a succeeding edition of the magazine and could then form the foundation of future work.¹ Additionally, "In districts where the old buildings are scattered through the country, many citizens would find a good objective for Sunday afternoon excursions in visiting the old houses on the list."²

The inventory would provide the location and condition of examples of early American architecture, which could then be documented even if they could not be preserved. Holland added the visual documentation received to the collection of images he had begun at the Library of Congress in the Pictorial Archives of Early American Architecture. Holland had started the Pictorial Archives project because "for the purposes of general study of our ancestral architecture, especially for such examples as are doomed to

¹No article in the Octagon reveals the list of historic buildings submitted by members of the AIA in reply to Holland's article.

²Letter from Leicester B. Holland to Horace Wells Sellers dated December 9, 1931, AIA Archives, RG 801, Sr 2, Sellers Box 6, Folder 3.

disappear, there is urgent need for a repository where photographic records from the whole United States may be assembled."³

Mr. Holland's aspirations for an inventory were realized with the initiation of the Historic American Buildings Survey late in 1933. The Survey was conducted by unemployed architects and was designed to yield extensive documentation of early American architecture through photographs, measured drawings, and the compilation of building histories. Holland eagerly backed the proposal and offered the Library of Congress as the repository for the HABS records. Since the Survey was meant to be accessible to both scholars and interested citizens, Holland designed "the format of the H.A.B.S. record so as to make them both convenient to file and yet readily available to users in his reading room and to those ordering by mail."⁴ In addition to coordinating the Library of Congress' participation in the Survey, Holland served as Chairman of the National Advisory Board that oversaw the entire project.

Documentation, Holland concluded, would slow the disturbing trend prevalent in the architectural profession during the 1930s and 1940s, that of the reconstruction of historic buildings. Holland was a critic of reconstructions because he believed they often resulted from inadequate research. In an attempt to fulfill their federal or state funding requirements, too many reconstructions were pushed to completion. Among those projects he questioned were Wakefield, Virginia, the State House in St. Mary's, Maryland, and Pennsbury, outside of Philadelphia, Pennsylvania.

The objections to reconstructions like those cited are two-fold, first they inevitably falsify history, by leading the public to believe that an imaginary reconstruction is a veritable historic monument, and by deforming or concealing the real archaeological evidence that remains; second they foster a sentimental love of fake antiques, a vicious tendency to which Americans are all too prone. . . .The result is that we constantly allow fine old landmarks of our early history to be destroyed, we spend much more than would be needed to preserve them in setting up artificialities, as shrines for dedication purposes and pilgrimages so that the public can picture our ancestors sitting in brand new rooms. We like to shatter history to bits and then

³Leicester B. Holland, "Pictorial Archives of Early American Architecture," The Octagon, June 1930, page 7.

⁴Charles Peterson, "The Historic American Buildings Survey: Its Beginnings," Historic America: Buildings, Structures, and Sites, U. S. Library of Congress, 1983, page 8.

rebuild it nearer our heart's desire. And we like to do the same with our historic monuments.⁵

In all of his preservation work Holland was concerned with preserving the building's integrity, a concern which led him to oppose the removal of colonial interiors by museums and collectors. The problem had been brought to his attention by concerned citizens in Charleston, South Carolina. Even though he was aware that major museums were the most ardent pursuers of these interiors and that they were often aided in their searches by architects, Holland was very direct and public in his condemnation of the practice. He wrote articles in The Octagon, letters to museums and architects, and presented a resolution to the 1932 national convention of the AIA. His position was that unless a building was to be demolished it was to be left intact and preserved if possible. The financial gains that could be realized from the sale of an interior would not compensate for the loss of the building's integrity.

Holland's philosophies and actions served as a strong foundation for the growing preservation movement in the United States. His position at the Library of Congress garnered further prestige for his positions and enabled him to implement far-reaching programs of documentation. Because of his interests and perserverance, many historic buildings were identified and preserved for succeeding generations.

Location of Records:

Library of Congress

⁵Holland as quoted in Hosmer, page 447.

John Mead Howells, FAIA
(August 14, 1868 - September 22, 1959)
New York City Chapter
Member AIA - 1924
Fellow AIA - 1926

Although Howells is perhaps best known as an architect of skyscrapers and other large buildings, he was, nevertheless, also deeply interested in the colonial and Greek Revival buildings of America's past. Consequently, he worked diligently to document and preserve the built resources of those earlier epochs.

In 1931 Howells published Lost Examples of Colonial Architecture. The book is a compilation of photographs, taken or collected by Howells, to document examples of colonial architecture that had been destroyed by alteration or demolition.

The original edition of Lost Examples gives the student of colonial or Federal architecture an unparalleled opportunity to look at large photographs of representative private and public buildings that had never been touched by a restorer. It was a great accomplishment that was not surpassed for several decades.¹

In this book Howells made a plea for the preservation of other examples of our built heritage.

Undoubtedly, some of the photographs used in Lost Examples were taken while on exploration trips for the Society for the Preservation of New England Antiquities. Howells was one of many young architects enlisted by Sumner Appleton to locate and document New England's early buildings. Information gained from his trips for SPNEA led to the publication of The Architectural Heritage of the Piscataqua (1937) and The Architectural Heritage of the Merrimack (1941). In these two books text was included as a supplement to the photographs instead of being an equal part: Howells "simply hoped the richness of architectural detail presented in his books would focus attention on possible losses."²

Howells was an outspoken advocate of preservation, particularly of the original fabric of a community. His two largest projects were in Portsmouth, New Hampshire and Charleston, South Carolina. At both locations he lobbied for federal involvement in the restoration of the oldest sections of the towns.

¹Hosmer, page 1052.

²Ibid.

. . .in the case of Portsmouth, N. H., he had worked on a plan that would return the city to its 'old aspect' by removing structures that did not fit in or were unsightly. Howells even suggested to the Park Service that gardens could fill in the gaps where buildings had been removed.³

Howells based his plan on an inventory he had conducted in Portsmouth and on his own familiarity with the city.

In Charleston, Howells was again part of a large-scale inventory project. He served as a member of a committee composed of Charlestonians who were concerned about the disappearance of many of the buildings and interiors of their city. This committee undertook an exhaustive inventory of the city's architecture at the urging of Frederick Law Olmsted. The inventory, the first step in their preservation efforts, was intended to allow the citizens of Charleston to be informed of the richness of the city's architectural heritage and to enable them to act accordingly to preserve what remained. Howells served as a "judge" to classify, in order of their importance, the 1168 buildings that had been inventoried in 15 months. Other judges were Albert Simons, Alice R. Huger Smith, and Samuel Gaillard Stoney. Most of the inventory was published in 1944 under the title, This is Charleston. The result of this publication was the formation of an informed citizenry, which then mounted campaigns to preserve the oldest parts of Charleston through public action and supported the first preservation ordinance in the U. S. The book is reprinted as necessary with additional information provided about the current status of the buildings included.

Howells was also involved in preservation projects in Newport, Rhode Island, and Newburyport, Massachusetts. He was, because of his interests, a source of information about work being done on the east coast. His use of drawings from the Historic American Buildings Survey in Architectural Heritage of the Piscataqua was perhaps the earliest such use of the Survey's drawings in a non-Park Service publication and as such it increased interest in the Survey.

³Hosmer, page 253.

Additional Readings:

John M. Howells, Lost Examples of Colonial Architecture, W. Helburn Inc., 1931.

John M. Howells, The Architectural Heritage of the Piscataqua, Architectural Book Publishing Co., 1937.

John M. Howells, The Architectural Heritage of the Merrimack, Architectural Book Publishing Co., 1941.

Location of Records:

Avery Library, Columbia University

National Academy of Design, New York City

Gottscho-Schleisner Archive, Jamaica New York

American Academy and Institute of Arts and Letters, New York City

Library of Congress

New York Historical Society

Art Institute of Chicago

Burnham Hoyt, FAIA

(February 3, 1887 - April 6, 1960)

Denver Chapter

Member AIA - 1922

Fellow AIA - 1949

Burnham Hoyt received his early training under Franklin E. Kidder, T. Robert Weiger, and Albert A. Baerresen from 1904 through 1908. After this apprenticeship he went to work for the firms of George B. Post & Sons and Bertram G. Goodhue while continuing his studies at the Society of Beaux Arts Architects. He studied in the atelier of Robert Ware from 1909 to 1915. Hoyt served with the camouflage corps (1917-1918) in France during World War I, then returned to Denver and entered into a partnership with his older brother, Merrill H. Hoyt, that lasted from 1919 to 1926. Burnham Hoyt established the Atelier Denver in 1919 which attracted a circle of artists and architects including Anne Evans and John Gaw Meem. After extended travel through Europe in 1926 Hoyt returned to New York where he worked on the interiors of Riverside Baptist church (1926-1932) while teaching at New York University (1928-1933). Upon his brother's death in 1933, Burnham Hoyt returned to Denver where he maintained an office until his retirement in 1955.

Through the efforts of Anne Evans and others, Hoyt became involved with the restoration of New Mexico mission churches. Under the patronage of Evans, Hoyt inspected the Laguna mission church at the Laguna Pueblo in 1920 at the request of the Committee for the Preservation and Restoration of New Mexico Mission Churches. In 1922 he was appointed restoration architect for New Mexico mission churches; John Gaw Meem assumed the responsibility as assistant architect and superintendent of restoration in 1924. Hoyt supplied technical advice for restoration work on the mission churches at Laguna (1922), Zia (1923), Acoma (roof 1924; walls and foundations 1926; facade 1927-1928; towers 1929-1930), Santa Ana (1927); and Las Trampas (1931-1932). Hoyt's approach was to preserve the appearance of the structure while using contemporary materials to solve structural problems. He used modern roofing materials and concrete to protect and reinforce the historic adobe mission churches. Hoyt also directed the restoration and additions to the Teller House Hotel and the Opera House at Central City, Colorado, as part of a summer cultural arts community (1932). In recognition of his work, Hoyt's fellowship nomination cited his "notable contribution to the advancement of the profession because of his achievement in design."

His respect for traditional regional responses to the resolution of environmental problems led to his use of vernacular forms in his contemporary designs. The hydro-therapy wing addition to the Denver Children's Hospital (1936) incorporated south-facing setback terraces similar to those of New Mexico's pueblos. The classrooms of the Boettcher School for Crippled Children (1940) surround a courtyard designed for private outdoor use and

protection from the adverse external environment of the inner city. Concerned with the conservation of natural beauty he advanced the concept of "the best architecture would be the least architecture" for Red Rocks Theater near Denver (1941).

Additional Readings:

"Children's Hospital, Denver, Colorado," The Architectural Forum, 67, December 1936, pages 511-516.

"Portfolio of Recent Work by Burnham Hoyt," The Architectural Forum, 74, February 1941, pages 113-126.

"Red Rocks Amphitheater, Colorado," The Architectural Forum, 82, May 1945, pages 97-102.

Bainbridge Bunting, John Gaw Meem: Southwestern Architect, University of New Mexico Press, 1985.

Beatrice Chauvenet, John Gaw Meem: Pioneer in Historic Preservation, Museum of New Mexico Press, 1985.

Ted Ertl, "Burnham Hoyt: A Documentation and Preliminary Assessment of the Life, Works and Philosophy of a Native Denver Architect (1887-1960)," unpublished thesis, University of Colorado, 1975.

John L. Kessell, The Missions of New Mexico Since 1776, University of New Mexico Press, 1980.

Norman Morrison Isham, FAIA

(November 12, 1864 - January 1, 1943)

Rhode Island Chapter

Member AIA - 1905

Fellow AIA - 1913

AIA preservation committee - 1918-1920, 1924, 1932

Norman M. Isham was a leader of the historic preservation movement in Rhode Island. He bridged the generations between his mentor Edmund R. Willson and those who followed, especially John Hutchins Cady.

[Isham] became synonymous with the architecture of Rhode Island's past through an incredible outpouring of measured drawings done in the course of restoration work, together with an equally prolific record as an author of historical studies on the older buildings in the state, and as a lecturer in architectural history at Brown University and the Rhode Island School of Design.¹

Mr. Isham received his architectural training through apprenticeship with Alpheus Morse and, later, with Alfred Morse. He also worked for the firm of Stone, Carpenter and Willson before opening his own firm in 1892. John Hutchins Cady surmises that Isham's interest in colonial architecture, while sparked by Edmund Willson, was actually "his reaction to the decline in taste and a desire to recreate the colonial spirit that led Mr. Isham into the field of archaeological study of colonial houses of the English colonies in America."²

Isham was writing monographs about colonial architecture in New England as early as the 1890s. These monographs often included measured drawings in order to help the reader and the architect to better understand the building under study. Isham's Early Connecticut Houses, co-authored with architect Albert F. Brown and published in 1900, was "based upon the examination and measurement of a considerable number of the older houses of Connecticut."³ In this instance the authors' concern was clearly that of the preservationist.

