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The Blue Grass Trust
 for Historic Preservation, Inc.

253 Market Street
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Preservation Matters

PUBLISHED QUARTERLY BY THE BLUE GRASS TRUST FOR HISTORIC PRESERVATION

When is New Old? Modernism & Historic Preservation

by Clyde Carpenter, FAIA, College of Design, University of Kentucky

Paul Goldberger in *Preservation*, the magazine of the National Trust for Historic Preservation, has written a provocative article, *"The Modern Manifesto: Why buildings from our recent past are in peril and why saving them is so crucial."* The preservation of our recent past and the preservation of structures that express the design ideals of modernism has been a subject of great debate and discussion. Why should modernist buildings be preserved? What do we preserve and where do we draw the line in saving our past? In the mindset of many Kentuckians, modernism seems to be part of our present rather than our past. Even though buildings like Frank Lloyd Wright's famous Fallingwater, a wonderful example of modernism, now some 70 years old and well over the 50 year standard used as a define structures as historic, modernist buildings may seem too new and too familiar to be regarded as historically and architecturally significant. The advent of the modern movement in residential architecture nationally, as well in Kentucky, was an important benchmark in our history, both culturally, socially, technologically and aesthetically, just as the earlier and now historically important Geometric/Federalist, Revivalist, "Victorian," Arts and Crafts and Colonial Revival movements in architecture have been deemed significant, certainly worthy of preservation. Even architects and designers who have chosen not to espouse modernism but to perpetuate traditional architectural clothing in residential design have been influenced by modernist ideals, incorporating many aspects of the new vision of living heralded by architects of the modern movement. Although residential architecture in Kentucky today is still often influenced by traditional architectural styles, there was a significant surge of modernism beginning in the late 1940's in our state that manifested itself in an array of remarkable modern houses, sharing and reflecting design ideals of structures built elsewhere in the United States.

The modern house in Kentucky represented a distinct shift in aesthetic sensibilities and values. Modernism often touted "functionalism" as a noble virtue and certainly the phrase "Form Follows Function" does seem to be applicable to many of our commonwealth's modernist houses in terms of

their spatial organization. But modernism, both nationally and in Kentucky, presented a new vision of lifestyle and a new vision of space. Instead of rooms that had been traditionally defined and separated by walls, there were continuous spaces for living that flowed together, even defying the separation between inside and outside through the extensive use of glass. Often these interior spaces had multiple uses, such as combined living, dining and kitchen areas. As a result, some modernist houses could be smaller, more efficient spatially, and even economically more affordable. The phrase, "Less is More" coined by architect Mies van der Rohe, which initially referred to minimalism and reductionism in terms of design and ornamentation, also meant that less space could be more space through creative spatial manipulation. Frequently, interior décor and furnishings were part of the architectural design concept.

But modernism was also demanding - demanding of new lifestyles and demanding of a break from past traditions. In Kentucky, some homeowners and even some architects found this

continued on page 2



The Farnsworth House, built by Ludwig Mies van der Rohe in 1951 located near Plano, Illinois, and the Philip Johnson Glass House located in New Canaan, CT are two of the most famous examples of modernist domestic architecture.



Message from Foster Pettit



Foster Pettit
2008-2009 BGT President

Greetings from Market Street,
As our members know well, the mission of the Blue Grass Trust is to urge the preservation of historic buildings in our community through education and advocacy, and at times by direct action of the Trust itself, such as the Pope Villa and Hunt-Morgan House.

The education element of our mission regularly includes research into the history of the structure and how its owners may have played an important or interesting part in our past. It might well involve also a direct description of the architectural significance of the structure.

However, I believe that the Trust needs to broaden its educational role to provide concrete information about how to accomplish restoration of historic buildings in a manner that makes sense financially. There are many tax incentives and other programs that make historic preservation feasible.

The Scenic Easement law was adopted over thirty years ago by the Kentucky Legislature. In fact, Joe Graves, the son of the founder of the Blue Grass Trust, was its principal sponsor. It encourages primarily owners of farmland to grant easements to an approved entity for

the purpose of prohibiting any urban development. The landowner can realize a significant tax benefit by this gift.

In 1985, I used that law to make a façade easement grant of the First National Bank Building, designed by McKim, Mead and White and completed in 1914. As far as I know, this was the first time the law was used for a commercial building. Later, it was used for the Ades Building and the Wellington Arms Apartments on East Main Street. Under prevailing tax law, the owner who grants such an easement can deduct from taxable income between 10% and 20% of the value of the building based on an appraisal which provides a valuation before and after the easement grant.

Utilizing tax credits and grants can also aid greatly in the restoration of historic buildings. The First Presbyterian Church is now commencing the restoration and improvement of two residential buildings adjoining it on Market Street. The true wizard of this plan is Holly Wiedemann, a member of the church, who has guided the development. Holly's firm, AU Associates, Inc., is recognized as a real authority in adaptive reuse of commercial and industrial buildings.

