

The Historic American Buildings Survey
of the National Park Service
in cooperation with
The Athenaeum of Philadelphia and
The American Institute of Architects
presents

FIRST PLACE

in the 2010 competition for the

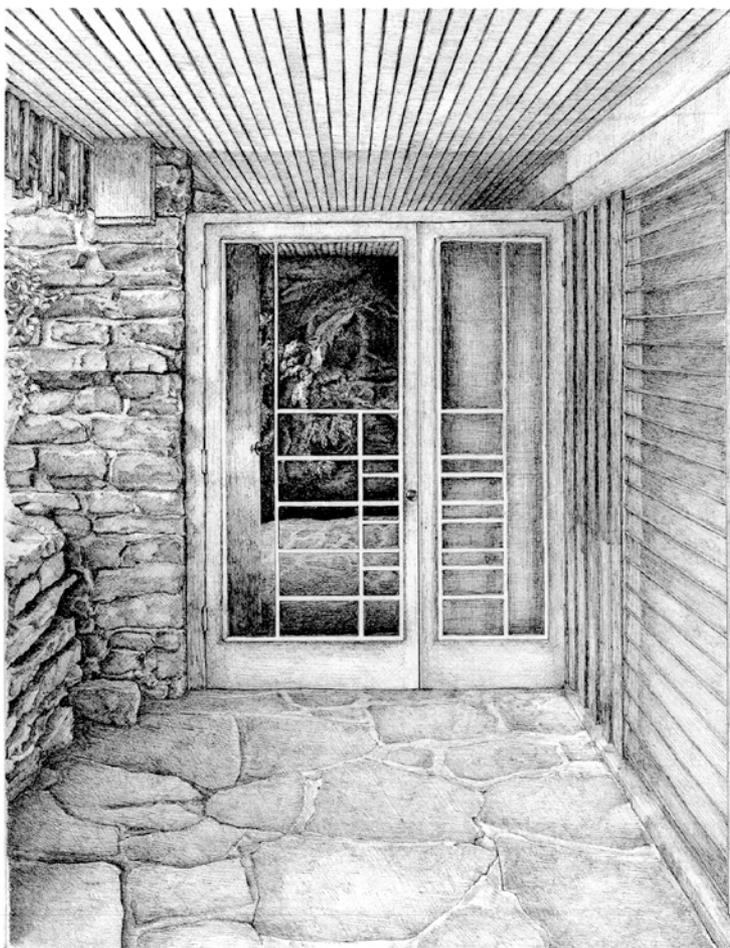
CHARLES E. PETERSON PRIZE

to

Addison Bliss, Chloe Costello, Jillian Jung,
Tim Latourette, Tyler Meenen, Sean Paquin,
Anthony Parsons, Matt Poe, Adrienne Presley,
Micah Szabo, Ginger Traywick, Joseph Weishaar

of the

University of Arkansas
for HABS measured drawings of the
E. Fay and Gus Jones House
to be deposited in the Library of Congress



VIEW OF MAIN ENTRY

THE E. FAY AND GUS JONES RESIDENCE, LOCATED IN FAYETTEVILLE, ARKANSAS, WAS DESIGNED BY THE ARCHITECT AS HIS PRIVATE HOME IN 1955. AMONG HIS FIRST OPPORTUNITIES TO EXPRESS HIS ARCHITECTURAL PRINCIPLES IN BUILT FORM, THIS RESIDENCE WOULD SERVE AS THE EXAMPLE FOR HIS SUBSEQUENT WORK OVER THE REMAINDER OF HIS PROFESSIONAL PRACTICE UNTIL HIS DEATH IN 2004.

MENTORED BY FRANK LLOYD WRIGHT, FAY JONES TOOK MANY LESSONS FROM THE WORLD-RENOWNED ARCHITECT. EVEN SO, JONES' ARCHITECTURE WAS CHARACTERISTICALLY HIS OWN. WHILE BOTH ARCHITECTS UNDERSTOOD AND DESIGNED TO COMPLEMENT A BUILDING'S NATURAL SITUATION, WRIGHT OBSERVED THAT HIS OWN WORK WAS CONFIGURED HORIZONTALLY AND CLOSE TO THE GROUND WHILE JONES' WORK WAS DESIGNED WITH STRONG VERTICAL COUNTER-POSITIONING AND WAS SET CLOSE TO THE SKY. WRIGHT ENCOURAGED JONES TO CONTINUE TO DEVELOP DESIGN METHODS THAT CHALLENGED HIS OWN.

DETAILS SUCH AS THE VERTICALITY OF THE WOOD PANELING THROUGHOUT AND AROUND THE HOUSE AS WELL AS WINDOWS THAT STRETCH FROM FLOOR TO CEILING EXEMPLIFY JONES' INDIVIDUAL APPROACH. IN A MORE DRAMATIC DISPLAY OF VERTICALITY AND THE IMPORTANCE OF THE SKY IN HIS DESIGNS, JONES'S FONDNESS FOR THE TREE HOUSES OF HIS YOUTH INSPIRED THE FEELING OF WEIGHTLESSNESS ON THE SECOND FLOOR OF THE HOUSE AS IF IT WERE 'FLOATING' IN THE SURROUNDING TREE CANOPY. THE LONG BALCONY WRAPPING AROUND TWO SIDES OF THE SECOND FLOOR ALSO GIVES THE VISITOR A SENSE OF HOVERING ABOVE THE GROUND. DURING THE FIRST YEARS OF THE HOUSE'S EXISTENCE, FEW TREES SURROUNDING THE PROPERTY AFFORDED A CLEAR VIEW TO THE HORIZON. NEIGHBORING HOMES BUILT SINCE 1955 AND INCREASED TRAFFIC NEARBY ARE NOW DISCREETLY HIDDEN BEHIND A THICK LAYER OF FOREST.

AT THE TIME OF ITS CONCEPTION, THIS MODERN HOUSE, TUCKED INTO A HILLSIDE IN THE ARKANSAS OZARKS, SAT ON THE EXTREME NORTHERN EDGE OF TOWN IN AN AREA THAT WAS STILL RURAL AND UNDEVELOPED. IT WAS GIVEN A VERY PRIVATE QUALITY AS THE HOUSE WAS SITUATED AWAY FROM THE STREET ON THE WESTERN APPROACH. ACCESS IS MADE THROUGH A HIDDEN ENTRANCE THAT REQUIRES THE VISITOR TO CIRCULATE THROUGH, UNDER, AND AROUND MUCH OF THE HOUSE BEFORE ACTUALLY ENTERING IT. THE APPROACH TO THIS COUNTRY HOME SETS THE STAGE FOR A CAREFULLY CONSTRUCTED PROCESSION INTO AND THROUGH THE HOUSE.

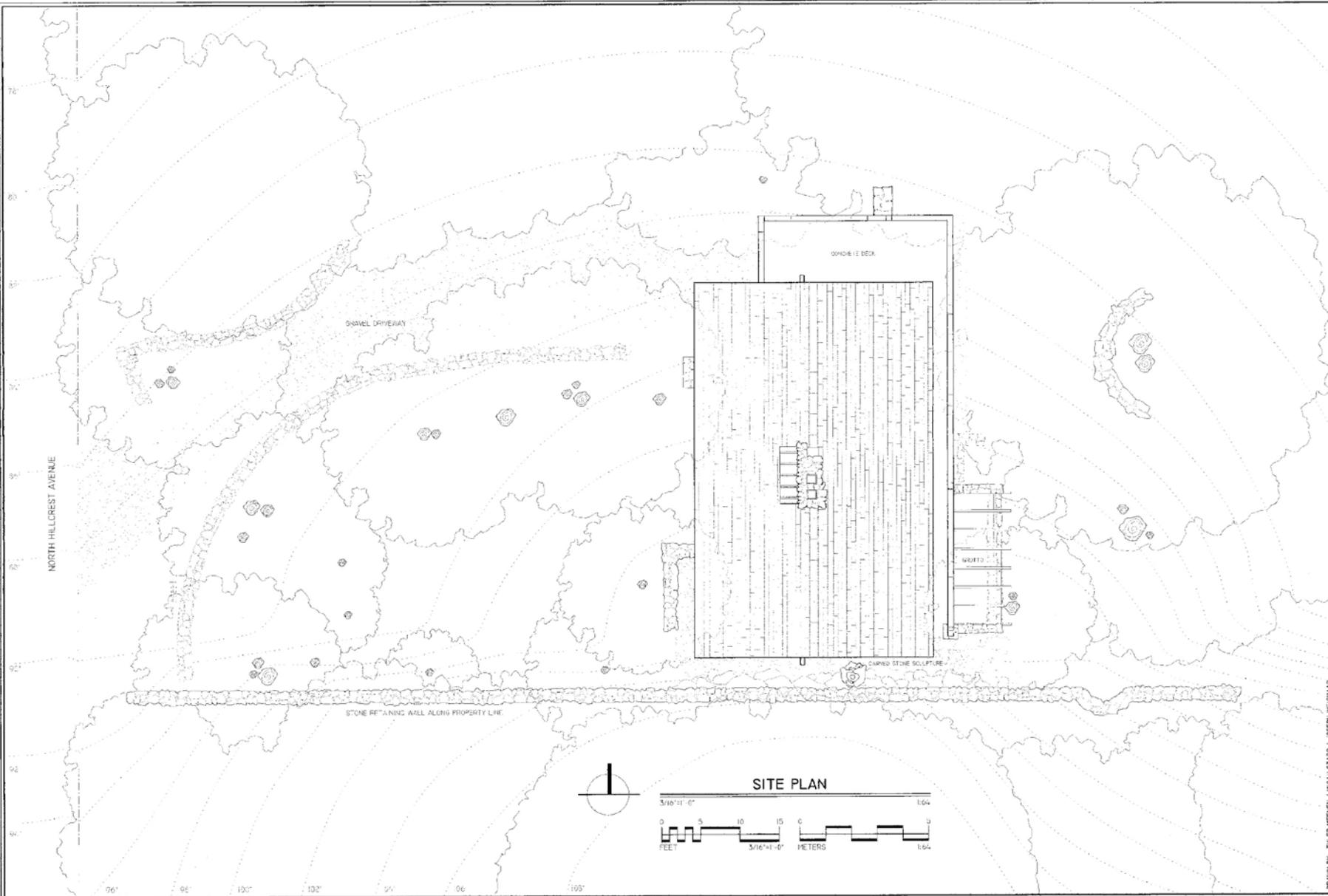
AS A DRAMATIC CONTRAST TO THE SECOND FLOOR, THE FIRST FLOOR IS STRONGLY GROUNDED. IMMEDIATELY UPON ENTRY, A LARGE BOULDER, DISCOVERED UPON EXCAVATION OF THE SITE, WAS RETAINED AND COMPLEMENTS THE FIELDSTONE WALLS AND FLOORS. AS NOTED BY JONES ACQUAINTANCES, THE PRESENCE OF THE BOULDER CONSTITUTES A MEMORABLE, SIGNATURE MOMENT OF THE HOUSE. THE ENTRYWAY IS THUS NESTLED INTO THE SIDE OF A HILL AND PROVIDES VISUAL ANCHORING AND STRUCTURAL SUPPORT FOR THE HOUSE. DISPOSITION OF MATERIALS AND LOWER LEVELS OF NATURAL LIGHT MAKE THIS AREA OF THE HOUSE SEEM CAVE-LIKE AND SIGNIFICANTLY MORE SHADOWED THAN THE SECOND FLOOR.

THE HOUSE'S DISTINCT EXPERIENCES MELD TOGETHER BRILLIANTLY. THE NATURE OF THE OZARKS SURROUNDING THE RESIDENCE CAN BE FELT INSIDE THE HOUSE ITSELF. THE TRANSITION BETWEEN THE EXTERIOR AND INTERIOR IS SEAMLESS AND LITTLE-NOTICED. CAREFULLY POSITIONED NATURAL VENTILATION THROUGH THE USE OF JALOUSIE WINDOWS ALLOWS AIRFLOW THROUGHOUT THE HOUSE AND ACTS AS A PASSIVE COOLING SYSTEM. NATIVE MATERIALS IN THE HOUSE SUCH AS FIELDSTONE AND CEDAR WOOD ARE DISPLAYED 'HONESTLY' AND WERE LEFT UNPAINTED THROUGHOUT THE BUILDING. NATURE IS TO BE AS MUCH A PART OF THE HOUSE AS THE HOUSE IS TO BECOME A PART OF THE NATURE SURROUNDING IT.

FAR LESS KNOWN THAN JONES'S LATER WORK, ENTHUSIASTS AND SCHOLARS HAVE CONSISTENTLY OVERLOOKED THE HOUSE. NONETHELESS, THE JONES RESIDENCE WAS LISTED ON THE NATIONAL REGISTER OF HISTORIC PLACES ON 28 APRIL 2000. FAY JONES WAS AWARDED THE AMERICAN INSTITUTE OF ARCHITECTS' HIGHEST HONOR, THE GOLD MEDAL, IN 1990.

THE DRAWINGS AND RESEARCH FOR THIS PROJECT WERE COMPLETED BY THE FOLLOWING STUDENTS AT THE FAY JONES SCHOOL OF ARCHITECTURE AT THE UNIVERSITY OF ARKANSAS IN FAYETTEVILLE: ADDISON BLISS, CHLOE COSTELLO, JILLIAN JUNG, TYLER MEENEN, SEAN PAQUIN, ANTHONY PARSONS, MATTHEW POE, ADRIENNE PRESLEY, MICAH SZABO, GINGER TRAYWICK, AND JOSEPH WEISHAAR. FACULTY ADVISORS WERE GREGORY HERMAN AND TIM LATOURETTE. THE PROJECT WAS COMPLETED DURING SUMMER TERM 2010. SPONSORS FOR THIS PROJECT INCLUDE NABHOLZ CONSTRUCTION AND WHITE RIVER HARDWOODS. SPECIAL THANKS GOES TO THE JONES FAMILY AND THE FACULTY AND STAFF OF THE FAY JONES SCHOOL OF ARCHITECTURE AT THE UNIVERSITY OF ARKANSAS.

THE E. FAY AND GUS JONES RESIDENCE



NORTH HILLCREST AVENUE

DRIVEL DRIVEWAY

CONCRETE DECK

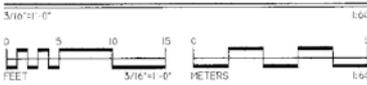
WOOD

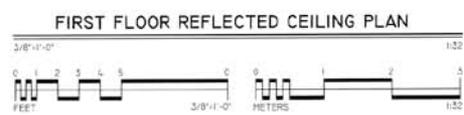
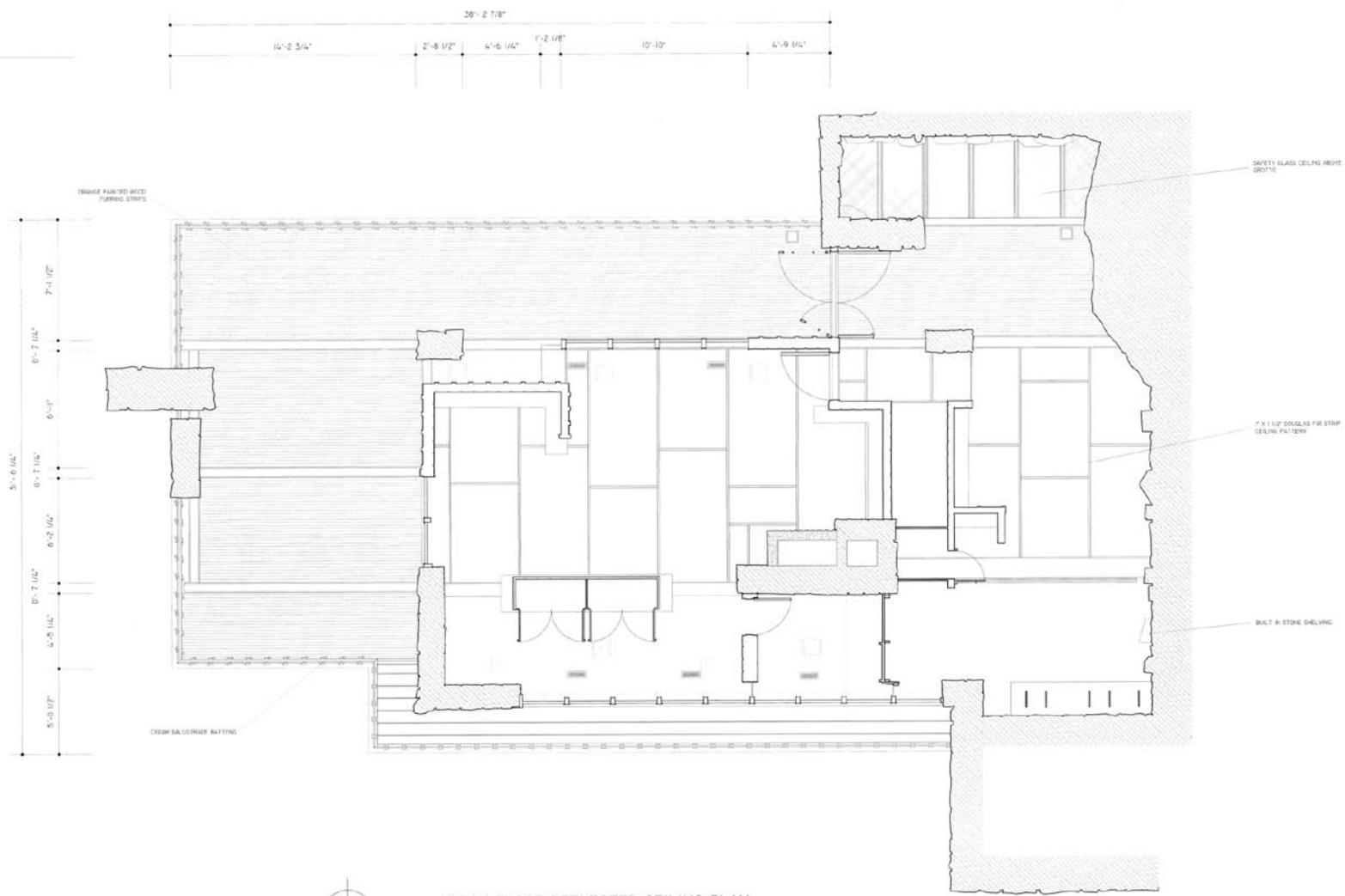
CARVED STONE SCULPTURE

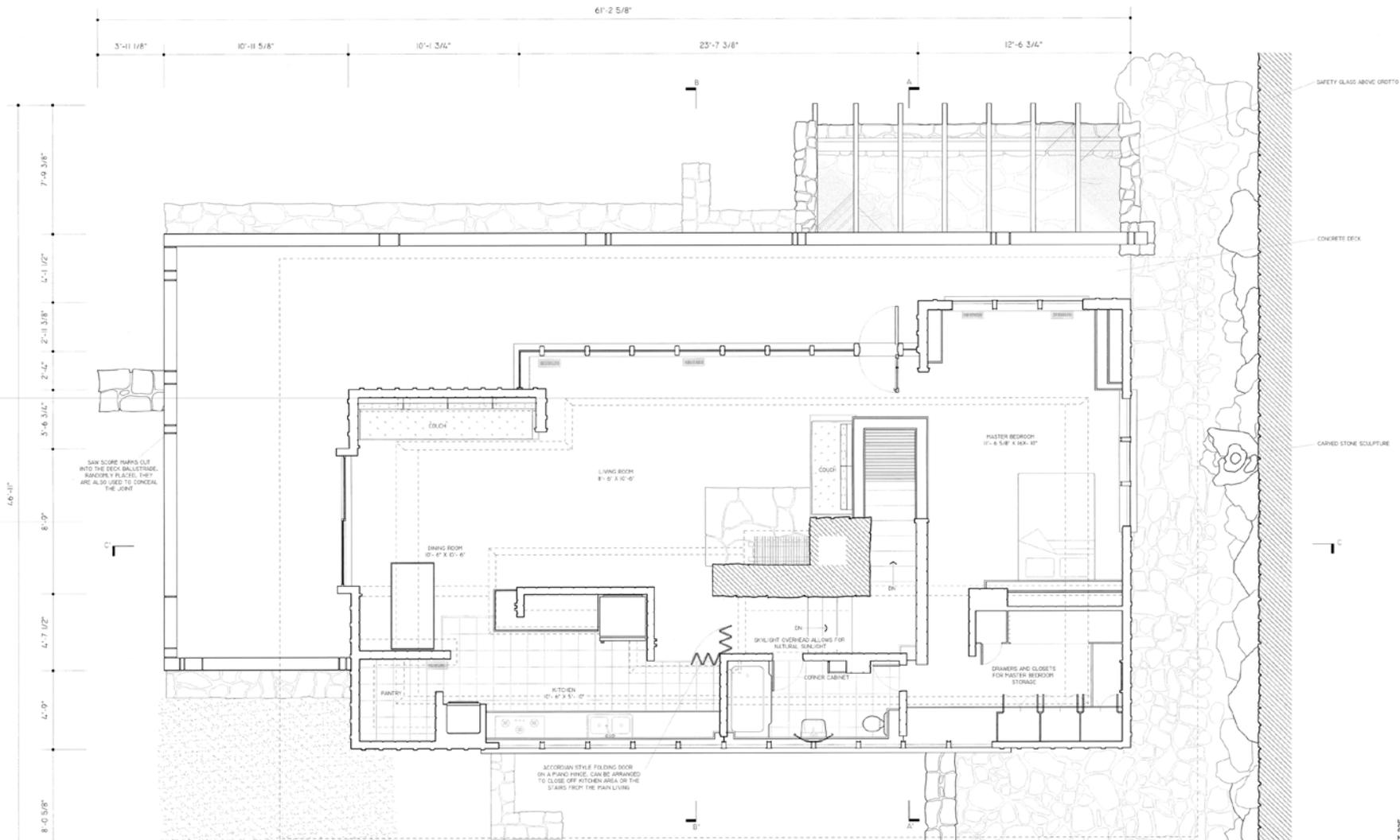
STONE RETAINING WALL ALONG PROPERTY LINE



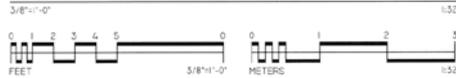
SITE PLAN

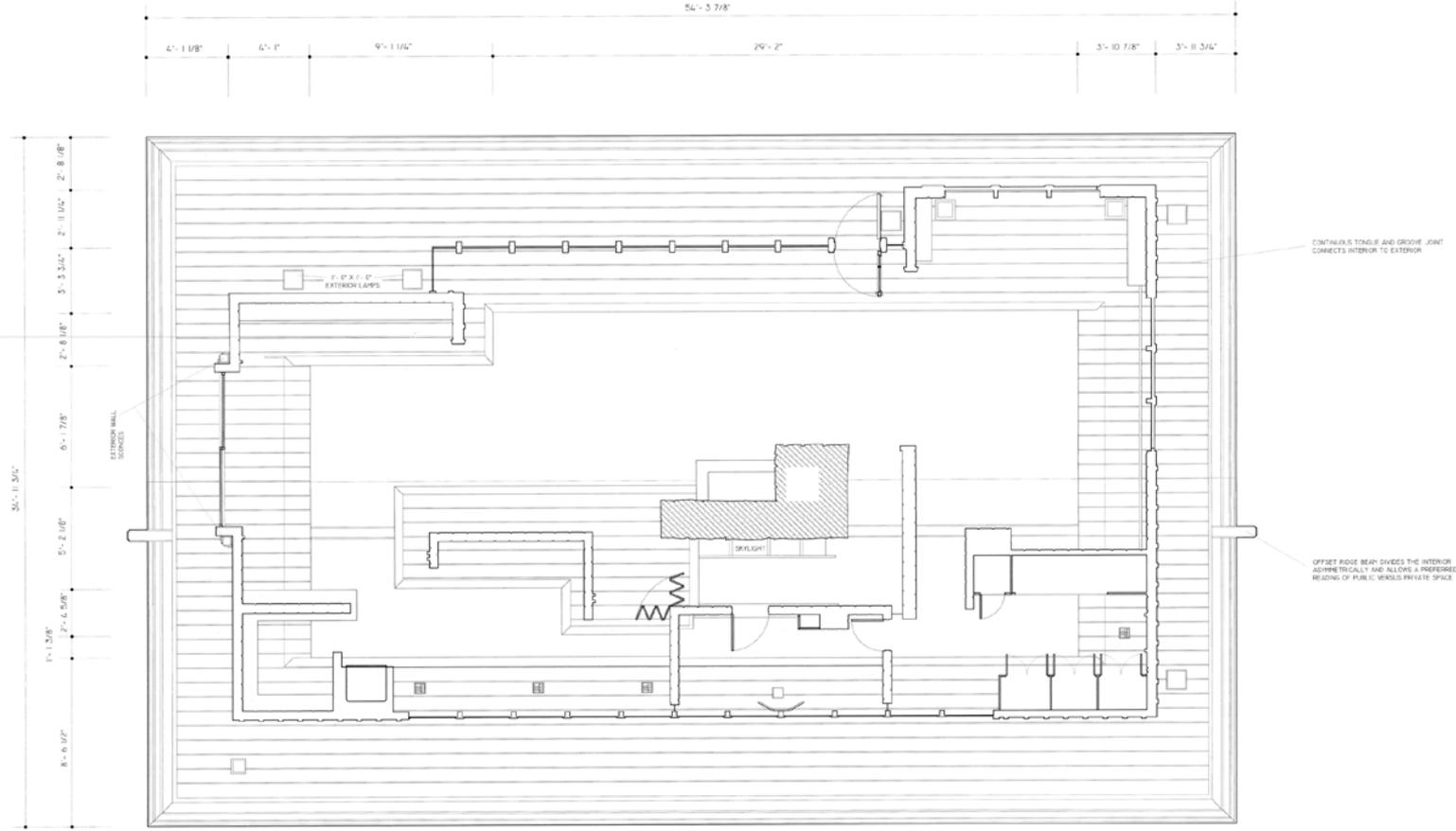




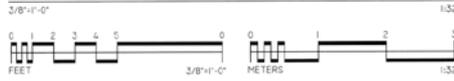


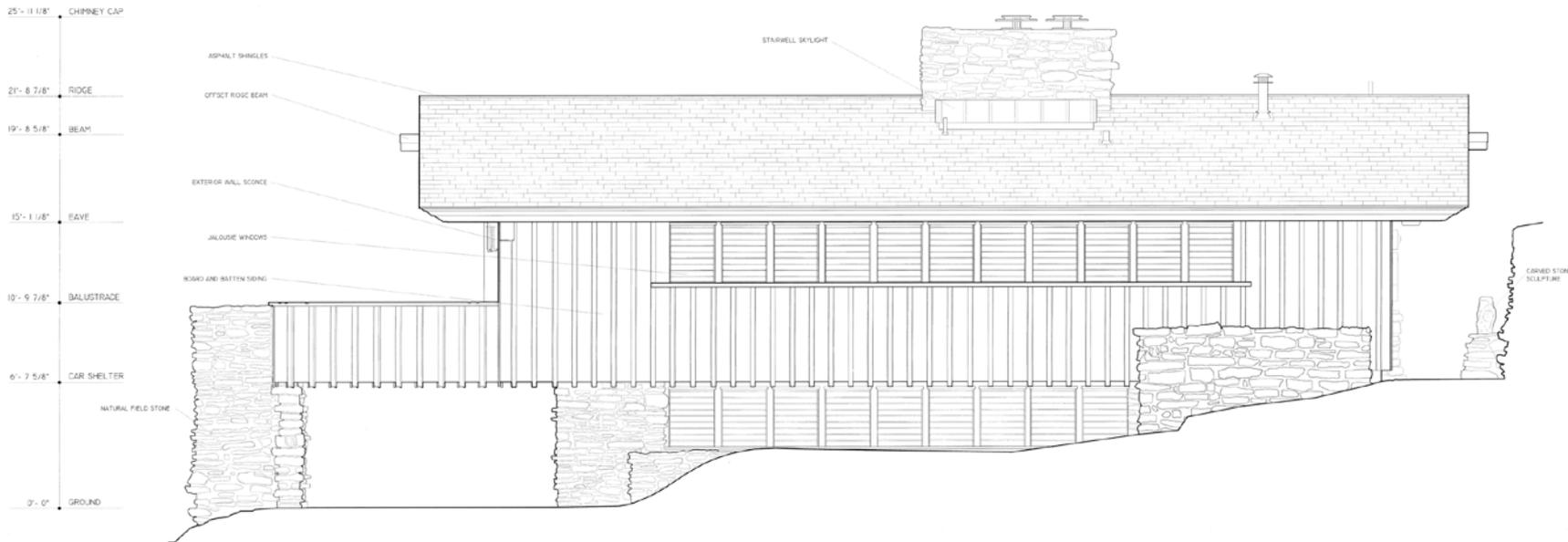
SECOND FLOOR PLAN



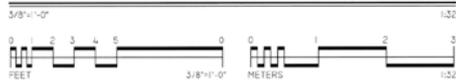


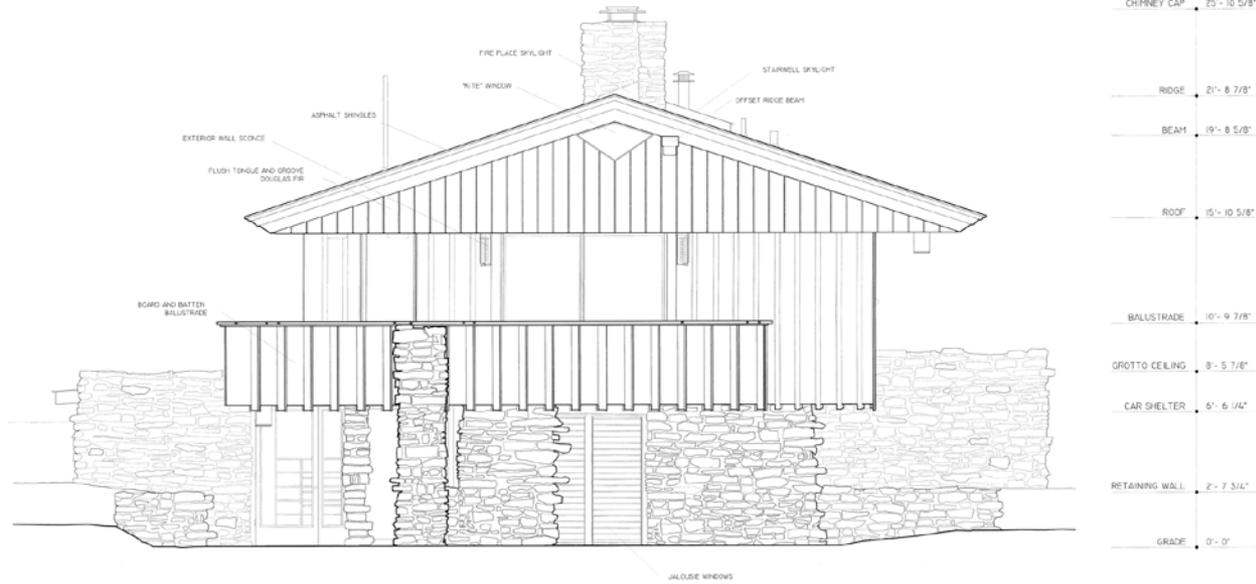
SECOND FLOOR REFLECTED CEILING PLAN





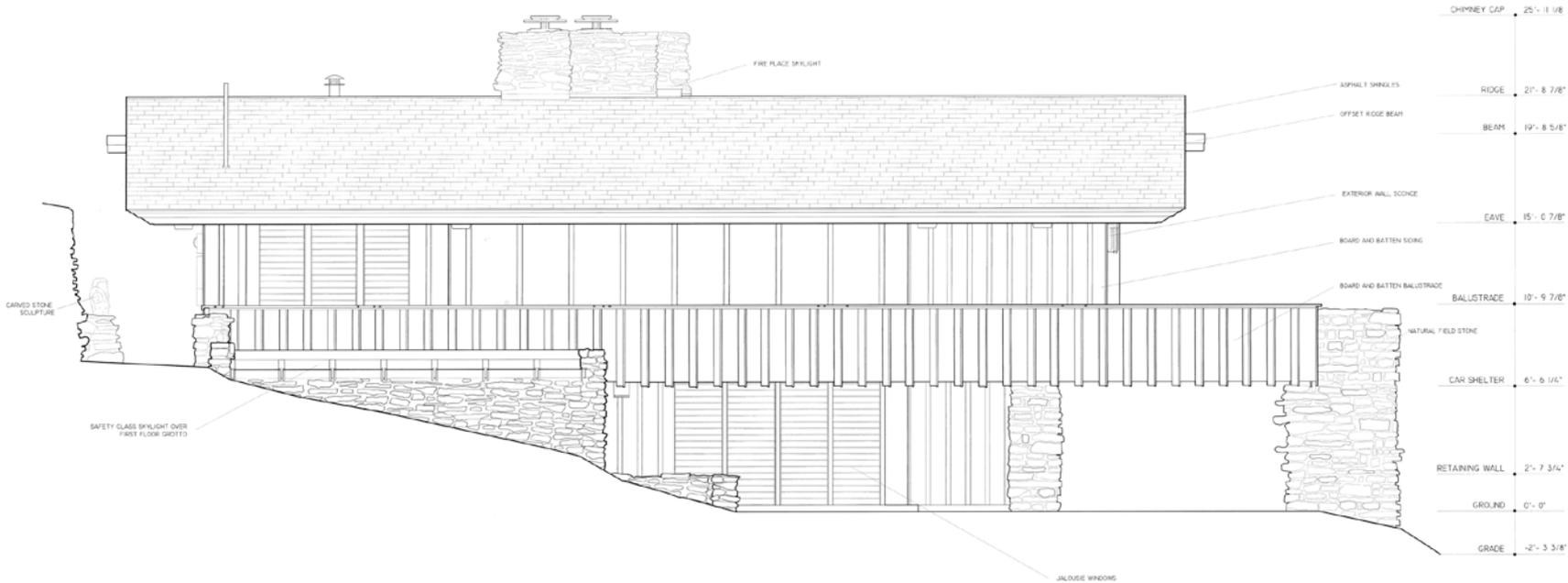
WEST ELEVATION



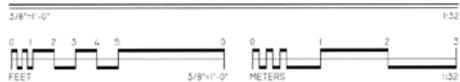


NORTH ELEVATION

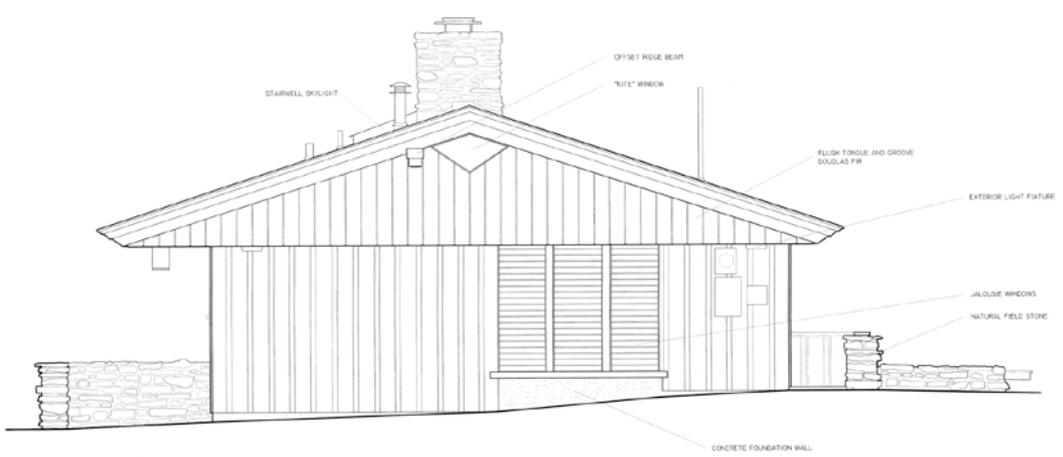




EAST ELEVATION

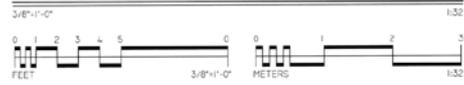


NOTE: AT THE TIME OF DOCUMENTATION THE EAST BALUSTRADE WAS UNDER RECONSTRUCTION. THE DRAWING REPRESENTS THE FINISHED RESTORED CONDITION.

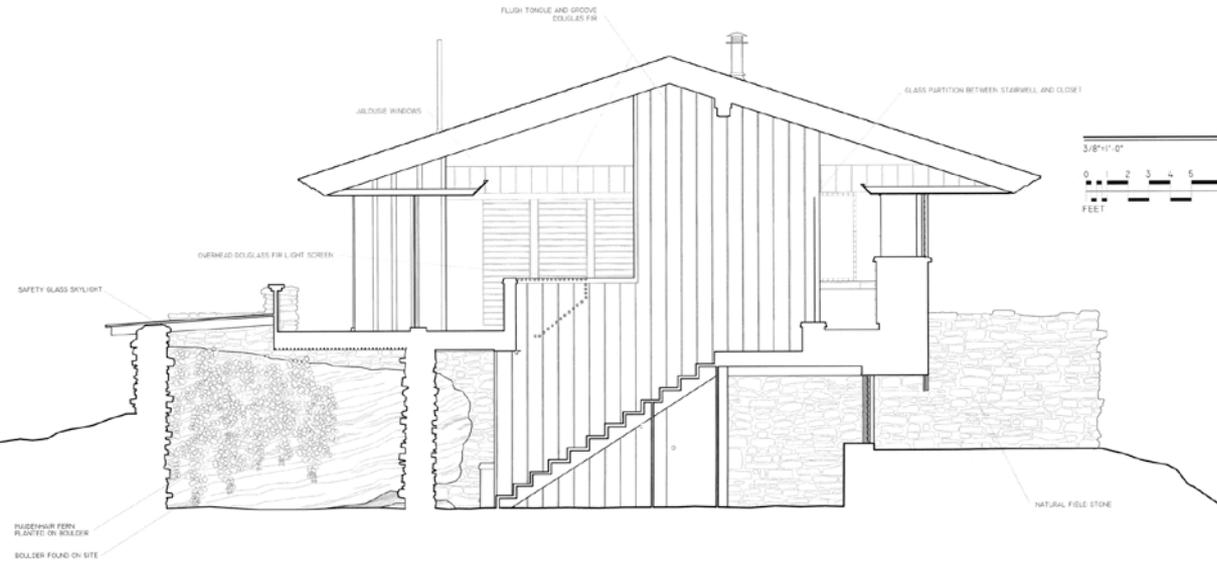


| | |
|-------------|------------|
| CHIMNEY CAP | 18'-0" |
| RIDGE | 13'-0 3/4" |
| BEAM | 11'-9 1/2" |
| ROOF | 7'-11 1/2" |
| EAVE | 7'-1 3/4" |
| BALUSTRADE | 2'-11" |
| WINDOW SILL | 1'-1" |
| GROUND | 0'-0" |
| GRADE | 0'-0" |

SOUTH ELEVATION



RIDGE 2'- 8 7/8"
 ROOF 15'- 10 5/8"
 BALUSTRADE 10'- 9 7/8"
 GROTTO CEILING 8'- 5 7/8"
 CAR SHELTER 6'- 6 1/4"
 RETAINING WALL 2'- 7 3/4"
 GRADE 0'- 0"



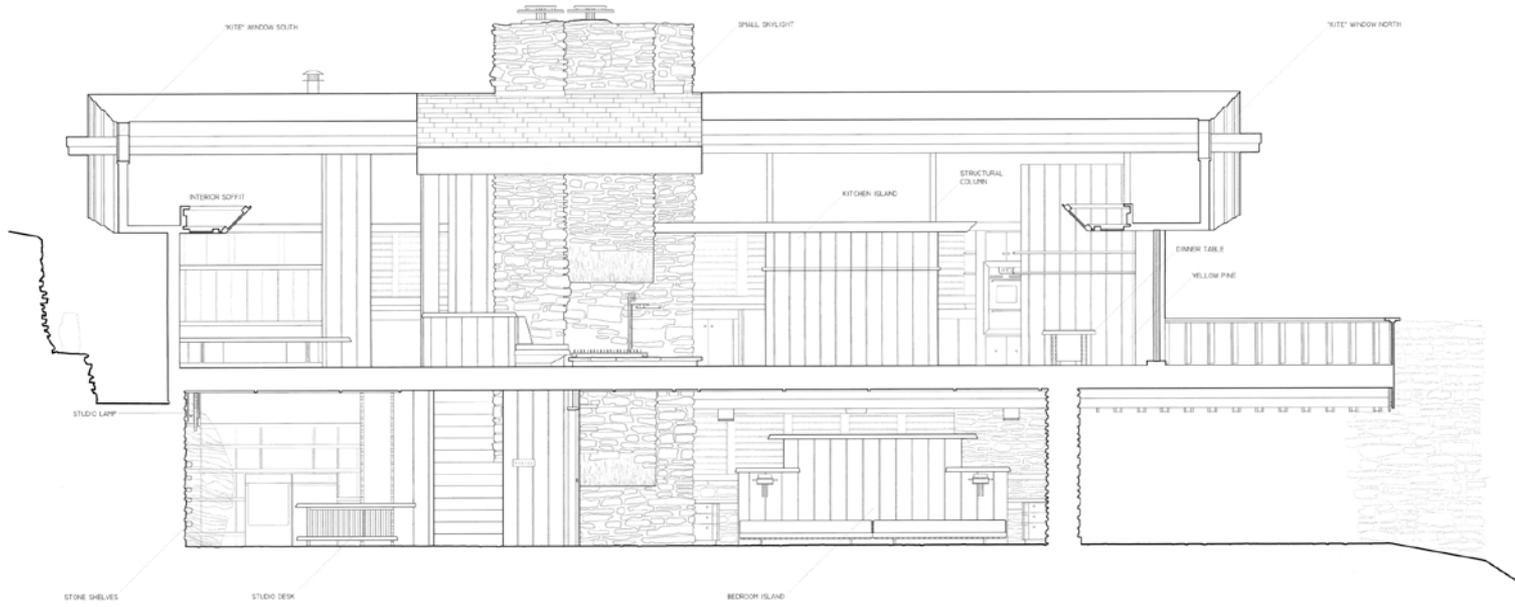
SECTION A - A'



SECTION B - B'

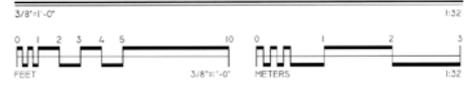


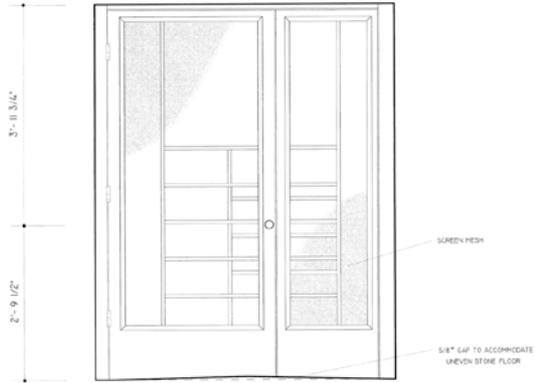
RIDGE 2'- 8 7/8"
 EAVE AND SOFFIT 15'- 1 1/8"
 BALUSTRADE 10'- 9 7/8"
 SECOND FLOOR 8'- 6 1/8"
 ENTRY CEILING 7'- 8 1/4"
 GROUND 0'- 0"



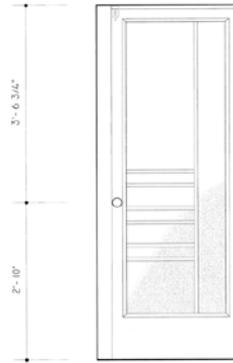
| | |
|-----------------|-------------|
| RIDGE | 2'- 6 7/8" |
| EAVE AND SOFFIT | 5'- 1 1/8" |
| BALUSTRADE | 10'- 9 7/8" |
| SECOND FLOOR | 8'- 6 1/8" |
| ENTRY CEILING | 7'- 8 1/4" |
| GROUND | 0 - 0" |

SECTION C - C'

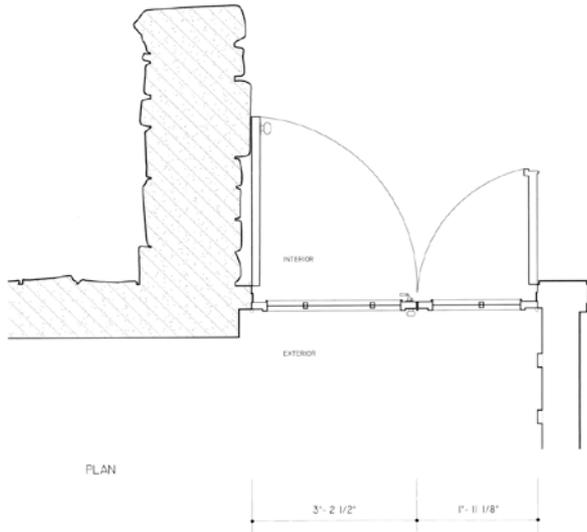
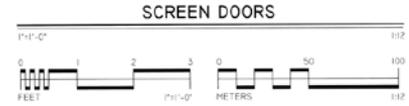




EXTERIOR ELEVATION

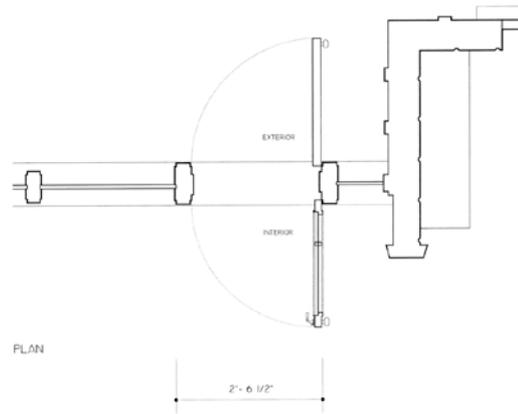


INTERIOR ELEVATION



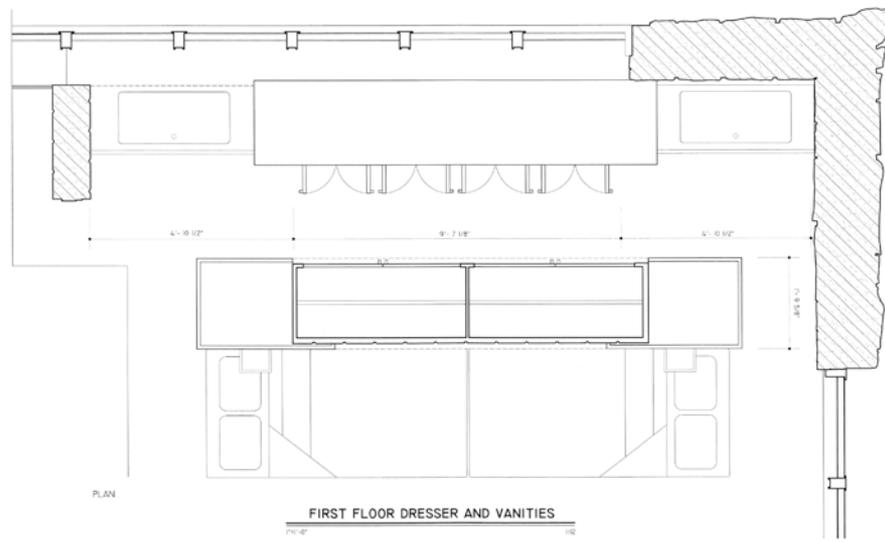
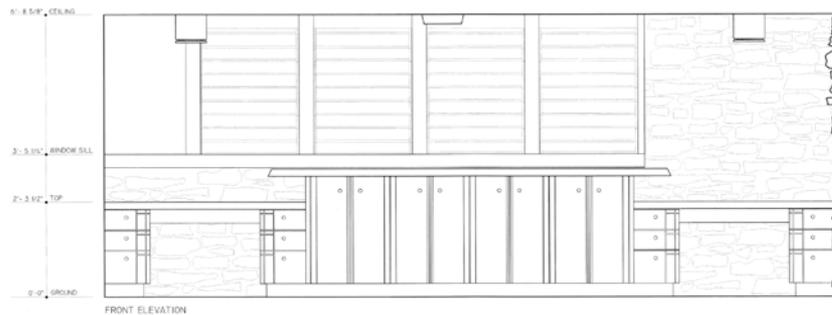
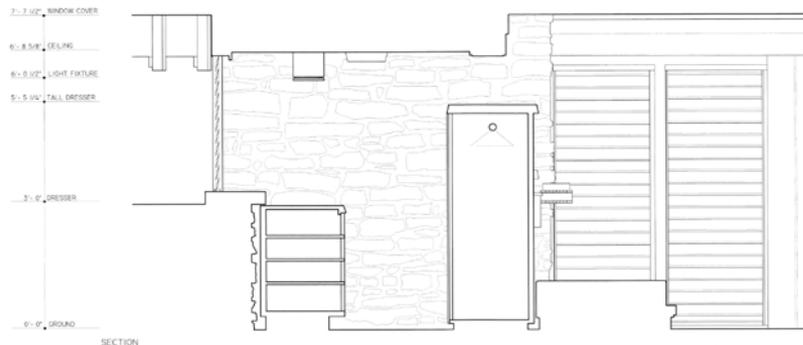
PLAN

