APPLICATION for HISTORIC DESIGNATION
HISTORIC and ARCHITECTURAL

INFORMATION FORM

1. Name of Property: Historic __Brickenstein-Leinbach House__
   Common __The Leinbach House__

2. Owner's Name and Address: __Chris D. Hilton Construction Co., Inc.__
   301 North Main Street, Suite 2616
   Winston-Salem, NC 27111

3. Location of Property: __426 Old Salem Road__
   Winston-Salem, North Carolina

4. Amount of Land to be Designated: __0.768 acre; Designation of complete interior and exterior of the House__

5. Tax Block: __560__  Tax Lot: __124__

** ADDITIONAL SHEETS OF PAPER WILL BE NECESSARY FOR DOCUMENTATION ON QUESTIONS 6 THROUGH 13. **

6. When was the building erected? For Whom? (If you don't know the exact date, please give a general time frame.) Have there been additions or modifications? If so, describe and give dates.

7. Do you know the names of any of the craftsmen who worked on the building? (i.e., architects, carpenters, contractors, landscape designers, etc.) Do any architect's plans or building accounts exist? Where?

8. Do you have any old photographs of the building? If so, do you know the dates of the photographs?

9. How has the building been passed down through the years, from whom to whom? (i.e., a quick chain of title) If possible, please give some background on each occupant, (i.e., occupations or other interesting facts). List the sources of your information.

10. What was the building's original use, if different from today? Has the building ever been moved? List the sources of your information.

11. What is the significance of this property (Please be specific and to the point). Include a complete list of sources for your information.

City of __Winston-Salem__
County of __Forsyth__
Town of __Kernersville__
12. Describe the architecture and present condition of the structure, also including any outbuildings or other appurtenant features to be included in the designation. If the property has been restored, what were the dates of restoration and was the restoration done under the supervision of any historical group or in compliance with their requirements. If the property has not been restored, is any restoration planned for the property?

13. Is the property listed in any existing Historic Register or survey (i.e., the National Register of Historic Places or any other state or local history)? If so, please give the title of the listing.

In addition to the written application, the following materials must be submitted simultaneously:

- a black and white, 8" x 10" overall photograph clearly depicting the property being designated.

- color slides showing all 4 sides of the building (may also include any architectural details, interior and exterior, which add to the property's significance)

- a map showing the location of the property, including any outbuildings and appurtenant features

(Please label the above materials with the name of the property owner)

APPLICATION FEE $50.00 (Check payable to Forsyth County)

The following information is true and correct to the best of my knowledge.

Date 02-04-91

Signature of Property Owner

Mailing Address:

Chris D. Hilton Construction Co., Inc.
301 N. Main Street, Suite 2616
Winston-Salem, NC 27111

Telephone: [Redacted]

b3/hpc
Application for Historic Designation
Historic and Architectural Information Form

6. Construction on the house was completed in 1907 and was built for Laurence Bagge Brickenstein, a local plumbing contractor. The original square plan was added on to in the mid 1930's. A larger dining room was added (the original room became a library), and the kitchen enlarged. A bedroom and a sleeping porch was added on the second floor and a bedroom in the attic. This addition was built to match the Colonial Revival styling of the original house with the exception that steel casement windows were installed in the bedroom and sleeping porch addition.

Source: Direct conversation with the descendants of Mr. Brickenstein and children of Clarence T. Leinbach. Mr. Theodore Leinbach and Mrs. Margaret Kolb (son and daughter of Mr. Leinbach) grew up in the house.

7. The building was designed by Frank Pierce Milburn (1868-1926), a major Southern Architect. A copy of the Architect's original plans and specifications are enclosed in this package. The Contractor was Fogle Brothers, a company that built many homes at the turn of the century.

Source: Copy of original drawings from Moravian Archives enclosed. Contractor source taken from conversations with children of C. T. Leinbach.

8. Old photographs of the house have not been located as of this date.

9. House was completed in early 1907 for the original owner, Laurence Bagge Brickenstein. On November 2, 1907, the property was deeded to his wife, Gwennie L. Brickenstein as recorded in Register of Deeds Office, Forsyth County, Book 91, page 144.

On October 3, 1931, the property was devised to Margaret B. Leinbach under the will and testament of Gwennie Leibert Brickenstein as recorded in the Forsyth County Superior Court Clerk's Office - Estate Section File # E863, Estate of Gwennie L. Brickenstein.

On December 7, 1973, the property was devised to four children, one-fourth interest each, by the estate of Margaret B. Leinbach. Said children being Clarence T. Leinbach Jr., Margaret L. Kolb, Laurence B. Leinbach, and William J. Leinbach. Transfer of property recorded in the Forsyth County Superior Court Clerk's Office, Estate Section File #14E 584, Estate of Margaret B. Leinbach.
On the first day of July 1980, the property was transferred by deed from Clarence T. Leinbach, Jr. and wife, Katherine S. Leinbach; Margaret L. Kolb (widow); Laurence B. Leinbach and wife, Katherine M. Leinbach; and William J. Leinbach and wife, Rita C. Leinbach to Old Salem, Inc.

On December 3, 1986, Old Salem Inc. sold the House to Southeastern Historic Properties through a bill of sale. Southeastern planned to move the house to another location and convert it to offices or a restaurant. Southeastern was unable to find an economically suitable location.

Source: Files of Old Salem, Inc.

On March 1989, Southeastern Historic Properties sold the House to Tridevesco, Inc., an investment group with plans to move the house and convert it into an Inn. The plans of Tridevesco fell apart because of zoning opposition.

Source: Files of Southeastern Historic Properties

In July 18, 1990, Tridevesco, Inc. gave the House back to Old Salem, Inc. which asks the Historic District Commission for permission to demolish it.

Source: Files of Old Salem, Inc.

On November 6, 1990 ownership to the Brickenstein-Leinbach House was transferred from Old Salem, Inc. to Chris D. Hilton Construction Company, Inc.

Source: Files of Hilton Construction Company

10. The building was originally used as the residence of Mr. Brickenstein and continued to be used as a residence for the next 84 years. The structure was recently moved from its original location at 426 South Main Street approximately 400 feet west to a site at 426 Old Salem Road. The date of the move was December 16, 1990. The House will be renovated and used as offices for the owner with excess space being leased to outside businesses.

The House will be renovated in keeping with its original Colonial Revival and Craftsman styles. In order to qualify for the 20% investment tax credit, the rehab of the property will be done in a manner consistent with the standards for rehabilitation as set for by the Secretary of Interior.

Source: Information contained in the Moravian Archives in Winston-Salem; and as a result of personal conversations with Mr. Theodore Leinbach and Mrs. Margaret Kolb, son and daughter of Mr. Clarence T. Leinbach and the direct descendants of Mr. Brickenstein.
11. Statement of Significance

The Brickenstein-Leinbach House is significant in the following three areas:

(A) The House is associated with events that have made a significant contribution to the broad patterns of our history. The House is a physical reminder of the beginning of Winston and Salem's period of growth and prosperity following political reconstruction. It exemplifies the transition of Salem from a theocratic community to the thriving industrial town of Winston-Salem. Furthermore, the architectural styles in Salem during the late nineteenth and early twentieth centuries, reflected acceptance by the Moravian community of national and international architectural styles and trends.

(B) The House is associated with the lives of persons significant in our past. The House was built for Laurence Bagge Brickenstein, a plumbing contractor possibly the first in Salem, who could trace his Moravian lineage to the earliest days of Salem. Brickenstein's only child Margaret, married Clarence Theodore Leinbach in 1919 and they lived in the House with her parents. Leinbach, son of Julius and Anna Vogler Leinbach, was a senior vice president of Wachovia Bank and Trust Co., a leader in the Moravian Church, a city alderman, and served on the school board. The house remained in the Leinbach family until 1980.

(C) The House embodies the distinctive characteristics of a type and period and is the work of a master. The House was built ca. 1907 and is typical of the style of its time. The House features a steeply pitched hipped roof with cross gables, front-gabled dormer windows, an extensive one-story porch, one over one windows, and several beveled glass decorative windows. The House also has interesting stick style ornament, treating the exterior surface of the cross gable and dormer windows as a decorative element through the use of flush wood detailing. Recent research has revealed that the architect of the House was Frank Pierce Milburn, a southern architect of no little renown. Milburn designed numerous courthouse buildings (including the 2nd Forsyth County Courthouse), railroad stations, five (5) buildings for the University of North Carolina at Chapel Hill, in addition to offices, churches, banks, etc. He was the architect for the Wachovia Bank Building, Winston-Salem's first metal frame skyscraper.
12. Architectural Description

The Leinbach House was built in a transitional period during the eclectic movement of American home building. Its contributing stylistic influences are the Colonial Revival Period (1880-1955) and the Craftsman Period (1905-1930).

The basic organizational structure is a subtype of the long lived Colonial Revival Period often referred to as the "classic box". This style is characterized by a two story, square plan house with a hip roof, and having as a distinguishing feature a one story full width front porch with classic columns. The Leinbach house fits this description extremely well at least in its basic organization.

Coupled with this basic organization are several "craftsman" influences, a style that was beginning to emerge as a major stylistic influence about the time that this house was being designed and built. The most striking feature of the house owes a great deal to this style. Superimposed on the original square plan is a rectangular gabled bay placed on the corner of the house at a 45 degree angle that bisects the corner of the property. This bay is a three story affair that is capped by a gable that is articulated with "stick work", and half timbered detailing. This type of detailing is again present on the small dormer on the front of the house.

The interior detailing again reinforces the idea that this is a transitional house. The interior trim and mill work is a wonderful mixture of Colonial Revival and Craftsman. Moulding and trim are more colonial while the mantels and the stairs are Craftsman.

The original square plan was added on to in the mid 1930's. A larger dining room was added (the original room became a library), and the kitchen enlarged. A bedroom and a sleeping porch was added on the second floor and a bedroom in the attic. This addition was built to match the Colonial Revival styling of the original house with the exception that steel casement windows were installed on the upper floors.
The House is in excellent condition structurally and otherwise in good condition considering the age and lack of maintenance over the past ten years.

13. Following its recent move, the House was placed on the study list for The National Register of Historic Places after approval by the State Preservation Office. The property is listed in the Forsyth County Architectural Inventory Survey conducted in 1980 by Gwynne S. Taylor.
Memoir of Bro. Laurence Bagge Brickenstein

Bro. Laurence Bagge Brickenstein was born in Bethlehem, Penna., on December 13, 1867. His father Rev. Herman A. Brickenstein was a minister and educator of the Moravian Church and held responsible positions in its service. His mother, Susan Schultz Brickenstein, was a daughter of Bishop Augustus Henry Schultz who served in both the Southern and Northern Provinces of the American Moravian Church. Thus there came to him through inheritance and training that love and loyalty to the Church of his denomination which was one of the dominating characteristics of his life.

He was educated in the Moravian Parochial School of Bethlehem, Penna., and at the age of fifteen was apprenticed to learn the tinner's trade, continuing in that service for three years. He then went to New York City and for a period of two years pursued a course of training in the technical department of the New York Trade School, learning the plumber's trade.

