

PEOPLE SAVING PLACES

SPRING 2023

preservation

The magazine of the National Trust for Historic Preservation

INSIDE THE
HOME AND
STUDIO
OF ARTISTS
THOMAS AND
MARY NIMMO
MORAN

Landscape
mode



REMEMBERING
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JAPANESE
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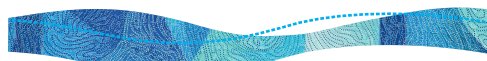


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contents



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SPRING 2023

The magazine
of the National Trust
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DEPARTMENTS

- 2 Editor's Note
- 4 President's Note
- 7 Past, Present, Future
- 12 Transitions
- 53 At Home
- 58 Outside the Box
- 60 Itinerary
- 64 Final Frame

Preservation is the quarterly magazine of the National Trust for Historic Preservation. It celebrates the places that have shaped the diverse American cultural experience and inspires people to save the past and enrich the future through charitable giving, advocacy, stewardship, and volunteerism.

FEATURES

16 | Studio Portrait

At their East Hampton, New York, home and studio, landscape artists Thomas and Mary Nimmo Moran drew inspiration from nature.

26 | Collective Memory

Sites associated with the murder of Emmett Till serve as places to reflect on his story and participate in the process of racial healing.

34 | Sacred Duty

Hawai'i's historic Japanese Buddhist temples, sites of architectural and cultural importance, still have an important role to play in local communities.

On the cover: Inside the Thomas & Mary Nimmo Moran Studio, built circa 1884 in East Hampton, New York. Photo by Don Freeman.

Leading with Integrity

As Paul Edmondson, the National Trust for Historic Preservation's president and CEO, let you know in his Winter 2023 issue President's Note, he has moved on to explore the next chapter of his life and career. To celebrate the lasting impact Paul has made on the National Trust and in the field of historic preservation, we asked people who have worked closely with him throughout the years to offer up a few words of appreciation. Here is what they said:

"TWA Terminal, Merritt Parkway, Governors Island in New York Harbor, and

Ground Zero are among the many places Paul and the extraordinary legal team he built at the National Trust helped to save and protect. Paul is a steady hand on the tiller, a wise counselor and partner in preservation strategy, and generous when he can be and tough when he has to be. All of us at the National Trust have been so fortunate to have Paul's leadership, partnership, and friendship over the decades." —*Wendy Nicholas, former Northeast regional director, National Trust*

"Paul and I were both members of an informal group of general counsels of large NGOs, where his legal expertise and integrity made him a star. I know the National Trust values his decades of wise counsel, but don't overlook all he's given to the rest of us in the nonprofit world."

—*Philip Tabas, vice president, The Nature Conservancy*

"Few people can claim such a long and consistently positive impact on the National Trust and the national historic preservation movement as Paul. Among his legacies are the stellar legal team he built at the Trust and his wise and steady hand as president and CEO at a time of dramatic change in the culture of our nation and within the preservation movement itself." —*Marsh Davis, president and CEO, Indiana Landmarks*

"Over the decades—as an advisor, trustee, and board chair—I've observed Paul's robust intelligence and fierce integrity to serve and preserve complex places and stories. Paul always leans into the breach to lead and benefit preservation in this country." —*Tim Whalen, John E. and Louise Bryson Director, Getty Conservation Institute*

When I put out the call, these words and so many more came pouring in. I believe they sum up what current National Trust staff would also say, with thanks to Paul for everything he's done and wishing him well in all that he has yet to do. To read more about Paul's enduring impact, visit SavingPlaces.org/editor-note.

DENNIS

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A Passion for Preservation

In November, Paul Edmondson announced that he would be stepping down as president and CEO of the National Trust. As chair of the National Trust's Board of Trustees, I worked closely with Paul during his presidency and would like to express my deep gratitude for his leadership of the organization and decades of dedication to the field of historic preservation—especially in guiding the nation's top legal advocacy program. As the Board of Trustees works to identify a permanent president and CEO, I am excited to step temporarily into the role of interim president and CEO, and to work with National Trust staff to ensure that the organization's tremendous progress and momentum continues.



From left: Jay Clemens and Paul Edmondson

It is important work not just for our nation; it's also personal to me. The seeds of my passion for historic preservation were first planted when I became involved with an effort to protect Elkhorn Ranch in the western North Dakota Badlands from industrial encroachment. The Elkhorn was Theodore Roosevelt's home ranch during the time he spent in North Dakota after the deaths of his wife and mother. While he was living there, he saw firsthand the challenges of development in the West. (As someone born in North Dakota, I've seen it, too.) This is why the Elkhorn is such a special place: It inspired the greatest conservationist in United States presidential history and helped to establish an American conservation ethic.

Though the Elkhorn Ranch land itself was protected as part of Theodore Roosevelt National Park, the views of the Little Missouri River Valley that once inspired Roosevelt were not. I first got involved to see if there were a way to protect that pristine landscape from the development of oil wells, a gravel pit, new roads across the Badlands, and bridges over the river. That is how I met National Trust staff members who were trying to do the same thing.

After about a year of working with the National Trust to protect the Elkhorn, I was invited to join the Board of Trustees. Of course, I had no idea then that this would lead to my one day serving as interim president. But I'm glad it did. It is an amazing opportunity to be a part of the National Trust at such a pivotal time. I look forward to celebrating the organization's 75th anniversary in 2024 and to working with staff and the board as we prepare for a new leader, someone with the vision to lay the groundwork for the next 75 years. And, of course, it will be immensely gratifying to have a hand in protecting places like the Elkhorn Ranch that tell our shared national story.

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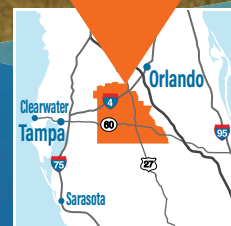
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FIRST LOOK

Back to School

WITH THE RESTORATION of Carman Hall in August of 2022, Illinois Institute of Technology capped a three-year, \$70 million effort to revive a trio of deteriorated, Mies van der Rohe–designed residential buildings. “There’s such a huge variety,” says architect Dirk Denison of the structures on the campus Mies planned in 1941. “And these three buildings are [among] the only tall buildings.” Two of them, Cunningham Hall and George J. Kacek Hall, shuttered more than a decade ago. Carman Hall remained open, but a third of its apartments were vacant, says Bruce Watts, the school’s vice president for administration.

The university needed more living space, so it

tapped Denison and Gilbane Building Company to lead the rehabilitation of all three buildings, which began in 2019. Denison and his team replaced Carman Hall’s old, buff-colored brick with matching brick produced by the original manufacturer and stayed true to the original window patterns.

On the interior, Denison opened up the formerly dark and narrow corridors, a decision he says reflects Mies’ desire for spatial flexibility. He also added new study lounges and modernized apartment units with kitchen space. Students returned to Carman Hall last fall, and so far, Watts says, feedback has been “very positive.” —Tim O’Donnell

NEWS BRIEF

Traces of Lincoln



ACCLAIMED BENINESE ARTIST Georges Adéagbo has created site-specific installations all over the world, employing his signature array of collected objects that tell a story. This winter, he took over President Lincoln's Cottage in Washington, D.C., for the exhibition *Create to Free Yourself: Abraham Lincoln and the History of Freeing Slaves in America*.

Howard University students and site staff assisted Adéagbo with installing his vast selection of objects, from contemporary clothing and books to carved West African-style masks to his own text-and-art panels, hand-painted by Beninese illustrator Benoît Adanhomè. Displayed in vignettes throughout the 1842 Gothic Revival house, the items and the relationships between them sparked ideas and connections that helped visitors form their own impressions of America's 16th president. "You follow the traces left by other people," says Adéagbo. "By following the traces, you can conclude or deduct who that person is."

The exhibition ran from January 17 to February 15 and was co-presented by the Smithsonian National Museum of African Art, where it will go this fall after a summer run at Chesterwood, a National Trust Historic Site in Stockbridge, Massachusetts. For more on President Lincoln's Cottage, a National Trust Historic Site that served as the Lincolns' summer residence during the Civil War, visit SavingPlaces.org/historic-sites. —Meghan Drueding



PERSONALITY

Research and Rescue

Over the past 12 years, architectural historian Molly Lester has devoted much of her spare time to researching and promoting the career of Minerva Parker Nichols, one of the first women architects in the United States. Now Lester, who serves as associate director of the University of Pennsylvania's Urban Heritage Project, has teamed with curator William Whitaker, photographer Elizabeth Felicella, and archivist Heather Isbell Schumacher to create a comprehensive exhibit of Nichols' work. *Minerva Parker Nichols: The Search for a Forgotten Architect* is on view through June 17 at the Kroiz Gallery at Penn's Architectural Archives. —Meghan Drueding

HOW DID YOU BECOME INTERESTED IN MINERVA PARKER NICHOLS?

It started as an assignment for my graduate school program in historic preservation at Penn. I needed a thesis topic, and I always have been interested in how women have shaped the built environment in ways that are formal and informal. Then I graduated, but there were still so many unresolved questions that I wanted to keep going, so I kept researching after the fact.

ARE MANY OF HER BUILDINGS STILL STANDING?

At least a third of her buildings are still standing, but there are a lot that we don't know about, because we can't confirm the addresses. She specialized in residential architecture, so a lot of her buildings are private homes. She also did several women's clubs and several industrial or commercial buildings. Of those, I only know of one that's still standing: the former New Century Club (1893) in Wilmington, Delaware, now the Delaware Children's Theatre. A lot of the homes are in the Philadelphia area. But she did design coast to coast, and there's a cluster in Connecticut.



WHAT ARE THE MAIN PIECES OF THE EXHIBITION?

It will be a blend of archival materials—including her drawings and materials associated with her life that build out an understanding of her as a person—and then the new photographs [of her work] by Elizabeth Felicella.

The goal is to build an archive in the absence of one. Up until this point, there have been some papers at Harvard and some drawings at the Architectural Archives at Penn and the Athenaeum of Philadelphia. But for the most part, what her descendants have is the biggest archive. A lot of it is going to be donated to the Architectural Archives as part of this exhibition project.



WHAT DO YOU HOPE THE PROJECT WILL ACCOMPLISH?

First and foremost, familiarizing people with Minerva more. She's essentially left out of mainstream architectural history, despite the fact that she designed over 80 buildings and created a business model where there wasn't one, as a woman practicing on her own consistently in the 1890s and beyond. By my count, over 600 newspaper articles mentioned her. There's a real distinction to be made between her earned respect during her lifetime and how much we've forgotten her since her death.

Hopefully, connecting with the owners of her houses will also inform their stewardship of these places and build community around them. Also, the photographs we're taking for the exhibition will be donated to the Library of Congress. Combined with the archives that will live at Penn, there will be resources for more researchers to pick up her story and unpack things that we haven't found yet.

WHAT MADE HER SO SUCCESSFUL?

She was very attentive to the details of how buildings should work. She had specific measurements for how wide a dining room should be if a servant needed to navigate the table with a tray. She had very specific thoughts about spaces for children, informed largely by the years she spent as a governess and working in her mother's boardinghouse. And then there's the amount of storage she's incorporating. These places continue to be seen as worthwhile to buy and maintain and live in because she was such an observant person bringing a lot of lived experience even before she started designing.

Opposite: Minerva Parker Nichols designed the New Century Club (1893) in Wilmington, Delaware. *This page:* Molly Lester (shown at Nichols-designed Cranaleith in Philadelphia) and others are working to bring attention to the architect's work.

SPOTLIGHT

For the Birds

The Peacock Room, a permanent installation at the Smithsonian's National Museum of Asian Art, reopened in September of 2022 after a round of repairs and a deep cleaning. Designed in 1876 by architect Thomas Jeckyll and American painter James McNeill Whistler for shipping magnate Frederick Leyland's London house, the Peacock Room was deconstructed in 1904 and sent to Detroit, where its new owner, industrialist Charles Lang Freer, used it as a space for entertaining. Freer bequeathed it to the Smithsonian, where Washington, D.C., museumgoers have admired the striking blue-and-green walls and the golden depictions of the room's eponymous fowl since 1923.

