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## Masonry conservation case studies: LSU Law School 1936, St Alban's Chapel LSU 1929, and the Theta Xi Fraternity House LSU 1939

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**MASONRY CONSERVATION CASE STUDIES:  
LSU LAW SCHOOL 1936  
ST. ALBAN'S CHAPEL LSU 1929  
AND THE  
THETA XI FRATERNITY HOUSE LSU 1939**

**A Thesis**

**Submitted to the  
Graduate Faculty of the  
Louisiana State University and  
Agricultural and Mechanical College  
in partial fulfillment of the requirements  
for the degree of  
Master of Science in Architecture**

**in**

**The School of Architecture**

**By  
Richmond Gardner Savoy  
B.S. Louisiana State University, 1977  
December 2003**

*For My Children: Sarah Savoy and Richmond Hill Savoy &*

*My Father: The Reverend James Edward Savoy, B.A., B.D. D.D.  
University of the South 1939*

*and*

*In Loving Memory of My Mother*

*Susan Montgomery Williams Savoy, A.S.L.A.  
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*“A Drop of Ink, May Make A Million Think” – Lord Byron*

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<sup>1</sup> The place of temptation. A place maintained essentially in its natural state unprotected from decadence and error.

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RGS  
2003  
Baton Rouge, Louisiana

## PREFACE

The three buildings which are the case study subjects for this inquiry began their existence between 1928 and 1939 on the then sparsely built East Side of the Louisiana State University Campus in Baton Rouge. That each has managed to survive is due in large part to the skill and craftsmanship of the original architects and constructors, and the inherent longevity of the materials with which they were constructed. They have survived, but not without struggle. They, most decidedly, have not prospered.

Each building has a story to tell; lessons to teach. The relative closeness in time of their construction, their close physical proximity to one another, and the durable nature of their materials make them ideal subjects for comparative study. Each has undergone well intentioned modification and “treatment”, and all have suffered to some degree because of those efforts. They are still in service; still teaching, though no doubt uttering: “forgive them.....for they know not what they do”.

Are they important? Do they deserve our attention or comment? Are they worth the time of the master builder? I think they are. Surviving sixty or seventy years anywhere, anytime, accords one a certain privilege, and should command our respectful attention to their story. Buildings that age are like grandfathers; they have little to lose by speaking truth. We have everything to gain by listening to their song. Draw near.

It should be apparent to the reader by now that the approach of this paper is a little different than many of the standard treatises and texts on the subject of building preservation. Therefore, even at the risk of being pedantic, I offer the following underlying precepts at this point in order to clarify that approach.

I do not believe that the issues surrounding the preservation of buildings can be well determined or effectively addressed from a book in the professional's library, in the classroom, or on the drawing board. I do believe that we learn best by observing, inspecting, and recording in the field and by actual physical encounter with the buildings. This is not to say that research and study of old specifications, drawings, and other sources is not valuable, or that formal educational training is a waste of time. Those endeavors are of the utmost importance, but unless the building was originally the child of your firm, and has remained untouched since initial construction, the design professional had best spend lots of quality time with the subject building before he seeks to alter, restore or treat it. As for formal academic training, it gives one the vocabulary and an approach, but it must be augmented with hands on encounters in the field in order to be most effective. I am an advocate of a minimum of an intensive two semester battery of studio, lab and lecture, including units in preservation/conservation history and theory, preservation technology, and a practical requirement of completing a set of construction documents for a real project. I believe the academic setting for this requires students from multiple disciplines in order to be of maximum effectiveness, and that each project team must include at least one student from all of the following: Architecture, Landscape Architecture, Geology, Art/Art History, History Geography/Anthropology, Engineering and Construction.

The preservation professional should baby-sit the building during a monsoon-like rain as well as a small drizzle, and should do so multiple times to conduct what I call rain studies. He should do the same type of baby-sitting and study on days of temperature

extremes. If at all possible, he should avail himself of the opportunity to visit the building incognito at times of full occupancy and at night when it's empty. Hands-on seeking yields the patterns of use, abuse, and deterioration that we must understand before we can be of effective service.

Another precept of the approach is that buildings of the same time period, or in the same general geographic area, and those of similar materials must be observed and studied together. Again, this is pre-design, pre-construction, hands-on field work in seeking the patterns that reveal the truth. Of course there is always the practical to be considered. Few portfolios contain rain study documentation, few competitions and awards are offered for diligence and thoroughness in documenting the existing condition of an attic or crawl space. The sad truth is that few owners really want to know the physical condition of their buildings.

Another precept is that it is our duty to inform the owner as early as possible about the patterns and defects uncovered in the glory filled exercises outlined above. We are obligated to see that these issues are addressed in the program. We must do this unpopular duty notwithstanding its lacking the same perception of value as new design work or changes and additions to existing buildings. It is a sad, but no less true, situation that we alone must combat; it is an unfortunate reality that it is easier to raise money for and be paid for changes that can easily be perceived as having value by the public or the owner, than it is to receive the same for inconspicuous surveying, documentation and prescriptive treatments that remain wholly invisible to the untrained eye.

Another precept is that the owner is to pay for the cost of the work; not the contractor, not the preservation professional, not the craftsman, and not the design professional. The typical existing conditions and site visit clauses that are set forth in most standard construction documents should not be used to ambush a constructor or designer, or to allocate the cost of the work to anyone other than the owner. It is precisely this sort of adversarial shifting of responsibility that contributes most often to poor results, and consequent harm to the building patrimony for which we are but temporary stewards. All these clauses typically do is set the stage for overly zealous advocates and those responsible for project financial control to get up on their hind legs and destroy the efforts of those producing in the marketplace.

Another precept is that full-time supervision by the contractor and full-time observation by the design professional are not luxuries; they are necessities. It is not an ideal world in which we work. Practical contract clauses are needed to protect the owner, and all parties; but, they should never be viewed as a substitute for diligent effort before the work begins, and inspection and supervision of the work in progress. The technology exists today for almost all parties involved in a construction project to be virtually present on the site without leaving their office, or while actually in some other remote location, should the need arise, due to uncovered or hidden conditions.

A financial incentive needs to be set forth in the contract documents for the purpose of achieving the quality level required for preservation work. The conservation, preservation and restoration of critical items cannot be left to the perils of competitive bidding without more stringent prequalification of bidders and design professionals. The

performance and payment bond system is not enough, and the existing architect selection process is inadequate to protect the historic patrimony. Everyone from the craftsman to the owner needs a financial and thereby practical reward for achieving this goal.

In addition, it is my strong belief that, in order to understand that which we as professional preservationists are charged with preserving, restoring and conserving, we must do more than merely study and record the physical objects in our care. We should study and understand the story of the people that wrought such objects and the historical context that gave them birth. This is especially true when we are not privy to a documented program, historic drawings or other such records. This matter becomes even more critical when dealing with buildings that are only used on a part-time basis, or by a transient user population as one finds with most churches, schools and other institutional buildings. If we are not diligent and thorough in researching the original design intent, it will most certainly suffer a slow almost surreptitious erosion of meaning. Good design that is well preserved and intact has a better chance of surviving the onslaught of a demolition minded facility manager.

## TABLE OF CONTENTS

Dedication.....	ii
Acknowledgements.....	iii
Preface .....	ix
List of Figures.....	xv
Abstract.....	xix
Chapter 1. Historical Context for Construction.....	1
Chapter 2. The Law School at Louisiana State University.....	15
Chapter 3. The Episcopal Student Center LSU.....	45
Chapter 4. Discourse on the Stained Glass of St. Alban's.....	57
Chapter 5. Theta Xi Fraternity House LSU.....	75
Chapter 6. Building Evolution, Revisions and Design Integrity.....	94
Chapter 7. Masonry Conservation.....	109
Chapter 8. Masonry Details: A Discourse On God and the Devil.....	134
Chapter 9 Assessment and Prescriptive Treatments for Future Work.....	156
Chapter 10 Summary Discourse on Preventable Damage: the Duty To Exercise Reasonable Care.....	187
Sources Consulted.....	197
Persons Interviewed.....	202
Definitions/Glossary.....	204
Appendix 1 Objective Ruminations on How and Why We Preserve.....	208
Appendix 2 Subjective Ruminations on How and Why We Preserve.....	211
Vita.....	214

## LIST OF FIGURES

1. Photo of “Laws Unsupported by the Morals of the People” .....	18
2. Original Drawing of Inscription Weiss Plan 900, Sheet 57.....	20
3. West Façade LSU Law Building 1938.....	23
4. Original Drawing Plan 900, Sheet A-8 Law Elevations.....	24
5. Original Drawing of Law Building Seal, Plan 900, Sheet 68.....	24
6. Photo of Law Building Seal Today.....	25
7. Photo of Cast Relief Sculpture East Law Lobby Wall.....	26
8. Photo of Cast Relief Sculpture South Law Lobby Wall.....	26
9. Photo of Cast Relief Sculpture North Law Lobby Wall.....	27
10. Photo of “Alpha & Omega” Symbol Sculptures Law Lobby Door Openings.....	28
11. Photo of Ornamental Cast Iron Transom Screen Law Building Entrance.....	29
12. Photo of Law Building West Tympanum Sculpture.....	30
13. Original Drawing Plan 900, Sheet 9-A Law Exterior Details.....	32
14. Photo of Struppeck Sculpture from Original Law Auditorium.....	34
15. Original Drawing Showing Location of Struppeck Sculpture.....	35
16. LSU Facilities Drawing of Building No “29” 1936 LSU Law Floor Plan.....	37
17. Photo of Demolished Portion of Wall “Ingalls Stone Co. & St. Joe Brick”.....	42
18. Photo of Ingalls, St. Joe Brick Inscriptions and Denticular Molding.....	43
19. Photo of West Side of 1936 Law Building Cornerstone.....	43
20. Photo of North Side of 1936 Law Building Cornerstone.....	44
21. Photo of St. Alban’s from West 1935.....	47
22. Photo of St. Alban’s Dedication Ceremony 1930.....	48



23. Photo of Photographic Portrait Bishop Sessums.....	49
24. Photo of St. Alban's 1940 Southwestern View.....	50
25. Photo of St. Alban's Reredos Iconography.....	53
26. Photo of St. Alban's Patrons/Martyrs Stain Glass Window Group.....	55
27. Photo of St. Alban's Etched Glass Panels at Narthex.....	58
28. Photo of Boyd/LSU Stained Glass Window.....	59
29. Photo of Fuqua Stained Glass Window.....	59
30. Photo of Ferraro "Alpha" Stained Glass Window .....	60
31. Photo of Gasquet "Omega" Stained Glass Window.....	60
32. Photo of "University" Window Group .....	61
33. Photo of "Patrons and Martyrs" Window Group .....	62
34. Photo of "Church Militant" Stained Glass Window .....	63
35. Photo of "Baptismal" Stained Glass Window .....	63
36. Photo of Eastern Rose Window .....	64
37. Photo of "Chalice" Stained Glass Window .....	64
38. Photo of West Rose Window .....	64
39. Photo of "Old Testament" or "Prophets" Window Group .....	66
40. Photo of "New Testament" or "Apostles" Window Group .....	68
41. Photo of "Church Historical" or "Ditchburn" Window Group .....	70
42. Photo of "Lockhart" or "Apocalyptic" Window Group .....	71
43. Sketch of South Wall Stain Glass Schematic .....	72
44. Sketch of North Wall Stain Glass Schematic .....	73
45. Photo of 1939 Theta Xi Membership in Front of Old Downtown House.....	85

46. Photo of Theta Xi Soil Test le Femme.....	87
47. Photo of Von Ostoff's Architectural Rendering of Theta Xi House.....	88
48. Photo of Theta Xi House in 1960.....	89
49. Photo of Theta Xi House Entrance Portico.....	90
50. Photo of Cast Stone Inlay at Theta Xi Exterior Stage.....	91
51. Photo of St. Alban's Norman Arch Entry Stone.....	112
52. Original Wogan & Bernard North & South Elevations of St. Alban's.....	113
53. Original East and West Elevations of St. Alban's.....	114
54. Plat St. Alban's Showing 1960 Additions.....	116
55. Drawing of St. Alban's Floor Plans 1960.....	118
56. Drawing of St. Alban's Parish Hall Balcony Revisions.....	120
57. Sketch of St. Alban's Brick Dimensions.....	122
58. Photo of St. Alban's Brick Detail.....	123
59. Photo of Structural Cracks at St. Alban's East Parish Hall Wall.....	125
60. Photo of St. Alban's H/C Ramp and East Parish Hall Wall.....	127
61. Photo of Drip Line Masonry Deterioration East Side St. Alban's.....	128
62. Photo of Drip Line Masonry Deterioration East Side St. Alban's.....	128
63. Photo of Masonry Patching at St. Alban's East Door to Parish Hall.....	130
64. Photo of Remaining Original Masonry Buttress North Wall St. Alban's.....	132
65. Photo Showing Deterioration of Masonry at Theta Xi Rake Tile.....	135
66. Photo Showing East Gable Deterioration at Theta Xi East Gable.....	135
67. Photo Showing Brick Decay Below Entry Parapet at Theta Xi.....	136
68 Photo Showing Masonry Decay at South Elevation of Theta Xi.....	136

69. Photo of Masonry Deterioration at St. Alban's Kitchen Rake.....	137
70. Photo Showing Missing Roof Deck St. Alban's West End of Nave.....	137
71. Photo Showing Northeast Corner Rake Tile Deterioration.....	138
72. Photo Showing Expose Roof Deck St. Alban's.....	138
73. Photo of Masonry Repair Dean French House North Gable.....	140
74. Photo Showing Beginning Decay Northeast Gable LSU Art Building.....	141
75. Photo Showing Good Detailing at Southeast Gable of Atkinson Hall.....	141
76. Photo Showing Poor Detailing at Southwest Gable of St. Alban's.....	142
77. Photo Showing Accumulation of Debris St. Alban's Entry Stone.....	142
78. Photo Showing Original Glazed Block Wainscot LSU Law Building.....	152
79. Photo Showing Plaster Veneer of Glazed Block LSU Law Renovations.....	152
80. Photo Showing Stone Patching Attempts North Side LSU Law Building.....	154
81. Photo Showing Stone Patching Attempts South Side LSU Law Building.....	154
82. Decay Graph.....	157

## **ABSTRACT**

Re-construction/renovation/preservation and maintenance of historic or architecturally significant buildings is one of the most difficult tasks undertaken in the public sector market place by design professionals and constructors today. Wide variations exist in the level of knowledge, training, experience and expertise of all of the parties in such an endeavor, and all projects are different. One of the most underutilized and misunderstood roles in this environment is that the professional historic preservation consultant.

This thesis attempts to illustrate the efficient and beneficial role of this specialist. Included are case studies for a 1939 fraternity house on the campus of LSU, the recent Renovation of the LSU Law School/Law Center (1936 and 1969), and St. Alban's Chapel and Episcopal Student Center (1929) at LSU. There will be particular emphasis on material conservation, the erosion of historic information and original design detail, site documentation and site observation and the importance of these tasks in the building preservation process.

## **CHAPTER 1**

### **HISTORICAL CONTEXT FOR CONSTRUCTION**

The post war decade of the roaring 1920's was one hell of a time to conceive of, much less carry out the building of a university campus, or a law school, let alone a church. It was a time of tremendous domestic growth and consequent tension. America and President Woodrow Wilson watched the ideals for which they had fought weakened by the treaty at Versailles and botched by the scheming Europeans at the League of Nations. American then as now could not look to those for whom they had fought with any degree of trust. The world had been turned upside down by World War I.

The war had raised the standard of living for factory workers and built a powerful labor movement; it changed styles and fashions, and molded consumer demands into new channels. Wrist watches were introduced for men, women were wearing shorter skirts, and cigarettes were being smoked by both sexes. The patterns of life for most Americans were changing<sup>2</sup>.

The Constitution had been amended to allow Female Suffrage (1920). The Prohibition Amendment (1919), the government's attempt to legislate morality, instead brought increasing drunkenness. In the election of 1920, America elected a man who followed the advice of his managers, made few speeches, took few positions on the issues of the day, but simply called for a return to "normalcy". In an address given, 14 May 1920, Harding stated "The world needs to be reminded that all human ills are not curable by legislation, and that the quantity of statutory enactment and excess of government offer no substitute for quality of citizenship." Former President Wilson's son-in-law joked that Harding's speeches were "an army of

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<sup>2</sup> Current, Richard N., T. Harry Williams and Frank Friedel. *American History: A Survey*. 680-681

pompous phrases moving across the landscape in search of an idea.” Harding’s ambivalence stood in stark contrast to the great crusade that had been waged by Woodrow Wilson. The anti-prohibition Democratic ticket of James Cox and Franklin Delano Roosevelt lost by an unexpectedly large landslide, carrying only the solid South. Harding’s Administration, supported by an overwhelming Republican press, carried out a public relations campaign that created the illusion among most of the public that he was an exceptionally fine President. Behind that façade, rot had set in.

Many of Harding’s cabinet appointments were made up of his drinking and poker playing buddies, who when placed in positions of trust, betrayed the President and the American people. Their looting of the government and colossal thievery<sup>3</sup> made the Louisiana Hayride scandals of the next decade look like petty shoplifting. The fraud perpetrated on the American people was spectacular, but Harding died of a heart attack before having to face the collapse of his reputation. Calvin Coolidge became President, and with the curious support of the press, America kept cool with Coolidge whose slogan was “The business of America is business”.

On the whole, business, large and small thrived from 1923 to 1929. Labor Union membership declined from over five million members in 1920 to four and one third million members by 1929. Union leaders seemed more interested in maintaining labor monopolies, especially in the building trades, than in organizing industrial workers.<sup>4</sup> The strikes of the late teens and earliest part of the decade had turned public opinion against organized labor. Business leaders successfully began an open shop movement beginning in 1920, and a general onslaught against all Americans

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<sup>3</sup> ibid

<sup>4</sup> ibid, pages 694-695

that did not conform, against any who might disturb the status quo. The feeling of many Americans seemed to be that unionism was somehow un-American. For most working men, including the building trades, living conditions had improved.<sup>5</sup> Construction reached its post war peak in 1926, but by 1929 it had declined drastically.<sup>6</sup>

There was a little depression in 1922 followed by feelings of prosperity which vanished with the infamous market crash of 1929. Land speculation was rampant. The new Ku Klux Klan, not to be confused with the necessary one from the time immediately following the War Between the States, was peddling hatred and murder, in the rural areas of Louisiana, instead of law and order, the historic need fulfilled by its predecessor. This Klan transformed bigotry into big business, and tapped into the natural fear that societal change sometimes engenders.

Increasing numbers of divorces plagued American families. Louisiana suffered a flood of biblical proportion in 1927. All standards of conduct seemed to be under assault. It was the Jazz Age; a time of rampant hedonism. Should the Roman Emperor Nero have paid a visit to this time he would surely have felt as if he had come home. Elsewhere on the domestic front the war between science and theology was becoming equally heated.

Fundamentalist ministers became the butt of national ridicule in 1925 when their warrior, Williams Jennings Bryan attempted to matched wits with the agnostic, Clarence Darrow, at the Scopes Monkey Trial. In his colloquy with Darrow ,Bryan repeatedly entrapped himself by his literal-minded interpretations and indeed his

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<sup>5</sup> ibid

<sup>6</sup> ibid , page 713

profound ignorance of Biblical history and scholarship.<sup>7</sup> The embarrassment of Bryan at the Scopes Trial, and his subsequent death just a few days after its conclusion ended a battle, but did not quite end the war. A fundamentalist group founded in 1926 called the Bible Crusaders organized mobile bands of the faithful to descend on state legislatures. In Mississippi they secured an antievolutionary law in 1926, but they were defeated in Louisiana by an opposition led by President T. T. Boyd of Louisiana State University.<sup>8</sup> Religion's hold on society was further eroded as middle class reaction spread against a cause championed by many a clergyman; prohibition. Consequently, many of the clergy began to concentrate upon the building of fine churches and the development of a sophisticated theology that embraced the new order of things. Commerce and science were co-rulers.

A simple and effective way of perpetuating the Coolidge prosperity after 1928 seemed to be to put the "Great Engineer," Herbert Hoover, in the White House. His policies as Secretary of Commerce apparently guaranteed an indefinite continuation of businessmen's government, and of boom without bust. Hoover himself shared this faith. In his acceptance address in August of 1928, he proclaimed, "Given a chance to go forward with the policies of the last eight years, we shall soon with the help of God be in sight of the day when poverty will be banished from this nation." Fifteen months later the nation began its descent into the blackest depression in its history.<sup>9</sup>

The Charleston, "bathtub" gin, and speakeasies had contributed little to the preservation of lasting things, much less matters of faith or education. The disorder and disillusionment of the day were perfect cloaking devices for the wolves that

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<sup>7</sup> Tindall, George Brown. *The Emergence of the New South: 1913-1945*. Page 205

<sup>8</sup> *ibid*, page 206

<sup>9</sup> Current, Richard N., T. Harry Williams and Frank Friedel. *American History: A Survey*. Page 709



devoured standards and values. Paradoxically, the same atmosphere nourished faith, provided fertile content for the clergy's Sunday homilies, and the "just and good cause" for trips to the fund raising well.

Perhaps America would have been spared the horror of the great depression if prohibition and the religion vs. science debate had not been at the forefront of the political issues of the day. Before and during the War Between the States, the Republican party used the emotive moral issue of slavery to propel the states against one another and thereby cloud the hidden economic agenda of the industrial North waging war on an Agrarian South. In 1928 the Republicans once again orchestrated emotions of the American people, this time using the issue of prohibition to inflame the populace and get themselves re-elected. Economically, Rome had been burning for some time.

In the realm of ideas and the arts the twenties and early thirties were prolific. This was the time of Ernest Hemmingway, William Faulkner, Eugene O'Neill, F. Scott Fitzgerald. It's interesting to note that for Journalists of the decade, the high road to the Pulitzer Prize seemed to be assaults on the barbarities, real or perceived, of the South.<sup>10</sup> H.L. Menken hurled literary volley after volley at the region. By 1930 John Crowe Ransom, Alan Tate, Robert Penn Warren et alia produced the Agrarian manifesto, *I'll Take My Stand*, partly in response to Menken, but offered in response at a deeper level to the industrialism they saw as destroying what was noble and good in their region. At the time there was a continuing literary debate between the

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<sup>10</sup> Tindall, *The Emergence of the New South: 1913-1945*, page 215

Agrarians and the Regionalist group who emanated from the University of North Carolina at Chapel Hill<sup>11</sup>

Architects of the time filled the great cities with skyscrapers and were active in city planning. Frank Lloyd Wright, arguably America's most famous Architect, had married a very talented lady in 1928. In 1932 they would establish a new kind of architectural school located in Wisconsin where students would learn the philosophy of organic architecture by sharing in the architectural work, building construction, and related arts. Mr. and Mrs. Wright called their endeavor the "Taliesin Fellowship". In this period the famous houses "Fallingwater" and "Wingspread" were produced. In 1937 the Wrights began their Taliesin West in the Arizona Desert. These were heady times.

In letters, the arts, and learning, there was a seeking for values that would be something more than the advertising man's apotheosis of the mass-production culture, as expressed in the top non-fiction bestseller of 1925-1926, Bruce Barton's *The Man Nobody Knows*, a businessman's life of Christ, who, according to Barton, "picked up twelve men from the bottom ranks of business and forged them into an organization that conquered the world."<sup>12</sup>

Many of the most influential philosophers and social scientists continued to write in modified progressive terms.....expounding on the theme of socialized pragmatism: man through science and technology could develop an organized social intelligence which could plan a rational and fruitful future society. Similar faith was being placed

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<sup>11</sup> The Fugitives were a literary/academic group of twelve whose beginnings centered around Vanderbilt University and that included such notables as Robert Penn Warren, Andrew Lytle and Allen Tate. The group eventually scattered across the region with Warren coming to LSU where he was instrumental in raising the profile and level of respect for the "Southern Review". Unfortunately, he left during the infamous scandals of the late thirties.

<sup>12</sup> Current, Williams, Friedel. *American History: A Survey*. pages 705-706.

in science: engineers in contrast to businessmen could bring forth an economic utopia. This doctrine carried to its ultimate conclusion, engendered the technocracy movement of the thirties.<sup>13</sup>

President Hoover had taken office in 1929 presumably to bring the nation sane and scientific government. By the time of the campaign of 1932, prohibition, compared with the depression, had evaporated as a serious issue. In December of 1933 the Twenty-First Amendment had been ratified and the experiment in government legislation of morals was at an end. The decade of the twenties had been one of business optimism, but the period of late 1929 until World War II seemed a period of relentless, unquenchable pessimism. Something had gone wrong. The inflationary spiral of the twenties had been replaced by a deflationary spiral. It wasn't that Hoover did nothing, it was that the ancient formulas he did try no longer worked, and by the time this was realized, his effort at direct government intervention proved to be too little, too late; he became the scapegoat for the depression.<sup>14</sup>

Until 1932, not a single state in America had unemployment insurance. Farm prices had plummeted so the idea of those who had left the farm and migrated to the city going back to the farm to weather the storm would not work. When President Roosevelt was inaugurated on 4 March 1933, most of the nations banks were closed. At least thirteen million people were unemployed, some of them close to starvation, and millions of farmers were on the brink of foreclosure. In his inaugural address Roosevelt declared, "This great Nation will endure as it has endured, will revive and will prosper.....So, first

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<sup>13</sup> Current, Williams, Friedel. *American History: A Survey*. Page 707

<sup>14</sup> Interview with Rev. James Edward Savoy, DD, father of this writer and an Episcopal Priest who lived at and around Chattanooga, TN from 1910-1939, and was educated at Baylor Military Academy and The University of the South. He worked for the TVA on the construction of Norris Dam as a clerk of the works, and on the construction of the University of Chattanooga campus.

of all, let me assert my firm belief that the only thing we have to fear is fear itself”.

If Congress did not act, he announced, he would ask for “broad executive power to wage war against this emergency, as great as the power that would be given to me if we were in fact invaded by a foreign foe.”<sup>15</sup> Roosevelt began that war, and was unceasing in his effort to restore the confidence of business and the people. The Spring of 1933 began what was to become known as “The Hundred Days” of effort to stabilize the economy. From 1933-1939 Roosevelt concentrated on domestic problems with a series of programs that were to become known as “The New Deal”.

At this time in history the people of this country were ready for just that. Unemployment had become widespread from 1930-1933. The low end of wage and skill spectrum was hit hardest, however, unemployment had begun to strike those who had never before been out of work for any length of time. Even a large part of the 1933 graduating classes of Annapolis and West Point were unable to go on active duty.<sup>16</sup> Bewilderment was a common feeling for those who were traditionally employed and productive workers; “they had been brought up in the sturdy traditions of self-reliance and rugged individualism.....they believed that opportunities were limitless if only one had the ambition and energy to take advantage of them. Now they were humiliated and baffled at not being able to provide for themselves or their families. As they remained idle for months and then years, they were in danger of losing their skills as well as their morale; physical and moral erosion threatened.”<sup>17</sup>

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<sup>15</sup> Current, Williams, Friedel. *American History: A Survey*. Page 722

<sup>16</sup> Louchheim, Katie. *The Making of the New Deal: The Insiders Speak*. Cambridge, MS: Harvard University Press, 1983.

<sup>17</sup> Current, Williams, and Friedel, Page 718

The TVA (Tennessee Valley Authority) was one of the first and most well known of these programs, most of which came to be known by acronyms, e.g. TVA, CCC, NRA, PWA, WPA, etc. Under the TVA five existing dams on the Tennessee River system were improved and over the next twenty years, twenty new dams were built. Many rural areas now had what they had never had before, inexpensive electricity. Some of the TVA projects, like Norris Dam, included entirely new planned communities. Incidentally, the man who has come to be known as the father of the historic preservation movement in this country, James Marston Fitch, worked on the Norris Dam project., as did my own Father.

The National Industrial Recovery Act (NRA) passed Congress in 1933, and included a large public works spending program to prime the economic pump. This act included over \$3,300,000,000 for Public Works, under the direction of Harold L. Ickes, the Secretary of the Interior. The need was for heavy spending, but it would be four years before Ickes' Public Works Administration (PWA) pumped appreciable amounts into the economy. Ickes methodically set about gathering plans for projects, checking each carefully to make sure it would be really worthwhile.<sup>18</sup> Ickes had been chosen by President Roosevelt for the cabinet post in no small part due to his reputation for honesty; he would last thirteen years. Under Ickes, the Department of the Interior was run quite differently than it had been under former Secretary, Albert Fall, of Teapot Dome fame.<sup>19</sup>

Ickes became a victim of Louisiana Senator Huey Long's habit of bestowing derisive nicknames on members of Roosevelt's cabinet just as he had used the same

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<sup>18</sup>Current, Williams, Friedel. *American History: A Survey*. Page

<sup>19</sup> Ickes, Harold. *The Secret Diary of Harold L. Ickes: The First Thousand Days 1933-1936*. Page ix-x. New York: Simon and Schuster, 1953.

invective name calling tactic against his Louisiana enemies. Ickes became “the Chinch Bug of Chicago”.

Ickes’s was an acerbic personality, and he was willing to swap insults with Senator Long. At a 1935 press conference Ickes remarked that Huey: “has halitosis of the intellect”.<sup>20</sup> The relationship between the two men was not cordial to say the least. Huey’s antics in this instance did not contribute to speedy delivery of PWA projects to Louisiana. Ickes’ diary entry for Tuesday, 16 July 1935 is very revealing:

Three representatives of Senator Huey Long came in to see me yesterday about Louisiana projects. One of the three was President Smith, of the State College of Louisiana. I told them that we would not be disposed to do anything for them in the way of projects so long as there remained on the statute books laws which made it necessary to take into consideration any state body other than the one applying for the project.....They assured me that there would be no interference by any state board.....I told them it wouldn’t make any difference so long as the state assumed the right to exercise any measure of control over any project. I explained that we would not allow ourselves to be put in the position of being permitted to go ahead with a project in Louisiana merely by the grace of one of Huey Long’s boards.

They told me how badly the projects were needed and that people needed work as well.....President Smith then asked me why there had been so much delay in passing upon applications for projects from State College (LSU). I told him that some people believed that this wasn’t so much an educational institution as it was a political institution. He announced that he took great exception to that statement and I told him that was his privilege.

I pointed out to them that the rule that we were laying down for Louisiana was no different from the rule.....for Massachusetts....so long as it was federal money, we would exercise the right to allot and supervise its expenditures without any interference from any outside authority. They were quite discomfited, but they went away without any comfort from me.<sup>21</sup>

Ickes would take a different tone after the assassination of Senator Long.

In the entry of 30 October 1935 Ickes describes a conversation with Jim Farley<sup>22</sup>

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<sup>20</sup> Hair, William Ivy. *The Kingfish and His Realm: The Life and Times of Huey P. Long*. Baton Rouge: Louisiana State University Press, 1991. Page 288.

<sup>21</sup> Ickes, H.L. *The Secret Diary of Harold L. Ickes: The First Thousand Days 1933-1936*. New York: Simon and Schuster, 1953. Pages 400-401.

I referred to Huey Long's assassination and the situation in Louisiana. He told me that he was keeping hands off Louisiana, because whichever faction won would be friendly to the Administration. He has no apprehensions now over that state. Then he made the significant statement that if Huey Long had lived, as a candidate for President he would have polled six million votes, although he thinks Roosevelt would have carried Louisiana. He said, 'I always laughed Huey off, but I did not feel that way about him. He was good for that many votes', and then he named a number of states that Roosevelt would have lost if Long Had lived and had been a candidate.<sup>23</sup>

It is important to note that Senator Long did far more good than harm as far as the fortunes of LSU were concerned. As his most well known biographer pointed out Senator Long's affinity for LSU and his tireless effort on behalf of the school provided permanent and ample funding for the school, brought national recognition for the faculty, expanded the faculty ranks by bringing in scholars of national repute, improved academic standing, and through a massive construction program, provided LSU with the finest and largest physical plant in the South.<sup>24</sup> LSU's plant would continue to prosper despite the loss of its greatest benefactor, and despite Harold Ickes. It is equally important to consider that information in diaries, especially those composed by individuals that have affected national policy, must be evaluated with other sources and not taken as fact without prejudice. Even historic figures have been known to suffer from very human frailty and may indulge in axe grinding and deification of their own policy positions. New players were poised for the stage; LSU's star, as well as the size of its physical plant, would continue to rise.

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<sup>22</sup> Postmaster General and Chairman of the Democratic Party Jim Farley rose to power from very humble origins. His father who worked in the brick making industry was killed in an accident when Jim was very young...He and his brothers continued to carry brick as helpers to support their family. Farley was dedicated to the New Deal ideals.

<sup>23</sup> Ickes, H.L. *The Secret Diary of Harold L. Ickes: The First Thousand Days, 1933-1936*. Page 462.

<sup>24</sup> Williams, T. Harry. *Huey Long*. New York: Alfred A. Knopf, 1969. Page 518-520.

Ickes' primary concern had been about the taxpayers return on investment, and he had taken careful deliberate pains to examine personally every detail of every project. The new player, Harry Hopkins, was not as concerned about return; his approach was that of a social worker who was only interested in getting relief to those in need, and getting it there quickly. His ultimate argument was "Hunger is not debatable". Ickes thought primarily of the finished job; he was the hardheaded businessman as well as the conscientious public servant. Hopkins thought primarily of the numbers of unemployed who could be put on the job immediately, and was impatient to provide the means for what he regarded as their "right to work". Hopkins couldn't wait for benefits to trickle down to those in need; his comment in response was "People don't eat in the long run; they eat every day"; however, he was keenly aware of the demoralizing effects of being "on the dole".<sup>25</sup>

A number of Roosevelt's supporters as well as many people today do not understand the fundamental differences between the PWA and the WPA. It was a difference between two opposing philosophies; essentially the difference between Hopkins and Ickes. Hopkins, had the point of view of the welfare worker. The main object was to put the greatest number of people to work in the shortest time; the productivity of the work they performed was only of secondary importance. Ickes had the businessman's point of view; he believed that the best way to relieve unemployment on a long-range basis was to "prime the pump" by subsidizing private enterprise for the construction of massive, self-liquidating projects. Ickes was proud of the amount of heavy, durable materials that went into PWA projects; Hopkins boasted of the small

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<sup>25</sup> Sherwood, Robert E. *Roosevelt and Hopkins: An Intimate History*. New York: Harper and Brothers, 1948. Page 52.



percentage of the WPA dollar that went for materials and the consequently large percentage that went directly into the pockets of workers on relief. Hopkins view prevailed with Roosevelt; Ickes complained that the alphabetic bewilderment of the public brought about by the similar acronyms of the agencies was a deliberate ploy by Hopkins to rob the PWA of credit. Throughout the period, the two men and their agencies competed for funding and the favorable attention of the President.<sup>26</sup> It is because Hopkins won out more often than not, that many artists, architects, intellectuals, writers, farmers, craftsmen, college students, etc. were able to survive the great depression<sup>27</sup>. It's also interesting to observe how many of our truly great, or even above average, Presidents in American History were trained in Business. Not Washington, not Jefferson, not Lincoln, neither Roosevelt, not Eisenhower, not Kennedy or those who may have come after. It appears that it takes much more than commercial understanding and skill to lead the nation whose business is business in times of great challenge.<sup>28</sup>

Another agency that may have affected the construction of the '36 Law Building and the Theta Xi Fraternity House was the National Youth Administration established in June of 1935 which was a sort of "Junior WPA". It provided aid to young people between the ages of 16 and 25, most of which received student aid in schools and colleges.<sup>29</sup> Other issues of this time included the establishment of a minimum wage at between thirty and forty cents an hour, the elimination of child labor, placing limits on

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<sup>26</sup> Ibid, pages 70-71.

<sup>27</sup> Adams and Goldbard. *New Deal Cultural Programs: Experiments in Cultural Democracy*. 1995. Page Four "The Birth of 'Federal One' ". Good discussion of interrelatedness of culture to all aspects of life, not the separateness of a rarefied art world.

<sup>28</sup> Sherwood, Robert. *Roosevelt and Hopkins: An Intimate History*. Page 73.

<sup>29</sup> Current, Williams & Friedel. *American History: A Survey*. Page 740

the number of hours worked, and the National Labor Relations Act of 1935 (The Wagner Act). Also of note is that union membership rose from just over three million members in 1935 to over nine and one-half million members by 1941.

In 1936, when construction of the LSU Law Building Began, and when LSU was constructing many of its major facilities, there were over seven million people unemployed in the country. Every morning there would be men at the North Gate to LSU on Highland Road “lined up from the gate all the way back to the Cotton Club”, a distance of three fifths of a mile.<sup>30</sup>

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<sup>30</sup> Interview with Milton Womack, President, Milton Womack, Inc., General Contractor. April 2003.

## CHAPTER 2 THE LAW SCHOOL AT LOUISIANA STATE UNIVERSITY

The law school at LSU began in 1906 with its first classes held in the basement of Hill Memorial Library on the old campus now the present site of the State Capitol Grounds. Dr. Joseph I. Kelly was the dean and the only faculty member; there were nineteen students. Two years later the law school was moved to the “odoriferous basement of the chemistry building”. Robert Lee Tullis a faculty member and Professor of Louisiana Jurisprudence became Dean in 1910. The Moot Court competition which continues to this day is named for Dean Tullis. By 1922 a temporary building which had been constructed next to the chemistry building; this was used by the law school until they moved to the new campus in 1925-1926. The Law School’s first permanent home was in Thomas D. Boyd Hall, but they would out-grow that facility too. Within ten years, the law program was overflowing into the adjoining North Administration Building (now considered part of Thomas Boyd Hall).<sup>31</sup>

Dean Tullis guided the school through most of its first two decades. Much of the man and his philosophy is revealed in the following excerpt from an address he gave in October 1908 entitled: *The Mission of a Louisiana Law School*

In our imperfect summary, we find the mission of a Louisiana law school suggested, if not fully revealed. That mission is, not to exercise the faculties of its students with mere conning of the texts and statutes; not to send forth only the trained artisans of a craft, to strive for material rewards; but to fulfill the purpose which the citizen of an American state may well proclaim, in the words of Justinian’s directions to the professors of the law:

‘Begin, then, to instruct, with the guidance of God, your scholars in the science of the law, and guide them in the way we have opened, to the end that they may be made worthy ministers of justice and of the Republic.’<sup>32</sup>

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<sup>31</sup> *A Timeline of Legal and Law Center History: 1906-1996*. Author unknown, pamphlet published on 22 October 1996 on occasion of Celebration of the 90<sup>th</sup> Anniversary of the Paul M. Hebert Law Center

<sup>32</sup> Excerpt and quotation are taken from page two of the program leaflet entitled *Golden Anniversary*

Dean Emeritus Tullis gave another revealing address upon the occasion of having the moot court competition named in his honor. This address was entitled *The Lawyer---*

*In and Out of Court, wherein he declared:*

the lawyer out of court should be an advocate of the policy of armaments, he should replenish his intellectual equipment with all the stories of history and economics and other social sciences that can make him not merely the clever practitioner, but in truth the administerer of justice<sup>33</sup>

At this same ceremony Dean Emeritus Tullis was cited as “the greatest civilian in the state, probably in the nation”.<sup>34</sup> The man that succeeded Tullis, and who was to plan the new law building, was entirely different from his predecessor.

In 1935 the enigmatic Frederick Keating Beutel had been appointed Dean<sup>35</sup>; his tenure would be short, but not without controversy. Beutel was a product of the Harvard Law School, and former pupil of Roscoe Pound, the famous Harvard Dean. Beutel came to LSU by way of Tulane, where he had been a professor and faculty editor of the Tulane Law Review. As a matter of fact, then Dean Emeritus Pound, would give one of the dedicatory addresses at the opening of the new law building, which took place 6, 7, and 8 April 1938. Beutel would not last long enough in his capacity as dean to hear that address.<sup>36</sup>

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*Celebration of the Law School*, Louisiana State University, Friday, 16 November 1956

<sup>33</sup> Article entitled *Law School Honors Dean Emeritus* from the Law Center Archives exact date unknown as is publication source....approximate date 1937 because article refers to “Dean Hebert”

<sup>34</sup> *ibid* Note: Article is vague as to who cited Dean Tullis as being the greatest civilian, but it was probably the toastmaster for the event, B.B. Taylor, a then prominent Baton Rouge Attorney.

<sup>35</sup> Reveille, Friday 14 June 1935, page 1. Beutel appointed Dean effective 1 July 1935

<sup>36</sup> “Program of Conferences and Ceremonies to Be Held in Connection with the Dedication of Leche Hall Law Building of the Louisiana State University Law School, April 6<sup>th</sup>, 7<sup>th</sup> & 8<sup>th</sup>, 1938. Baton Rouge: Pike Burden Press, 1938. See Also: Pound, Roscoe. “The Influence of the Civil Law in America”. 1 La. Law Rev. 1-16., November 1938.

In his manuscript on the history of the LSU Law School, the late Professor Lee Hargrave states that Huey Long, a United States Senator.....was not unexpectedly a main actor in recruiting a national figure to head the law school. Huey's objective was to make LSU's law program nationally recognized.<sup>37</sup> Beutel's area of expertise was in the area of commercial law and negotiable instruments. While at Tulane he had assumed the authorship of a national publication on the subject.<sup>38</sup> As a graduate student at Harvard, he had written a paper submitted to Dean Pound on the effect of special interest on legislation.<sup>39</sup> In this paper Beutel's thesis is that the modern legislative volume and view of the purpose of legislation have outgrown the antiquated system put in place by the founding fathers. Furthermore, legislation requires more than the official stamp of the government to give law its justification for existence, and the modern tendency is to realize that if an enactment in its actual workings does not succeed in accomplishing the social ends for which it was created, it should be altered or removed entirely from the statute books. In order to remedy the antiquated situation, Beutel advocated the application of modern social science methods by the legislation and the best minds in the country.<sup>40</sup>

On their face, his early writings do not seem that radical; however, they are intense. In order to understand just how controversial Beutel and his philosophy were, and how his philosophy must have alarmed Baton Rouge, we have to spring forward to works that were published after he left Baton Rouge. At this point, I need to clarify how

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<sup>37</sup> Hargrave, Lee. An unpublished manuscript on the History of the LSU Law School, Chapter 4, 2003

<sup>38</sup> Beutel, F.K. *Brannon's Negotiable Instruments*

<sup>39</sup> *ibid.* *The Pressure of Organized Interests as a Factor in Shaping Legislation.* Harvard, 1928

<sup>40</sup> *ibid.* Pages 3-4

I came on the name Frederick Keating Beutel. I need to do this in order to avoid any misunderstanding or possible indication of academic impropriety.

