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historic structure report
may 1980

TUSKEGEE INSTITUTE
GEORGE WASHINGTON CARVER MUSEUM

NATIONAL HISTORIC SITE / ALABAMA

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HISTORIC STRUCTURE REPORT

GEORGE WASHINGTON CARVER MUSEUM

TUSKEGEE INSTITUTE NATIONAL HISTORIC SITE

TUSKEGEE, ALABAMA

DENVER SERVICE CENTER

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NATIONAL PARK SERVICE

UNITED STATES DEPARTMENT OF THE INTERIOR

DENVER, COLORADO

Table of Contents

Table of Contents....iii
List of Illustrations....v
Preface....vii
Administrative Data Section....1
A. Name and Number of Structure....3
B. Proposed Use of Structure....3
C. Justification for Such Use....3
D. Provision for Operating Structure....3
E. Cooperative Agreement....3
F. Description of Proposed Construction Activity....3
G. Statement of Significance....3
H. Estimate of Proposed Construction Costs....3
History Data Section....5
1. Carver of Tuskegee....7
2. The George Washington Carver Museum Movement....10
3. The Museum Building....14
4. Carver Museum Since 1941....19
Selected Bibliography....25
Appendix....27
Illustrations....29
Landscape Data Section....45
I. Background of the Area....47
A. Geographic Location....47
B. Brief History of the Area....47
C. Campus Landscaping....47
D. David A. Williston....49
E. Edward L. Pryce....49
II. Carver Museum....51
Exhibits....53
Appendix A - Summary of Personal Interviews....59
Appendix B - Drawings....61
Architectural Data Section....69
I. Introduction....71
A. Location....71
B. Purpose of the Report....71
C. Organizational Structure....72
D. Documentation....72
E. Terminology....73
II. Historical Development....75
A. Introduction....75
B. Original Construction....75
C. 1915 Additions and Alterations....76
D. Conversion to Museum....78
E. Post-Fire Alterations....78
F. Existing Conditions....80

III. Itemized Tables.....85
A. Introduction.....85
B. Exterior.....87
C. Upper (Main) Floor.....115
D. Lower (Ground) Floor and Attic.....133
IV. Engineering Systems.....147
A. Structural.....147
B. Mechanical.....148
C. Electrical.....151
V. Recommended Preservation Program.....153
A. Introduction.....153
B. Proposed Alterations.....154
C. Alternative Recommendations.....156
D. Rejected Alterations.....157
E. Evaluation of Effect.....158
F. Cost Estimates.....159
Appendix I - Paint Analysis.....161
A. Introduction.....161
B. Paint Samples.....163
Appendix II - Mortar Analysis.....167
Appendix III - Hardware Inventory.....171
Appendix IV - Architectural Drawings Prior to This Report...185

List of Illustrations

South Elevation After Original Construction....31
East End After Original Construction....32
1915 Alterations - Southeast Corner....33
Interior North Wall Construction, ca. 1915....34
Interior Northeast Corner, ca. 1920....35
Interior South Wall, Center, ca. 1920....36
Southeast Corner, ca. 1925....37
Interior South Wall, Dedication Day, 1941....38
Interior Overall View Looking Southwest, Dedication Day, 1941....39
Interior North Wall, Dedication Day, 1941....40
Interior Northeast Corner, Dedication Day, 1941....41
Dr. Carver in Laboratory, Dedication Day, 1941....42
South Elevation, ca. 1945....43
North Elevation, East End, 1949....44
South Elevation from East, 1938....55
South Elevation from West, 1938....55
Southeast Corner, 1940....55
Proposed Planting Plan, 1938....56
Proposed Planting List, 1938....57
Site Plan - Existing Conditions....63
Site Plan - Circa 1930....65
Site Plan - Circa 1943....67
Cover Sheet (H.A.B.S. - 1978)....89
Site Plan (H.A.B.S. - 1978)....91
Transverse Section and Details (H.A.B.S. - 1978)....93
Details (H.A.B.S. - 1978)....95
South Portico - Looking East....97
South Elevation....97
West Elevation....97
South Elevation (H.A.B.S. - 1978)....100
West Elevation (H.A.B.S. - 1978)....102
North Elevation (H.A.B.S. - 1978)....104
North Elevation - East Half....106
North Elevation - West Half....106
Interior Corner - North Elevation and Ell....106
West Elevation of Ell....106
East Elevation (H.A.B.S. - 1978)....109
East Elevation....112
Southeast Corner....112
East Terrace Stairway....112

South Side of East Terrace..... 113
Ell Roof..... 113
North Chimney..... 113
Upper Floor Plan (H.A.B.S. - 1978)..... 117
Upper Floor Plan (H.F.C. - 1979)..... 119
Interior Elevation - Room 101 - North Wall (H.F.C. - 1979)..... 121
Interior Elevation - Room 101 - South Wall (H.F.C. - 1979)..... 123
Interior Elevations - Room 101 - East and West Walls (H.F.C. - 1979).... 125
Interior Elevations - Rooms 102 and 103 (H.F.C. - 1979)..... 127
Room 101 - Northeast Corner..... 129
Room 101 - Southeast Corner..... 129
Room 101 - Southwest Corner..... 129
Room 101 - Northwest Corner..... 129
Lower Floor Plan (H.A.B.S. - 1978)..... 135
Room 001 - Northeast Corner..... 137
Room 001 - Southeast Corner..... 137
Room 001 - Southwest Corner..... 137
Room 001 - Northwest Corner..... 137
Room 008 - East Wall..... 139
Room 010 - East Wall..... 139
Room 011 - North End..... 139
Room 011 - South End..... 141
Room 012 - North End..... 141
Former Window Between Room 011 and Room 012..... 141
Room 013 - East End..... 143
Room 013 - West End..... 143
Room 201 - Typical North Bay..... 143
Hardware Types 1 - 20..... 177
Hardware Types 21 - 37..... 180
Hardware Types 38 - 45..... 183
Upper and Lower Floor Plans, Existing Conditions - March 6, 1948..... 189
Ground Floor Plan and Details - Proposed Restoration - 1948..... 193
First Floor Plan and Finish Schedule - Proposed Restoration - 1948..... 197
New Addition Elevations and Misc. Details - Proposed Restoration - 1948. 201
Foundation Plan and Details - Proposed Restoration - 1948..... 205
First Floor Framing Plan and Details - Proposed Restoration - 1948..... 209
First and Ground Floor Electrical Layouts - Proposed Restoration - 1948. 213
Proposed Alterations - December, 1962..... 217

Preface

The Historic Structure Report for the George Washington Carver Museum contains four primary data sections - administrative, history, landscape, and architectural. Prepared from 1977 through 1979, the Report has had a number of authors and contributors.

The Administrative Data Section was prepared by John Paige, Historian, and David Arbogast, Historical Architect, both of the Denver Service Center in July of 1979.

Initial research and investigation for the History Data Section was conducted by John Jenkins. From this research a draft of the History Data Section was written by Dr. John Platt, Historian, of the Denver Service Center. This draft was edited and revised by John Paige, resulting in the final History Data Section.

In 1978 Edward Pryce, landscape architect with the firm of Williams-Russell Associates of Atlanta, Georgia, and retired professor of landscape architecture at Tuskegee Institute, prepared an Historic Landscape Report for all three buildings of Tuskegee Institute National Historic Site. Sections pertinent to the Carver Museum were reorganized and included as the Landscape Data Section.

The Architectural Data Section reflects the input of a number of Denver Service Center personnel. Architect Dick Kusek developed the preliminary design for the adaptive reuse of the interior in conjunction with George Thorson, Senior Historical Architect, and the staff of Harpers Ferry Center, primarily Judith Johnston and Richard Browne. Beginning in 1978 David Ates, Historical Architect, and David Arbogast prepared the bulk of the written body of the Architectural Data Section. The engineering discussion was written by Curtis Edlund, Structural Engineer; Robert Thielke, Mechanical Engineer; and Jeff Gould, Electrical Engineer, all of the Denver Service Center

A large number of people provided valuable assistance and aid in the preparation of the Report. Superintendent Lissimore and Ron Thompson, Chief of Interpretation, of Tuskegee Institute National Historic Site, along with their staff, were especially helpful. A number of Tuskegee residents provided valuable insight for the Landscape Data Section. Judith Johnston and Richard Browne were very cooperative both in providing the set of measured interior drawings of the upper floor rooms which was prepared for them by William O. Karjala, and in providing valuable input regarding requirements and layouts for their exhibit needs. The Historic American Buildings Survey team which prepared measured drawings of the building during the summer of 1978 was invaluable to the Report. To all a debt of gratitude is extended.

ADMINISTRATIVE DATA SECTION

John Paige and David Arbogast

Denver Service Center
National Park Service

A. Name and Number of Structure

Carver Museum, Structure No. 3, Tuskegee Institute National Historic Site, Macon County, Alabama. Order of significance - Ib.

B. Proposed Use of Structure

The grounds will be landscaped and upgraded in character with the Carver period of occupancy. The exterior of the building will be preserved as it exists, with any minor improvements to support functional criteria, and to present the building as it appeared in 1941. The main floor of the building will be renovated to house exhibits and the lower level developed to house visitor conveniences, museum storage, National Park Service staff, storage and mechanical systems.

C. Justification for Use

The structure was constructed about 1915 and served as Tuskegee's laundry annex until Dr. Carver was authorized to use it as a laboratory and to house his collections and other work in 1938. It was dedicated in 1941 as the George Washington Carver Museum. A fire in 1947 virtually destroyed the interior integrity of the building and subsequent remodeling and changes over the years would make a recreation to the period of Carver's occupancy (1938-1943) highly conjectural. The lower level was unused during the historic period, except for an excavated area used for storage.

D. Provision for Operating Structure

The exterior and interior of the Carver Museum will be employed to interpret George Washington Carver's life and work at Tuskegee Institute. In addition, the story of Tuskegee Institute will be interpreted here, emphasizing the early years during which Carver's influence was significant.

E. Cooperative Agreement, Executed or Proposed for Operating Structure

A memorandum of agreement between the U.S. Department of the Interior and the Trustees of Tuskegee Institute was signed on August 25, 1976. This agreement relates to the preservation of the original campus of Tuskegee Institute at Tuskegee Institute National Historic Site.

F. Description of Proposed Construction Activity

Information on this subject is found in the architectural data section of this report.

G. Statement of Significance

The significance of the structure stems from its association with Dr. George Washington Carver and his life and work.

H. Estimate of Proposed Construction Costs

Information on this subject in the architectural data section of this report.

TUSKEGEE NATIONAL HISTORIC SITE

CARVER MUSEUM

HISTORIC DATA SECTION

BY John Jenkins & John Platt

1. Carver of Tuskegee

George Washington Carver was woven into the fabric of Tuskegee Institute much as the woof to Booker T. Washington's warp. Imbued upon his arrival in 1896 with faith in the Institute's mission, equalling Washington himself in devotion to the principles of the Atlanta address, he became, in the 47 years that followed, integral to all for which Tuskegee stood. Washington, the prophet and leader, contrasted in practically every outward particular with Carver, the professor and philosopher. Yet, as their threads crossed and recrossed, they contrived a design that animated the Tuskegee legend and kept their beloved institution in the forefront of a great cause. Fame came to both, in distinctly different ways, and their tenures overlapped, with the result that for fifty years Tuskegee Institute was never very long out of the headlines. Occasional personal differences aside, they were as one on the role of Tuskegee in the future of black America, and each enjoyed perfect confidence in the other's capabilities for the work to be done.

George Washington Carver came to Tuskegee Institute with the intention of leaving in a year or two, to pursue a career in the art field, thus not long after his arrival at the Institute in November 1896, Carver announced his intention to relinquish the post as soon as the new program was in gear: "I do not expect to teach for many years, but will quit as soon as I can trust my work to others and engage in my brush work, which will be of great honor to our people showing what we may attain..."[1]

But sense of mission triumphed over his less well-informed inclination to become a painter, helped along doubtless by the persuasive powers of Washington. By the end of this two year term Carver had become thoroughly enmeshed in the duties of the agricultural department and all thought of leaving had been forgotten.

For nearly fourteen years Carver struggled unevenly with the demands of his position as director of the agricultural department and instructor of scientific agriculture. Little in his training had prepared him for the administrative tasks that befell him. In 1910 Washington removed Carver from his position, the blow by his being named director of a newly established department of research and consulting chemist.[2]

Free after 1910 to spend his days in the laboratory, though required to teach botany during the evening, Carver was enabled to spend more time at "creative research". After Washington's death in 1915, he enjoyed and improved relationship with new Principal, Robert Russa Moton. In apparent

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1. Barry Mackintosh, "George Washington Carver: The Making of a Myth, "The Journal of Southern History", XLII (November, 1976), p. 510.

2. Ibid.

acknowledgement of Carver's indispensability to Tuskegee, Moton left him pretty much to his own devices.[3]

It was during the period after 1915 that Carver's interest in converting the inedible portion of farm crop and agricultural surplus into products of value matured. In part this devolved from his involvement with finding substitutes for foods grown short during wartime. Well in advance of industry's awakening to the economic ramifications of by-products, Carver had conceived its applicability to southern agricultural problems and sought to find new uses for this waste, and thus enlarge the usefulness of the product to mankind. His studies aimed at finding ways of utilizing the millions of tons of lignin and cellulose that were being discarded yearly as invaluable material. It was also in this period, beginning in 1916, that his attention became fixed on a failing commodity, the southern peanut. He saw not only a vast gastronomic potentiality in it, but qualities that made it suitable for scores of other uses. For five years he prepared substances and bottled samples of them. Then, came the event that led to his emergence on the American scene as a larger-than-life figure.[4]

The occasion was furnished by his appearance in 1921 before the House Ways and Means Committee to testify on behalf of the South's peanut growers during hearings on the Fordney-McCumber tariff bill. Equipped with his bottled exhibits, he started his testimony with the allotted ten minutes given to those appearing. So mesmerized were the committee members by his picturesqueness and his manner of presentation that he continued on for an hour and forty-five minutes showing them face powder, axle grease, printer's ink, milk, cream, butter, shampoos, creosote, vinegar, coffee, soaps, salads, wood stains, oil dyes, and countless other concoctions made from the peanut.[5] At the hearing's conclusion, the well-known G.W. Carver

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3. In 1915 Carver had been elected to membership in the Royal Society of Arts of Great Britain and the Advisory Board of the National Agricultural Society, honors that brought great prestige to Tuskegee as well. John W. and Lynne B. Kitchens, eds., Guide to the Microfilm Edition of the George Washington Carver Papers at Tuskegee Institute (Tuskegee: Division of Behavioral Science, Carver Research Foundation, 1975), p. 19.

4. Rackham Holt, George Washington Carver: An American Biography (Garden City: Doubleday, Doran and Co.,1943) pp. 228-229; Kitchens, Guide to the Microfilm Edition of the George Washington Carver Papers at Tuskegee Institute, pp. 19-20.

5. Glenn Clark, The Man Who Talks with the Flowers: The Intimate Life Story of Dr. George Washington Carver (St. Paul, Minnesota; Macalester Park Publishing Co., 1939), p. 12. To friends Carver explained that the extent of his involvement with the peanut and sweet potato resulted from the discovery that after years of preaching the gospel of crop rotation the market could not absorb the amount of production, he had stipulated. Ibid., p. 11. It is true the peanut production climbed steeply from under four million bushels in 1889 to more than forty million in 1916. A slump then set in that touched bottom at about the time of Carver's testimony before the congressional hearing. Not until 1927 did production reach the earlier high level. Mackintosh, "George Washington Carver: The Making of a Myth," The Journal of Southern History, XLII, p. 511.

had become the famous scientist of the same name, and would remain so the rest of his life. Well into his thirties upon his arrival at Tuskegee, Carver by now had attained his sixties. He possessed all the attributes associated in the public mind with a senior statesmanship; mental acuity, gravity of manner and dignity of appearance, and the grayness and lined features denoting age and experience. He heightened the effect of his physical appearance by dressing for the occasion in a worn coat with a homemade tie.[6]

The 1930s were marked by continual resort to Carver as a subject of articles in the mass media and interest by motion picture companies in featuring his life in films. A 1932 article in American Magazine, a 1937 article in Reader's Digest, and a Life magazine photo special that termed him "one of the great scientists of the United States", made millions of Americans familiar with the expanding image. A well-publicized friendship with Henry Ford after 1931, that peaked when Ford visited Tuskegee to dedicate the Carver Museum in March 1941, received much public attention.[7]

During the year before Carver's death on January 5, 1943, he considered ways of helping the war effort, and did issue Bulletin No. 43, entitled Nature's Garden for Victory and Peace. As willing to prophesy as ever before where a note of optimism could be sounded, he foresaw good coming out of the war. Now in his eighties, he could do little else in the time remaining to him.[8]

Carver's passing occasioned an outburst of public sentiment consistent with the place he occupied in the hearts and minds of Americans. President Roosevelt stated: "The world of science has lost one of its most eminent figures.[9] Congress made the date of his death "George Washington Carver Day", and passed legislation designating his birthplace a national monument. He was buried on the Tuskegee campus in a grave beside that of his preceptor, Booker T. Washington.[10]

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6. Clark, The Man Who Talks with the Flowers: The Intimate Life Story of Dr. George Washington Carver, p. 12.

7. Kitchens, Guide to the Microfilm Edition of the George Washington Carver Papers at Tuskegee Institute, p. 35. Eleanor Roosevelt visited Tuskegee for two days the same month.

8. "The peace which will come after this war will be laden with many new scientific possibilities, growing out of the destructive ravages of the conflict... I believe I am safe in the prediction that America is on the eve of the greatest scientific development it has ever known, and destined to become a leader among many lines of practical endeavor heretofore unnoticed ..." Clark, The Man Who Talks with the Flowers: The Intimate Life Story of Dr. George Washington Carver, p. 60.

9. Mackintosh, "George Washington Carver: The Making of a Myth", The Journal of Southern History, XLII, p. 514.

10. After Carver's death two full-length biographies and shorter treatment made their appearance within a few years, and another full-length one has (continued)

2. The George Washington Carver Museum Movement

The 1936-1937 school year marked the official celebration of Carver's forty years at Tuskegee Institute. Under Drs. Robert Russa Moton, now retired, and Frederick D. Patterson, his successor, the school had expanded to more than a hundred buildings set in a campus of thirty-five hundred acres. It was now an accredited college, with thirty-five hundred students, and it remained "an enlightening influence in the social structure of America".[11] During the course of the academic year observances were held that acknowledged the proud place that Booker T. Washington's school now occupied. Musical events arranged by William L. Dawson, an old grad and Tuskegee's renowned music director, dotted the calendar and gave more than usual exposure to his famous choir.

The culminating event of the commemorative year was commencement in June of 1937. On the second day of that month a bust of Carver, executed by Steffen Wolfgang Thomas of Atlanta, and paid for entirely in small contributions from the scientist's admirers was unveiled. The only person present not entirely pleased with the occasion was Carver himself: "There would have been no bust had Dr. Carver been consulted. He did not by any means feel he was ready for one, and he did not want a monument anyhow. But there it was, and ... he appeared reluctantly."[12] Carver's assistant decided to make the ceremony do double duty:

> The astute young Mr. Curtis detected a means of turning the festive occasion to a practical purpose. Dr. Carver's exhibit of fibers, paints, stains, and peanut and sweet-potato products had traveled widely and been seen by hundreds of thousands of people, but when they were at home they stayed shut up in the agricultural building, where only an occasional guest and a few students were admitted. Mr. Curtis believed they should be on permanent view to all.
>
> He therefore gathered some together, added the stuffed fowl and geological specimens, spread them out in a spacious upstairs room in the new library, and took up his stand there to explain them to the many visitors who had come for the ceremonies. The

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10. (continued) been published since. Shorter biographical sketches have been published in a number of collections. Though more than thirty-five years have passed since Carver's death, his place is firmly fixed, through the memories of those who lived while he held forth as a popular figure, the memorials erected to his posterity, and in children's books, school texts, and encyclopedias.

11. Holt, George Washington Carver: An American Biography, p. 321.

12. Ibid., p. 323.

> visitors were impressed, including the trustees, few of whom had ever seen this visual record of a lifetime's achievement; they agreed that the exhibit should be permanent.[13]

Thus, it would appear that by conscious design or not, Curtis was responsible for initiating the museum movement.

It gathered momentum rapidly, as so often happens with an idea when conditions are right. A porticoed, one-story brick building centrally located stood empty and available. It was the school laundry building, built after 1914. The function of the laundry was out of place by 1937 with the institute's latter-day development. The laundry machinery had been removed and reassembled by the power house at the northeastern edge of the campus. Dr. Patterson huddled with the trustees, and out of their annual Founder's Day meeting in April 1938 came approval for establishment of the George Washington Carver Museum.[14] The building was to be remodeled as a museum. Before planning had been completed, the museum had become a complex of Carver activity. Where Carver's exhibits went, there too would go Carver. This, of necessity, involved Carver in the planning and execution of the project. But in the middle of it he became seriously ill. Later he was to subscribe to the belief that the responsibility for his part in the project and his interest in it kept him alive:

> ...But the Museum was the only thing of its kind that had ever been projected; it must be carried through, and only he could do it. Threads must be tied, loose ends caught up. He had toiled so exclusively alone that nobody else could know the relative significance of objects scattered among his effects which had an important meaning for him. Much of his work was in the pattern stage, but it must be a completed pattern from which could be fashioned the perfected structure. Had he not felt acutely that there was a master scheme, and that he could not stop until the design was finished, he would not have made the necessary effort to live.[15]

In 1938 Carver abandoned his rooms in Rockefeller Hall and moved into Dorothy Hall. Emerging from long hospitalization for anemia weak and tired, he took up this location to be as close as possible to the new building being remodeled in his honor next door. This put him but a few steps from a small greenhouse, that led directly to his office and laboratory, where amaryllis and some experimental plants awaited his visitations. The institute's horticultural gardens lay nearby. He slept in room 226, within

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13. Ibid., p. 323-324.

14. Ibid., p. 324.

15. Ibid., p. 325.

earshot of a matron, and Henry Ford paid to have an elevator installed to save him the nineteen-step climb to the second floor. Carver spent the last years of his life here.[16] From these quarters in Dorothy Hall, next door to the museum:

> ...he was only a few steps from the Museum in which were his new office and laboratory and proving plant, where he tested recipes on wood, coal, gas, and electric stoves and a fireless cooker, using iron pots whenever possible. A small greenhouse had been built on the back, accessible only through his private rooms...[17]

These facilities were built first, and the museum space worked on later. Carver's move to the new laboratory later in the fall seems to have given him not only a new lease on life but a new pace to his activities as well. Before long the new space was as crowded as had been the old:

> ...Heterogeneous was a favorite word of Dr. Carver's because he so disliked heterogeneity in thinking. But in a remarkably short time after he was installed in the Museum, the adjective might have applied to his rooms. When the chaos of paper, rocks, grain, soil, and dried plants became too great and his office so stuffed he could not move around in it, he cleaned house. This consisted of gathering up a huge bundle and lugging it into his laboratory. When that was overflowing, he carried it into the proving room and, when that became impossible, he threw it out in the trash barrel. Then he was in despair, because that very day he was sure to want something he had just disposed of.[18]

This clutter was, however, evidence too of a renewal of impulse and a burst of energy to go with it. It was while in the new quarters that Carver's fame peaked, now that his participation in humanitarian work became known to all. Although he reckoned that outside calls dominated his day ("ninety percent of my time is taken up with infantile paralysis and allied troubles"), he managed to advance his research on the use of peanut shells and other fibres in construction board, continue his work on soil analysis, and collect fungi again. Honors piled up too. Taphrina carveri, a species of fungi was named in his honor. President Roosevelt and Henry Ford visited. His painting, "Two Southern Aristocrats," was

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16. Anne Kendrick Walker, Tuskegee and the Black Belt. A Portrait of Race (Richmond, Va.: The Dietz Press, 1944) pp. 56-57; Holt, George Washington Carver: An American Biography, p. 325.

17. Ibid.

18. Ibid., p. 326.

unveiled in 1939. He was appointed by the governor of Alabama to represent that state on the National Negro Achievement Commission at the 1939 New York World's Fair. Requests for his autograph and photograph were regularly received. He made trips to New York and Chicago, was heard over radio, and delivered addresses at colleges as far away as Iowa and Minnesota. His correspondents included many figues in public life here and abroad. He received awards from America's oldest agricultural organization, the Philadelphia Society for Promoting Agriculture, and for distinguished service from Phi Beta Sigma. Though this period in Carver's life was punctuated with illnesses, none stayed the strong-willed scientist from his duty and his quest.

3. The Museum Building

Before 1915 laundry work at the institute was done in Dorothy Hall, the women's industrial building, as a part of the course of instruction. Expansion of the department necessitated reclamation of the space devoted to this enterprise. (The donation in 1914 of $15,000 for the purpose of building a separate laundry sturcture enabled the desired expansion to take place.) In order to maintain the function's integrity and for convenience, the building was located on a lot next door to Dorothy Hall and connected to it by a wall.[19]

Though begun in 1914, progress was slow. Not until 1916 was it reported at an end:

> ...The Laundry building has been completed. The work on this building has been rather slow for the reason that it has been done largely as practice work by students during their industrial periods. This building will provide us with the opportunity of helping our young women in better methods of laundering. $13,000 will have been spent in connection with the completion and equipment of the Laundry building.[20]

Evidently, even then all of the equipment had not yet been emplaced to make it fully operational.

A 1917 Tuskegee Institute publication made this comment on the new laundry facility:

> The New Laundry. The work of the Laundry Division has grown to such an extent that the rooms occupied in Dorothy Hall were too small and not suited to carry on its activities. The institution has met this situation by erecting a new, modern laundry building separate from Dorothy Hall. It is near enough to Dorothy Hall to make supervision easy. The building is a brick structure, 57 X 122, one story in height. The story is high enough from the ground to allow a basement to be place underneath should it ever become necessary. The building is generously supplied with windows which give ample light and ventilation. Ventilating flues also run from the ceiling through the roof so as to

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19. Tuskegee Normal and Industrial Institute Thirty-Third Annual Report of the Principal and Treasurer for the Year Ending May 31, 1914, (Tuskegee, Ala.: Tuskegee Normal and Industrial Institute, 1914), p. 6.

20. Tuskegee Normal and Industrial Institute Thirty-Fifth Annual Report of the Principal and Treasurer for the Year Ending May 31, 1916, (Tuskegee, Ala.: Tuskegee Normal and Industrial Institute, 1916), pp. 15-16.

take off any steam or foul air. The roof is covered with tin and is supported by a number of trusses which have been built from one wall to the other, affording a floor space clear of supporting posts. Electricity is used for lighting and for motive power, and steam of sufficient pressure is supplied from the Central Power House for heating and for those machines which require steam. Such machinery as was suitable has been moved from the old Laundry, while other machinery has been purchased, thereby increasing the efficiency of the division and giving the students working there an opportunity to learn how to handle much of the most modern machinery. The architecture of the building conforms in type with that of Dorothy Hall, and the idea of unity of the two structures has been effected by a wall connecting the two buildings.[21]

The Board of Trustees of Tuskegee Institute decided in April 1938 that the laundry building be remodeled into a museum and laboratory. Then in October of 1938, Carver's laboratory equipment was moved into the laundry building. The work continued and Carver took a personal interest in the progress of the remodeling. In a letter to a friend in 1939 Carver comments "I shall be compelled to get back because they have taken a sudden notion to move the greenhouse, and the brickmasons are laying the wall right now. It is to go on the little boiler room where it will be very handy for me, and I have to watch every step of their movements... The museum is taking shape, I am pleased to say...."[22]

The greenhouse mentioned in Carver's letter was approximately 16 feet by 24 feet and was surrounded by a small parapet wall. It was not until 1941 that the building was completed and all its contents ready to be dedicated. (But exhibits were in place by 1939.) Throughout this process, Carver's protege, young Curtis, played a key role, interpreting the master's ideas and finding expression for them in exhibit design and arrangement. The effect when finally assembled was:

> ...the inseparable thought-and-act life of one individual on parade to constitute an enduring record which would remain when the smoke and din and destruction had cleared away: the skeleton of Betsy, one of the first yoke of oxen with which the first fields of the Experiment Station had been plowed and planted; two foot glass jars of the

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21. Thirty-Sixth Annual Catalog for Tuskegee Normal and Industrial Institute for 1916-1917, (Tuskegee, Ala.: Normal and Industrial Institute, 1917), p. 16.

22. Carver to Abbott, March 4, 1939, Architect's Notebook for Carver Museum, Denver Service Center, Denver, Colorado.

first fruits of those fields: mammoth vegetables looking as fresh as when he had sealed them forty years before; samples of soils in their bamboo containers; cold-water paints on rough pine boards; stains; wallpaper designs; vegetable dyes; wallboard; Cercospora on leaves and plants; edible wild vegetables; feather and bead and mica ornaments; fibers; mats and rugs; hundreds of lace patterns; vases of native clay; the incomparable blue powder in a pharmicist's jar; samples of cotton and cotton bricks; a fair showing of the seventy-five pecan products; one hundred and eithteen sweet-potato products and a representative group of the three hundred peanut products.

The Museum was designed to be not merely a record of the past, but a means of educating for the future, an encyclopedia of Southern potentialities. Dr. Carver had often said that you had only to go out in the back yard to find the solution to the Southern problems. For thirty years specialists in differing lines had come asking what to do in this case, what to do in that one. Now, if they wanted information on ores, here it was gathered together under one glass in one volume, as it were; if they wanted to know something about fibers or foods, these also were readily available. Dr. Carver had always preferred to be called an "educator", rather than be tagged with any of the sciences he practiced; botany, chemistry, geology, and all the others were merely several means toward an end. In the Museum he was able to crystallize his group theory of education; by decreasing the extent he was increasing his intent.[23]

One element was still missing as "a representation of this versatile man." Carver's collection of paintings, that through the years had grown to a respectable number, and that had drawn attention when shown in the Huntington building, were without a home. The institute's failure to provide for them made him unhappy, and he considered loaning them to the Alabama State Archives. Then, Dr. Patterson came up with a plan that would bring them together with others of his creations on the Museum building's main floor: "...a space was partitioned off in which were hung thirty-six of his paintings, in frames of bare wood with no stain, no varnish, no gilt." The dedication of this gallery in 1941 completed the Museum.[24]

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23. Holt, George Washington Carver: An American Biography, pp. 327-328.

24. Ibid., p. 328; Kitchens, Guide to the Microfilm Edition of the George Washington Carver Papers at Tuskegee Institute, p. 34.

In the meantime Carver had been busy with a related undertaking, intended to perpetuate the work he had begun and to attract young black men into the sciences. It began with the museum project itself and the processes of thought it stimulated in Austin Curtis' mind:

> ...The Museum was regarded by Mr. Curtis as a monument evidencing the respect due a great man. It would be easy to let it solidify, but in that case it would be no more vital than a statue. It would negate the guiding principle of Dr. Carver's life, which was to go on without cessation and find out more and more attributes of more and more objects and put them to use.
>
> If, on the other hand, it were a live and growing thing, the more fitting a monument it would be to a man whose own endeavors had never become static. It must be elastic and independent as Dr. Carver had been, ready to meet what needs would inevitably continue to arise, dedicated to the solution of practical problems - not in pure, but applied, research.
>
> Many of these things Dr. Carver had started had great possibilities but remained still in the test-tube stage because of insufficient equipment and limited personnel. These alone would be sufficient to keep a staff busy for some time to come. In the chemurgic adaptation of farm products to industry the sciences could not be isolated. Chemistry, botany, bacteriology, entomology, physics, and soil chemistry were all tied up together; the protein or carbohydrate composition of a plant could be altered by changing the composition of the soil through fertilizers. Specialists in all these fields were needed to carry on the work along lines laid down by him, before the pilot plant stage and final industrialization could be reached.
>
> Mr. Curtis possessed the virtue of altruism...To his mind, progress could not properly be called progress unless others besides himself were furnished the opportunity for research and the opportunity to contribute to the scientific knowledge of the world...
>
> At the present time the Negro could furnish, as always, the labor for science, but could make small use of it for his own advancement. Negro chemists produced little except a few cosmetics and patent medicines...
>
> A Negro youth might therefore become highly proficient in his scientific field while he was at school but, even with diploma in hand, there was no place he could go to put this theoretical knowledge into practical effect. Thus, the incentive to study in the sciences

was removed because it would lead to nothing...and an incalculable amount of talent, perhaps genius, was being wasted.

From all these considerations there naturally arose the idea of making the Carver laboratory a research center for promising young Negroes. Using as its nucleus the remaining thirty-three thousand dollars of Dr. Carver, rescued from the depression debacle, the machinery for bringing about this devoutly wished consummation was set up in 1940 and called the George Washington Carver Foundation.[25]

With the establishment of the Carver foundation a further incentive was also provided him to go on with his work, for, not only did he write a will bequeathing all his personal property to the foundation, but by contract, the Caroline Company, a local concern manufacturing products based his formulas, contributed two percent of its gross income to it. This research continued through 1941. Through the remainder of his life Carver was aware the need to endow the museum, that it not fall on hard times through lack of resource.[26]

True to Carver's shunning of ceremony where he was the object of it, the dedication of the museum was done simply with no fanfare. Although the painting gallery was not yet complete the service was held. As described in an Institute publication,

> ...Henry Ford, world renowned automobile magnate,... spent several hours on the campus, Tuesday, March 11, during which time he conferred with Dr. George W. Carver, in whose honor the trip was made....
>
> Following the conference, Mr. and Mrs. Ford took part in a brief ceremony which comprised the dedication of the Carver Museum. The dedicatory service consisted of the insertion of peanuts, soybeans, soybean fiber and soybean plastics into a concrete slab. During the service, Mr. and Mrs. Ford inscribed their names on this concrete slab.[27]

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25. Holt, George Washington Carver: An American Biography, pp. 329-330. In 1937, Curtis corresponded about the creation of what he referred to as the Carver Creative Research Laboratory. Kitchens, Guide to the Microfilm Edition of the George Washington Carver Papers at Tuskegee Institute, p. 41.

26. Holt, George Washington Carver: An American Biography, pp. 331-332; Kitchens, Guide to the Microfilm Edition of the George Washington Carver Papers at Tuskegee Institute, pp. 35-37.

27. The Campus Digest, March 15, 1941, p. 1. Opening the gallery in November 1941 aroused more public interest as the result of an article that appeared in one of the country's leading news magazines. It depicted Carver as a "White-haired, toothless sage," dressed in an "old coat and patched cotton-sack apron," working diligently around "his memorial museum at Tuskegee... (continued)

4. Carver Museum Since 1941

George Washington Carver died on January 5, 1943. His will, written on February 2, 1940, provided for the payment of his debts, for certain specific bequests, and for the residue to go to the foundation:

> FOUR: There is now in process of organization a Corporation, not of a business character, as provided for by the Statutes of the State of Alabama the name of which will be "The George Washington Carver Foundation". The said Foundation is established for the purpose of combining Research Laboratories and a Historical Museum, thus encouraging and carrying on the work started by me at Tuskegee Institute, and providing for the proper housing space for preserving same. Said Foundation also will have a more expanded and extended sphere of operation, but at the time of the execution of this Will it has not yet been fully carried into effect by complete organization. Assuming that said Corporation will be fully organized by the time that this Will becomes effective, I herewith and hereby make specific provisions for the disposition of my worldly effects, and for the carrying out of my intentions with reference to said Foundation.
>
> FIVE: I hereby give, bequeath, and devise all property of every nature and description owned by me at the time of my death, and any property of any kind whatsoever in which I may have an interest, legal or equitable, at the present time or in the future, and all other things of value accruing to me, or to my estate, from any source whatsoever, to The George Washington Carver Foundation, as then or thereafter organized. Out of said property, my Executor as hereinafter named is to pay the legal debts against my Estate as provided for in Paragraph One, and the Legacies as specified in Paragraph Two, and the residue of every nature and description is to be turned over to said Foundation to be held in Trust as follows:
>
> FIRST: I have many, more or less, valuable paintings or pictures, about a hundred in number, all representing my own handiwork. It is my hope and desire that these paintings will be preserved, and that the proper space be provided for the housing and preservation of same.
>
> SECOND: My work at Tuskegee Institute has been largely confined to Chemical Research, and especially

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27. (continued) unpacking, dusting, and hanging his life work as an artist." "Black Leonardo", Time, November 24, 1941, pp. 81-82.

as applied to Agriculture. The modern definition of this line of work is Chemurgy, in which field of labor I have been to a great extent a Pioneer. It is my wish and desire that this work be encouraged and continued by the Tuskegee Institute, and for this purpose and to that end I direct that any such part of my property or the income therefrom, as is necessary or available, shall be so used as decided by those controlling said Foundation.

THIRD: The present Museum Building at Tuskegee Institute, which, as a tribute to my work, has been given my name, is now used for exhibiting the results and products of my labors, and it is my hope and desire that such will be continued. I, therefore, direct that any portion of the income or the corpus of my Estate, at any necessary or available, be used for the maintenance of said Museum Building so that it may be kept at all times in a fit and proper condition for the purposes intended.[28]

Altogether, some $66,000 of Carver's lifetime savings went to the Foundation for the purposes described above.

The death of the great man stimulated the public to follow suit and many contributions to the Foundation were received. Planning for a fund drive began. To make it effective, Patterson and Curtis established The George Washington Carver Endowment Fund Association, charter memberships to which were sold for ten dollars each. A private company was retained to conduct the drive. For a year, using various methods, the drive continued very actively. Patterson and Curtis played principal roles throughout this period, and at one point over $7,000 had been raised. Then in March of 1944 Curtis was given thirty-day notice by the Institute. The foundation's work has been done in ways that would have earned it Carver's tribute. By 1960 there were 23 laboratories operating under its aegis, while eleven fellowships were currently in effect. In those laboratories culture of the HeLa strain were developed for use in evaluation of the Salk vaccine. Cancer control and agricultural experimentation have also played a large role in its activities.[29]

In 1943, a newspaper carried the following description of the Carver Museum:

> The Carver Museum, through a wide variety of exhibits, gives some idea of the versatility and

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28. Last Will and Testament of George Washington Carver, February 2, 1940, Macon County Records, Alabama.

29. Kitchens, Guide to the Microfilm Edition of the George Washington Carver Papers at Tuskegee Institute, pp. 42-44.

industry of Dr. Carver. Here may be seen paints, stains and varnishes from Alabama clay, artificial marble made from wood shavings, beautiful wall hangings from feed sacks and wrapping strings, rugs, and mats from okra and iron weed fiber, charming landscape from water colors that started as coffee grounds and orange peel. Here the farmer may study diseases of common crops in various stages of development.

In the museum are Alabama fruits and vegetables canned 35 years ago to encourage farmers to grow vegetables and to show farm wives how to cook them--the forerunner of the present farm and home demonstration work of the Extension Service of the U.S. Department of Agriculture. Here may be seen also paintings, needlework, plastics, ceramics, as well as more than 300 products from the peanut, 118 from the sweet potato, and hundreds from waste materials.

A focal point of interest is the first desk and laboratory equipment that Dr. Carver used when he first came to Tuskegee Institute in 1896. This was of special interest to Henry Ford on his visit to Tuskegee Institute in March, 1938.

Adjoining the museum on the ground floor is another laboratory and workshop and above, communicating with Dr. Carver's laboratory, is his greenhouse (sic.) which houses his rare collection of amaryllis plants.[30]

The Museum itself had to survive one catastrophe. On November 24, 1947 fire swept the building:

> The fire broke out around 4:30 a.m. and the fire whistle blew about ten minutes later. Though no determination of the blaze's origin can be made at present, the location of the fire in the building suggests that it might have burned for an hour in the front but partially unexcavated part of the basement before reaching the back and where laboratories were located. No students were in the laboratory that day, but foundation staff members were in the building until 10 p.m. Saturday. It is believed that spontaneous combustion initiated the blaze.
>
> The floor caved in on the end of the building farthest from Dorothy Hall and partitions in the basement or ground floor were burned. The walls of

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30. "The George Washington Carver Museum", The Chicago Bee, January 10, 1943, p. 8.

> the building, of practically solid brick were unhurt. Some of the fire reached the ceiling and burned a hole in a small area. Little damage was done in the roof structure.[31]

Though of the most serious consequences, this fire was not a total loss: "Walls of the one-story brick building were still standing, but Dr. F.D. Patterson, president of the school, said many of the records of experiments by Dr. Carver were destroyed. He estimated loss to the building at $100,000... Paintings by the Negro scientist, who pioneered in research on peanuts and sweet potatoes also were lost but most of his private papers were saved."[32]

Given even the barest essentials, there was never any question in the minds of Tuskegee authorities that the museum would be reconstituted. In fact, the decision ultimately made was to reconstruct the museum building, but to remove the laboratories, and to broaden the museum's scope:

> ...The first stage in the rebuilding of the Carver Museum was started recently when a crew of workmen began the task of removing the debris of the disastrous fire of November 24, 1947...
>
> According to...President Patterson, the new Carver Museum will house all museum materials and activities at Tuskegee Institute, which are now set up in various places. It will also be the respository of the African Art Collection and will contain the dioramas of Negro History, both of which are now located in the Library.
>
> ...Dr. Patterson also announces the appointment of Mr. Charles Dawson, as Curator of the Carver Museum....
>
> Dr. R. W. Brown, director of the Carver Foundation, announces that the laboratories of the Foundation which were previously set up in the basement of the museum building will be housed temporarily in the Science Building and in the old Veterinary Medicine Hospital...In the meantime plans are being prepared for... a new laboratory building...to the east of the Science Building. The proposed new building will house...the Carver Foundation.[33]

The remodeling process for Carver Museum was extensive and included work on the floor, stairway, lighting fixtures and a firewall suppression system. The Museum was turned over to the National Park Service by Tuskegee Institute in 1974.

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31. Undated newspaper clipping from The Lincoln Nebraska Voice, Architect's Notebook for Carver Museum, Denver Service Center, Denver, Colorado.

32. The Alabama Journal, November 24, 1947, p. 1.

33. The Campus Digest, April 7, 1948, p. 1.

The Carver Museum was originally constructed between 1914 and 1916 at a cost of $15,000 to serve as the Tuskegee laundry. However, by 1938, it was no longer being used as a laundry and George Washington Carver received authority to use the building for a laboratory and museum. The building was then modified in several ways including: addition of greenhouse, conversion of most of the ground floor into a laboratory along with a portion of the main floor, conversion of most of the main floor into a museum and a few other changes neccesitated by the building newly acquired functions. The museum was dedicated on March 11, 1941 at a ceremony attended by Henry Ford among others. A person that saw the building around the early 1940s remembers the main floor as having museum exhibits and offices on the east side for administrative business. The building survived a major fire on November 24, 1947 which destroyed most of the interior of the structure, but left the outside walls intact. The museum then was remodeled and reopened. Additional maintenance work continues to the present on the building.

