

**United States Department of the Interior
National Park Service**

National Register of Historic Places Multiple Property Documentation Form

This form is used for documenting property groups relating to one or several historic contexts. See instructions in National Register Bulletin *How to Complete the Multiple Property Documentation Form* (formerly 16B). Complete each item by entering the requested information.

New Submission Amended Submission

A. Name of Multiple Property Listing

Women in Maryland Architecture, 1920-1970.

B. Associated Historic Contexts

(Name each associated historic context, identifying theme, geographical area, and chronological period for each.)

- Early Women Architects in Maryland, 1920-1945*
- Women Architects in Maryland During the Postwar Era, 1945-1970*

C. Form Prepared by:

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D. Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR 60 and the Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation.

Signature of certifying official

State Historic Preservation Officer

Title

December 16, 2022

Date

Maryland Historical Trust

State or Federal Agency or Tribal government

I hereby certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

Signature of the Keeper

Date of Action

**United States Department of the Interior
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Women In Maryland Architecture, 1920-1970
Name of Multiple Property Listing

Maryland
State

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Create a Table of Contents and list the page numbers for each of these sections in the space below.

Provide narrative explanations for each of these sections on continuation sheets. In the header of each section, cite the letter, page number, and name of the multiple property listing. Refer to *How to Complete the Multiple Property Documentation Form* for additional guidance.

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- Tier 1: 60-100 hours (generally existing multiple property submissions by paid consultants and by Maine State Historic Preservation staff for in-house, individual nomination preparation)
- Tier 2: 120 hours (generally individual nominations by paid consultants)
- Tier 3: 230 hours (generally new district nominations by paid consultants)
- Tier 4: 280 hours (generally newly proposed MPS cover documents by paid consultants).

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E. Statement of Historic Contexts

Introduction

The accomplishments of women architects and landscape architects in Maryland have only recently been documented and explored through a series of initiatives by the Baltimore Architecture Foundation. Educational and professional opportunities for women in these fields were limited throughout much of the twentieth century, yet pioneering women contributed significantly to the built environment of Maryland. The struggle of women designers to obtain higher education and parity with men forms part of the broader social history of women’s efforts to achieve greater equality within American society. This Multiple Property Submission examines the careers of women designers including architects, landscape architects, and artists in Maryland who were active between 1920-1970 and situates their stories within this broader national context. The achievements of pioneers such as Gertrude Sawyer, Chloethiel Woodard Smith, and Helen Ross Staley helped pave the way for a twenty-first-century architectural profession where women architects are appreciated and celebrated for their contributions. The work of these and other women designers active in Maryland during the 1920-1970 Period of Significance show a wide spectrum of building types and landscapes.

The period from 1920 to 1970 was culturally transformative in Maryland. In documenting this period, the narrative context in this MPS is divided into two periods of study, lying both before and after World War II, a temporal marker traditionally used in the analysis of twentieth-century American history, culture, and society. 1920 represents an appropriate beginning point, as no women have been documented as practicing in the state prior to this date. After World War I, themes in Maryland architecture included housing growth, the development of estates and planned landscapes, a regional aesthetic impulse towards historicism tempered with an emerging modernism in architecture and the arts, and historic preservation. A number of Post-World War II themes are also discussed. Postwar suburban growth and housing development in Maryland ushered in a period of opportunity for women architects practicing in the state. Women during this period slowly broke down barriers and witnessed greater acceptance and participation in organizations such as the American Institute of Architects (AIA). This period also coincided with the height of the Modern Movement, and women architects worked at the forefront of the changing direction in American architecture. The postwar era also saw the rise of greater social and political consciousness and the emergence of the Feminist Movement, which in the design field resulted in the questioning of gender roles, demands for greater equality in the workplace, and the first efforts to document the historical role of women in architecture and allied fields. Since that time, the study of women architects and landscape architects has emerged as an important facet of women’s history studies in the United States, acknowledged through the 2016 exhibit *Early Women of Architecture in Maryland*, curated by Baltimore Architectural Foundation, which forms the basis for this study.

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Early Women Architects in the United States Prior to 1920

By the second half of the nineteenth century, women in the United States were beginning to move beyond traditional roles, and were increasingly asserting themselves in the social, political, and occupational spheres. Women took on leading roles in the social movements of the nineteenth century, providing the opportunity for them to organize and become vocal on a wide range of issues. The Temperance Movement, club work, antilynching, and the Populist Movement constituted only a few of the political causes led by women. In 1869, Elizabeth Cady Stanton and Susan B. Anthony launched the National Woman Suffrage Association, demanding the vote for women. While women still could not vote, they nevertheless demonstrated a growing political awareness during the late nineteenth century and displayed strong party loyalties in support of traditional Republican and Democratic candidates. During the Civil War, women successfully managed farms in the absence of over one million farm men who were called to service. Women also served as nurses and were instrumental in the work of the U.S. Sanitary Commission. Women constituted a significant portion of the industrial workforce during the conflict, stepping into jobs vacated by men in manufacturing and other areas. By the end of the war, women constituted approximately one-third of the industrial workforce in the U.S. In 1870, close to 1.5 million women worked in nonagricultural occupations. By 1890, that number had more than doubled to 3.7 million. More and more women sought work in manufacturing and mechanical industries, although domestic service still constituted the largest employment sector for women.¹

By the late nineteenth century, aspects of domestic life had become modernized, with factories producing many goods that were previously manufactured by women through time-consuming, labor-intensive processes. Home economists and architectural writers embraced the changes to home life. By the turn of the century, the modern home had allowed some women in the country's more progressive cities the time to pursue work outside the domestic sphere. Some women, such as educator and writer Catherine Beecher, designed or built homes for their own families. Beecher, and her sister Harriet Beecher Stowe, authored *The American Women's Home*, published in 1869, which examined the scientific management of the home. Another publication in the early twentieth century, the *Ladies Home Journal*, was a popular monthly magazine that served as a voice for female architects, journalists, and readers exploring ways that homelife could be adapted to the needs of working women. A new emphasis on the scientific management of the home emerged during the Progressive Era of the early twentieth century, in which housewives took on roles more akin to business managers or purchasing agents in managing household affairs. The themes of modernity and home life featured prominently in the publication *House and Home*, which during the 1920s was edited by Greta Gray, a graduate of Massachusetts Institute of Technology architecture school with a degree in home economics from Columbia University.²

¹ James L. Roark, et al., *The American Promise: A History of the United States*, 4th ed., vol. B (Boston: Bedford/St. Martins, 2009), 537, 652, 680, 722.

² Gwendolyn Wright, "The Model Domestic Environment: Icon or Option?" in *Women in American Architecture: A Historic and Contemporary Perspective*, Susana Torre, ed. (New York: Whitney Library of Design, 1977), 18-23.

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While most of the country's colleges and universities did not admit women students into their architecture programs, educational opportunities did exist for women seeking to begin a career in architecture during the late nineteenth and early twentieth centuries. The Cooper Union in New York, established in 1859, from its inception allowed female students to enroll in its architectural design and engineering courses. In 1868, the Massachusetts Institute of Technology (MIT) became the first recognized school of architecture in the U.S. and by 1890 had produced its first female graduate, Sophia Hayden. In addition, Cornell and Syracuse Universities began accepting women into their newly established architecture schools in 1871, followed by the University of Illinois in 1873. Entry into these and other programs of the era required a considerable knowledge of mathematics, physics, and even proficiency in foreign languages such as German or French. Generally, publicly-funded land-grant colleges and universities were more likely to accept female students than private institutions, as required under the Morrill Act of 1862. Many of the country's elite architecture schools, such as Harvard University, did not accept female applicants. Columbia University's school of architecture, founded in 1881, for many years denied female applicants.³

One of the only options for men or women to study in the design field in Maryland was the Maryland Institute for the Promotion of the Mechanic Arts (Maryland Institute College of Art) opened in 1851 in Baltimore. The Institute sponsored a School of Design that offered classes in sketching and ornamental design, architecture, and engineering.⁴ The few female students that enrolled at the Institute were discouraged from studying architecture by the school's faculty.⁵ There were no certified, university-level architecture schools in Maryland until after World War II.

The architectural profession in Maryland attained a higher degree of professionalism during the decades following the Civil War. The American Institute of Architects was established in New York in 1857, and the Baltimore Chapter was formed in 1870. The Baltimore Chapter's eighteen charter members, all male, included some of the city's most accomplished nineteenth-century architects, such as Edmund G. Lind and John R. Niernsee. Membership in the AIA was a formal distinction that set architects apart from those in the building trades, who were responsible for the design and construction of much speculative housing in the Baltimore and Washington, D.C. areas. Most of the Baltimore AIA's early members had begun their careers prior to the Civil War, a period when little formal training was available in America, and they had served apprenticeships in established Baltimore offices or received architectural training abroad. By the late nineteenth century, academic programs, such as those offered at the Maryland Institute or MIT, augmented the traditional apprenticeship, along with the wide range of

³ Judith Paine, "Pioneer Women Architects," in *Women in American Architecture: A Historic and Contemporary Perspective*, Susana Torre, ed. (New York: Whitney Library of Design, 1977), 55-56.

⁴ Mary Ellen Hayward and Frank R. Shivers, Jr., *The Architecture of Baltimore: An Illustrated History* (Baltimore: Johns Hopkins University Press, 2004), 137.

⁵ "A Girl's Success," *Baltimore Sun*, June 16, 1896, 10.

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trade publications that flourished during this period.⁶ Yet formally trained architects still constituted the minority of those practicing in the U.S. by 1900.⁷

While some women were able to earn degrees in architecture, women architects of the late nineteenth and early twentieth centuries were often denied employment and career advancement in established architectural firms. This was particularly detrimental, as an important avenue of training for many architects of the era involved working as a draftsman for a firm. Women architects during this period often practiced independently in small offices and worked primarily on small-scale, private commissions rather than public projects for large institutions. Their designs were rarely published, and their contributions were often viewed with skepticism. Women in traditionally masculine fields such as architecture and engineering continued to face challenges and much of their work remained unidentified, in part so that their work would be judged on its merits rather than in terms of gender.⁸

Despite the conservative social environment of the Victorian Period, a number of pioneering women successfully practiced architecture in the U.S. during the late nineteenth and early twentieth centuries and designed a range of building types in the eclectic styles of the era. Mary Nolan of Missouri developed a prototype dwelling constructed of interlocking bricks that was exhibited at the Philadelphia Centennial in 1876. Harriet Warner of Wisconsin designed the Lake Geneva Seminary in 1884. Harriet Irwin of North Carolina experimented with hexagonal building plans as a way of increasing space and heating efficiency and applied for a patent in 1869. By 1910, there were approximately fifty trained female architects in the U.S., although most architecture programs continued to deny admission to women.⁹ Louise Blanchard Bethune, Julia Morgan, Minerva Parker Nichols and Marion Mahony Griffin were among the most successful and influential women architects practicing at this time.

Louise Blanchard Bethune (1856-1913) was one of the best-known women architects of the 1880s and 1890s. She apprenticed in the office of Buffalo, New York architect Richard Waite during the 1870s and later opened a practice with her husband R. A. Bethune. Their firm designed many buildings in the Buffalo area including the fireproof Denton, Cottier & Daniels music store that was one of the earliest uses of steel-frame and concrete slab construction. Louise Blanchard Bethune also designed a number of schools in western New York. In 1888, she became the first woman to be accepted as a member of the American Institute of Architects (AIA), and in 1889 was the first woman to become a Fellow in the organization.¹⁰

Minerva Parker Nichols (1861-1948) specialized in domestic architecture. She trained as a draftsman in the office of Philadelphia architect Frederick Thorne, Jr. Nichols designed many homes in the Philadelphia suburbs and in the 1890s designed meeting halls in Philadelphia and Wilmington, Delaware

⁶ Hayward and Shivers, 194-96.

⁷ Charles Belfoure, *AIA Baltimore: A Chapter History from 1870 to 2005* (Baltimore: AIA Baltimore, 2004), 34.

⁸ Paine, 54; Belfoure, 24.

⁹ Paine, 54-55.

¹⁰ Paine, 61-62; Sarah Allaback, *The First American Women Architects* (Urbana: University of Illinois Press, 2008), 47, 237.

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for the New Century Women's Club. In addition, Nichols designed a factory in Philadelphia and the Browne and Nichols School in Cambridge, Massachusetts.¹¹

Marion Mahony Griffin (1877-1961) was an 1894 graduate of MIT. She was the chief draftsman in the Oak Park, Illinois studio of Frank Lloyd Wright. Her drawings were among those included in a folio of Wright's work published by Ernest Wasmuth in 1910 following an exhibition at the Chicago Architectural Club.¹²

Julia Morgan (1872-1957) graduated from the University of California's engineering school in 1894 and later became the first woman to graduate from the Ecole des Beaux-Arts in Paris. She was an extremely successful woman architect who had a prolific career designing nearly 1,000 buildings. Based in San Francisco, one of her most well-known commissions was San Simeon, the estate of William Randolph Hearst. Morgan also designed several YWCA branches in California.¹³

Professional interest in establishing norms for design and the academic study of historic architecture were not limited to men during the late nineteenth century, and women made contributions in the areas of architectural history and criticism. Mariana Griswold van Rensselaer emerged in the 1880s as a prominent writer and architectural critic who contributed essays to the popular *Century Magazine* as well as the professional journal *American Architect and Building News*. Her biographical study of H. H. Richardson was among the first of its kind in the U.S.¹⁴

The World's Columbian Exposition, held in Chicago in 1893, was an important event in the history of women in architecture. In 1891, the fair's organizers and planners, which included architect Daniel Burnham and wealthy Chicagoan Bertha Palmer, announced a competition open only to women architects for the design of the Woman's Building. The idea to construct a Woman's Building had been conceived by Susan B. Anthony and other notable women, who persuaded Congress to include it in the fair. The design competition had a six-week deadline and entrants were required to provide a statement of their qualifications. Of the thirteen submissions received from around the country, the judges in 1891 selected the design prepared by Sophia Hayden, who was awarded a \$1,000 prize plus expenses. Sophia Hayden's Renaissance Revival-Style design featured Ionic columns, rows of Corinthian-order pilasters, and a classically derived entablature. On the interior was a large exhibition hall with the murals *Modern Woman* by Mary Cassatt and *Primitive Woman* by Mary Macmonnies, as well as a library of books by female authors.¹⁵ In November of 1893, the *Chicago Tribune* noted:

That Miss Hayden more than realized expectations has been shown by the esteem in which she is held by so clever a critic as Director of Works Burnham and by the award of

¹¹ Paine, 64.

¹² Paine, 64.

¹³ Paine, 65.

¹⁴ Leland M. Roth, *A History of American Architecture: Five Centuries of Building* (New York: West View Press, 1998), 266.

¹⁵ Paine, 57

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a medal from a jury of architects that refused to honor the Government Building and the Illinois State Building, both designed by men.¹⁶

However, the building also received criticism from some quarters after Hayden, a twenty-two-year-old MIT graduate with little field experience working with contractors, suffered a nervous breakdown during the building’s construction, eliciting the familiar questioning of whether women were suitable for work in the profession. Nevertheless, The World’s Columbian Exposition was an event of singular importance within the early history of women in architecture, and it showcased the talents of emerging female practitioners in a very visible and public way. In addition, the Woman’s Building was the venue for formal conferences held during the fair by prominent reformers of the era such as Susan B. Anthony, Elizabeth Cady Stanton, and Julia Ward Howe.¹⁷

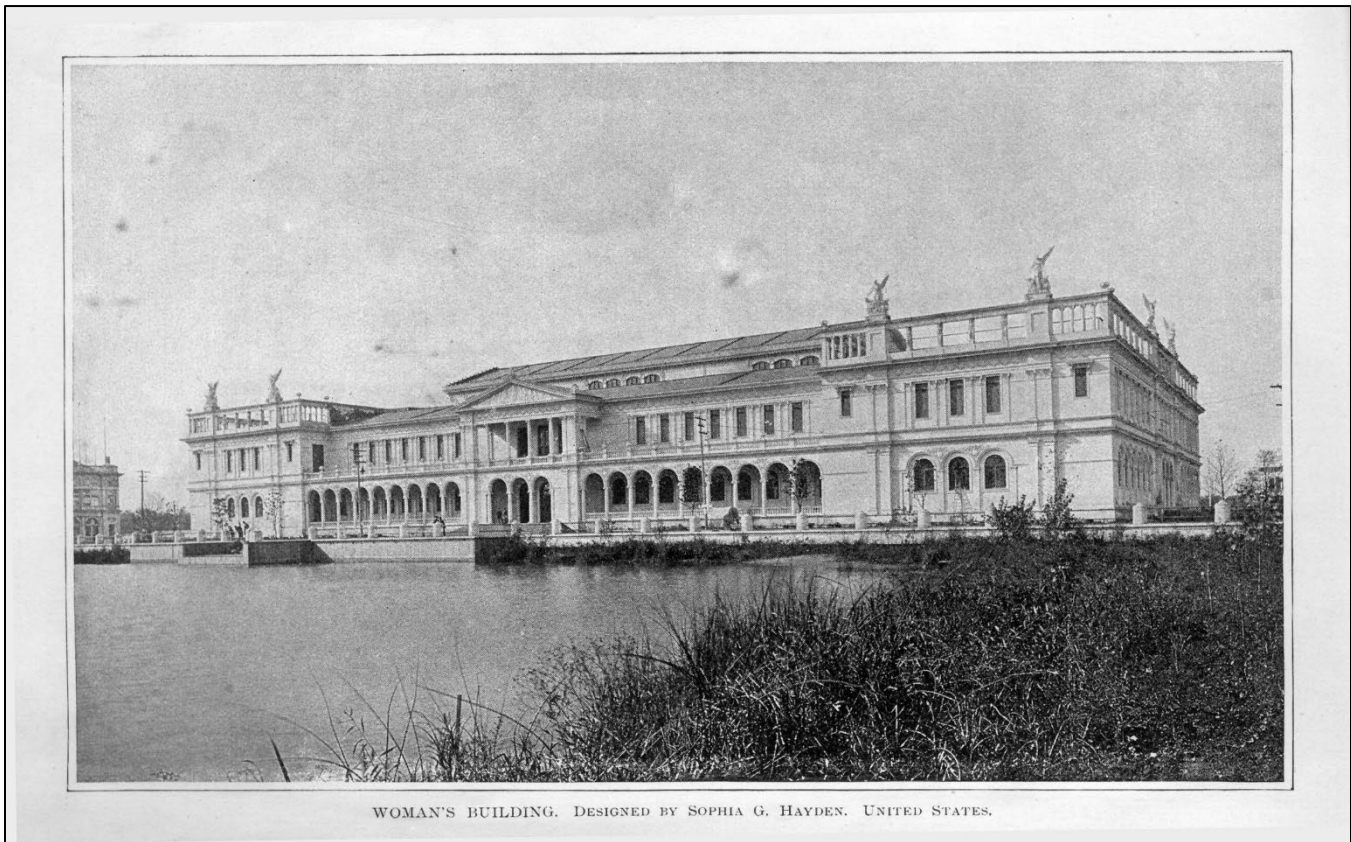


Figure 1. Woman’s Building (pictured in *Art and Handicraft in the Woman's Building of the World's Columbian Exposition, Chicago, 1893*, edited by Maud Howe Elliott)

¹⁶ Kate Field, “Women and the Fair,” *Chicago Tribune*, November 12, 1893, 39.

¹⁷ Paine, 57-60.

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With these advancements by women architects on a national stage, women in Maryland were also beginning to venture into the architectural profession. The story of Anna L. Hawkins is a testament to the talents of early women architects and the challenges they faced in securing an education and establishing their careers. Hawkins was born in Maryland in 1868. She was the daughter of William Hawkins, a Harford County farmer who migrated to the area from Louisiana, and Hester Hawkins, a Maryland native.¹⁸ By 1880, the twelve-year old Anna Hawkins was living in a boarding house in Harford County with her uncle and young brother.¹⁹ As a girl, physician Dr. John Miller Finney of Bel Air, Maryland took a special interest in her well-being and success. A beloved local figure, Dr. Finney provided aid to Harford County families to help bright or talented children gain access to higher education.²⁰

Anna Hawkins enrolled in the Maryland Institute of Art and Design in 1890 and in 1894 was the first female graduate of the school's architecture program. An energetic and talented student, Hawkins excelled at freehand and mechanical drawing. When she initially indicated her interest in pursuing a career as an architect, she was discouraged from doing so by Professor Otto Fuchs and other faculty members, who advised her that she would be regarded as a "curiosity" and would struggle to advance her career in the male-dominated field. Hawkins was determined, however, and was inspired by Sophia Hayden and her design selected for the Woman's Pavilion at the World's Columbian Exposition. Upon her graduation in 1894, Hawkins was awarded the Peabody Prize and was recognized as being one of the most talented students to have ever graduated from the Maryland Institute.²¹ In September of 1894, the trade journal *Architecture and Building* noted her graduation and her intent to embrace architecture as a career.²² Hawkins next moved to New York, where she attended the School of Applied Design. In May of 1896, she won an architectural design contest held by the school.²³

Anna L. Hawkins gained attention when, in June of 1896, the Maryland State Department of Education accepted her design for the new Havre de Grace high school in Harford County.²⁴ Hawkins was one of several architects who entered the competition and was the only woman to do so.²⁵ The school, no longer extant, was located at the corner of Congress and Adams Street in Havre de Grace. An illustration of the eclectic brick and limestone school appears in the upper margin of the 1907 *Bird's Eye View of Havre de Grace* by T. M. Fowler. In its annual report for 1896, the Maryland State Department of Education proclaimed the facility to be:

¹⁸ U.S. Bureau of the Census, *Ninth Census of the United States* (1870), Harford County Maryland, Third Election District, Page 94, Record Group 29, National Archives, Washington, D.C.

¹⁹ U.S. Bureau of the Census, *Tenth Census of the United States* (1880), Harford County Maryland, Second Election District, Enumeration District 37, Page 19, Record Group 29, National Archives, Washington, D.C.

²⁰ "Death of an Ideal Country Physician of the Old School," *Baltimore Sun*, June 26, 1896, 2.

²¹ "A Girl's Success," *Baltimore Sun*, June 16, 1896, 10.

²² "Personal," *Architecture and Building*, September 29, 1894, 157.

²³ "Prizes for Young Women," *New York Tribune*, May 23, 1896, 7.

²⁴ "A Girl's Success," *Baltimore Sun*, June 16, 1896, 10.

²⁵ "Prize Won by a Woman," *The World* (New York), June 14, 1896, 39.