During my research and time spent observing construction at the law facilities, I became very interested in the quotation that is inscribed in the marble over the doorway from the 1936 entry hall to the entry vestibule. It reads:

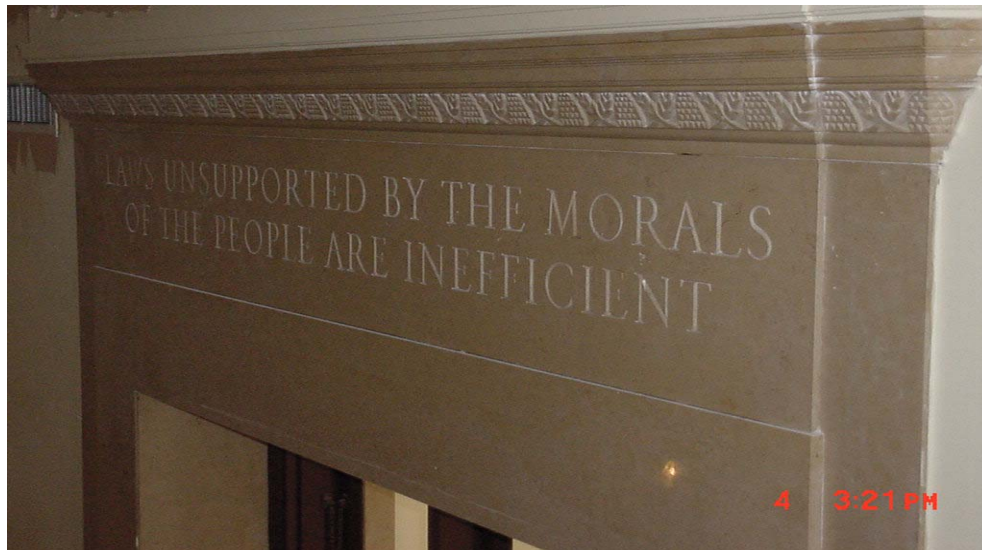


Figure 1. "Laws Unsupported By the Morals Of The People Are Inefficient"

I asked Professor Emeritus, Robert Pascal, if he knew the source of the quotation, and he did not, but he referred me to several possibilities, mentioning that Beutel had been Dean during the planning and part of the construction of the law building. From that comment my curiosity was peaked, and I started reading Beutel's writings.<sup>41</sup> One does not have to read very far to understand how controversial his theories must have seemed, even to a university community, but one located in the South in 1936. Beutel openly derogates religion and morality and the usefulness of the same in the field of the law by referring to values and morals as mythical and unfitting as a basis for

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<sup>41</sup> Beutel, F. K. *Some Potentialities of Experimental Jurisprudence as a New Branch of Social Science*. Lincoln: University of Nebraska Press, 1957. and see *Experimental Jurisprudence and the Scienstate*. Bielefeld, Germany: Verlag, Ernst and Werner, 1975.

jurisprudence or legislation.<sup>42</sup> I suspect, but I have not been able to confirm by a definitive and reliable source that the quotation inscribed in the marble in the photograph is probably a mistranslation of Horace. I suspect it was chosen by the Architect, at the instigation of Beutel, but this too is speculation. The word “inefficient” is the key mistranslation for it does not seem to fit with Horace, but it does reek of the efficient scientist Beutel.<sup>43</sup> Dean Beutel traveled to several other university law schools to see first hand what their facilities were like in the planning phase of the LSU project.<sup>44</sup> I am convinced that one of the places he visited was the University of Pennsylvania Law School. Beutel had been a member of the faculty at Pennsylvania before coming to Tulane<sup>45</sup>, and if Horace’s “Odes” is the correct origin of the inscription above, it may provide another nexus to Pennsylvania. “Quid legis sine moribus vanae proficiunt” is the motto for the University of Pennsylvania. It was chosen as such in 1755 by the Board of Trustees of which Benjamin Franklin was a member. The record there indicates that there was some debate then over the translation of the word “leges” with one translation using the word to mean either “laws” or “learning”. The sense of the passage is, ‘Of what avail are empty laws without (good) mores?’ The University of Pennsylvania archives notes go on to say:

This was said by Horace in light of Augustus’ attempt to lead the Roman people back to the ways of life that had made and kept them great  
This ancient concept, far from laying stress on law, rather deprecates law

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<sup>42</sup> Beutel, F. K. *Jurisprudence and the Scientist*, page 204-205. His legal philosophy is so opposite of traditional civilian approach espoused by Domat, Pothier, Planiol and many other jurists to which Louisiana legal philosophy can trace its roots.

<sup>43</sup> Horace. *Odes*. Book 3, 35. “quid leges sine moribus vanae proficiunt”. Translated: McNamara, M. Frances. *Two Thousand Famous Legal Quotations*. Rochester: Aqueduct Books, 1967, Page 365: “of what use are laws, inoperative through public immorality”. See also: Stone, Jon R. *More Latin for the Illiterati*. New York, London: Routledge, 1999, “What good are laws when there are no morals?”

<sup>44</sup> “New building Planned for Law School” Reveille, 28 April 1936, Page 1

<sup>45</sup> Reveille, 14 June 1935, Page 1.

when it is not founded upon and supported by sound morals in the body politic to which it applies. This stress seem to us a significant one in any age and particularly appropriate for an institution of higher learning in our own time.<sup>46</sup>

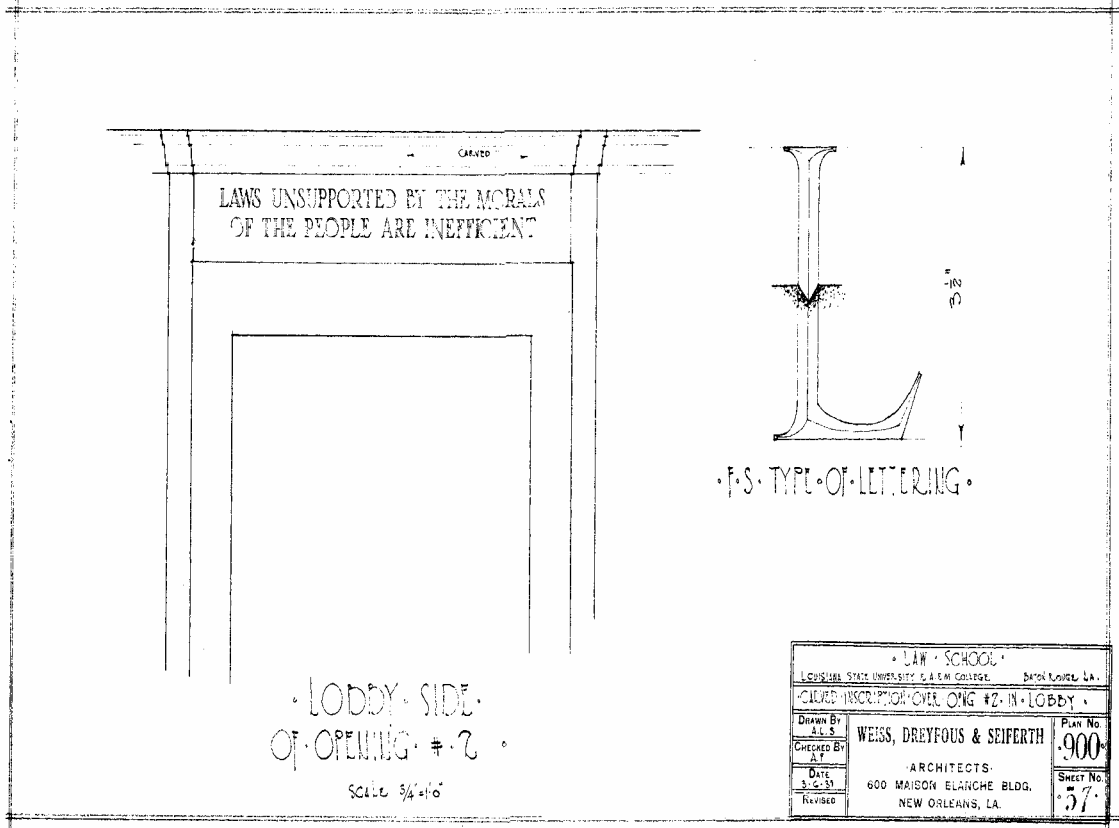


Figure 2. Original Drawing of Inscription Weiss Plan 900, Sheet 57.

No matter how anachronistic the Louisiana Civil Code with its underlying themes of order rooted in the doctrines of the Christian Catholic faith must have seemed to Beutel, they were not so to most of Louisiana and certainly not to the practicing bar. Beutel would pay a price for choosing to ignore tradition in his quest for modernity. He would shortly find himself a thoroughly modern but unemployed law dean. His mind and intellect were for the most part well respected, but his attitude toward the civilian legal system in Louisiana together with his abrasive non-diplomatic personality became

<sup>46</sup> University of Pennsylvania Website [www.archives.upenn.edu/memorabilia/heraldry/guide.html](http://www.archives.upenn.edu/memorabilia/heraldry/guide.html)



his downfall. It is not necessary to repeat what Lee Hargrave already has said so well<sup>47</sup>.

Beutel's arrogance disappeared when he was unable to pass the state bar exam; LSU and the practicing bar had reached their tolerance level.<sup>48</sup> The late Dean Hebert, emphasizing the positive, would characterize Beutel's tenure as the period of rapid expansion, and would refer to Beutel as a driving force with tremendous energy and vision.<sup>49</sup>

Beutel was gone, but the facility that he had helped plan was well underway. The cornerstone for the law building had been laid in 1936 at the Northwest corner of the building. According to legend, Huey Long wanted the law school modeled after the United States Supreme Court and his Governor's Mansion modeled after the White House because "he wanted to know what those two buildings would look like, before he got to Washington".<sup>50</sup> The 1936 law building is not a "replica" of that of the Supreme Court, as is stated in some sources, but the resemblance is definitely there. Statements of the intent to "model" the building after the United States Supreme Court Building in Washington, D. C. appear in several publications, and the origin of this intent is the subject of much lore and anecdote.<sup>51</sup> It has been said that Huey Long was the determining factor in the choice of the building's exterior design, and that he "wanted to know what the building looked like before he got to Washington."<sup>52</sup> It is more likely

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<sup>47</sup> Hargrave, Lee. Unpublished manuscript Chapter 4, Baton Rouge, 2003

<sup>48</sup> Hargrave, Lee. Unpublished manuscript Chapter 4. Baton Rouge, 2003

<sup>49</sup> Hebert, Paul M. *Historical Sketch of the Louisiana State University Law School*. St. Paul: West Publishing Company, 1964. Page 143.

<sup>50</sup> Interview with Milton Womack, General Contractor, on Monday, 28 April 2003 at his offices in Baton Rouge. Womack, at age 10, now age 77, was the water boy on the jobsite for the construction of the 1936 law building. His father, F.W. Womack, was the painting contractor for the project. Note also, Mr. Womack's firm was the general contractor for the 1969 Law Center Building

<sup>51</sup> Ibid Hebert Note 45.

<sup>52</sup> Anecdote provided by Milton Womack in interview cited in note 46 above. Mr. Womack indicated that Long felt the same way about the Governor's Mansion he had constructed on North Boulevard which is arguably similar to the White House. I think the underlying root issue is that Long wanted the Law program as well as all programs at LSU to compete at the national level.

that Long was interested in LSU achieving national recognition by building a law program and building that would enable LSU to compete for students and faculty at the national level.

Beutel, the new Dean and person that ostensibly contributed the most to the Architect's planning of the building, was recruited for the position because he had acquired a national reputation for his work in the field of negotiable instruments. The library portion of the new facility he had planned had a capacity for one hundred thousand volumes; library capacity being one of the standards by which educational institutions are rated. He developed a new modern curricula, and he increased the size and quality of the faculty by recruiting members of national repute. The program and the facility at LSU were described as being the finest in the South.<sup>53</sup>

The facility was indeed impressive. The monumental stairs at the West elevation required a reverent ergonomic approach to the entrance with head bowed to avoid tripping. If one chose to stop to admire the edifice they would see massive columns adorned with composite capitals, imposing sculpture, and ornamental iron grills replete with legal symbolism. The building was clad in buff colored Indiana limestone, based on a grey granite plinth.

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<sup>53</sup>“Beutel Addresses Student Group”. Reveille 14 May 1937, Page 2



Figure 3. West Façade LSU Law Building 1938. Courtesy of LSU Archives.

The building was originally named “LECHE HALL” and “LECHE LAW BUILDING” with those letters inscribed in Limestone on the wall above the main West entry door pediment, and on the architrave. After the infamous scandals<sup>54</sup>, these individual blocks of limestone were “removed and turned around” so that the inscription is no longer visible. Another source indicates that the individual blocks were “removed, shaved and replaced”.<sup>55</sup> The only exterior inscription that remains at the entrance reads simply “LAW”. The individual blocks of that were resituated are visibly different than the surrounding stone with some having a white film like residue cast to them. There will be discussion of this later in the sections on cleaning and restoration.

The scandals resulted in other modifications to the building as well. Today there is a brass state seal about three feet in diameter inlaid in the terrazzo floor of the main entry hall of the 1936 building. Before the scandals this was surrounded by an additional band of brass that was inscribed “LECHE HALL”; this too was removed.<sup>56</sup> Its absence is

<sup>54</sup> “infamous scandals” refers to the prosecution, incarceration and in some cases political death of the President of LSU, the preferred architect for state facilities, the director of construction at LSU, and Governor Leche, for misappropriation of WPA/PWA funds for private use.

<sup>55</sup> State Times or Morning Advocate Article “Leche’s Name and Face is Removed...” 31 August 1939.

<sup>56</sup> The existence of the additional ‘Leche Hall’ band was confirmed by interview with Professor Robert Pascal.

noticeable because the remaining state seal is proportionally too small for the room, and the individual elements of the seal do not seem quite correct visually.

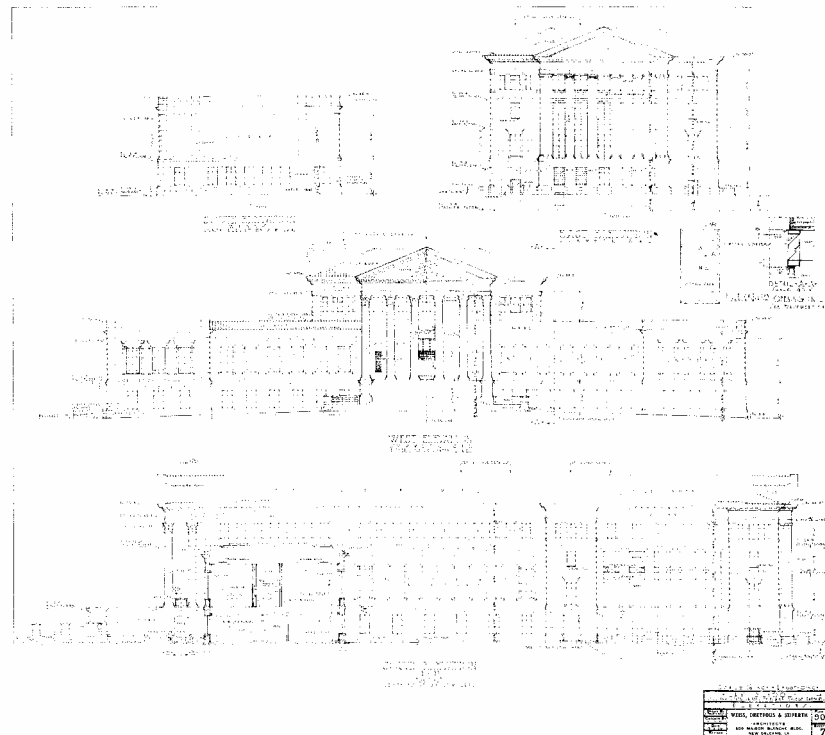


Figure 4. Original Drawing Plan 900, Sheet A-8 Law Elevations.

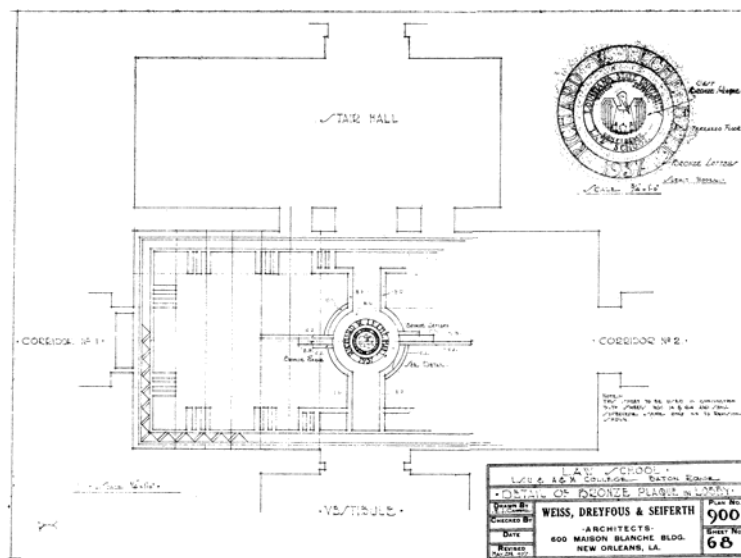


Figure 5. Original Drawing of Law Building Seal, Plan 900, Sheet 68

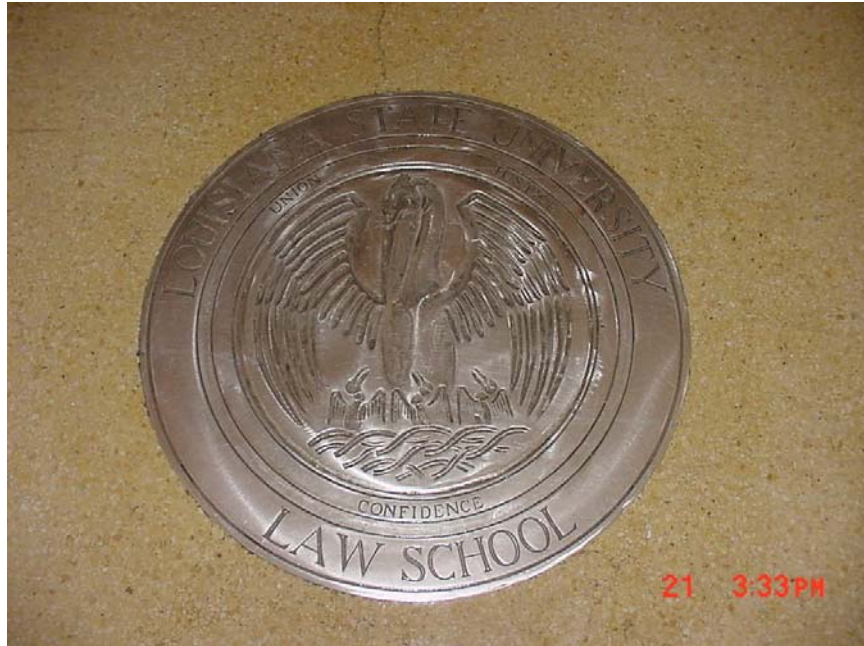


Figure 6. Photo of Law Building Seal Today.

This brings up another important caveat from the standpoint of preservation research. The drawing alone is not sufficient to document the existence of an architectural feature. In this instance the feature's actual existence in the facility has been verified by an oral history interview with a person who actually saw the band around this seal in place, before it was removed..<sup>57</sup>

In addition to the above interior artwork there are three cast medallion relief sculptures that remain on the interior walls of the main entry lobby on the East, North and South walls. The subjects portrayed in these sculptures are unknown and have been the object of much speculation as has the artist that executed the works. Unlike the State Capitol project done by Weiss, Dreyfous and Siefert where the artwork and iconography has been documented ad infinitum, the writer has not been able to find evidence to

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<sup>57</sup> Ibid note 51 above.

support the identities of the subjects or artist in this instance.



Figure 7. Photo of Cast Relief Sculpture East Law Lobby Wall.



Figure 8. Photo of Cast Relief Sculpture South Law Lobby Wall.

Both of the above figures appear to be clad in nineteenth century attire. There has been speculation for years as to the identity of these individuals. The most often repeated belief is that they are two of the redactors of the early Louisiana Civil Codes of 1808 or 1825; Edward Livingston, James Brown, Louis Moreau-Lislet, Pierre Derbigny,

or several other persons prominent in the legal history of the State. I researched and studied several portraits of the individuals from the appropriate period looking for resemblances, but this effort was not successful .



Figure 9. Photo of Cast Relief Sculpture North Law Lobby Wall.

The North figure (above) is clad in what appears to be judicial robe, and his hair style appears to be that of the twentieth century. I have not been able to conclusively identify this subject notwithstanding a number of possibilities that were explored. None of the three above sculptures are set forth in the original Weiss, Dreyfous and Siefert drawings, and there is no mention of these items in the local news media up until 1939. Several other campus sculptures are mentioned, and the LSU art department received much coverage in the Reveille.<sup>58</sup>

The condition of these sculptures today is relatively good. The very light areas

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<sup>58</sup> The Reveille articles for the period do give a clear indication of who the various artist were that were executing work on other campus buildings, and in the art studio. There is also much discussion of the Allen hall fresco work, but even the prominent limestone carvings of the tympanum are absent from The Reveille coverage.



in the photographs is simply peeling paint revealing the white casting material beneath. The paint was for the most part in good condition prior to the beginning of the recent renovation project; however, during the Work of that project there were significant outages of climate control lasting several months. The painted surfaces in the area where the sculptures are located began to deteriorate rapidly, and there was some spalling of plaster and some mildew in that vicinity. Older finishes are particularly susceptible to damage anytime there are fluctuations in temperature and humidity. There will be more discussion of this issue in the chapter on conservation approaches.

The above sculptures are each located about three feet above cased marble openings. Each cased opening is embellished with a carved marble open book with opposite pages inscribed with the first and last letters of the Greek alphabet, alpha and omega; “the beginning and the end” of biblical and theological fame.

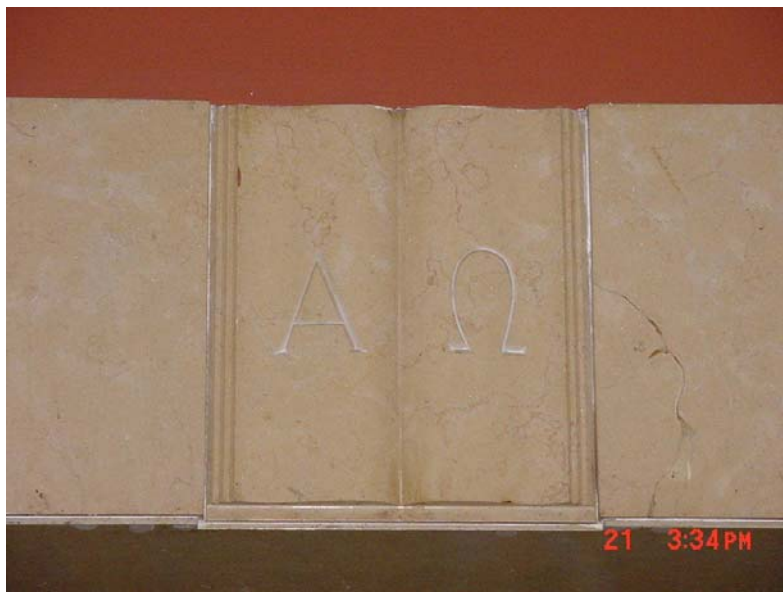


Figure 10. Photo of “Alpha & Omega” Symbol Sculptures Law Lobby Door Openings.



There is another outstanding iconographic feature that remains on the exterior of the 1936 LSU Law building, and that is the decorative ornamental iron grille work at the transom area above the main West Entry. The grill is embellished with various legal, masonic and religious motives including the tablets of the Ten Commandments, two hearts one imposed on the other, an open compass imposed over an open book, three interlocking circles of equal diameter, and the scales of justice (see figure below). Other ornamental iron work that was at one time open to the exterior, but which is now enclosed in conditioned space are the railings at the fifth floor stack loggia which include two crossed arrows fully barbed and fully feathered, and two handrails at the extreme North and South sides of the stylobate.



Figure 11. Photo of Ornamental Cast Iron Transom Screen Law Building Entrance.

In addition, Leche had apparently commissioned a series of bronze or brass medallions which were placed at the entry of several of the buildings constructed during his administration. One of these was installed on Leche Hall, and was removed at the same time as the stone inscriptions. The medallion was located just above the main entry.<sup>59</sup> The final disposition of these plaques then and now remains a mystery.<sup>60</sup>

One of the most impressive features of the West facade is the grouping of three symbolic figures that are located at the center of the building's tympanum.



Figure 12. Photo of Law Building West Tympanum Sculpture.  
Note: the missing modillion which will be discussed later in this paper.

I examined these figures closely in the hope of finding a sculptor's mark or signature, but was unable to locate any indication of the artist. The only documentation related to this work that I have been able to locate was an article that appeared in the Advocate newspaper

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<sup>59</sup> I have seen photographs of the façade of the building which show what appears to be the bronze medallion, but I was unable to import said photographs into text.

<sup>60</sup> Times Picayune Article "Bunch of Bronze Plaques Ordered to Honor Leche Won't See Daylight and Even Now are in Hidden Place" 15 August 1939.

published in March of 1979, and which I believe contains inaccuracies. He states

that the figures of the carving

“represent the development of the law....the central figure is a lawyer who is flanked by a soldier, representing those who have fought for the protection of the law, and a laborer who is representative of the role the masses play in supporting the law.”<sup>61</sup>

No source is given for the author’s conjecture. If one looks closely, one will note that the figure on the left, the one supposedly representative of the laborer, is holding a microscope in one hand and a book in the other. Are these the typical implements of the laborer? I think not. Unlike the state capitol building designed by the same architects, we do not have documentation from the Architect to the Artist and vice versa setting forth a clear sculptural intent. What does one do in instances like this to determine an appropriate message? First, one must look close enough to see all that is there, e.g. microscopes, books, coats and ties, etc., and to see what is not there; the implements of a laborer. Perhaps next it would be wise to examine the history of the facility or institution and who might be affected by this work and the viewing thereof. The most obvious viewing location is on the Parade Ground of Ole War Skull. LSU was originally a military school with the devil incarnate<sup>62</sup>, William Tecumseh Sherman, as its first President. I believe this explains the presence of military figure in the grouping, and it is in keeping with LSU’s military tradition.

Arguably the figure in the center is representative of a legal figure, but I think the term used in the newspaper article, “lawyer”, is inaccurate; the figure is clad in

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<sup>61</sup> Corley, Dawson. “Looking Up” Morning Advocate newspaper article “SA” dated 18 March 1979.

<sup>62</sup> General Sherman’s zealous application of Clausewitz’s theories of “total warfare” (where war is waged against the total enemy population and not just against the enemy army) precipitated the destruction of two of this writer’s ancestral homes during his infamous march to the sea. Therefore, he is and always will be considered “the devil incarnate, the spawn of satan, lucifer’s apprentice, or as a Godless heathen”.

judicial or what could be academic robes. As mentioned earlier, if the figure on the left is representative of the laborer, his implements are somewhat incongruent with that personification. The microscope and book are the tools of the scientist and scholar. I have difficulty following the reasoning of the author of the article quoted above. Perhaps he thought of the building as only being used as a law school. History indicates it was the home of the Graduate School offices, the School of Government, and the School of Social Welfare.<sup>63</sup>

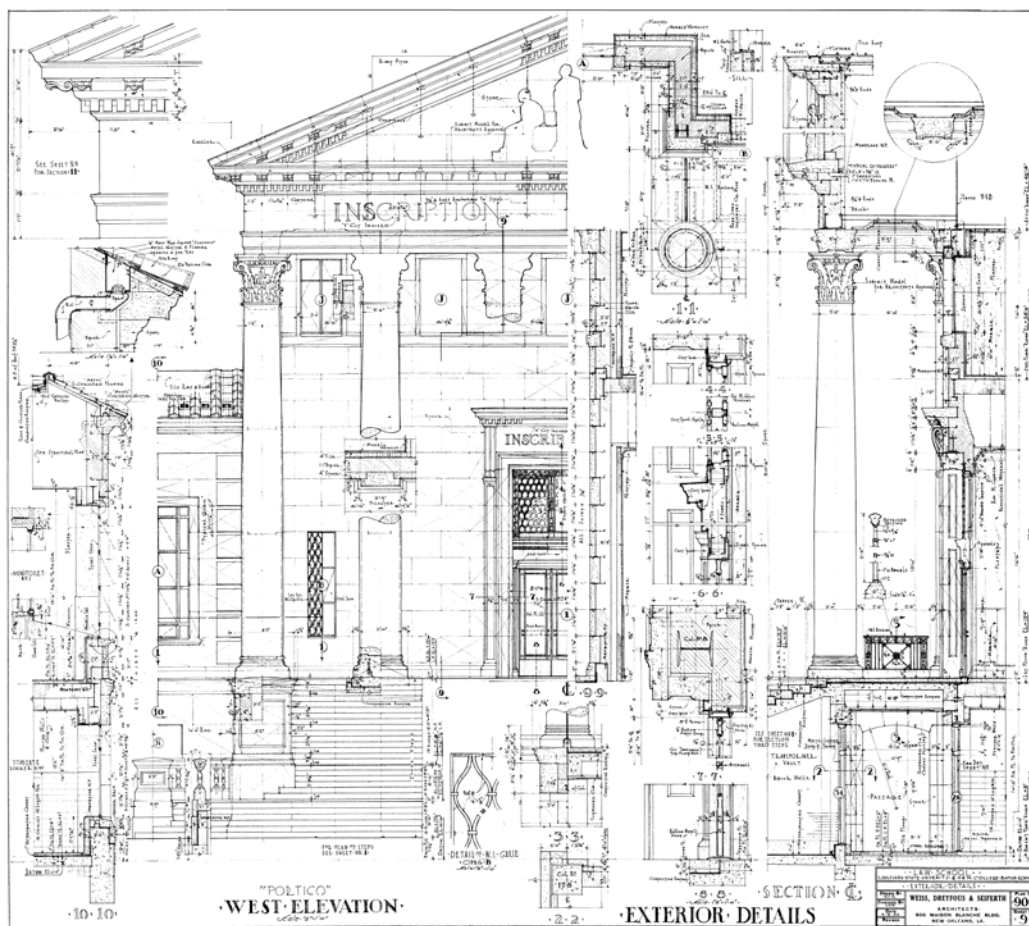


Figure 13. Original Drawing Plan 900, Sheet 9-A Law Exterior Details.

<sup>63</sup> "New School Established in University". Reveille, 21 September 1937, Page 14.

I am not simply trying to argue that my interpretation is the right one here. What is important is the caveat that in the absence of clear documentation, one has to resort to other forms of reasoning, and one must use more than one approach to discern meaning and intent of iconography in architecture and riddles thereof. All sorts of issues should be posed. For instance, what would be appealing to the planners and their view of the mission of the building. I doubt Dean Beutel was interested in a laborer being prominently displayed on his building, but I do think he would have been most supportive of the scientist being so portrayed. The only support for the author's rationale and interpretation that I am aware of lies in the possibility that the sculptor may have been one Duncan Ferguson, the LSU art department instructor in sculpture at the time the law building was erected. Ferguson was an avowed communist and his beliefs were notorious within the campus community. It is documented that he executed the sculptures at the LSU agricultural coliseum which were done at about the same period as the law school work, and that one or more of his students executed work at Leche Hall, but there is no definite documentation that he did the subject work in limestone.

There are several other riddles involving this as well as other law school sculptures to which we should direct attention. Again, if we do not do this as part of our conservation or preservation effort, the symbols and icons and their meanings are at greater risk of harm or loss. Sheet 12-A of Plan 900 of Weiss, Dreyfous and Siefert's drawings indicates that there was a relief sculpture at the reredos behind the rostrum in the second floor courtroom. This sculpture was removed and thrown into the jobsite dumpster during the 1969 renovation. Fortunately, the sculpture was salvaged from the trash pile by an alert individual, Milton Womack, the General



Contractor for the project. Mr. Womack had been involved in the construction of the original building, and he must have remembered seeing his own Father, a Painting Contractor, working on the courtroom finishes. Mr. Womack did not keep the sculpture for himself, but gave it to a then active law professor, who had been the first graduate of the law school's graduate program in Civil Law, who remembered the sculpture well, and who was particularly incensed that it was being discarded in an apparent quest to make the facility a modern appearing one. The sculpture, a photograph of which appears below, remains in the legal ownership and possession of that professor today.

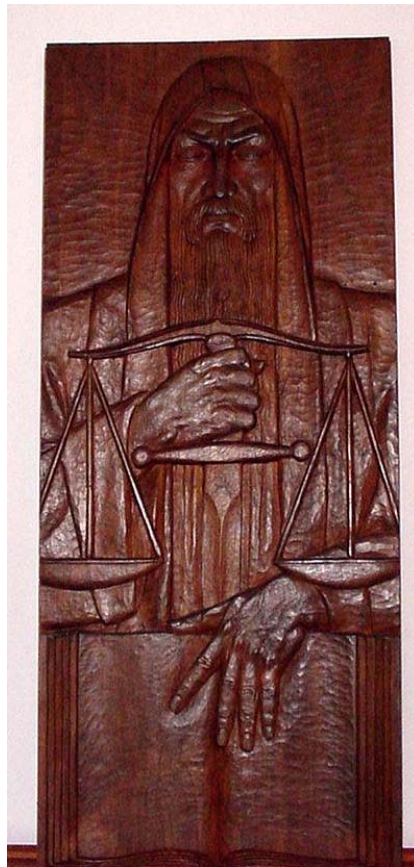


Figure 14. Photo of Struppeck Sculpture from Original Law Auditorium.

The dimensions of the above sculpture are eighteen inches wide by forty-two inches tall, and approximately five eighths of an inch thick. It is carved from one



the entrance to the University of Oklahoma School of Business, and many other educational facilities. Upon completion of his graduate work, Struppeck taught at LSU as instructor before going on to teach at the Newcomb College of Art at Tulane University. While there he authored a book which became a standard in the field of sculptural education, *The Creation of Sculpture*.<sup>65</sup>

One of the gifts of great sculptors is their accuracy in rendering of life-like anatomical features. The hands of the subject figure are so very life-like the veins of the hands appear to be coursing with blood. The figure is Struppeck's personification of Justice, eyes downcast in monk like repose. I interviewed Struppeck's nephew who worked with his Uncle in his New Orleans studio, and who related some very interesting stories that reveal much about the man and the artist. Among the most interesting traits was Struppeck's very strong feeling he repeatedly expressed to his family that

"No sculptor worth a damn ever has to sell his work; it is  
a gift to be given!"

When I asked the nephew what he felt was Struppeck's strongest motivation for work he said without hesitation "if there was a particularly challenging aspect to the execution of the work, Uncle Julius was most ready". As an example he related the story of his uncle's installation of a floating sculpture on a small lake near New Orleans which was rigged on a circular pontoon of styrofoam on which Struppeck somehow managed to get St. Augustine grass to grow at the base of the sculpture while it floated in the lake. The Story has one more element. Some years after his death, Struppeck's widow was walking around the lake during a period of low water and noticed a rope tied off to the base of a tree. Concerned that someone may have installed some sort of fishing trap without

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<sup>65</sup> Struppeck, Julius. *The Creation of Sculpture*. New York: Henry Holt and Company, 1952.



appropriate permission she had the rope cut, whereupon the sculpture began to tilt slightly.<sup>66</sup>

Another architectural feature of the law building that may or may not have taken on iconographic meaning<sup>67</sup> is the shape of the building's footprint. The building is clearly cruciform when viewed in plan.

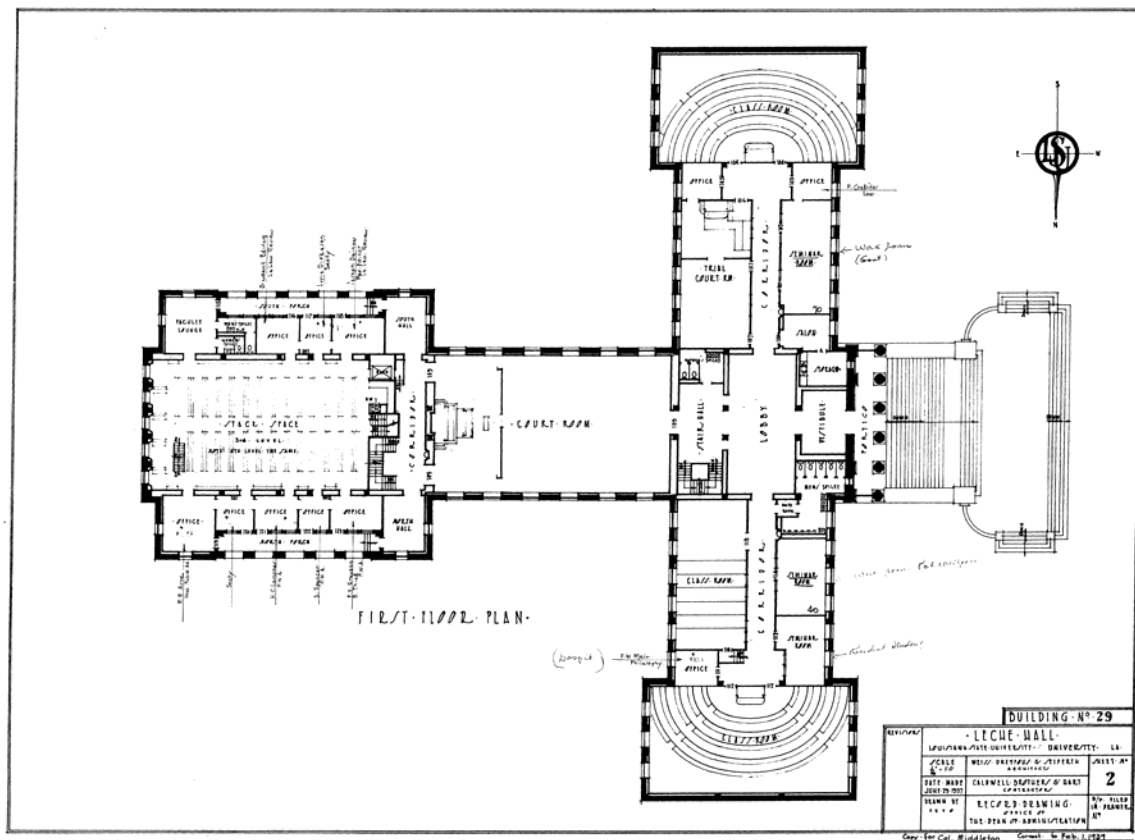


Figure 16. LSU Facilities Drawing of Building No “29” 1936 LSU Law Floor Plan.

Note that the above drawing is of the floor plan of the second floor of the building and includes the footprint of the monumental stairs at the West entry. When the footprint of the stair is included, the cruciform becomes very apparent. Why might a

<sup>66</sup> Interview with Warren Struppeck, resident of Gonzales, LA and nephew of the sculptor, Julius Struppeck.

<sup>67</sup> Interview with District Judge Lou Daniel. LSU Law Alumnus.

cruciform plan be chosen for a law building? Several thematic and historical elements need to be explored to support the contention that the choice of the cruciform shape was a deliberate one. This writer believes that there was a deliberate rationale in the plan.

Roman Law, the intellectual precursor of the Civil Law System in Louisiana, was one of the strongest forces in the development of Western Civilization. As early as the sixth century codification of Roman Law by the Roman Emperor Justinian, there was a marked Christian theme present in written Roman Law. Justinian's *Institutes* contains the following words in its preamble:

“In the Name of Our Lord Jesus Christ the Emperor Caesar Flavius Justinian  
Conqueror of the Alamanni Goths Franks Germans Antes Vandals Africans  
Devout Fortunate Renowned Victorious and Triumphant Forever Augustus  
To Young Enthusiasts for Law”.<sup>68</sup>

It is not the purpose of this paper to examine in great detail the evolution of Roman Law, its reception in Europe, and eventual migration to the new world and Louisiana; that evolution has been exhaustively documented,<sup>69</sup> however, it is important to clarify an issue of terminology. The terms Roman Law and Civil Law are synonymous and will be used as such for the duration of this paper. The Civil Law or Civilian System of Law made its way to colonial Louisiana primarily via the French *Code Napoleon* and the Spanish *Las Siete Partidas*, which contained the canonical laws and liturgy of the Roman Catholic Church, and *Recopilacion of Castille*. In 1808 the State of Louisiana commissioned its own compilation of laws then in effect called the *A Digest of the Civil Law*. Seventeen years later Louisiana promulgated its first true code, *The Civil Code of*

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<sup>68</sup> Justinian. *Institutes*. Constantinople: 21 November 533 A.D. The Institutes or “Introduction” were devised as a sort of introductory textbook for the study of law by new law students. It was considered the primary vehicle of learning the law, and a key or map to the whole body of law (*Corpus Juris Civilis*) which Justinian's juris consults codified. See Birks, Peter and G. McLeod's Translation of *Justinian's Institutes*. London: Duckworth, 1987.

<sup>69</sup> Symeonides, Symeon C. *Introduction to the Louisiana Civil Law System*. 6<sup>th</sup> Edition. Baton Rouge: LSU P.M. Hebert Law Center Publications Institute, 1991.

1825<sup>70</sup>, which repealed the multitude of previous laws arguably still in force in the State, and which represented a systematic presentation, synthetically and methodically organized body of general and permanent rules governing the State.

The 1825 Code carried forward many of the underlying precepts of Catholic Christianity, and these underlying precepts remained intact, notwithstanding subsequent Code Revisions and a plethora of legislative activity, until the 1960s when major changes in societal order began to erode the order of the Code. The area of the code where the teachings of the Church was most obvious as an underlying precept was in the book on Persons, and in particular in the code articles dealing with marriage, divorce, and the status of being a legal bastard.

Suffice it to say that when the 1936 Law Building was planned, the teachings of the Church still coincided with the order of the law, and a cruciform shape lent credence to the belief that many years of entering freshmen law students embraced when they were told on their first day of law school:

“You are here to become priests of the law”<sup>71</sup> .... “Study our law. Do your best and apply yourselves to it. Show that you have mastered it. You can then cherish a noble ambition; when your course in law is finished you will be able to perform whatever duty is entrusted to you in the government of our state”.<sup>72</sup>

Another common element present in the architecture of the 1936 Law Building, the Civilian legal tradition, and the teachings of the Christian Church is that of the numerical theme of three. The Roman Jurist Gaius from whom Justinian, the French and the much of the Civilian legal tradition borrowed much developed a trichotomy for the

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<sup>70</sup> Ibid Symeonides

<sup>71</sup> Quotation from opening address given to entering freshman at the LSU Law School by Professor Robert Pascal Fall Semester 1977.

<sup>72</sup> Justinian’s Institutes Preliminary Title

exposition of the civil law which he set forth in three divisions or books of law:

“Of Persons, Of Things, and Of the Different Modes of Acquiring Things”. Today we find these same titles for the books of our civil code. The Catholic Christian Doctrine of the Trinity while not at all common in content is nonetheless an exposition of three theological ways of conceiving of God. When one entered the 1936 LSU Law Building one entered one of three doors at the main entry into a vestibule that was separated from the main lobby by three more doors. Once one entered the lobby one had a choice of three directions to proceed. To the North or South one would pass under the marble open book inscribed with the alpha and the omega to enter a hall leading to lecture halls and offices. If one chose to proceed in an Eastward direction from the lobby one passed through one of three cased marble openings the central one of which bore the alpha and omega into a lobby with a stair case to the left or North, and another set of three doors in one opening leading to the courtroom and seat of justice. I do not know whether the element of three was purposefully expressed in the architectural plans, but it was more so then than now a common belief that buildings, particularly Churches, could be used as teaching tools through their iconography and even the simple matter of the number of steps approaching an altar being symbolic of the trinity.

Many of the visual cues originally present at the main entry lobby to the 1936 LSU Law Building are now gone. The three original bronze entry doors, the three doors leading from the vestibule to the lobby, and the three doors leading from the lobby to courtroom are now gone, and with them the comfortable rhythm, symmetry and symbolism of the design. No doubt the Life Safety Code is chiefly responsible for their replacement or total absence. This erosion of meaning is so very typical. Today, the

opening leading to the courtroom that was once filled with three doors eight feet tall has been reduced in height to accommodate a pair of three foot wide by seven foot tall flush wood doors surrounded by marble with an inscription that reads “McKernan Law Auditorium”. The proportions and scale are all wrong, and this entry now has a cheapened appearance. In no way do I wish to derogate Mr. McKernan or his gift, I am only criticizing the proportions of the modified entry.

Another interesting anecdote or tale, but one that I have not been able to verify, concerns the exterior of the law building is a story about the massive columns. Apparently they were so massive that a university official of the period, became concerned that they might be damaged during transit to the site, and saw to it that two sets of columns were ordered, just in case damage occurred. In this way there would be no delay in completing the building. The columns then arrived safely and intact, so the offending official had the extras sent for use on the portico of his own impressive home.<sup>73</sup> Again, I have not been able to verify this story, but if it were true, it would not be out of character with the known abuses that occurred during the infamous LSU scandals of the late 1930s.