Nearly a century and multiple restorations later, the museum's objects conservator, Ellen Chase, and exhibits conservator, Jenifer Bosworth, determined that a substantial cleaning was in order. They also discovered that the room's shutters—which are opened the third Thursday of every month—were catching on the sills, damaging both components.

With the aid of several conservation firms, Bosworth and Chase completed the work in two phases. First, crews sanded the bottom of the shutters where needed; realigned split moldings around the windows; removed adhesive from decorative metal floor vents, to which they applied a protective coating; and made other repairs. The next phase involved cleaning various painted surfaces, including leather, canvas, and wood. Polyurethane sponges were used to gently scrub gilded spindles, deionized water worked best on wood panels and canvas surfaces, and simple brushing did the trick for the upper portions of the leather walls. Bosworth says that after the treatment, the room “sparkled a lot more than I had expected, and that was very gratifying.” —Tim O'Donnell





FROM LEFT: COLLEEN DUGAN; JOHN F. MARTIN PHOTOGRAPHY



BY THE NUMBERS

Pool of Talent

When Edsel and Eleanor Ford needed an architect to design their estate in Grosse Pointe Shores, Michigan, they turned to Albert Kahn, who had designed multiple Ford Motor Company buildings. They also hired landscape architect Jens Jensen, and the two created a haven for the Fords and their four children. The dramatic swimming pool serves as a highlight of the Edsel and Eleanor Ford House, now a National Historic Landmark that is open for public tours. We've gathered facts and figures about the pool's restoration, completed in July of 2022. —Meghan Drueding

1926 Year Kahn and Jensen broke ground on the property, which was completed during the 1930s. Kahn's still-active firm led last year's restoration of the pool and the adjacent rock-lined lagoon.

185,000 Capacity, in gallons, of the freeform pool, one highlight of a naturalistic landscape designed to evoke the woods of Northern Michigan.

2 Number of bronze ladders conserved. Chlorine had damaged them over the years, so Ford House Director of Historic Preservation Rebecca Torsell switched to a gentler bromine water treatment post-restoration.

19 Width, in inches, of the 1936 diving board, made by the A.G. Spalding & Brothers sporting goods company. Mikel Tube Wooden Diving Boards faithfully re-created it using Douglas fir and coco matting.

7.3 Length, in feet, of an original ink-on-linen drawing of the pool with construction details, found in the Albert Kahn Associates archive. "It's like a work of art," says Stephen White, a principal at the firm.

\$482 Cost in 1930 of three cast-lead garden ornaments wired for extra lighting around the pool. Building Arts & Conservation restored the frog, tortoise-and-hare, and armored figures.



RESTORED NOWLAND AVENUE BRIDGE

When Laurie Klinger and her neighbors started raising funds in 2018 to repair a deteriorating Beaux-Arts bridge in Indianapolis' Spades Park, their reasons were practical—it was becoming unsafe to run or walk their dogs across the structure. But they soon discovered it was also a historically significant piece of architecture. Designed by Daniel B. Luten and built in 1903, the concrete Nowland Avenue Bridge is believed to be the prolific Indianapolis-based engineer's oldest remaining bridge in the city. It's characterized by the "Luten arch," a unique method of bridge stabilization. Klinger and her allies formed the nonprofit Pathways Over Pogue's (POP) and eventually matched a \$30,000 grant from the Central Indiana Community Foundation, thanks to private donations and grants from other local nonprofits, including Indiana Landmarks. Architecture and engineering firm RQAW completed the evaluation and design phases in 2019 before pandemic-related delays put the restoration on hold. POP later secured up to \$600,000 from a federal Community Development Block Grant, plus a commitment from the city to cover any overage fees. Work on the \$1.1 million project was underway by 2022. Though there are slight differences from Luten's design, such as the color of the bridge (due to anti-graffiti coating) and the addition of an ADA-compliant handrail, RQAW matched the original as closely as possible. POP and the city plan to host a grand reopening in the spring of 2023.

EVAN HALE

LOST COLUMBIA HOSPITAL

Demolition of Milwaukee's original Columbia Hospital building, a 1919 brick structure, began in 2022. The oldest of several buildings on the former medical campus was architecturally and historically significant, says former Milwaukee Preservation Alliance Executive Director Jeremy Ebersole. Schmidt, Garden & Martin designed it in the Georgian Revival style, and it also played a pioneering role in medical research in the city during the 20th century. The building had not been used for patient-related activities for at least 10 years when the University of Wisconsin-Milwaukee (UWM) purchased it in 2010. Initially intent on renovating and reusing the structure, the university believed it would be a great fit for housing health and science departments. After evaluating the conditions, however, the state institution concluded an adaptive reuse project wasn't financially feasible. "We didn't come to the decision lightly," says Melissa Spadanuda, UWM's associate vice chancellor of facilities planning and management. "It took many years to get to this place." While the university hopes to convert three hospital additions into academic buildings, it will replace the original structure with green space. The Milwaukee Preservation Alliance pushed to preserve the hospital, working with the National Trust for Historic Preservation, and the city designated the building a local landmark. But a county judge rejected the city's request to halt demolition in October of 2022.



SAVED LATIMORE TOURIST HOME

In October of 2022, Russellville, Arkansas, community members safely moved the endangered Latimore Tourist Home, a site listed in the 1949 edition of *The Negro Motorist Green Book*. Once owned by a prominent Black veterinarian, Eugene Latimore, and his wife, Cora, the circa-1900 house served as a haven for African Americans traveling between Little Rock and Fort Smith during the Jim Crow era, says Randy Hendrix, president of the nonprofit Friends of the Latimore Tourist Home. The National Register-listed house later sat vacant for years, until the church that owned the property decided to donate the building to the city. Hendrix and the rest of the Friends group, with support from former Mayor Richard Harris, began planning for the house's restoration and future use. The city purchased it for \$1 in 2022, and another local church donated property near recently renovated James School Park so the Friends group could move the house there. Arkansas-based Combs Home Builders & House Movers transferred the structure to a temporary site on a flatbed truck, a spectacle enjoyed by the gathered crowd. A crew is readying the nearby permanent site for the final move, and fundraising efforts for restoration continue. The Friends group hopes to turn the house into a community center and interpretive site that tells the story of the Latimore family, Green Book sites, and the Civil Rights movement.



THREATENED THE FLYING YANKEE

Built with funding from the Public Works Administration, the state-of-the-art Flying Yankee was one of the first diesel trains in the country in 1935. It captured the imagination of passengers and spectators as it cruised across several different rail routes throughout New England over the years. "It was vastly different from the standard trains you'd see," says Brian LaPlant, chairman of the nonprofit Flying Yankee Association (FYA). That excitement wore off over time, and the train was retired in 1957. It spent four decades in private hands before the state of New Hampshire took ownership in 1996. Nine years later, the government moved the three cars to an open lot in Lincoln, New Hampshire, where they remain today. The state, aided by the FYA (then known as the Flying Yankee Restoration Group), has overseen some rehabilitation work. But the cars were in worse shape than expected, and the process stagnated due to rising costs. LaPlant, a rail enthusiast, got involved in 2021. He helped restructure the FYA, updating its name, board, and strategy. Its goal now is to find land and construct a building to house the train, which it intends to purchase, during restoration. LaPlant says if the state rejects the group's proposal, it's unlikely the train will be destroyed, but it could be moved out of the public eye. In the long run, the association wants a historically accurate Flying Yankee running again, albeit with limited service.



SAVED HEARD OPERA HOUSE

Krissy Constantino and her partner, Danny Mastrodonato, were making progress on their restoration of the Heard Opera House in downtown Arcadia, Florida, for much of 2022. The 1906 structure was in good condition and retained much of its original character, so it only required relatively simple fixes such as repainting. Then, Hurricane Ian struck in September, shattering two large windows and blowing out the rear wall behind the stage, which cost the building some of its original brickwork. In the aftermath, the city condemned the building, meaning its owner had to either stabilize the structure or tear it down. With the financial support of the owner, Constantino and Mastrodonato took on the challenge and constructed two load-bearing walls inside the damaged rear facade. By January of 2023, the building was secure. It has reopened for some performances, and the team has launched a multiyear, \$3.5 million–\$5 million restoration plan that will maintain the opera house's historic integrity. So far, Constantino and Mastrodonato have saved the original stage and auditorium floors and most of the original wood roofing. They plan to replace any damaged stucco, plaster, or wood with matching materials. They've also removed the front awning added in the 1980s and will paint the exterior to match a 1913 photograph. Constantino hopes the building will ultimately serve as a community arts hub.

FROM TOP: NEW HAMPSHIRE PRESERVATION ALLIANCE; HEARD OPERA HOUSE

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power couple
Thomas and
Mary Nimmo
Moran

Studio Portrait



by Meghan Drueding

PHOTOGRAPHY BY
DON FREEMAN



POETS
OF
AMERICA
BY
CHESWOLD
ILLUSTRATED



DOING THE GRAND
CANYON
JOHN T. MCGILLIVRA

By the time Thomas Moran turned 40 in 1877, any American who followed visual art knew his work. His majestic paintings of Western landscapes introduced many to the epic grandeur of places such as Yellowstone and the Grand Canyon; he even had a mountain named for him, Mount Moran, in the Teton Range of Wyoming. His wife, Mary Nimmo Moran, had also established herself as a respected artist, and the couple had three children. But they still hadn't found a place to set down permanent roots, having moved from their adopted hometown of Philadelphia to Paris and later to Newark, New Jersey.

That changed in 1878, when they followed the suggestion of a friend to visit the East End of Long Island. The quiet village of East Hampton, New York, made an impression on the Morans, its gently rolling fields evoking their native Scotland (Mary) and England (Thomas). They rented space there for several summers before finally buying two-thirds of an acre on Main Street in 1883. Thomas built a fanciful house known as The Studio on the property, cobbling together salvaged pieces of New York City buildings to create a structure later described by a United States Interior Department historian as "rather eccentric."

The Morans had clearly found the place they wanted to be for both life and work. They made fast friends with the townspeople and played a key role in attracting other artists to East Hampton. Typically, they resided in their turreted house there from May to November and spent the winters in New York City. Thomas used the residence's 40-foot-long main room as his painting studio, and Mary worked on her etchings outdoors. In Venice the couple acquired a gondola (which reportedly once belonged to poet Robert Browning) and used it for family excursions on nearby Hook Pond.

Today the East Hampton Historical Society operates the Thomas & Mary Nimmo Moran Studio, which underwent a restoration completed around 2017. Smaller projects, such as replicating the original wallcoverings in 2021 and returning a Moran painting to its original spot above the fireplace in 2022, continue. The site is a member of the National Trust program Historic Artists' Homes and Studios, and it is open for guided tours each summer and fall.



THIS PAGE AND PORTRAITS ON PREVIOUS PAGES: COURTESY OF THE EAST HAMPTON LIBRARY, LONG ISLAND COLLECTION





Previous pages: Thomas Moran in 1884 and Mary Nimmo Moran in 1899; A detail from the Moran Studio in East Hampton, New York. *Opposite:* The couple in 1876, likely in their former studio in Newark, New Jersey. *This page:* Olivia Brooks, a volunteer at the Moran Studio, with visitors on the front lawn of the property.



The Morans met in the Philadelphia area circa 1858, when Mary was about 16 and Thomas around 21. Both sociable children of weavers who had immigrated to the city from the British Isles, they married in 1863. Inspired by his older brother Edward, a well-known marine painter, as well as the writings of John Ruskin and the work of J.M.W. Turner, Thomas embarked on a career as a landscape painter. His reputation grew, and in 1871 he boldly asked geologist Ferdinand Vandever Hayden if he could accompany a federal government-sponsored expedition to the Yellowstone region of Wyoming, whose natural wonders were not yet widely known outside the 20-plus Native American communities that spent time in the area. Hayden assented, and Moran gathered \$1,000 from benefactors to pay his way for the rugged, roughly two-month journey, in exchange for a promise of paintings.