FIRST FLOOR



PLAN

SECOND FLOOR



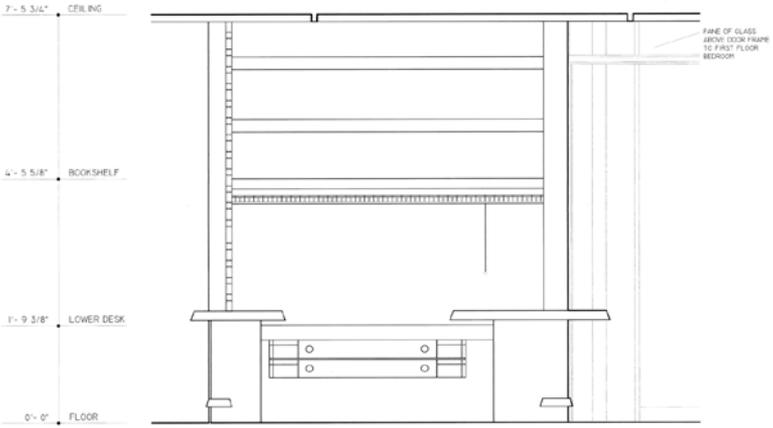
FIRST FLOOR DRESSER AND VANITIES



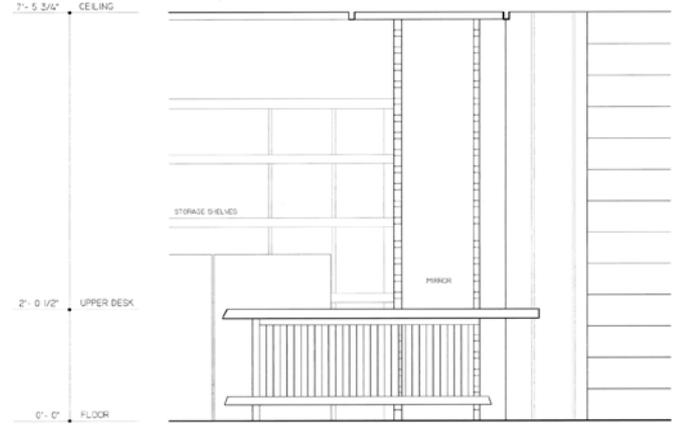
DRAWN BY: SEAN PAGUN / MATTHEW POE / ADRENNE PRESLEY / GINGER TRAYWICK / JOSEPH WEISBAAR
 UNIVERSITY OF ARKANSAS
 NATIONAL PARK SERVICE
 U.S. DEPARTMENT OF THE INTERIOR

E. FAY AND GUS JONES RESIDENCE
 1330 NORTH HILLCREST AVENUE FAYETTEVILLE WASHINGTON COUNTY ARKANSAS

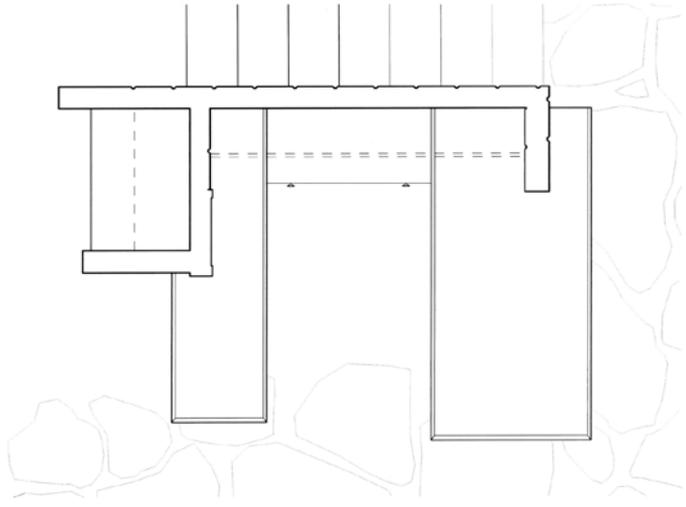
AR-52 HISTORIC AMERICAN
 BUILDINGS SURVEY
 SHEET 16 OF 23 SHEETS



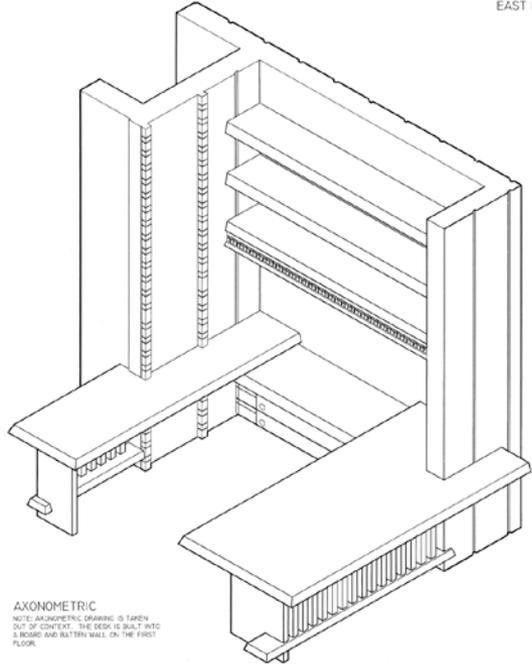
SOUTH ELEVATION



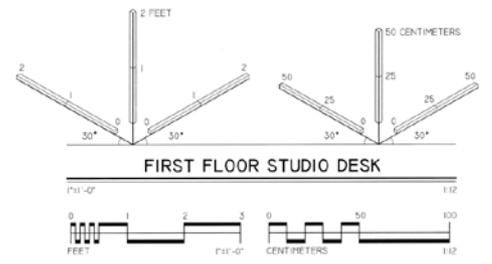
EAST ELEVATION



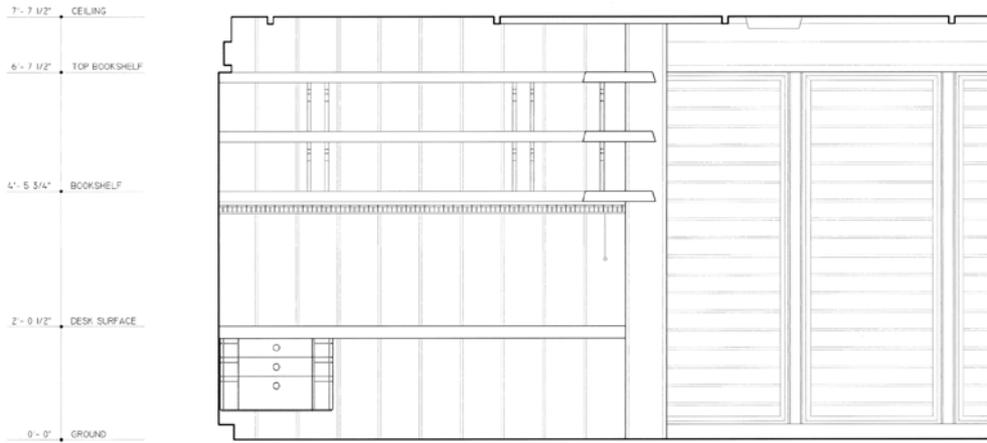
PLAN



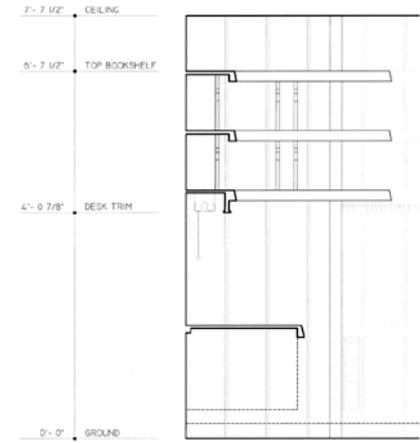
AXONOMETRIC
NOTE: AXONOMETRIC DRAWING IS TAKEN OUT OF CONTEXT. THE DESK IS BUILT INTO A ROOM AND BATTEN WALL ON THE FIRST FLOOR.



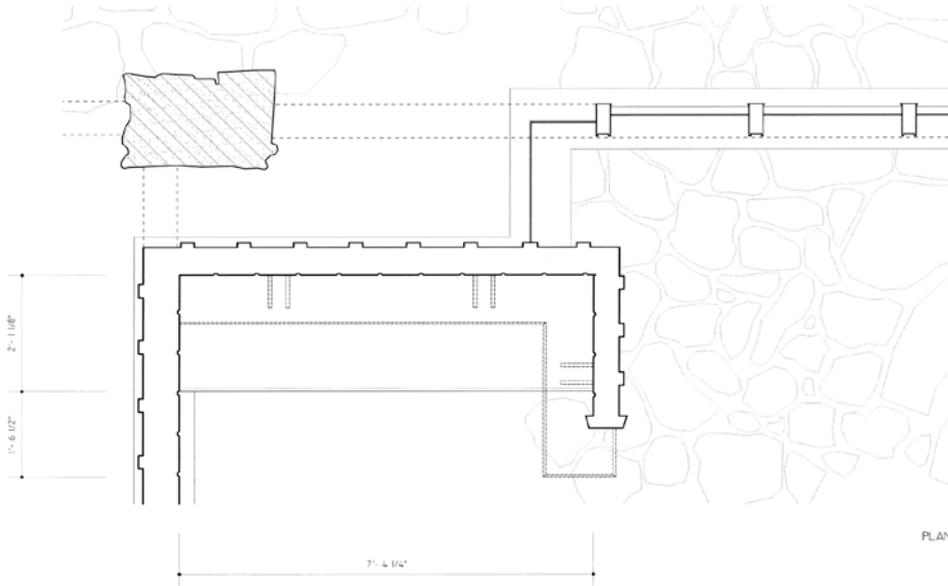
FIRST FLOOR STUDIO DESK



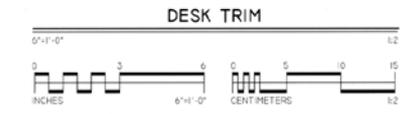
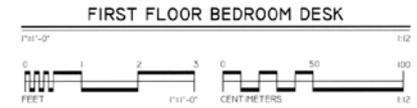
ELEVATION



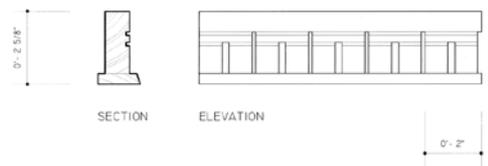
SECTION



PLAN

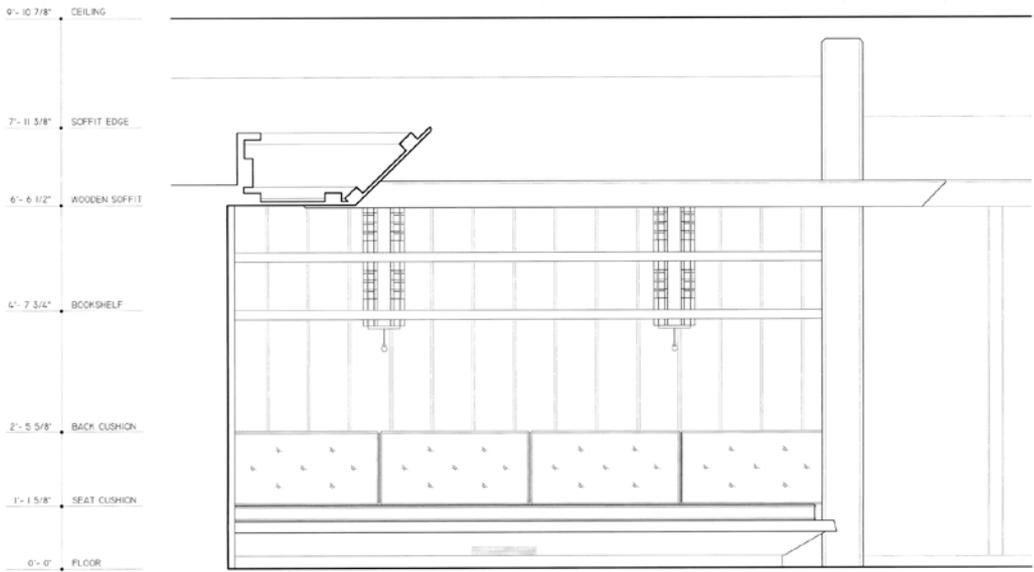


NOTE: THE DRAWING BELOW DEPICTS TRIM AS IT APPEARS ON THE FIRST FLOOR BEDROOM DESK. IN ADDITION, THIS TRIM IS FOUND ON THE FIRST FLOOR STUDY DESK. IN THE CASE OF BOTH DESKS, THE DESK TRIM FUNCTIONS AS A SCREEN FOR THE FLUORESCENT LIGHT FIXTURE BEHIND THE TRIM.

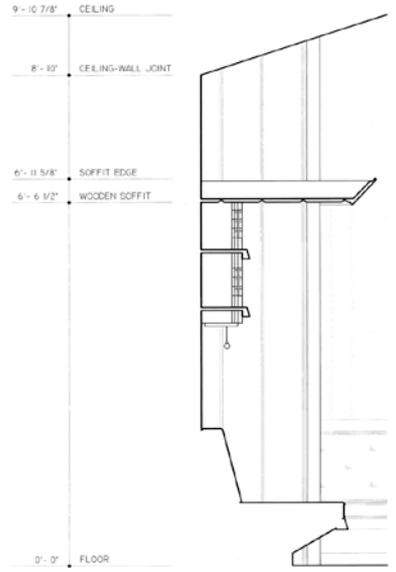


SECTION

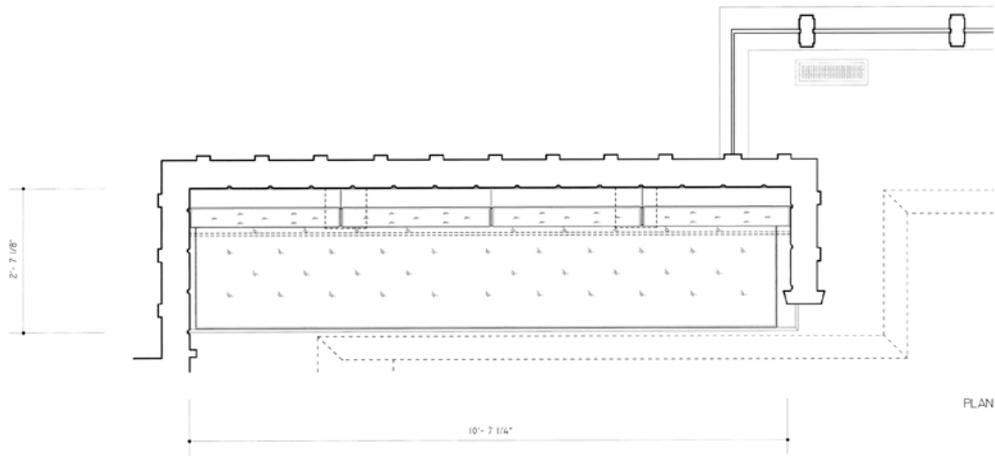
ELEVATION



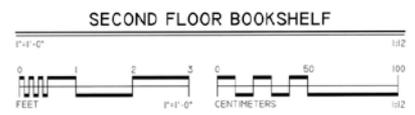
ELEVATION

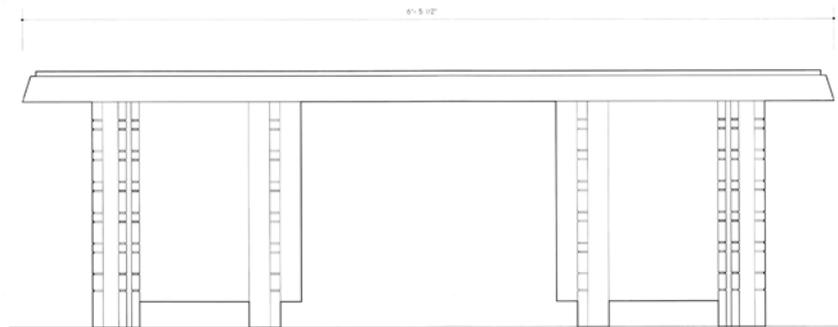


SECTION

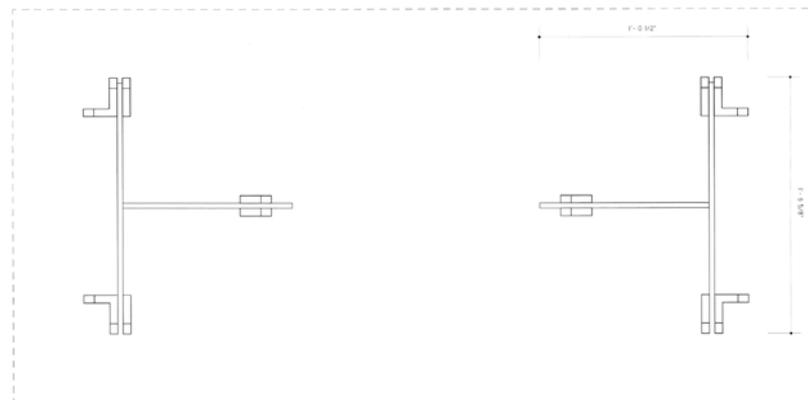


PLAN

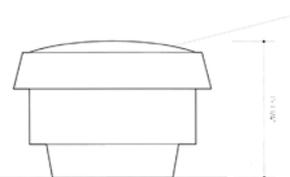




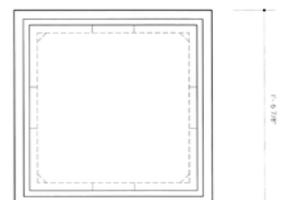
DINING TABLE FRONT ELEVATION



PLAN



DINING STOOL SIDE ELEVATION

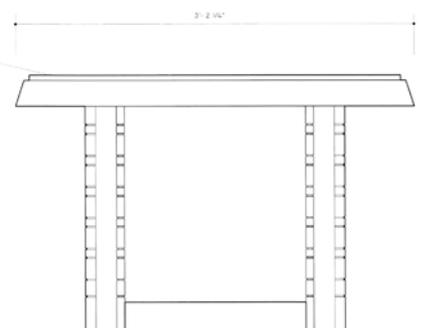


PLAN (CUSHION REMOVED)

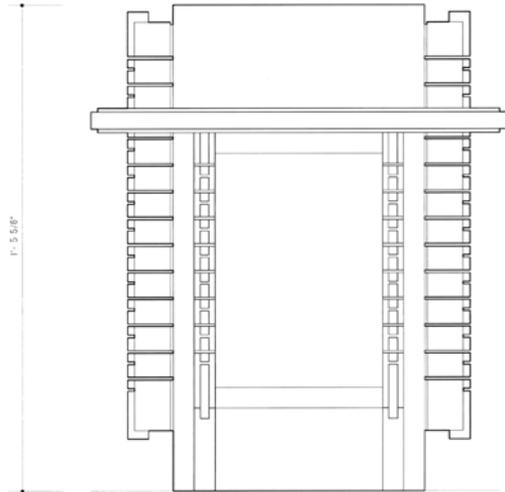
DINING ROOM FURNITURE



NOTE: THE DINING ROOM FURNITURE WAS CUSTOM DESIGNED FOR THE JONES RESIDENCE. THE TABLE AND ONE OF THE STOOLS WERE IN THE HOUSE. THE STOOL, TOPPED WITH A RETRIEVABLE CUSHION IS NOT SHOWN.

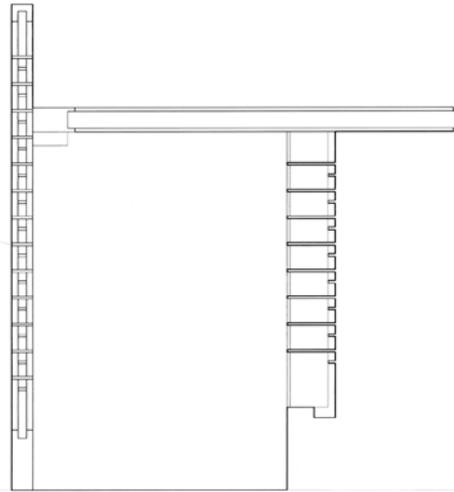


DINING TABLE SIDE ELEVATION

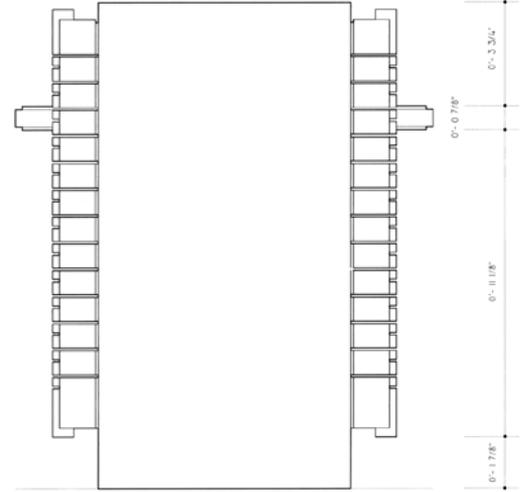


FRONT ELEVATION

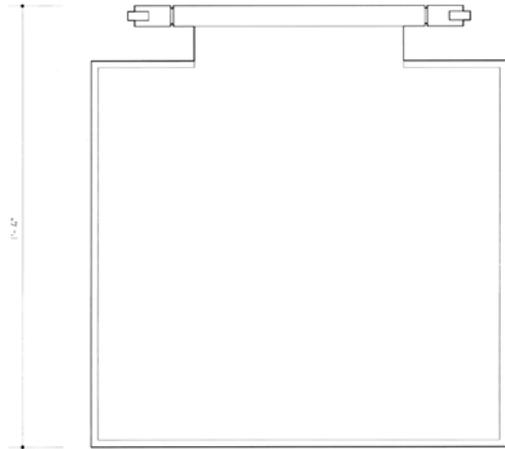
1" PATTERN TYPICAL



SIDE ELEVATION



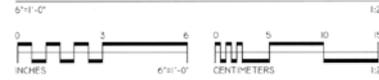
REAR ELEVATION



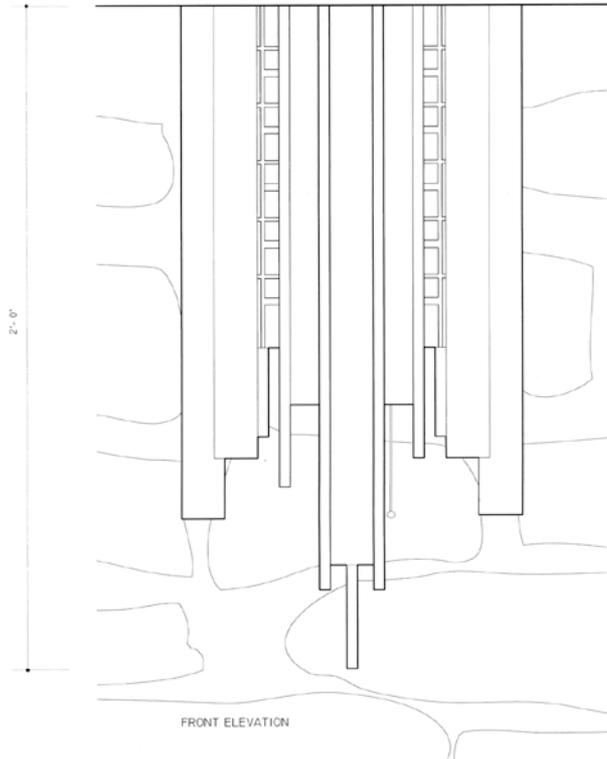
PLAN

1'-2 7/8"

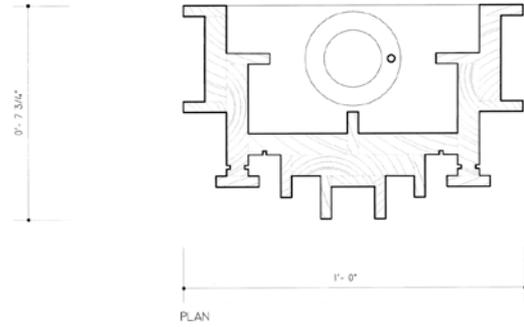
MUSIC STOOL



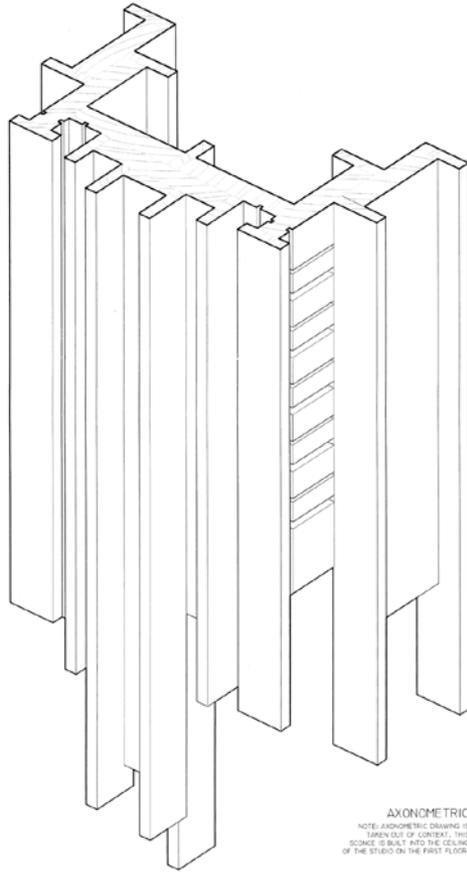
NOTE: FAY JONES DESIGNED THIS MUSIC STOOL FOR HIS TWO YOUNG DAUGHTERS. TWO OF THESE STOOLS WERE BUILT. THEY WERE USED SPECIFICALLY AS A SEAT FOR WHEN THE GIRLS PRACTICE THEIR MUSICAL RECORDERS. THESE SMALL, PORTABLE STOOLS WERE ONLY 1'-5.5 1/8" OFF THE GROUND AND WERE TOPPED WITH A FIBER CUSHION. AS OF 2010, ONLY ONE STOOL REMAINS IN THE HOUSE. THE OTHER IS ON DISPLAY IN THE COOPER-HEWITT, NATIONAL DESIGN MUSEUM, SPHINXGARDEN INSTITUTION IN NEW YORK CITY.



FRONT ELEVATION

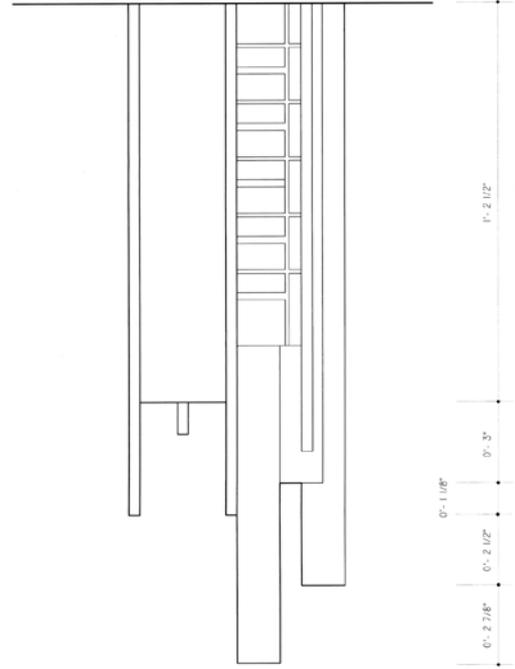


PLAN

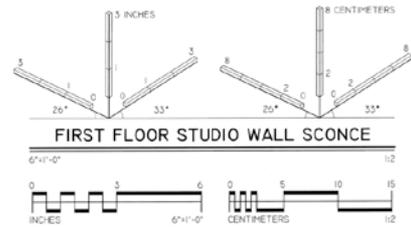


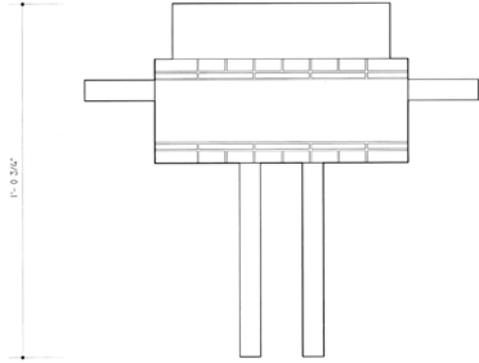
AXONOMETRIC

NOTE: AXONOMETRIC DRAWING IS TAKEN OUT OF CONTEXT. THIS SCENCE IS BUILT INTO THE CEILING OF THE STUDIO ON THE FIRST FLOOR.

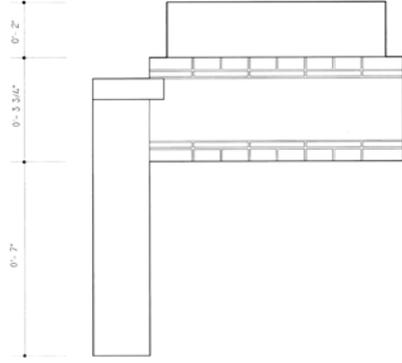


SIDE ELEVATION

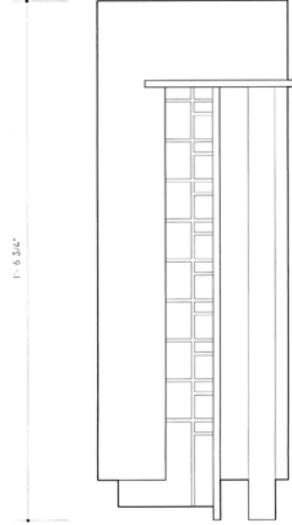




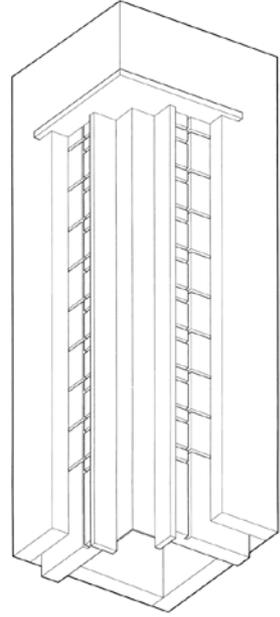
BEDROOM WALL SCONCE FRONT ELEVATION



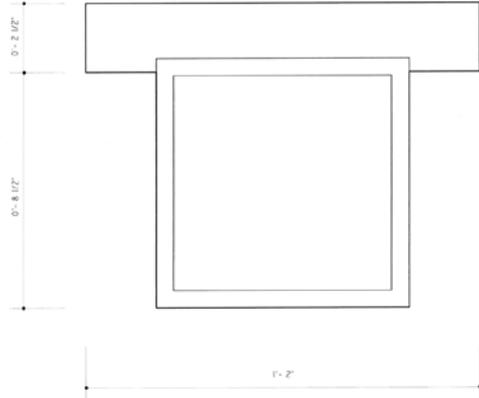
BEDROOM WALL SCONCE SIDE ELEVATION



EXTERIOR WALL SCONCE SIDE ELEVATION



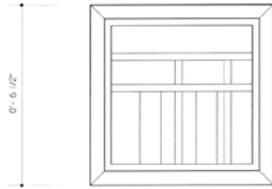
AXONOMETRIC
NOTE: AXONOMETRIC DRAWING IS TAKEN
SLIT OF CONTEXT, THE SCONCE IS BUILT
INTO THE EXTERIOR OF THE HOUSE.



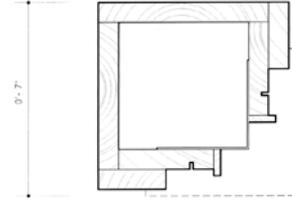
PLAN



SOFFIT LIGHT COVER SIDE ELEVATION

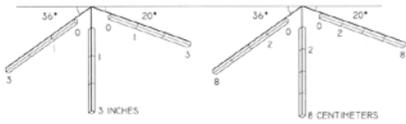
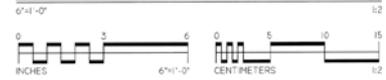


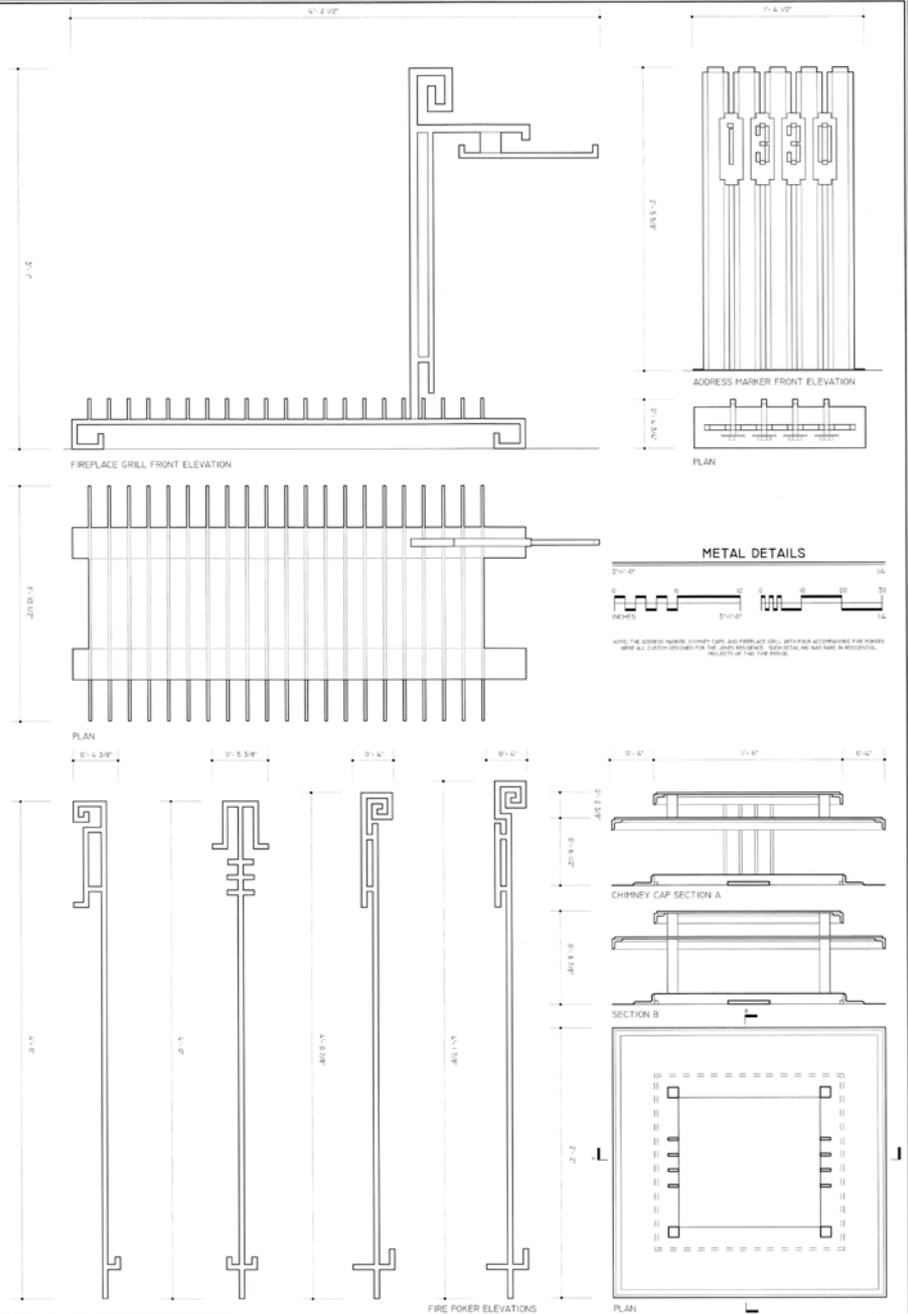
PLAN



PLAN

WALL SCONCES





The Historic American Buildings Survey
of the National Park Service
in cooperation with
The Athenaeum of Philadelphia and
The American Institute of Architects

presents

SECOND PLACE

in the 2010 competition for the

CHARLES E. PETERSON PRIZE

to

Bridget O'Brien

of the

College of Charleston / Clemson University
for HABS measured drawings of the
MacColl House
to be deposited in the Library of Congress

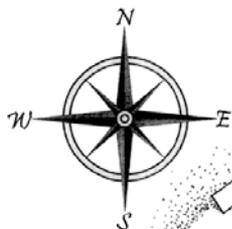
Chief, Historic American Buildings Survey



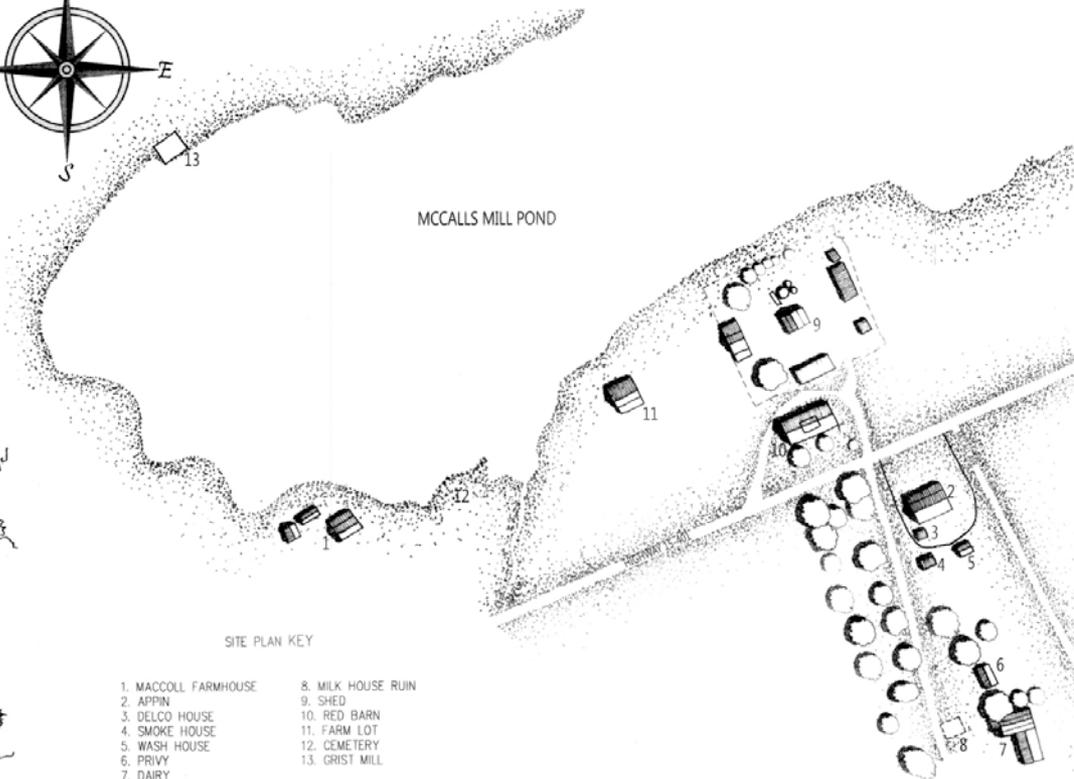
WASH HOUSE



DAIRY



RED BARN



MCCALLS MILL POND

SITE PLAN KEY

- | | |
|----------------------|--------------------|
| 1. MACCOLL FARMHOUSE | 8. MILK HOUSE RUIN |
| 2. APPIN | 9. SHED |
| 3. DELCO HOUSE | 10. RED BARN |
| 4. SMOKE HOUSE | 11. FARM LOT |
| 5. WASH HOUSE | 12. CEMETERY |
| 6. PRIVY | 13. CRIST MILL |
| 7. DAIRY | |

*Image Not to Scale



APPIN

DRAWN BY: BRIDGET O'BRIEN ERIN MCNICHOLL DAVID HIDALGO CAGIN BASARAN

2010 CHARLES E. PETERSON PRIZE ENTRY, SECOND PLACE

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1157 HIGHWAY 15 - 401 WEST

MACCOLL HOUSE

BENNETTSVILLE

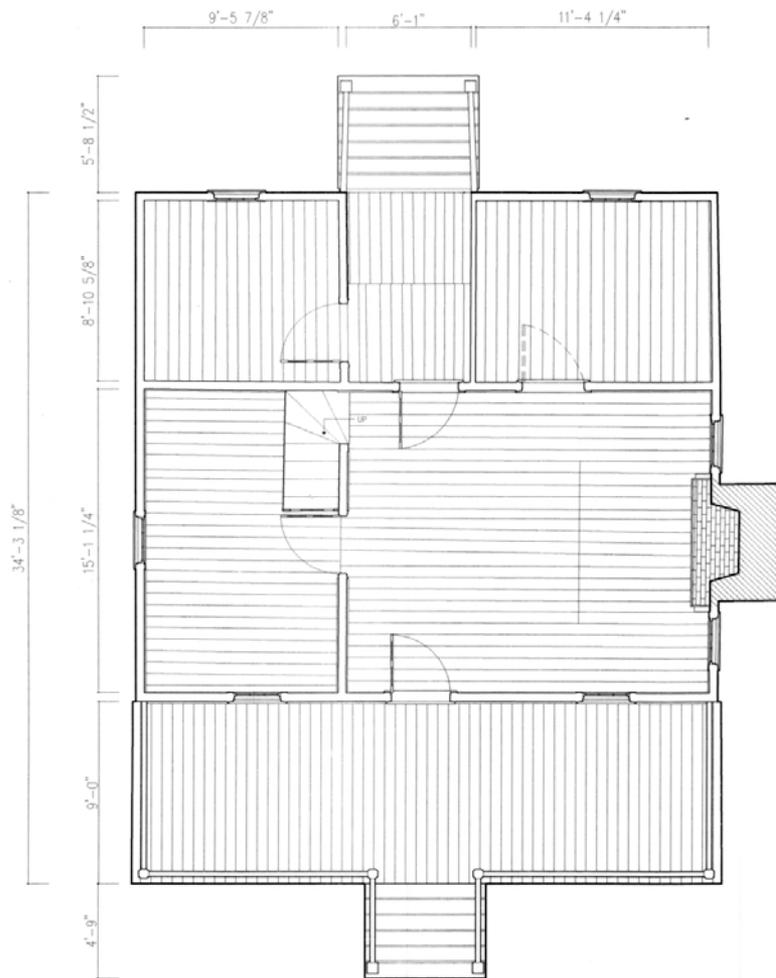
MARLBORO COUNTY

SOUTH CAROLINA

SURVEY NO.
SC-876

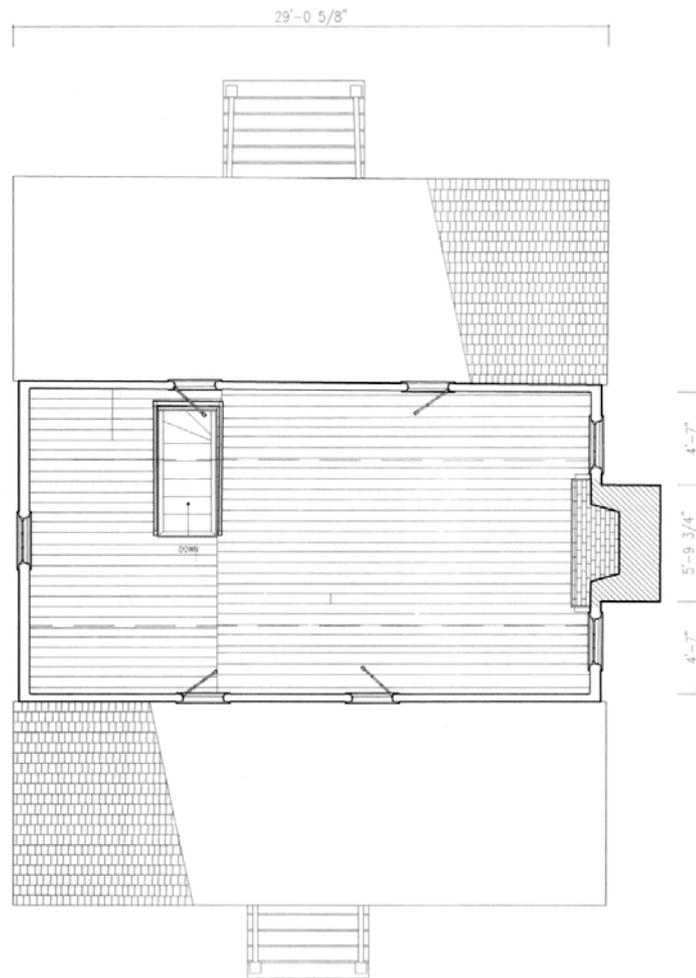
HISTORIC AMERICAN
BUILDINGS SURVEY
SHEET 1 OF 13 SHEETS

LIBRARY OF CONGRESS
DIGITAL POWER



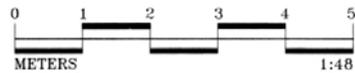
FIRST FLOOR PLAN

1/4"=1'-0" 1:48



ATTIC FLOOR PLAN

1/4"=1'-0" 1:48



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U.S. DEPARTMENT OF THE INTERIOR

1157 HIGHWAY 15 - 401 WEST

MACCOLL HOUSE

BENNETTSVILLE

MARLBORO COUNTY

SOUTH CAROLINA

SURVEY NO.
SC-876

HISTORIC AMERICAN
BUILDINGS SURVEY
SHEET 2 OF 13 SHEETS

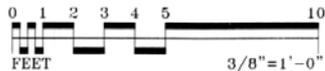
LEGEND OF CONCRETE
FOOT NUMBER



SOUTH ELEVATION

3/8"=1'-0"

1:32



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NATIONAL PARK SERVICE
U.S. DEPARTMENT OF THE INTERIOR

1157 HIGHWAY 15 - 401 WEST

MACCOLL HOUSE

BENNETTSVILLE

MARLBORO COUNTY

SOUTH CAROLINA

SURVEY NO.
SC-876

HISTORIC AMERICAN
BUILDINGS SURVEY
SHEET 3 OF 13 SHEETS

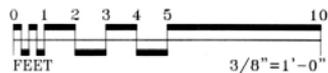
LIBRARY OF CONGRESS
TEXT NUMBER



EAST ELEVATION

3/8" = 1'-0"

1:32



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U.S. DEPARTMENT OF THE INTERIOR

1157 HIGHWAY 15 - 401 WEST

MACCOLL HOUSE

BENNETTSVILLE

MARLBORO COUNTY

SOUTH CAROLINA

SURVEY NO.
SC-876

HISTORIC AMERICAN
BUILDINGS SURVEY
SHEET 4 OF 13 SHEETS

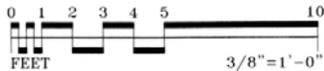
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NORTH ELEVATION

3/8" = 1'-0"

1:32



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U.S. DEPARTMENT OF THE INTERIOR

1157 HIGHWAY 15 - 401 WEST

MACCOLL HOUSE

BENNETTSVILLE

MARLBORO COUNTY

SOUTH CAROLINA

SURVEY NO.
SC-876

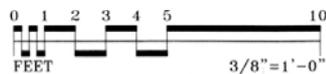
HISTORIC AMERICAN
BUILDINGS SURVEY
SHEET 5 OF 13 SHEETS

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PHOTO REPRODUCTION



WEST ELEVATION

$3/8" = 1'-0"$ 1:32



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MACCOLL HOUSE

BENNETTSVILLE

MARLBORO COUNTY

SOUTH CAROLINA

SURVEY NO.
SC-876

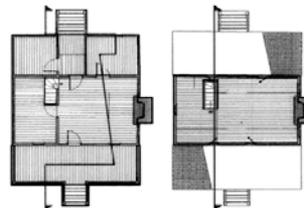
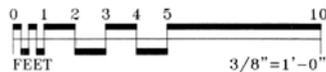
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BUILDINGS SURVEY
SHEET 6 OF 13 SHEETS

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CROSS SECTION

3/8"=1'-0" 1:32



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1157 HIGHWAY 15 - 401 WEST

MACCOLL HOUSE

BENNETTSVILLE

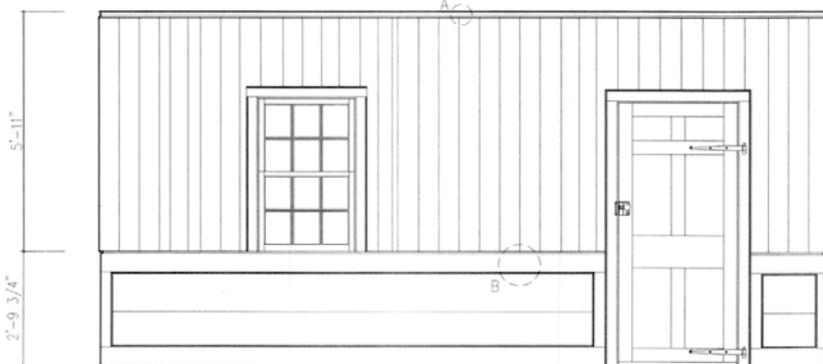
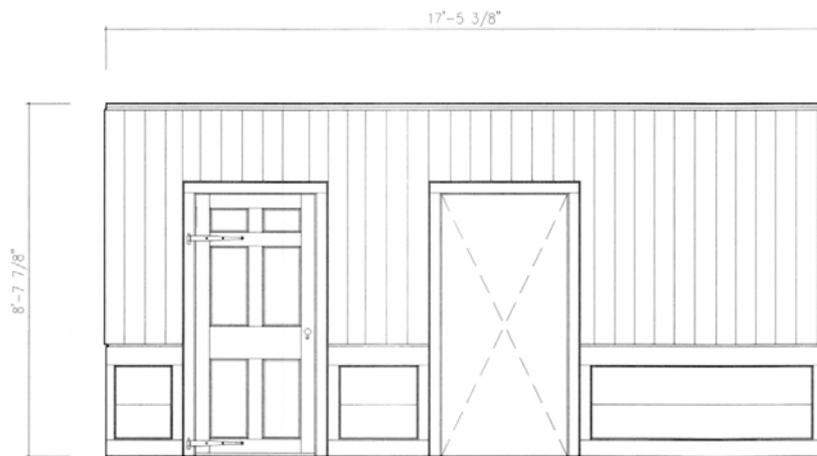
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SOUTH CAROLINA