We all need help in devising plans for historic preservation. It is much easier said than done, to be sure. It is my hope that the Blue Grass Trust will continue to be a repository of information and ideas about how historic preservation can be done correctly, wisely and successfully.

Modernism *continued from front*

difficult to understand and to accept. With our strong architectural heritage, there was always a sentimental longing for the "good old days" of the past that challenged the will to embrace this brave new world of modernism. Thus, traditional residential ideas were revisited in the so called Post-Modern movement in architecture, a national design trend that found its way into Kentucky. This reversion in residential architectural design - going back to the past - often resulted in an almost cartoon-like assemblage of historic imagery and form which was interpreted by the consuming public as "traditional" or "Colonial" that conveyed a false and fake interpretation of history and architectural details. This trend, coupled with a booming economy with more money available to construct larger houses, made the idea of living in a "Less is More" "Form follows Function" world of smaller, more modest, open and flowing multi-purpose spaces, less than

palatable to new owners of some of these modernist houses. Some examples of the modern movement, both nationally and here in Kentucky, have been threatened by demolition to create building sites for "McMansions." Some have been threatened by insensitive transformation and renovation, even conversion to more traditional architectural styles. Even in Lexington we can find examples of important modern houses that have been destroyed to make room for neo-traditional houses or surrounded by embellishments that hark of tradition. Thus, these valuable manifestations of "the way we were" have been lost and a part of our history and heritage has vanished. And yet, visitors flock to such examples of modernism as Fallingwater and Mies van der Rohe's famous Farnsworth House that have been lovingly preserved as house museums. More distance through time from our recent past will probably bring public

awareness and appreciation back to the remaining examples of modernism and modern houses in Kentucky and the loss of these currently underappreciated architectural gems will be greatly lamented. Hence, the preservation of modernism in Kentucky is, as Paul Goldberger articulated, "crucial," a timely endeavor to allow public perception of the value of modernism to be more deeply understood. The history of architecture reveals an on going evolution of architectural ideals reflecting the social, cultural and aesthetic values of particular periods in our history. Understanding the lessons of the past but being open to new visions of the future has been characteristic of every significant period in the history of architecture. Thus, preserving modernism may be more than preserving "the way we were" but, in fact, perhaps showing us "the way we ought to be" on our architectural journey into the future.

S N A P S H O T S



of Lexington's Past

Sources: Kentucky Heritage Council/State Historic Preservation Office, LFUCG Division of Historic Preservation and the AsaChinn Photographs, University of Kentucky Archives



The Blue Grass Trust has created an exhibit and brochure entitled, "Snapshots of Lexington's Past," which focuses on some of the architectural history that has been lost in Lexington, as well as information on the sites as they exist today. The exhibit is available for loan and the brochure was made possible, in part, by a grant from the Kentucky Humanities Council. Please contact the Trust office for information at (859) 253-0362.

The Blue Grass Trust Heritage Society

The Blue Grass Trust Heritage Society consists of individuals whose estates include gifts, revocable or irrevocable, to the Trust. Their patronage enables the Trust to continue its mission of education, service, and advocacy. Please consider including the Trust in your estate planning and join the growing number of those whose legacies will benefit the Trust. If your estate planning includes the Trust and your name is not on our list, please call the Trust office at 859-253-0362. We are most grateful to the Heritage Society members for their generosity.

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The Foundation for Advanced Architecture Restores The Miller House

by Scott Guyon

With the onset of Autumn 2008, I have been asked to share with you a description of the Miller House restoration process. I am happy to report that work is 85% complete. Many wonderful people have assisted me in this effort. "Real World" contractors have contributed as well as my office staff, architects and even family members. I offer a brief history of this extraordinary house and the events that have led to its current status as an "Historic House Museum."

In 1988, Robert Miller of Lexington, Kentucky commissioned architect Jose Oubriere to design a residence for the Miller family on a 20 acre site on the northeast side of the city. Jose was the Dean of the College of Architecture during this time having begun his career many years earlier as an assistant to the legendary French architect Le Corbusier. The work continued for the next four years and when completed in 1992, the house stood as an extraordinary example of Modernist architecture. The house was featured in numerous international publications including 'American Masterworks' by Kenneth Frampton and was a 'cover story' for the journal 'Global Architecture' in 1993.

In 2006, after the death of Robert Miller in 2002, the house was sold by the Miller family to a Lexington real estate development company owned by Edward 'Butch' Schneider. The plan for the surrounding land was designed for the development of a luxury neighborhood with densely planted lots that would retain the 'forest' landscape that had been part of the original property. I redesigned the Miller House property to retain 2.2 acres immediately around the house with the intention of creating a small enclave for the landmark building.