#### Law Building Historic Materials

The principle materials used to construct the 1936 LSU Law Building included Indiana Limestone supplied by the Ingalls Stone Company, Bedford, Indiana; back-up and fill brick masonry of St. Joe Brick supplied by the St. Joe Brick Company, Slidell, Louisiana; structural clay tile and patented clay tile floor and ceiling systems with steel rod/cable re-enforcement; ceramic roofing tiles manufactured and supplied by

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<sup>73</sup> This anecdote was told to the writer by learned Professor emeritus as well as others, but I have not been able to verify this story with valid documentation.

Atlantic; structural steel and steel roof trusses supplied by Jones and Laughlin; cast concrete roof deck panels; glazed ceramic tile block walls; Portland cement cast-in-place concrete; Portland cement and lime plaster on metal lathe; ornamental struck in place gauging plaster molding; wood windows and frames; metal casement and awning windows; wood and hollow metal doors and hollow metal frames; acoustical ceiling tile; terrazzo floors and stairs; marble wainscoting, casework and carvings; granite sills; BUR roofing; copper gutters and concealed-in-wall cast downspouts; ornamental iron grilles and handrails; VA tile; acoustical floor tile; architectural wood veneer millwork; ceramic tile floors; and fire protection systems.



Figure 17. Photo of Demolished Portion of Wall “Ingalls Stone Co. & St. Joe Brick”.



Figure 18. Photo of Ingalls, St. Joe Brick Inscriptions and Denticular Molding.

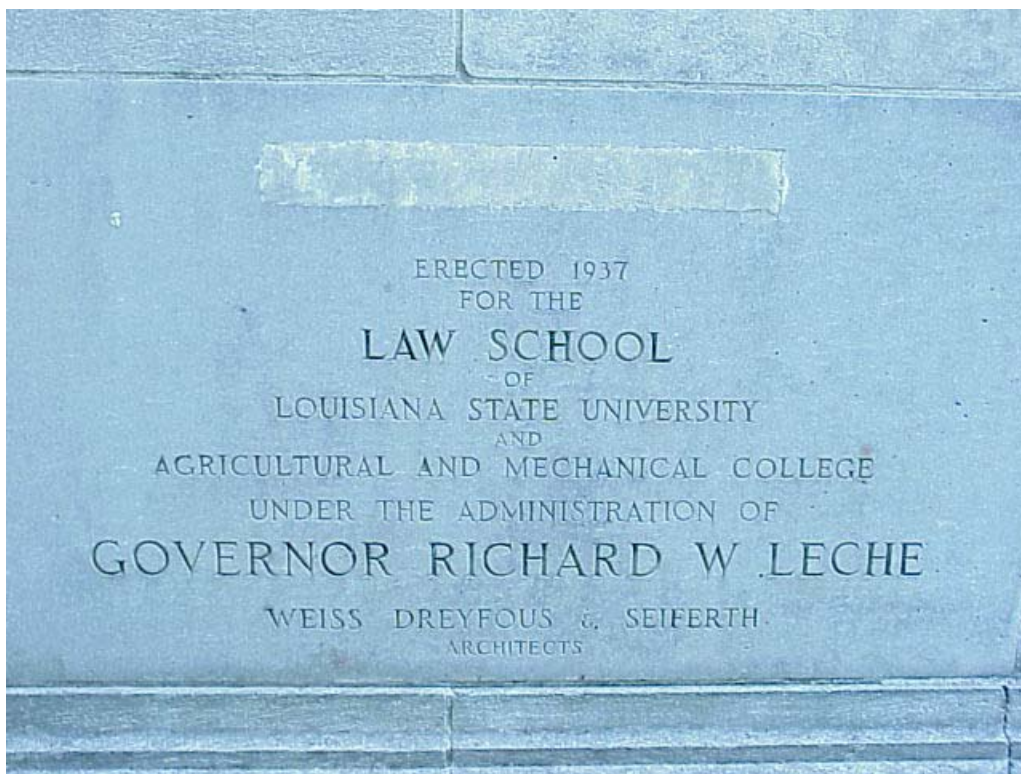


Figure 19 Photo of West Side of 1936 Law Building Cornerstone





Figure 20. Photo of North Side of 1936 Law Building Cornerstone.  
Two Individuals Listed Here Would Later Attempt Suicide,  
Monte Hart Would Succeed; Clio, the Muse of History Speaks in This Stone.

The principle materials used in the construction of the 1969 Law Center building and which are a concern of the preservation consultant, included cast stone supplied by Jackson Stone Company, Jackson, MS; slate flooring; art glass and leaded stained glass; copper flashing; mosaic ceramic tile; travertine marble wainscot; fire protection systems; dedicatory metal plaques and signage; HVAC systems; security systems; and fire protection systems.



### CHAPTER 3

#### THE EPISCOPAL STUDENT CENTER LSU

During the 1920s the Episcopal Church was placing an increasing emphasis on youth work. The importance of maintaining contact with the young people of the Church throughout their school years was thoroughly recognized.<sup>74</sup> Work with college students had long been carried on by St. James' Episcopal Church in Baton Rouge,<sup>75</sup> the only Episcopal Parish in Baton Rouge at that time.<sup>76</sup> LSU had moved its campus away from its downtown location. This move, notwithstanding the benefits for the University, made it more difficult for downtown clergy to minister to those members of their flock that were LSU students. Concern about this situation prompted the Rector of St. James Episcopal Church in Baton Rouge, Dr. Malcolm Lockhart, to suggest the need for an Episcopal center on the new campus to the Vestry<sup>77</sup> of his parish. Such vestrymen as Dean Charles E. Coats, Colonel A. T. Prescott and President T.D. Boyd<sup>78</sup>, members of the staff at the university, and such other Churchmen as J. Hereford Percy and C. Vernon Porter were in enthusiastic accord with the idea.<sup>79</sup> The Diocese<sup>80</sup> of Louisiana began allocating money in its budget in 1925 to help St. James's expand its work with students, but was not able to provide the actual funds at that time. The Diocese council of 1926

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<sup>74</sup> Carter, *So Great A Good: A History of the Episcopal Church in Louisiana and of Christ Church Cathedral 1805-1955*, 20:275

<sup>75</sup> *ibid*, 20: 276

<sup>76</sup> Jones, Rt. Rev. Girault M. *Some Personal Recollections of the Episcopal Church in Louisiana*. 1980, page 22. Bishop Jones was the 9<sup>th</sup> Bishop of the Diocese of Louisiana and the immediate successor to Bishop Sessums.

<sup>77</sup> The Vestry is a group of Lay persons who manage the secular or temporal affairs of an Episcopal parish church.

<sup>78</sup> T.D. Boyd's wife was the sister of Governor Fuqua.

<sup>79</sup> Carter, *So Great a Good*, 20:276.

<sup>80</sup> A Diocese is a geographic unit of Church government made up of several Parishes, and under the jurisdiction of a Bishop.

endorsed the building of a student center at LSU, but the actual work among the LSU students continued with the ministry of the Curate of St. James, Rev. Richard Baker<sup>81</sup>, and entirely at the expense of St. James' Church.

By 1927 St. James' had secured pledges of \$10,000 for construction of the student center at LSU. The diocese secured the balance of the required funding of \$50,000, and by July of 1928, the state legislature passed the necessary legislation leasing the diocese a 200 by 200 foot plot on the new campus located at what is now the Southeast corner of the intersection of Highland Road and Dalrymple Drive.<sup>82</sup>

The Diocese selected the New Orleans firm of Wogan and Bernard, Architects to design the new facility, and contracted with L.W. Eaton, General Contractor, of Baton Rouge for the construction of the project. In November of 1928 construction was begun for one of the first Episcopal student centers on a public university campus erected in the United States, and the first owned by any denomination in Louisiana.<sup>83</sup>

The contract amount filed in the East Baton Rouge Parish courthouse on 17 November 1928 was for \$37, 767.75 with the contract term set for 150 working days. Work began on the following Monday. The program called for the inclusion of a chapel, recreation room, a parlor and an apartment for a resident rector. The project was to be of a style in keeping with that of the other new campus buildings. The chairman of the building committee was C. V. Porter, a vestryman of St. James Episcopal Church.<sup>84</sup>

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<sup>81</sup> Jones, Rt. Rev. Girault M. *Some Personal Recollections of the Episcopal Church in Louisiana*, Page 22

<sup>82</sup> Carter, *So Great A Good*, 20:276

<sup>83</sup> Carter, *So Great A Good*, 20:276 and Jones, *Some Personal Recollections of the Episcopal Church in Louisiana*. Page 22, 1980. Bishop Jones states "I believe I am correct in saying that the LSU Center is the first of its kind in the American Church. Parishes near colleges had done student work, but this was the first 'on campus' ministry domiciled there for that specific purpose. In this sense LSU initiated the era of 'student centers' in America."

<sup>84</sup> Morning Advocate article entitled "Student Center Contract Filed Here Saturday", 17 November 1928

According to courthouse records, the project was completed on schedule, but with a material lien filed by New Orleans Cut Stone Company for the stone pilasters, ornamental pediment and rose window surround at the West entry and narthex of the chapel.<sup>85</sup> Other records indicate that the brick for construction of the building was donated, but the source of that brick is not known<sup>86</sup>. The terrace along the West side of the main room of the parish hall is paved with flagstone that came from an old courtyard in New Orleans. The chapel pews, communion rail and altar were of “Mission Oak”, and the cross and altar were gifts from the St. James’ Club of the local church.<sup>87</sup>



Figure 21. Photo of St. Alban's from West 1935.  
Photo Courtesy LSU Archives.

The building was named in honor of the bishop in whose episcopate it was constructed, the Davis Sessums Memorial Student Center. The vision and work of

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<sup>85</sup> Newspaper article on completion of building, and Courthouse conveyance/mortgage records in East Baton Rouge Parish.

<sup>86</sup>Article stating that brick was donated is located in GA studio files. It is interesting to note that part of the funding for the building the brick student center came from the sale by the diocese of one of its oldest missions, Trinity Chapel, New Orleans, which was condemned as unsafe because of termite infestation, and sold. According to Carter in *So Great A Good*, page 277, part of the proceeds of this sale were turned over to the student center committee.

<sup>87</sup> Times-Picayune Article 19 October 1930, page 22.

St. James had made the project possible along with the patronage of the Episcopalians of Louisiana. Unfortunately, Bishop Sessums died of a stroke before the building named in his honor was dedicated. The dedication ceremony took place on the evening of Tuesday, 11 March 1930 at the student center and was presided over by Bishop Theodore Barton of Mississippi who was assisted by Bishop L. W. Burton of Kentucky, and Bishop R. H. Weller of Wisconsin. It was not until much later that the Student Advisory Committee asked that the Chapel of the Center be called St. Alban's.<sup>88</sup>



Figure 22. Photo of St. Alban's Dedication Ceremony 1930.  
Photo Courtesy of LSU Archives.

The dedication ceremonies were important, but they were likely over shadowed by the pressing need to elect a new Bishop for the diocese on Thursday night following the dedication ceremonies.<sup>89</sup>

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<sup>88</sup> Jones, Rt. Rev. Girault M. *Some Personal Recollections of the Episcopal Church in Louisiana*.

<sup>89</sup> Times-Picayune Article. Wednesday, 12 March 1930, Page 6.



Figure 23. Photo of Photographic Portrait Bishop Sessums.

The responsibility for seeing that the student center ministry flourished would fall to Bishops Sessums' successor, and the newly called chaplain.

The first resident chaplain called to the student center was the Reverend Joseph Seymour Ditchburn, a Canadian, who had received his baccalaureate degree from Toronto University, studied for the ministry at Trinity College, Toronto and was ordained to Priesthood in 1922. Father Ditchburn was first called to this diocese to serve as curate at St. Paul's Episcopal Church in New Orleans in 1923 where he immediately became involved in founding the Young People's Service League. He would prove to be a wise choice to lead the work at LSU. Ditchburn was an enthusiastic and energetic priest that involved his wife and two daughters in his work with the LSU college students from 1930 to 1949. His ministry was a family affair. The new facility on the LSU campus

became the focus of a multitude of programs in addition to the daily offices, including the Canterbury Club, a student branch of the women's auxiliary, a student vestry, and a student lay readers group. Father Ditchburn's student lay reader group not only helped to staff vacant missions around Baton Rouge, but exposed many students to the ministry. Many went on to become active lay leaders in the Church, but more than a few were later ordained to the sacred order of priests. One former student minister, The Rt. Rev. Iveson Noland, would later become a prominent and much beloved Bishop in Louisiana; in turn, his sons would become prominent lay leaders in this diocese. The Rev. Urban Terry Holmes, would become a leading theologian and Dean of the Episcopal Seminary at the University of the South in Sewanee, Tennessee.<sup>90</sup>



Figure 24. Photo of St. Alban's 1940 Southwestern View. Courtesy LSU Archives.

Another alumnus, although lesser known than the Bishop Noland and Dean Holmes, was

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<sup>90</sup> Carter, Hodding. *So Great a Good*. Page , and Jones, Rt. Rev. Girault M. *Some Personal Recollections of the Episcopal Church in Louisiana*. Page 22. See Appendix for a list of clergy.

former student minister, the Rev. Julius Pratt, who served as the center's first student Senior Warden. Pratt was from a prominent New Orleans family; his father served on the LSU Board of Supervisors, and his name appears on the infamous cornerstone of the 1936 Law Building. Father Pratt was the proud owner of a rather famous basset hound named "Be Bop" whom he had trained well, and who became famous in Episcopal clergy circles in the Southeast. Under the tutelage of Father Pratt, Be Bop became quite imbued with the spirit of Christian love. So much so, that he developed the habit of bypassing cumbersome stair cases and instead chose to leap from second story windows in an effort to rush to greet the many much astounded visitors to the Pratt rectory. Even window screens were not impediment for Be Bop's enthusiasm, or his version of the exchange of the peace.<sup>91</sup>

Over the years St. Alban's has developed a tradition of being an incubator for lay leaders, clergy and for theological educators. Former Chaplain, the Reverend William Pregnall like, Chaplain Holmes, would on to serve as Dean of the Church Divinity School of the Pacific at San Francisco. The building would be used and used well, reaching it apogee of use in the nineteen sixties when its clergy were ministering daily to the needs of approximately half of the eighteen hundred Episcopal students registered at LSU. At that time the clergy conducted the services of Morning Prayer and the Holy Eucharist every day of the week at 7AM or Noon, and on Sundays mass was held at 8AM, 9AM 11AM and 6PM, with the 6PM Eucharist being preceded by the service of Evensong sung by Patrick Lipscomb, a LSU History Professor. From 1929 until the sixties, the building would remain virtually unchanged. However, in that

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<sup>91</sup> The legend of Be Bop is fact. The Writer knew Father Pratt and, witnessed Be Bop's leaps of faith.

decade it would expand physically, and become the recipient of more adornment given to the Glory of God, and in memory of many people who's lives it had touched.

Episcopal Student Center Icons, Sacred Ground  
and other Untouchable Memorials:

There is a sacred portion of ground located at the Southwest corner of the entrance to the chapel dedicated to the disposition of the ashes of parishioners. The dedicated use of this area will pose problems for future construction activity, cleaning and maintenance that may be required in the immediate vicinity of this ground. This is not lore or legend, it is fact; a fact that must be considered in future design, planning, maintenance and construction work. Also, recent additions to that area of the facility included an outdoor altar area that is used for special services. The altar is constructed of brick and there is a semi-circular low wall of matching brick that defines the area for eucharistic use along with two foot square slate pavers. This area as well as the landscaping design were donated by Joey Furr, ASLA, a long time parishioner and son-in-law of former Chaplain Charles Wood.

Before the expansion of the chapel in the late 1960s, the sanctuary and altar area was much smaller than it is now. There was a wooden reredos on the Eastern wall to which the altar was attached. There was a vesting room and small sacristy located on either side of the altar which made the ambulatory space around the altar about one half the size it is now. Liturgical changes of the late sixties and early seventies moved the altar out and away from the reredos so that mass could be celebrated from behind the altar with the Priest celebrant facing the congregation, which in theory gave parishioners a more participatory feeling, but which eroded some of the magisterium that once



characterized the consecration of the elements at mass. The recently added iconographic reredos was executed by local artist and parishioner, Margaret Humphris. This work was completed at Easter of 2002, and has done much to restore the reverent and sacred nature of that space. Viewing from left to right, the representations are of The Archangel Michael, St. Mathew, St. Mark, The Virgin Mary, St. Luke, St. John, and the Archangel Gabriel.



Figure 25. Photo of St. Alban's Reredos Iconography.

On the West side of the parish hall, in what was at one time an open air loggia, there is a piece of stone or brick from the St. Alban's Abbey in England that is embedded in a relief area of wall plaster. This brick was given to the Student Center by the Abbey that houses the relics of St. Alban, and is the theoretical site of his martyrdom in 250

A.D. However, its provenance goes beyond that. The subject brick, as well as some of the brick used to construct the Cathedral and Abbey Church of St. Alban, was taken from the nearby ruins of a Roman fortification called Verulamium, and therefore, arguably predates his martyrdom. The history of the martyrdom of St. Alban according to the St. Albans Cathedral website is as follows:

“Alban lived at the Roman city of Verulamium. Although he was a worshipper of Roman gods, including the emperor, he gave shelter to a Christian priest fleeing from persecution. Influenced by the Priest’s prayer and teaching he became a Christian.

When authorities discovered the Priest’s hiding place, Alban exchanged clothes with him. The Priest escaped and Alban was bound and taken before the judge. The judge was furious at the deception, and ordered that Alban should receive the punishment due to the priest, if he had indeed become a Christian.

Alban declared his faith, saying in words still used here as a prayer, ‘I worship and adore the true and living God, who created all things.’ Despite flogging he refused to sacrifice to the Roman gods and was sentenced to death. He was brought out of town, across the river and up a hill to the site of his execution where his head was cut off.

Legend tells us that on the hill-top a spring of water miraculously appeared to give the martyr a drink; also that moved by his witness the original executioner refused to carry out the deed, and that after his replacement had killed Alban the executioner’s eyes popped out.”<sup>92</sup>

One of the triplet stained glass windows on the south wall of the chapel contains a representation of St. Alban, next to it is a window that contains the seal of the Episcopal Diocese of Louisiana. On the Western side of the triplet is a panel containing a representation of St. Stephen. These windows, which I call the patron’s windows, were given to the Glory of God and In Memory of Claude Merton Wise 1887-1966 and Shirley Gorrell Wise, 1889-1967. The only other stained glass panels on the upper South wall of

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<sup>92</sup> [www.stalbanscathedral.org.uk/story-of-alban.htm](http://www.stalbanscathedral.org.uk/story-of-alban.htm). According to this source the historical source is none other than the Venerable Bede.

the Chapel are the small round “Alpha and Omega” windows.



Figure 26. Photo of St. Alban’s Patrons/Martyrs Stain Glass Window Group.

The stained glass artwork on most panels in the chapel is the work of the Whipple Company of England. Inside the chapel proper the stained glass panels that grace the area are all memorial items, and represent some of the finest stained glass in the area. A more complete stained glass iconographic scheme is set forth in chapter four .

The black marble fireplace mantel located in the downstairs parish hall library is a particularly well known finish item, and is a point of identification and reference for many former students and parishioners. Other architectural features typically identified with the building include its many arched window openings with attractive fenestration patterns and the striking wooden roof trusses of the chapel and the parish hall.

### St. Albans and Episcopal Student Historic Materials:

The following principal materials were used to construct the Episcopal Student Center and St. Alban's Chapel: Spanish "S" ceramic roofing tiles manufactured by Ludowici; copper gutters and downspouts; heart pine two and one-quarter inch wood strip flooring; wood windows and frames; metal casement windows; five quarter by six inch center match V-cut T & G wood decking; flagstone paving; gypsum plaster lath; sprayed on acoustical plaster ceiling finishes; cast stone and limestone supplied by New Orleans Cut Stone; leaded stained glass panels designed manufactured and installed by Whipple Studios, U.K.; Portland cement and lime plaster on metal lathe; southern yellow pine two by framing; red oak strip flooring; steel stairs; VA floor tile; pine heavy timber frame wood roof trusses; cypress rafter tails; blond pressed face brick donated for initial building; blond extruded brick manufactured by Acme Brick Company and use for the additions; Butler fire brick used for patching and the handicapped ramp; carved marble mantel; wood stair parts; Mission Oak ecclesiastical millwork; etched ornamental glass; slate flooring and exterior paving;

#### **CHAPTER 4: DISCOURSE ON THE STAINED GLASS SCHEME OF ST. ALBAN'S**

As one enters the Chapel from the narthex the first glazing item seen are the etched glass panel of the entry doors. These panels were donated by Mrs. Ella V. Aldrich Schwing in Memory of Calvin Kendrick Schwing. Mrs. Schwing taught Books and Libraries at LSU for many years, and was predisposed to philanthropic bequests which benefited education and particularly libraries.<sup>93</sup> On the left is a panel representing Saint Catherine of Alexandria, the Patron Saint of Scholars, Preachers, female students, Philosophers, Librarians, and Craftsmen working with the wheel (potters, spinners, etc). Her feast day is celebrated on 25 November, and devotions to her reached their peak in Europe after the crusades, especially in France. "Her intercessions have been implored by theologians, preachers and philosophers before studying, writing or preaching, they besought her to illumine their minds, guide their pens, and impart eloquence to their words."<sup>94</sup> According to legend:

"St. Catherine is one of the personages from whom Joan of Arc claimed to receive regular visits and messages. The legend is that she was a Christian maiden of Alexandria, Egypt, "possessed of beauty, brains and noble birth". She rebuked the heathen emperor Maxentius for his idolatry, and he responded by offering to marry her if she would renounce her faith; she refused. Supposedly fifty philosophers were set to refute her in a public debate. She easily won every point and made them look foolish. In response the emperor had all fifty burned alive. Catherine was sentenced to be tortured on a spiked wheel, but the wheel flew apart, and the fragments killed many of her accusers. After this and other marvels, Catherine was beheaded, and from her veins flowed not blood, but milk. Angels then carried her to Mount Sinai, to the site where St. Catherine's Monastery built by the emperor, Justinian in 527, is now located. It is interesting to note that the Monastery did not bear her name until the eighth or ninth century, but it has survived unmolested by the Moslems, by expressed command of Mohammed. The library there contains a vast treasure of ancient manuscripts and once included one of the earliest known manuscripts of the complete New Testament, the Codex Sinaiticus. This item was found there, borrowed by the finder, and never

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<sup>93</sup> Mrs. Schwing endowed the Library at Episcopal High School in Baton Rouge.

<sup>94</sup> Knight, Kevin. *The Catholic Encyclopedia, Volume III On line edition*. New York, 2003.



returned.”<sup>95</sup> The prototypical librarian’s nightmare.

On the right is a representation of the root of Jesse with the sixfold gifts of the Spirit according to the Book of Isaiah, Chapter 11, Verse 2, the Spirit of wisdom, understanding, counsel, might, knowledge, and fear of the Lord, set forth in Latin as sapientia, intellectus, concillium, fortituelo, scientia, and timor.



Figures 27. Photo of St. Alban’s Etched Glass Panels at Narthex.

Just inside the Chapel proper and visible from the nave when looking at the South wall or Epistle side the first panel seen when entering the chapel is the Boyd window which was donated in Memory of Thomas Duckett Boyd, 1854-1932, President of

<sup>95</sup>Kiefer, James E. *Biographical Sketches of Memorable Christians of the Past: Catherine of Alexandria, Martyr*. <http://justus.anglican.org/resources/bio/292.html>

Louisiana State University 1896-1927. The panel contains the Seal of Louisiana State University. The studio or artist for the Boyd and Fuqua windows are unknown



Figure 28. Photo of Boyd/LSU Stained Glass Window.



Figure 29. Photo of Fuqua Stained Glass Window.

Immediately opposite on the North or Gospel side is the Fuqua window given in memory of Henry L. Fuqua, 1865-1926, Governor of Louisiana 1924-26, and Vice-President of the Board of Supervisors of Louisiana State University 1904-1911. I believe the Boyd and Fuqua windows to have been donated by Mrs. Anne Boyd Grayson, a member of the Class of 1910, long-time curator of the Memorial Tower, and daughter of Thomas Duckett Boyd.<sup>96</sup>

There are two small round windows on the South wall or Epistle side of the nave. One contains the Greek letter alpha and is located over the organ console. This window

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<sup>96</sup> This conclusion was formed on the basis of an interview with Anne Boyd Howe, Class of 1941, and Granddaughter of Thomas Boyd. Mrs. Howe, possesses a wealth of information about the University and its history, alleges that she is over eighty, and is a most gracious and grand lady. Her father, Wilmer Grayson, a member of the class of 1914, was a Sugar Chemist.

was donated by Mrs. Hilda Ferraro.<sup>97</sup> The companion Omega window is located above the sanctuary and was donated In Memory of Mabel Earle Dawson Gasquet by her family.

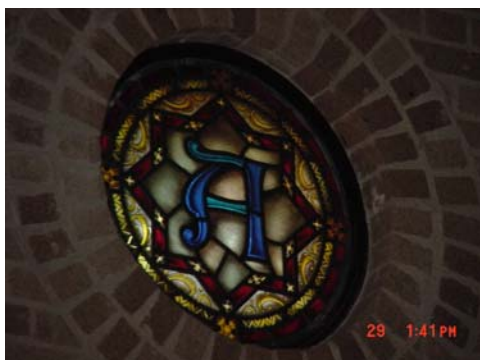


Figure 30 Photo of Ferraro “Alpha” Stained Glass Window

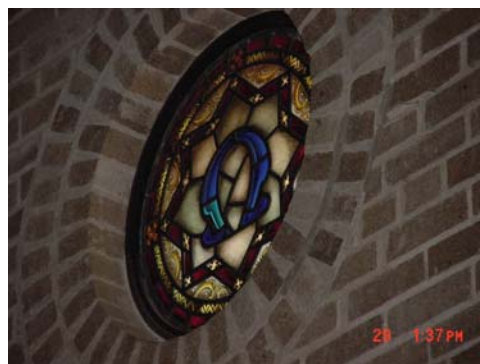


Figure 31 Photo of Gasquet “Omega” Stained Glass Window

Directly opposite of the “Alpha” window on the North wall or Gospel side of the nave and at the choir loft level is a window group that I refer to as the University windows. This group has a round window at the top which includes the words from scripture “All Things Come of Thee Oh Lord”. Below are two long arched windows with representations of the various academic disciplines studied at a University.

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<sup>97</sup> Ms. Ferraro’s husband or brother, Louis Ferraro, was the Choral Director in LSU Opera productions.



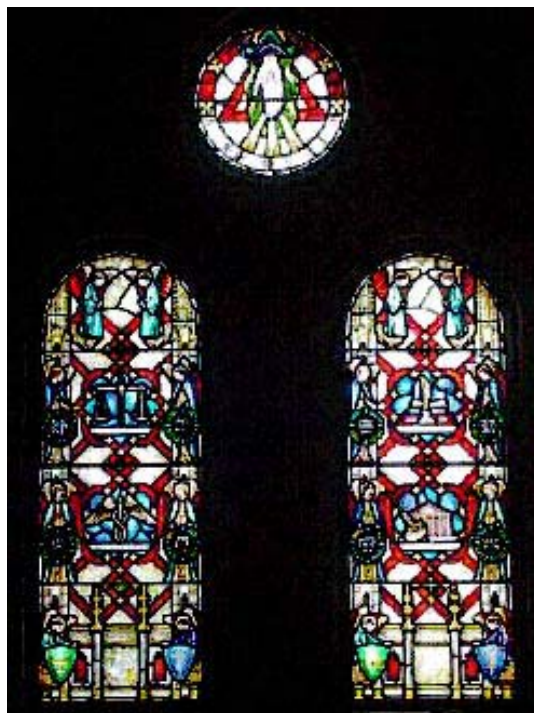


Figure 32. Photo of “University” Window Group.

Also shown on the South or “Epistle” side is a triple grouping of windows I call the Patrons group. These windows were donated by the family of and in memory of Claude Merton Wise 1887-1966 and Shirley Gorrell Wise 1889-1967. On the left is a representation of St. Alban, the First English Martyr; in the center is a representation of the seal of the Diocese of Louisiana; and, on the right is a representation of St. Stephen, the first Christian martyr. The St. Alban panel contains an inscription which reads “Hail St. Alban, Flower of Martyrs”. I have not determined the origin of this inscription. The St. Stephen panel contains the inscription “Lord, Lay Not This Sin Against Them”.<sup>98</sup> These words are attributed as being the last uttered by the Saint. Stephen, a most capable preacher and one of the seven deacons ordained by the disciples, was charged with blasphemy against Moses and against God. The charges were instigated by false witness, and he was brought before the Jewish high court or council called the

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<sup>98</sup> Acts, 7:60

Sanhedrin. Stephen's speech to the Sanhedrin was something short of diplomatic, wherein he referred to Sanhedrin as "You stiff-necked people with uncircumcised hearts and ears! You are just like your fathers: you always resist the Holy Spirit!"<sup>99</sup>

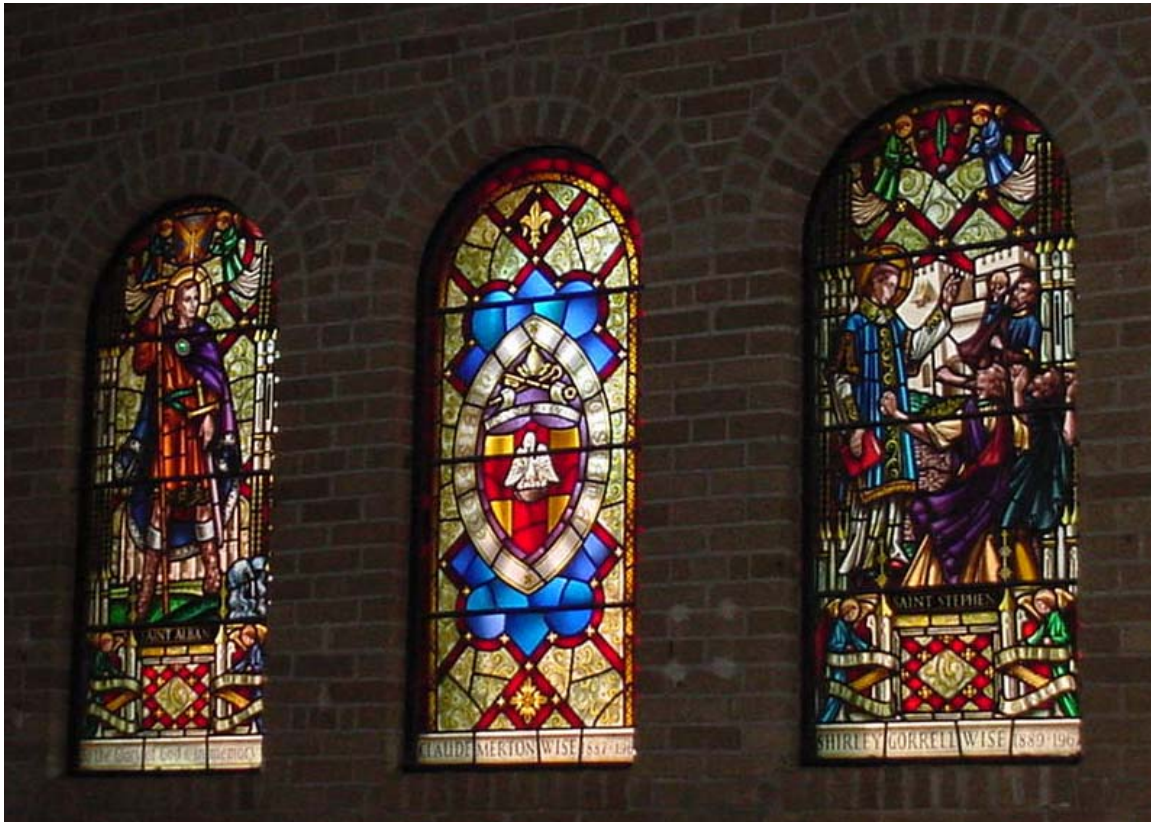


Figure 33. Photo of "Patrons and Martyrs" Window Group.

His audience became so enraged that they carried out his death sentence by stoning.

The majority of the stained glass work at St. Alban's is marked as being the work of the J. Wippell Company, LTD of Exeter, England; however, I was not able to locate marks of identification on all of the stained glass on the longer chapel walls or on the two rose windows. I do not know the artist or manufacturer of the etched glass panels.

There are two small windows located on the North wall or "Gospel" side of the sanctuary area. One is located just at the communion rail and has been referred to

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<sup>99</sup> Acts, 7:51.

in some sources as the “Baptismal Window”. This window contains a representation of a baptismal font and was donated by the Wise family and in memory of Claude and Shirley Wise. About twenty feet above this is a round window known as the “Church Militant” window with a representation of a figure of England’s patron, St. George, slaying the dragon with the exhortation “Put On the Whole Armor of God” from St. Paul’s Epistle to the Ephesians, Chapter 6, Verse 11.<sup>100</sup> Its location above the pulpit is not accidental. Just to the East of the baptismal window above is the chalice or Eucharistic window. This window was donated by Mrs. H. Payne Breazeale, Sr. in memory of Robert Nichols Sims, Jr. 1870-1944 and Nita Dalferes Sims 1872-1954.



Figure 34. Photo of “Church Militant” Stained Glass Window.



Figure 35. Photo of “Baptismal” Stained Glass Window.

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<sup>100</sup> The “Church Militant” name is subject to argument as concordant references for this passage arguably indicate that Paul was speaking of spiritual armor which God supplies. “Stand firm then with the belt of truth buckled around your waist... the breastplate of righteousness....take up the shield of faith...Take the helmet of salvation and the sword of the spirit”. Ephesians 6:14-17.



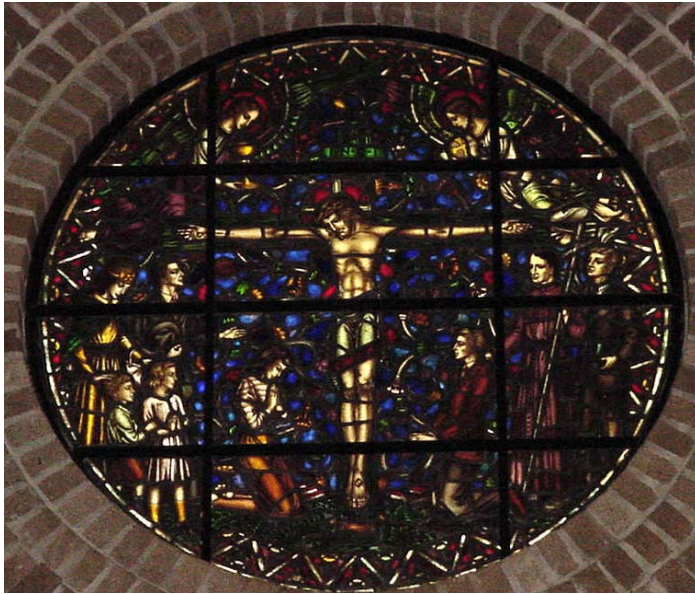


Figure 36. Photo of Eastern Rose Window.



Figure 37. Photo of "Chalice" Stained Glass Window.



Figure 38. Photo of West Rose Window.

The Eastern or altar rose window above is a representation of the crucifixion of Christ. This window is dedicated “In Honor of All who Sacrificially Serve Mankind”, and was given by “Men and Women Sometime Students Here” in May of 1948.<sup>101</sup> The larger Western rose window is known as the “Thy Kingdom Come” window because of its inscription, was also first installed in May of 1948. This window was donated by Dr. and Mrs. Lester J. Williams In Loving Memory of Their Parents; The Latin acronym from John, 19:19, INRI, appears above the Cross.<sup>102</sup> The New Testament or Apostles windows group located in the center on the North wall were also given In Loving Memory of Dr. Lester James Williams 1880-1957. Dr. Williams was a devoted member of the medical staff at the LSU Infirmary. This window group contains representations of Saint John the Baptist and Saint Paul, and is one of three groupings of three windows on the North wall or “Gospel Side” of the nave. The first or Western most grouping contains Old Testament depictions of Moses, the law giver, on the left, and Isaiah the Prophet on the right. The Moses window contains the inscription “I have Found the Book of the Law in the House of the Lord, and Shapen Read it before the King”, from 2 Kings 22:3-20.<sup>103</sup> The Isaiah window contains the inscriptions “I Will Call on the Name Of the Lord”, and “The Fire of the Lord Fell & Consumed the Burnt Sacrifice” from Elijah’s prayer on Mount Carmel.<sup>104</sup>

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<sup>101</sup> Its original design which included some military figures was altered because key donors were in fact veterans and did not want the notion of war in anyway glorified. Note the modern attire of the kneeling students, and the family members that are onlooking.

<sup>102</sup> The Latin “J” and “I” were not differentiated for centuries. INRI stands for Jesu Nazareus, Rex Judaeorum. “Jesus of Nazareth, the King of the Jews”. John, 19:19

<sup>103</sup> 2 Kings 22:3-25. The words in this verse are attributed to Hilkiah, the High Priest, Shapen is a scribe, and the King referred to is Josiah, who had undertaken the physical restoration of the Temple. The Book of the Law is that which was given to Moses. The king upon having the punishment for idolatry described to him ordered the removal of all articles dedicated to the worship of things pagan from the Temple, and there-after turned to the Lord with “all his heart and with all his soul and with all his strength, in accordance with all the Law of Moses.

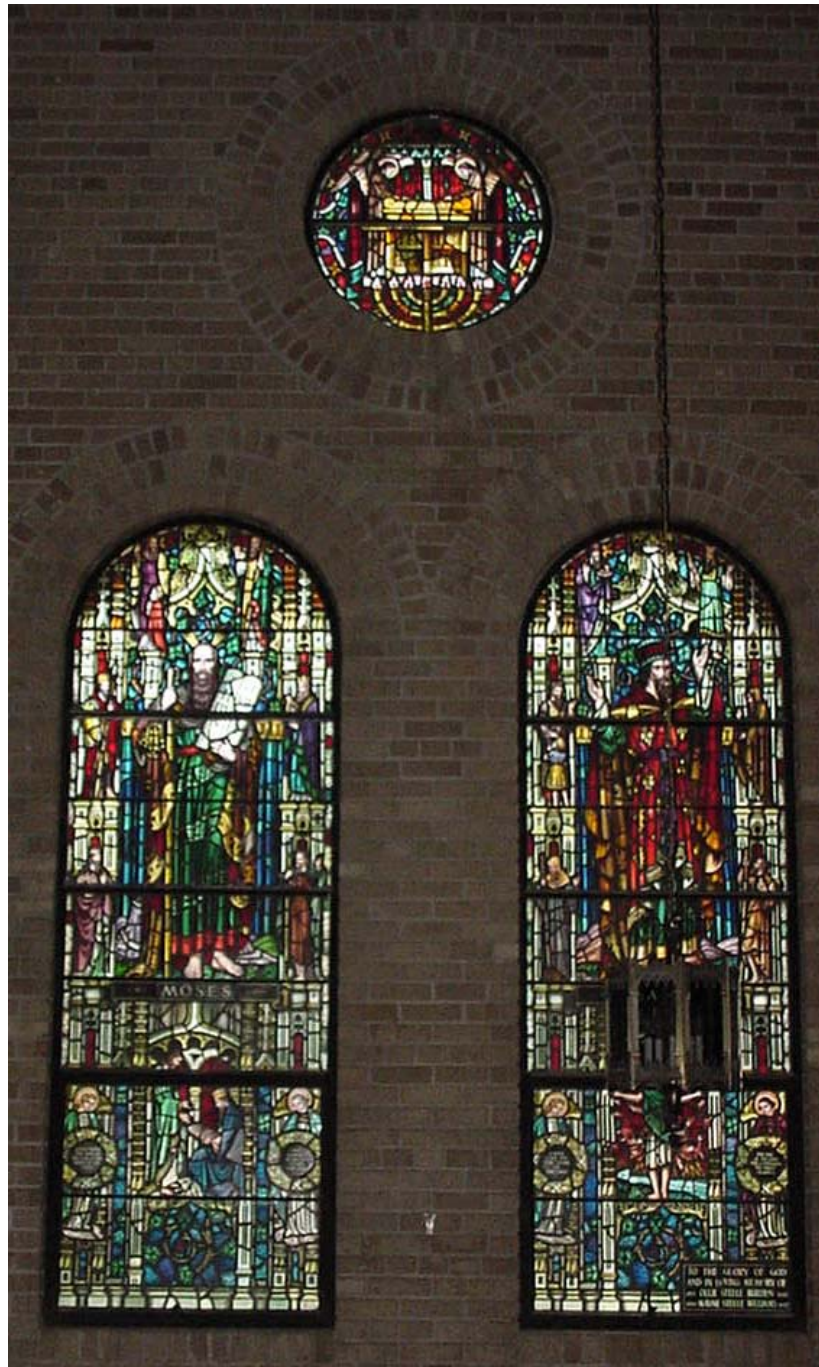


Figure 39. Photo of “Old Testament” or “Prophets” Window Group.

<sup>104</sup> 1 Kings 18:16-45. God’s answer to Elijah’s prayer convinced the spectators at Carmel to turn to the true God and away from the idolatry of Baal in the same way the Book of the Law convinced King Josiah.



The Old Testament or Prophet's window group was given In Loving Memory of Ollie Steele Burden, 1871-1958, and Mayme Steele Williams, 1880-1957. This window group was dedicated 15 December 1960, during the chaplaincy of the Rev. Urban Terry Holmes.

The New Testament or Apostles window group begins with a panel portraying Saint John the Baptist which contains the inscription "This is My Beloved Son, Hear Him"<sup>105</sup>, from God's words at the Transfiguration. The traditional view of John the Baptist is that he and his ministry represent the climax of a long tradition of Jewish Law and Prophets. He, like Moses, Isaiah, and Elijah, called for people to observe the Law, and to "Repent, for the kingdom of heaven is near"<sup>106</sup> but, he is still the voice of the Old Testament Covenant. John the Baptist, by Baptizing Jesus, ushers in Jesus' public ministry. Other symbols in his panel include those for peace and the Lamb of God, Agnes Dei. His story is told by the Apostles whose Gospel books appear in the rose window at the top center of this grouping.