SURVEY NO.
SC-876

HISTORIC AMERICAN
BUILDINGS SURVEY
SHEET 7 OF 13 SHEETS

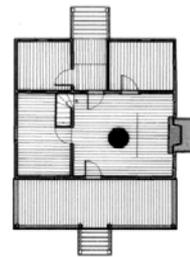
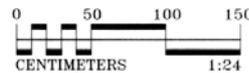
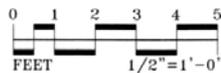
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MAIN PARLOR ELEVATIONS

1/2" = 1'-0"

1:24



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NATIONAL PARK SERVICE
U.S. DEPARTMENT OF THE INTERIOR

1157 HIGHWAY 15 - 401 WEST

MACCOLL HOUSE

BENNETTSVILLE

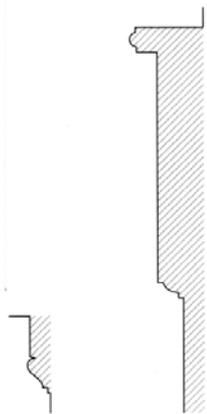
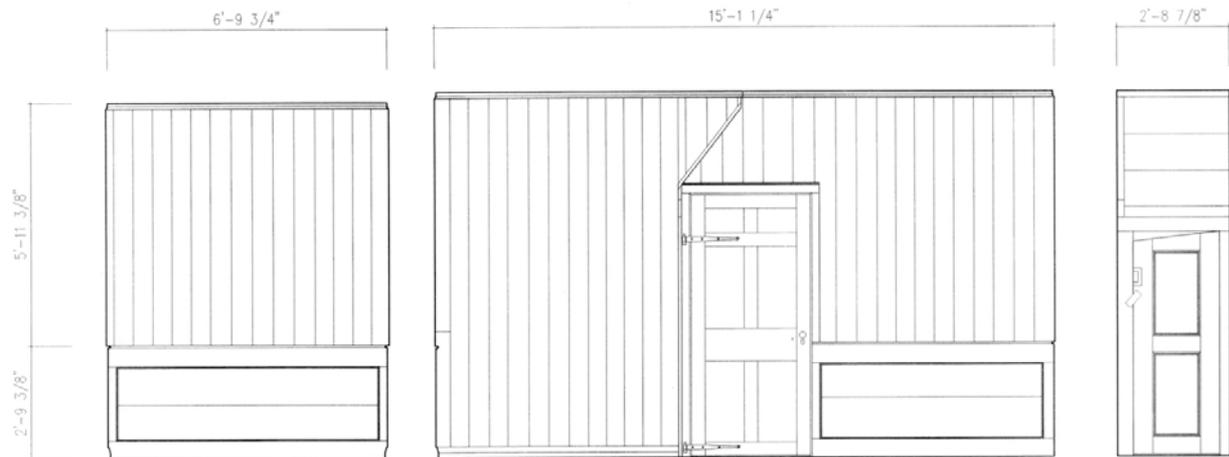
MARLBORO COUNTY

SOUTH CAROLINA

SURVEY NO.
SC-876

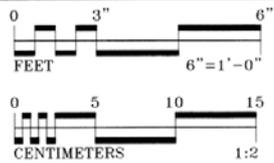
HISTORIC AMERICAN
BUILDINGS SURVEY
SHEET 8 OF 13 SHEETS

LIBRARY OF CONGRESS
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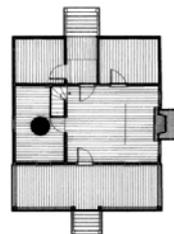
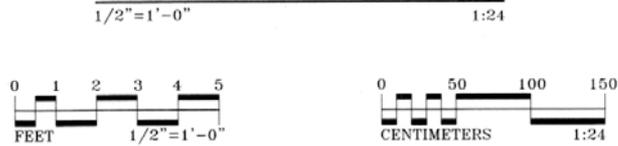


A B

MOLDING PROFILES

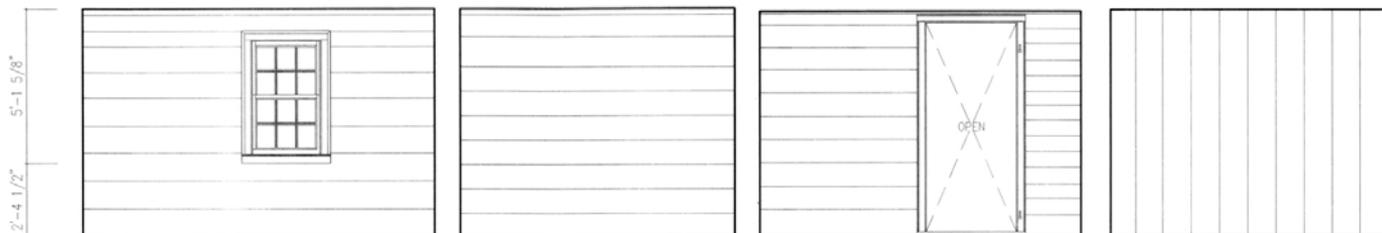


BEDROOM A ELEVATIONS



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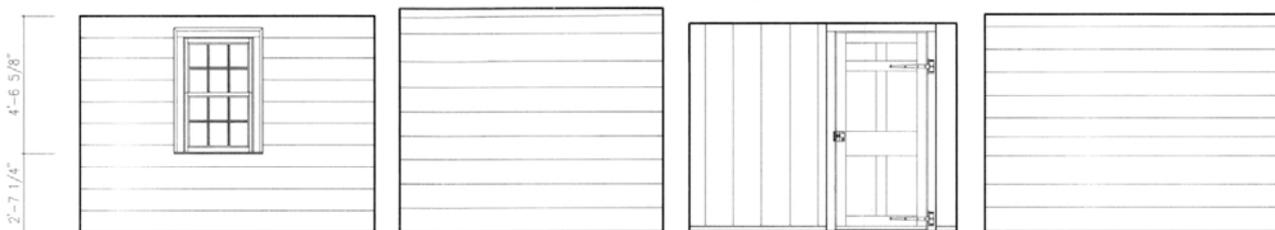
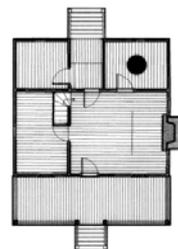
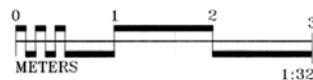
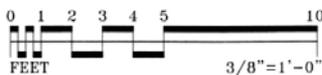
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|--|----------------------------|---------------|-----------------|----------------|----------------------|---|---|
| NATIONAL PARK SERVICE U.S. DEPARTMENT OF THE INTERIOR | 1157 HIGHWAY 15 - 401 WEST | BENNETTSVILLE | MARLBORO COUNTY | SOUTH CAROLINA | SURVEY NO. SC-876 | HISTORIC AMERICAN BUILDINGS SURVEY SHEET 9 OF 13 SHEETS | LIBRARY OF CONGRESS PHOTODUPLICATION SERVICE |
|--|----------------------------|---------------|-----------------|----------------|----------------------|---|---|



BEDROOM B ELEVATIONS

3/8"=1'-0"

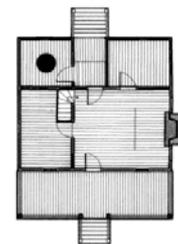
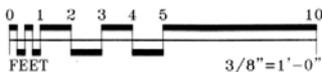
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BEDROOM C ELEVATIONS

3/8"=1'-0"

1:32



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NATIONAL PARK SERVICE
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1157 HIGHWAY 15 - 401 WEST

MACCOLL HOUSE

BENNETTSVILLE

MARLBORO COUNTY

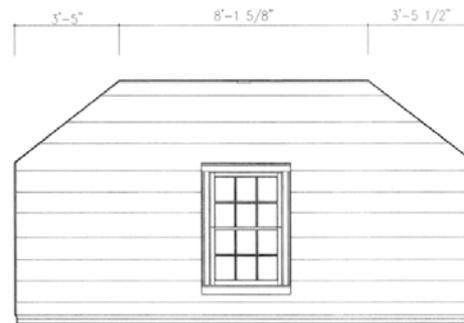
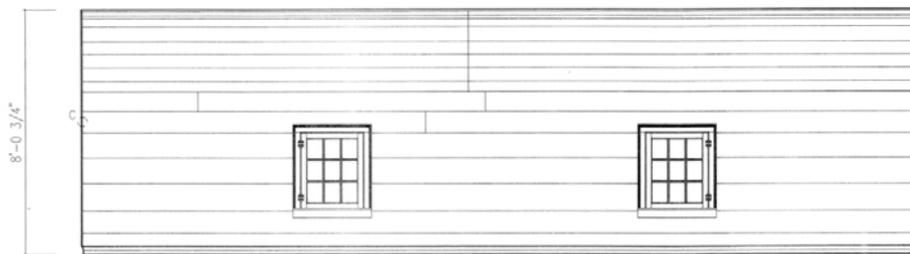
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HISTORIC AMERICAN
BUILDINGS SURVEY
SHEET 10 OF 13 SHEETS

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ATTIC ELEVATIONS

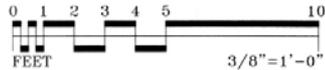
3/8"=1'-0" 1:32



C

MOLDING PROFILE

1'-0"=1'-0" 1:1



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1157 HIGHWAY 15 - 401 WEST

MACCOLL HOUSE

BENNETTSVILLE

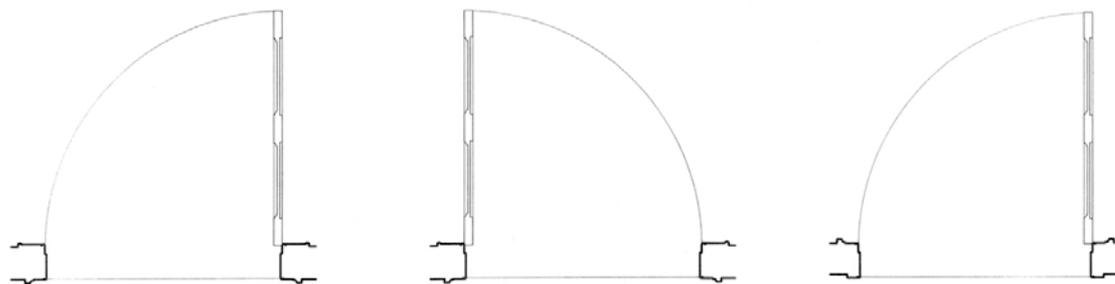
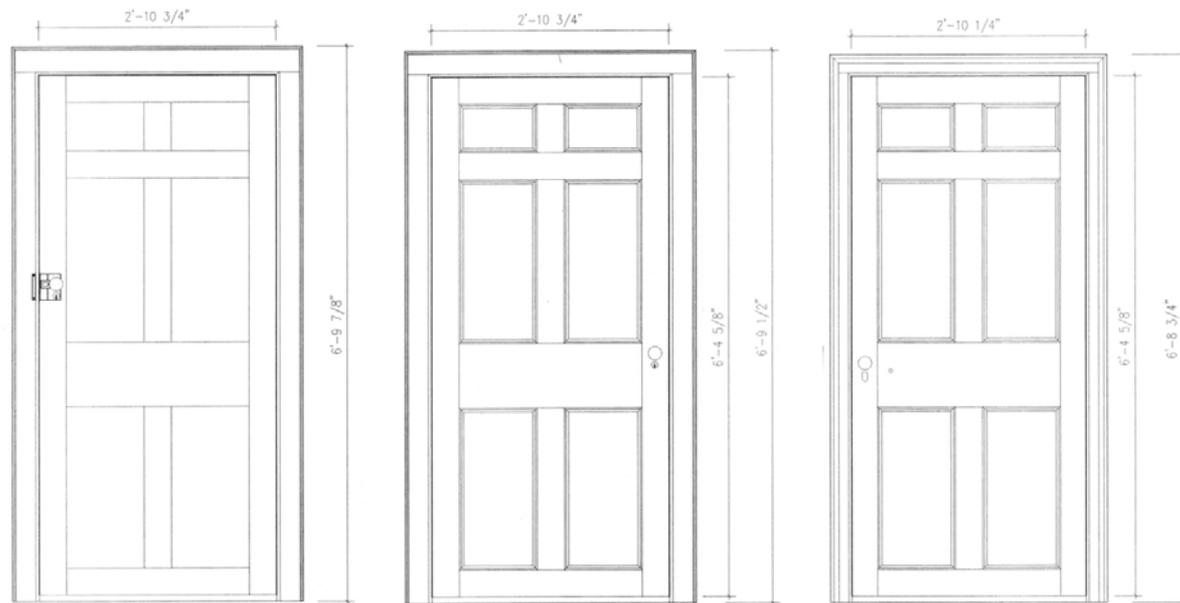
MARLBORO COUNTY

SOUTH CAROLINA

SURVEY NO.
SC-876

HISTORIC AMERICAN
BUILDINGS SURVEY
SHEET 11 OF 13 SHEETS

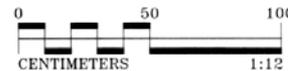
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FRONT DOOR

BACK DOOR

BEDROOM A DOOR



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MACCOLL HOUSE

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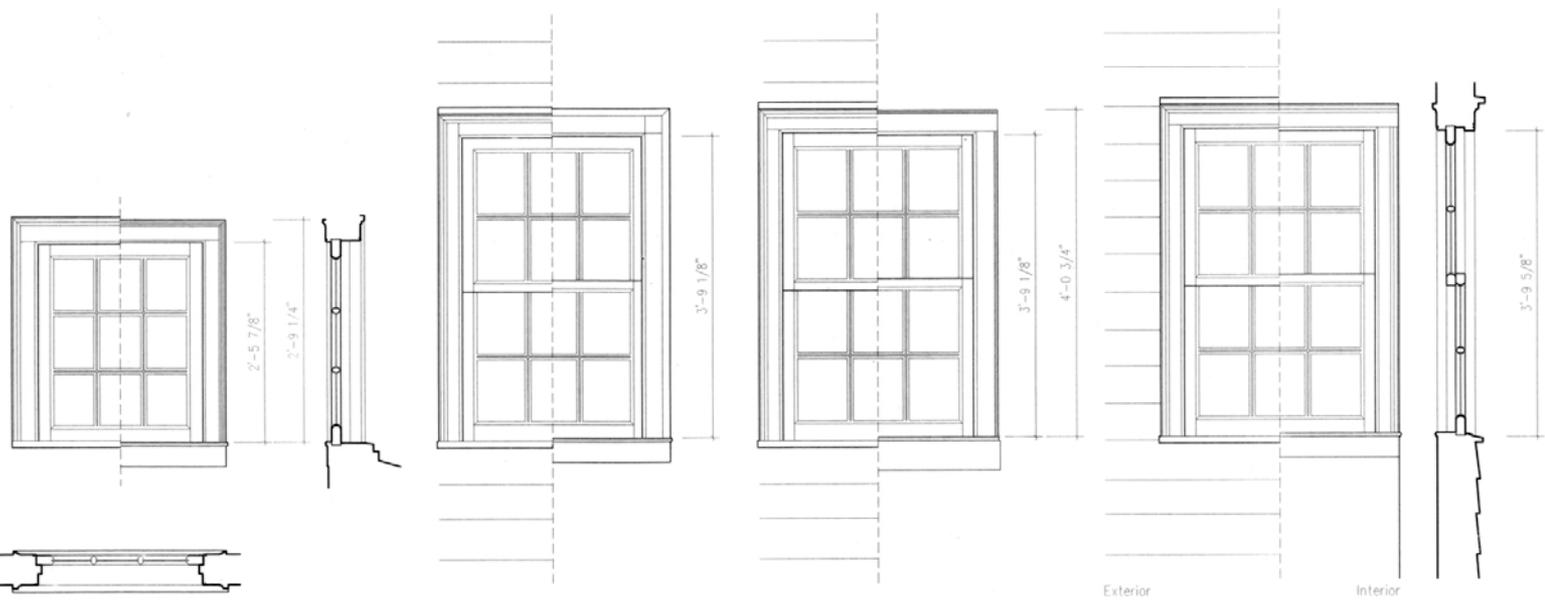
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HISTORIC AMERICAN
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SHEET 12 OF 13 SHEETS

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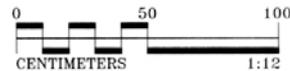


Attic-Casement

Attic Gable
Doublehung

First Floor-
South Rooms

First Floor-
North Rooms



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1157 HIGHWAY 15 - 401 WEST

MACCOLL HOUSE

BENNETTSVILLE

MARLBORO COUNTY

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HISTORIC AMERICAN
BUILDINGS SURVEY
SHEET 13 OF 13 SHEETS

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presents

THIRD PLACE

in the 2010 competition for the

CHARLES E. PETERSON PRIZE

to

Robert Gonzalez, John James,
Jaime Jimenez, Adriana Munoz,
Jennifer Speed, Courtney Widacki

of the

University of Texas at San Antonio
for HABS measured drawings of the
Heermann Store
to be deposited in the Library of Congress

HEERMANN GENERAL STORE



The Heermann Store stands as a rare surviving example of early commercial buildings in rural South Texas. Throughout its early history, the building was part of a small agricultural community known as Oak Island (population 600). Today, it is considered part of the community of Somerset, Texas. In 1855, Theodore Heermann purchased 738 acres of land, which included the portion on which the Heermann Store now stands. The Heermann farm spanned two miles and was bounded on the north by the Medina River. In addition to being a rancher and farmer, Theodore Heermann was a physician and traveled throughout Bexar County to treat patients.

In the late 1880's, Rockport Road was built along what is now the northwest boundary of the Heermann farm. This new road connected the town of Castroville, west of San Antonio to the seaside town of Rockport, Texas. The Heermann Store was one of the earliest buildings constructed along this new byway. The cut limestone date block above the front entrance doorway indicates it was built in 1892. The load-bearing masonry construction is typical of the commercial building type of this time. It is built of rough-cut, coursed red sandstone blocks and the storefront features central double doors with windows on either side. Openings on the front and rear façades are accented with yellow brick arches. Thresholds are cast iron plates that bear the name "Alamo Iron Works" (a South Texas family-owned business still in operation today.)

The storefront's parapet façade faces Rockport Road, which has since been realigned to form State Highway 1604. Early on, access to a general store was an important factor in the lives of the families in the small community. By 1930, several small residences were clustered near the Heermann Store on both sides of Rockport Road.

The store served multiple functions and was adapted for re-use through time. The building served a post office for two years (1895-1896). Theodore Heermann's son, Felix, is listed as Post Master of the Valmont Post Office at the Heermann Store location. The post office was called "Valmont" - a name that may be attributed to Theodore Heermann's brother, Valentine Mott Heermann. The post office was designated a "special office" to be supplied by the Senior Post Office, which was located in the Klemcke family's general store, approximately 2.9 miles southwest of the Heermann family store. Located on the Klemcke land, was a quarry of red sandstone, which is likely the source of sandstone blocks on the Heermann Store.

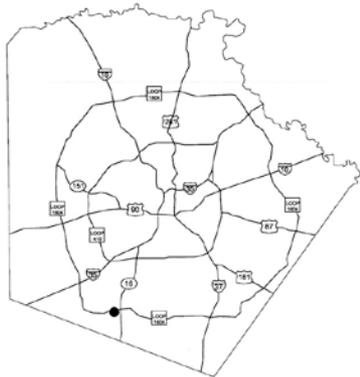
Felix Heermann remained on the family farm until 1910 when he sold the Heermann Store property to John Easterly. Mr. Easterly was a saloonkeeper and owned the property from 1910 to 1939. Ruins of another building on the site, suggest that this was the location of the saloon that operated sometime between 1910 and 1920. During this period, the store itself became a residence for the family of Maximilian Hernandez, a sharecropper. From 1945 to 1970, Robert and Lillian Koch owned the Heermann Store property. The building is reported to have been used to augment a cotton gin operation. The current owner, Felix C. Flores, holds the building in high regard, depicting an important time in history.

Throughout its history, the Heermann Store has accommodated many functions - it has operated as a store, a post office, a residence, a barn, and perhaps even a doctor's office. Rural general stores were often short-lived business ventures, and many of these buildings were abandoned after they ceased to operate as stores. The Heermann Store however survives as a fine example of the rural commercial building's inherent adaptive characteristics.

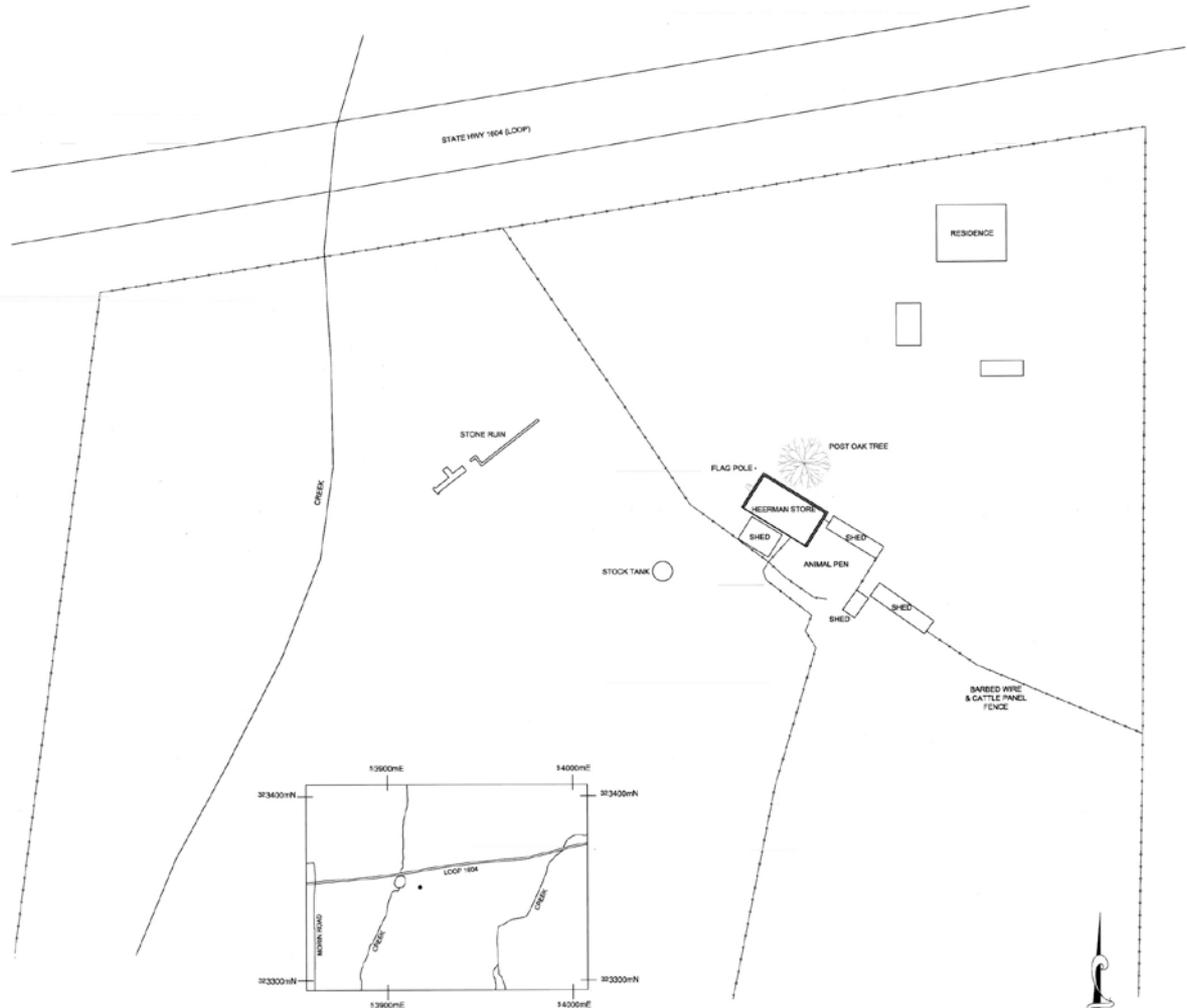
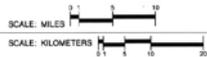
This project was undertaken as a response to development around San Antonio, which threatens the existence of farm and ranch properties. The survey was completed by graduate students in the College of Architecture at The University of Texas at San Antonio under the direction of Sue Ann Pemberton, FAIA. Field documentation and drawings were generated by: Ricardo A. Alarcon, George A. Barrera, Mario A. Cantu, Andy S. Castillo, Christopher Castillo, Jennifer E. Deller, Dorian M. Gutierrez, Eduardo A. Hernandez, Adekunle A. Lufadeju, Sonal Oswal, Brita K. Pearson, Deidre Remley, Judith M. Ruvuna, Justin M. Scanio, Mathew Thompkins, Shayna L. Thompson, George Torres, and Anna R. Wulfe. Drawing and final documentation was completed by Keishi Matsunaga, Ryan P. Schmidt, Nancy A. Bryant, K. Jordan Morgan, Marzieh Rostami and Dean A. Wiederstein.



STATE MAP



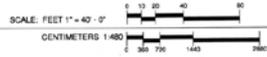
BEXAR COUNTY

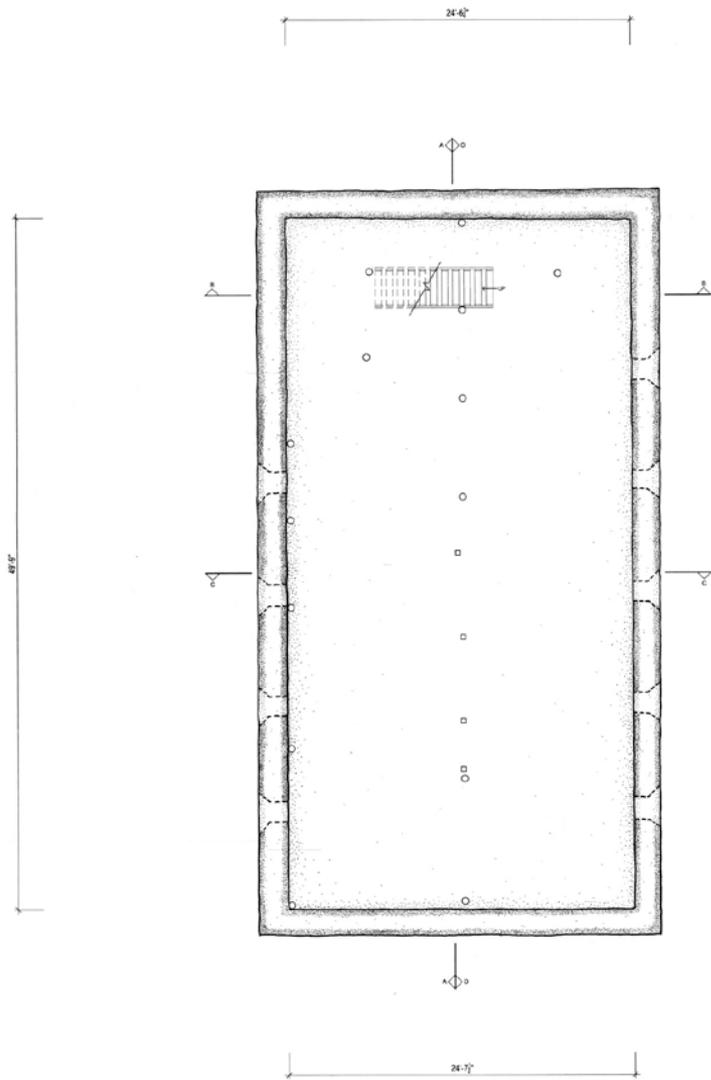


LOCATION MAP



SITE PLAN





BASEMENT PLAN

SCALE: FEET 1/4" = 1'-0"

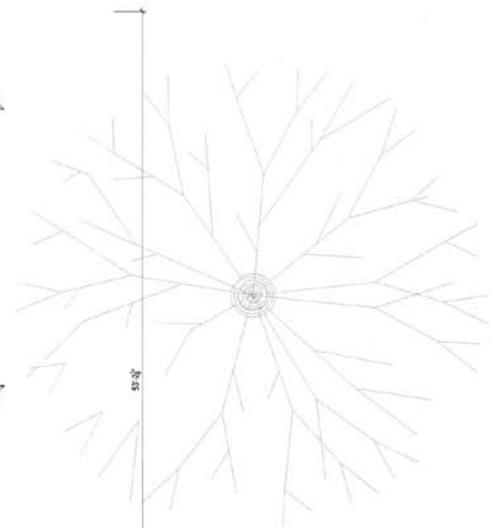
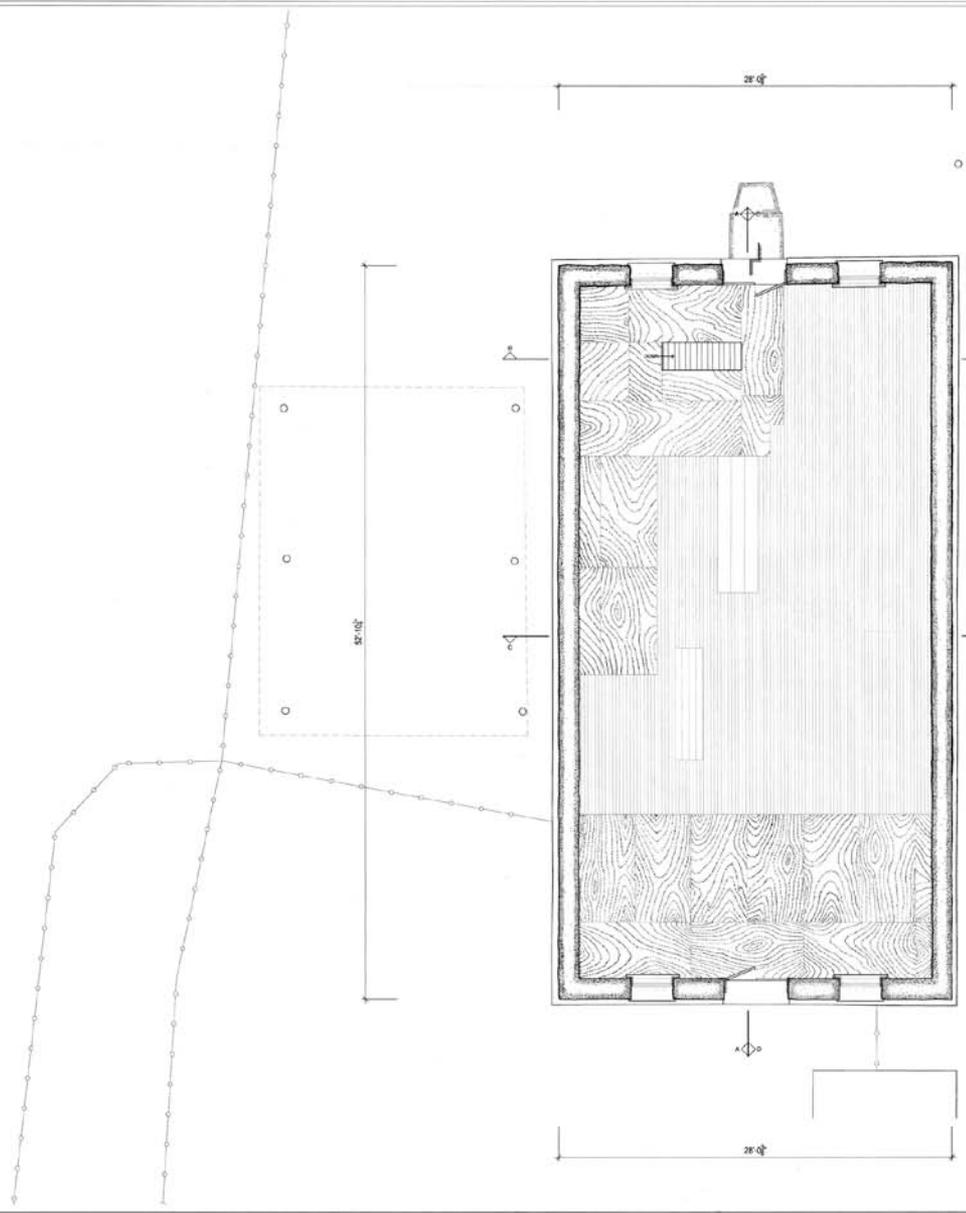
METERS 1:40



LEGEND

-  DIRT FLOOR
-  STONE WALL





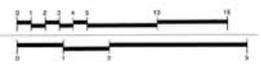
LEGEND

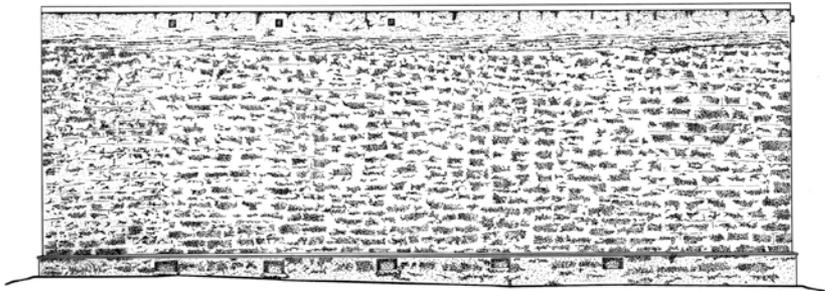
-  WOOD FLOOR
-  PLYWOOD FLOOR
-  STONE WALL
-  WIRE FENCE



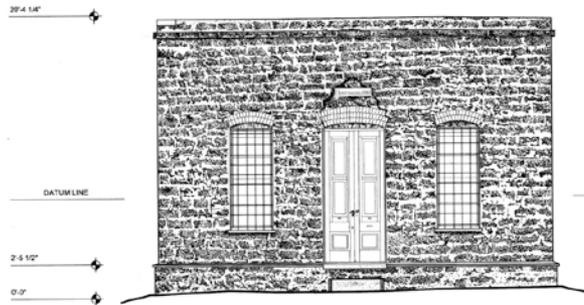
FLOOR PLAN

SCALE: FEET 1/4" = 1' - 0"
METERS 1:48

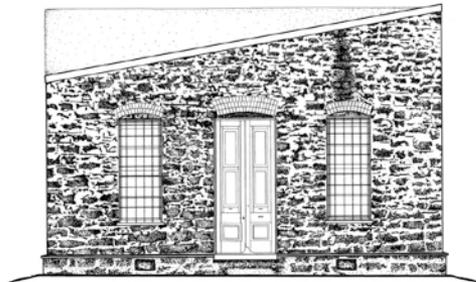




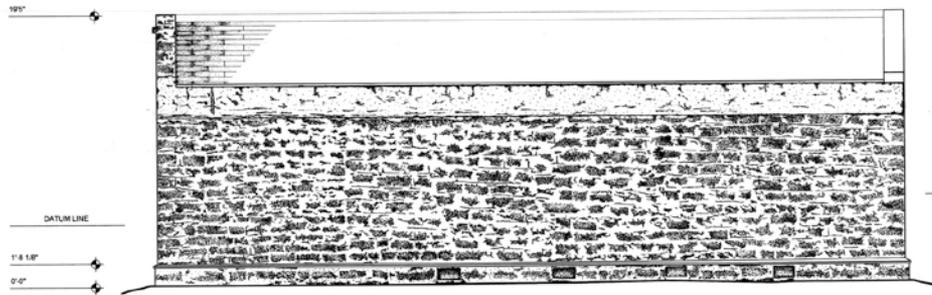
NORTH ELEVATION



WEST ELEVATION



EAST ELEVATION

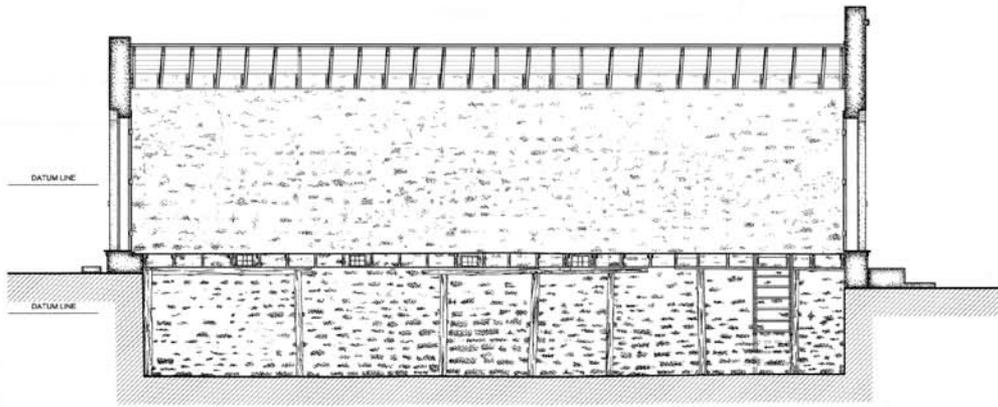


SOUTH ELEVATION

SCALE: FEET 1/4" = 1'-0"

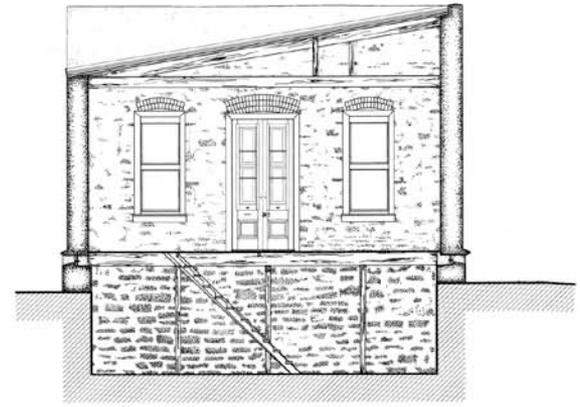
METERS 1:48



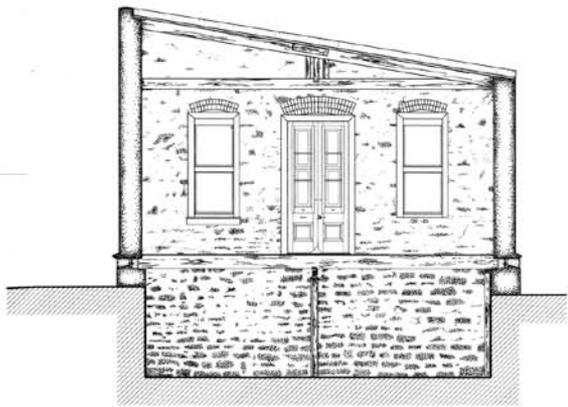


LONGITUDINAL SECTION A-A

26'-6 7/8" →
 27'-11 1/8" →
 DATUM LINE
 8'-8 1/8" →
 7'-2 1/4" →
 DATUM LINE
 0'-0" →

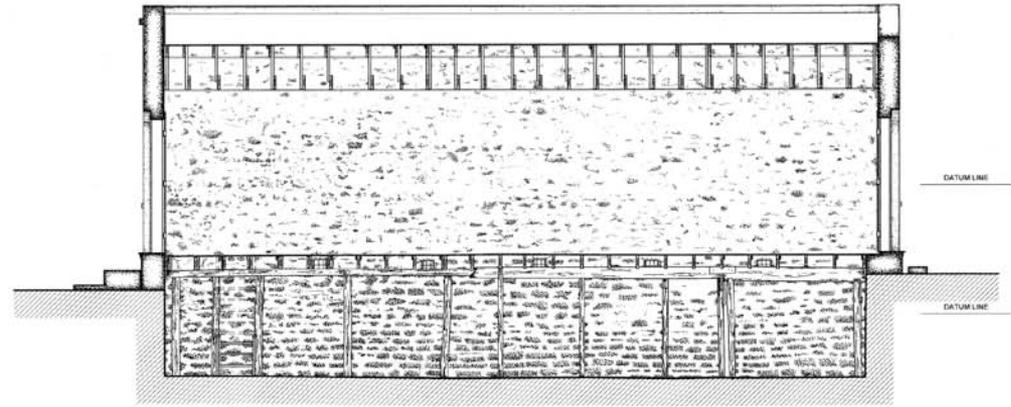


TRANSVERSE SECTION B-B



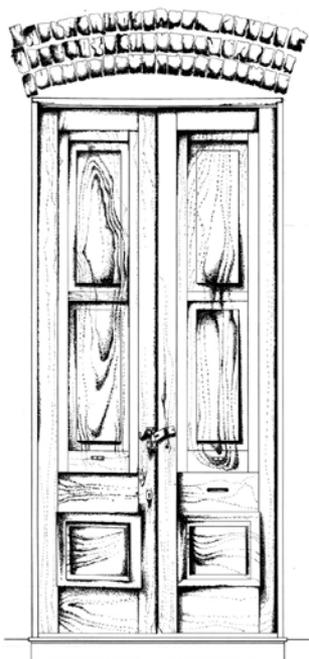
TRANSVERSE SECTION C-C

26'-6 1/8" →
 22'-5 1/4" →
 DATUM LINE
 8'-8 1/8" →
 DATUM LINE
 0'-0" →

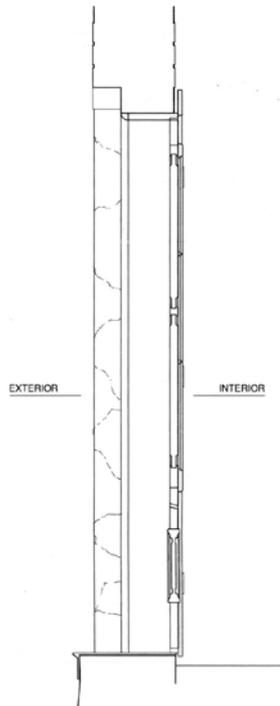


LONGITUDINAL SECTION D-D

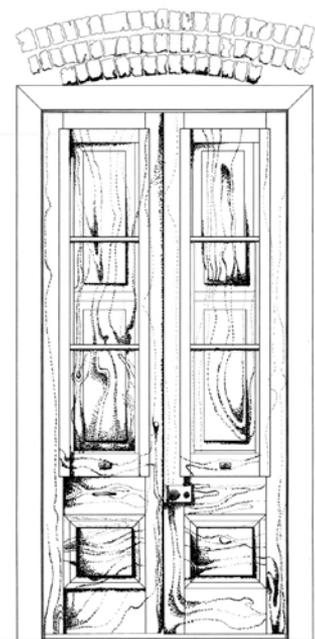




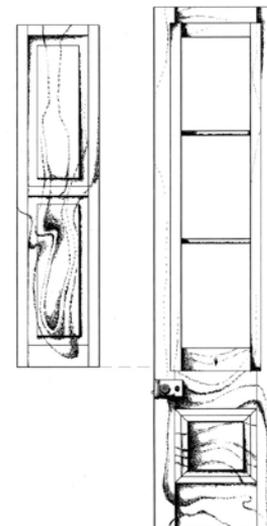
EXTERIOR WEST DOOR ELEVATION



DOOR SECTION

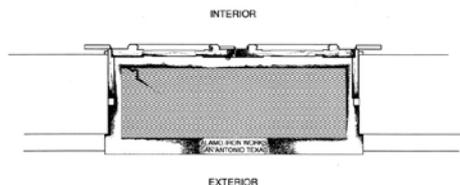


INTERIOR WEST DOOR ELEVATION



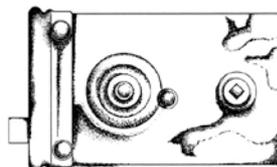
WEST DOOR
INTERIOR PANEL DETAIL

SCALE: FEET 1" = 1'-0"
CENTIMETERS 1:1200



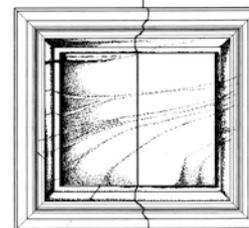
ENTRANCE DOOR PLAN

SCALE: FEET 1" = 1'-0"
CENTIMETERS 1:1200



DOOR HARDWARE DETAIL

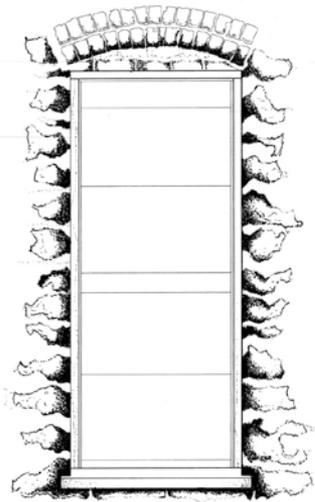
SCALE: FEET 9" = 1'-0"
CENTIMETERS 1:130



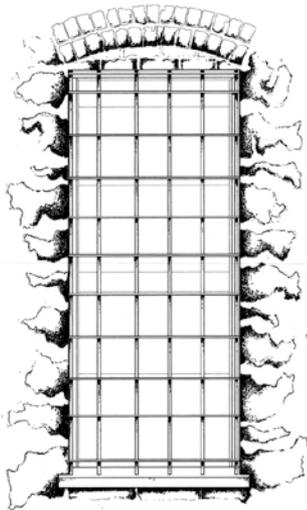
DOOR PANEL DETAIL

SCALE: FEET 3" = 1'-0"
CENTIMETERS 1:400

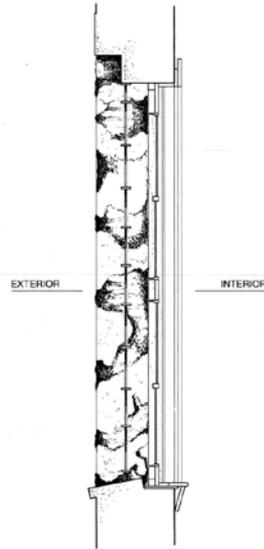




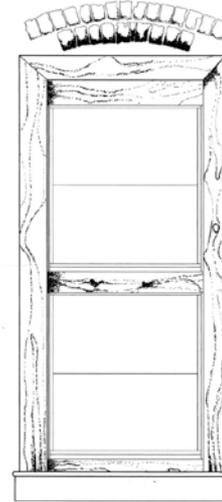
EXTERIOR WINDOW ELEVATION



EXTERIOR WINDOW BARS

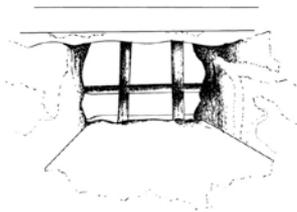


WINDOW SECTION

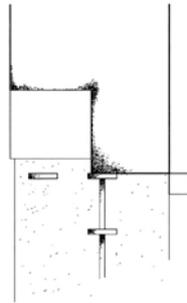


INTERIOR WINDOW ELEVATION

SCALE: FEET 1" = 1'-0"
CENTIMETERS 1:1200

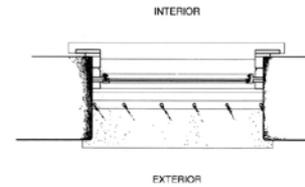


BASEMENT VENT



WINDOW BAR DETAIL

SCALE: FEET 3" = 1'-0"
CENTIMETERS 1:400



WINDOW PLAN DETAIL

SCALE: FEET 1" = 1'-0"
CENTIMETERS 1:1200



The Historic American Buildings Survey
of the National Park Service
in cooperation with
The Athenaeum of Philadelphia and
The American Institute of Architects

presents

FOURTH PLACE

in the 2010 competition for the

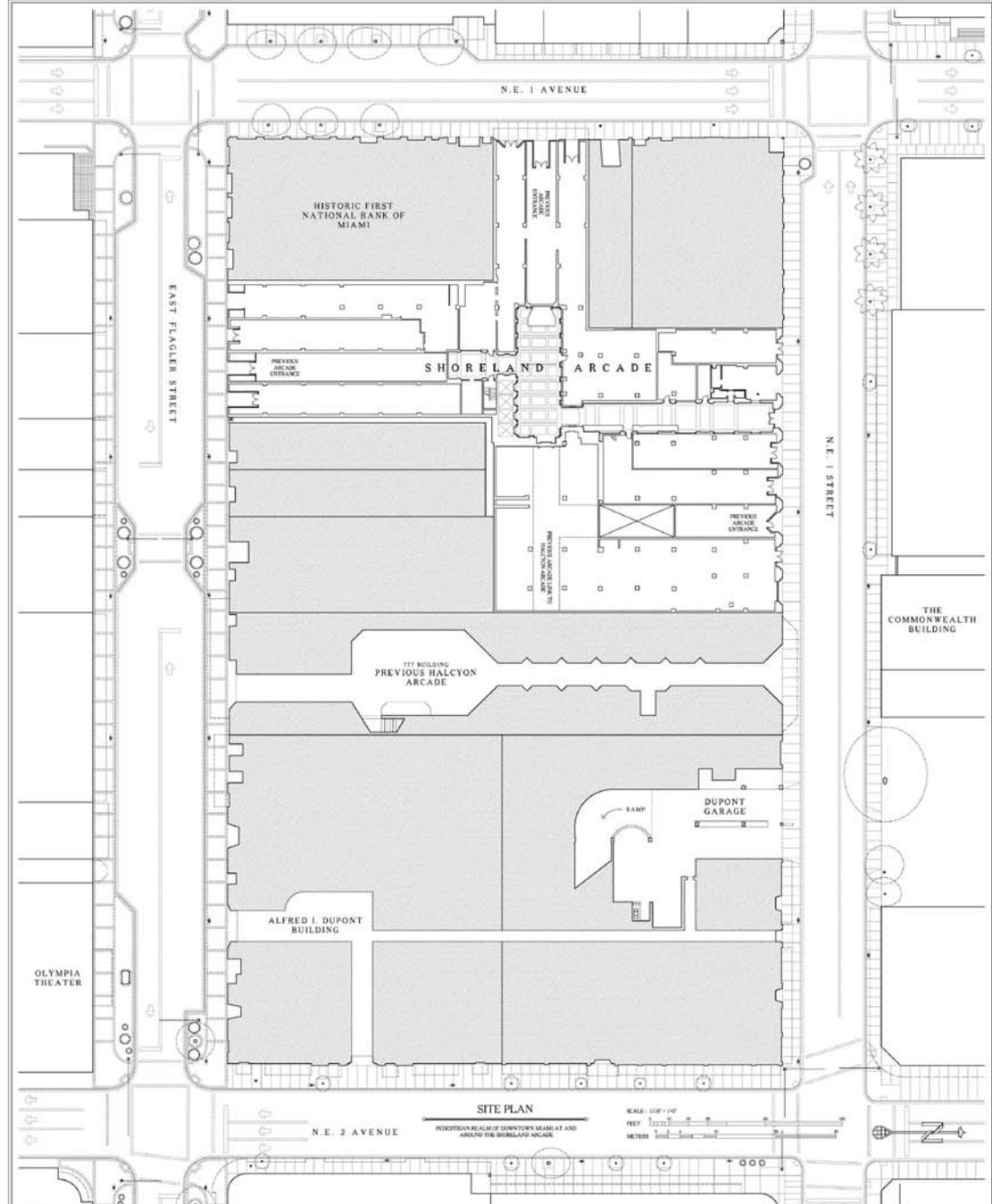
CHARLES E. PETERSON PRIZE

to

Jacob Aaron, Hassan Bagheri, Lisa Blacklidge,
Lacey Block, John Dietz, Alexandra Goldstein,
Peter Greberis, Daniel Hurst, Jesse Kirkland,
Kevin Kirkwood, Simone Meeks, Ivonne Perusquia,
Adam Pinter, Michael Poupore, Christopher Rodriguez,
Raquel Rodriguez, Tiffany Savage, Samuel Terrizzi

of the

University of Miami
for HABS measured drawings of the
Shoreland Arcade
to be deposited in the Library of Congress