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... the best public-school building in the state outside of the city of Baltimore. So well pleased is this Board as well as the citizens of Havre de Grace, that it gives us pleasure through the State report to invite an inspection of it by any board which contemplates the erection of a model town school building.²⁶

The news of Hawkins' winning design, at a time when few women practiced architecture in the U.S., was reported in newspapers across the country, from the *Wilkes-Barre Times Leader* to the *San Francisco Chronicle*.²⁷ In 1900, Hawkins was briefly mentioned in an article on women architects that appeared in *Frank Leslie's Popular Monthly* magazine.²⁸

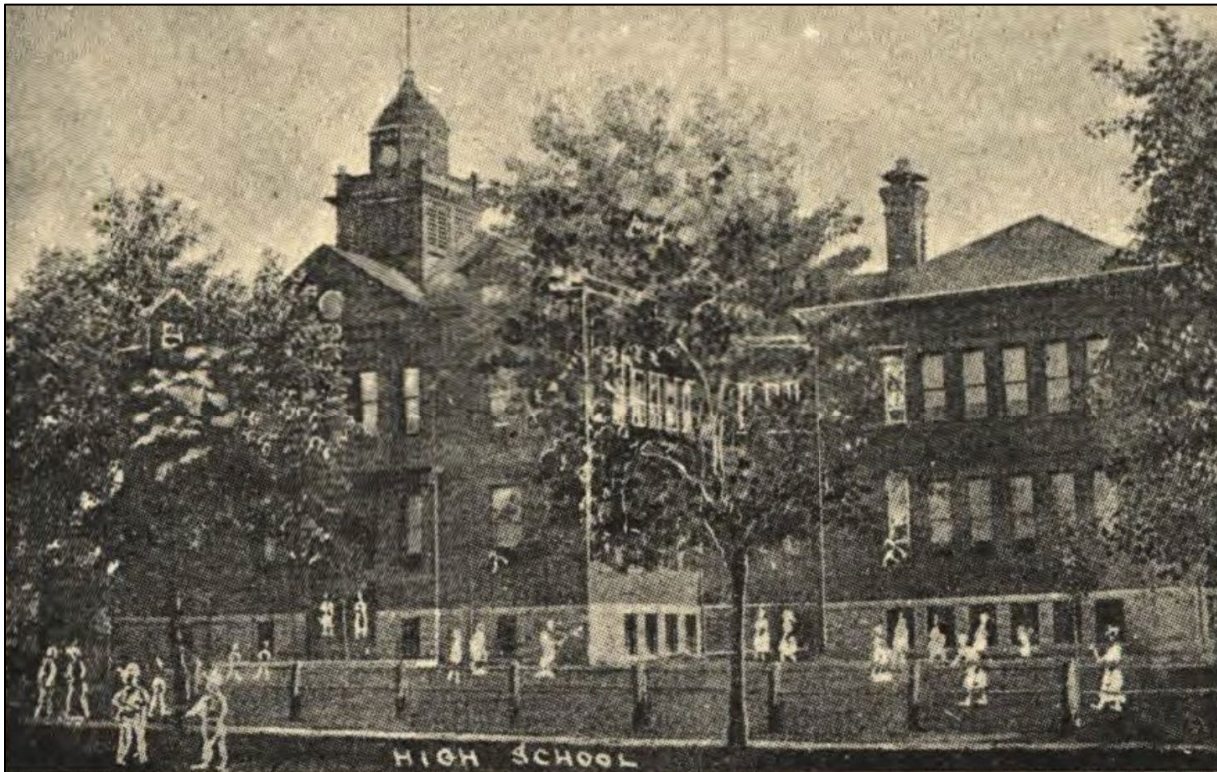


Figure 2. Havre de Grace High School, from *Bird's Eye View of Havre de Grace*, 1907 (Library of Congress).

Tragically, it seems that Hawkins was unable to establish a professional career as an architect. She is listed as a teacher in the 1894 and 1895 editions of the Baltimore city directory, living at 1315 Druid

²⁶ Maryland State Department of Education, *Twenty-Ninth Annual Report of the State Board of Education* (Annapolis, MD: King Bros., 1896), xlvi.

²⁷ "Anna L. Hawkins," *Wilkes-Barre Times Leader*, July 14, 1896, 5; "Woman in New Roles," *San Francisco Chronicle*, June 27, 1896, 6.

²⁸ Joseph Dana Miller, "Women as Architects," *Frank Leslie's Popular Monthly* 50, no. 2 (June 1900): 204.

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Hill Avenue but does not appear in subsequent directories.²⁹ Hawkins may have married and changed her name. Despite her brief moment of national fame, the fact that Hawkins is today unknown among architectural historians and scholars of early women architects in Maryland suggests that she was unable to establish a successful career as a professional architect, despite her prodigious talent and education.

Women were not only proving themselves to be capable architects, but also were beginning to explore the emerging field of landscape architecture. During the nineteenth century, the “cult of domesticity” relegated upper-class women to the roles of tastemakers and guardians of the home, and the decorative arts and gardening were deemed apposite and genteel occupations for respectable women. Like architecture, landscape architecture was viewed as a male discipline, with garden design reserved for females. In this environment, nineteenth-century women designers typically focused their talents on small residential gardens rather than the large-scale public works projects undertaken by larger male-led firms. In 1893, architectural critic Mariana Griswold Van Rensselaer argued that garden design should be considered an art form, equal in status to the field of architecture in its application of beauty and functionality.³⁰

By the turn of the century, women inspired by Van Rensselaer and the aesthetic of the Arts and Crafts Movement began to enter the new profession of landscape architecture. With increased interest in the art of gardening came the publication of many new popular books on the topic intended for female readers. As in the field of architecture, educational opportunities for women interested in landscape design were limited. Cornell University and the Bussey Institution in Boston (predecessor to the Arnold Arboretum) offered courses of study in horticulture. A short-lived landscape architecture program was established at MIT in 1900 and was headed by Guy Lowell, author of the 1902 book *American Gardens*. At MIT, Lowell taught a Beaux-Arts approach to landscape planning derived from European ideals. The Lowthorpe School of Landscape Architecture for Women was founded in Groton, Massachusetts in 1901 and its faculty included Charles Sprague Sargent, director of the Arnold Arboretum, and Harvard University president Charles W. Eliot. Other early academic programs included the Pennsylvania School of Horticulture for Women (1910) and the Cambridge School of Architecture and Landscape Architecture (1916).³¹ Harvard professor Henry Atherton Frost established the Cambridge School, which was the first institution to offer training exclusively to women. The school maintained the high standards of the Harvard curriculum and its students benefitted from the practical experience of Frost and his business partner landscape architect Bremer Pond. The Cambridge School’s first graduates included Katherine Brooks, its first student, and Rose Greely, who later established a successful practice in Washington, D.C. and worked extensively in Maryland. The Cambridge School became affiliated with Smith College in 1934. It later merged with the Harvard Graduate School of Design in 1942.³²

²⁹ R. L. Polk, Co. *R. L. Polk & Co.’s Baltimore City Directory* (Baltimore: R. L. Polk, 1894), 611.

³⁰ Judith B. Tankard, “Defining Their Turf, Pioneering Women Landscape Designers,” *Studies in the Decorative Arts* 8, no. 1 (Fall-Winter 2000-2001):31-32.

³¹ Tankard, 32-33.

³² Allaback, 26-28.

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Early pioneering female landscape architects in the U.S. included Beatrix Farrand, Ellen Biddle Shipman, Marian Cruger Coffin, Ruth Bramley Dean, Rose Ishbel Greely, Annette Hoyt Flanders, Martha Brookes Hutcheson, and Florence Yoch. Farrand and Shipman established a successful New York office, staffed exclusively by female employees, and their rigorous apprenticeships helped train a generation of women professionals in the field. By the 1920s, women were no longer limited to residential garden designs and began to transition into other areas such as community planning.³³

Historic Context 1: *Early Women Architects in Maryland, 1920 to 1945*

The Architectural Profession in Maryland During the Early Twentieth Century and Gender

World War I resulted in significant changes within American society, shaping women's expectations regarding gender equality. This period saw a revival of the women's suffrage movement, begun prior to the war. In Baltimore, the movement was spearheaded by Edith Houghton Hooker, editor of the *Maryland Suffrage News*. While the ratification of the Nineteenth Amendment in 1920 represented a significant breakthrough for greater gender equity, women continued to struggle against male dominance in the professional sphere. This was not only true of the design field, but also in other areas such as law, medicine, business, and higher education.³⁴

The period from 1920 to 1945 continued to be an incredibly difficult environment for women architects attempting to establish their careers in the eastern U.S., and the field of architecture remained male dominated. Large firms in Baltimore and Washington, D.C. were led and staffed by men, as was the Supervising Architect's Office of the Department of the Treasury, the principal designer of federal buildings after 1912. The Baltimore chapter of the American Institute of Architects was established in 1870, and by the 1920s it was still composed exclusively of male members, whose ranks included prominent architects William Lamdin, Lawrence Hall Fowler, James Edmunds, Jr., and the principals of firms such as Buckler and Fenhagen, Sperry, Dunbar, and Garrison, and Smith and May. There were no women members of the Baltimore Chapter until after World War II.³⁵

The 1920 book *Careers For Women*, published by the Intercollegiate Vocational Guidance Association included chapters entitled "The Architect" and "The Landscape Architect." Addressing the challenges facing women design professionals during this period, architect Lois L. Howe cautioned:

As a means of livelihood for a woman, architecture is precarious and unadvisable, unless she has wonderful natural capacity combined with a great tenacity of purpose, to which may be added exceptional opportunities. The reason for this lies in the fact that the

³³ Tankard, 34-35.

³⁴ Neal A. Brooks and Eric G. Roeckel, *A History of Baltimore County* (Towson, MD: Friends of the Towson Library, Inc., 1979), 347-49.

³⁵ Belfoure, 36-37.

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opening for women is small; in Boston and many other large cities there is still a prejudice against employing women in the most desirable offices. This prejudice is so great as to make it almost impossible for a woman to learn her trade there. In New York the prejudice is less and in many western cities a woman may do very well.

During the 1920 to 1945 period, women architects in Maryland primarily worked in the counties of eastern Maryland, including the eastern shore, and the greater Washington, D.C. area. There is a noticeable lack of representation in Baltimore City, possibly arising from the prejudice described by Howe in certain eastern cities. In addition, Howe listed a number of "technical schools" admitting women students that included the MIT, Cornell University, Columbia University, the Cambridge School of Domestic Architecture and Landscape Architecture, and the Massachusetts Normal Art School in Boston.³⁶ The chapter on landscape architecture was authored by Anna Biddle Frishmuth and Elizabeth Pattee, who recommended many of the same schools, in addition to the University of Illinois, the Lowethorpe School of Landscape Architecture for Women in Groton, Massachusetts, and the University of California. Pattee cautioned that "several excellent schools of landscape architecture, such as Harvard, are not accessible to women."³⁷ There was no accredited, university-level architecture school in Maryland prior to World War II. Many of the women who were successfully designing in Maryland during this period, such as Gertrude Sawyer and Victorine Du Pont Homsey, were not native to Maryland and received education outside of the state.

While more and more architects were receiving formal academic training in college or university settings, by the early 1920s, there were still many that entered the profession through the traditional path of apprenticeship. In addition, a greater distinction had arisen by this time between architects and builders. A number of states, such as Illinois, had passed laws requiring architects to be licensed beginning in the early 1900s, but it was not until 1935 that the Maryland legislature passed a law establishing a board of examiners to oversee the registration process in the state. Applicants were required to have completed four years of high school, plus four years of technical college, and three years of experience in an architect's office. In acknowledging the continued role of non-academic training in the profession, the law grandfathered in those who lacked a college education but had been practicing under the title "Architect" at the time of passage. At this time in Maryland, the services of an architect were not legally required for any construction under \$3,000, provided that the building was not more than two stories in height.³⁸

Themes Relating to Women in Maryland Architecture, 1920-1945

A number of themes, such as the planning and development of country estates, restoration and historic preservation, the architectural arts, and housing development, shaped the environment in which women design professionals in Maryland practiced during the 1920-1945 period. Women practicing

³⁶ Catherine Filene, ed., *Careers For Women* (Boston: Intercollegiate Vocational Guidance Association, 1920), 48-49.

³⁷ Filene, ed., 53.

³⁸ *Ibid.*, 40-43.

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architecture and landscape architecture during the first half of the twentieth century worked during the height of the Country Place Era (1890-1940), a period when large pastoral estates with many outbuildings and elaborate gardens were being planned and constructed by America's elite. During this time, some of the most important patrons of architects and landscape architects were the newly wealthy who wanted to convey both their own social status as well as that of the United States after World War I. This preference for opulence was especially on display in the greater Washington, D.C. area and eastern Maryland.³⁹ While this cultural climate provided opportunities for talented and well-connected design professionals, it remained relatively rare for women to undertake the planning of large, complex estates during this period. Exceptions include Gertrude Sawyer's and Rose Greely's work at the Jefferson Patterson Estate (1932-1959), Beatrix Farrand's landscape design for Dumbarton Oaks in Washington, D.C. (1921-1940), or Marian Coffin's work at Winterthur in Delaware (1928-1932).⁴⁰

Also, during this period there was a growing interest in the restoration and rehabilitation of historic properties and estates, some of which was undertaken by women architects and landscape architects. This coincided with a strong interest in the history and architecture of the Colonial Period that surfaced along the eastern seaboard alongside the nascent preservation movement. By the 1930s, interest in the Colonial Revival Style had increased significantly following the restoration of Williamsburg, Virginia, which began in 1926. Thousands visited Williamsburg and articles on the city's historic houses appeared in a variety of publications.⁴¹ In addition, publications such as the *White Pine Series of Architectural Monographs* also contributed to the popularity of the Colonial Revival.⁴² Upper-class women played a key role, as patrons who supported restoration work, and as scholars of the decorative arts and architecture of the eighteenth century. Rose Greely, a prominent Washington, D.C. architect and landscape architect and daughter of Arctic explorer Gen. Adolphus Greely, served as a consultant during the restoration and reconstruction work undertaken at Williamsburg and St. Mary's City. Gertrude Sawyer, who worked extensively in Maryland during this period, engaged in the restoration and sensitive rehabilitation of several eastern Maryland plantation sites, such as Mulberry Fields and Cremona.

Art has historically been integrated into public and institutional architecture, from murals and mosaics to works of sculpture. The 1920s ushered in a new cultural awareness among Baltimore's leaders that had begun during the City Beautiful Movement, when governments realized their obligation to encourage art and ensure the quality of the built environment. Inspired by the 1893 World's Fair in Chicago, the Baltimore Municipal Art Society was founded in 1899 and served as the city's main civic arts organization.⁴³ After 1925 and the Paris Exposition, a new artistic direction burgeoned on both sides of

³⁹ Lawson, 58.

⁴⁰ Tankard, 34.

⁴¹ David Gebhard, "The American Colonial Revival in the 1930s," *Winterthur Portfolio* Vol 22, No 2/3 (Summer-Autumn, 1987): 117.

⁴² Northeastern Lumber Manufacturers Association, "The White Pine Monographs," <http://www.nelma.org/library/the-white-pine-monographs/> (accessed March 31, 2020).

⁴³ Belfoure, 37.

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the Atlantic that paralleled the rise of Art Deco Style, synthesizing classical composition, modernist simplification of form, streamlining, and Parisian-inspired ornamentation. With this new direction in the fine arts and architecture, public art figured prominently in the New Deal building programs of the 1930s.⁴⁴ The integration of art in the design of public, commercial, and institutional buildings during this era provided opportunities for talented women artists such as Hildreth Meière.

Population explosions and increased housing demands resulted in significant real estate development in Maryland during the interwar years and presented opportunities for the state’s architects, landscape architects, and builders. In Maryland and throughout the United States, a period of intensive suburban growth began in 1918 and temporarily slowed after the financial panic of 1929. Suburbanization resulted from a number of factors, such as increased automobile ownership, the implementation of zoning laws, and the availability of published building plans. Heightened construction activity in Maryland during the 1920s occurred both in the suburban counties surrounding Washington, D.C. and in the greater Baltimore area. A building boom began in the Maryland suburbs of Washington, D.C. around 1922, precipitated by favorable government policies, and general economic prosperity.⁴⁵ In Baltimore City, development during the 1920s was driven by population growth, urbanization, and industrialization.⁴⁶ During this period, Mary Frances Knee, a woman architect featured later in this study, worked as a draftsman in the office of Washington architect Waddy Wood, who designed houses for clients in the Maryland suburbs such as Chevy Chase.

The stock market crash of 1929 slowed post-World War I development in Maryland. Despite declining economic conditions experienced during the Great Depression, considerable real estate development occurred during the 1930s in Baltimore, Anne Arundel, Montgomery, and Prince George’s Counties. The suburbs around Washington, D.C. continued to expand during the 1930s in order to meet the demand for new housing precipitated by the large increase in the federal workforce. The population of Montgomery County more than doubled during the 1930s, and by the 1940s the majority of wage-earners in the county were federal employees. Over 7,000 new dwellings were built in Montgomery County alone between 1935 and 1940. This growth was enabled through programs administered by the Federal Housing Authority (FHA) and the Home Owners Loan Association. A large amount of residential construction in Maryland was enabled through FHA-backed loans after 1934 and the passage of the National Housing Act.⁴⁷

While some areas of western and southern Maryland experienced stagnation during World War II, other areas saw the rise of wartime “boom towns” and a surge in population. Growth of an industrial complex

⁴⁴ Richard Striner, “Art Deco: Polemics and Synthesis,” *Winterthur Portfolio* 25, no. 1 (Spring 1990): 21-24.
⁴⁵ KCI Technologies, Inc. *Suburbanization Historic Context and Survey Methodology*, vol. 2, prepared for the Maryland Department of Transportation, State Highway Administration, November 1999, B-6, B-39.
⁴⁶ Richard Walsh and William Lloyd Fox, *Maryland: A History, 1632-1974* (Baltimore: Maryland Historical Society, 1974), 697-98.
⁴⁷ George H. Callcott, *Maryland and America: 1940 to 1980* (Baltimore: Johns Hopkins University Press, 1985), 19-20; KCI Technologies, Inc., *Suburbanization Historic Context*, B-7-8, B-40.

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extended for forty miles along the Chesapeake Bay in Cecil, Baltimore, and Harford Counties, which by 1943 had experienced five-fold population growth. One the fastest growing areas within this industrial corridor was Middle River in Baltimore County, location of the Glenn L. Martin aircraft plant which employed 53,000 workers.⁴⁸ Elkton in Cecil County prospered due to its munition factories, which employed thousands of women. By 1943, the Aberdeen Proving Grounds employed 5,700 civilians and 30,000 military personnel. Small towns such as Havre de Grace, Aberdeen, Abington, Edgewood, and Joppatowne experienced massive population increases. Other military areas, including Fort Meade and the Annapolis Naval Command in Anne Arundel County, and Andrews Field in Prince George’s County, brought additional growth to those areas during the war.⁴⁹ There was also significant development of war worker housing in Maryland, particularly in the eastern half of the state and in the greater Baltimore and Washington, D.C. areas. Several of the women architects featured in this study contributed to the development of military and civilian housing during the war, such as Gertrude Sawyer, Victorine Du Pont Homsey, and Mary Frances Knee. Government research facilities also contributed to the climate of growth and development in Maryland during the World War II years. The Beltsville Agricultural Research Center (BARC) was established in 1910 and significantly expanded during the 1930s and 1940s. The Naval Ordinance Laboratory, located in the White Oak area of Montgomery County, was established in 1918 and in 1944 planning and construction began on a 712-acre research campus.

Women Architects Active in Maryland, 1920-1945

This section presents the biographies of six women designers who were actively working in Maryland between 1920 and 1945. As discussed, these women attempted to build their careers at a time when few women were practicing architecture in the U.S. and the field continued to be led by men. These women were all educated outside of Maryland, which, as mentioned in the introductory context, did not have an accredited architecture school until after World War II. Three of the women highlighted in this section, Gertrude Sawyer, Rose Greely, and Victorine Du Pont Homsey, were educated at the Cambridge School of Architecture and Landscape Architecture, pointing to the importance of this institution in training the first generation of female design professionals. The biographies in this section highlight the contributions of women within all of the thematic areas discussed in the historic context, from the planning of country estates to restoration work, public art, and housing development.

Gertrude Sawyer, AIA (1895-1996)

Gertrude Sawyer was one of the first women to become a member of the American Institute of Architects (1939) and was a pioneering figure in Maryland. Sawyer was born in 1895 in Tuscola, Illinois. She grew up in Missouri and expressed an interest in architecture as a girl, despite being

⁴⁸ Callcott, 38-40.

⁴⁹ KCI Technologies, Inc. *Suburbanization Historic Context and Survey Methodology*, B-16-17.

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dissuaded by her father who felt that architecture was not a woman's field. Sawyer stated in a 1956 interview that she recalled her father telling her that "no one would trust a woman with building a house – the roof might fall in." As a compromise, she studied landscape architecture at the University of Illinois, graduating with a bachelor's degree in 1918. She went on to earn a master's degree in architecture from the Cambridge School of Architecture and Landscape Architecture in 1922 and was one of the school's early graduates.⁵⁰

Sawyer initially worked for the Kansas City firm of Edward Delk from 1922-23, focusing on residential design. In 1923, she moved to Washington, D.C. where she worked in the offices of Horace W. Peaslee. Sawyer traveled abroad with Peaslee to England, France, Italy, and Switzerland in 1925 during planning for Washington's Meridian Hill Park. She became registered to practice architecture in the District of Columbia in 1926. During the summers of 1930 and 1931, Sawyer taught architecture at Vassar College in Poughkeepsie, New York. She opened her own practice in Washington in 1934. Among her principal works in Washington were the residence of Mr. and Mrs. Nathan Scott (1936), the Junior League Building (1936), and the residence of Judge J. Edgar Murdock (1937). She obtained her Maryland registration in 1936, and two years later became registered in Florida, Ohio, and Pennsylvania. Gertrude Sawyer became a member of the AIA, Potomac Valley Chapter, in 1939.⁵¹

In 1932, Sawyer began work on a master plan for Point Farm (CT-755), the country estate of Jefferson Patterson and his wife Mary, located in Calvert County near St. Leonard on a 512-acre property overlooking the Patuxent River. Patterson had envisioned a working model farm where he could raise prize cattle. Gertrude Sawyer developed an overall master plan for the estate and designed more than twenty new buildings, in addition to renovating existing buildings. Sawyer hired noted landscape architect Rose Greely to prepare the landscape plan. Cary Millholland Parker later joined the project, altering Greely's plans to meet the changing tastes and needs of the family. The brick, two-and-a-half-story, Colonial Revival-Style main residence (CT-755-A), designed by Sawyer between 1932 and 1934 (with later additions), features a five-bay façade with a central gabled portico and classically detailed interior. Other buildings on the property designed by Sawyer include a pump house, bath house, farm manager's house, dairy barn, and granary (1932); a beach house, steer barn, and tobacco barn (1933); four additional tobacco barns (1937, 1940); a gardener's house and greenhouse (1945); and a brick show barn (1955). Sawyer designed a garage addition and chauffeur's quarters in 1959. After the death of Mr. Patterson in 1977, his wife continued to use the property as a weekend home and retreat before donating it to the State of Maryland for the creation of the Jefferson Patterson Park and Museum.⁵²

⁵⁰ Ruth Dean, "Woman Architect Came to Their Aid," *Evening Star*, March 25, 1956, D10.