¹Christopher P. Monkhouse, "Isham, Norman Morrison," William H. Jordy and Christopher P. Monkhouse, editors, Buildings on Paper: Rhode Island Architectural Drawings 1825-1945, 1982, page 218.

²John Hutchins Cady, A Connecticut Yankee in Rhode Island, February 19, 1957, page 1.

³Norman M. Isham and Albert F. Brown, Early Connecticut Houses, The Preston and Rounds company, 1900, preface. Isham and Brown also collaborated in 1895 on Early Rhode Island Houses.

We can only hope that our work may be the means of enlivening and assisting the already awakened interest in these monuments of our colonial history, so that we may have uniform and accurate records of all of them, for we are sadly aware that many must have escaped our notice.⁴

Rather than just writing about colonial architecture along the eastern seaboard, Isham actively participated in the restoration of many buildings in Rhode Island.

His 1917 report on the Newport Colony House, which included measured drawings and an analysis of changes made over the years, became the basis for restoration undertaken for the state 1926-1932. In this restoration Isham's philosophy was evident. On the first floor, he cleared the main hall of its accumulation of later partitions but retained formal casings applied in 1875 to the original solid tree columns and also kept the 1805 judges' bench. Upstairs he made no effort to restore the original three room plan choosing rather to keep the present Victorian courtroom and its 1840s or 1850s furniture. The old council chamber he left as he found it - one bay wider than originally designed.⁵

In 1928 alone he restored the Redwood Library, Old Colony House, Stephen Hopkins House, and Trinity Church. In addition to writing, teaching, and maintaining an architectural practice, Isham served as a consultant to the Metropolitan Museum of Art in the installation of colonial rooms into their American wing.

⁴Isham and Brown, Early Connecticut Houses, preface.

⁵Antoinette F. Downing, "Historic Preservation in Rhode Island," Rhode Island History, volume 35:1, February 1976, page 13.

Additional Readings:

Norman Isham and Albert Brown, Early Rhode Island Houses, 1895.

Norman Isham, The Meetinghouse of the First Baptist Church in Providence, Rhode Island, Akerman-Standard Co., 1925.

Norman Isham, Early American Houses, The Walpole Society, 1928.

Norman Isham, Trinity Church, Newport, Rhode Island, printed for subscribers, 1936.

Location of Records:

Society for the Preservation of New England Antiquities

Fiske Kimball, FAIA

(December 8, 1888 - August 14, 1955)

Virginia, Pennsylvania Chapters

Member AIA - 1918

Fellow AIA - 1939

AIA preservation committee - 1918-1920, Chairman 1922-1925

Kimball's writings about American architecture prepared him for his work in the field of preservation. His thesis, entitled Thomas Jefferson, Architect, (1916) was written while he was a student at Harvard University and established his place in the field of architectural history. Kimball served as co-author with G. H. Edgell of A History of Architecture while also working on his PhD. from the University of Michigan. This book was "not published until 1918, due to his thoroughness and breadth of Kimball's preparatory research, especially in the previously unexamined area of American architecture."¹ Kimball developed a new methodology for the study of architectural history as he continued his study of the sometimes neglected American building.

Kimball stood alone in the 1920s in adapting the methodological techniques of scientific objectivity to architectural history. He sought to establish firm historical data secured with investigative research, a procedure radical for its time yet consistent with the new contemporary ideas of scientific historiography.²

Kimball employed this same objectivity in his restoration projects. When he became the director of the Pennsylvania Museum in Philadelphia in 1926 he also undertook the restorations of several eighteenth century mansions in Fairmont Park. The first restoration, Lemon Hill, was done somewhat out of necessity as he and his wife Marie were to live there. Still, it was his expertise in colonial architecture that brought people to him, wherever he was, seeking advice. In 1928, Rev. W.A.R. Goodwin and William G. Perry consulted Kimball on their plans for the restoration of the College Building at William and Mary in Williamsburg, Virginia. They were inclined to take some liberties with the structure in order to make a good impression on potential investors. Kimball was not convinced.

A restoration should not depend on our own transitory tastes and preferences; it should make the building appear exactly as it was. If you take the trouble to investigate, you can find enough indications so that the

¹Joseph Dye Lahendro, Fiske Kimball: American Renaissance Historian, unpublished thesis, University of Virginia, 1982, page 14.

²Lahendro, pages v-vi.

restoration can be made perfectly accurate. There must surely be old views, engravings, sketches and descriptions which would establish the original form and details. If you can find no direct evidence at all, then you must follow the idiosyncrasies of the period and of the locality. It isn't enough to follow pictures of other Wren buildings in England, or of the colonial style elsewhere in America. If you aren't perfectly honest, it isn't a restoration at all, but just a pious fraud.³

Soon after the 1928 meeting Kimball joined the advisory board Perry and Goodwin had formed to guide the work at Williamsburg.

Kimball also served for many years as a member of the Thomas Jefferson Memorial Foundation that oversaw the maintenance and operation of Monticello. In that position, Kimball was involved in the restoration of Thomas Jefferson's home. He also persuaded the board to install climate control systems to protect the furnishings, many of which had been returned to Monticello by Jefferson's descendants. "His final contribution to Monticello came in 1953 when he persuaded the board, pleased by the success of the alterations, to finish the restoration of the roof and dome. The house stands today as one of Fiske's monuments of scholarship."⁴

Kimball met several times a year with the advisory board established by the Department of the Interior to monitor the restoration work being done by the National Park Service. The Board developed a restoration policy, released in May 1937, to govern the projects undertaken by the Park Service. The directive attempted to reconcile the differing reasons for a project -- aesthetic, archaeological, scientific, educational -- so that extreme interpretations would be avoided. "In general these directions urged caution, deliberation, respect for old work, sublimation of individual preferences for certain styles, and a refusal to antique new material introduced into any structure."⁵

No doubt many of Kimball's contributions to the field of preservation were based on his own experiences. His restoration of Stratford Hall in Virginia and his writings about his work there reinforce what he had counseled others: work should be based on research, not personal preference. His restoration statement for the building "Stratford Yesterday and Tomorrow" included a section on preservation practices in France and England as well as his

³George and Mary Roberts, Triumph on Fairmount, Lippincott, 1959, pages 165-166.

⁴Roberts, page 285.

⁵Hosmer, page 1010.

proposed course of action. The result of his work at Stratford Hall was "a compromise between the retention of the old and the removal of additions that detracted from the historical and architectural picture."⁶

Additional Reading:

Fiske Kimball, Thomas Jefferson, Architect, Riverside Press, 1916.

George H. Edgell and Fiske Kimball, A History of Architecture, Harper & Bros., 1918.

Fiske Kimball, Domestic Architecture of the American Colonies, C. Scribner's Sons, 1922.

Fiske Kimball, "The Preservation Movement in America," Journal of the Society of Architectural Historians, July/October 1941.

Location of Records:

Fogg Museum, Harvard University

Society for the Preservation of New England Antiquities

⁶Hosmer, page 997.

Richard Koch, FAIA
([1883] - September 20, 1971)
New Orleans Chapter
Member AIA - 1920
Fellow AIA - 1938
AIA preservation committee - 1932, 1943, 1951

Richard Koch and Samuel Wilson were fated to meet: both were native to New Orleans; both were interested in the history of the city; and both were architects. Those who are drawn to New Orleans because of its ambiance can be thankful that Koch and Wilson did meet as they are largely responsible for the preservation and continued use of the early buildings in that city.

Koch attended Tulane University and received his degree in 1910. He then studied in Paris for two years and upon his return to the United States worked for several architectural firms in New York and New England. Koch began his own practice in New Orleans in 1916 with Charles R. Armstrong.

Armstrong and Koch were pioneers in restoration and adaptive reuse of buildings of historic and architectural importance in Louisiana. They restored Shadows-on-the-Teche in New Iberia for Weeks Hall in 1922 and Oak Alley Plantation at Vacherie in 1926 for Mr. and Mrs. Andrew Stewart.¹

Wilson attended Tulane as well, graduating in 1931. While there, he belonged to the Gargoyle Honorary Architectural Fraternity and was "instrumental in compiling the Gargoyle collection of photographs of lost examples of Louisiana architecture."² He worked for Moise Goldstein's architecture firm until January 1934, at which time he became the supervising architect for the Historic American Buildings Survey in Louisiana.

It was during the survey that Koch and Wilson worked together professionally for the first time. Koch was on the national advisory board for the Gulf States region.

¹Samuel Wilson, Jr., "The Survey of Louisiana in the 1930s," Historic America: Buildings, Structures and Sites, U.S. Library of Congress, 1983, pages 23-24. The project at Shadows-on-the-Teche is still active in the Koch & Wilson office. Maintenance of the property, now administered by the National Trust for Historic Preservation, is overseen by their office.

²Fellowship nomination of Samuel Wilson, Jr., page 5, Wilson Membership file, AIA Archives. The Gargoyle collection of photographs is deposited in the Howard Tilton Memorial Library at Tulane University.

Koch selected the buildings to be measured and drawn, basing his choice on the importance of the building, architecturally and historically, its availability, its danger of destruction, and his own personal interest and preference.³

As supervising architect, Wilson would often travel with Koch to select projects and then oversee the actual documentation of the structure. They obviously worked well together since Koch asked Wilson to join his firm in 1934! The relationship was based on mutual interests and pursuits.

Early I realized his keen appreciation of architecture and his sympathy towards the old buildings of Louisiana. Our discussions on his researches in the old parish records and observations made on many trips to the plantations evolved a new idea as to the sequence and the influences that shaped the history of Louisiana's architecture.⁴

The two men were avid researchers and spent their spare time exploring New Orleans.

I might mention 721 Gov. Nicholls Street, where we surmised Latrobe's influence, when fragments of a Greek doric column were found buried in a wall. Further research brought to life an inventory showing that Henry Latrobe had worked on the building. These fragments are undoubtedly the earliest example of Greek Revival in New Orleans.⁵

Their research took many forms. Koch was an avid photographer who could "recognize authentic flavor and portray the significant features of each structure recorded."⁶ Wilson preferred to research written records. In 1937 he won the Edward Langley Scholarship from the AIA, which allowed him to travel to France and search for the French influences on New Orleans' architecture. He found many drawings by the first French settlers depicting the types of buildings they had erected in the colony.

Their research in this country and Europe aided in the many preservation/restoration projects they directed. In 1922 Koch supervised the transfer and restoration of the Hurst-Stauffer House

³Wilson, Historic America, page 25.

⁴Letter of Richard Koch supporting the fellowship nomination of Samuel Wilson, Jr., November 16, 1954, AIA Archives.

⁵Ibid.

⁶Charles Peterson, "Koch and Wilson," draft May 26, 1983, AIA Archives, RG 801, SR 2, Vytlačil Box 2, Folder 3.

from its plantation siting into New Orleans. His design of Le Petit Theatre du Vieux Carre was the first opportunity in that city "to design a new building in the character of the older structures surrounding it."⁷ Adaptation of the older building into a theater capable of meeting the code restrictions would have compromised the building. Instead, Koch inserted the theater behind and next to the historic building. Koch was one of the founders of the Vieux Carre Commission. Wilson worked with Koch on restoration projects after leaving HABS in 1936. Projects done by the firm include the Thierry House (1940), the Burden House (1940), Evergreen Plantation (1941), the Rene Beaugard House (1957), and the Cabildo (1968).

Koch and Wilson taught students about the history and architecture of New Orleans at Tulane University. Both men belonged to the Louisiana Landmarks Society. Wilson has conducted several lecture series for the Landmarks Society and for residents of the Vieux Carre. Wilson is an authority on Benjamin Latrobe's work and influence in New Orleans. He has written on subjects ranging from the Ursuline Convent in New Orleans to plantation houses located on the battlefield of the Battle of New Orleans. Wilson has continued the legacy of Richard Koch and Moise Goldstein "in creating a type of indigenous architecture appropriate to the climate and traditions of that region."⁸

Location of Records:

Koch & Wilson, New Orleans, Louisiana

⁷Samuel Wilson, Jr., The Vieux Carre, New Orleans, Its Plan, Its Growth, Its Architecture, City of New Orleans, 1968, page 126.