DRAWN BY: MIKE POLKOWSKI, DANIEL THORPE, AND JACOB ARON

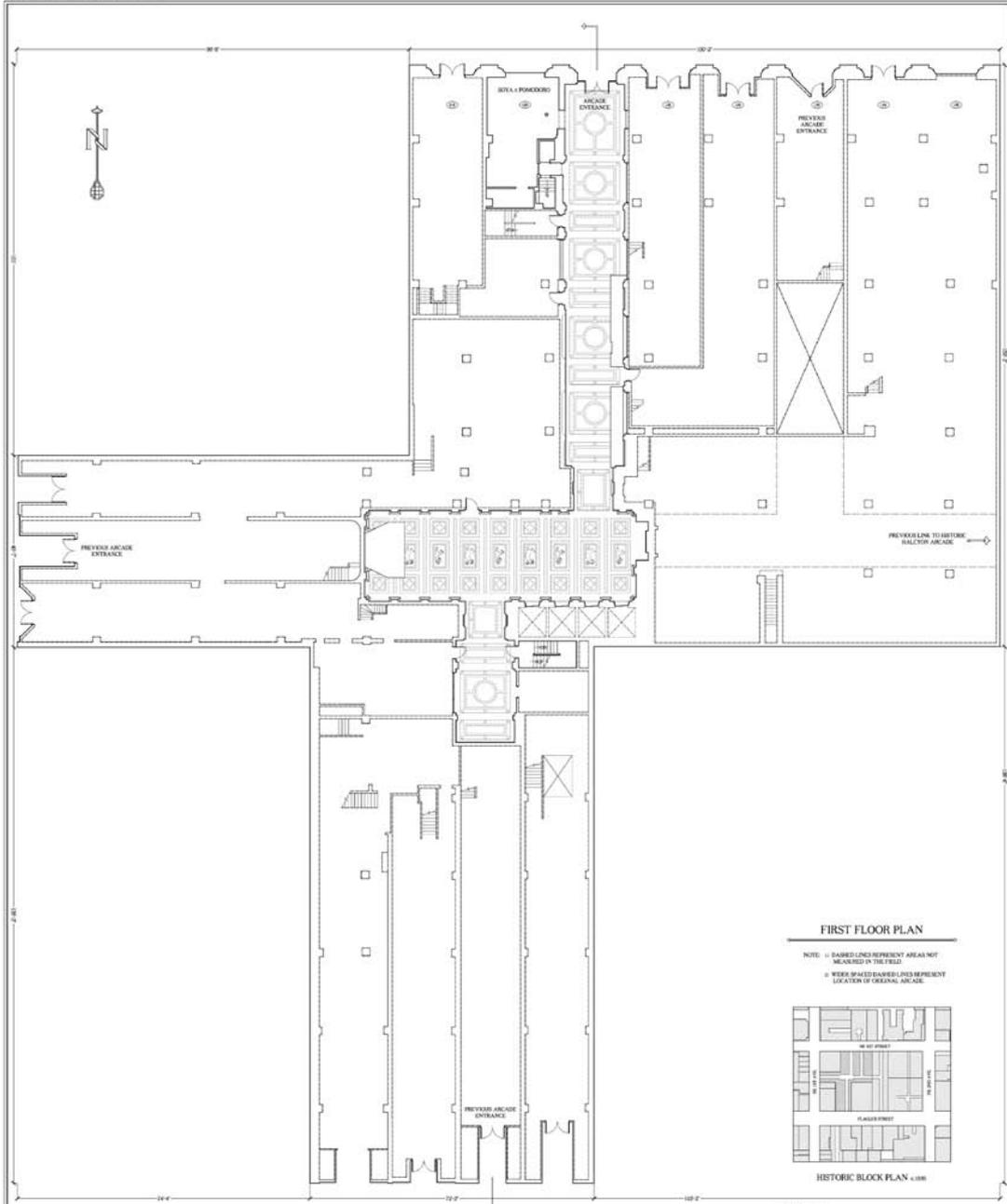
UNIVERSITY OF MIAMI
NATIONAL PARK SERVICE
UNITED STATES DEPARTMENT OF THE INTERIOR

SHORELAND ARCADE

125 NORTHEAST FIRST STREET MIAMI, MIAMI-DADE COUNTY, FLORIDA

SHEET 2 OF 21 SHEETS

HISTORIC AMERICAN BUILDING SURVEY #1-273



FIRST FLOOR PLAN

NOTE: (1) DASHED LINES REPRESENT AREAS NOT MEASURED IN THE FIELD.
 (2) WITH SPACED DASHED LINES REPRESENT LOCATION OF ORIGINAL ARCADE.



HISTORIC BLOCK PLAN © 1988

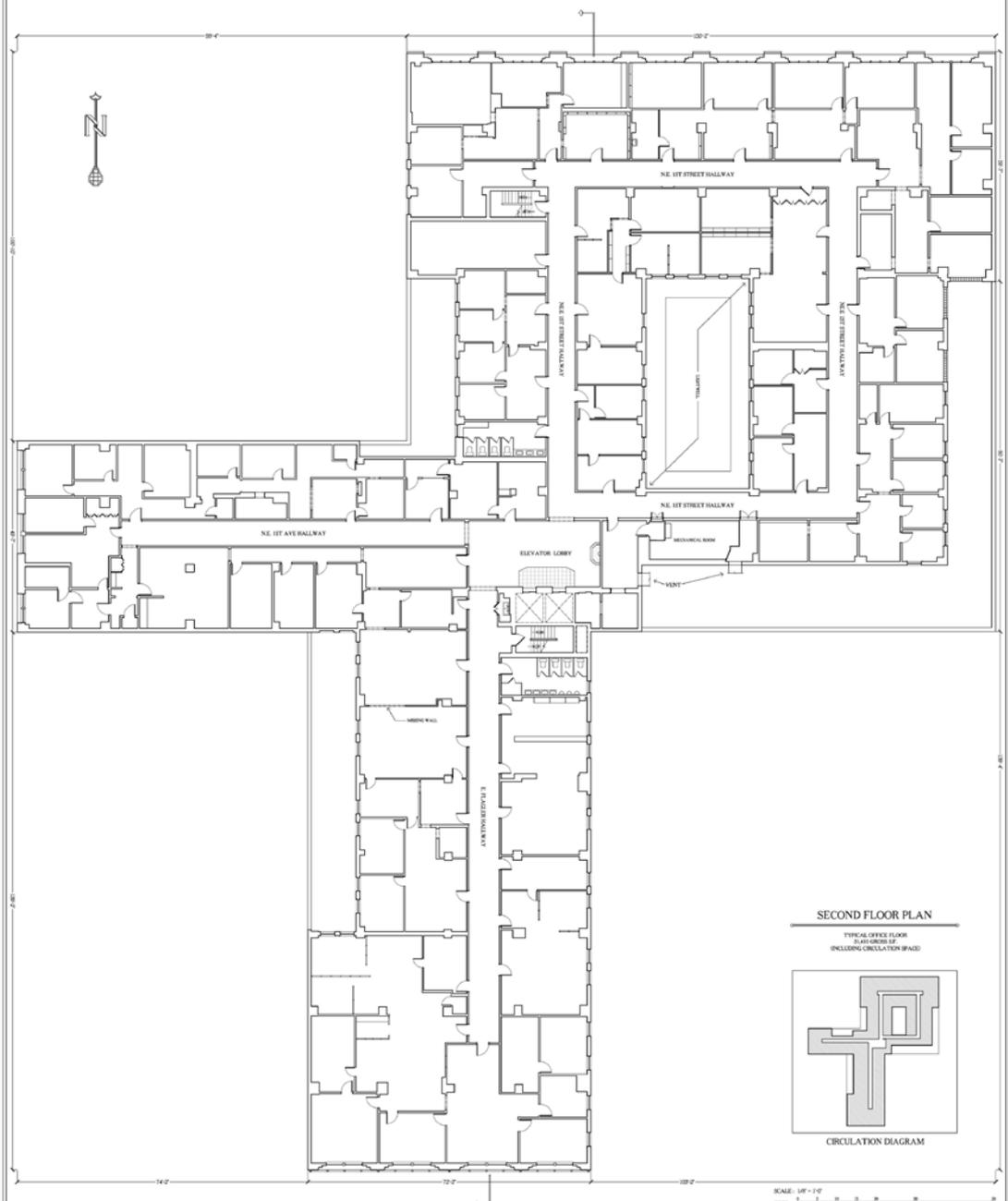


DRAWN BY: LAUREY BLACK, ALEXANDRA GOLDSTEIN, PETER GREENH, ASHLEIGH KIRKLAND, RAQUEL RODRIGUEZ, TIFFANY SAVAGE

UNIVERSITY OF MIAMI
NATIONAL PARK SERVICE
UNITED STATES DEPARTMENT OF THE INTERIOR

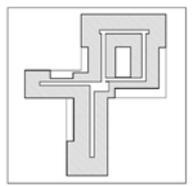
SHORELAND ARCADE
120 N. W. 1st STREET MIAMI, Dade County, FLORIDA

SHEET 2 OF 11 SHEETS HISTORIC AMERICAN BUILDING SURVEY 11-020



SECOND FLOOR PLAN

TYPICAL OFFICE FLOOR
SHOWN GROSS SF
(INCLUDING CIRCULATION SPACES)



CIRCULATION DIAGRAM



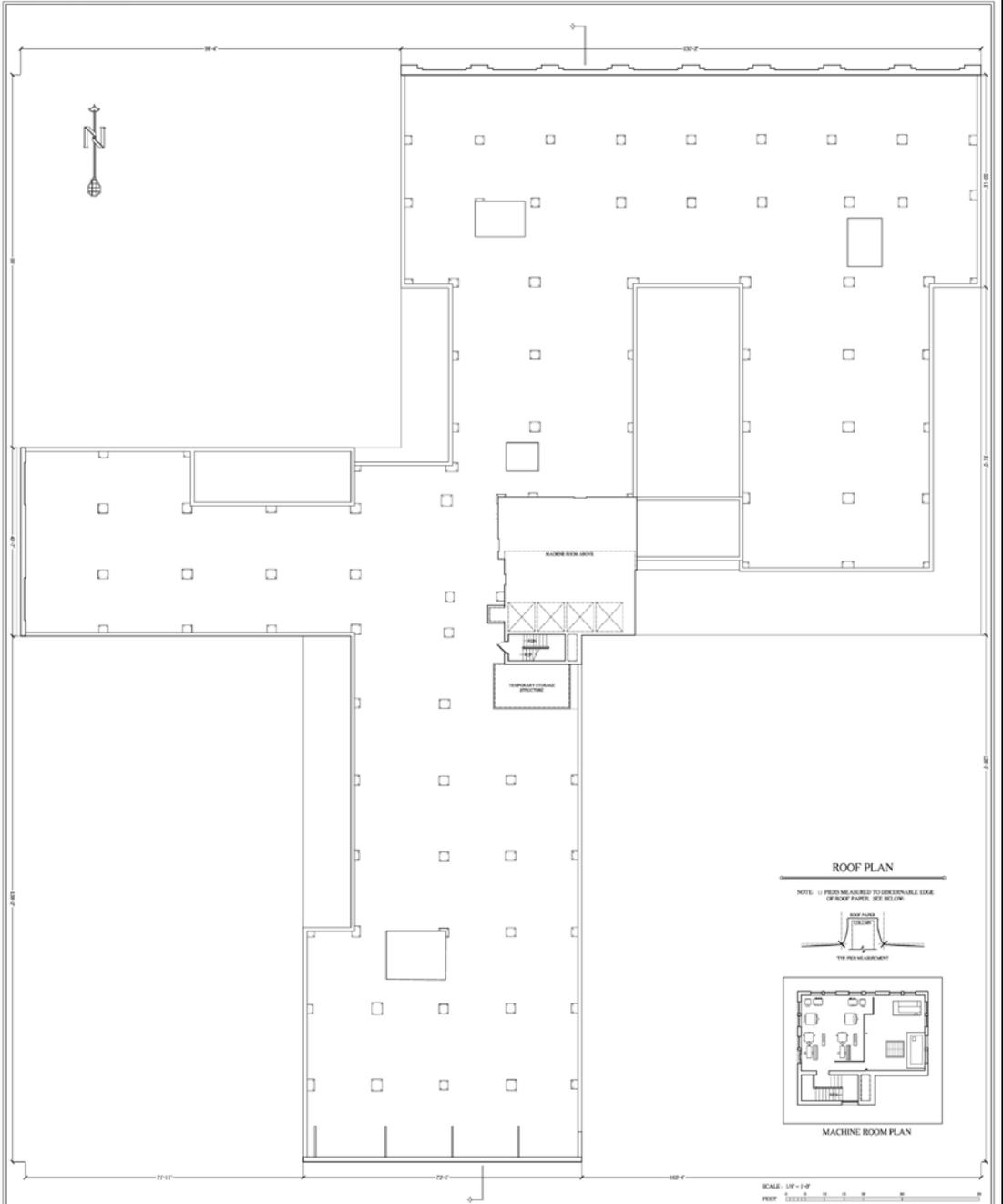
DRAWN BY: ALEXANDRA GOLDSTEIN, BAY HURST, JOSE KRUGLAND, KEVIN KIRKWOOD, SIMONE MEXIA, IVONNE PEREZ-GARCIA, ANDAM PETER, CHRISTOPHER RODRIGUEZ

UNIVERSITY OF MICHIGAN
NATIONAL PARK SERVICE
UNITED STATES DEPARTMENT OF THE INTERIOR

SHORELAND ARCADE
100 NORTHEAST 78TH STREET MIAMI MIAMI DADE COUNTY FLORIDA
PROJECT NO. 2010-0000-0000-0000-0000-0000-0000-0000-0000-0000

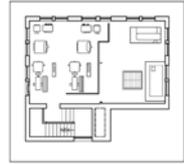
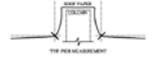
SHEET #
OF SHEETS

NATIONAL ARCHIVE
RECORDS SERVICE
PL-017



ROOF PLAN

NOTE: (1) PERIMS AS SHOWN TO INDICATE EDGE OF ROOF PAPER. SEE BELOW.



MACHINE ROOM PLAN



DRAWN BY: JOSIE KISLAND, JOHN OTELL, KEVIN LEBKOW

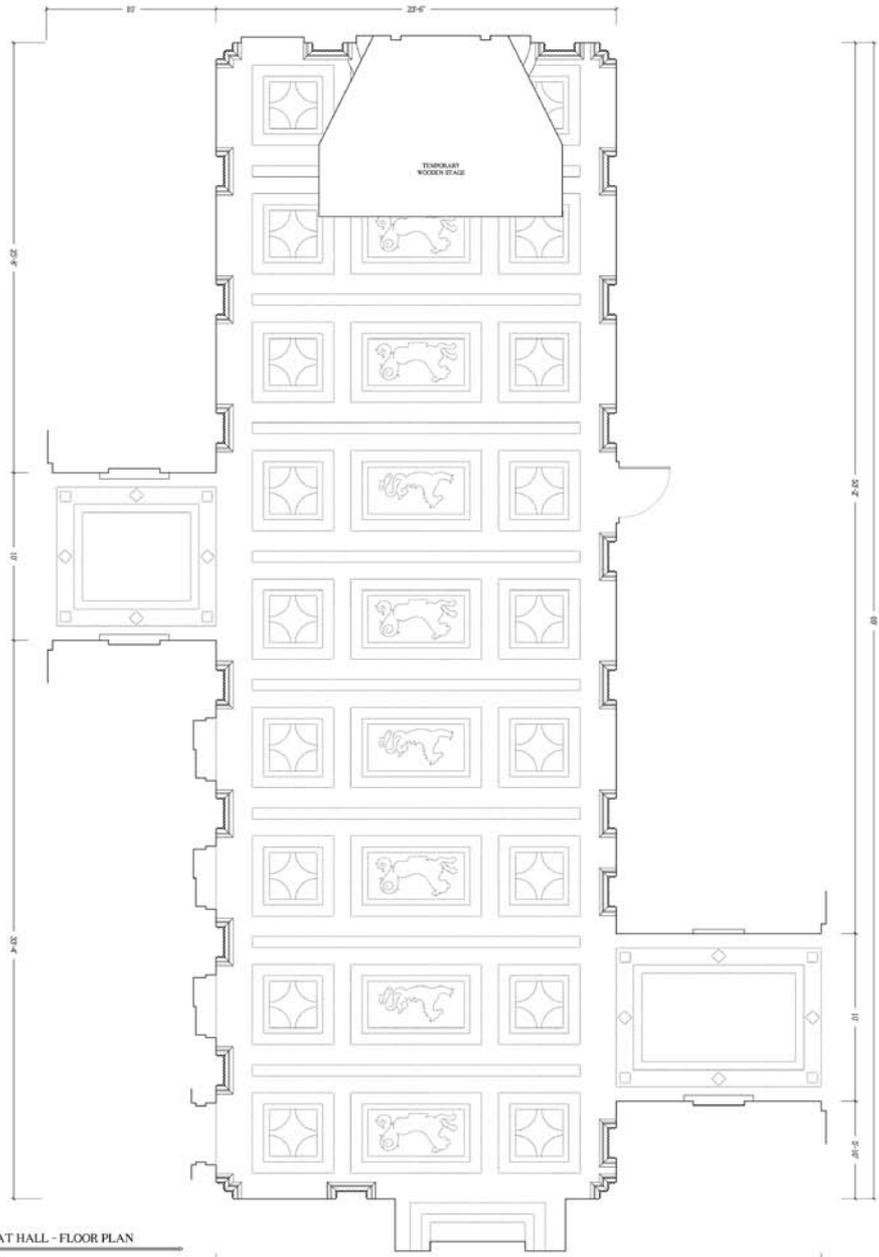
UNIVERSITY OF MIAMI
NATIONAL PARK SERVICE
UNITED STATES DEPARTMENT OF THE INTERIOR

SHORELAND ARCADE

125 NORTHEAST FIRST STREET MIAMI, MIAMI-DADE COUNTY, FLORIDA

SHEET 1
OF 10 SHEETS

HISTORIC AMERICAN
BUILDINGS SERVICE
F-503



GREAT HALL - FLOOR PLAN



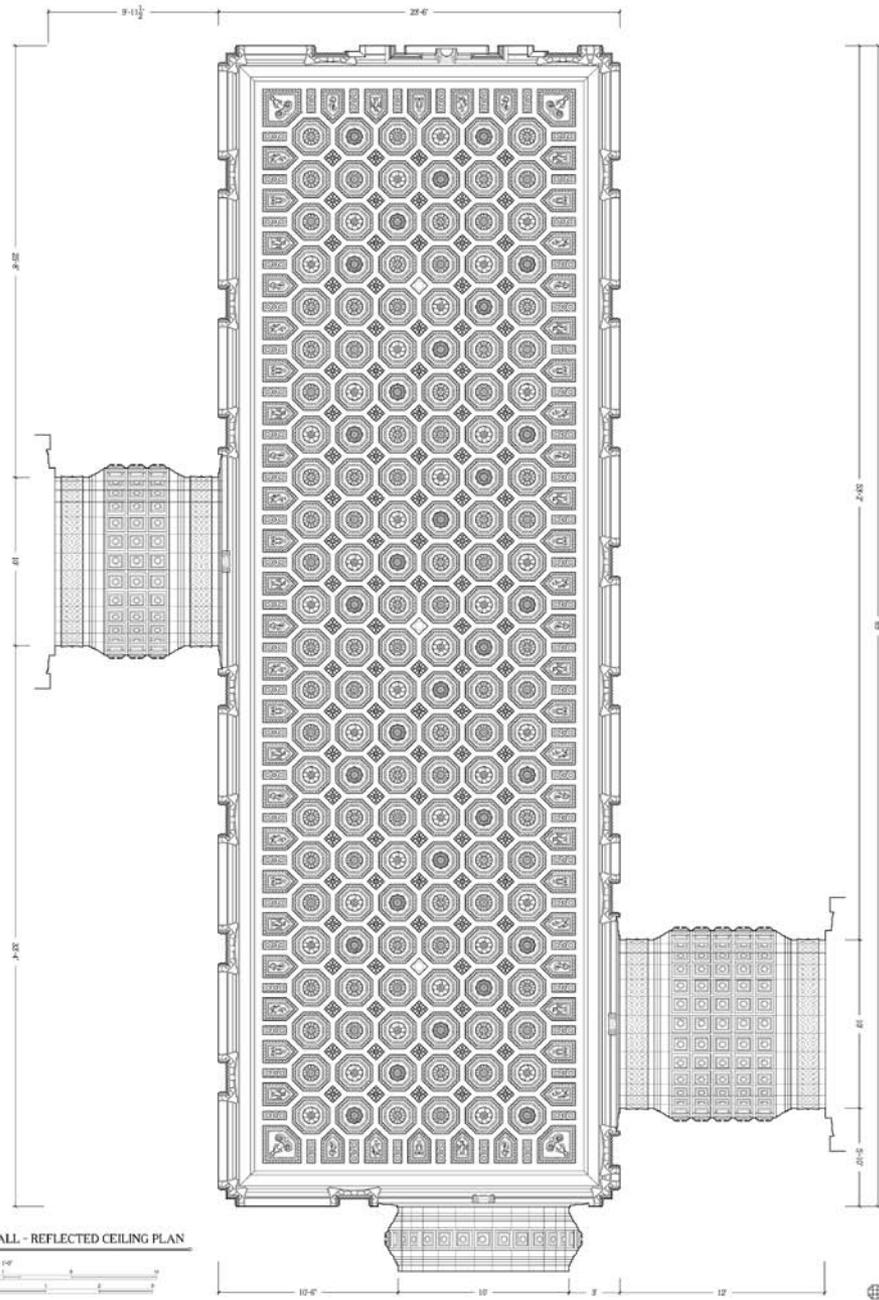
DRAWN BY: LARRY BLOOM, ALEXANDRA GOURDIN, RAQUEL WOODS, JEFF KIRLAND, TIFANY SAVAGE, AND MITIA GERBER
 UNIVERSITY OF MIAMI
 NATIONAL PARK SERVICE
 UNITED STATES DEPARTMENT OF THE INTERIOR

SHORELAND ARCADE

107 NORTHEAST FIRST STREET - MIAMI, MIAMI-DADE COUNTY, FLORIDA

SHEET 7 OF 11 SHEETS

RETIRED AMERICAN BUILDING SURVEY FLOOR



GREAT HALL - REFLECTED CEILING PLAN

SCALE: 1/8" = 1'-0"
 FEET
 METERS

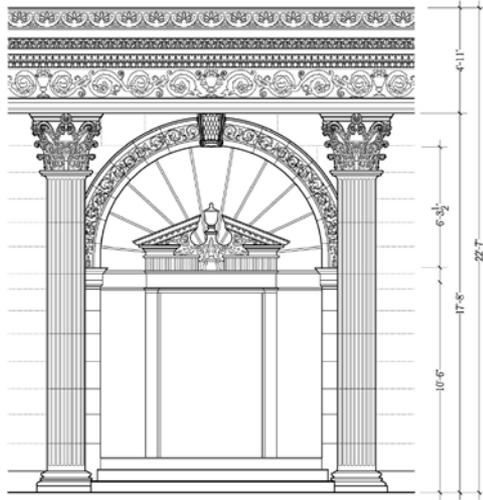
DRAWN BY: BRANN BY CHRISTOPHER BORGHEZ, JESSIE KIRKLAND, PETER GRONER, LACEY BLOK, SIMONE MENDO AND YVONNE PEREGRINE

SHORELAND ARCADE

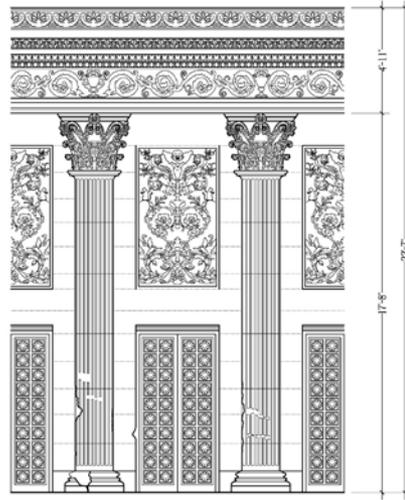
100 NORTH EAST FIRST STREET MIAMI MIAMI BEACH COUNTY FLORIDA

SHEET 4
 OF 10 SHEETS

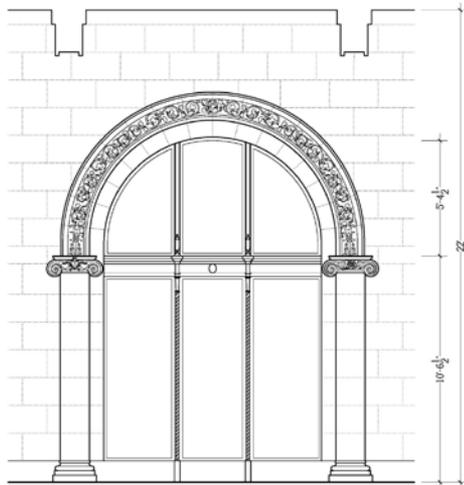
WESTING HOUSE
 BUILDING SURVEY
 FL-103



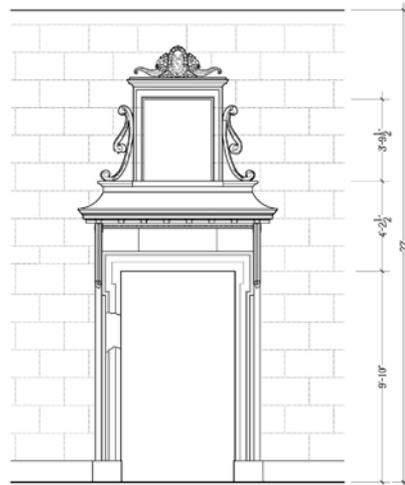
ENTRANCE TO FIRST AVENUE ARCADE
GREAT HALL
WOODEN CORINTHIAN PEDIMENT SET INTO PLASTER CAST ROMAN ARCH



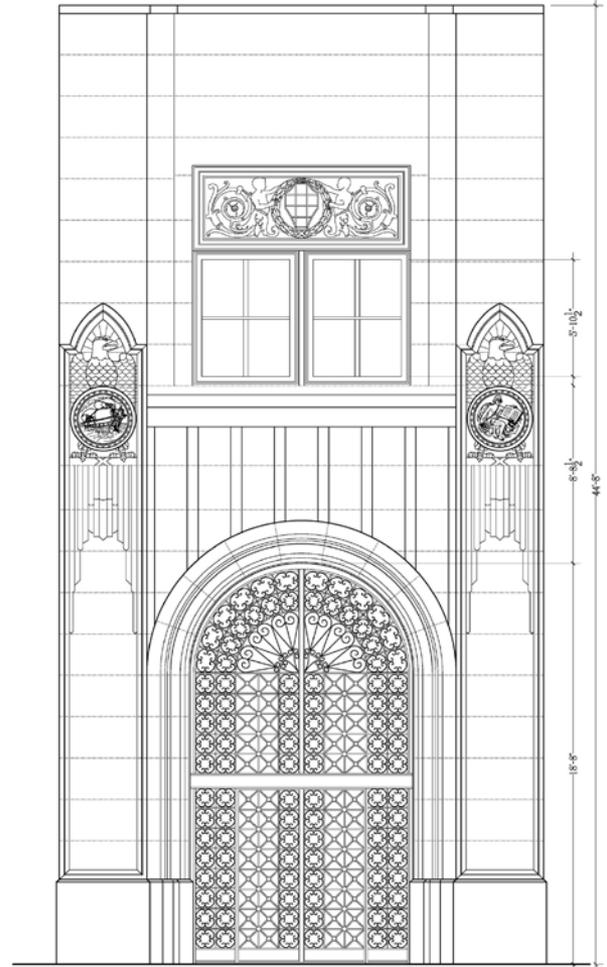
TYPICAL ELEVATOR DOOR BAY
GREAT HALL
COLOSSAL CORINTHIAN ORDER



TYPICAL STOREFRONT
ARCADE
METAL STOREFRONT SET INTO PLASTER CAST ARCUATED IONIC ORDER

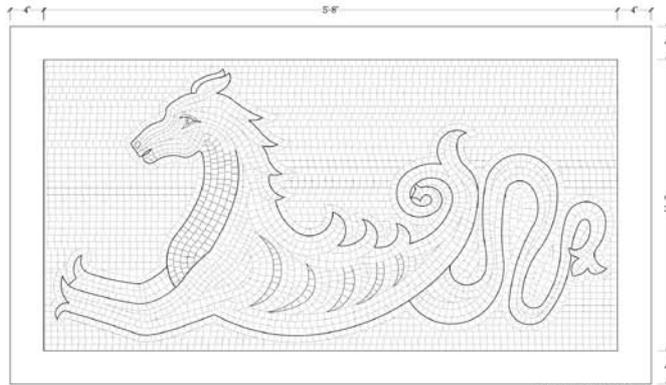


FRAMED DOORWAY AND MEZZANINE WINDOW
ARCADE
PLASTER CAST BRACKETED CORINTHIAN ORDER WITH CORNUCOPIA MOTIF AND MIAMI SHORES INITIALS SET INTO TOOLED PLASTER COURSING

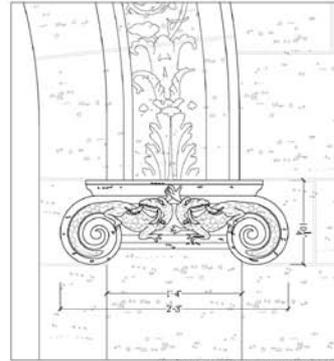


ARCADE ENTRANCE
NORTH ELEVATION
WROUGHT IRON GATE AND BRONZE PANEL SET INTO CAST STONE ART DECO CLADDING

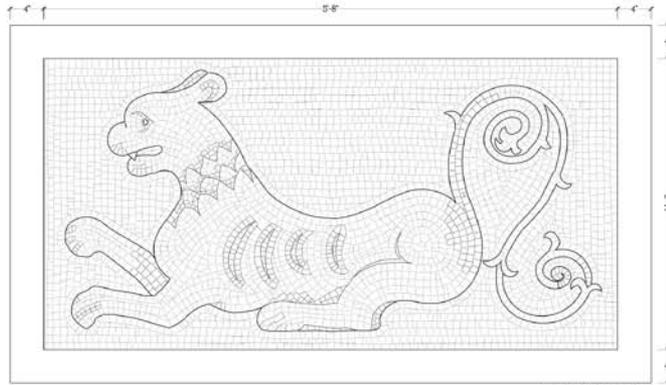




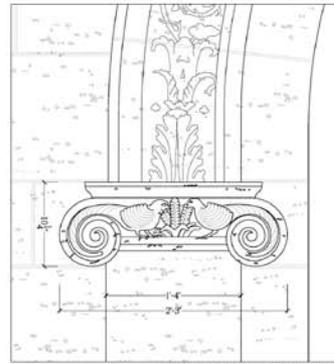
SEA HORSE MOSAIC
SET INTO STEREOGRAM
GREAT HALL



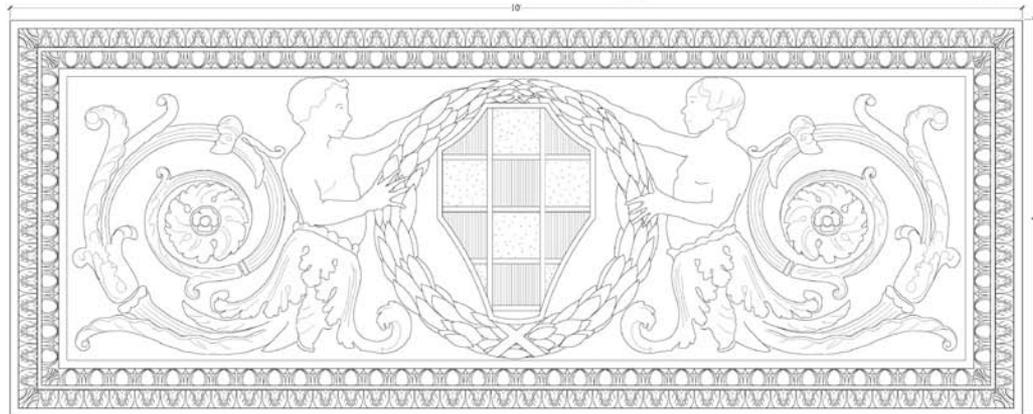
IONIC CAPITAL - LIZARD DETAIL
PLASTER CAST CAPITAL AND NICHE'S
ARCADIA STOREFRONT



SEA LION MOSAIC
SET INTO STEREOGRAM
GREAT HALL



IONIC CAPITAL - BIRD DETAIL
PLASTER CAST CAPITAL AND NICHE'S
ARCADIA STOREFRONT



DECORATIVE BRONZE PANEL
FRONT ELEVATION

DRAWN BY: HASAN KACHIGI, RICH KIBLAND, RAJESH KEMMEL, ALEXANDRA GOLDSTEIN, AND TERRY SAVAGE

UNIVERSITY OF MIAMI
NATIONAL PARK SERVICE
UNITED STATES DEPARTMENT OF THE INTERIOR

SHORELAND ARCADE
129 NORTHEAST FIRST STREET, MIAMI, MIAMI-DADE COUNTY, FLORIDA



SCALE: 1"=1'-0"
INCHES
METERS

SHEET 10
OF 20 SHEETS

HISTORIC AMERICAN
BUILDING SURVEY
FLA. 101

The Historic American Buildings Survey
of the National Park Service
in cooperation with
The Athenaeum of Philadelphia and
The American Institute of Architects
presents

HONORABLE MENTION

in the 2010 competition for the

CHARLES E. PETERSON PRIZE

to

Amanda Carpenter, Grace Cynkar,
Meg Frisbie, Hannah Nebb Meyer,
Nathaniel Muhler, Jessica Uguarte

of the

University of Texas at Austin
for HABS measured drawings of the
Sampson-Nalle House
to be deposited in the Library of Congress

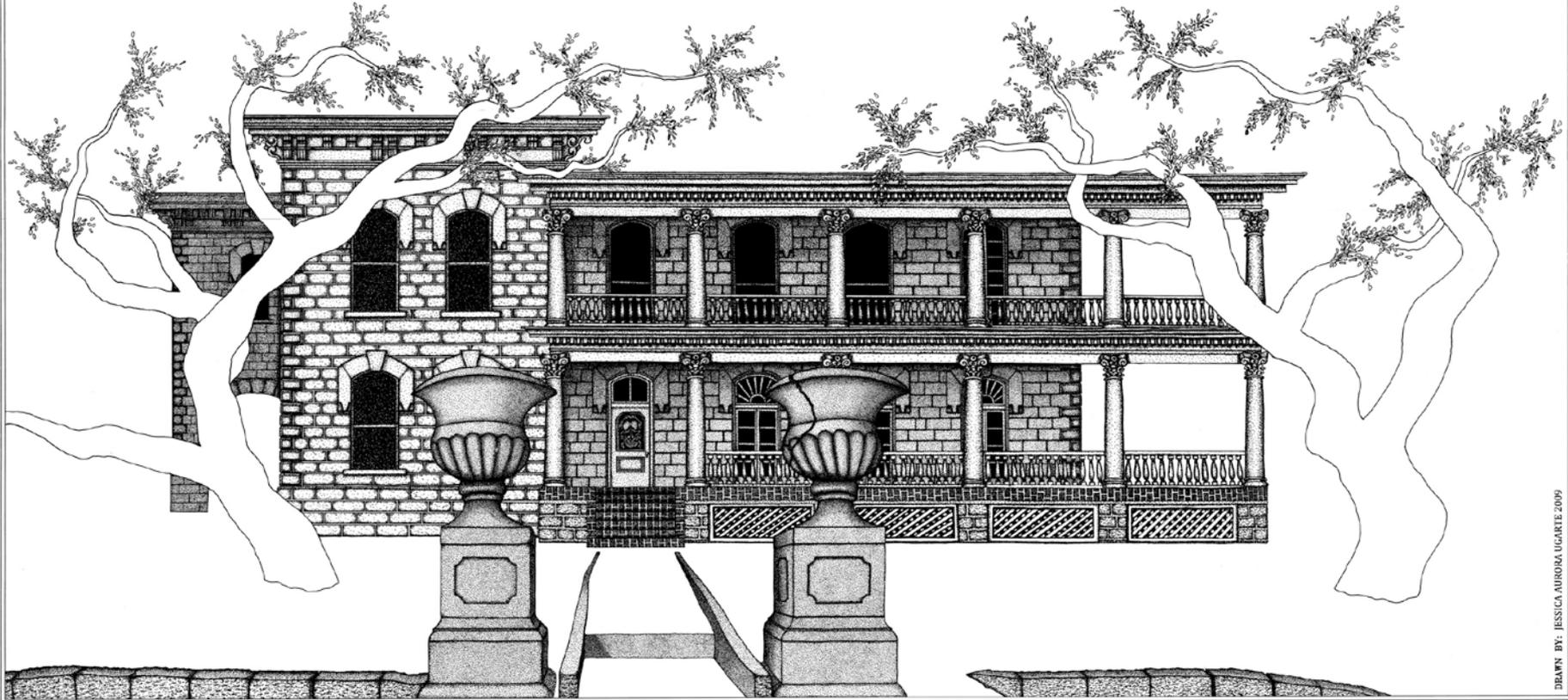
THE SAMPSON-NALLE HOUSE

AUSTIN • TRAVIS COUNTY • TEXAS

THE SAMPSON-NALLE HOUSE IS LOCATED AT 1003 RIO GRANDE IN ONE OF AUSTIN'S OLDEST RESIDENTIAL NEIGHBORHOODS. THE HOUSE WAS CONSTRUCTED BETWEEN 1875 AND 1877 FOR FORMER CONFEDERATE CAPTAIN AND LOCAL BUSINESS ENTREPRENEUR GEORGE WASHINGTON SAMPSON. THE HOUSE WAS BUILT SHORTLY AFTER SAMPSON'S MARRIAGE TO MARY GOODWIN HALL, NIECE OF TEXAS GOVERNOR E.J. DAVIS. SAMPSON AND HALL'S DAUGHTER GEORGIA MARRIED ERNEST NALLE, A PROMINENT LOCAL DEVELOPER AND SON OF JOSEPH NALLE, THE FORMER MAYOR OF AUSTIN AND FOUNDER OF NALLE LUMBER; THEIR SON GEORGE, FOUNDER OF NALLE PLASTICS, MARRIED OUIDA FERGUSON, THE DAUGHTER OF JAMES AND MIRIAM FERGUSON, WHO COLLECTIVELY SERVED FOUR TERMS AS GOVERNOR. DESCENDANTS OF THE SAMPSON AND NALLE FAMILIES HAVE CONTINUOUSLY BEEN INVOLVED IN AUSTIN DEVELOPMENT AND POLITICS, AND CONTINUE TO OWN THE HOUSE.

THE TWO-STORY LIMESTONE HOUSE, AS COMPLETED IN 1877, IS CHARACTERIZED BY ITS SIMPLE FORM, ASYMMETRICAL PLAN, AND ITALIANATE STYLISTIC DETAILS, INCLUDING SEGMENTAL ARCH OPENINGS WITH STONE HOLD MOLDS, STONE QUOINS, BRACKETED EAVES, AND TWELVE-FOOT INTERIOR CEILINGS. THE LIMESTONE WAS QUARRIED AT NEARBY BULL CREEK, BROUGHT TO THE PROPERTY VIA WAGON, AND HAND CUT ON SITE. MAJOR ADDITIONS DURING THE EARLY 1900S INCLUDED A PORTE-COCHERE AND AN L-SHAPED TWO-STORY CLASSICAL REVIVAL SLEEPING PORCH WITH CORINTHIAN COLUMNS THAT REPLACED A ONE-STORY VERANDA. THE HOUSE IS CONSIDERED TO BE THE FIRST RESIDENCE IN AUSTIN WITH COMPLETE INDOOR PLUMBING SUPPLIED BY A CISTERN THAT STORED RAINWATER. THE SAMPSON-NALLE HOUSE IS ON THE NATIONAL REGISTER OF HISTORIC PLACES, IS A RECORDED TEXAS HISTORIC LANDMARK, AND IS A CITY OF AUSTIN HISTORIC LANDMARK. IT REMAINS A DISTINCT FORM IN AUSTIN'S EVER-CHANGING DOWNTOWN RESIDENTIAL NEIGHBORHOODS.

ARCHITECTURAL DOCUMENTATION OF THE HOUSE WAS PREPARED BY THE UNIVERSITY OF TEXAS AT AUSTIN SCHOOL OF ARCHITECTURE IN FALL 2009. PROJECT DIRECTOR WAS DR. MONICA PENICK, LECTURER IN THE SCHOOL OF ARCHITECTURE. THE GRADUATE SCHOOL TEAM CONSISTED OF AMANDA K. CARPENTER, GRACE A. CYNKAR, MEG X. FRISBIE, HANNAH NEBB MEYER, NATHANIEL W. MUHLER, AND JESSICA AURORA UGARTE. SPECIAL THANKS TO GEORGE NALLE III AND FAMILY FOR SUPPORT AND ACCESS TO THE HOUSE. ADDITIONAL THANKS TO THE UNIVERSITY OF TEXAS AT AUSTIN AND THE HISTORIC PRESERVATION PROGRAM FOR SUPPLYING STUDIO SPACE AND SUPPLIES.