The artist's audacious gamble paid off spectacularly. Moran's sketches and watercolors from the trip helped Hayden successfully make the case to Congress and President Ulysses S. Grant for establishing Yellowstone as the first national park in March of

1872. That summer, Moran sold a 7-by-12-foot oil painting, *Grand Canyon of the Yellowstone* (1872), to Congress for \$10,000; it is currently displayed in the U.S. Department of the Interior Museum in Washington, D.C. He would make several more trips out West, producing paintings such as *Chasm of the Colorado* (1873–74) and *The Teton Range* (1897), which today hang in the Department of the Interior Museum and the Metropolitan Museum of Art, respectively. A grateful Hayden named one of the Tetons' tallest peaks for Moran, a tribute to his role in publicizing the beauty and vastness of the Western landscape.

Mary Nimmo Moran, meanwhile, ran the couple's household, which included their children: Paul, Mary, and Ruth. Thomas had taught his wife the basics of drawing and painting, and her work

“He had a desire to



Opposite: A view of the restored Studio's expansive main room with mezzanine level. *This page, clockwise from left:* Salvaged windows bring light into the room, which served as Thomas Moran's workspace. An early painting of his (not shown in photo) now hangs over the mantelpiece; *Grand Canyon of the Yellowstone* (1872) by Thomas Moran; *'T'ween the Gloaming and the Mirk* (1883) by Mary Nimmo Moran.

was exhibited at the Pennsylvania Academy of the Fine Arts and the National Academy of Design during the 1870s. But in 1879, just a year after the couple first visited East Hampton, she began working in the medium that would truly propel her to renown. At Thomas' suggestion she started etching, a technique in which the artist uses a thin needle to create an image on a metal plate coated with an acid-proof varnish or wax. The plate is dipped in acid to create a grooved image ready to receive ink for printing.

According to Shannon Vittoria, assistant curator of American painting and sculpture at the Met, Mary took to etching immediately, in part because it dovetailed with her busy lifestyle. "We know that her preferred method of working was *en plein air*, or sketching out of doors," Vittoria says. "This was something that

she could take out of doors, on the go. There was a real flexibility and portability to the medium that I think appealed to her."

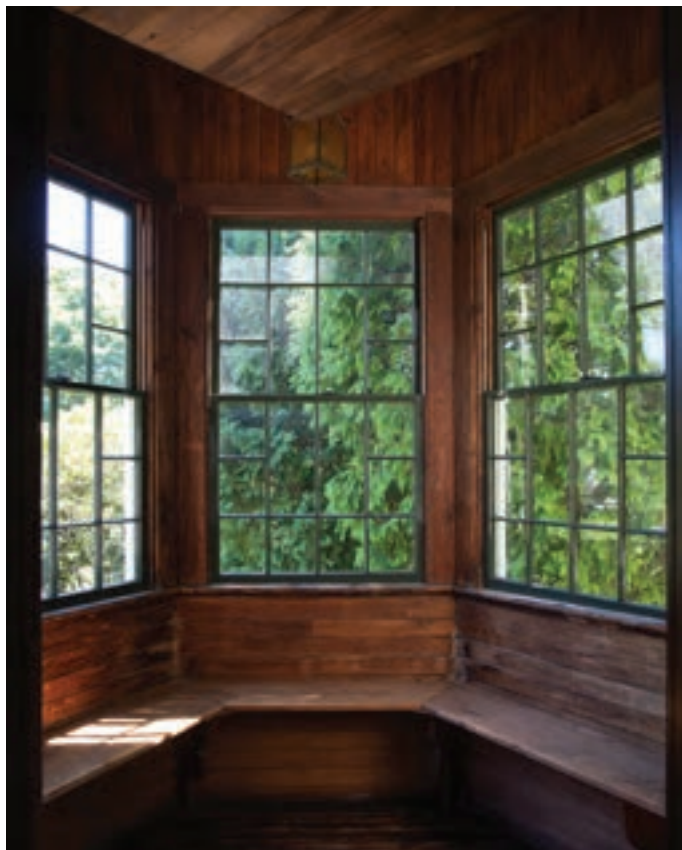
Mary's timing was perfect: An etching revival had already swept across Europe and was starting to reach the U.S. She became the first woman elected to the New York Etching Club and the Royal Society of Painter-Etchers and Engravers in London, and her prints—including her best-known pieces, *Twilight, Easthampton* (1880) and *'T'ween the Gloaming and the Mirk* (1883)—were displayed widely in the U.S. and Europe throughout the 1880s. Many of her etchings depicted intimate scenes of nature on the East End of Long Island, and they tended to create a sense of a private moment, in contrast with her husband's dramatic, large-scale paintings. Today, museums such as

create a sense of antiquity." —Richard Barons

the National Gallery of Art and the Met count her work among their collections.

The Morans' circa-1884 Studio in East Hampton epitomized their creative personalities. Thomas had already shown that he would go to great logistical lengths to make his grand artistic vision a reality, and he did the same with his design for the structure. Fascinated by buildings destined for demolition near his studio in Lower Manhattan, he salvaged items such as storefront windows, Federal period mantelpieces, and Greek Revival and Italianate newel posts. "He had a desire to create a sense of antiquity," says Richard Barons, the East Hampton Historical Society's former executive director. The Long Island Rail Road wouldn't extend all the way to East Hampton for another 11 years, so Thomas would likely have had these items taken by train to Bridgehampton station, then transported by wagon the seven remaining miles to the village.

Yellow longleaf pine formed the floors and basswood paneling covered the walls of Thomas' new studio area, the soaring first-floor space that in today's real-estate parlance would be called a great room. "This would have been the most unique room in East Hampton in the 1880s," says Steve Long, who currently leads the historical society. "Most old houses here have 7- or 8-foot ceilings. This will have felt like a cathedral." Upstairs were a mezzanine, the turret room, and four simple bedrooms. Until Thomas added a small kitchen in 1887, the family took their meals at a nearby inn.



Mary designed a lush flower garden along the edge of the expansive front lawn. "Seed catalogs were booming like crazy," says Julie Sakellariadis, former president of the Garden Club of East Hampton. "She could have been buying seeds from anywhere on the East Coast." The Morans employed a caretaker, Montaukett tribal member George Fowler, who may have helped create the garden and likely worked with Mary to maintain it.

The color-saturated garden served as a backdrop for parties, plays, and *tableaux vivants* hosted by the family. "Everybody loved the Morans," says Barons. "They were more than just visitors." When digging up one of the house's masonry piers during the restoration, a worker found a jar that held a letter signed and dated by 25 or so neighbors who had gathered to celebrate the start of construction. "They were very social people," says Olivia Brooks, a volunteer tour guide for the site. "That whole studio of his became their party room. They could put an orchestra up on the mezzanine."

Both artists found inspiration in the local landscape, creating works such as *June, East Hampton* (an 1895 painting by Thomas) and *Old Lindens, Near Easthampton* (an 1885 etching by Mary). The family's talents extended to music: Mary sang Scottish ballads, while Thomas and son Paul played stringed instruments. Guests at their music-filled gatherings likely included many family members who were also artists. The Morans' presence helped establish East Hampton as an art colony, setting the stage for the future arrival of 20th century artists like Willem and Elaine de Kooning, Lee Krasner, and Jackson Pollock.

Suddenly, in the late summer of 1899, Mary contracted an illness thought to have been typhoid fever. She died on September 25, an event the front page of *The East Hampton Star* called "a sad and irreparable loss." A devastated Thomas found refuge in travel and work, continuing to paint until his death in 1926. Although he spent the last few years of his life in Santa Barbara, California, he chose to be buried next to his wife in East Hampton, within view of the Studio.

In 1948 the Moran family sold the East Hampton property to Condie and Elizabeth "Boots" Lamb, who lived there for decades. Boots bequeathed the house to Guild Hall, the town's venerable museum and cultural center, which took ownership of the property in 2004. A few years later, Guild Hall gave the building to a group of locals who formed the Thomas Moran Trust and fundraised for its restoration. A \$500,000 easement purchase from the East Hampton Community Preservation Fund helped, as did the growing involvement of the East Hampton Historical Society, which eventually took charge of the property. In 2012, restoration work began, spearheaded by Barons and preservation consultant Robert Hefner.

By this point, the vine-covered Studio's walls had started to bow and buckle, much to the consternation of well-heeled area residents. The building had become a prominent eyesore. "It's right on Main Street, so you can't really hide it," says Barons. Aided by

"What was there



Opposite: Inside the turret that adjoins the mezzanine.
This page: The Garden Club of East Hampton restored and updated Mary Nimmo Moran's garden in 2017.

had such an incredible patina.” –Robert Hefner

Artists' Haven

Thomas and Mary Nimmo Moran may have been some of the first artists to make their way to Long Island, but they weren't the last. Within a 15-minute drive of their Studio you can visit six other members and affiliate members of the National Trust's Historic Artists' Homes and Studios (HAHS) program, and another HAHS site lies in Centerport, on the North Shore. See SavingPlaces.org/historic-sites for more information.

VICTOR D'AMICO INSTITUTE OF ART, AMAGANSETT, NEW YORK

The Mabel and Victor D'Amico Studio and Archive, home to an influential pair of educators and artists, complements The Art Barge, a former U.S. Navy vessel they transformed into an art school.

POLLOCK-KRASNER HOUSE AND STUDY CENTER, EAST HAMPTON

Jackson Pollock and Lee Krasner lived and worked on this property, now owned by the Stony Brook Foundation. Traces of their Abstract Expressionist paintings remain on the barn's floor and walls.

THE MADOO CONSERVANCY, SAGAPONACK, NEW YORK

Madoo, the private world of Expressionist landscape painter and gardener Robert Dash, combines impressive gardens with historic structures, including a 1740 barn.

DOVE/TORR COTTAGE, CENTERPORT, NEW YORK

Now owned by the Heckscher

Museum of Art, this one-room North Shore cottage served as the home of Modernist painters Arthur Dove and Helen Torr.

ARTS CENTER AT DUCK CREEK, EAST HAMPTON (AFFILIATE)

This community arts hub includes a historic barn used by Abstract Expressionist John Little as a studio during the 1950s.

ELAINE DE KOONING HOUSE, EAST HAMPTON (AFFILIATE)

The property where Elaine de Kooning lived and painted in her later years hosts exhibitions, events, and artist residencies, and is open for tours by appointment.

LONGHOUSE RESERVE, EAST HAMPTON (AFFILIATE)

The sculpture garden at the home of the late textile designer and collector Jack Lenor Larsen contains works by Buckminster Fuller, Willem de Kooning, and Yoko Ono, among others.

A glass-enclosed room at the Mabel and Victor D'Amico Studio and Archive in Amagansett, New York, not far from the Thomas & Mary Nimmo Moran Studio.





more community-based grants and a slew of local contractors and craftspeople, the team spent the next five years laboring over the restoration, which ultimately cost approximately \$5 million.

Thomas Moran had perched the building lightly on brick piers and wooden sills, two of which had sunk several inches over time. The team lifted the building, poured concrete footings for added stabilization, and rebuilt the piers and sills. Engineer Drew Bennett used composite lumber to reinforce the main structure while securing the dangerously loose turret with steel cables. The original pine shingles were deteriorating, so the carpenters used them as models for new versions made of red cedar and milled with a bandsaw to replicate the old texture. A photo provided by the Lambs' son guided the reconstruction of an 1890 front porch that had been removed around 1949 or '50. "That one photograph really enabled so much," says Hefner. "A lot of times, one piece of evidence makes all the difference."

Inside, the majority of the original longleaf yellow pine floorboards were still in place. "A third of it was rotten or not there," says Hefner. "But what was there had such an incredible patina." Where replacements were needed, the crew used salvaged pine that matches the old. They cleaned and re-oiled original woodwork, including salvaged stair components. Most of the windows' glass panes were still usable; some of the window frames were re-made and repainted in their historical colors, determined from a paint chip analysis.

Today, the main room still has a bewitching quality. Light filters through the pleasantly odd assortment of windows, the faint scent of old-growth pine lingers in the air, and thoughts of parties and paintings come irresistibly to mind. "This building gave you a greater sense of the personality of the owner than anything I had worked on," says Hefner. "So much was original. You really feel it's the 1884 building." Reproduced Indian block-print fabric wallcoverings, added in 2021 after a painstaking replication process, provide further proof of the Morans' eclectic tastes and deep interest in the decorative arts.