⁸Letter of Albert Simons supporting the fellowship nomination of Samuel Wilson, Jr., October 25, 1954, AIA Archives.

Emil Lorch, FAIA
(July 21, 1870 - June 20, 1963)
Michigan Chapter
Member AIA - 1908
Fellow AIA - 1939
AIA preservation committee - 1952-1957

Emil Lorch, raised in Detroit, returned to his home state to resurrect the Architecture School at the University of Michigan in Ann Arbor in 1906. Lorch preceded his tenure at Ann Arbor with studies at Massachusetts Institute of Technology (1890-1892), in Paris (1898-1899), and at Harvard University where he received his M.Arch (1903). He had served as the assistant director of the Chicago Art Institute from 1899 to 1901 and had been an assistant professor of architecture at Drexel University from 1903 to 1906.

With his return to Michigan as head of the reborn school of architecture, he drew upon his own education and interests to frame the course of study.

From the very beginning, he was eager to insure that architectural history play a role in the education of students at Michigan. This is evident in his hiring of faculty to teach architectural history, in his concern for developing a departmental library rich in architectural history, in his own general appreciation for travel and observation of important historic structures, and in his active leadership in the Historic American Buildings Survey in the Midwest.¹

Lorch did serve as the State Chairman for the Historic American Buildings Survey for a year, 1933 to 1934. In this capacity he oversaw all of the projects being done in Michigan by HABS. His work for HABS reinforced his interest in historic architecture.

After his retirement in July, 1940, he devoted himself almost entirely to preserving Michigan's historic buildings. This interest had been fired originally by the Historic American Buildings Survey of the 1930's on whose advisory committee he served and whose papers (Midwest District) form a part of this collection. He was active in the restoration projects of Mackinac Island and other early Michigan forts; he catalogued and collected information and pictures about hundreds of Michigan

¹Letter from Nancy Bartlett, Reference Archivist, Bentley Historical Library, University of Michigan, to author, November 8, 1989.

structures.²

In addition to donating his architectural expertise to the projects on Mackinac Island he provided money for them from his own pocket.

His collection of documents and photographs of Michigan architecture was also amassed with his own funds, and they represent "the greatest collection of materials relating to historic architecture in Michigan that is presently available."³ The collection is indeed wide ranging and ever more valuable as a resource.

He did not confine his interest to the 19th century. Information also exists about many contemporary structures. All Michigan architecture is exceedingly well documented in these papers, but by far the larger contribution is by way of assembling information, photographs, etc. about 19th century buildings, a number of which are no longer extant.⁴

Lorch was honored for his many contributions to architecture and preservation by several organizations. In 1956 he received an honorary PhD. from the University of Michigan. The Michigan Society of Architects presented him the MSA Gold Medal in 1957 for his "great contributions to architectural education and the architectural history of the state."⁵

Location of Records:

Bentley Historical Library, University of Michigan, Ann Arbor

²Catalogue to Emil Lorch papers, Bentley Historical Library, University of Michigan, 1965, page 2.

³Harley J. McKee, Historic American Buildings Survey: Michigan, Historical Society of Michigan, 1967, page 14.

⁴Catalogue to Emil Lorch papers, page 2.

⁵Michigan Society of Architects, Bulletin, April 1963.

George C. Mason, Jr., FAIA
(August 8, 1849 - April 22, 1924)
Rhode Island, Philadelphia Chapters
Member AIA - 1875
Fellow AIA - 1875

Although Mason began practicing architecture in Newport in 1867, later years would find him in New York and Philadelphia. He was associated with his father's firm, George Mason & Son, until George Sr.'s death in 1894. His success with that firm allowed him to follow his own interest in preservation and to combine that interest with his architecture commissions. Early in his career Mason wrote many articles on the architectural history of America. Often these articles, such as "The Old Stone Mill at Newport/Construction Versus Theory,"¹ resulted from his personal examinations of the structures under consideration.

His survey of colonial architecture published in American Architect and Building News was also his report as Chairman to the AIA's Committee on Colonial Architecture. The article, illustrated by Mason, chronicled the development of architecture in America by describing the structure and style of the buildings. The AIA committee had been charged with an examination of America's architecture to bring attention to past contributions; however, Mason used the report to look forward as well.

If not absolute copyists, we may however, learn much from the past. . . . Let us therefore study the principles that shaped and guided the architecture of the colonial period and the first fifty years of America's independence, not merely to find quaint details to copy in modern work and then unblushingly christen those works Queen Anne or Georgian, but humbly and earnestly that we may brush away the dust and mystery surrounding their erection; delve among old papers, bills and accounts, study the material resources and appliances of the times, and thus elicit data which when well sifted will reward us with an insight into the causes which led to the adoption of forms of construction which we now admire.²

Mason's plea for understanding buildings in their entirety rather than mindlessly copying details from them influenced his practice. It is interesting to note that even today there is a movement in favor of a similiar interpretation of buildings.

¹Magazine of American History, 3, September 1879, pages 541-549.

²George Mason, Jr., "Colonial Architecture," American Architect and Building News, August 13, 1881, page 73.

George Mason heeded his own advice, as is evidenced in his restoration of the Seventh Day Baptist Church in Newport. The church had been erected in 1729; Mason's restoration took place in 1884. Mason encouraged the Newport Historical Society to purchase the building for their headquarters.³ In preparing the measured drawings prior to the restoration, he ascertained that the walls were no longer vertical. Tension rods were inserted at the cornice line as a corrective measure. As his study continued, "a most thorough restoration became necessary, in the course of which portions of the work were entirely replaced with new, the character and ancient detail being scrupulously adhered to."⁴

Mason participated in many building restorations in Rhode Island and Philadelphia. He restored the deTernay Monument (1788) in Newport in 1872. In 1882 he fought the proposed demolition of the 1760 Brick Market. His reasons -- the reputation of the original architect and the design of the building itself -- were a radical departure from the prevailing justification of preservation, that of the relationship of a building to a famous event or a famous person. In Philadelphia he restored "Chelton" in 1886 and restored the Senate Chamber at Congress Hall in 1895 at the request of the National Society of Colonial Dames. The year 1895 marks a change in Mason's career for "he actually did little design beyond restoration during the period from 1895 until his death in 1924."⁵ Mason was probably the first professional restoration architect in the United States.⁶

One of the founders of the Rhode Island Chapter of the AIA, Mason became a Fellow in the Institute at the age of 25 "after his work had been scrutinized and he had been quizzed in person by

³Mason's examination of the drawings prepared prior to the restoration led him to the conclusion that, based on similarities of execution and massing, the Baptist Church in Newport, Trinity Church in Newport, and St. James, Piccadilly, London, had shared common workmen. St. James Church in London had been designed by Sir Christopher Wren. Mason's findings were published in his article, "The Seventh Day Baptist Church at Newport, Rhode Island," American Architect and Building News, May 2, 1885, page 210.

⁴Ibid.

⁵Sandra L. Tatman and Roger W. Moss, Biographical Dictionary of Philadelphia Architects 1700-1930, G. K. Hall & Co., 1985, page 509.

⁶"By the mid-1890s, Philadelphia papers referred to Mason, Jr. as 'the well-known restoration architect' and such he was -- and the only one." David Chase, "Mason, George Champlin, Jr.," William H. Jordy and Christopher P. Monkhouse, editors, Buildings on Paper: Rhode Island Architectural Drawings 1825-1945, 1982, page 224.

national secretary Alfred Bloor."⁷ Mason headed the national committee of the Institute charged with conducting a survey of colonial architecture. The report identified Revival and Federal style buildings as separate from Colonial style buildings, contrary to the prevailing view in which the three styles were regarded as interchangeable.

Additional Readings:

George Mason, Jr., Newport Illustrated, D. Appleton & Co., 1854.

George Mason, Jr., The Old House Altered, G. P. Putnam's Sons, 1878.

George Mason, Jr., Architects and Their Environment, private printing, 1907.

See paper of David Chase presented at the AIA Symposium "The Role of the Architect in Historic Preservation: Past, Present and Future," February 2-4, 1990.

Location of Records:

AIA Archives

Historical Society of Pennsylvania, Philadelphia

Redwood Library, Newport, Rhode Island

⁷Ibid.

John Gaw Meem, FAIA

(November 17, 1894 - August 4, 1982)

New Mexico Chapter

Member AIA - 1927

Fellow AIA - 1950

AIA preservation committee - 1932, 1955

John Gaw Meem's dedication to preservation was influenced by the people and architecture that surrounded him in New Mexico. He arrived in Santa Fe to recuperate from tuberculosis brought on by injuries in World War I and was entranced.¹ Encouraged in his interests by his doctor and his new friends, Meem studied architecture with Burnham Hoyt at the Atelier Denver as his health permitted. Early commissions for houses that used the traditional forms of building in the southwest were completed concurrently with projects designed to stabilize and preserve the historic churches and pueblos of New Mexico.

In the early 1920s Meem was a founding member of both the Committee for the Preservation and Restoration of the New Mexico Mission Churches and the Old Santa Fe Association.

The mission of the Old Santa Fe Association was to preserve and maintain the ancient landmarks, historical structures and traditions of Old Santa Fe; to guide its growth and development in such a way as to sacrifice as little as possible of that unique charm, born of age, tradition and environment which are the priceless assets and heritage of Old Santa Fe.²

In 1924, Meem oversaw the stabilization of the mission church at the Acoma Pueblo.³ In time Meem would also restore the churches at the Laguna and Zia Pueblos, San Jose de Gracia at Las Trampas, and El Santuario de Chimayo. In 1931 Meem delivered an address to the national AIA Convention on his work with the Spanish Pueblo mission churches of the southwest.

Meem figured prominently in the growth of Santa Fe since many of his commissions, public and private, were in that city and its environs. He reconciled the new construction with the traditional forms. "Evolved honestly within the limitations of available

¹Beatrice Chauvenet describes Meem's first days in New Mexico in her book John Gaw Meem: Pioneer in Historic Preservation, Museum of New Mexico Press, 1984. This book is based on interviews with Meem.

²Chauvenet, page 21.

³Burnham Hoyt directed Meem's activities from Denver as Meem was still new to the practice of architecture.

materials, they [these forms] are equally well adapted to the new materials of our own day -- steel and glass and reinforced concrete."⁴ In addition to serving on preservation committees, Meem was the first Chairman of the Santa Fe City Planning Commission and was "in a large measure responsible for the adoption of a zoning ordinance by the City of Santa Fe and for the adoption of many features of the planning survey recommendations for traffic, sanitation, districting, etc."⁵

Meem served as the Regional Chairman for the Historic American Buildings Survey (1934-1937), Chairman of the Region V Architectural Advisory Committee for the Federal Public Housing Authority, and as a member of the American Planning and Civic Association. He was handpicked by Charles Peterson to serve as a member of the HABS National Advisory Board from the inception of the group and served in that capacity until the 1950s.

Additional Readings:

A Retrospective Exhibition of Architecture by John Gaw Meem, University of New Mexico, 1953.

Bainbridge Bunting, John Gaw Meem: Southwestern Architect, University of New Mexico Press, 1983.

John Gaw Meem, "Monuments of New Mexico," AIA Proceedings, 1931, pages 135-139.

Location of Records:

Zimmerman Library, University of New Mexico

⁴John Gaw Meem, "Old Forms For New Buildings," American Architect and Building News, volume 145, November 1945, page 20.

⁵Nomination for Fellowship for John Gaw Meem, 1950, AIA Archives, page 7.

Jamieson K. Parker

(January 28, 1895 - December 8, 1939)

Oregon Chapter

Member AIA - 1924

AIA preservation committee - 1932 (-1939?)

When examining the early preservation movement in Oregon, the names of two men are among those most often seen. These men, Glenn Stanton and Jamieson Parker, often worked in tandem, to record their state's architecture and to disseminate that information to others. As one man often would initiate a project and the other carry it forward it is difficult to separate their preservation work.

Parker was educated at the University of Pennsylvania and shortly after his graduation in 1916 he returned to Portland to start his own practice. Stanton received his B.A. from the University of Oregon in 1919 and then headed to the east coast and the Massachusetts Institute of Technology, completing his M.Arch. in 1921. In that year Stanton participated in the American Students Mission to Europe to aid in the reconstruction of France.