On the right side of this grouping is the panel of St. Paul which contains the inscription of the words of God he and others heard during the sudden conversion he experienced on the road to Damascus as set forth in Acts: "Saul, Saul, Why Persecutest Thou Me?"<sup>107</sup> Traditional theology teaches that St. Paul was receptive to conversion, sought purpose in his life, and was already experiencing inner conflict between the demands of the Law and that of his own conscience. He changed from Paul centered to Christ centered on that road. Sources indicate that Paul had witnessed the martyrdom of Stephen. He had watched that young man die and, as he died, ask forgiveness

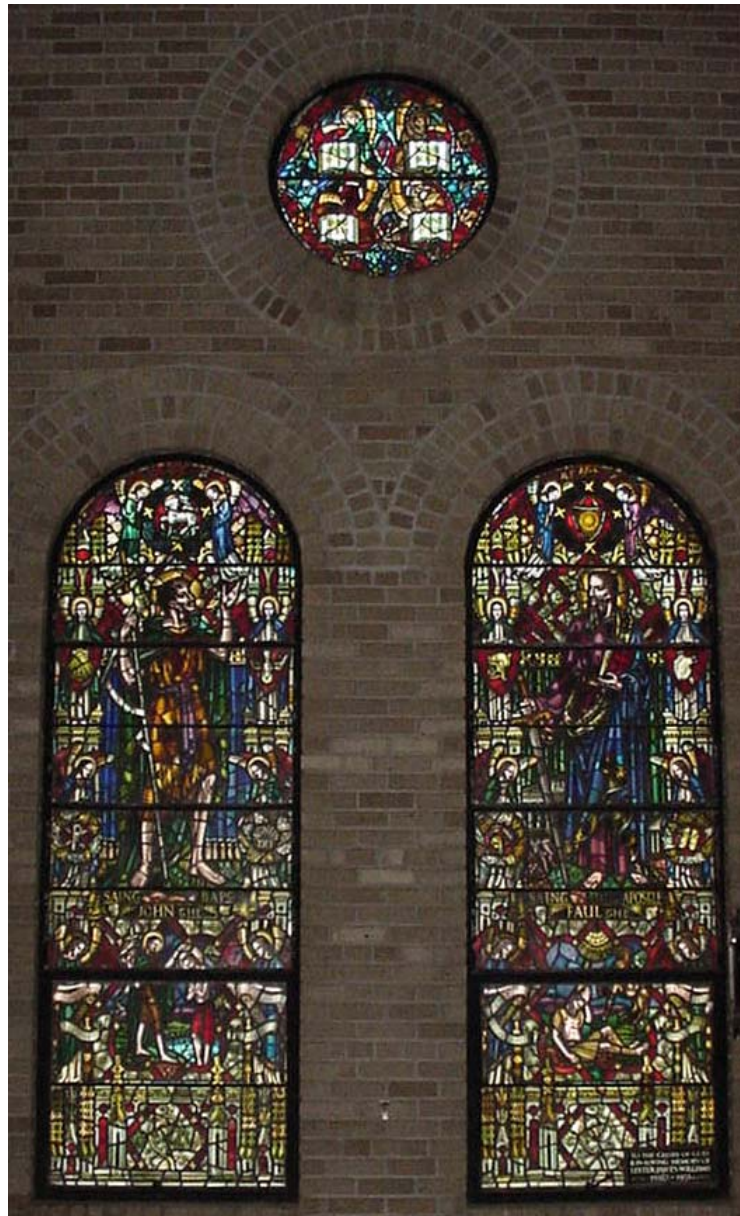
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<sup>105</sup> Mathew, 17:5; Mark, 9:7; and Luke, 9:35.

<sup>106</sup> Mathew, 3:11.

<sup>107</sup> Acts, 9:10. Paul's original name was Saul, but he changed it to Paul.

for the mob that had stoned him. This experience no doubt left an indelible impression on the mind of Paul, who was a Roman citizen at the time, and who had been educated in the strict manner of the Law. His whole pattern of being was changed.<sup>108</sup>



Figures 40. Photo of “New Testament” or “Apostles” Window Group.

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<sup>108</sup> *The Interpreter's Bible*, Volume , page . Nashville: The Abingdon Press, 1954.



The last large window group on the West or “Gospel” wall of the nave is known as the Historical Church window group. This grouping was dedicated “To the Glory of God and in grateful appreciation to the Rev. Joseph Seymour Ditchburn, Chaplain, 1930-1949, and Marian Coate Ditchburn. Father Ditchburn planned the chapel’s original stained glass scheme for the North or “Gospel” wall of the nave. The theme of its arrangement begins with the university or academic group’s rose depicting the hand of God from whom all things come, and moves from the Old Testament Prophets, through the New Testament to the historical personages of this group.<sup>109</sup> On the left is a panel with a representation of St. Augustine of Hippo, the Philosopher Bishop, intellectually brilliant, writer prolific, and one of the great and long tradition of scholar Priests. On the right is the panel of Bishop Samuel Seabury, the First American Anglican Bishop, who was consecrated at Aberdeen, Scotland on 14 November 1784. It is interesting that Seabury could not be consecrated in England as the English Bishops of that time were prohibited to consecrate anyone who would not take an oath of allegiance to the British Crown. Such was not the case for the Bishops of the Episcopal Church of Scotland which had no connection with the government, but who were free to consecrate Seabury without political complication.<sup>110</sup> The inscriptions of this grouping include references to the First Council of Nicea 325 A.D., the ecumenical council of the Catholic Church, and Jamestown, the first permanent English settlement, and the first representative legislative assembly in the new world in 1619.

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<sup>109</sup> The Morning Advocate. “For Services Given”. 4 May 1958.

<sup>110</sup> Kiefer, James E. *Biographical Sketches of Memorable Christians of the Past: Consecration of Samuel Seabury, Bishop (14 November 1784)*. <http://justus.anglican.org/resources/bio/282.html>

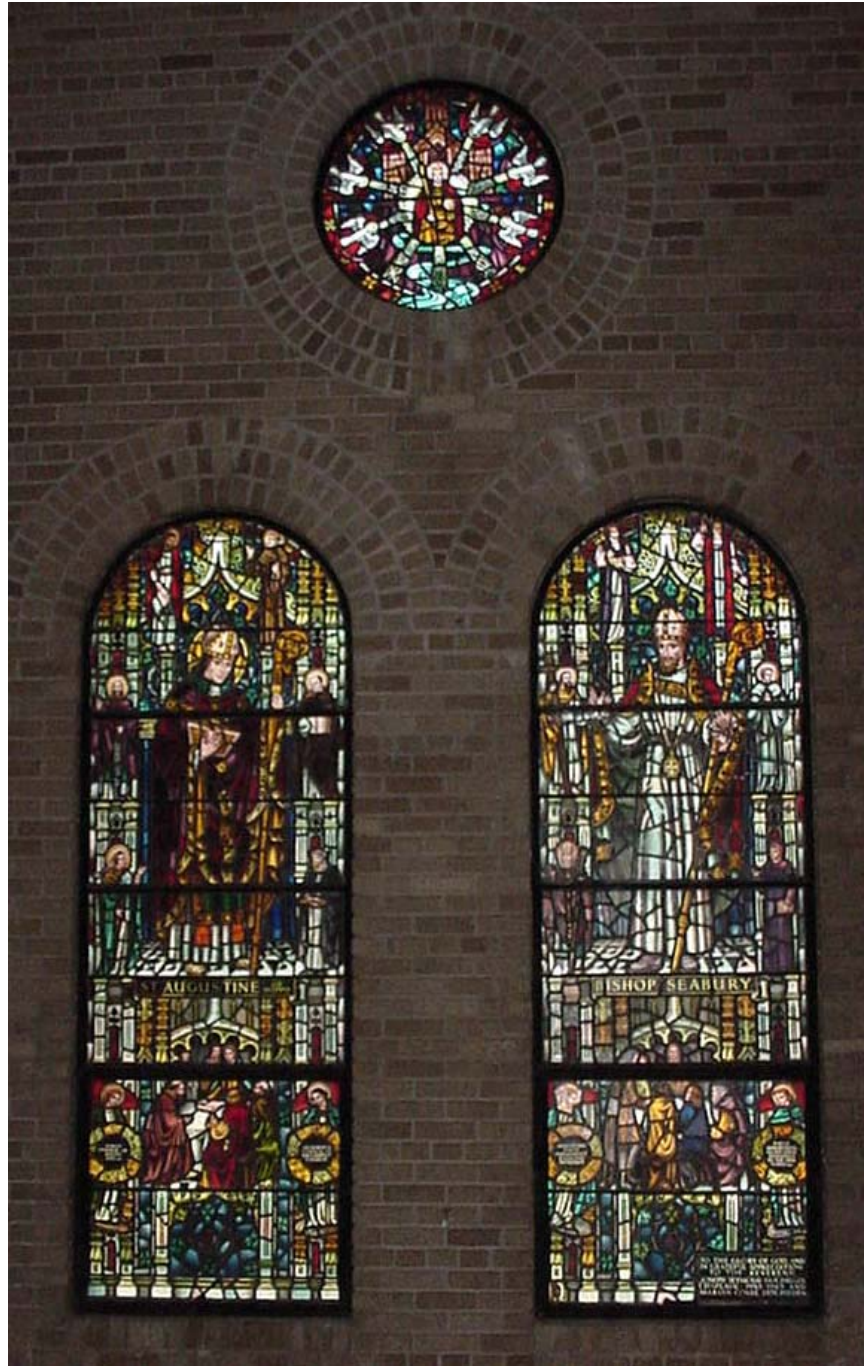


Figure 41. Photo of “Church Historical” or “Ditchburn” Window Group.

The last window on the North wall is that group which is dedicated to the Memory of Rev. Malcolm Wright Lockhart, the former Rector of St. James Episcopal Church in Baton Rouge, and the procuring cause of the movement to begin the funding and construction of the Student Center at LSU. The window is located at the upper North wall of the chancel and was dedicated on 13 May 1962.



Figure 42. Photo of “Lockhart” or “Apocalyptic” Window Group.

The rose window at the top of this group includes the inscription “Holy, Holy, Holy, is the Lord God Almighty” which is from the Revelation of St. John.<sup>111</sup> Other symbols contained in these panels include the Cherubim and Seraphim, and the Agnes Dei.

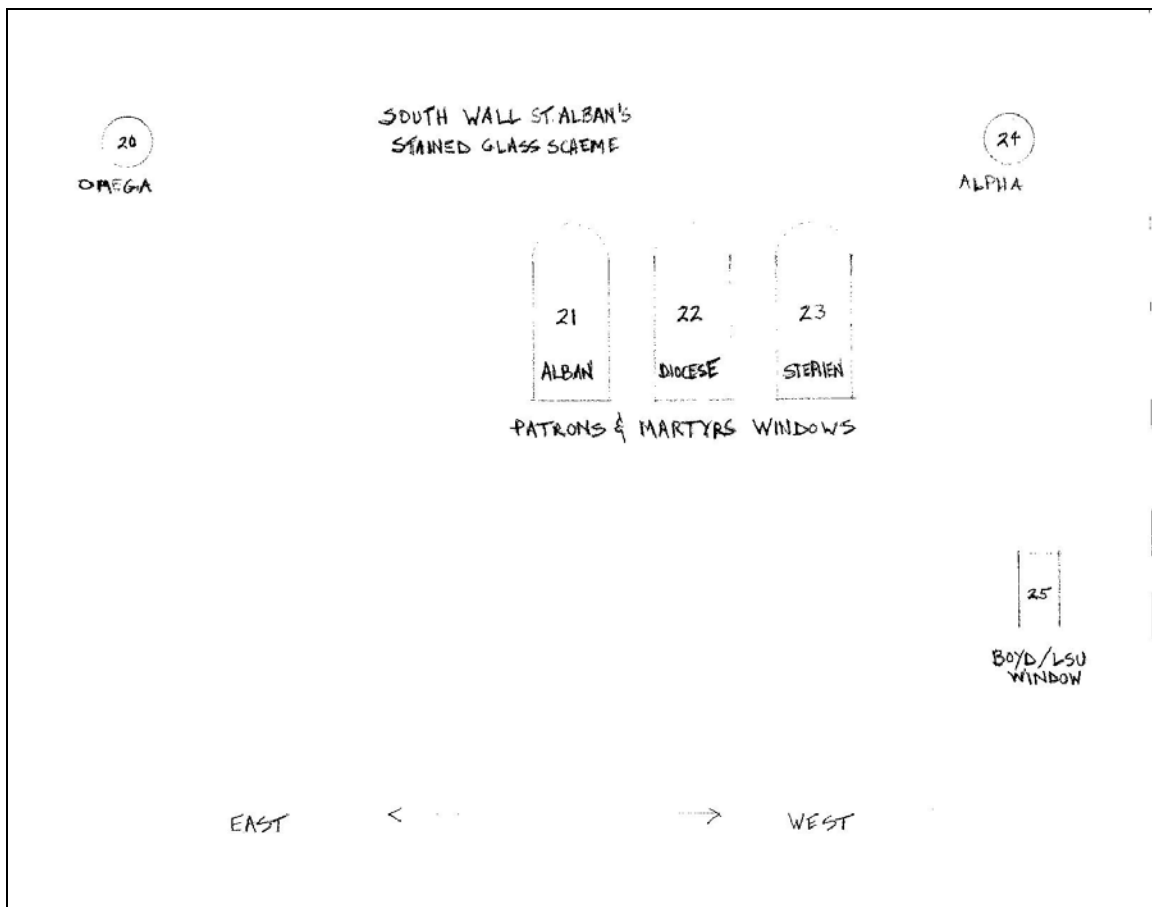


Figure 43. Sketch of South Wall Stain Glass Schematic.

As stated earlier, the majority of the stained glass panels in the chapel are the work of J Wippell & Company, LTD of England whose shop and offices are in the shadow of Westminster Abbey. Wippell Company was organized in 1789, and enjoys a reputation for manufacturing fine stained glass windows, using European antique glass,

<sup>111</sup> Revelation, 4:8. Wherein the Cherubim and Seraphim seated at the heavenly throne of God are described as continually uttering this declaration, followed by “who was, and is, and is to come”.

and hand drawn, half-round comes. All painted work is kiln fired for permanence. Even though the company now maintains a branch in New Jersey, all of their windows are “hand crafted” in England. The company markets restoration and protection services as well.<sup>112</sup>

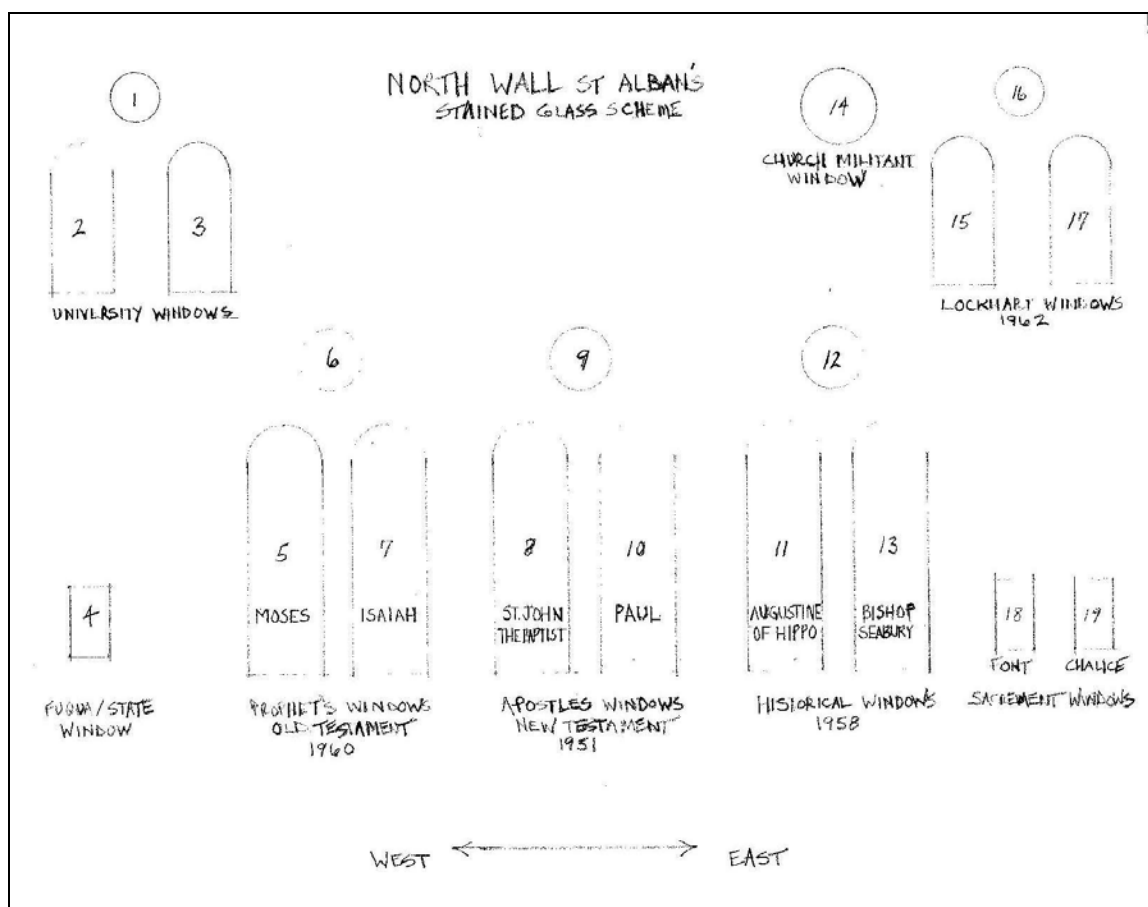


Figure 44. Sketch of North Wall Stain Glass Schematic.

Wippell’s stained glass work is well know throughout the Anglican Communion. So much so, that “at the 1978 Lambeth Conference of bishops, one prelate wondered aloud, ‘What joins us together?’ Cutting short what might have been a tedious discussion, up rose the Bishop of Northern Indiana, W.C.R. Sheridan.

<sup>112</sup> [http://www.wippell.com/company\\_history.php](http://www.wippell.com/company_history.php).

‘Acutally,’ he said, ‘I think it’s Wippell!’<sup>113</sup> Of course, the subject stained glass is not the work of individual medieval artists like that of Chartres, or Canterbury, and there are those purists that delight in conveying to the devout that it is in fact “mass produced”, but it nevertheless possess a power to teach, inspire, comfort and move the willing.

There has been research conducted on the attractive nature of traditional stained glass rose windows, and it was concluded that their interactive power may reside in the fact that they may re-kindle one of our earliest human memories: an infant’s vision of the iris of the eye of their mother. Psychological research in this vein postulates that the Gothic vaulting and arches of the great medieval cathedrals may in fact stir what amount to racial memories of the canopy of a primeval forest.<sup>114</sup> It would be most interesting to conduct a survey of and measure the physiological responses engendered by historic buildings. Perhaps data of this sort might be used to provide objective criteria for evaluating their cultural significance and used as one of a number of factors in determining the need to preserve them for posterity. How does an icon affect the physiology of it’s audience? An interesting thought, and possible way to measure beauty, quantify taste, and perhaps satisfy a portion of legislation’s need for rationale.

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<sup>113</sup> Eatman, George H. and James B. Simpson. *A Treasury of Anglican Art*. New York: Rizzoli, 2002. Page

<sup>114</sup> Interview and discussions with Louis Cenac, M.D. a psychiatrist, who did his residency and trained under the famous Dr. Karl Menninger at the Menninger Institute in Topeka, Kansas. Dr. Menninger was one of the first in his field to advocate addressing spiritual health in the treatment of the mentally ill when others were simply hospitalizing and medicating the symptoms of a patient.

## CHAPTER 5

### THETA XI FRATERNITY HOUSE LSU

The American college fraternity system is as old as the United States itself, and began in Williamsburg with the organization of Phi Beta Kappa in 1776 at the College of William and Mary.<sup>115</sup> By 1826 this fraternity had evolved into a purely honorary scholastic fraternity. Other fraternities were organized as social fraternities, and by 1860 twenty-two of the present day men's fraternities were in existence at various American colleges.

During the War Between the States Southern colleges and universities practically ceased to function because virtually all young men of college age were serving their country in the military. As a result most fraternities suspended their activities; although in a few cases fraternity brothers attempted to remain organized within their military units. Theta Xi was the only Fraternity founded during the War Between the States and also the first professional fraternity, centered on the engineering disciplines.<sup>116</sup>

Theta Xi Fraternity was founded as a professional engineering fraternity on 29 April 1864 at Rensselaer Polytechnic Institute in Troy, New York. Within a year a second chapter had been colonized at Yale; the fraternity had begun its journey toward becoming the national organization envisioned by its founders. The next four decades would bring forth chapters at MIT, Columbia, Cornell and Lehigh University, but all of these chapters were within approximately two hundred miles of Troy. The next direction for expansion was Westward.<sup>117</sup>

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<sup>115</sup> Vredenburg, James E. and J. R. Baran. *The Quest for Theta Xi*. St. Louis: Theta Xi Fraternity, 1997 page 71.

<sup>116</sup> Ibid

<sup>117</sup> ibid, Pages 36-41.



In 1905 chapters were chartered at Perdue and Washington University in St. Louis followed by chapters at the University of California at Berkley in 1910, the University of Texas in 1913, and University of Washington at Seattle in 1915. The first Southern Chapter was chartered on 29 April 1921 at Louisiana State University, and founder's dreams had been realized; Theta Xi Fraternity had become a national organization. Five years later on 9 April 1926 a major change in the focus and direction of the fraternity occurred; by a vote of five to one, the general membership voted to open membership in the fraternity to men in all curricula.<sup>118</sup>

The founders of the LSU "Alpha Alpha" Chapter of Theta Xi were Jefferson T. Bryant, Jr., Fomby Walker Coleman, Newton Smith Hoffpauir, Col. S. Van Meter, Alfred A. Moresi. They were initiated by active members who came to LSU to colonize the local chapter. Eighteen years after the local founding, at the Diamond Anniversary Jubilee Convention held in Troy, New York, the LSU chapter was awarded the National Fraternity's highest award for a chapter, the Memorial Trophy, for being the fraternity's most outstanding chapter. It would win this award three times essentially owning the honor from 1938 until 1941.<sup>119</sup>

As of today, there have been over one thousand seven hundred young men initiated into membership in Theta Xi at the LSU chapter. The chapter has in partnership with LSU produced members of the LSU Board of Supervisors, Supreme Court Justices, judges and attorneys, national and local business leaders, priests and ministers, doctors and dentists, architects and constructors, military leaders and heroes, scientists and educators, artists, publishers, agrarians, writers, historians, campus leaders, and still to

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<sup>118</sup> Ibid, Pages 36-41.

<sup>119</sup> Ibid, Page 62.



this day a disproportionate number of fine engineers. The majority of these men knew well every nook and cranny of the house that is still located at 21 Dalrymple on the LSU campus for that house was their home away from home. The Fraternity's Patron Saint, Benjamin Franklin, must be very proud of those under his protection and guidance. The fraternity prospered, grew, was struck down by scandals, regrouped and regained direction and prominence; only to be stricken by deaths, more scandal, but it regrouped again and survived. Even to the outsider, the uneducated, or the zealous anti-Greek its resilience as an organization demands respect if not admiration. It will not be much longer before the LSU Alpha Alpha Chapter celebrates its one hundredth anniversary.

The dynamics that perpetuate and sustain fraternal organizations of this sort is beyond the scope of this work, but this writer will from time to time relate certain stories and anecdotes that are included to indicate just how the building has survived, and to provide insight into its function as a repository of memory and meaning for so many.

One of the first things a young heathen learns upon embarking on a quest to become a fully initiated active member of Theta Xi has nothing to do with the shenanigans, the partying and sham mysteries so often portrayed in film, literature, and the scandal sheets. His first assigned duty and responsibility is to read, mark and inwardly digest the written "Purpose of Theta Xi". It is important to realize that the following document provides some insight into the architectural programming of the LSU Theta Xi House, and has been included for that reason:

"The purpose of Theta Xi is to provide a college home environment for its active members in which fellowship and alumni guidance lead to wholesome mental, moral and spiritual growth. To that end Theta Xi actively supports and augments college and community efforts to make individual members more mature and chapter groups more useful units of society. Through its

alumni and undergraduate leadership Theta Xi endeavors to assist each member to develop: One, Intellectual curiosity that assures the highest scholarship rating consistent with his ability; Two, habits which lead to better mental and physical health; Three, sincerity in his associations with others and confidence in himself; Four, responsibility to chapter, college, community, and country; Five, leadership that comes from practicing the principles of democratic self-government; Six, interests and activities outside regular scholastic studies that employ spare time to advantage; Seven, spiritual understanding that provides a reservoir of strength to draw upon when faced with conditions beyond comprehension.<sup>120</sup>

The above hardly constitutes radical language, but the very first sentence is most instructive for its stated mission of providing a “college home environment”.

Another passage from the fraternity’s pledge manual includes the following language:

**“RESPECT FOR THE FRATERNITY HOUSE** – Each member of the fraternity, both active and alumnus, has a monetary and sentimental interest in the Fraternity house. Therefore, no man has the right to treat this property as either not his or all his. As a member of Theta Xi you have assumed responsibility to see to the upkeep and good care of the chapter house and its furnishings”.<sup>121</sup>

In another portion of the manual the facility is once again emphasized:

**“HOUSE APPEARANCE:** The appearance of the chapter house is all important. It is often easy to recognize a well run chapter: the membership takes pride in keeping the chapter house facilities looking first-class. Even older houses or converted residences can be renovated, decorated and maintained attractively. Good house maintenance and appearance are imperative to a successful chapter; this becomes especially evident when maintenance items are overlooked. In order to effectively maintain the physical plant, every member must participate in house improvement tasks.”<sup>122</sup>

The emphasis on the physical plant is not by mistake, and it’s certainly in keeping for an organization founded by engineers. The local chapter house was the fourth fraternity house constructed on the “new campus” of LSU, and was preceded by

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<sup>120</sup> Verdenburgh, James E. and J. R. Baran. *The Quest for Theta Xi*. Page 5. St. Louis: Theta Xi Fraternity, 1997.

<sup>121</sup> Ibid, page 13

<sup>122</sup> Ibid, page 27

the houses of Delta Kappa Epsilon, Kappa Sigma, and Sigma Nu (now Alpha Gamma Rho the Agricultural Fraternity).

The architect for the facility was Frederick Valentine Von Ostoff, a Theta Xi and native New Yorker who had received his early education and professional training in New York and Boston.<sup>123</sup> Von Ostoff came to Louisiana in 1920 with fellow architect, the very talented Conrad A. Albrizio, who would achieve his own fame as a mural painter.<sup>124</sup> Von Ostoff worked for Weiss, Dreyfous and Siefert on the design of the new State Capitol Building<sup>125</sup>, and designed the Music and Dramatic Arts Building and Pleasant Hall. He was first employed by LSU as Technical Director of the University Theater, and was later promoted to Assistant Dean of Administration under General Troy Middleton, in charge of building planning and inspection.<sup>126</sup>

According to other sources he was far more than his title as Assistant to the Dean of Administration implies.....

“To Von Ostoff, perhaps more than any other person, is due the appearance of the campus today; he has decided on designs, planned buildings, and laid out plans for a majority of the structures on the campus.”<sup>127</sup>

According to those who knew him, Von Ostoff and Richard Mornhinveg, later Director of LSU Facility Services, were famous for meticulous record keeping and faithful service to LSU. “Every nut, bolt and grain of sand was documented and accounted for by Von

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<sup>123</sup> Times Picayune. “Architect Dies Here at Age 73”. 8 August 1971.

<sup>124</sup> The Reveille. “Mural Painter Added to Staff”, 4 February 1936

<sup>125</sup> Kubly, Vincent F. *The Louisiana Capitol: Its Art and Architecture*. Page 8. Gretna: Pelican Publishing Company, 1977.

<sup>126</sup> The Reveille. “Von Ostoff is Promoted”. 30 November 1937, page 2.

<sup>127</sup> The Reveille. “University’s Designer”. 3 December 1938. See also: The Reveille. “Commerce Building of Von Ostoff”. 18 January 1939, Page Two.

Ostoff and Mornhinveg in great detail”.<sup>128</sup> Perhaps this is why Von Ostoff survived the infamous scandals that ensnared many involved in construction of buildings at LSU.

Other sources indicate that he and Mrs. Von Ostoff entertained regularly at their homes on Park Boulevard and on Hundred Oaks, and their home was a favorite gathering place of LSU’s academic and artistic elite.<sup>129</sup>

In November of 1935 LSU announced a successful new bond sale of \$1,500,000 handled through City National Bank of Baton Rouge with part of the proceeds to be used for the construction of residential houses for twenty or so recognized fraternities and sororities on campus.<sup>130</sup> A committee was formed consisting of Dr. James F. Broussard, Chairman, Major Fred C. Frey, Mrs. Helen Wilkerson, Major James Perry Cole, and Lieutenant Colonel Troy H. Middleton along with the faculty advisers of the various organizations was formed to study the issues, and a plan was developed with several requirements. One, no house could exceed \$35,000 in total building costs; two, houses would be built for groups that were well established on campus and capable of meeting the financial obligations; three, groups wishing to own their houses had to make a down payment of ten per cent of the total costs of the house proper and then another ten per cent of the cost of furniture and fixtures and pay the remainder off monthly within a specified time at a rate that was not expected to exceed the usual costs of regular rent; four, those organizations wishing to rent will be able to do so at a rate that is far lower than that of comparable properties because of discounted utility cost and tax rates; five, the only required expenditures beyond rent was a down payment of ten per cent of the

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<sup>128</sup> Interview with Milton J. Womack, President, Milton Womack, Inc., General Contractor, April 2003.

<sup>129</sup> Morning Advocate Article at State Library (my copy lost) published on occasion of Von Ostoff’s leaving LSU and moving to New Orleans.

<sup>130</sup> The Reveille. “Fraternities, Sororities Get Houses on building Program In New \$1,500,000 Bond Sale” 19 November 1935, Page 1.

cost of furnishings and equipment; six, those organizations wishing to switch from renting to ownership could do so at a later date.<sup>131</sup>

There were also plans for extensive landscaping, beautification, street and drainage improvements for the fraternity sorority areas including a drainage canal which had been approved and was to be funded by the WPA. The fraternities were to be located in the vicinity of the Delta Kappa Epsilon House on Dalrymple Drive, and the sororities were to be located on the land directly in back of Highland Hall.<sup>132</sup>

Three days later the University announced that the plan was to have the following additional requirements: one, the chapter must be a national order, and the local chapter must be in good standing with the national order; two, the chapter must show by an examination of its books or by a statement that the local organization has been conducted on a sound basis thereby giving assurance of its ability to assume the obligations involved in the ownership and management of a large fraternity home; three, the University reserved the right to remove any fraternity from its home should it fail, refuse or neglect to comply with any regulations, rules or requirements set forth in the purchase or lease contract; four, should the university take action to remove the said fraternity, the University obligates itself to pay to the fraternity one hundred per cent of the appraised value of the home; five, each fraternity home must employ a house mother approved by the University, and for whom suitable quarters shall be provided within each house;

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<sup>131</sup> The Reveille. "Details Given On Fraternity Building Plan". 7 January 1936. Pages 1 and 5.

<sup>132</sup> Ibid, page 5.

six, each house shall not exceed \$35,000 in total construction costs, and shall not sleep more than thirty students; seven, the architecture and planning of each home shall be executed by architects designated by the University, who shall work in consultation with members of each organization; eight, the University could at all times make such rules, regulations and requirements as it shall see fit relative to the conduct and activities of people in each fraternity home or on its grounds; nine, the fraternity home shall not be transferable by sale, and may not be sub-let without the approval of the University; ten, the University agrees to make every reasonable effort to protect the investment of those who might lend money for the erection of a fraternity home, and should the organization default on its financial obligation to creditors, the University will assume the operation of the facility and will use any rental income to repay the creditors; eleven, the choice of sites shall be determined by a committee appointed by the President of the University with first choice being based on seniority on campus and those purchasing being given preference over those renting.<sup>133</sup> There was apparently one other requirement not listed in the Reveille articles cited below, but stated in the April 1939 national fraternity magazine of Theta Xi, that the exterior of the fraternity house must comply with the general architectural scheme of the University buildings.<sup>134</sup> The above represents about all of the available program data on the construction of the Theta Xi house.

In early February of 1936 the Reveille ran a headline stating “Plans Take Form For Fraternity Building Project: Building Scheduled to Start in Spring, House to be Ready in September”. Apparently, this proved to be overly optimistic; more discussion generated

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<sup>133</sup> The Reveille. “Thirteen Point Plan to Build Frat Houses Given”. 10 January 1936, pages 1 and 6.

<sup>134</sup> The Unicorn of Theta Xi. “Alpha Alpha Is Prospering: Louisiana to Build Fraternity Houses” January 1936, page 33.

still more planning. There is language in the same article that seems to indicate that the LSU committee was working with a New Orleans architectural firm that had developed some sort of prototype plan, and it seems it was expected that this plan would be modified according to the detailed needs of each organization, and submitted again for approval before actual construction could begin.<sup>135</sup>

A month later there remained issues that had not been solved to the satisfaction of all parties, particularly in the area of finance, and so the University's committee decided to contact other universities to research how those institutions handled the financing and construction of fraternity houses located on their campuses. By that time, the University's committee had determined that the final plans for the building and financing of the various houses must have the approval of the LSU Board of Supervisors. President Smith stated: "The matter will be studied thoroughly before anything will be done."<sup>136</sup>

Theta Xi would not announce its plan to build until September of 1938. Its plans drawn by Von Ostoff had been approved, but the financials were still under review. The same Reveille article indicated that construction was expected to begin soon.<sup>137</sup> At the time, Theta Xi was still renting a house downtown near the old campus on North Boulevard.<sup>138</sup> A building fund had been growing for some time, but the cash balance required for the fraternity to meet the requirements of the University was made possible for by the effort of Julio Lobo, of the Columbia University Class of 1918, and who was apparently responsible in great part for the founding of the local

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<sup>135</sup> The Reveille. "Plans Take Form...Houses to Be ready in September". 4 February 1936, page 1.

<sup>136</sup> The Reveille. "Frat Building Plans Held Up for Revision....Methods of Other Universities and Colleges Being Considered". 3 March 1936, page 1.

<sup>137</sup> The Reveille. "Two Fraternities To Build Houses on 'Frat Row': Sigma Chi, Theta Xi to Build; Dates Not Set for Construction". 10 September 1938, page 12.

<sup>138</sup> The Unicorn of Theta Xi. "Alpha Alpha Builds New Home: Theta Xi Erects Fourth House on New Fraternity Row". April 1939, pages 7-9.

chapter of Theta Xi.<sup>139</sup> The story passed on to me was that Lobo, a wealthy and prominent sugar planter in Cuba, was very interested in the progress of the LSU chapter because of its connection to the LSU Sugar Chemistry and Engineering departments. Lobo would remain a key factor in the development of the chapter and its house. He would be the principle financial donor that made possible the 1963-1964 addition of central air conditioning downstairs and the construction of the large recreational room addition to the house. It was said that he gave the local chapter a blank cheque with the only restriction being that the amount not exceed six figures. Certain alumni and active members at that time became concerned that if the donation figure got to out of hand that Lobo would have too much control over the planning and development of the local chapter so they sought to limit the generosity of its principle benefactor. This turned out to be a perhaps well intentioned, but short-sighted decision. Brother Julio Lobo lost everything when Fidel Castro came to power in Cuba, and was unable to continue providing financial assistance to the chapter.<sup>140</sup> The local chapter of Theta Xi would not be graced with another individual alumni as generous as Lobo until it became an object of the generosity of Cliff Cameron, the retired Chairman of First Union, and an LSU and Alpha Alpha Alumni.<sup>141</sup>

The picture below is the last photo pose of the Alpha Alpha chapter in front of its rented house in downtown Baton Rouge. The exact date is unknown, but is believed to be sometime in 1939.

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<sup>139</sup> The Unicorn of Theta Xi. Ibid, page 9.

<sup>140</sup> The story of Julio Lobo, his philanthropic efforts, and his demise was related to the writer in the form of oral history during his active membership in the local chapter from 1972-1976.

<sup>141</sup> Brother Cameron made a significant financial contribution through his foundation, and provided much needed moral support and guidance when the chapter needed him the most.



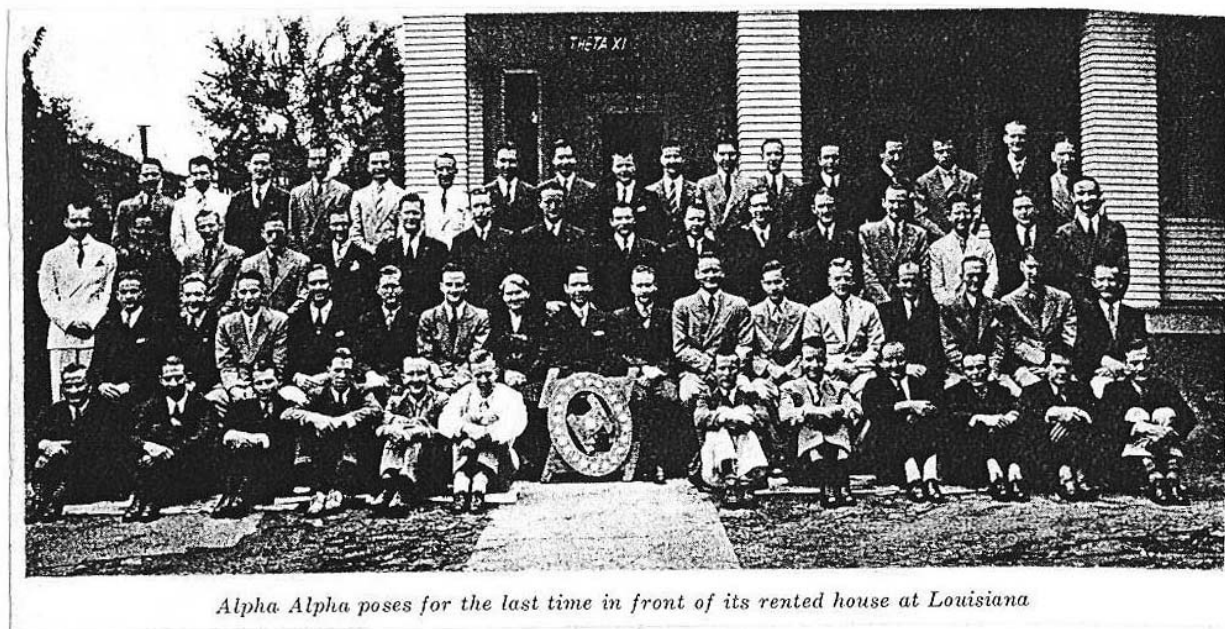


Figure 45. Photo of 1939 Theta Xi Membership in Front of Old Downtown House.

Frederick Von Ostoff and others had set about the business of planning the new fraternity house in 1938-1939. The rendering on page 88 shows his initial plan was modified at some point, as the entrance ended up on the opposite side of the house as is shown in the rendering, and the roof plan is different from the actual as-built building. This may have been due to changes occurring during the site selection process, or because of street and drainage improvement plan revisions. The University had a site survey done by John J. Mundinger, C.E., on 7,9,11,12,14,15,16 September 1938 entitled "Fraternity Sites, Louisiana State University" which laid out the lot partitions and streets of fraternity row. The Theta Xi house was constructed on Lot Number 11 which is bordered on the South by Dalrymple Drive, on the East by "Justice Place" now called "East Fraternity Circle", On the West by Lot Number 10 now occupied by The Kappa

Alpha Order's House, and on the North by Lot Number 12, now occupied by one of the newer fraternities.<sup>142</sup>

The Theta Xi House was the fourth house constructed on Fraternity Row having been preceded by the Delta Kappa Epsilon (1930), Kappa Sigma (1938), and Sigma Nu (1938) facilities. Sigma Chi would start later, and would be followed by Lambda Chi and Sigma Alpha Epsilon. These organizations along with the Kappa Alpha Order would form the historic core that would dominate the Greek fraternity system at LSU for most of the succeeding decades.

By the end of September of 1938 there was evidence that architectural issues were still the subject of debate. By this time, the LSU Law Building was in place; while its accompanying law or graduate school dormitory did conform in general to the University's architectural scheme, the Law Building proper represented an obvious departure in style on the exterior. The Episcopal Student Center and the Delta Kappa Epsilon facilities possessed architectural features such as clay "s" tile roofing, roman arches and quoins that rendered them sufficiently similar to the familiar pattern of other University buildings. The Kappa Sigma House, like the Law Building, represented a departure from the familiar and a movement toward the classical revival style employed by the Law Building. There must have been some concern expressed about this issue.

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<sup>142</sup> It is important to note that the street names in the area have changed. The street running North/South and perpendicular to Dalrymple Drive were at the time of the construction of the fraternity houses named after the State Motto: "Justice Place" ran between Theta Xi and what is now the Phi Delta Theta House; "Confidence Place" was located between Kappa Alpha and what is now the Alpha Gamma Rho House; and "Union Place" was located between Kappa Sigma and Delta Kappa Epsilon. These street were constructed during or after the construction of the first four houses on the Row.

A student newspaper article stated that building plans and architectural drawings, and the “general scheme” of the fraternity houses must be submitted to the University Architect (Von Ostoff) “so that the desired effect of Fraternity Row is not altered”.<sup>143</sup>

George Caldwell had been selected to be the Contractor for the Construction of the Theta Xi house, and construction was scheduled to begin on 3 January 1939. However, soil testing done by Caldwell over the Christmas break revealed that the soil on Theta Xi’s lot was not stable, had sunk one and one-half inches to four inches, and was therefore unsuitable at the time for immediate building. Theta Xi had apparently first chosen what was shown on Mundiger survey as Lot Number 10, property immediately adjacent and East of the Sigma Nu property. The testing technique employed by Caldwell was most interesting and is shown in the Reveille photograph below.



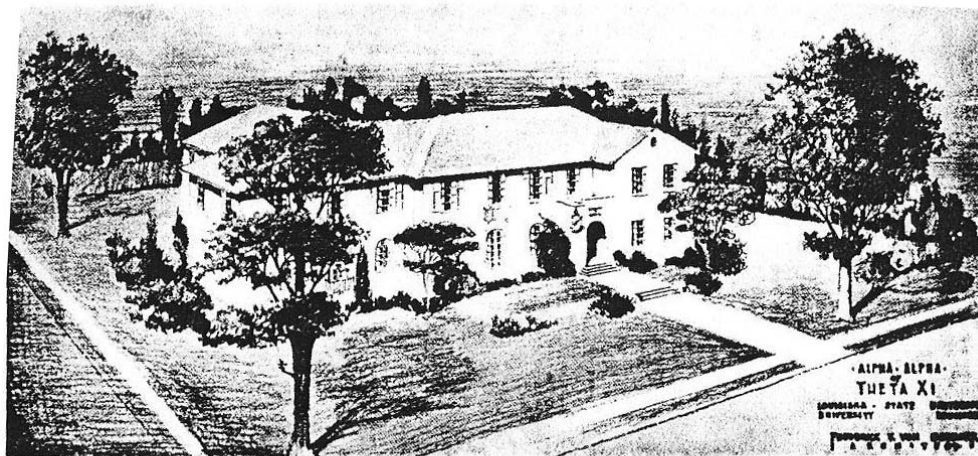
144

Figure 46. Photo of Theta Xi Soil Test le Femme.

<sup>143</sup> The Reveille. “Fraternity Row Extends As Greeks Complete Homes”. 27 September 1938, Pages 1 – 2.

<sup>144</sup> The Reveille. 7 January 1939, Page 1.

The caption for the above Reveille photo stated that the weights shown in the photograph may have “signed the death warrant of the University’s proposed Fraternity Row”.<sup>145</sup> Engineers apparently agreed with Caldwell and “determined that it would be eighteen months before that lot is suitable for construction,”<sup>146</sup> and another location was tested. The lot first chosen by Theta Xi was Lot Number 10, where Kappa Alpha’s house is now located. Lot 10 was apparently the one time location of a “slough that was filled in with rubbish and topped with dirt”, and it was reportedly the only lot on the planned row in that condition because “as near as can be determined, the course of the slough was through that one lot.”<sup>147</sup> The Theta Xi location was shifted just East, to Lot Number 11. Ground was broken for the Theta Xi house on 16 January 1939,<sup>148</sup> and it was anticipated that the house would be ready for occupancy by the Summer.<sup>149</sup> Von Ostoff referred to



*Architect's Drawing of the Beautiful New Home of Theta Xi at Louisiana State University*

Figure 47. Photo of Von Ostoff’s Architectural Rendering of Theta Xi House.

<sup>145</sup> Ibid

<sup>146</sup> The Reveille. “Theta Xi Plot Definitely Out; Other Row Lots Acceptable”. 10 January 1939.

<sup>147</sup> The Reveille. “Theta Xi to Try Another Frat Plot”. 17 January 1939, pages 1 and 2.