Above the fireplace hangs the Thomas Moran painting *Ulysses*

Top, from left: Visitor Kathryn Brown admires the Morans' period-furnished bedroom; The bedroom of their daughter Ruth, who often traveled with Thomas after Mary's death.

Deriding Polyphemus, which he copied from a J.M.W. Turner painting in the early 1860s as part of his classical training. (The work's owner donated it to the historical society in 2022 so it could be returned to its former place of honor.) A few other works by the Morans hang on the walls, and several of Mary's etchings are on display in another room. Long hopes to be able to show more works by the artists on site over the next few years.

The turret provides visitors with a bird's-eye view of the garden, which the Garden Club of East Hampton restored and updated in 2017. Working with Riverside, Connecticut-based landscape architect Susan Cohen, the club used historic seed catalogs and a painting by Mary Nimmo Moran to make informed guesses at original plantings, including irises, phlox, and rose of Sharon.

When the Morans lived in East Hampton, their home life revolved around their family. Long is working to bolster that multigenerational aspect. Through an arrangement with the local public school district, the historical society brings schoolchildren to the site during the academic year. Under the bronze gaze of a bushy-bearded Thomas Moran bust, students learn about Western expansion and the establishment of the National Park Service, as well as subjects closer to home, like Montaukett art and culture and the modern artistic legacy of East Hampton. Long has also teamed with other Historic Artists' Homes and Studios sites on the East End of Long Island to put on group events and tours.

The Studio's bucolic setting amid ponds and shade trees, its hodgepodge exterior, and its atmospheric interior all contribute to its charm, but the truly essential element is the Morans themselves. They not only depicted the local landscape, but also became part of it through the productive, creatively fulfilling lives they made in the community. "I volunteer here because I love the story," says Olivia Brooks. "It's really them—the Moran family. They are the ones who drew me in." **P**



68 YEARS AFTER THE MURDER OF EMMETT TILL, THE PLACES CONNECTED TO HIS LYNCHING FOSTER REMEMBRANCE AND REFLECTION **BY ALEXIS CLARK**

COLLECTIVE MEMORY

MAMIE TILL MOBLEY WAS NOT GOING AWAY QUIETLY. Her son had been killed and she wanted to know why. She also wanted to expose exactly how he'd been murdered.

"Let the people see what they did to my boy," she said, after the brutalized body of her only child, Emmett Till, arrived home in Chicago in September of 1955. The corpse was in a locked casket marked with the state seal of Mississippi, the place where at least two white men had lynched the 14-year-old African American boy for allegedly hitting on a white woman.

The details of the grisly lynching shocked the nation. Photos of Till's mutilated face were shown in Black-owned publications and helped launch the Civil Rights Movement, as more outraged people joined the fight against racism. Even Martin Luther King Jr. invoked Till's lynching to underscore the brutality of Jim Crow.

Yet, in Tallahatchie County, Mississippi, at a dubious trial witnessed by hundreds of people who filled every seat in the courthouse, an all-white, all-male jury acquitted Till's murderers. For the next 49 years, Till's lynching would go largely unmentioned in local accounts of the area's history. No one dared to publicly discuss it, and no official memorials in the county commemorated Till. But in 2005, a man named Jerome G. Little changed that. As the first Black president of the Tallahatchie County Board of Supervisors, a role that gave him considerable influence over most county-funded projects, Little founded the Emmett Till Memorial Commission, a diverse group of residents determined to end the silence over the Till lynching, expose the terrible injustice that had happened, and facilitate racial healing.





"WE NEEDED TO HOLD OURSELVES ACCOUNTABLE FOR WHAT TOOK PLACE IN 1955." —PATRICK WEEMS

"Jerome, he had a mission," says Patrick Weems, executive director of the Emmett Till Interpretive Center, a museum and community space located in Sumner, Mississippi, across the street from the courthouse where the trial took place. While conceiving the idea of the commission, Little was inspired by a visit to Tuskegee, Alabama, where a national historic site had been dedicated to the Tuskegee Airmen. Little, who died in 2011, wanted a similar memorial for Emmett Till. But equally as important, he wanted a racial reckoning. "We needed to hold ourselves accountable for what took place in 1955," Weems says.

In 2007, in front of the courthouse, the Emmett Till Memorial Commission and Tallahatchie County issued a formal apology to the Till family. "We the citizens of Tallahatchie County recognize that the Emmett Till case was a terrible miscarriage of justice. We state candidly and with deep regret the failure to effectively pursue justice. We wish to say to the family of Emmett Till that we are profoundly sorry for what was done in this community to your loved one," reads the document, in part. In addition to acknowledging the egregious crime

that had gone unpunished, the commission pushed for the courthouse to be restored to its original 1955 appearance and for the creation of an Emmett Till museum. It ultimately met both goals.

And the commission's mission continues today.

Historic preservationists, elected leaders, and other advocates are working to get the sites connected with Emmett Till's death designated as a unit of the National Park Service—including Tallahatchie County Courthouse, where the trial occurred, and Roberts Temple Church of God in Christ in Chicago, where Till's funeral took place.

In the early 1970s, the courthouse underwent a renovation designed by Mississippi architect Jack DeCell. The project significantly changed interior details from the way they looked in 1955. Pews replaced chairs, the windows were altered, and the room was painted mauve and condensed in size. "They just went so far overboard," says Weems. "Some of the things that they did to it really felt like a complete erasure without tearing down the building."



Previous pages: Emmett Till; On the day of Emmett Till's funeral, crowds thronged the street outside Roberts Temple Church of God in Christ on Chicago's South Side. *Opposite, from top:* Emmett Till and Mamie Till Mobley; The restored courtroom at the Tallahatchie County Courthouse, where the trial of Till's killers took place. *This page, from top:* The courthouse's exterior; The Emmett Till Interpretive Center.

Years later, under Jerome Little's leadership, the Emmett Till Memorial Commission stepped in.

"The restoration of the courthouse is a significant first step in that truth-telling process," says Weems.

Belinda Stewart Architects of Eupora, Mississippi, took on the preservation project. The local community was also consulted about the building's restoration, given that the painful history of Till's lynching would inevitably be revived.

"The William Winter Institute for Racial Reconciliation at the University of Mississippi was brought into the project very early to help engage the community as they worked through this sensitive project," says principal Belinda Stewart in an email. "It was not

always easy or comfortable to bring light to these truths.”

And it took a village to proceed with the project, given the extent of disrepair. “The courtroom was not recognizable,” says Stewart.

Her firm and the county applied for federal and state grants to help fund the restoration. Community members supported elected leaders who rallied behind the project.

Around 2008, the first phase of construction began with the stabilization of the building’s structure.

“The most noticeable change to the building had been in the replacement of the windows. Fortunately, the press coverage of the trial of Emmett Till’s murderers provided extensive photographic and video coverage,” says Stewart. The next phases included restoring the building’s exterior, the courtroom, and public areas, as well as reopening the transept hallways and upgrading the building’s technology and mechanical systems.

The painstaking efforts paid off. The Tallahatchie County Courthouse reopened in 2015, and the Emmett Till Interpretive Center, in a building that once housed a local grocery store, opened its doors the same year.

Jerome Little’s vision of a memorial and museum had finally come to fruition.

Visiting the interpretive center is an experience that honors Till’s memory and teaches history. When visitors arrive, they gather in conversation about the Till lynching with a staffer who is trained in racial healing work. A tour of the courthouse follows.

“We sit in a circle and we hold the apology that was written in 2007,” says Weems. “We ask visitors to read one or two sentences of the apology and pass it to their neighbor. We really want to create an environment where people feel like they have a safe and courageous space to enter into this dialogue.” The center, which received a \$120,000 grant from the National Trust’s African American Cultural Heritage Action Fund in 2019, also serves as a general resource for the immediate community. It offers parenting and exercise classes, economic development discussions, and a library.

But the main mission to preserve Emmett Till’s story—which includes the injustice that happened in the courtroom—and process its painful legacy remains unchanged.

“These are sites associated with traumatic events or periods of our history,” says Tiffany Tolbert, senior director for preservation at the African American Cultural Heritage Action Fund. “You’re using these sites to help people understand not only those events, but also—through interpretation—the continued struggle for civil rights and justice in this country.”

Tolbert is helping to lead the collaborative efforts to establish a National Park Service unit honoring Emmett Till and Mamie Till Mobley that would include the courthouse and Roberts Temple Church of God in Christ. It’s an involved process, she explains, that requires either federal legislation or a proclamation by the President of the United States utilizing the Antiquities Act. But the end results are sites that fall under the umbrella of the Park Service, which can provide access to more resources for staffing, programming, and maintenance.

A National Park Service designation also would help create a model for future historic sites with traumatic legacies, says Tolbert. “It’s showing how preservation can work to ensure these sites



can remain open and perform modern functions, while maintaining their historic character.”

Emmett Till’s fatal trip happened in August of 1955 in Money, Mississippi, during an era when racial terror was commonplace in the Jim Crow South. Till, who was visiting from Chicago, accompanied his cousins to Bryant’s Grocery & Meat Market, a local store frequented by African American customers. What happened in the minute or two that Till was left alone in the store with Carolyn Bryant, a white woman, is unclear. She said Till hit on her and grabbed her waist, something Till’s cousin Simeon Wright disputed, given how little time Till had been alone in the store with Bryant.

But what was not in question was the loud whistle that Till blew outside the store. His cousins, knowing the taboo interactions between Black and white people in the South at the time, quickly gathered him and drove away. A few nights later, Till was kidnapped from his great-uncle’s home by Carolyn Bryant’s husband, Roy Bryant, and his half-brother J.W. Milam. The men (and possibly others) beat, tortured, shot, and killed Till, tying his body to a heavy cotton-gin fan and throwing him into the Tallahatchie River, which they admitted to months after the trial.

Despite her shock and grief, Mamie Till Mobley was committed to keeping her son’s legacy alive.

On Saturday, September 3, 1955, Emmett Till’s funeral took place at Roberts Temple Church of God in Christ in Chicago.

A reported 2,000 people filled the sanctuary for the funeral, while thousands stood outside the church and listened to the service on loudspeakers. Till’s body lay in repose for two additional days as tens of thousands of mourners gasped and cried walking

Top: After the funeral, pallbearers carried Till’s casket out of Roberts Temple Church of God in Christ. *Opposite:* The church’s current exterior has been modified from its 1955 appearance; preservationists hope to see it restored.



"YOU'RE USING THESE SITES TO HELP PEOPLE UNDERSTAND NOT ONLY THOSE EVENTS, BUT ALSO—THROUGH INTERPRETATION—THE CONTINUED STRUGGLE FOR CIVIL RIGHTS AND JUSTICE IN THIS COUNTRY." —TIFFANY TOLBERT



"IF YOU DON'T PRESERVE THESE SPACES, THEY CAN EASILY BE FORGOTTEN." —MICHELLE DUSTER



by the open casket. Inevitably, Roberts Temple Church of God in Christ became linked with Till's memory.

But that history is at risk of being lost if the church building isn't rehabilitated soon.

"We have to tell the whole story of our country and not just sort of pick and choose what sort of narrative we want to have," says Michelle Duster, a Chicago-based author and public historian who has written about the anti-lynching efforts of her great-grandmother Ida B. Wells.

"If you don't preserve these spaces, they can easily be forgotten. And not just the space but the story can be forgotten," Duster says.

Now there's a push to restore Roberts Temple Church of God

in Christ to its 1955 appearance—the same journey as the Tallahatchie County Courthouse.

In 1992, the church received a significant remodel that entailed resurfacing the building's redbrick exterior with tan brick and changing the original windows. Inside, the sanctuary was also re-modeled, and the balconies were removed.


The church was named a Chicago Landmark in 2006 and included on the National Trust's list of America's 11 Most Endangered Historic Places in 2020.