In 2007, the Miller House sustained several incidents of vandalism. Many windows were broken and damage occurred throughout the interior. The situation was further aggravated by a slowdown in the housing market that caused the development to delay its construction of the neighborhood until Spring 2008. With little activity on the property, the Miller House became an inviting target for vandals.

In July of 2007, Joe Mainous, an attorney connected to the development investors, suggested to me that perhaps a non-profit organization could be formed to purchase the Miller House and

perform the restoration in order to arrive at a final use for the building. In August of 2007, I founded "The Foundation for Advanced Architecture" with the foundation's larger mission as that of a 'supporter of visionary projects in the field of Architecture and Design worldwide.' As a first assignment, the Foundation was tasked with purchasing and restoring the Miller House.

After months of effort, the Foundation for Advanced Architecture was granted a \$1.2 million loan from the First Federal Bank of Lexington. The schedule called for repairs to begin in March 2008. The Miller House was granted the status of 'Historic House Museum' in May 2008 which will allow permanent access for architecture tourists and students from around the world. Other educational and cultural uses for the property are envisioned with the possibility for events of a wide variety staged in a wonderful and artistic environment. The Miller House stands as an icon for 20th century architecture and design and now locates Lexington on the 'international map' of cultural landmarks from the Modernist period.

Please visit our website at thefoundationforadvancedarchitecture.org for a photographic tour and further information regarding donations and future events.

Pope Villa *continued from page 7*

decorative treatment of this room reflected the Popes' sensibilities toward their servants in the same way that the unusual plan of the house suggests a high regard or respect for those serving the family.

Several examples of "Tier 4" architraves were found in the house, yet they were moved from their original locations. These moldings were by far the simplest and most robust, and they were clearly designed for the "behind the scenes" service spaces. Based on physical evidence found on the first floor, there is no question that these lowest tier moldings were used in the Kitchen, the Wash and Baking Room and the small Servant's Room in the southeast corner of the first floor. These moldings were also used in the first floor servant's stair hall and probably the east storeroom behind the servant's stair.

An understanding of the architectural hierarchy employed in distributing the moldings throughout the house has vastly assisted the research team in understanding the original appearance of all of the rooms within the house. This effort has been assisted by an understanding of the decorative conformity of moldings within any given space (or sequence of spaces). Once these architectural relationships are considered, other variables such as small variations within the molding types, wall thicknesses, general door opening sizes, nail hole alignment, paint history, hardware alignment, and other characteristics will further refine our understanding of the house as it was originally constructed. While many questions remain, the investigation team is both surprised and gratified that a great deal of information is known at this time, and it is expected that further investigations will yield more complete and specific results.

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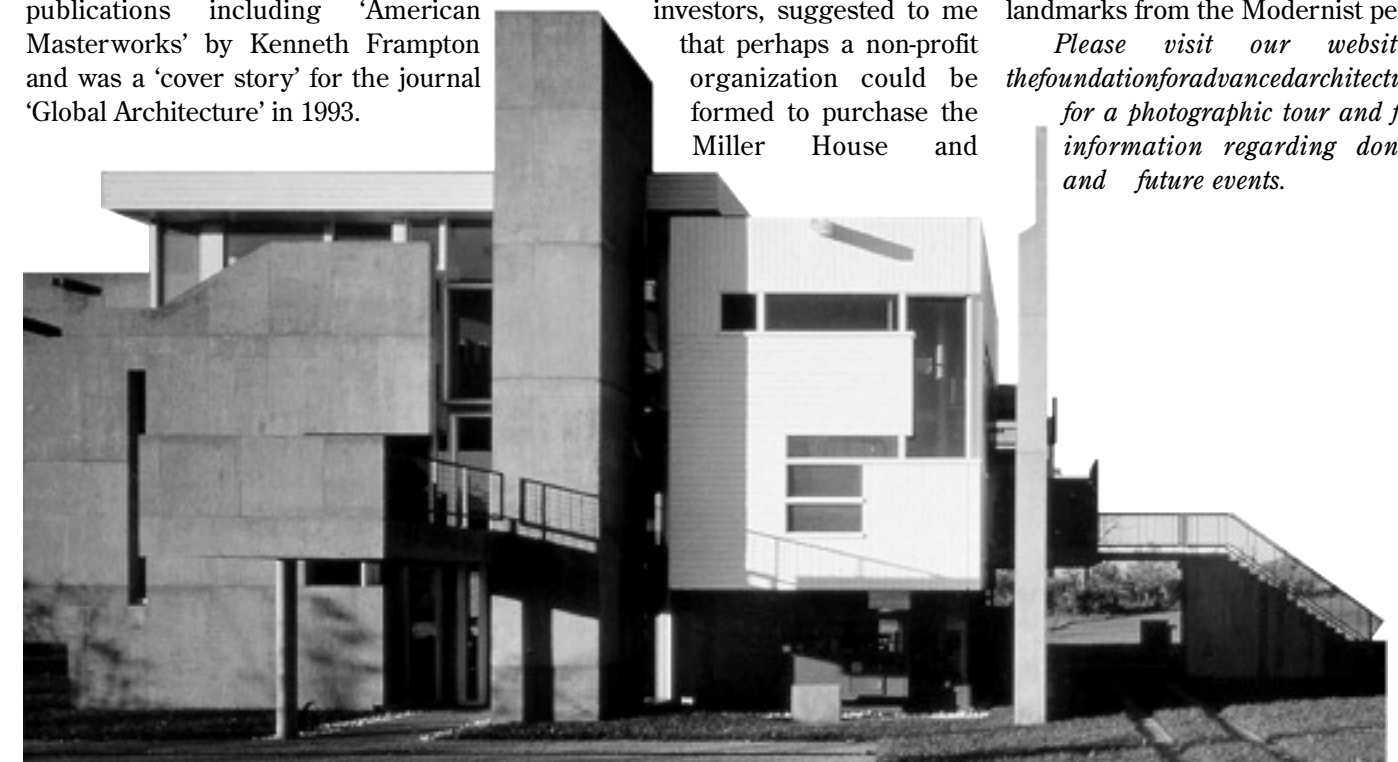