<sup>148</sup> The Unicorn of Theta Xi. “Alpha Alpha....Erects Fourth House on ....Row”. April 1939, page 7.

<sup>149</sup> The Reveille. “Campus Building Nears Dramatic Completion”. 18 February 1939, page 5.

the floor plan of the living and study area on the second floor as following what was called “the Oxford Plan” style with accommodations to sleep twenty-six men, a hall running the entire length of the second floor’s residential area, and with the outside rooms devoted to study rooms, two men to a room, and the inside rooms devoted to sleeping quarters.<sup>150</sup> It was the first house on the Row to be built on this style using separate study and sleeping areas in the residential portion of the house. Remarkably, the trim carpentry was being installed by the second week in May, and the house was ready for opening by the end of May, 1939. Its exterior was of St. Joe Brick painted white, and the roof was the traditional LSU “Spanish ‘S’ Tile by the Ludowici Company. The segmental arches and cast stone heraldic coat of arms at the entry portico were of cast stone supplied by Architectural Stone and Plaster Company of New Orleans, Louisiana. The building’s ornamental metal grilles, brackets and railings were supplied by the Birmingham Ornamental Iron Company.<sup>151</sup>



Figure 48. Photo of Theta Xi House in 1960. Photo courtesy LSU Archives.

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<sup>150</sup> The Reveille. 17 January 1939, page 2....”Theta Xi’s”.

<sup>151</sup> Project Shop Drawings by the suppliers provided by LSU Facility Services Archives

## Theta Xi Building Legends, Icons and Lore

There are a few items that may be considered of an iconographic nature still located at the Theta Xi house that are permitted to be viewed by the public. There were others, but they were desecrated by the hoards of heathen that seem to have slipped by the screening process and gained entrance into the Greek system. The photographs below show some of the few which remain.



Figure 49. Photo of Theta Xi House Entrance Portico.

The brass colored letters spelling out “Alpha Alpha of Theta Xi” are of six inch tall plastic. These were recently put in place as a cheap replacement of the building’s original five inch tall bronze letters. The scale of the new letters and their spacing crowds the coping stone at the top of the parapet and the segmental arch below. In the opinion of the writer, it would have been better to leave them off entirely until they could

be replaced with letters that matched the material and scale of the original. To the right and below is a cast stone heraldic coat of arms of the Theta Xi Fraternity's original design, bearing devices of heraldry that were modified when the National Fraternity merged with another national fraternal organization. This item remains in good condition.



Figure 50. Photo of Cast Stone Inlay at Theta Xi Exterior Stage.

The above cast stone slab is located just in front of the outdoor stage at the Northwest rear quadrant of the facility. This work was designed by then LSU architectural students and active fraternity members St. Clair Bienvenue, Bruce Simoneaux, and Ronald Wade Ducan. The actual work was executed by these members with the assistance of members of the pledge and active classes in 1970-1971, and was part of the annual pledge project executed by Theta Xi pledges during their initiation “Hell Week”. That year the fraternity designed and constructed an outdoor patio, approximately twelve hundred square feet in dimension, of cast in place concrete with an exposed aggregate finish. The project included a raised wooden stage on round cast in place concrete piers. Two years later, the annual project was the construction of a new



concrete basketball court; a year later, a courtyard fountain. The point is that virtually every year during the late 1960s through the 1970s, the members of the chapter were still designing and installing improvements to the chapter house, and thereby keeping the professional engineering tradition of the fraternity very much alive. In addition, the fact that all of us participated in at least one major project heightened our awareness of the condition of the facility, and taught us to have great respect for its care and maintenance. More than one grown man was brought to tears when they risked viewing the destruction and vandalism wrought on the house by the spawn of satan that abused the privilege of being associated with that house during the 1980s and early 1990s.

One of the features present at the Theta Xi Fraternity House and a feature that is unique to LSU Greek facilities is the inclusion of a room within the structure that is totally and exclusively dedicated for use for closed ritual chapter meetings. No person other than a full initiated member of the Theta Xi Fraternity has set foot in the room or been privileged to view its contents since the day the facility was turned over to the use of the active chapter. The door to this room was visually no different than any door in the facility other than it had upon it another icon, a cast brass coat of arms of the fraternity. The brass coat of arms is gone now, and from time to time, it has become necessary to remove some of the room's icons and regalia for protection and safe-keeping.

#### Theta Xi House Historic Materials

The following principal materials were used in the construction of the Theta Xi Fraternity House: St. Joe Brick supplied by St. Joe Brick Works, Slidell, LA; Spanish "S" clay tile roofing manufactured by Ludowici; copper gutters and downspouts; cast stone manufactured by New Orleans Plaster and Cast Stone; ornamental Iron



grates and railings manufactured and supplied by Birmingham Ornamental Iron; granite; architectural wood windows, doors, frames and moldings; cast-in-place Portland cement concrete; Portland cement and lime plaster on metal lath; southern yellow pine lumber; red oak strip flooring; oak stair treads, risers and stair parts; terrazzo floors; V-cut center match T & G No. 1 pine; aluminum glazing systems manufactured by Kawneer; and lightweight concrete ornamental block.

## **CHAPTER 6**

### **BUILDING EVOLUTION, REVISIONS AND DESIGN INTEGRITY**

It's common today for buildings to be added on to, or "remodeled". The decision to revitalize or not to revitalize an existing building is often determined by factors extraneous to the condition of the structure itself. The ebb and flow of demographics, taste trends, the inconsequential shifting back and forth of economic wealth, and other policy factors that affect so many private works is beyond the scope of this inquiry. The focus of this study is those decisions that come after the decision to construct, renovate or restore has been made by those in charge of fiscal plant policy. The decision to add on to or remodel will not be considered unless such work modifies or interferes with original design and its future durability. The design and construction of new work in the vicinity of existing structures will not be considered in this study unless such work interferes with or impedes in some manner the design, continued use and future durability of one of the subject buildings.

Institutional and public or quasi-public buildings    If the subject building was well designed, constructed of durable materials, the construction well executed, and if it has been well maintained, certain buildings may even receive the much vaunted treatment of "renovation" and/or "restoration". However, it is important to understand that the ideal "treatment" of buildings should begin at beneficial occupancy, and should continue throughout the life span of the structure. It is also important to understand that the ideal is in fact rarely practiced.

Why should a new building be "treated"? Even the best designed newly constructed buildings begin to decay almost from inception. Their individual material components may have even begun to decay prior to installation in the structure.

For example, newly milled structural steel will begin to rust almost immediately under certain conditions. Wooden members have begun the decay process long before they ever reach the saw mill. Even the most durable species such as heart cypress, mahogany, Spanish cedar, and heart pine, even if well finished and well placed within the structure, decay in much the same way as #3 white pine or other utility species. Wood decay is going to occur, but the amount of time it takes for a wooden structural member to decay to a critical point varies with species, climate, location, finish, load, and host of other variables.

Today there are so many new materials being used in the construction of buildings about which comparatively little is known, but even the historic materials of choice, i.e., metals, wood, stone, brick and other masonry materials need extensive study in situ before anyone should undertake the preservation and /or treatment of historic and/or architecturally significant structures that contain such materials. New components for treatment are being developed almost as rapidly as new construction materials. Just keeping up with what is being tried, and monitoring how the selected approach performs is a daunting task in itself. Other issues are in play as well so it is not always safe to rely on the well marketed new product, even when that product is being put into the marketplace by one of the older firms with proven records of success in the field of historic preservation. What member of the typical project team is in the best position to investigate and study the conditions present in the structure, investigate and evaluate prospective treatment of individual materials, and recommend a treatment approach? The owner, the design professional, the constructor, the supplier? Have any of these team members devoted sufficient time, effort, and received professional training to make

informed decisions based on existing conditions, current technology and adequate information? Rarely are the answers to these questions conclusive. As stated in this paper's introduction, the degree of experience and expertise varies a great deal. There are individual members from within each capacity or discipline that may have the perfect blend of experience and training for any given building situation, but the incidence of the perfect fit is rare, and often the result of luck. What skill, knowledge and ability is required? Are there such components that are unique to the field of historic building preservation? How, are these skills best obtained and honed?

#### Items Lost and Found: Endangered Quintessence

Some time ago, an article entitled "American Quintessence" appeared in a magazine of some national prominence. I do not remember the name of the magazine, or the author of the article, but I do remember that the article was in part written in response to a trend of that time, the bashing of American made products. I recall two items on the list of about ten that the author chose as representative of the best that America makes, Remington shotguns and Cross writing instruments. Anyone that has ever had the pleasure of owning and operating the classic Remington Model 870 pump shotgun knows, it's well designed, durable, and well suited for use in just about any climate. Most owners of Cross products, which incidentally carry a full replacement lifetime warranty that is actually honored with glee instead of grudging, sometimes deceitful, spite, would gladly match the performance of a Cross product with any equivalent foreign made instrument. If the owners of these items care for them well, and use them as they are intended to be used, they are easily passed on to successive generations.

Building structure can be passed on just as well, but not quite as easily, and not without following an equally routine system of study, monitoring and well conceived, planned maintenance. I believe the secret for accomplishing such a feat lies in the recognition, study, conservation and maintenance of critical design details, design systems, and component building materials. The specific intent of this paper is to focus on the identification, study and conservation of the masonry features of three buildings. There will be some discussion of the collateral emotional issues that were discussed in the earlier sections on history and icons, but only to the extent that they impact the conservation of the subject masonry, or are themselves affected by the conservation of masonry features. The parameters of this inquiry are necessarily widespread and at the same time concerned with molecular level detail.

To set the stage and to understand the approach for this kind of work one needs to understand the history and evolution of historic preservation and material conservation theory and practice. Some of the earliest recorded instances relevant to preservation or restoration we have are those dealing with the structure of the Temple of the Lord in Jerusalem. The Temple was initially constructed on the orders of King Solomon, began about 967 B.C, and continued for seven years. Biblical sources provide us with much information on the sources and types of building materials that were used including cedar and pine logs from Lebanon, stone quarried, cut and dressed at less specific quarry sites, olive wood, gold, bronze. Detailed descriptions of the dimensions of the Temple are also provided,<sup>152</sup> the proportions of which have been used by succeeding generations as guidelines for the design and construction of Christian church buildings.<sup>153</sup>

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<sup>152</sup> I Kings, 5-9

<sup>153</sup> Murray, Peter and Linda. *The Oxford Companion to Christian Art and Architecture*. Oxford: The Oxford University Press, 1996. Page 517.

Later in I Kings a description is given for the reconstruction of a stone altar located on Mount Carmel repaired by the Prophet Elijah acting in the Name of the Lord using twelve stones symbolic of the twelve tribes of Israel. A description of a prolonged effort to repair The Temple by Priests under the rule of King Joash appears in II Kings, but there seemed to have been a problem involving the allocation of funds for those repairs being used for the acquisition or fabrication of temple accoutrements of gold and silver rather than repairs to the structure itself. Reform measures were taken so that the King began to collect the funds and distribute the money directly to the supervisors of the carpenters, builders, masons and stonecutters, and to the suppliers of the timber and dressed stone. The work was accomplished without an accounting from those to whom they gave the money to pay the workers, “because they acted with complete honesty”.<sup>154</sup>

In II Kings 23 King Josiah to whom Shaphan read the Book of the Law, and who renewed the Covenant while standing by a pillar in the Temple, ordered the removal of all pagan and heretical paraphernalia from the Temple in Jerusalem as well as from all surrounding Temples and shrines. King Josiah was most zealous in his architectural and spiritual reforms, desecrating pagan altars, gravesites, shrines, sculpture. Anything that remotely deviated from the Commandment to “Love the Lord thy God with all thy heart, all thy soul and with all thy might” perished at the hands of this great demolisher. He did not stop with architectural reform, he slaughtered the pagan priests, mediums and “spiritists” as well. Some years later in about 586 B.C., Jerusalem fell when ruled by younger King. Nebuchadnezzar, King of Babylon invaded the city, burned and sacked the

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<sup>154</sup> II Kings, 12

Temple, and the Jews left Jerusalem, exiled in effect. The Prophet Jeremiah asserted that it would be seventy years before the Temple would be reconstructed.

The people had made their way back to Jerusalem, and had set about the business of constructing fine homes for themselves, but neglecting the Temple. About 520 B.C. the Prophet, Haggai, declared “Is it time for you, O ye, to dwell in your ceiled houses, and this house lie waste?.....Thus saith the Lord of hosts; Consider your ways.”<sup>155</sup> His words have the desired affect and the work of rebuilding the Temple is begun under the direction of Joshua. An interesting aspect about this undertaking that is set forth in later verses is the instruction from God to Haggai to inquire of the older people, “Who of you is left who saw this house in its former glory? How does it look to you now? Does it not seem to you like nothing?....Be strong all you people of the land, declares the Lord, and work. For I am with you.”<sup>156</sup> Then the Lord declares that the “Glory of this present house will be greater than the glory of the former house.....and in this place I will grant peace.”<sup>157</sup> The Lord supplied Haggai with the perfect response to those would be critics of the reconstruction, the elders, who may well have scoffed at the attempt to rebuild the Temple. Haggai’s moral earnestness and firm belief that the new building would make good the glory of the first temple carried the day. He refused to be deterred by the reminiscent mood and sentimentality of those who still remember the old Temple. For Haggai, according to some sources, the Temple was to be the outward and visible symbol of his people’s devotion to spiritual values and fidelity to the moral order that the Lord set forth in the Law and his Covenant.<sup>158</sup>

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<sup>155</sup> Haggai, 1:4 et seq

<sup>156</sup> Haggai, 2:3-4

<sup>157</sup> Haggai, 2:9

<sup>158</sup> The Interpreter’s Bible, volume 6, Pages 1046-1048.

This second Temple was desecrated, rededicated, and underwent reconstruction with great splendor by Herod the Great of Gospel fame, but not through any genuine religious feeling, only for political reasons and a bid for popular approval. When the Jews revolted against the Romans in 70 A.D., Jerusalem was taken and the Temple destroyed.<sup>159</sup> In New Testament Scripture, the Jerusalem Temple building received less attention than the happenings therein, and its significance lies in its power as a historic symbol to generations. Many a parish church, no matter how humble, has been funded, constructed and renovated by the spiritual dynamics that worked for Haggai and the renovation efforts of the Prophets and Kings that preceded him. Apparently, armchair architectural quarterbacks, officious intermeddlers, vandalism, theft of architectural icons, and parabuilding<sup>160</sup> are not the unique phenomena of our time.

The religious building patterns that developed after the destruction of the Temple evolved reflecting economic, social, engineering, political and theological dynamics reaching an apogee with Western Europe's cathedral crusade and the construction of monasteries. Much has been written about the historical context, architectural style, and sundry forces that brought about the boom in religious building. I do not mean to suggest that the study of these issues, especially the technological evolution is not important. The subject matter is absolutely fascinating, and if the concern here was directed to the conservation of the masonry elements of Canterbury, York, Salisbury, Chartres, or St. Mary's, Bampton, Oxfordshire; the preservationist would be required to research the matter in detail. However, there are a few individuals and movements that should be mentioned here because their work had a more direct influence on the design and

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<sup>159</sup> Murray, Peter and Linda. *The Oxford Companion to Christian Art and Architecture*. Page 518.

<sup>160</sup> "Parabuilding" – has been defined as a renovation that is a blend of the old and the new.



technology of buildings constructed in this country, and because of their influence on the development of preservation and conservation philosophy. The Cambridge Camden Society, The New York Ecclesiological Society, The Oxford Movement, A.W.N. Pugin, Frank Wills, and John Ruskin.

The Camden Society was organized at the University of Cambridge in 1839 to promote the study of Gothic Architecture. The organization lasted until 1868 and its publications had a profound influence on the architecture and ritual of the Church of England. Many an architect's reputation in church building circles was polished or sullied by the acidic quill of the Camden group. They were deeply influenced by Pugin, the would-be patron saint of Gothic revival, and subscribed to the belief that the Gothic style was the only one suitable for religious architecture. Much of their philosophy and work issued in response to what they perceived as the decline of the Gothic style that had been brought about by misinformed decadent renovation of once fine English churches. For example, it was becoming increasingly common in nineteenth century England to find a fine small medieval parish church building whose interior proportions were destroyed by the unlearned insertion of a gargantuan pulpit, half as large as the chancel. No doubt the pulpit was intended as an offering in memory and to the Glory of God of some dedicated parishioner, but in the view of the Camden group, its insertion destroyed the lamp of truth, and could not be tolerated. The God and his Word, not that of the homilist or benefactor, should be the dominant focus of the proper Gothic Church. The Camdens went about the business of criticism and advising on restoration with zeal equal to that of the restorers of the first Temple, or those reformers that carried out the destruction of the monasteries. Architectural and ecclesiastical Heads rolled

figuratively, if not literally. Their work migrated to the Americas via Canada and their disciples, including various clergy and the Architect, Frank Wills.

Wills, a former member of the Exeter branch of the Camden Society, together with a Canadian Bishop and patron, organized the New York Ecclesiological Society whose members included such notables as Richard Upjohn, the architect of Trinity Church, Wall Street. Wills published his Gothic manifesto in 1850, a book entitled *Ancient Ecclesiastical Architecture and Its Principles Applied to the Wants of the Church in the Present Day*. The impact of the New York Society and of Wills was quite extraordinary as even Louisiana and Mississippi churches bear his mark, and by association, the mark of the Camden Group. Christ Church Napoleonville, Louisiana<sup>161</sup> and the Chapel of the Cross at Madison, Mississippi represent confirmed products of Wills' talent and dedication, albeit, tantamount to mail order architectural practice.<sup>162</sup> If one were engaged to work on either of these two buildings, it would prudent to invest the necessary effort to obtain a rare copy of Wills' manifesto.<sup>163</sup> It would be equally wise to obtain and read Sir Walter Scott's Waverly Novels for background and transport to the mind set that existed at the time of their construction. For similar reasons, one so engaged, would want to and read, mark and inwardly digest the works of Ruskin.

John Ruskin, who lived from 1819 to 1900, is chiefly known for his written contribution to the definition of the qualities and values of architecture. His writing is voluminous, stilted by today's sterile standards, but his prose still has the power to

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<sup>161</sup> Other church buildings in this area including St. Stephen's at Innis, LA and St. Mary's at Weyanoke, LA have been attributed to Wills, but the origin of their design has not been authenticated.

<sup>162</sup> The publications of the New York Society were widely circulated, and it was common for small congregations, unable to engage the services of prominent church architects, to solicit the advice of the New York Society when planning and building their churches.

<sup>163</sup> Wills, Frank. *Ancient Ecclesiastical Architecture and Its Principles Applied to the Wants of the Church in the Present Day*. New York: Stanford and Swords, 1850. Extremely rare.

inspire. His works provided a standard for many architects as well as architectural critics. What is most interesting is that he has been identified by today's scholars as the principal advocate of the anti-restoration movement of his time.<sup>164</sup> Ruskin and the movement criticized the restoration architects of their time for the destruction of the historical authenticity of their subject buildings. Ruskin viewed historic works as a unique creation of the architect and artisan that resulted from personal sacrifice, set in historical context, based on a human maker's conception of beauty in nature, and of which the signs of aging were beauty marks and evidence of material truth. For Ruskin, restoration meant destruction of a unique, authentic work of art, with its patina of historic wear.

Ruskin's written works were still required reading for architects as late as 1939.<sup>165</sup> For Ruskin, art and architecture were work inspired and directed by God. He was from a prosperous family, had been educated at Oxford where he eventually taught, and had a gift for detailed verbal description of visual perception. Some sources attribute this to his exposure early in life to Evangelical Anglicanism, and a particular Priest's training in the detailed reading and analysis of scripture, but with the "habit of always, in every quotation from the Bible, what goes before and after". His Mother actually had him study and memorize portions of the Bible daily, and repeat them to her as soon as he "could conceive or think", and was apparently a sort of religious zealot.

Thankfully, his religious training was somewhat tempered by the scholars and trained

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<sup>164</sup> Jokilehto, Jukka. *A History of Architectural Conservation*. Oxford: Butterworth Heinemann, 1999. Page 174 et seq.

<sup>165</sup> Interview with Susan Montgomery Williams Savoy, ASLA who received her BFA from the University of Georgia in 1939, and who gave me her set of Ruskin's works. I remember her reading portions of the *Seven Lamps of Architecture* and *The Stones of Venice* to me before and after field trips to buildings in Nashville and New York. She had been educated in the Classics, read and spoke Latin and French, and knew more about Plants and their Latin classification than anyone I ever knew.

theologians, Rev. Henry Melville, Chaplain to Queen Victoria, and the Rt. Rev. John Charles Ryle, Bishop of Liverpool. These men were the leading proponents of the Evangelical Movement within The Church of England at that time, and were dedicated to a theology in which Holy Scripture is the paramount vessel by which the Holy Spirit can do its inward work in guiding the soul of man.

Later in his life, Ruskin rebelled, as all thinking humans do, when force fed any doctrine which essentially denies the human need to question, doubt and to reason. However, there is little doubt that the training he received in the close verbal analysis had a formative impact on his own writing. He instructed his readers “you must get into the habit of looking intensely at words, and assuring yourself of their meaning syllable by syllable..... letter by letter”.<sup>166</sup> “Not only his habit of close reading but also his theories and procedures of symbolical interpretation clearly derive from Evangelical practice .....he transferred ways of reading the Word of God to the words of men.”<sup>167</sup>

Ruskin was arguably the greatest art critic and social commentator of the Victorian period. “His ideas inspired the Arts and Crafts Movement and the founding of the National Trust, the Society for the Protection of Ancient Buildings and the Labor Movement. He fiercely attacked the worst aspects of industrialization, and actively promoted art education and museums for the working classes. His prophetic statements on environmental issues speak to our generation as well as to his own.”<sup>168</sup> He was a gifted draughtsman as well as a teacher, writer and critic.

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<sup>166</sup> Victorian Web: *John Ruskin: Religious Beliefs and Context*.  
<http://65.107.211.206/authors/ruskin/atheories/4.1.html>

<sup>167</sup> Ibid

<sup>168</sup> <http://www.lancs.ac.uk/users/ruskin/jrbiog.htm>

The power of his writing transcends time, and has been characterized as the writing of not the intellect alone, but the writing of the heart.

“Taste is no only a part and index of morality, it is the only morality. The first, and last, and closest trial question to any living creature is ‘What do you like?’ Tell me what you like, I’ll tell you what you are.”

“When love and skill work together, expect a masterpiece.”

“There is nothing in the world that some man cannot make a little worse and sell a little cheaper, and he who considered price only is that man’s lawful prey.”

“Quality is never an accident; it is always the result of intelligent effort.”

“The highest reward for a person’s toil is not what they get for it, but what they become by it.”<sup>169</sup>

If one looks closely at the Secretary of the Interior’s Standards, Ruskin’s thinking is still embodied therein. This is most evident in the admonition that urges the architect not to attempt to make something appear to be old and original when it is not. Such attempts constitute a violation of the lamp of Truth, are now less common in the building restoration field, but remain common practice in the shops of unscrupulous antique “dealers”. Ruskin’s Seven Lamps can be misread and over simplified to the point where the reader might believe that Ruskin would have an historic building fall into ruin, rather than have it touched by an architect or craftsman. This is not Ruskin’s intent; his concern was focused on avoiding contamination of the historic spirit of a Work and thereby destroying its nature. The caveat here is that the polemic nature of Ruskin’s writing, his use of extreme expression to clarify and dramatize a point, is easily misconstrued. Ruskin’s work, like legislation and the Secretary of Interior’s Standards must be interpreted most carefully, with writings on the same subject matter being read

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<sup>169</sup> <http://www.quotationspage.com/quotes.php3?author=John+Ruskin&file=other>.

together, and careful effort expended to discern the reasoning underlying a “rule”.

In short, one must read Ruskin in the same way that Ruskin was trained to read scripture.

If the reason for the rule does not exist in a given fact situation, the rule should receive application. This presupposes a thorough understanding and command of the facts, so that passion or rote interpretation do not warp the conclusions. Ruskin’s introduction to *The Seven Lamps of Architecture* provides the reader and practitioner just such guidance:

“There is no law, no principle, based on past practice, which may not be overthrown in a moment, by the arising of a new condition, or the invention of a new material; and the most rational, if not only, mode of averting the danger of the utter dissolution of all that is systematic and consistent in our practice, or of ancient authority of our judgment, is to cease for a little while, our endeavors to deal with the multiplying host of particular abuses, restraints, or requirements; and endeavor to determine, as the guides of

every effort, some constant, general, and irrefragable laws of right – laws which based upon man’s nature, not on his knowledge, may possess so far as the unchangeableness of the one, as that neither the increase nor imperfection of the other may be able to assault or invalidate them.”<sup>170</sup>

The Architect, Jukka Jokilehto, is an internationally known authority on the history and theory of conservation. One of his major publications<sup>171</sup> deals extensively with the diffusion of Ruskin’s philosophy into the development of a European architectural conservation Philosophy. James Marston Fitch has more than once in his writings characterized Ruskin as a “conservative moralist” whose arguments in favor of the Gothic Revival style were carried out at two different levels – one rational, the other moralistic. While respecting the intellect of and perceptive skills of Ruskin, Fitch asserted that “no single theoretician in architectural history....has done more to deflect it into unproductive detours and cul-de-sacs”.<sup>172</sup>

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<sup>170</sup> Ruskin, John. *The Seven Lamps of Architecture*. Edition de Luxe. Published by the Frederick Quinby Company, or Boston, London and Paris. No date given.. Page 11 of the “Introductory”.

<sup>171</sup> Jokilehto, Jukka. *A History of Architectural Conservation*. London: Butterworth Heinemann, 1999.

<sup>172</sup> Fitch, James Marston. *American Building I: The Historical Forces that Shaped It*. 2<sup>nd</sup> Edition.

Fitch saw Ruskin and his writing for what they were, a response to Ruskin's perception of his times; however, Fitch's pen is no less biting than that of Ruskin in characterizing the latter's work as not much more than reaction of one whose lineage was that of the nouveau riche. Fitch even went so far as to assert that Ruskin was in his later years profoundly anti-scientific,<sup>173</sup> and guilty of inserting moral judgments into controversies that were essentially aesthetic, thereby contributing measurably to the triteness and confusion of the period. Fitch's arguments do much to detract from Ruskin and Pugin, but they border on the obsessive when they bring to bear an assertion that Ruskin found it possible to defend slavery in the American Confederacy.<sup>174</sup> Fitch's own writing seems no less polemic, moralistic and reactionary than that of the target of his own emotive prose. The written insight of both gentlemen has much to offer a student. Those that have had the experience of hearing Fitch expound on preservation and building issues in person, are most fortunate, and I look forward to reading his last publication on American building which is being published and released post mortem.

Each story above, whether that of a biblical prophet, a zealous king from history, or gifted observer and writer gives one a slightly different perspective on the issues surrounding the preservation of buildings. Why preserve? What is worthy of preservation? Whose theory is most persuasive? Precisely what is being preserved? What persuasive devices can be brought to bare against those who would obstruct, fail to fund, or detract from a particular cause? To whom should the preservation be entrusted;

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Boston: Houghton Mifflin Company, 1966. Page 127 et seq.

<sup>173</sup> Ibid, Page 130.

<sup>174</sup> Ibid, Page 138.

architect, artist, constructor, craftsman, owner, facility manager, volunteer, donor, or political policy making body? There so much more still to be digested before we can ascend or descend to the level of actual hands-on work on the fabric of the subject buildings. One of the problems that plagues the preservation field is the diversity of policy making entities; each claiming jurisdiction, responsibility. These issues are fertile ground for prospective researchers. Personally, I believe that many of the issues would benefit from an analysis of the various duties and risks involved. In any event this is fascinating material; not the dull unimportant history that some would have us believe. The evolution of the institutional and educational systems of our country, and our understanding of preservation as a whole people has been slow. The concept is not yet fully embraced that our own Temple is at risk, as are the meanings and values transmitted thereby.

As a people, we seem to accept change so much more readily than we accept the need to preserve what is now called the cultural resources of civilization. Perhaps this is the long term result of the advertising media. Are we so entranced by the new? What dynamics are at play? Today, it seems that the main transmitter of our civilization's values and meanings to succeeding generations resides not in the Temple, but in what my parents referred to as the idiot box. They were of course referring to the technological wonder of that time, the television; the equivalent of the internet of today.



## **CHAPTER 7**

### **MASONRY CONSERVATION**

Masonry is one of the most durable of building materials, but it like all building materials is subject to decay. The decay process to which the case study buildings are subjected does not care what conservation approach is taken. Decay is going to occur. The concerns of the preservation technology professional are: identifying the building systems that are under attack, determining the agents causing the decay of those systems, developing and recommending a specified plan to slow down or in the ideal to stop the decay, observing and monitoring the implementation of that plan, and revising or adjusting the said plan based on the systematic observation of the results of its implementation.

This is the intense, hands on, work of implementing the principles of historic preservation in the field. It is not as theoretical as just reviewing a set of plans and specifications for compliance with the Secretary of Interior's Standards. The majority of the work takes place on site; not in the studio. The approach is not that of prescribing a recipe based on typical conditions and typical treatments. Treatment recommendations are based on specific scientific observations on site for each building, and within each building, each material component's environment. The approach is very broad and historical at one level, but descends to the microscopic examination of building components at another level. Every preservation project is unique, and prescriptive treatment must be based on the primary directive of "first, do no harm". A directive that is more often than not, ignored in today's low bid oriented public sector market place. Of the case study buildings, two have received past treatments that were in fact harmful to the existing exterior masonry; harm which cannot be undone and is not reversible no

matter how unintentional its infliction may have been. The Theta Xi Fraternity house was sandblasted between 1970 and 1972 to remove the old paint systems and expose the natural St. Joe Brick. The 1936 Law Building was cleaned using some sort of chemical component which etched the limestone burning some portions building that were not rinsed thoroughly. The exact date for the cleaning of the 1936 law building is speculative, and this type of harsh treatment has probably been undertaken more than once during the building's life. Why did this happen?

The field of masonry conservation and cleaning has changed a great deal and knowledge of the effects of different treatments has been studied and the results of those studies disseminated to a much broader audience than was the case when harmful treatment techniques were acceptable and common. In short, the damage was done because people did not know any better. That is not the case anymore, there is no excuse for doing irreparable harm, yet the harmful treatment of buildings continues today. Some of the harmful effects of mistakes made as recently as thirty years ago are only now beginning to surface. Interest in the physical causes and effects becomes overshadowed by the desire for profit, fear of being blamed, fear of increasing job costs, fear of premium hikes for liability insurance, and a management plan that is myopic in terms of time and the allocation of resources.

#### Identification, Assessment, and Prescriptive Treatment Recommendations for St. Alban's Chapel and the Episcopal Student Center

St. Alban's is a two story building with a perimeter concrete grade beam foundation with a slate damp course, and interior concrete piers. The exterior walls are

for the most part solid brick masonry, with some interior partitions of wood studs with plaster on metal lath finishes.

The gable roof systems over the chapel proper and parish hall are exposed heavy timber framed trusses of pine with two by six inch tongue and groove v-cut pine decking spanning the truss bays, and with five quarter decking extending out past the masonry walls at the eaves bearing on exposed four by six rafter tails. There is a typical bituminous roll roof membrane on top of the wood deck and a Ludowici Celedon Spanish S clay tile roof. There are two sections of flat BUR roof one over an addition at the rear Southeast corner of the facility, and one with a parapet over the historic 1<sup>st</sup> floor office bump out off of the Southwestern wall of the Nave. The roof structure over the second floor apartment on the South end of the Parish Hall and over the 1<sup>st</sup> floor Administrative addition at the Southwest quadrant of the facility, are of conventional two by wood framing with the same rafter and wood decking details at the eave. There are two sections of tiled shed roofs. One at the Eastern eave of the flat BUR roof at the kitchen area at the Southeastern quadrant, and an much larger shed system over the Sacristy area on the East and South sides of the Eastern end of the Chapel. These sheds are composed of conventional two by wood framing with matching four by exposed rafter tails. There is a missing section of roof deck at the extreme Southwest corner of the Chapel. The tile roof over the parish hall is penetrated by two brick masonry fireplace chimneys topped with limestone molding.

The Western entry to the Narthex of the Chapel is composed of ornate carved Limestone pilasters with composite capitols and an arched pediment decorated with urns

and other motifs, and with a central heraldic shield quartered by a parted cross, located in the center of the tympanum. The effect is the appearance of a Norman Arch.<sup>175</sup>



Figure 51. Photo of St. Alban's Norman Arch Entry Stone.

Directly above that entry is a large round rose window surrounded by segmental limestone molding. Other penetrations of the chapel's masonry walls include a number of simply detailed openings in the brick to accommodate recessed stained glass panels that are likewise in the Norman Romanesque style. This is the style of the St. Alban's Mother Church, Canterbury Cathedral, the See of the Archbishop of Canterbury, who is the spiritual head of the world wide Anglican Communion of which St. Alban's and

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<sup>175</sup> Norman Architecture is the Romanesque architecture of England from the Norman Conquest in 1066 until the rise of Gothic around 1180. This definition is from the *Illustrated Dictionary of Historic Architecture*, Edited by Cyril M. Harris. New York: Dover Publications, Inc. 1983.

the Episcopal Diocese of Louisiana are a part. These simple openings are shown in the elevations below.

All of the stained glass panels have been restored once, and an exterior protective cover of Lexan plastic glazing was installed at that time. The space between the protective glazing and the stained glass panels is not ventilated.

There is one small wood personnel exit door off the East end of the chapel sacristy area, which is covered by a small shed roof. There are several metal casement windows penetrating the walls of the same area.

There is a large solitary brick masonry buttress with quoins located at the Northwestern wall of the chapel that at one time formed one half of a two part buttress on the original Northwest corner of the chapel. This pair of buttresses is shown in Figure 18.

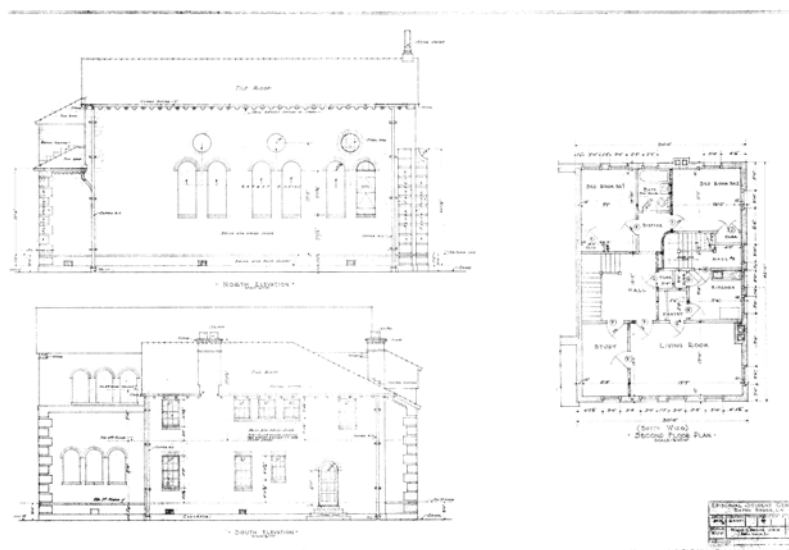


Figure 52. Original Wogan & Bernard North & South Elevations of St. Alban's.  
Drawing Courtesy of LSU Facility Services.

In the opinion of this writer, the buttresses detracted from the simple appearance of the chapel, but they may have been included for structural purposes as the wall height is right at thirty feet above grade.

The chapel and original parish hall have pine wooden floors over a shiplap sub-floor supported by two by floor joists which bear on larger wooden sill beams imbedded in the masonry walls at the perimeter and bearing on interior concrete piers. The administrative Southwest wing addition has conventional slab on grade foundation as does the church school addition with the flat roof at the Southeast corner of the facility.

The parish hall walls are penetrated on the Eastern and Western sides by large arched pine wood windows and doors with little or no overhead protection.

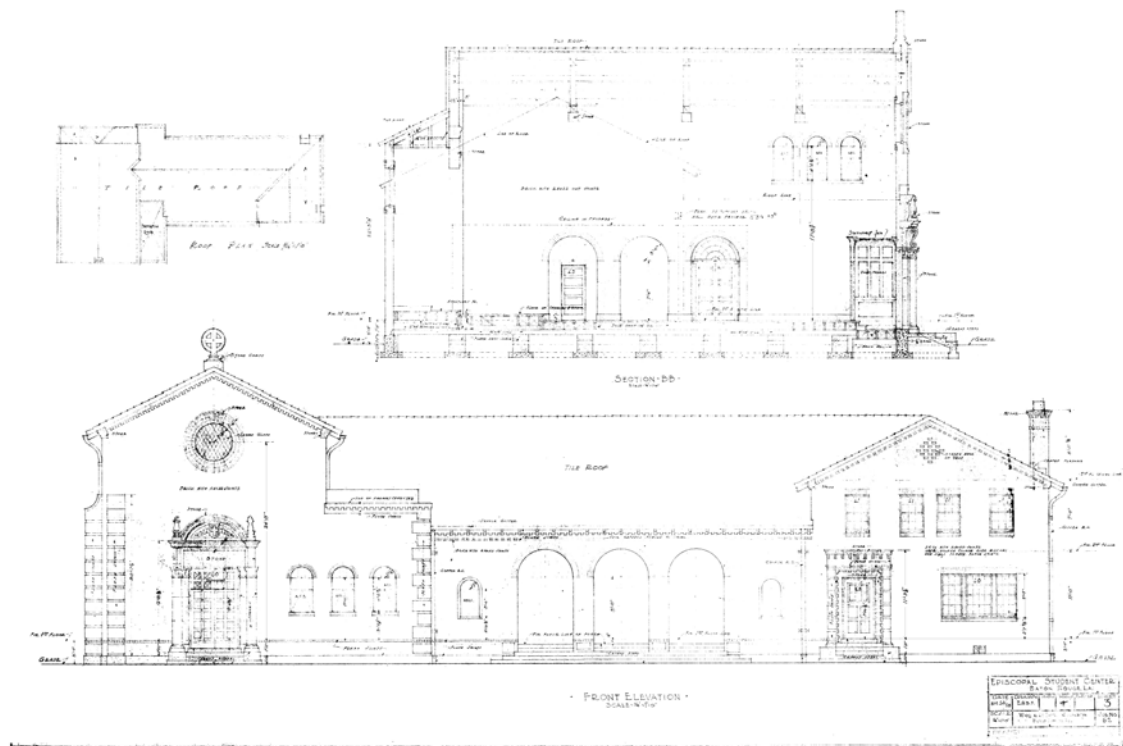


Figure 53. Original East and West Elevations of St. Alban's.  
Drawing Courtesy of LSU Facility Service

At the second floor and on the Southern end of the first floor the walls are penetrated by double-hung pine wood windows. The administrative wing addition has larger and taller double-hung wood windows and a wood panel entry door with sidelights covered by a

loggia with arched bays along the Northern side of the wing. There is one exterior door providing fire egress on the South end for the second floor apartment of the parish hall which is accessed via a metal single run staircase without intermediate landings. There is one remaining wooden single three foot entry door made of painted Spanish cedar on the South end of the parish hall which provides entry to an on-grade vestibule. Two other on-grade entry doors are located on the Eastern shed addition area for access to the electrical utility closet and the kitchen service entrance. There is one pair of louvered wood doors at the Southeast side of the chapel that provide access to a mechanical equipment closet.

Access to the parish hall on the East side is achieved by a small section of steps and a handicap access ramp that lead up to a landing and a pair of pine wood doors. On the Western side of the parish hall there are three pairs of pine wood doors that are reached by a set of wide terraced steps. These were formerly screened door openings as shown in figure 24 which led to an open air loggia with flagstone floor. This area was enclosed when the additions were done in the nineteen sixties and air conditioning added, however the arched masonry openings are original.

In the early nineteen sixties major additions were done which expanded the length of the nave, added a narthex and choir and organ loft, widened the chancel so that it was the same width as the nave, added expanded sacristy and choir vesting areas off of the East end of the chapel, added a small church school classroom, and added the large administrative wing at the Southwest section of the property. Later revisions of 1966 added a staircase and loft classrooms to the existing Northern end of the parish hall. The early and most extensive portion of the revisions to this facility was designed by A.

There have been no major additions done to the facility other than those undertaken in the sixties. See figure below for footprint of additions by Mr. Town.



However, much needed major maintenance and repairs have been undertaken and completed during the last four years due in large part to the generosity of a major donor, Mrs. Helen Garvey Manship. Mrs. Manship's generosity is a sterling example of what stewardship can and should be; her gift is responsive to the most pressing needs



while remaining inconspicuous. Nothing in the giving detracts from her gift to the Glory of God. She and her family have done so very much for the mission of St. Alban's and for the mission of this great University; I cannot say enough. The building's roof has been repaired, but for the Southwestern corner of the chapel, so that a major source of decay has been eliminated, and all exterior woodwork has been painted. In addition, the mildew and HVAC problems of the parish hall loft have been rectified.

During the execution of this work an area of water damaged spray acoustical finish plaster ceiling was removed at the Western entry vestibule to the parish hall. This finish material was ACM<sup>176</sup> and had been detected and reported during an audit executed by this writer in 1996. The testing was done by West- Paine laboratories. The demolition was apparently done by a residential painting contractor, and without following correct abatement procedures. The same ACM finish is located throughout the nineteen sixties additions to the administrative wing and small classroom.

The handicap ramp, repairs to several wood windows, wood floors, and the replacement of one entry door were undertaken in 1996. There were some minor repairs executed and a resetting of a dislodged limestone member at the chapel entry done at that same time. Other modifications were the removal of one exterior entry door to the classroom addition, installation of matching brick infill at that location, and installation of some waterproofing and caulking at that area. A hazardous material audit was completed before commencement of this work, and part of the work was related to termite damage. This work was designed and executed by the writer. The ramp area was re-landscaped at this time. The chaplain of the facility retired, and his replacement came on board without knowledge of the ACM issue, and a new facility committee was formed.

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<sup>176</sup> ACM = Asbestos Containing Material.

During late 1996 there were some minor renovations executed at the kitchen and bath areas of the second floor student apartment. Unfortunately, this work was done without professional supervision or design and was executed by handyman remodeling contractors, who instigated the removal of a large and very deep hotel type bathtub.

At some time in the early to mid nineteen nineties an exterior courtyard altar and associated landscaping was designed and executed at the Western side of the parish hall, just South of the memorial garden area where ash remains of deceased parishioners are interred. Unfortunately, the altar is situated at the Western end of the area and not in the traditional and more liturgically correct East. This work, designed and executed by Joey Furr, ASLA, represents a very nice functional use of underutilized exterior space.

The drawings below show the current floor plan and expanded facility of today.