The Rev. Wheeler Parker Jr., a cousin of Emmett Till's who was in Mississippi and witnessed the kidnapping, is part of a core group involved with restoring the church. In an oral history conducted by the Library of Congress and the Smithsonian in 2011, Parker says Till's legacy must be kept alive and defends his cousin without equivocation. "I was at a school speaking once, and a guy said, 'Why are we talking about Emmett Till? ... He was a ... boy that did something that he shouldn't.' I said, 'Well, he didn't deserve to get killed, and we're here to show you what this history was like back then.'"

Top, from left: Mamie Till Mobley at her son's funeral; The bullet-hole-riddled sign that stood at the site where Emmett Till's body is thought to have been removed from the Tallahatchie River. It has since been donated to the Smithsonian National Museum of American History. *Opposite:* The house in Chicago where Emmett Till and Mamie Till Mobley lived is now owned by a nonprofit, Blacks in Green.



Parker and his wife, Marvel Parker, who is the executive director of the nonprofit Emmett Till and Mamie Till Mobley Institute, are working with the church on the preservation efforts. The African American Cultural Heritage Action Fund provided a \$150,000 grant for the building's stabilization, which was completed in 2021. The

 Along with its \$150,000 capital grant to Roberts Temple Church of God in Christ, the National Trust's African American Cultural Heritage Action Fund has provided nearly \$350,000 in additional funding to sites associated with Emmett Till and Mamie Till Mobley. For more information, visit SavingPlaces.org/african-american-cultural-heritage

Action Fund is also assisting the group with stewardship planning, engaging Chicago-based Bauer Latoza Studio and Berglund Construction to create a restoration plan for the facade and a rehabilitation plan for the sanctuary.


But not everyone is supportive of preserving historic sites dedicated to Emmett Till.

In Mississippi, there are a number of signs marking the history around Till's lynching, including one by the old Bryant Grocery Store, the funeral home

that received the body, and a stretch of highway designated as the Emmett Till Memorial Highway. Vandals have damaged the highway and grocery store signs multiple times. "Some really don't like it, you know," says Parker, in his oral history. "They just really don't like it."

Patrick Weems says that although the community has been supportive of the restoration efforts, there have been other acts of vandalism.

A sign by the Tallahatchie River that memorialized the place where Emmett Till's body is believed to have been removed from the water was shot up repeatedly. A fourth sign at this site is bulletproof.

Weems knows that preserving Till's memory is the only way to make sure painful history can't be denied or erased. "We save these sites and say, 'No, this happens,'" he says. "This is part of our American story." 

ALEXIS CLARK writes about history with a focus on race, culture, and politics during World War II and the Civil Rights era. She is an adjunct professor at Columbia Journalism School and the author of *Enemies in Love: A German POW, a Black Nurse, and an Unlikely Romance* (The New Press, 2018).



Japanese Buddhist temples in Hawai'i
preserve their history by embracing change

SACRED DUTY

BY MARTHA CHENG

PHOTOGRAPHY BY OLIVIER KONING





The massive statues of two Japanese deities—Fūjin, god of wind, and Raijin, god of thunder—look as old as the 106-year-old Honolulu temple they’re guarding, but they are younger than the McDonald’s next door. They were hewn from a single Japanese cedar tree and installed only 15 years ago to mark a new beginning for the Shingon Mission of Hawaii after it gave up its direct relationship with its headquarters in Japan. (The gods look so aged because recent intense heat has burned the persimmon oil used to treat them.)

Some doubted the temple, one of the oldest Japanese Buddhist temples in Hawai’i, would survive without official ties to Japan. In a moment of uncertainty, the Rev. Reyn Yorio Tsuru sought advice from an elder. “Am I doing the right thing?” he asked. She told him, “Do it, because if you don’t, there won’t be a temple. There won’t be anything left. So change.”

The change was radical, yet simple. It allowed Tsuru to introduce English-language services and train and ordain ministers locally. “These days young people don’t know Japanese; they’d rather learn Korean so they can order at their *yakiniku* restaurant,” he says. And the priests from Japan had a hard time understanding Hawai’i, which has its own distinctive culture and colloquialisms. The shift meant he could better serve the community. In doing so, he was repeating an age-old cycle of rebirth, much like the introduction of Japanese Buddhism in Hawai’i. This cycle marks the very history of Buddhism itself, as it moved from India to East Asia and beyond.

Right now, many other Japanese Buddhist temples across the Hawaiian Islands are in a period of decline. Rebirth is uncertain. At one time they were social hubs, “but that changed,” Tsuru says. “While Hawai’i progressed forward, Japanese Buddhism [there] stayed in a post-World War II frame of mind.” Though there are many other Buddhist traditions represented in Hawai’i, Japanese Buddhism is a dominant form. The number of active temples has dwindled from almost 200 to about 50, as the congregations age and shrink. “A lot of temples are going to have to make the decision to continue,” Tsuru says. “Do we even want to continue?”

Though much is told of the Christian missionaries’ influence in Hawai’i, in the early 20th cen-

tury, Japanese Buddhism was one of the majority religions in the Islands. By 1930, Hawai’i contained more than 170 temples representing various Japanese Buddhist missions. But Japanese Buddhism in Hawai’i didn’t look exactly like Buddhism in Japan—instead, it was unique to Hawai’i, a multicultural mashup reflected in its temples, from their Christian-style pews to their architecture of varied international influences.

In the late 1800s, contract laborers from Japan came to Hawai’i to work on the sugar plantations, and the Buddhist priests followed soon after. In Japan, though many still practice Buddhism regularly, it is sometimes called a religion of death, or even “funeral Buddhism,” turned to only when somebody dies. But the progressive minister Yemyo Imamura, who in 1900 became the bishop of the Honpa Hongwanji mission in Hawai’i, had different ideas. To better serve the living, he reshaped the religion: When he discovered that Christian plantation workers could take Sunday off for church, while Japanese employees worked seven days a week, he began Sunday Buddhist services at the temples, installed pews, and even adapted Christian hymns. To help the first generation assimilate, he brought in English-language schools, and, for their children, Japanese-language classes.

When Imamura commissioned the headquarters for his mission in Honolulu, he went so far as to hire architects who had no experience in Asian architecture. He didn’t want a traditional Japanese temple, but one that expressed a religion adaptable to diverse cultures—hence the Indian-style dome and spire (a nod to Buddhism’s roots) melded with Tuscan pillars, Mughal-style arches, and a Japanese central altar. Completed in 1918, it would influence many temples in Hawai’i and elsewhere, and is one of the oldest and largest in the state.

Hawai’i’s Japanese Buddhist temples were mostly built over a span of 80 years, “and if you look at the changes in the architectural style, you’ll see that it represents the mind of the immigrants as they start to change,” says preservation architect Lorraine Minatoishi, who wrote her doctoral dissertation on the buildings. The earliest structures were simply plantation houses repurposed for Buddhist services. When the plantation companies began supporting the construction of temples—hoping in part to placate Japanese laborers, who were subjected

Previous pages: Honpa Hongwanji Hawaii Betsuin, a Japanese Buddhist temple in Honolulu; *This page:* A ceiling detail from the Shingon Mission of Hawaii. *Opposite:* Outside the Shingon Mission of Hawaii stand wood statues of Japanese deities and a bronze statue of Kōbō Daishi, founder of the Shingon sect of Esoteric Buddhism.





to harsh conditions and paid much lower wages than other workers—the first-generation immigrants built structures that reminded them of home.

The Hāmākua Jodo Mission on Hawai‘i Island, built in 1918 by Umekichi Tanaka, a Japan-trained carpenter of shrines and temples, is one of the finest examples of this style. Tanaka and the community worked on it in their off hours, employing traditional Japanese systems of proportion and wood joinery. An imposing, steep *irimoya* (hip-and-gable roof), slightly more than half the overall temple’s height, crowns the building. Many of the interior features, including the pillars, altar, and transom depicting a dragon in ocean waves, were carved out of Hawaiian koa wood harvested in the forest behind the temple.

By 1920, Japanese immigrants numbered an estimated 109,000, making up 43 percent of Hawai‘i’s population, and the majority were Buddhist. From the 1920s to ‘30s, the temples “start to look much more like an eclectic hybrid,” partly because of Imamura’s impact, Minatoishi says. “They start to have their own personality; they’re bringing in Western thoughts.” The structures were built to include social halls, and they became community centers, hosting everything from sumo matches and baseball games to movie nights and flower-arranging classes. They were also the site of labor discussions when Japanese workers went on strike for better wages, and a

place of refuge when the plantations evicted them and their families from plantation housing in retaliation.

Then came World War II. The Buddhist temples were shut down, and priests were sent to incarceration camps. Many Japanese people in Hawai‘i felt pressure to assimilate and turned to Christianity. The priests were allowed to return to Hawai‘i after the war, but for many new temples built in the next few decades, “you see all kinds of different styles because people are searching, they’re not sure what to do anymore because of the huge disruption,” Minatoishi says. “The mind of the Japanese person is all over the place, and some of the temples are extremely modern.” In addition, with statehood in 1959 came an influx of outside influences to Hawai‘i. But if the buildings modernized, the religion did not, and after a brief revival, Japanese Buddhism began a steady decline in the ‘60s. Hawai‘i’s rural communities felt it most keenly—all the sugar plantations have now closed, and the dwindling populations of small towns have contributed to congregations in the single digits. But even urban Honolulu’s temples are not immune.

At the Honpa Hongwanji Hawaii Betsuin in Honolulu—the 1918 temple commissioned by Imamura—a recent service begins with an *oli*, or Hawaiian chant. It is a special service commemorating Mary



Mikahala Foster, who provided the land for the temple and is thought to be the first Native Hawaiian Buddhist. Over the next hour, the congregation joins in the *Sanbujo* (a Buddhist chant), learns about Foster's life from a Hawaiian Chinese Buddhist, and hears a performance by a Philadelphia Orchestra cellist who is dedicated to uniting people of conflicting cultures. Like the temple, the service is utterly unique to Hawai'i.

It reflects the change Jon Matsuoka hopes to see at the Betsuin. He joined as executive director in March of 2022 "because I was very familiar with the state of the Honpa Hongwanji [mission] in Hawai'i, and it's just a declining institution," he says. "It's been integral in shaping Hawai'i as a culture. But it's vanishing before our very eyes." From 2007 to 2021, the Betsuin membership had declined by 52 percent to 615 people, which he attributes to the Honpa Hongwanji mission staying stagnant as Hawai'i's demographics change and society becomes increasingly secular.

"It hasn't morphed and adapted in a way that would draw people in, but it has the potential to do so," he says. "People aren't going to join a church. But what they will do is come to a meditation session, or come to a talk, or come to a conversation. Survival is so important for so many different reasons." He sees Buddhist concepts related to nature, harmony, and coexistence as a way "to

address the issues of the day," from environmental crises to the social and political climate. His vision merges the strains of what's sometimes called "immigrant Buddhism" with American Buddhism, "to extend ourselves into a broader, more diverse community."

The building is both a temple and a community center, situated near Papakōlea Native Hawaiian Homestead and at the foot of the Pali Highway, which connects the windward side of O'ahu to downtown Honolulu. A grant from the National Fund for Sacred Places—a program of Partners for Sacred Places in collaboration with the National Trust for Historic Preservation—will be used to modernize the Betsuin's community space and create accessible restrooms. The temple currently hosts youth groups and programs for vulnerable populations, but Matsuoka hopes to make it even more available to the public, whether for lectures or parties or yoga, once the facilities are updated.

"When I get frustrated, I have to think about the history, and it helps ground me again," Matsuoka says. "That rich history, which is really a symbol of local Japanese resilience through the plantation era, has a lot of meaning to this community. More than probably anywhere else in Hawai'i, this is the symbol of the Japanese American experience in Hawai'i." But in addition to serving as a cultural touchstone, it also provides

Opposite: Mughal-influenced arches and Western-style pillars and pews indicate the cultural openness of Honpa Hongwanji Hawaii Betsuin. *This page, from left:* Executive director Jon Matsuoka in the temple's community space; A watercolor class at the temple.