⁵¹ American Institute of Architects, Membership Application, "Gertrude Sawyer," Application no. 135, June 1, 1939.

⁵² National Register of Historic Places, Patterson Archeological and Historic District, Calvert County, Maryland, National Register # 82002808.

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Figure 3. Jefferson Patterson house at Point Farm (Jillian Storms).

In 1939, Sawyer designed a main residence, farm manager's house, and barn at Cove Farm, located in Calvert County at 2204 Garrity Road near the Patterson's Point Farm. The owner, Orsen Nielsen, was a former U.S. Consul to Germany and a friend of Jefferson Patterson.⁵³

Gertrude Sawyer worked on several historic properties in eastern Maryland, overseeing restoration activities and designing new buildings and additions. In 1941, she designed alterations and an addition to the c. 1850s farmhouse at Jubilee Farm (SM-192) in St. Mary's County.⁵⁴ At Cremona (SM-93), in Saint Mary's County, Sawyer undertook restoration of the main house and reconstruction of several outbuildings on the property. These included an icehouse and smokehouse using brick from the house, a frame dairy, a frame overseer's house, and a barn based on an original located at Mount Vernon.⁵⁵ At Tudor Hall (SM-10), located in St. Mary's County near Leonardtown, Sawyer "remodeled" the house in 1950 to function as the county library.⁵⁶

⁵³ National Register of Historic Places, Patterson Archeological and Historic District, Calvert County, Maryland, National Register # 82002808.

⁵⁴ Maryland Inventory of Historic Properties, Jubilee Farm, Valley Lee vicinity, St. Mary's County, MIHP #SM-192.

⁵⁵ Maryland Inventory of Historic Properties, Cremona, Mechanicsville vicinity, St. Mary's County, MIHP #SM-93.

⁵⁶ Martha Sprigg Poole, "Tudor Hall and Those Who Lived There," *Maryland Historical Magazine* 46, no. 4 (December

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During World War II, Gertrude Sawyer put her architectural practice aside to contribute to the war effort, and she worked in the engineering department of Fairchild Aircraft in Hagerstown. The U. S. Navy later drafted her to serve in the Civil Engineer Corps (Seabees). As an architect in the Seabees, she designed living quarters for 14,000 women in the WAVES (women's naval reserve). She and Lt. Kathleen F. Lux were the only two women to serve in the Civil Engineer Corps. Sawyer received a letter of commendation for her economical and innovative design from Admiral Ben Moreel. Sawyer served as a Lt. Commander in the Civil Engineer Corps Naval Reserve until 1959.⁵⁷

She told the *Evening Star* in 1956 that "People who don't want a woman architect just don't come to you. But others see the advantage of your being able to interpret their individual needs because you are a woman."⁵⁸ Gertrude Sawyer was elected to the rank of Member Emeritus in the AIA in 1968. She closed her practice and retired in 1969. In her later years, Sawyer relocated to Los Angeles. In 1995, she reviewed plans for the Maryland Archaeological Conservation Laboratory for conformity of design to her original buildings at Point Farm. Gertrude Sawyer died in 1996.⁵⁹

Rose Ishbel Greely (1887-1969)

Rose Greely was an important early American landscape architect, who designed formal gardens throughout Maryland, working primarily during the first half of the twentieth century. Rose Greely was born in Washington, D.C. in 1887, the daughter of army officer and arctic explorer Gen. Adolphus W. Greely and his wife Henrietta H. C. Nesmith Greely. She attended preparatory schools in New York and Massachusetts before graduating from the National Catholic School for Girls in Washington, D.C. After high school, Greely studied interior decorating for one year at the Art Institute of Chicago, two years of metal work at the Corcoran Gallery of Art in Washington, and she spent one year studying silver work and enameling in Italy. Greely's interests branched out into new areas, and in 1916 she entered the first class at the Cambridge School in Cambridge, Massachusetts, graduating in 1919 with certificates in architecture and landscape architecture.⁶⁰

After graduating, Greely initially worked for several years in Boston at the publication *House Beautiful* with landscape architect Fletcher Steele. She returned to Washington in 1923 and took a position working as a draftsman in the office of architect Horace Peaslee. In 1926, Greely became the first woman licensed to practice architecture and landscape architecture in the District of Columbia. That year, she opened her own practice in Washington, initially at 1623 H Street, N.W., then at 1701 I Street,

1951): 257-58.

⁵⁷ Ruth Dean, "Woman Architect Came to Their Aid," *Evening Star*, March 25, 1956, D10.

⁵⁸ Ruth Dean, "Woman Architect Came to Their Aid," *Evening Star*, March 25, 1956, D10.

⁵⁹ AIA Baltimore and the Baltimore Architecture Foundation, Early Women of Architecture in Maryland, "Gertrude Sawyer, AIA (1895-1996)," <https://www.aiawam.com/gertrude-sawyer.html> (accessed February 2022).

⁶⁰ Charles A. Birnbaum and Lisa E. Crowder, eds., *Pioneers of American Landscape Design: An Annotated Bibliography* (Washington: National Park Service, 1993), 54.

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and after 1935 from her Georgetown home. She maintained the practice, employing one or two assistants and a drafter, until her death in 1969.⁶¹ Greely collaborated with some of the most respected architects working in the Washington area, such as Horace Peaslee, John Russell Pope, Gertrude Sawyer, Waddy Wood, and Arthur Heaton. In addition to her prodigious talent as a designer, Greely possessed a charismatic presence and will to succeed. She was described in *House Beautiful* in 1935 as, “tall and stately, with great personal dignity and authority, and a very determined character. Twice having broken her right arm, she learned to sketch with her left.”⁶²

Reflecting her training in the areas of architecture and landscape architecture, Rose Greely specialized in residential design, with an emphasis on well-designed gardens that functioned as an extension of the home. Over the course of her forty-year career, Greely designed over 500 landscape projects as well as houses and additions to houses. Her clientele included wealthy figures in business, members of Congress, diplomats, and prominent military officers in the Washington, D.C. area. In addition, she undertook design projects in Virginia and Maryland, as well as New England and the southwest states, where her clients had second homes.⁶³

According to landscape architect Joanne Seale Lawson, Greely’s work “represents an eclectic combination of the architectonic, formal, academic Beaux-Arts tradition and an Arts and Crafts use of regional styles, native plant materials, color theory, and craft details.” Greely was versed in the European, Beaux-Arts approach to landscape design, characterized by attention to detail, an understanding of the relationship between material and form, and the restrained use of plantings, from her time at the Cambridge School in Massachusetts. She was exposed to the eclecticism of the Arts and Crafts Movement, which looked to the vernacular English cottage garden for inspiration, through her travels and her studies of the decorative and domestic arts. In her work, Greely balanced these artistic and aesthetic influences, incorporating the formal qualities of the European Renaissance with the romanticism of eighteenth-century English landscape design. She believed that landscape design should be governed by the client’s tastes, the architecture of the existing house (if built), and the natural character of the property.⁶⁴

For one of her earlier projects in Maryland, Greely designed a garden for the Chevy Chase residence of Mr. and Mrs. Whitman Cross at 101 E. Kirke Street between 1924-1929. The design, “expresses Greely’s conviction that a garden should appear only as an incident in the larger landscape.” The design incorporates walls, steps, pools, and terraces – all elements seen in many of Greely’s gardens.⁶⁵

⁶¹ Ibid.

⁶² Tankard, 51, 55.

⁶³ Ibid.

⁶⁴ Joanne Seale Lawson, “Remarkable Foundations: Rose Ishbel Greely, Landscape Architect,” *Washington History* 10, no. 1 (Spring-Summer 1998): 47-53.

⁶⁵ Lawson, 69.

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In 1932, Greely worked with Gertrude Sawyer to develop the landscape plan for Point Farm (CT-755), the Calvert County estate of Jefferson Patterson. The parklike, English-style landscape design



Figure 4. Garden of Mr. and Mrs. Whitman Cross, Chevy Chase (Lawson, *Remarkable Foundations*).

incorporates brick entrance gates and a terraced lawn in front of the house with a brick retaining wall. Brick walls extending from the garage and pump house screen the parking area. French doors facing the terrace, along with the west porch, were designed to connect the interior of the house with the landscape and provide scenic views of the Patuxent River. An enclosed garden at the southeast corner of the house, featuring an octagonal fishpond, functioned as an “outdoor room.” To the northeast of the house is a triangle garden with a formal layout that features terraces, stone walls and steps, and grapevines that serve as diagonals converging on a central stone well. As discussed, Cary Millholland Parker later altered some of Greely’s original design to meet the Patterson’s changing needs.⁶⁶

In 1933-1934, Greely prepared landscape plan for the grounds of the reconstructed 1676 State House at St. Mary's City (SM-11). The 1.3-acre site, part of the St. Mary’s City National Historic Landmark

⁶⁶ National Register of Historic Places, Patterson Archeological and Historic District, Calvert County, Maryland, National Register # 82002808.

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District, forms part of the larger commemorative and interpretive landscape of Historic St. Mary's City, located on the site of Maryland's first capital and its settlement. Greely's Colonial Revival landscape plan for the site reflected her interest in both the Beaux-Arts and Arts and Crafts schools of design. For the state house, the composition included geometric pathways lined with English boxwoods. On the water-facing side of the grounds, she created formal walkway node gardens and double lines of American holly arranged to frame views to the river. Elements of Greely's original plan were not implemented, however, due to lack of funding.⁶⁷

Greely prepared a general landscape plan for the grounds of Holly Hill (AA-268; NRHP), the Anne Arundel County residence of Colonel and Mrs. H. P. LeClaire, in 1938.⁶⁸ The main house at the site was begun during the late seventeenth century and expanded with additions beginning in the early eighteenth. Photographs of the grounds included in the 1975 MIHP documentation show garden features and ornamental plantings that may be part of Greely's 1930s garden plan for the property.⁶⁹

Between 1930 and 1939, Greely planned the roads, grading, and plantings to accompany new buildings and houses at the Aberdeen Proving Grounds in Harford County. The project was funded through a \$2 million congressional appropriation.⁷⁰

During the 1940s and 50s, Greely's projects continued to include a combination of private and institutional commissions. She continued to develop landscape plans for private residences, preparing designs for:

- Mr. and Mrs. R.W. Williams Residence, 917 Poplar Hill Road, Baltimore (1946-1948)
- Admiral and Mrs. Ralph Riggs Residence, 3816 Woodbine Street, Chevy Chase (1953)
- Mrs. Philip Hurstleigh Bard Residence, 6 Meadow Road, Baltimore County (1951-1954)
- Mr. and Mrs. H. G. Gore estate, Marwood-on-the-Potomac, 11231 River View Drive, Potomac (1950-1951)
- Mr. and Mrs. Albert Walker residence in Bethesda (1949-1951)
- The campus of St. Timothy's School (BA-1658), a girl's preparatory school in Baltimore County near Stevenson, Maryland (1952-1958).⁷¹

Rose Greely was a member of the American Society of Landscape Architects and was the only woman member of the ASLA's Advisory Committee of the Williamsburg Restoration Project (1929-1935). She was elected a Fellow of the ASLA in 1936. Greely won several Washington Board of Trade design

⁶⁷ Historic American Landscapes Survey, Reconstructed Statehouse of 1676, HALS MD-24, written historical and descriptive data, 1-3.

⁶⁸ University of Virginia, Special Collections Department, *A Guide to the Rose Greely Architectural Drawings and Papers, 1909-1961*, Albert and Shirley Small Special Collections Library (Charlottesville: UVA, 2013).

⁶⁹ Maryland Inventory of Historic Properties, Holly Hill, Friendship, Anne Arundel County, MIHP #AA-268.

⁷⁰ Lawson, 62.

⁷¹ University of Virginia, Special Collections Department, *A Guide to the Rose Greely Architectural Drawings and Papers, 1909-1961*, Albert and Shirley Small Special Collections Library (Charlottesville: UVA, 2013).

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awards during the 1930s and her work was featured in the 1932 and 1933 yearbooks of the Architectural League of New York. In addition, she published articles in a number of journals such as *Landscape Architecture Magazine*, *Home Acres*, *Garden Digest*, and the *Garden Club of America Bulletins*, as well as articles in several Washington area newspapers and the *Christian Science Monitor*.⁷²

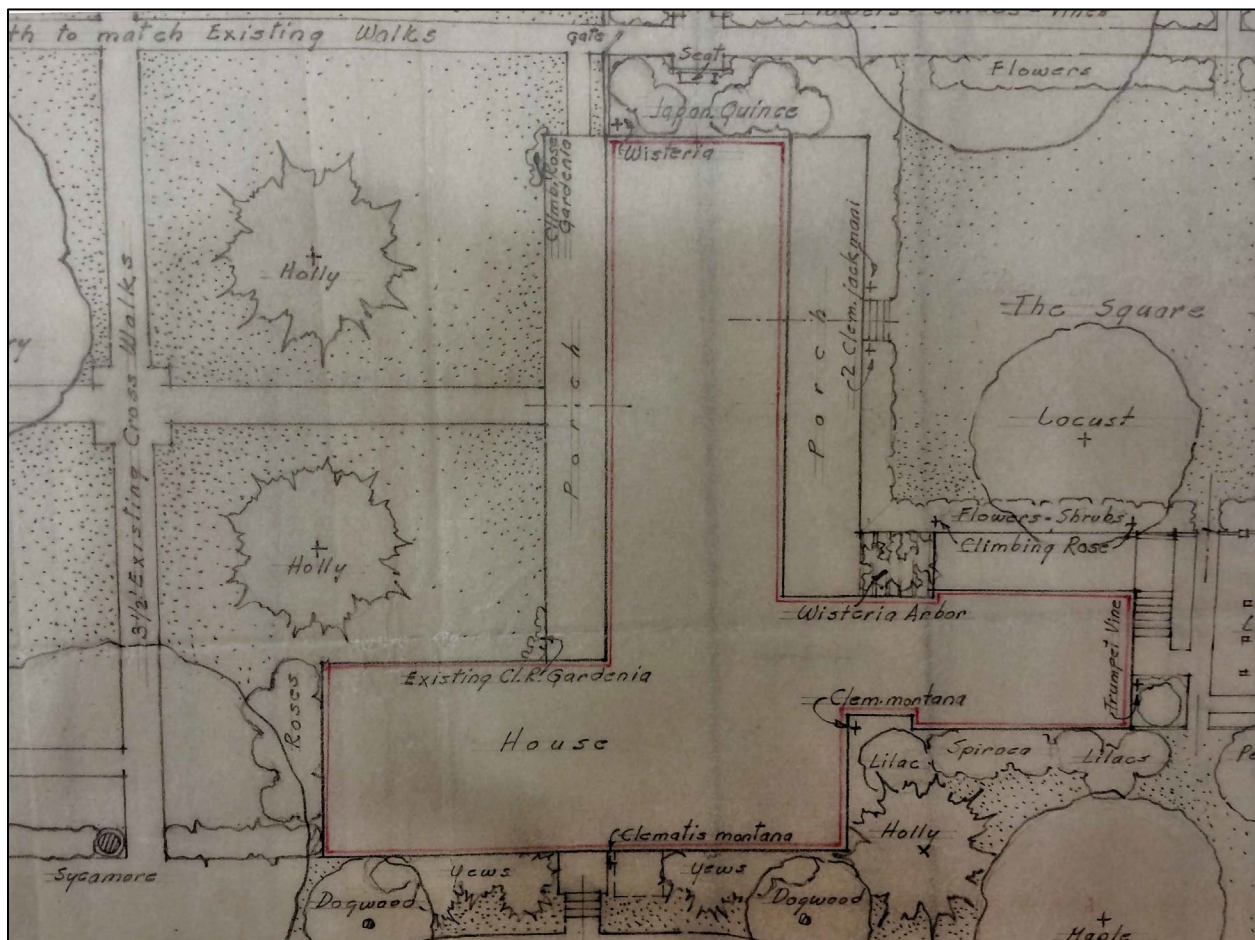


Figure 5. Detail from Greely drawing for the LeClair estate (University of Virginia)

Victorine Du Pont Homsey, AIA (1900-1998)

Victorine Du Pont Homsey was one of the most highly regarded women architects in the Mid-Atlantic during the twentieth century. She was born in Grosse Pointe, Michigan, a suburb of Detroit, in 1900, and attended preparatory school in Cleveland as a young woman. She earned a bachelor's degree from

⁷² Birnbaum and Crowder, eds., 55.

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Wellesley College in Massachusetts in 1923, and a master's from the Cambridge School of Architecture and Landscape Architecture in 1935. She worked as a draftsman at the Boston firms of Allen and Collens from 1926-1927, and F. Patterson Smith from 1929-1930. It was while at Allen and Collens that she met her husband Samuel E. Homsey, and they married in 1929. The couple established a firm in Wilmington, Delaware several years later in 1935.⁷³

According to Sandra L. Tatman, architectural historian and director of the Athenaeum of Philadelphia, the husband-wife partnership was "perhaps the most influential Wilmington firm of the mid-twentieth century." The Homseys designed residences, churches, schools, clubhouses, and other building types, working primarily in the Wilmington area and along the east coast. Their work included the Delaware Art Museum in Wilmington and the office block and visitor's pavilion at the Winterthur Museum.⁷⁴ As the Homsey's reputation grew, they were featured in *Architectural Record* in 1937 and 1941. Notably, the Museum of Modern Art selected their house design to represent the International Style for the 1938 Paris Exhibition.⁷⁵ Designs such as the Robertson Residence in Centerville, Delaware, featured in *Architectural Forum* in 1938, incorporated the low flat-roofed form, inventive massing with cutaways and cantilevering, curved streamlined surfaces, metal ribbon windows, and steel deck railing seen in the architecture of the De Stijl Movement, and in the work of Walter Gropius, Le Corbusier, and other early European modernists.⁷⁶

The couple's Maryland commissions from this period similarly communicate a fluency in early modernist design philosophy and the International Style. One of their most noteworthy Maryland projects was the Cambridge Yacht Club (1936-1937) and an addition to the club (1939). For the club, the Homsey's created a streamlined, nautically-inspired design with curved building form, round porthole windows, and an upper deck with steel railing much like that of a ship. The yacht club was featured in *Architectural Forum* in 1938.⁷⁷ It also received awards from the Maryland Society of Architects and the Architectural League of New York.⁷⁸ Unfortunately, the club building has been altered considerably in recent years, and today only marginally reflects the Homsey's original design.

⁷³ American Institute of Architects, Application for Membership, Victorine Du Pont Homsey, Nomination No. 2321, February 14, 1944; AIA Baltimore and the Baltimore Architecture Foundation, Architect Biographies, "Homsey, Victorine Du Pont (1900-1998)," <https://aiabaltimore.org/baltimore-architecture-foundation/resources/architect-biographies/victorine-du-pont-homsey/> (accessed February 2022).

⁷⁴ Sandra L. Tatman, "Victorine and Samuel Homsey (fl. 1929-1962)," Philadelphia Architects and Buildings database, http://philadelphiabuildings.org/pab/app/ar_display.cfm/100797 (accessed February 2022).

⁷⁵ AIA Baltimore and the Baltimore Architecture Foundation, Architect Biographies, "Homsey, Victorine Du Pont (1900-1998)," <https://aiabaltimore.org/baltimore-architecture-foundation/resources/architect-biographies/victorine-du-pont-homsey/> (accessed February 2022).

⁷⁶ "House for Henry B. Robertson, Centerville, Del.," *Architectural Forum* 68, no. 2 (February 1938): 125.

⁷⁷ "Yacht Club in Maryland," *Architectural Forum* 69, no. 4 (October 1938): 254.

⁷⁸ AIA Baltimore and the Baltimore Architecture Foundation, Early Women of Architecture in Maryland, "Homsey, Victorine Du Pont (1900-1998)," <https://aiabaltimore.org/baltimore-architecture-foundation/resources/architect-biographies/victorine-du-pont-homsey/> (accessed February 2022).