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APPENDIX

MATERIALS FOR RECONSTRUCTING THE CARVER MUSEUM

Items	Material	Labor	Total
Carpentry:			
[illegible] Feet (400 pcs.) 2"x 6"x 16' Partitions	$ 103.20	$ 100.00	$ 271.20
1000 Feet 3/4 x 2" Grounds	12.00	18.00	30.00
1300 Yards Metal Lath	479.76	114.00	593.76
1000 Feet Flooring #1 for Patching	72.00	78.00	150.00
2-2 Double Door Frames	24.00	12.00	36.00
7-Single Door Frames	42.00	24.00	66.00
2-Double Doors	36.00	14.40	50.40
7-Single Doors	42.00	21.00	63.00
Stairway to basement	74.40	57.00	132.00
New Construction over boiler room			
175 Feet 4"x 10"x 16'—4 pieces	6.30	6.00	12.30
600 Feet 2"x 4" x 8'—150 pieces	21.00	24.00	45.00
100 Feet Grounds	3.60	6.60	10.20
800 Yards Metal Lathe	72.00	31.20	103.20
552 Feet Floor Joist 2"x 10"x 16'—20 pcs.	12.79	7.20	19.99
341 Feet 2"x 10"x 10'—20 pieces	7.94	6.00	13.94
200 Feet 2"x 10"x 12'—10 pieces	4.60	3.60	8.40
420 Feet 2"x 6"x 16'—45 pieces, Joists	17.20	8.40	25.60
2000 Feet No. 2 S. Boards	40.00	14.40	62.40
1000 Feet No. 1 Pine Flooring	72.00	18.00	90.00
9 Door Frames and Doors	120.00	60.00	180.00
Wrecking cages and booths		43.80	43.80
Transferring Green house	45.00	72.00	117.00
New trim for present windows and doors to be added if desired	74.40	53.40	127.80
5 New sash	18.00	7.00	26.05
Nails	28.20		28.20
Plumbing:			
1200 Cubic fo t Radiation	1200.00	910.00	2110.00
Plumbing Fixtures	504.00	144.00	648.00
Drinking Fountain	120.00	60.00	174.00
Hauling			24.00
Incidentals			120.00
Painting:			
2500 Square foot Painting interior	420.00	323.50	732.40
15 Gallons Paint, exterior work	44.40	108.00	152.40
Hauling			8.00
Incidentals			10.00
Sheet Metal			
7 Tons Asphalt, asphalt-gravel roof	72.00	120.00	192.00
1 Yard gravel	2.40		2.40
1 Bundle Galv. iron	9.00		9.00
Solder	4.80		4.80
Hauling			5.00
Masonry			
60 Cubic yards of excavating		57.00	57.00
45 Cubic yards concrete	359.01	280.40	639.41
[illegible] Brick work	755.01	281.35	1036.40
[illegible] Building Tile	340.14	95.04	435.18
2302 Plastering on Metal Lathe	1400.39	584.76	1985.15
Chipping walls		158.40	158.40
Moving old concrete		200.40	200.40
Hauling			20.00

ESTIMATE--CARVER'S MUSEUM

Items	Material	Labor	Total
42 Fixtures	$ 302.50		$ 302.50
80 4" Outlet boxes with hangers	19.20		19.20
50 4" Outlet boxes	9.00		9.00
50 Sectional sw Boxes	12.00		12.00
20 Decorative Lighting Fixtures	150.00		150.00
1 10--Circuit Panel	120.00		120.00
1 10--Circuit Panel	72.00		72.00
1 200 Amp. Service Sw.	36.00		36.00
75 Foot 2" conduit	18.00		18.00
300 Feet # 2/0 R. C. Wire	36.00		36.00
1250 Feet ½" Conduit (Maintenance Lighting)	120.00		120.00
3000 Feet # 12 R. C. Wire " "	36.00		36.00
600 Feet #12-2-BX " "	24.00		24.00
50 Con. Outlets	15.00		15.00
Labor @ 15¢ hr.		$ 60.00	60.00
300 Feet ½" Conduit	28.80		28.80
800 Feet #12 R. C. Wire	9.60		9.60
15 Lighting Fixtures	100.00		100.00
25 4" Outlet Boxes	4.50		4.50
15 Sectional Sw. Boxes	2.70		2.70
15 Convenience outlets complete	4.50		4.50
Labor		9.60	9.60
Hauling			10.00
Gross Totals	$	$	$1216.05
Contingencies, Supervision, etc.			216.11
Technical Services			600.06
Net Total			$1832.22

ILLUSTRATIONS

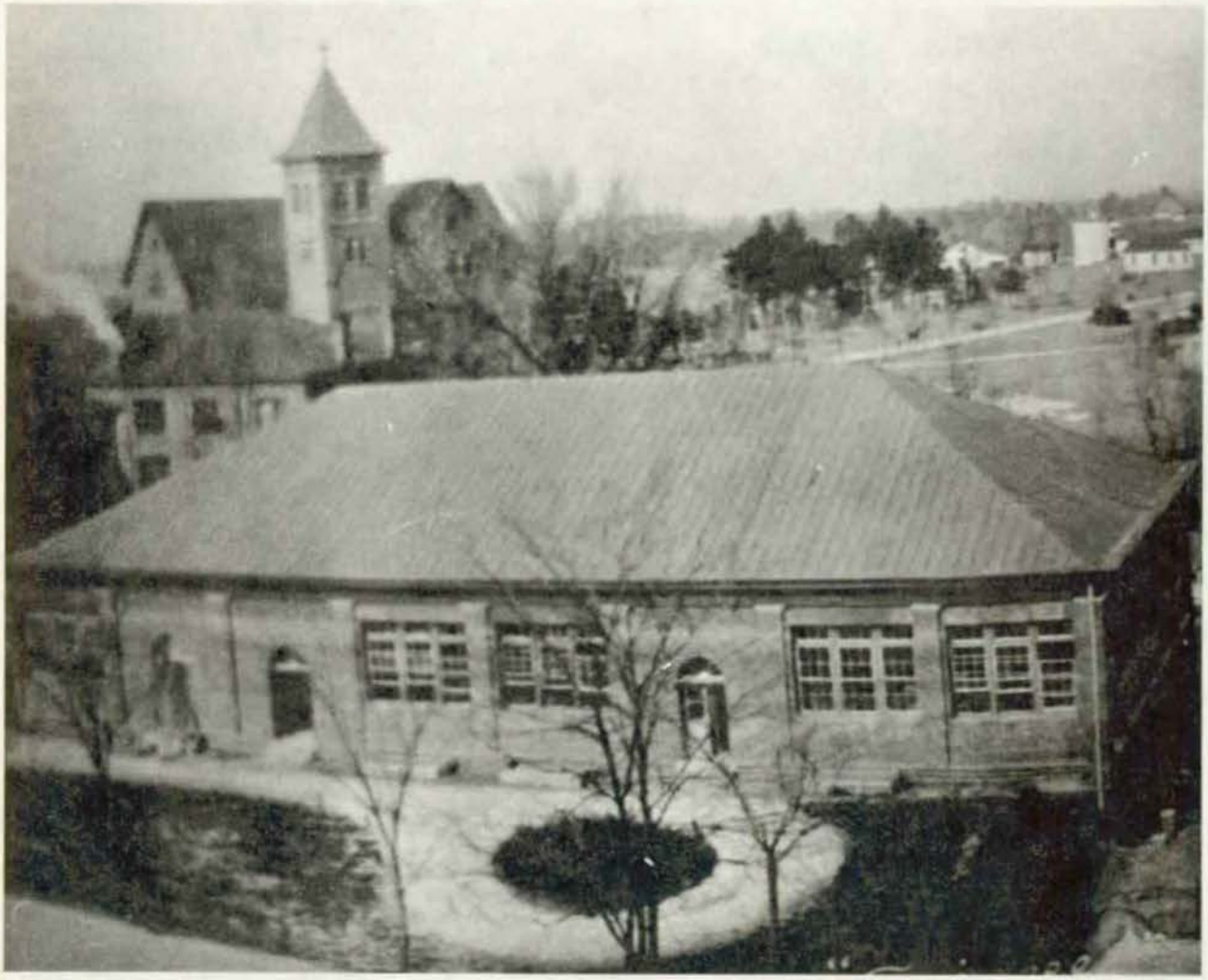


Figure 1. Carver Museum After Original Construction. Note the roof, door and window openings, and absent portico, terrace, and chimneys. (From panoramic view of Tuskegee Institute, displayed in Hollis Library, Tuskegee Institute)



Figure 2. Carver Museum After Original Construction. East End. (From panoramic view of Tuskegee Institute, displayed in Hollis Library, Tuskegee Institute)



Figure 3. 1915 Alterations to the Laundry - Southeast Corner. (Negro Education; A Study of the Private and Higher Schools for Colored People in the United States; U.S. Department of the Interior, Bureau of Education; Government Printing Office, 1916)

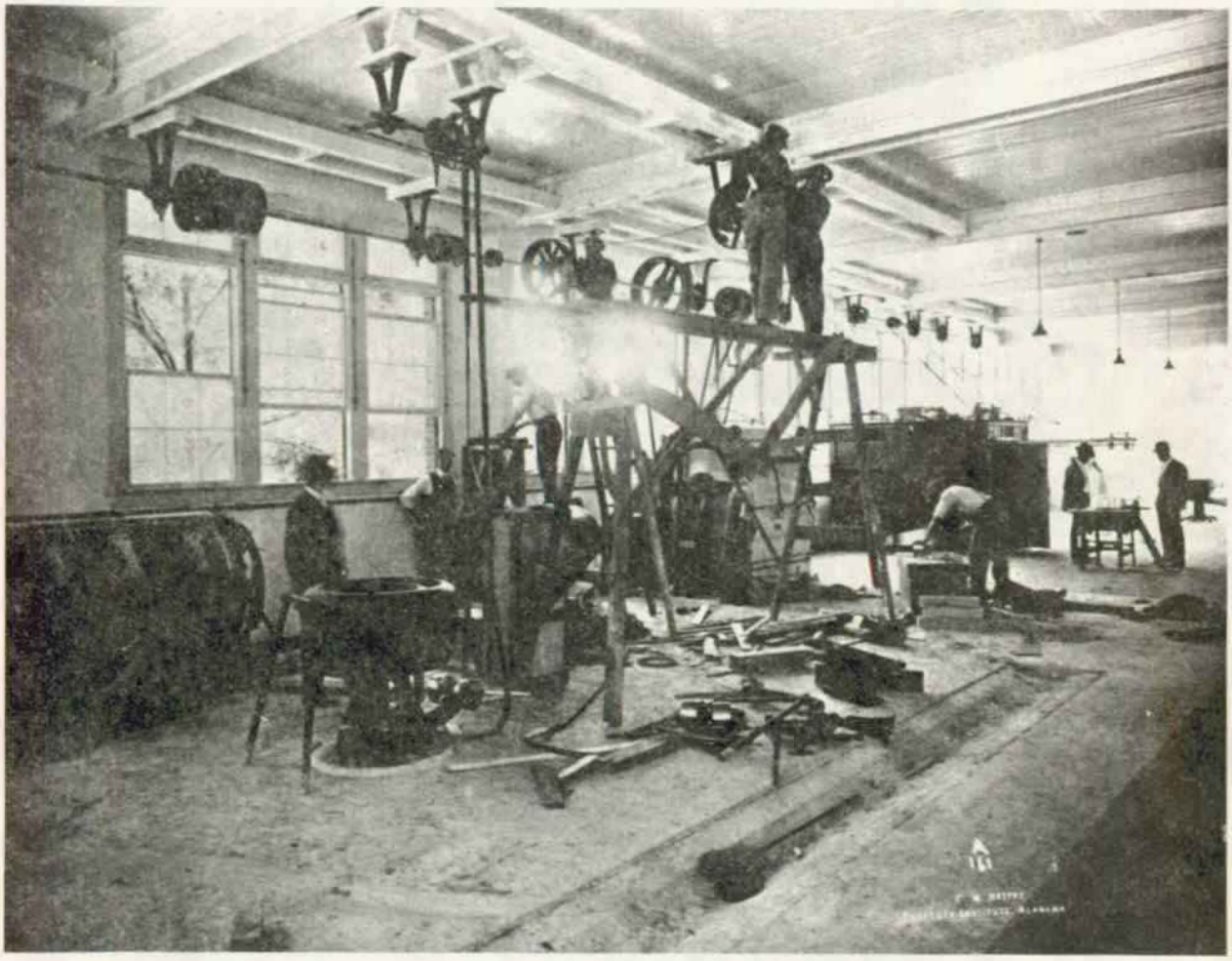


Figure 4. Interior Construction, ca. 1915. North Wall from Northwest Corner. Note ceiling and electric light fixtures. (Archives, Tuskegee Institute National Historic Site)

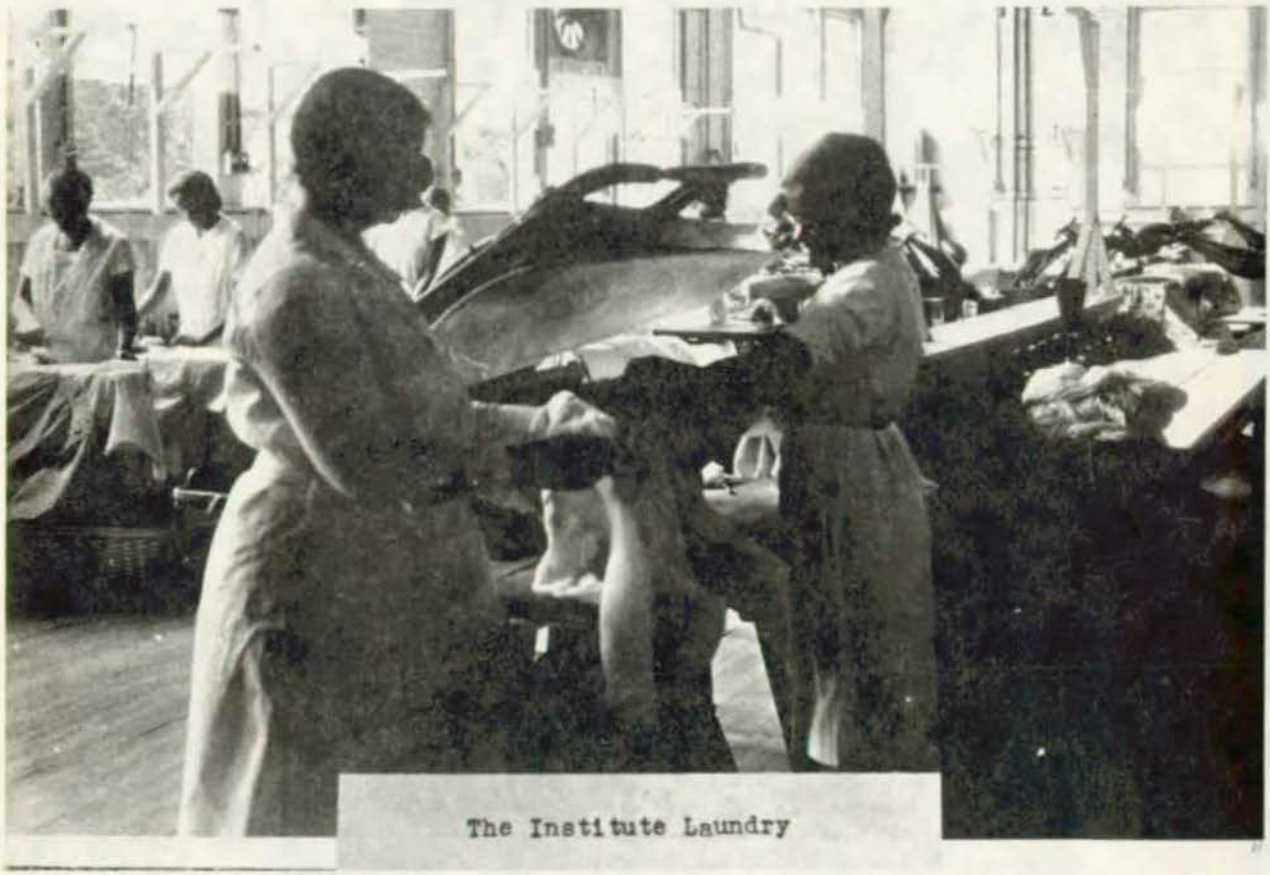


Figure 5. Laundry Interior, ca. 1920. Northeast Corner. Note windows. (Archives, Tuskegee Institute National Historic Site)

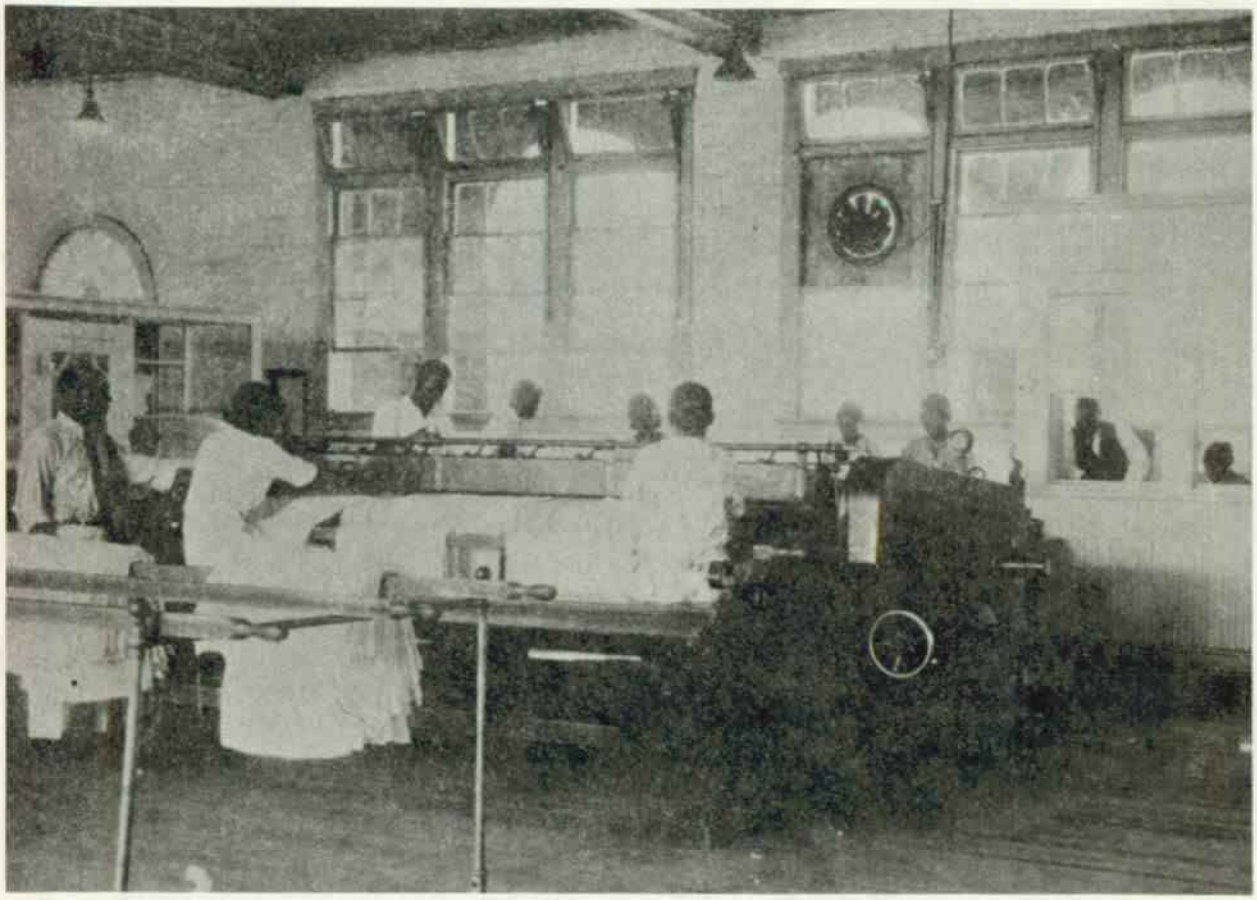


Figure 6. Laundry Interior, ca. 1920. Center, South Wall. Note partitioning. (Archives, Tuskegee Institute National Historic Site)



Figure 7. Southeast Corner of Laundry, ca. 1925. (Park Files, George Washington Carver National Monument)

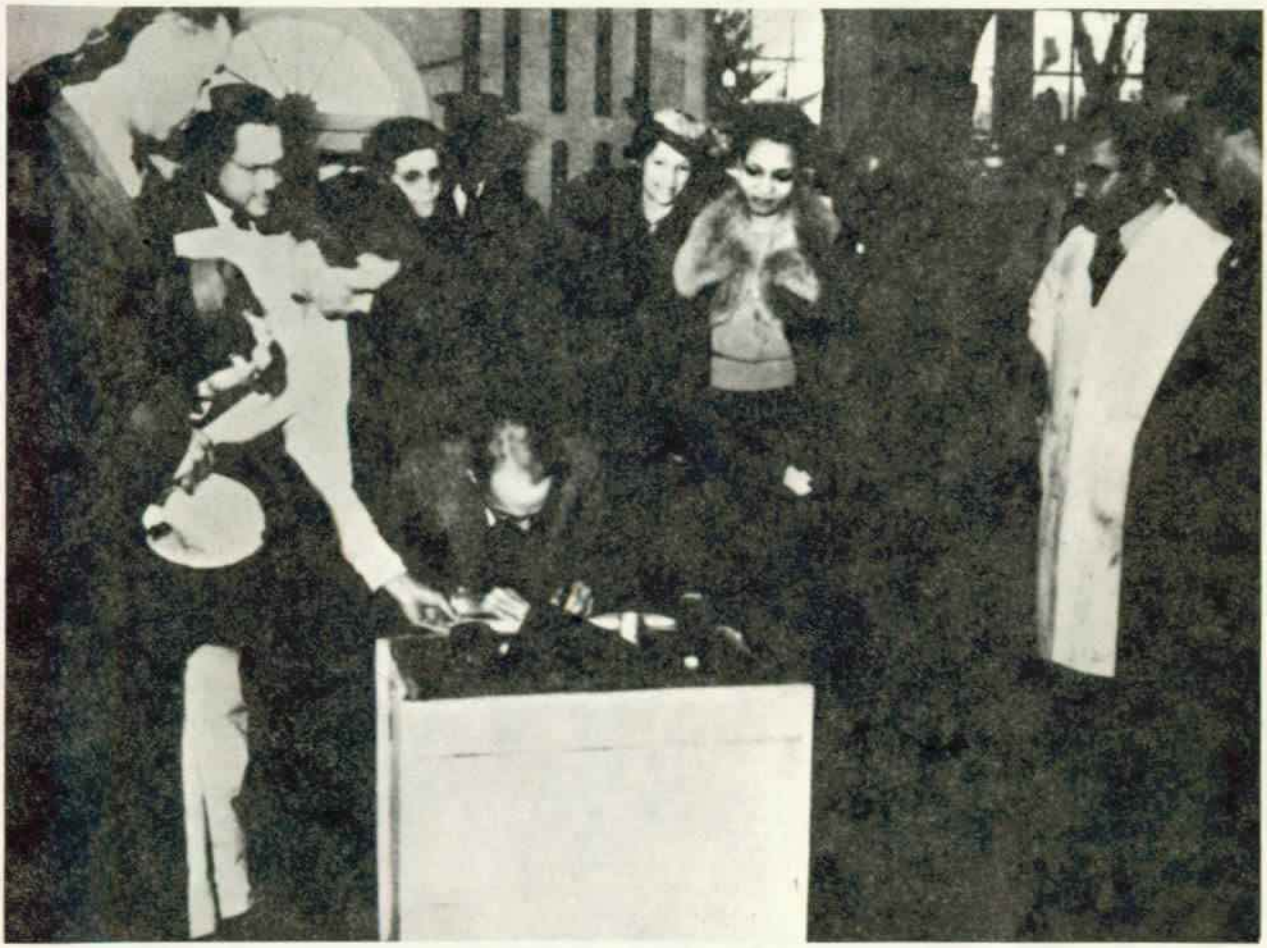


Figure 8. Dedication Day, 1941. Interior, South Wall. (Archives, Harpers Ferry Center)

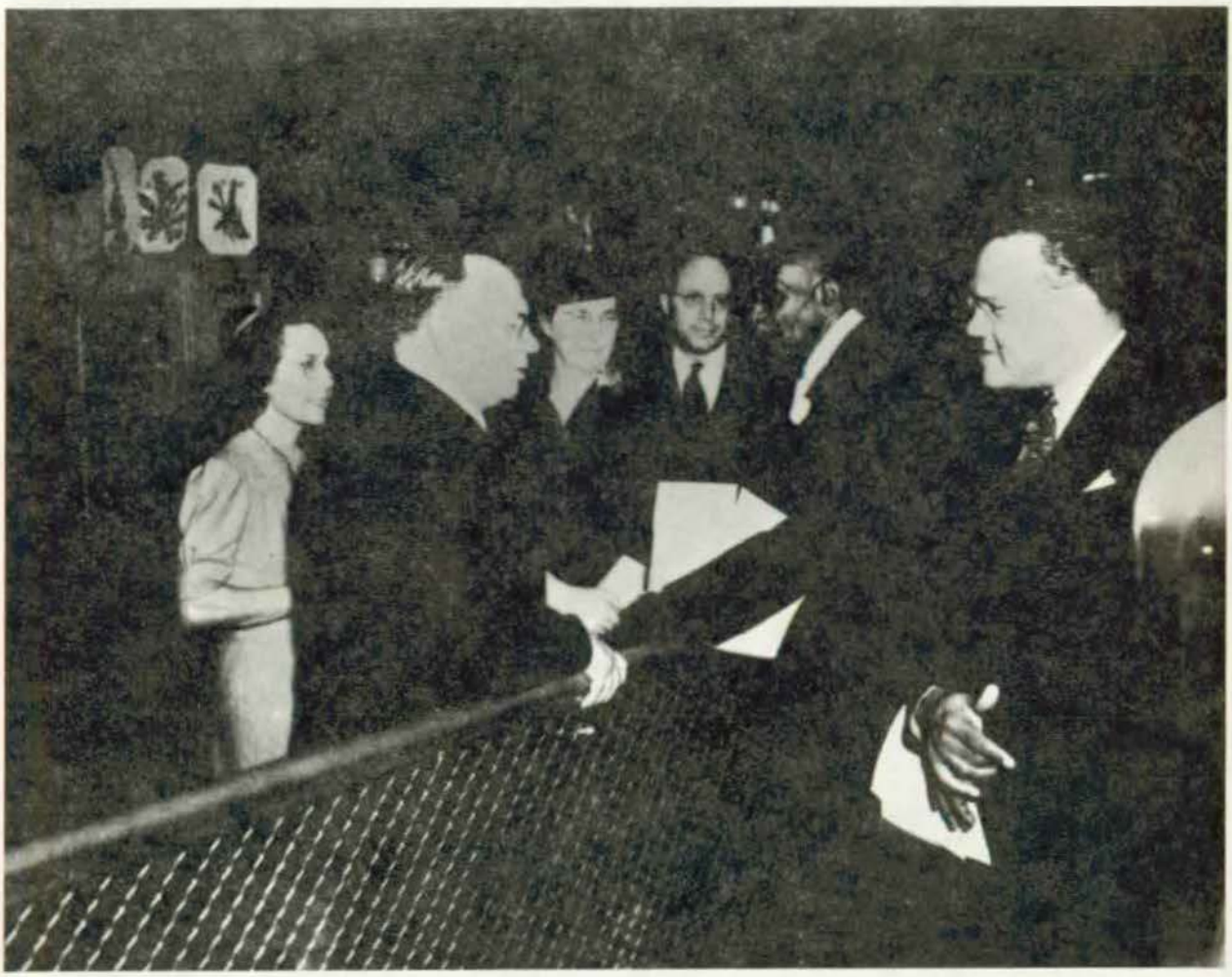


Figure 9. Dedication Day, 1941. Interior, Overall View Looking Southwest. (Archives, Harpers Ferry Center)

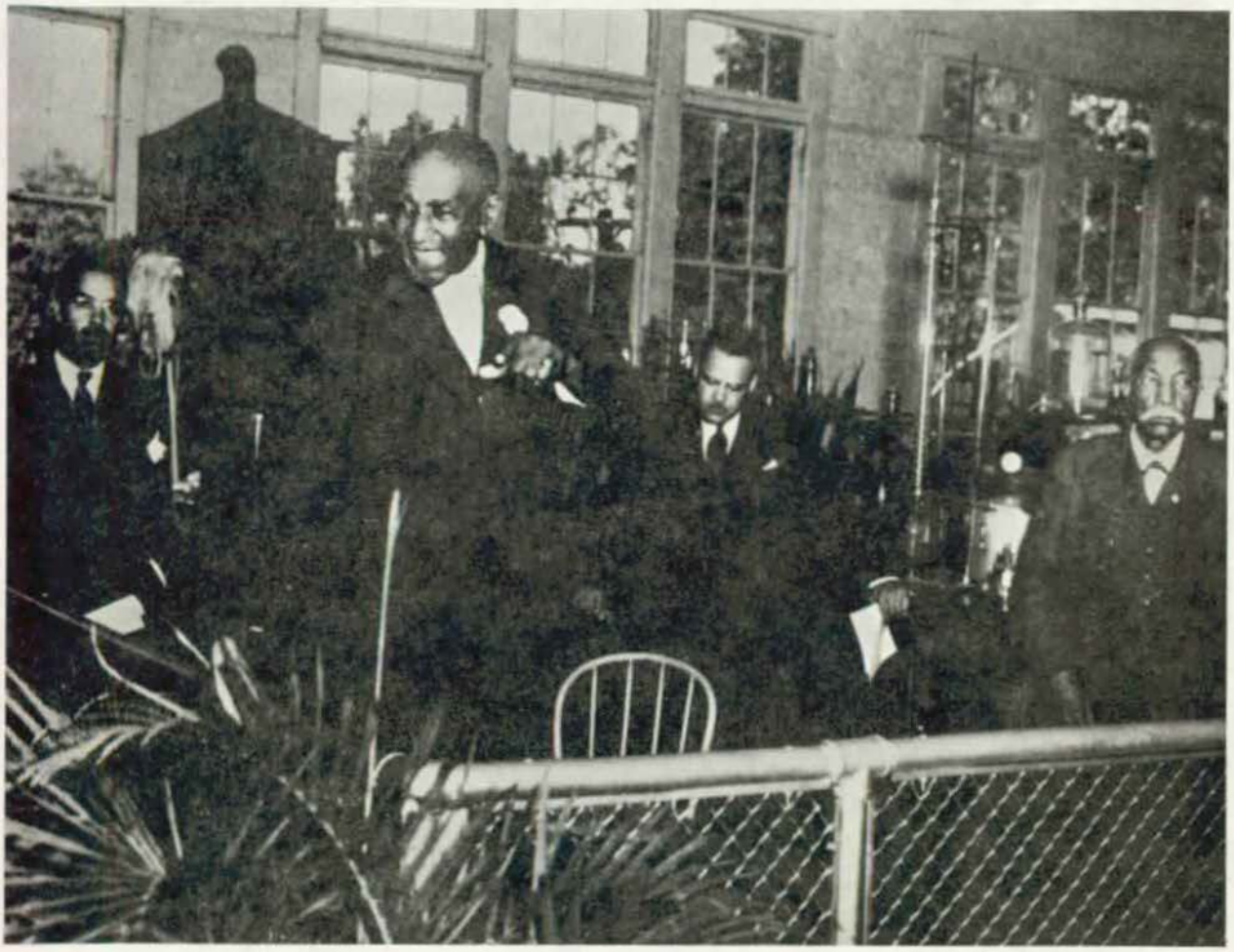


Figure 10. Dedication Day, 1941. Interior, North Wall. (Archives, Harpers Ferry Center)

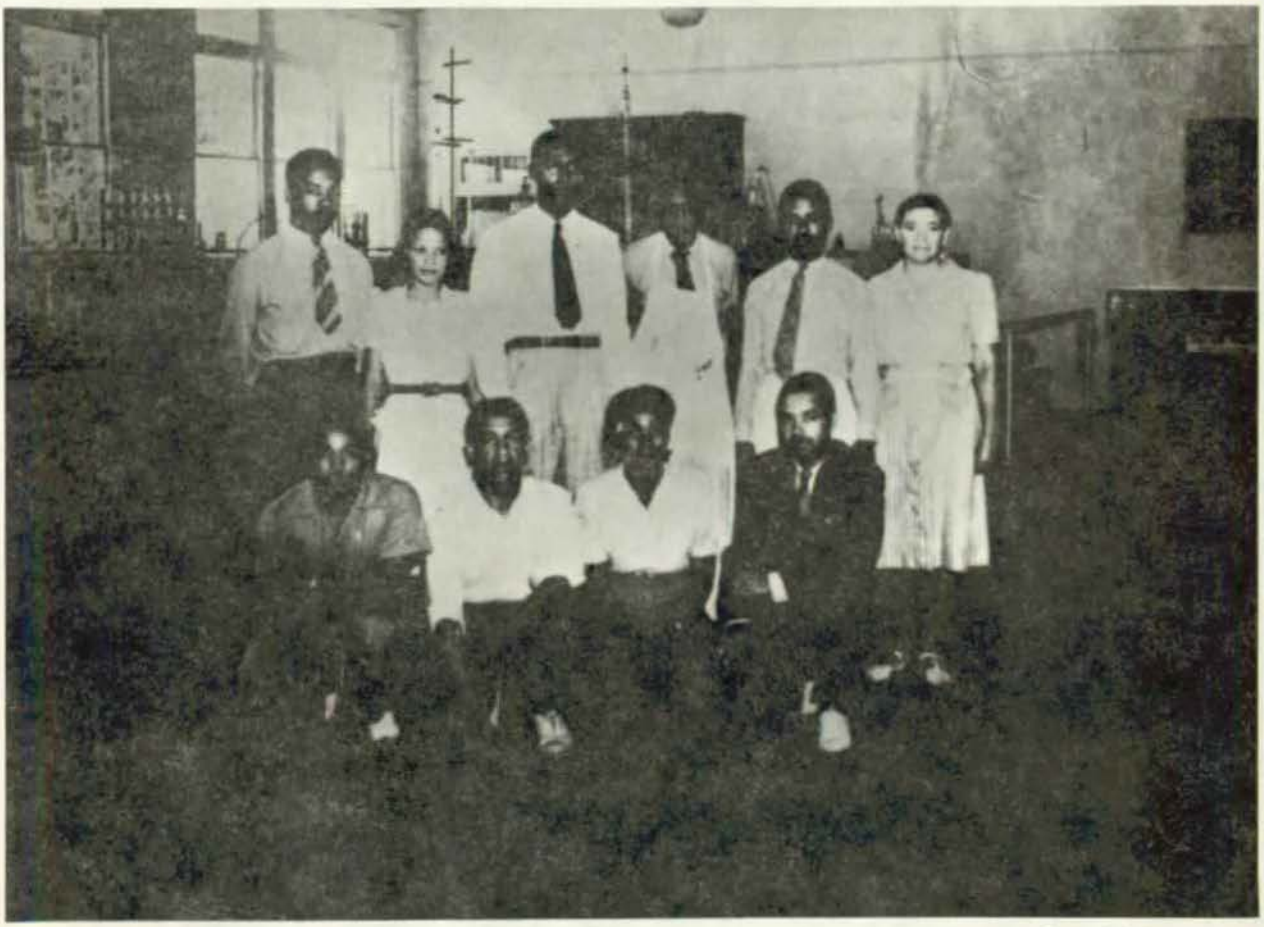


Figure 11. Dedication Day, 1941. Interior, Northeast Corner. (Archives, Harpers Ferry Center)

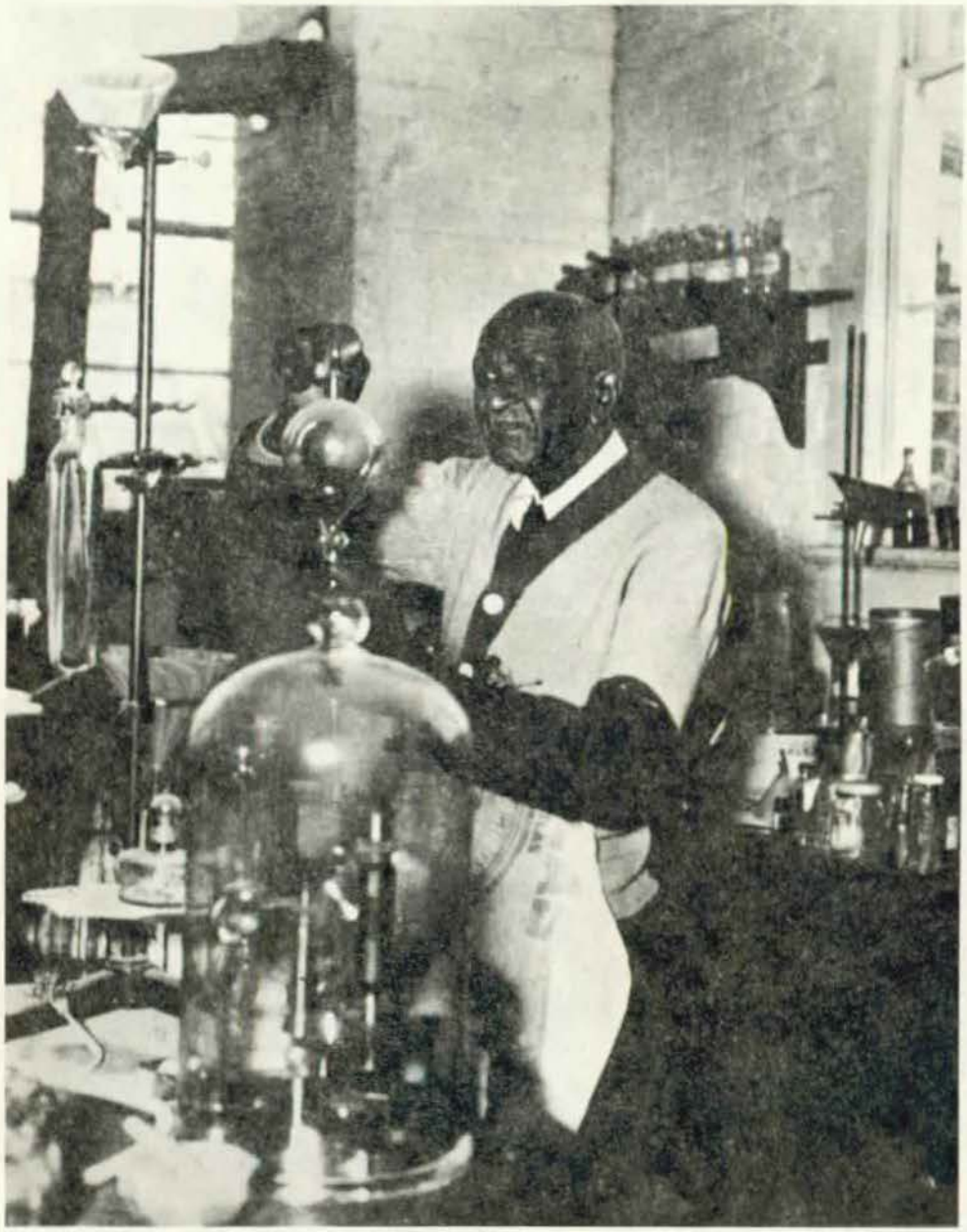


Figure 12. Dedication Day, 1941. Dr. Carver in Laboratory. (Archives, Harpers Ferry Center)

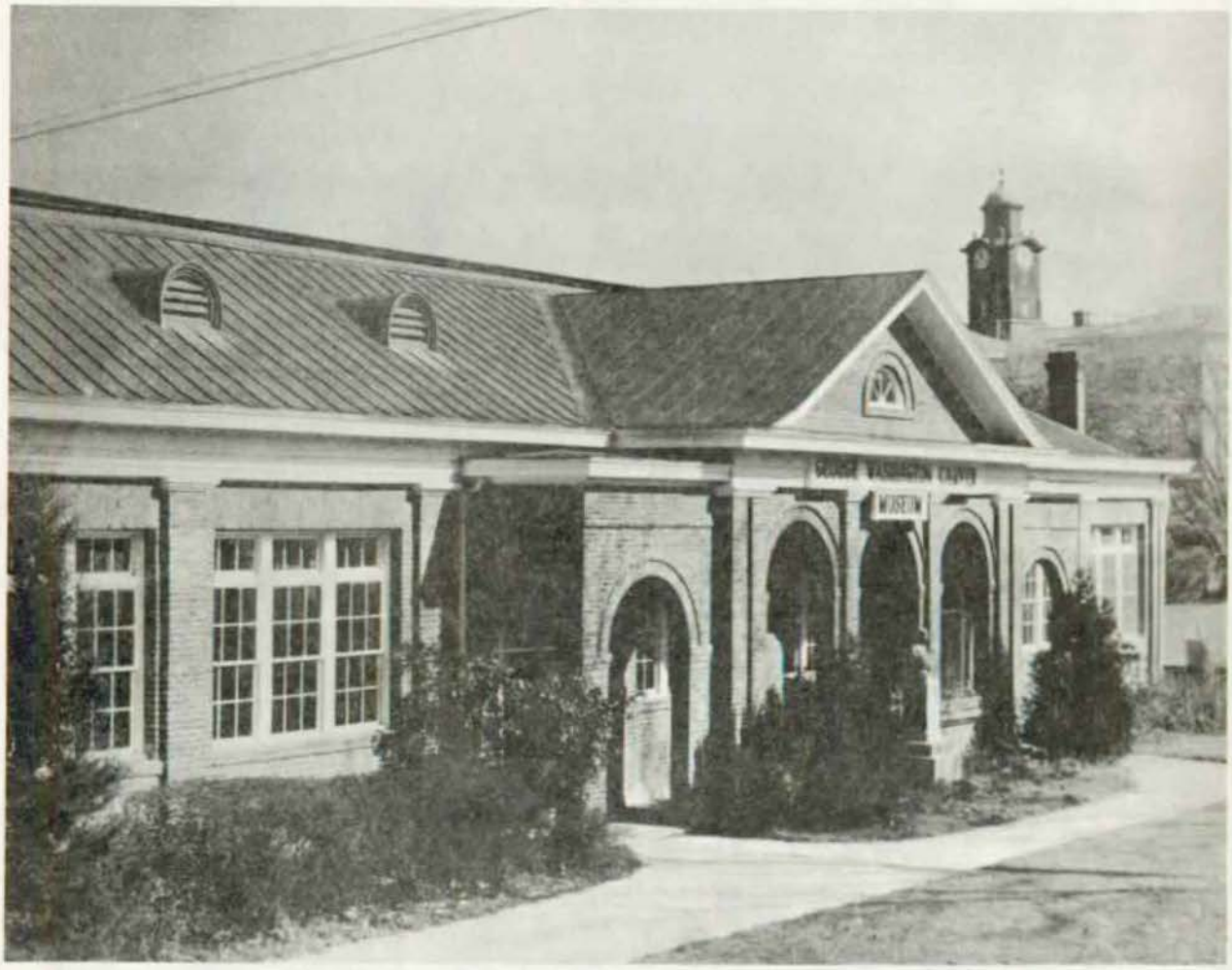


Figure 13. South Elevation of Carver Museum, ca. 1945. Note roofing and dormers. (Park Files, Tuskegee Institute National Historic Site)

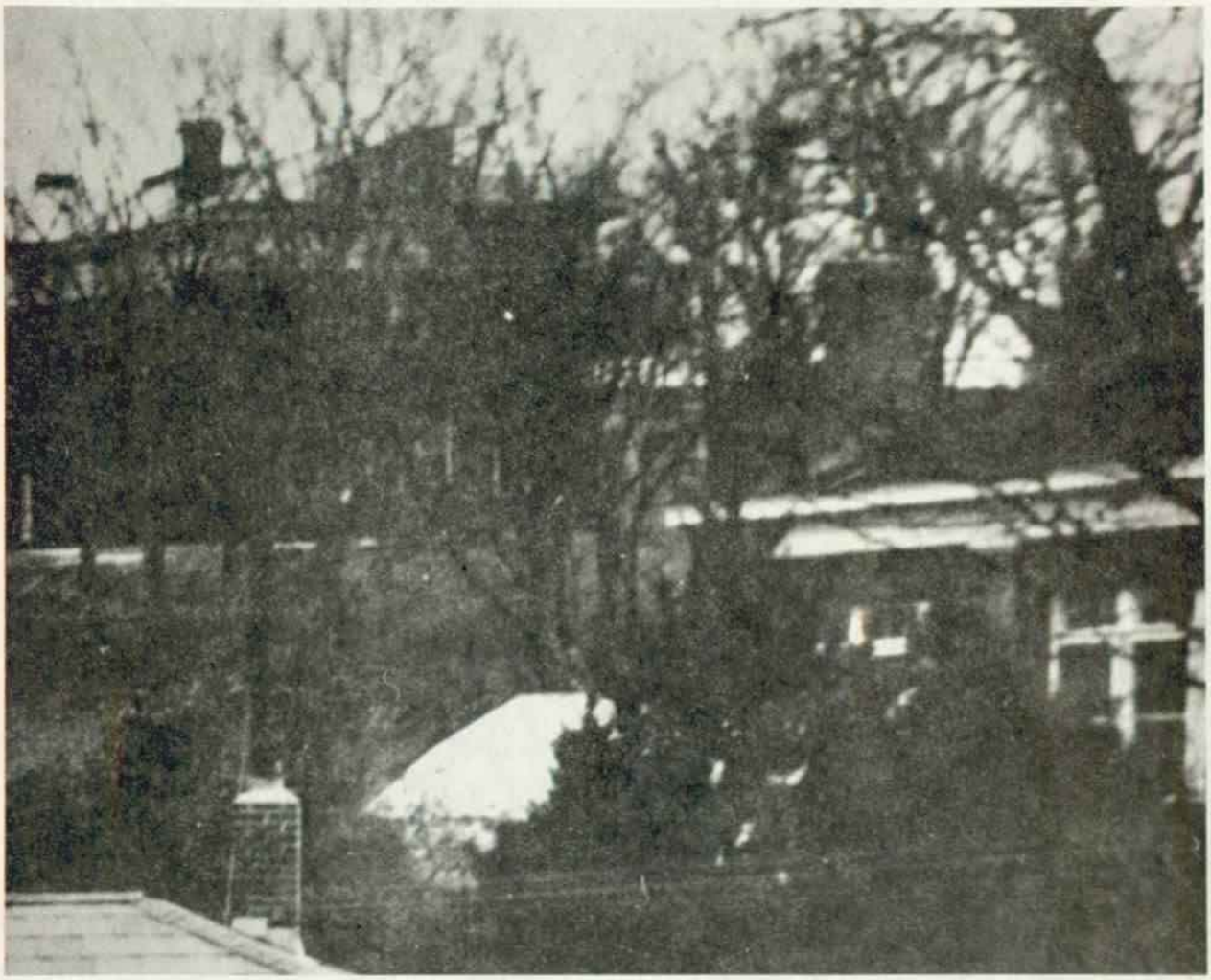


Figure 14. East End, North Elevation, 1949. Note the greenhouse.
(Park Files, Tuskegee Institute National Historic Site)

LANDSCAPE DATA SECTION

Williams-Russell and Associates
Edward L. Pryce, R.L.A.

Denver Service Center
National Park Service

BACKGROUND OF THE AREA

A. Geographic Location

Tuskegee is located in east-central Alabama, 40 miles east of Montgomery and 51 miles west of Columbus, Georgia. It is served by U.S. Highway 80 and Interstate 85. Atlanta is 133 miles northeast via I-85.

B. Brief History of the Area

Tuskegee, county seat of Macon County, was laid out in 1833 in which year the county was created out of land once comprising the Creek Nation. The antebellum period saw Tuskegee prosper as plantations were established and flourished on the then rich virgin soil. Merchants followed the influx, along with lawyers, doctors and other professional people and tradesmen. The city grew, and in the mid-1840s, a number of schools were opened to train the white youth of the area. The War between the States brought an end to the old way of life, but education has continued to play an important role in the economy of the city because of the establishment of Tuskegee Institute.

Tuskegee Institute was founded in 1881 by an act of the General Assembly of Alabama. The slaves in the area were familiar with the educational facilities for the whites and realized their importance. Thus, it was not surprising that soon after the emancipation, a mulatto son of a white planter set up a trade school for blacks. Later this same man, Lewis Adams, teamed up with George W. Campbell, a white businessman of the community, to push the enabling legislation and appropriation for Tuskegee Institute through the Alabama Legislature.[1]

C. Campus Landscaping

The landscape development of the Tuskegee Institute campus has been directed by a landscape architect practically from its inception. David A. Williston, a black who graduated from Cornell University under the nation's then most eminent horticulturist, Liberty Hyde Bailey, in 1898, in landscape gardening, first came to Tuskegee in 1902. He returned in 1910 to spend the next nineteen years of his career as superintendent of buildings and grounds, in charge of building maintenance as well as all landscape planning, construction and maintenance. He controlled the landscape developments of the campus directly until 1929 when he moved to Washington, D.C. to enter full-time private practice of landscape architecture. Williston continued landscape planning for Tuskegee Institute on a consultant basis until 1948 when Edward L. Pryce, landscape architect, joined the faculty.

Scarcity of funds at Tuskegee Institute dictated, to a large degree, the nature of Williston's landscape design. His construction and maintenance crews consisted mostly of students who were available

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1. Based on data contained in the "Plan of Historic Preservation for the City of Tuskegee, w/Special Emphasis on Tuskegee Institute" (Montgomery: Alabama Historical Commission, 1972).

only a few hours a day between or after classes. Most of the trees were transplanted from the surrounding woods, and other native materials were used extensively in landscape development. He paved the roads and paths with white chert dug from pits on campus and edged them with valley gutters made from concrete and local iron stone. Native shrubs were used where suitable. However, the construction of a greenhouse in 1904 permitted him to grow--from seeds and cuttings--many imported plants for use in landscaping.

Native trees planted on campus by Williston from 1902 to 1948 were as follows:

Ulmus alata
Quercus nigra
Quercus phellos
Juniperus virginiana
Platanus occidentalis
Prunus caroliniana
Cornus florida
Liquidambar styraciflua
Ulmus americana
Quercus falcata
Acer rubrum
Mognolia grandiflora
Catalpa bignonioides
Chionanthus virginiana
Cercis canadensis
Ilex opaca

Other native plants he used on campus were:

Yucca aloifolia
Yucca filamentosa
Ilex vomitoria
Erythrina herbacaea
Kalmia latifolia
Bignonia capreolata
Calycanthus floridus
Callicarpa americana
Gelsemium sempervirens

Williston also planted non-native materials secured from a variety of sources. Some were purchased from Chase Nurseries in Huntsville, Alabama; some were donated. Others were from the U.S. Department of Agriculture, Plant Introduction Section, sent to Dr. G.W. Carver for field trial.

One of his favorite planting combinations was wax-leaf privet in back of nandina. He used this planting at the corners of buildings at several points on campus: Willcox "A", Huntington Dormitory, Band Cottage. Yaupon holly and nandina was another favorite combination of his. For reasons of economy, many deciduous shrubs were used. The most common were:

Cydonia japonica
Exochorda grandiflora
Forsythia intermedia
Hibuscus syriacus
Jasminum nudiflorum
Lonicera fragrantissima
Spiraea thunbergi
Spiraea von houttei
Ligustrum amurense
Ligustrum sinense

Williston used several non-native coniferous evergreen trees and shrubs:

Cedrus deodara
Juniperus chinensis pfitzeriana
Thuja occidentale
Thuja orientalis

The foregoing information about D.A. Williston was written from recollection by the author who, while a student at Tuskegee Institute from 1934-37, worked with Mr. Williston from time to time.

D. David A. Williston - August 4, 1978

David A. Williston (From Cornell University Alumni Records)

Born - Fayetteville, N.C. - 1871
Died - July 28, 1962, Washington, D.C.
Prep School at Howard University prior to 1896
Graduated from Cornell, B.S. Agriculture, 1898
Studied municipal engineering at Scranton International College, Penn.
1898-1901 Prof. Agri. at State College of N.C. at Greensboro
1901- 1902 Prof. Agri. at State College of Missouri at Jefferson City
1902-1906 Prof. of Hort. and Landscape Gardener at Tuskegee Normal and Industrial Institute (TNII)
1907-1910 Prof. Agri. at Fisk University
1910-1929 Supt. of Bldgs. and Grounds, TNII
1929- Landscape Architect at Tennesee State
1934-1962 Private Practice, Washington, D.C.

> "David A. Williston has contributed to the field of landscape architecture. He has engineered the work at the Veterans' Hospital, Tuskegee, Alabama, Atlanta University, Tuskegee Institute, Howard University, A. and I. State College, Nashville, Tennessee, and the Langston Terrace in Washington, D.C. His knowledge of plant life and soils has made his work outstanding."2

E. Edward L. Pryce

Edward L. Pryce was born in Lake Charles, Lousiana, May 26, 1914 and reared in Los Angeles, California.

EDUCATION: B.S., Tuskegee Institute, 1937; B.L.A., Ohio State University, 1948; M.L.A., University of California at Berkeley, 1953.

PROFESSIONAL EXPERIENCE: Landscape gardener, San Marino, California, 1937-39; park maintenance foreman, City Park Department, Los Angeles, 1939-43; defense industries employee, 1943-45; head, Department of Ornamental Horticulture, Tuskegee Institute, 1955-69; professor (part-time), Department of Architecture, Tuskegee Institute, 1969-77. He is currently engaged in the private practice of landscape architecture, having been licensed in 1948.

Pryce has served as consultant in facilities planning at Zorzor and Kakata Teacher Training Schools, Liberia, West Africa, 1966; for Southern Association of Schools and Colleges, 1969-71; for National Association of College and University Business Officers, 1972. At present he is a consultant in grounds maintenance for the R.R. Moton Memorial Institute's College Management Program and for Tuskegee Institute.

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2. Eppse, Merl R., The Negro, Too, in American History (Nashville: National Publication Co., 1943), p. 369.

He has participated as a faculty member in workshops conducted by College Physical Plant and Business Managers, 1972; Garden Clubs of Alabama, 1975-77; Columbus, Georgia Annual Shade Tree Conference, 1975. He has developed master plans for Tuskegee Institute, St. Augustine's College and Njala University College, Sierra Leone, West Africa and designed several parks and playgrounds for the City of Tuskegee.