PLAN KEY

TREES

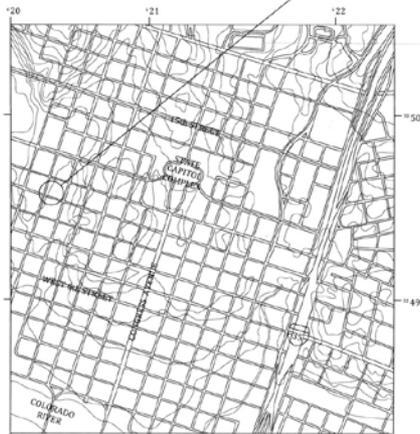
| KEY | BOTANICAL NAME | COMMON NAME |
|-----|---------------------|---------------|
| LO | QUERCUS FUSIFORMIS | LIVE OAK |
| CL | PRUNUS LAUROCERASUS | CHERRY LAUREL |
| P | CARYA ILLINOINENSIS | PECAN |

OBJECTS

| KEY | OBJECT |
|-----|----------------|
| C | CISTERN |
| PL | PLANTERS |
| RW | RETAINING WALL |
| FP | FISH POND |

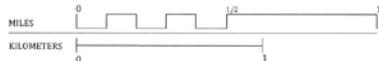


PROJECT LOCATION

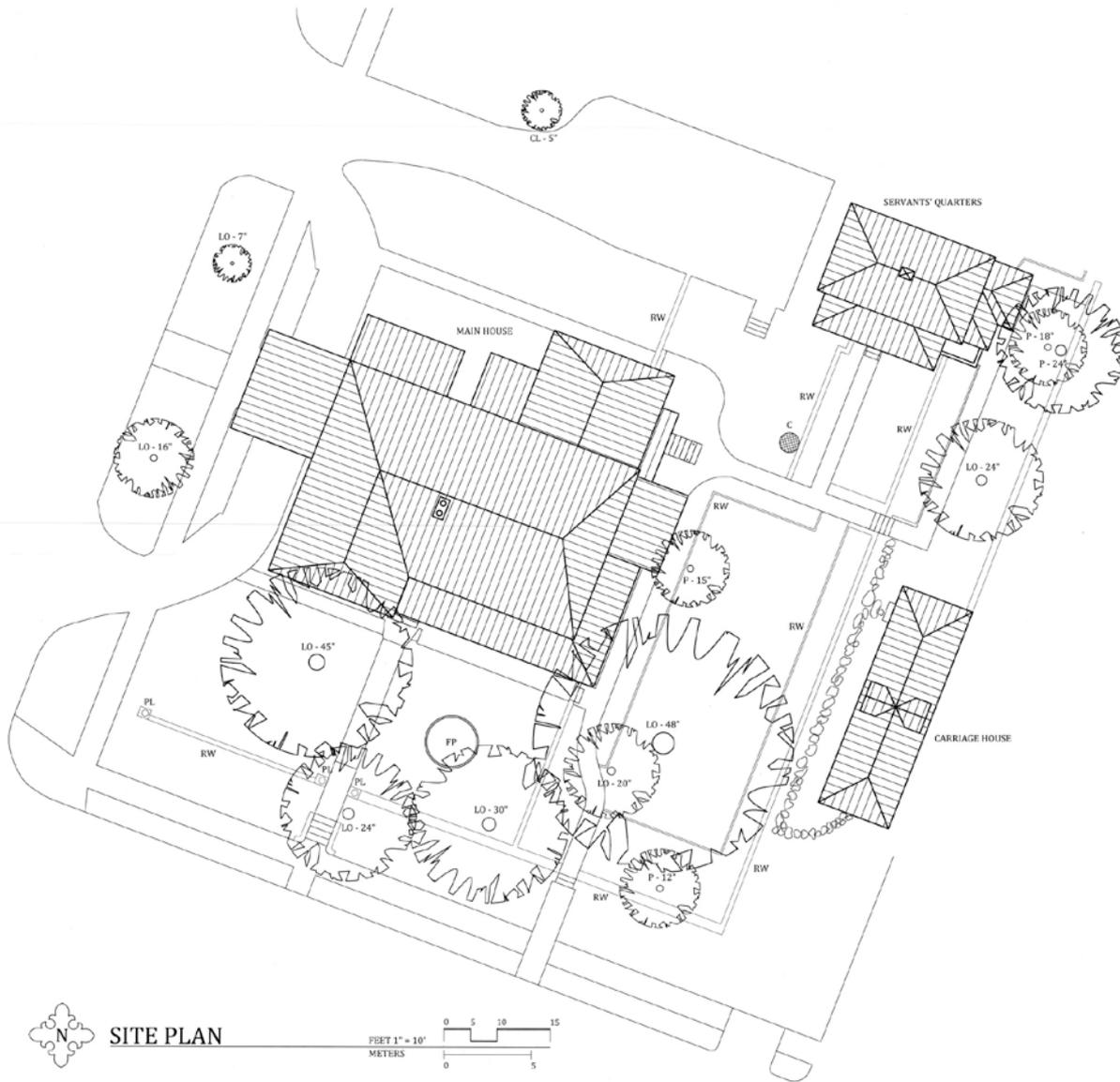


PROJECT LOCATION

UTM REFERENCE 14 420452 3349299
ADAPTED FROM USGS MAP, AUSTIN EAST QUADRANGLE
TRAVIS COUNTY, TEXAS

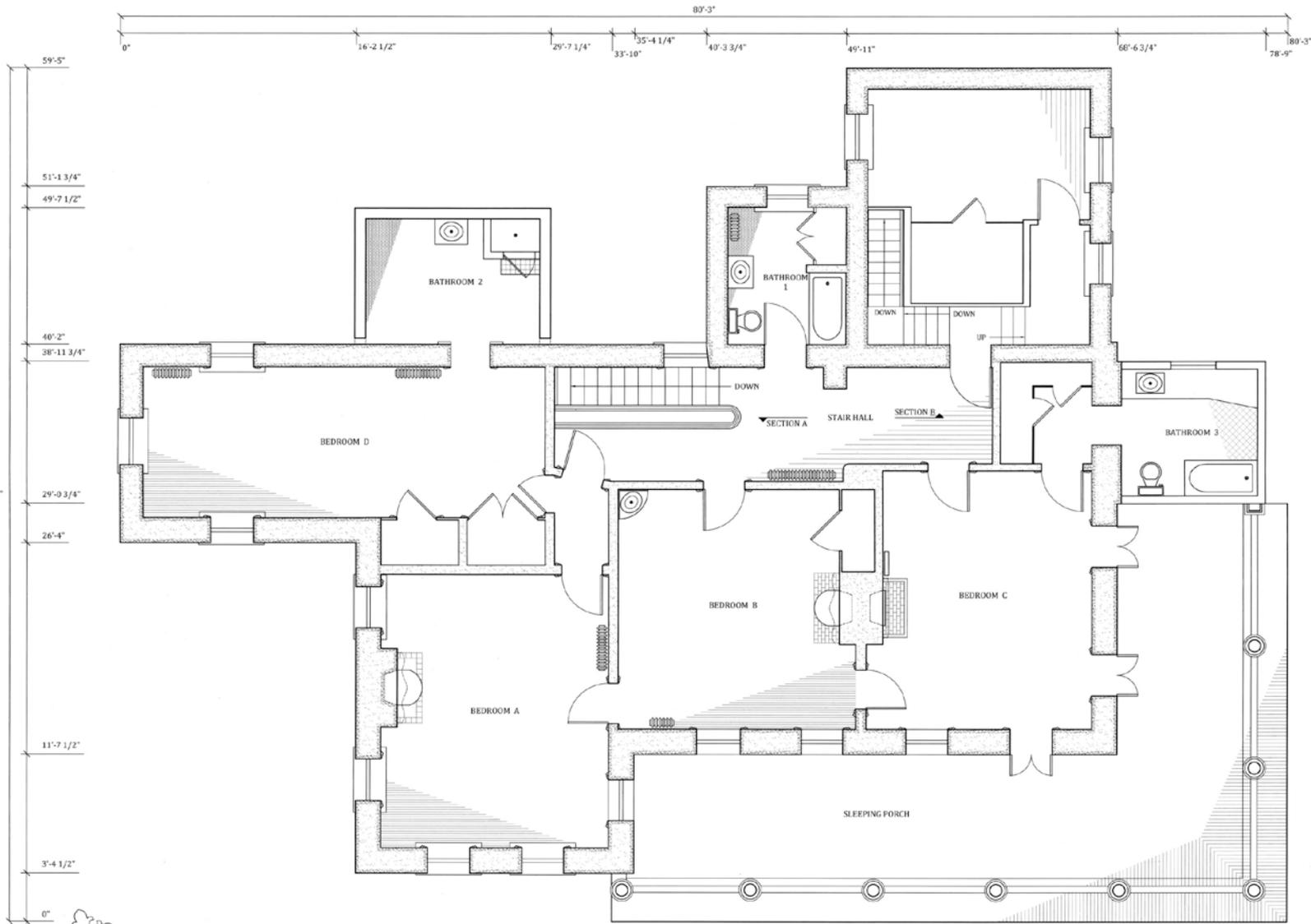


LOCATION MAP



SITE PLAN





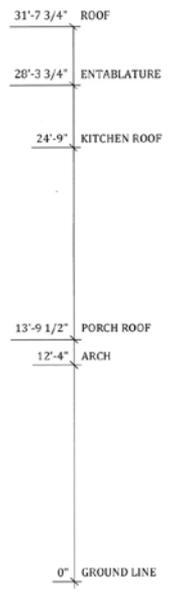
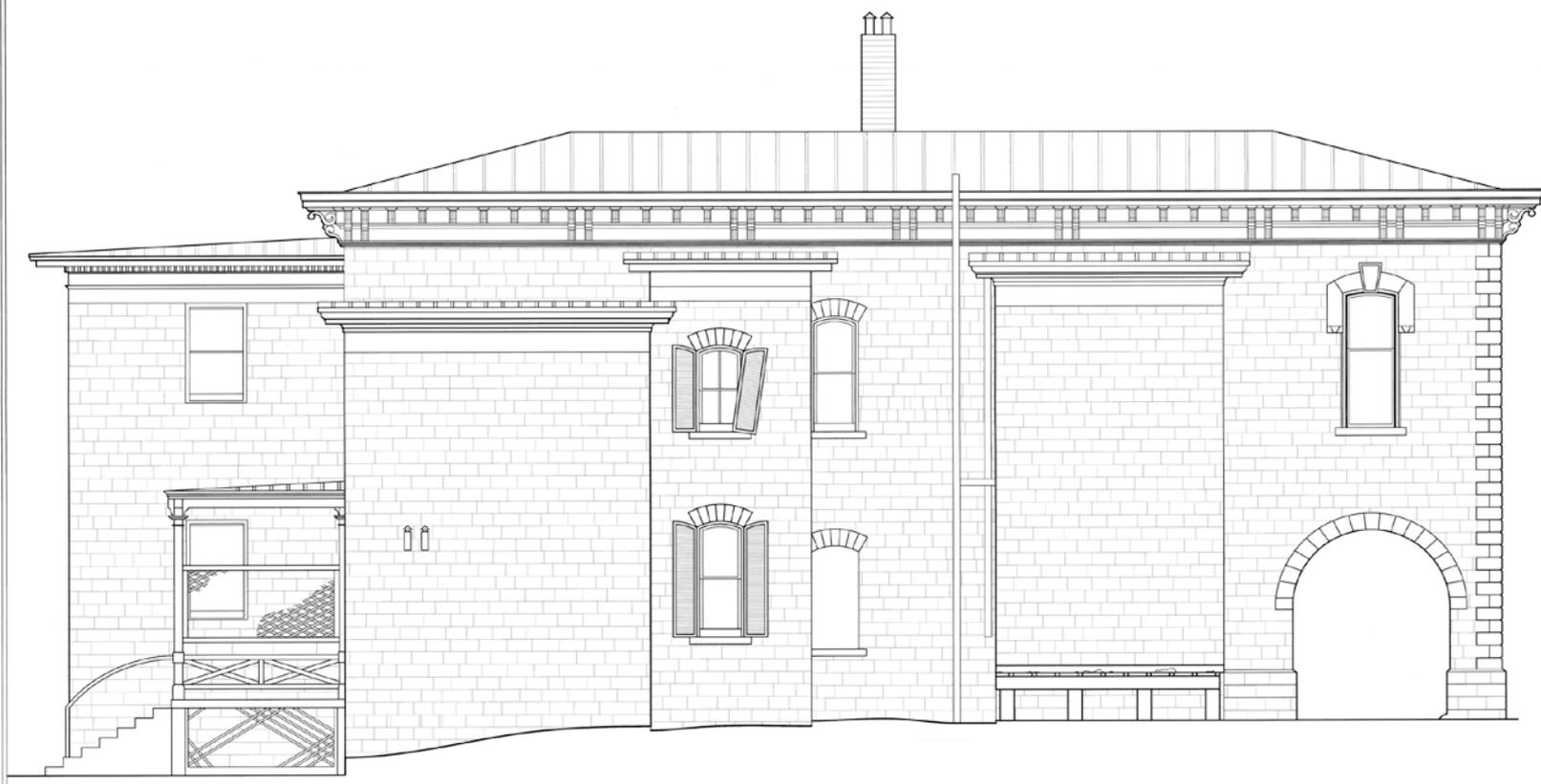
SECOND FLOOR PLAN





WEST ELEVATION





NORTH ELEVATION
 FEET 5/16" = 1'
 METERS 0 1 2 4

© 2010 CHARLES E. PETERSON/PRIZE ENTRY, HONORABLE MENTION

CHIMNEY 43'-11 1/2"
 ROOF PEAK 38'-0 5/8"
 ROOFLINE 34'-6"
 PORCH ROOF 19'-7 17/32"
 BANISTER 9'-0"
 GROUND LINE 0"



28'-11 25/32" ROOF PEAK
 27'-7 25/32" ROOFLINE
 17'-2 3/8" PORCH ROOF
 3'-9 1/16" TOP OF BASEMENT DOOR
 0" GROUND LINE

EAST ELEVATION

FEET 5/16" = 1'
 METERS 0 1 2 4



- 47'-4 3/4" CHIMNEY
- 40'-3 1/4" ROOF PEAK
- 36'-8 3/4" ROOFLINE
- 33'-5" ENTABLATURE
- 32'-5" CORNICE
- 29'-7" COLUMN
- 20'-5 1/2" CORNICE
- 17'-7 1/4" COLUMN
- 7'-5" BRICK COURSE
- 0" GROUND LINE

SOUTH ELEVATION

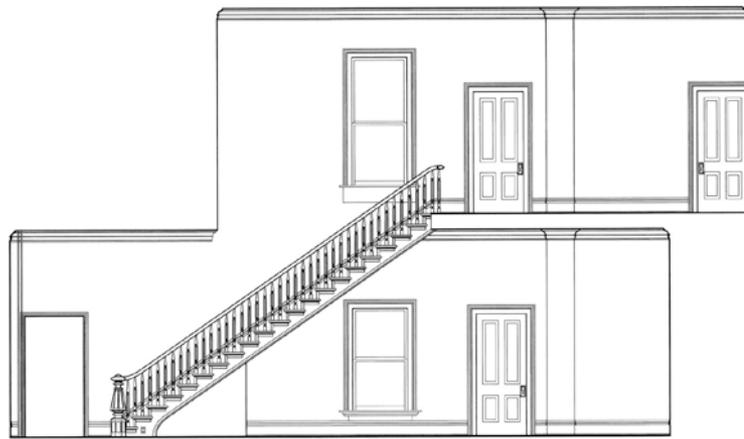


CEILING 24'-6 3/4"
CEILING 11'-10 1/4"
FLOOR 0"



SECTION A

CEILING 24'-6 3/4"
CEILING 11'-10 1/4"
FLOOR 0"



SECTION B

24'-6 3/4" CEILING
15'-6 1/4" BANISTER
12'-9" FLOOR
3'-7" NEWEL POST
0" FLOOR

STAIR HALL

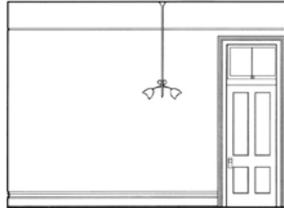
FEET 5/16" = 1"
METERS 0 3 4



FIRST FLOOR INTERIOR ELEVATIONS



11'-9 1/2"

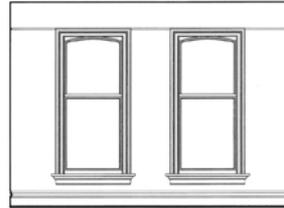


BEDROOM A

NORTH



EAST

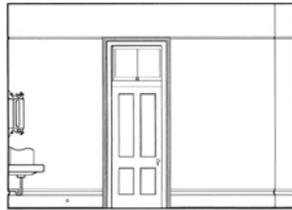


SOUTH



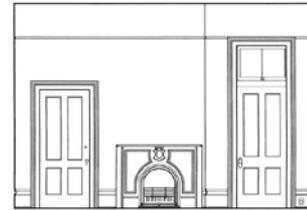
WEST

11'-9"

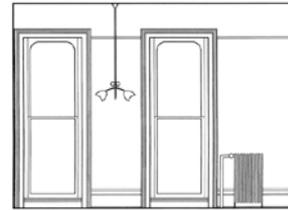


BEDROOM B

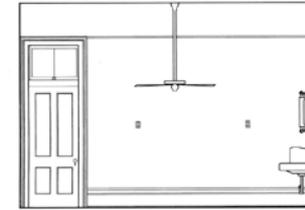
NORTH



EAST



SOUTH



WEST

11'-9"

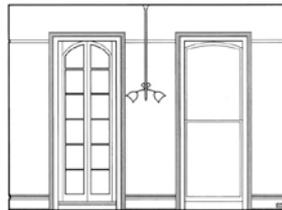


BEDROOM C

NORTH



EAST



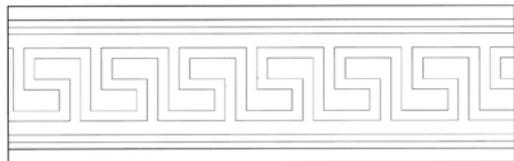
SOUTH



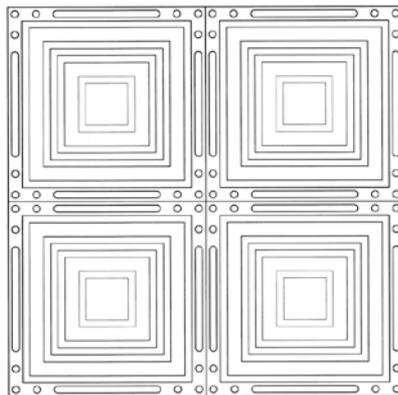
WEST

SECOND FLOOR INTERIOR ELEVATIONS

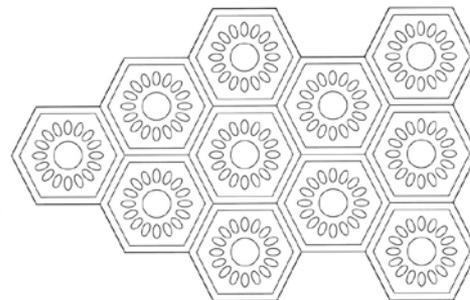




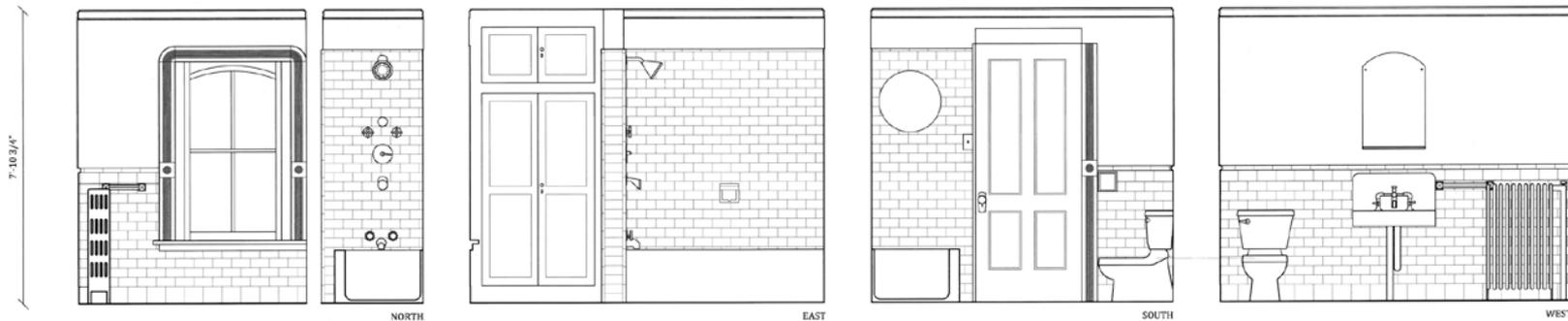
PRESSED TIN CEILING BORDER
HALF SIZE



PRESSED TIN CEILING
HALF SIZE



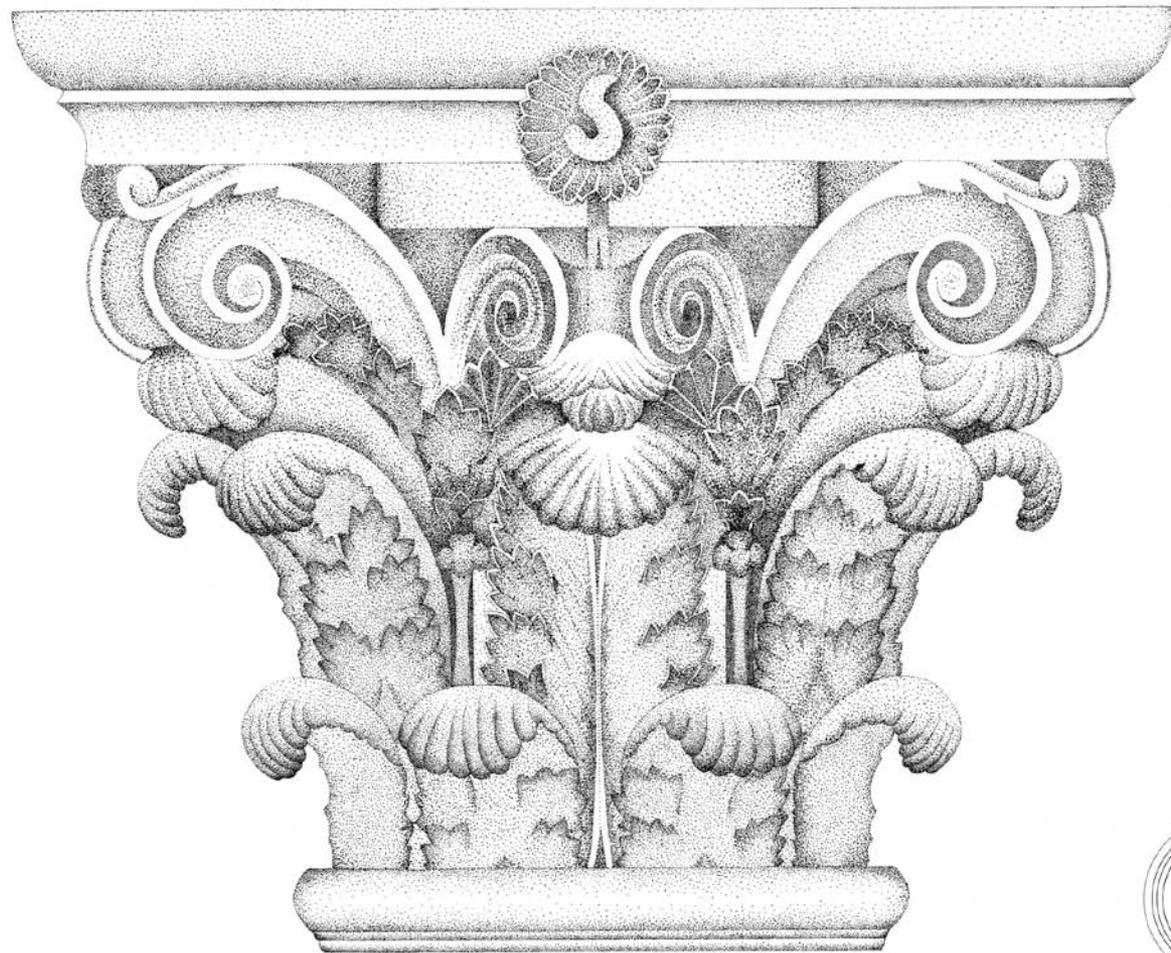
PRESSED TIN CEILING BORDER
FULL SIZE



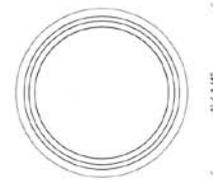
BATHROOM 1



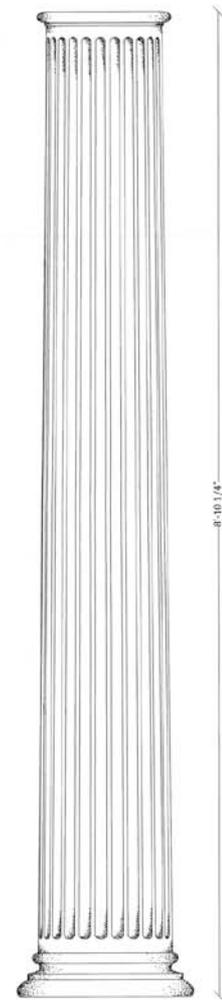
2010 CHARLES E. PETERSON PRIZE ENTRY, HONORABLE MENTION



COLUMN CAPITAL FULL SCALE



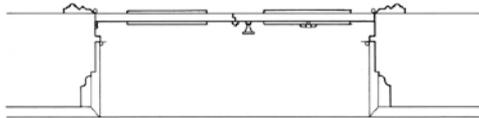
COLUMN PLAN & SHAFT



DRAWN BY: HANNAH MEYER 2009
NATIONAL PARK SERVICE
U.S. DEPARTMENT OF THE INTERIOR
SAMPSON-NALLE HOUSE
1003 RIO GRANDE STREET AUSTIN TRAVIS COUNTY TEXAS
DESIGNED BY:
DC-3544
HISTORIC AMERICAN
SHEET 13 OF 29 SHEETS

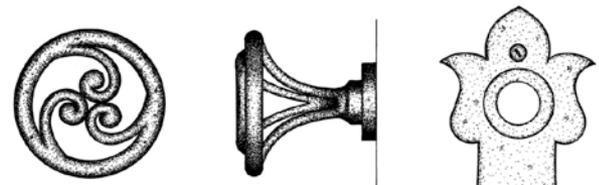
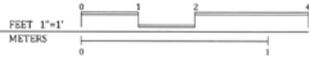


SECTION



PLAN

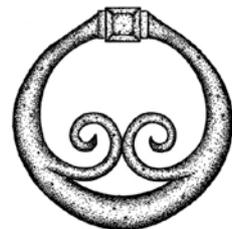
FRONT DOOR



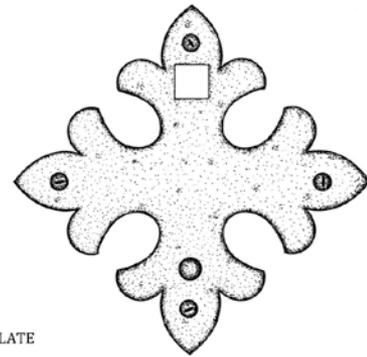
DOOR KNOB AND PLATE



DOORBELL

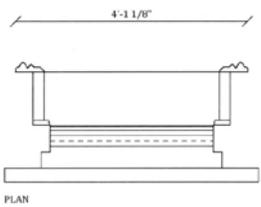
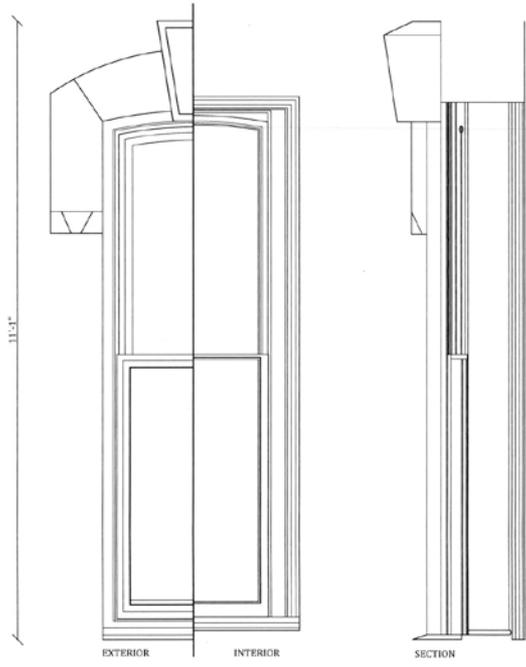


KNOCKER AND PLATE

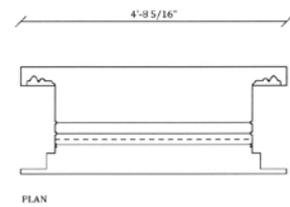
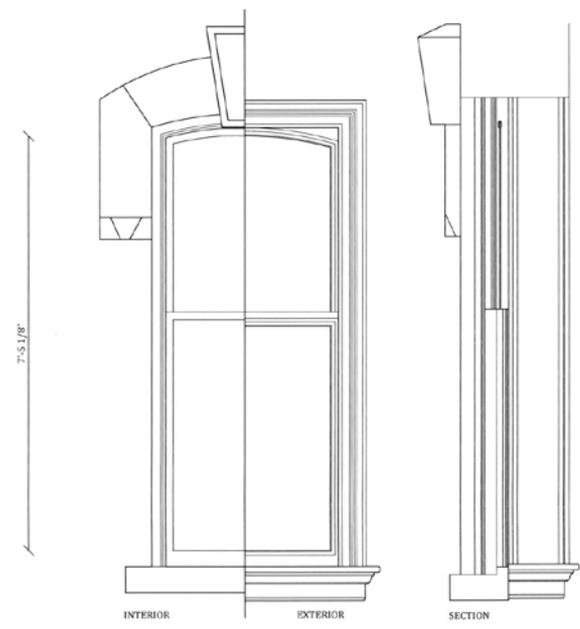


FRONT DOOR DETAILS

FULL SIZE



TYPICAL GROUND FLOOR WINDOW



TYPICAL SECOND FLOOR WINDOW

WINDOW DETAILS

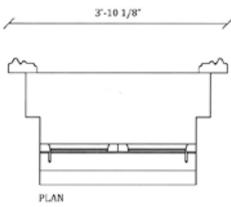
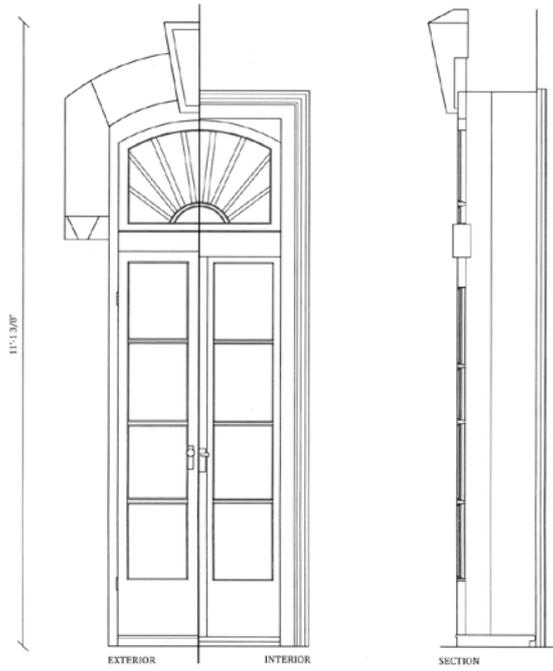


2008 CHARLES E. PETERSON PRIZE ENTRY, HONORABLE MENTION

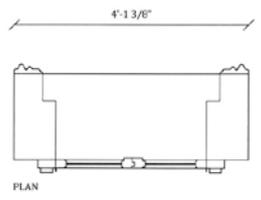
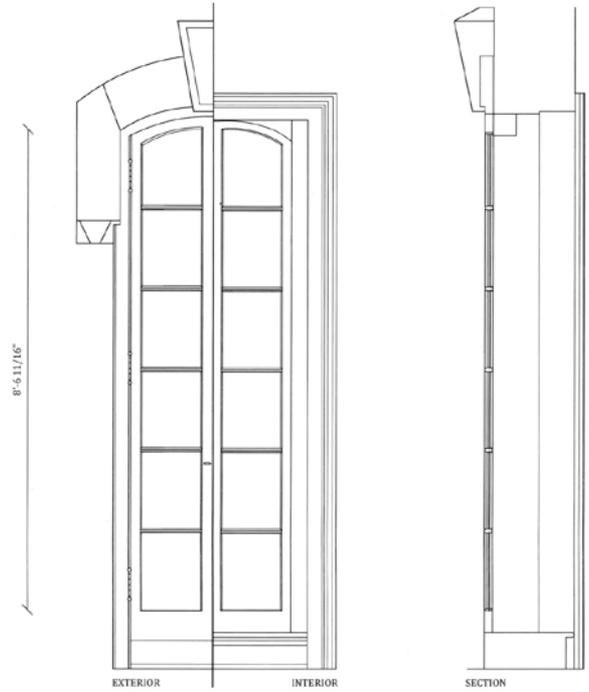
DRAWN BY: GRACE A. CYNKAR 2009
 NATIONAL PARK SERVICE
 U.S. DEPARTMENT OF THE INTERIOR

SAMPSON - NALLE HOUSE
 1003 RIO GRANDE STREET
 AUSTIN TRAVIS COUNTY TEXAS

PROJECT NO.
 TX-364
 HISTORIC AMERICAN
 BUILDINGS SURVEY
 SHEET 16 OF 20 SHEETS

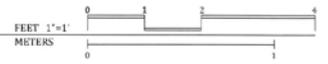


TYPICAL GROUND FLOOR FRENCH DOOR



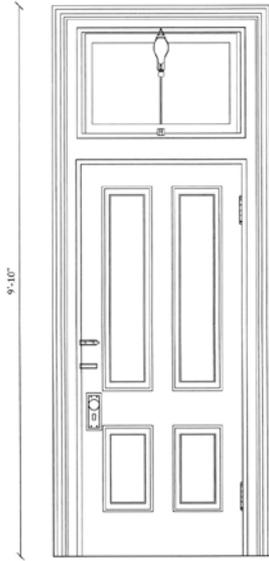
TYPICAL SECOND FLOOR FRENCH DOOR

DOOR DETAILS

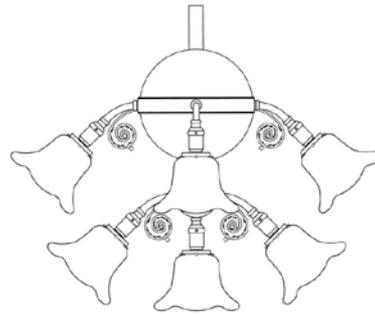




SOUTH EXTERIOR DOOR



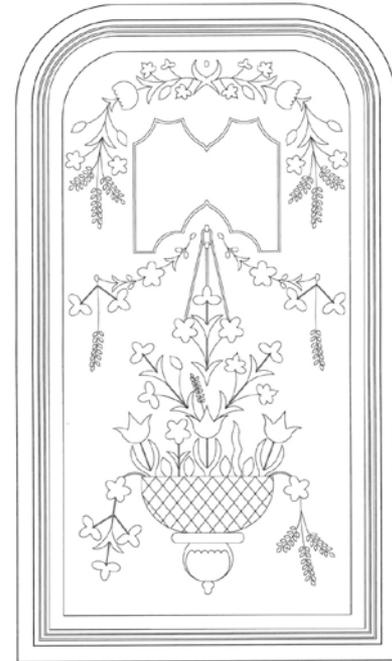
TYPICAL INTERIOR DOOR



DINING ROOM CHANDELIER

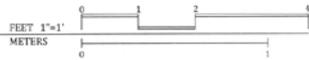


RED COMET FIRE EXTINGUISHER
HALF SIZE

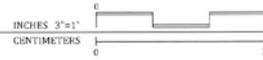


ETCHED GLASS SOUTH EXTERIOR DOOR

DOORS



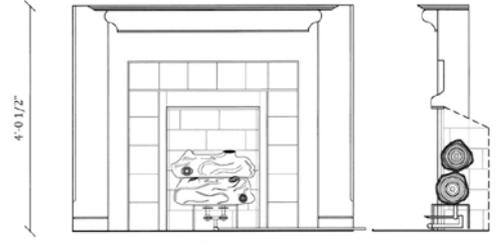
INTERIOR DETAILS



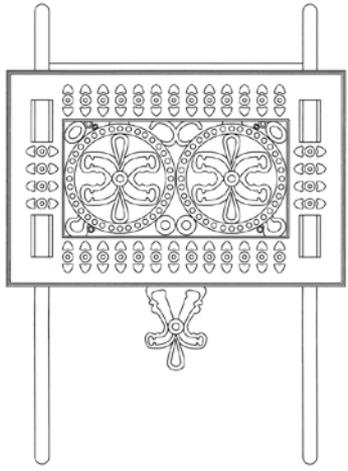
2008 CHARLES E. PETERSON PRICE ENTRY, HONORABLE MENTION



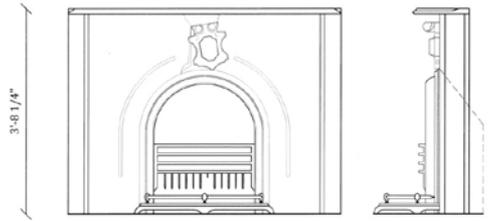
DINING ROOM FIREPLACE



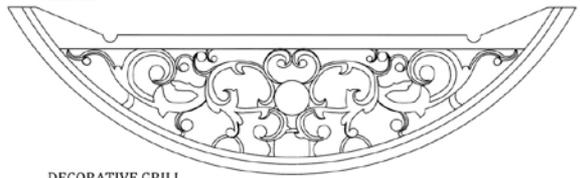
SECOND FLOOR BEDROOM C FIREPLACE



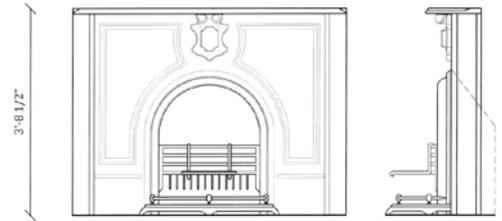
DECORATIVE SHELF
HALF SIZE



SECOND FLOOR BEDROOM A FIREPLACE

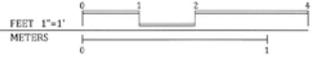


DECORATIVE GRILL
HALF SIZE



SITTING ROOM FIREPLACE

FIREPLACE DETAILS

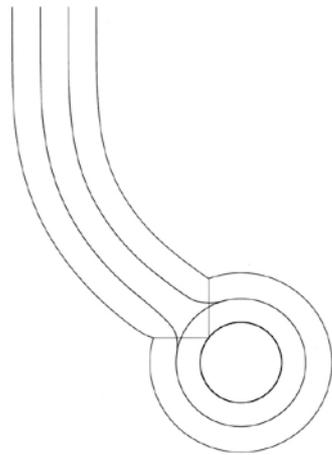


DRAWN BY: GRACE A. CYNGER 2009

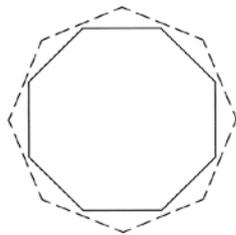
NATIONAL PARK SERVICE
U.S. DEPARTMENT OF THE INTERIOR

1003 BLD GRANDE STREET
AUSTIN TRAVIS COUNTY TEXAS

PROJECT NO. TX-354
SHEET 19 OF 20 SHEETS
HISTORIC AMERICAN ARCHITECTURE



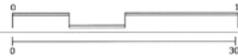
CAP AND BANISTER



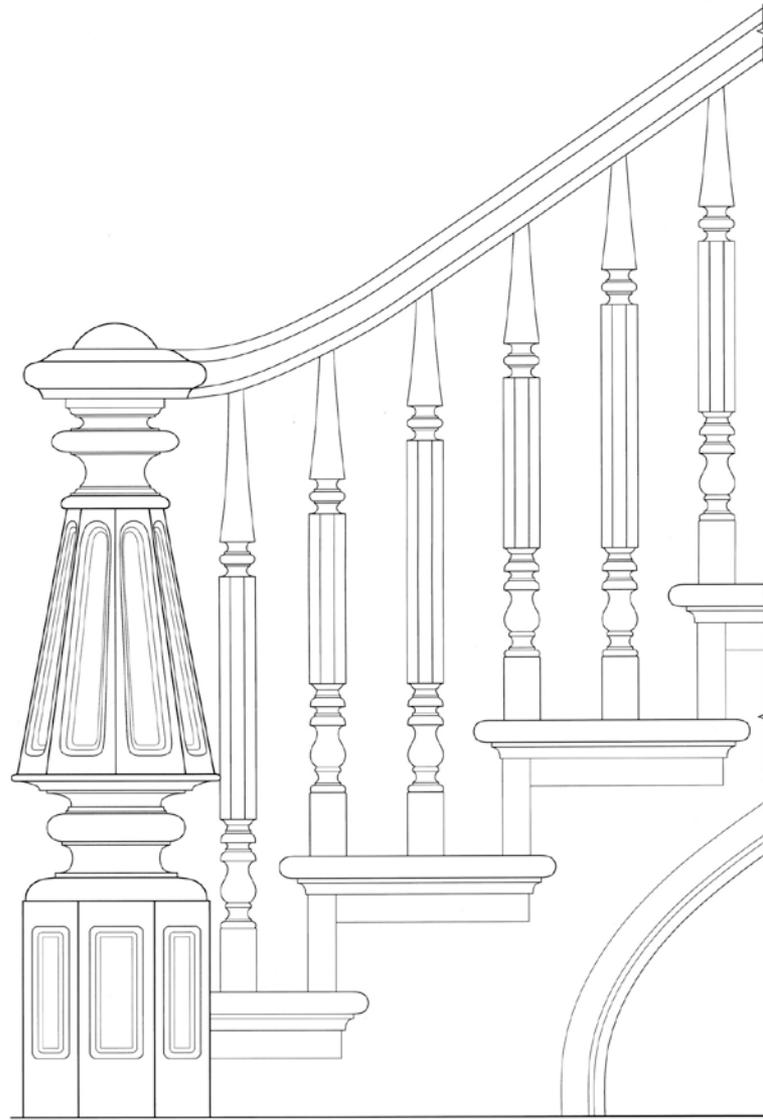
PLAN

NEWEL POST AND STAIRS DETAIL

INCHES 4"=1'
CENTIMETERS



3'-5 7/8"



The Historic American Buildings Survey
of the National Park Service
in cooperation with
The Athenaeum of Philadelphia and
The American Institute of Architects
presents

HONORABLE MENTION

in the 2010 competition for the

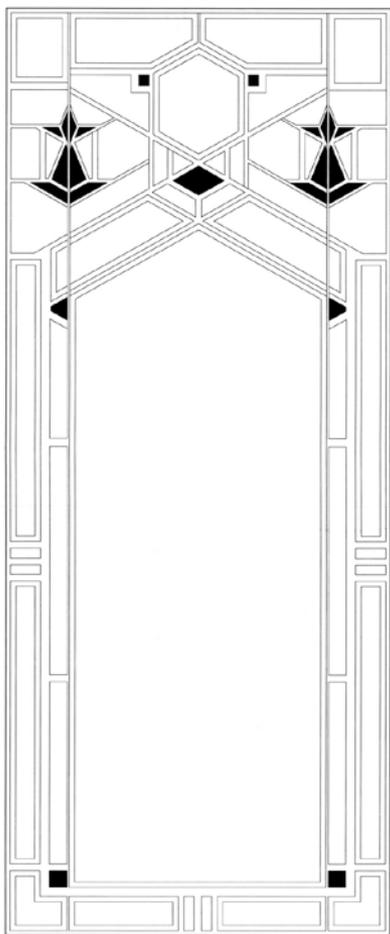
CHARLES E. PETERSON PRIZE

to

Phillipe Brochart, Scott Farbman, Wei Gao,
Mathew Goyak, Jonathan Klocke, Konrad Laskowski,
Naomi Lipke, Monica Alicea Matos, Marlo Messer,
Iris Sacher, Catherine Wang, Lili Xu

of the

University of Illinois
for HABS measured drawings of the
B. Harley Bradley House
to be deposited in the Library of Congress

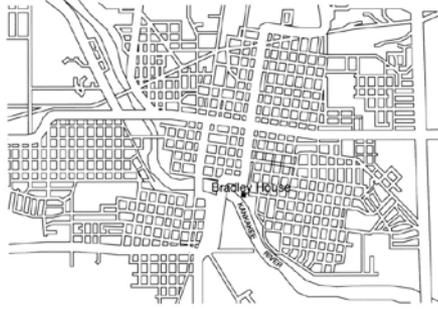


B. HARLEY BRADLEY HOUSE

The B. Harley Bradley House, designed by Frank Lloyd Wright, was built in 1900 and has been acknowledged by the Frank Lloyd Wright Building Conservancy as Wright's first Prairie Style residence. The house, which overlooks the banks of the Kankakee River in Kankakee, Illinois, exemplifies the characteristics of Frank Lloyd Wright's Prairie Style architecture with its wide eaves, low sloping roof, central hearth, leaded glass windows and the horizontal lines of the eaves and trim elements. The house complex includes the main house, breezeway, and stable, all of which were designed by Wright.

The Bradley House has had a number of owners in its long history. The house was built for Anna M. Bradley and her husband, B. Harley Bradley. North of the house sits the Hickox House, also designed by Wright and built in 1900 for the brother of Anna Bradley, Warren Hickox. After the house was sold in 1913, the Bradley house was owned for many years by the President of the National Audubon Society, Joseph Dodson. In 2005, after several decades of neglect, the house was restored to its original character.

The B. Harley Bradley House was recorded during the fall of 2009 by a team of students from the University of Illinois Urbana-Champaign School of Architecture under the guidance of Professor Paul H. Kapp and Teaching Assistant Laura M. Stoller. The students were Monica Alicea-Matos, Philippe Brochart, Scott Farbman, Wei Gao, Matthew Goyak, Jonathan Klocke, Konrad Laskowski, Naomi Lipke, Marlo Messer, Iris Sacher, Catherine Wang, and Lili Xu.