In 1890 he came to Winston Salem, and during the almost forty years of his residence here became thoroughly identified with the life of the community, learning to think of it as home with real interest and affection. For one year after coming here he served as a journeyman plumber, then established himself in business with Mr. W.O. Senseman under the firm name of Senseman and Brickenstein. Their place of business was at the well-known Big Coffee Pot Site, and to their plumbing business they added that of tinning and roofing.

Later, he became the sole proprietor of the business, moved his establishment to Liberty Street near Third, and still later established himself at the corner of Marshall and Walnut Streets.

He had good technical knowledge of his work and could be depended on for good service. Towards his employers he was kind and generous and they were among his closest and warmest friends.

On June 30th, 1892, our brother was happily married to Miss Gwenny R. Leibert of Bethlehem, Penna., and to their union were born two daughters. The elder Elizabeth Susan, died in tender infancy; the younger Margaret, together with her mother, survives. Our brother was a great lover of home and provided generously and well for it. He was kind, patient, gentle and loving to wife and daughter and her family and was never happier than in the companionship of his grandchildren, to whom he was tenderly devoted.

Bro. Brickenstein was a man of wide interests and sympathies and took active part in various phases of community affairs. In his first years among us he was a member of the volunteer fire department. He served the County as a member of the Board of Commissioners, was a member for years of the Twin City Club and an active and enthusiastic member of the Winston Salem Rotary Club.

In musical circles of the city he was well-known, and for many years was cellist of the Salem Orchestra and a leading member of the Salem Philharmonic Society. He was passionately fond of music and was familiar with the great oratorio compositions of the masters. But his outstanding musical service was rendered in connection with his church, the Home Moravian, with which he associated himself immediately on coming to the community transferring his membership from the Bethlehem Moravian Congregation. For all the years of his life here, he was a member of the church choir.
and in season and out of season could be depended on to be at his post of service. In all the long years of its existence, the choir has had no more faithful and active member, and his service will be greatly missed. For years too, and until his failing health necessitated his giving up the service, he was the Song Leader of the Sunday School and there, too, evinced the same degree of faithfulness and interest. He served for a time on the Central Board of Trustees and was deeply interested in the cause of missions.

He was a liberal giver and was always questing for some service which he might render. The more inconspicuous it was the better it pleased him. He did not desire to have his left hand know what his right hand was doing.

Following the Great War which left many aged missionaries of the Moravian Church in Europe without support, our brother was very active in providing them with food and clothing and money to keep the wolf from the door. He seemed to hesitate at no expense or effort to send them relief, and he became known to scores of them as a sympathetic American friend with "the milk of human kindness" in his soul. Many, many letters of appreciation in other languages came to him to tell how his kind gifts had warmed hearts, fed the famishing bodies and had evidenced the real spirit of brotherhood in a war-torn world.

Something of the same kindly spirit marked his unostentatious service here at home. His quiet benefactions and kindness being done for the most part in secret.

Into the midst of such a busy and useful life came disease and death. Suffering an attack of appendicitis on Thursday of last week, he underwent an operation which for a brief time promised hopeful results. Then complications arose and it was realized that the end was near. Physicians and others did their best but, in the Providence of God, where mistakes are never made, recovery was not to be. The patient was aware of his extreme weakness, declared his trust in God and fell asleep in the early morning of Tuesday, August 27, 1929.

His age was 61 years, 4 months and 14 days.

He is survived by his constant and faithful wife, his devoted daughter and four tenderly-loved grandchildren; by two sisters Misses Mary and Lucy Brickenstein of Washington, D.C., and by one nephew Albert Brickenstein of Pittsburg, Pa.

Sleep thy last sleep,
Free from care and sorrow;
Rest where none weep,
Till the eternal morrow;
Though dark waves roll
O'er the silent river,
Thy trusting soul
Jesus can deliver.

Life's dream is past,
All its sin and sadness;
Brightly at last
Dawns a day of gladness.
Under the sod,
Earth, receive our treasure
To rest in God,
Waiting all His pleasure.
Though we may mourn
Those in life the dearest,
They shall return,
Christ, when Thou appearest!
Soon shall Thy voice
Comfort those now weeping,
Bidding rejoice
All in Jesus sleeping.
Memoir of Sister Gwenny Leibert Brickenstein

Thirty-nine years ago this month, our departed sister, Gwenny Leibert Brickenstein, came to make her home in Winston Salem. During all these years of her residence among us she lived a life of quiet devotion to her family, church and community in which she gave evidence in many ways of the Christian love, gentleness and kindness which are the visible fruits of the life of the Spirit within and her going not only leaves a real void in our life but fills our hearts with genuine sorrow.

She was born in Bethlehem, Penn., on June 27, 1866, the daughter of William Henry and Mary Leibert m. n. Kildare. Baptized in the Moravian Church in infancy, she grew up under its influence, attended both its Parochial and Sunday Schools and in her older girlhood made profession of her faith in Christ, confirming her baptismal covenant, and was admitted to full communicant membership of the Church.

Both in her home and in that of her uncle Owen F. Leibert with whom she lived for some years, she was instructed in those careful ways of home industry and service which made her an ideal home keeper and her house one of outstanding neatness and order.

On June 30, 1892, she was united in marriage with our late Bro. Lawrence B. Brickenstein and came in August of the same year to make her home here.

Their union was blessed with two daughters, Elizabeth Susan and Margaret Catherine. Elizabeth died when but ten months old. Margaret was spared to survive both father and mother, to be a comfort and joy to them in their advancing years, and to give loving and tender care to her mother in her last illness.

Our sister was a great lover of home and was peculiarly devoted to her family and all the interests of home life. It was in the home that she always appeared at her best. Quiet, unobtrusive, modest in all her manner but ever and always diligent and faithful in her service, like the mother of s. she looked well to the ways of her household and ate not the bread of idleness.

Because of a severe affliction of deafness which increased through the years, she accepted with a willing and ever happy resignation the "home sphere" as one which in a peculiar sense belonged to her and magnified her calling and adorned her labor with love and faithfulness.

And yet, she had other interests, too, to which she was glad to give hearty support. Transferring her membership to the Home Church soon after coming to Winston Salem, (Feb. 19, 1893), she became closely identified with the varied interests of the congregation. She was for years a member of the Dorcas Circle, The Willing Workers, the Home Department of the Sunday School, the Mission Band and an associate member of the Wayside Workers. Anything that pertained to the welfare of the Church was of interest to her, although she was unable to attend services in the later years because of her almost total deafness.

During the World War she worked long hours in making garments and sweaters for the soldiers and gave loyal support to the work of the Red Cross.
Just two years ago, on August 27, 1929, she experienced her greatest sorrow in the death of her large-hearted and kind husband. But she bore her sorrow bravely and threw herself the more into the service of helping others. She was always thinking of someone else and doing deeds of kindness for persons of both races, but ever without ostentation or show. She loved her grandchildren dearly and was never happier than when she was doing something for their comfort or happiness.

She was one of that company too, who in their shut-in condition was greatly comforted and helped through the service of the radio. Each Sunday in recent months it was her joy to listen in on the Sunday school lesson and the special services of her church and to take advantage of the opportunities offered through the broadcasting of other services in the city. Thus she was wholly deprived of that spiritual food which she longed for.

During the past year, she was forced to turn aside for awhile from her accustomed service, and was confined to her bed for some months. But she appeared to have recovered almost entirely and the opening months of the summer found her apparently stronger and happier in the cottage at Roaring Gap than she had been for some years. She had spoken of her joy to her daughter and others. And then on Thursday morning August 6th, 1931 there came a very unexpected recurrence of the severe headache from which she had been a constant sufferer through the years. But this time it was far more severe than ever before and it was realized at once that her condition was very grave. All was done for her that loved ones knew to do. Physicians, nurses and dear ones of the family circle did their best, but it was in vain. The days brought no change for the better; rather a steady decline was noted, a gradual loss of vitality and eventually the loss of consciousness.

It was as she had said when the attack first came her time for going home, and she was ready. In His loving Providence, God took her to Himself on Tuesday morning August 18, at a quarter before one o'clock. Her age was 65 years, 1 month and 21 days.

She is survived by her devoted daughter Margaret and husband Clarence T. Leinbach, by four grandchildren Theodore, Margaret, Lawrence and William Leinbach; by three brothers Owen H., William J., and Dr. Harry F. Leibert and by one sister Mrs. Kate Leibert Malone.

The Homeland! O the Homeland! The land of the free born! There's no night in the Homeland, But aye the fadeless morn; I'm sighing for the Homeland, My heart is aching here; There is no pain in the Homeland To which I'm drawing near.

My loved ones in the Homeland Are waiting me to come, Where neither death nor sorrow Invade their holy home; O dear, dear native country! O rest and peace above! Christ bring us all to the Homeland Of Thy redeeming love.
Clarence Theodore Leinbach was born in Salem in 1888. The son of Julius and Anna Vogler Leinbach, he was educated at Salem Boys School.

In 1903, the 14-year-old Leinbach began working at Wachovia Loan and Trust Company as a clerk. After the merger with Wachovia National Bank, he was promoted to chief clerk of Wachovia Bank and Trust Company in 1912. He became assistant treasurer several years later and was elected vice president and director in 1919. Leinbach was elected first vice president of the North Carolina Bankers Association in 1934 and president of the same organization in 1935. Following his presidency, he served three terms as state vice president of the American Bankers Association.

In 1953, Leinbach completed 50 years of service with Wachovia Bank and Trust Company -- the first member of the Wachovia staff to achieve this distinction. Leinbach retired in February 1954, but continued at Wachovia as a director and eventually director emeritus.

Leinbach was treasurer and director of Atlantic Greyhound Corporation and director and member of the executive committee of Security Life and Trust Company. During WWII, he was Forsyth County chairman of the Second War Loan Campaign -- which led all other counties in the state -- and was chairman of the N.C. War Finance Committee. Leinbach served for 11 years as an alderman, chairman of the Finance Committee and mayor pro tempore of Winston-Salem. For eight years, he was on the city Board of School Commissioners, serving for a time as chairman.

He was an outstanding lay leader of the Moravian Church and held important posts on several of its governing bodies.

Leinbach died at age 84.
PHOTOGRAPH NUMBER GUIDE

Former Location

1. Front Southeast Corner - Old Location
2. Front, East Elevation
3. Front Northeast Corner of Porch
4. Column Capital Detail, Southeast Corner Front Porch
5. Front Porch Window Detail
6. Front Entry Door
7. Front Entry Door, Open
8. Front Foyer Stair Detail as viewed from Front Entrance
9. Front Foyer Stair Landing, Railing Detail
10. Front Foyer, Fireplace
11. Carving Detail, Front Parlor
12. Original Dining Room, Changed to Library Late 1930's; Floor, Fireplace and Ceiling Detailing Original Cabinets and Shelving from Library Addition.
13. Dining Room/Library Fireplace (Note: Floor Pattern, Fireplace Detailing and Ceiling are original.)
14. Dining Room/Library Fireplace
15. Dining Room/Library Fireplace Carving Detail
16. Dining Room/Library Ceiling Light Fixture
17. Front Foyer Light Fixture

Relocation Site

18. View Looking West, Front of House to be centered between trees.
19. View Looking East From Rear, House now centered between trees in center of picture. Former location just above brick garage and homes on left side.
20. View Looking Southeast

21. View Looking North, House now located approximately center of photograph with front facing East, rear facing West.
Brickenstein - Heinbach House
North Elevation

Credit: Forsyth County Joint Historic Properties Commission
Brickenstein-Leinbach House
South Elevation

Credit: Forsyth County Joint
Historic Properties Commission
SPECIFICATIONS

FOR

TWO STORY FRAME RESIDENCE

TO BE ERECTED BY

Mr. L. B. Brickenstein

IN

Winston-Salem

North Carolina

Frank P. Milburn & Company

Architects.