AFFILIATIONS: Pryce is a member of the American Society of Landscape Architects; member Alabama State Board of Examiners for Landscape Architects; former member, Board of Advisors, Alabama Historical Commission; member Macon County Historical Society; member, Board of Directors, Tuskegee Federal Savings and Loan Association and has served as a Tuskegee Model Cities commissioner and member of the Tuskegee Planning Commission. He is chairman of the laymen, Greenwood Missionary Baptist Church.

AWARDS: He received the ASLA Award of Merit, Ohio State University, 1948; the James Fund Fellowship Award, 1952-53; the Tuskegee Institute Alumni Merit Award, 1977 and is listed in Who's Who in the South and Southwest.

Pryce has had some successful exhibits of his art works, having won awards for painting and sculpture at the Atlanta University Art Exhibits and at Beaux Arts Build shows in Tuskegee. Several of his works are on display in various Tuskegee campus buildings and include the mural in the lower lobby of the chapel.

He is married and the father of two children.

CARVER MUSEUM

(Also See Drawing C-1 - Appendix B)

The building housing the Carver Museum once served as the Institute laundry, at which time it was a one-story structure with a partially excavated space on the north side. Later, the laundry function was moved to a new location and in 1938 the building became the Carver Museum. Here Dr. Carver and his assistants worked in new laboratories and his handiworks and artifacts were displayed. After Carver's death in 1943, the museum continued in operation until 1947 when a disastrous fire seriously damaged the building and destroyed many of the Carver memorabilia. In the process of restoration, a full basement was formed by additional excavation.

As shown on the 1930 drawing of the old laundry building (Drawing C-2 - Appendix B), Campus Avenue and all footpaths were payed with chert. The path along the side of Dorothy Hall was used by the men of the Emery dormitories going back and forth to bring and/or pick up their laundry. Men from other dormitories on the east end of the campus came along Campus Avenue and down the wide brick steps. The path, leading from the stairs at the east end of the laundry to the side door of Tantum Hall, was used by women students who lived in Tantum and worked in the laundry.[3]

Planting around the building was sparse at the rear and west side except for a few cedars and a pink crape myrtle. Across the front was one red cedar (shown in the photographs of the building in 1938 and 1940, Exhibit 1) near the east end nearly thirty (30) feet tall. By 1930 there was established an elaborate planting of wax-leaf privet and nandina, cherry laurel and southern crab apple around the southeast corner. There was also a heavy planting of winter honeysuckle along the east side.[4]

In 1938 a bronze bust of Carver was moved from the front of Armstrong Hall to the newly-named Carver Museum. The chert path had to be realigned to accommodate the positioning of the bust. A symmetrical planting of Burford hollies was made on either side of the bust. Chinese photinias were placed flanking the doorways. A large white oleander was also transplanted here. Dr. Carver transplanted some Erythrina herbacaea from the woods to the front of the building so that he could harvest the hard red seeds which he used as decorative materials.

The present concrete walk was installed in 1940 in preparation for the formal dedication of the Carver Museum by Mr. and Mrs. Henry Ford. One of Dr. Carver's wood-pulp and concrete benches was placed at the end of the walk under the large red cedar there. This bench is no longer in place, but one like it is on display in the museum.

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3. Interview with John Nicholson, August 3, 1978.

4. Ibid.

Landscape work at the museum was done by Mr. Merle Cooper and his students. Cooper, trained at the New York State Vocational School at Farmingdale, joined the agriculture facility in 1938 as a teacher of floriculture, landscaping and nursery management. He did the planting in 1938 and laid out the new concrete walk at the front of the building in 1940. (See drawing C-3 - Appendix B).

EXHIBITS

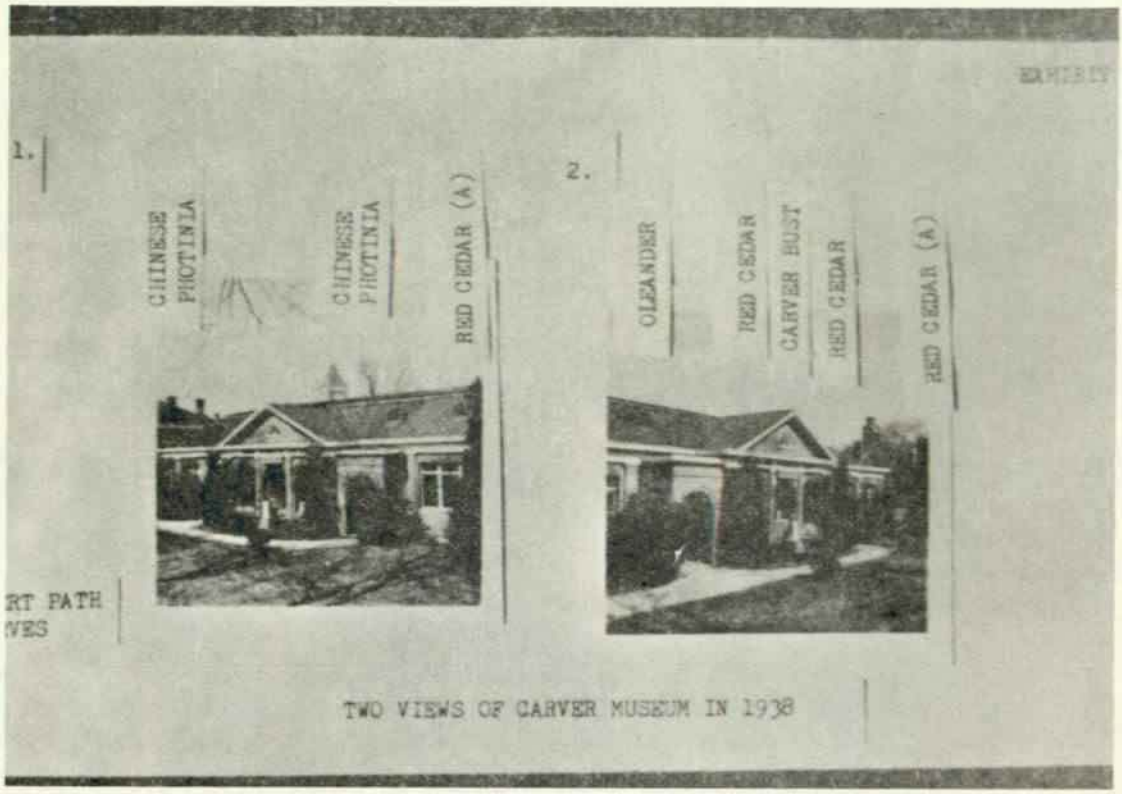
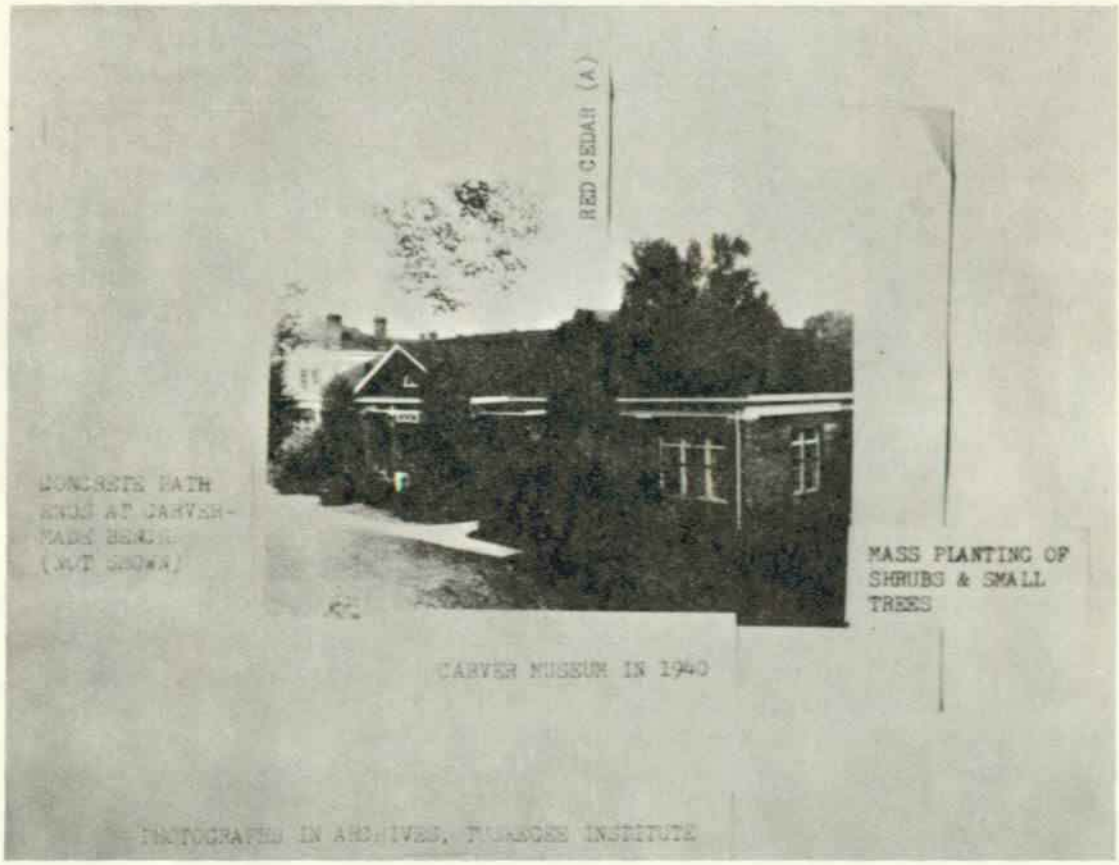

1.
CHINESE PHOTINIA
CHINESE PHOTINIA
RED CEDAR (A)
2.
OLEANDER
RED CEDAR
CARVER BUST
RED CEDAR
RED CEDAR (A)
RT PATH
VES
TWO VIEWS OF CARVER MUSEUM IN 1938

Exhibit 1


RED CEDAR (A)
MASS PLANTING OF SHRUBS & SMALL TREES
CARVER MUSEUM IN 1940

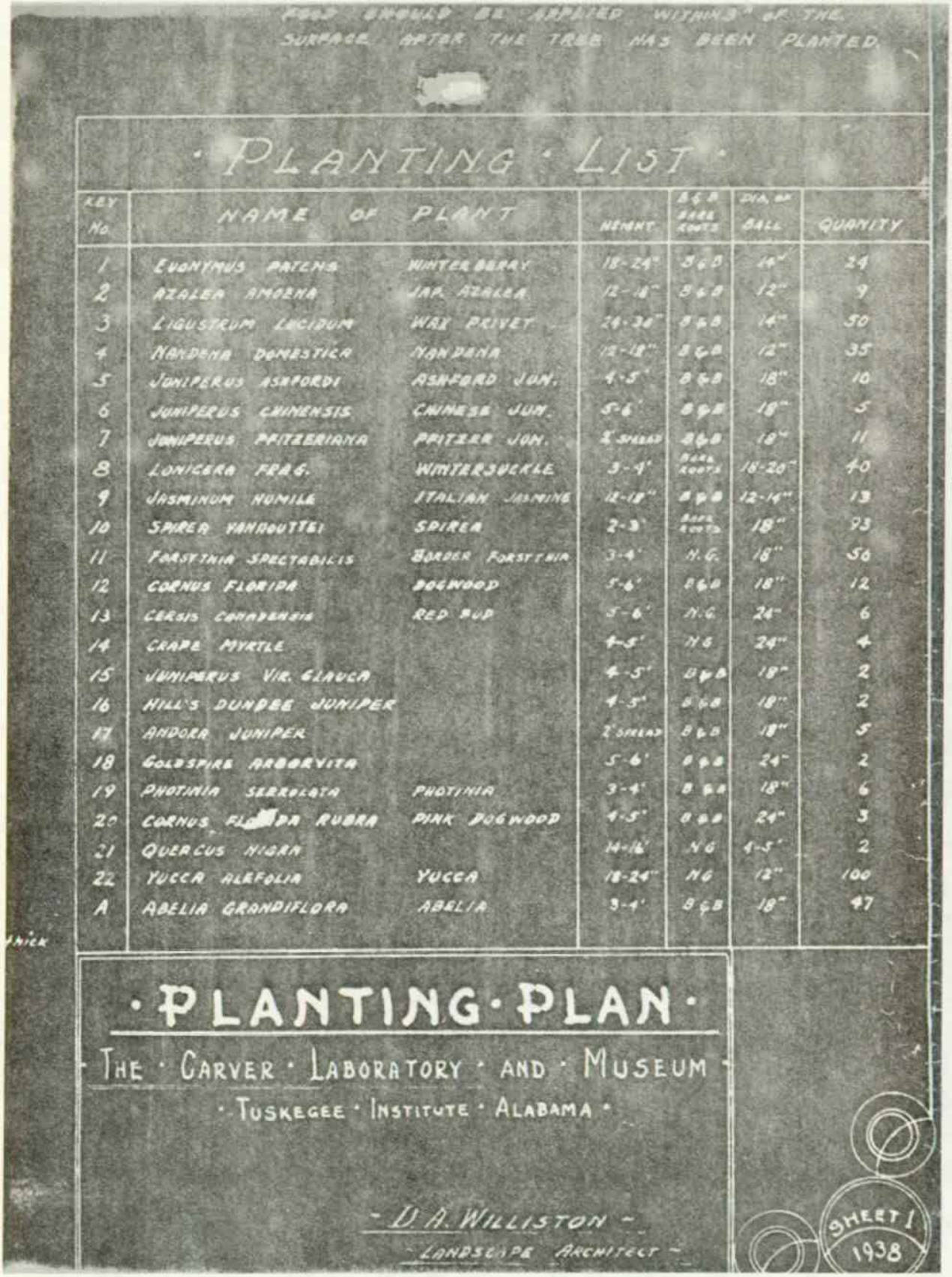

FOOD SHOULD BE APPLIED WITHIN 3' OF THE SURFACE AFTER THE TREE HAS BEEN PLANTED.
· PLANTING · LIST ·
KEY No. | NAME OF PLANT | | HEIGHT | B & B BARE ROOTS | DIA. OF BALL | QUANITY
1 | EVONYMUS PATENS | WINTER BERRY | 18-24" | B&B | 16" | 24
2 | AZALEA AMOENA | JAP. AZALEA | 12-18" | B&B | 12" | 9
3 | LIGUSTRUM LUCIDUM | WAX PRIVET | 24-30" | B&B | 14" | 50
4 | NANDINA DOMESTICA | NANDINA | 12-18" | B&B | 12" | 35
5 | JUNIPERUS ASHFORDI | ASHFORD JUN. | 4-5' | B&B | 18" | 10
6 | JUNIPERUS CHINENSIS | CHINESE JUN. | 5-6' | B&B | 18" | 5
7 | JUNIPERUS PFITZERIANA | PFITZER JUN. | 2 SPREAD | B&B | 18" | 11
8 | LONICERA FRAG. | WINTERSUCKLE | 3-4' | BARE ROOTS | 18-20" | 40
9 | JASMINUM HUMILE | ITALIAN JASMINE | 12-18" | B&B | 12-14" | 13
10 | SPIREA VANHOUTTEI | SPIREA | 2-3' | BARE ROOTS | 18" | 93
11 | FORSYTHIA SPECTABILIS | BORDER FORSYTHIA | 3-4' | N.G. | 18" | 56
12 | CORNUS FLORIDA | DOGWOOD | 5-6' | B&B | 18" | 12
13 | CERSIS CANADENSIS | RED BUD | 5-6' | N.G. | 24" | 6
14 | CRAPE MYRTLE | | 4-5' | N.G. | 24" | 4
15 | JUNIPERUS VIR. GLAUCA | | 4-5' | B&B | 18" | 2
16 | HILL'S DUNDEE JUNIPER | | 4-5' | B&B | 18" | 2
17 | ANDORA JUNIPER | | 2 SPREAD | B&B | 18" | 5
18 | GOLDSPIRE ARBORVITA | | 5-6' | B&B | 24" | 2
19 | PHOTINIA SERRULATA | PHOTINIA | 3-4' | B&B | 18" | 6
20 | CORNUS FLORIDA RUBRA | PINK DOGWOOD | 4-5' | B&B | 24" | 3
21 | QUERCUS NIGRA | | 14-16' | N.G. | 4-5' | 2
22 | YUCCA ALEFOLIA | YUCCA | 18-24" | N.G. | 12" | 100
A | ABELIA GRANDIFLORA | ABELIA | 3-4' | B&B | 18" | 47
· PLANTING · PLAN ·
THE · CARVER · LABORATORY · AND · MUSEUM
· TUSKEGEE · INSTITUTE · ALABAMA ·
- D. A. WILLISTON -
- LANDSCAPE ARCHITECT -
SHEET 1
1938

Exhibit 3

APPENDIX A

Summary of Personal Interviews

A. Interview with Mr. John Nicholson - August 3, 1978

Mr. John Nicholson was a student worker at the Old Laundry from 1930 to 1936. He said that both men and women students' laundry was received at the west end door. All paths were of chert and gravel. Finished laundry was issued from a counter inside the building. Students entered from the west door, received their laundry and left by the east door. The path at the front was adjacent to the building and there was no planting at the front. The steps on the east end of the building were used by student girl workers. The path to those steps led from the side door of Tantum Hall, where the girls lived. The double doors at the rear of the building gave access to a coal pile on the dirt floor of the partially excavated space. The boiler room was added sometimes after he left in 1936. The steps down from the street are as they were in 1930, except that the brick heads and risers have been concreted over. The present avenue of elms cast an inviting shade in the afternoon. There were no flower boxes under the arches of the front porch. He could remember looking over the low brick wall while seated on the porch.

B. Interview with Mr. Harold Webb - July 31, 1978

Interview with Mr. Harold Webb, retired faculty, Plumbing Department.

Concerning the Carver Museum: Boiler room built to house new gas boiler. Steam line pressure from power plant too low to operate equipment.

Concerning the Oaks: The carriage house was near to where the garage foundation is located.

APPENDIX B

DOROTHY HALL

CARVER MUSEUM

460 458 456 454 452 450 448 446

8" CHERRY LAUREL

9" RED CEDAR

16" RED CEDAR

TRANFORMERS

SEWER MANHOLE

14" AM. ELM

ST

UNDER CONSTRUCTION

CHERRY LAUREL THICKET

5" AMER. ARBORVITEAE

COMMON PRIVET

WAX LEAF PRIVET

CONC.

GAS LINE REGULATOR

CHERRY LAUREL

GAS VALVE

12" RED CEDAR

2" G

WAX LEAF PRIVET

NANDINA

ABELIA

18" SYCAMORE

WAX LEAF PRIVET

6-6" STEM CREPE MYRTLE

CLEAN OUT

CONC.

TO BE ABANDONED

ST

YAUPON

WAX LEAF PRIVET

8" RED CEDAR

TELEPHONE PEDESTAL

R/F

6" CHERRY LAUREL

PRIVET HEDGE

462

STUCCOED BRICK

8" T.C. DRAIN

5" CHERRY LAUREL

YAUPON

PRIVET HEDGE

JASMINIUM MESNYI

WINTER HONEYSUCKLE

14" RED CEDAR

14" RED CEDAR

ABELIA

CREPE MYRTLE

ASPHALT

464

14" AM. ELM

ABELIA

CHINESE PHOTINA

NANDINA

OLEANDER

BURFORD HOLLY

CHINESE PHOTINA

SPIRAEA THUNBERGI

CREPE MYRTLE

TREE STUMP

ERYTHRINA HERBACEA

18" RED CEDAR

5" CRABAPPLE

NANDINA

WAX LEAF PRIVET

WINTER HONEYSUCKLE

18" AM. ELM

CONCRETE WALK

FLAGPOLE

468

470

ABELIA

ABELIA

ELM STUMP

472

BULLETIN BOARD

14" WINGED ELM

GAS VALVE

FLOOD LIGHTS

ABELIA HEDGE

466

468

470

472

474

476

478

ELM STUMP

LIGHT STANDARD

28" AM. ELM

24" AM. ELM

30" AM ELM

36" AM. ELM

P.I.V.

HOSE BIB

CAMPUS AVENUE

8" W

C.B.

CONCRETE WALK

ASPHALT PAVED

scale 10 0 10 20 feet

EXISTING MAP OF THE CARVER MUSEUM

EDWARD L. PRYCE, LANDSCAPE ARCHITECT JULY 20,1978

DRAWN FROM MAPS FURNISHED BY THE PHYSICAL PLANT DEPARTMENT, TUSKEGEE INSTITUTE AND BY FIELD MEASUREMENTS.

BASIC DATA

C-1

WILLIAMS - RUSSELL AND ASSOCIATES, INC.

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
DENVER SERVICE CENTER

PREPARED	ELP
DESIGNED	MS
DRAWN	CES
CHECKED	8/78
DATE	

TITLE OF DRAWING
CARVER MUSEUM - EXISTING CONDITIONS
LOCATION WITHIN PARK
CARVER MUSEUM
NAME OF PARK
TUSKEGEE INSTITUTE NATIONAL HISTORIC SITE

SOUTHEAST REGION | MACON COUNTY | ALABAMA STATE

DRAWING NO. 459 28,003

PKG. NO. | SHEET 1 OF 1

GPO 1977-780-26

ON MICROFILM

DOROTHY HALL

INSTITUTE LAUNDRY
BUILT 1915
ONE STORY BRICK
PARTIALLY EXCAVATED BASEMENT

YAUPON
YAUPON
WINTER HONEYSUCKLE
RED CEDAR
CHERT WALK
AM. ELM
ELM STUMP
CHERT WALK
RED CEDAR
WAX-LEAF PRIVET
RED CEDAR
ABELIA
ABELIA
RED CEDAR
CHERT PATH TO TANTUM HALL
SPIRAEA THUNBERGI
CHERRY LAUREL
SEWER MANHOLE
AM. ELM
CHERRY LAUREL THICKET
CRAPE MYRTLE
STEAM
MIXED GRASS MEADOW
WINTER HONEYSUCKLE
AMERICAN ELM
CRABAPPLE
WAX-LEAF PRIVET & NANDINA
RED CEDAR
KALMIA LATIFOLIA
BERMUDA GRASS LAWN
BRICK STEPS
ELM TREES
LIGHT STANDARD
ELM TREES LINED BOTH SIDES OF ROAD
CAMPUS AVENUE
CHERT WALK
CHERT PAVED
GRANITE CURB STONES
scale 10 0 10 20 feet

NOTE:
⌀ = EXISTING TREE
· = EXISTING SHRUB
+ = PROBABLE PLANTING

HOSE BIB

LANDSCAPE DEVELOPMENT AT THE CARVER MUSEUM — 1930

BASIC DATA

C-2

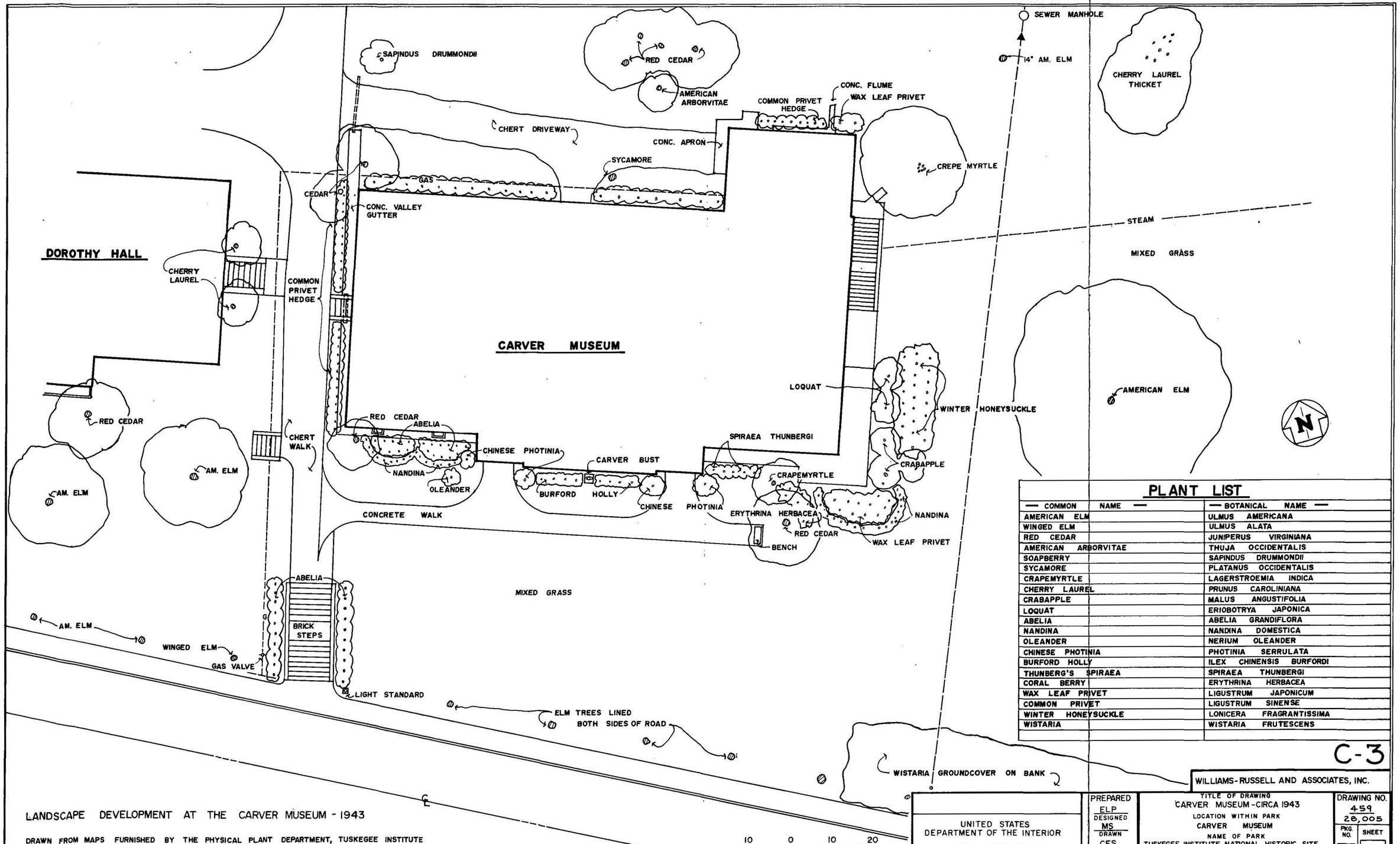
WILLIAMS-RUSSELL AND ASSOCIATES, INC.

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
DENVER SERVICE CENTER

PREPARED	TITLE OF DRAWING	DRAWING NO.
ELP DESIGNED	CARVER MUSEUM - CIRCA 1930	459 28,004
MS DRAWN	LOCATION WITHIN PARK	PKG. NO. / SHEET
CES CHECKED	CARVER MUSEUMN NAME OF PARK	1
8/78 DATE	TUSKEGEE INSTITUTE NATIONAL HISTORIC SITE	OF 1
SOUTHEAST REGION	MACON COUNTY	ALABAMA STATE

* GPO: 1977-780-381

ON MICROFILM



PLANT LIST

COMMON NAME	BOTANICAL NAME
AMERICAN ELM	ULMUS AMERICANA
WINGED ELM	ULMUS ALATA
RED CEDAR	JUNIPERUS VIRGINIANA
AMERICAN ARBORVITAE	THUJA OCCIDENTALIS
SOAPBERRY	SAPINDUS DRUMMONDII
SYCAMORE	PLATANUS OCCIDENTALIS
CRAPEMYRTLE	LAGERSTROEMIA INDICA
CHERRY LAUREL	PRUNUS CAROLINIANA
CRABAPPLE	MALUS ANGUSTIFOLIA
LOQUAT	ERIOBOTRYA JAPONICA
ABELIA	ABELIA GRANDIFLORA
NANDINA	NANDINA DOMESTICA
OLEANDER	NERIUM OLEANDER
CHINESE PHOTINIA	PHOTINIA SERRULATA
BURFORD HOLLY	ILEX CHINENSIS BURFORDI
THUNBERG'S SPIRAEA	SPIRAEA THUNBERGI
CORAL BERRY	ERYTHRINA HERBACEA
WAX LEAF PRIVET	LIGUSTRUM JAPONICUM
COMMON PRIVET	LIGUSTRUM SINENSE
WINTER HONEYSUCKLE	LONICERA FRAGRANTISSIMA
WISTARIA	WISTARIA FRUTESCENS

C-3

WILLIAMS-RUSSELL AND ASSOCIATES, INC.

LANDSCAPE DEVELOPMENT AT THE CARVER MUSEUM - 1943

DRAWN FROM MAPS FURNISHED BY THE PHYSICAL PLANT DEPARTMENT, TUSKEGEE INSTITUTE AND BY FIELD MEASUREMENTS AND OBSERVATION BY EDWARD L. PRYCE

BASIC DATA

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
DENVER SERVICE CENTER

PREPARED
ELP
DESIGNED
MS
DRAWN
CES
CHECKED
8/78
DATE

TITLE OF DRAWING
CARVER MUSEUM - CIRCA 1943
LOCATION WITHIN PARK
CARVER MUSEUM
NAME OF PARK
TUSKEGEE INSTITUTE NATIONAL HISTORIC SITE
SOUTHEAST REGION | MACON COUNTY | ALABAMA STATE

DRAWING NO.
459
28,005
PKG. NO.
SHEET
1
OF 1

* GPO 1977-780-261

ON MICROFILM

Architectural Data Section
Carver Museum
Tuskegee Institute National Historic Site
Tuskegee, Alabama

David Arbogast and David Ates
Denver Service Center
National Park Service

I. INTRODUCTION

A. Location

Tuskegee Institute National Historic Site is located on the northwest side of Tuskegee, Alabama, 42 miles east of Montgomery and 40 miles west of Columbus, Georgia. The site lies at the east end of the "Black Belt" portion of the state on the southern coastal plains, an area characterized by rich, black agricultural soil. The topography of this section ranges from gently tilted to rolling. The elevation of Tuskegee is approximately 440 feet above sea level. Visitors to the area may exit from Interstate 85 (which connects Montgomery and Atlanta, Georgia) and drive three miles southwest. Old Montgomery Road, which runs through the Institute, is a major thoroughfare and provides the principal access to the Site (see Vicinity Map).

The National Park Service proposes preservation of three principal historic structures under federal ownership. Two the the structures, The Oaks and George Washington Carver Museum, were Institute buildings located on the college campus. The third, Grey Columns, a vacated private residence, is located one-quarter mile outside the campus boundary at the east entrance to Tuskegee Institute.

Carver Museum is located on the north side of Campus Road in the main campus area of Tuskegee Institute. It is sited on a hillside falling away from Campus Road such that it is reached by two flights of concrete steps with an intermediate landing. To the west of the museum is a narrow access road separating it from Dorothy Hall, a residential guest dormitory owned by the Institute. To the north and east of the museum the hill falls away in a lawn area having a number of trees and shrubs in a parklike setting.

B. Purpose of the Report

The purpose of this report is to give a detailed analysis of major building elements, their historic (i.e. during the tenure of George Washington Carver at the structure, 1938-1943) appearance and condition, and their present appearance and condition. Recommendations for the exterior are included as steps to be undertaken to preserve the historic appearance within the broader framework as spelled out in the General Management Plan and Interpretive Prospectus. Recommendations for the interior are included as steps to be taken to achieve the objectives of adaptive reuse as outlined in the Interpretive Prospectus. This report is intended to serve as a guide for this work as well as the continued maintenance of Carver Museum and is written for those involved in these activities.

A number of observations should be made at this point regarding the style and thrust of this report. The interior and the exterior of the museum have received similar, but differing discussions primarily because of the essentially different approaches to be taken in their

preservation. Because so few alterations have occurred in the exterior of the museum since the historic period, the approach recommeded for that area is one of conservation of the existing exterior with a few minor changes to achieve a consistent and historically accurate representation of the building's appearance in 1941. The interior of the museum presents almost the opposite approach. As a result of the extensive remodeling following the fire in 1947, virtually nothing is left of the historic fabric. Thus, any depiction of historic interior would involve great amounts of conjecture and much reconstruction. Thus, the interior is recommended for adaptive reuse. As a result, the identification and preservation of historic exterior elements dating from the historic period has been the primary purpose of that portion of the report and the identification of historic interior elements which have survived, has been the purpose of the respective section. The result is that additions made to the exterior after 1943 are given with greater detail than those additions to the interior.

Overall, the exterior will require very few changes to bring it in line with its historic appearance. The interior, however, will require a large amount of work in order to reach modern standards for a museum. Thus, the continuing development of the building, within its historic functional role, has been used as the basic approach to this report.

C. Organizational Structure

The architectural data section is divided into two primary sections. The first contains existing and historical descriptions of the building elements as well as recommended treatments. The second consists of appendices containing full reports of the various analyses undertaken in the present investigation. Because of their highly detailed nature, only a handful of the copies of this report contain these analyses. Full reports are located at the Park, the Southeast Regional Office, the Washington Office, Harpers Ferry Center, and the Denver Service Center.

D. Documentation

Documentation of the museum has been undertaken in three forms. During the summer of 1978 an Historic American Buildings Survey team prepared measured drawings of the building. Because the drawings were incomplete at the end of the summer, they were completed by personnel at the Denver Service Center. These drawings are included within the report as a means of understanding the building. A second form of documentation was the use of black-and-white photography. A number of pertinent photographs are included within the text as a means of describing the existing building. Unless otherwise noted, the photographs accompanying the report and appendices were taken by the authors in 1978. A third form of documentation was the use of audio tape recordings made by the authors during the week of August 14-18, 1978. The information from the recordings is contained within the report. The recordings themselves are stored with other

research materials gathered at Denver Service Center where they will remain until development is complete. Contained in the appendices are the discussions of the paint and mortar analysis undertaken for this report. Also contained within the appendices are the results of an inventory of the hardware of the building which will be included in contract documents.

E. Terminology

Some comment should be offered regarding the terminology used in the report, especially those terms used within the tables. Various terms are used to describe the condition of elements. An excellent condition of elements. An excellent condition indicates that the element is perfect, a good condition means that the element is less than perfect but in serviceable condition, a fair condition refers to an element which is in need of repair to bring it to a serviceable condition, and a poor condition is one in which an element is in need of immediate action in order to prevent further serious deterioration. Virtually none of the elements in the building are in excellent condition, a majority are in good condition, a substantial minority are in fair condition, and a small number are in poor condition.

Because of the very imprecise documentation of the history of Carver Museum, the dates used in the report, by and large, are generally approximate. Those elements which are believed to date from the original construction have been assigned a date of 1915. In virtually all cases there is no doubt concerning the assignation of this date. Those elements which are believed to date from the first major remodeling have been designated "1915*", based on the photograph showing construction in progress (see the Historic Data section). Most elements assigned this date can be confirmed through photographic evidence, although certain interior items lack this verification. The dates, 1938 and 1941, have been used to indicate those alterations instituted in the conversion of the laundry building into the museum. Where possible, photographic documentation has been used as verification with information also gathered through paint analysis. Through paint analysis it has been determined that the office partitions of the upper floor, in all probability, were installed at that time. See the paint appendix for a more detailed discussion of the analysis. The dates 1948, 1950, and 1960 are all approximations used to describe work which was probably undertaken following the fire. The elements thus dated are almost certainly post-fire installations although no precise date can be ascribed to them. The dates, 1974 and 1978, are used primarily with paint coats and describe work undertaken by the National Park Service. 1974 has been used to describe work that might have possibly been undertaken by the Institute, but was probably that of the Park Service. Thus, dates have been assigned to the various elements of the building. It should be kept in mind that in many cases documentation has been very weak or missing altogether, thus leaving the dates subject to future verification.

The Munsell System of Color has been used to provide a standardized means of description of paint colors used on the building. This

system provides an unchanging reference as opposed to paint manufacturer's color chips which are continually being changed and upgraded in response to consumer demands.

The categories listed under the recommendations section are relatively self-explanatory. "Preserve" is used to describe maintenance work of a routine nature which is normally handled by Park maintenance staff. "Repair" means what it says and is work which is proposed to be included within the development of the museum. "Replace in kind" means replacement of elements now missing or so deteriorated that they cannot be repaired. This work will also be included in development of the building. "Remove" means just that. Items to be removed, unless otherwise specified, will not be retained by the Park Service. "Install" means to install an element in addition to the existing element. Paint is listed in this category as in most cases the existing paint will not be removed, but a new coat of paint will be added. It should also be noted that paint finishes are generally given following the item(s) they cover.

The remaining terminology used in the report should be clear and understandable.

II. HISTORICAL DEVELOPMENT

A. Introduction

As in the majority of buildings, the history of the Carver Museum has been one of continuing development and change. An understanding of its present state and those changes which are being recommended. These changes can be easily seen as occurring in four primary stages, from construction in 1915 to designation for use as a museum in 1938, from 1938 through dedication in 1941, from 1941 through the fire in 1947, and from 1947 through the present.

B. Original Construction - 1915

Constructed in 1915 by student labor and local materials as a laundry for the Institute, the building was a simple rectangular mass with a hip roof. It was constructed on a hillside so that the south gradeline was level with the upper floor. Along the east and west elevations the grade fell so that the north gradeline was level with the lower floor.

The exterior walls were built of solid brick masonry divided into bays by flat brick pilasters with cast concrete caps. Below the pilasters and above the lower floor ran a band of toothwork brick masonry. Above the pilasters ran a wide wood entablature around the entire building. Wood eaves projected around the building, having sheet metal gutters above them. Downspouts ran at each corner. The hip roof was a standing seam metal plate roof. Steam for use in the laundry was apparently brought into the building from the central power plant as the building contained no chimney.

Fenestration of the upper floor consisted of single units in most bays of three double-hung six-over-six sash below three hopper-type three-light transom sash. Every bay of the east, north, and west upper elevations contained these window units, with the east window units containing pairs of windows and not sets of three as elsewhere. The lower north elevation may have contained a number of smaller windows. Unfortunately, no photographic evidence of the windows is known to survive, but some of the existing masonry openings of the windows indicate that they were part of the original construction, whereas other openings have been altered considerably.

The south elevation contained doorways to the upper floor. They were identical and consisted of a pair of wood doors having a semi-circular fanlight above them. The bays of the south elevation were not symmetrical, but contained a pattern of window (W) and doorway units (D) running, east to west, W, W, D, W, W, D, D, W. There was also a doorway in the center bay of the west elevation with a short series of steps to the ground. In the far south end of the east elevation was a pair of wood doors below a circular fanlight. There may have also been a double door closing in the lower north elevation. It is quite logical that the lower floor would have had a pair of doors to serve as a service point,

but neither photographic nor physical evidence survives to support this theory. Along the lower east elevation there was a single-swinging wood door. Along the south elevation was a set of brick masonry window wells with small windows for the ventilation of the lower floor. Particulars of the interior of the original building are seen in surviving historic photographs. The basement was used for mechanical equipment and was unfinished. The main floor contained an open work area and an enclosed office area.

Two interior photographs survive which were taken sometime after the first remodeling of the building. Please consult the historic data section for these photographs. It is evident that they were not taken before the first remodeling because of the south portico arcade which can be seen through the windows of one photograph. The south portico is known to have been added during the remodeling. Nevertheless, it can be assumed that, perhaps except for equipment, the interior of the building was probably not heavily altered in the remodeling.

The construction of the interior appears to have been relatively simple with one large room having at least a small partitioned office space within it. The walls were of exposed brick which was either whitewashed or painted blue, probably the latter. The floor appears to have been made of narrow boards running from east to west. The ceiling was divided into bays at the bottom chords of the roof trusses which were covered with wood casings. Between these casings the ceiling was composed of narrow, beaded boards running north to south. The floor, casings, and ceiling were coated with high-gloss varnish. Along the lower walls ran a wainscoting of vertical beaded boards similar to those of the ceiling. The office construction was similar, but with added window sash (double-hung two-over-two) and cornice molding. There was also a molded wood baseboard which ran along the main and office walls. The wainscoting, office walls, and baseboards were probably all painted white. The window sash and casings and the doors and door casings were coated with high-gloss varnish. In some of the upper window sash units ventilating fans were installed in place of the upper double-hung sash. Along the outer walls ran a series of simple wood brackets painted white, which were apparently used in the laundry process. From the ceiling were suspended a series of simple incandescent light fixtures, probably providing supplemental light, but insufficient to provide adequate illumination for nocturnal work. Also along the outer walls there were numerous exposed vertical conduits and steam pipes. The conduits ran to electric outlet boxes used in the laundry work.

C. Additions and Alterations - 1915

In 1915 the Institute initiated a major remodeling of the building which transformed it from a merely utilitarian structure to one able to lay claim to the title of architecture. The changes undertaken include the following:

1. A triple-bayed, gabled portico with two small porches flanking it was constructed in the center of the south facade of the building

bringing about a rigid symmetry to the building. Each bay contained an arched opening. The portico bays contained low parapet walls and the porch bays were open. Flat brick pilasters divided the portico bays and brick piers in each bay were carried up to the spring line of the arches where they ended in a plain brick masonry capital. In the gable pediment was a semi-cirular fixed sash window. The ceilings of the portico and porches were wood flush boards. The architrave of the main building was carried around the portico, as well as the eave line. New, shallower eaves were built on the gable pediment and on the porches. The gable was roofed with standing seam metal plate roofing and the porches were roofed with soldered metal plate roofing.

2. At the east end of the south elevation and at the south end of the east elevation a terrace was constructed level with the grade at the south elevation. The retaining walls were of brick construction with flat projecting pilasters corresponding to the bays of the building. At the top of the walls a low brick wall with open brick-work at its base for drainage. The tops of the piers were surmounted by large flower pots. At the north end of the east elevation the terrace descended to the lower ground level in a series of concrete steps. The steps were retained inside a brick wall. The door opening to the east from the lower floor had its own landing within a small retaining wall.

3. In the center of the east elevation a porch matching those of the south elevation was constructed with the only major differences being that it was open on three sides instead of two.

4. A new doorway almost identical to the south doorways was installed in the center bay of the east elevation. The doorway at the south end of the east elevation was removed and filled with brick masonry to match the adjacent wall.

5. The doorway which was in the second bay from the west end of the south elevation was removed and a typical window unit was installed in its place, thus completing the symmetry of that facade.

6. A one-story brick masonry ell addition was constructed north from the two easternmost bays of the north elevation. Its concrete roof was covered with built-up roofing and surrounded by a brick parapet. On its west side were a pair of sliding wood doors having three fixed panes of glass each. Small windows were installed in the addition's upper north and east walls. A small doorway with concrete steps was cut in the north wall of the main building to provide access from the lower floor to the still-lower floor of the addition. Two downspouts ran down the north elevation and one on the east elevation.

7. A brick masonry chimney was constructed at the south end of the east elevation.

8. The upper hip roof was removed and a lower hip roof was constructed,

resulting in a double hip roof covered with standing seam metal plate roofing with a sheet metal flashing at the break between the two slopes. The attic trusses were altered for the new roof.

9. At least six louvered semi-circular metal ventilating dormers were constructed on the lower section of the roof with four on the south roof, one each on the east and west roofs, and probably four on the north elevation.

10. The exterior wood trimwork was repainted in a dark color, almost black with window and transom sash contrasting in white.

D. Conversion to Museum - 1938-1941

In 1938 George Washington Carver was authorized to utilize the building both as a laboratory and as a museum for his multi-faceted interests. From that year until 1941 a number of alterations were made to the building to fit it for those purposes. They include the following:

1. A small greenhouse was constructed on the roof of the addition. As seen in figure 14 of the History Data Section it apparently had a roof ridge running east to west. Access was through a door in the west wall of the structure with a narrow walkway around its sides. The west window of the easternmost window unit of the north elevation was converted to a doorway, permitting access onto the addition roof and thence to the greenhouse.

2. The northeast corner of the main floor was probably converted for use as a private laboratory for Dr. Carver. A new chimney was constructed at the north end of the east elevation, probably in connection with the new laboratory.

3. The ground floor was converted into laboratory space for students working under Dr. Carver.

4. The majority of the main floor was converted into museum space.

5. A sign reading, "GEORGE WASHINGTON CARVER MUSEUM" was attached to the cornice of the south portico.

6. The low walls connecting the south arches of the portico were raised three brick wythes and cast concrete flower boxes placed on top of them.

7. All exterior trimwork was painted white.

8. Alterations were made to the lower north elevation windows. Incandescent light fixtures were installed in place of the older fixtures.

E. Post-Fire Alterations - 1947

Following the dedication in 1941, virtually no changes were made to the building until 1947 when a fire did major damage to the interior,

destroying many exhibits. The fire apparently began in the student laboratory in the basement and spread from the east side of the building to the west side. Following the fire, extensive remodeling was undertaken, primarily in the interior with the following results:

1. The main floor was entirely replaced with a new floor system consisting of a concrete slab supported by steel bar joists and covered with linoleum tiles.

2. The ground floor was completely excavated, finished, plumbed, and partitioned, acquiring its present appearance.

3. A spiral iron stairway was installed near the center of the main floor leading to the ground floor.

4. The walls of the main floor were refinished with metal lath and plaster on the upper walls and a high plywood wainscoting on the lower walls.

5. A complete water fire extinguishing system was installed throughout the building.

6. Fluorescent lighting was installed in the main rooms of the building.

7. An acoustical tile ceiling was installed on the main floor between the box beams.

8. The lower east exterior door was nailed shut and a ventilating fan installed in the upper section of the door.

9. The windows in the window wells were bricked up.

10. Air-conditioning units were installed in some of the window units.

11. Alterations were made to the windows of the lower north elevation.

12. New draperies were hung on the windows of the main floor.

13. Holes were punched in the lower east terrace wall for ventilation of the crawlspace.

14. The doors in the west wall of the addition were removed. In their place, two, smaller metal doors were installed inside a concrete block masonry infill in the larger, original masonry opening. Two metal, hopper transom sash were installed above the doors.

In the intervening years between the renovations following the fire there were a number of changes made to the building. These include the following:

1. The metal dormers were removed and replaced with new metal dormers.

These dormers were of a different style than the former dormers and fewer in number with only two on the north roof, none on the east and west roofs, and two on the south roof.

2. The lower hip roof and portico roof had their standing seam roofing replaced with unpainted aluminum shingles.

3. Iron gates painted black were placed over the exterior of all windows.

4. New copper downspouts and sheet metal gutters were installed.

F. Existing Conditions - 1978

Carver Museum, as it now exists, is basically a one-story, hip-roofed rectangular building with a one-story basement ell projecting from the east end of its north elevation, a gabled portico flanked by small porches on its south elevations, and a small porch in the center of the east elevation. The building is set on a hillside falling toward the north and east, so that the south elevation has a grade level equal to the main floor and the north elevation has a grade level falling to the east, but generally equal to the lower floor. At the southeast corner a terrace has been constructed carrying the south grade level around the east side of the building. The east terrace descends to the north in a flight of concrete steps broken by a landing.

The exterior walls of the building are of unpainted brick masonry divided into bays by a series of flat brick pilasters having cast concrete capitals. Between the lower and upper floors there is a decorative brick water table forming a band, uniting the bases of the pilasters. The lower walls of the building are not divided into bays. Above the pilaster capitals a full wood entablature painted white is carried around the building and portico. Above it are wide wood eaves, also painted white.

The bays of the south, west, and north upper walls contain single window units consisting of three sets of six-over-six double-hung sash below three-light transoms. They are painted white. The bays of the upper east wall contain window units consisting of pairs of six-over-six double-hung sash below three-light transoms, also painted white. A few of the windows contain air-conditioners.

There are doorways, instead of window units, in the center bays of the east and west walls and in the third and sixth bays of the south wall. These door units contain pairs of door leaves below semi-circular fanlights. The fanlight of the west doorway contains rectangular panes and the remaining fanlights contain triangular panes radiating from the center of the circle. The west end of the easternmost window in the north wall contains a single-swinging door, the upper portion of the nine-over-nine sash, and a three-light transom.

The north lower wall of the building contains three sets of paired six-over-six double-hung windows, a fixed six-light window, a double doorway

similar to those above, but without a fanlight, and a small access doorway to the crawlspace at the east end of the wall.

The ell contains a pair of metal doors on its west side below two two-light hopper transom windows, all set inside a concrete block opening which, in turn, is set inside a brick masonry opening. The north wall of the ell contains a pair of six-over-six double-hung windows and the east wall contains a pair of three-light hopper windows.

In the base wall of the east terrace there are a number of rough masonry openings with screening over them and a small access door to the crawlspace below the terrace. Opening onto the landing of the east exterior stair is a single-swinging door. All of the doorways at Carver Museum are painted dark brown. Along the south and east side of the landing is a brick masonry wall parged on its inner side with cement. At the base of the south wall of the building are four brick masonry window wells having semi-open brick vents in the foundation wall.