The first preservation project these men worked on jointly was the photographic documentation of Oregon's architecture built prior to 1880. Stanton and Parker, together with Harold Doty, composed the "Committee for the A.I.A. on Old Oregon Buildings" in 1930 and asked the public to inform them of buildings of architectural and historical merit. The ultimate goal of this Committee was to forward photographs to the Pictorial Archives of Early American Architecture started by Leicester Holland at the Library of Congress. Stanton screened the photographs submitted by the public and the Committee inspected the buildings before they were photographed by Walter Boychuck, a Portland photographer. The resulting photographs formed a portfolio entitled Early Oregon Architecture. A copy of the portfolio was presented by Glenn Stanton's office to the AIA Board of Directors in 1951.¹

Their work in the early 1930s proved to be especially valuable with the introduction of the Historic American Building Survey at the end of 1933. Because of the research they had completed to complement the photographic documentation, they could present a ready list of buildings deserving further documentation through measured drawings. Parker, the district officer for HABS, was able to put teams in the field quickly to record Oregon's architecture for this federal program. This response was important as the funding for the program lasted only six months under the Civil Works Administration, and the program was unfunded in Oregon after

¹Illustration #15, page 53, in "Architects in Preservation: The Formal Role of the AIA, 1890-1990" is from Early Oregon Architecture. The portfolio is located in the AIA Archives.

May 1, 1934. Parker continued as district officer even after funding was stopped and prepared measured drawings as his other commitments allowed as well as encouraging those who had measured the buildings to do the same.

Stanton, although not formally involved with HABS, contributed to that program because of the inventory he had prepared earlier. After Parker's death in 1939, Stanton again became the chief spokesman for preservation in Oregon through his work with the AIA. In 1939, Stanton was President of the Oregon Chapter and as the representative of that body corresponded with the members about historic buildings in addition to his other duties. Stanton carried his concerns about preservation with him as he assumed duties in the national hierarchy of the AIA. He served as the President of the AIA from 1951-1953 and during that time attention was paid to the historical resources of this country through his support of the AIA preservation committee.

Additional Readings:

Jamieson Parker, "Historic American Buildings Survey," Oregon Historical Quarterly, volume 34, numbers 1 and 2, March and June 1934.

Elisabeth Walton Potter, "The American Institute of Architects and the Historic American Buildings Survey in Oregon 1930-1940," A History of HABS and HAER in Oregon 1933-1983, 1984. This publication should be available from the Oregon Chapter of the AIA.

Location of Records:

Oregon Collection, University of Oregon Library, Eugene, Oregon (MSS 3000 and 3000-1)

Manuscript Collection, Oregon Historical Society, Portland, Oregon (MSS 1525)

Horace W. Peaslee, FAIA
(November 9, 1884 - May 19, 1959)
Washington, D. C. Chapter
Member AIA - 1921
Fellow AIA - 1936

Peaslee received his B.A. from Cornell University in 1910. After a year's appointment at Cornell as a resident fellow in architecture, Peaslee travelled to Europe to continue his studies in Italy, France, and Switzerland. In 1913 he arrived in Washington, D. C. and began work as a landscape designer for the Office of Public Buildings and Grounds. Peaslee was promoted to the post of Architect for that agency in 1917 and, even though he established a private practice the following year, he retained his job with the city until 1922. His private practice was fairly broad, consisting of private, civic, and ecclesiastical buildings as well as motor courts, landscaping projects, and the design of cemeteries and public parks.

The first restoration project undertaken by Peaslee was Dumbarton House for the National Society of Colonial Dames of America.

The restoration and study made in 1931 by Horace Peaslee, with the expert advice of Fiske Kimball, substantiates the assumption that most of the details and many of the materials of its construction were assembled at the time of its enlargement by Joseph Nourse in the early nineteenth century. All features out of character with the house were removed from the exterior and the portico reproduced after Latrobe's original design.¹

Mr. Peaslee was associated with the reconstruction of the Old State House located in St. Mary's, Maryland in 1934. The Old State House was reconstructed as part of the celebration of Maryland's Tercentenary.

The new site was chosen for a perfectly valid reason: the graves of old Marylanders lie across, within, and close to the foundation walls of the State House.

¹Federal Writers' Project, Washington City and Capital, Government Printing Office, 1937, page 444. "In the restoration by Horace Peaslee, Victorian mantels, French windows, wood quoins, and other incongruous elements of interior and exterior decoration were removed, and an approximation of the original porch and balconies achieved. The cornices of the main house were retained as milestones of its development." Washington, D. C. A Guide to the Nation's Capital, 1968. This later book is the revised edition of the former.

Measurement of the ruin was obtained with difficulty, for it was possible to uncover only portions of the footings, in order to keep from encroaching on the burials. Yet enough exploratory trenches were made to obtain the plan and orientation of the building.²

Other restoration or reconstruction projects undertaken by Peaslee include the following: Belle Grove Plantation in Virginia; two Latrobe churches, St. John's Church on Lafayette Square (1950s) and Christ Church in southeast Washington, D. C. (1953); Trinity Church in St. Mary's, Maryland (1930s); and the Maples (1936) and the Bowie-Sevier House (1957), both in Washington, D. C.

Throughout his career, Peaslee was concerned with the development of Washington, D. C. He was a founding member of the Committee of 100 (1923), which still exists in the city. In 1932, he organized the Joint Committee on the National Capital as an advisory group to the planning agencies in the city. Part of that group's mandate was to serve as a watchdog of the historic structures, natural resources, and scenery of the city. He was also a member of the AIA's National Committee on the Plan of Washington and Environs for more than a decade, one of the major concerns of which was a proposed power plant on the Potomac River. The plant would have utilized two dams to control the river and generate power. These dams would have "dried-up" the section of the Potomac known as the Great Falls.

It seems almost incredible that we, who have such a relatively limited background as a nation, should be even considering wiping out the records of rock-cut channels, of runs, of assembling basins, and of crude locks through which our forefathers sent their primitive rafts and longboats laden with products of the hinterland to the port of Alexandria.³

One of Peaslee's preservation projects is only now being resolved -- that of the columns that once graced the east front of the U. S. Capitol. When it became clear that they would be removed from the building, Peaslee spearheaded a movement for their preservation; in 1959 he presented a proposal to the Joint Committee on the National Capital. Since the columns would not be

²Henry Chandlee Forman, Jamestown and St. Mary's: Buried Cities of Romance, Johns Hopkins Press, 1938, page 286. "In reconstructing the State House, the architects gave preference to their foundation measurements over the dimensions specified in the Act, when there were variations." Forman, page 287. The AIA Archives in Washington has a copy of the "Specifications for Labor and Materials" for the St. Mary's State House project dated September 20, 1933, RG 804, SR 5, Box 24.

³Horace Peaslee, "What Price Ideals?," Outdoor America, AIA Archives, RG 804, Sr 5, Box 20, Folder 2.

retained on the Capitol grounds he and Mrs. George A. Garrett proposed that the columns be placed on a site in the National Arboretum.⁴ Peaslee even presented a few preliminary sketches of the scheme to the committee. The columns were re-erected at the National Arboretum in the summer of 1989.

Location of Records:

AIA Archives, Washington, D. C.

⁴H. J., "Horace W. Peaslee, A Biographical Minute," Landscape Architecture, Summer 1959, page 257.

Richard W. E. Perrin, FAIA
(March 14, 1909 -)
Wisconsin Chapter
Member AIA - 1944
Fellow AIA - 1961
AIA preservation committee - 1955-1966

Richard Perrin has spent most of his life in the state of Wisconsin studying the pioneer architecture of immigrants who settled in the state. His studies of the indigenous architecture of Wisconsin document notable examples of the building styles and methods of construction used by the early settlers, principally from the Scandinavian and northern European countries. In each of his numerous books and articles he made a plea for the preservation of these buildings for their aesthetic and historical value.

The legacy of historic architecture in Wisconsin is part of our national heritage, to be viewed with pride, studied and savored with enjoyment. With this privilege goes the corresponding duty of trusteeship: the preservation of these cultural values for the education and inspiration of future generations.¹

Additionally, he worked to create an outdoor museum where these buildings could be moved both for preservation and for teaching purposes. For many years, Perrin was an employee of the Milwaukee Housing Authority. From 1950-1958, he served as the first Executive Director of the Milwaukee Urban Renewal Authority.

The Historic American Buildings Survey gave Perrin the opportunity to turn his avocation into a job, if only for a short time. Perrin was a member of the HABS team in Wisconsin during 1934 and 1935 in addition to working at the architectural office of Elliott B. Mason. His recording work continued even after funding for HABS in Wisconsin was reduced.

Perrin undertook preservation projects while continuing his recording work mostly in his capacity as Preservation Officer for the Wisconsin Chapter of the AIA. Notable among these would be the Mitchell-Rountree House in Platteville, the Michael Bribois House in Prairie du Chien, and the Jeremiah Curtin House in Greendale.

Wisconsin owes a debt to Richard W. E. Perrin, FAIA, not only for his untiring efforts in originally compiling this guidebook and other publications relating to the architecture of Wisconsin, but also for his unfailing and strong efforts to create a living outdoor museum of ethnic architecture in Old World Wisconsin. Mr. Perrin

¹Richard W. E. Perrin, Historic American Buildings Survey: Wisconsin Architecture, Government Printing Office, 1965, page 27.

is indeed a heroic figure in the documentation of Wisconsin's architectural history.²

Mr. Perrin headed the North Central States Region AIA Committee on Preservation of Historic Buildings in 1959.

Additional Reading:

Richard Perrin, "'Fachwerkbau' Houses in Wisconsin," Journal of the Society of Architectural Historians, volume XVIII, number 1, March 1959, pages 29-33.

"History is His Hobby," Wisconsin Architect, 1960.

Richard Perrin, Historic Wisconsin Buildings, Milwaukee Public Museum, 1962.

Richard Perrin, The Architecture of Wisconsin, State Historical Society of Wisconsin, 1967.

Richard Perrin, Milwaukee Landmarks, Milwaukee Public Museum, 1968.

²Gordon D. Orr, Jr., Foreword, in Richard W. E. Perrin, Historic Wisconsin Architecture, Wisconsin Society of Architects, 1976.

William Graves Perry, FAIA

(November 8, 1883 - April 4, 1975)

Boston Chapter

AIA Member - 1920

AIA Fellow - 1936

Perry began his architectural education at Harvard University, graduating in 1905. Before going to Paris to continue his training at the Ecole des Beaux-Arts, he attended Massachusetts Institute of Technology, receiving a M.Sc. in 1907. Perry received his diploma from the Ecole in 1913. He returned to Boston and worked for Shepley, Rutan & Coolidge for a time. He also taught architecture at Harvard (1915-1916) and worked on his own before joining the firm of Thomas M. Shaw and Andrew H. Hepburn in 1923. The resulting firm was known as Perry, Shaw & Hepburn from 1923 until 1968.

"As a large firm, Perry, Shaw & Hepburn worked in many styles; but their forte was Colonial, whether revival or restoration. Their single most familiar work is the restoration of Colonial Williamsburg."¹ This restoration is familiar to the general public and to architecture professionals for the same reason -- it was the first large-scale restoration/reconstruction of a colonial site.

There was little known precedent; there was no precedent in this country for a reconstruction or restoration of such scope and magnitude; there was no precedent for the reconstruction of a large group of buildings which were to represent the appearance of a complete town at a given period -- and thereby hangs the tale of years of effort, conference, and adjustment so to balance all considerations that the result, with its inevitable inconsistencies of coexistence and the like, would represent a convincing and attractive appearance.²

The project had been proposed by the Reverend W. A. R. Goodwin of the Bruton Parish Church in Williamsburg. The patron of the project was John D. Rockefeller, Jr. The objective of the group was to return Williamsburg to its appearance as the colonial capital of Virginia in the eighteenth century.

¹William H. Jordy, "Perry, William Graves," William H. Jordy and Christopher P. Monkhouse, Buildings on Paper: Rhode Island Architectural Drawings 1825-1945, 1982, page 229.

²William Graves Perry, "Notes on the Architecture," Architectural Record, December 1935, page 369.

In order to do the restoration, Perry, Shaw & Hepburn established a field office at the Bruton Parish Church. "It was evident that investigation and training must precede restoration and that careful choice of associates and assistants must precede both."³ Among those hired as the first staff members were Orin M. Bullock and Thomas T. Waterman. Perry, even when in Boston, was clearly the man in charge: "he was the sole partner who made the effort to stay for periods of time to supervise the work and offer his talents to us directly."⁴

Perry was intrigued by the project and anxious to find precedents and solutions to the problems at hand. He sought advice from Fiske Kimball and others about the appropriateness of design decisions and encouraged Rockefeller to form an advisory board of architects and historians to review the project.