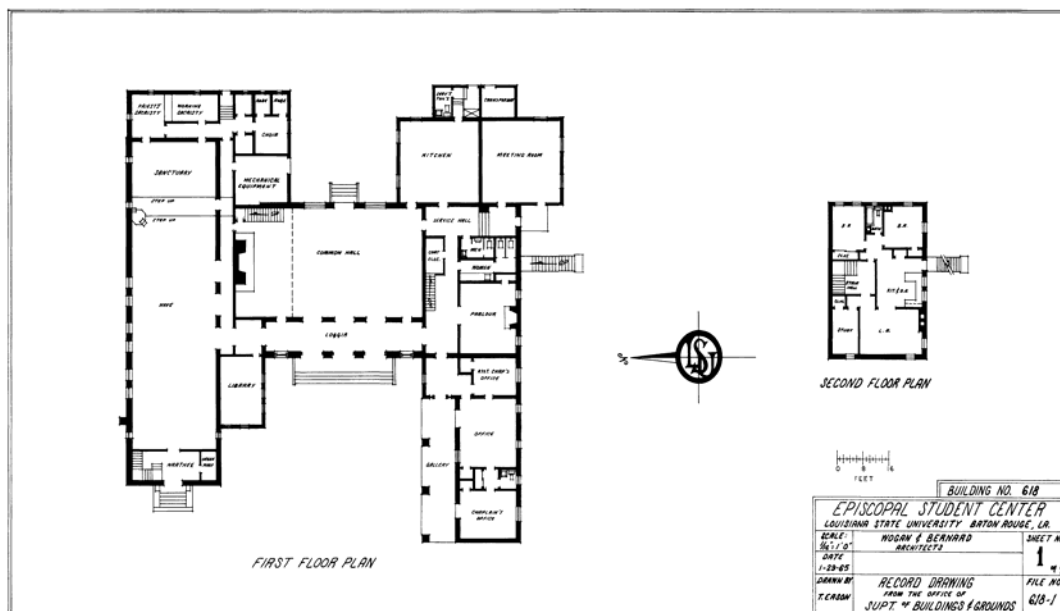


Figure 55. Drawing of St. Alban's Floor Plans 1960.  
Drawing Courtesy LSU Facility Services.

The first floor plan above shows a massive fireplace at the North end of the parish hall. This item was included in the original revision plans drawn by A.Hays.Town, AIA, but was not incorporated into the final project. Today that area of the parish hall is covered by a classroom balcony accessed by a staircase as designed by H. Ross Murrell, AIA. In the opinion of the writer, the fireplace would have been a wonderful addition to the massive hall; however, the classrooms were a much needed functional improvement. Unfortunately, the enclosed second floor classroom area revisions created an unanticipated but serious mildew and air circulation problem. This problem was exacerbated by roof leaks which caused the accumulation of standing water on the HVAC ductwork that was routed and concealed in a chase area behind the North wall of the classroom loft. By 1996 the classrooms were receiving limited use, limited maintenance, and were functioning as a trap for large volume of chilled air with limited potential for circulation. The partitioning off of the classroom bay of the truss was accomplished by construction of a half wall of solid material which would not have caused problems alone. However, there was no element to reduce or prevent sound transmission except for further partitioning the area off from the main parish hall by installation of glass which extended up to the roof deck. It is not known whether or not the mechanical systems were rebalanced or their design modified to accommodate the enclosed loft., but I suspect that the architectural revisions did not include review by a mechanical engineer, or that lack of professional facility maintenance may have precipitated the uninformed improper adjustment of HVAC system controls. An inspection of the chase area conducted by this writer in 1996 revealed that daylight

could be seen through several large holes in the roof deck and flashings, as well as the accumulation of standing water on the ductwork in several areas of the attic.

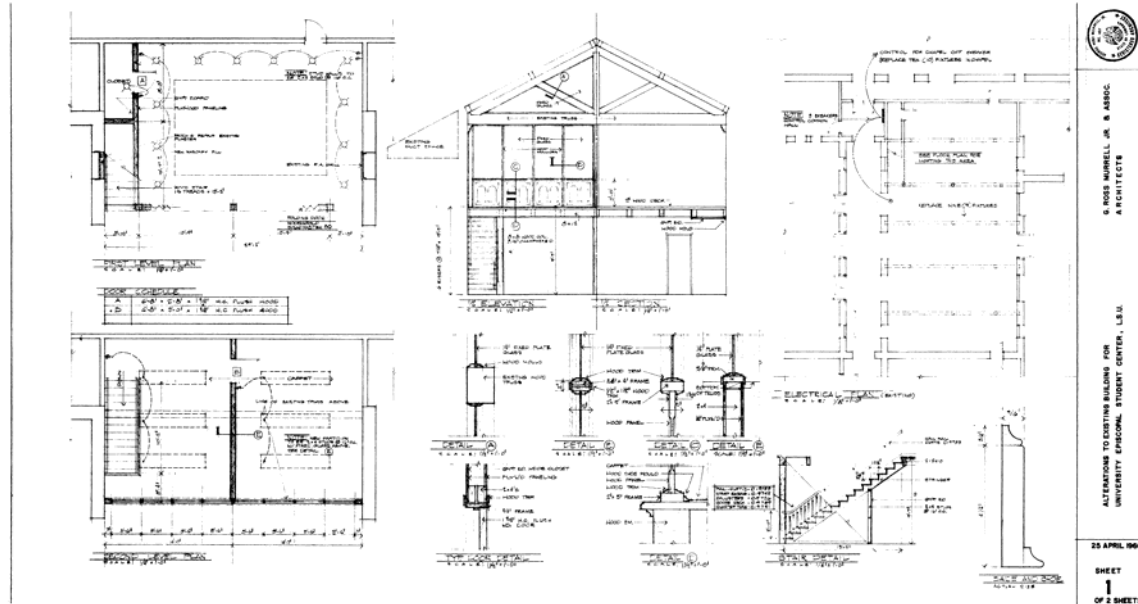


Figure 56. Drawing of St. Alban's Parish Hall Balcony Revisions.  
Drawing Courtesy of LSU Facility Services.

I have not been able to locate any mechanical drawings for the above revision. The air conditioning systems for the facility were included in Mr. Town's early revisions. Mr. Town was kind enough to provide the writer with a copy of all of his drawings, However, they are stored in the writer's studio which is located in another state, and they cannot be accessed for purposes of this paper.

The above scenario of good professional design being altered, neglected or delivered over to an owner with a transient user population is typical of problems that can plague churches and other non-profits. Maintenance and as-built records are often nonexistent or sparse, and all it takes is the migration of a few key and knowledgeable people onto bigger and better things, and the facility suffers.

The masonry portion of the St. Alban's facility is perhaps the least difficult

to address in terms of conservation issues of all three case studies. The brick used to construct the original structure was specified as a “buff colored pressed faced brick”<sup>177</sup> The flagstone paving of the loggia was “secured by the Architects, Wogan and Bernard, and came from an old courtyard in the French Quarter”.<sup>178</sup>

#### Observations of the Existing Masonry at St. Alban’s

The original brick was a solid, non-extruded, pressed face brick as referenced above; it remains in relatively good condition. This grade of brick is typically made in a dry-press machine, and they are typically very hard, smooth, and with sharp angles and corners, and true sides and beds. This grade of brick was typically denser and heavier than standard common brick, typically more uniform in size, and with a significantly lower water absorption rate than common brick units. Pressed or face brick manufactured at the time of original construction was typically two to five times as expensive as common brick, and therefore, usually laid only in the face of the wall; or, in the case of St. Alban’s on the exterior and interior face.

At the time of initial construction, there was not legal standard for brick size, but for pressed face brick most manufacturers use the same size mold.<sup>179</sup> The dimensions of the original brick are an eight inch long bed by two and one-eighth inch tall by three and three-quarter inch wide head. The brick used for additions and newer work measures seven and five-eighths for the bed by two and one-quarter inch by three and five-eighths inches for the head. The newer brick was an extruded brick with three round holes through the bed of approximately one and one-half inch diameter.

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<sup>177</sup> Journal of the 92<sup>nd</sup> Session Convention of the Episcopal Diocese of Louisiana, page 148.

<sup>178</sup> Ibid

<sup>179</sup> ICS Reference Library, Volume 13 Masonry, Section 172, Page 90. London: International Textbook Company, 1904.

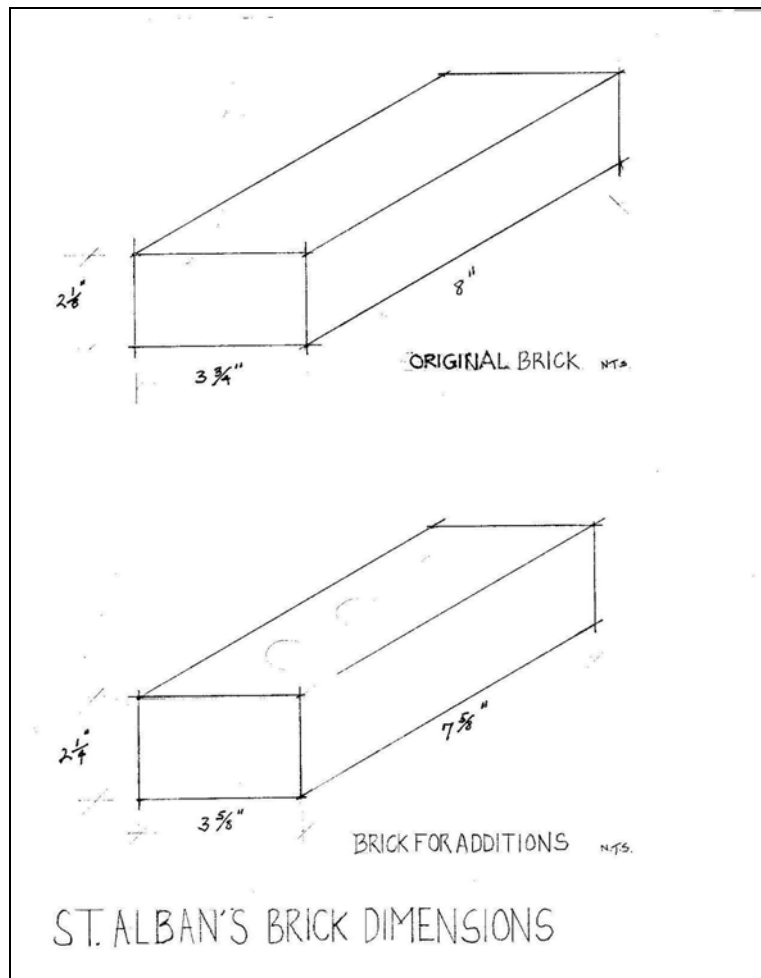


Figure 57. Sketch of St. Alban's Brick Dimensions.

There was some use of structural clay tile in the early work of the nineteen sixties, where plaster was used as an interior finish, or where the interior did not receive an architectural interior finish.

The mortar joints are stripped or raked out at most wall locations; however, at buttresses, quoins, arched areas, dental and stepped areas, and wall locations within four feet of grade the mortar joints are of the full flush or plain cut style. Bed mortar joints are approximately five-eighths of an inch and head joints are slightly smaller measuring on the average one-half inch; these dimensions are typical for the mortar joints

on both original and more recent work. The original and subsequent brick is laid in a common American bond pattern with a continuous full header course every seven courses.

Ornamental treatments include a continuous detail around the facility's perimeter consisting of protruding full header course that extends out from the plane of the wall protruding in a staggered fashion alternating at five eighths of an inch for one header brick with the next header brick protruding one and one-half inches at the height of the second header course above the grade beam.



Figure 58. Photo of St. Alban's Brick Detail.

Just below the roof eaves of the chapel proper at the top of the walls there is a slight step out in the brick and a tee shaped denticular ornamental feature. At the top of the Western wall of the original parish hall there is a dog toothed denticular brick course about midway between the tops of the arched doorways and the eave of the roof, where alternating and protruding brick headers are cut at a forty-five degree angle.

The original buttress at the North wall of the chapel is quoined, and there is a quoined corner at the Southeastern corner of the parapet roofed original downstairs office bump-out off of the nave. The original West entrance to the parish hall had a quoined

stone detail on either side of the doorway. Rectangular openings in the original masonry walls had soldier type header courses above each opening. Circular or arched openings in the masonry were detailed as bonded triple header arches; the smaller and newer Lockhart and Academic windows employed double header courses. It was not necessary to order custom molded arch bricks for the type of detail in the original or newer work. The arches at the loggia of Mr. Town's administrative wing addition at the Southwest quadrant of the facility are elliptical; not Roman or half-round, and feature a double header course at the arch.

The difference in the sizes in the original brick and that used for the subsequent work is not at all noticeable. However, there is a noticeable difference in texture with the older brick appearing slightly more irregular in surface texture. The brick used for the original work was donated by an unknown person or firm and the manufacturer is not known. The brick used for the additions of the early nineteen sixties was an Acme blend as was the brick used for the ramp and door infill done in 1996. The brick that was used for the outdoor altar and curved knee wall is of unknown origin, is extruded, and is noticeably darker in color than any of the older work. The top of the outdoor altar is made of slate.

#### Masonry Defects and Decay Issues

There are four locations where there has been some stepped pattern fracturing of the walls. All of these areas of damage have been repaired by re-pointing with Portland cement masonry mortar. Two of these areas on the East wall of the parish hall were repaired during the 1996 addition of the handicap ramp. The cracks were located over the large arched windows on either side of the entry door.





a comparatively narrow portion of a wall, and which was made even more so during the cutting and patching that was required to install the doors in the existing wall. The exact date that the crack occurred is not known, and the 1996 patching of the cracks was done to prevent further water infiltration with low to moderate concern for color matching and appearance of the patching. The cracking is not confined to cracks at the mortar joints, but included actual fracture of several brick at their midpoints. There were no devices put in place to monitor continuing movement of the cracks.

Diagnosis of this type of decay requires the analysis of a forensic structural engineer. A major element of the work of the Preservation professional is to recognize the structural issue, inform the Owner, and recommend the addition of a structural engineer to the treatment team. The key factor is for the preservation professional to recognize the limits of his training, and the need for additional assessment by another professional discipline. Once the issues of safety and structural integrity have been addressed by the consulting engineer, the Preservation Professional can develop a formula patching mortar, and a work plan to repair this damage that takes into consideration all other work to be undertaken at the facility. Under no circumstances, however, should the preservation professional undertake to assess this situation alone, no matter how extensive his experience, unless he himself is a registered engineer.

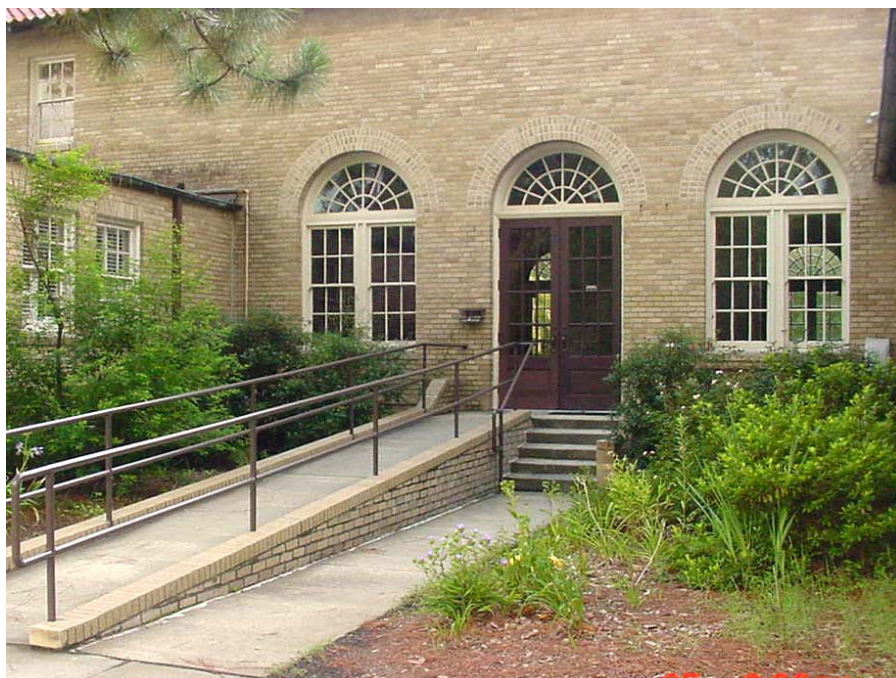


Figure 60. Photo of St. Alban's H/C Ramp and East Parish Hall Wall.

In this same area there existed extensive evidence of moisture infiltration and termite damage at the Northernmost window which extended down to the finish floor and to the sub-floor and floor joist below. Diagnosis of the source of water was further complicated by the presence of a steep hipped shed roof just North of the window area that was most damaged, but the way water is discharged from that roof is situated below the stepped crack in the masonry. For this as well as other reasons, I do not believe the structural cracks to have been caused by moisture infiltration, but the cracks did allow some moisture to enter the walls above the windows and migrate down to the damaged areas, thereby exacerbating the ongoing termite damage. Furthermore, the masonry wall in that area was modified during the additions of the early nineteen sixties.



Figure 61. Photo of Drip Line Masonry Deterioration East Side St. Alban's.

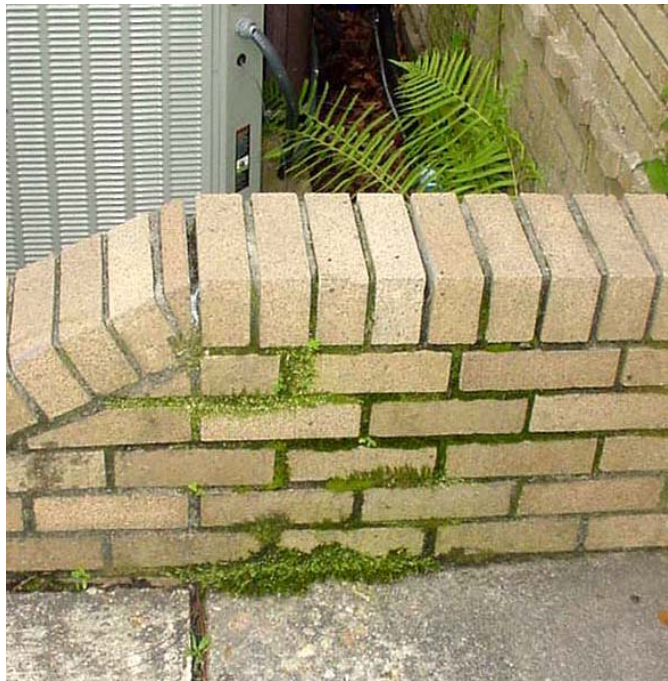


Figure 62. Photo of Drip Line Masonry Deterioration East Side St. Alban's.

Prior to those modifications there had been three windows at that section of the wall and no door. The central window opening became a pair of large French doors, and concrete and brick steps were added for egress. The shed roof discussed above was added at that time. It was not necessary to alter the existing masonry arch above the central window at that time, but it was necessary to cut into the existing masonry wall

below the original central window. During heavy rains large quantities of water run down the valley created where the plane of the shed roof terminates into the plane of the wall in which the windows and structural cracks are located. This water discharges almost directly onto the window that suffered termite damage, and saturates the surrounding masonry wall.

There is a stepped wall flashing at that valley or wall roof junction, but there is no diverter flashing at the eave. The gutter in this area is a recent addition, and does not catch all of the water during a heavy downpour of rain. Close examination of the masonry in the area of the doors and exit porch shows obvious modification of the masonry. Some of the bricks are out of plane with the rest of the original wall, there is a slight difference in the color of the newer brick units, and there are noticeable cracks in the more recent mortar joints. Additional observation noted a clear line of wear at the mortar joints of the brick knee walls which run perpendicular to the main bearing exterior wall and are located on the sides of the step and landing area. This wear line coincides with the overhang of the roof above. The photos above show the result of the drip line wear, and the photos below show the patched areas of masonry. What is important to note here is not that there is necessarily a defect in the design of the modifications or in the workmanship of their execution, but rather that the long term consequence of such modifications of original design systems must be taken into account in planning and design of modifications. The preservation professionals knowledge, insight and experience gained from the study of aging buildings should prove to be a valuable asset to any architect in his effort to design and detail an appropriate renovation. In addition, the preservation professional expertise is a resource available to building owners and



facility managers for use in their day to day operations and planning, and is not limited to ancient buildings or to planned renovations or additions.



Figure 63. Photo of Masonry Patching at St. Alban's East Door to Parish Hall.

The drip line wearing of the mortar described and photographed above and part of the water infiltration could be reduced here by the simple reinstallation of the original gutter system at the building eave over this area. The patchwork masonry shown in Figure 63 above should be reworked, and an investigation made of potential rotting of wooden structural elements in the crawl space immediately below the door. In addition, the entire door system should be re-detailed to include weather stripping, and a possible drop seal<sup>180</sup> to prevent water getting into the interior. It should be noted that there is a difference in elevation between the interior finish floor and the exterior concrete landing that exceeds ADA requirements. The aluminum threshold shown in the photo above is a

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<sup>180</sup> A drop seal is a hardware item that is attached to or mortised into the bottom rail of an architectural door. On closure of the door a mechanical actuating device “drops” the seal or sweep onto the threshold and seals the gap between the top of the threshold and the bottom of the door. It is often used in sound or light attenuating situations.

wider than normal ramped threshold to allow a wheel chair to enter the building more easily without negotiating a lip. This threshold was selected and installed by the writer as a compromise solution that meets ADA requirements. This provided an inexpensive alternative to completely re-working the concrete steps.

It should be noted that most of the preceding changes were proposed by this writer during the construction of the handicap ramp and repairs to the interior finishes. However, there were limited funds available at the time, and Mrs. Manship had not yet begun to assist with facility repair.

Another masonry issue for this building that is related as much to original design as it is to subsequent additions is located at the remaining masonry buttress on the West end of the North wall of the chapel nave. The following photograph shows what is the facility's most pronounced evidence of moisture related decay, infiltration, and neglected maintenance.

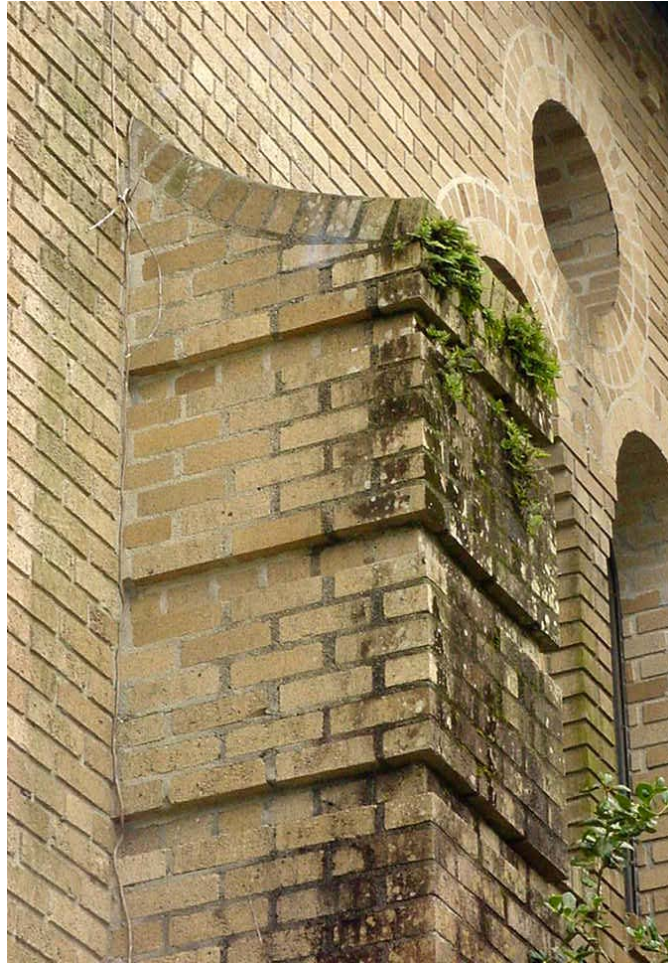


Figure 64. Photo of Remaining Original Masonry Buttress North Wall St. Alban's.

The above photo shows the full mortar joint detail for the quoin buttress as well as for the arch in the background. Note that the wall section to the left of the buttress is original 1928 work with stripped mortar joints, and the arch and wall to the right was done in the early 1960s. There is a significant accumulation of organic growth in this area, but what is more interesting is that an inspection of the interior surface of the wall at this area revealed deposits of a white powdery substance at several courses of the masonry, which typically indicates the ongoing migration of water-born salt and mineral deposits. The deposits should be analyzed to determine their chemical make-up



which will help in the determination of the source of the moisture, and how best to arrest it's migration into or through the structure.

**CHAPTER 8**  
**MASONRY DETAILS:**  
**A DISCOURSE ON GOD AND THE DEVIL**  
**(Drawing on the Bright Side of the Brain)**

One of the best books I have read on architectural detailing is Edward Allen's *Architectural Detailing: Function, Constructibility, Aesthetics*<sup>181</sup>. In short, I think it is brilliant. His approach is respectful of history, tradition and the new, the empirical and scientific, reality and beauty, logical and most lucid. It is not by accident that the earliest portion of the book deals with the control of water leakage, for he knows God, but more importantly, he is equally acquainted with the devil. He is working in the hidden and often inconspicuous spaces; the glory is God's not his own. His venue is the all sustaining soul of the building; a vineyard offering all too often, ripe pickings for Uncle Screwtape.<sup>182</sup> How often do we as designers or constructors rely on thorough masonry details to sell a project? About as often, I suspect, as we make what is wrong with the existing building, or the pattern of neglect, the lead off item in our presentation to church vestries, corporate boards, or university alumni groups. I have labored in this sometime unrewarding vineyard for two decades, but have not learned the skill required to get my point across lines which are often adversarial for so many noble reasons.

Early in this paper I noted a tendency of many owners and donors to perceive value in the most conspicuous changes to a building offered by a particular project, and an equally tenacious tendency for the industry to focus less attention to the inconspicuous and often hidden factors that serve to conserve the conspicuous whole. Another factor to consider when dealing

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<sup>181</sup> Allen, Edward. *Architectural Detailing: Function, Constructibility, Aesthetics*. New York: John Wiley & Sons, Inc. 1993

<sup>182</sup> Lewis, C.S. *The Screwtape Letters*. "Uncle Screwtape" is the "Devil" a tireless, crafty adversary seeking to undermine at all times, offering to his nephew cost saving/profit now in lieu of conscientious and sometimes painful adherence to "Christian" doctrine of sacrifice now for the future and long-term good of the whole.

with older buildings is the slow almost surreptitious erosion of features and details over time.

I offer the following photographs and narrative to illustrate those points:



Figure 65. Photo Showing Deterioration of Masonry at Theta Xi Rake Tile.



Figure 66. Photo Showing East Gable Deterioration at Theta Xi East Gable.



Figure 67. Photo Showing Brick Decay Below Entry Parapet at Theta Xi.



Figure 68. Photo Showing Masonry Decay at South Elevation of Theta Xi.





Figure 69. Photo of Masonry Deterioration at St. Alban's Kitchen Rake.

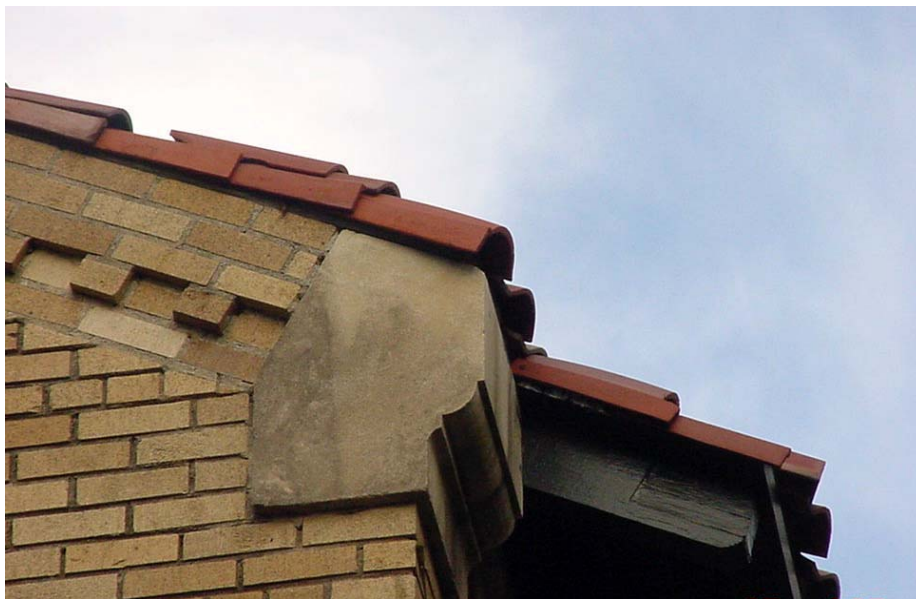


Figure 70. Photo Showing Missing Roof Deck St. Alban's West End of Nave.



Figure 71. Photo Showing Northeast Corner Rake Tile Deterioration.



Figure 72. Photo Showing Exposed Roof Deck St. Alban's.

When roof decks of this type are cut off flush with the face of masonry and there is no overhang, a detail issue is presented. In part it is a Division 7 – Roofing and Sheet Metal issue, in part a Carpentry Issue, and in effect and consequence a Masonry Issue. Often, as is the case here, there is no clear single or proximate cause; the effects multiply over time.

The Theta Xi House is a full decade younger than the Original St. Alban's, however, the work shown in St. Alban's Figures 69-72 above dates from the early 1960s with the missing rotted roof deck shown in Figure 70 having been removed within the last seven years. I was unable to examine the roof deck at St. Alban's during any removal and re-roofing activity so I cannot be certain, but it is reasonable to assume that portions of the edge of that deck have been replaced from time to time. It is doubtful that the newer replacement wood was of the same quality, density, and stability as the original wood. Typically newer growth wood is less stable and more subject to swelling, warping and rot than older, slower growing wood. For this reason, I would recommend that future deck repair use a more stable but readily available species like "Spanish" cedar, or even mahogany.

Another reason for the tendency of the wood deck to move and create openings at rake locations like those above is due to the fact that there is no way to nail the deck to a more stable item like a rafter at the very outer edge of the deck. Other buildings around the LSU<sup>183</sup> campus with similar rake detail and little overhang have use a detail that included a fascia or frieze board which laps down over the plane of the masonry wall. However, this adds a feature that must be of good and durable quality wood species; it must be painted, and otherwise maintained. It too may move and fail. The beginnings of this are evident on the Northern gable end of the Art building, where the wood is beginning to cup and pull away and is in part being restrained by a corner wrap of the sheet metal flashing. The masonry at that point is beginning to show signs of discoloration due to organic growth. In turn, the organic growth will slow down the migration of rain water down the plane of the wall, effectively holding it in the area until it finds a way to breach the building envelope, and so the pattern of decay begins.

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<sup>183</sup> LSU Art Building at SW corner of Atkinson Hall is a good example.



Decay of this sort is not the patina of age that Ruskin praised in the *Seven Lamps*.<sup>184</sup> Part of the problem here is that LSU, which has a professional design and facility management staff, does not own the buildings shown in the figures above.



Figure 73. Photo of Masonry Repair Dean French House North Gable.

The Dean French House is a good example of what can be done to arrest ongoing decay using relatively inexpensive yet good details which do not affect the design integrity of a building. Here, copper flashing has been added just below the rake tile, and the potential entrance point for water has been eliminated. At some point in its history this building has been cleaned, and the stepped crack, which has occurred in multiple locations on the Theta Xi Facility,

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<sup>184</sup> Ruskin, John. *The Seven Lamps of Architecture*.



has been re-pointed to prevent the infiltration of additional moisture. I would be willing to bet that before the cleaning there was a goodly build-up of organic growth in this area. LSU has seen fit to intervene rather than risk losing a perfectly good building without a battle.



Figure 74. Photo Showing Beginning Decay Northeast Gable LSU Art Building.



Figure 75. Photo Showing Beginning Decay Northeast Gable LSU Art Building. Note Copper Flashing under Rake Tile Example of Good Detailing for Re-Roof Project. Jerry Campbell, AIA, Architect



Figure 76. Photo Showing Poor Detailing at Southwest Gable of St. Alban's.

The above instances are not per se “masonry” details, but they have been included here to demonstrate the importance of related systems in the diagnosis of masonry decay. It is important that in all the instances above first class durable materials are involved, yet decay occurs. Sometimes, as in the instance of the missing roof deck section in Figure 70 above, decay is accelerated by squirrels and the beautiful canopy that provide their food and home.



Figure 77. Photo Showing Accumulation of Debris St. Alban's Entry Stone.

The organic debris described in the caption above is cedar and pine droppings. In 1996, there was actually a cedar tree root imbedded in the masonry at the base of the right urn which had dislodged the urn. The writer removed the debris, applied a potent herbicide to destroy the root systems and reset the urn using a paste of white non-staining Portland cement. In all likelihood the urn to the left will experience similar problems if the organic accumulation is not removed and the area kept free of debris.

During the execution of the repairs just described I was able to examine the limestone molding around the rose window. Like all of the other stained glass windows at the chapel it is covered by a lexan type protective cover; however, it is the only one with a limestone surround. I observed that it was the only window whose perimeter metal frame had begun to rust. At first glance I believed this to have been caused by the absence of ventilation for the space between the protective glazing and the stained glass itself, which is a common problem with installations of protective glazing. However, there was no corrosion or rust around the other stained glass panels at the building. Their metal frames were still very bright with paint; there was no evidence of the accumulation of water vapor at any of the stained glass, but for this one surrounded by limestone. I examined the mortar joints around the rose and detected a number of places where the mortar had failed to bond well to the segments of limestone and or to the surrounding brick masonry. It's logical to conclude that water is making its way into the cavity between the protective glazing and the stained panel by way of the deteriorated mortar joints, but this may not be all that is going on here. One needs to look at the totality of the circumstances to discern cause and effect, while being careful not to leap to conclusions or the all too typical recipe type treatment response.

The limestone portions of this building are part of the original 1929 work, and were demolished, stored and relocated in the newly expanded chapel during the work of the early 1960s. I believe water or water vapor is making its way into space between the protective glazing and the exterior side of the stained glass window at this location. The rust is forming on the perimeter frame because of condensation or accumulation due to direct leakage at the mortar joints. I have not reached a conclusive determination of the source of the water, therefore it is best to proceed with a stepped treatment approach.

A stepped approach is one that eliminates possible sources of decay one at a time. In this instance, the re-pointing of the mortar joints of the limestone molding can be accomplished relatively simply. It would be ideal to first remove the protective glazing, neutralize the rust, install at least one and probably two small louvered and screened vents in that glazing panel, and repaint the perimeter ferrous metal frame. Then the protective and now vented glazing can be re-installed, and the situation monitored for formation of additional rust. If additional rust begins to form, more extensive treatment may be required. Other possible means of water infiltration include the brick wall itself, with water entering from above at the gable rake due to lack of proper flashing as is illustrated in the preceding figures, or through deteriorated mortar joints at the face of the wall. This work is too high up, and other conditions do not appear to be present to support the prospect of wicking of moisture from the ground as the source of water for the rust.

Additional information about the source of the water may be possible via a chemical analysis of scrapings from within the protective glazing. Using a scanning electron microscope, an analytical chemist may be able to give some indication of any unexpected chemical elements. Any water infiltration should leave some salt deposits within the glazing space, and if copper or

derivatives thereof are present this might be an indicator of water coming from the roof area near the stone cross at the peak of the gable above the subject window as that cross has copper flashing at its base. Again, it is important to look at the totality of the circumstances and to gather as much evidence as is possible keeping in mind other imperatives like the project budget. It is important that the project architect, the owner and the constructors be involved in process and reasoning behind the diagnostic and prescriptive process.

Too often, the constructor or tradesmen begin, or even complete demolition activities without a clear idea of what is being sought, and how and why care in the diagnosis process is so very necessary to achieve accurate data. To ensure this, the preservation professional must be on-site, preferably in the company of the design professional, to observe the work of the constructor in carrying out such exploratory demolition as described above. Most professional constructors are very knowledgeable about materials and methods of accomplishing demolition within building systems, and will be an invaluable asset in this kind of endeavor. However, if the craftsmen on the job, their immediate supervisors or employers are not up to the task of or have anything less than a professional attitude toward such a scientific investigation, mistakes are apt to be made and invaluable clues, evidence and original materials lost. The diagnostic activities must be carried out by the preservation professional acting as an individual craftsman, and insured accordingly, not only with errors and omissions insurance, but with general liability on products and completed operations, and workers compensation insurance.

A systematic methodical and sometimes slow set of procedures is needed in instances like the one described above, and the team for carrying the goal of effective preservation treatment should be in place prior to the beginning of a project so as to prevent any unnecessary

delays in the prosecution of the overall work. The details of selecting a lab, a chemist, a stone mason, the formula for pointing mortar, a stand-by stained glass specialist, an access plan, etc. should all be developed during pre-construction services and in place prior to the beginning of construction on site. This cannot be achieved reasonably if a preservation professional is not involved in the earliest design stages of the project.

Some of the nations leading architectural firms have recognized the need for specialized handling of restoration or preservation work that they have already developed relationships with a bevy of consultants with whom they have developed a confident relationship. Indeed, some of the most noted firms in cities like New York have committed themselves to providing top quality preservation services with divisions devoted to historic preservation and FAIA's acting as director.<sup>185</sup> The New Orleans firm of Koch and Wilson is a fine example of a firm's long term commitment to providing high level preservation services in our own region. All one has to do is to make a site visit to Grace Episcopal Church to observe their handiwork.<sup>186</sup> The key point here is that these firms have a demonstrated long-term commitment to providing high quality preservation expertise to a variety of clients. Their track record contains much more than a few high profile award winning projects. Instead, they have been principal players in hundreds of projects at all levels. They are not just capable of handling this kind of work, it is an elemental portion of their practice. They rarely make mistakes, and their approach to even the simple project is one of caution rather than recipe. They take the Secretary of Interior's Standards to be much more than a psychological barrier, they apply the underlying philosophy therein, and their vision is anything but myopic. The following factual scenario is included to demonstrate

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<sup>185</sup> Beyer Blinder Belle, Architects & Planners; James W. Rhodes, FAIA Associate Partner and Director of Historic Preservation.

<sup>186</sup> Koch & Wilson have directed multiple projects for the ongoing preservation of Grace Church in West Feliciana Parish, Louisiana. Their commitment to this field can be traced to the beginnings of HABS program in Louisiana, early in the last century.

the need for the responsible application of the Secretary's Standards and their underlying philosophy to the design of even simple construction details that may arise on a project.

The recent project, Renovation of the LSU Law School and Law Center, was so typical of so many public projects. It took over a decade to conceive, plan and fund before it even reached the stage of letting it for bid. One of the key design features of this project was the renovation of the 1936 auditorium designed to bring it back to its former impressive state; a finely detailed room which served as a lecture hall or a courtroom. During the 1960s the room's original marble wainscot and all of the original ornamental plaster were covered with modern high quality architectural grade veneer plywood. This material was fastened to the walls using the technology of the time. Holes were knocked into the plaster and marble using a hammer, and toggle bolts were inserted into the holes and fastened to one by pine wood furring strips laid horizontally approximately two feet on center to which the new plywood was nailed. The new work looked good, notwithstanding the fact that the old work, albeit old and deteriorated, had been butchered. The short-term goal of nice modern finishes was achieved. Time passed, and normal wear and tear occurred. The recent project was conceived and developed; the new became undesirable, and the old was again sought. There had been no planning for the prospect of the future restoration of the old when the renovation was undertaken in the 1960s as historic preservation was still in its infancy as a philosophy. There is no fault to be allocated to the architect or the constructor for that project.

The extent of the damage done to the old was unknown as was the extent of the repair effort that would be needed to restore the old marble and plaster. During demolition and abatement activity the extent of the damage to the original finishes became apparent, and the design professional worked very closely with the marble contractor to develop a very well

executed patching of the holes. It was fortunate for all parties that one of the best and most conscientious marble subcontractors in this area was already on board as a subcontractor for the rest of the marble work on the project.<sup>187</sup> In addition, the general contractor had on his payroll a second generation plasterer who was capable of doing a credible job of restoring the original plaster molding.

Much of the rest of the 1936 building had remained comparatively untouched with original finishes remaining in place until the current project. One such feature that was prevalent throughout the 1936 building was a wainscot of glazed structural ceramic block that was a sort of mustard brown color. Above the glazed block the walls were plaster. A key player for the user agency, and one with an inclination to consider aesthetic issues became concerned that the planned painting of the glazed block would not be effective in removing what he described as the “public restroom appearance” of the remaining wall finishes. The constructor and the architect developed a plan to install a gypsum board base over the tile which would receive a finish of thin coat plaster and be capped with a wooden molding to conceal the joint between the new and old plaster. The effect was positive from the standpoint of a brighter more modern appearance of most areas, but several issues with long-term consequences were created. The original glazed block finish is one of the most durable and easily maintained of finishes for high traffic areas; it was chosen and used throughout many of the older facilities of LSU for this reason.

The new thin coat plaster will not be as durable, is prone to damage, and will have to be refinished and repainted from time to time to maintain its appearance. This may have been true as well for the epoxy painting system that was the original plan for upgrading the appearance of

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<sup>187</sup> Albert Defrances, known locally as “The Marble Man”. He has also been the principle marble mason on most of the work performed at the Louisiana State Capitol. He is most conscientious about details, and is a source for a wealth of information on marble installation technology and conservation.



the glazed block portions of the walls. The choice was made again, to replace a very durable material like the marble in the auditorium, with a material of even lesser durability than the architectural veneer plywood used in that instance. The choices were made by those that have been given that privilege, funding was sought and obtained, and the decisions were informed decisions. Most perceive that the historic preservation professional's input here would only be a hindrance, and one overly concerned with beauty and aesthetics; a position adversarial to change. However, to embrace such a view is to needlessly limit the contribution such a professional may make to a project team.

The field of historic preservation has expanded much beyond the traditional public view of such endeavors; it is no longer a venue dominated by hysterical societies, and architectural hobbyists concerned only with their own vision of history, aesthetics and beauty. It is no longer a field dominated by architectural historians. What difference might a preservation professional's influence have made in the above fact scenario? Remember, some of the best work is often done in areas that are quite inconspicuous. It is achieved with little visual impact, but executed with an approach that is anti-myopic and geared to the long-term use and preservation of buildings more often with as little drama and disturbance as possible.

To a professional trained in historic preservation technology and conservation of building materials the material issues and patterns of abuse in the above fact situation leap off of the page. Have we learned nothing? Notwithstanding the inherent difference in the cost of marble as opposed to glazed block, are we not capable of detailing a design that achieves the desired goal, but avoids or mitigates damage to the old. The new gypsum board in this instance was nailed to the glazed block using hand driven masonry nails. The underlying highly durable glazed block has been irreparably damaged, or at least it cannot be repaired without significant cost. In short,

the new work was designed, detailed and performed without consideration for the preservation admonition taken from the medical profession: First, do no harm. Second, if you must do something, do something that is reversible. Several possible alternatives that achieve the results sought, but which do so without the long-term irreversible damage come to mind here.

Instead of nailing into the surface some other form of fastening may have been employed which may requiring patching at a later date, but which consciously limited the extent of patching that might be required. For example a wood or metal furring system might have been anchored to the glazed block using a tap con anchor system where the furring could be removed and the uniform holes patched with a colored epoxy. This is how the marble was patched. Another alternative would have been to construct a very thin metal stud partition to which the new substrate might have been fastened. Another possibility would have been to attach a furring system to the glazed block using a chemical adhesive rather than a mechanical attachment process; the said adhesive being specified and selected because it could easily removed with a solvent at a later date.

There is little doubt that several detail and design scenarios were explored by the project architect and constructor here, for they were both quite competent individuals. There were concerns about decreasing the width of the corridors and dimensions of individual rooms, concern about losing the definition of existing door and window casing, and the way existing electrical switches and receptacles on the walls would appear after installation of the new veneer. Again, the architect and constructor for this project are very knowledgeable and skilled within their disciplines, and they were diligent in exploring alternatives. There is also little doubt that the final decision was based in no small part on the immediate short term cost associated with the

execution of the procedure ultimately chosen. The work as designed was well executed, the user and funding agencies were satisfied, and there was a minimum disruption in progress of work.

If the pattern and typical thirty year cycle of renovation continues to hold, the issue of the damage to the underlying glazed tile will not arise until all of the players in the current game will have long since retired. The players in that future game may wonder what were they thinking?

Future stewards may wonder, as did I, how someone could go to some length to repair holes knocked in perfectly good marble, but damage a very expensive and durable glazed block which by that time may have become rare and desirable again. The choice of a detail can and does have long-term consequences which are often not even considered. Again, the vineyard in which the preservation professional works, is often adversarial without intent; so often misunderstood.