The south portico contains three brick arches on its south elevation and a single arch on both its east and west sides opening into the small porches, each of which has a single brick arch on its south and end sides (east and west, respectively). The south portico arches are divided by flat brick pilasters with cast concrete capitals carried below a wood entablature matching that of the main building. Also matching are the wide wood eaves. The eaves of the side porches are smaller than the main eaves, and lack the entablature. They are painted white, also. Between the south arches of the portico is a low brick masonry wall with concrete flower boxes set on its top between the arches. The inside ceilings of the portico and side porches are narrow boards with molded wood cornices. The cornices are painted white and the ceilings are painted light green. There are exposed incandescent light bulbs in each porch ceiling. Along all ceilings runs a pipe for fire suppression. The gable end of the portico is treated as a pediment and contains a semi-circular window with radiating triangular panes.

The east porch is similar in construction to the porches flanking the portico, with the major exception being that it is open on three sides rather than only two. The east terrace has unpainted brick retaining walls on its east and south sides which rise to form a low wall enclosing the terrace floor. This wall is carried down along the steps to the north. The wall is broken into bays by flat brick pilasters, two of which are carried upward into the east porch.

The rear ell has solid brick masonry walls which are carried up to form a parapet wall around the flat roof. This parapet is broken by drain holes for the downspouts.

The main roof of the building consists of a double-sloped hipped form. The upper portion of this roof is covered with standing seam metal roofing. The lower portion and the gable of the south portico are covered with unpainted aluminum shingles. The roofs of the side porches of the

south portico and the east porch are almost flat and covered with soldered seam metal plate roofing. The roof of the ell is a flat concrete slab covered with built-up roofing, temporarily decked and sloped northward to relieve interior leaking. A continuous sheet metal gutter runs around the main building and portico. Smaller gutters are found on the porch roofs, at their exterior sides. Metal downspouts descend to the ground at the corners of the main building, at the inner corners of the portico porches, at the south end of the east wall of the ell, and there are two in the north wall of the ell.

The interior contains two finished floors and a full, unfinished attic. The attic is unused at present, the main floor contains a large museum room with two small offices, and the lower floor contains some exhibit space, offices and support rooms, crawlspaces, and restrooms.

The attic contains the exposed wood framing and trusses of the hip and gable roofs and main floor ceiling structural systems. There is an exposed piping system with nozzles for fire suppression of the attic, along with exposed piping for the fire suppression of the main floor. Exposed electric wiring runs to large incandescent light bulbs at the upper chord level of the trusses. At the east and west ends of the attic are large, rectangular access holes with hinged metal screens providing entry from the main floor.

The main floor has plastered walls with both wood cornices and baseboards. The main room has a high plywood wainscoting on all of its walls. The ceiling is divided into sections by beams running north-south corresponding to the bottom chords of the roof trusses which are boxed to form the beams. The ceiling is wood lath covered with acoustical tiles. The floor is concrete and is covered with linoleum tiles. The windows all have cloth curtains. The window and exterior doorway placement is as described above. Each office has a single-swinging door. Lighting is by means of flourescent fixtures attached to the ceiling. Also in the ceiling are nozzles for the fire suppression system. Along the south wall are three heat units near the ceiling level. Near the center of the floor is an iron, spiral stair unit leading to the lower floor.

The lower floor is surrounded on its east, south, and west sides by a large crawlspace containing, primarily, the steam piping for the heating system. The east crawlspace is divided into two sections by the foundation wall of the building. Its eastern side is directly below the east terrace and its western side is inside the building envelope. Inside the building, the ceiling of the crawlspace consists of exposed steel bar joists and the concrete floor of the upper floor. Beneath the east terrace, the ceiling of the crawlspace is the exposed underside of the concrete terrace floor. The walls of the crawlspaces are unpainted brick masonry which has a thick covering of soot. The crawlspace floors are dirt and covered with debris. There is exposed wiring running to large incandescent light bulbs along the ceiling. The finished areas of the lower floor are surrounded by brick masonry walls on the north, east, and south sides. The west wall is of reinforced concrete and also forms the east wall of the

west crawlspace. The remaining walls of the lower floor are of frame construction, with the exception of a short section of brick masonry wall running south from the east end of the north wall. The walls are finished with plaster and paint. The exhibit room has a plywood wainscoting running around all its walls and across the window of its north wall. There are wood baseboards on all the walls. The ceiling has a smooth plaster finish. The floor is a concrete slab covered with linoleum tiles. General lighting for the rooms is provided by fluorescent lights in the ceiling. Lighting in the toilets is by incandescent fixtures. An exposed fire piping system runs along the ceilings. The exterior doorway and windows of the north wall are as described above. The remaining interior doors are single-swinging two-panel wood doors. There is a fixed three-light window in the wall of the office directly east of the exhibit room. Restroom fixtures include two sinks, one urinal, and three toilets with partitions. There is also a janitor's sink in the service closet between the two bathrooms. The room in the ell is relatively unfinished. Heating is provided by a gas space heater and lighting by lamps from wall receptacles. It has an exposed concrete slab ceiling and floor and walls of brick masonry. The ell doorway and windows are as described above.

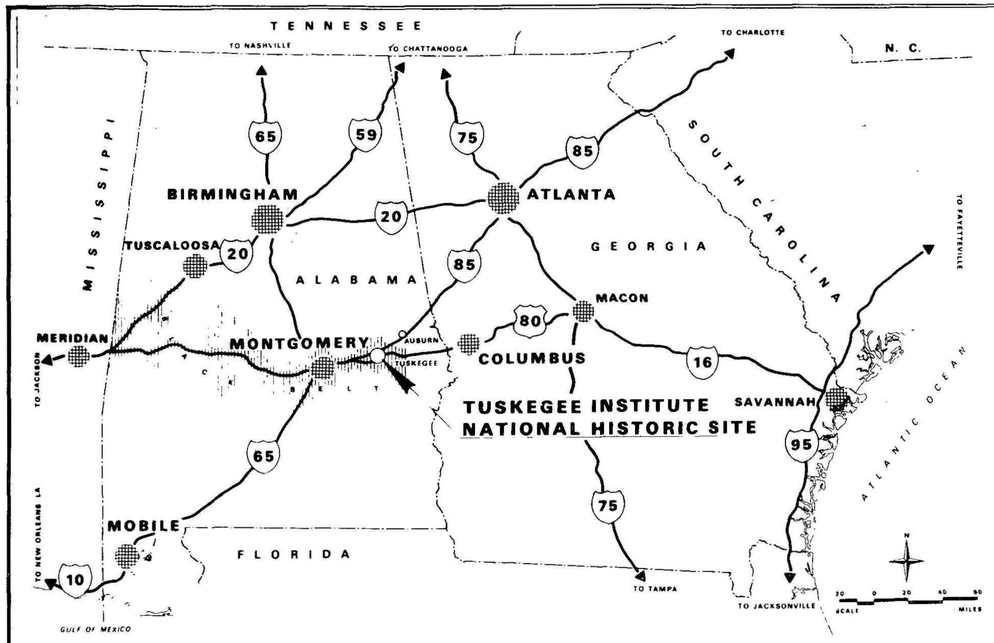
III. ITEMIZED TABLES

A. Introduction

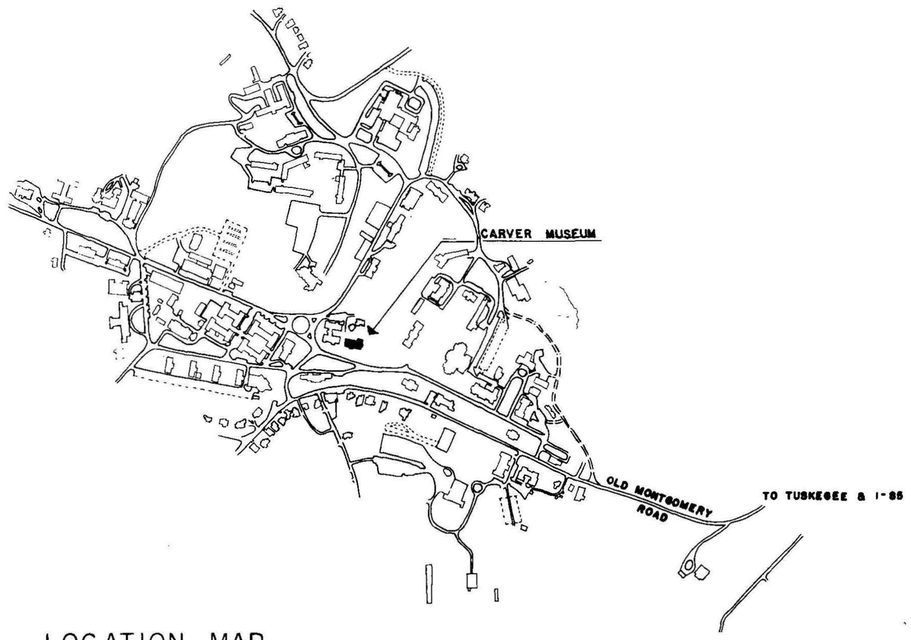
The preparation of detailed tables for Carver Museum posed a number of difficulties. On one hand, the exterior, which is proposed to be preserved essentially as it appeared in 1941, requires very little work. On the other hand the interior, which is proposed for adaptive reuse, requires a major overhaul. Thus, listing every single item for the exterior results in essentially a paper exercise of little practical value and to do the same for the interior becomes an exercise in futility as many items, such as the ground floor partitions, are proposed for demolition to be replaced by modern items in an entirely different configuration. As a result, the tables cover the elements of the building in a general way. For example, rather than listing each window individually, they have been lumped together as a group based on type, as there is virtually no difference in construction or condition between window units of the same type. Likewise, the interior floors are treated as a whole, rather than being divided into listings on a room-by-room basis. The reason for this is the difficulty of comparing an existing room with a totally new room which will bear no relation to the present room, as is the case on the lower floor. The reader is urged to consult both the existing conditions drawings and the proposed development sketches for a comparison between the two. It should also be emphasized that the proposed development, at this point, is not a solidified proposal for the interior, but, rather, a proposal of a broad nature which will be refined in the construction drawing stage.

A tablular format was chosen to communicate the existing, historical, and recommended conditions primarily because of its clarity and ease of communication. Although it, by no means, covers every single detail of the building, it does provide a readily perceived means of presenting these three aspects in a comparative format. When used in conjunction with the existing conditions drawings and the proposed sketches, they should present a lucid picture of both the existing structure, its appearance in 1941, and its proposed appearance.

B. Exterior



VICINITY MAP



LOCATION MAP

200 0 400 800
SCALE FEET

CARVER MUSEUM

CONSTRUCTED IN 1915 AS A LAUNDRY FACILITY FOR TUSKEGEE INSTITUTE, THE BUILDING WAS APPARENTLY REMODELED TO A LARGE EXTENT IN THE SAME YEAR, AFTER WHICH IT ASSUMED MUCH OF ITS PRESENT EXTERIOR APPEARANCE. IN 1938, THE INSTITUTE DESIGNATED THE BUILDING AS THE GEORGE WASHINGTON CARVER MUSEUM. FROM 1938 THROUGH 1941 DR. CARVER OVERSAW THE CONVERSION OF THE BUILDING INTO A COMBINED MUSEUM AND LABORATORY. IN 1941 THE MUSEUM WAS OFFICIALLY DEDICATED. DR. CARVER DIED IN 1943. A FIRE ORIGINATING IN A BASEMENT STUDENT LABORATORY IN 1947 RESULTED IN HEAVY DAMAGE TO THE INTERIOR OF THE BUILDING. FOLLOWING THE FIRE THE INTERIOR WAS EXTENSIVELY REMODELED. IN 1974 THE NATIONAL PARK SERVICE ACQUIRED CARVER MUSEUM AS A PART OF THE TUSKEGEE INSTITUTE NATIONAL HISTORIC SITE.

THIS PROJECT WAS UNDERTAKEN BY THE NATIONAL PARK SERVICE IN COOPERATION WITH THE HISTORIC AMERICAN BUILDINGS SURVEY. THE FIRST EIGHT SHEETS WERE DRAWN UNDER THE DIRECTION OF THE DENVER SERVICE CENTER. THE BUILDING WAS MEASURED DURING THE SUMMER OF 1978 AND DRAWINGS BEGUN UNDER THE DIRECTION OF JOHN BURNS, H.A.B.S. ARCHITECT, STANLEY GETTLE, PROJECT SUPERVISOR AND ARCHITECTURE PROFESSOR AT TUSKEGEE INSTITUTE, AND DAVID ATES, DENVER SERVICE CENTER COORDINATOR, BY STUDENT ASSISTANT ARCHITECTS MICHELLE BEBBS, RUDOLPH BROWN, RONALD CARTER, ANITA SIGMOND (ALL OF TUSKEGEE INSTITUTE), AND MARCY BROOKS (TEXAS A & M UNIVERSITY). THE DRAWINGS WERE COMPLETED BY D.S.C. DRAFTSMAN DAN RAY AND HISTORICAL ARCHITECT DAVID ARBOGAST. IN 1979 THE HARPERS FERRY CENTER HIRED WILLIAM O. KARJALA, ARCHITECT, TO MEASURE THE PRIMARY MAIN-FLOOR ROOM'S ELEVATIONS. HIS PENCIL DRAWINGS WERE REDRAWN BY DAVID ARBOGAST AS THE FINAL THREE SHEETS OF THE SET.

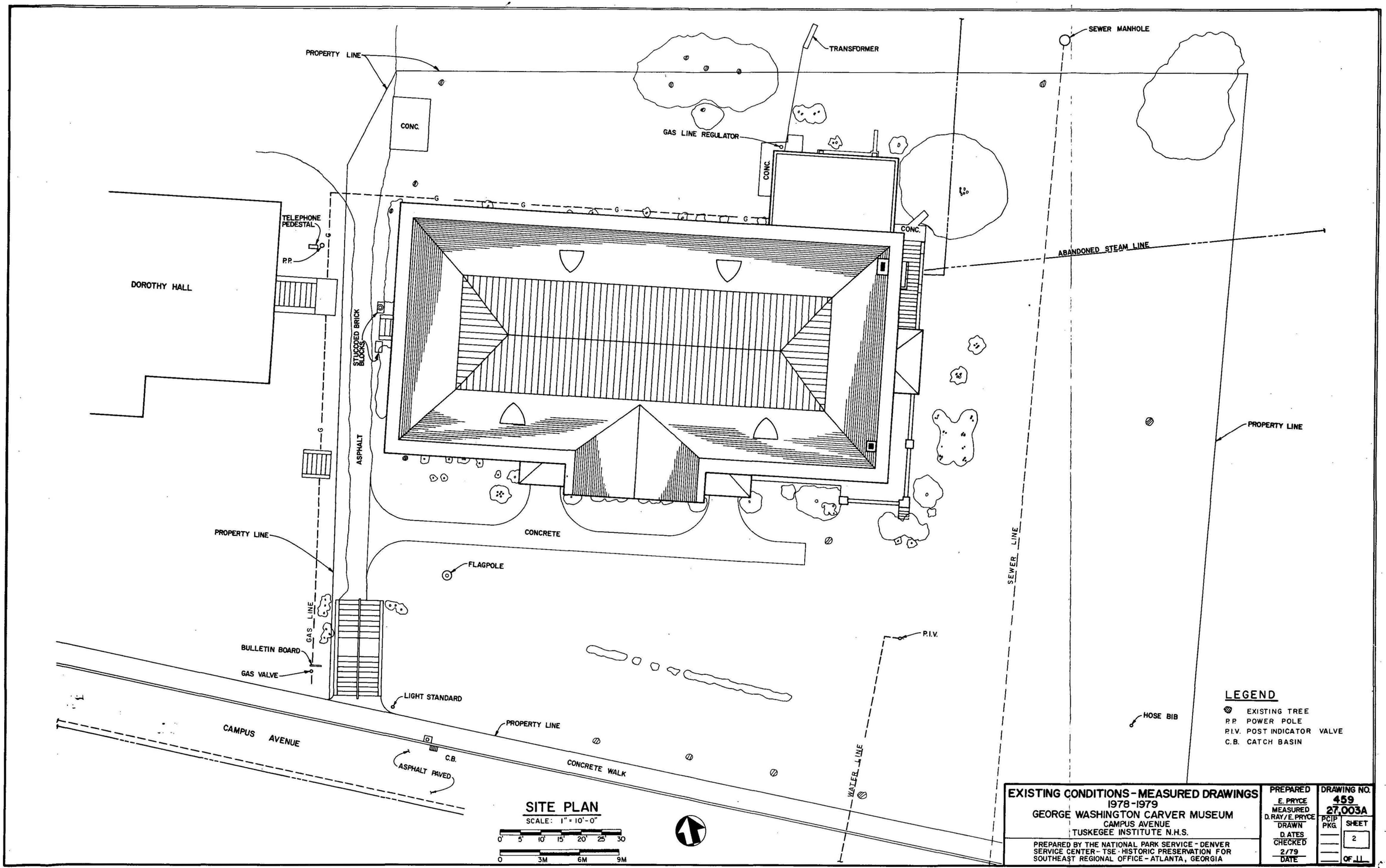
INDEX OF DRAWINGS

1 COVER SHEET
2 SITE PLAN
3 UPPER FLOOR PLAN
4 LOWER FLOOR PLAN
5 SOUTH AND NORTH ELEVATIONS
6 EAST AND WEST ELEVATIONS
7 SECTIONS AND DETAILS
8 MISCELLANEOUS DETAILS
9 ROOM 101 - SOUTH ELEVATION
10 ROOM 101 - NORTH ELEVATIONS
11 ROOM 101 - EAST & WEST ELEVS.

PREPARED	DRAWING NO.
ARBOGAST DESIGNED	459 27,003A
ARBOGAST DRAWN	PKG. NO. / SHEET 1
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2/80 DATE	

GPO 1974-678-710

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EXISTING CONDITIONS - MEASURED DRAWINGS 1978-1979 GEORGE WASHINGTON CARVER MUSEUM CAMPUS AVENUE TUSKEGEE INSTITUTE N.H.S. PREPARED BY THE NATIONAL PARK SERVICE - DENVER SERVICE CENTER - TSE - HISTORIC PRESERVATION FOR SOUTHEAST REGIONAL OFFICE - ATLANTA, GEORGIA	PREPARED E. PRYCE MEASURED D. RAY / E. PRYCE DRAWN D. ATES CHECKED 2/79 DATE	DRAWING NO. 459 27,003A PCTP PKG. SHEET 2 OF 11

ON MICROFILM

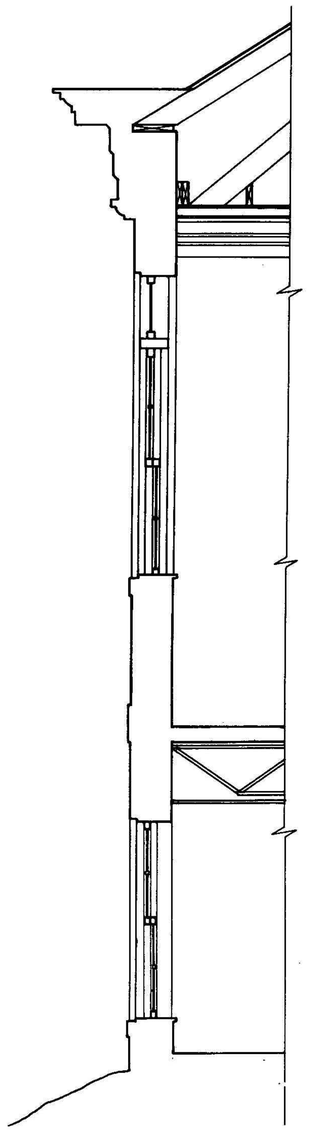


SECTION

SCALE: 3/16" = 1'-0"

0 4' 8' 12' 16'

0 1 2 3 4 5M

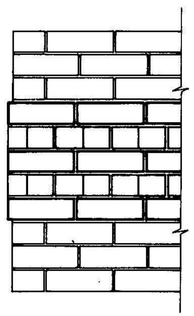


TYPICAL WALL SECTION

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0 .5 1 2M

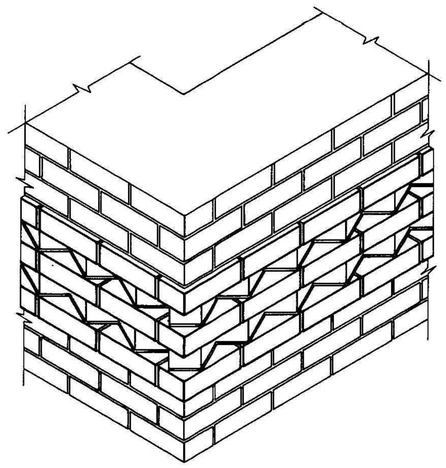


WATER TABLE ELEVATION

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

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0 1 2 3 4 5 6M

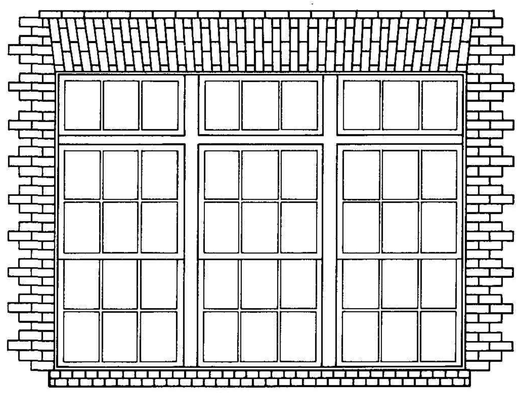


WATER TABLE ISOMETRIC

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

0 8' 16' 24'

0 1 2 3 4 5 6M



TYPICAL MAIN FLOOR WINDOW

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

0 1' 2' 4' 6'

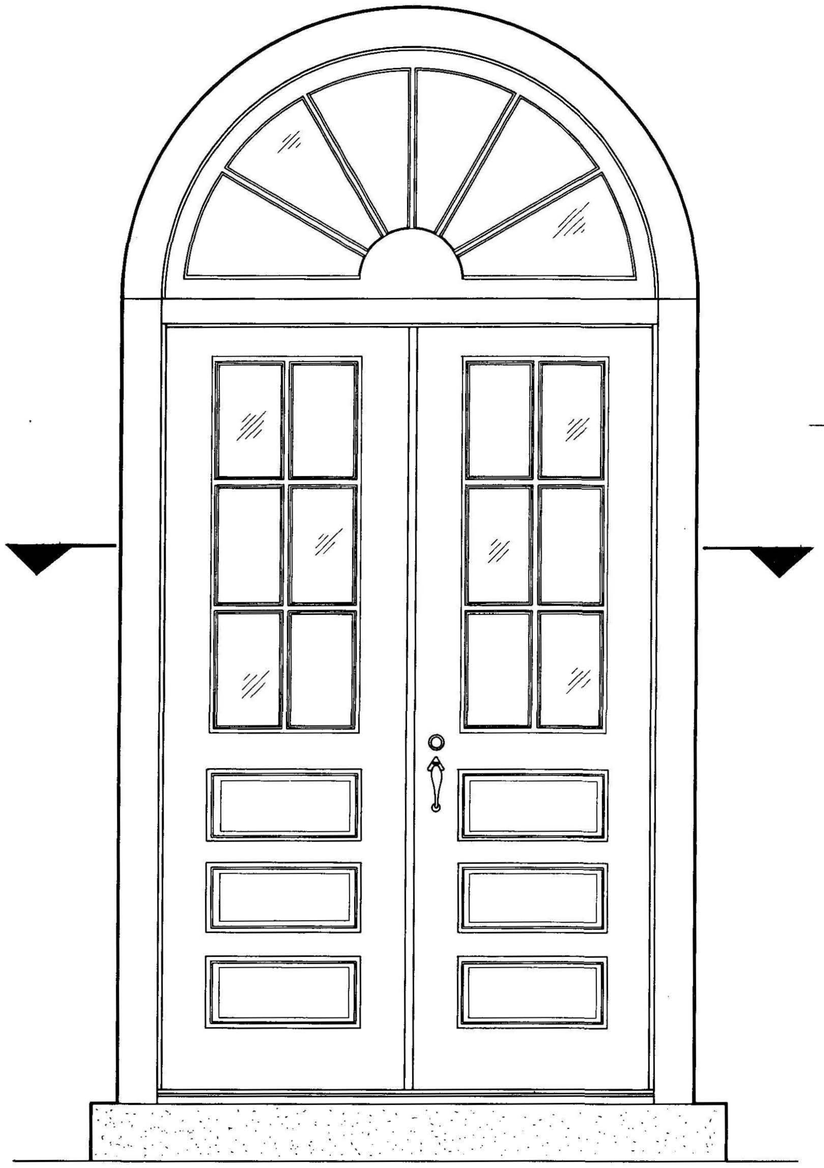
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SECTIONS & DETAILS

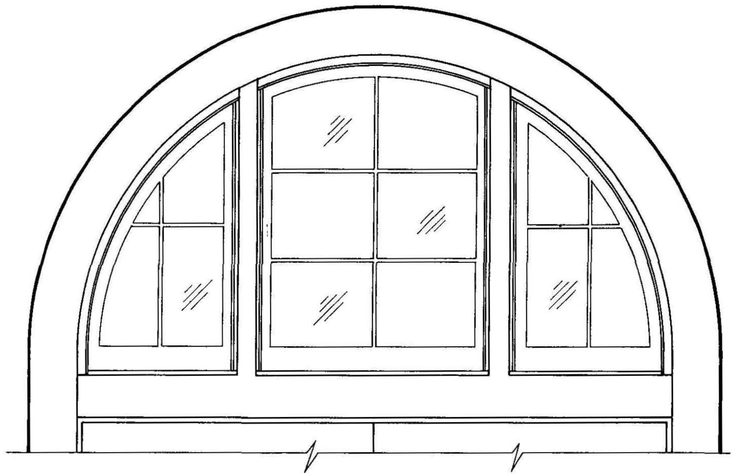
SCALES AS SHOWN

EXISTING CONDITIONS - MEASURED DRAWINGS 1978-1979 GEORGE WASHINGTON CARVER MUSEUM CAMPUS AVENUE TUSKEGEE INSTITUTE N.H.S. PREPARED BY THE NATIONAL PARK SERVICE-DENVER SERVICE CENTER-TSE-HISTORIC PRESERVATION FOR SOUTHEAST REGIONAL OFFICE-ATLANTA, GEORGIA	PREPARED BEBBS/CARTER A. SIGMOND MEASURED D. RAY DRAWN D. ATES CHECKED 2/79 DATE	DRAWING NO. 459 27,003A PCIP PKG. SHEET 7 OF 11

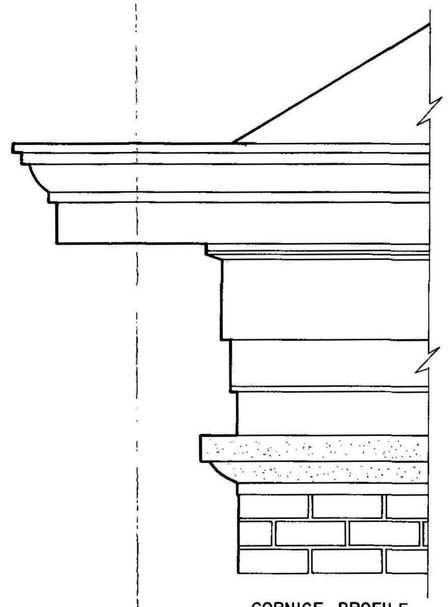
ON MICROFILM



TYPICAL MAIN DOOR ELEVATION

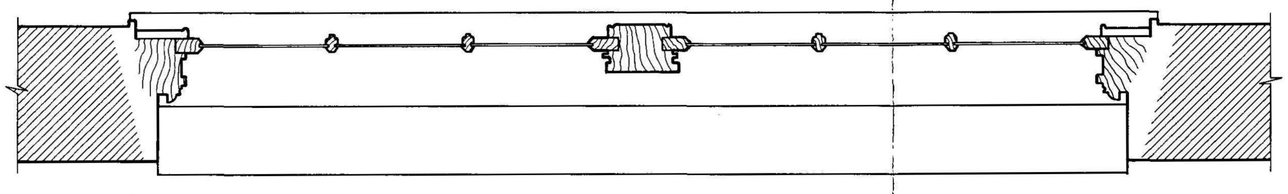


EAST AND WEST MAIN FLOOR DOOR TRANSOM ELEVATION



CORNICE PROFILE

SECTION



TYPICAL WINDOW SECTION

MISCELLANEOUS DETAILS

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

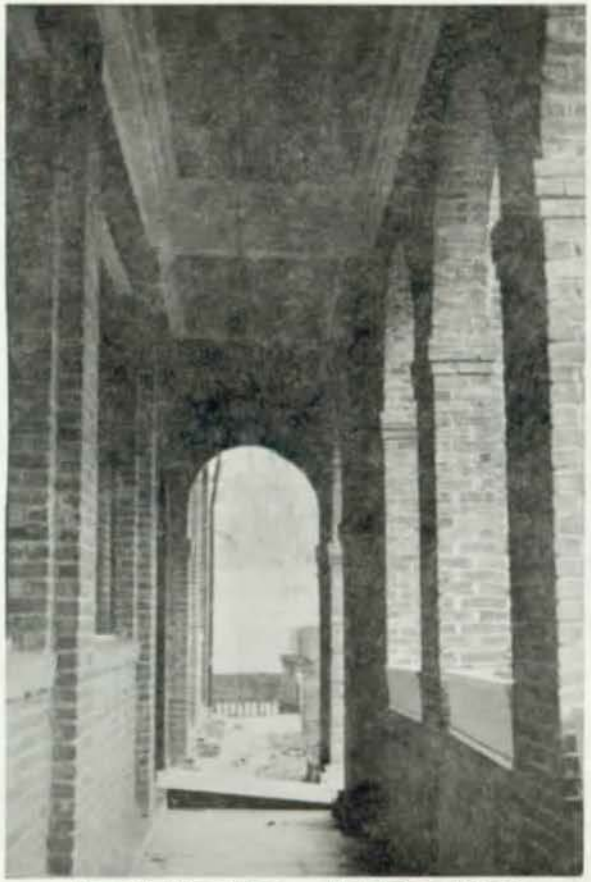
12" 6" 0" 12"

0 0.25M 0.50M 0.75M

EXISTING CONDITIONS-MEASURED DRAWINGS 1978-1979 GEORGE WASHINGTON CARVER MUSEUM CAMPUS AVENUE TUSKEGEE INSTITUTE N.H.S. PREPARED BY THE NATIONAL PARK SERVICE-DENVER SERVICE CENTER-TSE-HISTORIC PRESERVATION FOR SOUTHEAST REGIONAL OFFICE-ATLANTA, GEORGIA	PREPARED A. SIGMOND MEASURED D. RAY DRAWN D. ATES CHECKED 2/79 DATE	DRAWING NO. 459 27,003A PCIP PKG. — SHEET 8 OF 11

* GPO: 1977 781-788

ON MICROFILM



South Portico - Looking East



South Elevation



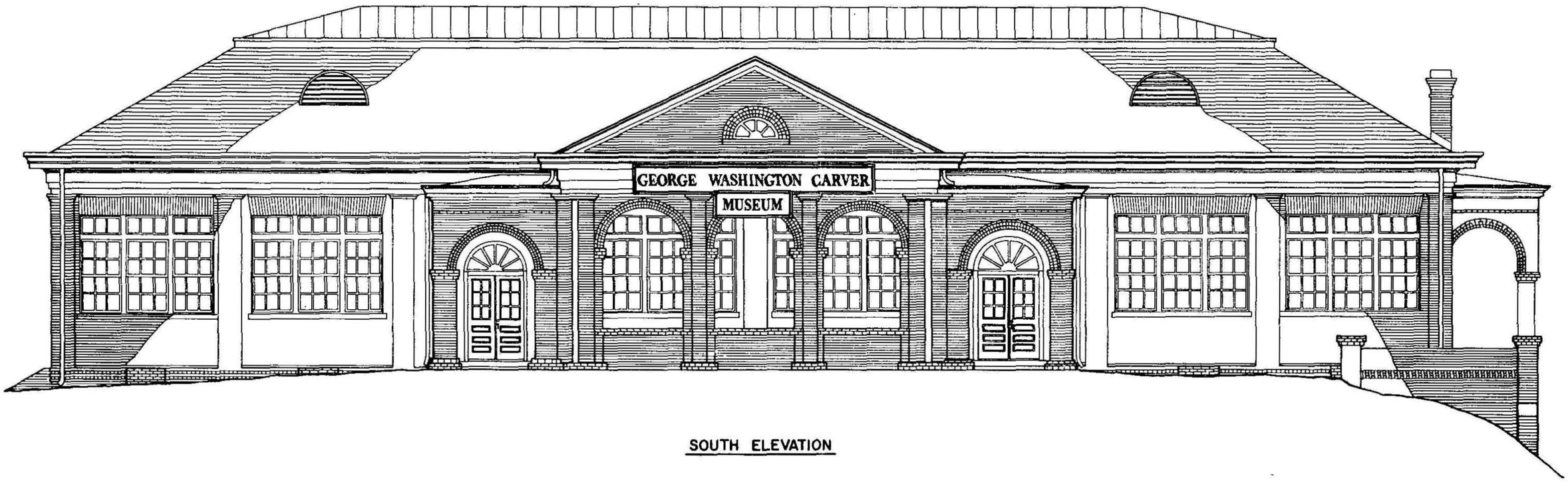
West Elevation

South Portico

EXISTING CONDITIONS					HISTORICAL DESCRIPTIONS		RECOMMENDATIONS					
ELEMENT	MATERIAL	CONDITION	PERIOD	COMMENTS	MATERIAL	COMMENTS	PRESERVE	REPAIR	REPLACE IN KIND	REMOVE	INSTALL	COMMENTS
Brick Masonry	Piers (8)	Good	1915*		Same		x					
	Pier bases (8)	Good	1915*		Same		x					
	Pier capitals	Good	1915*		Same		x					
	Arches (7)	Good	1915*		Same		x					
	Pilasters (6)	Good	1915*		Same		x					
	Pilaster caps	Good	1915*	Cast concrete	Same		x					
	Pediment	Good	1915*		Same		x					
	Low walls (3)	Good	1915*	Between central openings	Same	Raised three wythes ca. 1938	x					
	Wall tops (3)	Good	1938	Projecting	Same		x					
Woodwork	Entablature	Fair	1915*		Same			x				
	Main eaves	Fair	1915*		Same			x				
	Pediment eaves	Fair	1915*		Same			x				
	Porch eaves	Fair	1915*		Same			x				
	Sign	Good	1938	"GEORGE WASHINGTON CARVER MUSEUM"	Same		x				x	Repaint Munsell 5G 2/1
	Ceiling cornices	Good	1915*		Same		x					
	White paint	Fair	1974	Not sampled	Similar		x				x	Repaint as needed
	Ceilings (3)	Good	1915*		Same		x					
	Green paint	Good	1974	On ceilings only	Unknown	Probably similar	x					
Floor	Concrete	Fair	1915*	Cracked from settlement	Same		x				x	New ramp at door threshold for handicapped access
Pediment Window	Masonry opening	Good	1915*	Projecting brickwork	Same		x					
	Wood frame	Good	1915*		Same		x					
	4-light sash	Good	1915*	Fixed sash, semicircular	Same		x					
	White paint	Good	1974	Not sampled	Similar		x					
Electric	Lights (2)	Good	1938	Bare incandescent bulbs	Same		x					
Fire Exting.	Metal	Good	1960	Pipe along ceiling, 5 nozzles	None					x		
	Green paint	Good	1974	Not sampled	None					x		

South Elevation

EXISTING CONDITIONS					HISTORICAL DESCRIPTIONS		RECOMMENDATIONS					
ELEMENT	MATERIAL	CONDITION	PERIOD	COMMENTS	MATERIAL	COMMENTS	PRESERVE	REPAIR	REPLACE IN KIND	REMOVE	INSTALL	COMMENTS
Wall	Brick masonry	Good	1915	Patched at second bay from west	Same	Common bond	x					
	Brick pilasters	Good	1915	Nine pilasters	Same		x					
	Pilaster caps	Good	1915	Cast concrete painted white	Same		x					
	Water table	Fair	1915	Bricks turned on edge	Same		x					
Woodwork	Entablature	Fair	1915		Same			x				
	Eaves	Fair	1915	Rotting	Same			x				
	White paint	Fair	1974	Not sampled	Similar		x				x	Repaint as needed
Window Units (6)	Masonry opening	Good	1915	Second unit from west end converted from doorway	Same	Projecting sills and flat lintel arches.	x					
	Wood frames	Good	1915		Same		x					
	6/6 d.h. sash	Good	1915	Three sash per unit	Same		x					
	3-light transom	Good	1915	Three fixed sash per unit	Same		x					
	White paint	Good	1974	Not sampled	Similar		x					
	Iron grilles	Good	1960	Over each unit	None					x		
	Black paint	Good	1974	On grilles	None					x		Remove with grilles
Door Units (2)	Masonry opening	Good	1915	Third bays from each end	Same		x					
	Wood frames (2)	Good	1915		Same		x					
	Doors (4)	Good	1915	Six lights over three panels	Same			x				Resawing doors
	Fanlights (2)	Good	1915	Six-light, semicircular, fixed	Same		x					
	Brown paint	Good	1978	Not sampled	White paint						x	Repaint white
	Iron grilles	Good	1960	Over each door	None					x		
	Black paint	Good	1974	Not sampled, on grilles	None					x		Remove with grilles
Window Wells (4)	Brick masonry	Fair	1915	With concrete coping	Similar			x			x	New vents for HVAC system as needed
	Screening	Good	1960		None					x	x	



SOUTH ELEVATION

SCALE: 3/16" = 1'-0

0' 4' 8' 12' 16'

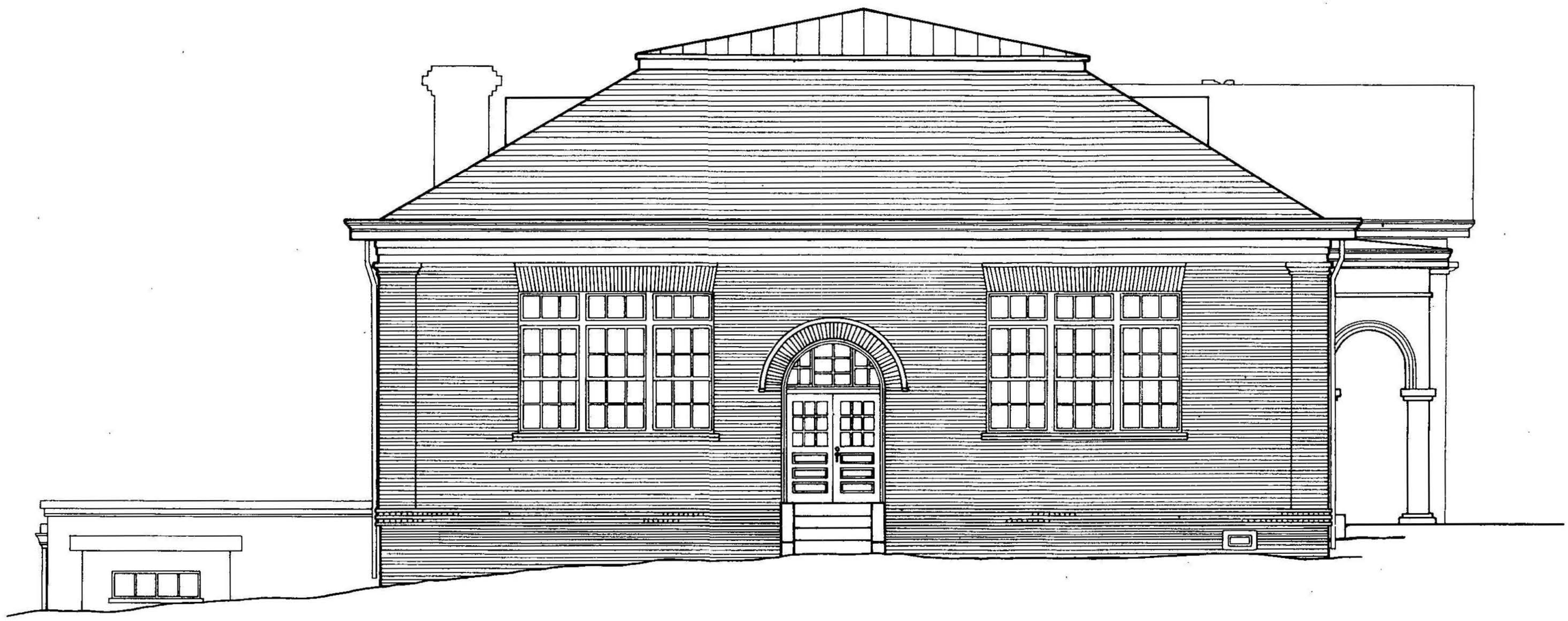
0 1 2 3 4 5 M.

EXISTING CONDITIONS - MEASURED DRAWINGS 1978-1979 GEORGE WASHINGTON CARVER MUSEUM CAMPUS AVENUE TUSKEGEE INSTITUTE N.H.S.	PREPARED BROOKS/BEBBS MEASURED D.RAY DRAWN D.ATES CHECKED 2/79 DATE	DRAWING NO. 459 27,003A PCIP PKG. ____ SHEET 5 OF 11
PREPARED BY THE NATIONAL PARK SERVICE - DENVER SERVICE CENTER - TSE · HISTORIC PRESERVATION FOR SOUTHEAST REGIONAL OFFICE - ATLANTA, GEORGIA		

ON MICROFILM

West Elevation

ELEMENT	EXISTING CONDITIONS: MATERIAL	CONDITION	PERIOD	COMMENTS	HISTORICAL DESCRIPTIONS: MATERIAL	COMMENTS	RECOMMENDATIONS: PRESERVE	REPAIR	REPLACE IN KIND	REMOVE	INSTALL	COMMENTS
Wall	Brick masonry	Good	1915	Common bond	Same		x					
	Brick pilasters	Good	1915	Four pilasters	Same		x					
	Pilaster caps	Good	1915	Cast concrete painted white	Same		x					
	Water table	Fair	1915	Bricks turned on edge	Same		x					
Woodwork	Entablature	Fair	1915		Same			x				
	Eaves	Fair	1915	Rotting	Same			x				
	White paint	Fair	1974	Not sampled	Similar		x				x	**Repaint as needed**
Window Units (2)	Masonry opening	Good	1915	Projecting sills	Same	**Flat lintel arches**	x					
	Wood frames	Good	1915		Same		x					
	6/6 d.h. sash	Good	1915	Three sash per unit	Same		x					
	3-light transom	Good	1915	Three fixed sash per unit	Same		x					
	White paint	Good	1974	Not sampled	Similar		x					
	Iron grilles	Good	1960	Over each unit	None					x		
	Black paint	Good	1974	Not sampled, on grilles	None					x		**Remove with grilles**
Doorway	Masonry opening	Good	1915	Center bay	Same		x					
	Wood frame	Good	1915		Same		x					
	Doors (2)	Good	1915	Nine panes over three panels	Same			x				**Reswing doors**
	Transom	Good	1915	Semicircular, rect. panes	Same		x					
	Brown paint	Good	1978	Not sampled	White paint						x	**Repaint white**
	Iron grilles	Good	1960	Over each door	None					x		
	Black paint	Good	1974	Not sampled, on grilles	None					x		**Remove with grilles**
Steps	Flank walls	Good	1915	Concrete [illegible]	Same		x					
	Steps	Good	1915	Concrete	Same		x					
Air Conditioner	Metal	Fair	1960	Cause of moisture problems	None					x	x	**New HVAC system**
Vent Opening	Brick opening	Fair	1947	At base of south end	None			x				**Adapt for new HVAC system**



WEST ELEVATION

SCALE: 3/16" = 1'-0"

0 4' 8' 12' 16'

0 1 2 3 4 5 M.

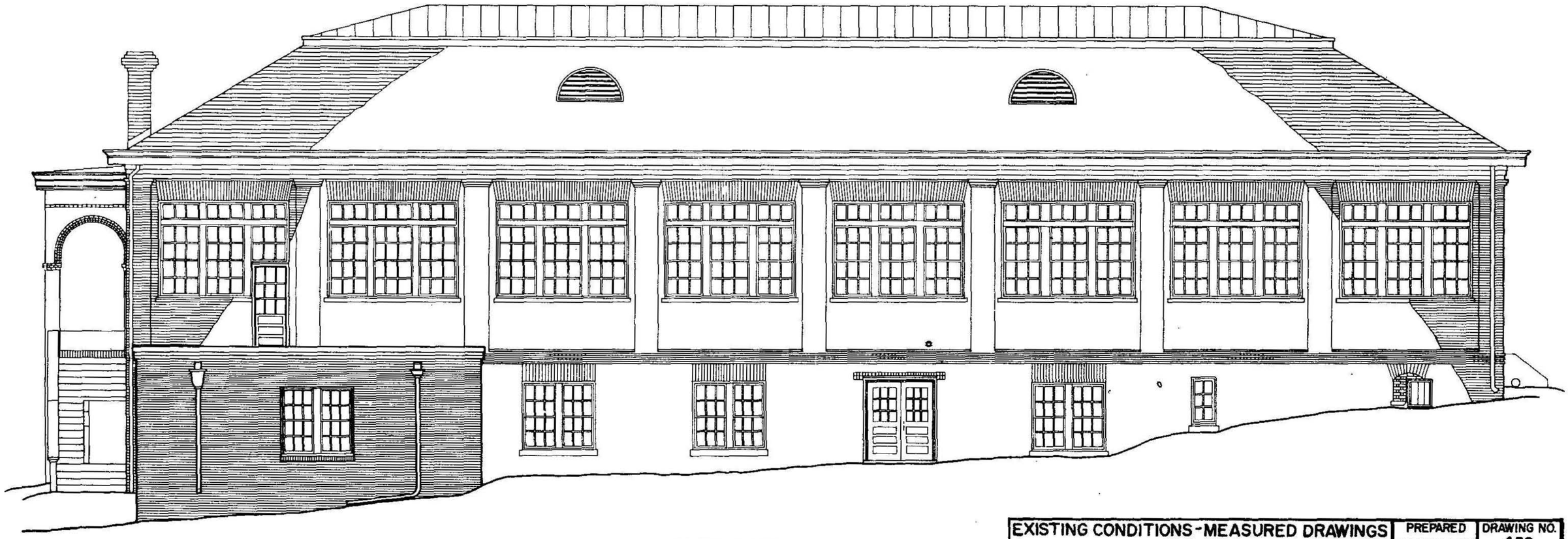
EXISTING CONDITIONS-MEASURED DRAWINGS 1978-1979 GEORGE WASHINGTON CARVER MUSEUM CAMPUS AVENUE TUSKEGEE INSTITUTE N.H.S.	PREPARED BROWN/CARTER MEASURED D. RAY DRAWN D. ATES CHECKED 2/79 DATE	DRAWING NO. 459 27,003A PCIP PKG. / SHEET 6 OF 11
PREPARED BY THE NATIONAL PARK SERVICE-DENVER SERVICE CENTER-TSE·HISTORIC PRESERVATION FOR SOUTHEAST REGIONAL OFFICE-ATLANTA, GEORGIA		

GPO 1977 781 786

ON MICROFILM

North Elevation

EXISTING CONDITIONS					HISTORICAL DESCRIPTIONS		RECOMMENDATIONS					
ELEMENT	MATERIAL	CONDITION	PERIOD	COMMENTS	MATERIAL	COMMENTS	PRESERVE	REPAIR	REPLACE IN KIND	REMOVE	INSTALL	COMMENTS
Wall	Brick masonry	Good	1915	Common bond	Same		x					
	Brick pilasters	Good	1915	Nine pilaster, upper wall	Same		x					
	Pilaster caps	Fair	1915	Cast concrete, painted white	Same			x				Reset as needed
	Water table	Fair	1915	Bricks turned on edge	Same	Below pilaster	x					
Woodwork	Entablature	Fair	1915		Same			x				
	Eaves	Fair	1915	Rotting	Same			x				
	White paint	Fair	1974	Not sampled	Similar		x				x	Repaint as needed
Upper Window Units (8)	Masonry openings	Good	1915	Easternmost unit with door, see description below	Same	Projecting sills, flat lintel arches	x					
	Wood frames	Good	1915		Same		x					
	6/6 d.h. sash	Good	1915	3 sash/unit, exc. w. end, e. unit	Same		x					
	3-light transom	Good	1915	Three fixed sash per unit	Same		x					
	9-light sash	Good	1940	Above upper door, see below	Same		x					
	Screen sash	Fair	1940	Over easternmost window only	Same					x		Store in attic
	White paint	Good	1974	Not sampled	Similar		x				x	Repaint as needed
Upper Doorway	Masonry opening	Good	1940	West end window sash of easternmost unit removed	Same		x					
	Wood frame	Good	1940		Same		x					
	Door	Fair	1940	Nine panes over three panels	Same				x			
	Screen door	Fair	1940		Same					x		Store in attic
	White paint	Good	1974	Not sampled	Similar		x				x	Repaint as needed
Lower Window Units (4)	Masonry opening	Good	1915	Openings altered over time	Same	With projecting concrete sills	x					
	Wood frames	Good	1915		Same		x					
	6/6 d.h. sash	Good	1915	Two each in the third, fifth, & sixth bays from the west end	Same		x					
	6-light sash	Good	1915	At second bay from west end	Same	Fixed sash	x					
	Screen sash (2)	Fair	1940	On w. sash of 5 & 6 bays from w.	Same					x		Store in attic
	White paint	Good	1974	Not sampled	Similar		x				x	Repaint as needed
	Iron grilles	Good	1960		None					x		
	Black paint	Good	1974	Not sampled, on grilles	None					x		Remove with grilles



NORTH ELEVATION

SCALE: 3/16" = 1'-0

0' 4' 8' 12' 16'

0 1 2 3 4 5 M.