William Perry was an ideal choice for the unusual task Goodwin had outlined. Perry was an able administrator who possessed a balanced mixture of both charm and enthusiasm. . . .He could sketch quickly, and he grasped the whole architectural problem easily, even though his thinking on the restoration gradually evolved as time went on. . . .Perry was a key figure, because his ability to get along with many different kinds of people proved itself many times in easing the tensions that developed among the architects, the contractors, and the Rockefeller organization in New York.⁵

Perry's theory of restoration evolved as the project and research advanced. Originally it had been planned to restore Williamsburg to its appearance in the year 1780. As the importance of other colonial buildings was verified, Perry proposed the evolution of Williamsburg from 1699 to 1840 as the scope of the project so that a more complete representation of the town's contributions to American history could be seen. Perry's vision for Williamsburg was codified in a decalogue of restoration principles adopted by the architects and the advisory board. Basically, the tenets were to preserve those buildings "in which the Colonial tradition persists" regardless of the actual date of the building or its location in Williamsburg. Further, if a building needed restoration rather than preservation, the necessary materials should be contemporaneous with the building, that is, if they could be secured without demolishing another building. If old

³Perry, Architectural Record, page 369.

⁴Reminiscence of Finley Ferguson, Hosmer, page 50.

⁵Hosmer, page 21.

materials could not be secured, new materials would be used to blend with the original fabric, not to mimic it.⁶

Perry was elected to the AIA College of Fellows in large part because of his "thorough study of precedent and historical research" at Williamsburg. Interestingly, the work in Virginia is listed as an "Achievement in Public Service" on Perry's fellowship nomination because "he has stimulated the appreciation for the architectural tradition of this country."⁷

The firm had, by 1946, achieved a national reputation for restorations. Among their other restorations are the Saugus Ironworks in Danvers, Massachusetts, and the First Baptist Meeting House in Providence, Rhode Island. They also reconstructed the Tryon Palace complex in New Bern, North Carolina. Perry maintained his interest in preservation throughout his career. In 1955 he commented that Boston, his hometown, was "a natural for restoration -- it virtually cries for attention. Every year, as I walk the streets of Boston, I discover evidences that some of the old landmarks are disappearing."⁸

Location of Records:

Colonial Williamsburg Foundation

Tryon Palace Commission

⁶Perry, Architectural Record, page 370.

⁷Perry's Fellowship Citation and Nomination for Fellowship, AIA Archives, RG 803, Box 145, Folder 15.

⁸Obituary, "William Graves Perry," Boston Globe, April 5, 1975, no page.

Charles E. Peterson, FAIA

(August 23, 1906 -)

Washington, D.C., St. Louis, Hawaii, Virginia, and Philadelphia Chapters

Member AIA - 1936

Fellow AIA - 1961

AIA preservation committee - 1941, 1947, 1952-1957, 1961-1965

Charles Peterson, educated at the University of Minnesota, graduated in 1928.

History bored me in school; what I wanted to be was an architect, outdoors, in the West. In 1929, I had to go 2,000 miles (to San Francisco) to take the civil service examination for the National Park Service. In 1930 I moved from San Francisco to Virginia and ever since I have been an architect, indoors in the East.¹

Peterson has hardly been a desk-bound bureaucrat; instead he has been the main voice in the preservation movement since 1930.

Peterson joined the National Park Service directly out of school. On the west coast he worked as a landscape architect on general development plans and highway projects. In 1930 he was transferred to the east coast "to pioneer architectural and landscape work in the new historic and scenic reservations of the National Park Service."² His first projects were the Colonial National Historical Park, which runs from Williamsburg to Yorktown, the Skyline Drive in Virginia, and the Great Smoky Mountains National Park.

He became the major decision maker in the process of planning the public works restorations and reconstructions that came out of the Washington office. . . . [His] reports and memos show a respect for historical precedents and a willingness to work with whatever evidence might shed light on a plan for a building project.³

While overseeing development of the Colonial National Historical Park he lived at Williamsburg and spent time there with draftsmen from Perry, Shaw & Hepburn's office.

¹P.G., "Names: Charles E. Peterson," June 1964, AIA Archives.

²Charles E. Peterson, Biographical Outline, September 26, 1960. See Peterson fellowship nomination, AIA Archives.

³Hosmer, page 547.

Although the Great Depression began before these projects were completed, they continued with reduced federal funding. Preservation projects, administered through the National Park Service, actually benefitted from the economic chaos as the federal government developed programs to put the unemployed back to work. Peterson drafted a memo outlining a program to employ architects. As a profession, architecture had been hard hit by the shortage of private capital necessary for architectural commissions. Peterson suggested that architects be paid to record historic structures throughout the country and then turn their measured drawings and photographs over to the Library of Congress. This program, the Historic American Buildings Survey, won the approval of Peterson's supervisors and was instituted in early 1934.

The benefits of this program were many: professionals were employed; important buildings were documented; the NPS increased the resource material it could refer to during its many restoration projects; and the federal government could employ more people to perform preservation projects aided by the documentation by using members of the Civilian Conservation Corps to do the site work. Peterson remained with NPS after making suggestions of personnel capable of administering HABS. In his memo he urged the inclusion of the Library of Congress and the American Institute of Architects in the administration of the program.⁴

In 1940 he led the survey through the Middle and Lower Mississippi Valley; in 1952 he involved architecture students, for the first time, in the survey during their summer vacations. Students today form the majority of delineators fielded by the survey. Peterson has directed teams throughout the U. S. and its territories since 1957.

He has made his own a cause which was far from popular and given it stature and a scientific basis, leading others to accept large responsibilities and work zealously to the end that American architectural history may be written from the study of buildings themselves, or from original drawings made of those buildings while still extant. The elements of guesswork and misconception have been reduced because of the work Mr. Peterson and the large number of colleagues he had gathered around him.⁵

The elimination of guesswork was important to Peterson because of the projects he was supervising for NPS. He was responsible for

⁴See entry for "Leicester B. Holland" for his involvement in HABS at the Library of Congress. See "Architects in Historic Preservation: The Formal Role of the AIA, 1890-1990" for a summary of the AIA's involvement in the administration of HABS.

⁵Letter of James Grote Van Derpool supporting the fellowship nomination of Charles E. Peterson, October 11, 1960, AIA Archives.

restoring and interpreting structures of national significance and would not rely on legends or incomplete research. Consequently, Peterson stressed the importance of documentation.

It is my opinion that any architect who undertakes the responsibility of working over a fine old building should feel obligated to prepare a detailed report of his findings for the information of those who will come to study it in future years. Such a volume should become a permanent part of the building -- a payment by the architect for the privilege of learning and using facts which no other man may ever have. How else can we conserve the source material for the study of antique architecture?⁶

Peterson's interest in historical buildings may best be illustrated by the number of organizations he has started or belongs to that are dedicated to the study and preservation of architecture. Peterson has been a major voice in the call for the establishment of a museum of American architecture.⁷ While in St. Louis in the mid-1940s working on the clearance of land for the Jefferson National Expansion Memorial he helped found the William Clark Society. While the Society's main goal was to establish a museum about the expansion of the West, they were also interested in preserving St. Louis' architecture. This project had a sense of urgency for Peterson in the 1940s because of the number of structures being cleared in St. Louis for a national park. Peterson was an early member of the Society of Architectural Historians and wrote their "American Notes" column for many years. Shortly after moving to Philadelphia in 1950 to oversee the Independence National Historical Park Project he joined the Philadelphia Society for the Preservation of Landmarks and the Society Hill Area Residents Association.

From the beginning, Peterson has involved non-professionals or budding professionals in preservation. Education seems as important to Peterson as preservation. Instead of bemoaning the fact that architects are not trained to be preservationists, he has delivered lectures, written books and articles, and returned to school to train them. Peterson helped establish Columbia University's graduate studies in building preservation in 1964 and taught there for several years. He believes that architects must lead the preservation movement, but is not afraid to criticize the profession and recognize its shortcomings.

⁶Charles E. Peterson, The Moore House, 1981, page 1.

⁷Peterson publicized the idea in a November 1936 Octagon article. He published a "Progress Report" in the July/October 1941 edition of the Journal of the Society of Architectural Historians. The National Building Museum was opened to the public in Washington, D. C. in October 1985.

Good buildings were built in all eras. We will never have good cities unless we learn to leave the good standing and only tear down the bad. . . .The architectural profession must develop enough morality to resist destroying a fine old building in order to put up something mediocre.⁸

Peterson has been honored for his work. In 1966, he received the Louise du Pont Crowninshield Award from the National Trust for Historic Preservation. In 1976, the U. S. Department of the Interior presented him with a Citation for Conservation Service. The National Park Service, in 1982, established the annual Peterson Prize for measured drawings done by students. The Pennsylvania Society of Architects gave him an Honor Award "for his years of inspired service to architecture" in 1986.⁹

Additional Readings:

Charles E. Peterson, Colonial St. Louis; Building a Creole Capital, Missouri Historical Society, 1949.

Charles E. Peterson, Pioneer Architects and Builders of Honolulu, Hawaii Historical Society, 1964.

Charles E. Peterson, Notes on Hampton Mansion, National Park Service, 1970.

Charles E. Peterson, Building Early America, Chilton Book Co., 1976.

⁸P.G., "Names: Charles E. Peterson," June 1964, AIA Archives.

⁹Charles E. Peterson, Resume, October 1988, AIA Archives.

Earl H. Reed, FAIA

(September 14, 1884 - January 28, 1968)

Chicago Chapter

Member AIA - 1922

Fellow AIA - 1951

AIA preservation committee - Chairman 1951-1962

Earl Reed's involvement with preservation revolved around encouraging other practitioners to participate in the efforts of the National Park Service to record historic buildings throughout the country. Reed was not only responsible for photographing and recording numerous midwestern pioneer architecture on his own time, he also served as the Historic American Buildings Survey Director for the northern Illinois area in the 1930s.

[He] Conducted private survey of Midwest Pioneer Architecture 6 yrs. previous to appointment in 1933 as District Officer, H.A.B.S. Over 600 photos made available to Northern Illinois and bordering districts for subject selection. Recorded 134 early structures in distinguished fashion. . .until 1937, termination of Survey.¹

His extensive work with the National Park Service and the Historic American Buildings Survey was rewarded in 1963 when he received a Citation for Meritorious Service from the NPS. In 1961, he was awarded the Edward C. Kemper Award by the AIA in recognition of his work to advance the profession of architecture. From 1963 until his death he served as a liaison between the AIA's Committee on Historic Buildings and HABS. His primary responsibility in this position was to encourage State Preservation Officers to record buildings in their areas for the HABS Inventory. In this way, buildings that could not be recorded by measured drawings because of budgetary and manpower shortfalls would be documented for later, more complete recording.

He was Mr. Preservation if any one was in this country. He was always anxious to see working architects tied with the National Park Service for the preservation projects. I know how hard he worked to keep alive the interest of the American Institute of Architects in historic preservation and now that the AIA is taking an increasingly aggressive interest in historic preservation, it is due entirely to Earl Reed.²

¹Fellowship Nomination of Earl H. Reed, AIA Archives, 1950.

²Joseph Watterson, FAIA in Baldwin file on Earl H. Reed, AIA Library, Reference Department.

Earl Reed not only recorded the location and importance of historic buildings, he also did several restoration studies for the State of Illinois. Primary among these studies were those for the Vandalia State House and the Galena Market. Both structures were subsequently restored with Reed as supervisor. In addition to preparing historic structure reports, Reed oversaw the furnishings restoration project of the Vandalia State House, purchasing antiques and directing the reproduction of furnishings to restore these early offices of the Supreme Court and Secretary of State for Illinois.

Reed also figures prominently in the education of architects in the Midwest. He served as the head of the Architecture Department at the Armour Institute of Technology (now the Illinois Institute of Technology) from 1924 until 1936. He served as a professor of architecture at the Armour Institute from 1916-1924. Reed received his own education from MIT (1907) and the Ecole Nationale des Beaux-Arts. As teacher and dean, Reed provided his students with a background in fine arts, an appreciation of history, and the freedom to express their designs.

Reed served on the HABS Advisory Board (1949) and from 1957-1963 served on the Advisory Board on National Parks, Historic Sites, Buildings and Monuments.

Additional Reading:

Earl Reed, "Work of Holabird and Root," Architecture, 1930.

Earl Reed, contributor, Forty-Four Cities in the City of Chicago, Chicago Plan Commission, 1942.

Reed wrote three books about selected plates from the Historic American Building Survey work in northern Illinois (1934, 1936, 1937).