Home Life Building, Washington, D.C.
SPECIFICATIONS
FOR
TWO STORY FRAME RESIDENCE
TO BE ERECTED BY
Mr. L. J. Britkenstein
IN
Winston-Salem
North Carolina.

Frank P. Milburn & Company
Architects
Home Life Building, Washington, D.C.
INDEX

GENERAL CONDITIONS ........................................ 1, 2 & 3.
EXCAVATION .................................................. 2.
MASON MILLING ................................................. 3.
BRICK WORK ..................................................... 4.
Mortar .......................................................... 5.
CONCRETE FILLING ............................................. 5.
CEMENT FLOORS AND STEPS .................................. 6.
BUILDING PAPER ............................................... 7.
CARPENTER WORK ............................................... 8.
Lumber ........................................................... 8.
Framing .......................................................... 8.
Exterior Sheathing ........................................... 7.
Rough Flooring ................................................ 7.
Wood Brick ..................................................... 7.
Grounds .......................................................... 7.
Furring .......................................................... 8.
Shingles .......................................................... 8.
Weather Boarding .............................................. 8.
HILL WORK ........................................................ 8.
Window Frames .................................................. 8.
Door Frames ..................................................... 8.
Doors ............................................................ 9.
Transoms ......................................................... 9.
Sash .............................................................. 10.
Glazing ........................................................... 10.
Shutters .......................................................... 10.
Finished Flooring ............................................. 9.
Wood Ceiling ................................................... 10.
Outside Finish ................................................ 10.
Inside Finish ................................................... 11.
Picture Moulding ............................................. 12.
China Cases ...................................................... 12.
Closets ............................................................ 12.
Mantels ........................................................... 12.
Hanging Shelf .................................................. 12.
Medicine Cabinet ............................................... 12.
Stair Work ....................................................... 12.
Sinks .............................................................. 12.
TIN AND GALVANIZED IRON WORK .............................. 13.
Tin Work ........................................................ 13.
LATH AND PLASTERING ....................................... 14.
Wood Lath ....................................................... 14.
Metal Laths ..................................................... 14.
Corner Beads ................................................... 14.
Plastering ....................................................... 15.
Exterior Stucco ................................................ 16.
Papier Mache .................................................... 16.
ELECTRIC WIRING ............................................. 16.
Main Feeders ................................................... 16.
Panel Boards .................................................... 17.
Conduits ........................................................ 17.
Annunciators .................................................... 17.
Speaking Tubes ................................................ 17.
General ........................................................ 18.
TITLE FLOORS AND BASE .................................... 18.
HARDWARE ....................................................... 18.
PLUMBING ........................................................ 18.
Water Supply and Bounding .................................. 19.
Heater ........................................................... 19.
Boiler ........................................................... 19.
Gas Pipe Hailing ............................................. 19.
Fixtures ......................................................... 20.
Gas Piping ...................................................... 20.
INDEX. (Cont'd.)

PAINTING: .......................................................... 21.
Exterior: .......................................................... 21 & 22.
Interior: .......................................................... 22 & 23.
Wall Tinting: ...................................................... 23.
Whitewashing: ...................................................... 23.

FINALLY.
GENERAL CONDITIONS.

1. The figured dimensions and detail drawings must be given preference over the small scale drawings, and all shop drawings and contractor's details, as called for, must be submitted to the Architects for approval before the work is executed.

11. In case any discrepancies should appear in the figures or the drawings, or the drawings are not fully understood by the contractor, he shall apply to the Architects for such corrections and explanations as will enable him to carry out the spirit, intent and meaning of the Plans and Specifications.

III. Where the word "Architects" appears in these Specifications, it is understood to be the authorized agents of the Owner, and if any contractor bidding on this work does not fully understand the Plans and Specifications, he should consult the Architects before submitting his bid, as their interpretation of the Plans and Specifications will be binding on all parties after the contract is awarded.

IV. The Owner, through his Agents, reserves the right to make any alterations, additions or omissions to the plans (the amount to be agreed upon in writing), and reserved the right to contract with any party for any work he may desire to go into this building, or on the premises, not included in the Plans and Specifications, without vitiating this contract, and retains possession for this purpose only, that he may contract with other parties if he sees fit to do so.

V. The Plans and Specifications contemplate the building complete, ready for occupancy, the Contractor shall in all respects furnish all material and class of workmanship to erect the work as herein specified and as called for on the drawings. All materials to be the best of their respective kinds, all work must be executed in a strictly first class and workmanlike manner, and the contractors for the different parts of the work must not vary from the Plans and Specifications without written permission of the Architects, and a competent superintendent must be kept on the work at all times during the construction.

VI. The Contractor will be held responsible for any damage done to any
part of the work by any sub-contractor, or other employees on the building, and all sub-contractors must remove from the premises all tools, machinery, debris, etc., as soon as their respective part of the work is completed, leaving the building and grounds free of all loose rubbish, etc., upon completion of the work. The general and sub-contractors must co-operate and proceed with their respective parts so as not to delay the progress of the work, so as to insure that, as a whole, the work shall be finished complete and perfect.

VII. The Owner gives notice that he will not be responsible for any violation of any city or county ordinance, or for any act of the Contractor, or for the loss of life or property during the construction of the building. The Contractor must get permission from the proper authorities to occupy street space and to make connections with water mains, sewers, etc., and must provide water, also temporary heat, if necessary, during the construction of the work, and must provide all the proper material and appliances for the protection of his employees and use precaution to prevent accidents.

VIII. The Contractor must keep the work insured at all times in the name of the Owner, for such amounts as will be determined by the Architects from time to time, as the work progresses, and the policies must be delivered to the Owner. The Contractor will be required to execute an acceptable Guarantee Company bond, made payable to the Owner, for fifty percent of the contract price, for the faithful performance of this contract. He will be paid eighty per cent on the work as it progresses, and the twenty per cent reserve will be paid him on completion and acceptance of the building by the Architects. But partial payments will not be considered as an acceptance of the work, and the final payment shall not relieve the Contractor from any repairs that may arise from defective material or inferior workmanship.

These specifications, together with the accompanying drawings, define the kind of labor and materials to be used in the erection of a two story frame residence for Mr. L. B. Brickenstein in Winston-Salem, N. C.
PLANS.
Basement and Attic Plan..........................No. 1.
First and Second Floor Plan......................No. 2.
Front and Rear Elevations.......................No. 3.
Right Side Elevation..............................No. 4.
Left Side Elevation..............................No. 5.
Exterior Details..................................No. 6.
Interior Details..................................No. 7.
Interior Details..................................No. 8.

EXCAVATION.
Excavate for all walls, piers, footings, cellars, areas, etc., to the depth called for on the drawings; all excavations must be wide enough to take the full width of the footings, and all cellar floors and trenches are to be level in all directions. All top soil must be put aside and redistributed as directed over the surface after the building is completed, and all excavated earth not required for filling must be removed from the premises. Each contractor is requested to state in his bid the price per cubic yard for additional excavation, should any become necessary, and after going the depth required by the drawings, should the soil be found to be soft and not capable of supporting the superstructure, the Contractor must notify the Architects, and must not proceed with the work until notified to do so.

EARTH FILLING.
After the mortar in the foundations has thoroughly set fill in and tamp well around all walls, piers, footings, etc., and spread the dirt as directed to establish the finished grade lines, and in such a way as to run the water from the building. All excavated earth not required for filling must be removed from the premises.

BRICK WORK.
All foundation walls, piers, footings, abutments, etc., throughout are to be of good, hard-burned, machine-made, merchantable, standard size brick, the walls to be started on footing courses laid in a 2" bed of cement mortar. Build all walls, piers, etc., of the sizes and heights
shown and finished at the proper heights, ready to receive the wall plate, girders, joists, etc., all to be laid plumb and true to a line, with neatly struck joints on both sides and to have headers every seventh course, built to be scaffold high at the same time, and allowed to set before building on them again. All walls must be well slushed, the arches must be of the number of row locks shown, turned over centers furnished by the carpenter, and allowed to set before removing the centers. Build in all door and window frames, and leave openings where shown or directed by other contractors.

The exterior face brick above the grade lines and all face brick of all chimneys must be laid up with selected, uniform shade, dark red, stock line brick, to be laid up with blind headers or wire wall ties every sixth course and be laid up with neatly buttered joints. All fire places and chimneys are to be built as shown, all hearths to have brick arches, and all fire place openings must be provided with Covert throat and damper complete, and the kitchen flue with an Ekstrom ventilator. All flues as indicated must be provided with terra cotta flue lining, all flue openings must have terra cotta thimbles, the same to project 1" where the walls are plastered. Build a seat pocket at the bottom of the boiler flue, and provide the same with a cast iron door. Cover and protect the work at all times to prevent washing and other damage, and use care in laying reveals, projections, corners, arches, etc., to get the proper angles started, to be angle brick for the corners under the dining room bay. The brick-layer will build in all wood brick, jamb and base blocks, and where stud partitions intersect with brick walls, build in wood brick every fifth brick in height, so that the first stud can be spiked to same. Top out the chimneys as shown, clip close to all work, and leave a full 2" space between all wood framing and brick, and use care that green walls are not spring, the same to be braced if necessary. Provide 3/4" iron tie rods of suitable lengths for the two front chimneys, the same to be anchored into the stacks, and be thoroughly secured to the sheathing. Where indicated on the basement plan provide and install in place a No. 24 Pittsburgh coal chute, as sold by Fred Lie-brick, Monadnock Block, Chicago, Ill.
5.

Mortar—All foundation brick up to the bottom of the first floor joist and to be laid up in cement mortar composed of one part of Atlas, Lehigh, Dragon, Alpha, or Vulcanite Portland cement, and two parts of clean, sharp washed sand, all to be thoroughly mixed and tempered and not allowed to sit before using, all chimneys are to be laid up with mortar composed of one part of Anchor, Gager, Knoxville, Virginia, or Alabama lime, and two parts of clean, sharp, washed sand, properly mixed and tempered, and care taken that the lime is not burnt in slacking.

CONCRETE FILLING.