This page: A group from the Taiko Center of the Pacific performed at the Shingon Mission of Hawaii in January; The Rev. Reyn Yorio Tsuru, bishop of the Shingon Mission of Hawaii. *Opposite:* The temple's interior features an altar dating to 1917 and a ceiling painted in 2007, both created using traditional methods.


a blueprint for the future. “[The] architectural design of the temple, which is a blend of several cultural genres, symbolizes the mindset of [its] founders,” Matsuoka says. “I believe they envisioned a type of Buddhism that would evolve commensurate with Hawai‘i society.”

“Buddhism is on the decline in Japan,” Tsuru says, seated inside the Shingon Mission of Hawaii, built in 1917. But in North America, interest remains strong: Witness the popularity of the Dalai Lama and American Zen centers. Which tells Tsuru that there is still a place for the Shingon Mission of Hawaii, one of the few temples left in the traditional Japanese style. It is also one of the most urban, located in a dense Honolulu district where Walmart is the main landmark. When Tsuru became president in 1995, the median age of the congregation members was 74 years old. Now it’s 42. In 2009, he started offering services in English, “and like that,” he snaps his fingers, “the age just went down with our congregation getting bigger. Very simple. And isn’t that what religion is, representative of who we are at a particular time at a particular place? And therefore, religion changes. Its basic tenets, of course, do not change, but in how it deals with its congregation, it adapts, it’s flexible.”

While Tsuru considers the congregation relatively robust, it’s the more than a century-old temple in Hawai‘i’s “very, very weird climate” that sometimes feels fragile. “I relate it to *Downton Abbey*—always showing the aristocrats running around their large homes with leaks all

over the place, and they can’t fix everything. That’s basically what this is. It’s beyond challenging. It’s absorbing. If you want to talk about faith, I have a lot of faith that the Buddha will guide us.”

The *irimoya* roof is one of the most striking elements of the temple and one of the hardest to maintain. A Shingon crest tops the upper roof, and in the curved lower roof, a carving of a phoenix represents the cycle of life, death, and rebirth. Above a horizontal beam, a dragon rests in the clouds, symbolizing wisdom, good fortune, and power. The joining of the original wood roof to concrete additions, such as a minister’s residence, has caused parts of the building to settle at different rates and created structural problems. Tsuru is planning to kick off a fundraising campaign soon to help address the temple’s preservation needs.

“On one hand, you try to keep a structure going,” he says. “On the other hand, the basis of Buddhism is that everything just disappears, everything is transitory. ... But in any religion, it’s very difficult for people to worship the intangible. This is our tangible connection. This building is essential to keep going because it represents a tangible manifestation of our faith. A Buddhist feels life is something that’s always transitioning. But it doesn’t mean that we forget the now. We live in the moment. And for us, this is the moment. So we must keep the temple going.” 

MARTHA CHENG is a Honolulu-based writer and editor whose work has appeared in *The Wall Street Journal*, *Food & Wine*, and *Condé Nast Traveler*. This is her first story for *Preservation*.





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From top: Frank Lloyd Wright Visitor Center, Lakeland, FL. *Courtesy Visit Central Florida*; Dining in Harborside, Winter Haven, Florida. *Courtesy Visit Central Florida*



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From top: The Sky's the Limit. *Courtesy SeeQuincy;* The Western Maryland Scenic Railroad will transport you back in time aboard engine 1309, one of the largest steam locomotives of its kind in the world. *By Adam Rinehart*





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From top: Jefferson Patterson Park in Calvert County. *By Ashley Brown;* This is the 52nd year for Carroll County's Union Mills Homestead Corn Roast, held on August 5, 2023, 11am-5pm. The Homestead (1797) includes a working Grist Mill that produces whole wheat, cornmeal, and buckwheat. Both Union and Confederate soldiers (led by J.E.B. Stuart) overnighted here on their way to Gettysburg. *By Kelly Heck Photography/Carroll County;* Get off the beaten path to discover Cecil County's scenic landscapes and trails at three Maryland State Parks. *By L. Mishaga;* Arrive by land or by water to experience Cecil County's waterfront restaurants. *By Andrew Muff*

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Right: War Correspondents Memorial Arch.
Courtesy Visit Frederick



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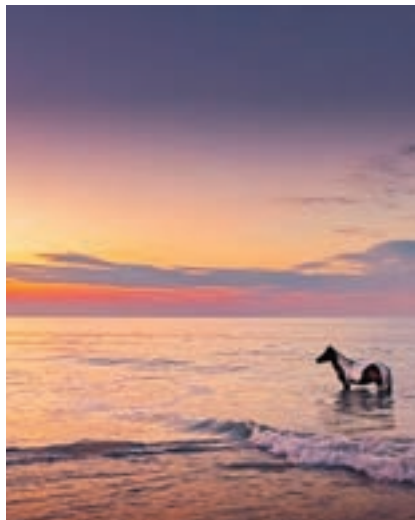
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From top: Hagerstown Aviation Museum. *Courtesy Visit Hagerstown;* Chesapeake Bay Maritime Museum. *Courtesy MD Tourism;* Wild ponies on Assateague beach at sunset. *By Jen Britton;* Harriet Tubman Underground Railroad Visitor Center. *Courtesy MD Tourism*

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Right: Historic Daniel Boone Home—Defiance.
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Left: Williams Creek School, Gillespie County, TX. Courtesy Friends of Gillespie County Country Schools

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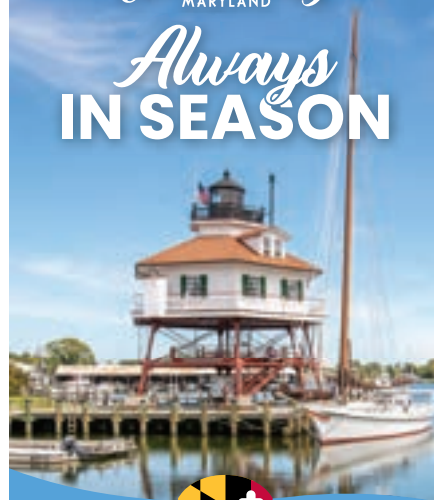
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Waikiki War Memorial Natatorium
(Honolulu, Hawai'i)
Photo by Elyse Butler

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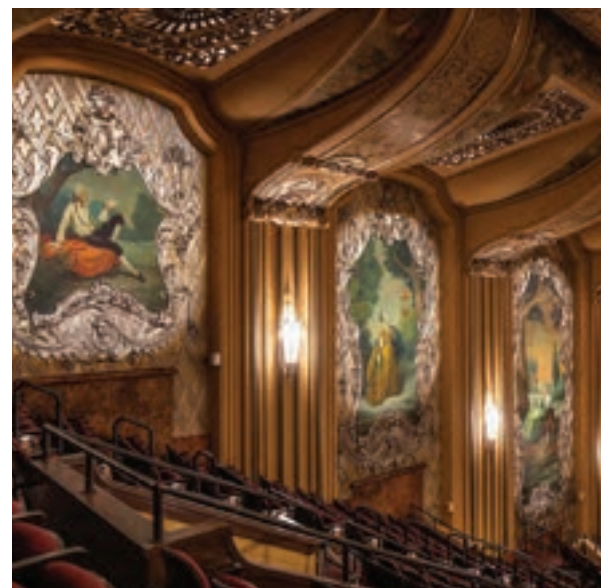
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Above: Conrad Schmitt Studios, Inc. developed specifications for the treatment of finishes at this former 1930 movie palace. The elegant and authentic historic space re-opened in 2021 as the Bradley Symphony Center, the new permanent home for the Milwaukee Symphony Orchestra. *By Scott Paulus*

HERITAGE DESTINATIONS



From left: A hiker in Shenandoah National Park takes in scenery near Staunton, VA. *By @molly.everywhere*; Explore diverse architectural heritage in downtown Staunton. *By @hokiecoyote*

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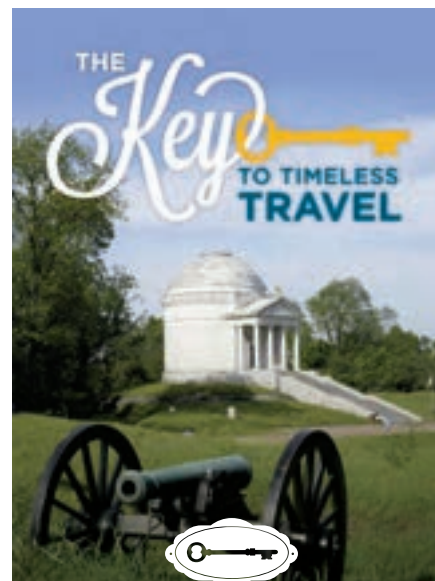
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Back In the Groove

JEFF OLDE AND ALAN UPHOLD MADE A FEW STRATEGIC TWEAKS TO THEIR MIDCENTURY MODERN HOUSE

Interview by Lydia Lee
Photography by Joe Schmelzer

ALAN: Jeff and I met in Palm Springs, California, 26 years ago when we were both on vacation, and we've thought for years that we would eventually settle here. We lived in Los Angeles and would visit Palm Springs three or four times a year. After Jeff stopped working in 2018, we decided to make the move. Jeff is a retired Hollywood producer and executive, and I'm a communication consultant and public speaking professor.

We put our beautiful 1928 Spanish Colonial, which we had done a lot of work to, on the market. It had been badly remodeled in the 1980s, but it still had its spiral staircase and coved ceilings and enough hints about what it had once been. We kept the original elements and took the remodeled spaces down to the studs to bring back period details such as Saltillo tiles and period light fixtures.

JEFF: We love the remodeling process—I consider myself a frustrated designer. We were driving by this house in Palm Springs and saw a “For Sale” sign. It was rare to find one that was largely

Alan Uphold, at left, and Jeff Olde enjoy their well-preserved 1950s residence in Palm Springs, California.



untouched, unlike so many other mid-century homes. So much was original, including the built-in terrazzo coffee table with a firepit, the kidney-shaped pool, and the rock fountain in the front. We thought, “What a jewel!” We closed on it right at the start of the pandemic, in April of 2020.

We believe the architect may have been Howard Lapham, but we are still confirming that. The owner was Edward “Bud” Furer, who won an Oscar for developing special-effects equipment for movie production. There are very few right angles and a lot of diagonal walls in this house. You can tell that the architect designed the rooms in order to maximize the lighting—the angles feel very strategic. And there are clerestory windows that frame the mountains perfectly. It is in Deepwell Estates, an older neighborhood of Palm Springs that is known for Midcentury Modern houses.

ALAN: All of the sliding doors open for indoor-outdoor living. That’s the Palm Springs dream!

JEFF: The owner of the house, Mary Moody-Lewis, told us it had been in her family since the 1960s. Furer was a friend of her aunt and uncle, and he sold them the house. It was a shared vacation home for them and her parents, Phil and Grace, who were musicians and worked in Hollywood. Phil and Grace later moved here to live

full time and opened a famous nightclub, Moody’s Supper Club, about a mile from the house. Mary had great stories about how her parents would often close the bar at 2 a.m. and bring their favorite friends back to the house to keep the party going. The firepit in the living room didn’t work, so her parents used to fill it with ice and Champagne! The Moody family was a really fun family, and the house has always been a happy house. I think it has good ghosts.

ALAN: Mary and her family did a great job preserving the spirit of the house. We’re just paying homage to what has been done before us. The St. Charles kitchen is actually not original—it was installed in 1971—but it’s in perfect mint condition. Our designers [Howard Hawkes and Kevin Kemper at H3K Home+Design] said they rarely see a St. Charles kitchen.

JEFF: They told us they would not take this job if we touched the kitchen! It’s a lot of yellow, but we love it.

From the photos that Mary was so kind to share with us, we could see what was original. The old white floor tile had been replaced with black tile, so we pulled it up and replaced it with white tile.

We did make a few changes to augment what was there and bring things up to speed. In the original design, the entry-way faced a flat wall and a closet, so we

replaced them with low cabinets and a screen, which brought the entry and the living room together. We also had to redo all four bathrooms, which kind of killed us, but they featured original step-down showers, and we had to make them safe to use. We joke that they must have been from that six-month window when step-down showers were in style.