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National Barn Alliance Meeting at Shaker Village

MAY 14-17, 2009

by Amy Potts, RHDI Field Representative

Preservation Kentucky and the Kentucky Heritage Council will co-host the 2009 Annual Conference of the National Barn Alliance, May 14-17, 2009 at Shaker Village of Pleasant Hill. The National Barn Alliance is a national preservation group providing guidance and leadership for barn preservation and rural heritage and includes members from throughout the country.

This conference will culminate in the work the Rural Heritage Development Initiative (RHDI) has been doing to protect and promote barn and farm preservation and will feature networking opportunities for trades people, farm owners and all others interested in barn and historic farm building preservation. There will be a day of educational session and tours of local and regional barns.

"This is a great opportunity to showcase Kentucky's rural landscape to a group of people who are interested in historic barns. The group will also bring a lot of expertise that farm owners will be able to utilize for their own barns," states Joanna Hinton, Executive Director of Preservation Kentucky. The 2009 annual conference will be the first time the group has met in Kentucky.

In preparation for the conference, a statewide Barn Preservation Advisory working group has met to discuss ways Kentucky can help preserve historic barns and outbuildings. Barn Preservation groups are located in over 20 states across the country and serve to bring awareness to the importance of preserving historic barns and agricultural outbuildings, many of which are cultural icons representing our rural areas. The Kentucky Barn Preservation Advisory Committee will work to raise awareness of these structures as well as create educational tools, advocacy, outreach, education, awareness and technical support.

Many times historic barns and outbuildings can be effectively re-used for farming operations. The RHDI is working with farm owners in Washington and Boyle Counties to reuse barn structures and obtain Historic Preservation tax credits. In Washington County, a farm owner is turning his former tobacco barn into a tasting room and showroom for his vineyard. Architectural design work has been completed, and the property listed on the National Register of Historic Places with plans to complete a Federal and State Historic Preservation Tax Credit. Lessons learned and ideas from this case study will be used by the Barn Preservation Committee to educate other historic farm owners about the incentives for re-use.

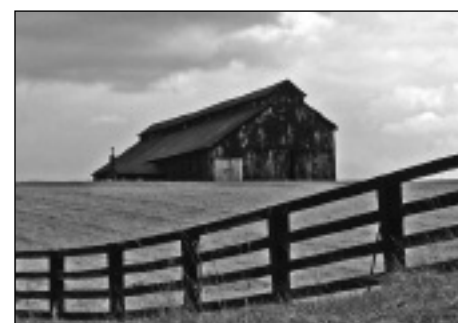
The RHDI will also be working collaboratively with the University of Kentucky's Department of Landscape Architecture to create design guidelines for rural areas which will be an important reference for barn and outbuilding preservation. Funded through a grant from Preserve America, the guidelines developed by this project will assist property owners and communities to appropriately rehabilitate rural structures for new economically productive functions, develop additional land areas for community growth that provide alternatives to fragmentation of rural cultural landscapes, and build new buildings compatible with the historic character of their regions.

The next planning meeting for the state Barn Preservation Advisory Committee will be held, Thursday, January 15, 2009 at Shaker Village of Pleasant Hill, 1-3 pm (EST) at the West Lot Meeting House. Anyone interested in helping in welcome to attend. Please RSVP to Amy Potts, amy@preservationkentucky.org or (270) 765-9235. For more information about the National Barn Alliance, visit www.barnalliance.org.