Fill in and tamp well with concrete full 4" thick, or of the depths shown, under the cement floors of the basement and areas, and in between the joist under the tile floors of the two bath rooms, and under the front steps and buttresses, also cellar steps, all concrete to be composed of Red Ring, Lehigh, Kosmos or Vulcanite portland cement, one part; clean, sharp, creek sand, three parts; and clean gravel, granite or slag that will pass through a 2" ring, five parts; all to be thoroughly mixed and all proportions must be measured and not guessed at. Where cement floors and steps are called for, the concrete is to be brought to within 1" of the finished floor line, and 2" where tile floors are called for.

CEMENT FLOORS AND STEPS.

Wherever cement floors are called for, lay before the concrete base has set a 1" coat of wearing surface, composed of equal parts of clean, sharp, creek sand, and Portland Cement, to be evenly mixed and nicely troweled to an even surface; then cut up in blocks three feet square. Cut joints in the base and sprinkle sand in the same at the place where the joints show on top. Use only fresh Portland cements of the brands specified for the concrete for this work. All work must be strictly first class in every respect, proper slope must be provided to cesspools and other outlets, and provision made for expansion and contraction by means of wood strips. The front steps and buttresses and the cellar steps are to be finished with cement, the same to have all angles perfectly true and level, the surfaces must be perfectly smooth, and the edge of the steps finished with a slight round or angle.
BUILDING PAPER.
The rough flooring between the joist of the two bath rooms and the rough floor of the second story rear balcony are to be covered with Naponset Black waterproof paper, the same must be given good lap with the ends turned up over the side and top of the joist in the bath rooms. All the rough flooring of the first and second floors must be covered with Florian Sound Deadening Felt before the finished flooring is put down. All exterior wall and roof sheathing must be covered with Naponset Insulating paper, all to be given good lap, to be thoroughly secured in place, and to be as manufactured by F. W. Bird & Son, East Walpole, Mass.

CARPENTER WORK.
Lumber—all the framing lumber, such as girders, purlins, sills, joists, rafters, stud, collar beams, wall plates, etc., must be good sound, yellow pine lumber, and be well adapted for the purpose for which it is intended. Select all sills and joist supports; bad sap and knots will be rejected, and nothing but good, sound, merchantable lumber will be accepted. For sizes, heights, lengths, spacing, etc., see drawings.

Framing—Frame for all roofs, dormers, floors, stairways, etc., as shown, in the strongest manner, using double rafters and joists around all roof and floor openings, and all framing must be kept 2" from chimneys. All joists must be sized and set with the camber side up, and the ends thoroughly spiked to the stud, stud and bearing plates. All rafters must be straight, cut to fit, and well nailed, and all ridges, hips and valleys to be 2" thick by sufficient depth to take the cut of rafters, and all the exposed framing of the overhanging roofs and gables to be dressed and cut as per detail. All stud throughout to be 2" x 4", placed 16" on centers (except where otherwise shown) to be double around all openings and triple at corners and all the openings properly trussed, to have 4" x 4" wall plates and 4" x 6" sill plates. All partitions running parallel with the joint must have triple joint well spiked together under same, and all partitions running at right angles to the joint must have 2" x 4" top and bottom plates. All stud throughout to be bridged with 2" x 4"
7.

Block bridging each story in height, and must be made perfectly rigid and firm, and all floor and ceiling joist are to be well cross-bridged with two rows of 1" x 3" cross bridging, same to have two nails at each end. **Exterior Sheathing**—All exposed rafters of the overhanging eaves of the roofs are to be sheathed with 7/8" x 2 1/4" T. G. & E. dressed flooring, the same to be free of bad sap, large or loose knots, and must be well nailed to rafters with joints broken over bearings. All the exterior studding and rafters and sides of dormers throughout must be sheathed with narrow, standard, tongued and grooved, machine worked flooring, the sheathing of the studding to be put on diagonally, all to be of dry, well-seasoned material, to be free of large, loose knots and well nailed with the joints staggered over bearings. The pockets of all sliding doors must be sheathed with the same quality material.

**Rough flooring**—all the floor joist throughout the first and second floors, including the second story rear balcony, are to be covered with 1" x 6" surface lumber, laid with the dressed side down, the same to be laid diagonally, with two nails at each bearing, and must have bearing pieces fitted in between the joist at wall lines. Under the tile floors of the two bath rooms the rough flooring is to be dropped 4" between the joist and secured to 1" x 3" strips nailed to the sides of joist, and all the joist in these parts are to have the tops chamfered.

**Wood Brick**—The Carpenter will furnish all necessary wood brick, lintels, jamb and base blocks, and where stud partitions intersect with brick walls provide wood brick every fifth brick in height, so that the studding can be spiked to the brick work with large 30 spikes.

**Grounds**—The Carpenter will put up 5/8" x 2" grounds around all the doors and windows and for base board and wherever required, the same to be put up plumb, straight and true to a line, ready to receive the inside finish. Note that the plastering must be carried down to the rough flooring and not finished at the top of the base, and grounds must be provided accordingly.
8.

Furring—Do all necessary furring for beams, arches, lintels, cowes, etc., throughout, all to be put up agreeable to the plans and details, and card taken that the different dimensions, radiuses, etc., will finish as shown. All the exterior gables, where indicated to be stuccoed, are to be furred with 1/2" x 1" furring strips ready to receive the metal lath, the same to be put on vertically and spaced 16" on centers.

Shingles—All roofs throughout, including the front porch and dining room bay, are to be covered with Keasbey and Mattison's or Wendell and MacDuffie's asbestos shingles, the same to be 5" x 12" square edge and laid the "American" method, 5" to the weather, and be "Natural Slate" in color. All valleys must be left open and accurately cut to a line, and all hips and ridges must be provided with 18" ridge rolls.

Weather Boarding—All the exterior wall sheathing throughout (except where otherwise shown) is to be covered with the best quality of well seasoned pine weather boarding, to be laid 4 1/2" to the weather. There are to be no corner beads, but the weather boarding at all corners must be mitered.

Mill Work.

All mill work throughout must be strictly No. 1, clear, well-seasoned, machine-worked material of the different kinds specified, must be free of knots, and must be strictly in accordance with the scale details. Full size details of all work must be submitted to the Architects for approval before the work is gotten out, and all work must be put up in a strictly first class and workmanlike manner. The den will be finished in quarter sawed oak, the dining room in birch, the halls, parlor, vestibule, side entrance, toilet, all the bed rooms, bath rooms and serving room will be in poplar, but all sills, shoe strips, newels, treads, mantel shelves, seats, etc., and the vestibule and entrance doors in the rooms and halls finished in mahogany poplar are to be of birch. All the shelving, base and finish in all closets on the second floor is to be of cedar. All other finish, viz., in the kitchen, serving room, pantry, back stair hall, basement and attic is to be yellow pine.

Window Frames—All window frames, (unless otherwise shown) are to be made
with box for weights, and are to be set as shown by the details and provided with 2 1/2" turned steel axle pulleys with bronzed face. Use round head brass screws with counter sunk washers to put up inside stop, same to be left off until finish is up. All hinged sash to have 1 3/4" plank frames, same to be rabbeted for sash. All frames for sliding sash must be made so as to allow 1/8" play for the sash between the stops and parting strips, and must be provided with the Chamberlin equipment, as sold by the Chamberlin Metal Weather Strip Co., #218 Bond Bldg., Washington, D. C., or its approved equal, and all frames must be primed with lead and oil at the mill before being shipped to the building.

Door Frames—All door frames throughout to be 2 1/4" thick and to be plowed on the back to prevent cupping. All exterior and closet door frames are to be single rabbeted, and all other frames to be double rabbeted for doors, and must be primed at the mill with lead and oil before being shipped to the building.

Doors—The vestibule, front entrance and sliding doors are to be 2 1/4" thick, all other exterior entrance doors are to be 1 3/4", and all other doors are to be 1 3/8" thick, all to be veneered, to be the sizes shown, to be provided with rubber tipped door stops, are to be nicely fitted and hung, and the selected finishing hardware to be put on by experienced workmen. The double acting doors between the kitchen, serving room and dining room must have glass panels as shown. All doors throughout (except sliding doors) must be provided with hard wood saddles, the same to be of the required width and chamfered and accurately fitted against the frames. Provide suitable doors and frames for the different openings to the clothes chute, where indicated.

Transoms—All doors throughout marked with the letter "T" are to have transoms. All doors and windows throughout, shown to have transoms, are to have them 1 3/4" thick. All transoms to have neatly moulded transom bars, and, unless otherwise shown, are to be hinged at the bottom with two and three loose pin butts and provided with approved transom rods, the same to be included in the list of finishing hardware.
10.
Sash—All sash throughout to be 1 3/4" thick and the sizes shown by the drawings. All sliding sash to have O. G. lugs cut on the bottom end of side stiles of top sash, and on the top end of side stiles of bottom sash plowed and bored for weights and nicely fitted. All sliding sash throughout to be hung with "Silver Lake" or "Samson's Spotted" sash cord and casc iron weights. Get the exact weight of sash before ordering weights, and each lower sash is to be hung provided with two counter sunk sash lifts, and each window with a large size Ives' Patent bell-top sash lock, the same to be included in the list of finishing hardware. All stationary and hinged sash throughout are to be of the sizes shown and be as per details.

Glazing—The window and transom on the main stair landing, the entrance door and transom over and the transom over the vestibule doors are to be glazed with leaded glass to cost $2.00 per sq. ft., designs of which must be submitted to the Architects for approval before the work is gotten out. All glass showing in the dining room, reception hall, parlor, den, front bath room and four bed rooms is to be of 3/16" plate, the vestibule doors are to be glazed with 1/4" thick polished plate. All toilet, side bath room, and basement sash are to be glazed with "Syenite" glass, as made by the Mississippi Glass Co. All other sash throughout and all other doors indicated to be glazed, are to be glazed with the best American D. S. glass, the same to be free from folds, blisters, waves, and other defects. Provide large glazier's points for all glass, and putty the same with fresh putty, allowing it to dry before handling the sash, all glazing to be done in a strictly first class and workmanlike manner.

Shutters—All windows indicated on the plans as having shutters are to have them 1 3/8" thick, same to have 2" stiles and top rail, 3" center rail and 4" bottom rail, and panels of 1/4" slats, properly spaced. All shutters to be equipped with the New York blind hinge and the Parker blind fastener.

Finished Flooring—All flooring must positively be aired and sun dried after being delivered to the building, and no flooring is to be laid until the plastering has thoroughly dried. All the interior finished wood flooring throughout (except in the dining room, reception hall, toilet and parlor)
11.

is to be strictly No. 1, best quality, dry, machine worked, tongued and
grooved, yellow pine flooring, the same to be free from knots, bad sap
and other defects, to be full 7/8" thick and 2 1/4" wide, secret nailed
at every bearing, with close head joints well staggered about the rooms.
The dining room, reception hall, side entrance, toilet and parlor are to
have No. 1, tongued and grooved, quarter sawed oak flooring, full 7/8"
thick and 2 1/4" wide, to be secret nailed with close head joints well
staggered and laid with a butt mitered joint to a four foot center in the
dining room, hall and parlor. All the flooring must have the under side
grooved, all must be laid in a strictly first class manner, planed and
nicely cleaned off, and all the oak flooring to be thoroughly scraped
and sand papered, ready for the painter, and left a perfect job on com-
pletion.