Location of Records:

Chicago Historical Society

Horace Wells Sellers, FAIA

(July 21, 1857 - November 26, 1933)

Philadelphia Chapter

Member AIA - 1909

Fellow AIA - 1912

AIA preservation committee - Chairman 1915-1920, Member 1924, 1932

Sellers, born and raised in Philadelphia, became one of that city's busiest preservationists. He came to the field of architecture with a degree in mechanical engineering from the University of Pennsylvania (1877). While working as a draftsman for Wilson Brothers he enrolled in architecture classes at the Philadelphia Sketch Club. Sellers was also associated with the firms of Sellers & Kirk and Sellers & Rippey. From 1912 until his death he worked on his own.

In 1897, Sellers was hired as the architect for the renovation and alterations of St. Clement's Church, located at 20th and Cherry streets in Philadelphia. Sellers' association lasted for many years and through many alterations and additions to the church.

It is as a result of Sellers' membership in the AIA, however, that most of his preservation projects were undertaken. He belonged to the Philadelphia Chapter's preservation committee and because of that membership was asked to serve as an advisor on many of Philadelphia's most important preservation projects. Primary among these would be the restoration of Independence Hall and Congress Hall, the restoration of Christ Church and work for the Valley Forge Park Commission regarding the Valley Forge complex, in particular, the site of General George Washington's headquarters.

Perhaps even more important than these actual restorations were the consultation services provided by the Philadelphia Committee to individuals and groups interested in preservation. The Committee, with Sellers as its chair, forged a working relationship with the City Fathers whereby the Committee would be consulted about the maintenance and preservation of historic buildings on municipal property. The City even provided a photographer to the Committee when requested so that the City's historic buildings could be documented. The Committee encouraged the City to preserve and restore the houses and outbuildings in Fairmont Park, provided advice on how to treat the deterioration of the columns on the City's Custom House, and counseled that no action be taken to preserve or promote the Betsy Ross House because

the history associated with the house seemed to be based on family traditions rather than historical facts.¹

Sellers' association with the Committee is best documented by the correspondence regarding its involvement with the restoration of Washington's headquarters and the development of the Valley Forge site. As the Committee chair throughout the project, Sellers coordinated the members' efforts. The Committee visited Valley Forge on numerous occasions to determine the most appropriate means of making the site available to the public.

It is a widely recognized fact that such historic places restored and preserved in their original state enable the observer to visualize the events associated with them and such objects become not only teachers of history but revive and stimulate patriotic sentiments.²

Members of the Committee, including E. P. Bissell, Thomas M. Kellogg, Emlyn L. Stewardson, and Carl A. Ziegler, examined the headquarters building closely to determine what alterations had been made since the Revolutionary War. They also searched the records and surrounding countryside for precedents of the placement of outbuildings and the design of fences as well as appropriate materials and finish colors. They also studied how best to incorporate comfort stations, parking lots, and other modern conveniences into the park without detracting from the authenticity and importance of the site. The Committee donated its time and drawings as a public service.

Sellers was involved with preservation projects outside of Philadelphia, such as the Octagon House in Washington, D. C. and the Manigault House in Charleston, South Carolina. In these projects Sellers seems to have acted most often as a source of advice and information. He was well respected by his colleagues because of his work in Philadelphia and was often consulted by them. As Sellers himself wrote

The spirit in which this service is undertaken is actuated by the desire to encourage and advance such public work and to safeguard it as far as possible from

¹See the Annual Reports of the Philadelphia Chapter's Committee for the Preservation of Historic Buildings interspersed in the Sellers boxes, AIA Archives, RG 801 Sr 5.

²Letter from Sellers to Frank R. Watson, President of the Philadelphia Chapter AIA, February 17, 1927, AIA Archives, RG 801, Sellers Box 5, Folder 5.

the effect of individual taste and opinion that sometimes results from intrusting such restorations to individual judgment.³

Location of Records:

American Philosophical Society, Philadelphia

Historical Society of Pennsylvania, Philadelphia

Philadelphia Museum of Arts

AIA Archives

³Letter from Sellers to Clara T. B. Parsons, February 24, 1931, AIA Archives, RG 801, Sellers Box 6, Folder 8. This letter concerned the Old Colony State House in Providence, Rhode Island, and what measures could be taken to preserve it. Sellers suggested that Mrs. Parsons contact her local AIA Chapter as they would undoubtedly have knowledge of architects in her area able to undertake the project.

Albert Simons, FAIA

(1890 - May 24, 1980)

South Carolina Chapter

Member AIA - 1916

Fellow AIA - 1934

AIA preservation committee - 1924, 1932, 1947, 1951-1957

For many, the name of Albert Simons is synonymous with the preservation movement in Charleston, South Carolina. Not only was Simons responsible for many fine restorations in that city, he was instrumental in the passage of the Charleston Zoning Ordinance in 1931, as well as an author and/or illustrator of many books and articles that brought the activities and ambience of Charleston to a national audience. In 1927, the AIA commissioned Simons and his partner Samuel Lapham to write a book on Charleston, which was to be the first in a series on early American architecture. The book, entitled Charleston, South Carolina, was produced and unfortunately -- given the quality of the effort -- was the only book ever published in the series.¹

Simons was involved with the Historic American Buildings Survey and served on the first HABS Advisory Board. He was recommended for the post by Charles Peterson. As that initial effort slowed at the end of the 1930s, Simons became involved with an extensive survey of the architecture of Charleston. Originally published in 1944, the inventory provided both the Charleston governing bodies and preservation groups with a list of notable structures to be safeguarded.

No doubt the survey was undertaken, at least in part, to educate the public about the importance of the architectural inheritance of Charleston so that they would act within the confines of the Historic Zoning Ordinance, which Simons helped administer. He served on the architectural review board to monitor changes and construction in the designated historic area, and sometimes made sketches for homeowners who came before the board to illustrate what an "appropriate" change might be. This assistance was important in Simons' opinion, for

Once a scheme has crystalized in the mind of the owner he is not receptive to advice and our efforts meet with opposition and frustration. If we could establish our function as advisory rather than disciplinary, I believe

¹The series was to be called The Octagon Library of Early American Architecture. Volume I, the Simons and Lapham book, was edited by Charles Harris Whitaker and published in 1927.

that we might count on a larger measure of cooperation from these citizens whom we are attempting to counsel.²

Because of his involvement with this early zoning ordinance, Simons was often consulted by architects from around the country for advice on setting up or administering zoning ordinances elsewhere.

In the mid-1930s Simons and Lapham completed the restoration of the Old Planters Hotel on Church Street in the center of Charleston. The hotel was made into a theater, a function it had fulfilled earlier, and an addition was made to the complex to provide additional fireproof space. The exterior was merely stabilized while the interior was entirely rebuilt.³

Simons was also involved in the attempt to keep Charleston's architectural details in Charleston. The city had suffered from the appreciation of outsiders who would come to the city, enjoy its atmosphere, and then take pieces of it back to their homes or museums. The national AIA became involved in this matter when contacted by concerned Charlestonians. The AIA's response was to set up a subcommittee to "Safeguard Charleston's Architecture," composed of Charleston residents and architects from around the country. Simons brought this problem to the attention of a national audience and encouraged the Charleston Museum to buy threatened interiors rather than permit them to be taken to museums in other cities.

Additional Reading:

Alice Ravenel Huger Smith, The Dwelling Houses of Charleston, South Carolina, J. B. Lippincott Co., 1917. The majority of the drawings are by Albert Simons.

Samuel Wilson, "Forty Years of Preservation," AIA Journal, December 1960.

Samuel Gaillard Stoney, This Is Charleston, Carolina Art Association, 1960.

²Hosmer, page 241.

³"Charleston Opens Historic Playhouse With Historic Play," Architectural Record, January 1938, pages 20-25.

Harvey P. Smith, FAIA
(April 1899 - January 19, 1964)
San Antonio Chapter
Member AIA - 1925
Fellow AIA - 1960
AIA preservation committee - 1952

Harvey Smith was one of the principals behind the preservation movement in San Antonio, Texas. His major projects -- the Spanish Governor's Palace, and five Spanish missions -- formed the backbone of the preservation efforts in that Texas community. Smith's work on the missions, done outside of his architectural practice, included archaeological research, measured drawings, and numerous sketches of the buildings. The measured drawings are archived in the Historic American Buildings Survey collection at the Library of Congress.

Smith's restoration philosophy was set early in his career and is readily accessible in his restoration of the Old Spanish Governor's Palace (1928). The following reminiscence by his son is helpful in understanding Smith's philosophy.

My father established several criteria that guided his preservation and restoration work:

1. To preserve or restore? This ubiquitous question must be settled at an early point in the project. Each situation must be studied and evaluated on the basis of existing conditions.
2. Research before excavation must be thorough and accurate to minimize disturbance of original, existing construction.
3. All architectural remains must be accurately recorded.
4. Authenticity must be carefully established as the work and research proceed.
5. A progression of architectural drawings including field drawings, measured drawings and restoration drawings are essential.¹

When the project was undertaken the Palace was located in a section of San Antonio surrounded by small businesses and homes of the Mexicans who made San Antonio their home. Additional difficulties in the restoration arose from the lack of physical remains on which to base the work, for only the front wall of the original structure remained.

¹Harvey Smith, Jr., "Thirty Years of Service: Harvey Smith and Restoration of the San Antonio Missions, 1934-1964," Proceedings of the 1984 and 1985 San Antonio Missions Research Conferences, edited by Gilbert R. Cruz, 1986, pages 64-65.

And yet nothing was put back or walls restored, except where, and only when, original foundations were unearthed or authentic research data brought a reasonable conclusion that these items actually existed in the same manner in which they were replaced.²

Smith wrote extensively about San Antonio. His articles were written to encourage tourism as well as to educate the public about the history of San Antonio and its architecture. As he stated in a 1931 White Pine Series of Architectural Monographs article,

It seems a shame to think of the numerous old buildings and homes, which have been torn down to make room for little, one-story, unimportant, modern structures, and sometimes just a parking lot, when there are acres and acres of ugly, uninteresting buildings, which could be removed -- with resulting satisfaction for most of us -- to make room for modern progress, and save the few gems of Spanish-Colonial architecture remaining in our midst. But these heritages from our past are gradually coming into their own. The consciousness of the people, through the efforts of a few devoted architects, artists, and lovers of the romantic and the picturesque, has been aroused to the necessity of preserving, and, where possible, restoring to their pristine glory, these grand old monuments of another day.³

Smith's practice was by no means limited to preservation, by the late 1920s he was well known as an architect of banks, offices, hotels, and schools.

In San Antonio, Smith belonged to the San Antonio Historical Society, the Historic Buildings Foundation, and served on the Advisory Board of the Spanish Governor's Palace.

²Harvey P. Smith, "The Restoration of an Old Palace," California Arts and Architecture, volume 40, November 1931, page 25.

³Harvey P. Smith, "The Charm of Old San Antonio," The White Pine Series of Architectural Monographs, volume XVII, number 4, 1931.

Additional Reading:

Harvey Smith, "An Architect's Impressions of Old San Antonio," Architecture, volume 37, number 6, June 1918.

Harvey Smith, "Spanish Traditions of San Antonio," California Arts and Architecture, volume 38, August 1930.

Harvey Smith, "The Restoration of the Spanish Governor's Palace in San Antonio, Texas," Art and Archaeology, August 1931.

Location of Records:

Architecture and Planning Library, University of Texas at Austin

A. Glenn Stanton, FAIA

(May 17, 1895 - October 16, 1969)

Oregon Chapter

Member AIA - 1926

Fellow AIA - 1949

AIA preservation committee - 1941

When examining the early preservation movement in Oregon, the names of two men are among those most often seen. These men, Glenn Stanton and Jamieson Parker, often worked in tandem, to record their state's architecture and to disseminate that information to others. As one man would often initiate a project and the other carry it forward it is difficult to separate their preservation work.

Parker was educated at the University of Pennsylvania and shortly after his graduation in 1916 he returned to Portland to start his own practice. Stanton received his B.A. from the University of Oregon in 1919 and then headed to the east coast and the Massachusetts Institute of Technology, completing his M.Arch. in 1921. In that year Stanton participated in the American Students Mission to Europe to aid in the reconstruction of France.