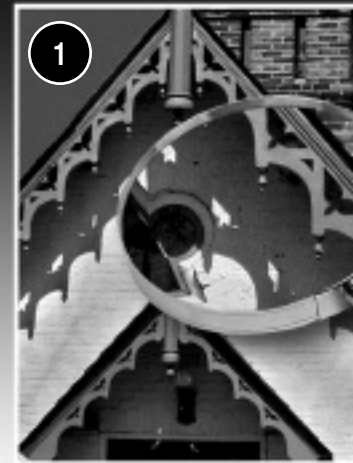
The Rural Heritage Development Initiative is a three-year demonstration program of the National Trust for Historic Preservation, in collaboration with Preservation Kentucky and the Kentucky Heritage Council, to help develop and implement preservation-based economic development strategies in the eight county Central Kentucky area of Boyle, Green, LaRue, Marion, Mercer, Nelson, Taylor and Washington. The initiative is funded largely through a grant from the W.K. Kellogg Foundation.

In addition to Barn Preservation, the RHDI also works with "Crossroads Communities" with populations of less than 1,000 to develop Main Street like revitalization programs, hosts numerous educational seminars on rural preservation, and works to develop a National Scenic Byway for a historic roadway interpreting the early Kentucky heritage of Abraham Lincoln. For more information, please visit www.kycrossroadsregion.com or call (270) 358-9069.

In the spring of 2008, the Blue Grass Trust presented the Clay Lancaster Heritage Education Preservation Award to the Rural Heritage Development Initiative for their work to help develop a preservation-based economy in eight counties in Central Kentucky.



Mystery Photos



Lexington's historic architectural landscape includes a wealth of architectural treasures. Can you identify these properties?

Correction: Photo #1 in the Winter 2008 Issue of *Preservation Matters* was incorrectly identified as **Botherum**. The photo is actually of the **Spencer House, circa 1893**, located at 340 Madison Place. This Queen Anne house was built by George Spencer, a partner in the Watkins & Spencer shoe and boot manufacturing operation. Interesting architectural features include a large circular window in the front gable and the porch ornamented with ball spindles and star motif spandrels.

How many lives continued from page 8

compounds (VOC's) that would off-gas into the atmosphere.

Particular attention was paid to source of the materials used in the renovation. Many existing materials in the building were reused or donated to others, such as Habitat for Humanity. New wood doors were fabricated of wood from FSC-certified forests. When new materials were required, such as steel studs, carpet, and ceiling tile, materials fabricated with recycled content were selected. All construction waste was carefully managed and sorted to recycle as much as possible and divert waste from landfills.

And, of course, energy efficiency was a major focus. The HVAC system and appliances were all chosen for their energy efficiency. Highly efficient lighting fixtures kick on to supplement the abundant natural daylighting only when daylight sensors indicate they are needed. Occupancy sensors make sure lights are turned off in any spaces that are not in use. All of the building's hot water is heated by two solar panels.

When the firm opened its doors in May 2007, we were immensely pleased with the results. The bright, comfortable, attractive space instantly reaffirmed our commitment to environmentally sustainable design. Imagine our delight when the building earned the ENERGY STAR from the US Department of Energy for performing in the top 25 percent of similar buildings in the United States for energy efficiency!

It's definitely rewarding to know that others recognize our efforts. But most of all, it is tremendously satisfying to know we've transformed an underappreciated building into an environment that is sustainable and offers extraordinary value to the community. As a result, Lexington now has an essentially new building with an exciting history that will undoubtedly enjoy a long, useful life for many years to come.

SUMMER 2008 ISSUE MYSTERY PHOTO

Answers

1. EAST 2ND ST. CHRISTIAN CHURCH, 146-48 Constitution St. (circa 1874-75, rebuilt after fire in 1881)

The East Second St. Christian Church was built between 1874 and 1875 for the Second Church of Christ congregation whose members had separated from the Main Street Christian Church. The congregation rejoined the Main Street Christian Church in 1880 and sold the building to an African American congregation, the Antioch Christian Church. The Antioch Christian Church had been organized in 1851 by Thomas Phillips, a former slave of wealthy merchant John Brand of "Rose Hill" located at 461 North Limestone St.

This Gothic Revival structure with Romanesque inspired architectural features is the earliest known structure designed by a Swedish-born architect Phelix L. Lundin. Lundin practiced in Lexington in the 1870s and early 1880s. He designed many commercial buildings and residences including the Dudley House located at 215 North Mill St.

2. J.C. CARRICK HOUSE, 234 West Second St. (circa 1898)

Dr. J.C. Carrick built the J.C. Carrick Houses in 1898. The Victorian house pictured is located at 234 West Second St.

3. 417 NORTH LIMESTONE (circa 1890)

Henry K. Kinkead first occupied the Eastlake style structure located at 417 North Limestone St. around 1890. Kinkead was a banker and member of a leading Lexington family. From 1897-1899, the property belonged to William B. Wilkerson whose family was associated with prominent livery stables in the late 19th century.