Wood Ceiling—The ceilings of the front and rear piazza, the servants'
porch, and the second story balcony are to be floored with 1 1/8" x 2 1/4"
T. & G. dry, well-seasoned, rift yellow pine flooring, with all joints
thoroughly caulked with white lead. All outside wood steps are to have the
treads of 1 1/8" x 2 1/4" strips with 1/4" space between each strip, and
the risers are to be solid 7/8" thick.

Outside Finish—All outside finish, viz., porch columns, railings, brac-
kets, barge boards, facias, lattice work, etc., is to be of the best quali-
ty, well seasoned yellow pine, and must be as per details, and all size
details must be submitted to the Architects for approval before the work
is gotten out.

Inside Finish—All inside finish throughout, such as doors, casings, base,
beams, cornices, facias, mouldings, sash, wainscoting, seats, etc., is to
be of the different woods as specified under "Mill Work", made of the best
quality of clear, well-seasoned, machine worked material, and be hand-
scraped and sand papered, ready for the painter. All finish to be secured
to the grounds and wood brick, must not be put up until the plastering is
thoroughly dry, and where necessary to nail up inside finish with exposed
nail heads, use the small head wire finishing nails, and sink the heads
for the Painter. All inside finish to be put up in a first class and
workmanlike manner by experienced inside finishers, as nothing but strictly first class work will be accepted, all the work must be strictly as per detail drawings, and full size details must be submitted to the Architect for approval before the work is gotten out.

Picture Moulding—All the rooms and baths throughout the first and second floors, except the kitchen and adjoining pantries, are to have picture moulding the same as other finish in rooms, and is to be put up 1/2" below the ceiling line, unless otherwise shown by the details.

China Cases—The china cases in the serving room are to have glass doors and be equipped with shelving, and have drawers and lockers above and below of the same finish as the other finish in rooms, and must be as per details.

Closets—All closets, serving room, linen room, etc., throughout, are to be provided with shelving, hook rails and hooks, all as indicated on the drawings, and have cast bronze hooks spaced 9" apart, and provide hook rails and hooks for the two bath rooms and first floor toilet room, as indicated. All hook rails are to be secured in place before the plastering is begun, so that the plastering will finish flush with the hook rails. All the shelving, hook rails, finish and base boards in the second story closets are to be of cedar.

Mantels—Each contractor will allow $300.00 in his bid for the parlor, sewing room, and two bedroom mantels, this price to include the tiling, grates and setting complete; also tile and grates for the dining room, reception hall and den. The mantels and grates will be selected by the owner at the proper time, but must be paid for and put up by the contractor. The dining room, reception hall and den mantels will be included in the mull work and must be as per details.

Hanging Shelf—Where indicated in the vegetable cellar provided a hanging shelf, the same to be suspended from the ceiling, and be entirely enclosed with close mesh wire netting on suitable frame, and be provided with two hinged doors, equipped with butts, knob, etc.

Medicine Cabinet—The medicine cabinets in the two bath rooms are to be built in between the studs and ceiling, and provided with shelving and door with mirror and butts and catch complete.
Stair Work—Build the stairs from the basement to the second floor, as shown, to have three 2" x 12" horses cut to proper angle and strongly braced. To have 7/8" risers and treads carefully housed into wall strings, and the basement stairs with closet below, are to be enclosed with T. & G. flooring, and a neat hand railing supported on neat cast iron brackets must be provided from the first floor to the attic.

The main stairs to have four 2" x 12" horses cut to proper angle, to have 7/8" risers and 1 1/2" treads with moulded nosings neatly housed into wall strings, and have newels, balusters, railings, etc., all as per details, and full size details must be submitted to the Architects for approval before the work is gotten out. All stair work must be done by experienced stair workers and must be a strictly first class job in every respect. The treads, hand rails and newels of the main stairs are to be of birch, all other parts to be of poplar.

Sinks—The sinks in the kitchen and serving room will be provided and put up by the plumber, but the carpenter must provide top and splash back and facia for the sink in the butler's pantry, the top to finish on a level with the ledge of the china case and must be as per detail.

TIN AND GALVANIZED IRON WORK.

Tin Work—All flashings, gutter linings, and wherever tin is required is to be of Follansbee Bros. Co. "Scott's" extra coated, or H. & G. Taylor Co. "Target and Arrow" old style I-X tin in stamped 14" x 20" sheets. All sheets must be put up in long lengths the narrow way in the shop, the cross seams to be locked together and well sealed with the best grade solder, guaranteed one half tin and one half lead, using no other soldering flux, but good rosin, and the solder must be well sweated into all seams and joints. The sheets to be fastened to the sheathing with cleats, using three cleats to each sheet, two on the long side and one on the short side, and to be two 1/4" barbed wire nails to each cleat, and no nails must be driven through the sheets, and all flashing and counter flashing must be done in an approved manner. The tin to be painted on the under side before laying with one coat of metallic brown, Venetian red, or red oxide, mixed with pure linseed oil, litharge only as a dryer, and no patent dryer or tur-
pentime must be used. After the tin is laid it must be immediately paint-
ed with one coat as specified above, with a hand brush and well rubbed in,
and to receive a second coat in like manner when the first coat has dried
within two weeks time, and care must be taken that the coating of the tin
is not broken.

Galvanized Iron Work—The galvanized iron will consist of all as shown on
the plans, viz., gutters, down spouts, etc., and wherever galvanized iron
is called for, or required, the same to be constructed of 26-gauge crimped
galvanized iron, all the various sizes and designs as shown and as per de-
tails. All angles and joints to be securely riveted and to have stays,
and the work to be free from buckles and crinkles, with all the moulded
parts neatly executed and no laps to show. The down spouts to be 1/4"
corrugated and be of the sizes marked and located as shown, and connected
with cast iron section at the bottom, provided by the plumber, and have
bell top wire strainers over openings in gutters, and secured to wall with
wrought or cast iron hangers, holding the spouts clear of the walls. Care-
fully member around all projections, and all galvanized iron work must be
crated when shipped to prevent the same becoming damaged, as all work must
be strictly first class in every respect. The clothes chute must be lined
its full height with a light gauge galvanized iron, carefully secured in
place, and the joints formed by the upper section lapping or telescoping in-
to the section below, and have an elbow offset about 4' 0" above the laundry
floor.

Lath and Plastering.

Wood Lath—All stud walls and all ceilings throughout the first and second
floors, the soffit of all stairs, all basement ceilings, and the stair hall
in the attic are to be lathed with **Max F** first quality sawed pine or pop-
lar lath with 1/4" key for walls and 5/16" for ceilings, and have joints
broken every 16", to be well nailed to bearings and have spaces between the
ends of lathes. No lath containing bark edges, rich rosin or bad sap will
be permitted to be used in any part of the work.

Metal Lath—All the exterior wood furring on all the parts indicated to be
stuccoed, all intersections between stud partitions and brick work and all
plumbing and wiring slots in brick work are to be covered with B. B. No. 27 gauge Herringbone steel lath, the same to be thoroughly secured in place in an approved manner.

Corner Beads—After the lathing is finished and before the plastering is begun, all corners that are plastered are to be provided with a Hunt or its approved equal metal corner bead, the same to start at the top of the wood base and continue the full height of the corner.

Plastering—All the basement ceilings are to have two good heavy coats and troweled smooth. All walls and ceilings and soffits of stairs and third floor hall throughout the first and second floors are to be plastered three coats as follows: All wood lath are to be thoroughly swelled before the mortar is applied, then all wood and metal lath are to be plastered with one coat, composed of one part of "Acme" fibered cement plaster, and two parts of clean, sharp, creek sand, to be properly tempered with clean water and applied with sufficient pressure to fill the keys and spread a thin coat over the lath. After this coat is applied it is to be immediately thoroughly brushed with a broom. When the first coat is two thirds dry the second coat is to be put on, the same to be composed of one part of "Acme" fibered cement plaster, and two parts of clean, sharp, creek sand, and properly tempered with clean sand. This coat is to be thoroughly and uniformly tempered to a still mortar and properly applied with a strong pressure, and when half dry, to receive the finishing coat of equal parts of "Acme" Keene's cement, clean, sharp sand, and finely strained, well-seasoned, lime putty, with sufficient water to temper to proper consistency. The walls and ceilings of the kitchen, serving room, pantry, first floor toilet, two bath rooms and front vestibule are to have "Acme" Keene's cement finish by using three pails of water to each hundred pounds of "Acme" Keene's cement, the same to be shaken into the water gradually, then add one pail of finely strained, well seasoned lime putty, thoroughly mixed and tempered before laying. Double up as soon as the suck of the wall will permit, lay down, and give the same two or three trowelings to secure a marble finish.

Exterior Stucco—All the exterior parts indicated to have a stucco finish
must have the metal lath covered with two coats, the same as specified for the interior plastering, and finished with a sand finish, by using full fifteen pails of clean, sharp, creek sand to each one hundred pounds of "Acme" Keene's cement, to be thoroughly mixed, and add four pails of finely strained, well seasoned lime putty, and sufficient water to temper to proper consistency.

All mortar must be mixed in clean boxes, the sand must be mixed with the cement plaster immediately before using, and all water must be absolutely clean. The plasterer will leave the building clean on completion of his work, this also applies to the glass and floors, and must remove from the premises all scaffolding and rubbish caused by his part of the work. All plastering must be carried down to the rough flooring, and not stopped at the top of the base board, and the plasterer must provide approved tin caps for all flue openings, and do all necessary patching that may be required, loosing the whole a perfect job on completion. Before beginning any work, the plasterer must see that all grounds, angles and corners are perfectly true, and care must be taken with the arches, beam, etc., so that the same will finish accurately to the dimensions and radiuses called for.

Papier Mache—The scamozzi porch column caps and the consoles in the parlor are to be of papier mache, as made by Chas. Emmel.

ELECTRIC WIRING,

The fixtures throughout will be straight electric, the electric wiring to be as shown on the plans, the outlets are shown on the plans by the circles, and the number of lights wanted by the figure in the circle. Put in an "Anchor" or "Perkins" flush wall switch as in each room, near the doors to same, where indicated, also a three-way switch controlling the light in the second story hall and the center fixture in the reception hall, with switches at the front door and second floor hall. All outside lights to be controlled with switches on the inside. The outlets in the basement are to be provided with porcelain receptacles, wire and sockets. Main Feeders—Run wire from pole in street of sufficient size to carry wire for all the lights shown, the same to be brought in under the eaves on the
rear and carried to the panel board in the second story hall where indicated.

Panel Board—The panel board to be of slate and to be of sufficient size to accommodate the switches and bus bars required and be equipped with D. & W. non-arcing cartridge fuses. The panel board is to be encased in a neat wood frame and have a glass panel door with brass butte and knob complete.