ALAN: If we had wanted to go with the *original* original design, we would have had to demolish the garage to bring back the carport—which we decided not to do. The firepit didn’t have a hood over it, so we got it working again and added a hood. Mary gave us the curving sofa that wraps around the firepit. The sofa was originally blue, and we had it reupholstered in blue again. There was a brick planter in the living room, which we re-created in a different spot. And we replaced the landscaping with environmentally friendly, drought-tolerant landscaping. The biggest compliment that we’ve gotten is that it’s true to the Modernist style but it doesn’t feel like a museum.

JEFF: When we had the house ready in time for the Modernism tour in March last year, Mary came over. She almost canceled because she thought it was going to be too emotional for her to see it. But when she walked in, she was very touched and said that her parents would have loved it. **P**



Opposite, from left: White tiles echo the original white floors; The vintage 1971 kitchen is still intact; The 1950s stone walls add an organic touch. *This page, from top:* For safety reasons, the terrazzo coffee table/firepit now has a hood; Drought-tolerant landscaping complements the front exterior.

Top 25 Historic Hotels Worldwide Afternoon Tea Experiences

Indulge In History at [historichotels.org/2023-Top-25-Afternoon-Tea.php](https://www.historichotels.org/2023-Top-25-Afternoon-Tea.php)

Reservations: 800-678-8946 | [HistoricHotelsWorldwide.com](https://www.HistoricHotelsWorldwide.com)



SOFITEL LEGEND THE GRAND AMSTERDAM (1578)

Amsterdam, Netherlands | The Alice in The Grand Wonderland Afternoon Tea invites guests to join Alice on her journey through Wonderland while enjoying delicious 'eat me' bites and 'drink me' teas selected by the hotel's tea sommelier. This 2023 literary tea experience is served, fittingly, in the hotel's Library 'Or'.



TIVOLI PALACIO DE SETE AIS (1787)

Sintra, Portugal | Tivoli Palacio de Seteais named one of its afternoon tea menus for Queen Catherine of Bragança, daughter of the King of Portugal, who popularized tea in England after she married King Charles II in 1662. Portugal engaged in a lucrative tea trade with China at the time and Catherine brought tea with her dowry.



OLD COURSE HOTEL, GOLF RESORT & SPA (1852)

St Andrews, Scotland | Guests can take in stunning views across the historic Old Course golf course while they indulge in afternoon tea at Old Course Hotel, Golf Resort & Spa, which borders the renowned 17th Road Hole of the Old Course.



GREAT SOUTHERN KILLARNEY (1854)

Killarney, Ireland | Afternoon tea was an important meal in the early years of the first purpose-built railway hotel in Ireland. The train from Dublin arrived in the afternoon, just in time for weary travelers to enjoy afternoon tea. Today, it is served beneath the gold gilded ceiling of The Garden Room restaurant.



RAFFLES SINGAPORE (1887)

Singapore | When Raffles Singapore opened in 1887, the business became one of the most sought-after destinations in Southeast Asia and afternoon tea was as chic an offering then as it is now. Today, afternoon tea is served in the hotel's Grand Lobby.



THE SAVOY (1889)

London, England | When The Savoy was established in 1889, it was the only public place where London's upper-class women could dine respectfully. There, Victorian ladies could have afternoon tea out with their friends as they pleased—and visitors have enjoyed afternoon tea at The Savoy ever since.



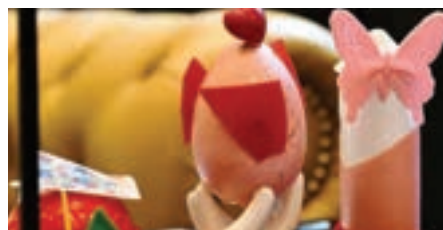
THE OMNI KING EDWARD HOTEL (1903)

Toronto, Canada | Afternoon tea at the "King Eddy" has been popular with visiting elite for over a century. In 1989, The Queen Mother was in town and the hotel's executive chef was summoned to prepare her tea and scones. According to the tale, she surprised the chef by popping into the kitchen to chat with him like an old friend while he baked.



FAIRMONT EMPRESS (1908)

Victoria, Canada | For its resplendent afternoon tea, the Fairmont Empress serves pastries and sandwiches with a flourish on its tiered fine china service. The design of The Empress China was commissioned shortly after the hotel first opened. It is inspired by the hotel's namesake, Queen Victoria, and can be purchased at the hotel giftshop.



ROSEWOOD LONDON (1914)

London, England | The Mirror Room at Rosewood London offers uniquely creative afternoon tea experiences. The latest Art Afternoon Tea theme was inspired by surrealist painter Salvador Dali's famous works and the *Surrealism Beyond Borders* exhibition at the Tate Modern.



FAIRMONT PEACE HOTEL (1929)

Shanghai, China | This historic hotel serves a celebrated afternoon tea with treats and drinks, but it is most famous for its Saturday Tea Dance. During tea dances, a live orchestra plays and professional dance instructors are present to provide guests with entertainment and able partners.



SOMMERRO (1931)

Oslo, Norway | At this Nordic hotel's restaurant, To Søstre ("Two Sisters"), guests enjoy one of the city's best afternoon tea services in elegant surroundings. The British Executive Head Chef brings the best of traditional English afternoon tea together with Art Deco style, amid a relaxing setting of abundant greenery and natural light.



THE MURRAY HONG KONG (1969)

Hong Kong, China | Afternoon tea at the Garden Lounge of The Murray Hong Kong offers an elegant atmosphere, where guests can enjoy sweeping views of the city. The Murray Hong Kong adds variety to its afternoon tea service throughout the year, offering experiences elevated through partnerships and creative themes.

Top 25 Historic Hotels of America Afternoon Tea Experiences

Indulge in History at historichotels.org/us/2023-Top-25-Afternoon-Tea.php
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THE WILLARD INTERCONTINENTAL
WASHINGTON, DC (1818)

Washington, D.C. | Once served in a lounge overlooking Pennsylvania Avenue, afternoon tea is now enjoyed among the grandeur of the hotel's Peacock Alley. In addition to regular tea service, the hotel offers two special teas: a holiday tea in December and a Cherry Blossom tea in spring.



MOHONK MOUNTAIN HOUSE (1869)

New Paltz, New York | Mohonk Mountain House serves afternoon tea in the Lake Lounge, where the tea counter was constructed of wood from the original 1899 bellmen's bench. At the Lake Lounge, afternoon tea is served alongside beautiful, sweeping views of Mohonk Lake and the cliffside.



THE JEFFERSON HOTEL (1895)

Richmond, Virginia | The Jefferson Hotel serves a Southern afternoon tea, featuring a savory country ham sandwich—along with scones and other traditional bites—to guests seated in the historic mezzanine balcony overlooking the rotunda lobby.



THE PLAZA (1907)

New York, New York | The Plaza Hotel has served afternoon tea since it opened in 1907. The Palm Court was a beloved destination for writers F. Scott and Zelda Fitzgerald—so much so that F. Scott even made it a setting in his novel, *The Great Gatsby*.



THE SAINT PAUL HOTEL (1910)

St. Paul, Minnesota | The Saint Paul Hotel's etiquette consultant occasionally hosts special afternoon tea events at the hotel for tea party enthusiasts. These experiences provide a tutorial for patrons interested in the traditions of afternoon tea. Traditional afternoon tea is served in the lobby on weekends.



THE HERMITAGE HOTEL (1910)

Nashville, Tennessee | Among its afternoon tea offerings, The Hermitage Hotel hosts The Yellow Rose Tea in August to honor the Women's Suffrage Movement. It was at this hotel that pro-suffrage campaigners, who wore yellow roses, and anti-ratification forces, wearing red roses, squared off in 1920.



FAIRMONT COPLEY PLAZA (1912)

Boston, Massachusetts | To commemorate the 250th anniversary of the Boston Tea Party in 2023, Fairmont Copley Plaza is offering the new "Griffin's Wharf" cocktail, named for the location where the historic tea-dumping occurred, and a delightful dessert served in a porcelain teacup.



HOTEL DU PONT (1913)

Wilmington, Delaware | In honor of the hotel's 110th anniversary, HOTEL DU PONT is offering four afternoon tea events this year in the stately Du Barry Ballroom. This complements the annual festive afternoon tea, which is served during the holidays at its award-winning restaurant, Le Cavalier at the Green Room.



THE ASHTON HOTEL (1915)

Fort Worth, Texas | One of Fort Worth's most refined dining experiences, afternoon tea at The Ashton Hotel is an authentic English tea served with warm Texas hospitality. The hotel offers private teas for special occasions, as well as a Teddy Bear Tea for children 10 and under.



FAIRMONT OLYMPIC HOTEL (1924)

Seattle, Washington | The Fairmont Olympic Hotel serves afternoon tea on weekends in the Olympic Bar. In December, the hotel offers holiday afternoon tea in its updated restaurant, The George. The George opened in 2021 and is a contemporary reimagining of the hotel's historic venue, The Georgian.



WILLIAMSBURG INN (1937)

Williamsburg, Virginia | The Williamsburg Inn first served afternoon tea in the elegant Inn East Lounge, overlooking the Queen's Lawn. In the past, the inn invited Gerald Charles Dickens, an actor and the great-great-grandson of Charles Dickens, to read from *A Christmas Carol* for guests while they enjoyed festive afternoon tea.



THE LODGE AT NEMACOLIN (1968)

Farmington, Pennsylvania | Afternoon tea at Nemaquin is elegantly served on fine porcelain place settings rimmed in 24-karat gold, featuring dainty hand-painted patterns of flowers, butterflies, grasshoppers, and ladybugs. A touch of honey, lumps of raw sugar, and a bit of lemon complement guests' choice of loose-leaf teas.

Pride of Place

A NEW YORK GROUP BRINGS ATTENTION TO SITES OF LGBTQ+ HISTORY

by Lisa Selin Davis

Their history was everywhere and nowhere at the same time. It was the early 1990s, and members of the New York City-based Organization of Lesbian + Gay Architects and Designers' Preservation + History Committee lived in the city where the Stonewall uprising took place, where transgender tennis player Renée Richards played at the West Side Tennis Club, and where Black lesbian playwright Lorraine Hansberry penned *A Raisin in the Sun*. But little of it was marked, known, or discussed.

So in 1994, to mark the 25th anniversary of Stonewall, the committee published the “first ever history-focused map of sites in New York City associated with an LGBTQ+ past,” says member Ken Lustbader.

Lustbader and a couple of fellow preservationists applied for an Underrepresented Community Grant from the National Park Service in 2014. “Much to our surprise and pride, we received one of the first grants for LGBTQ+ history documentation,” Lustbader says. They launched the NYC LGBT Historic Sites Project the following year as a cultural heritage initiative and educational resource. Nearly three decades after the original map’s launch, that project has grown into an online index of more than 430 sites dating from the 17th century to the year 2000, with accompanying walking tours, Zoom lectures, and social media feeds. The goal is to reach multiple generations, whether they’re in New York City or not.

The NYC LGBT Historic Sites Project’s motto is “making an invisible history visible,” and the group has paid special attention to underrepresented communities even within the LGBTQ+ family. It’s ensuring that the project spreads across all five boroughs of New York City, documenting sites in communities of color and with lesbian, gay, bisexual, transgender, and queer people. “We from the very start have



really made an effort to make our sites as diverse as possible,” says project cofounder Andrew S. Dolkart.

Highlighted places include the former Staten Island residence of Black lesbian writer and activist Audre Lorde and her partner Frances Clayton; sites of ACT UP demonstrations on Manhattan’s Wall Street in the 1980s and ’90s; and the Snake Pit, a gay-run Greenwich Village bar where patron Diego Vinales was impaled on a fence after a 1970 police raid, which led to a protest. “You have to tell a complete story,” Dolkart says.

Soon after the project was founded, the group started conducting tours at Green-Wood and Woodlawn cemeteries, placing

At a 2018 tour led by the NYC LGBT Historic Sites Project, attendees placed Pride flags at graves of LGBTQ+ people buried in Brooklyn’s Green-Wood Cemetery.

Pride flags at the graves of LGBTQ+ individuals. “We didn’t realize how emotional this was going to be for people,” Dolkart says. “People got kind of weepy and applauded.” That, he said, is the power of place, and the potential for a small moment of recognition to create a big impact.