It is believed that because this property is so similar to others in the area that are attributed to John McMurtry, a local architect and builder, that it, too, was designed by McMurtry.



How many lives can a building have?

by Martha Tarrant, President, RossTarrant Architects

A building's ability to endure the test of time is virtually unlimited. It is often interesting to look at the life of a building and note how many different occupants and uses it may have over its life span. This is the certainly the case for the building that is home to RossTarrant Architects.

Having outgrown its former offices on Main Street in downtown Lexington, RossTarrant Architects (RTA) began the search for a new space that would afford the firm some growing room but would still offer the prominence of a downtown location. In the Spring of 2006, RTA found exactly what it was looking for at the corner of Old Lafayette Avenue and East Main Street.

At the time the firm acquired the building, it had been previously owned by the National College of Business (formerly the Kentucky Business College), which had purchased the building in 1972. Some additional research uncovered the rest of the building's history.

The building had been primarily occupied by one other tenant prior to the National College of Business. In 1956, JW Davis and CB McEachin purchased the property for a specific venture—they sought to create a facility for IBM. The

company had just chosen Lexington as the location for its new typewriter manufacturing facility. IBM needed a building that could serve as a showroom for its typewriter division. JW Davis and CB McEachin agreed to build the facility and lease it to IBM. Through that arrangement, IBM occupied the building from 1957 until 1972.

Though some people may not consider the building historic, as a building over 50 years old and an example of mid-century modern architecture, it is certainly a valuable structure. Its contribution to the history of Lexington is notable, considering the prominent role that IBM played in the development of the city.

There are several reasons the building was well suited to be developed to a new use. The building's steel frame structure provided the flexibility necessary to adapt the space to the needs of an architectural firm, and the building's expanses of exterior glass were ideally suited to the firm's goal to create a space that incorporated natural light and sustainable design concepts. Excited by the opportunity to breathe new life into an old building, the firm began a massive renovation—and the building began the next chapter of its life.

Reusing an existing building is the most basic way possible to conserve natural resources and the ultimate example of sustainability. As staunch advocates of sustainable design and environmental responsibility, we knew right away that we would want to design our new office space under the guideline of LEED (Leadership in Energy and Environmental Design).

The LEED rating system (a nationally recognized benchmark for green design) served as a guide as we worked to incorporate a wide range of environmentally responsible features in the renovation. Water conservation features like low-flow and automatic faucets and water saving toilets were installed. A unique groundwater collection system was designed to minimize the use of municipal water for irrigation and limit our burden on the city storm sewer system.

All of the building's systems and materials were carefully selected to ensure good indoor air quality. Sensors that detect carbon dioxide levels signal the HVAC system to introduce additional fresh air when CO2 levels get too high. Products were carefully selected—such as paints, adhesives, and caulks—to limit or eliminate the volatile organic

continued on page 9



The Blue Grass Trust for Historic Preservation

cordially invites you to the

Annual Members' Holiday Party

Thursday, December 11, 2008

Cocktail Buffet

7:00-10:00 pm

The Hunt-Morgan House

201 North Mill Street
Lexington, Kentucky

FORMAL INVITATION TO FOLLOW

Volunteer to Serve on a BGT Committee!

Community Preservation

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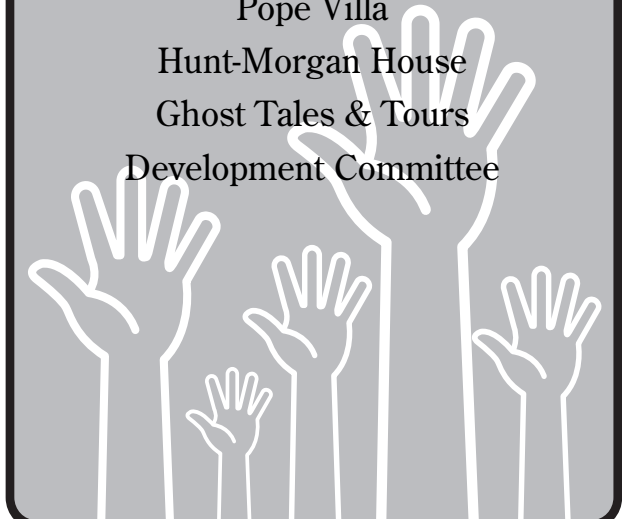
Marketing/Membership

Pope Villa

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- Clay Lancaster Society \$500
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Quiet Persistence for Preservation

Some personal thoughts about Dot Crutcher as a Preservationist

by Mike Meuser

I am always a little uncomfortable referring to Dorothy Crutcher as "Dot". I am close in age to one of her youngest children. But that's how Barbara Hulette introduced Dorothy Crutcher to me sometime around 1993. "Mike, I want you to meet Dot Crutcher", Barbara said, "She's done it all." Barbara, it turned out, was right about that. But you would never have heard that description from Dot herself. In the 15 years I knew her, I never heard Dot recount any of her many accomplishments in the cause of Preservation. I only heard her express her appreciation for what others were doing. Her accomplishments, however, were substantial and are worthy of memorial here.