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Between 1935 and 1939, the Homseys prepared designs for Oldfields Farms, near Galena, Maryland. Drawings for the manor house, held at the Hagley Museum and Library in Wilmington, Delaware, show a Georgian Revival-Style mansion with a five-part plan consisting of a pedimented main block and side wings attached by hyphens. In addition, the Homsey's developed a site plan, and designed the manager's house, tenant house, horse barn; and service buildings.⁷⁹

During World War II, Victorine Homsey moved with her family to Washington, D.C. while her husband Samuel was stationed there in the Navy.⁸⁰ From 1943-1944, she practiced with architect Eugene Klaber,

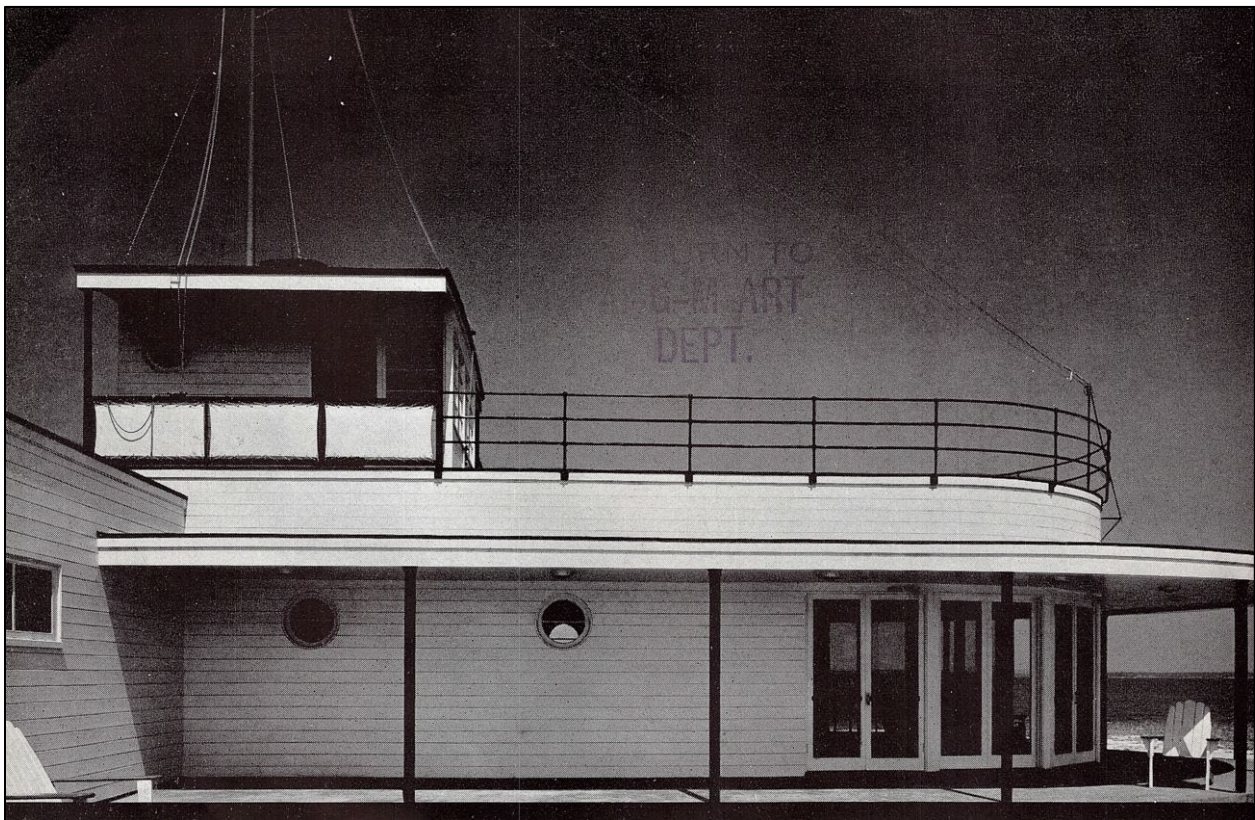


Figure 6. Cambridge Yacht Club (*Architectural Forum*, October 1938).

designing war worker housing for the Federal Housing Administration. Homsey also collaborated with Klaber on projects in the planned community of Greenbelt, Maryland, such as the Greenbelt Service Maintenance Buildings (1943) and an addition to Greenbelt High School (1944-1945).⁸¹ She joined the

⁷⁹ Drawings provided by Jillian Storms/Baltimore Architecture Foundation.

⁸⁰ AIA Baltimore and the Baltimore Architecture Foundation, Early Women of Architecture in Maryland, "Homsey, Victorine Du Pont (1900-1998)," <https://aiabaltimore.org/baltimore-architecture-foundation/resources/architect-biographies/victorine-du-pont-homsey/> (accessed February 2022).

⁸¹ AIA Baltimore and the Baltimore Architecture Foundation, Early Women of Architecture in Maryland, "Homsey, Victorine Du Pont (1900-1998)," <https://aiabaltimore.org/baltimore-architecture-foundation/resources/architect-biographies/victorine-du-pont-homsey/>

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Washington chapter of the AIA in 1944. Her membership application was sponsored by Klaber and architect Louis Justement.⁸² In 1945, Victorine Homsey became licensed to practice in the District of Columbia.⁸³

After the war, Victorine and Samuel Homsey re-established their firm in Delaware but continued to design for Maryland clients. In 1954, Samuel Homsey became an AIA Fellow, and was a juror for the exhibit, *Blueprint for Tomorrow: A Survey of Baltimore's Architectural Future* held at the Peale Museum. From 1955-1956, the Homseys designed Camp Rodney in Cecil County for the Boy Scouts of America (with later additions).⁸⁴ Houses designed by Victorine and Samuel Homsey in Maryland during the 1960s included the Elmer N. Funkhouser residence in Hagerstown (1960) and the Bowie Residence in Easton (1965). An important international commission from this period was the American Ambassador's residence in Tehran, Iran (completed in 1963). It was during a trip to Tehran that the Homseys met Mr. and Mrs. Funkhouser, who were staying at the same hotel during a world tour. The one-story brick house, initially sketched out on a restaurant napkin in Tehran, blends Asian accents with subtle detailing, was featured in the *Baltimore Sun* and pictured in an article on the Homseys that appeared in *AIA Journal*.⁸⁵

Victorine Homsey chaired the AIA Committee on the Octagon House from 1963 to 1972. She was nominated to the rank of AIA Fellow in 1967. In her nomination, the jury referred to her work as demonstrating a "high degree of architectural design," serving as an "inspiration" that has "reflected credit on the profession."⁸⁶

Later projects in Maryland included an addition to the Tydings Residence in Gaithersburg in 1975 and a masonic lodge building in Chesapeake City in 1974-1975 (as well as an addition in 1977).⁸⁷ In addition, Victorine Du Pont Homsey served on the prestigious Commission of Fine Arts in Washington from 1974-1977 as only the fourth woman member in the Commission's 112-year history. The Homseys retired in 1979 and Victorine Homsey gained Emeritus status in the AIA that same year. The firm continued under their son Eldon Homsey and Richard L. Dayton as Homsey Architects, Inc.⁸⁸

[biographies/victorine-du-pont-homsey/](#) (accessed February 2022).

⁸² American Institute of Architects, Application for Membership, Victorine Du Pont Homsey, Application No. AP 2321, February 14, 1944.

⁸³ "A Thousand Women in Architecture: Part II," *Architectural Record* 103, no. 6 (June 1948): 109.

⁸⁴ AIA Baltimore and the Baltimore Architecture Foundation, Early Women of Architecture in Maryland, "Homsey, Victorine Du Pont (1900-1998)," <https://aiabaltimore.org/baltimore-architecture-foundation/resources/architect-biographies/victorine-du-pont-homsey/> (accessed February 2022).

⁸⁵ Helen Henry, "Oriental Flavor in Hagerstown," *Baltimore Sun*, August 15, 1971, SM22; "Four Fine Fellows," *AIA Journal* 52, no. 3 (September 1969): 87.

⁸⁶ American Institute of Architects, Nomination for Fellowship by Chapter, Victorine Du Pont Homsey, Nomination No. 1204, September 9, 1966.

⁸⁷ AIA Baltimore and the Baltimore Architecture Foundation, Early Women of Architecture in Maryland, "Homsey, Victorine Du Pont (1900-1998)," <https://aiabaltimore.org/baltimore-architecture-foundation/resources/architect-biographies/victorine-du-pont-homsey/> (accessed February 2022).

⁸⁸ Sandra L. Tatman, "Victorine and Samuel Homsey (fl. 1929-1962)," Philadelphia Architects and Buildings database,

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Katherine Cutler Ficken, AIA (1892-1961)

Katherine Cutler Ficken was born in Rochester, New York on March 3, 1911, to architect Howard W. Cutler and Katherine Zahn Cutler. The family relocated to Washington, D.C. in 1919, and later moved to Silver Spring, Maryland in 1928. Katherine studied architecture at George Washington University, receiving a bachelor's degree in architecture in 1934 and a master's in 1937. While in school, she was employed part time as a draftsman for the U.S. Procurement Division and from 1929 to 1934 worked part-time and in the summers at her father's firm of Howard W. Cutler, Architects in Washington DC. The firm's clients included Montgomery County Public Schools and the University of Maryland.⁸⁹

Ficken established her own practice in 1934. She became registered to practice architecture in Maryland in 1935 and was the first woman to attain this milestone.⁹⁰ When wishing to attend the annual meeting and dinner of the Society of Maryland Registered Architects in 1938, she was advised by the Society's president Lucien Gaudreau to consult the judgement of her "good father" on whether it would be appropriate for her, as young single woman, to be present at the all-male gathering, indicative of society's norms at the time.⁹¹

She began to establish her own independent career during the 1930s and 40s, while continuing to collaborate with her father on public works projects in Montgomery County. Examples include the Rock Creek Field House (1940) and Lynnbrook Elementary School in Bethesda (1940, with additions in 1942 and 1948).⁹² The Rock Creek Field House (M: 36-90) exhibits a rustic design using wood and stone in keeping with NPS park architecture of the era. Lynnbrook Elementary School in Bethesda (M: 35-49) presents more of a flat-roofed modern building form with exterior elevations clad in brick and stone. The American Instrument Company at 8040 Georgia Avenue in Silver Spring (1935, 1943) is another modern design prepared independently by Ficken, and it features a curved facade with entrance bays framed in corbelled brickwork and topped with Art Deco-Style stepped parapets with cast stone coping.⁹³ Ficken also worked in the more traditional styles that remained popular during this period, as seen in her Colonial Revival design for the Edna Amoss Nice Hall at the University of Maryland's Chesapeake Biological Laboratory in Solomons Island (1938) and the Neoclassical University of Maryland Dining Hall Addition (1947) in College Park. In addition, she is credited with the design of

http://philadelphiabuildings.org/pab/app/ar_display.cfm/109188 (accessed February 2022).

⁸⁹ American Institute of Architects, Application for Membership, Katherine Cutler Ficken, Application No. AP 7597, April 24, 1950.

⁹⁰ Clare Lise Kelly, *Montgomery Modern: Modern Architecture in Montgomery County, Maryland, 1930-1979* (Silver Spring, MD: M-NCPPC, 2015), 183; "Women Play Part in D.C. Building Supply," *Evening Star*, November 18, 1950, B1.

⁹¹ Lucien E. D. Gaudreau to Katherine M. Cutler, May 2, 1938, document provided by the Baltimore Architecture Foundation.

⁹² "Rock Creek to Have New Field House," *Washington Post*, July 28, 1940, 12; Maryland Inventory of Historic Properties, Lynnbrook Elementary School, Rockville, Montgomery County, MIHP #M: 35-49).

⁹³ Kelly, *Montgomery Modern*, 183.

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the Solomon's Island Yacht Club (1944). The original brick building is still extant, but with a large two-story addition.⁹⁴

Between 1942 and 1946, she prepared designs for the estate for Clara Hyatt, a wealthy eccentric widow, in Germantown.⁹⁵ Buildings designed by Ficken include the manor house, dairy barn, farm structures, and even a watering system for the fields. She planned the farm to function much as a production line so that a sole woman could run it during the war. The eclectic brick, two-story manor house features a round, conically-roofed turret, half-timbering, and elaborate herringbone-patterned brickwork. With its "fanciful architecture" and red exterior brick, the owners named the house "Redwall," after the red-stone abbey of the popular children's book.⁹⁶



Figure 7. Clara Hyatt dwelling, undated (Katherine Cutler Ficken).

⁹⁴ George S. Koyl, ed., *American Architects Directory*, 1st ed. (New York: R. R. Bowker, 1956), 170.

⁹⁵ Koyl, ed., 170.

⁹⁶ AIA Baltimore and the Baltimore Architecture Foundation, *Early Women of Architecture in Maryland*, "Ficken, Katherine Cutler (1892-1961)," <https://aiabaltimore.org/baltimore-architecture-foundation/resources/architect-biographies/katherine-cutler-ficken/> (accessed February 2022).

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In 1947, Katherine Cutler married Rudolph Ficken and subsequently changed the name of her practice to “Katherine Cutler Ficken, Architect.” A year later, her father died after a long illness.⁹⁷ Ficken became a member of the AIA in 1950, and her application was sponsored by prominent local architects Ronald Senseman and V. T. H. Bien.⁹⁸ She was also a member of the Washington Building Congress and was one of twelve female members of that organization featured in a 1950 *Evening Star* article on women’s contributions to the building industry in Washington.⁹⁹ Her rehabilitation of the Ceres Restaurant in Washington received the award for Best Planned & Designed Restaurant over a five-year period by the trade journal *Restaurants and Institutions* in 1950. The modern design featured a brick and stone exterior and stainless-steel kitchen, and the press attention it received helped Ficken secure the commission for the University of Maryland Dining Hall Addition.¹⁰⁰

Katherine Cutler Ficken continued to remain active as an architect during her later years. In 1966, two years prior to her death, she prepared designs for the Mr. and Mrs. William Lucker residence in Silver Spring.¹⁰¹ The plans, which were not carried out, called for new double-hung and casement sash windows, new dormers, and new wood cladding in the front gable of the existing brick, Tudor-Revival residence.¹⁰²

Hildreth Meière (1892-1961)

Hildreth Meière was born in New York City in 1892. As a girl, she was educated at the Academy of the Sacred Heart in Manhattanville (present-day Harlem), New York. She began her study of art on a trip to Florence, Italy in 1911 with her mother, who was a painter, and her sister. Meière continued her studies at the Art Students League in New York, the California School of Fine Arts in San Francisco, the New York School of Applied Design for Women, the Art Institute of Chicago, and the Beaux Arts Institute of Design in New York, where her work was critiqued by the muralist Ernest Peixotto. During World War I, Meière was trained as a map maker and became an architectural draftsman in the Navy.¹⁰³

⁹⁷ AIA Baltimore and the Baltimore Architecture Foundation, Early Women of Architecture in Maryland, “Ficken, Katherine Cutler (1892-1961),” <https://aiabaltimore.org/baltimore-architecture-foundation/resources/architect-biographies/katherine-cutler-ficken/> (accessed February 2022).

⁹⁸ American Institute of Architects, Application for Membership, Katherine Cutler Ficken, Application No. AP 7597, April 24, 1950.

⁹⁹ “Women Play Part in D.C. Building Supply,” *Evening Star*, November 18, 1950, B1.

¹⁰⁰ AIA Baltimore and the Baltimore Architecture Foundation, Early Women of Architecture in Maryland, “Ficken, Katherine Cutler (1892-1961),” <https://aiabaltimore.org/baltimore-architecture-foundation/resources/architect-biographies/katherine-cutler-ficken/> (accessed February 2022).

¹⁰¹ Ibid.

¹⁰² Original drawings in possession of Jillian Storms, AIA.

¹⁰³ Catherine Coleman Brawer, biographical essay prepared for the exhibit *Walls Speak: The Narrative Art of Hildreth Meière*, organized by the Regina A. Quick Center for the Arts at St. Bonaventure University, 2009.

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It was Peixotto that introduced Meière to architect Bertram Goodhue.¹⁰⁴ Recognizing her talent, Goodhue provided Meière with her first two professional commissions: the Great Hall of the National Academy of Sciences in Washington, D.C. and the interior of the Nebraska State Capitol in Lincoln. At the time, it was rare for a woman to receive such large mural commissions, and the experience was instrumental towards helping Meière establish her career.¹⁰⁵ While she only worked with Goodhue for a few years prior to his death in 1924, his eclectic and collaborative approach to design had a lasting influence on Meière, and her view that art was integral to architecture.¹⁰⁶

Meière visited Paris during the summer of 1922 and again in 1925, the year of the Exposition Internationale des Arts Decoratifs et Industriels Modernes. The fair promulgated a new decorative style in the fine arts known as Art Deco, and the event was so influential that the Metropolitan Museum in New York held a similar exhibition the following year. Meière was an early adherent to this style, as can be seen in her designs for the Great Hall at the National Academy of Sciences in Washington, D.C. in 1924, which features stylized figures alongside curved and streamlined elements.¹⁰⁷

In 1929, Meière prepared a mosaic design for the banking hall floor of the Art Deco-Style Baltimore Trust Company Building (B-4037), designed by Taylor & Fisher, Architects. The intricate design features figurative, animal, and geometric motifs rendered in a style suggestive of ancient Roman mosaics that compliments the Italian Renaissance-inspired interior of the banking hall.¹⁰⁸ Such interiors stood at the center of the schism that separated the “radical modernists” of the period, who eschewed all ornament in their functional, rational approach to architectural design, and those, inspired by the 1925 Paris exhibition, who believed that art and ornament could coexist with and elevate architecture. Philip Johnson and Henry Russell Hitchcock decried the spreading influence of what Johnson termed the “French machine-age aesthetic” in the U.S., while Frank Lloyd Wright in 1930 spoke of the need for romance and imagination as inherent qualities of a humanistic architecture that in his view was needed to counter what he perceived as the sterility of the emerging International Style.¹⁰⁹ Hildreth Meière entered the fray with a 1932 article in *Architectural Forum* entitled, “The Question of Decoration.” In it, she asserted that:

The extreme Left-Wing Modernists have confused decoration with historic ornament, and I feel that in disclaiming all interest in decoration or ornament they are taking an attitude

¹⁰⁴ AIA Baltimore and the Baltimore Architecture Foundation, Early Women of Architecture in Maryland, “Hildreth Meière (1892-1961),” <https://www.aiawam.com/hildreth-meiere.html> (accessed February 2022).

¹⁰⁵ Steven Heller, “The Best Art Deco Designer Who Almost No One Remembers,” *The Atlantic*, May 1, 2014, <https://www.theatlantic.com/entertainment/archive/2014/05/art-decos-nearly-forgotten-quietly-feminist-master/361495/> (accessed February 2022).

¹⁰⁶ AIA Baltimore and the Baltimore Architecture Foundation, Early Women of Architecture in Maryland, “Hildreth Meière (1892-1961),” <https://www.aiawam.com/hildreth-meiere.html> (accessed February 2022).

¹⁰⁷ Brawer, *Walls Speak*.

¹⁰⁸ Maryland Inventory of Historic Properties, Maryland National Bank, Baltimore City, MIHP #B-4037.

¹⁰⁹ Richard Striner, “Art Deco: Polemics and Synthesis,” *Winterthur Portfolio* 25, no. 1 (Spring 1990): 27-28.

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that they will eventually abandon. Human nature demands interest and relief from barrenness by some sort of enrichment.¹¹⁰

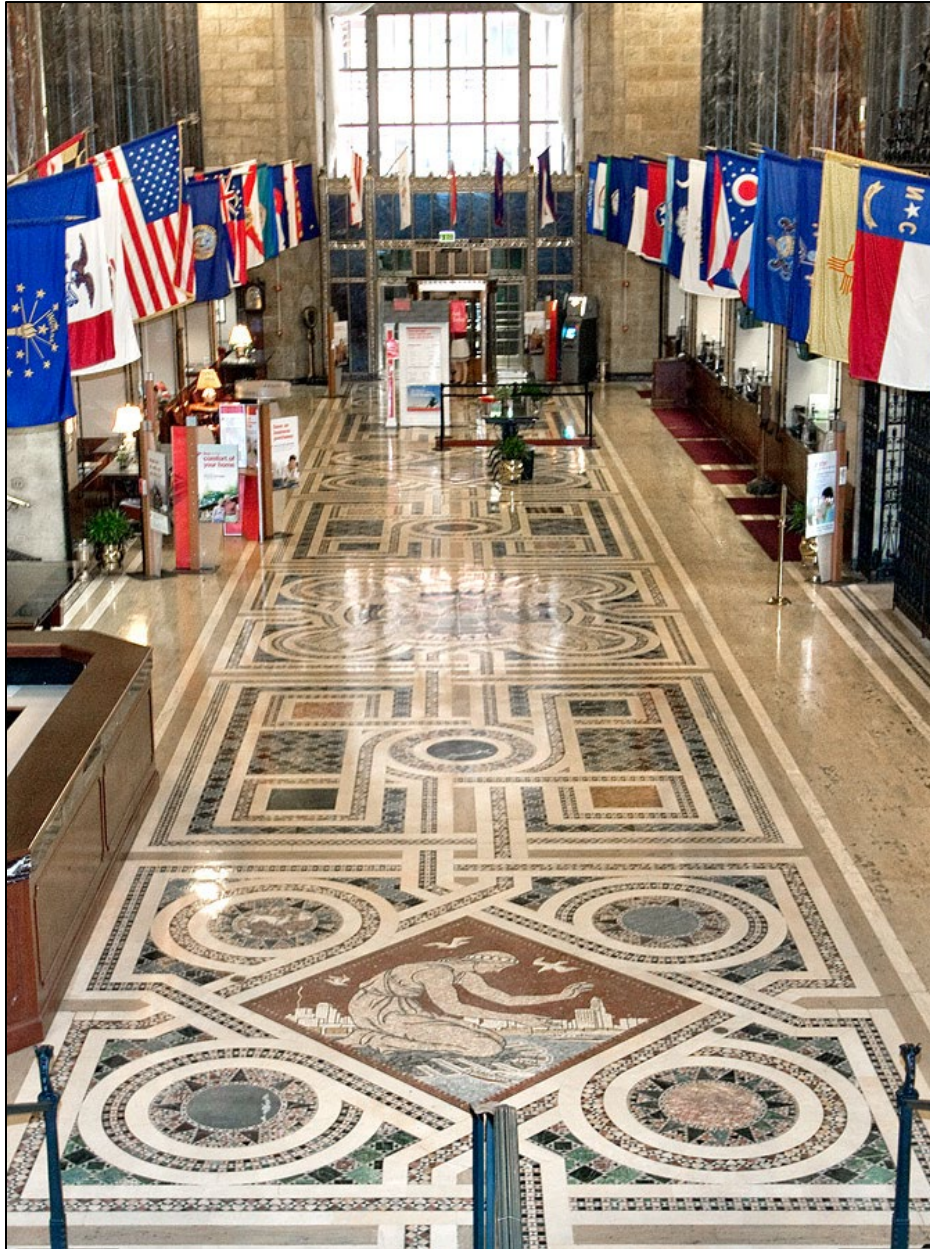


Figure 8. Seated figures representing Baltimore industry on banking hall floor, Baltimore Trust Company (hildrethmeiere.org)

¹¹⁰ Hildreth Meière, "The Question of Decoration," *Architectural Forum* 57, no. 1 (July 1932): 1.

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In 1929, Meière became engaged to Richard Goebel, a “philandering Austrian aristocrat,” but their marriage lasted less than one year. Throughout the 1930s, she worked from a studio on W. Fifty-Seventh Street in New York, leaving her young daughter Marie (born in 1930) with a governess at the family's Park Avenue apartment. “It drives me wild to be spoken of as ‘one of the best women artists,’” she wrote to a friend in 1936. “I’ve worked as an equal with men, and my rating as an equal is all that I value.”¹¹¹

In 1933, Meière again partnered with architects Taylor and Fisher in designing and painting the altarpiece for St. Marks-on-the-Hill in Pikesville, Maryland. The triptych is painted in the style of the Early Christian Period, and it features the crucifixion in the center panel, flanked by the panels *Madonna and Child* and *The Boy and His Mother*. The predella (lower panels) present biblical scenes illustrating the life of Christ.¹¹² Also in 1933, Meière completed main and side altarpieces for the St. Katherine of Sienna Greater Gethsemane Missionary Baptist Church in Baltimore. The church was designed by Philadelphia architect Henry D. Dagit. Meière collaborated on the altarpieces with sculptor Helene Sardeau, who gave high-relief form to Meière’s figures that were fabricated in glass mosaic by Puhl & Wagner in Berlin, Germany, and installed by the Ravenna Mosaic Company.¹¹³

Major commissions outside of the state of Maryland included stained-glass windows designed for St. Bartholomew’s Church in New York (1928-56), exterior roundels on the W. Fiftieth Street façade of Radio City Music Hall in New York (1932), the Progress of Women Mural at the Century of Progress International Exhibition in Chicago (1933), a frieze in the east courtyard of the Municipal Center Building in Washington, D.C. (1941), commissions at the Cathedral Basilica of Saint Louis in St. Louis, Missouri (1945-61), and a glass mosaic in the apse of the Chapel of the Resurrection at the Washington National Cathedral (1951).