Conduits—In such portions of the building where it is required to run wires in brick walls, the wires must be run in an approved unlined steel conduit, the main feeder being run with a single tube for three wires, and all sub-main, branches and taps with a single tube for two wires. All tubing must be secured in place in the most substantial manner, with clips and straps, and all joints must be made with metal couplings, screwed and served with a coating of water-proof paint. Both ends of every line of tubing must be furnished with insulating bushings provided with metallic thread and smoothly rounded edges. Where wires pass through timbers use well glazed porcelain knobs screwed to side of same, and use the same size and quality of wire in making the tie, and all joints must be bored at an angle to prevent the bushing from falling out. All wires must be rubber covered and have a good cotton braid on the outside, and no smaller wire than Brown & Sharpe's No. 14 gauge must be used. To be single pole knife switches for 10 candle power lights, and double pole knife switches for a greater candle power.

Annunciator—Place where indicated in the kitchen a four point annunciator with push buttons to match the hardware, and the wires run to the following places: One at the front, side and kitchen entrance, and one in the dining room. Annunciator to be provided with electric call and return call bells and wired with B. & S. No. 18 gauge double braided annunciator wire, same to be provided with armored conduits where wires pass through brick or plaster. The dining room wire is to be brought through the floor and be of sufficient length to permit the push button being attached to the dining room table where desired.
10.

**Speaking Tubes**—Run a speaking tube from the kitchen to the bed room over the reception hall, with outlets where directed, the same to be installed in a first class manner and provided with a cotton braided hose and transmitter at each end.

**General**—All installation and all materials used must be strictly first class in every respect, and in strict accordance with the Rules and Regulations of the National Board of Underwriters, and must, also, be approved by its representative. No wires to be exposed except at outlets and in the basement, and all wires to be of the size and kind used by the city electric light company, and must be of such capacity that there will not be a difference of more than 2 volts between any two extreme ends, and not more than 1 volt between any two outlets, when all the lights are turned on.

**Tile Floors and Basins.**

The floors of the two bath rooms are to be covered with 2" white, unglazed, vitreous, hexagon tiles, or flooring equal to same, and approved by the Architects. The same to be laid in a bed of cement mortar on top of the concrete base, with close head joints, and when set, must be rubbed smooth to an even surface with grindstone and grit, and left a perfectly level, smooth, and true job on completion. Each bath room must be provided with a 6" sanitary vitreous tile cove base, to have the lower end finish flush with the tile flooring and set before the plastering is finished, so that the plaster can be finished on top of same. All work must be carefully protected during the progress of the work; all injured material will be replaced and left in perfect condition on completion, and the Contractor will be held responsible for all work until its acceptance, making good all damage, no matter by whom caused.

**Hardware.**

The finishing hardware, such as knobs, locks, hinges, kick plates, pulls, face plates, trimmings, etc., will be selected by the Architects, and it is to be put up by the contractor. Each contractor must allow $150.00 in his bid for the finishing hardware and notify the Architects at the proper time, and they will select the same so as not to delay the work, and the contractor is to pay for it and put it on in a first class manner. All rough hardware, such as sash weights, spikes, nails, etc., to be fur-
PLUMBING.

The Plumber will do all excavating and filling required for his part of the work. For all down spout drains use Montague or Pomona salt glazed vitreous sewer pipe, the same to be the sizes marked on sheet No. 1, to be run as shown, and to be given proper fall with a space hollowed out below the hubs, and to have the joints caulked and well grouted with cement mortar. After the pipes are laid carefully fill the trenches and thoroughly pack the earth, using water in connection with same where required. For all soil and waste pipes on the interior and exterior, use extra heavy soil pipe of the sizes marked, same to have trap and bell-top vent on the outside of building for fresh air, and be properly connected with sewer in street in a first class manner. Securely trap each fixture and connect all drains from the building, using separate trap and clean-out for each line. Everything in the system to be properly vented and baffle-vented agreeable to the local Rules and Regulations. Where necessary, the soil pipe in the basement must be suspended or anchored to sides of walls to get proper fall to sewer. The plumber will provide a cast iron section at the end of each down spout the length shown, and properly connect the same with the terra cotta drains.

Water Supply and Roughing In—The Plumber must locate the slots and openings required for his part of the work that go in the brick work, and notify the bricklayer at the proper time, so that the same can be built at the time the walls are being built and not have to be cut out afterward. The main water supply pipe to be 1" galvanized iron with 3/4" branches and 1/2" individual branches, all to be run in the most convenient places, and the main supply to be connected with main in street in a first class manner. Use 4" extra heavy soil pipes for the main vents, and run the same 2' 0" above the roof, and provide with sheet lead collar or Eureka roof joints to prevent leaking. Lavatories to be vented to main vents with 2" galvanized pipe, and all fixtures to be vented above the line of the highest fixture in the building. The plumber will be required to conform to the local rules and regulations, and his work must pass the ins-
portion of the local inspector. Locate where indicated on sheet No. 1, two hose cocks, each to be provided with threaded spigots and detachable keys, and provide approved cast iron cesspools with running trap where shown in the area and boiler room.

Heater—In the basement, where directed, provide and install in place a "Humphrey", No. 4, auto-thermal instantaneous water heater, or its approved equal, the same to be properly connected to the gas supply, and the hot water supply to be connected to every lavatory, tub and sink in the building.

Boiler—In the kitchen provide and install in place an 80 gallon galvanized iron emergency boiler, the same to be suspended above the range on wrought iron hangers, and be properly connected up with the water system.

Gas Pipe Railing—Where indicated on the drawings around the cellar steps provide and install in place a gas pipe railing, same to be of 1 1/2" pipe, with top and intermediate rail and uprights, as indicated, all to be properly housed and secured to coping and brick work.

Fixtures—In basement provide a set of three size 1 of Nott's "Colonial" roll-rim wash tub, plate 8005-R, with integral backs, bronzed iron adjustable legs, nickel plated compression bibs, nickel plated strainer, plug and chain, and Nott's special 12" wringer. One John Douglas "Favorite" low down combination plate 151, with plain oak low down tank, seat and lid, plain lever handle and syphon wash down bowl.

On first floor one Nott's 16" x 34" planish copper pantry sink, such as plate 7021-R, with recessed nickel-plated "Simplex" overflow and waste, and be equipped with nickel plated goose-neck hot and cold water combination Fuller faucets. The waste to be properly trapped and vented, and the supplies to be nickel plated. In kitchen a "Cahill" 16" x 30" one-piece enameled all over roll rim kitchen sink, plate C 84, with recess back, concealed air chamber, double Fuller faucet, nickel plated strainer, vented trap, and two 18" x 24" enameled interchangeable drain boards on concealed hangers. In toilet room Cahill's "Southern Beauty" one-piece enameled all over copper lavatory plate C 57 1/2, with recess back, oval bowl on concealed brackets. Bi-transit waste and nickel plated supplies and Fuller faucet with china name plates.
21.

For each bath room on the second floor a John Douglas "Gloria" low down combination plate 112, with 14 oz. copper lined cherry tank, saddle seat and lid, nickel plated wheel handle controlling handle, floor flange, bolts and rubber gasket. Nott's "Lexington" 5' 7" enameled roll rim bath plate 2145-R, painted one coat on the outside, and have the "Bronx" nickel plated combination supply and waste. In front bath room a Cahill "Southern Beauty" corner lavatory, the same as specified for the first floor toilet room, and in the rear bath room Cahill's "Southern Beauty" one-piece porcelain enameled all over lavatory plate C 56 1/2, with recess back, oval bowl on concealed brackets, By-transit waste, nickel plated supplies, and Fuller faucets with china name plates.

Gas Piping—The building will be piped for gas only for a heater in the basement and gas range in the kitchen. All pipe must be of the proper size; all joints must be provided with red lead and all work must conform to the local Rules and Regulations, and be approved by the Inspector of the local gas company.

PAINTING.

Exterior—All the exterior wood work throughout (except the vestibule and front entrance door) is to have three coats of lead and oil, or paint made by the National Paint Works of Williamsport, Pa., or its approved equal, and finished in colors as follows: The ceilings of the front and rear piazzas, the servants' porch, cellar area, and the second floor balcony ceiling to be a delicate shade of "Cream Buff"; all window sash throughout to be No. 18 Black. All the trimmings, viz., porch columns, railings, beams, moldings, exposed rafters, soffits of overhanging roofs, barge boards, gables, brackets, interior doors, and all window frames to be No. 76 White. All the exterior weather boarding to be finished with No. 233 Maroon. All porch floors and steps to have No. 226 dark gray. All galvanized iron gutters, down spouts, etc., must be thoroughly washed with vinegar and be free of grease and dirt, and allowed to become perfectly dry, then given a good heavy coat of "Galvanum" as manufactured by the Goheen Mfg. Co., Canton, Ohio., and allowed to become perfectly dry, then finished with two coats of No. 76 White. The gas pipe railing
coal chute, and cast iron section at foot of down spouts are to be finished with No. 15 Black.

Interior—All the wood work throughout the reception hall, parlor, side entrance, toilet room, and the second floor (except the closets, window sills, shoe strips, mantel shelves, treads of stairs, hand rails and newels) are to have the surfaces thoroughly sanded and made smooth, and all knots and sappy places must be given a coat of shellac. *The whole then to be given a coat of pure white lead, broken in equal parts of pure linseed oil and turpentine and sanded when dry. Then given a second coat of pure white lead broken in one part of of pure linseed oil and three parts of turpentine, with a little dryer added and sanded when thoroughly dry. Then given a third coat of Zinc White, to be reduced with turpentine if quick drying; if ground in oil, add a little dryer, and sanded when thoroughly dry. Then to receive an even coat of Pratt & Lambert's Vitralite, to be a gloss finish. The outside of the two bath tubs must also be finished with a coat of Vitralite. All the wood work showing in the dining room, and all window sills and shoe strips in all the bed rooms, parlor, reception hall, side entrance and toilet, and the mantel shelves, treads of steps, seats, newels, and hand rails in these parts, and the vestibule and front entrance doors are to be stained with Berry Bros.' "Mahogany" stain, then given a coat of shellac, and finished with two coats of "Light Interior" sanded after each coat, and the last coat to be rubbed with pumice stone and oil. The wood work in the *den* is to be given a coat of Berry Bros.' Pienish Brown water stain, sanded when dry, followed by a second coat of the same stain reduced one half with water and a light coat of thin shellac, sanded when dry, then a coat of paste filler colored to match the stain, then a coat of shellac, sanded when dry, and two coats of Elastic Interior, allowing time for drying between coats, the last coat to be rubbed with pulverized pumice stone and water. The oak flooring in the dining room, reception hall, side entrance and parlor is to be given a coat of liquid filler and finished with two coats of Berry Bros.' or Pratt & Lambert's hard oil floor finish. All the wood work showing in the kitchen,
ing room, pantry, back stair hall, etc., is to have three coats of Elastic Interior "Light", sanded after each coat except the last coat. All wood work showing in the basement and attic is to have three coats of lead and oil, and finished in a "Light Grey".