Her son Dan described Dot's early years in preservation from his perspective as one of her five children. He remembered, he said, his mother "talking a lot about the Hunt Morgan House and Shakertown and going to a lot of meetings." When Barbara Hulette came to the Trust, she recalled that she very quickly learned that Dot and Elizabeth Wagner knew everyone and everything involved in all the early Trust projects and both soon became her mentors as a result.

Dot's son Rick also spoke to me about her personal restoration projects involving several houses on West Short Street in the late 1970's and early 1980's. These included the complete restoration of 609 West Short Street and the dismantling, storage and eventual relocation and restoration of an early rare half-timber now located in the 700 block of West Short Street. These buildings were some of the earliest restoration projects in what is now the vibrant Western Suburbs Historic District and without them the District would not be as intact as it is today.

I personally recall visiting my friend, the late Paul Van Booven, when he was renting 609 West Short Street from Dot around 1979. I was impressed at the time with the amount of original features which had been carefully retained in the interior restoration of the building. Dot's eldest son Rick did most of this work and founded a restoration and construction firm during these activities which was active in many restoration projects in Lexington at the time.

In the midst of these many personal projects, Dot managed to serve as President of the Trust, spearhead projects at the Hunt Morgan House and work many long hours at the Holiday Market and the garden at Ashland. Those who knew Dot well at the time recall, without exception, her kindness, diplomatic skills and her refusal to engage in criticism of others when

controversies arose within these organizations.

By the time I met Dot in 1993, those traits were still as evident in her personality as were her bright eyes and ready smile. It was about that time that I also learned of her pivotal use of these personal skills in saving the Pope Villa, which has become and important part of my own life.

When the Pope Villa burned in 1987, it was Dot who met with Patrick Snadon and Clay Lancaster the day after the fire. The topic was whether the Trust or some new organization should act to save the building and Dot was successful in arguing that only the Trust possessed the organization and resources to undertake the task. When the proposal reached the Trust Board and the Trust was faced with having to exhaust the entire Revolving Fund in order to obtain funds to purchase the Pope Villa, there was resistance. The Board discussion leading up to the eventual decision to buy the Pope Villa was contentious and according to those who were there at the time, Dot was the veteran voice urging a huge leap of faith, persuaded to act in this way by her friends Clay Lancaster, Patrick Snadon and Dan Rowland, among others. When approval was finally given, the approval was conditioned on the Trust immediately reselling the building in order to replenish the Revolving Fund.

Dot recognized at the time of this decision that securing additional funding to replace the Revolving Fund monies and raising additional funds to protect and study the building in the short term would be critical to support within the Trust and the community at large for continued involvement of the Trust in the project.

As a result of her insight, Dot became the quiet and critical leader in locating and securing the commitment of the Schmidt foundation to buy the Pope Villa, donate it to the Trust and remove the need for resale of the property. Just as important, she was also instrumental in convincing the Schmidt Foundation to commit \$50,000 each year to the project over a four year period to assist with funding for a roof and the initial architect for the project. Finally, she and Dr. Crutcher also quickly became among the first and largest donors for the "temporary" roof which remains on the building today.

Dot continued to support the Pope Villa and the Trust in the later years of her life, with interest and enthusiasm. Because of her deep ties to the community, she was a great source of advice to many of us when strategic political decisions involving issues of Preservation had to be made. When struggling personally with whether to recommend that my neighborhood enter into a compromise with opponents for creation of the Aylesford Historic District in 1998, Dot was the person I called for advice the night before the hearing. Her advice was followed and it was right.

In her last years, I saw Dot regularly at the Newman Center and at the BGT Advisory Board Meetings. It was at one of those meetings in 2003 that she and Barbara Hulette double teamed me, convincing me to become Pope Villa Chair on Dot's initial suggestion. "This is one of the most important things you could ever do for the Trust," Dot told me. As usual, she was right. We shall all miss her very much, but hopefully there is a little of her quiet dedication in the rest of us.

Some Observations on the Interior Finishes of the Pope Villa

by M. Jeffrey Baker

The Pope Villa has experienced many profound changes throughout its long and checkered history. Since its original construction, the house has seen at least three major remodelings and has suffered from a major fire. A casual visitor touring the house will undoubtedly feel that the original Latrobe house is difficult to perceive, and that it may be challenging or even impossible to reinstate. However, recent architectural investigations have revealed that there is still a tremendous amount of original Latrobe period fabric in the house, and that it is possible to discern with a great deal of certainty where displaced fabric was originally located.