Meière was involved with many prominent arts organizations. She was the first woman ever appointed to the New York City Art Commission. She served four terms as president of the National Society of Mural Painters, six as first vice president of the Architectural League of New York, and one as president of the Liturgical Arts Society. For five years she was the Director of the Department of Mural Painting at the Beaux Arts Institute of Design. She also served on the boards of the Art Students League, the Municipal Arts Society, the School Art League, and the Advisory Committee of the Cooper Union Art School. Meière became an associate member of the National Academy of Design in 1942.¹¹⁴

Her awards were equally numerous. In 1928, she received the Architectural League of New York's Gold Medal in Mural Decoration for her work at the Nebraska State Capitol. Four years later, in 1932, she received an award from the U.S. War Department for outstanding services through the Citizens'

¹¹¹ Eve M. Kahn, “Out From the Shadows: An Art Deco Muralist,” *New York Times*, September 4, 2009.

¹¹² International Hildreth Meière Association, “St. Marks on-the-Hill” <https://www.hildrethmeiere.org/commissions/st-marks-on-the-hill> (accessed February 16, 2022).

¹¹³ International Hildreth Meière Association, “St. Katherine of Sienna (Greater Gethsemane Missionary Baptist Church)” <https://www.hildrethmeiere.org/commissions/st-katharine-of-sienna> (accessed February 16, 2022).

¹¹⁴ Brawer, *Walls Speak*.

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Committee for the Army and Navy, of which she was vice president and director of the Artists' Committee. Manhattanville College presented Meière with an honorary doctorate and a distinguished service award. In 1953, she became an honorary member of the Church Architectural Guild of America. Meière was the first woman artist to receive the Fine Arts Medal of the American Institute of Architects in 1956.¹¹⁵

Perna Krick (1909-1991)

Perna Krick was a well-known Maryland artist who, along with her husband Reuben Kramer, contributed greatly to art education in Baltimore. Born in Greenville, Ohio, Perna Krick moved to Baltimore in 1927 to study at the Rhinehart School of Sculpture at the Maryland Institute. While a student, she was twice the recipient of the European traveling scholarship. Krick spent the first part of her career as a sculptor and transitioned to painting after 1942.¹¹⁶ Her sculpture *Power of Communication* (1939-1940) was commissioned for the lobby of the Pocomoke City, Maryland post office and was funded by the federal Treasury Section of Fine Arts. The carved and painted wood bas relief sculpture depicts a streamlined Native American spirit reclining on a cloud and observing a passing Air Mail plane. Its modern, Art Deco-influenced style contrasts with that of the Georgian-Revival post office building it was commissioned for.¹¹⁷ Perna Krick's sculpture *Young Siren* (1937), was exhibited at the Pennsylvania Academy of Fine Arts in 1938 and the Whitney Museum in New York in 1940. It was donated to the Enoch Pratt Free Library in the 1970s and today is on display in the children's room at the main branch library on Cathedral Street. Her sculpture group *Serenity* was earned an honorable mention at the 1939 New York World's Fair.¹¹⁸

In 1944, Perna Krick married Sculptor Reuben Kramer, a fellow graduate of the Rhinehart School and winner of the 1934 Prix de Rome.¹¹⁹ The couple were at the forefront of the Baltimore art scene during the mid-twentieth century, and their work was exhibited at a number of prominent east coast museums and galleries, including the Baltimore Museum of Art, the Architectural League of New York, and the Corcoran Gallery in Washington, D.C.¹²⁰ In 1944, Reuben and Perna Krick Kramer established the first licensed art school in Maryland to accept African American students. The school, known as Fellowship House, operated out of a second-floor classroom at the headquarters of the Baltimore Interracial Fellowship, and its sixty-five students received instruction in painting, sculpture, and illustration by a staff of eight faculty members headed by Reuben Kramer and Perna Krick. The desegregated art school

¹¹⁵ Ibid.

¹¹⁶ "Perna Krick Kramer Sculptor and Painter," *Baltimore Sun*, March 13, 1991, 18.

¹¹⁷ The Living New Deal, Maryland, Pocomoke City, "Post Office Bas Relief – Pocomoke City, MD," <https://livingnewdeal.org/projects/post-office-bas-relief-pocomoke-city-md/> (accessed June 2022).

¹¹⁸ The MBA Guidebook, "Perna Krick," https://www.mbaguidebook.com/Perna_Krick.html (accessed June 2022).

¹¹⁹ John Murphy and Heather Dewar, "Reuben Kramer, A Life Dedicated to Art," *Baltimore Sun*, September 27, 1999, 1A.

¹²⁰ MBA Guidebook, "Perna Krick."

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was the first of its kind in Baltimore and was featured in the *Baltimore Sun* in 1946.¹²¹ It is today known as the Baltimore Art Center for Children.¹²²



Figure 9. *Power of Communication*, Pocomoke City Post Office (Living New Deal).

The couple lived and worked for many years in a converted stable on Eutaw Place with a cold-water spigot and wood-burning stove. In 1965, they designed a new modern home and studio at 121 Mosher Street, with help from architect Richard W. Ayers who drew the plans. The modernist brick building, located just south of the Maryland Institute College of Art, features modest living quarters and a large central studio lit by a lofty skylight.¹²³ After Perna Krick’s death in 1991, her husband donated the home-studio to the Maryland Institute to house visiting artists, and established a scholarship in her name awarded annually to students at the Rhinehart School of Sculpture.¹²⁴

¹²¹ “Two Schools Experiment in Interracial Training,” *Baltimore Sun*, November 40, 1946, 5.

¹²² MBA Guidebook, “Perna Krick.”

¹²³ Frank Somerville, “Artists Design Dream House,” *Baltimore Sun*, December 1, 1965, B2.

¹²⁴ MBA Guidebook, “Perna Krick.”

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Mary Frances Knee, AIA (1897-1977)

Mary Frances Knee was born in Edinburg, Virginia in 1897. Her father was a builder who taught her how to prepare measured drawings, and by the age of twelve she knew that she wanted to become an architect.¹²⁵ She graduated from High School in Strasburg, Virginia and was a 1922 graduate of the Columbia Technical Institute in Washington, D.C. Knee began her career working as a draftsman in the office of Washington architect Appleton P. Clark. She later worked as chief draftsman and office manager for Washington architect Waddy B. Wood from 1925-1941.¹²⁶ Knee subsequently opened her own office at 1727 K Street, N.W. in Washington and prepared residential designs for developer L. E. Breuniger & Sons. These projects included single-family homes in the Yorktown Village and Crestview subdivisions in Bethesda.¹²⁷ During World War II, Knee collaborated with noted modernist architect Kenneth Franzheim on large housing projects in Washington for the Defense Homes Corp. Other projects in the Washington, D.C. area included the Presidential Gardens Apartments in Arlington, Virginia (1934), two Pepsi Cola bottling plants in Washington (1939 and 1942), and two Giant Food stores in Washington (1938-1939).¹²⁸

Knee is credited with the design of a residential development for the Rock Creek Park Village Corp. in Chevy Chase, Maryland.¹²⁹ In 1939, the Washington *Evening Star* newspaper published a photograph of the demonstration home, a dwelling at 3514 Inverness Drive in Chevy Chase. The “attractive small home of Colonial architecture” was selected by the newspaper’s committee of housing experts as the eighth Silver Star Home of 1939.¹³⁰

In 1942, Mary Frances Knee married Lt. Cmdr. Hewitt Wells, a D.C. engineer serving the wartime Navy by supervising the construction of shipyards in Long Beach, California. Soon after her marriage, Knee relocated to Long Beach and assisted her husband with the design of naval drydocks. While in California, she established a part-time architectural practice and took design classes at Claremont College. In 1947, she joined the Southern California chapter of the AIA. Knee was registered in California, as well as Virginia, D.C., and Maryland.¹³¹ She and her husband returned to the Washington, D.C. area in 1952, and she transferred her AIA membership to the Washington, D.C. chapter. Hewitt and Mary Francis Wells entered the business of designing and building parking garages, and they designed open-deck parking garages in the city of Washington between 1953 and 1961.¹³²

¹²⁵ Isabelle Shelton, “Houses, Drydocks, Garages – She Has Planned Them All,” *Evening Star*, August 24, 1958, D5.

¹²⁶ George S. Koyl, ed. *American Architects Directory*, 2nd ed. (New York: R. R. Bowker, 1962), 386.

¹²⁷ Beverly Willis Architecture Foundation, Dynamic National Archive, “Mary Francis Knee,” <https://dna.bwaf.org/architect/knee-mary-frances> (accessed March 2022).

¹²⁸ Koyl, ed., 386.

¹²⁹ Ibid.

¹³⁰ “Eighth Silver Star Home to Open,” *Evening Star*, October 28, 1939, B1.

¹³¹ Shelton, D5; Koyl, ed., 386; American Institute of Architects, Application for Membership, Mary Frances Knee, Application No. 5774, June 30, 1947.

¹³² Koyl, ed., 386; American Institute of Architects, Notice of Transfer of Membership, Mary Francis Knee, March 24, 1950; Shelton, D5.

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Their firm, Hewitt Wells, Co., not only designed and engineered the garages, but furnished the specifications, let the contracts, and supervised the construction.¹³³ The couple were featured in a 1958 article in the *Washington Evening Star*, in which Mary Frances Knee-Wells stated that architecture was at the time:

...a very difficult field for a woman. Women are really up against it as architects, engineers, and doctors. Men just plain don't like to have women invading their field. I think it is going to be another generation or two before women will have a chance to get the same amount of money as a man for the same amount of hard work.¹³⁴

In the article, Mr. Wells cited his wife's detailed knowledge of Washington, D.C. building regulations as a valuable resource in their work. In addition to designing parking garages with her husband, Knee-Wells also undertook residential commissions, designing the Presidential Gardens apartments in Alexandria, Virginia during the late 1950s.¹³⁵ Following the death of her husband, she married Bertram Quinn in 1973 at the age of 75 and settled in Arlington, Virginia.¹³⁶ She died in 1977.¹³⁷

Historic Context 2: Women Architects in Maryland During the Postwar Era, 1945 to 1970

Increased Role of Women in Maryland Architecture after 1945

The World War II years were a period of empowerment for women that enabled large numbers of women to work outside of the home in the defense industry and other areas. After the war, the suburban housewife was elevated in television, advertising, and other media as an idealized portrayal of the role of women in American society. However, the growing complexity of the postwar economy, booming economic conditions from 1950 to 1973, a gradual shift away from heavy industry towards white collar professions, and higher rates of educational attainment for women, resulted in the number of married women in the workforce rising from approximately twenty-five percent in 1950 to approximately seventy percent by the 1980s. Sexism and discrimination in the workplace continued to be a problem that plagued western society.¹³⁸

While still a minority, growing numbers of women entered design professions and were working at architectural firms across the country during the early postwar period, although architecture continued to

¹³³ "New Type of Parking Garage is Opened Here," *Evening Star*, April 10, 1954, B5.

¹³⁴ Shelton, D5.

¹³⁵ Ibid.

¹³⁶ Commonwealth of Virginia, Department of Health, Bureau of Vital Records and Health Statistics, Marriage License, June 20, 1973, accessed via <http://www.ancestry.com> (accessed March 2022).

¹³⁷ Commonwealth of Virginia, Department of Health, Bureau of Vital Records and Health Statistics, Death Certificate, February 5, 1977, accessed via <http://www.ancestry.com> (accessed March 2022).

¹³⁸ John P. McKay, et al., *A History of Western Society*, vol. 3 (New York: Houghton Mifflin, 2008), 1003-004.

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be associated primarily with men. Women were also branching out and establishing their own firms, sometimes in partnership with their architect husbands, which helped them navigate the difficulties of becoming established in the male-dominated field. Harvard University's architecture school opened its doors to female applicants in 1942 after merging with the Cambridge School of Architecture and Landscape Architecture. In the summer of 1948, *Architectural Record* published a series of articles on women architects and their work to serve as "proof, if any were needed, that architecture is a field where women's talents are being accepted and appreciated." Among the women featured were architects Gertrude Sawyer of Washington, D.C. and Victorine Homsey of Wilmington, Delaware, both of whom established their careers prior to the war, but were actively designing in Maryland during the postwar period.¹³⁹ In addition, *Architectural Record* conducted a survey in cooperation with the Women's Architectural Association (Alpha Gamma) and university deans across the country to track the progress of female architecture graduates. The survey identified 108 women who were practicing architecture, some of whom had established their own firms. Of this number, thirty-two women were members of the AIA.¹⁴⁰

After World War II, AIA Baltimore lifted its membership restrictions and opened to women. The move paralleled similar initiatives at the national level to make the AIA more inclusive of the diverse architects practicing throughout the country. In 1955, Helen Staley became the first woman to join the Baltimore chapter of the AIA. Her work was featured in the AIA Maryland yearbook in 1955 and 1957. In 1960, Chloethiel Woodard Smith was elected to the AIA College of Fellows, followed by Victorine DuPont Homsey in 1967.¹⁴¹ Despite the inclusion of more women in the AIA after World War II, few African Americans, particularly Black women, worked as architects in the U.S. during the 1920-1970 Period of Significance. Even today, African Americans only constitute approximately 2.8 percent of architects nationally.¹⁴²

Educational opportunities improved for prospective architecture students in Maryland during the postwar era. Before the war, a low percentage of Americans attended college because of the high cost, and the practice of "office training" persisted in the architectural profession. After World War II, however, there was a surge in the number of new students enrolling in the nation's architecture schools.¹⁴³ The University of Maryland School of Architecture was established in 1967 and was accredited in 1971. Open to both male and female students, it was the first professional architecture program in the state and offered a Bachelor of Arts in architecture degree. In 1970, the university created a graduate program in Community Planning which was housed in the School of Social Work and

¹³⁹ "A Thousand Women in Architecture: Part II," *Architectural Record* 103, no. 6 (June 1948): 108.

¹⁴⁰ "A Thousand Women in Architecture: Part I," *Architectural Record* 103, no. 3 (March 1948): 105.

¹⁴¹ AIA Baltimore, "Early Women of Architecture in Maryland," <https://www.aiabaltimore.org/baltimore-architecture-foundation/early-women-of-architecture-in-maryland/#:~:text=Three%20of%20the%20women%3A%20Rose,1922%2C%20and%201925%2C%20respectively> (accessed January 2021).

¹⁴² Zippia, "Architect Statistics and Facts in the US," <https://www.zippia.com/architect-jobs/demographics/> (accessed March 2022).

¹⁴³ Belfoure, 46.

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Community Planning at the University of Maryland Baltimore campus.¹⁴⁴ In 1975, Morgan State University began offering graduate degrees in architecture and landscape architecture in the Department of Built Environment Studies.¹⁴⁵ Established architecture programs also existed at Washington, D.C. schools such as Catholic University and Howard University.

Themes Relating to Women in Maryland Architecture, 1945-1970

A number of themes, such as postwar suburbanization, the Modern Movement in architecture, and the Feminist Movement, contributed to the environment in which women design professionals in Maryland practiced during the 1945-1970 period. A postwar housing and construction boom in Maryland provided opportunities for women architects practicing in the state. The period after the war witnessed greater mobility and the transfer of population from rural farms and cities to rapidly growing suburban communities. Maryland's suburban population doubled between 1946 and 1951, a rate of growth that continued into the 1980s. The expansion of the federal government after the war brought new government workers to Maryland and the greater Washington area. Combined with a wave of returning veterans, housing shortages became a pressing issue. By 1947, a housing boom was in full swing, supported by federal policies such as the G. I. Bill. Tremendous housing development reshaped the landscape of Baltimore, Montgomery, Prince George's, and Anne Arundel Counties.¹⁴⁶ The Bethesda and Wheaton areas in Montgomery County experienced massive growth and new home construction, as did much of Prince George's County. Defense spending during the postwar era also contributed to suburban growth in Maryland, as did the growth of government institutions such as the National Institutes of Health in Bethesda, the Bureau of Standards in Gaithersburg, and the Atomic Energy Commission in Germantown. Between 1947 and 1952, more new houses were built in Maryland's principal suburban counties than been built in the preceding centuries. Two of the largest postwar developments of single-family homes were Veirs Mill Village in Montgomery County and Harundale in Anne Arundel County. In addition, many new supermarkets and shopping centers were developed in the Maryland suburbs beginning in the 1940s. During the 1950s and 1960s, the character of the suburbs began to change with the construction of high-rise apartment buildings in areas of Montgomery and Prince George's County adjacent to the District of Columbia. New highway construction in Maryland and the development of the Interstate Highway System linked the suburbs to major urban areas.¹⁴⁷

Women architects in Maryland during the postwar era worked within a context of evolving aesthetic trends and directions. The Modern Movement began to slowly surface in Maryland after 1930, representing the beginnings of a move away from the state's cultural conservatism and its fixation on the

¹⁴⁴ University of Maryland, School of Architecture, Planning, and Preservation, "History," <https://arch.umd.edu/about-school/history> (accessed January 2022).

¹⁴⁵ Morgan State University, School of Architecture and Planning, "Our History," <https://www.morgan.edu/school-of-architecture-and-planning/about-us/our-history> (accessed March 2022).

¹⁴⁶ Callcott, 59.

¹⁴⁷ KCI Technologies, Inc. *Suburbanization Historic Context and Survey Methodology*, vol. 2, prepared for the Maryland Department of Transportation, State Highway Administration, November 1999, B-17-20.

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Colonial Revival. Significant examples of modern architecture in the state prior to World War II included the planning and design of Greenbelt, Maryland; the design competition for the Goucher College campus; and the Glen Martin Aircraft Factory in Middle River by Albert Kahn. Like the Great Depression, World War II provided a new catalyst for modern design in the state and nationally, expressed in Maryland’s industrial plants, military bases, and defense worker housing.¹⁴⁸

After World War II, architectural modernism became prevalent in urban Maryland and shaped the character of new public housing and urban renewal projects in Baltimore. Federal initiatives such as the Interstate Highway System and state programs to modernize Maryland’s infrastructure and public services also contributed to the spread of modernism. These state-level programs began during the 1930s under Governor Ritchie and continued in earnest during the 1950s and 60s under Governors McKeldin and Tawes. The Modern Movement was also accepted and celebrated by Baltimore’s cultural elites. After the war, modern architecture served as the idiom for the rapidly growing suburbs of Baltimore and Washington, D.C., embraced by politically powerful middle-class suburbanites and reflected in new schools, churches, shopping centers, commercial buildings, and residences.¹⁴⁹

By the late 1960s, and continuing into the early 1970s, the Modern Movement experienced a period of stylistic transition which gave rise to new aesthetic directions. This coincided with societal changes and the functional requirements of new building types such as day care centers, suburban office complexes and corporate campuses, as well as the building campaigns of colleges and universities and religious denominations, particularly the Catholic Church. New approaches to community and residential planning also emerged during this period, seen in the development of Columbia, Maryland.¹⁵⁰ Columbia, created during the 1960s as a planned suburban community by developer James Rouse, included a downtown core that featured residential and commercial uses, as well as broader social goals such as racial and economic inclusion.¹⁵¹

While postwar architectural modernism continued to be guided by earlier dogmas regarding functionalism and the preeminence of the machine aesthetic, it also gave rise to more localized, vernacular expressions that employed local materials and were responsive to local conditions and programmatic requirements.¹⁵²

A growing emancipation of women in Europe and North America was one of the most significant social transformations of the postwar era. This stemmed from long-term changes in the basic patterns of motherhood and paid work outside of the home. The postwar trends toward early marriage and childbearing, small family size, and declining birthrates after 1960 allowed pregnancy and childcare to

¹⁴⁸ Isabelle Gournay and Mary Corbin Sies, “Context Essay: Modern Movement in Maryland,” prepared for the Maryland Historical Trust and the Center for Architectural Design and Research, undated, 3.

¹⁴⁹ Gournay and Sies, 4-5.

¹⁵⁰ Ibid.

¹⁵¹ KCI Technologies, Inc. *Suburbanization Historic Context*, B-21.

¹⁵² Gournay and Sies, 7.

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take up a smaller portion of a woman’s life than in earlier eras, freeing up time to pursue a professional career. These changes shaped women’s experiences and expectations, preparing the way for a new generation of feminist intellectuals.¹⁵³ The 1960s were a period of social, political, and economic upheaval in America, which resonated on college campuses across the country instilling a greater social awareness and political activism. This altered the face of education across disciplines, and the training of women architects. The Women’s Liberation Movement of the 1970s advocated for a more equitable career landscape for women, and its tremendous impact led to more women entering the field of architecture as professionals.¹⁵⁴

In 1969, *Architectural Forum* published a study of sex discrimination in the architectural profession. The study found that women constituted less than one percent of the approximately 20,000 registered architects in the U.S. In addition, women represented less than five percent of the architecture students enrolled at U.S. universities. Architects at this time were still viewed as masculine figures in the public consciousness, a holdover from the divergence of gender roles in society seen in earlier eras and the profession’s historically close association with the construction industry. A representative sampling of female architects interviewed for the study reported that they had been discouraged from pursuing architecture by school counselors and faculty members. They also reported encountering difficulties in securing their first jobs after graduation, income disparities, and being siloed into the area of residential design, which transformed the female architect into a “glorified interior decorator.” Prejudice from onsite contractors was reported as a particularly difficult problem, leading firms to limit women to office-based work tasks, making advancement to managerial and field supervisory positions impossible. These findings were echoed by the Bureau of Labor Statistics in its 1967 occupational handbook, which characterized the employment outlook for women architects as “less favorable” than for men. The Bureau also cited the difficulties encountered by women attempting to establish their own practices.¹⁵⁵

Five years later, a similar study undertaken by the AIA in 1974, found that only 1.2 percent of registered architects were women. It also found that women’s salaries were around ten thousand dollars less than those of men. Only 52 percent of women architects were married (compared with 90 percent of men) and only 43 percent had children (compared with 89 percent of men), pointing to the toll of professional life.¹⁵⁶

By the early 1970s, the work of women architects had become more visible as a result of studies and initiatives aimed at highlighting their contributions. Under editor Ellen Perry Berkeley, the journals *Architectural Digest* and *Architecture Plus* dedicated special issues to women’s design work and the challenges they faced in establishing their careers. Groups such as the WALAP (Women in Architecture, Landscape Architecture, and Planning) as well as women’s caucuses within the AIA, the

¹⁵³ McKay, et al., 1002.