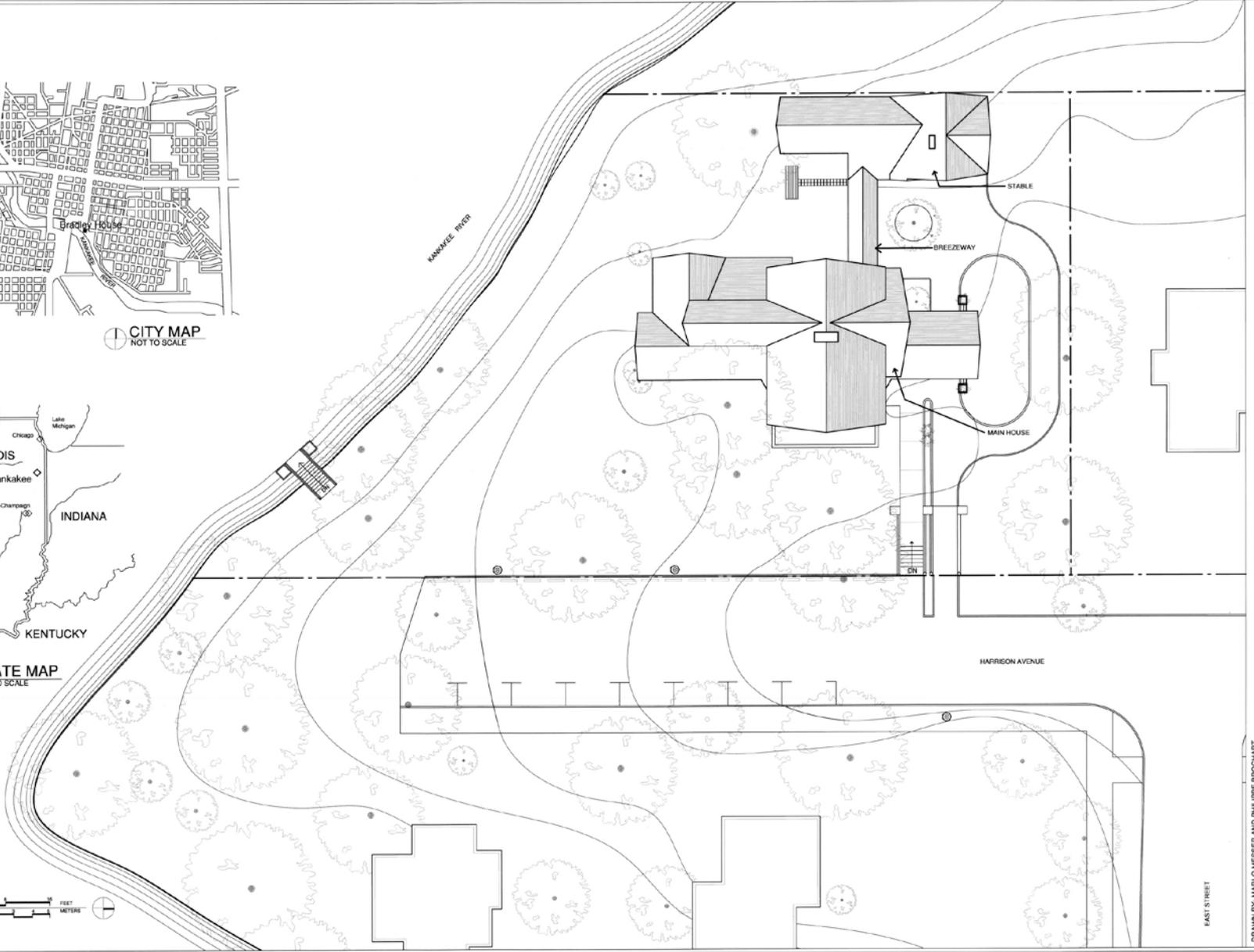
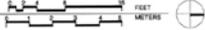


CITY MAP
NOT TO SCALE



STATE MAP
NOT TO SCALE

SITE PLAN
SCALE: 1/16" = 1'-0"



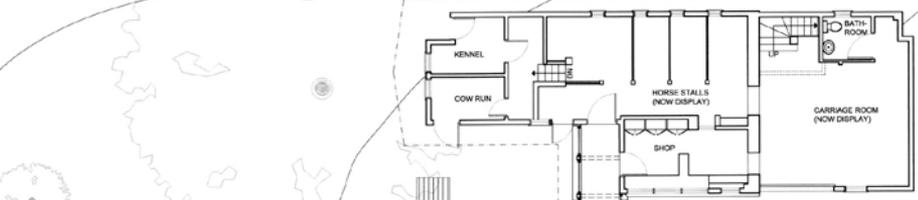
DRAWN BY: MARLO HESSEB AND PHILIPPE BROCHART
NATIONAL PARK SERVICE
U.S. DEPARTMENT OF THE INTERIOR

B. HARLEY BRADLEY HOUSE
701 SOUTH HARRISON AVENUE KANKAKEE KANKAKEE COUNTY ILLINOIS

ILLINOIS
I.L. 327

HISTORIC AMERICAN
BUILDINGS SURVEY
02 OF 25

KANKAKEE RIVER



SITE PLAN - HOUSE
SCALE: 1/8"=1'-0"





SOUTH ELEVATION
SCALE: 1/8"=1'-0"

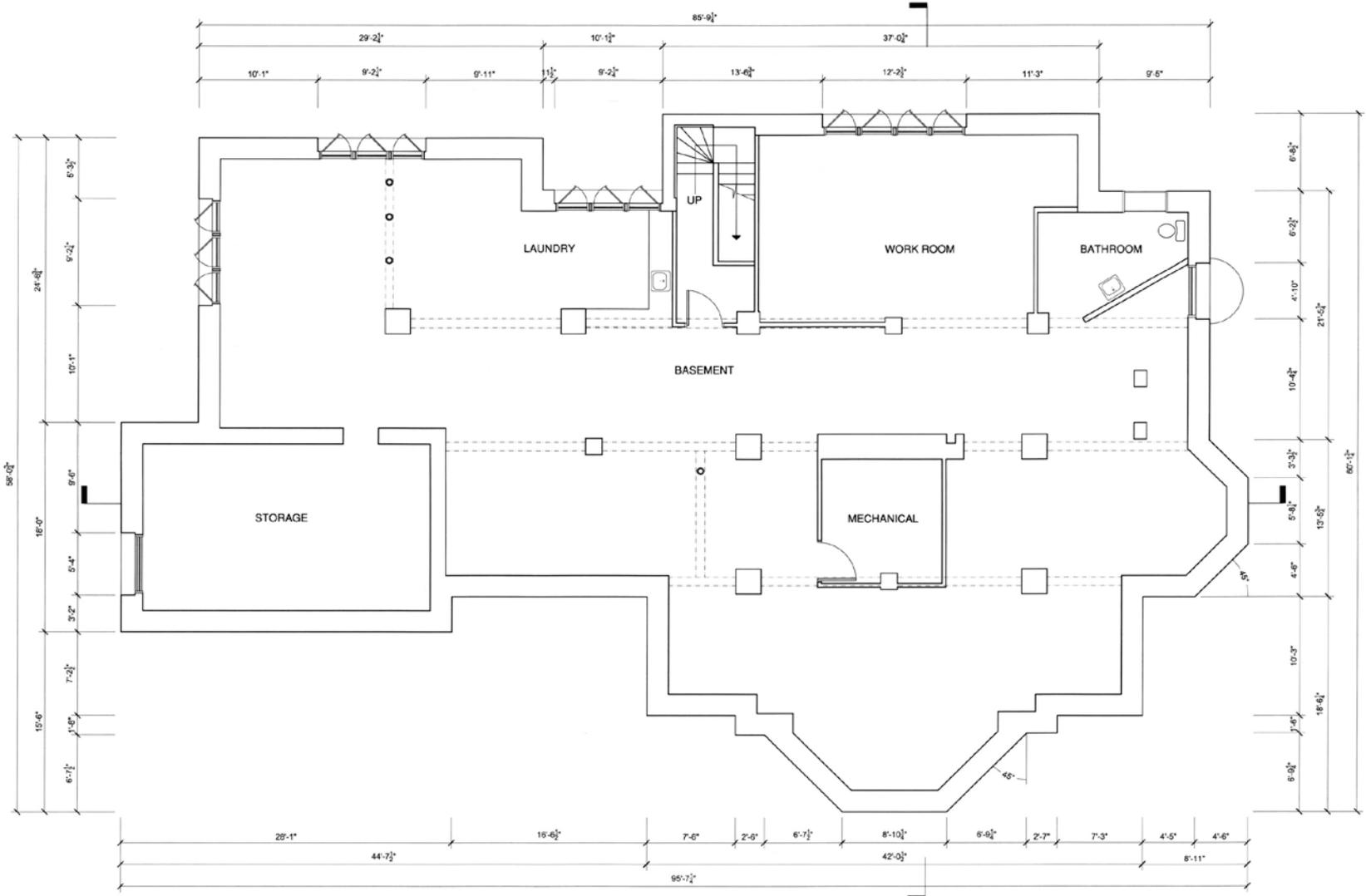


EAST ELEVATION
SCALE: 1/8"=1'-0"



WEST ELEVATION
SCALE: 1/8"=1'-0"





BASEMENT FLOOR PLAN
 SCALE: 1/4"=1'-0"



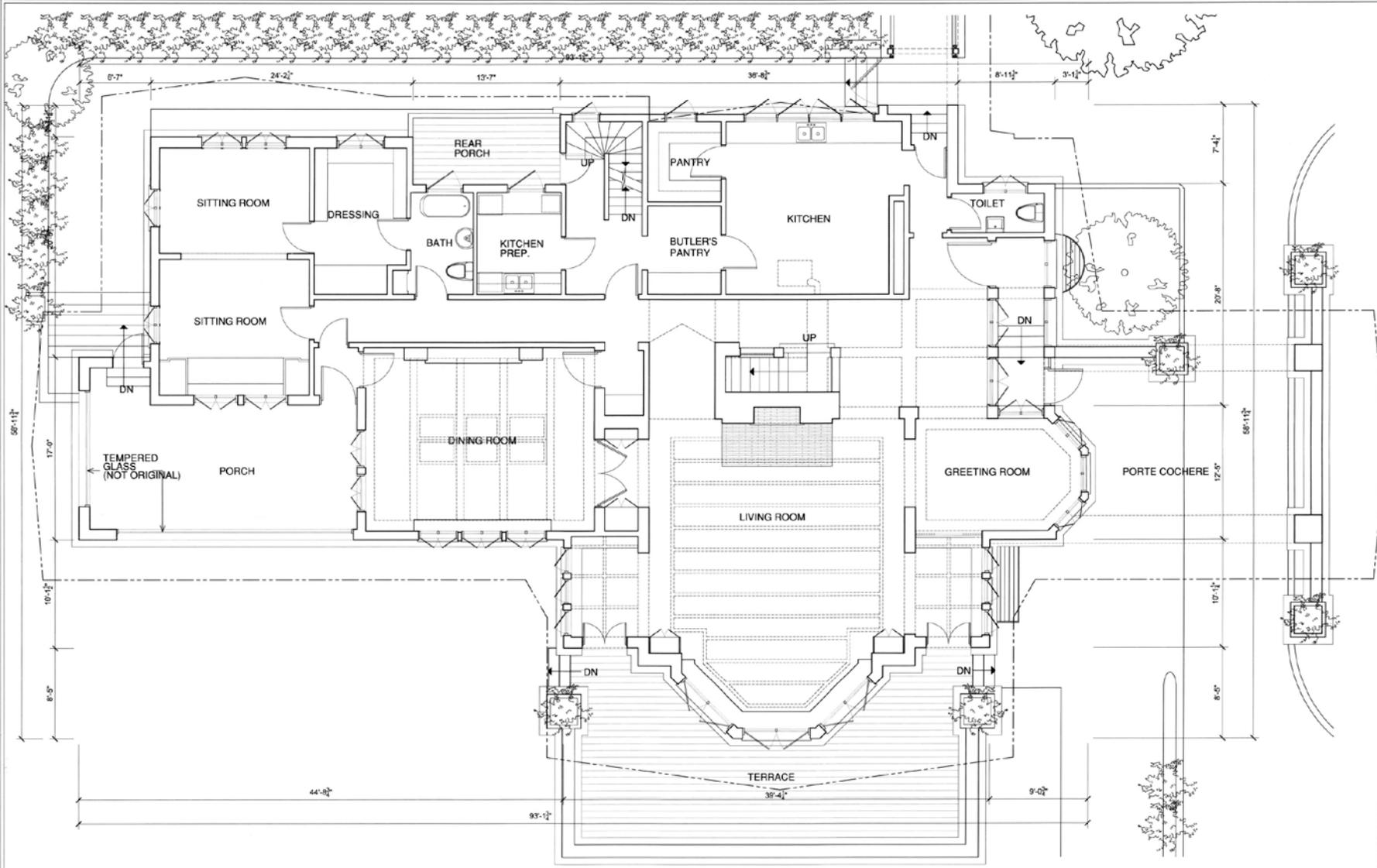
DRAWN BY: SCOTT FARDMAN

NATIONAL PARK SERVICE
 U.S. DEPARTMENT OF THE INTERIOR

B. HARLEY BRADLEY HOUSE
 701 SOUTH HARRISON AVENUE KANKAKEE KANKAKEE COUNTY ILLINOIS

PROJECT NO.
 IL-327

HISTORIC AMERICAN
 BUILDING SURVEY
 05 OF 25



FIRST FLOOR PLAN
SCALE: 1/4"=1'-0"

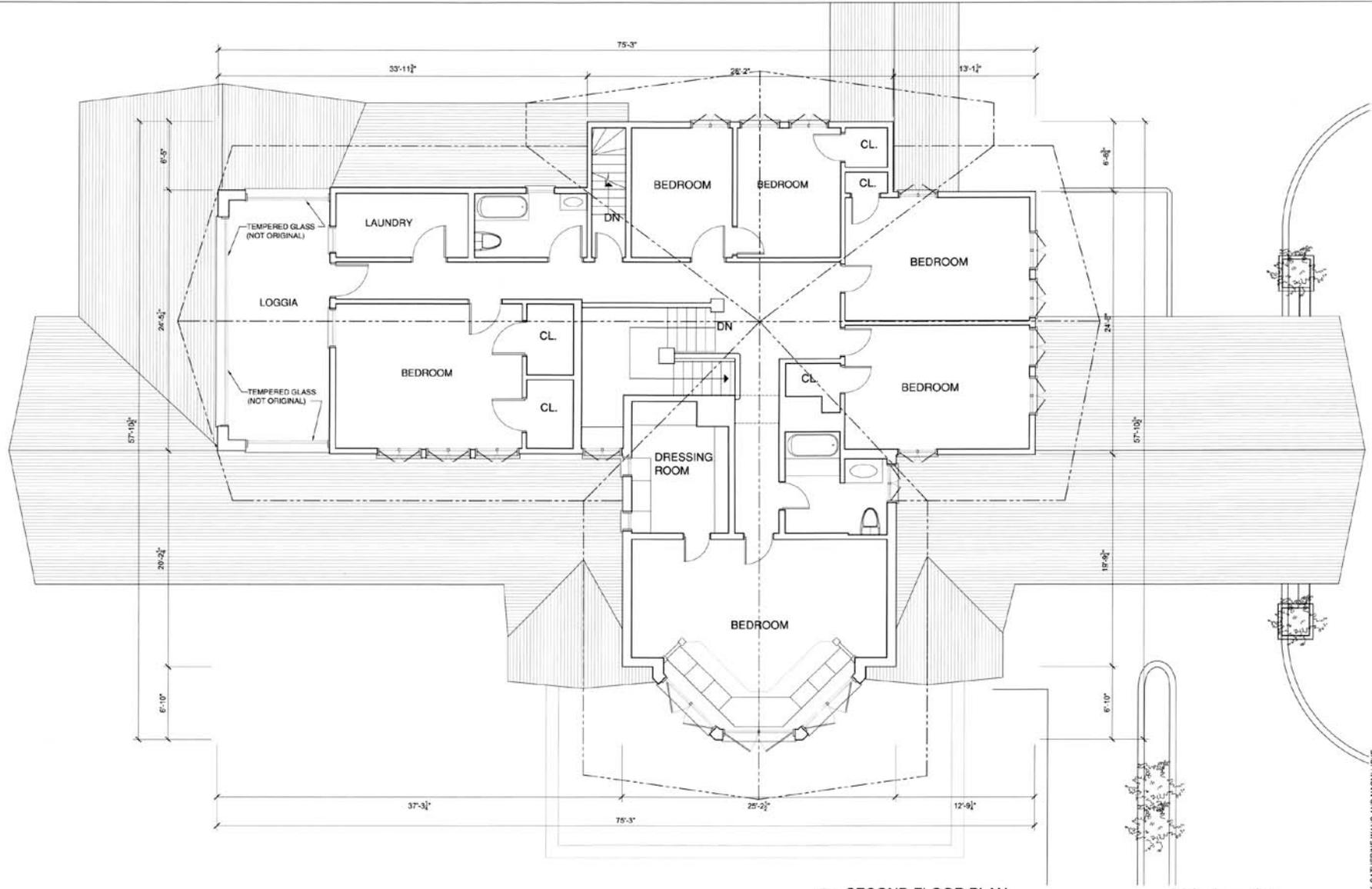


DRAWN BY: MONICA ALICEA MATOS

NATIONAL PARK SERVICE
U.S. DEPARTMENT OF THE INTERIOR

B. HARLEY BRADLEY HOUSE
701 SOUTH HARRISON AVENUE KANSAS CITY, MISSOURI 64111

HISTORIC AMERICAN
BUILDINGS SURVEY
18 OF 25




SECOND FLOOR PLAN
 SCALE: 1/4"=1'-0"

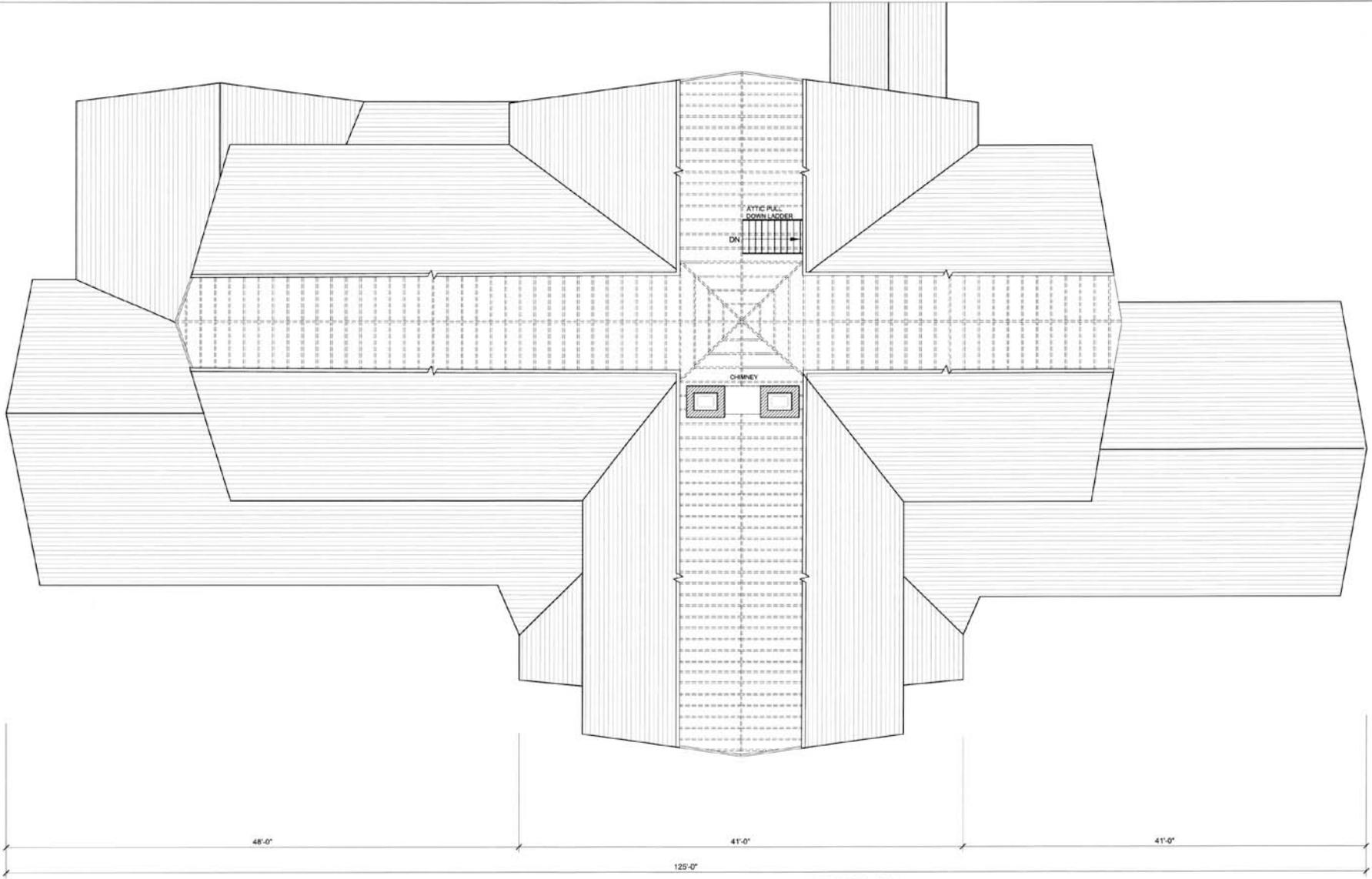


DRAWN BY: CATHERINE WANG AND NAOMI LYNE

NATIONAL PARK SERVICE
U.S. DEPARTMENT OF THE INTERIOR

B. HARLEY BRADLEY HOUSE
701 SOUTH HARRISON AVENUE KANKAKEE KANKAKEE COUNTY ILLINOIS

ISSUES IN AMERICAN
BUILDINGS SURVEY
E-384-A
7 OF 25



⊕ ATTIC PLAN
SCALE: 1/4"=1'-0"



DRAWN BY: MATT GOVAK

NATIONAL PARK SERVICE
U.S. DEPARTMENT OF THE INTERIOR

B. HARLEY BRADLEY HOUSE
701 S. HARRISON AVENUE KANKAKEE ILLINOIS

ARCHITECT
B. SCA A

HISTORIC AMERICAN
BUILDINGS SURVEY
08 OF 25

DATE: 11/2010



NORTH ELEVATION
SCALE: 1/4"=1'-0"



EAST ELEVATION
SCALE: 1/4"=1'-0"



2010 CHARLES E. PETERSON PRIZE ENTRY, HONORABLE MENTION

DRAWN BY: JONATHAN KLODKE, MARLO MESSEY, PHILIPPE BROCCART
NATIONAL PARK SERVICE
U.S. DEPARTMENT OF THE INTERIOR

REGISTERED PROFESSIONAL ARCHITECT
ILLINOIS

REGISTERED PROFESSIONAL ARCHITECT
ILLINOIS

REGISTERED PROFESSIONAL ARCHITECT
ILLINOIS

B. HARLEY BRADLEY HOUSE
701 SOUTH HARRISON AVENUE, KANKAKEE, KANKAKEE COUNTY, ILLINOIS

PROJECT NO.
ILL. 327

DATE OF SUBMITTAL
09 OF 25



SOUTH ELEVATION
SCALE: 1/4"=1'-0"



WEST ELEVATION
SCALE: 1/4"=1'-0"



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DRAWN BY: MARLO MESSER AND PHILIPPE BRICCO/ART
NATIONAL PARK SERVICE
U.S. DEPARTMENT OF THE INTERIOR

B. HARLEY BRADLEY HOUSE
701 SOUTH HARRISON AVENUE KANKAKEE KANKAKEE COUNTY ILLINOIS

PROJECT NO. B-327
HISTORIC AMERICAN BUILDING SURVEY 10 OF 25

- ROOF HEIGHT
27' 1 1/2"
- ATTIC
2' 0"
- SECOND LEVEL
12' 0"
- FIRST LEVEL
7' 0"
- GROUND LEVEL
0' 0"
- BASEMENT LEVEL
6' 4"



CROSS SECTION
SCALE: 1/4"=1'-0"



LONGITUDINAL SECTION
SCALE: 1/4"=1'-0"



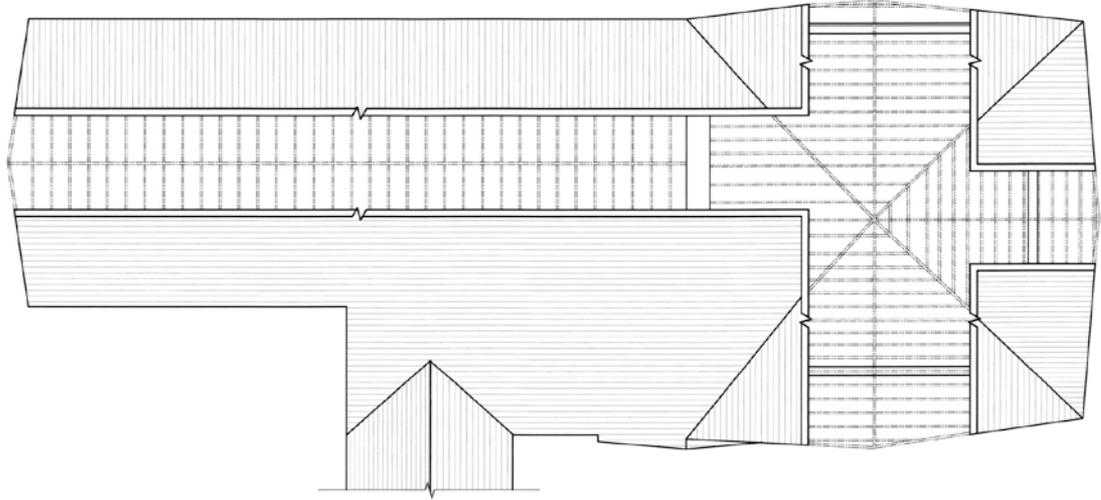
2010 CHARLES F. PETERSON PRIZE ENTRY: HONORABLE MENTION

DRAWN BY MONICA A. LICEA AND CATHERINE WANG
NATIONAL PARK SERVICE
U.S. DEPARTMENT OF THE INTERIOR

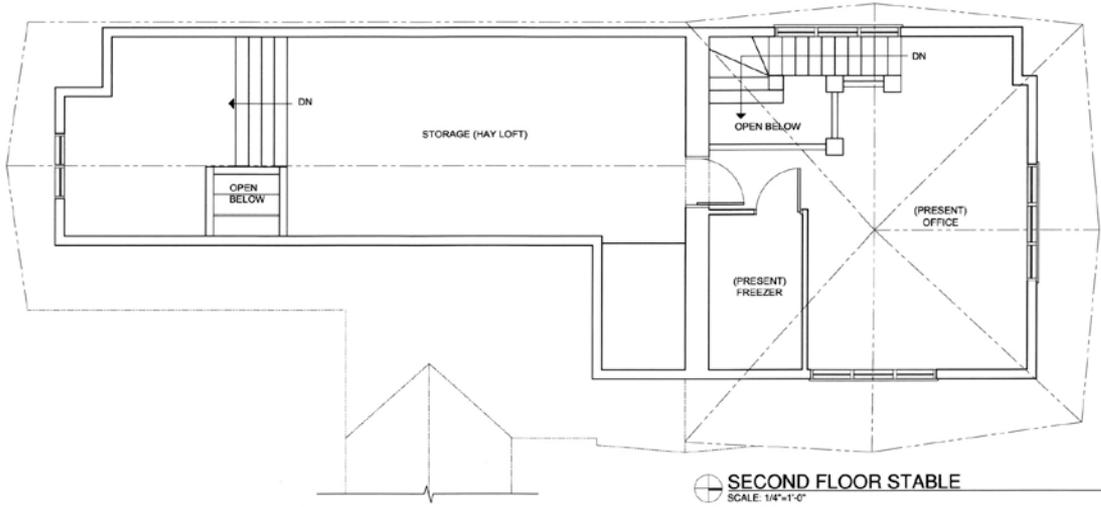
B. HARLEY BRADLEY HOUSE
701 SOUTH HARRISON AVENUE KANKAKEE KANKAKEE COUNTY ILLINOIS

DRAWING NO.
IL 307

THE ARCHITECTURAL RECORD
BUILDINGS SURVEY
11 OF 25



ROOF PLAN
SCALE: 1/4"=1'-0"



SECOND FLOOR STABLE
SCALE: 1/4"=1'-0"



DRAWN BY: MATT GOYAK

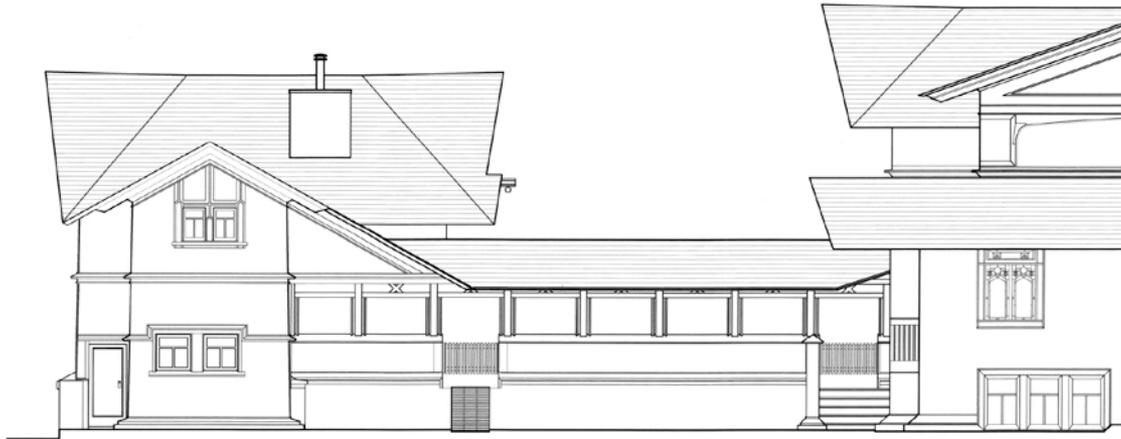
NATIONAL PARK SERVICE
U.S. DEPARTMENT OF THE INTERIOR

B. HARLEY BRADLEY HOUSE
701 S. HARRISON AVENUE KANKAKEE COUNTY, KANKAKEE, ILLINOIS

NO. 11-1
L-384-A
HISTORIC AMERICAN
BUILDINGS SURVEY
10 OF 25

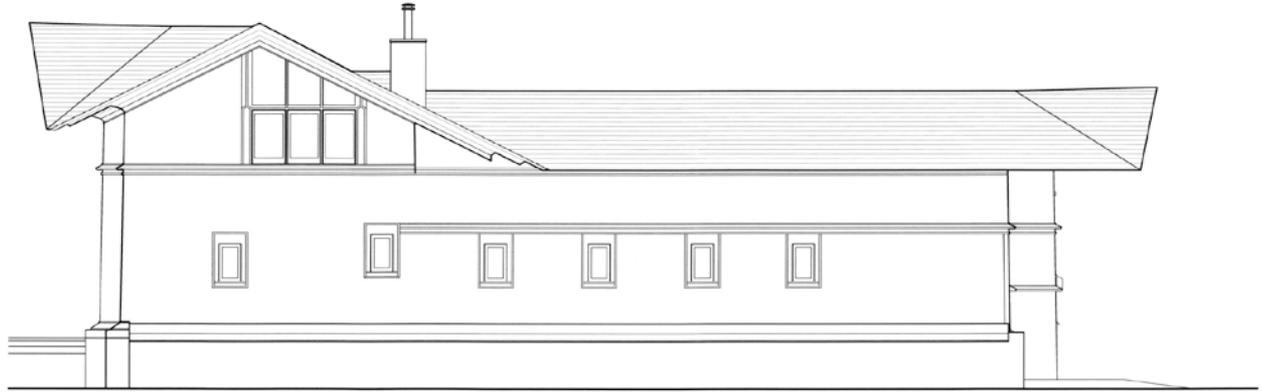


STABLE EAST ELEVATION
SCALE: 1/4"=1'-0"



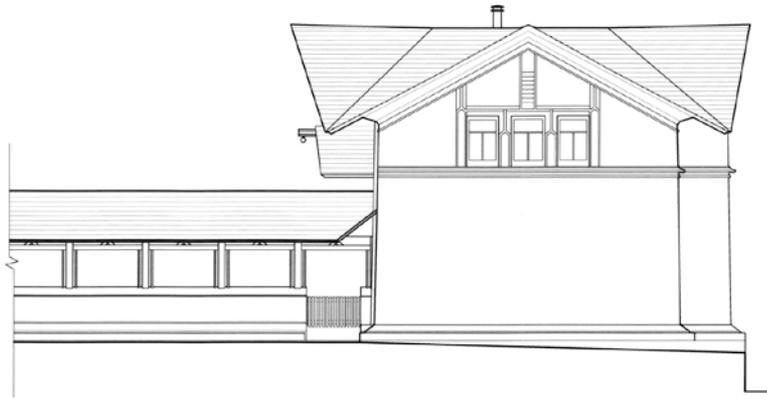
STABLE SOUTH ELEVATION
SCALE: 1/4"=1'-0"





STABLE WEST ELEVATION

SCALE: 1/4"=1'-0"



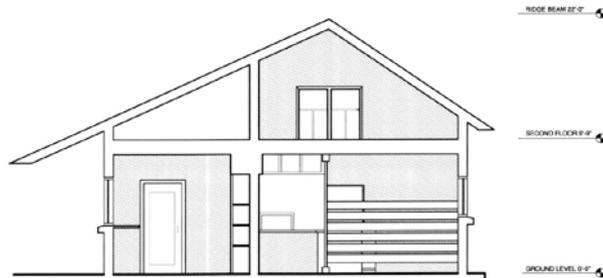
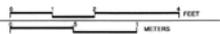
STABLE NORTH ELEVATION

SCALE: 1/4"=1'-0"

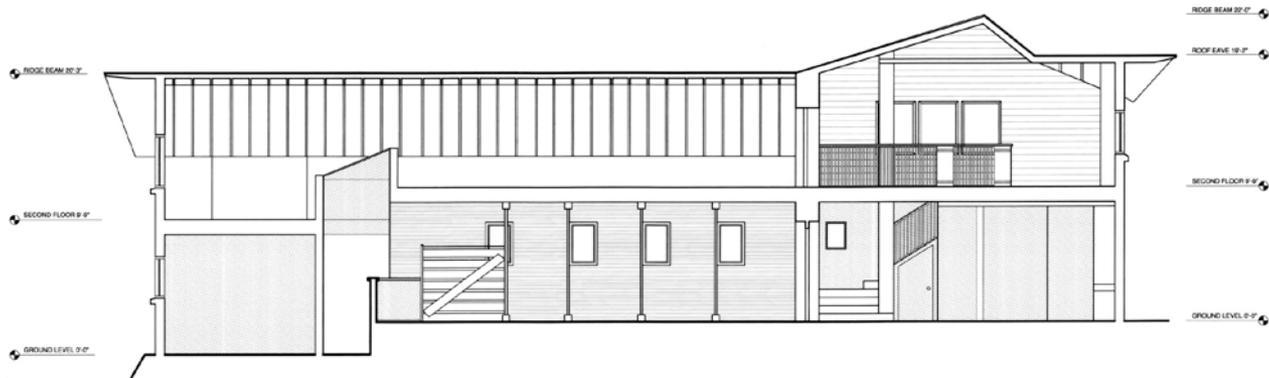




BREEZEWAY SECTION C
SCALE: 3/4"=1'-0"



STABLE CROSS SECTION
SCALE: 1/4"=1'-0"



STABLE LONGITUDINAL SECTION
SCALE: 1/4"=1'-0"



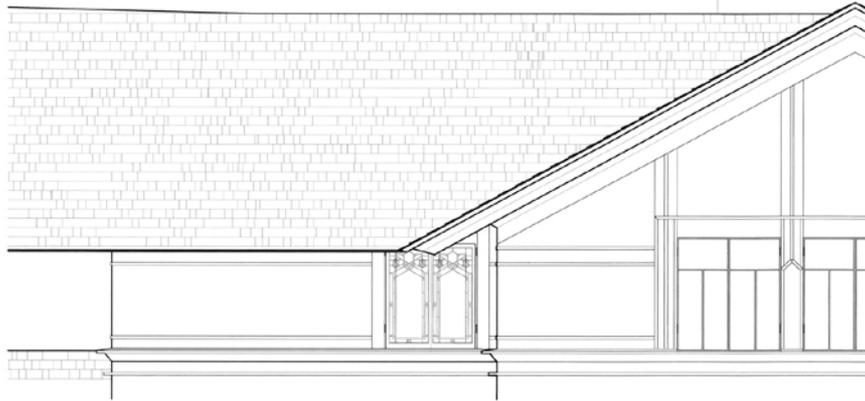
DRAWN BY: MATT GOYAK

NATIONAL PARK SERVICE
U.S. DEPARTMENT OF THE INTERIOR

B. HARLEY BRADLEY HOUSE
791 S. HARRISON AVENUE KANKAKEE COUNTY, KANKAKEE, ILLINOIS

PROJECT NO.
B-304-A

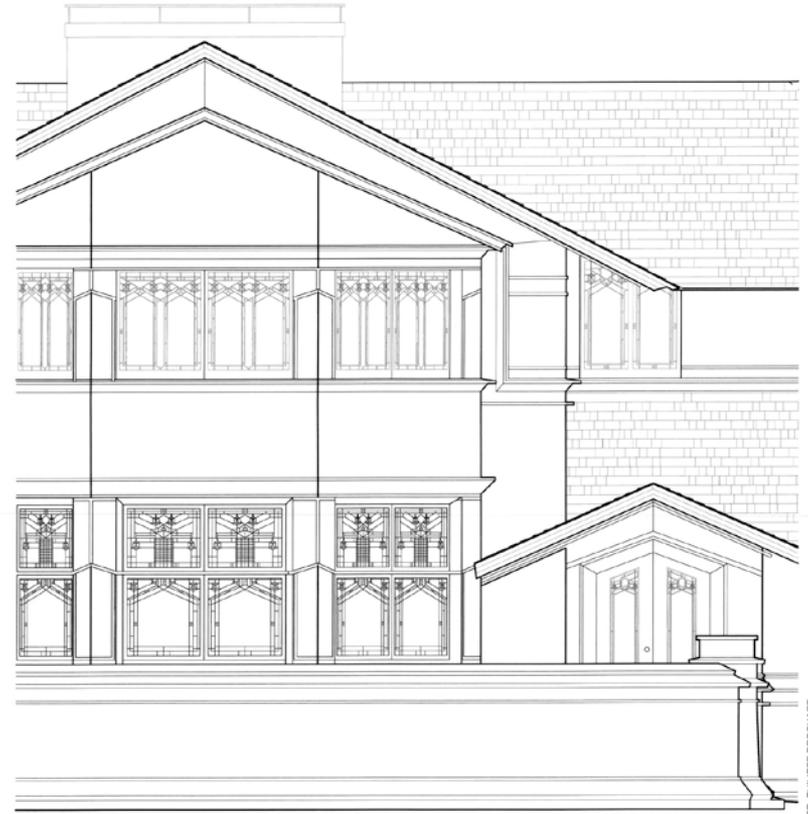
HISTORIC AMERICAN
BUILDINGS SURVEY
10 OF 25



DETAIL 1 WEST ELEVATION
SCALE: 1/2"=1'-0"



DETAIL 2 WEST ELEVATION
SCALE: 1/2"=1'-0"



DETAIL 3 EAST ELEVATION
SCALE: 1/2"=1'-0"



2018 CHARLES E. PETERSON PRIZE ENTRY, HONORABLE MENTION

DRAWN BY: JONATHAN KLOCKE, MARLO MESSER, PHILIPPE BROCHART
NATIONAL PARK SERVICE
U.S. DEPARTMENT OF THE INTERIOR

B. HARLEY BRADLEY HOUSE
701 SOUTH HARRISON AVENUE KANKAKEE KANKAKEE COUNTY ILLINOIS

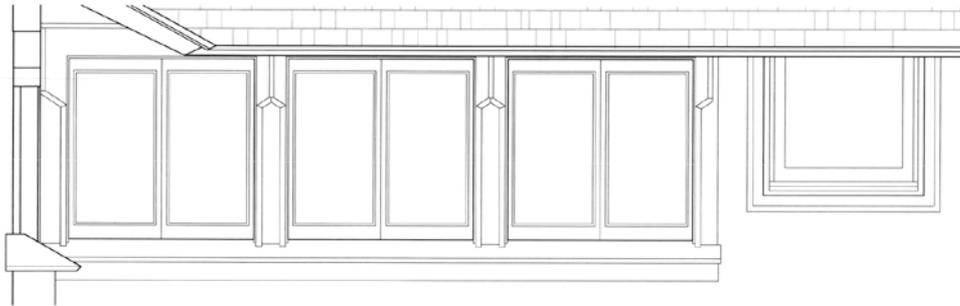
DATE: 11.30.17

HISTORIC AMERICAN BUILDINGS SURVEY 17 OF 25



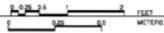
WINDOW DETAIL 1

SCALE: 1"=1'-0"



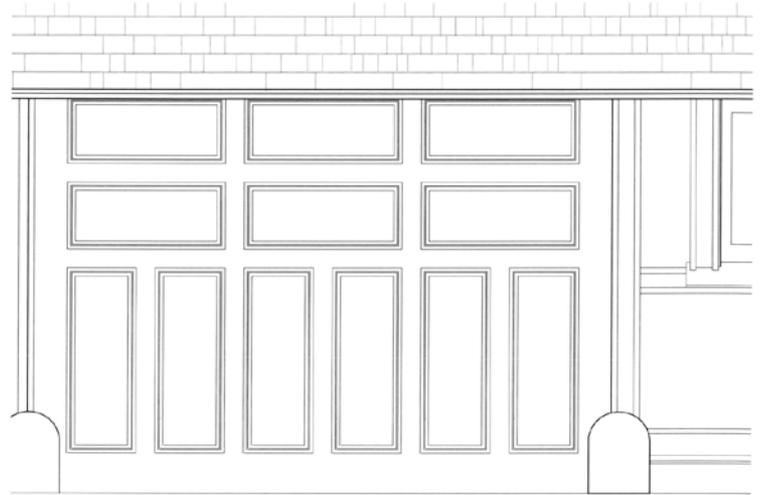
WINDOW DETAIL 2

SCALE: 1"=1'-0"



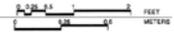
DOOR DETAIL

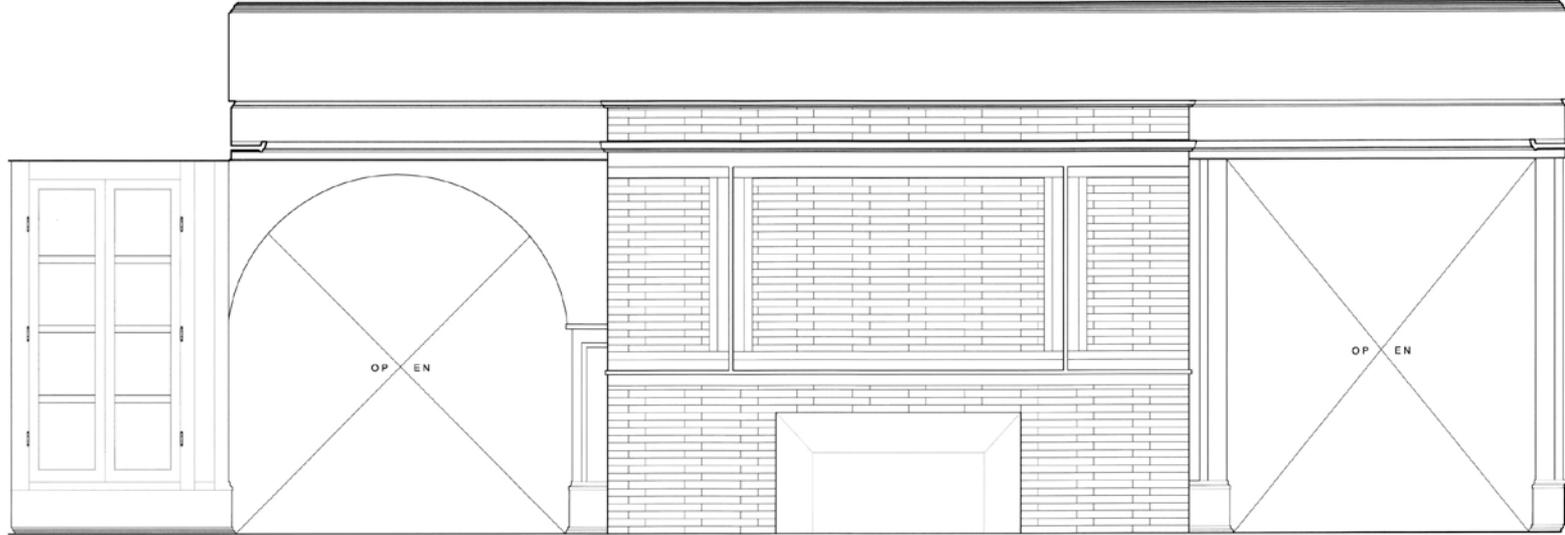
SCALE: 1"=1'-0"



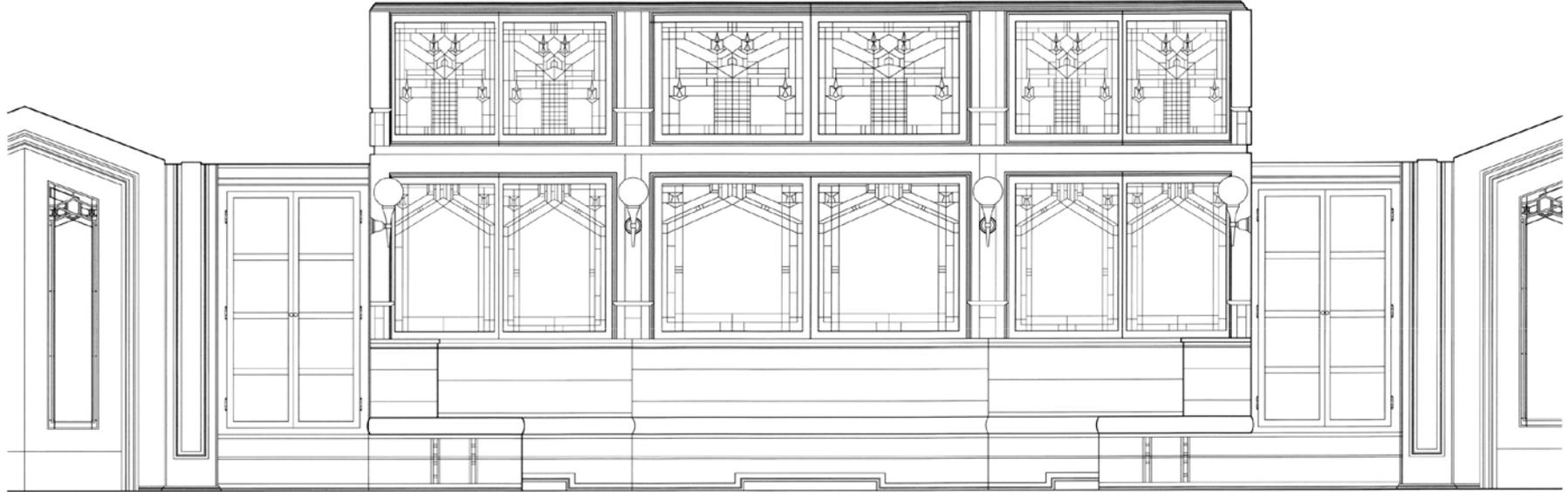
GARAGE DOOR DETAIL

SCALE: 1"=1'-0"





LIVING ROOM FIREPLACE WEST ELEVATION
SCALE: 1"=1'-0"

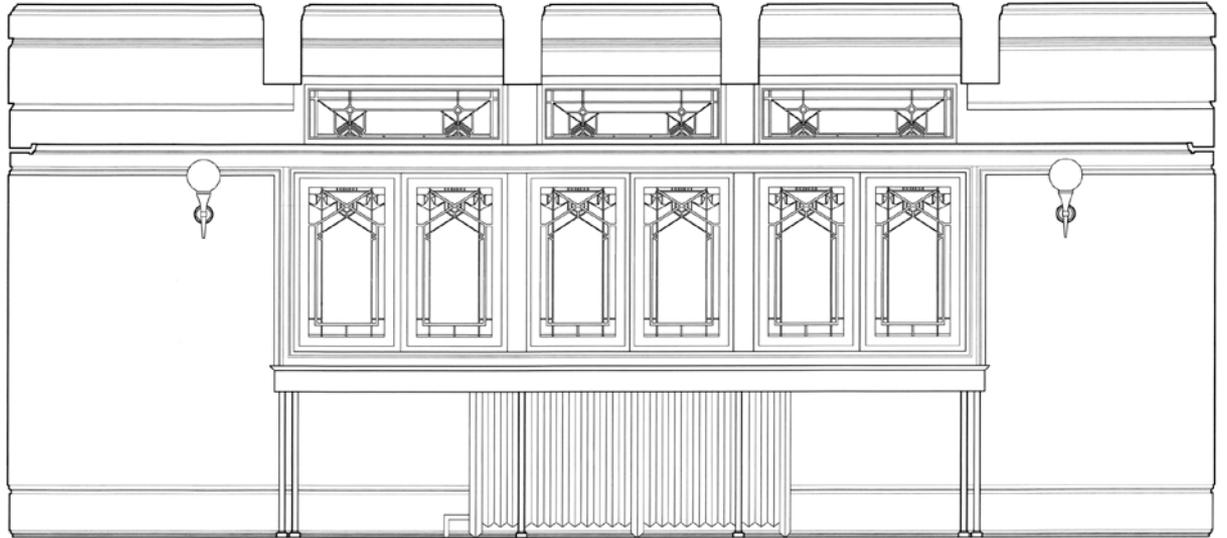


LIVING ROOM EAST ELEVATION
SCALE: 1"=1'-0"

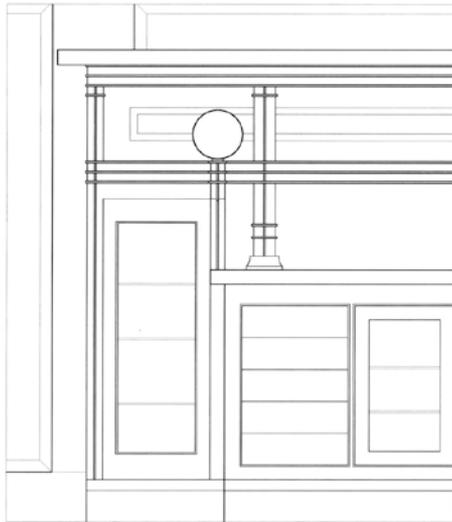




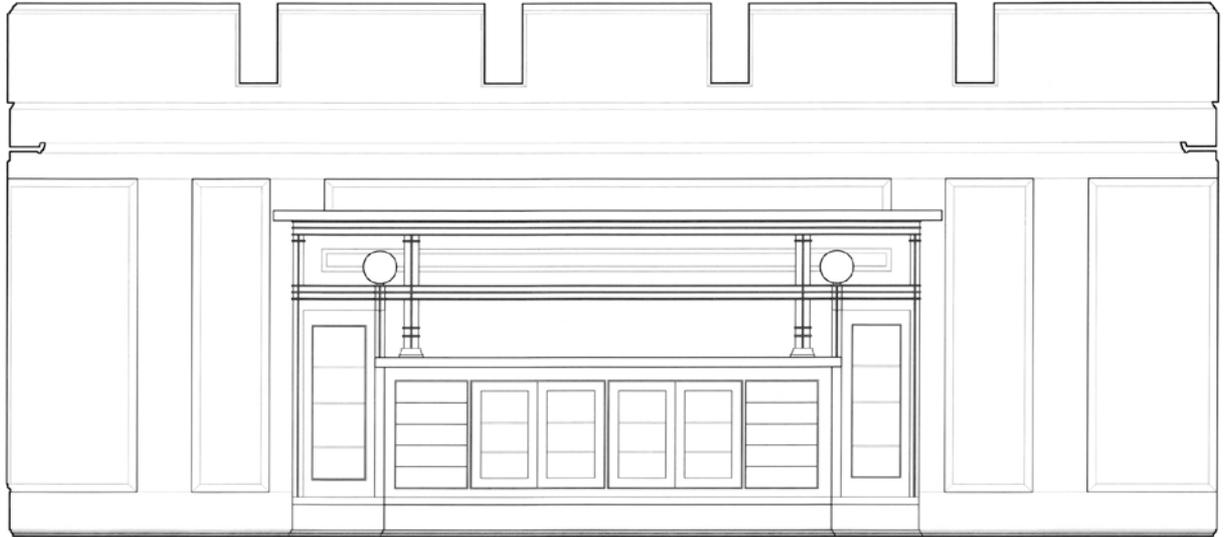
READING ROOM EAST ELEVATION
SCALE: 1"=1'-0"



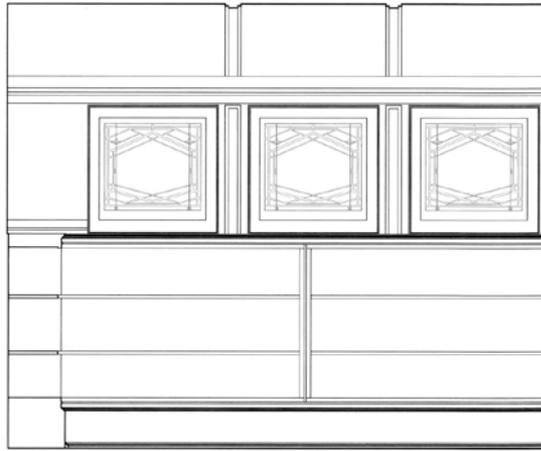
DINING ROOM EAST INTERIOR ELEVATION
SCALE: 1"=1'-0"



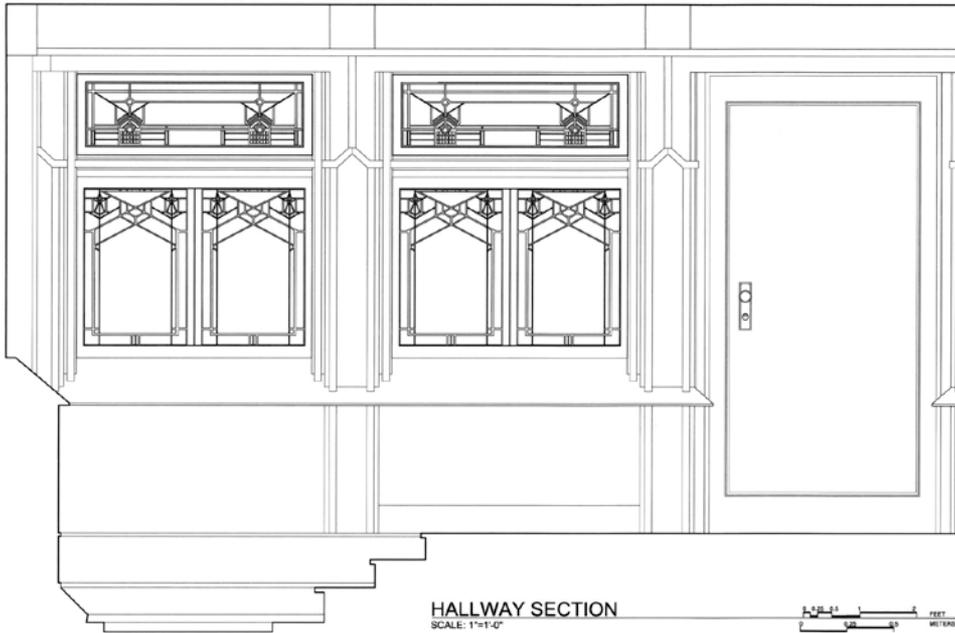
CABINET DETAIL
SCALE: 1/2"=1'-0"



DINING ROOM WEST INTERIOR ELEVATION
SCALE: 1"=1'-0"