Wall Tinting—all the plaster walls and ceilings of the first and second floors (except the walls of the kitchen, serving room, pantry and two bath rooms) are to be sized and finished with two coats as follows: All ceilings to have No. 101 Calcimo; all bed room walls are to have No. 104 Calcimo. The walls of the parlor to have Delft blue Marvelo wall olive paint, the den yellow ochre, the dining room mint green, and the reception hall, side entrance and second story hall crimson Scarlet lake. Plaster walls and ceilings of the kitchen, serving room, pantry, two bath rooms and front vestibule are to be sized, then given two coats of lead and oil, and finished with two coats of Ripolin, using No. 77 for the bath room and vestibule ceilings and No. 16 for the vestibule walls, and No. 44 for the bath room walls, and No. 65 for the kitchen, serving room and pantry walls and ceilings. The Calcimo and Marvelo wall paint are manufactured by the Muralo Company, New Brighton, Staten Island, N. Y.

Whitewashing—all the brick walls and plaster ceilings in the basement are to be given a good heavy coat of Whitewash after the building is completed.

All painting must be done in a strictly first class manner, and in working around doors, windows, sash, etc., cut close to all work in a neat and workmanlike manner. All rubbish must be removed on completion, and all floors, glass and walls left clean.

FINALLY,

All work must be done in strict accordance with these Plans and Specifications, in a neat and workmanlike manner, to the satisfaction of the Architects. All rejected work and material must be removed at once, and replaced with work and materials that conform with these Plans and Specifications.

Be It Understood: Should anything be shown on the Plans and not mentioned in the Specifications, or vice versa, the same must be done under this contract as if it appeared in both Plans and specifications, and the
spirit, intent and meaning of both carried out in every particular.
Frank Pierce Milburn (1868-1926),
A Major Southern Architect

BY LAWRENCE WOEBRINGER*

Frank Pierce Milburn designed at least 250 major structures in the South—in addition to numerous structures of a domestic scale—during the latter fifties of the nineteenth and the first twenty-five years of the twentieth century. Few publications mention his work, with the notable exception of The National Cyclopaedia of American Biography, which states that "He is said to have acquired in a few years the largest architectural business south of the Mason Dixon line."

Milburn was born in Bowling Green, Kentucky, on December 12, 1868, educated in the common schools in Kentucky, the Arkansas University, and the Arkansas Industrial University at Fayetteville, Arkansas. Upon returning to Kentucky, he lived in Louisville for five years (1884-1889) occupied in the

* Mr. Woebriinger is associate professor of architectural history in the Department of Architecture, Pratt Institute, Brooklyn, New York.


The Constitutionality of the Wheeler-Lea bill traffic in the

no question as to the constitutionality of the Wheeler-Lea bill traffic in the

of the national government. Warren's water bills probably should have

the extension of federal regulation to inland shipping and commodity

instead upon protecting the right of carriers to establish rates to afford

competition with railroads. This strategy change may have enhanced

the prospects of the Warren forces and perhaps could have significant support in Congress to ensure success.

What would have happened if Representative Warren had not succumbed to preventing passage of the Transportation Act of 1940? One way to examine this question is to look at the effect of the act upon the subsequent development of water and rail shipping. Inland waterways, contrary to Warren's hopes, actually prospered far more under federal regulation than in the pre-1940 period. After 1940 freight doubled on American rivers and other inland routes, which provided the cheapest transportation for bulk materials and encouraged the construction of new industrial plants along them. The government, although providing only 4 percent of total tonnage for rail operations or about one half of the railroad allocations, helped promote waterway development through designing and other activities.

Warren also did not fully comprehend the economic condition of the railroad companies. The federal government actually entered the transportation scene too late to revive the private railroads, lines, which never had recovered from the Great Depression. Once the traffic, the railroad suffered enormously after 1940 at the expense of the automobile and airway and lost nearly 30 percent of their passengers. The number of passengers operating daily between cities declined from 20,000 to 600 after 1940. Tracks, oil pipelines, and inland water carriers absorbed one third of the rail traffic. Private lines continued to incur huge deficits, causing the federal government in 1971 to reorganize the railroads and place them as a public corporation, in charge of nationwide passenger service.
study and practice of architecture. In 1899 Milburn joined his father, J. W. Milburn, a contractor, and together they worked as architects and contractors. In 1900, they opened an office in the Clay County Courthouse in Manchester, Kentucky. The following year, J. W. Milburn married Letora Little, daughter of Judge David Yancey Little, and the couple had two children, a son and a daughter, who were later born in the Milburn family.

In 1900 Frank Pierce Milburn opened an office in Kenova, West Virginia, but within three years he had moved to Winston-Salem, North Carolina, where he was associated with F. A. Forsyth, County Courthouse and the Wachovia Bank Building. In 1903, Milburn was awarded the contract as architect for the Mecklenburg Courthouse at Charlotte; it was also in Charlotte that he was architect for the first steel frame building erected in North Carolina. From Charlotte, Milburn crossed the border to Columbia, South Carolina, where he won a contest for the remodeling of the South Carolina State Capitol building. South Carolina's first steel frame building was designed and built by Milburn.

In 1901 Milburn published his first book, *Designs from the Work of Frank P. Milburn, Architect, Columbia, S.C.* This included sixty-one of his designs and projects, illustrated in fifty-five plates. A second edition appeared two years later and contained seventy-six plates with repetitive schemes from the first edition. There were also thirty-eight new projects, which represented a considerable number of architectural commissions for a two-year period. A third edition, published in 1905, illustrated seventy-nine designs, of which thirty-five were new and proposed projects. These books of designs defined the new Southern Renaissance, which proliferated throughout Europe and the colonies during the sixteenth to the nineteenth centuries. Twentieth-century architects have become a means of advertising the architect's own work in portfolio fashion, as in Milburn's case.

In about 1902 Milburn accepted the office of architect for the Southern Railway Company and moved to Washington, D.C. In his first fifteen years of practice, Milburn designed nineteen railroad stations for the Southern and other railroads in the South, sixty-six county courthouses, fifteen residences, nine college buildings, including the University of North Carolina at Chapel Hill, in addition to churches, banks, schools, and jails. Plans for alterations to existing structures also assumed an important place in his professional practice. As typical of architectural practice, one commission led to another, so that it could be assumed that the Dempsey Building at Macon, Georgia, led to the residence for Mrs. L. L. Dempsey at Ridgefield, Connecticut, Milburn's only New England commission. Most of his work came from the immediate vicinity of Columbia, South Carolina, although he designed structures in Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, Tennessee, Virginia, and West Virginia.

"A case in point to illustrate how little the works of Milburn are known is the Southern Railway's Union Station at Durham (Fig. 1), which was demolished in the fall of 1967. No foundation stone listed the architect's name, and the building was demolished without notice. George Long's feature article on Union Station, "Rail Stations and Station Winter," in the *Durham Morning Herald* for Sunday, March 4, 1962, does however, name the builder as "Peabody [sic] of Virginia." This was the first clue leading to the discovery of Frank Pierce Milburn's career."

---

Architectural competitions were a more common occurrence at the turn of the century than now. Milburn's plan obtained contracts for the Charleston (S.C.) auditorium against twenty-six competitors; for the Mecklenburg county courthouse against twenty-two competitors; for the Winston courthouse against eight competitors; for the Danville, Va., Masonic Temple against twelve competitors. His plans received first prize for the city hall at Columbia, S.C.

At the end of the illustrations in his books of designs, Milburn included quotations from letters of satisfied clients. Mecklenburg County Commissioners wrote a testimonial saying letter stating that they had adopted plans submitted by Frank P. Milburn, Architect, for our new Court House, the same being in their judgment the best design submitted from more than 20 architects.

The largest commissions for this early period of Milburn's practice were enlargements of state capitols, notably at Tallahassee, Florida, and Columbia, South Carolina. Florida's first state capitol was begun in 1826, completed in 1841, and was considerably enlarged in the Italian Renaissance style by Milburn in 1902. It has a cruciform plan, central portico and projecting pavilions, and a massive central dome surmounted by a classical lantern or cupola.

The Durham Union Station was served by the three railroads serving Durham during the period immediately following the Civil War. These three roads, the Southern Railway, railroad companies, and the and Western Railway Company organized the Durham Union, Station, which was incorporated March 28, 1904. Several years after the station had been opened to the public, the Durham and Southern Railway joined forces with other roads to operate the station.

The station itself was designed by Frank Milburn, and built by John P. Pettigrew, beginning May 1, 1905. The size of the station was determined by the needs and the economic capacity of the city. The station was completed June 30, 1916. Statistically, the station has 346,212 cubic feet of space, including 600 foot tower and 816 feet of tracks. The tower is 176 feet high, and the station is 1,200 feet long and 30 feet wide.

The Durham Union Station was designed by Frank Milburn, and built by John P. Pettigrew, beginning May 1, 1905. The size of the station was determined by the needs and the economic capacity of the city. The station was completed June 30, 1916. Statistically, the station has 346,212 cubic feet of space, including 600 foot tower and 816 feet of tracks. The tower is 176 feet high, and the station is 1,200 feet long and 30 feet wide.
South Carolina state capitol was begun in 1851, but in 1854 attempts to the appointment of John R. Niersee, a Viennese architect, to correct the defects and add a tower at a cost of $75,000, prior to the opening. Niersee died in 1885, and from then until 1907 several architects, including Millburn, received a total of $3 million for renovating and remodeling the South Carolina capitol building.10

Millburn's proposed Kentucky state capitol at Frankfort was not found feasible and, fortunately, his proposed alterations for the Illinois Town Hall and Jackson Davis's North Carolina state capitol (Fig. 2) were not approved. Millburn's suggestions were implemented in Raleigh, the central pavilion on the north and south sides of the capitol building would have been moved almost to the sidewalk on Morgan Street at the end of Fayetteville Street. The Town and Davis-inspired dome, which related spatially to the central, cylindrical spire, would have been destroyed and replaced by a columned drum, dome, and cupola, which would have created a block to the light from flooding into the ronds, as it now does.

Even in the large-scale of the extended structure and the projecting facades as the triumphal archway or a caricature of the Town and Davis portraits, that Millburn presents in the style of the Neo-Classical Revival but his project also shows a close and critical appreciation of the structural and fusion of proposed realizations as at the base of the drum below the dome.

In this same stylistic trend, one can view the proposed design for the Capitol at Columbia, South Carolina (Fig. 3). The scheme has studied the entrance door and half-moon windows in pedimented gables as do any architectural refinements of the Adam-inspired Federal period of the late eighteenth century, but the bold Ionic portico, dominating the whole, is stepping in and out and has an exceedingly wide bracketed eave. This project is comparable in its excesses to some of the more blatant Classical examples of Cass Gilbert, Richard Morris Hunt, or McKim, Mead and White.