When Frank Lloyd Wright first spoke at LSU he was asked his opinion of the then new Louisiana State Capitol building. He responded, “You could have done so much more”.<sup>188</sup> The response of the preservation professional and architectural conservator responding to the issues set forth above would instead and appropriately have been, “You could have done so much less”.

The point is not reverence for the existing or opposition to change. It is consideration for the long-term consequence of our current decisions and actions. It is the need for systematic application of the tried and proven principles of historic preservation and conservation. The value of assets being unnecessarily and often unintentionally eroded over time. The current process is flawed, and the consequences can be expensive. Those costs are too often hidden by the value perceived in change.

This writer is not by any means suggesting that the preservation professional’s approach should have been allowed to take over and drive the decisions of the design professional, or to obstruct or interfere with the user agency’s quite reasonable desire. However, I do believe that

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<sup>188</sup> Reveille. Citation to be added.

the delivery system would receive long-term benefit if the preservation approach were infused into the project delivery process from project conception to occupancy.

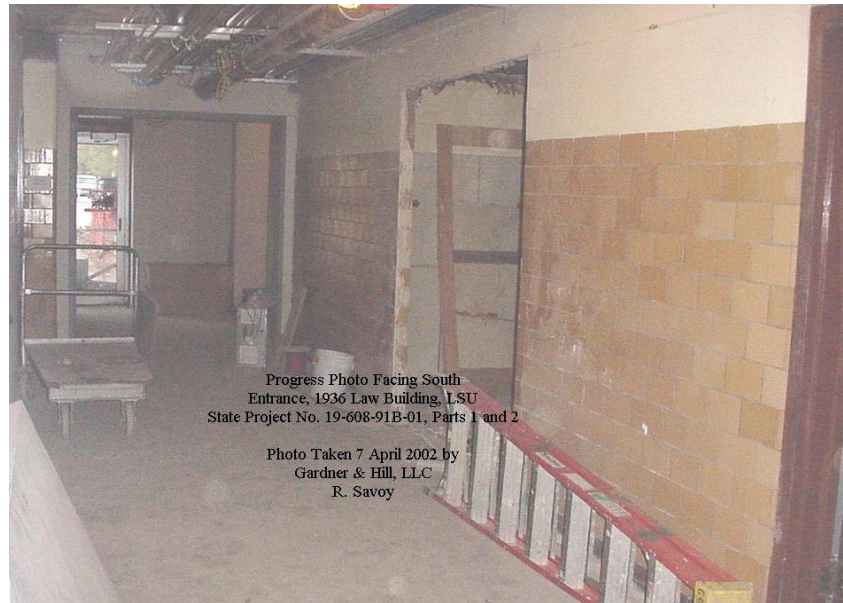


Figure 78. Photo Showing Original Glazed Block Wainscot LSU Law Building.



Figure 79. Photo Showing Plaster Veneer of Glazed Block LSU Law Renovations.

Again, the benefit of the preservation approach, the place where a contribution can be made is often in the lesser details. Many times the cost impact is minimal. The current law project involved significant and much needed improvement to the mechanical systems of the old and new buildings. There were many instances where old exterior mechanical systems were removed and related piping penetrations were specified to be patched. In addition, the accomplishment of the new design required the core drilling of existing limestone walls, and or the demolition of comparatively large sections of limestone walls. A significant number of individual blocks of limestone that were removed came out in whole cleanable condition, only to be thrown into the site dumpster. Many of the limestone cores came out intact, and in fact matched very closely the dimension of the existing pipe penetrations that were abandoned and patched. Limestone is not inexpensive; what appeared to be debris could have in fact been used to make a higher quality overall project. Here the principle is maximum utilization of available materials.

A great deal of difficulty was experienced in formulating a patching material to fill the abandoned penetration holes at exterior and highly visible location on the buildings exterior. The result that has been achieved to date is a hodgepodge of colors and textures. A much better and possibly even less expensive result might have been achieved if the cores that remained after core drilling for new penetrations were used to patch the location of old penetrations. Instead of a hodgepodge a Dutchman type of patch might have been accomplished with a thin mortar joint that would react to temperature change and moisture in much the same manner as an existing individual block of stone. There were no stone masons on site for this project, but there was a marble mason who was very accomplished in executing the Dutchman technique. In this

instance the patching cores would likely have been shimmed in place in the center of each hole using lead or shims of some other material.

The photographs below show the variety of finishes that were obtained for patching mechanical penetrations. All of these patches were done after expiration of State's professional services contract for site observation and inspection. They are not easily reversible.



Figure 80. Photo Showing Stone Patching Attempts North Side LSU Law Building.



Figure 81. Photo Showing Stone Patching Attempts South Side LSU Law Building.

It is important to note that there are now three different types of finish material present at the location of figure 16 above, plaster, limestone and patching mortar. Only two types of finishes would be present if the dutchman type of patch had been executed here; less is more. The patching issues could have been handled most efficiently prior to bid; not during the work.

## CHAPTER 9

### ASSESSMENT & PRESCRIPTIVE TREATMENTS FOR FUTURE WORK

**Attitude is Everything, Less is More, Do No Harm, etc.**

In the beginning of this paper I talked about speaking truth to building committees, and telling them things they did not want to know. It's that time now with respect to the buildings that make up the case study aspect of this paper. I do hope the effort will not be a quixotic one. An architect or preservation professional does not want to be the bearer of bad news anymore than a physician or attorney, and if we have any sense at all, we present this sort of data in the best light possible under the circumstances. Unfortunately, diplomacy or political skill is not one of the gifts which God has seen fit to bestow on this writer. Perhaps this is why I love the study and care of fine buildings; they do not react as violently as people do to the assertion that they have defects.

It has been said that all buildings have design defects. Stewart Brand talked about this sort of thing in his wonderful book, *How Buildings Learn: What Happens After They're Built*.<sup>189</sup> The approach of this paper is that every building has defects. These defects exist at the time of substantial completion, and although those defects may remain hidden for many years before they surface, they nonetheless affect the decay process of all buildings. The word imperfection might be a better choice than defect when speaking to certain groups, but the word defect somehow gets the requisite attention faster. Decay, is another word with great power. It seems to grab the reader by the throat while the word deterioration is somehow gentler to the listener. If one were to put the information above into a form more familiar to engineers, scientist and those trained in business it would look something like this:

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<sup>189</sup> Brand, Stewart. *How Buildings Learn: What Happens After They're Built*. New York: Viking Penguin, 1994.



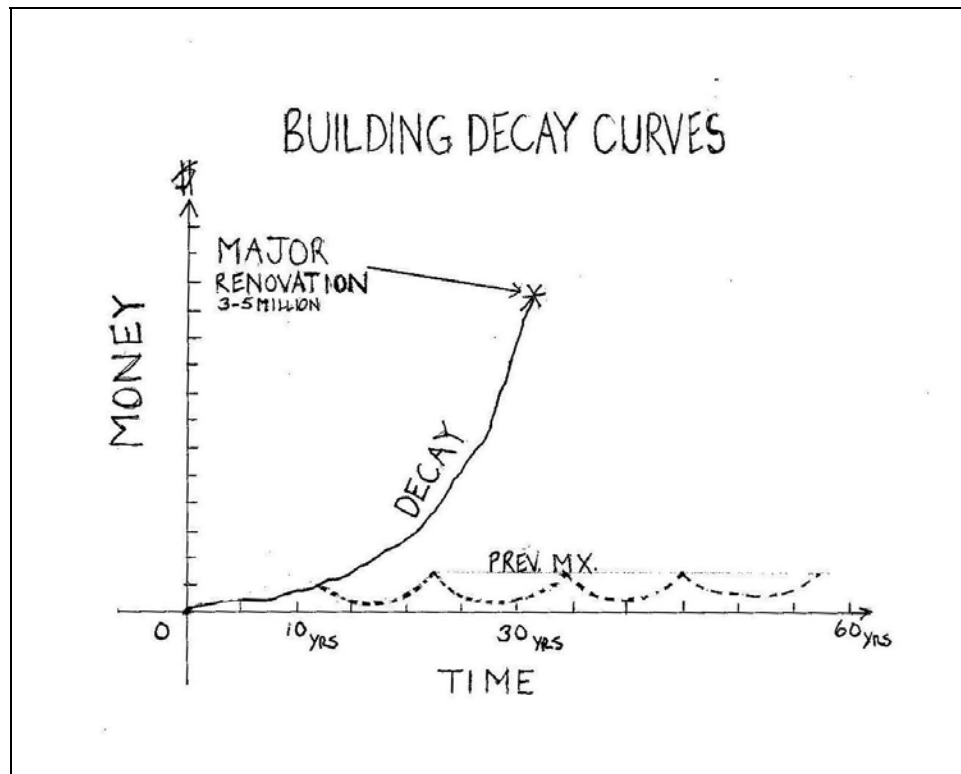


Figure 82. Decay Graph.

As shown in the graph above<sup>190</sup> the typical pattern is for a building and its inherent defects to live for 30-40 years without a major renovation or intrusion into its design. It typically takes that long on the average before building owners decide, for whatever purpose, to invest major money into the facility. At the point of investment the decay curve typically drops back down. On the graph above the dark continuous line represents the typical pattern, after the major renovation that line drops back down to a level closer to zero. At that point the building typically enjoys a relatively flat curve of decay for an average of about seven to ten years before the decay curve begins a rapid rise again.

The hyphenated line above, or the planned preservation line (preventative maintenance), departs at the point where rapid decay begins its rise. Questions about the efficient use of money

<sup>190</sup> This graph is the writer's version and represents a blend of similar graphs developed and used by others including Professor Norman Weiss, and the graph found on page 13 of the work cited in footnote above.

over time leap off of the page here, and it is here that the need for efficiency and common sense of professional facility management as well as professional historic building preservation can be driven home. Note: it's line is similar to the edge of a normal saw blade. For the enlightened progressive owner, the faithful steward, the conservation process for the asset (building) begins at beneficial occupancy. Comparatively small investments over time usually change the decay curve into what the graph experts call the "saw" tooth curve as shown with the dashed line in the graph above.

I wish there were a kinder, gentler way to provide a building owner with the truth about the condition of his building. I do not know when to be quiet about things of this sort, and I work best when there is another party in the process to buffer the information given to a building owner. It is important to understand that the following exposition is not intended to malign the reputation, skill or integrity of any design or construction professional, and it is not intended to be a flippant criticism on the facility construction and maintenance policies of any institution. The curve for the case study buildings is not the ideal saw tooth type, unless the colossus at Rhodes happens to be the saw's wielder. Decay has had its way. The Law Building has just undergone over ten million dollars of renovation work which represents the second major injection of capital into the facility since its initial beneficial occupancy in 1936. St. Alban's received its first major re-investment thirty years after its birth, and has recently received some much needed physical attention. The Theta Xi House, which is by far the least well maintained of the three facilities, received major injections of capital at age 25 and 30, but has languished for 34 years. I know for a fact that today's Wal-Mart, Rite-Aid, Family Dollar and Jack-In-The-Box facilities lead a kinder, gentler life than the case study facilities, within which we aspire to inculcate our best and brightest minds with the highest values of civilization.

## St. Alban's: Design Defects, Maintenance Issues, Hazardous Materials and Life Safety Issues

There are several dysfunctions that are ongoing within the St. Alban's physical plant, and more particularly within its masonry. For the most part the decay that is taking place is a result of modifications made to the facility during the early 1960s. What can be done about this? How can the decay be arrested or its progress slowed to acceptable limits?

The original building plans included properly sized and placed copper gutters which have been removed at some point in the life of the building. I have not been able to determine exactly when this took place, but I have studied the building during heavy and light rains. The water related erosion of the mortar joints and deterioration of the wooden doors and windows below the areas where these gutters have been removed has been accelerated by the absence of gutters. It is important to note here that it is very often said and very often true that gutters do more harm than good when installed in Louisiana. That is true, but only to a limited extent. The design, sizing and placement of gutters involves more than just the installation of "stock" size gutters along the eaves of buildings. Too often the sizing is left to whatever roofing contractor or gutter company happens to get the ear of the building owner or facility manager. The design and placement of gutters cannot be treated as an afterthought; it is an integral design feature of many older buildings. The purpose of the gutter and related downspout systems is to manage and route rainwater off of the roof and away from the building and its foundation. The tables included in *Architectural Graphic Standards* were not developed haphazardly. If you want to increase the decay rate of any building stick stock 4" aluminum ogee gutters on its eaves and watch the rot begin.

The probable scenario at St. Alban's was the detection of rotten wood at the eave of the roof by roofing contractors. In all likelihood they repaired or replaced the rotten wood, and

provided a price for repairing or replacing the gutters which was deemed too costly by those making decisions. The gutters were not replaced, and now the rain water drips directly onto the masonry knee walls on the Eastern and Western sides of the Parish Hall, and splashes onto the bottom rails of the entry doors and window sills in those areas. A continuous dripping of water can bore a hole into stone. It is doing the same thing at portions of the masonry and wood openings at St. Alban's.

The additional detail of eaves drip flashing called for on the original building drawings is likewise conspicuously absent from the St. Alban's structure today. It too was likely removed during past roofing work. I have discussed and shown photographs on the importance of this detail at the gable rakes in the previous chapter on masonry defects. Its absence is accelerating the decay of the masonry walls on the upper portions of the gable ends, and contributing to the decay of the wooden roof deck at those areas.

St. Alban's needs to replace the original roofing and sheet metal details to extend the life of the building and slow down the facility's decay. The roofing contractor's duty does not normally extend into design of this sort. A design professional should be involved before any additional work is done on the roof of this facility. It is particularly important to address the total building system each time any component thereof is modified or treated.

The additions executed at St. Alban's in the early 1960s were accomplished with skill, but the detailing of the locations where the old masonry stopped and the new masonry began were not well detailed. The result of this neglect is accelerated decay of the masonry at these locations. Unlike the human body which has remarkable properties of self-healing, buildings do not heal themselves after they are cut into. They do not develop scar tissue, and do not regenerate. The lack of good detailing has allowed excess water/moisture infiltration at these

areas. The deleterious effects of moisture infiltration were likewise exacerbated by poor craftsmanship in the execution of the masonry work.

The symptomology at these locations is the presence of migrated water-borne salts on the interior masonry, and spalling plaster wall finishes and rotting wood. I interviewed the individual who was the masonry supervisor for the St. Alban's expansions, and who could not have been more candid and forthcoming with information. The discussion of defects in the work is in no way intended as an indictment of that individual, the project's general contractor or the project architect., or of any of the material suppliers involved.

The first thing a preservation professional should do to determine true cause and effect in situations involving building defects is to detach himself from the natural human need to expend effort in the allocation of blame. To expend effort in this regard is not productive. The effort needs to be spent in acquiring a totality of information. The need is to obtain the good and the bad. All factors are important. The time of the year during which construction took place can be equally as important as the exact formula used for the masonry mortar. The ratio of apprentices to master masons just as determinative of the outcome of a project as the technology of the time, or the quality of the design plans. The pressure to complete a bid project on time and within budget can and will cause even the most accomplished mason to miss pointing up a line pin hole. Rare is the inspector or supervising design professional that climbs to the top of a masonry scaffold to inspect the joints of a masonry wall that is true and visually perfect.

Again, the critical points of accelerated masonry decay at St. Alban's are at the points of addition, and more particularly at the locations where the execution of the additions were most difficult to achieve. There are two locations on the interior side of the nave of the chapel where there is a white powdery substance that looks like chalk from a blackboard that is present on the

brick walls. These locations correspond to the points where the extension of the nave undertaken in the early 1960s began; the nexus of old and new masonry work within a common wall plane. The most extensive deposit of the powdery salts is at the location of the one remaining buttress on the North wall. Close visual inspection of the exterior masonry work shows a disproportionate number of voids in the masonry joints at this area, so much so, that some areas present a honeycomb appearance. Most of the voids or holes seem to occur at the head joints<sup>191</sup>. At one other location at the facility this writer calculated that over 60% of the head joints were defective at one section of the wall that was all new masonry work, not in plane with any old or existing masonry.

The mortar appears to have been mixed with little consistency in these areas and is obviously weaker or leaner having been placed with a higher water ratio. Perhaps this was the result of improper re-tempering<sup>192</sup> of the mortar after initial mix. It is also possible that temperature extremes encountered on the site may have affected the quality and workability of the mortar. Perhaps there were admixtures involved. Absent a chemical analysis of the mortars, one can inspect the results, apply empirical rationale and deduce a reasonable cause and effect relationship that resulted in the present condition of the wall.

Other issues of concern here may be the quality and hardness of the old and new brick. In this case the old face brick was of relatively good quality and hardness, and the new brick was of uniform quality and hardness that exceeded the performance characteristics of the original but

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<sup>191</sup> Head joints are where the short ends of the bricks in a course are joined to each other in a running or common bond.

<sup>192</sup> Mortar is often re-tempered by adding additional water to improve its flow ability as the last of a mortar batch may begin to set up prior to placement, and many a tender will add water rather than “waste” the last of a batch. This is not acceptable practice, but it does take place.

not to the extent that even more problems may have been created.<sup>193</sup> For instance, it does not appear that custom mortar should have been used to avoid damage to the older brick.

Perhaps the most helpful information I was to obtain came from the masonry supervisor of the actual masonry work. He made the comment that there were a lot of less than competent brick masons working in the Baton Rouge area during the early 1960s at varying times. Then and at the time of initial construction of St. Alban's there were few subcontractors that were hiring themselves out as masonry specialists. The General Contractor usually undertook to perform the carpentry, concrete and brick masonry portions of his contracts and did not subcontract out this portion of the work. The supervisor was to a certain extent at the mercy of the market place availability of competent brick masons. All trades at one time or another suffer from a shortage of fully trained masters. I believe this to have been the case for the additions undertaken at St. Alban's during the early 1960s. The General Contractor for that project had and still enjoys a reputation for doing excellent quality work. The project was a difficult one, and a more than credible total project was executed.

Nevertheless the walls in question have noticeable defects that need to be addressed now to prevent further decay. There are risks that need to be addressed here. The logical step to re-point the masonry will create a visually altered building appearance that may or may not be acceptable. To do this properly a significant amount of onsite testing and mock up work will need to be done under the direction of a design professional. It is not simply a matter of specifying a recipe for pointing mortar based on the recommendation of a manufacturer or a masonry contractor, and such work cannot often be left up to the Owner or its building committee.

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<sup>193</sup> Installations of old soft and extraordinarily porous brick perform and react in very different ways than those of modern uniformly cast or extruded brick. The difference is not unlike the difference between cast iron and modern structural steel.

An example of the risks here may be taken from a comparatively recent preservation project that was undertaken at the historic Trinity Church Wall Street, in New York. For as long as most people alive can remember Trinity was the blackish colored gothic revival masterpiece that seemed quaintly out of place in the capitalist heart of New York. It was not always that color. In fact the historic waterproofing used at some point at Trinity was a paraffin based system that was highly attractive of the atmospheric pollutants of the city. When testing and cleaning work began it was discovered that underneath the black paraffin was a quite beautiful and bright array of original stone colors. When the building's original appearance was restored under the careful direction of Norman Weiss of Columbia, the building's appearance was a shock to some. In fact there arose a cadre of project detractors that did not like the original restored appearance, and who in fact preferred the blackish discoloration of a hundred years worth of soot.

In short, re-pointing will alter the appearance of St. Alban's. In order to accomplish the work, the building should also be cleaned. I have conducted some on site testing of what the building will look like cleaned, and this has brought to light some other issues of visual appearance. This will be particularly obvious on the North wall of the chapel. There are two different sizes of brick that have been used here (see chapter on masonry details) and it will be almost impossible to tell how that wall will appear after it is re-pointed in total. The 1960's additions did not include re-pointing of the entire wall. Today's computer graphics may be of immense value in visualizing this sort of issue.

In addition to the necessary re-pointing and cleaning there remains the need to install an appropriate water repellent coating. The purpose of this type of coating is to repel water, but also to reduce the speed at which organic material builds up on the surface of the wall. The



organic material tends to slow down any water that may hit the surface, and the slowing down in turn presents a greater opportunity for that water to migrate through any crack or voids in the masonry. Two issues come into play here. Since there are two distinct types of masonry units in the walls of St. Alban's there will be two distinct rates of absorption for such coatings, and two distinct potentials for color change. The point here is that it is not enough to develop a recipe that slows down the decay of the walls by preventing the unnecessary infiltration of water into the wall system, the preservation professional or architect must also be concerned with the visual appearance such good and sound treatments may create.

The key to a successful masonry restoration project lies in the recognition and appreciation of all of the risks involved, and to go the further distance and convince the client of the need to spend the requisite dollars on pre-project testing to develop the most appropriate solution. It is very easy to allow the manufacturer or the contractor who has obtained a project by the hard work of competitive bidding to skimp by on the testing after the contract is awarded. In fact there should be a series of paid for tests required before the construction documents are put out for bid. How often is this actually done? How many mistakes might be avoided?

It is precisely for this reason that I have been so hesitant to make any specific recommendations for treatment of the masonry for the subject case study buildings. There is too much risk involved to go forth on the basis of partial information. Laboratory and other professional testing and evaluation is not free; it costs money. It is a form of cheap insurance for the success of a masonry restoration project.

From the standpoint of sound preservation practice, it may be better to do less than a total re-pointing at St. Alban's, but if any such work is undertaken, the mechanical achievement of the work cannot be left entirely to the contractor. The work must be closely supervised by someone

with the authority to stop the work if harm is being done. Likewise the specifications should include some very strong prohibitive language about material and means of accomplishing the work. Too often re-pointing is accomplished by the quickest and therefore cheapest means possible, i.e. grinding out the old mortar to the specified depth using electric powered grinders with masonry blades which are so very dependent on operator skill and lack of operator fatigue for success.

Specifically, the most common problem encountered is at the junction of a head joint and the long side of masonry unit on another course. Too often the joint is over-ground and the operator cuts into the adjoining masonry unit. Material is destroyed, definition of the masonry units is at risk of being lost, and this cannot be undone once it takes place. The softer the masonry material, the more apt individual masonry units are to total destruction. How is this prospective problem best avoided?

First order re-pointing work requires workmanship that is at once craftsman-like and thorough, but at the same time is artistic and aesthetically sensitive. It is more the work of a sculptor than a brick mason. It is for this reason that the design or preservation professional must be knowledgeable not only about the theoretical aspects of sound preservation practice, but equally versed in the practical achievement of the design. State of the art re-pointing is now being done with a pneumatic powered short throw stone carvers chisel which gives the operator greater control over the destructive power in his hands. The alternative is hand chisel removal. In most instances a combination of all of the above methods of removal is employed, but only under very close supervision and quality control.

Another important issue at St. Alban's involves the identification of and proper handling of hazardous materials. Some funding should be set aside for the management and/or abatement

of asbestos containing material. I conducted a then legal asbestos audit of the facility during work I performed during 1995-96. At that time I determined with the help of West-Paine Laboratories that there was asbestos present in the spray applied plaster ceiling finishes that were used in the additions done to the facility in the early 1960s. This type of material will also likely be encountered in any work that involves mechanical insulation, i.e. insulated pipes located in the crawl space under the building and in the building's mechanical closet and other service areas. In addition, special care must be taken to keep the building roof systems intact so that damaged areas of the asbestos containing ceiling finishes are not mistakenly disturbed by some would be helpful parishioner/handyman.

Other work that needs to go into the future planning and care of St. Alban's is a disaster management plan that involves and incorporates the local fire and police departments. Representatives of those agencies need to be involved because in the event of fire, or other natural disaster it is possible through pre-planning to avoid unnecessary damage to the most valuable building elements. For example, there should be if there are not already, very accurate records of the existing stained glass panels kept in a safe location to use in the accurate reconstructing of any such panels that may be damaged by vandalism, during a fire, or other such disaster.

As far as the long term maintenance of St. Alban's this is where perhaps the most value for the dollar can be achieved. It does not take a lot of money to make regular thorough inspection of the roof, the attic and the crawl spaces, and the masonry to ensure the timely recognition and treatment of potential problems. For example, once every 3 to 4 months the stone at the chapel entrance needs to have organic debris removed from its crevices, and all joints at this area should be visually inspected at the same interval. Any re-caulking or pointing

that is required should be done at that time. As far as life-safety is concerned the most conspicuous need is for modifications to the structural steel fire escape stairs that now exist to serve the 2<sup>nd</sup> floor apartment. The landing area is too small, and the run of the stair is too long without interruption by a landing.

#### 1936 LSU Law Building Design Defects, Maintenance Issues, Life-Safety

As stated earlier, this facility has recently undergone its second major modification and renovation. The architectural firm commissioned for this work, Meleton-Bacque, did a more than credible job on the project given its complicated nature, and the extraordinary time that passed from time of conception until actual letting the work out for bid. The bid documents included 197 pages of drawings and two volumes of specifications exclusive of the hazardous material abatement portion of the project which had its own set of documents. That project was let and performed at the same time as the architectural work, and the projects were performed by two different prime contractors, a task which represents no small undertaking. Before these projects, the 1936 and 1969 law buildings were functioning as two very distinct facilities, while attempting to serve the same user population.

I remember vividly how cumbersome it was as a law student to move from one building to the other without dealing with unconditioned space, the elements of weather, or a guide who knew the circuitous route it was necessary to take through the old and new library stacks in order to move from one place to the other. At the time, I thought this situation was brought about by some insidious intent on the part of the faculty to keep their law students off balance and thereby more susceptible to the nuances of the Socratic method of teaching then employed. Intended or

not, it did keep us off balance, but it also provided wonderful hiding places for a student to get uninterrupted study or reading done without the intrusion of another brave soul into his catacomb.

The end result of the recent work, which included the addition of ramped access from the second floor classrooms of the old building to the second floor lounge and classroom areas of the newer building, is phenomenal for those of us who remember well the old situation. At first glance it may seem easy to blame circulation problems on or find fault with the initial design of the 1969 Law Center, but I am told that one of the problems encountered with that project was the last minute changes that were required in locating the new building to accommodate existing live oaks. Outsiders do not often know all of the factors that come up during a project or its prosecution, and to second guess a project's design professional or constructor is risky and hazardous business, albeit an all too common phenomenon. Rare is the project that pleases everyone, and armchair architects and constructors will always be out there along with their quarterbacking counterparts.

The most glaring and perhaps the most difficult issue regarding the 1936 law building has to do with its original roof and the roof drainage systems. The problems associated with this bear continue to this day. The clay tile roof of the 1936 law building is different than most of the other tile roofs on the LSU campus, and this may be at the root of the problem. It is not the same traditional Ludowici Spanish "S" tile that adorns the rest of the campus including the other two case study buildings. The law tile was manufactured by Atlantic Tile, which has gone out of business, and is a Roman pattern. This is very fitting for a building where Roman Law is still taught, but it has caused problems for those charged with its maintenance. Replacement tile is not available except by custom casting.

In addition, this tile is not hung from the roof deck by copper nails driven into the wood deck. In fact the deck is a patented lightweight concrete system of individual interlocking panels which are in turn fastened to the structural steel purlins of the roof. The roof tile in this system is hung by copper wire which is fastened to the concrete deck. In between the tile and the concrete deck is a much deteriorated bituminous felt membrane that does not appear to have ever been changed, because it is so brittle and dry that it cannot be removed except in very small pieces, and it can easily be removed by hand.

There was a certain amount of conflicting information made available to the Architects for the recent project by the State Office of Facility Planning and Control, the Law Center, and the LSU Office of Facility Services. All parties seemed to believe that the 1936 Building had been re-roofed at some point, and this was true, but only BUR portions of the roof which covered the Classroom wings and the '36 library reading room or Tucker Room had in fact been re-roofed. The main tiled gable and hips had received only spot patching. The roof situation was made more difficult by the concealed gutter and downspout systems. The gutters were concealed from view by the limestone and the upper edges of the copper gutter troughs were in fact terminated into the stone cornice by a mortar joint and then lapped over the lower edge of the roof deck. The water from the gutters left the gutters by means of runs of almost horizontal ductile metal pipes that penetrated the back up brick masonry walls of the building and entered the attic. Once in the attic the pipes carrying the gutter water turned down at ninety degrees to enter vertical downspouts that were concealed within the structural walls.

The recent project contained little work regarding the roof drainage system other than a reference on the drawings to remove and replace ninety degree elbows. As demolition in the

areas below the tile roof progressed, it became obvious that there had been numerous instances of water damage that were believed to be related to the concealed downspouts. The clues to the problem were numerous areas of spalling wet plaster uncovered in the main second floor auditorium during demolition of the architectural plywood veneer that had been installed during the 1960s. There were also numerous patches of spalled, but now dry, deteriorated plaster discovered in locations that corresponded to the concealed roof drains. The person in charge of the law building maintenance since it became a separate campus advised that during the twenty years of his service there had been several instances where service people had been called out to stop leaks, and that they had simply stopped up the portions of the gutters that functioned at the intake for the downspouts by packing concrete into the holes from the gutter side. This treated the symptom, but ignored the systems design. Each time this was done, the load on the downspouts that remained in function was increased as was the potential for gutter failure. The original design which I am sure had some margin for error became overtaxed.

Other issues may be at play here as well. The 1936 law building was at some point, and perhaps more than once, cleaned with an acid based cleaning compound. This is evidenced by several locations on the exterior limestone that show to this day the marks of acid burn. The stone in these areas is spalling, the surface is brittle, it has a brownish color tone that is not indicative of the natural features of Indiana limestone. The use of acid based cleaners was not uncommon for many years, and I do not mean to pass judgment on past architects or those facility professionals charged with the care of the '36 Law building. They did not know then what almost everyone working in the field of masonry conservation now knows; limestone and acid are contraindicated.

It is likely that the areas that were damaged did not receive sufficient flushing with clean water fast enough to avoid migration of the acid into the stone pores. It is also likely that acid made its way into the copper and ductile iron gutter and downspout systems at the same time. There is no way to calculate the amount of damage that may have been done to the concealed horizontal portion of this system. We can inspect the gutter proper, but there was not effective means short of major demolition to explore the condition of that portion of the system that is concealed in the back up masonry between the horizontal gutter and the downspout's vertical turn downward.

During the project it was also discovered that the terra cotta lines into which the downspouts drained had in many instances been damaged, stopped up or in some other way obstructed. A camera device was used to explore several of the downspouts to look for bad joints and leaks but no obvious ones were found. Two to three months into the project the funding was approved to install what amounted to a manifold system of piping in the attic which was designed to eliminate the multitude of down spouts. This manifold piping followed the perimeter of the attic and received the gutter to downspout horizontal piping from all gutter inlets, and then exited the building in one large downspout. Still, the leaks continued.

The problem lies in the gutter system itself. Areas of the stone cornice which conceal the gutter are saturated with water, which makes its way down the walls between the limestone exterior and the back up brick masonry walls. The gutter is functioning as a trough which stops the water from leaving the roof, but holds it long enough so that every little pin hole leak is taxed and breached and the wall starts pouring water. During heavy rains, portions of the attic walls as long as 20 and 30 feet are literally shimmering with rainwater. This is not a new problem, and it is not one that is going to go away. The whole gutter system will have to be



replaced, and it will take years for the walls to completely dry out. It is fortunate that there is little organic material in these walls or there would have been some very serious mold problems, created by this problem. Again, I think the heart of the problem is the horizontal runs of pipe from the gutter to the downspout. The Architect for the recent law project has developed a plan for the renovation of the gutter system that should work, and at the least will reduce the amount of water entering the building. His plan calls for new gutters to replace the old and for replacement or relining of the transitional horizontal pipes. This will be tricky work, and extra care must be taken to prevent damage to the limestone cornice, but it has to be done now. Already significant damage has been done to newly installed finishes in the restored auditorium and other newly renovated office areas above and below the tile roofs. This is the first problem, but more issues remain to be addressed. Once water leaves the roof it has to be effectively conveyed away from the building.

Existing site drainage is not very good in the area of the campus surrounding the old law building. The capacity of the storm drainage infrastructure is and has been overtaxed. In addition, there were problems encountered in the re-pointing of the 1936 Law Building's monumental stairs and plaza areas. Little is shown on the original building drawings dealing with drainage of the area underneath this stair/plaza. Numerous batches of pointing mortar that were put in place experienced wide variation in final color due to moisture coming from below the joints. If one observed the side walls of the raised areas one could see water bleeding from the mortar joints before the old mortar above was removed. A telltale clue here may be that which was relayed by the Law building's maintenance superintendent. He mentioned several instances where underground piping located just West of the plaza and stair had been crushed when work had been done in the area. These are probably the outflow pipes carrying the water

taken in by the several small grates and drains located at the bottom of the monumental stair, and at the top of the plaza. If the outflow is obstructed even a little, hydrostatic pressure can and will cause the migration of storm water back into the foundation under the plaza.

I believe the situation would benefit from the installation of some weep piping into the curved limestone walls just below the curved balustrade on either side of the lower portion of the monumental stair. Installation of these might relieve enough of the pressure to reduce the tendency of the water to migrate upward and outward through the mortar joints. These items could be installed by core drilling into the side walls at several locations and installing a metal drain line as low to grade as possible.

One other design defect needs to be mentioned here and that is the improper termination of new gypsum board and/or plaster into dissimilar masonry material. US Gypsum and Gold Bond, the two major manufacturers of such gypsum systems specify that when the gypsum product terminates into masonry or other dissimilar material the edge of the gypsum board should be covered with what is known in the industry as “L-trim” or “L-200” metal. This product provides a true edge which butts to the face of the masonry, metal or wood, and which has a slightly raised bead on the outer edge which provides the sheetrock finisher with a true edge from which to float. In repeated instances the contractor on the recent law project was allowed to use instead a shortcut and less effective method of “flat taping” this junction where common sheetrock tape is applied along this edge. The problem will not show up for a few more years, but it will show up in the form of cracks and irregularities at these joints. This is a little problem, but lack of attention to the detail will show up later in what appears to be shoddy work. Cut enough of these corners and it shows.

One other issue involves the roof drainage system of the newly constructed pedestrian bridge which is part of the ramp system that connects pedestrian traffic of the two buildings. The roof is a modified bitumen flat system with tapered insulation, leading to roof drains and downspouts. There is however a slight parapet which includes two scupper type drains on either end of the roof. Unfortunately the discharge from these scuppers is directed toward walls and window openings and not out into space. There will be long term staining and decay here.

One other area of the newly completed law project should be mentioned. The original 1969 law building included an atrium feature. That atrium has been closed up with a fiber paneled greenhouse type gable roof above the area, and the original second floor lower portion of the atrium space is now the climate controlled student lounge which has its own curved beam ceiling. It is a very nice newly created space. Unfortunately there is now a large unpleasant cavity of space at the 3<sup>rd</sup> and 4<sup>th</sup> floor level of the old atrium. There was some talk early in the project of using this space for a mural, but it seems almost too large and too squat to allow effective viewing of a mural on the floor of the space. It cannot take much of a structural load. I think the space would benefit well from utilization as a dramatically lit sculpture space. There may even be an opportunity to bring some of the classical architectural features of the 1936 Law building's imposing West elevation into this space which would give the '69 building some of the feel of the great building's temple front. Perhaps a well executed and placed sculpture of Paul Hebert and/or others who have figured prominently in the Louisiana legal tradition and education would give that space some meaning and provide inspiration to student and faculty alike. The power of art is needed here.

Another maintenance defect that was not effectively addressed by the recent work can be found in the rust stains still present on the limestone at either entrance to the tunnel under the

monumental stairs. This is the result of rusting of the black metal and lath that supports the stepped plaster ceiling of the tunnel. This structure is not accessible. The treatment suggested and employed by the waterproofing subcontractor on the project was a sham and total waste of a small amount of money and time. His recommendation and action was to brush naval jelly on the rust stain itself, without addressing the cause of the stain. His action did not even provide a short term solution and the result was to add another foreign chemical to the stone surface. A massive injection of naval jelly into the cavity above the plaster ceiling where its support structure is located may have stopped or slowed the rusting process, but a stain of a different kind would have been created. Do no harm! Leave it alone if you do not know or cannot afford to do what needs to be done! Even a simple solution of a lemon juice poultice would have been better, but it would not have removed the source of the stain. Ideally, the Architect would have directed some minimally destructive investigation by boroscope to visually assess the damaged structure and extent of repair that would be required to remove the source of the staining.

There were other stains on the building stone that I believe could have been treated on the project, but for minimal cost. One such stain was located on the face of the two columns at the center of the temple front. These stains were residue from adhesive used to adhere some large banners installed for a function over twenty years ago. I located some pictures of these banners in an old Reveille article<sup>194</sup> stored on microfilm at Hill Memorial. I took sample scrapings of the residue and had them analyzed for chemical content. The analysis needs to be studied and additional on site tests conducted to determine a gentle effective method of removal of this old material.

The last issue I want to address with respect to the recent Law renovation project has to do with the divergence between what was written in the specifications on masonry restoration

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<sup>194</sup> LSU Reveille, exact date and page unknown.

and what actually took place on the project. With the exception of one important and possibly costly error, the specifications were very well done. The problem was that they were not enforced. The specifications called for the masonry restoration contractor, or in this case the waterproofing contractor, to submit a written work plan in the submittal stages of the project for approval by the architect prior to beginning of the work. This item was not submitted. Several portions of the masonry cleaning work were performed out of sequence or not done at all. In addition, the specification requirements regarding test samples of work were not executed in such a manner as to yield entirely accurate information. For instance the test samples of cleaned limestone were executed without prior notice and not done in the presence of the architect. The results were viewed by the architect and by the owner, and approved on that basis. There was no opportunity to view and/or vary dwell time, mixing procedures, etc. Too much was left to the discretion of the subcontractor, and too often his work was done without onsite supervision. If it is specified, it should be enforced and enforced consistently. As site inspector/observer, I was commissioned to see that the work was carried out as per plans and specifications, but I was not allowed to see the masonry conservation plan or the masonry submittals because they were never in fact submitted. A better job could have been done.

Lastly, I observed during my first week on the project that there was a modillion missing from the peak of the West gable. It turned out that the modillion had fallen off of the building some years before, and had narrowly missed striking pedestrians on the monumental stairs. The modillion piece though badly damaged was salvaged by law personnel, but its replacement was not addressed in the project. There was actually some silly talk about removing a perfectly good modillion from the Eastern gable and using it to replace the missing one. This flies in the face of the do no harm rule. I recommend that the fallen modillion be reattached to the façade at its old

location using several fiberglass dowels set in epoxy. Once it is set in place it can be treated with composite patching mortar as supplied by Jahn<sup>195</sup> Mortars. It will take an artist to do the final patching, but we ought to have more than a few readily available students at the LSU art department, who can easily fill in the missing portions of volutes and acanthus scrolls. Another portion of the recent law work which I would liked to have seen executed differently was the replacement of the missing and/or damaged limestone balusters on the Northern side of the entry plaza. We knew the origin of the original balusters. They came from Ingles Stone Company of Bedford, Indiana. We could have duplicated them. Instead the Contractor was allowed to install quite good locally made copies made of cast concrete. We will see how these hold up over time.

There are many more issues regarding the 1936 and 1969 law buildings that I would like to address, but it is more important to note that the time for addressing these items is ongoing. The building has reached the age and has been sufficiently neglected to where the limestone system needs to be inspected and reviewed at least annually. The gutter and roof drain system revisions must be executed immediately or there is risk of still more falling modillions. One really hard freeze may produce just that hazard.

#### Theta Xi House Design Defects, Maintenance Issues and Life Safety

How well do I know this building? I lived in it and maintained an office there for almost a year two years ago. This was an experience that caused me great pain, but it also taught me much at the same time. There are some immediate causes for concern that have not yet been

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<sup>195</sup> Jahn is a trade name for the custom mortars supplied in this country by Cathedral Stone Products, but which were developed in Holland. These mortars are design to duplicate the molecular structure, porosity, and absorption of the host stone or masonry unit. In theory, such patches will be the most durable and least intrusive.

addressed although those responsible for that facility have taken the major step of replacing the roof, and have thereby slowed down the process of decay.

This building has a very large room that was added in 1963 as a recreational area. Two of its four walls are Kawneer type glass walls with large expanses of glass, and two operable sliding glass doors. Most of this glass needs to be removed and replaced with safety glass. It is a small wonder that there has been no horrible injury given the crowds of young people that have gyrated and writhed to whatever tunes happen to be in vogue. This needs to be done now.

Another item that needs immediate attention is the electrical distribution system. It is a hodgepodge of components and a source of many a thrown circuit breaker. Some of this has been addressed recently, but there are still some antiquated and unsafe sub-panels that need attention before the building is again occupied at its maximum design level. It is going to take some serious and hard to come by money to address the electrical system. It was last modified under the guidance of Red Evans, FAIA. One might wonder why Red became involved in this project, and here again a little history might help. When Red was one of the Cadet Corp Commanders at LSU his fellow Commander was one Raymond Fleming, who was later KIA along with several other prominent Theta Xi brothers. Fleming's ghost haunts the Theta Xi house, and during my time there, his portrait and saber hung in the house. It's gone now, but Raymond isn't. Red Evans was one of those now rare people who could tell you stories about Alex Box and why our baseball stadium is named for him. He did not become involved with work at the Theta Xi House by accident. His architectural predecessor there was Friedrich Von Ostoff. Evans and Von Ostoff, who ever would be next on the list of architects for that facility has a lot to live up to.

Second floor lighting and 120v power is inadequate for study and today's routine use of computers. However, the good news is that the electrical feeders and distribution system for the mechanical system for the building are in excellent shape. The 2<sup>nd</sup> floor attic air handler and compressor were recently replaced, but the 1970 duct system on that floor has been much abused, and needs to be replaced. When the original 1970 air conditioning system was installed on the second floor all of the personnel rooms had operable transoms above the room doors. Within 4 years of the systems installation there were problems with supply duct condensation. The building was left unoccupied for the mid portion of the 1990s. Live oak limbs were allowed to grow into the building's tile roof and at one point there was talk of destroying the building. This is a situation ripe for the growth of mold and mildew, today's hot abatement and litigation item. Both the upstairs and downstairs duct systems need to be replaced. The old existing 2<sup>nd</sup> floor system is hard duct with interior insulation and is concealed in the attic. It should be replaced with the newer hard duct with exterior foil faced duct wrap.

The downstairs mechanical system has passed its reasonable life expectancy, and its compressor is functioning on only one circuit of the two that is part of its design. The air handler has been maintained, but the system lacks adequate energy efficient controls. The system is either on or off. In addition, there are no filters on that air handler. One can imagine the state of the duct interior and coils. Much of the ductwork for the downstairs system is exposed and the main trunks take up valuable space in several areas. There is no practical way to reroute the duct, but I would recommend some of the newer spiral insulated duct be installed along with a new air handler and compressor.

The facility's roof problems have been only partially solved. The flat BUR roof over the 1963 recreation room addition is due for reworking, and its design life is being shortened by the



continual build-up of live oak debris. A systematic and regular cleaning is necessary. In addition, the parapet flashing at this roof has begun to fail as has the parapet coping which needs re-pointing. There is a small section of BUR over the facility's main entrance that is in remarkable shape but for the missing scupper boot and downspout. Water exits this portion of the roof and splashes directly onto an arched French door opening. The sill is rotten there and needs to be replaced as it is now pitched back toward the finish floor.

Theta Xi suffers from the same neglectful inattention to detail that plagues St. Alban's as its roof system also lacks its original eaves strip and Gable rake flashing. Unlike St. Alban's almost all of Theta Xi's gutters remain in place, but there is actually vegetation growing out of the gutter on the west end of the original building. That is not a good sign. In addition there are several missing downspouts whose absence causes water to flow out of the gutter at several points without direction. In such instances there is the telltale mark of organic stains on the masonry as well as deteriorating wood finishes.