EXISTING CONDITIONS - MEASURED DRAWINGS 1978-1979 GEORGE WASHINGTON CARVER MUSEUM CAMPUS AVENUE TUSKEGEE INSTITUTE N.H.S.	PREPARED BROOKS/BEBBS MEASURED D.RAY DRAWN D.ATES CHECKED 2/79 DATE	DRAWING NO. 459 27,003A PCIP PKG. / SHEET 5 OF 11
PREPARED BY THE NATIONAL PARK SERVICE-DENVER SERVICE CENTER - TSE · HISTORIC PRESERVATION FOR SOUTHEAST REGIONAL OFFICE - ATLANTA, GEORGIA		

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North Elevation (Cont.)

EXISTING CONDITIONS					HISTORICAL DESCRIPTIONS		RECOMMENDATIONS					
ELEMENT	MATERIAL	CONDITION	PERIOD	COMMENTS	MATERIAL	COMMENTS	PRESERVE	REPAIR	REPLACE IN KIND	REMOVE	INSTALL	COMMENTS
Large Lower Doorway	Masonry opening	Good	1915	Considerably altered later	Same		x					
	Wood frame	Good	1915		Same		x					
	Doors (2)	Good	1915	Nine panes over three panels	Same			x				Reswing doors
	White paint	Good	1974	Not sampled	Similar		x					
	Iron grilles	Good	1960	Over each door	None					x		
	Black paint	Good	1974	Not sampled, on grilles	None					x		Remove with grilles
Small Lower Doorway	Masonry opening	Good	1915	Considerably altered later	Same			x				Adapt for new HVAC system
	Brick infill	Good	1948	In east side of opening	None			x				
	Concrete sill	Good	1915	West end removed in 1948	Same			x				
	Wood door frame	Good	1948		None			x				
	Door	Good	1948		None			x				
Electric	Light fixture	Fair	1948	Incandescent, above doorway	None					x		
	Conduit	Good	1960	Along lower wall	None					x		
Air Conditioners (4)	Metal	Good	1960	Window units, two on upper wall, two on lower wall, creating moisture problems	None					x	x	New HVAC system



North Elevation - East Half



North Elevation - West Half



Interior Corner - North Elevation and Ell



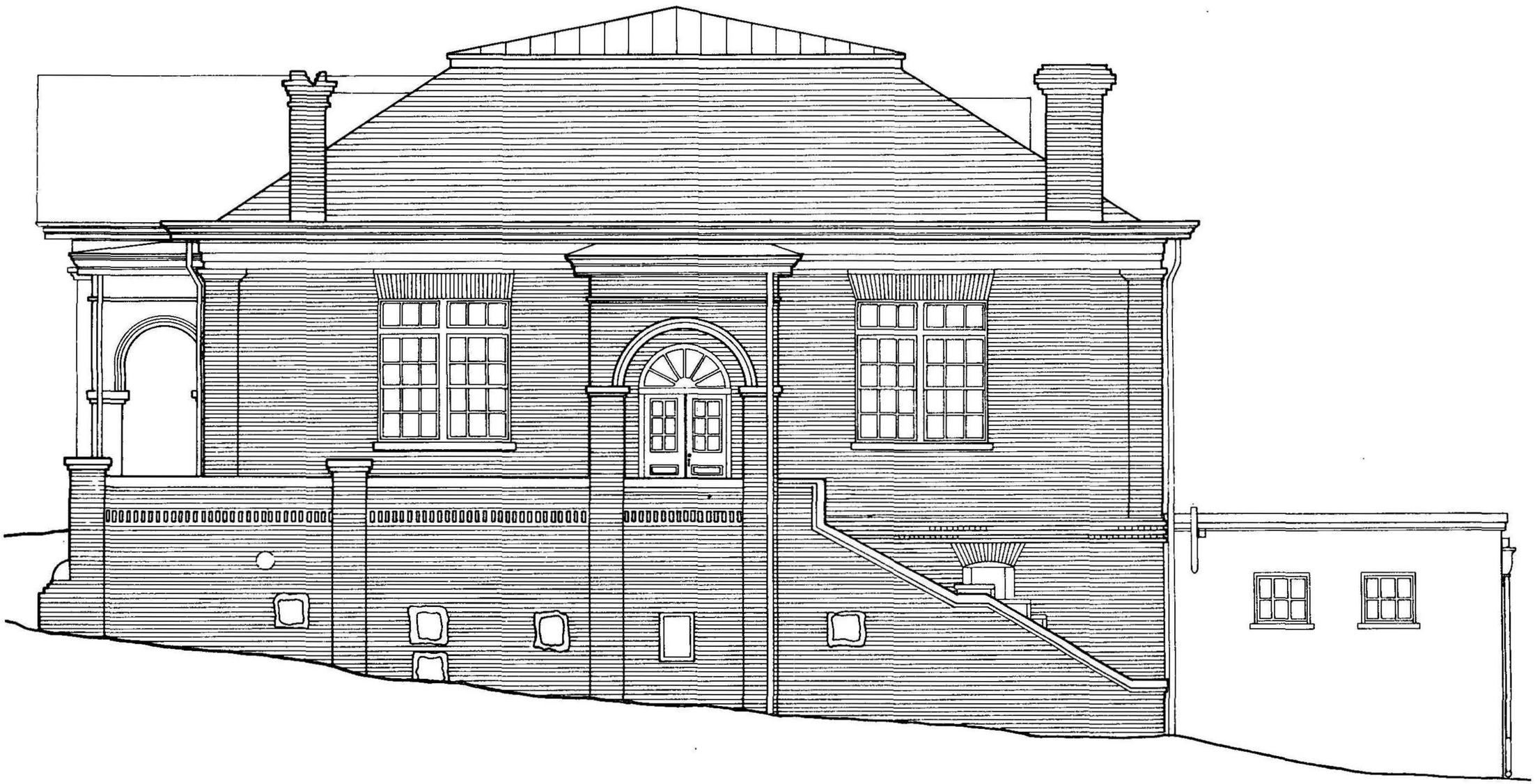
West Elevation of Ell

Rear Ell Elevations

EXISTING CONDITIONS					HISTORICAL DESCRIPTIONS		RECOMMENDATIONS					
ELEMENT	MATERIAL	CONDITION	PERIOD	COMMENTS	MATERIAL	COMMENTS	PRESERVE	REPAIR	REPLACE IN KIND	REMOVE	INSTALL	COMMENTS
Walls (3)	Brick masonry	Fair	1915*	Common bond, some mortar loss	Same			x				Repoint as needed
	Concrete coping	Good	1915*	At top of parapet wall	Same		x					
East Window Units (2)	Masonry opening	Good	1915*		Same		x					
	6-light sash	Good	1940	Iron hopper sash	Same	One each unit	x					
	White paint	Good	1974	Not sampled	Similar		x					
North Window Unit	Masonry opening	Good	1915*		Same		x					
	Wood frame	Good	1940		Same		x					
	6/6 d.h. sash	Good	1940	Two sash	Same		x					
	White paint	Good	1974	Not sampled	Similar		x					
	Iron grille	Good	1960		None					x		
	Black paint	Good	1974	Not sampled, on grille	None					x		Remove with grille
West Doorway	Brick opening	Good	1915*	Filled with concrete block	Same		x					
	Concrete lintel	Good	1915*	In brick opening, painted	Same		x					
	Block opening	Good	1950	Surrounding door and transom	None		x					
	Iron frame	Good	1950		None		x					
	Transom sash	Good	1950	Two 2-light iron hopper sash	None		x					
	Iron doors (2)	Good	1950		Wood doors	Two sliding doors	x					
	Gray paint	Good	1974	Not sampled	White paint		x					
Miscellaneous	Conduit	Fair	1960		None					x		
	Pipes	Fair	1960		None					x		

East Elevation

EXISTING CONDITIONS					HISTORICAL DESCRIPTIONS		RECOMMENDATIONS					
ELEMENT	MATERIAL	CONDITION	PERIOD	COMMENTS	MATERIAL	COMMENTS	PRESERVE	REPAIR	REPLACE IN KIND	REMOVE	INSTALL	COMMENTS
Wall	Brick masonry	Good	1915	Common bond	Same		x					
	Brick pilasters	Good	1915	Two pilasters, one each end	Same		x					
	Pilaster caps	Fair	1915	Cast concrete painted white	Same			x				Reset as needed
	Water table	Fair	1915	Bricks turned on edge	Same		x					
North Chimney	Brick masonry	Fair	1940	Some mortar loss	Same			x				Repoint as needed
South Chimney	Brick masonry	Poor	1915*	Missing mortar and bricks	Same			x				Replace bricks, repoint
Woodwork	Entablature	Fair	1915		Same			x				
	Eaves	Fair	1915	Rotting	Same			x				
	White paint	Fair	1974	Not sampled	Similar		x				x	Repaint as needed
Window Units (2)	Masonry opening	Good	1915	Projecting sills	Same	Flat lintel arches	x					
	Wood frames	Good	1915		Same		x					
	6/6 d.h. sash	Good	1915	Two sash per unit	Same		x					
	3-light transom	Good	1915	Two fixed sash per unit	Same		x					
	White paint	Good	1974	Not sampled	Similar		x					
	Iron grilles	Good	1960	Over each unit	None					x		
	Black paint	Good	1974	Not sampled	None					x		Remove with grilles
Upper Doorway	Masonry opening	Good	1915*	Center of wall	Same		x					
	Wood frame	Good	1915*		Same		x					
	Doors (2)	Good	1915*	Six panes over three panels	Same		x					Reswing doors
	Fanlight	Good	1915*	Six-light, semicircular, fixed	Same		x					
	Brown paint	Good	1979	Not sampled	White paint						x	Repaint white
	Iron grilles	Good	1960	Over each door	None					x		
	Black paint	Good	1974	Not sampled, on grilles	None					x		Remove with grilles
Lower Doorway	Masonry opening	Good	1915	At stair landing	Same		x					
	Wood frame	Good	1915		Same		x					
	Door	Fair	1915	Altered, blocked shut	Same			x				Use for exit
	Brown paint	Good	1979	Not sampled	White paint						x	Repaint white
Air Conditioner	Metal	Good	1960	Causing moisture problems	None					x		



EAST ELEVATION

SCALE: 3/16" = 1'-0"

0 4' 8' 12' 16'

0 1 2 3 4 5 M.

EXISTING CONDITIONS-MEASURED DRAWINGS
1978-1979
GEORGE WASHINGTON CARVER MUSEUM
CAMPUS AVENUE
TUSKEGEE INSTITUTE N.H.S.

PREPARED BY THE NATIONAL PARK SERVICE-DENVER SERVICE CENTER-TSE-HISTORIC PRESERVATION FOR SOUTHEAST REGIONAL OFFICE-ATLANTA, GEORGIA

PREPARED	DRAWING NO.
BROWN/CARTER MEASURED	459 27,003A
D. RAY DRAWN	PCIP PKG. / SHEET
D. ATES CHECKED	6
2/79 DATE	OF 11

GPO 1977 781 255

East Terrace

EXISTING CONDITIONS					HISTORICAL DESCRIPTIONS		RECOMMENDATIONS					
ELEMENT	MATERIAL	CONDITION	PERIOD	COMMENTS	MATERIAL	COMMENTS	PRESERVE	REPAIR	REPLACE IN KIND	REMOVE	INSTALL	COMMENTS
Walls	Brick masonry	Fair	1915*	Settlement problems	Same	Common bond		x				Repoint as needed
	Brick piers (5)	Fair	1915*	Some mortar loss	Same			x				Repoint as needed
	Open brickwork	Good	1915*	At floorline of terrace wall	Same		x					
	Wall top	Fair	1915*	Projecting from wall	Same			x				Repoint as needed
	Porch pier caps	Good	1915*		Same		x					
	Porch arches(3)	Good	1915*		Same		x					
Woodwork	Porch eaves	Fair	1915*		Same			x				
	White paint	Good	1974	Not sampled	Similar		x				x	Repaint as needed
Floor	Concrete	Fair	1915*	Cracked from settlement	Same			x				
Steps	Concrete	Fair	1915*	Cracked from settlement	Same			x				
Landing	Brick wall	Good	1915*	Common bond parged with conc.	Same		x					
	Floor	Good	1915*	Concrete	Same		x					
Small Doorway	Masonry opening	Good	1940	Below porch	Same			x				
	Wood frame	Good	1940		Same					x	x	Install new louvered vent
	Wood door	Good	1940		Same					x	x	for HVAC system
	White paint	Good	1974	Not sampled	Similar					x	x	
Vent Openings(4)	Masonry opening	Fair	1940	Rough holes punched in wall	Same			x			x	New louvered vents
Fire Exting.	Gong	Good		Painted bright red	None		x				x	Repaint to match wall
	Standpipe	Good		Painted bright red	None		x				x	Repaint to match wall

Roofs

EXISTING CONDITIONS					HISTORICAL DESCRIPTIONS		RECOMMENDATIONS					
ELEMENT	MATERIAL	CONDITION	PERIOD	COMMENTS	MATERIAL	COMMENTS	PRESERVE	REPAIR	REPLACE IN KIND	REMOVE	INSTALL	COMMENTS
Main Roof and Portico Roof	Sheet metal	Good	1915*	Standing seam roofing	Same	On upper roof	x					
	Shingles	Good	1960	Raw aluminum	Standing seam	Identical to upper roof				x	x	New standing seam roof*
	Flashing	Fair	1960	Sheet aluminum	Sheet metal			x				
	Dormers (4)	Good	1960	Aluminum, 2 north, 2 south	Dormers (10)	4 north, 4 south, 1 each end				x	x	New historical dormers*
	Plumbing vent	Good	1948	East end of roof	None		x					Reuse for new bathrooms
Porch Roofs (3)	Sheet metal	Good	1960	Soldered terne plate	Similar		x					
Ell Roof	Concrete	Fair	1915*	Leaking	Same			x				
	Built-up roof	Poor	1950		Similar					x	x	Reroof
Gutters	Sheet metal	Fair	1960		Similar				x			
Downspouts (9)	Copper (6)	Fair	1960	On main roof	Sheet metal					x	x	New historical downspouts
	Sheet metal(8)	Fair	1938	On ell roof, one missing	Same				x			Replace missing downspout

*Work to be undertaken in future at time of replacement of roof and dormers



East Elevation



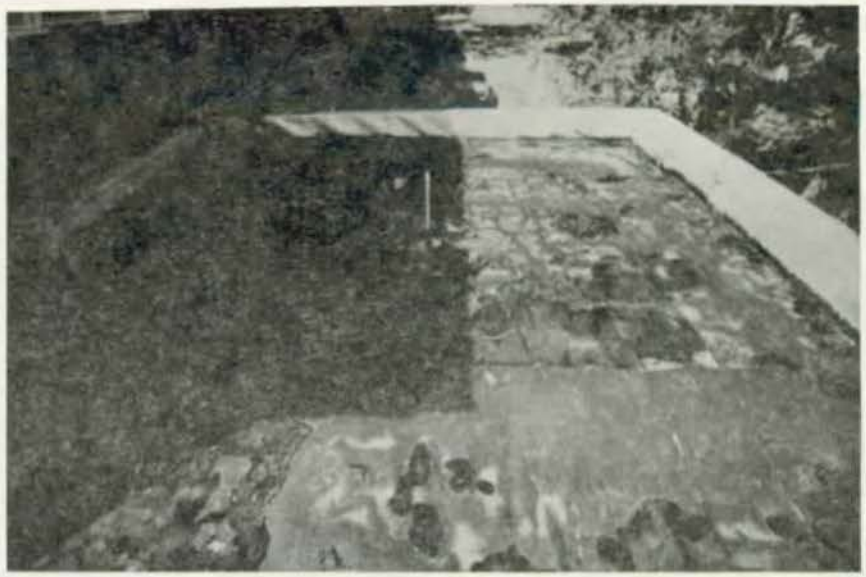
Southeast Corner



East Terrace Stairway



South Side of East Terrace

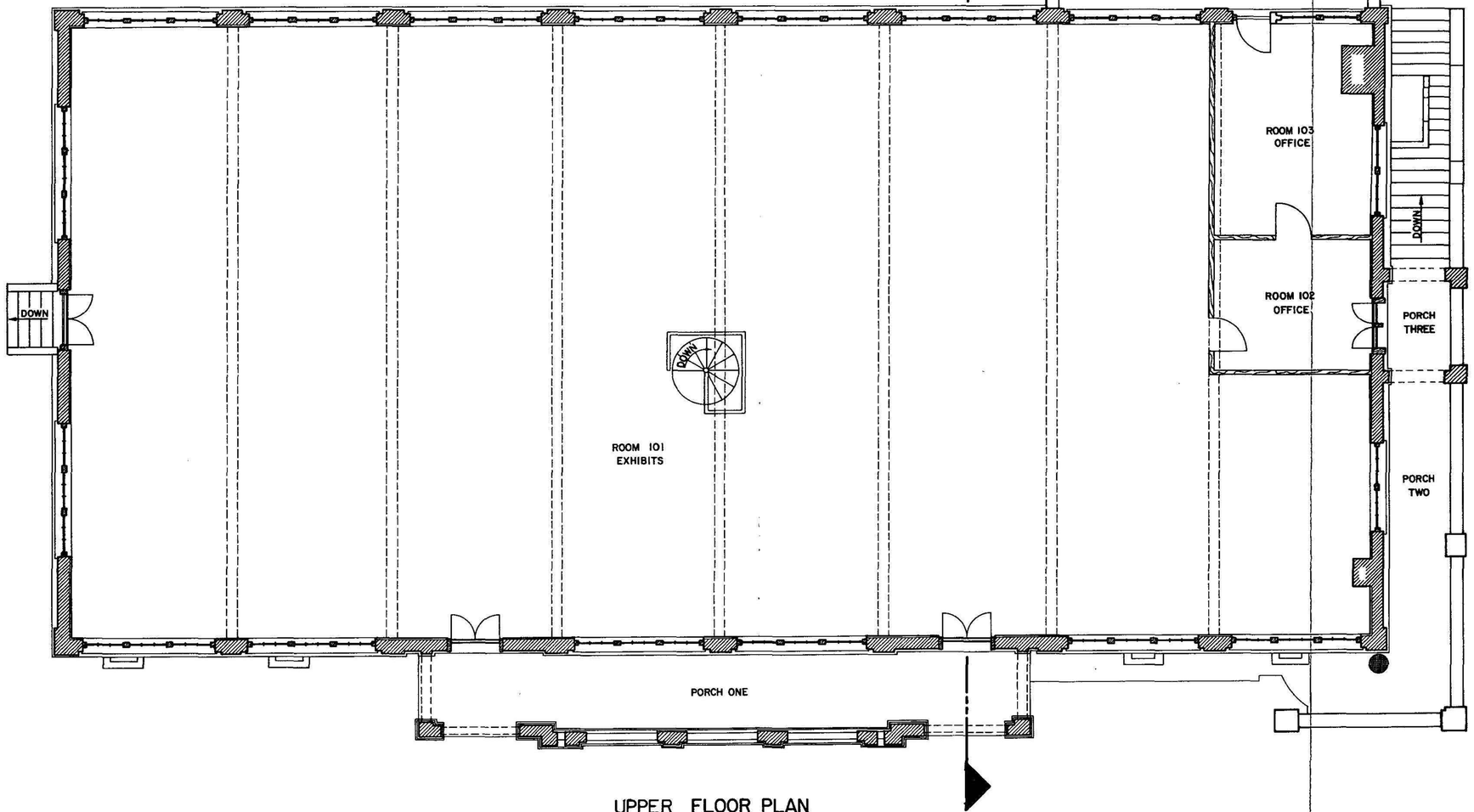


Ell Roof



North Chimney
Note Deterioration

C. Upper (Main) Floor



UPPER FLOOR PLAN

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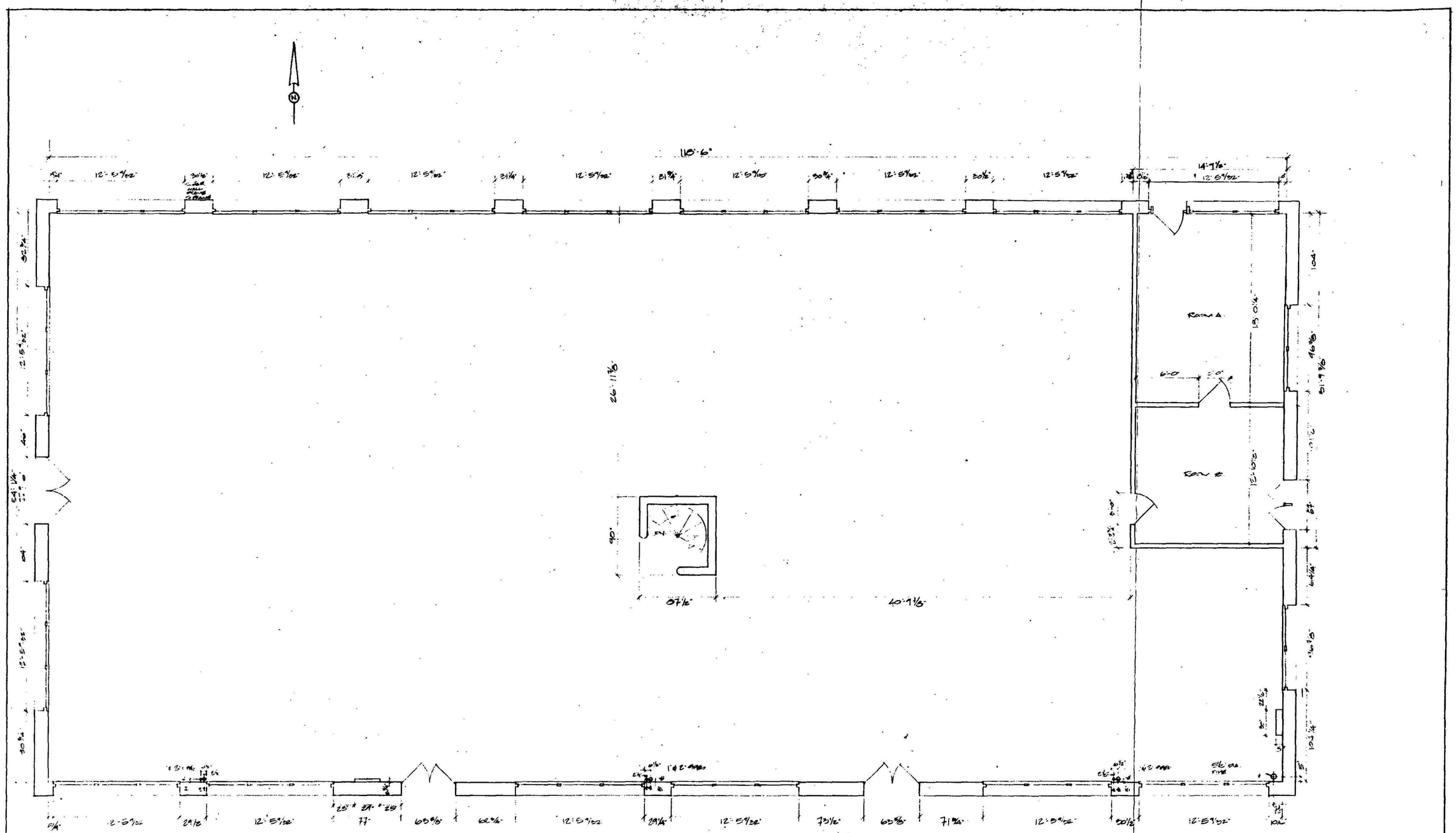
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0 1 2 3 4 5 M.

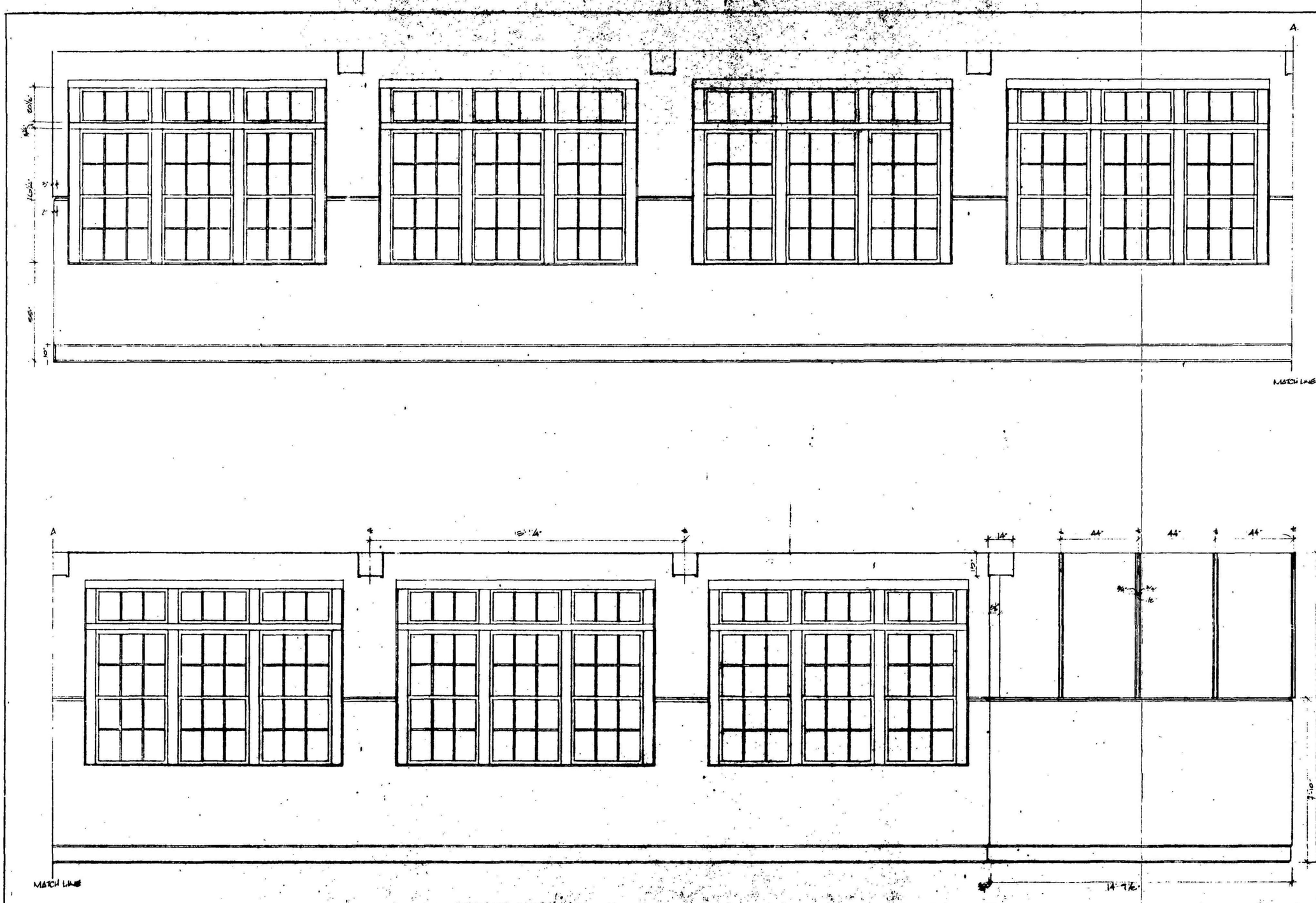
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* GPO: 1977 781-168

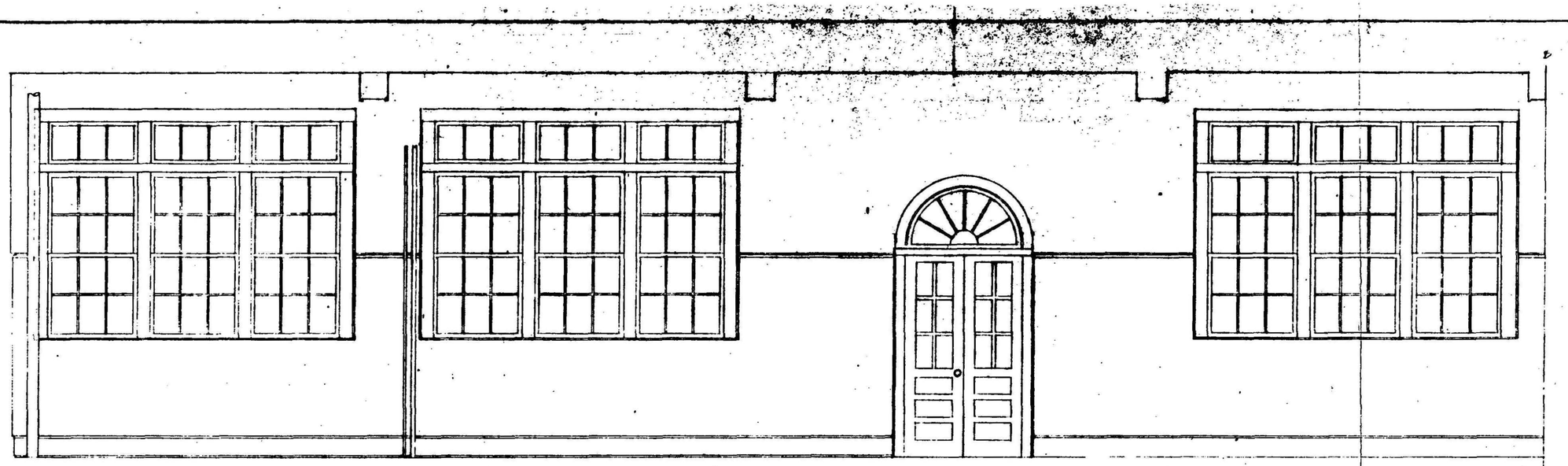
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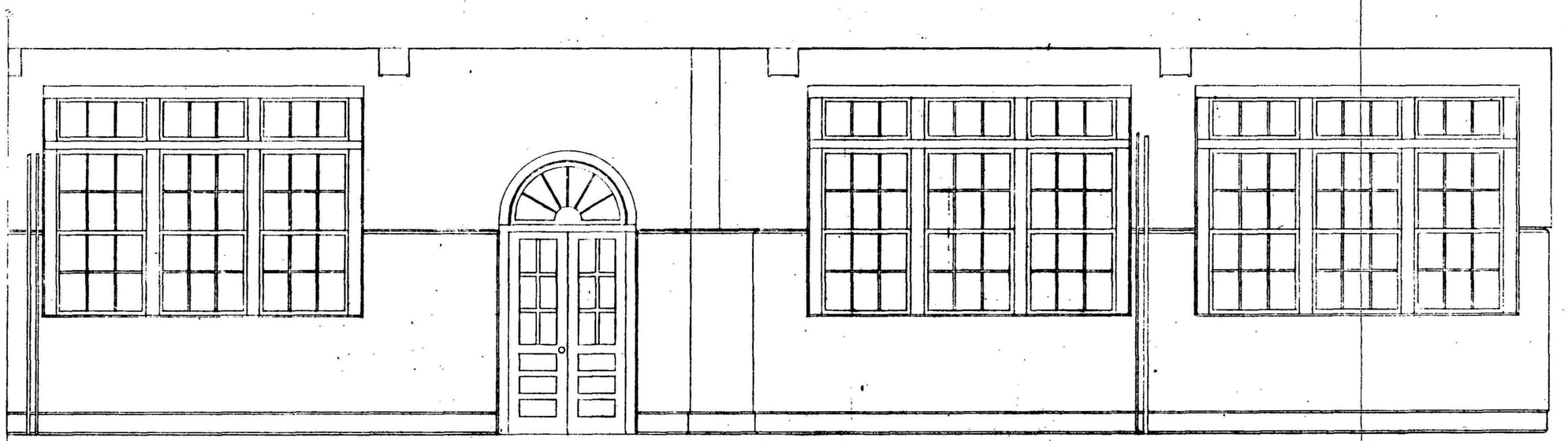


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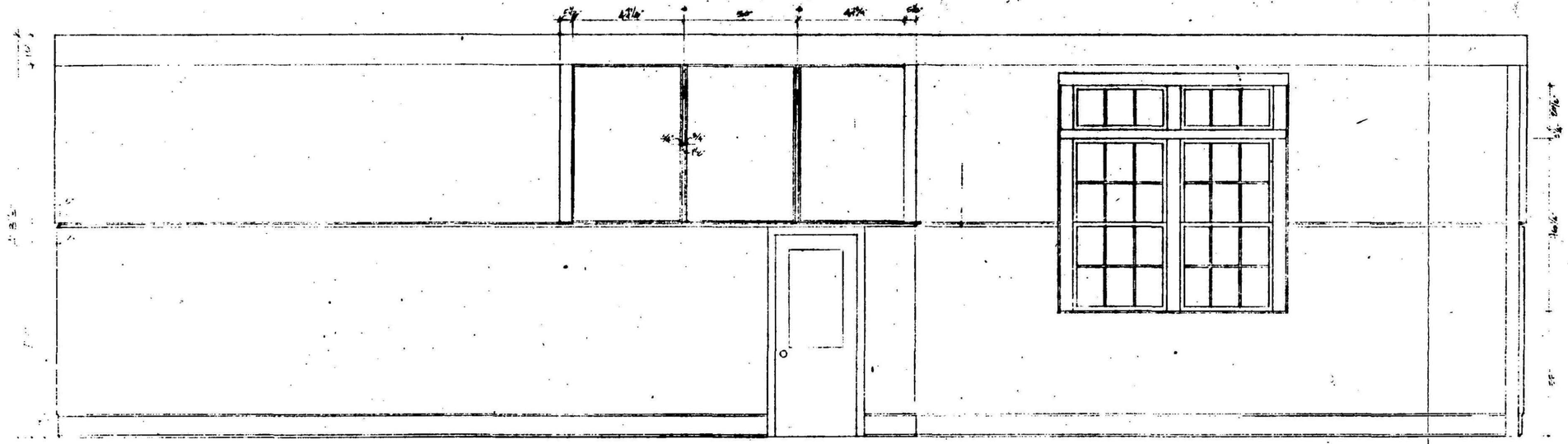


ELEVATION - NORTH WALL

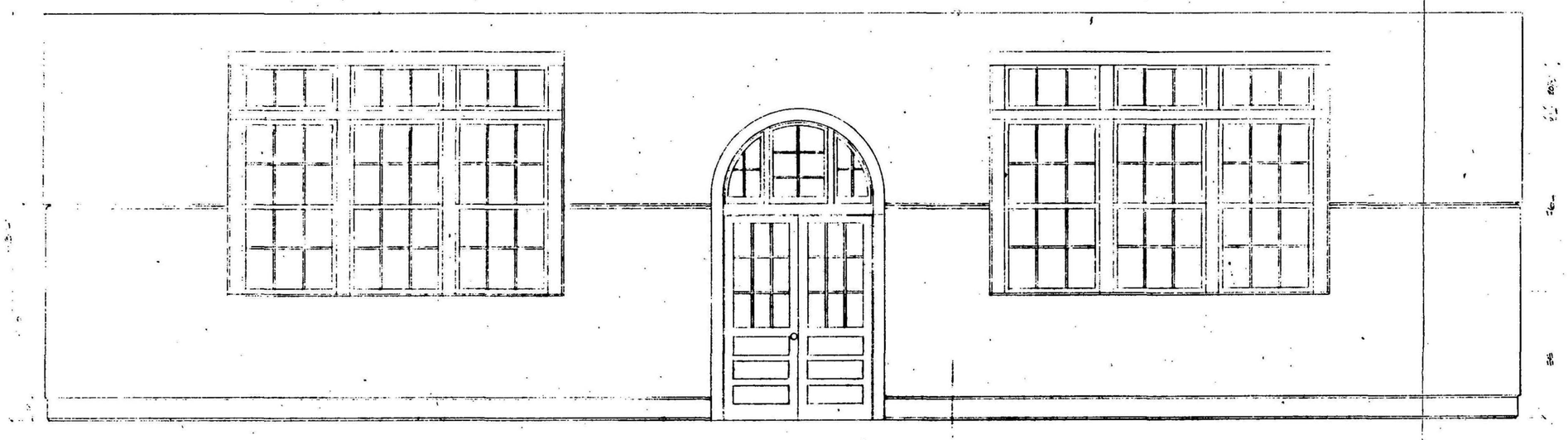




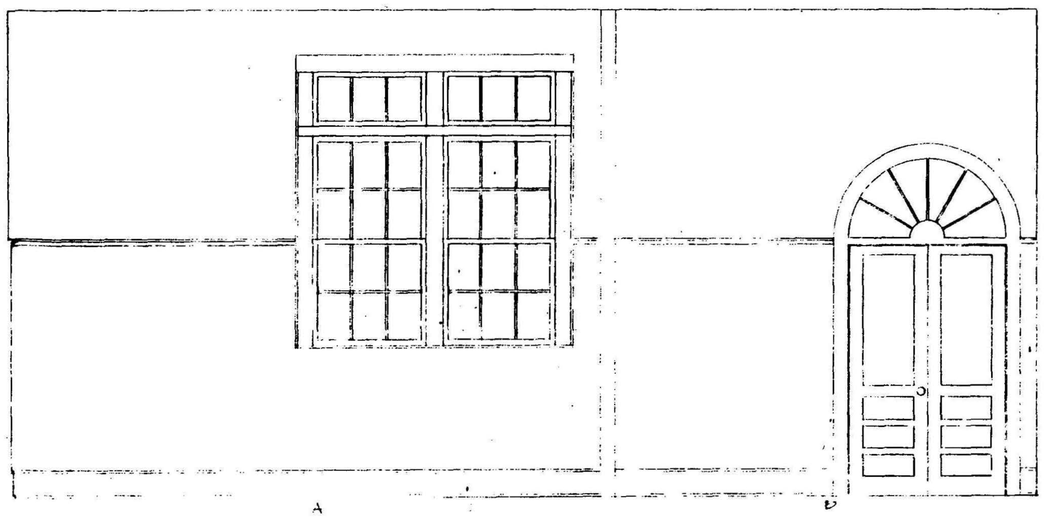
ELEVATION - SOUTH WALL



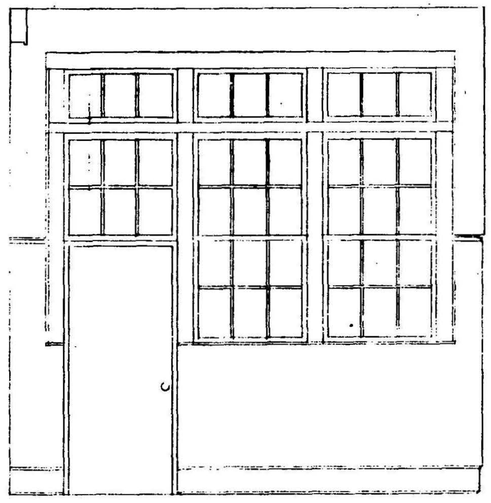
ELEVATION - EAST WALL



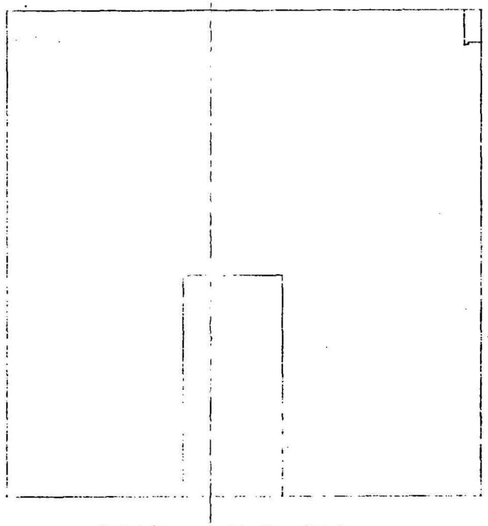
ELEVATION - WEST WALL.



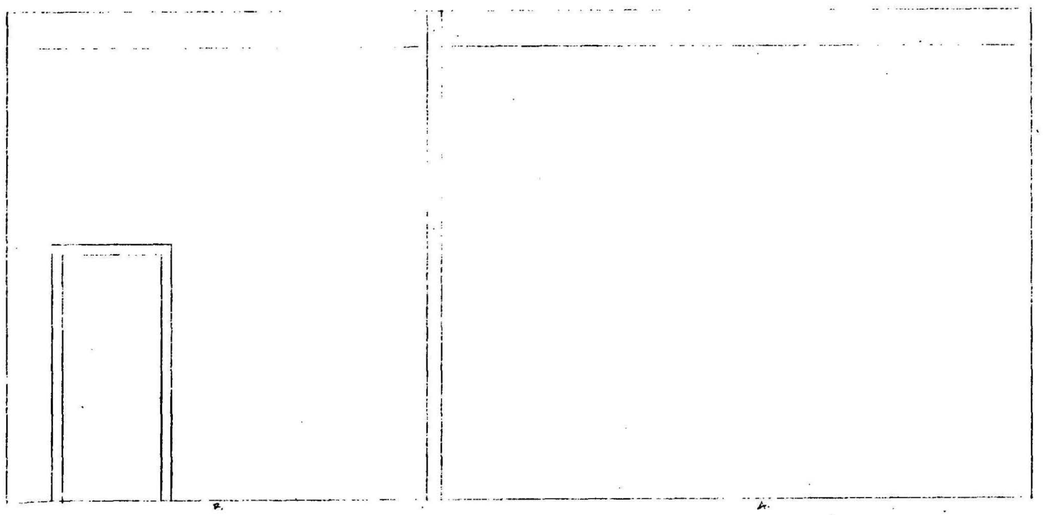
ELEVATION - EAST WALL ROOM A&D



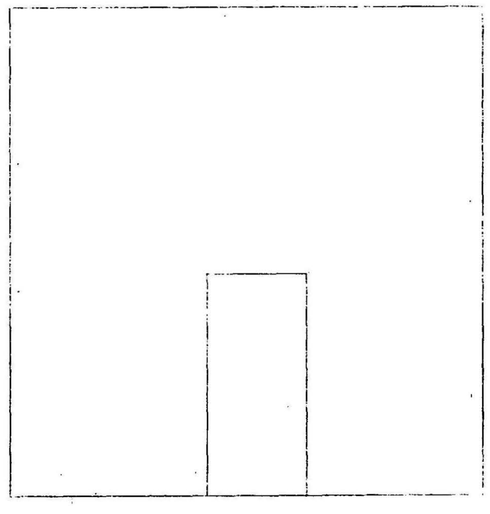
ELEVATION - NORTH WALL ROOM A



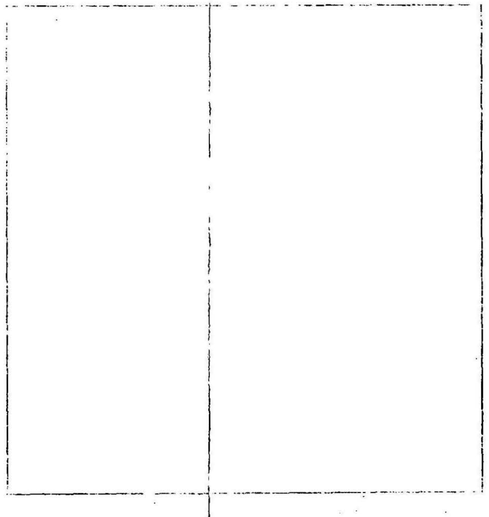
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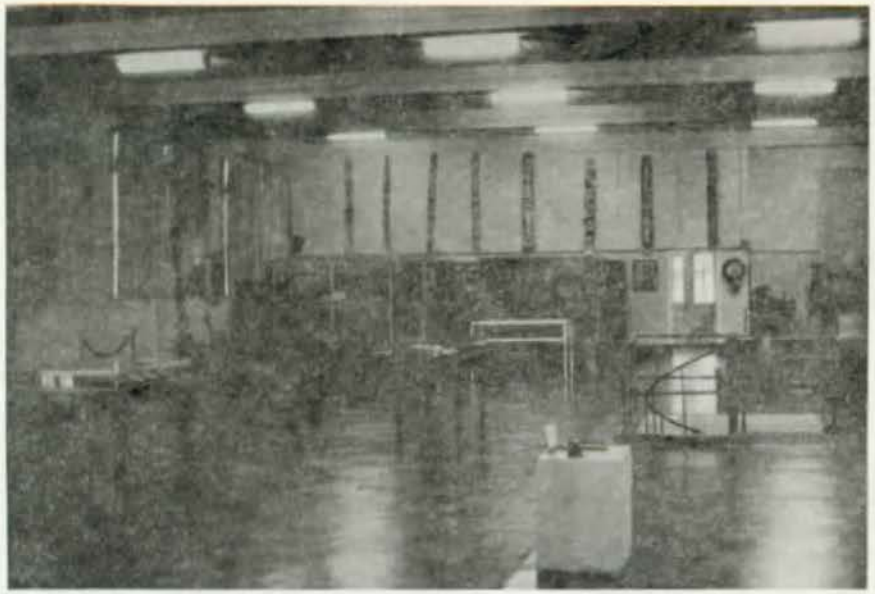
ELEVATION - NORTH WALL ROOM B&D



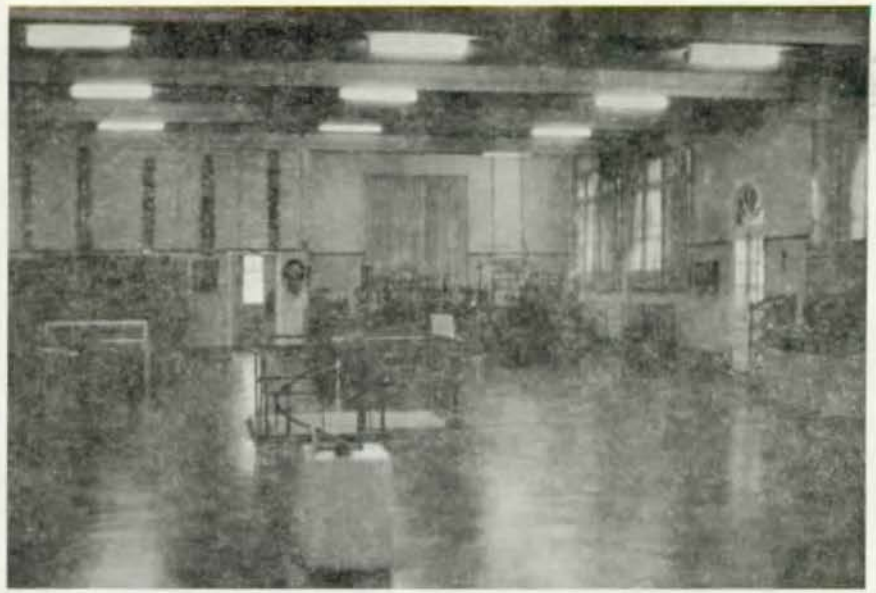
ELEVATION - NORTH WALL ROOM B



ELEVATION - SOUTH WALL ROOM A



Room 101 - Exhibits - Northeast Corner



Room 101 - Exhibits - Southeast Corner



Room 101 - Exhibits - Southwest Corner



Room 101 - Exhibits - Northwest Corner

Upper (Main) Floor

EXISTING CONDITIONS					HISTORICAL DESCRIPTIONS		RECOMMENDATIONS					
ELEMENT	MATERIAL	CONDITION	PERIOD	COMMENTS	MATERIAL	COMMENTS	PRESERVE	REPAIR	REPLACE IN KIND	REMOVE	INSTALL	COMMENTS
Main Walls	Brick masonry	Good	1915		Same		x					
	Metal lath	Good	1948	Installed after fire	Unknown	Probably sawn wood lath	x					
	Plaster	Good	1948	Above high wainscoting	Unknown	Probably horsehair plaster	x					
	Wainscoting	Good	1948	Plywood	Unknown	Possibly wood wainscoting				x	x	Remove, install plaster
	Pale blue paint	Good	1960	Munsell 10B 9/1	Unknown						x	Repaint
Office Walls	Wood framing	Good	1938		Same					x		
	Metal lath	Good	1938		Same					x		
	Plaster	Fair	1938	Water damage in corner office	Same					x		
	Wainscoting	Good	1948	Plywood, on walls of main room	Unknown	Possibly wood wainscoting				x	x	
	Pale blue paint	Good	1960	Munsell 10B 9/1	Unknown						x	
Ceiling	Box beams (7)	Good	1938		Same		x					
	Wood cornice	Good	1938	Molded cornice	Same		x					
	Pale blue paint	Good	1960	Munsell 10B 9/1	Off-white paint	Munsell 5Y 8.5/1					x	Repaint
	Wood ceiling	Fair	1915	Boards laid east to west	Same		x					
	Acoustical tile	Fair	1950		Unknown	Probably plaster				x	x	New suspended ceiling
Floor	Concrete	Good	1948		Wood flooring		x					
	Linoleum tiles	Fair	1948	Black and green, some replaced	Varnish		x				x	Wall-to-wall carpeting
Baseboard	Wood	Good	1948		Unknown	Probably other baseboard	x					
	Black paint	Excellent	1978	Munsell N 1.0/	Unknown	Probably off-white paint	x					
North, South, & West Window Units (16)	Wood casings	Good	1915		Same		x					
	6/6 d.h. sash	Good	1915	3 per unit, exc. e. end, n. wall	Same		x				x	New solar filtering
	3-light transom	Good	1915	3 fixed sash per unit	Same		x				x	panes inside existing
	Pale blue paint	Good	1960	Munsell 10B 9/1	Off-white paint	Munsell 5Y 8.5/1					x	Repaint
	Curtains	Poor	1950		None					x		
East Window Units (2)	Wood casings	Good	1915*		Same		x					
	6/6 d.h. sash	Good	1915*	2 per unit	Same		x				x	New solar filtering
	3-light transom	Good	1915*	2 fixed sash per unit	Same		x				x	panes inside existing
	Pale blue paint	Good	1960	Munsell 10B 9/1	Off-white paint	Munsell 5Y 8.5/1					x	Repaint
	Curtains	Poor	1950		None					x		

Upper (Main) Floor (Cont.)