Clients of Millburn always seem to have been satisfied with his work. Governor M. B. Sweeney of South Carolina wrote: 'It gives me a great deal of pleasure to recommend you to anyone who desires the services of an Architect. Your work at Winthrop College, the City Hall and the State Capitol shows that you are a master of your profession.'11 Millburn was a conscientious architect who felt that standards within the architectural profession should be as high as those in medicine and law. It was his belief that the architect is more important than a doctor or lawyer, since the architect is responsible for the supporting structure, practical planning, sanitary conditions, heating, ventilation and acoustics, and the economics in addition to the politics in the erection of a building.12

Stylistically, Millburn was typical of nineteenth-century eclectics, sometimes following the great American triumvirate of architects, Henry Hobson Richardson (1838-1886), Louis Sullivan (1856-1924), and Frank Lloyd Wright (1867-
Richardson's influence is normally linked with Richardson Romanesque, which was essentially a revival of the Romanesque style. However, Richardson's work also includes other styles, such as the Romanesque Revival, the Beaux-Arts Classicism, and the Romanesque Revival or Beaux-Arts Classicism. The latter two styles were often used in combination, creating a blend of styles that was characteristic of the early 20th-century American architecture. 

The Romanesque Revival style was characterized by a strong emphasis on the use of stone, particularly granite and limestone, and a preference for simple, geometric forms. The Beaux-Arts Classicism style, on the other hand, was characterized by a greater emphasis on ornamentation and a more ornate design. 

Richardson's work was often characterized by a sense of proportion and balance, as well as a commitment to the rules of the orders of architecture. His work was also noted for its use of materials, such as stone and brick, and a sense of the weight and solidity of these materials. 

Richardson's approach to design was often described as a synthesis of different styles, rather than a strict adherence to a single style. This was evident in his use of various sources and techniques, as well as his use of materials and construction methods. 

Richardson's work was also characterized by a sense of the past, with a focus on the history of architecture and the development of the various styles. This was evident in his use of historical references and his incorporation of elements from different periods and regions. 

Overall, Richardson's work was characterized by a sense of the past, a commitment to the rules of architecture, and a synthesis of different styles. His work had a significant impact on the development of American architecture, and continues to be studied and admired today.
windows below the bracketed, wide eaves on the cornice, while the gable, ended central element on the entrance facade of the station had a silhouette typical of late 19th century basilica planned Italian church facades. Salisbury’s Union Station (Fig. 11) constructed only three years later (1907 to 1908) had Dutch gables incorporated into the design, but the handling of the central pavilion or tower was similar to comparable forms by Wright with the recessed strip window level above the top of the masonry and below the low pitched roof. The Venetian or Palladian windows (consisting of two narrow windows flanking a wide central one with arched top) are again reflective of those used by Wright at the George Blossom House, Chicago, Illinois, 1892.16 Milburn’s churches were usually of some variety of Gothic but occasionally with Romanesque domes; his college buildings, although with an element or two of Chateauesque, were severe and utilitarian.

In a booklet titled ‘Illustrated Columbia, South Carolina,’ published in 1904,17 the statement is made: “The work done by this firm (Milburn, Heister & Co.) constitutes one of the most beautiful structures erected in the South during the past fifty years; part of this credit must go to Michael Heister, a designer who was employed by Milburn shortly after Milburn opened an office in Washington, D.C., at 710 Fourteenth Street, N.W. In 1902 Hisler joined the firm and it became known as Milburn, Heister & Co. Knowledge of the firm’s practice in Washington, until the death of Milburn in 1926, is again to be found in books of published designs, Selections from the Latest Work of Milburn, Heister & Co., Architect, Washington, D.C.18 These brochures were not merely published to illustrate the firm’s designs but to show “the wonderful progress made in all branches of building,” of which, by inference, the firm was expert, relieving the client of all worry. ‘More than half of the large business buildings were built by them.’19 If county courthouses were the main commissions of the early years, the firm’s major building type for the Washington years was the office structure, numerous examples following the dictates of Louis Sullivan of being a single entity in design, similar to a Classical column consisting of three parts, i.e., base, vertical shaft, and capital. Some office buildings have the vertical emphasis terminating in arches similar to Richardson’s Marshall Field, Wholesale Store, Chicago, 1885, while the United States Department of Labor Building, Washington, has a wide Wrightian eaves line. By far the largest of the firm’s designs was the Bureau of Engraving and Printing for the Imperial.

16 Wright was in turn influenced by McKim, Mead and White, H. H. Richardson, Frank Lloyd Wright and the academic tradition of the early 1900s in Leipzig and Cornell Institute, VII, Nos. 1 and 2 (1914), 46-63.
19 Frank E. Milburn Dies in Hotel at Asheville,' Washington Post, September 23, 1925.
Richard Morris Hunt's J. W. A. Graham House (1862-1863), executed in the Second Empire Style. Characteristics of the style include heavy, diagonal cornices and fittings with tall towers and roofline balancing the masses. It is best known as the architect's own residence and remains an icon of the author. Top right, Henry Hobson Richardson's Sherman House at New York; bottom right, a detail of Richardson's design for the Second Empire Style of architecture (1864-65). Bottom left, a detail of Richardson's design for the Second Empire Style of architecture (1864-65). Bottom right, a detail of Richardson's design for the Second Empire Style of architecture (1864-65). Bottom center, a detail of Richardson's design for the Second Empire Style of architecture (1864-65). Bottom left, a detail of Richardson's design for the Second Empire Style of architecture (1864-65).


A selection of views from the collection of photographs designed by W. W. Henshaw, the University of North Carolina at Chapel Hill, showing a variety of architectural styles. Left row, top to bottom: Spann Gymnasium, Davis Hall, and Aladdin Hall. Right row, top to bottom: the YMCA Building, Mary Ann Smith Building, Robb's Hall, the School of Education Building, Pettigrew Dormitory (only a portion of the third wing of this building is shown here). All photographs from the North Carolina Collection, University of North Carolina at Chapel Hill.
Milburn's practice covered the South below Washington, D.C., where for thirty-six years he held the lead. Into his lap were poured the many commissions for fine works for which he had learned to make 'the better mouse trap' and the path to his door was well worn.  

The true greatness of successful late nineteenth century American architect is exemplified in their reliance upon the arrangement and organization of elements of 'past stylistic' trends. Milburn was as competent at these academic exercises as any of his contemporaries, although he did not exhibit the genius of a Stanford White (of McKim, Mead and White), but then, few architects of any generation could equal White. Milburn was a part of this movement and attitude toward design and was in a class second only to the great names. As a businessman he must have equaled any of his contemporaries in his work, organizing ability, and the honesty of any architect who must demand high standards for his client and yet at the same time be fair and honest to the firm of contractors employed in the task at hand.  

Milburn died at the age of fifty-eight in Asheville on September 21, 1926, after failing health for several months. This master-craftsman earned the undying name for fairness and constructive ability, as well as creative genius. His was a well rounded ability rather than a narrowing of conception.

---

Auburn County Courthouse, Union Station  
Battle, Vance, Vance-Dorminy, Caldwell Hall, Davis Hall, Poe-Brook School of Education Buildings, Swain Dining Hall, Third Library, (all, Milburn designed these buildings for the University of North Carolina, Chapel Hill. For details see Archibald D. Henderson, The Chapel Hill University, Chapel Hill University, University of North Carolina Press, 1943), and the University of North Carolina at Chapel Hill.  

Charlotte City Hall, Independence Hotel, First Trust Company Building, Union Station  

Durham County Court House, City Hall, and Auditorium, Duke University, Durham County Courthouse, First National Bank and Trust Company Building, Union Station.  

Elizabeth City High School  
Gaston County, Bank, Randolph  
Goldboro, Wayne County Courthouse  
Hastings, Vance County Courthouse  
High Point, Ennis Professional Medical Building  
Salisbury, Southern Railroad Passenger Station  
Winnsboro, Washington Bank and Trust Company  

Footnotes and others: 
1. Milburn died at the age of fifty-eight in Asheville on September 21, 1926.  
2. Milburn was a part of this movement and attitude toward design and was in a class second only to the great names. As a businessman he must have equaled any of his contemporaries in his work, organizing ability, and the honesty of any architect who must demand high standards for his client and yet at the same time be fair and honest to the firm of contractors employed in the task at hand.  
3. Left to right: Hope Valley Country Club, Durham, photograph by Charles H. Cooper, 1925; Greensboro, Elizabeth City High School, photograph made from a postcard sent by Alice F. Milburn; and Greensboro, First National Bank and Trust Company Building.  
4. Photographs of the Southern Loan and Trust Company Building, Durham, N.C. (1925) from the Special Collections, University Libraries, Greensboro, N.C., have been published. In the past, these buildings have been described as 'the greatest of the Capital Club Building in Raleigh, which was replaced in 1930 by a new design for the Capital Club Building.'  
5. Photographs of the Southern Loan and Trust Company Building, Durham, N.C. (1925) from the Special Collections, University Libraries, Greensboro, N.C., have been published. In the past, these buildings have been described as 'the greatest of the Capital Club Building in Raleigh, which was replaced in 1930 by a new design for the Capital Club Building.'  

Footnotes and others: 
1. Milburn died at the age of fifty-eight in Asheville on September 21, 1926.  
2. Milburn was a part of this movement and attitude toward design and was in a class second only to the great names. As a businessman he must have equaled any of his contemporaries in his work, organizing ability, and the honesty of any architect who must demand high standards for his client and yet at the same time be fair and honest to the firm of contractors employed in the task at hand.  
3. Left to right: Hope Valley Country Club, Durham, photograph by Charles H. Cooper, 1925; Greensboro, Elizabeth City High School, photograph made from a postcard sent by Alice F. Milburn; and Greensboro, First National Bank and Trust Company Building.  
4. Photographs of the Southern Loan and Trust Company Building, Durham, N.C. (1925) from the Special Collections, University Libraries, Greensboro, N.C., have been published. In the past, these buildings have been described as 'the greatest of the Capital Club Building in Raleigh, which was replaced in 1930 by a new design for the Capital Club Building.'  
5. Photographs of the Southern Loan and Trust Company Building, Durham, N.C. (1925) from the Special Collections, University Libraries, Greensboro, N.C., have been published. In the past, these buildings have been described as 'the greatest of the Capital Club Building in Raleigh, which was replaced in 1930 by a new design for the Capital Club Building.'  

Footnotes and others: 
1. Milburn died at the age of fifty-eight in Asheville on September 21, 1926.  
2. Milburn was a part of this movement and attitude toward design and was in a class second only to the great names. As a businessman he must have equaled any of his contemporaries in his work, organizing ability, and the honesty of any architect who must demand high standards for his client and yet at the same time be fair and honest to the firm of contractors employed in the task at hand.  
3. Left to right: Hope Valley Country Club, Durham, photograph by Charles H. Cooper, 1925; Greensboro, Elizabeth City High School, photograph made from a postcard sent by Alice F. Milburn; and Greensboro, First National Bank and Trust Company Building.  
4. Photographs of the Southern Loan and Trust Company Building, Durham, N.C. (1925) from the Special Collections, University Libraries, Greensboro, N.C., have been published. In the past, these buildings have been described as 'the greatest of the Capital Club Building in Raleigh, which was replaced in 1930 by a new design for the Capital Club Building.'  
5. Photographs of the Southern Loan and Trust Company Building, Durham, N.C. (1925) from the Special Collections, University Libraries, Greensboro, N.C., have been published. In the past, these buildings have been described as 'the greatest of the Capital Club Building in Raleigh, which was replaced in 1930 by a new design for the Capital Club Building.'  