“It was really important emotionally and politically, and also professionally as a preservationist, to see that this narrative is represented in the physical environment,” says Lustbader. “We’re preserving tangible, site-based history, but the intangible

The group's advocacy helped get the Staten Island residence of Audre Lorde and Frances Clayton designated as a New York City landmark in 2019.

benefits are pride, identity, a continuity, and a connection to a past that therefore hopefully reduces isolation and shame.” He notes that many people from underrepresented religious, racial, or ethnic groups may grow up with a sense of their history passed down through generations. But for LGBTQ+ people, that history isn’t always known or readily available, and it doesn’t necessarily get passed down from parent to child as other histories might. “We are filling in the void of a history that is really important because it’s not done through family or in an oral tradition.”

The project has shared research with New York City’s Landmarks Preservation Commission, successfully advocating for the designation of nine landmarks, including the Gay Activists Alliance Firehouse and the Lesbian Herstory Archives. It’s



been involved in 11 new and amended nominations to the National Register of Historic Places—including Lorraine Hansberry’s residence, listed in 2021.

In November of 2022, at its annual conference, the National Trust presented the NYC LGBT Historic Sites Project with its Trustees’ Award for Organizational Excellence. “Getting an award from the National Trust and the imprimatur of the Trust itself

is so meaningful and important,” Lustbader says. It shows “that the Trust believes that they can acknowledge an organization telling the full American story.”

The success of the project and the award send a message, Lustbader says, that LGBTQ+ history is worth preserving and that the group’s work can serve as a model for other communities. “It will hopefully incentivize others to do this work.” P



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Deco Diaries

SEVEN STRUCTURES THAT EXEMPLIFY
ART DECO ARCHITECTURE

by Ron Nyren

In 1925, the Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris introduced to the world the style that would later be known as Art Deco. With its sleek lines, symmetries, and angular patterns such as sunbursts and zigzags, Art Deco epitomized modernity and the rise of new technologies. Although the United States did not display an exhibit at the exposition, the new style took off during the country's building boom of the 1920s, manifesting in everything from skyscrapers to movie houses.

One of San Francisco's first Art Deco structures, the Pacific Telephone and Telegraph Company's headquarters at what is now 140 New Montgomery, announced the prominent role the telephone was beginning to play in society. Designed

by the local architecture firm Miller and Pflueger, it was the city's tallest building when it opened in 1925. The company's bell logo is rendered in terra cotta above the arched main entrance, and columns of smaller bells decorate window spandrels. Fiberglass replicas of eight original eagle statues perch on the roof.

Stacey Spurr, regional director for the building's management company, Pembroke, says one of her favorite spaces at **140 New Montgomery** lies just past the bronze entry doors: the "exceptionally ornate lobby, which features a beautifully

This page: The restored lobby of 140 New Montgomery in downtown San Francisco. *Opposite, from top:* The grand Art Deco interior of the Wilton Theatre in Los Angeles; Chicago's Carbide and Carbon Building.

HENRIK KAM PHOTOGRAPHY

restored, hand-painted plaster ceiling inspired by a Chinese brocade and detailing a mix of illustrations, from whimsical greenery and clouds to phoenixes and unicorns.” The building now houses several tech, venture capital, marketing, and investment banking companies, which take advantage of large floor plates and bay views.

Another company that used the Art Deco style to herald technological advancements was Niagara Hudson, the largest electric utility provider in the United States in 1932, when its headquarters was completed in downtown Syracuse, New York. The steel-and-masonry **Niagara Mohawk Building** takes the form of a ziggurat, with a seven-story tower rising above the main entrance. *The Spirit of Light*, a 28-foot-tall stainless-steel figure wearing a helmet, spreads angled wings, symbolizing the rise of electricity in the early 20th century.

“The grand crown jewel of the building is the lighting outside,” says David J. Hillery of National Grid, which currently owns the building. The original architects, Melvin L. King and the firm of Bley & Lyman, integrated chrome panels that reflect light from concealed tube-shaped fixtures between the first-story display windows. High-wattage floodlights behind heat-resistant glass sizzled raindrops upon landing. “During World War II, the building went dark and stayed dark for the next 50 years,” Hillery says. A massive restoration around 1999 rejuvenated the exterior, including the lighting.

A fellow scientific pioneer, the Union Carbide and Carbon Corporation, built its regional headquarters in Chicago in 1929. Urban legend says that the architects of the 37-story **Carbide and Carbon Building**—the Burnham Brothers, sons of the famous local architect Daniel Burnham—clad the tall volume in dark-green terra cotta and topped it with a gold-leaf cap so it would resemble a Champagne bottle. The building became a hotel in 2004. Most recently, after a 2021 renovation, it reopened as the Pendry Chicago hotel.

“A lot of architectural walking tours show up in our historic lobby,” says James Winning, director of sales and marketing at Pendry Chicago. “It’s beautiful—you’ve got the original brass, the original elevators, the original U.S. mail letterbox with a chute that runs up and down the building. This is a throwback to what it was like to walk into



a state-of-the-art luxury building in 1929.”

Despite their beauty, Art Deco buildings are hardly immune to the economy’s ups and downs. Take the **Wilern** movie theater, at the corner of Wilshire Boulevard and Western Avenue in Los Angeles. G. Albert Lansburgh designed the theater as part of a complex that also includes the 12-story Pellissier Building office tower by architecture firm Morgan, Walls & Clements. Both buildings’ blue-green terra cotta exteriors recall the aqua hues of Los Angeles swimming pools. Lansburgh equipped the venue’s interior with fanciful murals, gold-leaf decorations, and a large sunburst pattern on the ceiling, with rays that symbolize skyscrapers radiating out over the audience. The theater opened in 1931 but then closed two years later, a

victim of the Great Depression.

Fortunately, it returned the next year and had a long run until it shuttered again around 1980. Its then-owner, an insurance company, started preparing for demolition. Concerted efforts from the Los Angeles Conservancy helped save the building from the wrecking ball. Finally, local developer Wayne Ratkovich stepped in to buy the complex in 1981. Renovations restored the opulent auditorium’s interior, which now serves as a performance venue operated by Live Nation.

Forces both progressive and regressive shaped Nashville, Tennessee’s **Pearl High School** at a time when Jim Crow laws segregated school populations. One of the city’s first public African American high schools, Pearl High was formerly located in a 1917 building that a 1931 survey deemed “inadequate with an unsatisfactory environment.” Public Works Administration funds enabled the city to replace it with a new high school for Black students in 1937. McKissack & McKissack, one of the nation’s first African American architecture firms, drew on the Art Deco style to embody the progressivism of the times.

The building has “Pearl High School” carved in Art Deco letters, decorative grillwork over the windows, and a stylized clock above the main entrance. A black zigzag pattern enlivens the lobby’s two-



From top: The National Hotel in Miami Beach is a Historic Hotels of America member; The large Art Deco statues on Hope Memorial Bridge in Cleveland are known as the Guardians of Traffic.

tone terrazzo floor. Desegregated in 1971, Pearl High closed in 1983, and the building is now home to Martin Luther King Jr. Academic Magnet School. Bauer Askew Architecture completed a renovation and expansion in 2018. “I was happy with the blending of the modern addition with the historical building in keeping with the original architecture,” says David Proffitt, executive director of facilities, planning, and construction for Metropolitan Nashville Public Schools. “Pearl High School is one of the most historical schools in Nashville, and it required respect.”

Also commanding respect are the Guardians of Traffic—eight 35-foot-tall Art Deco figures that stand on either side of Cleveland’s **Hope Memorial Bridge**. Intended to “typify the spirit of progress in transportation,” a quote attributed to the bridge’s original engineer, Wilbur Watson, the guardians are arranged in pairs on four sandstone pylons. Sculptor Henry Hering executed architect Frank Walker’s design for the statues: Each guardian holds a different vehicle, including a covered wagon, an automobile, and a concrete mixer. Built in 1932 as the Lorain-Carnegie Bridge, the



structure was renamed in 1983 to honor the family of one of the stonemasons who worked on the sculptures—William Henry Hope, father of comedian Bob Hope.

The Guardians of Traffic have appeared as illustrations on products such as T-shirts, paintings, and murals, says Byron Sah, a civil engineer for Cuyahoga County. So when Cleveland’s Major League

Baseball team surveyed fans for ideas for a new moniker in 2021, it made sense that “Guardians”—the eventual winner—kept coming up. “The team’s new logo has the same Hermes-like wings on the side of the baseball that the Guardians of Traffic have on their helmets,” Sah notes.

Roy France, the architect whose hotels virtually define the skyline of sunny Miami Beach, Florida, originally hailed from the Midwest. After a 1931 train trip to Florida, France and his wife left winter behind and moved to Miami Beach, where he designed dozens of resort hotels guided by his philosophy: “Let in the air and sun. That’s what people come to Florida for.” One of the grandest is the **National Hotel**, opened around 1940 just steps from the beach, its 14-story tower topped with a silver-painted cupola. The hotel maintains its historic integrity, with period furnishings and cozy rooms that follow their original footprint.

General Manager Stephane Mercier says working there is “like having a historic masterpiece in front of your eyes every day.” The ceiling of the hotel’s restaurant bears a meticulous reconstruction of Art Deco artist Tamara de Lempicka’s painting *Young Lady with Gloves*, here made of thousands of tiny tiles. “It looks like a kind of photographic mosaic, recalling the Jazz Age before the war,” he says. **P**



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The Kessler Theater, Dallas, 1942

POSTED ON INSTAGRAM BY STEVE SPIEGEL (@COLORBYSPIEGEL) ON DECEMBER 8, 2022

WHY THIS PLACE? Through Instagram, I've found so many people all across the country who have the same obsession as I do with midcentury signs, diners, and historic architecture. We try to plan trips to see these places. I love to plan and put a bunch of icons on my list, but the happy surprises are also super fun.

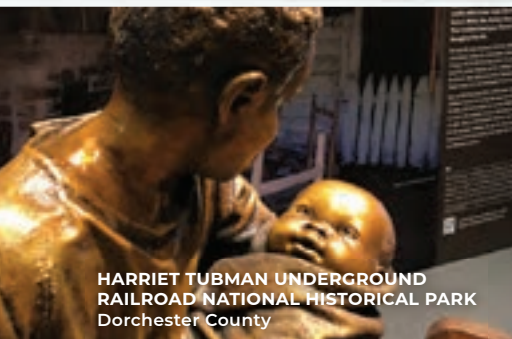
I was flying to Savannah, Georgia, from Los Angeles with a change of planes in Dallas. There was a mechanical problem with the [second] plane, so the airline canceled my flight, and I was stuck for a half-day. I knew someone in Dallas from Instagram,

Deana Mason [@wanderingcowgirl], and we did an impromptu morning sign hunt. She took me on a tour of amazing buildings, signs, and theaters.

The Kessler Theater, built in 1942, was the highlight. I love the Art Deco building, [especially] the marquee and the covered entryway, which has doors with half-moon mirrored glass. Deana told me it's the coolest place in town to see live music. 

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Grand Hotel (1887)
Mackinac Island, Michigan

Photo courtesy of Grand Hotel

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French Lick Resort

French Lick, Indiana (1845)

The historic hotels of French Lick Resort boast over 40 varieties of perennials, and 17 varieties of summer annuals. The head gardener offers tours throughout the year.



Mohonk Mountain House

New Paltz, New York (1869)

The bold and picturesque gardens of Mohonk Mountain House date to 1888. Paths invite guests to wander into the rose, herb, and cutting gardens, and guided tours are available.



Hacienda Del Sol Guest Ranch Resort

Tucson, Arizona (1929)

Stunning botanical gardens surround guests at this 34-acre desert oasis resort and feature varieties of agave, yucca, cactus, and annuals. Signage accompanies many of the unique flora and vegetation to guide horticulture enthusiasts.



The Broadmoor

Colorado Springs, Colorado (1918)

Tens of thousands of annuals bloom across 35 acres during spring and summer at this resort in the Colorado Rockies. Guests can taste the bounty, too: Broadmoor Farms grows organic vegetables, herbs, and fruits for its restaurants.

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