¹⁵⁴ American Architectural Foundation, *That Exceptional One: Women in American Architecture, 1888-1988* (Washington, D.C.: American Architectural Foundation, 1988), 13-14.

¹⁵⁵ Beatrice Dinerman, “Women in Architecture,” *Architectural Forum* 131, no. 5 (December 1969): 50.

¹⁵⁶ “Resolution or Irresolution,” *Architecture Plus* 2, no. 4 (July-August 1974): 34.

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American Society of Planning Officials, and the American Society of Landscape Architects produced statistical surveys concerning discrimination in the areas of salaries and promotion.¹⁵⁷ In 1974, students at Washington University in St. Louis presented the symposium “The Role of Women in Architecture,” which was attended by more than 300 female architecture students from around the U.S. A similar conference was held at the University of Oregon that same year.¹⁵⁸ In 1976, an important exhibit on the work of historic and contemporary women architects, curated by Susana Torré, opened at the Brooklyn Museum.¹⁵⁹

An increased interest in exploring the connections between gender and design had emerged by the 1970s alongside the nascent feminist movement. *Womanhouse* was a groundbreaking project in 1972 by women at the Feminist Art Project at the California Institute of Arts. These women artists converted a house into a series of exhibits and stages for performance art. The project explored the relationships between gender, power, and the ways in which domestic environments are designed, perceived, and used.¹⁶⁰

Several women architects who were active in Maryland during the postwar period, such as Poldi Hirsch, Melita Rodeck, and Nezahat Arikoglu, were born in Europe and immigrated to the United States, where they established architectural practices. These women were educated, and in some cases practiced, in central and southeastern Europe, where attitudes and social norms regarding gender and female participation in technical professions such as architecture and engineering were quite different than in the states. Prior to 1945, women studied and practiced architecture in modest numbers in Germany and Poland, as well as in some of the eastern European countries. In countries where educational restrictions were present, women traveled to Austria, Switzerland, France, or Germany to study architecture. After 1945, throughout the Eastern Bloc countries, state ideology promoted the idea of gender equality and nations encouraged women to fill jobs in engineering and architecture. In nations where restrictions on women’s admission to universities existed, they were lifted, and the number of female architecture students increased throughout the region. Female participation in the design fields reinforced prevailing socialist ideology, under which women’s lives were structured around work and political activity, in addition to family. By the early 1960s, women composed approximately twenty-five percent of practicing architects in Poland, and by the fall of the Berlin Wall, other nations had equaled or surpassed this figure, in sharp contrast to the U.S.¹⁶¹ In addition, some women architects in Europe (and in the U.S.) partnered with their husband-architects as a way of navigating the difficulties of balancing their public careers with the added responsibility of family.¹⁶²

¹⁵⁷ Dolores Hayden and Gwendolyn Wright, “Architecture and Urban Planning,” *Signs* 1, no. 4 (Summer 1976): 926.

¹⁵⁸ *That Exceptional One*, 14.

¹⁵⁹ Hayden and Wright, 926.

¹⁶⁰ Sherry Ahrentzen, “The Space Between the Studs: Feminism and Architecture,” *Signs* 29, no. 1 (Autumn 2003): 199.

¹⁶¹ Mary Pepchinski and Mariann Simon, eds., *Ideological Equals: Women Architects in Socialist Europe, 1945-1989* (London: Routledge, 2016), 2.

¹⁶² Piotr Marciniak, “Spousal Collaboration as a Professional Strategy for Women Architects in the Polish People’s

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Women Architects Active in Maryland After 1945

This section presents the biographies of ten women designers who were actively working in Maryland between 1945 and 1970. As discussed, the postwar period in Maryland was one of heightened real estate development, and these women actively participated in the suburban expansion of the era, designing housing, churches, shopping centers, and other property types. Their work reflects the many facets of the Modern Movement, which transformed architecture in Maryland after the war. The biographies in this section also highlight the social changes in postwar American society in which women played a greater role in the professional sphere and in organizations such as the AIA, as well as the growing number of European-trained women architects practicing in Maryland after the war.

Nezahat Arikoğlu (1920-2000)

Nezahat Sügüder Arikoğlu was a Turkish architect who practiced in Maryland with her husband, İlhan Arikoğlu, from 1960 to 1971. Nezahat Arikoğlu was born in Istanbul in 1920. She was the daughter of Hamdi Sügüder, a colonel in the Turkish Army. She graduated from high school in 1938 and went on to study at the Academy of Fine Arts in Istanbul, receiving a master's degree in architecture in 1943. From 1944 to 1945, she worked with Prof. Paul Bonatz in designing the National State Opera Building in Ankara, Turkey. She also placed first in a design competition for townhouses sponsored by the Turkish National Housing Bureau. From 1945-1947, Arikoğlu taught at the Academy of Fine Arts as an assistant professor and won a design competition for the city hall of Adana, Turkey.¹⁶³ Her husband, İlhan Muzaffer Arikoğlu, was born in Adana in 1922. He was trained as an architect at the Technical University of Istanbul.¹⁶⁴

İlhan and Nezahat Arikoğlu married in 1946 and immigrated to the Baltimore area in 1947. Nezahat studied art history at Johns Hopkins University from 1948-1950. They established an architectural-engineering firm in Turkey in 1950 and maintained it remotely until 1960, when the husband-wife team became the chief architectural designers for the Whiting Turner Construction Company of Baltimore. Between 1960 and 1968, they designed a range of modernist buildings for the company's corporate and institutional clients. Known projects designed by İlhan and Nezahat Arikoğlu for Whiting Turner include the following:

- Severna Park Shopping Center, 541 Baltimore-Annapolis Blvd., Severna Park (1962, altered)

Republic," in *Ideological Equals: Women Architects in Socialist Europe, 1945-1989*, ed. Mary Pepchinski and Mariann Simon (London: Routledge, 2016), 63.

¹⁶³ Arikoğlu Arkitekt, Museum, "Nezahat Sügüder Arikoğlu 1920-2000," <https://www.arikoglu.com.tr/Muze-Detay/nezahat-suguder-arikoglu/11/> (accessed February 2022).

¹⁶⁴ American Institute of Architects, Summary of Application for Corporate Membership, İlhan Muzaffer Arikoğlu, Application no. 6166, July 22, 1968.

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- National Cash Register Company, 940 Madison Avenue, Baltimore (1963, altered)
- Harundale Office Building, 795 Aquahart Road, Glen Burnie (1963, altered)
- Maryland Paper Box Company, 4545 Annapolis Road, Halethorpe (1963)
- Farmers National Bank, Old Annapolis Road at McKinsey Road, Severna Park (1963, demolished)
- Whiting Turner Co. Office Building, 6229 N. Charles Street, Baltimore (1964, demolished)
- M&T Chemical Company Offices, 1900 Chesapeake Avenue, Baltimore (1964, demolished)
- WJZ TV Office Building, Baltimore, 3725 Malden Avenue, Baltimore (1965)
- Maryland National Bank, Hereford (1968, altered)
- Koppers Company Coupling Plant and Office Building, 3700 Koppers Street, Baltimore (1968, altered)
- J.H. Filbert 's Margarine, Inc. Office Building, 3701 Southwestern Blvd., Baltimore (1968)

Ilhan and Nezahat Arikoğlu employed a range of postwar modernist styles in their work. The National Cash Register Company is an example of a well-designed International-Style office building from the period. Intended to harmonize with other State office buildings in the area, the steel framed, reinforced concrete building featured ribbon windows and colored glass spandrel panels when new, along with large storefront windows at the first story.¹⁶⁵ While still extant, the building's original glazing has been insensitively replaced in recent years.

Nezahat Arikoğlu developed a design for the Pictorial Nursing Home in Windsor Hills in Baltimore County, Maryland in 1962. The project, a privately-funded nursing home for African Americans, was never built. The design, which appeared in the *Baltimore Sun* in December 1962, was for a two-story, cruciform-plan, hipped-roofed facility sited on a high bluff overlooking a stream valley. Townhomes occupy the site today.¹⁶⁶

The Severna Park Shopping Center is an example of an early postwar suburban shopping center, designed to accommodate the automobile with its large parking lot. The complex, as originally designed by the Arikoğlus in 1962, consisted of low, modern buildings with flat or low-pitched gabled roofs and glazed storefronts, connected by covered walkways. The shopping center has been modernized with a new façade.¹⁶⁷

According to architect Jillian Storms, AIA, the residential work of Nezahat Arikoğlu demonstrates a fine sense of proportion, the division of public and private spaces within the residence, as well as an awareness of climate and light. Ilhan and Nezahat Arikoğlu designed their own residence, located at

¹⁶⁵ "Construction Begun on NCR Building," *Baltimore Sun*, September 9, 1962, RE11.

¹⁶⁶ Jillian Storms, AIA, "Virtual History: Nezahat Arikoğlu," Baltimore Architecture Foundation Virtual History Series, January 8, 2021, <https://www.facebook.com/BaltimoreArchitectureFoundation/videos/virtual-history-nezahat-ar%C4%B1ko%C4%9Flu/942516946280142/> (accessed February 2022).

¹⁶⁷ Storms, Virtual History.

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Figure 10. J.H. Filbert 's Margarine, Inc. Office Building, undated (arikoğlu.com)

2011 Indian Head Road, Ruxton, Maryland. Completed in 1964, the house is sited on the edge of a steep cliff, with few windows in the front elevation for privacy and extensive glazing across the rear elevation overlooking the forest and deck. Skylights provide additional daylighting of the interior. The Arikoğlus followed a similar approach in their design for the Mr. and Mrs. John Shipley Residence in Ruxton (1968).¹⁶⁸ In (1969), the Arikoğlus designed a house for owners Dr. Basri Sila and Dr. Ulgan Sila, natives of Istanbul who moved to the Baltimore area to pursue specialty medical training. The rear of the house, located at 1801 Indian Head Road in Ruxton, overhangs a steep drop-off and features extensive glazing to help daylight the interior. The Sila Residence was featured in a 1979 issue of the *Baltimore Sun Magazine*.¹⁶⁹

¹⁶⁸ Storms, Virtual History.

¹⁶⁹ Storms, Virtual History; Helen Henry, "Rugs and Art Lend a Turkish Touch," *Baltimore Sun Magazine*, April 1, 1979, 42.

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A conceptual drawing prepared by Nezahat Arikoğlu for the expansion of the Beth Jacob Synagogue (5713 Park Heights Avenue, Baltimore) in 1964 features tall arched entryways that lead to the main sanctuary. Architects of record for the project, Bonnett and Brandt, retained the arched openings from Arikoğlu's concept, an element also used by Walter Gropius in his design for the Temple Oheb Shalom in Baltimore (1960).¹⁷⁰

The WJZ TV studio at 3725 Malden Avenue in Baltimore (1965) exhibits a curtain-walled front elevation that is recessed behind a row of steel columns supporting the roof overhang. The main lobby still retains elements, such as the main stair, seen in Nezahat Arikoğlu's original drawings.

Nezahat Arikoğlu frequently wrote articles on her designs that were published in Turkish architectural journals. One such project was the Filbert Office Building (1968), located at 3701 Southwestern Blvd. in Baltimore, which skillfully reinterprets the box-like form typical of office buildings during this period. The first story is recessed, with the windows of the end elevation screened by wide, flat piers. The long, narrow second and third-story windows are also deeply recessed. In addition, the design features a pavilion that extends above the roofline and a second-story covered deck, both asymmetrically placed. Enclosed balconies at the third story project and are glazed to "open up views," a technique popular with Turkish architects at the time.¹⁷¹

Ilhan and Nezahat Arikoğlu worked for Whiting Turner until 1968, when they started their own practice, I & N Arikoğlu, operating out of their home studio.¹⁷² That year, Ilhan Arikoğlu became a corporate member of the AIA Baltimore chapter.¹⁷³ In 1971, the couple returned to Turkey, and resumed their practice in Istanbul under the name Arikoğlu Associates. The office closed with Ilhan's death in 1981.¹⁷⁴

Mary Jack Craigo (1921-2001)

A native of Hinckley, Minnesota, Mary Jack Craigo graduated from the University of Minnesota School of Architecture, where she earned a bachelor's degree in Interior Architecture. She began her career as a draftsman at the Annapolis Yacht Yard in 1943. In 1944, she joined the WAVES, serving as an administrative engineer for patrol craft with the Bureau of Ships in Washington, D.C.¹⁷⁵ According to Craigo, "I didn't realize what I was getting into... We rode those boats for miles up and down

¹⁷⁰ Storms, Virtual History.

¹⁷¹ Storms, Virtual History.

¹⁷² John F. Gane and George S. Koyl, eds., *American Architects Directory*, 3rd ed. (New York: R. R. Bowker, 1970), 26.

¹⁷³ American Institute of Architects, Application for Corporate Membership, Ilhan Muzaffer Arikoğlu, Application no. 6166, July 22, 1968.

¹⁷⁴ Arikoğlu Arkitekt, Museum, "Nezahat Sügüder Arikoğlu 1920-2000," <https://www.arikoglu.com.tr/Muze-Detay/nezahat-suguder-arikoglu/11/> (accessed February 2022).

¹⁷⁵ Beverly Warran, "First Woman Architect on DRFR Staff Helps Design Clinical Research Centers," *NIH Record*, January 26, 1965, 7.

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Chesapeake Bay.” During the war, she met and married Richard Craigo, who was serving in the Office of Strategic Services, precursor to the CIA.¹⁷⁶

After the war, she split her time between raising her children and designing and remodeling homes. Craigo joined the Plant Engineering Branch at the National Institutes of Health in 1956. In 1964, she became the first woman to join the Division of Research Facilities and Resources, Office of Architecture and Engineering.¹⁷⁷ Indicative of the small number of women architects in the U.S. at this time, a syndicated feature story on Craigo’s life as an architect and her work at NIH appeared in newspapers across the country during the summer of 1966.¹⁷⁸

In her role, Craigo developed functional architectural concepts to meet the facilities requirements of special biomedical research programs. Her projects included the Mount Sinai Hospital Medical School in New York, Cornell University Medical Science Building in New York, Children’s Hospital in Philadelphia, and the Lister Hill Center at NIH in Bethesda (c. 1979). Mary Jack Craigo retired from NIH in 1984, as project manager for construction of medical research facilities. She died in 2001.¹⁷⁹

Katherine Gibbs, AIA (1907-1991)

Katherine Gibbs was an architect who specialized in residential design in the Washington, D.C. area after World War II. Gibbs was born in Birmingham, Alabama in 1907 and grew up in New Jersey. After graduating from high school in 1925, she attended Goucher College, the Packard Business School, and Columbia University before graduating from the Smith College Graduate School of Architecture in 1938. The Smith College program was the predecessor to the Cambridge School, before it eventually merged with Harvard University in 1942. Gibbs initially worked as a draftsman for the Hartford, Connecticut Commissioner of Public Works and as an assistant landscape architect for the Federal Works Agency in Washington, D.C. She became a member of the Washington, D.C. chapter of the AIA in 1946 and was registered to practice in the District of Columbia and Connecticut.¹⁸⁰

Between 1940 and 1949, Gibbs partnered with architect Edwin Weihe, operating in Washington under the firm name Weihe and Gibbs. The firm primarily designed residential projects, capitalizing on the postwar building boom in the Washington area enabled by FHA-backed financing. Projects included high-rise apartment buildings, garden apartment complexes, and neighborhoods of detached single-family homes. In 1947, Weihe and Gibbs prepared plans for Sligo Terrace (M: 32-27), a garden complex of two and three-story, brick, Colonial Revival-Style apartment buildings at 8718-8810

¹⁷⁶ Vera Glaser, “Life of a Lady Architect,” *Baltimore Sun*, August 1, 1966, 12.

¹⁷⁷ Warran, 7.

¹⁷⁸ Vera Glaser, “Life of a Lady Architect,” *Baltimore Sun*, August 1, 1966, 12.

¹⁷⁹ “Mary Jack Craigo, Architect,” *Washington Post*, July 19, 2001, B7.

¹⁸⁰ American Institute of Architects, Membership Application, “Katherine Gibbs,” Application no. 4829, September 27, 1946.

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Figure 11. Carroll Knolls demonstration house at 2107 Dexter Avenue (Google).

Manchester Road in Silver Spring.¹⁸¹ Another large 350-unit garden apartment complex designed by Weihe and Gibbs was Oxon Park Apartments at 2603 Southern Avenue in Hillcrest Heights (1947).¹⁸² The Riggs Manor Apartments at 6805 Riggs Manor Drive in Hyattsville (1947), is a complex of two to three-story brick apartment buildings that are modern in style with flat roofs, irregular building plans, and cast stone accents. The buildings were developed through FHA-backed financing and were intended for returning veterans and their families.¹⁸³ Carroll Knolls (1948), located in Silver Spring, is a subdivision of 200 brick and frame, one-and-a-half-story, gabled dwellings with porches that was designed by Weihe and Gibbs and developed by the Colonial Investment Co. The demonstration house, located at 2107 Dexter Avenue, was featured in the *Washington Post* in 1949.¹⁸⁴ For Connecticut Avenue Estates (1950), a residential subdivision located in Wheaton, east of Connecticut Avenue and

¹⁸¹ "\$1,500,000 Apartment Asked in Silver Spring," *Evening Star*, January 6, 1947, B1.

¹⁸² "Vast Rental Project Set For Oxon Hill," *Washington Post*, August 10, 1947, R1.

¹⁸³ Conrad P. Harness, "Riggs Manor Favors Movie Men as Tenants," *Washington Post*, June 15, 1947, R1.

¹⁸⁴ "Carroll Knolls Popular Site in Maryland," *Washington Post*, August 28, 1949, R1.

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north of Veirs Mill Road, Weihe and Gibbs designed 200 two-story, frame, Colonial Revival-Style duplex buildings for Wheaton Park, Inc.¹⁸⁵

In 1949, Katherine Gibbs married Frank Faeth of Waterbury, Connecticut, a teacher at the Sidwell Friends School in Washington, D.C.¹⁸⁶ Upon her marriage, she moved to Connecticut with her husband, who had secured a teaching position at the University of Connecticut and ended her architectural practice in Washington with Edwin Weihe.¹⁸⁷ She was later remarried to Samuel S. Ericsson and settled in the Portland, Oregon area. In 1956, she wrote the AIA requesting that her membership be transferred from the Washington, D.C. chapter to the Portland chapter.¹⁸⁸ Katherine Gibbs Ericsson died in Clackamas, Oregon in 1991.¹⁸⁹

Poldi Hirsch, AIA (1926-1987)

Poldi Hirsch was one of several European émigrés who practiced architecture in Maryland during the postwar period. Hirsch was born in Remscheid, Germany in 1926. With the rise of fascism in Germany, her family moved to Israel. While there, Hirsch studied for two years at the Hebrew Technical College in Haifa, and she worked as a draftsman in the studios of Tel Aviv architects Emil Levi and R. Bannet. After the war, Poldi Hirsch earned a degree in architecture from the University Ecole Polytechnique in Lausanne, Switzerland, graduating in 1953. While in school, she was employed in the offices of several Geneva firms.¹⁹⁰ Her architectural training was heavily influenced by the work of early European modernists such as Le Corbusier, and she believed that buildings should be “built well and organized” and that their design should be original rather than copying styles of the past.

Poldi Hirsch moved to the United States with her husband and daughter in 1953. She worked for one year as an architect in the Sewickley, Pennsylvania office of Bradley, Patterson, and Burgener. The Hirsch family eventually settled in Havre de Grace, where her husband, Dr. Gunther Hirsch, started a medical practice. Poldi Hirsch received a Maryland architect’s license in 1962 and established an independent practice in Havre de Grace.¹⁹¹ One of her first projects in Maryland was for the design of a

¹⁸⁵ “200 Homes Slated for Wheaton, Md.; Permit Sought,” *Washington Post*, May 7, 1950, R4.

¹⁸⁶ “Rings on Their Fingers,” *Washington Post*, October 9, 1949, S2; “This Week in D.C. Real Estate,” *Washington Post*, October 9, 1949, R5.

¹⁸⁷ Kelly, *Montgomery Modern*, 195.

¹⁸⁸ Katherine Gibbs (Mrs. S. S. Ericsson) to the American Institute of Architects, March 13, 1956, letter contained in the AIA Membership File for Gibbs.

¹⁸⁹ U.S. Death Index, 1898-2008, “Katherine Gibbs Ericsson,” Certificate 91-05664, March 18, 1991, https://www.ancestry.com/discoveryui-content/view/1011970:5254?tid=&pid=&queryId=4d5b79a1f2cb8f1a8bde9fd68cf7bbee&_phsrc=RGx2&_phstart=successSource (accessed February 22, 2022).

¹⁹⁰ American Institute of Architects, Membership Application, “Poldi Hirsh,” Application no. 20488, December 1, 1964.

¹⁹¹ *Ibid.*

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medical office building for her husband at 131 S. Union Avenue in 1962. She designed a second story to the building c. 1980 to accommodate the medical practices of her daughters.¹⁹²

Hirsch encountered difficulty in finding architectural commissions in Havre de Grace, so she undertook the financing, design, and construction of numerous projects herself. She primarily designed residential projects, from single-family dwellings to small duplex townhouses intended to serve working-class families. The houses designed by Hirsch in Havre de Grace range from simple, one-story, brick, side-gabled dwellings, which are reminiscent of the Minimal Traditional Style, to houses that are more modernist and forward looking in their design. Examples of the latter include the Rothenburg Residence at 607 Giles Street (1961-1963), the Sommer Residence at 610 Lafayette Street (1968), and the Hirsch Family Residence at 605 Giles Street (1969). The Hirsch family home and the family were highlighted in a *Baltimore Sun* article in 1973. *Sun* writer Helen Henry called the house a “striking spread of redwood, stone and glass,” and “something of a showpiece in Havre de Grace.”¹⁹³ The house has a low-pitched roof with exposed steel rafters and makes use of extensive glazing. The use of natural stone and wood as the primary exterior cladding materials harmonizes with the wooded suburban landscape. The attached carport exhibits functional, modern lines. Poldi Hirsch’s design for the Mr. and Mrs. David H. Witt residence, located at 107 Brotherton Court, was featured in the *Baltimore Sun* in October 1974 in article entitled “Modern Mansard” in reference to the dwelling’s roof.¹⁹⁴

The townhouses designed by Hirsch, located in and around Havre de Grace, exhibit a modern, minimalist style with flat roofs and simple box-shaped forms. Examples include 715-725 Lewis Street (1963) 651-653 Alliance Street (1966), 710 Lewis Street (1967), and 714-716, 902-908, and 932-934 Chesapeake Drive (1967-1968). Hirsch ensured that her residential projects were built well and would turn them over one-by-one so that she could retain the group of skilled laborers that she employed.¹⁹⁵

By the mid-1960s, Hirsch had opportunities to design much larger apartment complexes and office buildings. In 1965, she collaborated with the Baltimore architectural firm of Tatar and Kelly in designing a 120-unit low-income apartment project in Havre de Grace. The project was sponsored by the Public Housing Administration.¹⁹⁶ During the 1970s, she designed an addition to the office complex of the Huber Corp., located at 861-899 Revolution Street in Havre de Grace.¹⁹⁷

¹⁹² Erika Quesenbery Sturgill, “Modernist Talent of Architect Poldi Hirsch to be Featured,” *Cecil Whig*, September 30, 2015, A14.