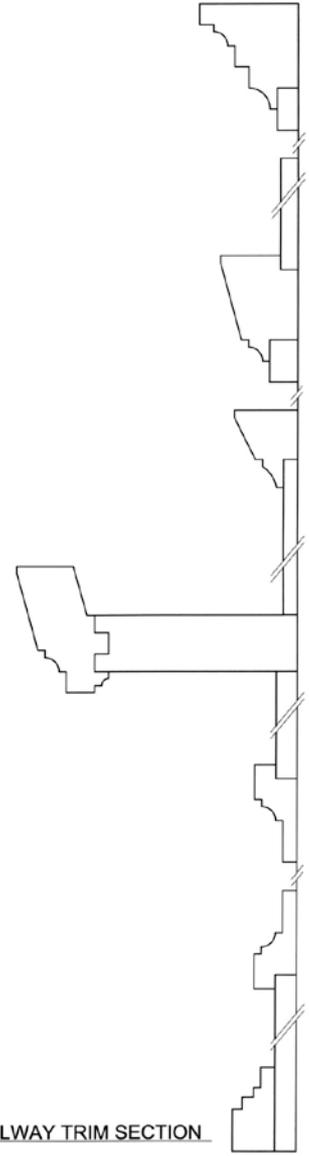
READING ROOM DETAIL
SCALE: 1"=1'-0"



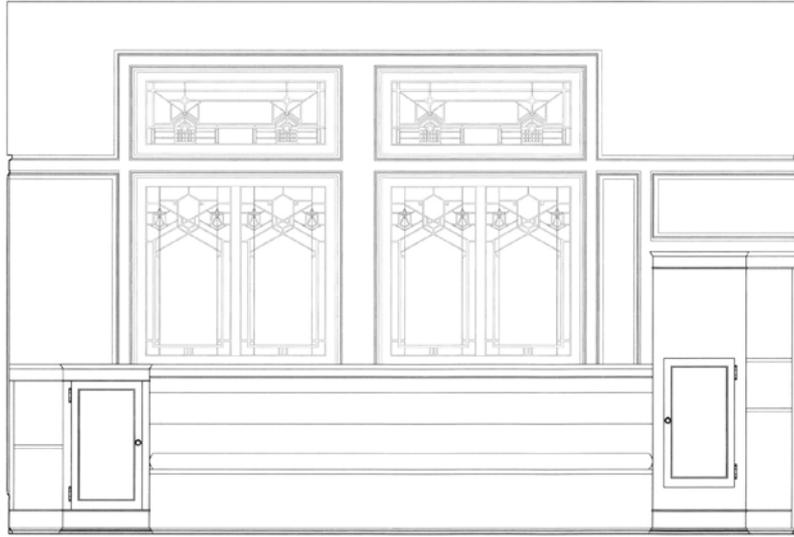
HALLWAY SECTION
SCALE: 1"=1'-0"



SECOND FLOOR HALLWAY TRIM SECTION
FULL SCALE

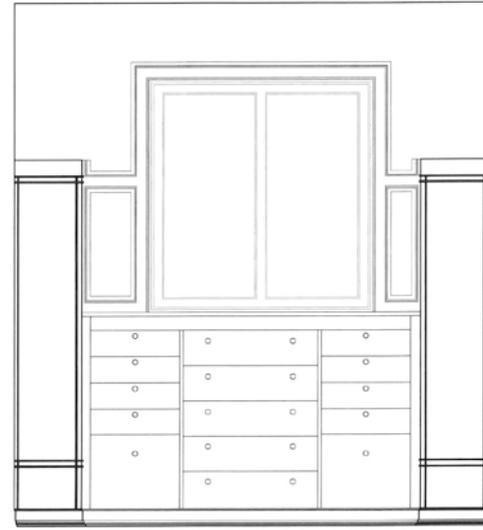


FIRST FLOOR HALLWAY TRIM SECTION
FULL SCALE



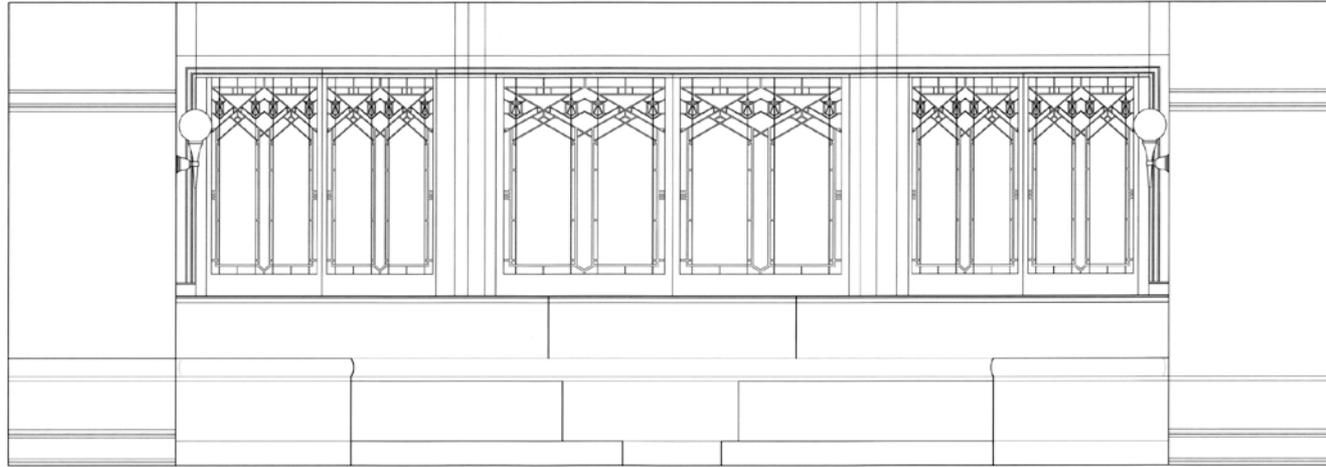
READING ROOM EAST ELEVATION

SCALE: 1"=1'-0"



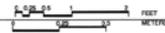
WARDROBE WEST ELEVATION

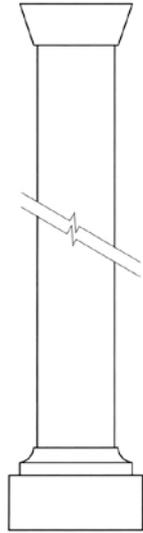
SCALE: 1"=1'-0"



MASTER BEDROOM EAST ELEVATION

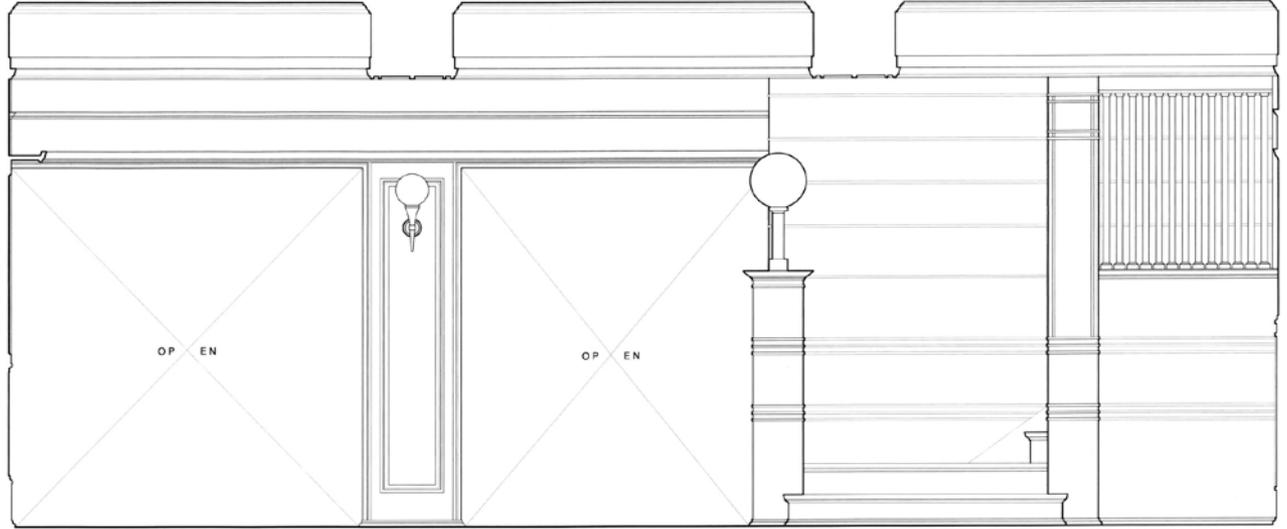
SCALE: 1"=1'-0"





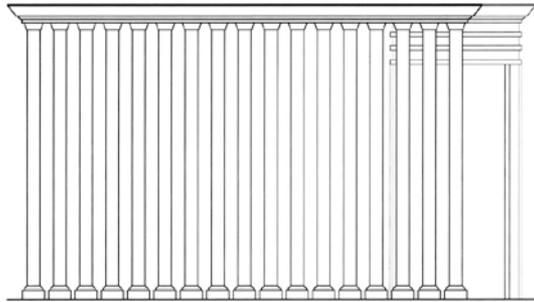
RAIL DETAIL

SCALE: 1'-0"=1'-0"



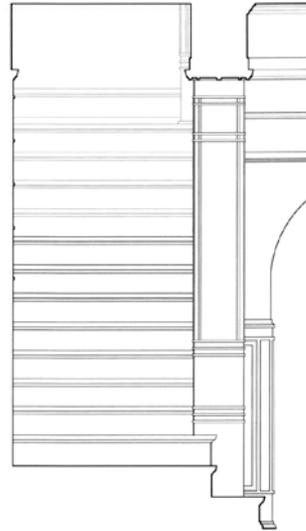
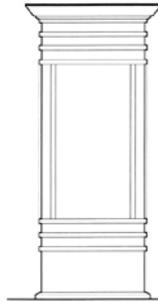
FIRST FLOOR STAIR ELEVATION

SCALE: 1'-0"=1'-0"



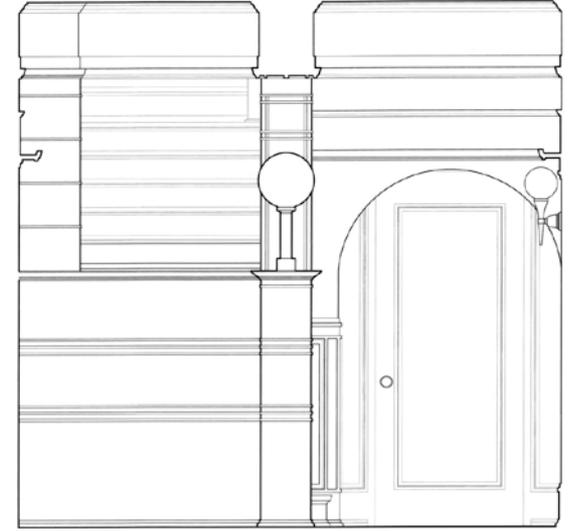
SECOND FLOOR NEWEL POST & RAILING

SCALE: 2'-0"=1'-0"



FIRST FLOOR STAIR SECTION

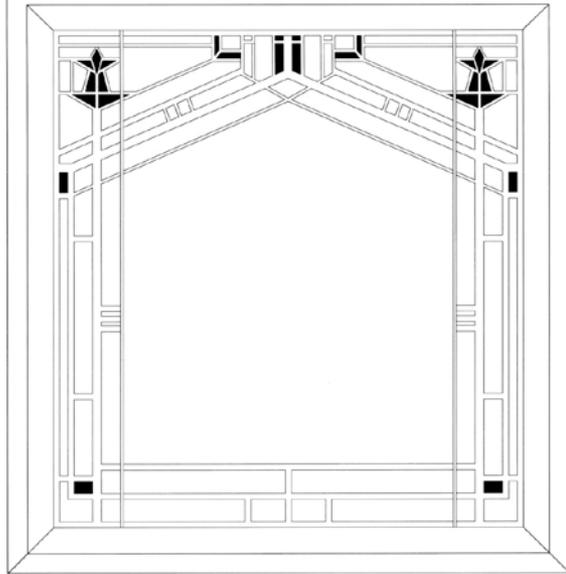
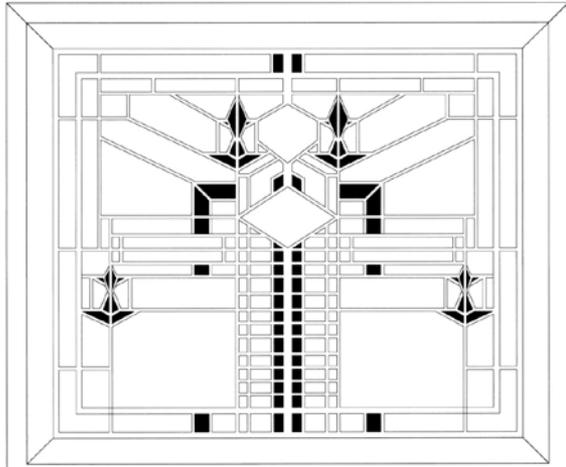
SCALE: 1'-0"=1'-0"



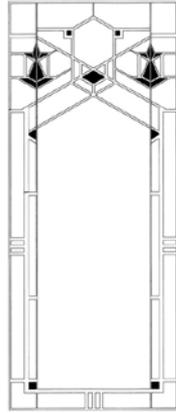
FIRST FLOOR STAIR ELEVATION

SCALE: 1'-0"=1'-0"

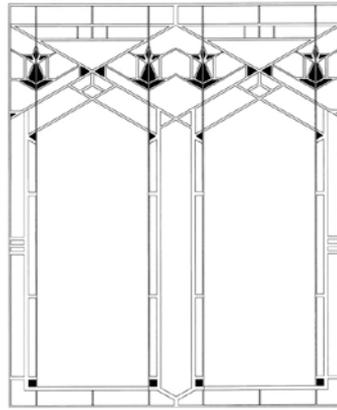




WINDOW A/B
SCALE: 3/4"=1'-0"



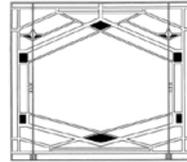
WINDOW C



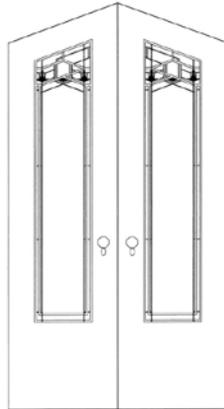
WINDOW D



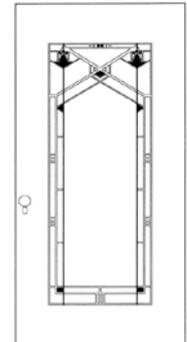
WINDOW E



WINDOW F

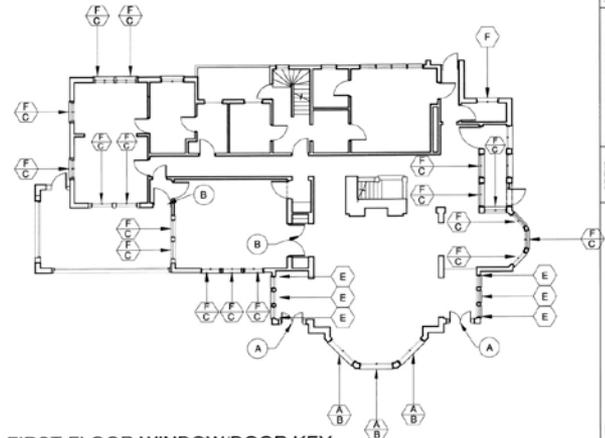


DOOR A

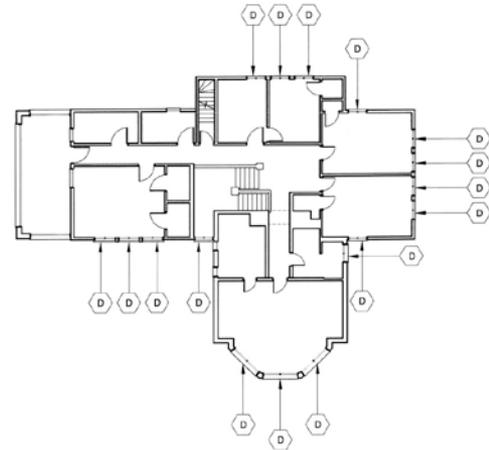


DOOR B

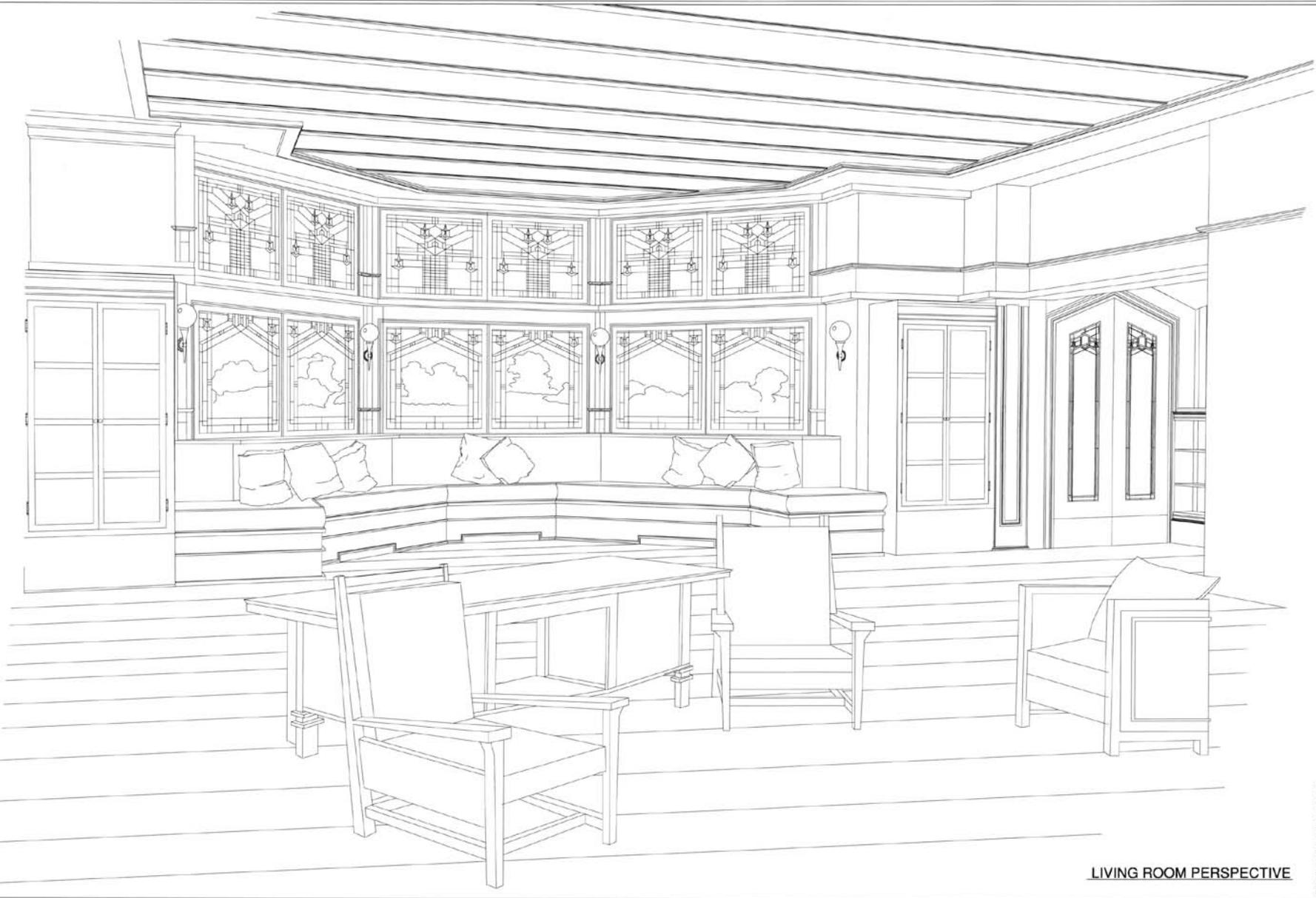
WINDOW AND DOOR DETAILS
SCALE: 1/4"=1'-0"



FIRST FLOOR WINDOW/DOOR KEY
SCALE: N.T.S.



SECOND FLOOR WINDOW/DOOR KEY
SCALE: N.T.S.



LIVING ROOM PERSPECTIVE

The Historic American Buildings Survey
of the National Park Service
in cooperation with
The Athenaeum of Philadelphia and
The American Institute of Architects
presents

HONORABLE MENTION

in the 2010 competition for the

CHARLES E. PETERSON PRIZE

to

Justin Curtsinger, Colin Darby,
Pamela da Graca, Stephanie Guariglia,
Sheldon Henning, Craig Jeffrey, Ashley Martin,
Jacob Morris, Analyn Nunez, Renee Post

of

Texas A&M University
for HABS measured drawings of
Saint Andrew's Episcopal Church
to be deposited in the Library of Congress

ST. ANDREW'S EPISCOPAL CHURCH BRYAN, TEXAS

WHEN AN OUTBREAK OF YELLOW FEVER IN 1867 DROVE THE MISSION OF ST. ANDREW OUT OF MILLICAN, THE SURVIVORS MOVED TO BRYAN, TEXAS, WHERE THEY ORGANIZED AN EPISCOPAL PARISH. THEY BUILT THE FIRST ST. ANDREW'S EPISCOPAL CHURCH ON A GROUPING OF LOTS AT THE INTERSECTION OF 25TH AND PARKER STREETS. HOWEVER, A FEW DECADES LATER, THEY DECIDED TO MOVE THEIR CONGREGATION TO NEW FACILITIES AND SO BEGAN WORK ON A CHURCH BUILDING AT THE CORNER OF WEST 26TH STREET AND PARKER AVENUE. THE CURRENT ST. ANDREW'S EPISCOPAL CHURCH WAS COMPLETED IN 1914 AND IS STILL IN USE NEARLY A CENTURY LATER.

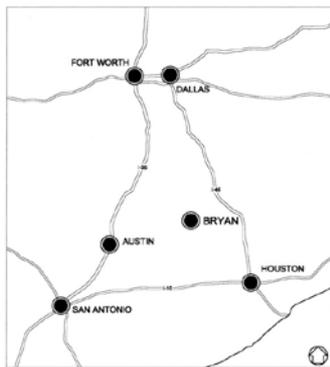
THE ORIGINAL DESIGN, DONE BY BRIGHAM, COVENEY & BISBEE OF BOSTON, WAS TOO LONG FOR THE SITE AND SO THE VESTRY HIRED HARVEY L. PAGE, AN ARCHITECT FROM SAN ANTONIO, TO ADAPT THE DESIGN BY REMOVING NINE FEET FROM THE LENGTH OF THE NAVE. AFTER THE CHANGE WAS MADE, GEORGE AND CHARLIE JENKINS OF BRYAN, TEXAS, BEGAN CONSTRUCTION OF THE BUILDING IN MAY 1912.

IN 1920, A PARLOR WAS ADDED TO THE EAST SIDE OF THE CHURCH AND, IN 1956, ST. ANDREW'S BEGAN THE PROCESS OF ANNEXING THE NEIGHBORING BUILDING AS WELL. THIS BUILDING, AFTER EXTENSIVE REMODELING, WAS EVENTUALLY LINKED TO THE PARLOR AND BECAME THE PARISH HALL.

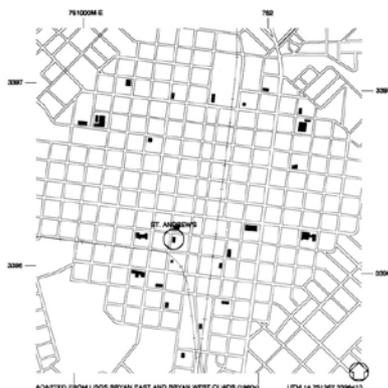
THE BUILDING NEEDED MAJOR REPAIRS IN 1938, WHEN LIGHTENING STRUCK THE BELL TOWER, AND AN INSTANCE OF VANDALISM REQUIRED THE RESTORATION OF TWO NAVE WINDOWS IN 2009. DEVELOPMENTS IN TECHNOLOGY AND SAFETY REQUIREMENTS HAVE ALSO LED TO THE ADDITION OF MODERN CONVENIENCES SUCH AS AIR CONDITIONING AND A PUBLIC ADDRESS SYSTEM IN THE SANCTUARY AS WELL AS AN ELEVATOR IN THE PARLOR.

THE BUILDING REMAINS UNDER ITS ORIGINAL OWNERSHIP BY THE EPISCOPAL DIOCESE OF TEXAS AND THE CONGREGATION OF ST. ANDREW'S CONTINUES TO USE IT AS A HOUSE OF WORSHIP.

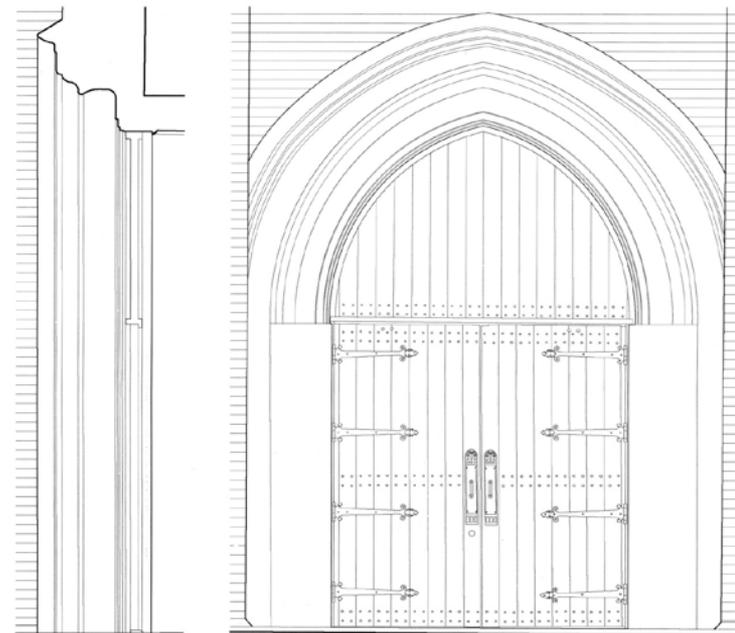
THE BUILDING IS OF THE GOTHIC REVIVAL STYLE AND COMPOSED OF BRICK, STONE, AND CONCRETE WITH A WOOD TRUSS ROOF. IT HAS A FUNCTIONING BELL TOWER, ONE OF THE AREA'S LARGEST PIPE ORGANS, AND A FINE COLLECTION OF 24 STAINED GLASS WINDOWS.



REGION
MAP



LOCATION
MAP

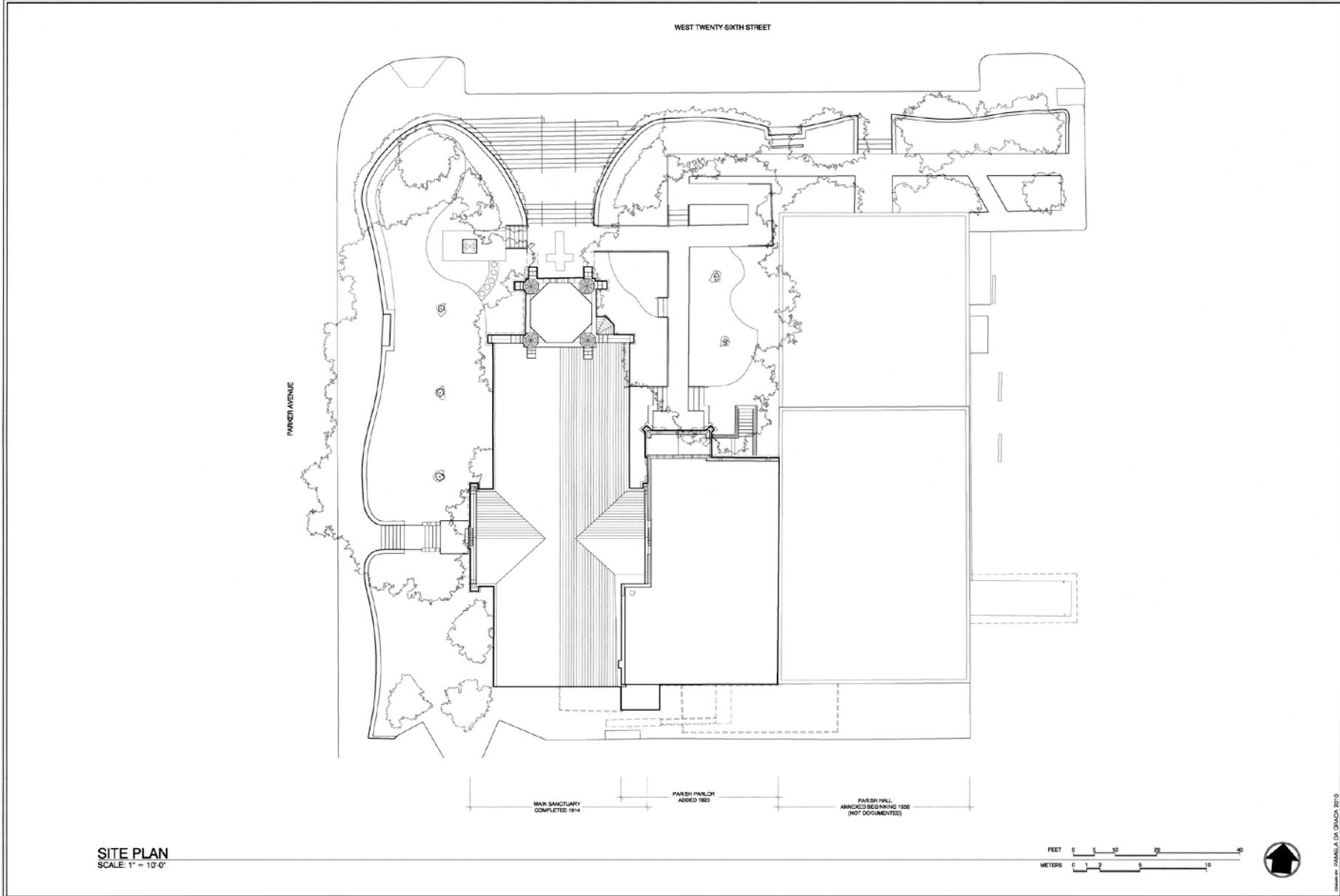


NORTH ENTRANCE : SECTION AND ELEVATION
SCALE: 3/4"=1'-0"



DOCUMENTATION OF THE BUILDING WAS BEGUN IN THE SUMMER OF 2008 BY TEXAS A&M UNIVERSITY GRADUATE STUDENTS PAMELA DA GRACA, STEPHANIE GUARIGLIA, ASHLEY MARTIN, JUSTIN CURTSINGER, CRAIG JEFFREY, COLIN DARBY, AND SHELDON HENNING, UNDER THE DIRECTION OF PROFESSOR ROBERT WARDEN, CENTER FOR HERITAGE CONSERVATION DIRECTOR AND PROJECT SUPERVISOR. A NEW GROUP OF STUDENTS, JACOB MORRIS, RENE POST, AND JIM GLUSING, ADDED TO THE WORK THE FOLLOWING SUMMER, AGAIN UNDER THE GUIDANCE OF ROBERT WARDEN WITH HELP FROM STEPHANIE GUARIGLIA. IN DECEMBER 2009, HE REASSEMBLED A TEAM, CONSISTING OF PAMELA DA GRACA, STEPHANIE GUARIGLIA, ASHLEY MARTIN, AND ANALYN NUNEZ, TO COMPLETE THE PROJECT.

DATA WAS GATHERED THROUGH A COMBINATION OF HAND MEASUREMENTS, TOTAL STATION POINTS, PHOTOGRAMMETRY, AND 3D LASER SCANNING. THE DRAWINGS WERE PRODUCED IN AUTOCAD 2008, 2009, AND 2010. ADDITIONAL GUIDANCE AND ASSISTANCE WERE PROVIDED BY PROFESSOR DAVID G. WOODCOCK, FAIA, DIRECTOR EMERITUS.



WEST TWENTY-SIXTH STREET

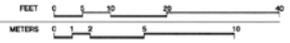
PARKER AVENUE

MAIN SANCTUARY
COMPLETED 1914

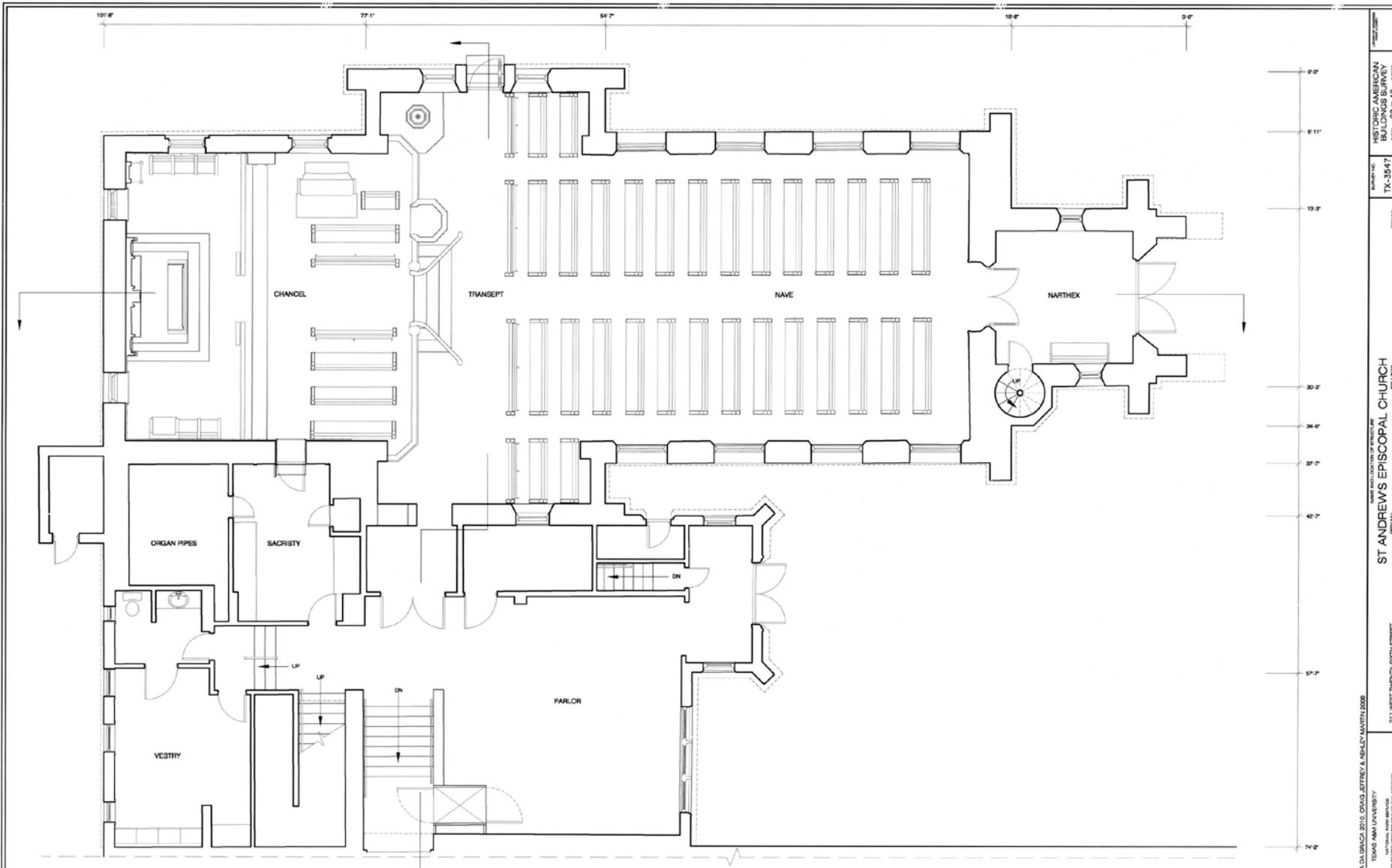
PARISH PARLOR
ADDED 1982

PARISH HALL
ANNEXED BEGINNING 1926
(NOT DOCUMENTED)

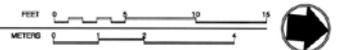
SITE PLAN
SCALE: 1" = 10'-0"



2010 CHARLES E. PETERSON PRIZE ENTRY, HONORABLE MENTION



SANCTUARY LEVEL FLOOR PLAN
 SCALE: 1/4" = 1'-0"



DESIGNED BY: JANELLE L. GRACK 2010 CHARLES E. PETERSON PRIZE ENTRY, HONORABLE MENTION
 TEXAS A&M UNIVERSITY
 UNITED STATES GOVERNMENT PRINTING OFFICE

217 WEST TWENTY-SIXTH STREET
 BRYAN, TEXAS

ST ANDREW'S EPISCOPAL CHURCH
 BRYAN, TEXAS

PROJECT NO. TX-3547
 DRAWING NO. 03 OF 13

DATE: 03/13/10

88'-10"

9'0"

0'0"

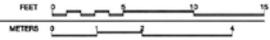
31'0"

51'-11"

68'0"

EARTH-FILLED AREA

BASEMENT LEVEL FLOOR PLAN
SCALE: 1/4"=1'-0"



2010 CHARLES E. PETERSON PRIZE ENTRY, HONORABLE MENTION



NORTH-SOUTH SECTION

SCALE: 1/4"=1'-0"

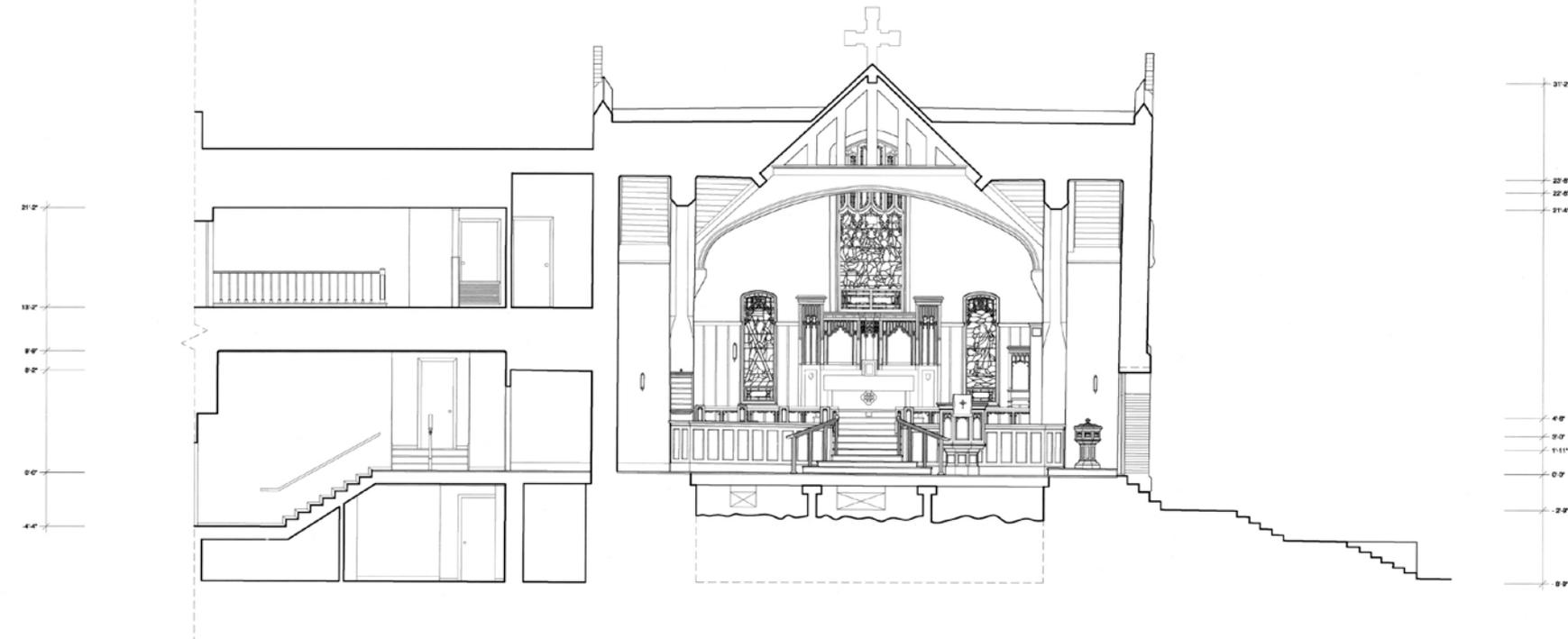


DESIGNED BY: PAMELA DA GONCALVES, B.S. CLERK OF WORKS FOR
 TEXAS A&M UNIVERSITY
 UNIVERSITY ARCHITECTURAL CENTER OF THE UNIVERSITY

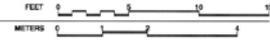
317 WEST TWENTY-SIXTH STREET

ST. ANDREW'S EPISCOPAL CHURCH
 BRYAN, TEXAS

PROJECT NO. TX-3547
 HISTORIC AMERICAN BUILDINGS SURVEY
 sheet 05 of 13 sheets



EAST-WEST SECTION
SCALE: 1/4"=1'-0"



2010 CHARLES E. PETERSON PRIZE ENTRY, HONORABLE MENTION



NORTH ELEVATION
SCALE: 1/4" = 1'-0"



217 WEST TWENTY-SIXTH STREET
BRWAN
ST ANDREWS EPISCOPAL CHURCH
BRWAN
NAME AND LOCATION OF BUILDING
TX-35477
HISTORIC AMERICAN
BUILDINGS SURVEY
Sheet 07 of 13
TEXAS
JAMES P. STEPHANE QUADRILLA 2008, DANIELA DI GIACOLA 2010
TEXAS A&M UNIVERSITY
NATIONAL ARCHIVE
UNITED STATES DEPARTMENT OF THE INTERIOR

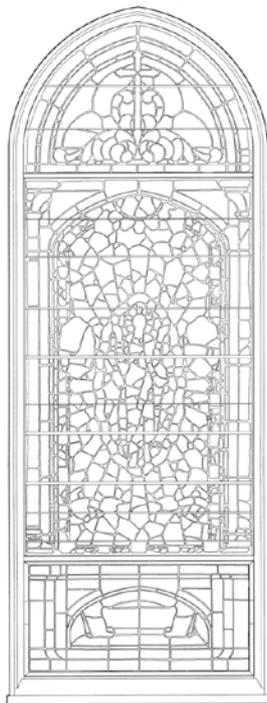


WEST ELEVATION
SCALE: 1/4" = 1'-0"



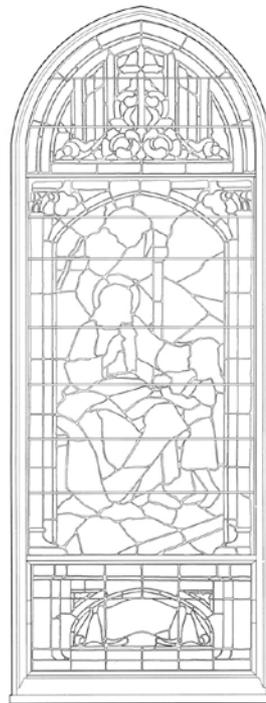


WEST NAVE REAR WINDOW

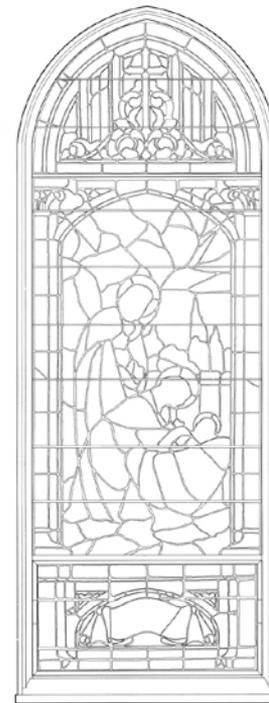


WEST NAVE TRANSFIGURATION WINDOW

THE WINDOW WHICH ORIGINALLY FILLED THIS POSITION WAS PREPARABLY DAMAGED IN THE 1836 LIGHTNING STRIKE AND REPLACED WITH THIS ONE MADE BY AN ARTISAN IN EXETER, ENGLAND.



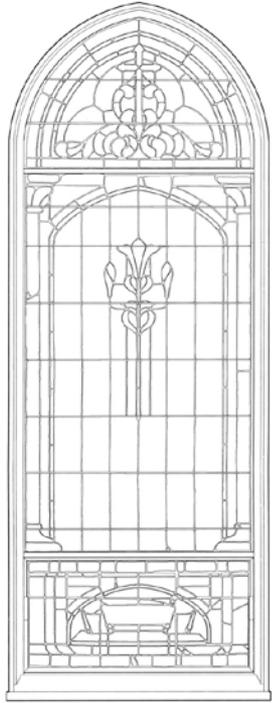
WEST NAVE LITTLE CHILDREN WINDOW



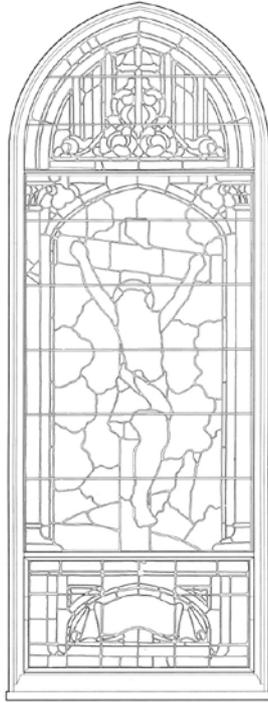
WEST NAVE BIRTH OF CHRIST WINDOW

WEST NAVE WINDOWS
SCALE: 1"=1'-0"

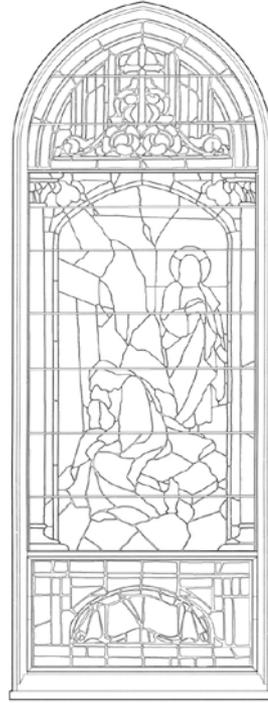




EAST NAVE REAR WINDOW

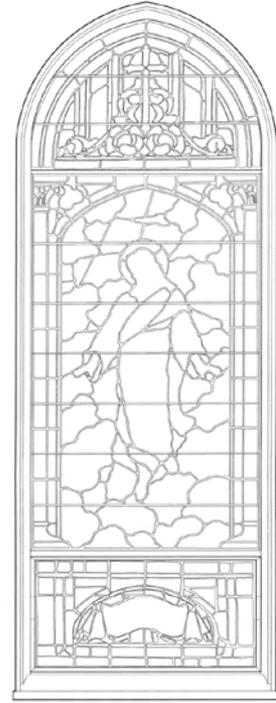


EAST NAVE CRUCIFIXION WINDOW



EAST NAVE RESURRECTION WINDOW

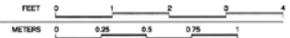
THE CENTER PANEL OF THIS WINDOW WAS HEAVILY DAMAGED DURING A BREAK-IN AND VANDALISM IN 2009. THEY WERE REPAIRED BY FOSTER STAINED GLASS STUDIO OF BRYAN, TEXAS, THE SAME YEAR.

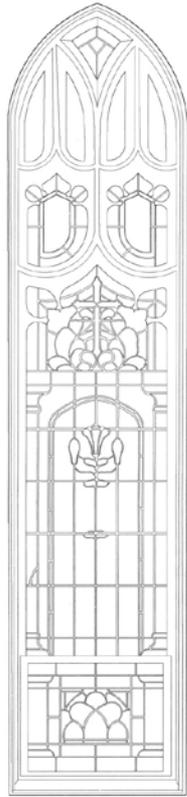


EAST NAVE ASCENSION WINDOW

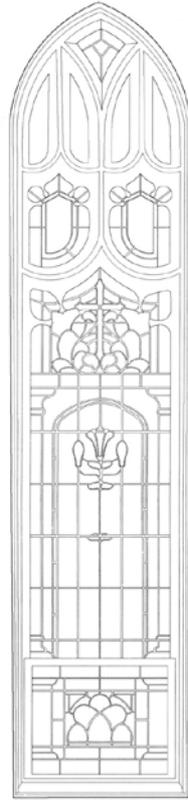
THE CENTER PANEL OF THIS WINDOW WAS HEAVILY DAMAGED DURING A BREAK-IN AND VANDALISM IN 2009. THEY WERE REPAIRED BY FOSTER STAINED GLASS STUDIO OF BRYAN, TEXAS, THE SAME YEAR.