The first preservation project that these men worked on jointly was the photographic documentation of Oregon's architecture built prior to 1880. Stanton and Parker, together with Harold Doty, composed the "Committee for the A.I.A. on Old Oregon Buildings" in 1930 and asked the public to inform them of buildings of architectural and historical merit. The ultimate goal of this Committee was to forward photographs to the Pictorial Archives of Early American Architecture started by Leicester Holland at the Library of Congress. Stanton screened the photographs submitted by the public and the Committee inspected the buildings before they were photographed by Walter Boychuck, a Portland photographer. The resulting photographs formed a portfolio entitled Early Oregon Architecture. A copy of the portfolio was presented by Glenn Stanton's office to the AIA Board of Directors in 1951.¹

Their work in the early 1930s proved to be especially valuable with the introduction of the Historic American Building Survey at the end of 1933. Because of the research they had completed to complement the photographic documentation, they could present a ready list of buildings deserving further documentation through measured drawings. Parker, the district officer for HABS, was able to put teams in the field quickly to record Oregon's architecture for this federal program. This response was important as the

¹Illustration #15, page 53, in "Architects in Preservation: The Formal Role of the AIA, 1890-1990" is from Early Oregon Architecture. The portfolio is located in the AIA Archives.

funding for the program lasted only six months under the Civil Works Administration, and the program was unfunded in Oregon after May 1, 1934. Parker continued as district officer even after funding was stopped and prepared measured drawings as his other commitments allowed as well as encouraging those who had measured the buildings to do the same.

Stanton, although not formally involved with HABS, contributed to that program because of the inventory he had prepared earlier. After Parker's death in 1939, Stanton became the chief spokesman for preservation in Oregon through his work with the AIA. In 1939, Stanton was President of the Oregon Chapter and as the representative of that body corresponded with the members about historic buildings in addition to his other duties. Stanton carried his concerns about preservation with him as he assumed duties in the national hierarchy of the AIA. He served as the President of the AIA from 1951-1953 and during that time attention was paid to the historical resources of this country through his support of the AIA preservation committee.

Additional Reading:

Jamieson Parker, "Historic American Buildings Survey," Oregon Historical Quarterly, volume 34, numbers 1 and 2, March and June 1934.

Elisabeth Walton Potter, "The American Institute of Architects and the Historic American Buildings Survey in Oregon 1930-1940," A History of HABS and HAER in Oregon 1933-1983, 1984. This publication should be available from the Oregon Chapter of the AIA.

Location of Records:

Manuscript Collection, Oregon Historical Society, Portland, Oregon (MSS 1040)

Charles Morse Stotz
(August 1, 1898 - March 5, 1985)
Pittsburgh Chapter
Member AIA - 1927

Charles Stotz' work, both new construction and preservation projects, centered in western Pennsylvania. His reconstructions of colonial forts around Pittsburgh (Fort Ligonier, Fort Pitt Museum, and Point State Park) were based on exhaustive research both in this country and Europe. "For the past forty years all of the time I could spare, and some I could ill afford to spare from practice, has been devoted to a study of the early buildings (before 1860) and the eighteenth century forts built in western Pennsylvania."¹ This research also found its way into several books including, Drums in the Forest (1958) and Outposts of the War for Empire (1985). Both books are about the historical necessity for forts in colonial America.

Among his early written works was the Architectural Heritage of Western Pennsylvania published as a result of the Western Pennsylvania Architectural Survey undertaken by the Pittsburgh Chapter of the AIA in 1932. "Over 6000 miles were covered, several thousand buildings studied and recorded in over 3000 photographs and 90 measured drawings."² Stotz chaired the survey committee, oversaw the survey, did much of the actual surveying, and wrote the text for the publication.

One of the main purposes of this book is to bring acutely to the attention of the modern western Pennsylvanian the fact that his region contains many structures, hitherto unknown or ignored, that are comparable with the famous early buildings of the Atlantic seaboard. . . . Much remains to be done in the preservation of the early buildings of the region, when the general public has learned to appreciate these buildings for their inherent architectural value as well as for their historical significance.³

The book contained a short chapter entitled, "The Preservation of Our Early Buildings," which attempted to inform the public about the possibilities of preservation.

¹Charles M. Stotz, "Fort Ligonier," APT Bulletin, volume VI, number 4, 1974, page 4.

²Tally McKee, "Charette Vignette: Charles Morse Stotz," Charette, November 1948, page 12.

³Charles Morse Stotz, The Early Architecture of Western Pennsylvania, W. Helburn Inc., 1932, page 32.

As may readily be seen by glancing over the illustrations that follow, the hand of man has frequently been more damaging to the appearance of early buildings than have the affects of time. . . . Alternatives intended to lengthen the life of an old building are, of course, an absolute necessity. . . . But it has been demonstrated that it is not necessary to depart from the materials and spirit originally established in the design in order to gain these ends.⁴

In addition to the Western Pennsylvania Survey, Stotz was involved with the Historic American Buildings Survey work then being done in Pennsylvania.

In 1937, Charles and his brother Edward were appointed to serve as architect and engineer, respectively, for the restoration of the buildings owned by the Commonwealth of Pennsylvania that were to form the Old Economy Memorial. Delays in state funding allowed Charles Stotz to conduct extensive research on the design and construction of the buildings as well as to explore the philosophy of the utopian society, the Harmonists, that created them. The project included 17 structures within a one and one-half block area in Ambridge, Pennsylvania, site of the last Harmonist settlement. The federal government, through the Works Progress Administration, was also involved in the project and built a museum to house the artifacts donated by Mr. and Mrs. John S. Duss, sole survivors of the Harmonist Society. Charles Stotz set out his research and restoration in a Winterthur Portfolio article published in 1973. The project was important because it was "one of the few completely faithful architectural and landscape restorations of the early nineteenth century in this country."⁵

Stotz was well aware of the demands of restoration and, consequently he developed a philosophy to accompany his work.

Restoration - or, as we now term it, conservation - like marriage, should not be entered into lightly. If properly done, it is very demanding and costly to owner and architect alike. If not done well, it is better not done at all. Above all, restoration should not even be considered unless the completed building is assured of responsible and permanent ownership and maintenance.⁶

⁴Ibid., page 31.

⁵Charles Morse Stotz, "Threshold of the Golden Kingdom: The Village of Economy and Its Restoration," Winterthur Portfolio 8, 1973, page 169.

⁶Charles Morse Stotz, "On 'Putting It All Together Again' -- Restoration Architects Discuss Their Specialized Work," Pennsylvania Heritage, March 1971, vol. 4, no. 2, page 1.

Stotz was fortunate in that most of the projects he participated in allowed him to achieve his goals. Among those projects are the Customs House and Cashier's House (Erie), Johnston Tavern (Mercer County), Drake Well Derrick and Museum (Titusville), Old Stone House (Butler), Bradford House (Bradford), and the Old Washington Grist Mill (Perryopolis).

Charles Stotz received his education from Cornell University (B.Arch 1921, M.Arch 1922). After graduation he made a tour of Europe. He returned to Pittsburgh in 1923 to practice architecture. Stotz served as president of the Pittsburgh Chapter of the AIA and was actively involved in the Western Pennsylvania Historical Society.

Additional Reading:

Charles M. Stotz, Drums in the Forest, Historical Society of Western Pennsylvania, 1958.

Charles M. Stotz, Outposts of the War for Empire, Historical Society of Western Pennsylvania, 1985.

Donald Miller, "Architect Rebuilds Nation's History," Pittsburgh Post-Gazette, July 21, 1972.

Location of Records:

Western Pennsylvania Historical Society, Pittsburgh

Thomas Tileston Waterman
(November 24, 1900 - January 20, 1951)
Washington, D. C. Chapter
Member AIA - 1947

Waterman studied architecture at a draftsman's table rather than in a classroom. He worked as a junior and senior draftsman in the office of Ralph Adams Cram in Boston, Massachusetts (1919-1927). With Cram's encouragement and approval Waterman travelled to Majorca to measure the Cathedral of Palma. While in Boston, Waterman volunteered his time and skills for the Society for the Preservation of New England Antiquities.

Waterman returned from Majorca to join the firm of Perry, Shaw & Hepburn at Williamsburg. Waterman was one of the first draftsman to be hired for this important commission. He was already familiar with the town because of time spent there in 1926 photographing the Wren Building at the College of William and Mary. Work done in Boston for Sumner Appleton at SPNEA in the documentation of the Savage House on Dock Street and a conjectural redesign for the demolished Province House made Waterman a valuable employee in Williamsburg. Waterman's experiences were especially valuable when buildings had to be reconstructed based on archaeological or written documentation. "His knowledge of Georgian buildings (sketched in England) supplemented the construction expertise of colleague Orin M. Bullock and the documentary study of the original structure [Wren Building] compiled by college librarian Earl G. Swem."¹

Waterman worked on different buildings at Williamsburg, usually as soon as the foundations were uncovered.

The Williamsburg restoration was clearly a synthesis of Waterman's many interests from archaeology and landscape to design, research, interior decorating, and building materials. It was a vehicle for his knowledge and commitment, as well as for the influence of Cram and Appleton. . . . The extent and diversity of his services at Williamsburg are more overtly represented in his authorship of the final architectural reports on the four buildings on which he worked. These reports, all filed during 1932, provided the rationale for each reconstruction and listed the prototypes.²

¹Fay Campbell Kaynor, "Thomas Tileston Waterman: Student of American Colonial Architecture," Winterthur Portfolio, volume 20, numbers 2 and 3, page 110.

²Kaynor, page 116.

Waterman's Domestic Colonial Architecture of Tidewater Virginia was also published in 1932. It was the first study of Tidewater houses and was co-authored with J. A. Barrows who travelled with Waterman to the Tidewater region on the weekends. Fiske Kimball, in the foreword to the book wrote of a "vanished civilization," which was presented in the book through measured drawings, photographs, and histories of the structures.

Waterman remained with the Colonial Williamsburg project until early in 1933. He then spent time in Europe, particularly England, studying the precedents of colonial American architecture. In November 1933, he returned to the U. S. at the behest of Charles Peterson to join the fledgling Historic American Buildings Survey. "His knowledge of early design and building construction was of great aid in working with local architects and historians in selecting buildings to be recorded and in the critical review of drawings, photographs and other data submitted for acceptance into the collection."³ Waterman's position as "architectural director" of HABS meant that he was responsible for the standard and scope of the survey.⁴ Additionally, Waterman travelled extensively along the east coast visiting proposed documentation projects and involving local groups in preservation.

Waterman's work at HABS included participation in several preservation/restoration projects. When visiting the Santee-Pinopolis reservoir area in South Carolina to document the buildings that would be demolished when the area was flooded, Waterman successfully moved the Hanover House, the oldest house in the area, to the nearby campus of Clemson College. The close relationship between HABS and the National Park Service meant that "Waterman had responsibility for some of the first eastern-state restorations undertaken by the National Park Service."⁵ In this capacity he oversaw the restoration of Pierce Mill in Rock Creek Park, Washington, D. C. (1933-1936) and the Wick House, Guerin House, and Ford Mansion in the Morristown National Historical Park, New Jersey (1934-1940). His theory of restoration can be seen in his work on the Ford Mansion.

The design of the proposed reconstruction is based on the requirements of the space and local precedent in the design of balusters and trim. It has been kept as simple as possible to conform to the theory that in restoration

³Charles E. Peterson, "American Notes," Journal of the Society of Architectural Historians, volume X, number 2, May 1951, page 25.

⁴"All reports and drafts -- 14,500 sheets of them in the first four years -- went through the Washington office on their way between thirty-nine East Coast districts and the archives at the Fine Arts Division of the Library of Congress. Each page required the "TTW" mark of final approval." Kaynor, page 126.

⁵Kaynor, page 127.

work where positive evidence is lacking, the design of the feature involved should be in harmony with adjacent areas, but should otherwise be as simple as possible.⁶

Waterman remained at HABS formally until 1942, although he continued to be available for consultations and testimony until his death.

Books written by Waterman include The Early Architecture of North Carolina (1947), which documented farm structures as well as some of the more "common" houses of the state. The text was supplemented with photographs by Frances Benjamin Johnston and many floor plans. In Mansions of Virginia (1946) Waterman compared the shared architectural features of Virginia mansions to determine the architects, builders and transatlantic precedents for the houses. Mansions was seen by Waterman as a restoration tool. "Although this work was undertaken purely as a historical study, the text and photographs will undoubtedly be used as precedent in the restoration of early buildings."⁷

When the National Council for Historic Sites and Buildings was organized in 1947 Waterman was the SPNEA representative. At the initial meeting Waterman suggested that the Council secure funding for the adaptive reuse of buildings so that owners could maintain historic properties as something other than museums.

Additional Readings:

Thomas T. Waterman and J. A. Barrows, Domestic Colonial Architecture of Tidewater Virginia, C. Scribner's Sons, 1932.

Thomas T. Waterman, The Early Architecture of North Carolina, University of North Carolina Press, 1947.

Thomas T. Waterman, The Dwellings of Colonial America, University of North Carolina Press, 1950.