¹⁹³ Helen Henry, “Architect Designs Her Own House,” *Baltimore Sun*, December 16, 1973, SM36.

¹⁹⁴ Helen Henry, “Modern Mansard in Split Cedar,” *Baltimore Sun*, October 27, 1974, SM42.

¹⁹⁵ AIA Baltimore and the Baltimore Architecture Foundation, Architect Biographies, “Hirsch, Poldi (1926-1987),” <https://aiabaltimore.org/baltimore-architecture-foundation/resources/architect-biographies/poldi-hirsch/> (accessed February 2022).

¹⁹⁶ “Apartment Project,” *Baltimore Sun*, December 16, 1965, F4.

¹⁹⁷ Architect Biographies, “Hirsch, Poldi (1926-1987).”

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Figure 12. Hirsch Residence, c. 1973 (Baltimore Sun Archives).

Poldi Hirsch became a member of the Baltimore Chapter of the AIA in 1964 and was a member of the Société Suisse des Ingemeurs et des Architectes, a Swiss professional organization.¹⁹⁸ In addition, Hirsch was a lifelong member of Hadassah, the Women’s Zionist charity promoting women’s health and well-being. Yet, poor health led her to scale back her architecture practice in 1980. Poldi Hirsch passed away in 1987, after a prolific career. Her surviving body of work in Maryland is a testament to her talent and determination.¹⁹⁹

¹⁹⁸ American Institute of Architects, Membership Application, “Poldi Hirsh,” Application no. 20488, December 1, 1964.

¹⁹⁹ AIA Baltimore and the Baltimore Architecture Foundation, Architect Biographies, “Hirsch, Poldi (1926-1987),” <https://aiabaltimore.org/baltimore-architecture-foundation/resources/architect-biographies/poldi-hirsch/> (accessed February 2022).

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Shirley Kerr Kennard, AIA (1929-2016)

Shirley Kerr Kennard was a skilled architect who practiced with her husband, Henry H. Kennard, in the greater Washington, D.C. area after World War II. Shirley Kerr-Kennard was born in Tulsa, Oklahoma in 1929. Her father was an engineer and her family owned and operated a business specializing in heavy equipment for oil pipelines. She attended primary schools in Tulsa and in the Pittsburgh, Pennsylvania area, where her family relocated to during World War II. She was a graduate of Cornell University, earning a bachelor's degree in architecture, with honors, in 1950. From 1949 to 1951, she worked as a junior draftsman in the Pittsburgh office of Mitchell and Ritchey. Shirley Kerr Kennard next moved to Washington, D.C. and worked as a draftsman for architect Horace Peaslee from 1951 to 1953.²⁰⁰ While with Peaslee, she assisted with the design of an addition to the Cosmos Club at 2121 Massachusetts Avenue, N.W.²⁰¹

Between 1953 and 1955, Shirley Kerr Kennard worked as a draftsman and designer at the Washington, D.C. architectural firm Faulkner, Kingsbury, and Stenhouse. While there, she met architect Henry H. Kennard and they were married in 1954.²⁰² Henry Kennard was a graduate of the University of Virginia architecture school and began his career working as a draftsman for firms in Richmond, Virginia and Washington, D.C.²⁰³ In 1954, the *Washington Post* published a feature story about the Kennards and their complete rehabilitation of a dwelling at 2423 I Street, N.W. in Washington's Foggy Bottom neighborhood. Entitled "Architect's Holiday," the story included a picture of the Kennards studying architectural plans in the interior of the home while under construction.²⁰⁴

In 1956, the Kennards started their own architectural practice, Kennard and Kennard, Architects, in Washington.²⁰⁵ One of their first projects, in 1957, was for the design of a Duron Paint factory at 10410 Tucker Street in Beltsville.²⁰⁶ The Kennards contributed to the discourse on planning and urban renewal in Washington, and in 1956, the *Washington Post* published a series of sketches by Shirley Kennard depicting potential future outcomes for planned versus unplanned growth in Foggy Bottom.²⁰⁷ In 1959, the National Capital Planning Commission selected Kennard & Kennard Architects to complete the master plan for Columbia Plaza, an urban renewal project in Foggy Bottom. Working under a tight deadline, the Kennards developed a conceptual design for an apartment community of 800 residents.

²⁰⁰ American Institute of Architects, Membership Application, "Shirley Kerr Kennard," Application no. 15962, October 13, 1960.

²⁰¹ AIA Baltimore and the Baltimore Architecture Foundation, Early Women of Architecture in Maryland, "Shirley Kerr Kennard, AIA (b. 1929)," <https://www.aiawam.com/shirley-kennard.html> (accessed February 2022).

²⁰² Ibid.

²⁰³ American Institute of Architects, Membership Application, "Henry Hunter Kennard," Application no. 14685, March 24, 1959.

²⁰⁴ Catherine Harrington, "Architect's Holiday," *Washington Post*, August 29, 1954, S4.

²⁰⁵ American Institute of Architects, Membership Application, "Shirley Kerr Kennard," Application no. 15962, October 13, 1960.

²⁰⁶ Koyl, ed., 373.

²⁰⁷ "An Artist Views Foggy Bottom," *Washington Post*, May 16, 1956, 28.

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The *Washington Post* published a perspective drawing prepared by the Kennards alongside an article on the project in November of 1959.²⁰⁸ Their vision for the community, a grouping of high-rise towers connected by low-rise wings and arranged around a central plaza, can be seen in the final design prepared by Keyes, Lethbridge, and Condon. The project was an important milestone for their firm and brought the Kennards exposure that led to additional commissions.²⁰⁹ In Maryland, these included:

- Mr. and Mrs. George S. Wheat Jr. Residence, Bethesda (1961)
- Mr. and Mrs. Howard K. Smith Estate, 613 Brookes Ridge Ct., Bethesda (1962-1990, remodeling and addition)
- McNesby Residence, 13308 Valley Dr., Rockville (1964-1965)
- Cant Residence, 5601 Green Landing Drive, Upper Marlboro (1967)

Of these, the McNesby Residence stands out for its low-pitched hipped roof with central clerestory, vertical wood siding, and its tall, narrow, multi-pane windows. In 1964-1965, the Kennards designed an addition to the Woman's Club of Chevy Chase, which is still extant.²¹⁰ Shirley and Henry Kennard were both members of the AIA, Washington, D.C. chapter, joining in 1960 and 1959, respectively.²¹¹

By 1960, the Kennards and their two children had moved to 4011 Thornapple Street in Chevy Chase, Maryland.²¹² In 1967, the couple began transforming the frame 1920s-era bungalow into a modern home-office. The striking design, which contrasts with the surrounding historic architecture of its setting, features an overhanging second-story clad in shingles and pierced by four tall, narrow, asymmetrically-placed windows. The design received a Wood Structural Design Award from the National Forest Products Association in 1969. The Kennard Home-Office is listed alongside other noteworthy modernist custom homes in Montgomery County by Clare L. Kelly in her book *Montgomery Modern*.²¹³

The Kennards remained active as architects in the greater Washington area. Henry Kennard was elected president of the AIA Washington Metropolitan Chapter in 1971. Shirley Kennard served on the AIA Housing Committee from 1973-1975. Commissions during this period consisted of small-scale residential projects that included the Virgin Residence in Chevy Chase Village (1971) and the Campbell Residence in Chevy Chase Village (1975). The Kennards continued to engage in small remodeling

²⁰⁸ Julius Duscha, "NCPC Unveils Foggy Bottom Building Plan," *Washington Post*, November 17, 1959, B1.

²⁰⁹ AIA Baltimore and the Baltimore Architecture Foundation, Early Women of Architecture in Maryland, "Shirley Kerr Kennard, AIA (b. 1929)," <https://www.aiawam.com/shirley-kennard.html> (accessed February 2022).

²¹⁰ AIA Baltimore and the Baltimore Architecture Foundation, Early Women of Architecture in Maryland, "Shirley Kerr Kennard, AIA (b. 1929)," <https://www.aiawam.com/shirley-kennard.html> (accessed February 2022).

²¹¹ Per AIA membership applications, as cited above.

²¹² R. L. Polk, *Polk's Silver Spring, Bethesda, Chevy Chase, Kensington, Takoma Park and Wheaton City Directory* (Washington: R. L. Polk, 1960), 592.

²¹³ Kelly, 206.

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projects in Montgomery County throughout the 1980s and 1990s. In 1997, they moved to Annapolis and became boating enthusiasts.²¹⁴ Shirley Kerr Kennard died in 2016.²¹⁵



Figure 13. Kennard home-office at 4011 Thornapple Street, Chevy Chase (Google).

Iva Lieurance (1886-1956)

Although Iva Lieurance did not practice architecture in Maryland, her house designs for the Garlinghouse Company were constructed throughout the United States, including Maryland. Iva G. Lieurance was born in Tecumseh, Kansas in 1886. She demonstrated a talent for sketching and house design at an early age and began working for the Garlinghouse Company in 1907 at only seventeen years old – a remarkable feat for the period. Established in Topeka in 1906 by Lewis F. Garlinghouse,

²¹⁴ AIA Baltimore and the Baltimore Architecture Foundation, Early Women of Architecture in Maryland, “Shirley Kerr Kennard, AIA (b. 1929),” <https://www.aiawam.com/shirley-kennard.html> (accessed February 2022).

²¹⁵ “Shirley Kerr Kennard,” *Washington Post*, September 14, 2016.

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the company offered real estate and building services, and Lieurance was the firm’s first architectural designer. In 1916, L.F. Garlinghouse published his first plan book based on houses the company had constructed in Topeka’s Edgewood Park development. The book, *Bungalow Homes*, was widely successful, and the company produced several subsequent editions. During the following decades, the Garlinghouse Company became a national plan book supplier, and customers from across the country purchased plans produced in Topeka. Over the course of the twentieth century, the firm published designs in popular architectural styles such as the Craftsman, Colonial Revival, Minimal Traditional, and Ranch.²¹⁶

Lieurance worked as the Garlinghouse firm’s chief architect throughout her career and produced all of the designs that appeared in the company’s *Bungalow Homes* series, as well as other Garlinghouse plan books. Lieurance was inspired in her designs by her travels throughout the country in her role as the company’s chief designer. In her work, Lieurance employed a design process that was commonly used in the plan book industry during the early twentieth century. First, Lieurance selected an existing building in an appealing style as a general reference, photographed and measured it, and developed elevation drawings based on this template. She followed a similar process in preparing the interior plan, using typical floorplans and patterns of door and window placement for specific building sizes. If none of the company’s published designs appealed to a prospective buyer, Garlinghouse offered custom designs by Lieurance at a cost of five dollars per room. Plans were finalized once the customer placed the order.²¹⁷

Lieurance primarily designed modestly sized single-family dwellings, intended for the growing middle class due to their affordability, functionality, and aesthetic beauty.²¹⁸ Two documented Garlinghouse plan houses in Maryland designed by Iva Lieurance are the Marescalco House (PG: 76A-21), located at 5516 Auth Road in Camp Springs, and the Rizzo House (PG: 65-015), located at 6911 Twenty-First Avenue in Lewisdale. Both houses are examples of the Art Moderne Style and correspond to Garlinghouse plan number 578 (later 6694), published in the 1947 plan book *210 Deluxe Small Homes*. Paris Rizzo saw the plan in the Garlinghouse catalog while shopping at Kann’s Department Store in Washington, D.C. and used it for his own house as well that of his brother-in-law, Nicholas Marescalco. The Marescalco House was constructed c. 1947-1950, while the Rizzo House dates to c. 1948-1952. Both are two-story, irregular-plan, buff-colored brick or stucco dwellings featuring a one-story front section and two-story rear portion, with the main entrance recessed within the streamlined curve of the front elevation. Prominent character defining features include multi-pane steel casement windows, glass

²¹⁶ Emily Lenhausen, *Historic Houses of the Garlinghouse Company in Topeka*, National Register of Historic Places Multiple Property Documentation Form (2019), E1, E7-8.

²¹⁷ *Ibid.*, E8, E10.

²¹⁸ *Ibid.*, E10.

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block, and porthole windows. The houses are the only two known examples of Garlinghouse plan 578 in the Washington, D.C. area.²¹⁹



Figure 14. Rizzo House (Google).

While the Garlinghouse firm sold plans to clients across the U.S. and internationally, the Kansas City and Topeka areas constituted its largest markets. Certain styles were preferred by customers in different localities, but the “Rambling Ranch” was the most popular overall. Most of the plans sold by Garlinghouse were for medium-sized dwellings popular with the middle class, and the plans sold for between \$7.50 and \$30. Iva Lieurance died in 1956 and L. F. Garlinghouse in 1967. Wendell and Francis Garlinghouse, sons of the founder, led the firm after their father’s death. Garlinghouse remained a Topeka-based company until 1986, when it relocated a significant portion of its operations to Middletown, Connecticut. The company moved to Beaufort, South Carolina in 2018.²²⁰

²¹⁹ Maryland Inventory of Historic Properties, Marescalco House, Prince George’s County, MIHP #PG: 76A-21; Rizzo House, Prince George’s County, MIHP# PG: 65-015.

²²⁰ Emily Lenhausen, *Historic Houses of the Garlinghouse Company in Topeka*, National Register of Historic Places Multiple

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Melita Rodeck, AIA (1914-2011)

Melita Rodeck was born in Milan, Italy in 1914. Her father was an Austrian engineer and with the outbreak of World War I, the family returned to Vienna. Melita enrolled in the architecture program at the Vienna Polytechnic Institute in 1932 and graduated in 1936. While there, she was a classmate of well-known Austrian architect Helene Buchwieser. The family left Austria in 1939 after it was annexed by Germany. Her brother left for Australia and Melita immigrated to New York City, where she studied at the New School of Social Research and worked for several years as a social worker in Harlem concerned with housing design and its relation to urban problems.²²¹ Rodeck was a talented artist, and her sculpture was exhibited at the Brooklyn Museum in 1941.²²²

Melita Rodeck was able to successfully establish a career as an architect in the U.S. Between 1948 and 1950, she was employed as a draftsman in the Buffalo, New York office of Lyman & Associates. In 1950, Rodeck moved to Washington, D.C. and went to work as an architect for the General Services Administration, Public Buildings Service, from 1950 to 1953. Rodeck became licensed to practice in D.C. in 1952. She worked as an architect for several Washington-based firms, which included Lublin, McGaughy & Associates (1954-1955), Rhees Burket, AIA (1955-1957), and H. D. Nottingham & Associates (1957-1958). She established an independent practice in Washington in 1958, and that year became a member of the Washington, D.C. chapter of the AIA.²²³

Melita Rodeck designed residences in D.C., Maryland, and Virginia. Rodeck's papers and original drawings, held at Virginia Tech, indicate that she designed a range of building types that included single-family residences, apartment buildings, schools, institutional and government buildings. Projects in Maryland included:²²⁴

- Andrews AFB (hanger, shops, boiler house), Camp Springs (1955)
- Mary Wallace Residence, Dare's Beach (1958)
- Ms. Inez Yaeger Residence (1959)
- St. Ignatius Church (CH-97; alterations and landscaping), LaPlata (1959)
- St. Catherine's Church (CH-751; landscaping), Port Tobacco (1959)
- Philip F. Jehle Residence (addition), Parkwood (1962)
- Ms. Marguerite Mondlock Residence, Port Republic (1964)
- Carbone Residence, Chesapeake Ranch Estates, Lusby (1965)

Property Documentation Form (2019), E-7, E-13.

²²¹ Milka Bliznakov, "A Quest for the Spiritual Principles in Culture and Architecture: Melita Rodeck," *International Archive of Women in Architecture (IAWA) Newsletter*, Fall 1996, 3.

²²² The Brooklyn Museum, Brooklyn, New York, "Exhibition of Works of Non-Professional Artists," press release dated August 21, 1941, Melita Rodeck Architectural Collection, 1931-2003 (Ms1992-028), Special Collections, Virginia Tech, Blacksburg, Virginia.

²²³ American Institute of Architects, Membership Application, "Melita Rodeck," Application no. 14374, December 10, 1958.

²²⁴ Note: most of the Rodeck drawings do not include the addresses of the properties in their title blocks. Research was able to verify addresses for some projects (discussed in the narrative) but not all.

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- Page C. Jett Residence (addition), Prince Frederick (1965)
- Apartment Building (12-unit), Wheaton (1966)
- Apartment Building (6-unit), Wheaton (1967)
- Hotel Prince Frederick, Prince Frederick (undated)
- Holly and Dogwood Cottages, District Training School (minor renovation), Laurel (undated)

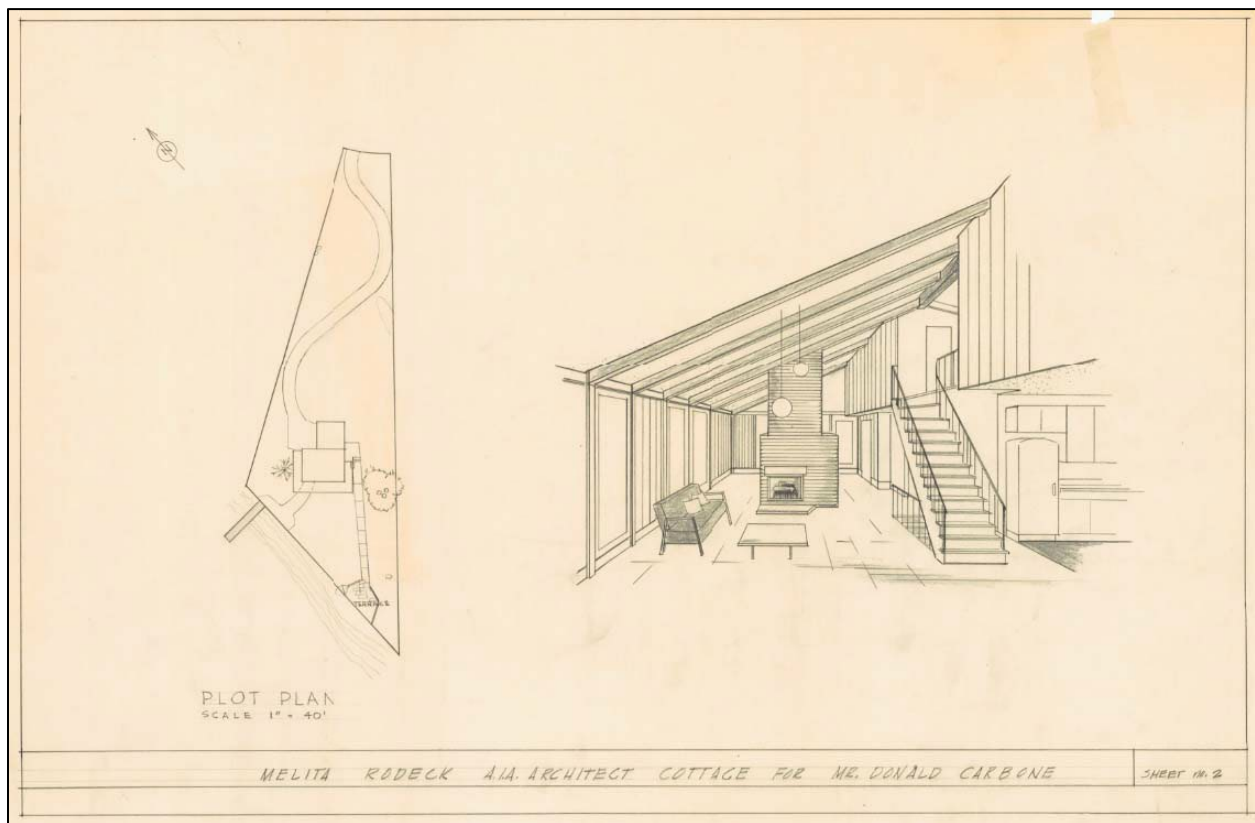


Figure 15. Drawing for the Carbone Residence, 1965 (Virginia Tech).

Many of Rodeck's residential commissions are fairly standard examples for the period, such as the one-story, brick, side-gabled Yaeger Residence at 14311 Leonard Calvert Drive in Accocek. The Ms. Marguerite Mondlock Residence at 3825 Balsam Road, Port Republic, is a simple one-story frame side-gabled cottage with a large deck extending from the rear elevation. It is very similar to the Bungalow designs of the 1920s-1940s in terms of form, but with a more modern feel and makes interesting use of vertical wood lattice inserts as a decorative element. The house designed by Rodeck in 1958 for Mrs. Mary Wallace in Dare's Beach is a relatively simple side-gabled dwelling that resembles examples of the early postwar Minimal Traditional Style. At the other end of the spectrum, original drawings prepared by Rodeck for the Carbone Residence in 1965 depict a two-story, modernist dwelling clad in stone and wood siding, with a low-pitched, gabled roof. Tall windows separated by thick mullions form

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a window wall overlooking the wood deck that wraps the side and rear elevations. Rodeck also designed apartment buildings and her original drawings at Virginia Tech include designs for twelve and six-unit buildings in Wheaton, dating 1966-1967. The four-story, brick, six-unit building, still extant, is located at 2401 Blueridge Avenue, Wheaton, and is a fairly typical example from the period.²²⁵

Rodeck received local attention for her rehabilitation of the Charles Addams House at 801 Twenty-Fifth Street, N.W. in Washington's Foggy Bottom neighborhood. The architect purchased the two-and-a-half-story, brick, c. 1890 dwelling, which features a corner turret and mansard roof, and in 1960 added a kitchen addition, a dormer in the tower, and developed a landscape plan that included a garden and patio. On the interior, Rodeck added new bathrooms, closets, partitions, stairs, and air conditioning. Melita Rodeck and her house were featured in the *Washington Post* in 1961, and the article was accompanied by photographs of the architect at work in her studio space located in the turret and enjoying a coffee break with her longtime assistant Bernice Abbott.²²⁶

In 1959, Rodeck prepared drawings for the remodeling of Hanger I-180 at Andrews Air Force Base, located near Camp Springs, Maryland. Rodeck designed new floorplans for the hanger that included new partitions, offices, workshops, and aircraft maintenance areas. Rodeck also designed a one-story, hipped-roof guard house. The hanger appears to possibly still be extant and is located on-base east of First Avenue at C Street.²²⁷ Rodeck apparently had an interest in aviation, and in 1960 prepared a conceptual design for a futuristic "heliport," that featured a helicopter landing pad atop a tall, triangular steel superstructure, with an elevator shaft connecting the landing pad to a one-story terminal and control building below.²²⁸

Melita Rodeck was a devout Catholic, and in 1960 she established the Regina Institute of Sacred Art, an organization dedicated to guiding parishes on matters of art and design.²²⁹ Rodeck also worked on several minor church commissions in Maryland during 1959. These included landscape design and interior alterations to St. Ignatius Church at 6455 Port Tobacco Road in LaPlata, Maryland (CH-97) and landscape plans for St. Catherine's Church at 7865 Port Tobacco Road in Port Tobacco, Maryland (CH-751).²³⁰

In the early 1960s, Rodeck became involved in grassroots community organizing and commons-building projects, coinciding with an interest among architects and planners of the time regarding the application of social theory to architecture. The projects were led by University of Pennsylvania landscape architect and psychologist Karl Linn, who worked to address community needs through common living spaces

²²⁵ Drawings contained in the Melita Rodeck Architectural Collection, 1931-2003 (Ms1992-028), Special Collections, Virginia Tech, Blacksburg, Virginia.