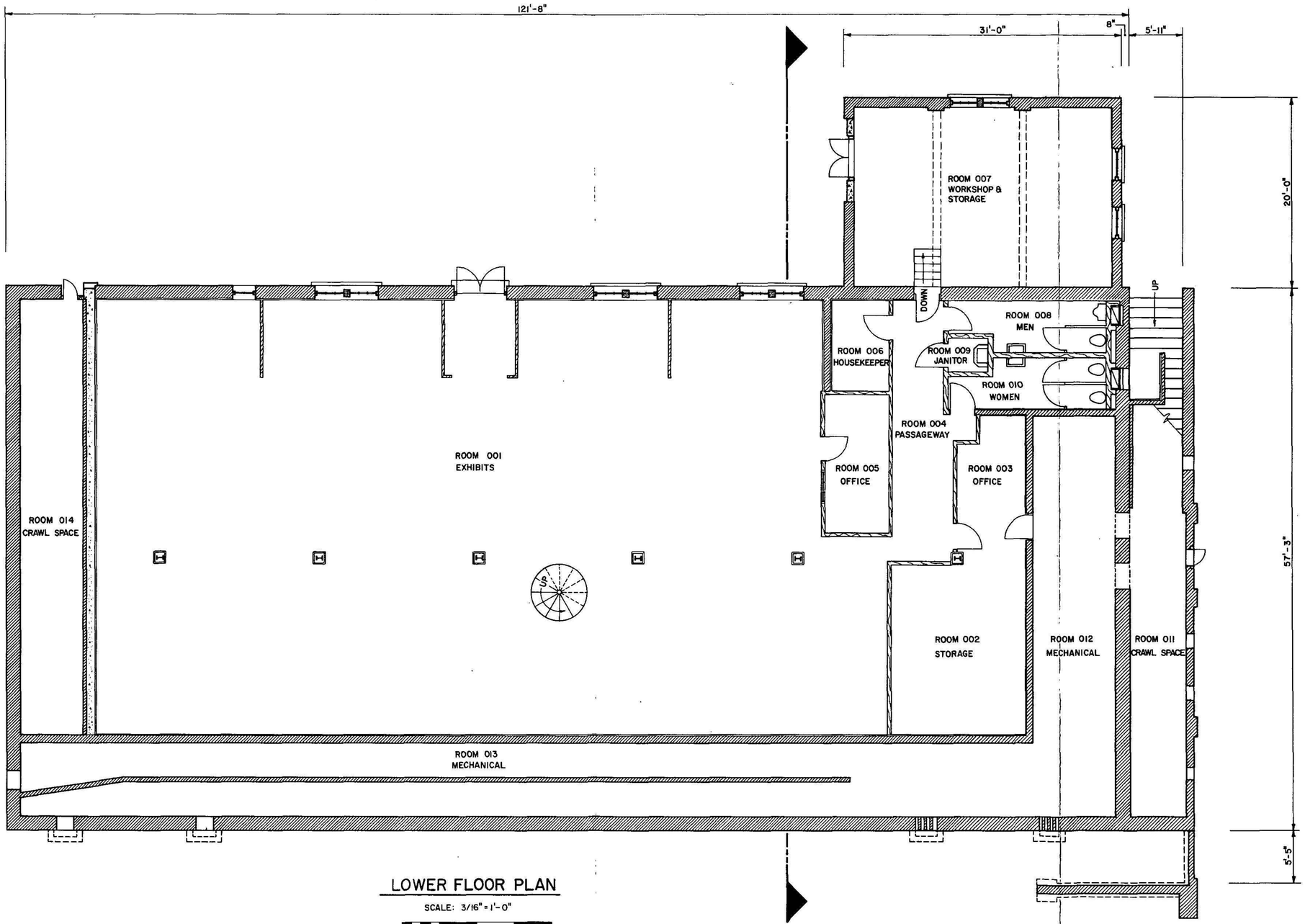
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ELEMENT	MATERIAL	CONDITION	PERIOD	COMMENTS	MATERIAL	COMMENTS	PRESERVE	REPAIR	REPLACE IN KIND	REMOVE	INSTALL	COMMENTS
South Doorways (2)	Wood casings	Good	1915		Same		x					
	Doors (4)	Good	1915	Six lights over three panels	Same			x			x	Reverse swings, new solar
	Fanlights (2)	Good	1915	Six-light, semicircular, fixed	Same		x				x	filtering panes
	Brown paint	Good	1978		Off-white paint	Munsell 5Y 8.5/1					x	Repaint
											x	New plexiglas vestibules
West Doorway	Wood casing	Good	1915		Same		x					
	Doors (2)	Good	1915	Nine lights over three panels	Same			x			x	Reverse swings, new solar
	Transom	Good	1915	Semicircular, rect. panes	Same		x				x	filtering panes
	Brown paint	Good	1978		Off-white paint	Munsell 5Y 8.5/1					x	Repaint
East Doorway	Wood casing	Good	1915*		Same		x					
	Doors (2)	Good	1915*	Six lights over three panels	Same			x			x	Reverse swings, new solar
	Fanlight	Good	1915*	Six-light, semicircular, fixed	Same		x				x	filtering panes
	Brown paint	Good	1978		Off-white paint	Munsell 5Y 8.5/1					x	Repaint
North Doorway	Wood casing	Good	1938	At w. end, e. window unit	Same		x					
	Door	Fair	1938	Nine lights over three panels	Same			x			x	New solar filtering
	9-light sash	Fair	1938	Over door	Same			x			x	panes inside existing
	Pale blue paint	Good	1960	Munsell 10B 9/1	Off-white paint	Munsell 5Y 8.5/1					x	Repaint
Interior Doorways (2)	Wood casings	Good	1938		Same		x			x		Remove outer office
	Doors (2)	Good	1938	Two-panel doors	Same		x			x		doorway
	Pale blue paint	Good	1960	Munsell 10B 9/1	Off-white paint	Munsell 5Y 8.5/1					x	Repaint
Chimneys (2)	Brick masonry	Good	1915‡1938	On east wall	Same		x					
	Metal lath	Good	1948		Same		x					
	Plaster	Fair	1948	Water damage	Same			x				
	Pale blue paint	Fair	1960	Munsell 10B 9/1	Off-white paint	Munsell 5Y 8.5/1					x	Repaint
Electric	Lights	Good	1950	Flourescent units in ceiling	Other fixtures	Incandescent				x	x	New lighting
	Outlets	Good	1950	In baseboard	Similar		x				x	New floor outlets
Stairway	Iron unit	Good	1950	Spiral, painted black	None					x	x	New double stairway
											x	New passenger elevator

Upper (Main) Floor (Cont.) (2)

EXISTING CONDITIONS					HISTORICAL DESCRIPTIONS		RECOMMENDATIONS					
ELEMENT	MATERIAL	CONDITION	PERIOD	COMMENTS	MATERIAL	COMMENTS	PRESERVE	REPAIR	REPLACE IN KIND	REMOVE	INSTALL	COMMENTS
Fire Exting.	Nozzle heads	Good	1950	Set into ceiling	None		x					
Trap Doors (2)	Wood casing	Good	1948	At each end of main room	Unknown	Probably same	x					
	Screening	Good	1948		Unknown	Probably same	x					
	Pale blue paint	Good	1960	Munsell 10B 9/1	Off-white paint	Munsell 5Y 8.5/1					x	Repaint
Heat Units (3)	Metal	Good	1960	Blower units, steam heat	None	Other heating system				x	x	New HVAC system
Air Conditioners (4)	Metal	Good	1960	Window units	None					x	x	New HVAC system
Accessways to Attic (2)	Wood frames	Good	1915		Same		x					
	Screening	Good	1940		Same					x	x	New trap doors with acoustical treatment matching ceiling
	Pale blue paint	Good	1960	Munsell 10B 9/1	Off-white paint	Munsell 5Y 8.5/1					x	Repaint

D. Lower (Ground) Floor

and Attic



LOWER FLOOR PLAN

SCALE: 3/16" = 1'-0"

0 4' 8' 12' 16'

0 1 2 3 4 5 M.

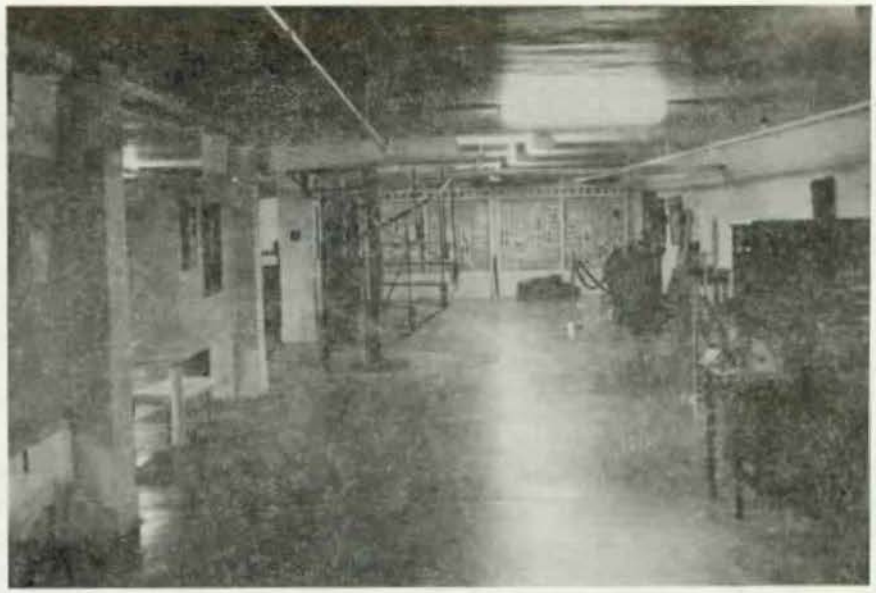
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GPO: 1977 731-788

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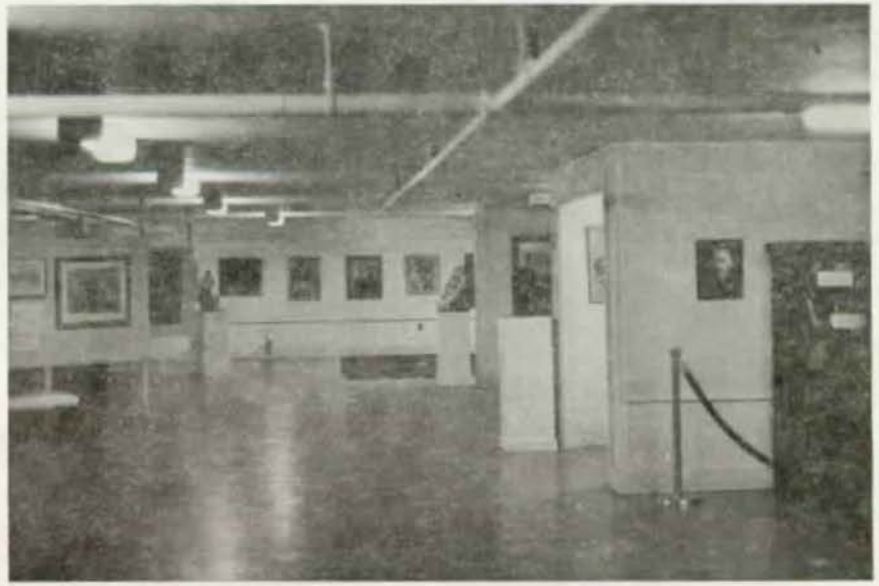
Room 001 - Exhibits - Northeast Corner



Room 001 - Exhibits - Southeast Corner



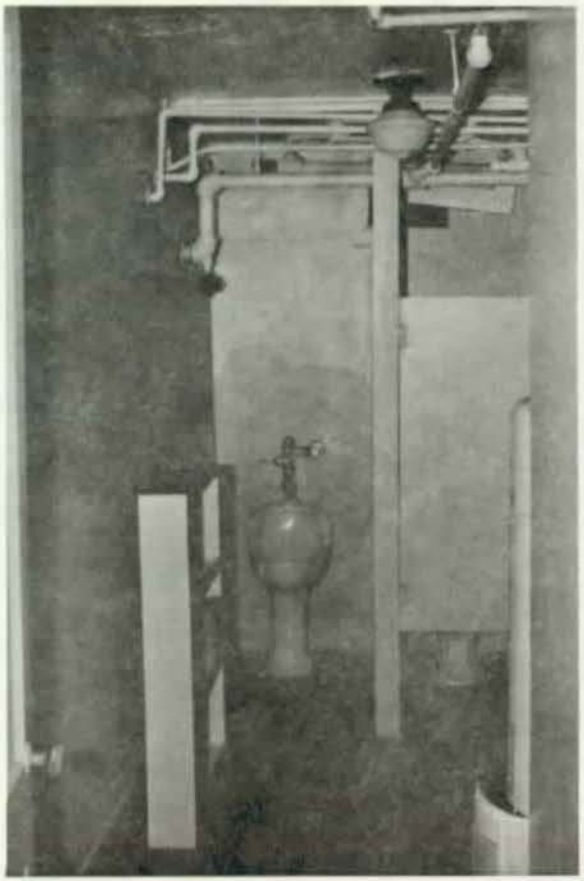
Room 001 - Exhibits - Southwest Corner



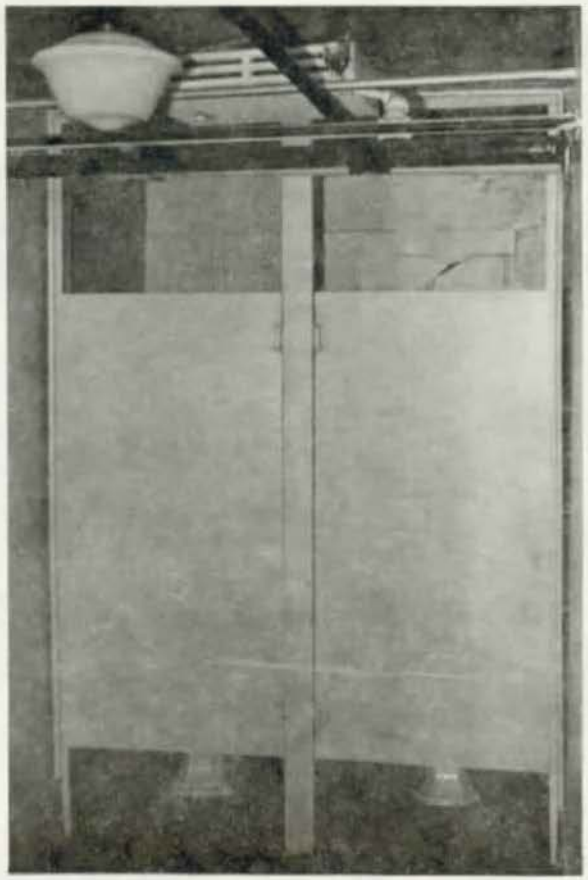
Room 001 - Exhibits - Northwest Corner

Lower (Ground) Floor

EXISTING CONDITIONS					HISTORICAL DESCRIPTIONS		RECOMMENDATIONS					
ELEMENT	MATERIAL	CONDITION	PERIOD	COMMENTS	MATERIAL	COMMENTS	PRESERVE	REPAIR	REPLACE IN KIND	REMOVE	INSTALL	COMMENTS
Foundation and Outer Crawlspace Walls	Brick masonry	Good	1915, 1915	*Left exposed in crawlspace	Same		x					
	Metal lath	Good	1948	Finished room walls	None		x					
	Plaster	Good	1948		None		x	x				Repair as needed
	Wainscoting	Good	1948	Runs across windows	None					x	x	Remove, install plaster
	Pale blue paint	Good	1960	Not sampled	Unknown						x	Repaint
Inner Crawlspace Walls	Concrete	Good	1948	Finished on room face	None		x					
	Brick masonry	Good	1948	Finished on room faces	None		x			x		Remove portions for restroom expansion, see plan
Room Walls	Brick masonry	Good	1948	1 wall at e. end, n. ext. wall	None					x	x	New gypsum board partitions
	Frame walls	Good	1948		None					x	x	for new rooms, see plan
Piers (6)	Steel, concrete	Good	1948		Other piers		x				x	Repaint
Ceilings	Bar joists	Fair	1948	Exposed in crawlspaces	Wood joists		x					
	Metal lath	Good	1948	In rooms only	Unknown					x	x	
	Plaster	Good	1948	In rooms only	Unknown					x	x	New acoustical tile ceiling
	Pale blue paint	Good	1960	Not sampled	Unknown					x	x	
Floor	Dirt	Fair	1915	In crawlspaces only	Same		x				x	Stabilize
	Concrete slab	Good	1948	In finished rooms	None		x					
	Linoleum tiles	Good	1948	In finished rooms	None		x				x	Wall-to-wall carpeting
Baseboards	Wood	Good	1948		Unknown					x	x	New baseboards
	Pale blue paint	Good	1960		Unknown					x		
Window Units	Wood casings	Good	1915		Same		x					
	6/6 d.h. sash	Good	1915	Three pairs of sash	Same		x					
	6-light sash	Good	1915	Fixed sash, one sash only	Same		x					
	Pale blue paint	Good	1960	Not sampled	Unknown						x	Repaint
North Exterior Doorway	Wood casing	Good	1915		Same		x					
	Doors (2)	Good	1915	Nine panes over three panels	Same							
	Pale blue paint	Good	1960	Not sampled	Unknown						x	Repaint



Room 008 - Men's Room - East Wall



Room 010 - Women's Room - East Wall



Room 011 - Crawlspace - North End

Lower (Ground) Floor (Cont.)

EXISTING CONDITIONS					HISTORICAL DESCRIPTIONS		RECOMMENDATIONS					
ELEMENT	MATERIAL	CONDITION	PERIOD	COMMENTS	MATERIAL	COMMENTS	PRESERVE	REPAIR	REPLACE IN KIND	REMOVE	INSTALL	COMMENTS
East Exterior Doorway	Wood casing	Fair	1915		Same			x				
	Door	Fair	1915	Blocked shut	Same			x				Reopen for fire exit
	Paint	Fair	1960	Not sampled	Unknown						x	Repaint
Interiot Wall Doorways	Wood casings	Good	1948		Unknown					x	x	New casings, doors, and
	Doors	Good	1948	Two panels each	Unknown					x	x	paint for doors to be
	Pale blue paint	Good	1960	Not sampled	Unknown					x	x	installed
Doorway to Ell	Wood casing	Good	1915*		Same		x					
	Door	Good	1915*		Same		x					
	Paint	Good	1960	Not sampled	Unknown		x					
Doorway to Crawlspace	Wood casing	Good	1948		None					x		
	Door	Good	1948	Two panels	None					x		
	Pale blue paint	Good	1960	Not sampled	None					x		
Door Openings to Area Below East Terrace	Masonry opening	Good	1915	Enlarged, located in east foundation wall	Similar	Originally window openings				x	x	Fill openings and finish as bathroom walls, cut and install new doorway and large opening in south wall
Vent Openings and Doorway in East Ext. Wall	Masonry opening	Fair	1948	Rough openings punched in wall	None			x			x	Install new louvered vents
	Wood frame	Good	1948	For doorway	None					x	x	for HVAC system
	Door	Good	1948		None					x	x	
	Screening	Good	1948	In vent openings	None					x	x	
Electric	Lights	Good	1950	Fleurescent units in ceiling	None					x	x	New lighting
	Outlets	Good	1950	In baseboards	Unknown					x	x	New outlets
Fixtures	Urinal	Good	1948	In men's room	None					x	x	Two new urinals
	Toilets (3)	Good	1948	1 in men's room, 2 in women's rm	None					x	x	Six new toilets with wall
	Sinks (2)	Good	1948	One in each bathroom	None					x	x	Four new sinks
											x	New paper dispensers, etc.
											x	Electric ventilating fans



Room 011 - Crawlspace - South End



Room 012 - Mechanical - North End



Former Window Between Room 012 (Mechanical) and Room 011 (Crawlspace)

Lower (Ground) Floor (Cont.) (2)

EXISTING CONDITIONS					HISTORICAL DESCRIPTIONS		RECOMMENDATIONS					
ELEMENT	MATERIAL	CONDITION	PERIOD	COMMENTS	MATERIAL	COMMENTS	PRESERVE	REPAIR	REPLACE IN KIND	REMOVE	INSTALL	COMMENTS
Stairway	Iron unit	Good	1950	Spiral, painted black	None					x	x	New double stairway
											x	New passenger elevator
Fire Exting.	Piping & nozzles	Good	1950	Exposed system	None					x	x	New hidden fire system
Heating	Units (2)	Good	1960		None	Other heating system				x	x	New HVAC system with mech-
	Steam piping	Fair	1915	Leaking steam	Same					x	x	anical work in crawlspac
Air Conditioners (2)	Metal	Good	1960	Window units	None					x	x	New HVAC system



Room 013 - Mechanical - East End



Room 013 - Mechanical - West End



Room 201 - Attic - Typical North Bay

Addition Room

EXISTING CONDITIONS					HISTORICAL DESCRIPTIONS		RECOMMENDATIONS					
ELEMENT	MATERIAL	CONDITION	PERIOD	COMMENTS	MATERIAL	COMMENTS	PRESERVE	REPAIR	REPLACE IN KIND	REMOVE	INSTALL	COMMENTS
Walls	Brick masonry	Good	1915,1915*	South wall built 1915	Same		x					
	Paint	Fair	1960	Not sampled	Unknown		x					
Ceiling	Concrete	Good	1915*	Leaking	Same			x				
Floor	Concrete	Good	1915*		Same		x					
North Window	Wood frame	Good	1915*		Same		x					
	6/6 d.h. sash	Good	1915*	Two sash	Same		x					
	White paint	Fair	1960	Not sampled	Unknown	Probably same	x					
East Windows (2)	6-light sash	Fair	1915*	Iron hopper sash	Same		x					
	White paint	Fair	1960	Not sampled	Unknown	Probably same	x					
South Doorway	Wood frame	Good	1915*		Same		x					
	Door	Good	1915*	Two panels	Same		x					
	White paint	Fair	1960	Not sampled	Unknown		x					
	Concrete steps	Good	1915*		Same		x					
West Doorway	Brick opening	Good	1915*	Filled with concrete block	Same		x					
	Concrete lintel	Good	1915*	In brick opening, painted	Same		x					
	Block opening	Good	1940	Surrounding door and transom	Same		x					
	Iron frame	Good	1940		Same		x					
	Transom sash	Good	1940	Two 2-light iron hopper sash	Same		x					
	Iron doors (2)	Good	1940		Same		x					
	Paint	Good	1974	Not sampled	Unknown		x					
Cabinetry	Wood	Poor	1915*		Unknown					x		

Attic

EXISTING CONDITIONS					HISTORICAL DESCRIPTIONS		RECOMMENDATIONS					
ELEMENT	MATERIAL	CONDITION	PERIOD	COMMENTS	MATERIAL	COMMENTS	PRESERVE	REPAIR	REPLACE IN KIND	REMOVE	INSTALL	COMMENTS
Ceiling	Wood joists	Good	1915*		Same		x					
	Wood sheathing	Good	1915*		Same		x					
Floor	Wood joists	Good	1915		Same		x					
	Wood boards	Good	1915		Same		x					
Trusses (7)	Wood members	Good	1915*	Bottom chord in room below	Same		x					
	Iron members	Good	1915*	Tension members	Same		x					
Accessways (2)	Wood frames	Good	1915		Same		x					
	Screening	Good	1940		Same					x	x	New trap doors
Fire Exting.	Piping & nozzles	Good	1950	For attic and main floor	None		x					
Electric	Lights	Fair	1941	Large, bare incandescent bulbs	Same					x	x	New lighting
												Ductwork for new HVAC system

IV. ENGINEERING SYSTEMS

A. Structural

General Comments

Design live loads for floors of 100 psf in public areas and 50 psf in office spaces were taken from the Standard Building Code. Reductions from these design loads can be allowed in accordance with 103.4.1 of the 1977-78 Revisions to the Code. Laterial stability of the buildings from wind and seismic loadings was assumed adequate because of a lack of visible damage from these types of loadings.

Allowable loads for floor framing members were determined based on the following assumed wood properties.

F_B = 1100 psi (repetitive member use)

F_V = 85 psi

E = 1,400,000 psi

Drawings describing the structural systems are partially included with the architectural HABS drawings.

Discussion

Originally constructed as a laundry in 1915 the building became the Carver Museum in 1941. Fire damage in 1947 resulted in major remodeling. The building is in generally sound structural condition. The existing structural systems are described in the following sections:

Foundation - Exterior masonry bearing walls are supported on spread footings. Interior columns supporting the first floor also bear on spread footings. All foundations are in good condition.

Bearing Walls - Exterior brick bearing walls are in generally good condition but will require some repointing. Repointing and additional brick work will be required on the chimneys. The walk retaining wall, at the southeast corner of the building, has cracked due to settlement and will require foundation stabilization and repointing. The portico foundation has settled, causing cracking in the masonry above. This probably occurred soon after construction and is now stable.

Floors - The first floor is constructed with steel joists and a concrete deck. The joists bear on the exterior foundation wall and on a steel beam and column system that runs longitudinally down the center of the building. Structural capacity of this floor system exceeds 100 psf allowable live load.

Access to the lower level from the main floor can be made by

removing one span of the first floor for the width desired and then framing back in to provide the opening for the stairway and elevator. Shoring may be required for the exterior foundation wall while the floor slab is removed.

The lower floor slab is a concrete slab on grade. Structural capacity exceeds the 100 psf live load requirement. If required, a new foundation can be provided for the elevator by cutting through the concrete slab at the lower level.

Roof - The roof system consists of large timber trusses at 15'-0" o.c. spanning 57'-0". Timber purlins frame between the trusses. The roof gutters have clogged causing water damage to the eave soffits. This will require further investigation and repair work. Roof framing appears in good condition except for minor sagging of the ridge. This can be corrected by installing verical struts from the top chord of the timber roof truss up to the ridge.

The lower level rear addition to the Museum has a concrete beam and slab roof. At one time there was a small greenhouse on this roof, which is being considered for reconstruction. Reinforcement of this roof system is unknown. Its structural capacity is probably adequate for the reconstruction but will require further analysis.

B. Mechanical

General Comments

The available fuels are steam from the Institute's central plant, natural gas, fuel oil, electricity and L.P. gas.

The Park Service is purchasing steam at present from the Institute for two of its buildings at a flat rate charge of $12,000 per year, a high amount to provide heat for only the Carver Museum and The Oaks. For this reason we feel that steam should be eliminated from consideration for use as a fuel at this location. Natural gas is the most economical fuel at $2.69 per million BTU. Of the three remaining fuels, fuel oil at $4.40 per million BTU appears to be the second most favorable and electricity at $7.77 per million BTU appears to be the least feasible. Selection of a heat pump, however, as the source of heat requires that we re-examine the relationship. Heat pumps when used in the Tuskegee area, will typically have a seasonal co-efficient of performance of approximately 2.5. This means that on heating cycle the unit will produce 2.5 times as much heat energy as is required to operate the machine plus all required auxiliary electric heat for the full heating season. This reduces the cost of heating with electricity to $3.11 per million BTU thus making it more economical than fuel oil as a fuel. The heat pump system will also have a lower installation cost than a standard air conditioning system plus a separate heating system, since the heat pump performs both functions with the single package of equipment.

It is therefore, recommended that natural gas be utilized for the building.

HVAC Systems

The adaptive preservation of this building will require that the existing steam unit heaters and window air conditioners be removed and replaced by less obtrusive systems. The interior design of this building will be modern and the heating system terminal units (air diffusers, etc.) should be as unobtrusive as is normal for any well-designed modern structure. In accordance with the above general discussion, forced-air outlets should be strategically located to provide heating and air conditioning. Air delivery for air conditioning purposes can be quite efficient in the high ceilinged upper floor using ceiling supplies and returns. However, heating will be very difficult with this arrangement. This can be alleviated to some extent by providing pilasters containing return air ducts.

The lower floor (partial basement) may be served by units placed in the existing steam tunnel area which surrounds the lower floor on three sides. It will be necessary to provide supply ductwork in the space above the ceiling in order to provide proper air distribution. Return ducts may be necessary only in the tunnel areas with return taken from the room perimeters. There will be some difficulty in routing supply ducts in the ceiling since space is limited and broken up by structural features. As an alternate for lower floor heating and air conditioning, some heating and cooling could be provided from units in the attic with supply and return ducts in pilasters. While the steam tunnel space is quite large, it might be possible that it is not a suitable location for some or all of the units. If such is the case, some space can be provided as a mechanical room in the lower floor space. However, every effort should be made to utilize the steam tunnel space since it will be useless for people spaces.

If the heat pump condenser are also located in the steam tunnel, it will be necessary to provide a method of air intake and discharge from the tunnel. The method used must be carefully considered to have the least possible visual impact on the exterior of the building, which is to retain its historic appearance. The intake could be a louver or areaway located at the northwest corner of the building into the chase area and replacing the openings in the window wells on the south side of the building. The exhaust may be provided by utilizing existing openings in the wall near the southeast corner or possibly through an areaway in the ground near the same location. A less costly location for the condensers would be outside the building in an area not normally visible to visitors. This would eliminate the necessity for forced ventilation of the tunnel and the need for areaways or large louvers. It will also be necessary to clean out the piles of dirt and rubble in the tunnels. Concrete floors should be provided for the portions of the tunnel where equipment is to be located. Other earth surfaces should be stabilized so as to eliminate dust conditions when air is moving through the tunnel.

If the tunnels are used to convey outside air it would be necessary to insulate the wall and floor between the tunnel and the interior spaces as an energy conservation measure. Further energy conservation should be

accomplished by insulating the upper floor ceiling, by exhausting the attic in summer and by adding a supplemental glazing to the windows. This should be designed to effectively provide a double glazing, and on the south, east, and west windows should also provide solar barrier unless effective shading is provided by vegetation or other buildings or building features.

The attic exhaust can be accomplished by one or more exhaust fans in the dormer vents with air entering through the remaining vents. The fans should be thermostatically controlled to operate at temperature rise to 90°F or when heat pump units are operating. Steam tunnel exhaust and, or supply fans should operate when heat pump units in the tunnel are operating.

Ventilation for building minimum air exchange should be provided. Lower floor ventilation should be by exhaust fan into the steam tunnel and upper floor ventilation should be by exhaust fan into the attic space. One heat pump unit in the attic may be used with proper return and make-up dampers to temper the ventilation air. Exhaust should be taken from restrooms, curators workshop, multi-purpose room and exhibit rooms. Humidity control in the curatorial spaces should be accomplished by packaged units located within the spaces.

Plumbing Systems

Restroom facilities will be provided as indicated on the lower level. Water closets should be of the elongated bowl siphon jet, wall-hung, flush valve type; urinals wall-hung, flush valve; and lavatories of the countertop type all arranged as necessary for handicapped usage. A janitors sink will be provided and sinks will be provided in the storage/display unit and the curatorial work shop. The existing restroom facilities shall be removed and the floor repaired or replaced. Waste lines in the floor shall be extended to the new restroom location and to accept waste from the janitors sink and the storage unit sink. The routing of the waste from the curators sink should be determined when its location has been established by the Harpers Ferry Center. Vents should be extended in the ceiling to the location being used at present (an existing, inactive chimney). Venting into the chimney should comply with applicable codes, as should all portions of the plumbing system. Water piping should be run in the ceiling to all fixtures and water service should be checked for adequacy and resized or replaced as necessary. Number and type of fixtures should be as indicated. An electric hotwater heater should be provided to serve the sinks and lavatories.

Fire Protection

The existing exposed sprinkler system should be removed in the ground floor and south portico, but retained in the attic and ceiling of the upper floor. New sprinkler piping should be installed, with concealed piping to protect the stairwell area, the multi-use room, restrooms, storerooms, and lower floor egress passageways. Care should be taken to prevent

sprinkler coverage of exhibits. The curatorial storage, workshop and office should be protected with an engineered halon system actuated by ionization smoke detectors within the protected areas. Fire hose cabinets should be provided on both floors near the stairwell on the south wall. Portable CO_2 extinguishers should be provided near the information desk area, strategically throughout the building. The entire building should be furnished with ionization type smoke detectors wired to a central control panel. Activation of any detector should initiate an alarm and a telephone dialer to a location which is manned at all times.

C. Electrical

Existing Conditions

The Carver Museum is fed by two single-phase services from an overhead transformer bank behind the building. The service panels are 200A fuse panels. Several 100 amp subpanels and a few 30 amp disconnects feed other loads. The system is ungrounded and in poor condition. There is a history of voltage fluctuations which is apparently a utility company problem.

Feeder wiring in public areas is run concealed. However, some branch circuits and equipment circuits are run exposed. The conduit for the air conditioner circuits is run along the exterior of the building.

Receptacles and all equipment circuits are ungrounded. Some evidence of overloaded and faulty circuits, such as burn marks and heat damage, was found in the office area. The wiring is over fifteen years old. The lighting fixtures are exposed bulb, four-tube fluourescent units which create a very uncomfortable glare condition detracting from the displays.

Proposed Work

Service

Because of the planned air conditioning requirements, additional electric capacity is necessary. The existing electric service should be converted to a single service to comply with electrical code requirements. Existing subpanels should be removed and consolidated in the basement, and one or two panels installed on each floor.

The voltage fluctuation problem should be investigated to determine the source and corrective measures, as it will create some problems with the proposed audio-visual systems. Electrical requirements for the audio-visual systems shall be provided by Harpers Ferry Center and incorporated into the electrical design.

Branch Circuits

The entire branch circuit wiring should be replaced. Existing concealed conduits may be used if the future design requirements can take

advantage of their location. This type of usage will probably be limited. All exposed conduits (interior and exterior) should be removed and new circuits run concealed.

Lighting

The lighting in the entire building should be replaced. New incandescent area lighting should be installed to reduce glare and provide a more pleasant effect and lighting level (70-90 Fc). Display lighting should be compatible with the planned exhibits. Several fluorescent units should be installed on a night security circuit on both floor levels. Artifacts and valuable original art should not be exposed to fluorescent light unless the lamps are properly shielded or filtered.

Other

Intrusion detection can be handled by ultrasonic motion detectors. Installation of a fire detection and suppression system are discussed in the mechanical section. Both systems should be connected to a local bell and a telephone dialer system.

Due to frequent thunderstorm activity, lightning protection and adequate grounding should be installed to protect the structure.

V. RECOMMENDED PRESERVATION PROGRAM

A. Introduction

As outlined in the General Management Plan and the Interpretive Prospectus, Carver Museum is to continue to serve primarily as a museum of the life and work of George Washington Carver. The intent as outlined in the above documents is to preserve the building much as it appeared in Carver's lifetime. This can be accomplished with little difficulty on the exterior. However, it is virtually impossible to preserve the interior as it appeared before the death of Carver in 1943 because of a fire which destroyed part of the interior in 1947. Following the fire the interior was extensively remodeled. Therefore, it has been recommended that the interior be upgraded to modern museum standards with the use of the surviving historic exhibits and the inclusion of modern exhibits to interpret the early history of Tuskegee Institute as well as those aspects of George W. Carver which are now lacking in the present museum exhibits.

To accomplish the above objectives, minor changes are proposed for the exterior, but major changes are proposed for the interior. In both areas no changes are proposed which will destroy any fabric believed to be historic.

Repairs of various types, such as masonry repointing and repair of the eaves and cornices, form the bulk of the exterior recommendations. Replacement of the existing roof and ventilating dormers with replicas of the historic roof and dormers is recommended from an historic standpoint. However, because the existing roof and dormers are functioning adequately, replacement is not immediately required. Because of cost considerations, replacement may be accomplished at the end of the functional life of the roofing.

The interior is proposed for numerous major alterations. The existing heating and lighting systems, along with the existing window air-conditioning units are proposed for replacement with a new HVAC system and a new electric system. The existing fire suppression system is proposed to be retained in the attic and main floor, replaced in the lower floor, and removed in the south portico. An intrusion detection and alarm system is recommended as none now exists. Energy conservation will be accomplished by the installation of attic insulation, solar filters on the windows and vestibules. Major items recommended for removal include the spiral stair to the lower floor, both bathrooms, all lower floor partitions, and sections of some brick masonry walls of the lower floor. Major items recommended for installation include two plexiglas vestibules on the main floor, an information desk, an elevator, a stairway, two restrooms, and partitions creating new rooms on the lower floor.

The lists of the recommended work are divided into two major sections, dealing with the exterior and the interior, respectively. Proposed work is listed by basic category with a brief explanation. In the section following the lists of recommended work, a series of alternatives

to some of the recommended work is given. The alternatives have been limited to those recommendations for which reasonable alternatives can be offered. Some of the recommendations (e.g. painting) have as their only alternative no work. These alternatives have not been listed to avoid redundancy and wasted effort.

Recommendations for the interior adaptive reuse were made by George Thorson, project architect, and Dick Kusek, architect, of the Denver Service Center, in consultation with Richard Browne, exhibit designer, and Judith Johnston, exhibit planner, of Harpers Ferry Center.

B. Proposed Alterations

The recommendations which are proposed for the development of the Carver Museum conform to the overall effort to preserve the exterior as it appeared in 1941 and to adapt the interior to meet modern standards as a museum. For a detailed list of recommendations as they relate to the architectural areas of the building the reader is advised to consult the preceding itemized tables.

Exterior recommendations include the following:

1. The brick masonry walls are in need of minor repointing. The two chimneys are in need of major repointing and some brick replacement.

2. The iron grates covering the windows and doors should be removed as they present a visual intrusion on the historic appearance.

3. The gutter system is causing rotting in the eaves, soffits, and cornices. These areas should be repaired following replacement of the gutters and drainage system tied to an underground system. Following repair, the gutters should be painted.

4. The addition roof is leaking and should be repaired.

5. The existing roof dormers are not historic. During the historic period there were ten, smaller dormers on the building. It is recommended that the existing dormers be replaced with new, historical dormers at the time the roof is replaced.

6. The lower section of the main roof and the south portico roof are covered with aluminum shingles which represent a serious distortion of the historic scene, especially because of the building's site below street level, which makes the roof that much more visually prominent. It is recommended that the aluminum shingles be replaced with standing seam metal roofing matching that used historically, when the existing roof reaches the end of its functional life.

7. Some of the exterior trimwork is in need of repainting. It is recommended that all of the woodwork of the exterior be repainted, except the windows.

8. Many of the existing openings of the foundation wall should be modified to accommodate ventilating grilles for the HVAC system.

9. The gutters and downspouts should be replaced as they are in poor condition, as well as being non-historic.

10. The concrete slab of the east terrace should be replaced.

11. A ramp should be installed at the east doorway of the south elevation for wheelchair access.

Recommendations for the interior work are as follow:

1. The water suppression system now existing should be retained in the attic and removed in the south portico and lower floor. The piping in the upper floor ceiling should be reused and the nozzles lowered to the new ceiling level. The lower floor should have a new water suppression system installed, hidden in the ceiling in all areas except the curatorial storage, workshop, and office which should receive packaged Halon systems.

2. An intrusion detection and alarm system should be installed as none now exists.

3. The existing steam heating system is expensive and causing damage to both the building and its contents. It should be replaced with two new HVAC systems serving the upper and lower floor, respectively.

4. The building should be rewired and less intrusive fixtures installed in place of the existing fixtures.

5. Two plexiglas vestibules are recommended for installation at the south doorways of the upper floor as an energy conservation measure.

6. The exterior entry doors of both the upper and lower floors should be reswung outward to meet fire egress standards.

7. The offices of the upper floor are historic. However, very little historic integrity of the interior survives following the 1947 remodeling. The architect, Dick Kusek, and the Regional staff prefer that both offices be removed to complete a unified architectural space on the upper floor. The exhibits designers and Park staff prefer that the offices be retained as they have no need for the additional floor space which cannot be met without destroying this historic fabric. It was decided by the Region that both offices will be removed, creating a single room from the upper floor.

8. Plexiglas panes having solar filtering capabilities should be installed over the panes of the upper floor windows. Their purpose is to conserve energy as a form of double glazing and cut down heat gain in the room. The existing curtains are not historic and are in poor condition. They should be removed and not replaced.

9. The existing spiral stairway is not historic and is inadequate for access between the two floors. It should be removed. A new stairway should be built with a passenger elevator for the handicapped.

10. Hollow pilasters should be built on the upper floor for ductwork of the new HVAC system.

11. The upper floor walls should have their plywood wainscoting and plaster removed and exposed as during the historic period.

12. The existing acoustical tile ceiling of the upper floor should be removed and replaced with a suspended, fire-rated, acoustical ceiling.

13. The existing access opening to the attic from the upper floor should be retained. Their screening should be replaced with trap doors at a level matching the upper floor ceiling.

14. The upper floor should be covered with modern wall-to-wall carpet. Most of the lower floor rooms, depending on their function, should be carpeted, as well. Vinyl asbestos tile is recommended for use on the floors of the curatorial workroom and storage. The dirt floors of the HVAC plenum of the lower floor should be sealed to prevent dust build-up in the system.

15. The existing lower floor partitions should be demolished, leaving the foundation walls and most of the plenum walls. New frame and gypsum board partitions with new doorways should be erected to form new rooms. The bookstore should have a glass wall and there should be a similar wall in the lead park technician's office. A cabinet wall should be installed in the workroom.

16. Energy conservation should be accomplished with the installation of insulation in the attic and along the inner walls and ceiling of the plenum areas.

17. The ceiling of the lower floor should be removed, the new fire system, electric system, lighting system, and heating system concealed in the steel bar joists, and a new acoustical ceiling installed.

18. The existing lower floor toilets should be removed entirely. Two modern toilets should be built as indicated on the sketch.

19. The lower floor piers should be refinished and all walls and trimwork should be painted.

20. An information counter should be installed on the upper floor.

C. Alternative Recommendations

The alternative recommendations for Carver Museum fall into three basic categories. The first is other possible solutions to the roofing and

gutter problems. The second is alternative solutions to the problem of fire suppression. The third is alternatives for handicapped access.

Two basic alternatives to reroofing the building were considered. The first is to leave the existing roofing and repair the gutters and downspouts. This is the least expensive method of handling the problem, but does nothing to alleviate the visual intrusion. The second solution is to leave the existing roofing, etch it with acid, and paint it. This would serve to reduce the glare of the aluminum roofing and, thereby, alleviate the visual intrusion to a great degree. However, there is a real possibility of long term damage being caused to the lower walls by the acid. Therefore, repainting is not recommended.

Three alternative solutions were considered for fire suppression. One would be to remove the existing suppression system entirely and replace it with an engineered Halon system. This is an ideal solution and would be perfect in light of the original exhibits being displayed. However, its cost is prohibitive. A Halon system could be installed only in the upper floor and curatorial areas with a water system to be installed in the remaining lower floor rooms. This would be considerably less expensive than a full Halon system, but still prohibitive in terms of budget. A third alternative would be to remove the existing system entirely and use only portable extinguishers. This approach, although very inexpensive, would subject the historic exhibits to the very real possibility of destruction by fire, which is not felt to be warranted.

Handicapped access to the building could be handled by two other methods. Rather than a stairway and elevator to the lower floor, a doubled ramp could be installed for both normal and handicapped access between floors. Its principal drawback is the large amount of floor area required to accommodate it. The other method would be to not install any handicapped access and have entry to the two floors at their respective grade levels. The disadvantage to this approach is that access is greatly hindered between levels, especially in inclement weather. In either case, the existing riser at the main entrance doors should be converted to a ramped access.

D. Rejected Alterations

The number of alternative recommendations which could be considered for Carver Museum is almost infinite. A number of floor plans and spatial arrangements were considered for the interior, but rejected for various reasons before reaching the proposed solution and alternative. Because of time and space limitations, it is felt to be unnecessary to present any of the rejected plans.

At one time reconstruction of the greenhouse was seriously considered. The original greenhouse was used by Dr. Carver for research on amaryllis plants and was located on the flat roof of the rear ell addition.

It was demolished by the Institute during the 1950s. Only a few exterior photographs survive of the structure. It apparently was entered from a narrow walkway running around its south and west sides. Reconstruction of the greenhouse for interpretive purposes faced two major obstacles. The first was the high degree of conjecture involved in working from photographs only. The second was the problem of access to and from the structure. Historic authenticity would have had to be compromised to facilitate visitor access. Staffing, maintenance, and plant costs contributed to long-term obstacles faced by the Park. A proposal was suggested to construct an entirely modern greenhouse for interpretive purposes. This was rejected because other equal, but much less expensive, means could be used to interpret this phase of Dr. Carver's work in a modern manner. If, and when, documentation can be located to eliminate conjecture and when the access problem can be satisfactorily resolved, the greenhouse should be reconstructed.

E. Evaluation of Effect

The Carver Museum is a National Register property by virtue of its inclusion within the boundaries of the Tuskegee Institute National Historic Site. As such, any undertaking with a potential for affecting the qualities which enable the property to be listed in the National Register must be in compliance with Section 106 of the 1966 Historic Preservation Act and its implementing procedures, 36 CFR 800 (January 30, 1979).

The proposed preservation work at the Carver Museum was the subject of a Section 106 determination of "no adverse effect" made by the Southeast Region, National Park Service on July 8, 1977. On August 1, 1977, the Advisory Council on Historic Preservation concurred in this determination. However, the "no adverse effect" determination was predicated on the premise that the preservation work would not entail any irreversible actions. As the current plans call for certain actions which are irreversible, it will be necessary for the National Park Service to seek the comments of the Alabama State Historic Preservation Office and the Advisory Council on Historic Preservation on the current undertaking. These comments must be received prior to the initiation of the preservation work.

The exact determination of effect was made in July of 1979 at which time it was determined by the Southeast Regional Office that there would be no effect by the work on the structure.