Location of Records:

AIA Archives

T. T. Waterman Collection, Prints and Photographs Division,
Library of Congress

Society for the Preservation of New England Antiquities

⁶Kaynor, page 130.

⁷Thomas T. Waterman, Mansions of Virginia, University of North Carolina Press, 1946, page 409.

Seymour Williams, FAIA
(May 22, 1885 - July 1, 1967)
New Jersey Chapter
Member AIA - 1922
Fellow AIA - 1937

Williams moved to Rahway, New Jersey, in 1917 after winning a competition to erect a Masonic Temple in that city. He received his education at the University of Pennsylvania. In his senior year (1911) he took a leave of absence to apprentice with various firms in New York City. After these apprenticeships, which totalled six years, he began his own practice with the Masonic Temple Commission. He remained in Rahway for the rest of his life and from there conducted the Historic American Buildings Survey for New Jersey.

Secretary of the Interior Harold Ickes originally appointed Williams to direct HABS in New Jersey in 1933 when it was a Civic Works Administration program. The survey, designed to alleviate unemployment among architects, was highly successful in New Jersey.

The influence of the proponent's leadership in this particular field and accomplishments are evidenced by the fact that he has been instrumental in relieving the unemployment situation among the members of his profession throughout the entire State, having at one time had 158 persons directly under his charge whom he had personally selected from his knowledge of their qualifications and need.¹

In all, these teams surveyed over 600 buildings in New Jersey between 1934 and 1937. In recognition of his outstanding ability to organize the survey, Williams was appointed Chief of the Mid-Atlantic Division of HABS in 1937.

Williams advanced the survey in the eyes of the public through publicity, lectures, and exhibits. Newspaper articles on New Jersey's historic structures were published regularly. Exhibits at the Newark Museum and Newark Public Library were staged in the mid to late 1930s. These exhibits were often supplemented by lectures given by Williams, who also spoke to civic groups throughout the state to educate them about their architectural heritage.

¹Fellowship nomination of Seymour Williams, AIA Archives, page 9.

Samuel Wilson, Jr., FAIA

(August 6, 1911 -)

New Orleans Chapter

Member AIA - 1943

Fellow AIA - 1955

AIA preservation committee - 1947, 1952-1954, 1964-1965,

Chairman 1960

Richard Koch and Samuel Wilson were fated to meet: both were native to New Orleans; both were interested in the history of the city; and both were architects. Those who are drawn to New Orleans because of its ambiance can be thankful that Koch and Wilson did meet as they are largely responsible for the preservation and continued use of the early buildings in that city.

Koch attended Tulane University and received his degree in 1910. He then studied in Paris for two years and upon his return to the United States worked for several architectural firms in New York and New England. Koch began his own practice in New Orleans in 1916 with Charles R. Armstrong.

Armstrong and Koch were pioneers in restoration and adaptive reuse of buildings of historic and architectural importance in Louisiana. They restored Shadows-on-the-Teche in New Iberia for Weeks Hall in 1922 and Oak Alley Plantation at Vacherie in 1926 for Mr. and Mrs. Andrew Stewart.¹

Wilson attended Tulane as well, graduating in 1931. While there, he belonged to the Gargoyle Honorary Architectural Fraternity and was "instrumental in compiling the Gargoyle collection of photographs of lost examples of Louisiana architecture."² He worked for Moise Goldstein's architecture firm until January 1934, at which time he became the supervising architect for the Historic American Buildings Survey in Louisiana.

It was during the survey that Koch and Wilson worked together professionally for the first time. Koch was on the national advisory board for the Gulf States region.

¹Samuel Wilson, Jr., "The Survey of Louisiana in the 1930s," Historic America: Buildings, Structures and Sites, U.S. Library of Congress, 1983, pages 23-24. The project at Shadows-on-the-Teche is still active in the Koch & Wilson office. Maintenance of the property, now administered by the National Trust for Historic Preservation, is overseen by their office.

²Fellowship nomination of Samuel Wilson, Jr., page 5, Wilson Membership file, AIA Archives. The Gargoyle collection of photographs is deposited in the Howard Tilton Memorial Library at Tulane University.

Koch selected the buildings to be measured and drawn, basing his choice on the importance of the building, architecturally and historically, its availability, its danger of destruction, and his own personal interest and preference.³

As supervising architect, Wilson would often travel with Koch to select projects and then oversee the actual documentation of the structure. They obviously worked well together since Koch asked Wilson to join his firm in 1934! The relationship was based on mutual interests and pursuits.

Early I realized his keen appreciation of architecture and his sympathy towards the old buildings of Louisiana. Our discussions on his researches in the old parish records and observations made on many trips to the plantations evolved a new idea as to the sequence and the influences that shaped the history of Louisiana's architecture.⁴

The two men were avid researchers and spent their spare time exploring New Orleans.

I might mention 721 Gov. Nicholls Street, where we surmised Latrobe's influence, when fragments of a Greek doric column were found buried in a wall. Further research brought to life an inventory showing that Henry Latrobe had worked on the building. These fragments are undoubtedly the earliest example of Greek Revival in New Orleans.⁵

Their research took many forms. Koch was an avid photographer who could "recognize authentic flavor and portray the significant features of each structure recorded."⁶ Wilson preferred to research written records. In 1937 he won the Edward Langley Scholarship from the AIA, which allowed him to travel to France and search for the French influences on New Orleans' architecture. He found many drawings by the first French settlers depicting the types of buildings they had erected in the colony.

Their research in this country and Europe aided in the many preservation/restoration projects they directed. In 1922 Koch

³Wilson, Historic America, page 25.

⁴Letter of Richard Koch supporting the fellowship nomination of Samuel Wilson, Jr., November 16, 1954, AIA Archives.

⁵Ibid.

⁶Charles Peterson, "Koch and Wilson," draft May 26, 1983, AIA Archives, RG 801, SR 2, Vytlacil Box 2, Folder 3.

supervised the transfer and restoration of the Hurst-Stauffer House from its plantation siting into New Orleans. His design of Le Petit Theatre du Vieux Carre was the first opportunity in that city "to design a new building in the character of the older structures surrounding it."⁷ Adaptation of the older building into a theater capable of meeting the code restrictions would have compromised the building. Instead, Koch inserted the theater behind and next to the historic building. Koch was one of the founders of the Vieux Carre Commission. Wilson worked with Koch on restoration projects after leaving HABS in 1936. Projects done by the firm include the Thierry House (1940), the Burden House (1940), Evergreen Plantation (1941), the Rene Beauregard House (1957), and the Cabildo (1968).

Koch and Wilson taught students about the history and architecture of New Orleans at Tulane University. Both men belonged to the Louisiana Landmarks Society. Wilson has conducted several lecture series for the Landmarks Society and for residents of the Vieux Carre. Wilson is an authority on Benjamin Latrobe's work and influence in New Orleans. He has written on subjects ranging from the Ursuline Convent in New Orleans to plantation houses located on the battlefield of the Battle of New Orleans. Wilson has continued the legacy of Richard Koch and Moise Goldstein "in creating a type of indigenous architecture appropriate to the climate and traditions of that region."⁸

⁷Samuel Wilson, Jr., The Vieux Carre, New Orleans, Its Plan, Its Growth, Its Architecture, City of New Orleans, 1968, page 126.

⁸Letter of Albert Simons supporting the fellowship nomination of Samuel Wilson, Jr., October 25, 1954, AIA Archives.

Additional Readings:

Samuel Wilson, "An Architectural History of the Royal Hospital and the Ursuline Convent of New Orleans," Louisiana Historical Quarterly, 1946, volume 29, number 3, pages 559-569.

Samuel Wilson, Impressions Respecting New Orleans by Benjamin Henry Bonval Latrobe, Columbia University Press, 1951.

Samuel Wilson, Plantation Houses on the Battlefield of New Orleans, Battle of New Orleans 150th Anniversary Committee, 1965.

Samuel Wilson, "Architecture in Eighteenth-Century West Florida," Eighteenth-Century Florida and Its Borderlands, University of Florida, 1975, pages 102-140.

Abbye Gorin, "Samuel Wilson, Jr., FAIA, A Contribution to the Preservation of Architecture in New Orleans and the Gulf South," unpublished dissertation, Virginia Polytechnic Institute, 1988.

Location of Records:

Koch & Wilson, New Orleans, Louisiana

Carl A. Ziegler
(1878 - October 12, 1952)
Member AIA - 1910

Ziegler was a lifelong Philadelphia resident who drew on that city's history for his own designs. After receiving his Certificate of Proficiency in Architecture from the University of Pennsylvania in 1895, he became an apprentice at several of the city's architectural firms, most notably Frank Miles Day & Bro, Cope & Stewardson, and Keen & Mead. In 1897 he established his own firm. Ziegler remained active in the field of architecture for many years. In fact, at the age of 65 he aided the war effort (World War II) by working in the aircraft division of E. G. Budd Manufacturing Company.

Ziegler studied the regional architecture of Pennsylvania and used colonial and vernacular precedents in many of his commissions. This awareness of earlier styles of architecture led him to an involvement with the restoration and preservation of Philadelphia's older architecture. He was an early member of Philadelphia's Committee for the Preservation of Historic Landmarks and served as its president. He was also a member of the Philadelphia Chapter AIA historic preservation committee. In this capacity he worked on the restorations of Congress Hall, Independence Hall, and the national park at Valley Forge. He used his familiarity with regional architecture to justify his suggestions as to the course of action and proper materials for projects under his consideration. In the case of the restoration at Valley Forge, he submitted sketches of various picket types in use in the eighteenth century so that the fence that had surrounded the headquarters of General Washington could be duplicated with some accuracy.¹

His study of early architecture was not confined to Pennsylvania, and he encouraged his colleagues to broaden their own study.

In my saunterings through the byways of our early architectural beginnings I have gained the impression that the architectural profession is really not very well informed about the early work in this country. Many know the buildings in the section in which they happen to reside, but comparatively few architects have studied Early American architecture as they have studied the buildings abroad, and until one has visited Salem, Massachusetts; Annapolis, Maryland; Charleston, South

¹See the accompanying report, "Architects in Historic Preservation: The Formal Role of the AIA, 1890-1990," for a drawing of a picket that Ziegler submitted to the committee for their consideration.

Carolina; New Castle, Delaware; Charlottesville, Virginia, etc., it is quite impossible to realize what a great difference there was in the Colonial architecture of this country and how vastly different is the atmosphere created by the various types that settled on our Eastern seaboard.²

Ziegler's breadth of knowledge undoubtedly aided his designs and restorations.

Ziegler used his experience to question the 1934 reconstruction of Pennsbury outside of Philadelphia. Pennsbury, the site of the home of William Penn, was owned by the State Historical Commission of Pennsylvania and the reconstruction of Penn's home was to be funded in part by the federal government. Ziegler's opposition resulted from his belief that the group had insufficient data for an accurate reconstruction and from his conviction that scarce government funding should be spent on the restoration of original buildings in a state of disrepair rather than the creation of a new building. His opposition grew stronger when it became obvious that the new building was to be put on the original foundations rather than near them as had been promised earlier. Ziegler believed this action would compromise what little original fabric remained and would effectively prohibit further archaeological and architectural study of the ruin. Ziegler notified his colleagues at AIA of the situation and enlisted Leicester Holland's aid to try to halt the reconstruction.³ The result, a resolution presented by Holland at the 70th annual AIA Convention and published in Octagon (May 1938), brought the matter to the attention of a larger audience. Unfortunately, patriotic sentiment carried the day over historical accuracy and Pennsbury was reconstructed. The alarms issued by Ziegler and Holland did however, put a stop to the expenditure of relief agency money for reconstructions during the Great Depression.

Location of Records:

Historical Society of Pennsylvania, Philadelphia

Presbyterian Historical Society, Philadelphia

University of Pennsylvania Archives, Philadelphia

Correspondence between Ziegler and Horace Wells Sellers is at

²Carl A. Ziegler, "An Architectural Ramble in Delaware," American Architect and Building News, June 20, 1927, volume 131, page 775.

³Holland was the chairman of the national AIA historic preservation committee at the time.

the AIA Archives, Washington, D. C., RG 801, Sr 5, Sellers boxes.

Architects Active in Preservation before 1941

Name: _____

Dates: _____

Chapter: _____

Year joined AIA: _____

Year became Fellow: _____

Education: _____

Professional Experience: _____

Preservation Projects (year, location and client):

Publications: _____

Location of Records: _____

Name and Address of person submitting information:

Please forward this form and any supplementary materials to:

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