The most glaring instance of continuing roof system failure is located directly over the parapet at the entry. The end of the gutter system leaks which causes backing up water to flow down onto the parapet that needs pointing, and onto the quoins that have already begun to pull apart from the rest of the fractured brick veneer. At the Northwestern most gable there is little evidence of damage to the brick veneer even though that area of the building suffered significant structural damage caused by tree growth into the roof, leaking and subsequent water infiltration. The damage there was so extensive that the top plate and most of the studs and exterior shiplap sheathing were lost to rot, and easily removed by hand. The brick ties were no longer attached to structure. Remarkably this area was repaired by a recent graduate and his father, and the residential space is now quite nice.

The three remaining gables all show heavy organic build-up on the masonry and stepped fractures in the brick veneer. Pictures of these conditions speak a thousand words and may be found in the section on masonry details. Interior plaster finishes at these gables do not show evidence of spalling, but I would not be surprised if their removal would reveal severely deteriorated or absent wood structure. These gable ends are moving still, and it is the opinion of this writer that the brick veneer needs to be reworked or there is risk of falling masonry. In more than one location the brick has moved over an inch out of plane at those fractures. Water is still getting into those walls at the top where the roof tile rake closure does not cover the gap between the roof deck and the brick. Another pressing need at the Theta Xi facility is for adequate and code compliant fire exits.

Some years ago the front and back interior stair wells were enclosed at the top with rated walls, doors and frames. The workmanship of this work was not good, and it shows more and more each day. There is still a pressing need for an exterior metal fire exit stair which could easily be accomplished by reworking the existing window opening at the Northeast gable. A metal stair at this point would not detract from the historic building lines. In addition, there are problems with landings and door swings at the interior stairwell enclosures that were approved by the Fire Marshall, but which may in fact decrease the safety of the means of egress in fire or panic situations. Existing doors do not have any glazing, there are no side lights, and the doors swing toward the stairs. Anyone entering the upstairs hallways from the staircases is at risk of being knocked back down the very stairs they just ascended by anyone opening the doors from above. Removal of these enclosures would be best from the standpoint of maintaining the historic design integrity of this facility, but total re-design of these areas may be required at

some point. Design alternatives definitely need to be explored here. Emergency lighting is another issue that require immediate attention.

The Theta Xi kitchen has recently undergone significant renovation for only the third time in the life of the building. One area that has been neglected here is adequate means of bringing in equipment through existing openings into the kitchen. The original kitchen entrance is too small to accommodate delivery of food products, and the accompanying exit stair is likewise too small. The facility lacks handicap accessible entrances, and it is only a matter of time before modifications to accommodate this issue will be required. Lastly, I strongly recommend the installation of lighting and adequate electrical power in the crawl space areas of this facility. This would improve the ability to make thorough inspections, and allow the craftsman hired to do work in those areas to do a better job. There is nothing quite like trying to make up the wiring for an electrical or mechanical device while crunched down in the dark recesses of an attic or crawl space. This kind of low cost investment would yield a return many times, and in many ways.

The defect that is perhaps more glaring than any other at the Theta Xi facility is one that is well known in masonry conservation circles. The culprit most responsible for the rapid decay at this site is man made damage to the primary masonry water barrier. Between 1970 and the fall of 1972 the Theta Xi House was sandblasted to remove the exterior masonry paint. This work was done to improve the appearance of the house; arguably it did this well. The brick masonry units for this facility are the largest St. Joe Brick Works face brick, and they are a native Louisiana Product. St. Joe brick is a molded brick that has been made in Slidell, Louisiana for over 100 years using local clays and sanded molds. A wide variety of hues and earth tones are

available. When the paint was removed, the wonderful colors were exposed on the Theta Xi house.

In no way do I wish to cast any negative light on St. Joe Brick. It represents a good blend of old and new technology. The result is a masonry unit that has the manufacturing consistency of new extruded type brick that is available in every state in a wide variety of colors and finishes, but St. Joe in some ways has more to offer, although offering a much smaller variety of finish. St. Joe looks and feels like the much vaunted “old” or antique brick that many a patron has sought. Salvaged brick varieties like old St. Louis, Old New Orleans, Old Savannah have an appeal that is hard to pin down, there is something about brick masonry work that gives it a special appeal. Perhaps it’s the attribute of being an example of man having worked with his own hands. Traditional brick masonry, like traditional carpentry, plastering and roofing, yields anything but a machine like final appearance to the final product. Older brick buildings, even with all of their imperfections, reek of man, not machine. I am not talking about romance here, but rather a connection to the earth and nature, and to the genuine. It is a good and joyful thing to observe large groups of masons at work when they are doing what they have been called to do.

Like the other traditional trades, but more so, there is a rhythm to the effort; a song if you will. The ring of the trowel, the slushing of the mortar, the culling of the off-colored and soft salmon is like an offertory anthem. For me that song is as soothing as Ralph Vaughn Williams’ *Lark Ascending*; Vinyl siding and synthetic stucco are as repulsive as today’s rap crap. Many in today’s society have become addicted to the rapid; to immediate gratification of desire. To seem is more important than to be.

The sandblasting of Theta Xi satisfied the immediate, drastic visual change with the least amount of effort and cost. A good business decision? If you want whiter teeth, blast off the

enamel, but watch out for the disintegration that will follow. Blasting the building shortened its life span. When masonry mortar receives its final tooling in the joint a final mechanical and chemical reaction takes place. As it is struck by the metal tool the surface or the mortar seems to percolate for a split second before becoming still again. In that brief moment the surface is tightened and its edges make their final bond to the adjoining masonry units.; it's the final note of the score.

The masonry units themselves receive a similar confirmation after final cooling having been tried in the kiln; their surface is set with a finish. The sand blasting of Theta Xi destroyed both finishes, and created a surface replete with voids; a surface hospitable to water infiltration, mildew and vegetative growth.

In some locations the sandblasting removed as much as 1/16 of an inch of the original brick surface, and in all locations the surface became much rougher in texture. This rough surface holds water on its face much longer than the slicker original finish. If the water stays there long enough, it will find a way into the veneer. St. Joe brick in its original form is much more absorbent than most other brick manufactured today. In one sense this is good for it augments the masonry bond.<sup>196</sup> That same relatively high absorption rate makes it all the more difficult to specify and obtain the desired performance of today's water repellent coatings on St. Joe brick. Some of the typical silane repellents virtually disappear or are absorbed so far into the masonry units as to lose the desired affect on the surface. A siloxane coating manufactured by PROSOCO has been used with success on St. Joe Brick when applied consistently and carefully. High absorption plus increased porosity of surface caused by sand-blasting, made the walls at

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<sup>196</sup> The bond between the mortar and the brick unit masonry.

Theta Xi susceptible to moisture infiltration and augmented the development of organic surface growth, which in turn slows down and holds even more moisture.

How does the masonry conservationist prescribe a treatment for this situation? Here more than ever the philosophy of the Secretary of Interior's Standards must be kept in mind and the vaunted medical analogies start to make more and more sense. Again, do no harm; less is more. If you "do" something, it should be reversible; just in case it creates unforeseen problems down the line. There are a multitude of issues. Ill devised treatment, sloppy craftsmanship and execution, or poor conception and design, can and will kill the patient just as readily as the disease. Testing, testing and more testing is perhaps the central the key to success, and monitoring and study of the results over time, is the great teacher.

The tools here are the microscope, the moisture meter, the plumb bob, the eyeball, and the hand. The short version of the treatment I would use for Theta Xi is that I would clean the building using hand brushing and dwell time to achieve the degree of cleanliness desired instead of using pressure washing and or strong chemicals. Enough moisture has made its way into the walls there is no need to force feed more. In areas where pressure is required, I would not allow more than 400 to 600psi. When the surfaces are as absorbent and porous as they are here, extra care must be used in rinsing to remove any chemical used to clean.

**CHAPTER 10 CONCLUSION**  
**DISCOURSE ON PREVENTABLE DAMAGE:**  
**THE DUTY TO EXERCISE REASONABLE CARE**

Maintenance is the key to the life of all three case study facilities. Funding for maintenance has to take precedence over funding for additions, big screen televisions, and renovations. Planned accrual of funds for re-roofing, mechanical and electrical system replacement is not the sort of thing that alumni groups or church vestries are apt to get excited over. However it is the duty of those who at one time or another reap the benefits of the existence of these facilities to ensure that this is done. It is not sound practice to rely on the few and far-between well-heeled donors that are willing to give. Inch by inch maintenance is a cinch; yard by yard it can be very hard. It's even harder still when the user population for buildings is a transient one.

The owners of buildings that house retail facilities have embraced the need to maintain their facilities in good condition because that condition affects customer perception of value, customer buying patterns, and sales force performance. Retail organizations and other private industry facility owners are generally not as restricted as their public sector and non-profit counterparts in their ability to act on their facilities. Athletic performance may be enhanced by the physical quality of the playing environment, and so it is with institutional buildings, whatever the mission. How can we improve the plight of historic or architecturally significant facilities?

One of the problems that plague public sector projects of all kinds is the long amount of time it takes for such projects to get from conception to the bidding and construction stage. The recent LSU Law project is a good example of just how long it can take for a well conceived

and much needed project to become a reality. The Law project was conceived a decade ago. There have been three Law Chancellors and three architectural firms involved in the project.

When this happens, for whatever reason, there is a risk of information critical to design decisions becoming dated or lost. This inefficient example would not be tolerated in private industry. Other states have addressed this problem by developing improved funding mechanisms. Georgia's "Bricks to Mortar"<sup>197</sup> program has greatly improved the University of Georgia's ability to acquire and allocate funds in a timely manner. Of course funds raised under that program must be paid back, and cannot disappear in budget cuts and deficits. A study of the effect of extended time taken from construction to bidding would be a good topic for a thesis in itself.

The high quality restoration/preservation of historic public facilities is an expensive proposition, even in the best of economic climates. Louisiana has a remarkable recent track record in this arena having undertaken some very credible work at the Old State House, the "New" State Capitol and the Pentagon Barracks in Baton Rouge, and the Cabildo in New Orleans.

Most major state projects in Louisiana, including those involving historic projects and those involving the LSU campus, are funded through the normal path of capital outlay funding administered by the Division of Administration's, Department of Facility Planning and Control with the project Architect being determined by the Architect Selection Board.<sup>198</sup> Most projects involving the physical plant of the State Capitol are administered by the Joint Legislative

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<sup>197</sup> "Bricks to Mortar" is a program developed by a private industry real estate developer who consulted with the State of Georgia to devise a program for funding certain university projects with the sale of bonds, thereby acquiring and allocating the funds in approximately one third less time than had previously been the case there.

<sup>198</sup> The Architect Selection Board is made up of the Director of Facility Planning, a representative of the user agency, and members of the AIA, and was developed to eliminate political favoritism in awarding state architectural contracts.



Budgetary Control Council, and are directed by the Capitol Architect, or as has been the case in recent years, by other architects chosen by the council. Typically Budgetary Control Council projects take less time to move from conception to construction. The State Historic Preservation Office is given the opportunity to review projects of an historic nature on a limited basis, and does not have authoritative power to review equivalent to the office of the State Fire Marshal as there is no real historic building code for that office to enforce. The impact of the State Historic Preservation Office is directly proportional to amount of assistance requested by the private design professional, the administering organization or the user agency.

In short, the expertise and assistance of the State Historic Preservation Office is often underutilized. There is no requirement for full-time on-site historic preservation quality control. The State has chosen to rely on the private project architect to protect the historic features of its buildings and effectively administers additions to or renovations of its historic buildings in the same manner as its new construction. In some instances, such as the LSU Law project, a site inspector may be utilized in a passive role as site observer, to report day to day activity to the project architect and/or the Facility Planning Project Manager.

If the State of Louisiana wants to effectively preserve and protect its inventory of historic facilities, some tactical changes must take place in the way public funds are administered, and the methods historic building projects are controlled and administered. The State's role needs to be more proactive; less reliance should be placed on the private design professional. The State Historic Preservation Office, or the Department of Facility Planning and Control, the logical agencies for undertaking a more proactive role need to develop more in-house expertise in preservation technology and on-site quality control over historic building features.

Both agencies are presently understaffed, and the effectiveness of Facility Planning in administering historic projects is limited by the sheer magnitude of regular non-historic projects for which that agency is responsible. It has no choice but to administer historic and non-historic projects along the same lines.

The first thing that that should be done to improve the care of the State's historic buildings is to include the State Historic Preservation Officer on the Architect Selection Board. Next, this agency working with the Louisiana Law Institute at LSU, the office of the State Fire Marshall, and the Louisiana Schools of Architecture, must develop and enforce an Historic Building Code for Public Buildings. Until historic preservation industry standards are codified and enforced on the same level as Life-Safety and ADA regulations, there can be little hope for improvement in the consistency for delivery of public historic projects. The relatively passive nature of the Secretary of the Interior's Standards<sup>199</sup> and their perception as a toothless psychological barrier must change. Louisiana can become a model for the rest of the country in this area if they are willing to take a leadership role. Furthermore, Louisiana has the inventory of public historic buildings to justify this development and effort.

For example, the historic core campus buildings of the State's flagship institution, Louisiana State University, make up one of last remaining examples in the country of the historic Earley plaster process<sup>200</sup>. Our campus core is every bit as historically important as that of Thomas Jefferson's University of Virginia. Incidentally, the UVA historic core has its own curator and the university has its own architect selection board. That is an example of how

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<sup>199</sup> *The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings.*

<sup>200</sup> Process developed and patented by John Earley, a sculptor by trade, where aggregate of very uniform size and color, are troweled onto a wet scratch or brown coat of plaster to achieve a the unique appearance of the older LSU buildings. The exact process was lost with the death of Earley's son and the last plasters engaged to install the work at LSU. The key is the uniform shape, size and color of the aggregate as well as the color and characteristics of the mortar.

important the flagship university core of buildings should be to Louisiana. I do not think we should model LSU after any other institution, rather we should learn from them and set a higher standard of our own, one which others may chose to follow. Well conceived and executed brochures depicting design standards are not enough. I believe LSU systems facility organization as well as the Baton Rouge campus Facility Service office would benefit from having an additional allotment of full-time positions within each department allocated to on site day- to-day observation and reporting of ongoing construction projects, in addition to similar contracted out positions for major projects.

One of the marquis and most well known architectural features the city of Nashville, Tennessee, the Parthenon, is also an example of the historic Earley plaster process. During the mid 1990s the mayor and political leadership of that city determined that the Parthenon was too important to Nashville to allow it to deteriorate further, so they built the coalition necessary to pass a special sales tax which provided a continuing source of funds specifically earmarked for the annual funding of the ongoing restoration of the Parthenon. The political leadership in Louisiana should be able to do the same thing for LSU and other priceless features of Louisiana's public architectural heritage.

The Division of Administration, Department of Facility Planning and Control, and the Office of the State Fire Marshall need to have at least one full-time professional historic preservation position in each office to coordinate the review process of their respective agencies with that of the State Office of Historic Preservation. The concept of a centralized Historic Preservation agency with liaisons in other agencies with more or equal jurisdiction in matters of building construction might go a long way to eliminating the potential of conflicting and competing interest that sometimes reduce the quality of public historic preservation projects.

Also, it should increase the free flow of information between the agencies about the newer and more effective preservation technologies that now exist and which will enable all parties to deliver a higher quality of historic preservation while still satisfying all important life-safety and sound financial practice necessities, and hopefully eliminating some built-in conflicts of interest.

Lastly, the State Historic Preservation Office should be engaged to develop and maintain an ongoing program of Historic Structures Reports for all architecturally or historically significant state buildings. This type of data base should be modeled after similar programs employed by the GSA and Department of Interior. In addition, Louisiana, like other states,<sup>201</sup> must develop a solid core of trained historic preservation consultants, recognized and endorsed by a quasi-licensing body for use on public as well as private projects. We should not have to go out of this state for expertise, and we should be able to rely on the state institutions of higher education to provide a continuing supply of professionally trained historic preservation graduates so that we can export their talent into neighboring jurisdictions.

The changes and ideas suggested will all cost money, but at the same time they should save the State money over time as an efficient system of maintaining historic property and delivering high quality public preservation projects evolves. Sound Historic Preservation, has proven itself to be a good investment for most economies, and is a natural for a state like Louisiana with its already significant tourism base.

The issues here are complex and the above recommendations may seem ridiculously simplistic to those who have worked in the vineyard. The public sector's open, competitive bidding process complicates matters further because of the tendency of parties to develop

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<sup>201</sup> Georgia has developed and maintains a listing of "approved" historic preservation consultants who are so designated on the basis of specialized training, expertise and experience.

adversarial postures once the inevitable omissions in the scope of work bid and that set forth in the contract documents are brought to light by the typical project learning curve experienced by all parties. From the standpoint of public historic preservation projects, the standard here is the duty of all parties to exercise reasonable care. The problems most often arise when one party's duty is not clearly understood or is overlapped by a duty circle of another party.

In the ideal, historic preservation and restoration work would be carried out under the terms of a negotiated cost-plus fee contract with or without a guaranteed maximum cost, or under the terms of a design build contract with similar cost provisions. Thereby the parties, albeit theoretically, might be expected to expend less effort to protect their respective bottom line, to allocate fault, and instead would be free to concentrate more effort and resources on completing a first order project.

Recent litigation on a state project which included a settlement in favor of the Contractor, and against the state, in which the contractor argued successfully that the state acted so unreasonably as to interfere with his performance of his contractual duties has resulted in a heightened sensitivity to the issue of how far a public owner or agency can intrude into the duty circle of a public sector contractor and/or design professional before it assumes part of the concomitant risk of that circle of duty. The state does not often lose in litigation, and when they do, one can expect to see the government political guillotine brought out, well oiled, and put into operation. This sort of thing does not happen often in any jurisdiction, but when it does, the typical reaction is for the state to retract its tentacles of influence and control, thereby, placing more reliance on the private design professional and the user agency.

Whenever a general contractor wins a verdict or settlement, owners, design professionals and sundry other professional organizations go to school on the holding of the case, if there is

one; if not at least the case facts are studied. The legal counsel of the respective organizations get busy with the task of reviewing contract provisions, and an atmosphere of caution and issue avoidance can take hold very easily. Sometimes, the pendulum of reason can swing rather wildly as industry customs and standards seem to be or are, rewritten. This atmosphere is a healthy one in fact; and, especially so, if state agencies have demonstrated a tendency toward capricious, arbitrary, inconsistent and/or unreasonable enforcement of codes or financial oversight. However, there is a downside risk; the state is accountable to the taxpayer who is the ultimate owner; it does have its own circle of duty. It cannot afford to allow fear of litigation, or fear of the political guillotine, affect its primary obligations, to provide reasonable stewardship over the state's patrimony of historic buildings. Times like the ones described above are time ripe for the making of new, more effective law. This is not the private sector where private enterprise and private property rights necessarily reign supreme. This is an area where government could do so much more good.

I have already mentioned in other parts of this paper that very necessary administrative regulations, rules and law can in effect erode the historic design integrity of a public building. The example of current life-safety and fire code egress requirements no doubt account to some extent for removal of the well proportioned original triple entry doors to the Law School entrance and the auditorium, and the substitute use of new wider doors. Absent an effective code compliant alternative means of safe egress, any reasonable architect or preservation professional would agree with code enforcement designed to protect human life. Provided there is a diligent search for alternative means of compliance, the writer has no argument in that instance, where all available alternatives that would save an historic design feature have been explored, and the reason for the rule is equitably and consistently applied.

This writer has been more concerned with the unnecessary and unreasonable erosion of historic building detail; detail that is all too often lost in the heat of ongoing construction, or through simple neglect over time. Most construction documents deal with the issue of protecting existing materials, features and finishes in a very generic manner using phraseology like “the contractor shall take reasonable precaution to protect existing finishes, landscape features, or other items using barricades, protective markings, etc.” The effectiveness of this approach on historic preservation projects is too dependent on the good faith and diligence of the contractor’s personnel, or the quality control program of that company, and the architect’s willingness to prosecute the issue; consequently, a wide variance in results is often achieved. Historic building fabric is unnecessarily lost or damaged.

In order to be truly effective, any Historic Building Code, must address issues as simple as protecting historic material, and clearly allocate consequences for the loss of the same. Organizations like the Construction Specifications Institute and the Association for Preservation Technology have recommended going beyond the vague and general admonitions to protect Important features, and have endorsed specifying exactly how to protect such features.

One last comment, the construction trade organizations such as AGC, ABC and various Unions have done little to educate their membership about the issue of historic preservation. This has to change, and those facets of the industry must get on board in the effort to conserve. University programs in Construction Management, Building Technology, Architecture, and the various Engineering disciplines need to include training in historic issues as a core course requirement; not simply as an elective.

Unlike the time when great cathedral works, castles, and abbeys were undertaken by multiple generations of architects, masons and carpenters, we no longer offer prayers to locate

a suitable quarry for stone or forest for timber, At one time architects prayed for such to be found nearby and for its fruit to be of good quality. Today we expect immediate gratification; rarely do many depend on the divine except for timely payment.

Rare is the architect or mason that knows to offer prayers to Claudius, Castorius, Symphonarius or Nicostratus or their alter persona Severe, Severian, Carpophorus and Victorian. The legend like many others has been all but lost. Those who know still celebrate the four crowned saints on November 8<sup>th</sup>. These individuals sacrificed their lives and remained loyal to their faith rather than fulfill the Emperor Diocletian's commission for a statue of the god Aesculapius. These Four Crowned Men from the third century A.D. were the patron saints of stone cutters, masons, roofers and other brotherhoods across Europe for generations.<sup>202</sup>

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<sup>202</sup> Icher, Francois. *Building the Great Cathedrals*. New York: Harry N. Abrams, Inc., 1998.



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## **PERSONS INTERVIEWED**

Cliff Cameron, retired President, First Union. Member of Theta Xi Fraternity during late 30s. Description of House, conditions surrounding construction.

Robert A. Pascal, Professor Emeritus, LSU Law School, age 86. First Graduate of graduate program in civil law. Provided information on Struppeck Sculpture and renovations, and origins of “priests of the law”, and LSU & LSU Law History.

The late Lee Hargrave, Professor Emeritus, LSU Law School. Author of recent history of Law School at LSU.

Rt. Rev. Robert Witcher, retired Bishop of Long Island, NY. Interview on history of St. Alban’s.

Rev. James Edward Savoy, DD. Interview about social and economic climate of 1925-1940 and history of St. Alban’s.

Stephen C. Losavio, AIA, Capitol Architect. Interview on approach to preservation architecture by State agencies and the profession of architecture.

Daniel C. Mahaffey, AIA, Facility Planner, LSU Systems. On LSU Systems approach to preservation issues, and Theta Xi building architectural issues.

James Howell, AIA, LSU Systems Architect. On LSU Systems approach to preservation issues.

Roger Magendie, retired Director of Facility Planning and Control. On approach and safeguarding mechanisms on delivery of state funded construction projects dealing with historic buildings/property.

William Eskew, AIA, LSU Facility Services Architect. Interview on LSU Baton Rouge Campus preservation approach and current master plan.

Mark Stielper, AIA. Interviews on LSU Law School and Law Center renovations.

\_\_\_\_\_, Curator of Parthenon, Nashville, Tennessee. Interview on funding mechanisms for restoration of Parthenon project and preservation technology issues encountered.

Dennis Rude, Stone Mason, Cathedral Stone Products. Discussion of the proper repair and resetting of limestone ornament detached at St. Alban’s entry area.

Gerald Hutter, Retired Masonry Contractor. Discussion of masonry work at St. Alban’s for 1967 additions and for Law Center ’69 and renovations to ’36 Law School.

Henry Bretz, P.E., retired from Milton Womack, Inc., General Contractor. Discussion of issues on ’69 Law Center Project and late 60s additions to St. Alban’s.

Mrs. Thomas B. “Nina” Pugh, widow of Judge Pugh and sometime research associate of the LSU Law Center to discuss the origins of the quotation inscribed over the vestibule entry doors to the ’36 building, and the plaster relief sculptures located in the same area.

Allain Levasseur, Professor the LSU Law Center, *ibid*.

Milton Womack, General Contractor for the ’69 Law Building, Renovations to the ’36 Law Building, and Additions and Renovations to St. Alban’s.

Cheney Joseph, Vice-Chancellor, LSU Law Center about the ’69 project, and conception of the 2001 project.

Telephone interview with Southeast Architectural Archives at Tulane to discuss their records of the ’36 Law Building, and information on Inscription above entry and plaster relief sculptures.

Telephone interview with Curtis W. Adams, former General Manager of Ingalls Stone Company of Bedford, Indiana and supplier of Limestone for ’36 Law Building.

Warren Struppeck, Nephew of Julius Struppeck, Sculptor.

Ms. Sue Eleanor Brown Dietrich, Tallahassee, Florida via telephone on 16 May 2003.

Ms. Brown was an art student at LSU during the time the Law building sculptures were executed and knew Ms. Dagny Andreassen, Duncan Ferguson, Julius Struppeck and others. She was also one of the mural artist working under Conrad Albrizzio and did some of the Allen Hall murals.

Mr. and Mrs. Ralph Howe, Sr. (Anne Grayson Howe), Granddaughter of Thomas Duckett Boyd, Great Niece of Governor Fuqua, Daughter of Anne Boyd Grayson, and member of the LSU class of 1941. Mr. Howe was the Standard Oil Refinery Manager, and has been a resident of the area for over half a century.

Ted Strickland, Acme Brick Company, Baton Rouge, Louisiana who provided information on several brick samples and location of historic brick yards in this region.

## DEFINITIONS/GLOSSARY

**Adaptive Use** Changing an existing, often historic, building to accommodate a new function; may include extensive **restoration** and/or **renovation** of both interior and exterior of the building and removal of some existing building elements.

**Architect** (Greek *architekton*, *arch* chief or master + *tekton* carpenter or builder) A person whose profession is designing and drawing up plans for buildings, bridges, etc. and generally supervising the construction.

**Aristotle** 384-322 B.C.; Greek philosopher, pupil of Plato. Noted for works on Logic, metaphysics, ethics, politics, etc.

**Aristotelian logic** method of deductive logic characterized by the syllogism. A follower of his logic who tends to be empirical or practical in his thinking, rather than abstract, speculative, or idealistic; distinguished from Plato who was more idealistic.

**Carpenter n.** A craftsman who constructs or repairs wooden things

**Craft n.** A special skill, art, or dexterity. An avocation or occupation requiring special skills, especially manual ones.

**Conservation** The skilled repair and maintenance of cultural artifacts, including buildings and historic or artistic materials, with the aim of extending their longevity and aesthetic qualities.

**Construction Observation** On-site observation and inspection by an architect, engineer or consultant to determine whether the construction materials and methods being employed are in accordance with the contract documents, submittals and/or shop drawings, and industry standards; may include investigation, analysis, reporting and documentation of hidden conditions uncovered at the site during the prosecution of the Work, and review of testing reports.

**Contractor and/or Constructor** The person, organization, or business entity that undertakes the act or business of constructing, renovating or restoring of a building as per the construction documents (plans and specifications prepared by the Design Professional), and who is typically in a direct contractual relationship with the Owner.

**Dichotomy n.** (Greek *dichotomia*) division into two parts, groups or classes, especially when these are sharply distinguished or opposed. Astronomically: the appearance of the moon or planet when half of the surface facing the earth is illuminated.

**Didactic adj.** (Greek *didaktikos*) Apt at teaching, to teach, wisdom to teach to learn. Used or intended for teaching or instruction; morally instructive, or intended to be so; too much inclined to teach others, boringly pendantic or moralistic.



**Ecclesiastical** Of the church, or the clergy, or the rituals and rubrics of the church.

**Empiric n.** (Greek *empeirikos*; Latin *empiricus*), experienced. A person who relies solely on practical experience rather than on scientific principles.

**Empirical adj.** relying or based solely on practical experience, experiment and observation rather than theory and reference to scientific principles.

**Envelope** The outer bounds, both vertically and horizontally of an enclosed structure.

**Guild** In medieval times a union of men in the same craft or trade to uphold standards and protect the members and the public.

**Hazardous Materials** Typically includes site materials such as asbestos, lead, toxic mold, acids, alkalines or other caustics/solvents, PCBs, certain organic wastes, or other compounds known to cause harm to humans, plants, or animals, and whose use and control is typically regulated by statute.

**Historic Preservation** Encompasses a broad range of activities related to the Preservation and conservation of the built environment by physical and intellectual methods.

**Inductive Logic** reasoning from or a bringing forward of the specific or separate facts or individual cases or instances to a general conclusion...e.g. inducting them into the secrets of the trade/craft initiate, knowledge of or experience in something especially that not open to all.

**Macroscopic** that range of observation visible to the naked eye; having to do with large groups units; broad, general or comprehensive in coverage or view. Macroenvironment

**Microscopic** small, very small having to do with a microscope microenvironment

**Mason** A craftsman whose work is building with stone, brick or concrete.

**Paradigm n.** (Greek *paradeigma*; Latin *paradigma: para*); to show along the side and subsidiary to + *deigma*, an example). A pattern, example or model; an overall concept accepted by most people in an intellectual community.

**Paradox n.** (Greek *paradoxon*; Latin *paradoxum*); a statement contrary to common belief or a statement that seems contradictory, unbelievable, or absurd but that may be true in fact or a statement that is self-contradictory and, hence, false.

**Pedagogy** the art or science of teaching as in the instruction in or of teaching methods; (pedagog: a pendantic dogmatic teacher.)

**Plato** 427-347 B.C.; Greek Philosopher

**Platonism** the philosophy of Plato or his school especially the doctrine holding that objects of perception are real insofar as they imitate or participate in an independent realm of immutable essences, ideas, or logical forms which constitute the world of essential reality.

**Polemic** of or, involving dispute; controversial; argumentative.

**Preservation Plan** a written system for the analysis, management, treatment, and long-term care of historic buildings, may include statements of historic/architectural significance, and an historic structures report.

**Progeny** lineage; similar to pedigree; listing of ancestors; a recorded or known line of descent.

**Rehabilitation** To repair an existing building to good condition with minimal changes to the building fabric; may include adaptive use, restoration; The act or process of returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural, and cultural values.

**Remodeling** The process of modifying an existing building, or space for current use; used most often in connection with single family houses; typically includes replacing some of the existing building fabric, such as kitchen cabinets, with new materials, and/or adding new components such as a bathroom or family room.

**Renovation** The process of repairing and changing an existing building for modern use, so that it is functionally equal to a new building; may include major changes. Note Latin word contained within *novation* meaning to make new.

**Restoration** The process or product of returning , as nearly as possible an existing site, building, structure, or object to its condition at a particular time in its history, using the same construction materials and methods as the original where Possible; typically the period of greatest historical significance or aesthetic integrity is chosen; may include removing later additions, making hidden repairs, and replacing missing period work; often based on an **historic structures report**.

**Restoration, Preservation and/or Historical Architect.** An architect, licensed or not, but with special training and skills in the **preservation, conservation, restoration** and **reconstruction** of buildings and structures. Typically has special training and expertise about early building techniques and materials, conservation techniques, and current preservation technology.

**Socrates** 470-399 B.C. an Athenian philosopher and teacher.

**Socratic Irony** pretense of ignorance in a discussion to expose the fallacies in the opponents logic

**Socratic Method** a method of teaching or discussion like that used by Socrates, in which by means of a series of questions and answers the logical soundness of a definition is tested, the meaning of a concept examined.

**Spleen** the seat of emotions or passions often housing melancholy or anger.

**Subcontractor** a person, organization or business entity that contracts with the general **Contractor/Constructor** to perform a portion(s) of the Work set forth in the contract documents, but may on occasion contract directly with the Owner for said portion.

**Syllogism** a reckoning together, to reason; an argument or form of reasoning in which two statements or premises are made and a logical conclusion is drawn. e.g. all mammals are warm blooded = major premise....whales are warm blooded = minor premise; therefore whales are warm blooded = conclusion. Reasoning from the general to the particular; deductive logic.

**Vernacular Building/Architecture** A building built without being designed by an architect or engineer or someone with similar formal training; often based on traditional or regional forms.

**Wilderness** an empty pathless area or region, a wild or uncultivated space; the place of temptation; a bewildering situation.

## **APPENDIX 1**

### **OBJECTIVE RUMINATIONS ON HOW AND WHY WE SHOULD PRESERVE**

The construction industry has developed very sophisticated technology and methods for monitoring and controlling the amount of energy consumed by buildings and their occupants. Cost for cutting edge energy management is routinely paid for by the savings generated by the efficient performance of such management.

Companies that are compensated on the basis of how their energy management system performs expend extraordinary resources to monitor the systems they have designed, developed and installed. Those results and operations are under constant observation, analysis, tweaking and improvement on a ongoing basis. Both the buyer and seller in this situation are in a win-win situation. The benefits of this type of management are easily identified, measured and quantified in the cost of lower utility bills.

The same dynamics and principles apply to the conservation of the civil systems of historic and/or architecturally significant buildings. As stated before in this paper, decay of materials is an ongoing inevitable event; we cannot stop it, but we can do a better job of monitoring that decay. If institutions allocated the same level of technology and effort to monitoring moisture infiltration at a building as they do for its use/waste of electricity, that institution should realized significant reduction in the expenditure of funds for repair and renovation of its civil systems.

If we compare the extent of physical invasion into the fabric of the building that is required to replace a failing structural member or roof as opposed to replacing a failing duct heater, evaporator coil, or transformer the true cost of failing to monitor well becomes much more clear. Temporary interruption or bypassing of a failing circuit breaker can wreak havoc

on the operation of systems dependent on the electricity routed through that component, but one does not generally bypass a failing roof or window or door without tremendous ripples being felt throughout all building system, even those that may house the subject breaker.

Why not invest in the technology that is available to monitor the condition of building systems and their performance over time? The long term value of a computerized system designed to monitor the comprehensive presence, activity and effects of moisture at the LSU Law facilities would have paid for itself in savings realized during the recent renovation there. I believe that renovation dollars may have been allocated to the efficient repair of critical systems much earlier in the process had such systems been in place. However, no amount of scientifically obtained data about building moisture is a substitute for hands and eyes-on encounters with the building's systems under the stress of the elements in the field.

It does not take a computer monitored system of hygrometers installed in the attic to determine that moisture infiltration into that area has exceeded designed for protection of the area when one can observe active water running down the sides of the attic walls during a howling rain storm. If water is glistening on those walls during a heavy rain a critical building system has failed and the ripple effect of that failure will be felt in all building systems. Whether the resulting damage occurs to hand hewn 300 year old beams or 60 year old ornamental art deco plaster makes little difference. If a limestone modillion falls from the peak of a seventy foot tall building something is amiss and immediate action must be taken to mitigate damage, and to keep the building healthy.

How can we best avoid the kind of loss in an historic building as described above and throughout this paper ? Invest the money and install the monitoring technology in critical areas. Hire a trained preservation professional to conduct on site, thorough preventative maintenance

inspections on a regular basis. These inspections should be conducted on a minimum of a quarterly basis. Is this overkill? Hint: Kinkos pays to have inspections done of their facilities on a bi-monthly basis using a checklist of over one hundred items. Very few Kinkos are housed in century old buildings, but they will be.

Inspection and observation of historic buildings requires professional training in the design and construction of ancient building systems in order to recognize early signs of accelerating decay. Executing the treatment to intervene in those systems requires highly specialized training and experience. Designing the method of intervention requires highly specialized training and experience. Ongoing evaluation and re-evaluation of the above requires active routine on-site observation and inspection with the fully trained and experienced senses of a professional who is capable of analyzing the building's symptoms from an empirical/intuitive perspective as well as that of the scientist/technician. Treatments prescribed must be aesthetically and historically sensitive and as well as scientifically sound, well reasoned, and cautious. The installation of such prescriptive intervention and treatment requires a level of conscientious execution that is rare among today's construction trades.

The above inventory of skill, knowledge and ability is that of the professional historic preservation architect. He or she is a rare species engaged in a sacred mission. No two of his projects is alike, and he or she is always seeking and learning from the historic fabric, before and long after each project is completed.

## APPENDIX 2

### SUBJECTIVE RUMINATIONS ON HOW AND WHY WE SHOULD PRESERVE

Does the gifted athlete perform at his or her highest level on a playing field that is maintained like bovine or equine pasturage? I do not think so. If one visits the original quadrangle at the nation's oldest public university<sup>203</sup>, partakes of its atmosphere, and experiences the buildings which make up its border, one begins to get a vision of the "inspiring halls" mentioned in our own Alma Mater. I love LSU; it is the repository of my university memories. Yes, I have a deep appreciation for other great places of learning. After all, I have a diploma on the wall of my studio from the university mentioned in the footnote below that was granted in 1848 to my Great, Great, Great, Great Grandfather, William Anthony Stokes, whose home was burned to the ground by Union troops under the command of LSU's first President.

I also have a great love of college football. How could I not? My Great Uncle, Albert Barnett Hill, was an All-American, and Quarterback on Georgia Tech's first National Championship Football Team in 1917. His coach and that of his three brothers was none other than John Heisman. Uncle Albert was a Mechanical Engineer. He was born, as was my Mother, in a building constructed in 1790. I watched him walk up and down stairs on his hands<sup>204</sup> in that building, but I also watched closely as he was moved to tears by the "inspiring halls" in Atlanta that kindled his own memories. I grew up on legends and heroes and sacred spaces and places; of course I am a little nuts, I am descended from a family whose illustrious members include a Confederate brigadier and West Point Graduate of the class of 1846, a Union Admiral, three

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<sup>203</sup> The University of Georgia located at Athens, Georgia chartered in 1785.

<sup>204</sup> The last time I watched Uncle Albert perform that feat he was 54; thereafter I had to be satisfied with just plain old Uncle Milton, who played football for Vandy, served his country as a Marine in WWII, and whose last athletic exploits were performed right here at LSU as an 84 year old Senior Olympian offering his gift to God at Bernie Moore hurdling, high jumping, and sprinting while mumbling about those youngsters still allowed to compete in his age group.

athletic All-Americans, two University Professors, several Episcopal and Presbyterian Clergymen, a female Landscape Architect that could outrun one of those All-Americans, a member of the 1<sup>st</sup> Continental Congress, the first Lt. Governor of the Colony of New York, and the first Attorney General of the State of Georgia.

One of the earliest Christmas gifts I remember receiving was a pair of old black leather track shoes that had hooped it all over the Southeastern Conference, that same year my Mother showed me a handwritten copy of *John Brown's Body* that had been hand written by Stephen Vincent Benet'. My Great Great Aunt Sarah Gardner had received it from her former pupil, the author, along with an invitation to his wedding.

In 1999 I had the privilege of working for a short time in a temporary position as Campus Architect at Augusta State University whose campus includes the childhood home of Benet'. At that time, Benet's father was the Commandant at the post in Augusta where the University now stands. The old Benet' home is the main administrative building for the campus and, my family home "Sunglade" is still across the street at 2343 Walton Way. Unfortunately, the University's Director of the Physical Plant is hell bent on the construction of new buildings and has a tendency to neglect some of the old small masonry buildings that dot that campus. We butted heads, to say the least. It will be a cold day in hell before I passively watch the destruction of my memory bank carried out by some yankee philistine transplant more interested in the efficient routing of chiller loops and parking lots than the preservation of the sacred, of Clio's domain<sup>205</sup>. You will not remove my spleen<sup>206</sup> without a fight. Touch just one of the places of its origin, without reverence, and I'll dance on your grave.

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<sup>205</sup> Clio, the muse of history.

<sup>206</sup> The spleen here being that organ of one's psyche that houses excess emotion along with the heart and mind.



Every time I walk onto the LSU quadrangle I visualize hundreds of thousands of Black-Eyed Susans populating every nook and cranny of earth that has been spared the topping of concrete. I hear the moan of the great protectors, the live oaks, every time I see a facility truck driving around in pedestrian areas. I imagine each Susan to be an eye of an alumnae. The concrete disappears and vast expanses of fairway-like lawns take its place. I wonder why the trucks are allowed in that sacred space. This dream, this vision, always ends with my having to step out of the way of a golf cart piloted by a faithful steward. I step into the cool echo of Allen Hall and head on up to the Office of Professor Williams, looking forward to the upcoming weekend; another opportunity for the Tigers to slaughter the Bulldogs or wreak havoc on the “Rambling Wreck”. It’s that need for a sacred space in my own mind. A place of retreat for regrouping. Imagine an LSU campus that included 400,000 blue irises and an equivalent number of golden daffodils. Touch the hearts of those able to give, show them you have cared well for the touchstones of their memories, and they will become a never ending line of benefactors for the University’s physical plant.

Again, I have reached that point in life where being a little nutty is much more attractive to me, and seems so much more normal than marching to the tune of everyone else. We all reach that point in life where we crave that touchstone to the past....that place of dynamic energy where our minds and hearts were molded. More often than not there is a fine old building that cues the process. At some point its life became part of our own life; the energies commingled. The point here is my belief that the condition of physical surroundings inspire scholars, artists, scientists and business persons as well as the performance of athletes. We are encumbered with an obligation to provide a well maintained source of inspiration; if we do not, we can expect to attract and produce only mediocrity.

## VITA

Richmond Gardner Savoy is a graduate of Louisiana State University with a Bachelor of Science Degree (1977), attended Law School 1977-78 and 1981-82 at the Louisiana State University Paul M. Hebert Law Center. He is currently pursuing a Master of Science in Architecture Degree from Louisiana State University concentrating in historic preservation technology and the conservation of historic masonry and wood.

Mr. Savoy's professional experience includes over eighteen years of executive level experience in building construction, construction management, and construction consulting on projects ranging in value from ten thousand to eleven million dollars. He has worked as a business manager for a general building construction firm, and has served as founder and president of a general building construction and management firm and a construction consulting firm. In addition, Mr. Savoy has considerable experience in the aggregate mining and timber industries.

Mr. Savoy has received recognition, several certificates and an award for his work in the preservation of historic architecture. In 2003 his research, evaluation and measured drawings for Star Hill Plantation Office, School and Billiard Hall were cited and used for portions of the Cultural Resource Survey entitled "Highway 61 Revisited" which was prepared by Coastal Environments, Inc. for the Louisiana Department of Transportation for the prospective project to Four Lane US Highway 61, from Thompson Creek to Bains in West Feliciana Parish, Louisiana. In 1995 and 1996 Mr. Savoy received two certificates of appreciation from the Louisiana Department of Culture Recreation and Tourism, Division of Historic Preservation, for his measured drawings of the Pigeonniers at Senrab Plantation in West Feliciana Parish, Louisiana and the Star Hill building above. Mr. Savoy was co-recipient, with his classmates, of 3<sup>rd</sup> Place in

the national competition for the Charles E. Peterson Prize for measured drawings of the Michel Prudhomme House located in Opelousas, Louisiana awarded by the U.S. Department of Interior, National Parks Service and the Athenaeum of Philadelphia, and sponsored by the American Institute of Architects (AIA).

Mr. Savoy has worked professionally on a variety of projects in Louisiana, Mississippi, Georgia and Florida for Public and Private Sector clients including the State of Louisiana, the State of Georgia, the U.S. Army Corps of Engineers, Fort Worth District, Naval Facilities Engineering Command at the Pensacola Naval Air Station, Escambia County, Florida, Louisiana State University, the Episcopal Church and many others; including new buildings and buildings dating to colonial times.

Mr. Savoy is a native of Lufkin, Angelina County, Texas, and has lived in New York, New York; Greenwich, Connecticut; Nashville, Tennessee; Bampton, Oxfordshire, England; Washington, Wilkes County and Augusta, Richmond County, Georgia; Pensacola, Florida; St. Francisville, West Feliciana Parish and Grangeville, St. Helena Parish, and Baton Rouge, Louisiana. His ancestral home in Washington, Wilkes County, Georgia, and which he has partially restored, was originally constructed in 1790.