F. Cost Estimates — February, 1979

Proposed Treatment	Estimated Cost
EXTERIOR RECOMMENDATIONS	
Repoint brick masonry walls and chimneys.	3,500
Remove window and door grates.	600
Repair eaves, soffits, and cornices and repaint.	3,000
Repair addition roof.	9,000
Repaint exterior trimwork.	5,000
Install HVAC system louvers in lower level walls.	2,000
Repair gutters and downspouts.	5,310
Install new downspouts.	2,430
Total	30,840
INTERIOR RECOMMENDATIONS	
Install new fire detection and suppression system on lower floor only, remove portico system.	12,365
Install intrustion detection and alarm system.	6,184
Remove steam heaing system, install new HVAC system.	50,000
Rewire and install new light fixtures.	55,660
Install two vestibules in upper floor.	21,400
Reswing and repair exterior doors.	2,500
Install solar/UV filters over upper floor glazing	9,000
Install passenger elevator and housing.	10,000
Remove existing stairway and fill hole in floor.	6,480
Install new stairway and cut new hole in floor.	15,700
Install pilasters for HVAC system.	9,900
Rehabilitate upper floor walls	10,725
Install acoustical ceiling on upper floor.	13,908
Carpet upper floor.	18,006
Demolish lower floor partitions.	8,000
Treat HVAC areaway on lower floor.	4,604
Demolish lower floor ceiling and install new.	21,659
Remove bathrooms and install new bathrooms.	10,332
Construct new partitions.	14,040
Finish columns.	800
Install interior doors.	3,000
Install workroom cabinet wall.	3,450
Paint.	4,225
Exterior sitework.	5,000
Install information counter.	3,600
Mobilization costs.	30,000
Total	350,538
GRAND TOTAL	381,378

ALTERNATIVE RECOMMENDATIONS

Alternative solutions to roofing		
1.	Replace existing roofing	30,000
	Replace gutters and downspouts	5,160
2.	Leave existing roofing, acid etch and repaint	6,935
	Repair gutters and downspouts	5,160
Alternative fire suppression systems		
1.	New engineered Halon system	235,000
2.	Halon system on upper floor and curatorial areas	145,000
3.	No fire suppression (remove existing sprinklers)	5,000
Alternative solutions to handicapped access		
1.	Interior ramps to lower floor	10,000
2.	Exterior access only to lower floor	0

Appendix I - Paint Analysis

A. Introduction

During August of 1978 David Arbogast collected fourteen samples of the interior paint of Carver Museum. These samples were analyzed by him at the Denver Service Center to determine the relative ages of items associated with the samples, as well as any historic paint colors.

Laboratory analysis of the samples consisted of visually color-matching the samples using an optical Bausch and Lomb microscope having magnification between seven and thirty power and the Munsell System of Color. Natural north light was used for color matching. All colors are described using Munsell coordinates. No Munsell cordinates are given for soot or dirt layers.

Munsell's original Atlas of the Munsell Color System (1915) presents color with three attributes: the hue or color, the chroma or color saturation and the value or neutral lightness or darkness. All three color attributes were combined by Munsell into the color fan (1947) which is composed of the neutral gray axis, the hues radiating from the center like spokes of a wheel with the color increasing outward.

The hue notation, the color, indicates the relation of the sample to a visually equally spaced scale of 100 hues. There are ten major hues, five principal and five intermediate within this scale. The hues are identified by initials indicating the central member of the group: red R, yellow-red YR, yellow Y, green-yellow GY, green G, glue-green BG, blue B, purple-blue PB, purple P, and red-purple RP. The hues in each group are identified by the number 1 to 10. The most purplish of the red hues, 1 on the scale of 100, is deisgnated as 1R, the most yellowish as 10R, and the central hue as 5R. The hue 10R can also be expressed as 10, 5Y as 25, etc. - if a notation of the hue as a number is needed.

Chroma indicates the degree of departure of a given hue from the neutral gray axis of the same value. It is the strength or saturation of color from neutral gray, written /0 to /14, or further for maximum color saturation.

Value, or lightness, makes up the neutral gray axis of the color wheel, ranging from black, number 1, to white at the top of the axis, 10. A visual value can be approximated with the neutral gray chips of the Rock or Soil Color Chart with ten intervals. The color parameters can be expressed with figures semi-quantitatively as: hue, value/chroma (H,V/C). The color "medium red" should serve as an example for presentation with

the three color attributes, 5R 5.5/6. This means that 5R is located in the middle of the red hue, 5.5 is the lightness of the Munsell value near the middle between light and dark, and 6 is the degree of the Munsell chroma, or the color saturation, which is about in the middle of the saturation scale.

The samples were taken from the main room of the upper floor. No samples were collected from the lower floor or from the exterior. Because the lower floor probably contains no painted surfaces dating from the historic period it was though unnecessary to investigate the paint there. There were several reasons that the exterior painted surfaces were not sampled, although they certainly date from the historic period and earlier. Historic photographs depict a light color used on the trimwork, very close to white. At presentlight green paint is used on the portico and porch ceilings and white used on all other trimwork. When compared with the samples taken from the porches and verandas of The Oaks, which was maintained by the Institute throughout the historic period of Carver Museum, it would appear that the existing paint colors of Carver Museum are close, if not the same as, those now used. For a matter of record, it can be assumed that the porch and portico ceiling paint was probably close to Munsell 7.5GY 8/4 and that used on the remaining trimwork was probably close to Munsell 5Y 9/1.

The primary purpose of the paint analysis was to determine if certain elements of the upper floor, viz. the office partition walls, were historic. The lack of documentation and other architectural evidence resulted in the use of paint analysis. From the analysis it can be concluded that the partitions are probably of historic vintage, although their finishes were probably altered after the fire. Tentative conclusions can be reached from the analysis concerning the interior paints colors of the period.

The analysis cannot be considered complete as it can always be expanded both in terms of numbers of paint samples and in therms of types of analysis used. One area in which more samples might later be taken would be the exterior trimwork. Other analyses which could be used include pigment and medium identification, spectrophotometric identification, and ultraviolet alteration identifications. Fiscal and time limitations precluded their used in the present investigation. Thus the present study, although incomplete, is considered adequate for the purposes of the Historic Structure Report.

B. Paint Samples

Sample No.	Location	Layers	Munsell No.
1	Baseboard of Main Upper Floor Room	Light blue	10B 9/1
		Dark green	7.5G 3.5/2

Both layers seen in sample one probably date after the fire. It is likely that the baseboard was completely replaced at that time. Following the collection of the sample the baseboard was painted black by the Park.

Sample No.	Location	Layers	Munsell No.
2	Plywood Wainscoting in Main Upper Floor Room	Light blue	10B 9/1
		Off-white	5Y 9/2
3	Wainscoting Cap in Main Upper Floor Room	Light blue	10B 9/1
		Light green	7.5GY 8/2
		Off-white	5Y 9/2

Both the wainscoting and its cap were installed after the fire. Their paint layers serve as a basis for evaluating other samples.

Sample No.	Location	Layers	Munsell No.
4	Wall of Main Upper Floor Room	Light blue	10B 9/1
		Off-white	5Y 9/2
5	Wall of Main Upper Floor Room	Light blue	10B 9/1
		Off-white	5Y 9/2

The two wall samples serve to confirm that theory that the main room walls remained unplastered during the historic period, but were plastered in 1947.

Sample No.	Location	Layers	Munsell No.
6	Ceiling Cornice of Main Upper Floor Room	White	5Y 9/1
		Off-white	5Y 9/2

The ceiling cornice was probably stripped and repainted after the fire, although it is possible that it may have been replaced entirely.

Sample No.	Location	Layers	Munsell No.
7	Beam Casing in Main Upper Floor Room	White	5Y 9/1
		Off-white	5Y 9/2
		Off-white	5Y 8.5/1
		Gray	5Y 6/1

Two layers on the beam casing probably date from before the fire. The off-white layer was in poor condition, appearing as if it had been subjected to heat, having bubbled.

Sample No.	Location	Layers	Munsell No.
8	South Door Frame from Main Upper Floor Room to South Portico	Light blue	10B 9/1
		White	N 9.5/
		White	N 9.5/
		White	N 9.5/
		Dirt	-----
		Off-white	5Y 9/2
9	West Door from Main Upper Floor Room to Exterior	Light blue	10B 9/1
		White	N 9.5/
		White	N 9.5/
		White	N 9.5/

Although there are a relatively large number of layers seen in samples eight and nine, it is likely that the light blue and white layers all date after the fire. It is possible that the off-white layer seen in sample eight might date from the historic period.

Sample No.	Location	Layers	Munsell No.
10	Window Frame in Main Upper Floor Room	Light blue	10B 9/1
		White	5Y 9/1
		Off-white	5Y 9/2
		Off-white	5Y 8.5/1
		Gray	5Y 6/1

It appears that the bottom two layers of sample ten date from the historic period. The off-white layer, like that seen in sample seven, is in poor condition, apparently suffering from intense heat. The wood below the paint appears to have been charred.

Sample No.	Location	Layers	Munsell No.
11	Window Sash of Main Upper Floor Room	White	5Y 9/1
		Off-white	5Y 9/2

The window sash were probably stripped and repainted following the fire.

Sample No.	Location	Layers	Munsell No.
12	Door Frame from Main Upper Floor Room to Outer Office	Light blue	10B 9/1
		Light blue	10B 9/1
		Light blue	10B 9/1
		Light blue	10B 9/1
		White	N 9.5/
		White	N 9.5/
		White	N 9.5/
		Cream	2.5Y 8/3
		Off-white	2.5Y 8.5/2
		White	5Y 9/1

The very large number of layers of paint seen in sample twelve is slightly deceptive. It can safely be assumed that the light blue and white layers date after the fire. The earlier three layers are probably historic.

Sample No.	Location	Layers	Munsell No.
13	Door from Outer Office to Inner Office	Light blue	10B 9/1
		Light blue	10B 9/1
		White	N 9.5/
		Off-white	5Y 9/2

The off-white layer seen in sample thirteen is the only layer which might date from the historic period.

Sample No.	Location	Layers	Munsell No.
14	Door from Main Upper Floor Room to South Portico	White	10Y 8.5/1
		White	N 9.5/
		White	5Y 9/1
		Off-white	5Y 9/2
		Off-white	5Y 9/2
		Dirt	-----
		White	5Y 9/1

It appears that the bottom layer of sample fourteen may date from the historic period. The door has had a history of being painted white or off-white.

In conclusion, from the samples which appear to have historic paint, it seems that the interior trimwork of the upper floor of Carver Museum was painted white or off-white during the historic period. The exposed brick walls seen in historic photographs were probably painted the same color. This was probably true for the beam casings and wood ceiling, as well.

Appendix II - Mortar Analysis

During the present architectural investigation of Carver Museum, two samples of the mortar used in the exterior brick masonry walls were collected and analyzed by David Arbogast at the Denver Service Center using the testing methodology developed by E. Blaine Cliver, Regional Historical Architect of the North Atlantic Region of the National Park Service. The results of the analysis indicate the original formulae used in mixing the mortar. Variants such as on-site conditions at the time of construction, as well as the curing and aging processes affect the samples, such that only an approximations of the original formulae can be ascertained.

Sample one consisted of original bedding mortar taken from the east foundation wall. It revealed a ratio of approximately two parts of lime for every eleven parts of sand. The sample reliability is quite high because of its very protected location, entirely sheltered from weathering since construction of the east terrace in 1915.

Sample two consisted of bedding mortar laid in the east terrace wall which was constructed in 1915. Because the east terrace was a very early addition to the building it was hypothesized that the mortar would have been virtually identical to that used in the original construction. As hoped, the sample revealed an approximate ratio of three parts of lime to sixteen parts of sand, similar to that seen in sample one, both being roughly five parts of sand to one part of lime. The second sample reliability was almost equal to that of the first sample.

In conclusion, it is likely that a mixture of one part of lime to five parts of sand, by volume, was used both for the bedding and pointing mortars both in the original construction and in the 1915 alterations.

NORTH ATLANTIC HISTORIC PRESERVATION CENTER
NORTH ATLANTIC REGION
NATIONAL PARK SERVICE
BOSTON, MASSACHUSETTS

MORTAR/PLASTER TEST SHEET
Sample No. 1
Date September 12 1978
Tester Arbogast

IDENTIFICATION:

Park: Tuskegee Institute NHS Building/Site: Carver Museum
Location of Sample: Wall opening in East Elevation - Steam Room
Sample Description (Before Testing): Off-white bedding mortar

Test No. 1 (Soluble Fraction)

DATA:

1. 168.94 wt. of container A
2. 188.94 wt. of container & sample
3. 762 barometric pressure
4. 20 temperature
5. .59 l. of CO_2 released
6. amber filtrate color
7. _____ fines color
8. 00 hair or fiber present; type: _____
9. 2.87 wt. of sample fines w/paper (after drying)
10. 2.46 wt. of filter paper (after drying)
11. 186.24 wt. of sand & container A (after drying)
12. 10.3 cc of sand
13. 234.2 wt. of graduated cylinder w/sand
14. 6.17 wt. of graduated cylinder
17.35

COMPUTATIONS:

15. 20.00g starting wt. of sample: No. 2____ - No. 1____
16. .41g wt. of fines: No. 9____ - No. 10____
17. 17.30g wt. of sand: No. 11____ - No. 1____
18. .6971 sand density: 1.0 ÷ [(No. 13____ - No. 14____) ÷ No. 12____]
19. 2.29g wt. of soluble content: No. 15____ - (No. 16____ + No. 17____)
20. .024537 mols of CO_2: No. 5____ x No. 3____mm x 0.016 ÷ (No. 4____C + 273.16C.)
21. 2.45 g. wt. of $CaCO_3$: 100 x No. 20____
22. 0 g. wt. of $Ca(OH)_2$: No. 19____ - No. 21____
23. 0 mols of $Ca(OH)_2$: No. 22____ ÷ 74
24. 1.82 g. total wt. of $Ca(OH)_2$: 74 x (No. 20____ + No. 23____)
25. 1.08 g. wt. CO_2 No. 20____ x 44
26. 1.08 g. wt. total possible CO_2: 44 x (No. 20____ + No. 23____)
27. 100 % CO_2 gain: No. 25____ ÷ No. 26____

CONCLUSIONS:

28. 18.92g wt. of sample: No. 15____ less CO_2 gain No. 25____
29. 2.17 fines parts/vol.: No. 16____ ÷ No. 28____ = ____% x 1.0 of clay (gypsum 1.0)
30. 54.60 sand parts/vol.: No. 17____ ÷ No. 28____ = ____% x No. 18____
31. 10.56 lime parts/vol.: No. 24____ ÷ No. 28____ = ____% x 1.1

11
2

NORTH ATLANTIC HISTORIC PRESERVATION CENTER
NORTH ATLANTIC REGION
NATIONAL PARK SERVICE
BOSTON, MASSACHUSETTS

MORTAR/PLASTER TEST SHEET
Sample No. 2
Date September 12, 1916
Tester Arbogast

IDENTIFICATION:

Park: Tuskegee Institute NHS Building/Site: Carver Museum
Location of Sample: East Porch Wall - Steam Room Side
Sample Description (Before Testing): Off-white mortar - soft to medium hard

Test No. 1 (Soluble Fraction)
DATA:

1. 170.58 wt. of container A
2. 190.58 wt. of container & sample
3. 762 barometric pressure
4. 20 temperature
5. .61 l. of CO_2 released
6. amber filtrate color
7. _____ fines color
8. no hair or fiber present; type: _____
9. 2.93 wt. of sample fines w/paper (after drying)
10. 2.43 wt. of filter paper (after drying)
11. 187.86 wt. of sand & container A (after drying)
12. 10.5 cc of sand
13. 23.45 wt. of graduated cylinder w/sand
14. 6.17 wt. of graduated cylinder
17.28

COMPUTATIONS:

15. 20.00 g starting wt. of sample: No. 2 - No. 1
16. .50 g wt. of fines: No. 9 - No. 10
17. 17.28 g wt. of sand: No. 11 - No. 1
18. .6076388 sand density: 1.0 ÷ [(No. 13 - No. 14) ÷ No. 12]
19. 1.22 g wt. of soluble content: No. 15 - (No. 16 + No. 17)
20. .02537 mols of CO_2: No. 5 x No. 3 mm x 0.016 ÷ (No. 4 C + 273.16C.)
21. 2.54 g. wt. of $CaCO_3$: 100 x No. 20
22. 0 g. wt. of $Ca(OH)_2$: No. 19 - No. 21
23. 0 mols of $Ca(OH)_2$: No. 22 ÷ 74
24. [1.88] g. total wt. of $Ca(OH)_2$: 74 x (No. 20 + No. 23)
25. 1.12 g. wt. CO_2 No. 20 x 44
26. 1.12 g. wt. total possible CO_2: 44 x (No. 20 + No. 23)
27. [100] % CO_2 gain: No. 25 ÷ No. 26

CONCLUSIONS:

28. 18.88 g wt. of sample: No. 15 less CO_2 gain No. 25
29. [2.65] fines parts/vol.: No. 16 ÷ No. 28 = _____ % x 1.0 of clay (gypsum 1.0)
30. [55.61] sand parts/vol.: No. 17 ÷ No. 28 = _____ % x No. 18
31. [10.95] lime parts/vol.: No. 24 ÷ No. 28 = _____ % x 1.1

14
3

Appendix III - Hardware Inventory

For its size, Carver Museum does not contain a great amount of hardware, either in number of pieces or in number of types. Most of the hardware appears to date either from the original construction or from the post-fire alterations. Thus, the majority of hardware falls into a handful of types, with the remaining hardware belonging to the exceptions.

The following charts delineate the location, type, description, and recommendations for the hardware. The charts are divided into three major groups - window hardware, door hardware, and miscellaneous hardware. Because of the general uniformity of the window hardware, the windows have not been listed individually, but, rather, in terms of window units usually composed of a set of three double-hung sash and three transom sash. Door hardware is given according to each door with the doors being identified according to the areas they divide, in numerical order. Thus, the door between the outer office and the inner office is listed as 102/103 followed by outer office/inner office. The conditions listed are as follow: E is excellent, G is good, F is fair, P is poor, and M is missing. Identifying photographs of the types of hardware have been given in conjunction with the charts, where possible. In a few cases where the hardware is missing and no other piece exists, no photograph was possible.

In general, the hardware is in good condition with almost all historic hardware in place. Most of the post-fire hardware is recommended for removal, not so much because it is non-historic, but that it is attached to elements which are being recommended for removal as part of the interior remodeling, such as the curtains and the interior partition doorways. Removal of this hardware is not required as a separate effort apart from the removal of the larger element. Hardware is recommended for repair only in those areas requiring its functional usage. Virtually no hardware is recommended for replacement or installation.

Window Hardware

Room	Location	Element	Type	Period	Iron	Brass	Other Materia	Painted	Unpainted	Condition	Comments	Preserve	Repair	Replace	Remove	Install	Comments
Upper Floor	South Wall, West End	Sash lifts (6)	1	1915	x	x			x	G		x			x		
		Sash chains (6)	2	1915	x			x		G		x					
		Transom hinges (6)	3	1915	x			x		G		x					
		Curtain rod	4	1950	x			x		G					x		
		Curtain cord base	5	1950			x		x	F	Plastic, broken				x		
	South Wall, West of West Door	Sash lifts (6)	1	1915	x	x			x	G		x					
		Sash chains (6)	2	1915	x			x		G		x					
		Transom hinges (6)	3	1915	x			x		G		x					
		Curtain rod	4	1950	x			x		G					x		
		Curtain cord base	5	1950			x		x	P	Plastic, broken				x		
		Sash locks (3)	6	1940		x			x	G		x					
	South Wall, East of West Door	Sash lifts (6)	1	1915	x	x			x	G		x					
		Sash chains (6)	2	1915	x			x		G		x					
		Transom hinges (6)	3	1915	x			x		G		x					
		Curtain rod	4	1950	x			x		G					x		
		Curtain cord base	5	1950			x		x	P	Plastic, broken				x		
	South Wall, West of East Door	Sash lifts (6)	1	1915	x	x			x	G		x					
		Sash chains (6)	2	1915	x			x		G	One chain broken	x					
		Transom hinges (6)	3	1915	x			x		G		x					
		Curtain rod	4	1950	x			x		G					x		
		Curtain cord base	5	1950			x		x	G	Plastic				x		
	South Wall, East of East Door	Sash lifts (6)	1	1915	x	x			x	G		x					
		Sash chains (6)	2	1915	x			x		G		x					
		Transom hinges (6)	3	1915	x			x		G		x					
		Curtain rod	4	1950	x			x		G					x		
		Curtain cord base	5	1950			x		x	P	Plastic, broken				x		
	South Wall, East End	Sash lifts (6)	1	1915	x	x			x	G		x					
		Sash chains (6)	2	1915	x			x		G		x					
		Transom hinges (6)	3	1915	x			x		G		x					
		Curtain rod	4	1950	x			x		G					x		
		Curtain cord base	5	1950			x		x	P	Plastic, broken				x		

Room	Location	Element	Type	Period	Iron	Brass	Other Materia	Painted	Unpainted	Condition	Comments	Preserve	Repair	Replace	Remove	Install	Comments
Upper Floor Cont.	East Wall, South End	Sash lifts (4)	1	1915	x	x			x	F	Rusting	x					
		Sash chains (4)	2	1915	x			x		G		x					
		Transom hinges (4)	3	1915	x			x		G		x					
		Curtain rod	4	1950	x			x		G					x		
		Curtain cord base	5	1950			x		x	P	Plastic, broken				x		
	East Wall, North End	Sash lifts (4)	1	1915	x	x			x	G		x					
		Sash chains (4)	2	1915	x			x		G		x					
		Transom hinges (4)	3	1915	x			x		G		x					
		Leaf	7	1950		x			x	G					x		
	North Wall, East End	Sash lifts (4)	1	1915	x	x			x	F	Rusting	x					
		Sash chains (6)	2	1915	x			x		F	Two missing	x					
		Transom hinges (6)	3	1915	x			x		G		x					
	North Wall, Second Window Unit from East End	Sash lifts (6)	1	1915	x	x			x	G		x					
		Sash chains (6)	2	1915	x			x		G		x					
		Transom hinges (6)	3	1915	x			x		G		x					
		Curtain rod	4	1950	x			x		G					x		
		Curtain cord base	5	1950			x		x	G	Plastic				x		
		Sash locks (3)	6	1940		x			x	F		x					
	North Wall, Third Window Unit from East End	Sash lifts (6)	1	1915	x	x			x	G		x					
		Sash chains (6)	2	1915	x			x		G		x					
		Transom hinges (6)	3	1915	x			x		G		x					
		Curtain rod	4	1950	x			x		G					x		
		Curtain cord base	5	1950			x		x	G	Plastic				x		
		Sash locks (3)	6	1940		x			x	G		x					
	North Wall, Fourth Window Unit from East End	Sash lifts (6)	1	1915	x	x			x	G		x					
		Sash chains (6)	2	1915	x			x		G		x					
		Transom hinges (6)	3	1915	x			x		G		x					
		Curtain rod	4	1950	x			x		G					x		
		Curtain cord base	5	1950			x		x	F	Plastic, broken				x		
		Sash locks (3)	6	1940		x			x	G		x					

Room	Location	Element	Type	Period	Iron	Brass	Other Materia	Painted	Unpainted	Condition	Comments	Preserve	Repair	Replace	Remove	Install	Comments
Upper Floor Cont.	North Wall, Fourth Window Unit from West End	Sash lifts (6)	1	1915	x	x			x	G		x					
		Sash chains (6)	2	1915	x			x		G		x					
		Transom hinges (6)	3	1915	x			x		G		x					
		Curtain rod	4	1950	x			x		G					x		
		Curtain cord base	5	1950			x		x	F	Plastic, broken				x		
		Sash locks (3)	6	1940		x			x	G		x					
	North Wall, Third Window Unit from West End	Sash lifts (6)	1	1915	x	x			x	G		x					
		Sash chains (6)	2	1915	x			x		G		x					
		Transom hinges (6)	3	1915	x			x		G		x					
		Curtain rod	4	1950	x			x		G					x		
		Curtain cord base	5	1950			x		x	F	Plastic, broken				x		
		Sash locks (3)	6	1940		x			x	G		x					
	North Wall, Second Window Unit from West End	Sash lifts (6)	1	1915	x	x			x	G		x					
		Sash chains (6)	2	1915	x			x		G		x					
		Transom hinges (6)	3	1915	x			x		G		x					
		Curtain rod	4	1950	x			x		G					x		
		Curtain cord base	5	1950			x		x	F	Plastic, broken				x		
		Sash locks (3)	6	1940		x			x	G		x					
	North Wall, West End	Sash lifts (6)	1	1915	x	x			x	G		x					
		Sash chains (6)	2	1915	x			x		G		x					
		Transom hinges (6)	3	1915	x			x		G		x					
		Curtain rod	4	1950	x			x		G					x		
		Curtain cord base	5	1950			x		x	G	Plastic				x		
		Sash locks (3)	6	1940		x			x	G		x					
	West Wall, North End	Sash lifts (6)	1	1915	x	x			x	G		x					
		Sash chains (6)	2	1915	x			x		G		x					
		Transom hinges (6)	3	1915	x			x		G		x					
		Curtain rod	4	1950	x			x		G					x		
		Curtain cord base	5	1950			x		x	G	Plastic				x		
	West Wall, South End	Sash lifts (6)	1	1915	x	x			x	G		x					
		Sash chains (6)	2	1915	x			x		G		x					
		Transom hinges (6)	3	1915	x			x		G		x					
		Curtain rod	4	1950	x			x		G					x		

Room	Location	Element	Type	Period	Iron	Brass	Other Material	Painted	Unpainted	Condition	Comments	Preserve	Repair	Replace	Remove	Install	Comments
Lower Floor	North Wall, East End	Sash lifts (4)	1	1915	x	x		x		G		x					
		Sash chains (4)	2	1915		x		x		G		x					
		Sash locks (2)	6	1940	x	x			x	F	Rusting	x					
	Window Unit East of Doorway	Sash lifts (4)	1	1915	x	x		x		G		x					
		Sash chains (4)	2	1915		x		x		G		x					
		Sash locks (2)	6	1940	x	x			x	F	Rusting	x					
	Window Unit West of Doorway	Sash lifts (4)	1	1915	x	x		x		G		x					
		Sash cords (4)	8	1940	x		x	x		G	Rope cords	x					
		Sash locks (2)	6	1940	x	x			x	F	Rusting	x					
	North Wall of Ell	Sash locks (2)	6	1940	x	x			x	F		x					
		Sash tracks (4)	9	1940			x		x	G	Aluminum	x					
	East Wall of Ell	Head latches (2)	10	1940	x			x		M		x					
		Pivots (4)	11	1940	x			x		G		x					
	West Wall of Ell	Head latches (2)	10	1940	x			x		G		x					



1. Sash Lift



2. Sash Chain



3. Transom Hinge



4. Curtain Rod



5. Curtain Cord Base



6. Sash Lock



7. Leaf



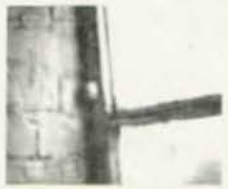
8. Sash Cord



9. Sash Track



10. Head Latch



11. Pivot



12. Hinge





13. Lockware 16. Sill Lock 15. Head Lock
14. Lock 17. Closer 16. Sill Lock
15. Head Lock 18. Lockware
19. Barrel Bolt



18. Lockware



20. Hinge

Door Hardware

Room	Location	Element	Type	Period	Iron	Brass	Other Materia	Painted	Unpainted	Condition	Comments	Preserve	Repair	Replace	Remove	Install	Comments
101/Ext.	Museum/Exterior West Doorway, South Wall	Hinges (4)	12	1915	x	x			x	G		x					
		Lockware	13	1915		x			x	F			x				
		Lock	14	1960	x	x			x	G		x					
		Head lock	15	1915	x	x			x	G	Missing chain	x					
		Sill lock	16	1950	x	x			x	G		x					
		Closer	17	1960		x	x		x	G	"Yale" brand	x					
101/Ext.	Museum/Exterior East Doorway, South Wall	Hinges (4)	12	1915	x	x			x	G		x					
		Lockware	18	1915	x	x			x	G		x					
		Head lock	15	1915	x	x			x	G		x					
		Sill lock	16	1950	x	x			x	G		x					
		Barrel bolt	19	1975	x			x	x	G					x		
101/Ext.	Museum/Exterior Doorway, West Wall	Hinges (4)	12	1915	x	x			x	G		x					
		Lockware	13	1915	x	x			x	G		x					
		Head lock	15	1915	x	x			x	F	Missing chain	x					
		Sill lock	16	1950	x	x			x	G		x					
		Barrel bolt	19	1975	x			x	x	G					x		
101/102	Museum/Outer Office	Hinges (2)	20	1940	x	x		x		G					x		
		Lockware	21	1940	x	x			x	G					x		
		Lock	22	1960		x			x	G	"Weiser" brand				x		
102/Ext.	Outer Office/East Porch	Hinges (4)	12	1915*	x	x		x		G		x					
		Lockware	13	1915*	x	x			x	G		x					
		Head lock	15	1915*	x	x			x	G		x					
		Sill lock	23	1915*	x	x			x	G		x					
		Barrel bolt	19	1975	x			x	x	G					x		
102/103	Outer Office/Inner Office	Hinges (2)	20	1940	x	x			x	G		x					
		Lockware	24	1940		x		x	x	G		x					
		Lock	25	1940		x			x	G	"Yale" brand	x					
103/Ext.	Inner Office/Ell Roof	Hinges (3)	12	1940	x	x		x		G		x					
		Lockware	24	1940	x	x			x	G		x					

Room	Location	Element	Type	Period	Iron	Brass	Other Material	Painted	Unpainted	Condition	Comments	Preserve	Repair	Replace	Remove	Install	Comments
001/Ext.	Exhibits/Exterior	Hinges (6)	12	1915*	x	x		x		G		x					
		Lockware	18	1915*	x	x			x	F	Knob missing		x				Replace knob
		Lock	22	1960		x			x	G	"Weiser" brand	x					
		Head lock	26	1970			x	x	x	G	Aluminum	x					
		Sill lock	16	1940	x	x		x		G		x					
001/005	Exhibits/Office	Hinges (2)	27	1950		x		x		G					x		
		Latchware	28	1950		x			x	G					x		
		Lock	25	1950		x			x	G	"Yale" brand				x		
003/004	Office/Passageway	Hinges (2)	27	1950		x		x		G					x		
		Latchware	29	1950		x			x	G					x		
		Hasp and padlock	30	1975	x				x	G					x		
003/012	Office/Mechanical	Hinges (2)	20	1950		x		x		G					x		
		Latchware	31	1950		x			x	G					x		
		Lock	25	1950		x			x	G	"Yale" brand				x		
		Barrel bolt	32	1960	x				x	G					x		
004/006	Passageway/House-keepers Room	Hinges (2)	20	1950		x		x		G					x		
		Lock	25	1950		x			x	G	"Yale" brand				x		
		Handle	33	1950	x			x		G					x		
004/007	Passageway/Work-shop and Storage	Hinges (2)	20	1950		x		x		G					x		
		Latchware	34	1950		x		x		G					x		
		Lock	35	1960		x			x	G					x		
004/008	Passageway/Mens Room	Hinges (2)	20	1950		x		x		G					x		
		Latchware	36	1950	x			x		G					x		
004/009	Passageway/Janitor Closet	Hinges (2)	20	1950		x		x		G					x		
		Latchware	34	1950		x		x		G					x		
004/010	Passageway/Womens Room	Hinges (2)	20	1950		x		x		G					x		
		Latchware	34	1950		x		x		G					x		



21. Lockware



22. Lock



23. Sill Lock



24. Lockware



25. Lock



26. Head Lock



27. Hinge



28. Latchware



29. Latchware



30. Hasp and Padlock



31. Latchware



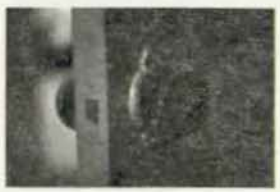
32. Barrel Bolt



33. Handle



34. Latchware
35. Lock



36. Latchware



37. Hinge

Room	Location	Element	Type	Period	Iron	Brass	Other Materia	Painted	Unpainted	Condition	Comments	Preserve	Repair	Replace	Remove	Install	Comments
007/Ext.	Workshop & Storage/ Exterior	Hinges (6)	37	1950		x		x		G		x					
		Lockware	38	1950		x		x		G		x					
		Sill lock	39	1950		x		x		G		x					
		Head lock	40	1950		x		x		P	Missing bolt	x					
		Barrel bolts (2)	32	1960	x			x		G		x					
010/Ext.	Womens Room/Exter- ior	Hinges (2)	20	1915		x		x		P	Inoperable		x				
		Lockware	41	1915		x		x		P	Inoperable		x				
011/Ext.	Crawlspace/Exter- ior	Hinges (2)	42	1950	x			x		G					x		
		Hasp and padlock	30	1950	x				x	G					x		
014/Ext.	Crawlspace/Exter- ior	Hinges (2)	43	1950	x			x		G					x		
		Hasp	30	1950	x			x		G					x		

Miscellaneous Hardware

Room	Location	Element	Type	Period	Iron	Brass	Other Materia.	Painted	Unpainted	Condition	Comments	Preserve	Repair	Replace	Remove	Install	Comments
008	Toilet door	Hinges (2)	44	1950	x			x		G					x		
		Handle	33	1950	x			x		G					x		
	Toilet	Paper dispenser	45	1950	x		x	x		G					x		
		Hook	46	1950	x			x		G					x		
		Hook and eye	47	1950	x			x		G					x		
010	Toilet doors (2)	Hinges (4)	44	1950	x			x		G					x		
		Handles (2)	33	1950	x			x		G					x		
	Toilet	Paper dispensers (2)	45	1950	x		x	x		G					x		
		Hooks (2)	46	1950	x			x		G					x		
		Hooks and eyes (2)	47	1950	x			x		G					x		
N. Ext. Wall	East Window Unit	Screen hinges (4)	48	1940	x			x		P	Two missing			x			
		Hooks and eyes (4)	49	1940	x			x		P	Two missing			x			
	Window Unit, Second from East	Screen hinges (6)	48	1940	x			x		F					x		
		Hooks and eyes (6)	49	1940	x			x		F					x		







45. Paper Dispenser

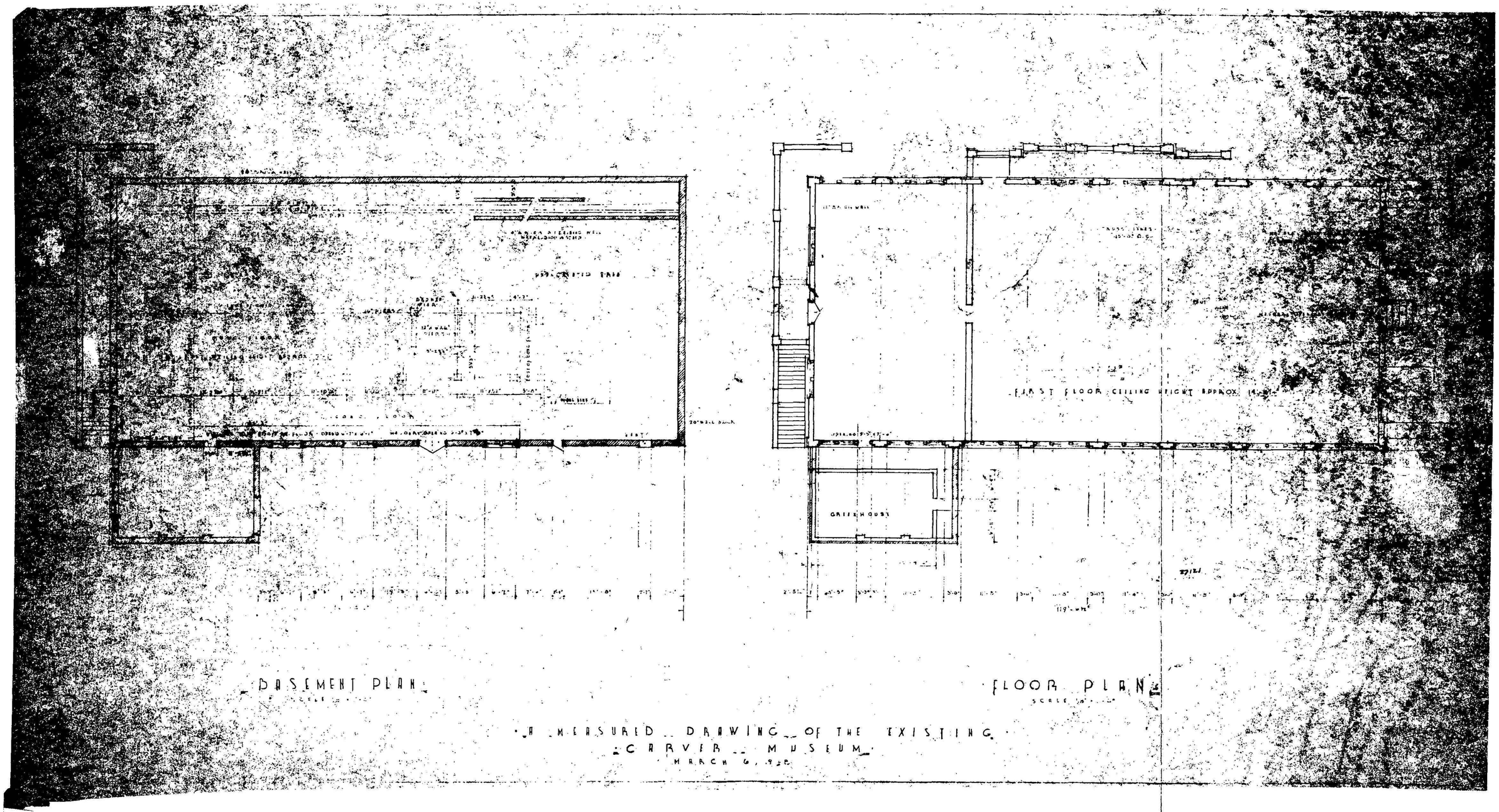
38. Lockware
39. Sill Lock
40. Head Lock
32. Barrel Bolts

Appendix IV - Architectural Drawings Prior to This Report

Two periods are represented in the drawings which survive from work executed by Tuskegee Institute at Carver Museum. The first period is that immediately following the 1947 fire. One sheet of existing conditions plans survives. Three architectural sheets, two structural sheets, and one electrical sheet for the proposed "restoration" also survive, probably forming a complete set of drawings. The "restoration" actually constituted a relatively extensive renovation program, much of which was never executed. The second period centers around proposed remodeling of the interior of the ell in 1962. It appears that none of this work was executed. One drawings was made at this time for the proposed work. It is reproduced herein more as a matter of interest as the work was never undertaken.

The list of materials and cost estimates for the 1948 "restoration" has been included within the History Data Section of the Historic Structure Report. The reader is advised to consult these lists in conjunction with the drawings for the "restoration."

1. Measured Drawing of the Existing Carver Museum March 6, 1948. A comparison between these floor plans and those of the 1978 HABS drawings is invited. Significant differences include the large partition across the upper floor, the greenhouse on the ell roof, and the large, double doors in the west wall of the ell.

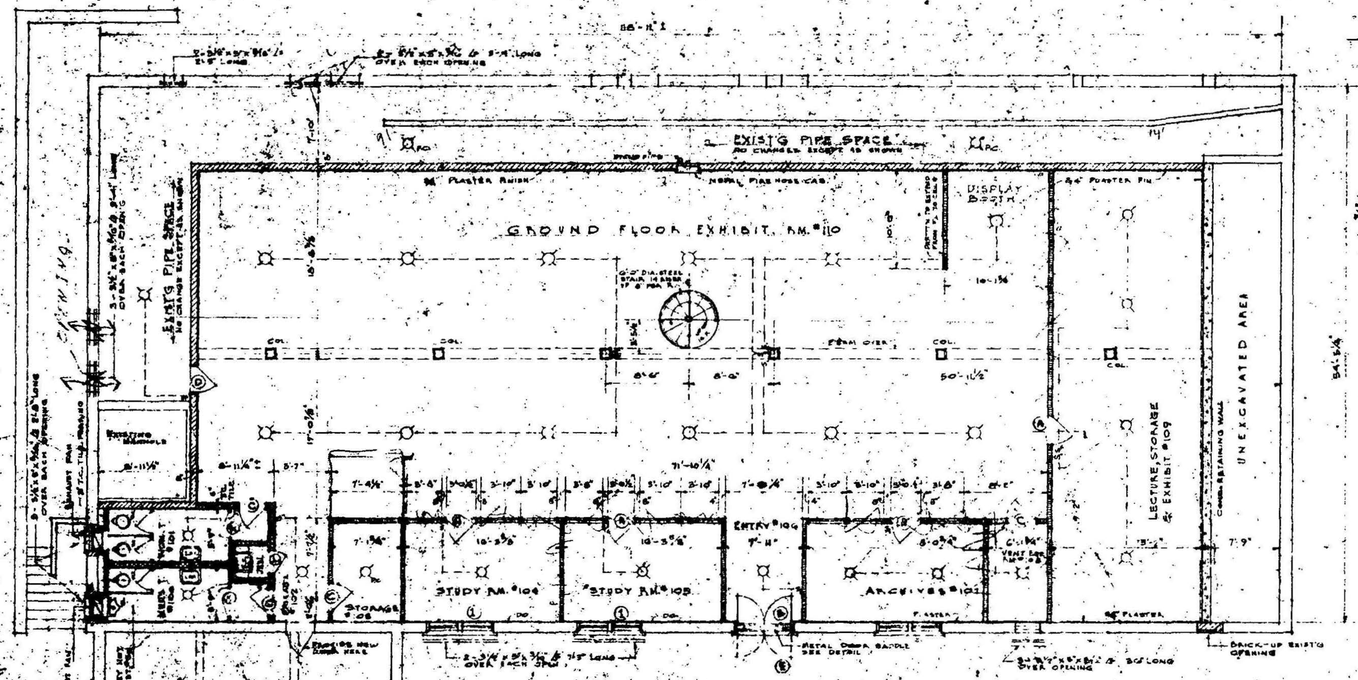


BASEMENT PLAN

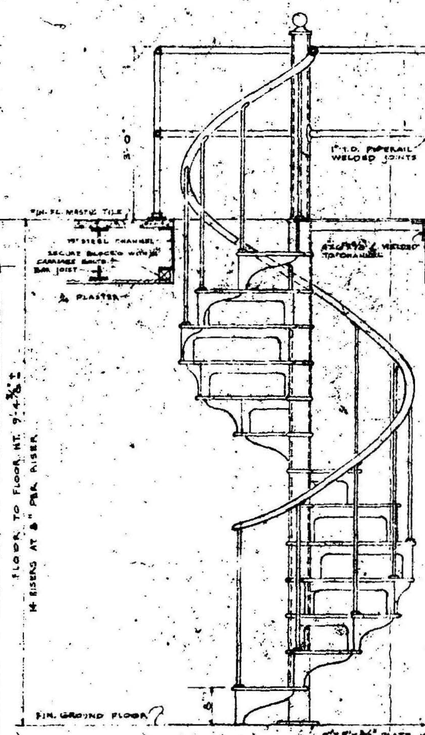
FLOOR PLAN

A MEASURED DRAWING OF THE EXISTING
CARVER MUSEUM
MARCH 6, 1958

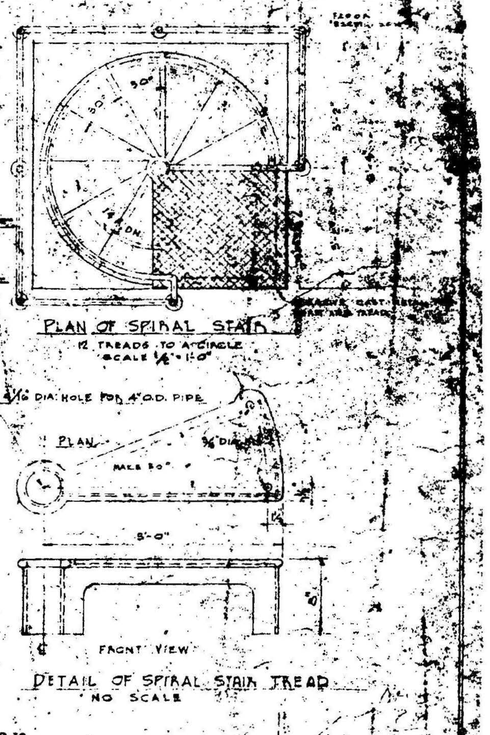
2. Ground Floor Plan, Details from Restoration Plans for the Carver Museum. Except for the partitioning, which was probably never executed, this drawing is relatively accurate.



GROUND FLOOR PLAN
SCALE 1/8"=1'-0"

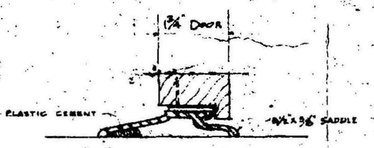


SPIRAL STAIR ELEVATION
NO SCALE

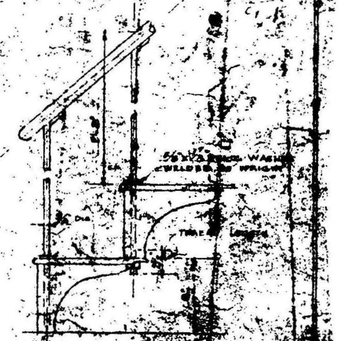


PLAN OF SPIRAL STAIR
12 TREADS TO A CIRCLE
SCALE 1/4"=1'-0"

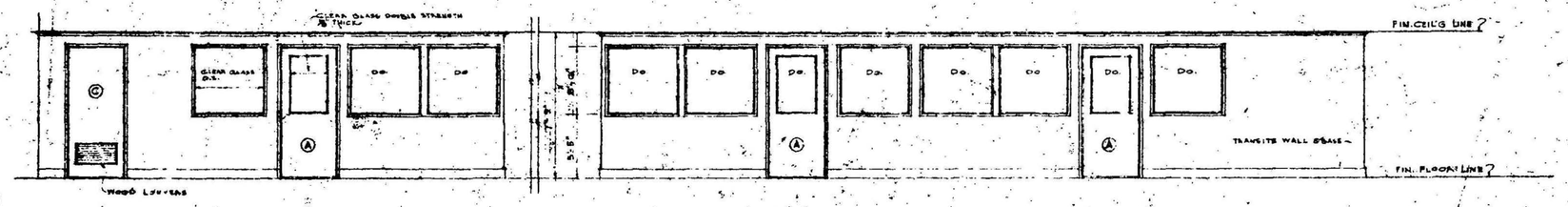
DETAIL OF SPIRAL STAIR TREAD
NO SCALE



DETAIL OF BRONZE DOOR SADDLE
½ F.S.