EAST NAVE WINDOWS
SCALE: 1"=1'-0"

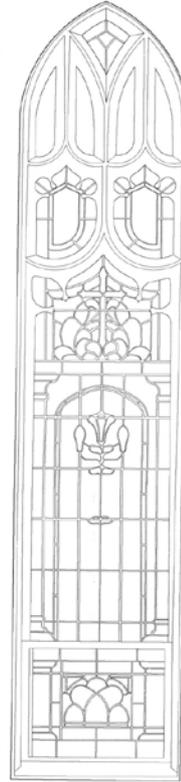




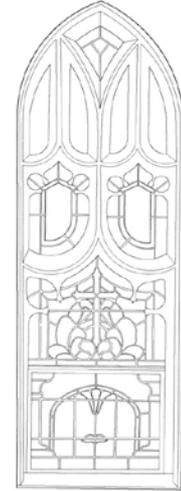
WEST TRANSEPT NORTH WINDOW



WEST TRANSEPT SOUTH WINDOW

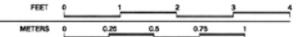


EAST TRANSEPT NORTH WINDOW

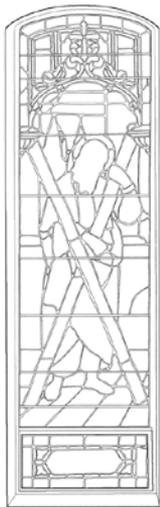


EAST TRANSEPT SOUTH WINDOW

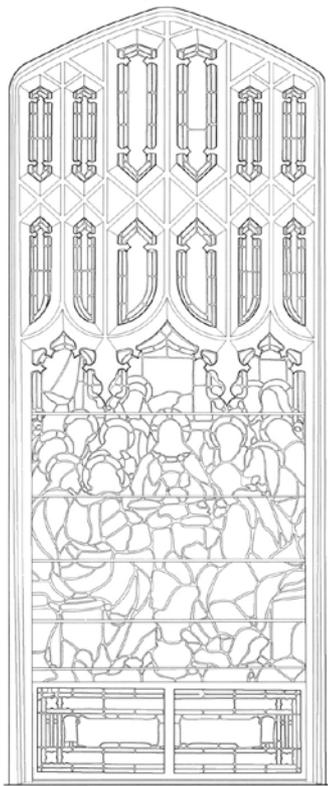
TRANSEPT WINDOWS
SCALE: 1"=1'-0"



2010 CHARLES E. PETERSON PRIZE ENTRY, HONORABLE MENTION



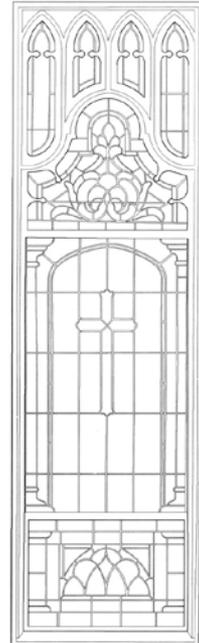
SOUTH CHANCEL EAST WINDOW
SCALE: 1"=1'-0"



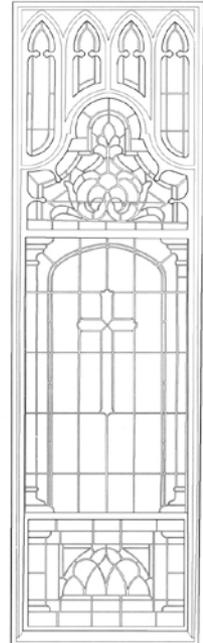
SOUTH CHANCEL LAST SUPPER WINDOW
SCALE: 1"=1'-0"



SOUTH CHANCEL WEST WINDOW
SCALE: 1"=1'-0"

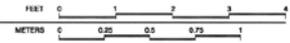


WEST CHANCEL SOUTH WINDOW
SCALE: 1"=1'-0"



WEST CHANCEL NORTH WINDOW
SCALE: 1"=1'-0"

CHANCEL WINDOWS
SCALE: 1"=1'-0"



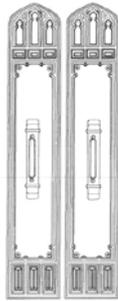
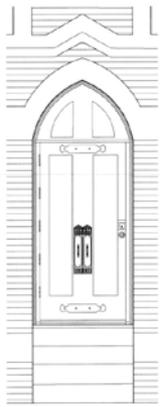
DESIGNED BY: STEPHANIE GUARDOLA & AMALYN NUZZO 2010, 7406 E. LA GRACA, DALLAS, TEXAS 75248
TEXAS A&M UNIVERSITY
UNIVERSITY OF TEXAS SYSTEM
UNIVERSITY OF TEXAS AT AUSTIN

NAME AND LOCATION OF PROJECT
ST ANDREW'S EPISCOPAL CHURCH
BRYAN, TEXAS

PROJECT NO.
TX-3547

DESIGNED BY
HUSTON'S AMERICAN
REMODELING GROUP

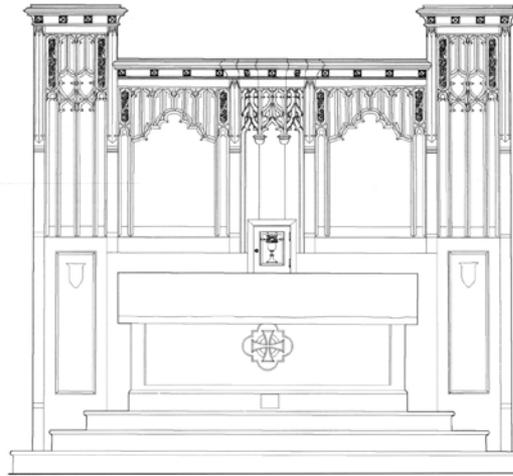
DATE
MAY 12 OF 13 2010



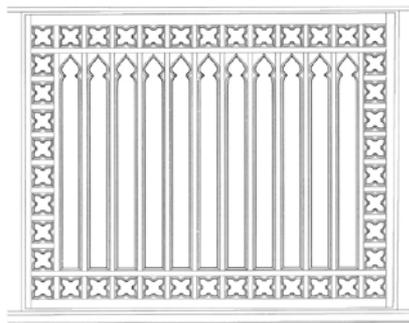
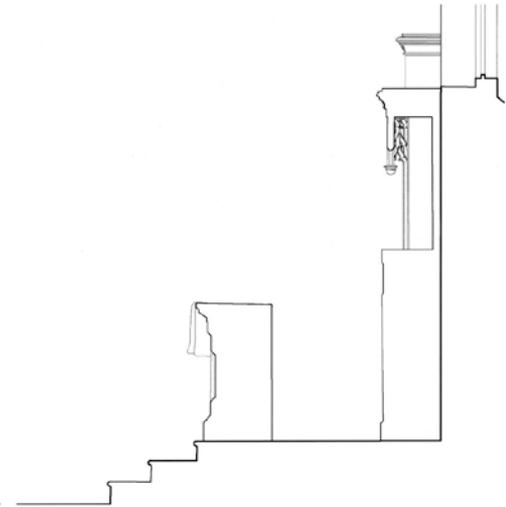
TRANSEPT DOOR 1914
SCALE: 1/2"=1'-0"



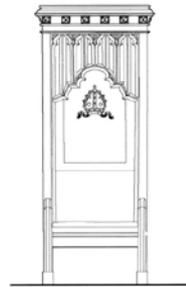
PLATE DETAIL
SCALE: 3"=1'-0"



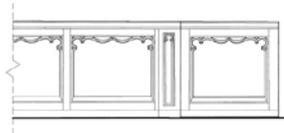
ALTAR TABLE AND REREDOS



ORGAN SCREEN



BISHOP'S CHAIR



CHANCEL RAIL

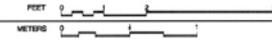


PULPIT



BAPTISMAL FONT

WOODWORK DETAILS: 1914
SCALE: 3/4"=1'-0"



The Historic American Buildings Survey
of the National Park Service
in cooperation with
The Athenaeum of Philadelphia and
The American Institute of Architects
presents

HONORABLE MENTION

in the 2010 competition for the

CHARLES E. PETERSON PRIZE

to

Mike Ellingson and Don Watson

of

Hampton University
for HABS measured drawings of
Clarke Hall

to be deposited in the Library of Congress

CLARKE HALL

Clarke Hall is located on the historically black campus of Hampton University, in Hampton, Virginia. From its inception in 1865 as the Hampton Normal and Agricultural Institute, founded by Bishop General Samuel Chapman Armstrong, the school was established to train selected young men and women to "go out to teach and lead their people, and to build a wide cultural system on the strength of self-sufficiency, intelligent labor, and solid moral character."

This system of training would be through a trinitaria of the head, heart, and mind. Summed up in the words of James D. Bedenken, in his book "The Education of Blacks in the South," "the combination of hard work, political sobriety and social discipline would mold appropriate, conservative black teachers." The hard work and dedication would trickle into the surrounding community through the missionary work of both the Young Men's Christian Association (YMCA) and the Young Women's Christian Association (YWCA) established at the school.

The work of the two student groups were being hampered by the lack of needed building space. A call went out for a "structure in brick with an auditorium seating for four or five hundred, four or five rooms opening out of a spacious reception hall." Clark Hall would be "the first colored student association in the country and would serve as a space for religious services, business meetings and social gatherings."

In memory of her husband, Charles Spears Clarke, Mrs. Ella S. Clarke of New York donated \$13,400 toward the cost of the building. The design was by architects Ludlow and Peabody of New York and the construction of the building was carried out by the students of the campus from 1912 - 1913.

Described as an "abolitionist of contemporary Renaissance Architecture," the program of the building is derived from the sixteenth century tradition. "Italian plan mode famous by the Italian architect Andrea Palladio. The plan is symmetrical with the primary entry axis running northeast to southwest. The northwest portion entrance of the building consists of three granite steps on which six, eighteen inch brick columns provide support to the building with canting to a low space stone plaque with the chiseled inscription "Clarke Hall" along with the original logo's representing the affiliation to the YMCA.

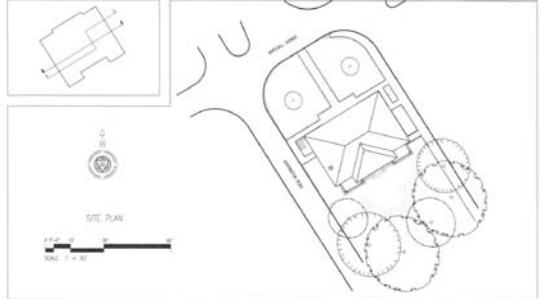
The YMCA's official emblem is commonly referred to as the "join logo." Great history and meaning are built into the symbol of the YMCA movement. The first circle represents the oneness of mankind as designed in an original emblem dated 1861. The second circle, added in the 1920's, represents friendship and love without and among individuals. The triangle stands for "man's essential attributes, mind, and body, each being necessary and eternal part of man, being neither one done but all three." The central portion of the logo contains the Bible open to John 17:21, "that they all may be one."

The first floor consists of a gracious reception hall flanked by rooms on either side. The hall is visually separated by a decorative coffered ceiling which continues out onto the front porch. The space along the south west wall is introduced by a pair of white painted wood columns and contains a small terrazzo brick fire place surrounded by a mantle with fine intricate wood detailing and a pair of "snake" and/or "antelope" antlers set upon a homopone patterned hearth of brick.

Continuing through the building, a triple set of French doors opens out onto a granite patio with three steps leading down onto the lawn. Doors on the south and east corners of the building lead out to covered porches with double set columns of brick and wood and a tongue and groove ceiling with crown molding.

The second floor is reached by a triple set of wooden steps with a serpentine handrail that leads up into the performance space. This space was named the "Wainwright Auditorium" in memory of the famed bassist of the Hampton Quartet, Mr. John H. Wainwright. The stage is accessed by two steps and is flanked on either side by two doors leading out onto the rear porch roof with a decorative wood railing.

Rooms to either side of the stage are used as office space and for support rooms during performances. The backings of the stage contains a 12 foot by 11 foot mural entitled "The Contribution of the Negro to Democracy in America," painted by Charles White in 1945. Offices located on the north and west corners of the building have French doors that open out onto hand forged iron balconies.



The stairs continue up into the mezzanine level which looks down into the performance space. Two large heavy timber rafters spanning the room help to support the roof and the mezzanine. Small deep inset windows provided additional natural lighting. Located just outside of these windows, under the eave, is a hand painted wood beam and bracket assemblage with a tongue and groove ceiling that encompasses the entire building. The hip roof as it stands today consists of typical roofing shingles; the original roof utilized a stone shingle roof. Interior walls throughout are plaster and lath.

The artistic and expressive brick detailing is found throughout the facades of the building and construction photos of students installing the brick entry columns can be found at the university museum archives. The work of student associations would continue as active groups into the 1930's, eventually serving part-time and finally closing its doors in 1932. Clarke Hall continues to be used today as the administrative space for the school Chaplin and a practice area for the school choir.

In 1989, the Virginia Historic Landmarks Commission designated the campus as an historic district. This designation would be assigned in 1974 to include only the buildings that were considered part of the original campus. Clarke Hall would not be a part of that group.

Clarke Hall Mural
"The Contribution of the Negro to Democracy in America"
Charles White (1918 - 1979)

Like many gifted artists of his generation, White joined the Works Project Administration and, in 1940, was commissioned to create a mural depicting the history of the American Negro Press. In 1941, White earned a Rosenwald grant, which he used to tour the southern United States.

"When I was twenty three I won a fellowship from the Julius Rosenwald Foundation, a philanthropic organization, I painted a mural for the Hampton Institute, a Negro college in Virginia. It dealt with the theme 'I had long before tried to argue about in high school, the contributions of the Negro people to the development of democracy in the United States.'"

The mural, located in the Wainwright Auditorium, was done in a process known as fresco-secco. The technique involves applying water colors to dry plaster that has been moistened to simulate fresh plaster.

Depictions of the mural include notable people and events tied to them in American history such as Crispus Attucks and the revolutionary war, Nat Turner, Sojourner Truth and the Underground Railroad, Frederick Douglass, George Washington Carver, Denmark Vesey, Booker T. Washington and Harriet Tubman. John Biggers, who would eventually become an internationally acclaimed painter, sculptor, teacher and philosopher, was an apprentice with Charles on the project. Biggers became part of the mural where Harriet Tubman is showing a book to a figure modeled after him.

Charles W. White is one of America's most renowned and recognized African-American and Social Realist artists. Working primarily in black white and sepia tones, he encompassed an incredibly skilled draftsmanship and an artistic sensitivity and power that has reached and moved millions. His works have been exhibited at the Art Institute of Chicago, Whitney Museum, Metropolitan Museum, Smithsonian Institution, National Academy of Design, and elsewhere throughout the world. He was elected to the National Academy of Design in 1972.

White's images of the black experience are held in the collections of Atlanta University, Howard University, North Carolina Central University, the Whitney Museum, the Library of Congress, the Joseph H. Hirschhorn Collection, and the American Federation of the Arts, as well as museums in Mexico, Germany, Poland, Hungary, Czechoslovakia, South America, China, and the Soviet Union.



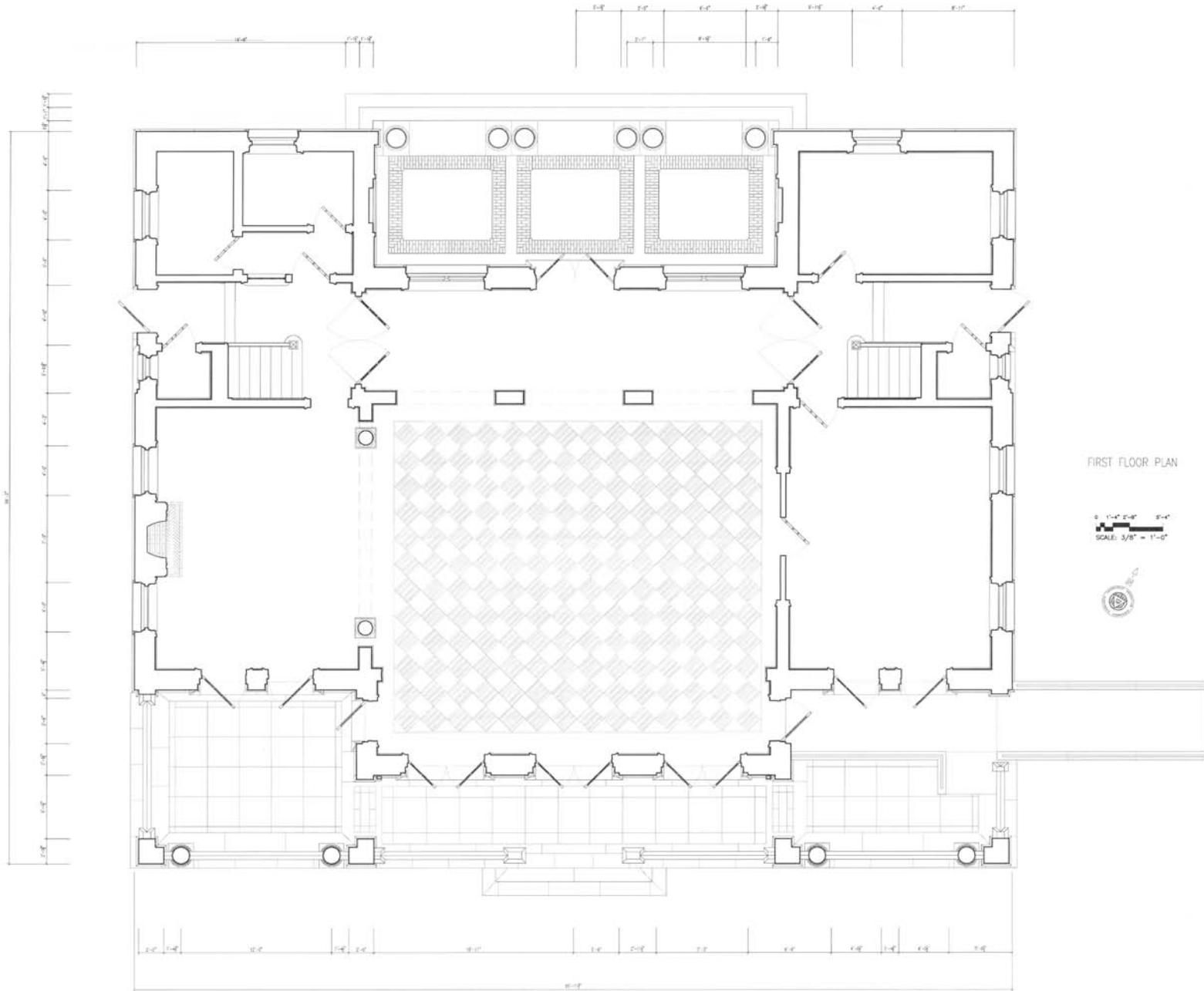
NORTHWEST ELEVATION

0' 1'-0" 2'-0" 3'-0"
 SCALE: 3/8" = 1'-0"



NORTHEAST ELEVATION

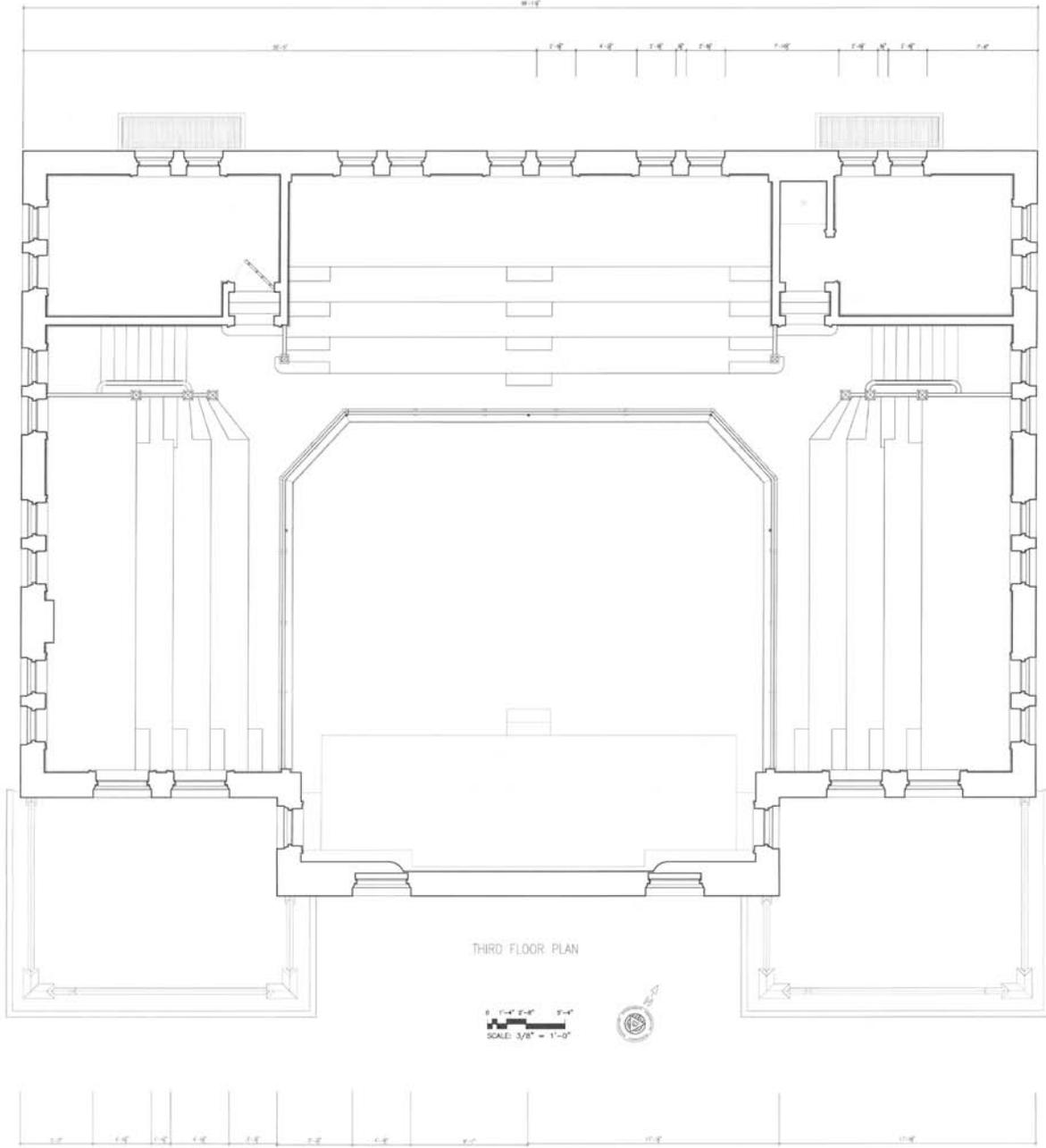
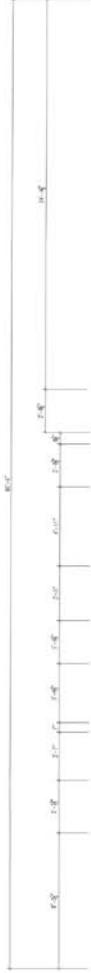
0 1'-0" 2'-0" 3'-0"
 SCALE: 3/8" = 1'-0"



FIRST FLOOR PLAN

0 1'-0" 2'-0" 3'-0"
SCALE: 3/8" = 1'-0"





THIRD FLOOR PLAN

0 1'-0" 2'-0" 3'-0"
SCALE 3/8" = 1'-0"





NW SECTION ELEVATION

0 1'-4" 2'-8" 5'-4"
SCALE: 3/8" = 1'-0"

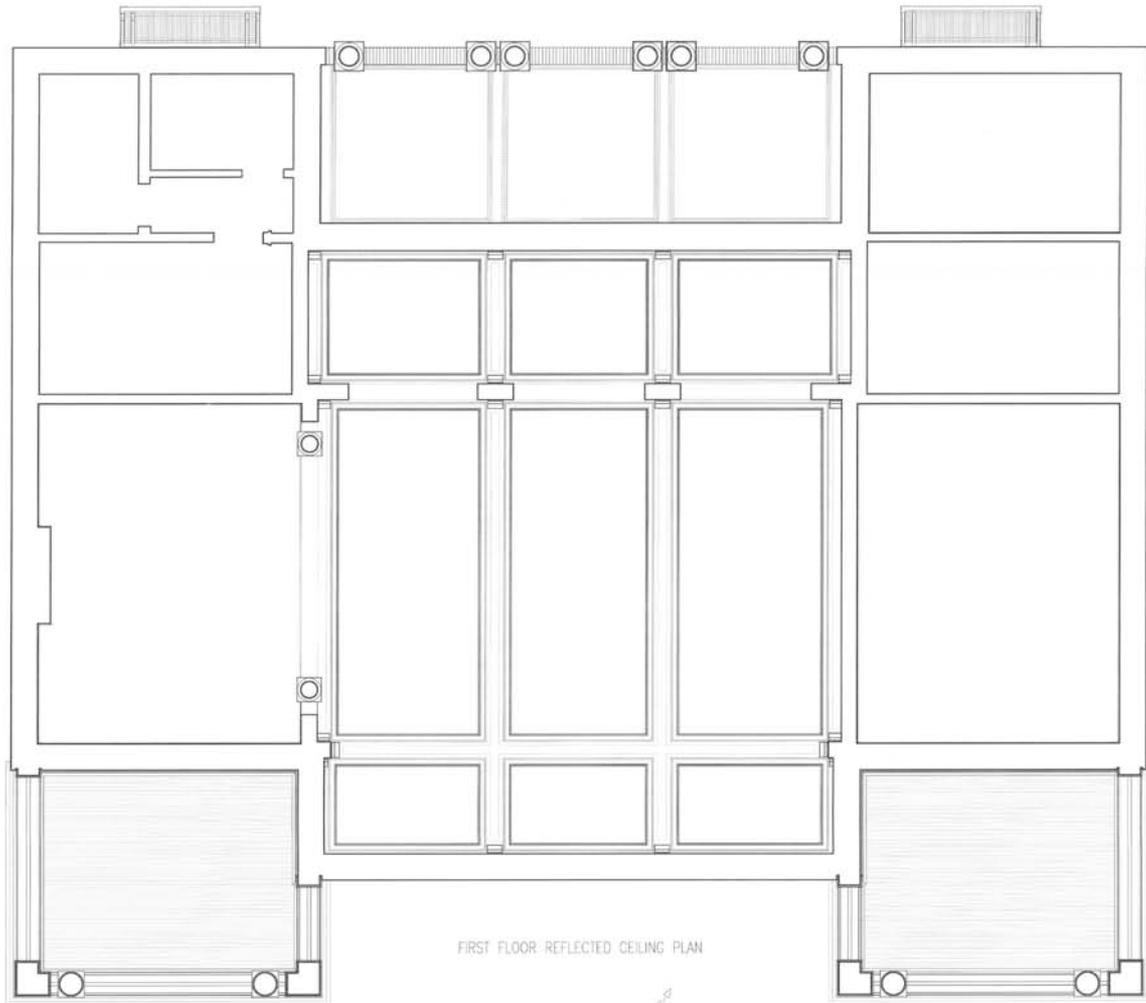
ROCK
TOP OF CHIMNEY
8'-0"
SOFFIT WELLS WALL
TOP OF LANE BEAM
BOTTOM OF GAVE BEAM
10'-0"
TOP OF BALCONY RAIL
SECOND FLOOR PORCH
TOP OF COLUMN
10'-0"
WELL TRAIL



BALCONY RAIL
1'-0"
PORCH COLUMN
COLUMN TOP
10'-0"
WELL TRAIL
PORCH FLOOR

SW SECTION ELEVATION

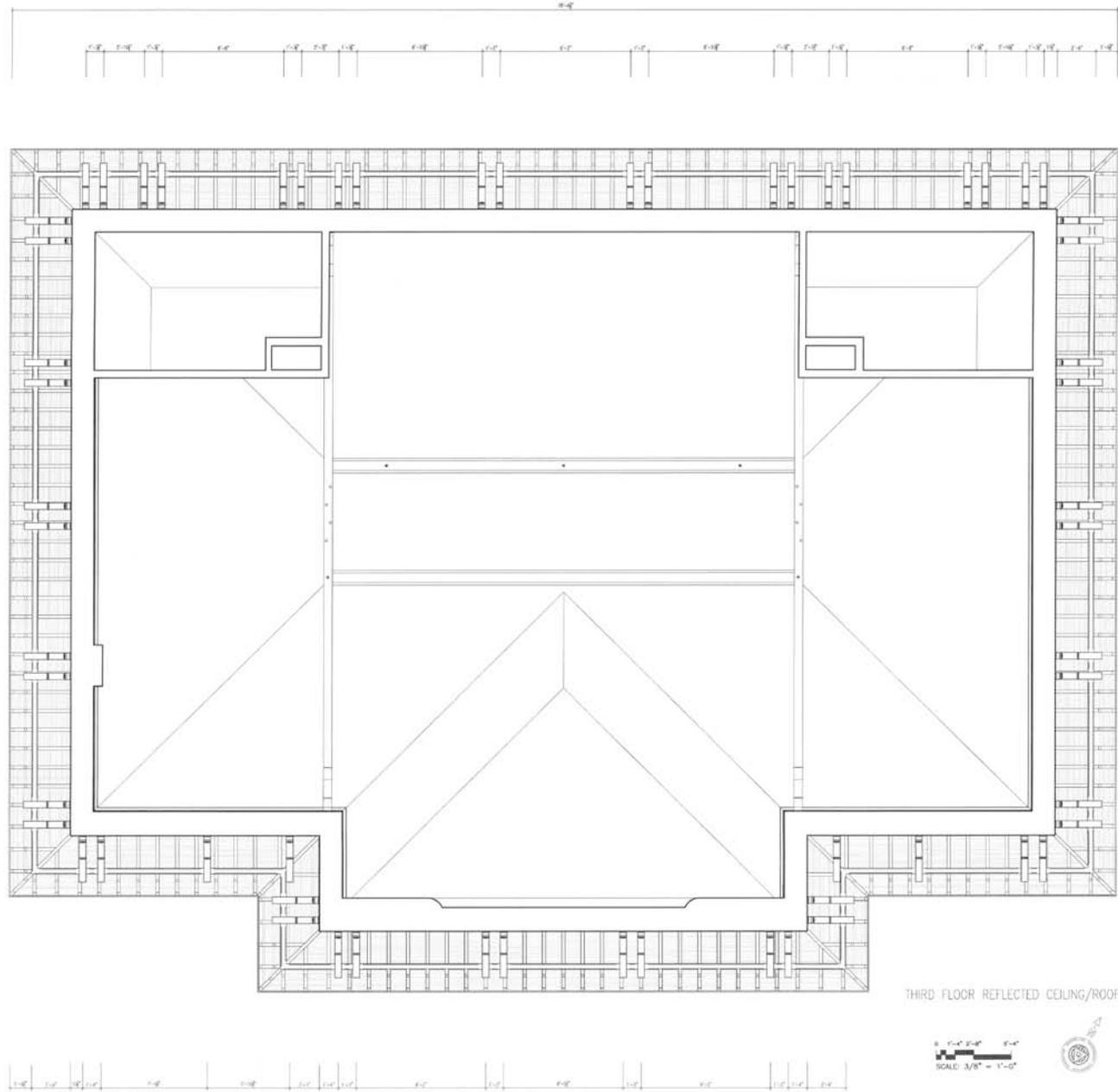
0 1'-0" 2'-0"
SCALE 1/8" = 1'-0"



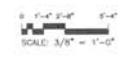
FIRST FLOOR REFLECTED CEILING PLAN

0 1'-0" 2'-0" 3'-0" 4'-0"
 SCALE: 3/8" = 1'-0"

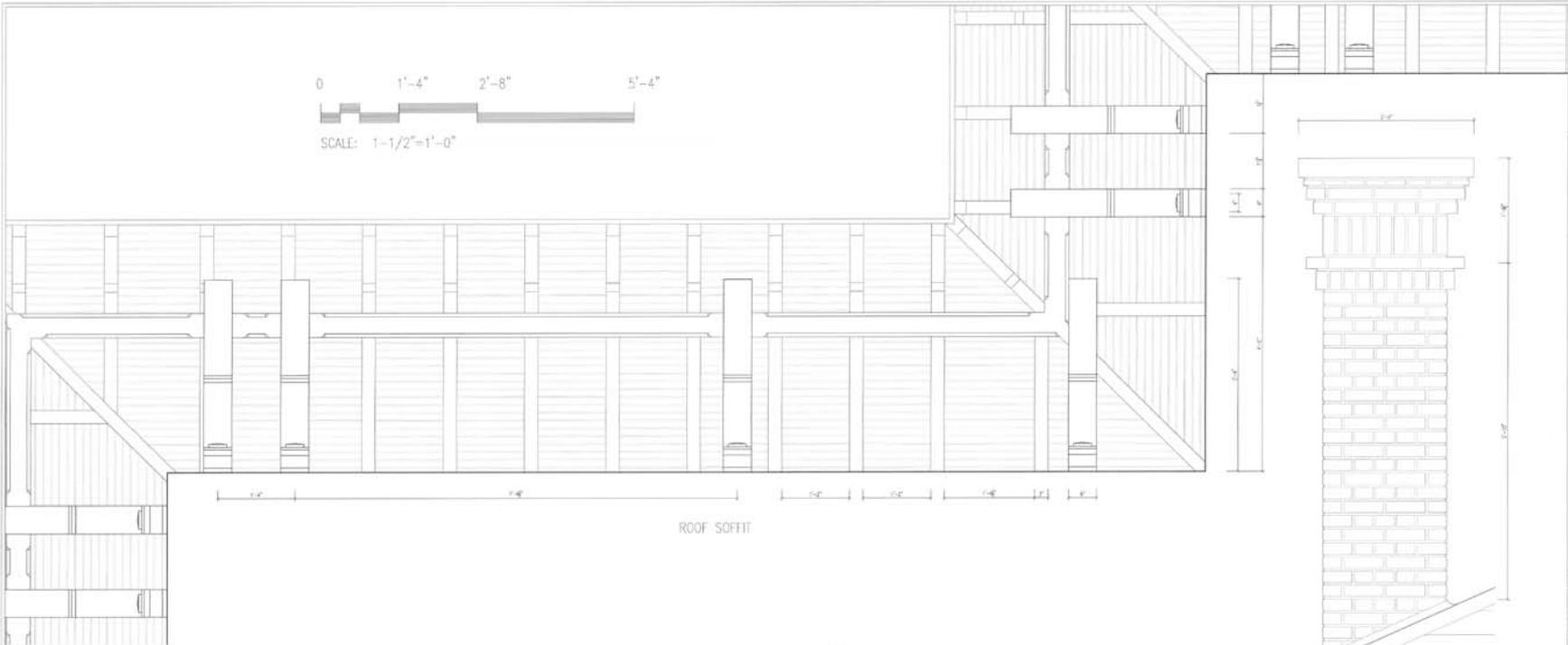




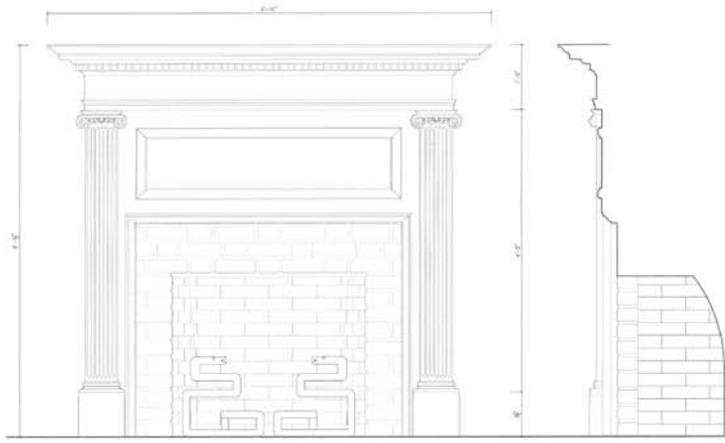
THIRD FLOOR REFLECTED CEILING/ROOF PLAN



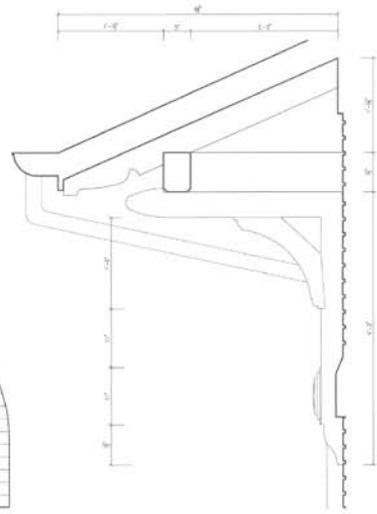
0 1'-4" 2'-8" 5'-4"
SCALE: 1-1/2"=1'-0"



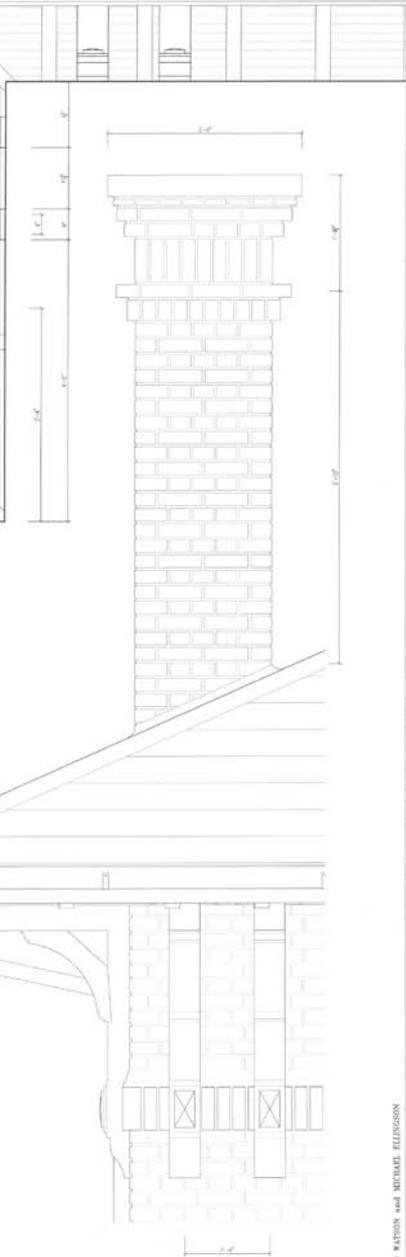
ROOF SOFFIT

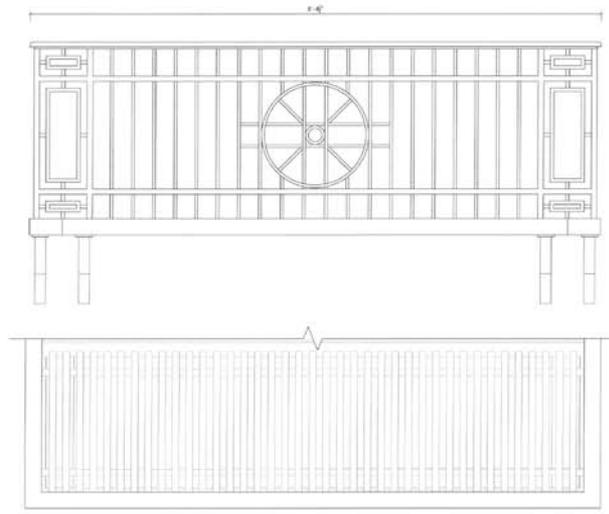


FIRST FLOOR FIRE PLACE ELEVATION AND SECTION

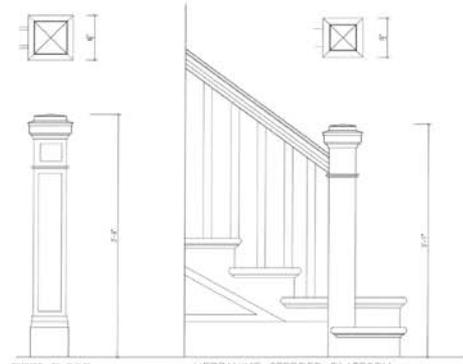
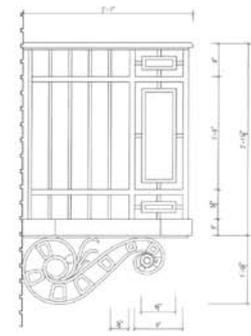


EAVE BRACKET AND RAFTER TAIL DETAILS



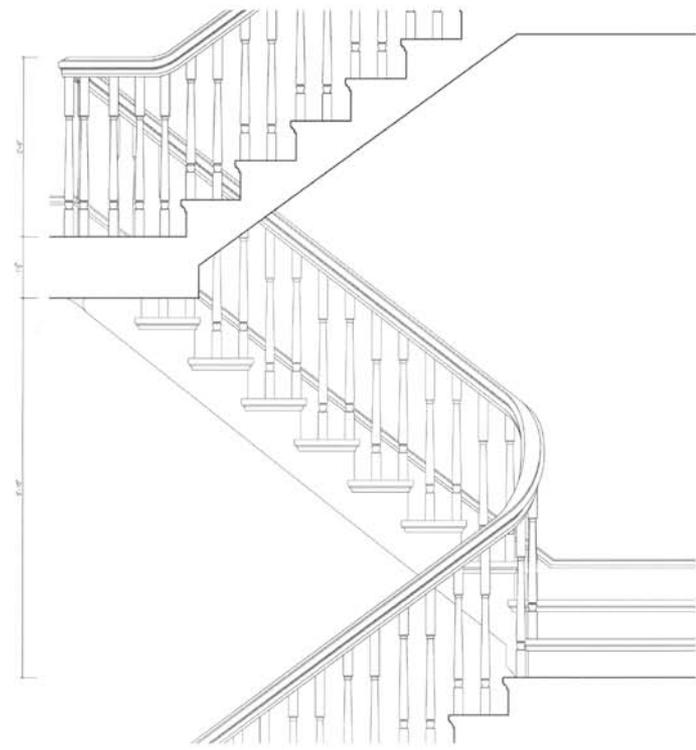
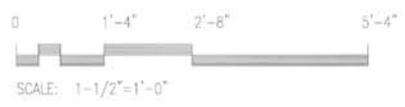


SECOND FLOOR BALCONY

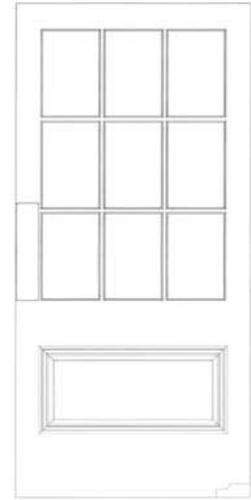


FIRST FLOOR NEWEL

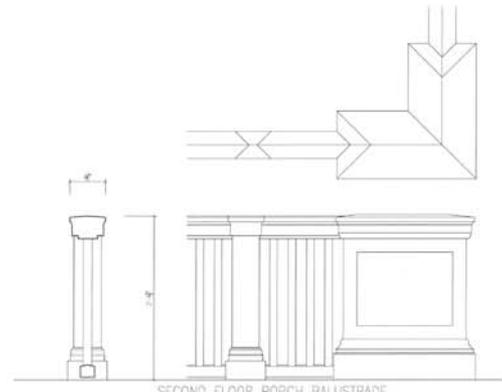
MEZZANINE STEPPED PLATFORM



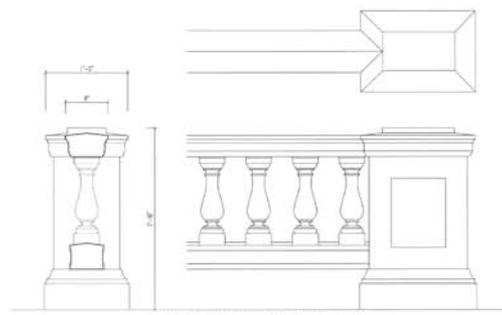
MAIN STAIRWAY DETAIL



FIRST FLOOR DOUBLE DOORS



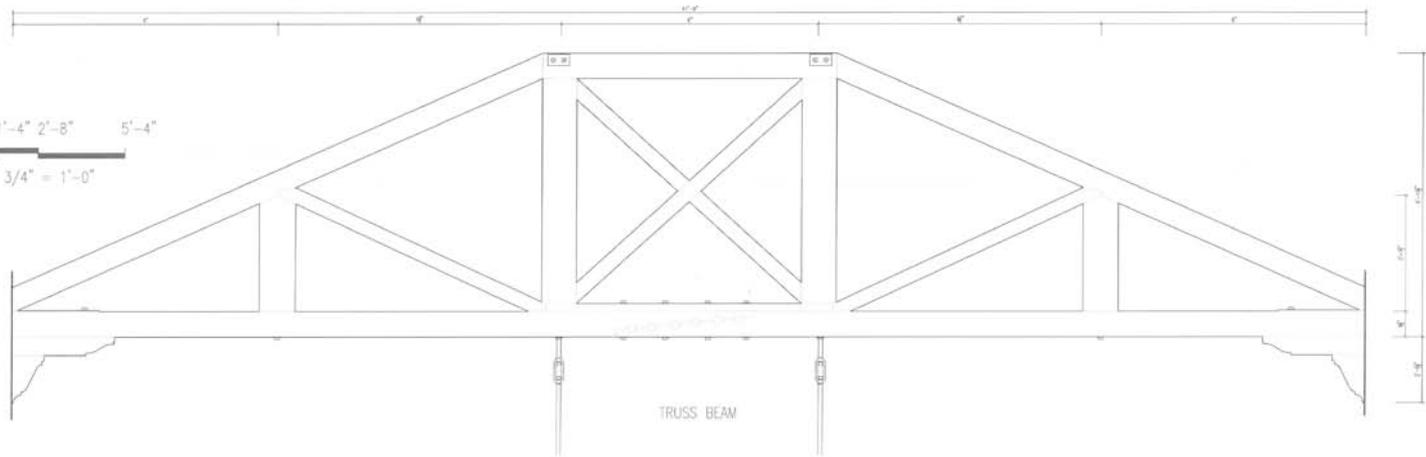
SECOND FLOOR PORCH BALUSTRADE



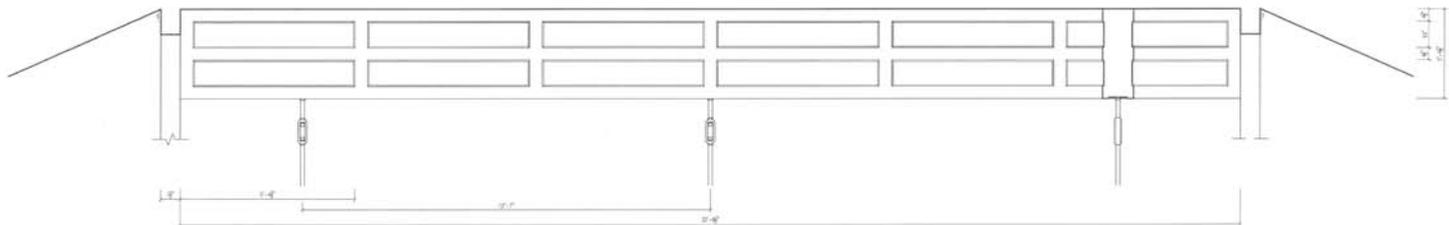
FIRST FLOOR PORCH BALUSTRADE

0 1'-4" 2'-8" 5'-4"

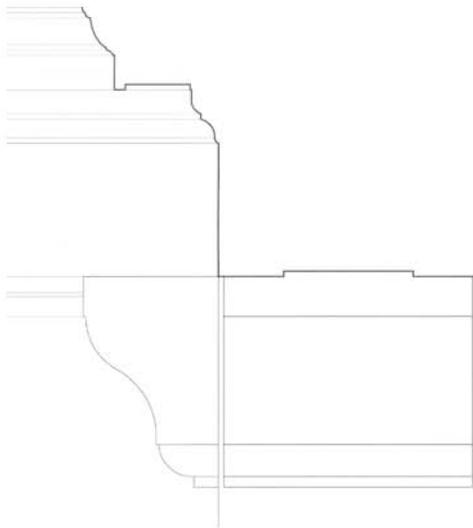
SCALE: 3/4" = 1'-0"



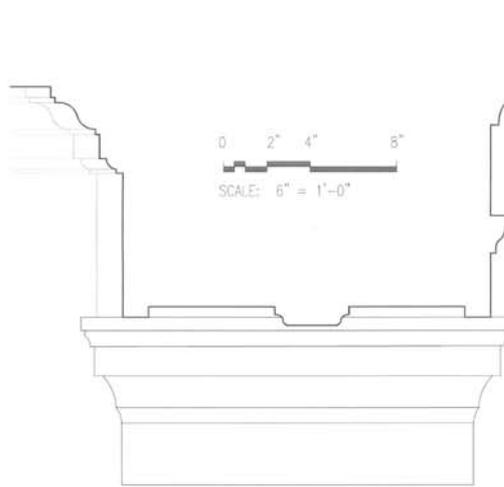
TRUSS BEAM



BEAMS BETWEEN TRUSSES



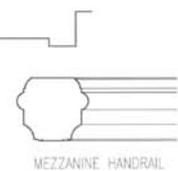
FIRST FLOOR COFFER DETAIL



0 2" 4" 8"

SCALE: 6" = 1'-0"

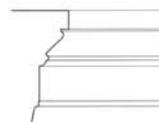
CASED BEAM AT PORCH



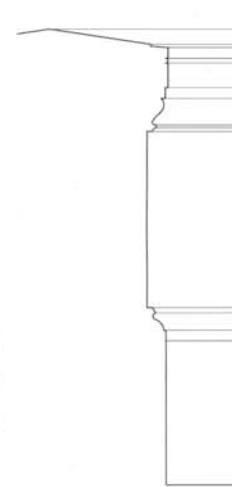
MEZZANINE HANDRAIL



STAIRCASE HANDRAIL



WINDOWSILL AND APRON



MEZZANINE BALCONY KNEE WALL
WITH TYPICAL BASEBOARD