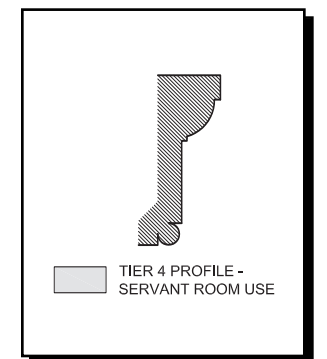
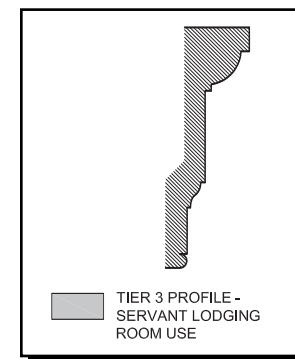
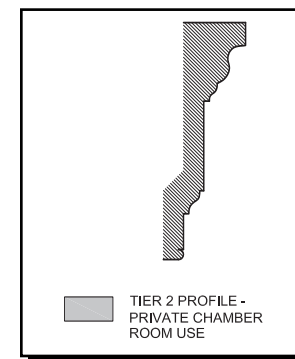
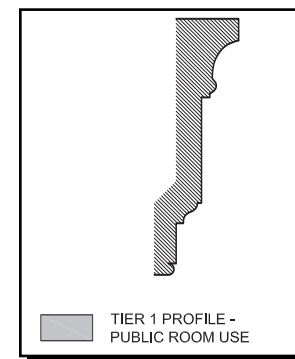
The Pope Villa was trimmed on its interior with an array of wood moldings throughout each room of the house. These moldings formed base boards, surbases (chair-rails) architraves (the moldings around the doors and windows), panel moldings (at the doors and paneled jambs), and sometimes cornices. During any investigation of a Federal period house, it is helpful to understand that, generally speaking, there are obvious relationships between the moldings of any given room. For example, the molding profiles around the doors nearly always match the windows. Therefore, if we are fortunate enough to find that a window molding survives in a room, there is a high probability that the missing door moldings may be reinstated using the window moldings as a guide. This relationship has been proven at the Pope Villa, where there are several cases where both the window and door moldings survive in the same room and they in fact match. In a similar way, panel moldings tended to be consistent, and it is highly likely that the paneled jambs of a window matched the paneled jambs of the door openings. This was also found to be the case in the southwest bedroom chamber on the second floor at the Pope Villa, where both the door and window panels survive. In the Federal period, the craftsman fabricating the paneled jambs of any particular door opening also designed the door to match the jambs, thereby creating a complete unit. Therefore, the moldings within the panels of the jambs matched the moldings within the panels of the doors. Moreover, the panel layout within the jambs perfectly aligned with those of the doors so that all of the rails aligned. Indeed, this even resulted in a lock-rail appearance at the jambs even though there was no functional purpose of a lock-rail on a jamb. The significance of this observation is that in the event the jamb or the door is missing, it is possible to deduce the design of one or the other based on the surviving element.

Like most houses of any period, the Pope Villa was found to have a hierarchy of molding profiles throughout the house. Upon reflection, this makes perfect sense for anyone constructing a house, because any owner would wish to put the best face (and the most funds) on to those rooms that will be seen by guests. Other, lower echelon moldings may only be for the eyes of the owner, while still other simpler moldings are relegated to service rooms. This hierarchy is perhaps best expressed in the architrave profiles, where four different types were found at the Pope Villa, ranging from quite elaborate to quite prosaic. Obviously, the elaborate architraves were found in the most impressive rooms; rooms that were used to entertain or were otherwise seen by guests. The research team has labeled these moldings "Tier 1", and they were found in the central circular room, the dining room, the drawing room, the stair hall, and somewhat surprisingly, the smaller rooms serving these rooms (see the accompanying diagram). At this time it is surmised that the "Tier 1" moldings may have been placed along the sequence of rooms that all guests passed through after entering the house. This would include the entry hall, the first floor stair hall and possibly the Office and Parlor in the front of the house on the first floor. Further study of loose architraves within the collection may resolve this definitively.

A second series of "high end" moldings were found in the center rear chamber and the southwest bedroom chamber on the second floor. These moldings were nearly as elaborate as the "Tier 1" moldings (with many similarities between the two), but the "back-band" molding circumscribing the outer edge of the architraves was found to be different and somewhat heavier than the more graceful and delicate "Tier 1" moldings. These moldings were therefore designated "Tier 2" by the investigation team, and it is significant that they were very likely intended to be seen only by family members in their private quarters. Although the tell-tale "back-band" moldings are missing in the southwest chamber, it is believed that they would have matched those found in the other two private chambers along this side of the house.

In terms of refinement, the molding profile defined as "Tier 3" was found at only one location in the house. This molding was found on the door architrave of the rear Servant's Lodging room. Interestingly, this architrave profile is still somewhat elaborate, yet it perfectly reflected the status of the servant that inhabited the room. Although it is always risky to read too much into the architectural fabric of any house, one can surmise that the

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