DETAIL OF TREAD & RISER
SCALE 1½"=1'-0"



ELEVATION OF RELOCATABLE PARTITION
BETWEEN SPACES #107, 108 & #110
SCALE ¼"=1'-0"

ELEVATION OF RELOCATABLE PARTITION
BETWEEN SPACES #103, 104, 105 & #110
SCALE ¼"=1'-0"

RESTORATION PLANS
FOR THE
CARVER MUSEUM
TUSKEGEE INSTITUTE, ALABAMA

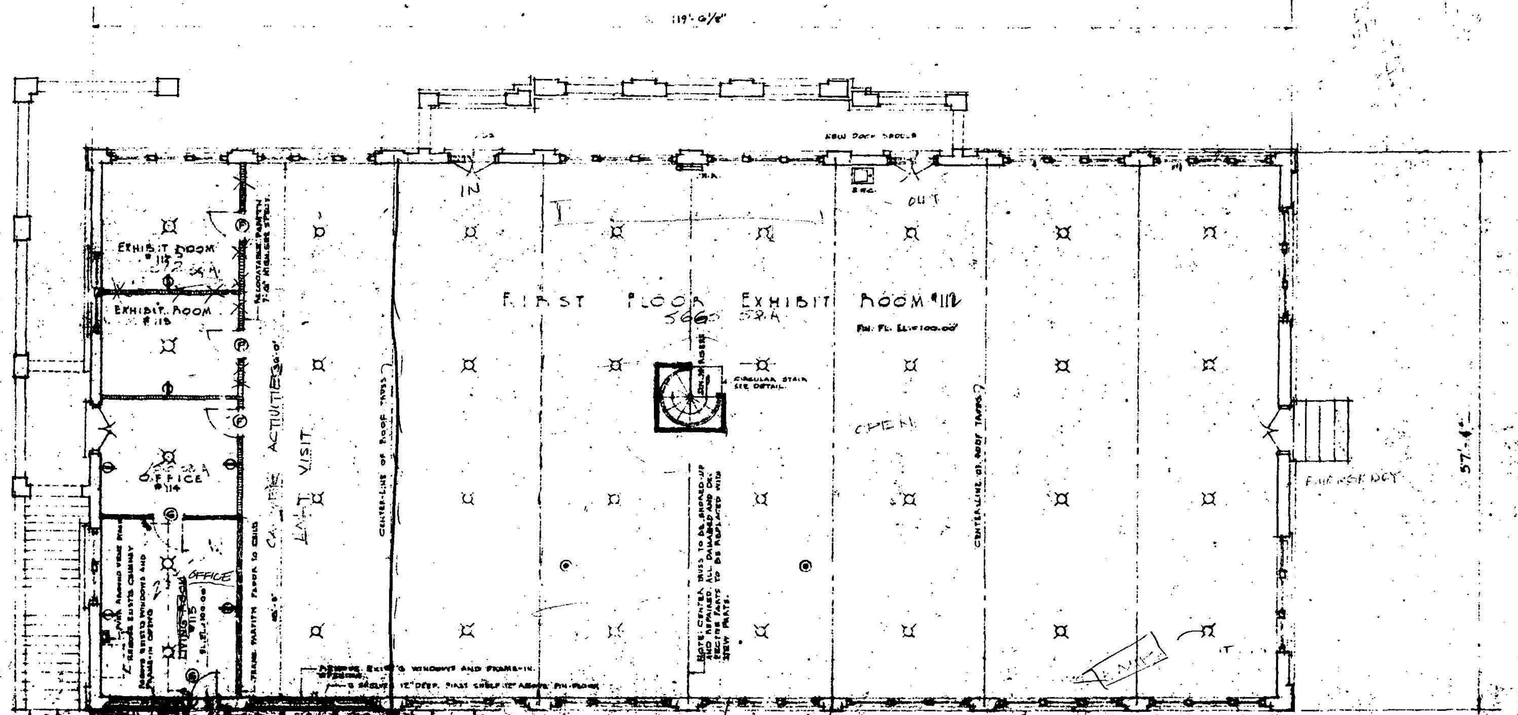
GROUND FLOOR PLAN DETAILS

SCALE AS NOTED

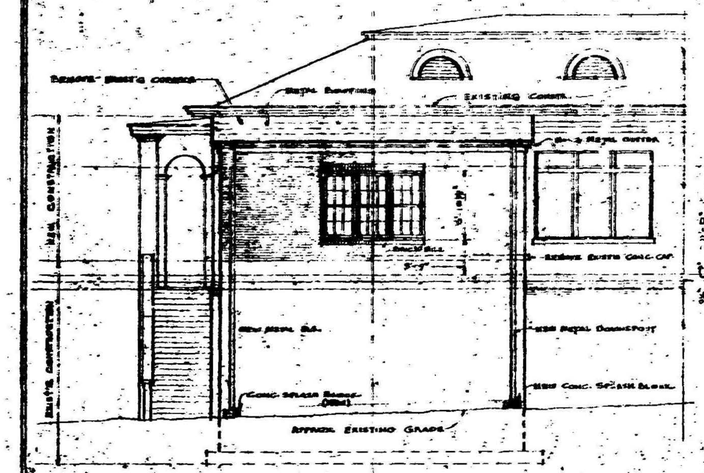
MADE IN THE DIVISION OF ARCHITECTURE & MECHANICAL DRAWING
TUSKEGEE INSTITUTE, ALABAMA

MADE BY: M. LOVE	REVISIONS	DWG NO
TRACED BY:	APPROVED:	A1
CHECKED BY:	DATE	

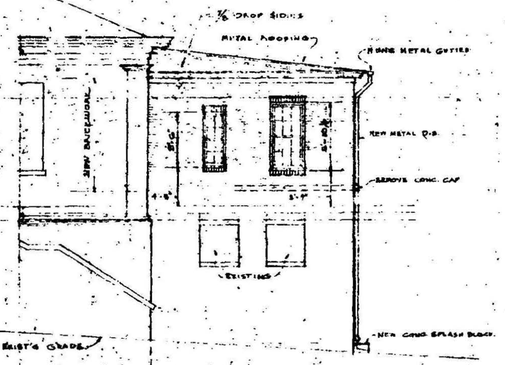
3. First Floor Plan and Schedule of Finishes from Restoration Plans for the Carver Museum. Proposed, but not executed, was the construction of a studio apartment on top of the roof of the ell in place of the greenhouse. The greenhouse was demolished, but the apartment was never constructed. It is not known if the two exhibit rooms in the southeast corner of the main floor were ever constructed.


EXHIBIT ROOM #113
EXHIBIT ROOM #115
OFFICE #114
STUDIO #116
FIRST FLOOR EXHIBIT ROOM #112
CIRCULAR STAIR SEE DETAIL
OUT
IN
CHEM.
ACTUATES
LAST VISIT
CENTER-LINE OF ROOF TRUSS
REMOVE EXIST'G WINDOWS AND FRAMES IN OPENING
REMOVE EXIST'G DOOR AND FRAME
REMOVE EXIST'G CABINETS
REMOVE EXIST'G SINK
REMOVE EXIST'G REFRIGERATOR
REMOVE EXIST'G GAS RANGE
REMOVE EXIST'G CLOSET
REMOVE EXIST'G BATH TUB
REMOVE EXIST'G LAVATORY
REMOVE EXIST'G WATER CLOSET
REMOVE EXIST'G URINAL
REMOVE EXIST'G WATER COOLER
REMOVE EXIST'G FIRE HOSE RACK
REMOVE EXIST'G PARTITION
REMOVE EXIST'G DOOR
REMOVE EXIST'G WINDOW
REMOVE EXIST'G FLOOR
REMOVE EXIST'G WALL
REMOVE EXIST'G CEILING
REMOVE EXIST'G BASE
REMOVE EXIST'G ROOF
REMOVE EXIST'G CHIMNEY
REMOVE EXIST'G FIRE HOSE BOX
NEW DOOR OPEN.
NEW WINDOW OPEN.
NEW DOOR OPEN.
NEW FIRE HOSE BOX
NEW CHIMNEY
NEW ROOF
NEW CEILING
NEW BASE
NEW FLOOR
NEW WALL
NEW PARTITION

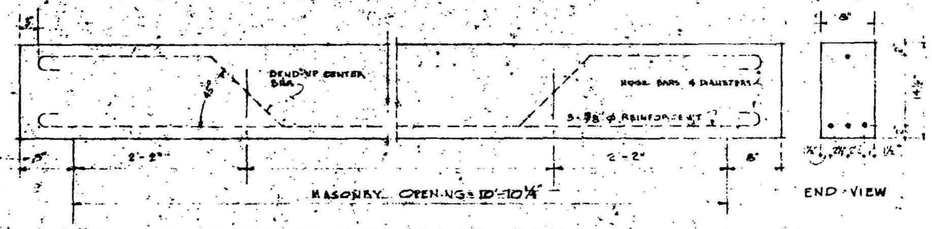
4. Miscellaneous Details and Elevations of New Addition from Restoration Plans for the Carver Museum. Except for the plywood wainscoting, none of the proposed work shown on this sheet was ever begun.



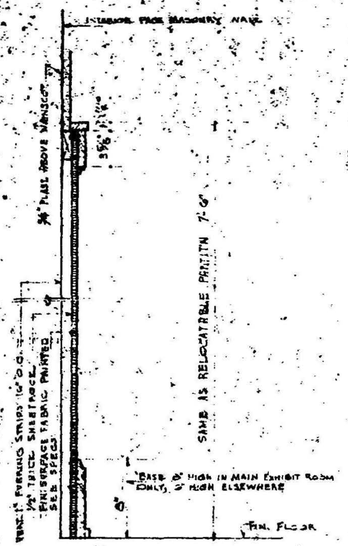
REAR ELEVATION OF ADDITION
SCALE ¼"=1'-0"



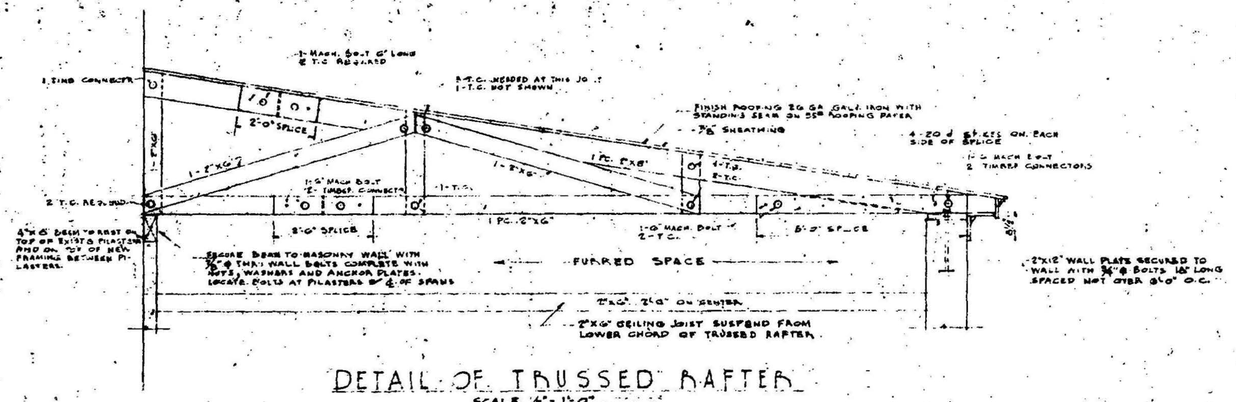
RIGHT SIDE ELEVATION OF ADDITION
SCALE ¼"=1'-0"



REINFORCED CONC. BEAM
TO BE USED OVER OPENING "B"
SCALE 1"=1'-0"



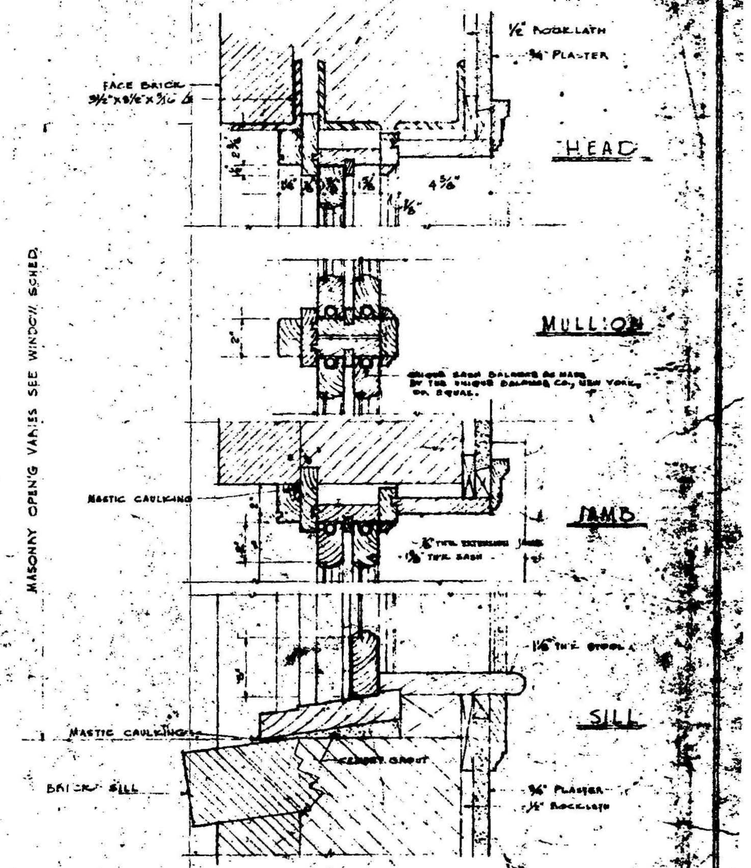
SECT. THRU WAINSCOTING
SCALE 1½"=1'-0"



DETAIL OF TRUSSED RAFTER
SCALE ½"=1'-0"

NOTE:
MACHINE BOLTS SHALL BE ⅝" DIA., COMPLETE WITH NUT & WASHERS, LENGTH AS SHOWN
TIMBER CONNECTORS SHALL BE "TECO" TOOTHED RINGS AS MADE BY THE TIMBER ENGINEERING CO., WASHINGTON, D.C. SIZE 2½" DIA.

FOR OPENING "B" USE 8"x14" CONC. BEAM SHOWN BELOW WITH 5"x5"x⅝" ∠ LINTEL AT HEAD OF WINDOW



MASONRY OPEN'G VARIES SEE WINDOW SCHED.

TYPICAL DETAILS FOR NEW WINDOWS
SCALE 3"=1'-0"

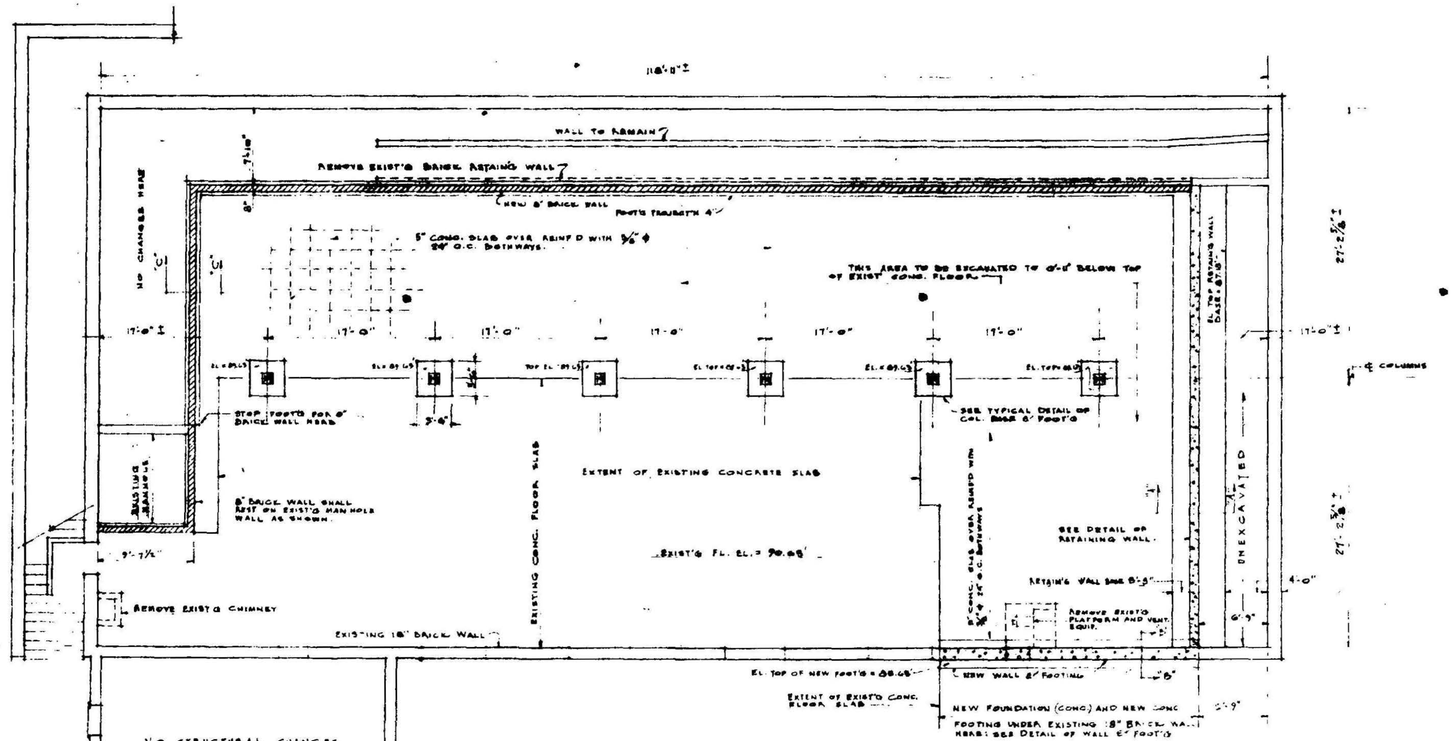
RESTORATION PLANS
FOR THE
CARVER MUSEUM
TUSKEGEE INSTITUTE ALA.

MISCELLANEOUS DETAILS & ELEVATIONS OF NEW ADDITION

MADE IN THE DIVISION OF ARCHITECTURE & MECHANICAL INDUSTRIES
TUSKEGEE INSTITUTE ALABAMA

MADE BY: M. [illegible]	REVISIONS:	Drawing No. A-[illegible]
TRACED BY: M.H.	APPROVED:	
CHECKED BY:	DATE:	

5. Foundation Plan and Details from Restoration Plans for the Carver Museum, April 2, 1948. All of the work proposed on this sheet was executed.

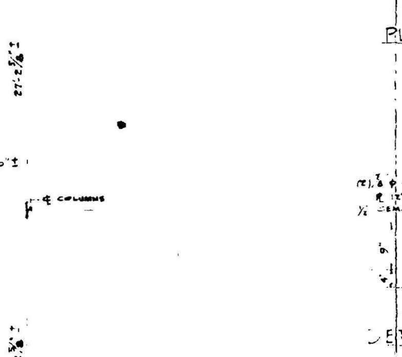


FOUNDATION PLAN
SCALE 1/8" = 1'-0"

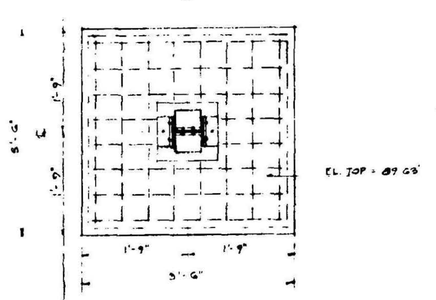
SECT. THRU FOOT'G "B-B"
SEE NOTE ABOVE
SCALE 1/2" = 1'-0"

SECT. "A-A" RETAING WALL
SCALE 1/2" = 1'-0"

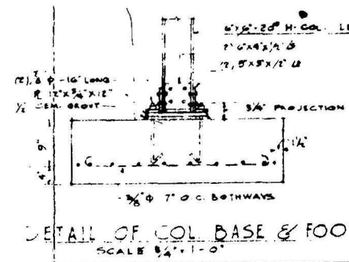
SIDE VIEW OF STEEL REINFORC'G RETAINING WALL



SECT. C-C THRU S WALL
SCALE 3/4" = 1'-0"



PLAN OF COL. BASE & FOOT'G
SCALE 3/4" = 1'-0"



DETAIL OF COL. BASE & FOOT'G
SCALE 3/4" = 1'-0"

CONSTRUCTION NOTES

1. MIX FOR ALL CONCRETE SHALL BE 1:2:4
2. ADD ANTI-HYDRO AS PER DIRECTIONS TO CONCRETE FLOOR SLABS ON GROUND AND WATER COURSE OF RETAINING WALL.
3. SLABS THAT ARE TO RECEIVE MASTIC TILE FINISH SHALL BE FINISHED 1/8" BELOW FIN SHED FLOOR LEVEL. THEY SHALL HAVE AN INTEGRAL TOPPING SCREENED ON BEFORE SLAB HAS SET CONSISTING OF 1 PART CEMENT AND 2 PARTS SAND, TROWEL SMOOTH.
4. SLABS OVER BAR JOISTS SHALL BE REINFORCED WITH 2" NO LATH-WEIGHT 4# PER YARD
5. INTERIOR CONCRETE SURFACES SHALL BE RUBBED SMOOTH
6. STEEL REINFORCEMENT FOR CONCRETE SHALL BE DEFORMED BARS OF S.T.P. AS SHOWN ON DRAWINGS. STRUCTURAL REINF. SHALL BE PLAIN BARS OF SIZE AND SPACING AS SHOWN ON DRAWINGS.
7. HORIZONTAL REINFORCEMENT FOR VERTICAL SLABS OF RETAINING WALL SHALL BE LAPPED 40 DIAMETERS WHERE IT IS NECESSARY TO SPLICE BARS.
8. 1/2" ø DOWELS SHOWN IN RETAINING WALL SHALL BE EMBEDDED 40 DIAMETERS INTO FLOOR SLABS OF WALL AND 40 DIAMETERS INTO BASE OF WALL BELOW CONSTRUCTION JOINT AS SHOWN ON DRAWING.
9. BAR JOISTS FOR MECHANICAL SHALL HAVE STEEL CLIP ANGLES WELDED TO THEM SHOP WELDED. COLUMN CONNECTION TO BASE PLATES SHALL BE FIELD CONNECTIONS USING 3/4" BOLTS WITH NUTS AND WASHERS.
10. ALL SHOP CONNECTIONS SHALL BE MACHINE RIVETED. ALL FIELD CONNECTIONS SHALL BE BOLTED.
11. BAR JOIST SHALL BE FABRICATED, ERECTED AND BRIDGED IN ACCORDANCE WITH THE SPECIFICATIONS OF THE STEEL JOIST INSTITUTE
12. CONTRACTOR SHALL CHECK & VERIFY JOB CONDITIONS BEFORE STARTING CONSTRUCTION

LEGEND:
- EXISTING WORK NO CHANGES
- NEW BRICK CONSTRUCTION
- NEW CONCRETE CONSTRUCTION
- EXISTING WORK TO BE REMOVED

NOTE: CONTRACTOR SHALL VERIFY ALL DIMENSIONS ON JOB SITE. WHERE THE DIMENSION GIVEN AND THE SCALE OF DRAWING DO NOT AGREE THE DIMENSION SHALL GOVERN.

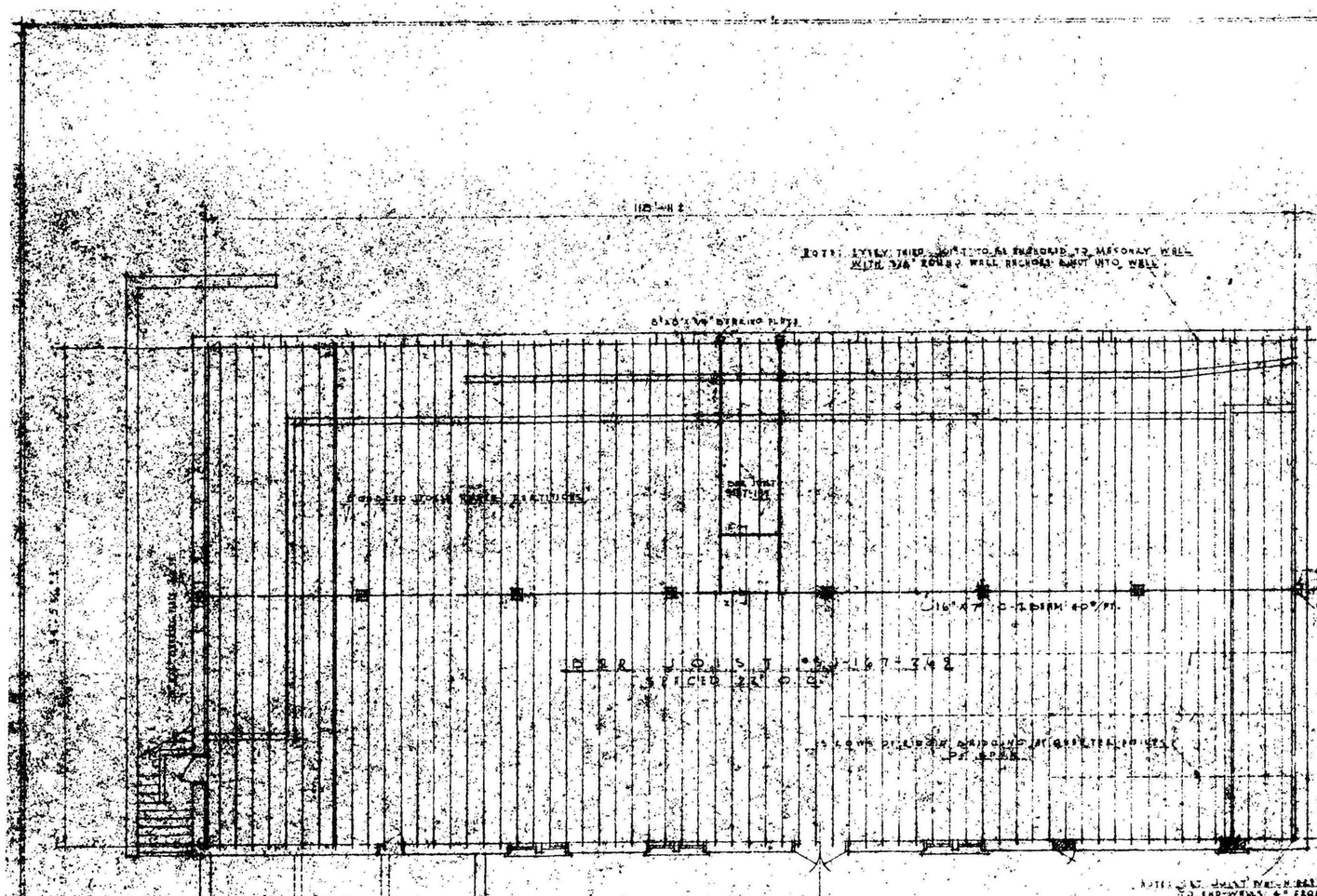
RESTORATION PLANS FOR THE CARVER MUSEUM
TUSKEGEE INSTITUTE ALABAMA

FOUNDATION PLAN & DETAILS
SCALE AS NOTED

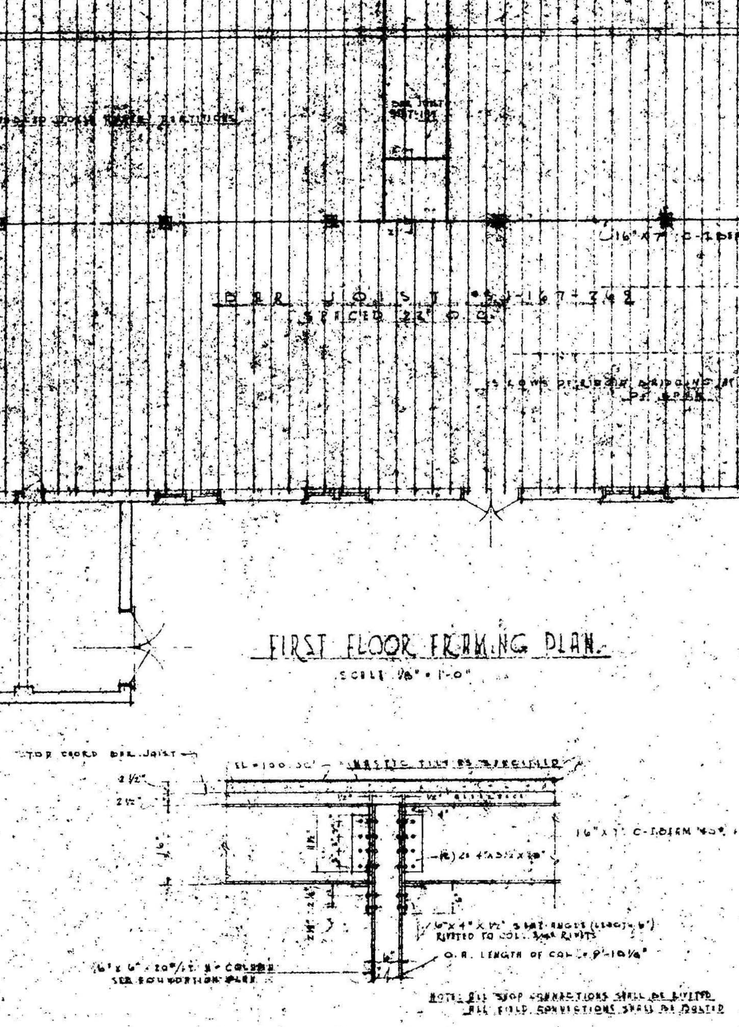
MADE IN THE DIVISION OF ARCHITECTURE & MECHANICAL DRAWING TUSKEGEE INSTITUTE ALABAMA

MADE BY M. LOVE	REVISIONS	DWG. NO.
TRACED BY M.L.	APPROVED	S1
CHECKED BY	DATE 4-48	

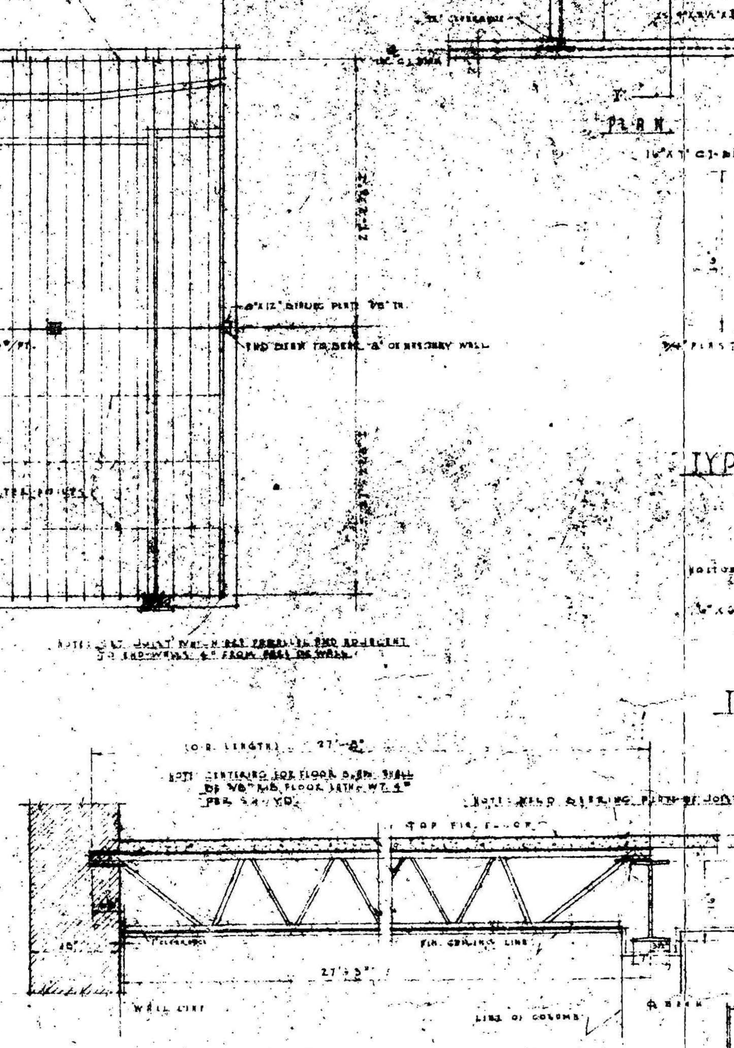
6. First Floor Framing Plan and Details from Restoration Plans for the Carver Museum, April 2, 1948. All of the work proposed on this drawing was executed.



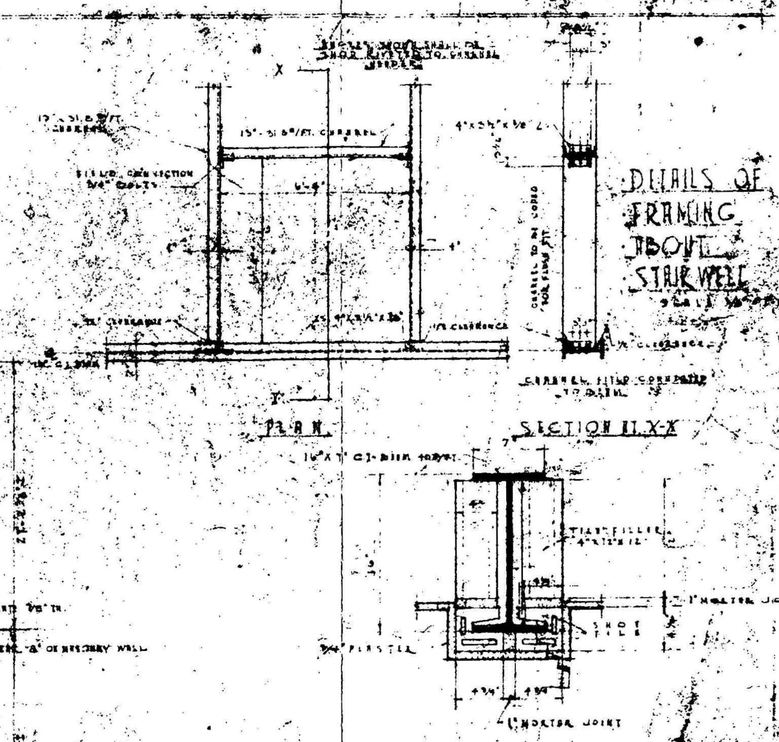
FIRST FLOOR FRAMING PLAN.
SCALE 1/8" = 1'-0"

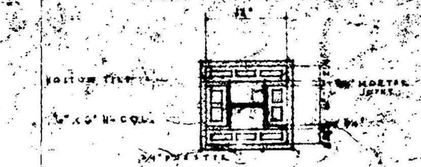


DETAIL OF BEAM & COL. CONNECTION
SCALE 3/4" = 1'-0"



TYPICAL FLOOR FRAMING DETAIL
SCALE 3/4" = 1'-0"





TYPICAL FIREPROOFING DETAIL FOR COLUMNS
SCALE 1" = 1'-0"

RESTORATION PLANS
FOR THE
CARVER MUSEUM
TUSKEGEE INSTITUTE ALABAMA

FIRST FLOOR FRAMING PLAN & DETAILS
SCALE AS NOTED

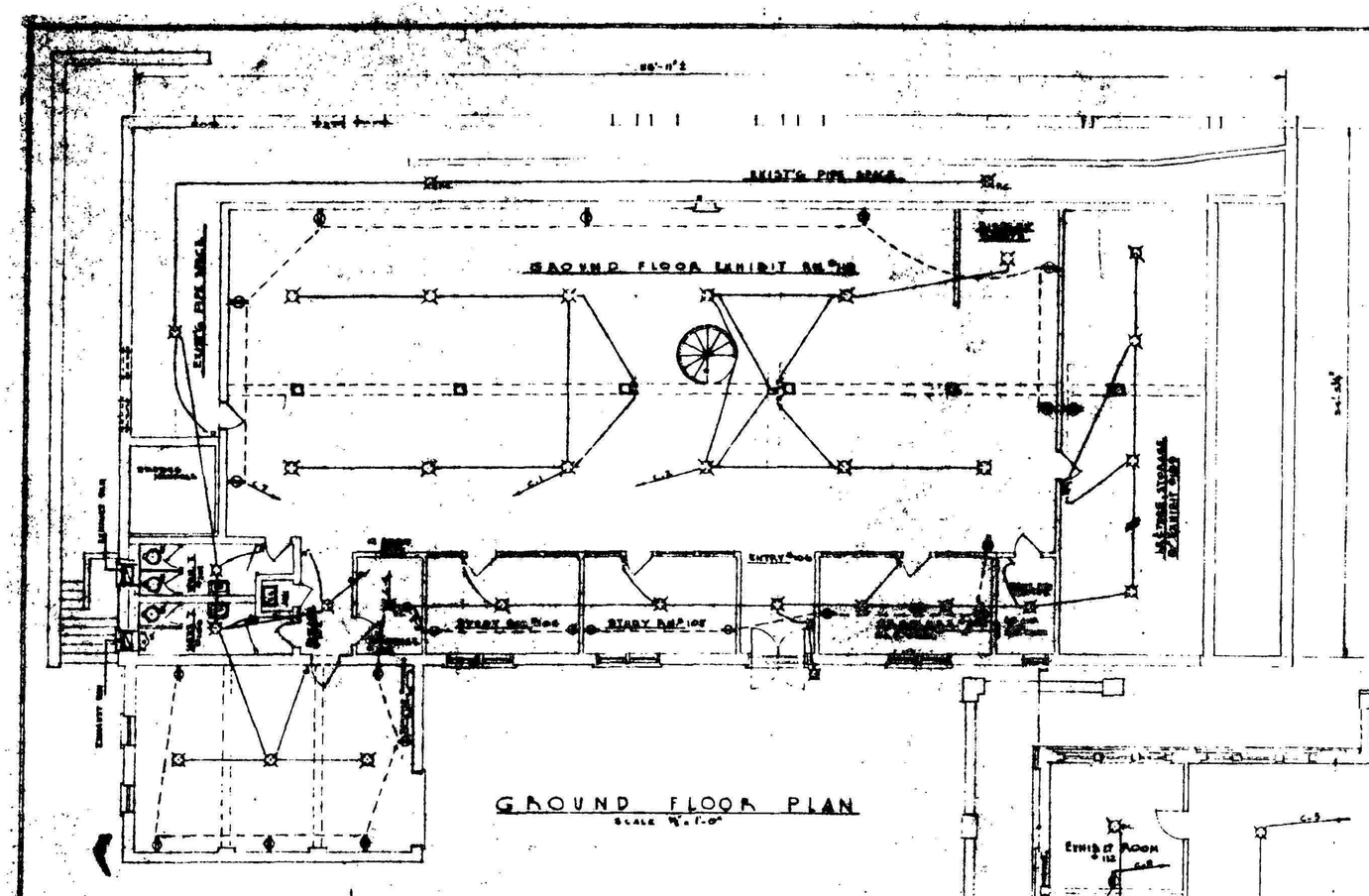
MADE IN THE DIVISION OF ARCHITECTURE & MECHANICAL DRAWING
TUSKEGEE INSTITUTE, ALA.

MADE BY: M. LOVE	REVISIONS	DWG. NO.
TRACED BY: C.M.	APPROVED	S 2
CHECKED BY:	DATE: Apr. 2, 19—	

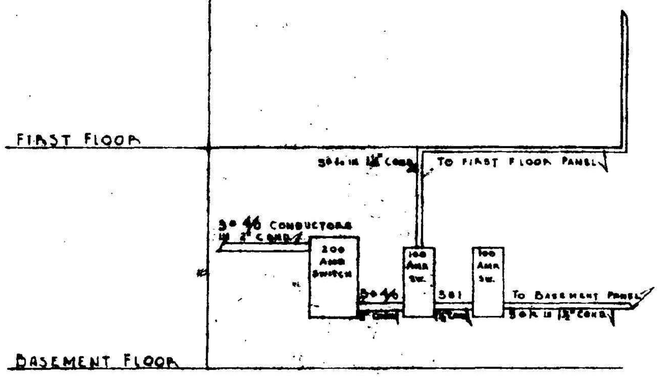
7. Electrical Layout for the First and Ground Floors from Restoration Plans for the Carver Museum. It is not known to what extent the proposed electrical work was completed. Obviously, it was never completed in entirety as the partitioning was never executed. It is likely that the proposed fixtures were incandescent and those which were installed were replaced by the present fluorescent fixtures, except in the south portico ceiling.

LEGEND

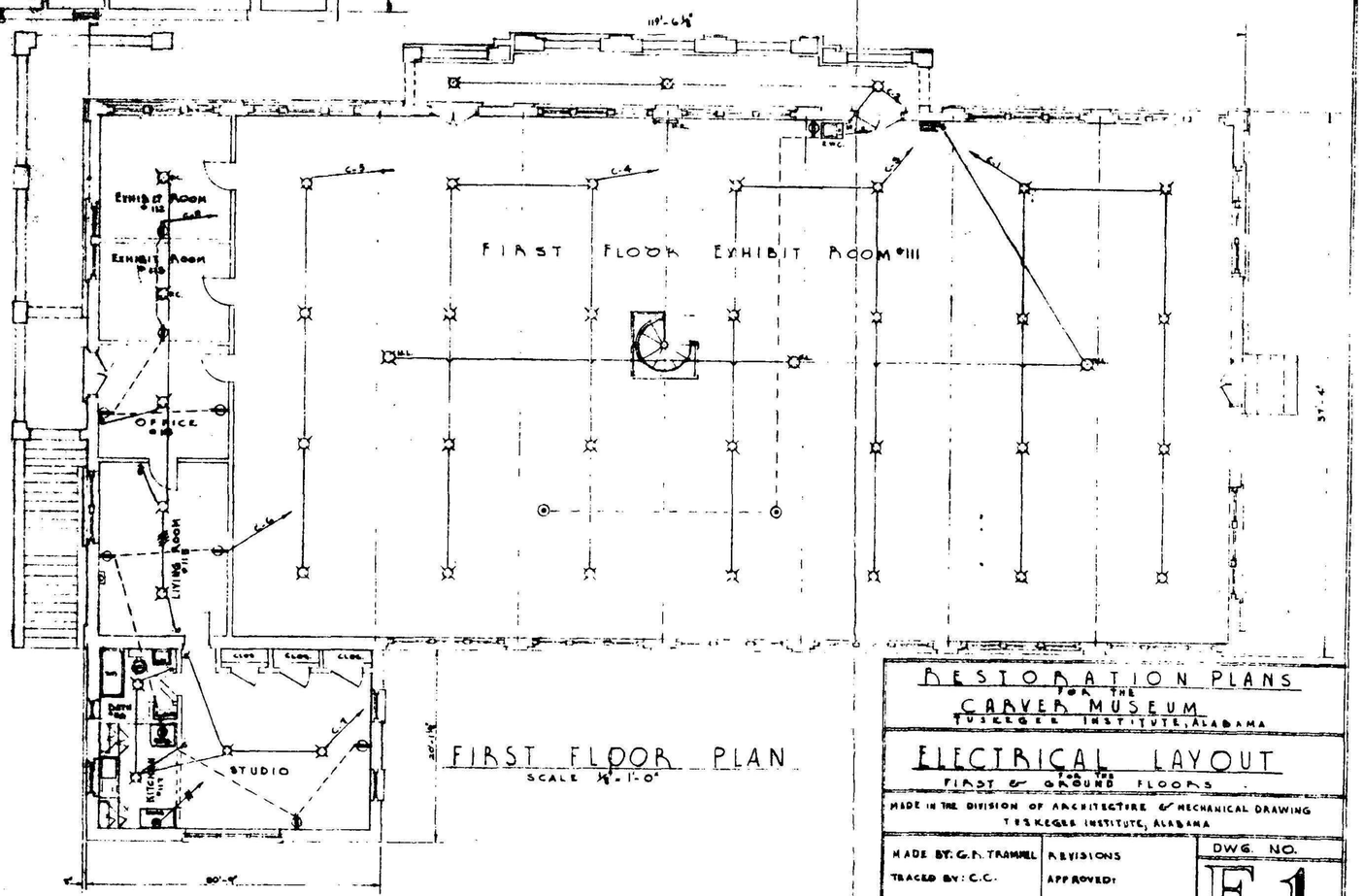
C-No.=CIRCUIT No. 1, No. 2, ETC
⊖ - DUPLEX CONVENIENCE OUTLET
⊙ - FLOOR OUTLET
⊡ - CEILING OUTLET
⊠ - WALL OUTLET
S - SINGLE POLE SWITCH
S3- THREE WAY SWITCH
F.W.C.-ELECTRIC WATER COOLER
N.L.-NIGHT LIGHT
P.C.-PULL CHAIN
● - RANGE OUTLET
SW.- SWITCH



GROUND FLOOR PLAN
SCALE ⅛" = 1'-0"



RISER DIAGRAM FOR FEEDER AND SUB-FEEDER SWITCHES



FIRST FLOOR PLAN
SCALE ⅛" = 1'-0"

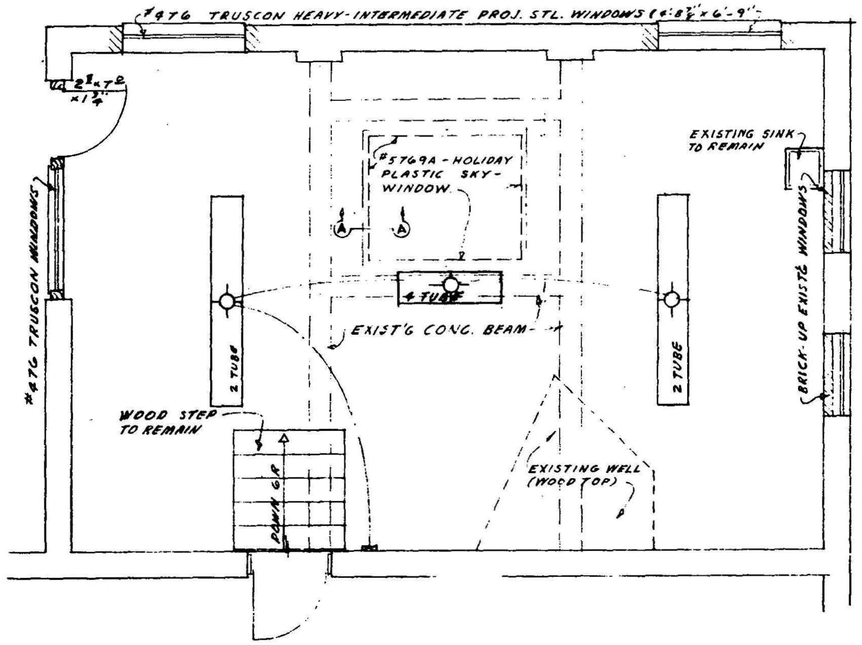
RESTORATION PLANS FOR THE CARVER MUSEUM
TUSKEGEE INSTITUTE, ALABAMA

ELECTRICAL LAYOUT FOR THE FIRST & GROUND FLOORS

MADE IN THE DIVISION OF ARCHITECTURE & MECHANICAL DRAWING
TUSKEGEE INSTITUTE, ALABAMA

MADE BY: G.P. TRAMMELL	REVISIONS	DWG. NO.
TRACED BY: C.C.	APPROVED:	E 1
CHECKED BY: M. LOVE	DATE:	

8. Proposed Alterations, Carver Museum, December, 1962. Relatively extensive modifications for the rear ell were proposed in late 1962, including refenestration and alteration of the exterior doorway, as well as installa- of a skylight. Apparently the only portion of the project which was begun and completed was the addition of fluorescent lighting.

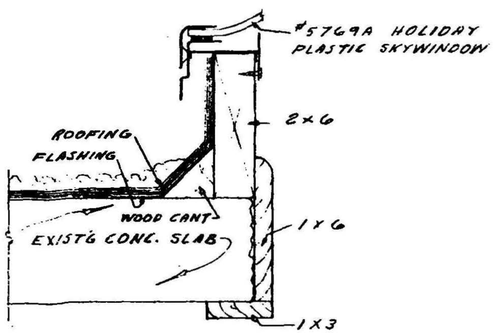


CEILING HEIGHT = 11'-6" ±

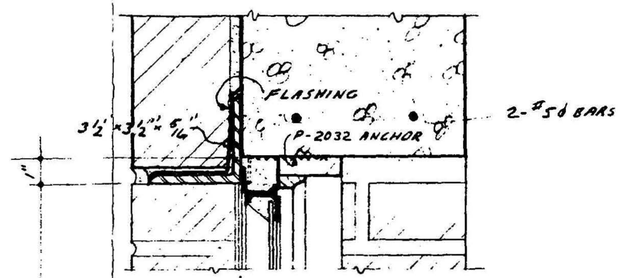
FLOOR PLAN
SCALE: ¼" = 1'-0"

GENERAL NOTES

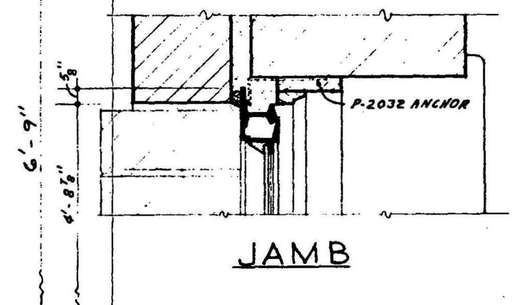
REPLACE EXISTING WOOD TOP ON WELL WITH 4" CONCRETE SLAB, FINISH FLUSH WITH EXISTING FLOOR.



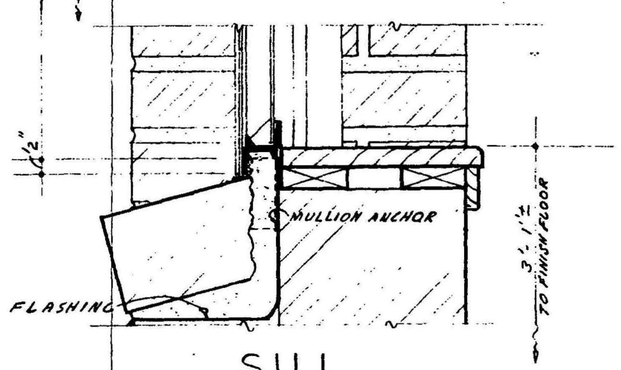
SECTION A-A
SCALE: 3" = 1'-0"



HEAD



JAMB



SILL

WINDOW DETAILS 3" = 1'-0"

PROPOSED ALTERATIONS
CARVER MUSEUM
BY DEPT OF BUILDINGS & GROUNDS
DRAWN BY TALLEY
DECEMBER 62

SHEET 1/1

As the nation's principal conservation agency, the Department of the Interior has basic responsibilities to protect and conserve our land and water, energy and minerals, fish and wildlife, and parks and recreation areas, and to ensure the wise use of all these resources. The department also has major responsibility for American Indian reservation communities and for people who live in island territories under U.S. administration.

Publication services were provided by the graphics staff of the Denver Service Center. NPS 1592