²²⁶ John B. Willmann, "Restored House Steals Her Heart," *Washington Post*, February 18, 1961, B1.

²²⁷ Rodeck Collection (Ms1992-028), Virginia Tech.

²²⁸ Rodeck Collection (Ms1992-028), Virginia Tech.

²²⁹ "A Guide to the Melita Rodeck Architectural Collection, 1931-2003 (Ms1992-028)," <https://ead.lib.virginia.edu/vivaxtf/view?docId=vt/vibl/v00544.xml> (accessed February 2022).

²³⁰ Rodeck Collection (Ms1992-028), Virginia Tech.

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designed in a number of American cities. Rodeck worked closely with Linn's non-profit organization Neighborhood Commons on the group's Washington, D.C. projects, which mobilized neighborhood volunteers and sponsors in developing the projects and re-purposing old building materials. Rodeck was a student and advocate for responsive design, and in 1969, she coauthored the guidebook *People Space*.²³¹

According to her own account, Melita Rodeck struggled as a woman to secure large commissions and in 1968, she took a position with the Army Corps of Engineers, where she designed barracks, recreation buildings, and Army Service Schools in the U.S. and abroad. While at the Army Corps, she continued her education and completed a master's degree in regional and city planning at Catholic University in 1973.²³² Rodeck was also a lecturer at Catholic University in the Departments of City Planning and Adult Education.²³³ Evidence of her interest in urban planning is an undated conceptual plan held among her drawings at Virginia Tech, which shows a "High-Rise City" designed for 200,000 residents. The plan features a diamond-shaped car-free central business district with rapid transit stations and parking structures around its periphery, surrounded by four residential sectors. Freeways connect the central district to outlying zones designated for industrial, recreational, and other uses.²³⁴ After completing graduate school in 1973, Rodeck worked for the Department of Housing and Urban Development as Program Manager for Policy and Guidance until 1980. From 1980 until her retirement in 1985, she worked at FEMA as a Program Manager for the Radiological Emergency Preparedness Program and wrote manuals on flood damage mitigation for buildings.²³⁵

Melita Rodeck retired from the federal government in 1985.²³⁶ During the early 1980s, she became the first woman to serve on the D.C. Board of Examiners and Registrars of Architects.²³⁷ She was elevated to the rank of AIA member emeritus in 1986.²³⁸ Rodeck was also a member of the American Association of University Women.²³⁹ During her retirement, Rodeck was involved with international development with the American Red Cross, and she donated her papers and drawings to the International Archive of Women Architects at Virginia Tech.²⁴⁰ Melita Rodeck died in 2011 at the age of ninety-six.²⁴¹

²³¹ Virginia Tech Special Collections and University Archives, "Category: The 1960s," <https://vtspecialcollections.wordpress.com/category/the-1960s/> (accessed February 2022).

²³² Bliznakov, 3-4; Martina Mulligan, "Architect and Her Home Reflect Foggy Bottom Growth," *Foggy Bottom News*, February 1981.

²³³ Curriculum Vitae, February 1982, Rodeck Collection (Ms1992-028), Virginia Tech.

²³⁴ Drawing contained in the Rodeck Collection (Ms1992-028), Virginia Tech.

²³⁵ Bliznakov, 3-4.

²³⁶ Bliznakov, 4.

²³⁷ Mulligan, "Architect and Her Home..."

²³⁸ American Institute of Architects, Application for Membership Emeritus, December 12, 1985.

²³⁹ "AAUW Dinner Will Feature Architect Melita Rodeck," *Morning Herald* (Hagerstown, MD), April 17, 1968, 9.

²⁴⁰ Bliznakov, 4.

²⁴¹ "Death Notice," *Washington Post*, June 26, 2011, C10.

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Chloethiel Woodard Smith, AIA (1910-1992)

Chloethiel Woodard Smith was arguably the most formidable and celebrated female architect active in Maryland after World War II. Smith was born in Peoria, Illinois on February 2, 1910. As a child, her family moved to Portland, Oregon, where her mother took a teaching position at the University of Oregon. Smith was raised in an intellectual family environment, and she expressed an interest in architecture from an early age. She attended the University of Oregon, enrolling in 1928 and graduating in 1932 with an undergraduate degree in architecture with high honors. While a student, Smith met Frank Lloyd Wright, who was one of a number of guest lecturers at the school of architecture. During the summer of 1929-1931, Smith worked as a junior draftsman in the Portland office of Harold W. Doty, AIA.²⁴²

Smith went on to earn a master's degree in architecture and city planning from Washington University in St. Louis Missouri, which at the time was one of the few graduate design programs in the U.S. to offer a welcoming atmosphere to female students. At Washington University, Smith studied under housing reformers Henry Wright and Ernest Kahn. Wright was a founding member of the Regional Planning Association (RPA) and gained notoriety for designing influential housing projects in Sunnyside, New York and Radburn, New Jersey, in addition to being featured in the 1932 Museum of Modern Art exhibit *Modern Architecture* and serving as a consultant to the Progress Works Administration. A modernist, Henry Wright merged the principals of landscape and urban planning with architectural design. Central to his work were reformist ideas at the core of European modernism: that well-designed architecture could raise standards of living and rethink the idea of community, irrespective of gender. In addition to the technical training that she received during her graduate studies, these ideas formed the basis of Smith's architectural philosophy throughout her career, and later influenced her approach to designing public housing.²⁴³

After completing her graduate education, Smith worked at Wright's New York office from 1933 to 1935. While in New York, she developed a friendship with writer and architectural theorist Lewis Mumford. Smith shared Mumford's philosophical views regarding architecture, technology, and society and remained lifelong friends with the writer.²⁴⁴

Between 1935 and 1939, Smith worked at the Federal Housing Authority (FHA) as Chief of Planning and Research in the Rental Housing Division. After leaving the FHA, she was briefly an associate architect with the Washington firm A. R. Clas Associates. Smith became an Associate in the American Institute of Architects in 1939 and served on the Washington chapter's Housing and Planning Committee. An outspoken proponent of European style planning and urban development, she partnered with German-born architect Alfred Kastner in developing the exhibit "Washington, The Planned City

²⁴² Catherine W. Zipf, *A Female Modernist in the Classical Capital: Chloethiel Woodard Smith and the Architecture of Southwest Washington, DC* (Newport, RI: Salve Regina University, 1995), 3-4.

²⁴³ Zipf, 4-5.

²⁴⁴ Zipf, 7.

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without a Plan” for the 1939 AIA National Convention. Controversial at the time, the exhibit and the accompanying essay argued that the National Capital Park and Planning Commission’s 1939 master plan for the District of Columbia was “inappropriate and obsolete” relative to modern planning principles.²⁴⁵

In 1940, Chloethiel married Bromley K. Smith, a high-ranking State Department official. Her husband’s foreign service career took the couple to Canada, Burma, and Bolivia. Between 1940-1941, she was a member of the Architectural Research Group, based in Montreal, Canada and helped prepare the 1941 exhibit “City for Living.”²⁴⁶ Between 1942 and 1944, she was a professor of architecture at the Universidad Mayor de San Andres in La Paz, Bolivia. In addition to teaching, Smith maintained a private practice in Bolivia and designed a club building in La Paz in 1943 and hospitals in the cities of Guayamerin and Riberalba in 1944.²⁴⁷ Smith received a Guggenheim Fellowship in 1944 to study South American urban planning history and the following year completed a master plan for the city of Quito, Ecuador. Smith became an honorary member of the Bolivian Association of Architects in 1944. She continued to be engaged in South American architecture throughout her career, becoming a member of the AIA Committee on Pan-American Affairs and the AIA Committee on International Relations during the late 1940s and early 1950s.²⁴⁸

Upon her return to Washington, D.C., Smith emerged as one of the city’s leading experts on urban planning. She continued to teach and was a visiting lecturer at Duke University in 1946 and North Carolina State University in 1952. Beginning in 1946, Smith worked at the firm of Julian Berla and Joseph Abel, at the time one of Washington’s most notable modernist architectural firms. In 1951, she partnered with architects Nicholas Satterlee, Francis Lethbridge, and Arthur Keyes to form the firm Keyes, Smith, Satterlee & Lethbridge. Among the firm’s projects was the design of tract housing for the Holmes Run Acres subdivision in Fairfax County, Virginia. The house that Smith designed for Mr. and Mrs. Howard B. Meyers at 2940 Chain Bridge Road was one of ten homes in the 1952 Modern House Tour sponsored by the *Evening Star*.²⁴⁹ After the departure of Lethbridge and Keyes in 1955, the firm continued as Satterlee and Smith.²⁵⁰

Along with Washington architect Louis Justement, Smith was an ardent proponent for urban renewal that called for the complete rebuilding of cities with an emphasis on the automobile and improved highway systems. In 1952, the Redevelopment Land Agency (RLA) commissioned Justement and Smith to develop a plan for the Southwest Washington Urban Renewal Area. Their plan called for the

²⁴⁵ Robinson and Associates, Inc., *DC Modern: A Context for Modernism in the District of Columbia, 1945-1976*, context study prepared for the DC Historic Preservation Office, January 2009, 23.

²⁴⁶ “Chloethiel Woodard Smith, FAIA,” *AIA/DC News*, February 1993, 2; George S. Koyl, ed. *American Architects Directory*, 1st ed. (New York: R. R. Bowker, 1955), 513.

²⁴⁷ American Institute of Architects, Nomination for Fellowship, October 29, 1958.

²⁴⁸ Zipf, 8.

²⁴⁹ Robert J. Lewis, “Ten Homes Included in Modern House Tour Set for April 20,” *Evening Star*, April 12, 1952, B1.

²⁵⁰ *DC Modern*, 23-25, 42; American Institute of Architects, Nomination for Fellowship, October 29, 1958.

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complete redevelopment of the area and a mix of residential and commercial intended for a mixed-income population. While the Smith-Justement plan was not implemented, it did influence the direction of the subsequent compromise plan created by Harland Bartholomew, as well as I. M. Pei’s master plan for southwest Washington. The first building competed in the urban renewal zone was the Capitol Park Apartments, designed by Satterlee & Smith and completed in 1959. In addition, Smith designed the Capitol Park Townhouses, a group of mid-rise buildings and townhouses completed in 1963. The Capitol Park development won an AIA merit award in 1960 and Smith’s townhouses were recognized with an FHA Honor Award.²⁵¹



Figure 16. Capitol Park Townhouses, undated (SAH Archipedia).

In 1954, the U.S. State Department’s Office of Foreign Buildings Operations awarded Smith, Keyes, Satterlee, and Lethbridge the contract to design the U.S. diplomatic compound in Asunción, Paraguay,

²⁵¹ *DC Modern*, 39-40, 49.

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containing the United States Embassy and Chancery. The firm's selection for the Asunción commission had likely been in part the result of Smith's experience working in South America. Following the dissolution of Smith, Keyes, Satterlee, and Lethbridge in 1956, the project was completed by Satterlee and Smith between 1956 and 1960. Set within the landscaped property were an office building, the ambassador's residence, housing for the security detail, support buildings, a carport, and a swimming pool. The Embassy buildings designed by Satterlee and Smith reflected a blending of the International Style with a consideration of local materials, climatic conditions, and the difficulties of constructing buildings on a remote site in a developing country.

In 1963, Smith established an independent practice in Washington. An important commission from this period was Harbour Square complex in southwest Washington. Eight building complex consisting of six mid-rise apartment towers interconnected with two rows of townhouses and arranged around three quadrangles. The development incorporated three existing historic buildings and also included a water garden designed by landscape architect Dan Kiley.²⁵²

In addition to her work in the District of Columbia and Virginia, Smith designed a number of noteworthy residences in Montgomery County from the late 1940s to the mid-1950s while at Berla and Abel and Keyes, Smith, Satterlee & Lethbridge. These include:

- Rioch Residence, 4607 Dorset Avenue, Chevy Chase (1947)
- Miller Residence, 135 S. Van Buren Street, Rockville (1947–1948)
- Rowan Residence, 5701 Warwick Place, Chevy Chase (1949)
- Dyrud Residence, 5703 Warwick Place, Chevy Chase (1955)
- Bindeman Residence, 6901 Heatherhill Road, Bethesda (1966)

These houses are modern in design, and exhibit asymmetry, irregular plans, a variety of roof configurations, as well as atypical massing and nontraditional fenestration. The Rioch and Dyrud Residences demonstrate these characteristics, particularly in their complex pitched roofs and extensive glazing. The Rioch Residence was featured in the *Washington Post* in 1948, which referred to the combination home-office as a "fine example of contemporary custom construction."²⁵³ The house also won a Washington Board of Trade Architecture Award. The Miller and Rowan Residences have flat to low-pitched shed roofs and sliding-sash windows. The Miller Residence is an especially modern design for the period, eschewing traditional massing and ornament in favor of a minimalist expression of rectilinear and box-like building forms joined in an asymmetrical composition. The Bindeman Residence stands out for its blending of functionality and modern design principals.²⁵⁴ The design features a merging of the indoor and outdoor experience through curtain-walled elevations and

²⁵² *DC Modern*, 78-79.

²⁵³ "Contractors Again Anxious to Build Single Dwellings," *Washington Post*, December 26, 1948, C4.

²⁵⁴ Sarah Booth Conroy, "Turning Your Back to the Street," *Washington Post*, May 13, 1979, D1-2.

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walkways, a central courtyard, and a steel deck elevated above the forested property. The design has a Miesian feel through the use of black steel columns and trusses, which contrasts with the warmth of the brick cladding, which Smith seamlessly extended into the interior.

Housing developments designed by Smith during this period include the Forestvale tract homes on Tilton Drive in Silver Spring (1952), and the High Point tract homes at 5801 Massachusetts Avenue and vicinity, Bethesda (1952).²⁵⁵ The Forestvale houses are more traditional in style, referencing aspects of the popular Cape Cod and Bungalow styles in their design. The High Point dwellings are more modern in appearance with overhanging gabled roofs and expansive windows. Other, residential projects by Smith include the Bullard Residence in Annapolis (1953) and the Washburn Residence, in St. Michaels



Figure 17. Courtyard, Bindeman Residence (moderncapitaldc.com).

(1958).²⁵⁶ Owners Mr. and Mrs. Frank Washburn named their house “Far Horizons,” and the one-story, modernist design features wide eaves, a low-pitched roof, and exposed structural framing.²⁵⁷ Saterlee

²⁵⁵ Kelly, *Montgomery Modern*, 208.

²⁵⁶ American Institute of Architects, Nomination for Fellowship, October 29, 1958.

²⁵⁷ Jennifer Martella, “House of the Week: “Far Horizons,” *Talbot Spy*, June 29, 2001.

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and Smith designed a home for Mr. and Mrs. Wilmot Lewis on Glen Travilah Road in Potomac in 1956, which won an *Evening Star*-AIA award, and a stable at the Lewis residence in 1957 that won a Washington Board of Trade Architecture Award.²⁵⁸

Smith designed several buildings at Chestnut Lodge in Rockville. Chestnut Lodge was a nationally-known, pioneering facility for the treatment of serious mental illness that was founded in the early twentieth century by Dr. Ernest Bullard. His successor, Dr. Dexter M. Bullard, retained Smith for a number of large and small projects during his tenure as Medical Director. Smith and her associated firms (Keyes, Smith, Satterlee, and Lethbridge; Smith and Satterlee; Chloethiel Woodard Smith and Associates) developed a master plan for a recreational, social, and occupational therapy complex that was only partially realized. Buildings designed by Smith at Chestnut Lodge included the psychotherapy research center (1956), children's center (1957), nurse's quarters (1958), and gymnasium (1977). An activities building was also developed to Smith's plans in several stages between c. 1954 and 1972.²⁵⁹ The activities building was featured in *Architectural Forum* in 1955. It was one-story, flat-roofed building with low, horizontal lines and brick and curtain-walled elevations.²⁶⁰ Unfortunately, the buildings designed by Smith at Chestnut Lodge have been demolished and the property has been redeveloped with single-family housing.

Smith continued to be active in Maryland during the 1960s. She designed an addition to St. Andrews Episcopal Church in College Park (PG: 66-42-36), which was completed in 1968.²⁶¹ Smith also prepared designs for the Spa Creek Townhouse group in Annapolis (1966), Wilde Lake High Rise in Columbia (1969), and the Consolidated Federal Law Enforcement Training Center in Beltsville (1969).²⁶² It is unclear whether the first two projects ever progressed beyond the design phase. The training center to be built in Beltsville was not constructed due to budget overages.²⁶³

Smith became a member of the American Institute of Architects in 1946, and she was elected to the rank of Fellow in 1960. She served on the Commission of Fine Arts in Washington, D.C. from 1967 until 1976. In 1967, the *New Yorker* referred to Smith as, "quite simply one of the best architects, planners

²⁵⁸ "Residences Win Star-AIA Award," *Evening Star*, June 16, 1956, B2; "Buildings Get Awards for Architectural Merit," *Evening Star*, May 8, 1957.

²⁵⁹ Kathryn M. Kuranda and Christine Heidenrich, *Chestnut Lodge Cafeteria/Activities Building*, prepared by R. Christopher Goodwin and Associates for the City of Rockville Historic District Commission, December 2003.

²⁶⁰ "Seven Health Buildings," *Architectural Forum* 103, no. 3 (September 1955): 132.

²⁶¹ Maryland Inventory of Historic Properties, St. Andrews Episcopal Church, College Park, Prince George's County, MIHP #PG: 66-42-36.

²⁶² AIA Baltimore and the Baltimore Architecture Foundation, *Architect Biographies*, "Smith, Chloethiel Woodard (1910-1992)," <https://www.aiabaltimore.org/baltimore-architecture-foundation/resources/architect-biographies/chloethiel-woodard-smith/> (accessed March 2022).

²⁶³ Federal Law Enforcement Training Center, "FLETC 50th: A Place to Call Home," <https://www.fletc.gov/press-release/2020/02/18/fletc-50th-place-call-home> (accessed March 2022).

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and thinkers about cities now working anywhere.”²⁶⁴ In 1970, *Life* magazine featured Smith in an article entitled, “Women Arise,” in which she stated that, “I don’t care whether I deal with men or women as long as they are intelligent, interesting and want to do something. If you work hard in my profession, you can do just about whatever you want to do.”²⁶⁵ Smith retired in 1982 and two years later, she was voted “Woman of the Year” by the YWCA. In 1991, she was the recipient of the Centennial Award, by the AIA Washington D.C. Chapter. Chloethiel Woodard Smith died in 1992.²⁶⁶

Helen Ross Staley, AIA (1921-)

As the first woman to become a member of the Baltimore AIA in 1955, Helen Ross Staley was a pioneering postwar architect in Maryland who primarily worked in the Baltimore area and Anne Arundel County. Staley was born in Caldwell, New Jersey in 1921. She expressed an early interest in architecture as a child, and her mother, Dorothy Ashley Ross, studied landscape architecture at Cornell University. During her youth, the family moved from northern New Jersey to the Philadelphia suburbs. Staley took one year of mechanical drawing and two years of architectural drawing in middle/high school.²⁶⁷ She briefly studied interior design and clothing design at Stephens College in Columbia, Missouri from 1939-1940 before transferring to the University of Pennsylvania, where she graduated in 1944 with a bachelor’s degree in architecture, despite pushback from the school’s dean. While a student, in 1943, she received a first-place medal from the Beaux-Arts Institute of Design for her design of a modern television studio. After graduating, she worked for one year at the New York architecture firm of Moore and Hutchins, a rare opportunity at a time when few women were invited to join firms.²⁶⁸

In 1945, she married William Warner Staley, and the couple moved to Charlottesville, Virginia, where William Staley was studying engineering at the University of Virginia. After graduation, William Staley went to work for a Baltimore firm, and the family moved to Glen Burnie, Maryland in Anne Arundel County.²⁶⁹ In 1949, Staley prepared plans for Harundale Presbyterian Church, located at 1020 Eastway in Glen Burnie. Staley was featured in a *Baltimore Sun* article about the growing postwar community of Harundale and her design work for the church.²⁷⁰ In 1957, the church constructed a new modernist sanctuary building to Staley’s designs.²⁷¹ The expansive light filled interior of the sanctuary has arched,

²⁶⁴ Bart Barnes, “Chloethiel Woodard Smith, Architect and Planner, Dies,” *Washington Post*, January 1, 1993.

²⁶⁵ “Women Arise,” *Life*, September 4, 1970, 19.

²⁶⁶ AIA Baltimore and the Baltimore Architecture Foundation, Architect Biographies, “Smith, Chloethiel Woodard (1910-1992),” <https://www.aiabaltimore.org/baltimore-architecture-foundation/resources/architect-biographies/chloethiel-woodard-smith/> (accessed March 2022).

²⁶⁷ Interview with Helen Ross Staley, conducted by Jillian Storms, November 23, 2014.

²⁶⁸ George S. Koyl, ed., *American Architects Directory*, 2nd ed. (New York: R.R. Bowker, 1962), 667.

²⁶⁹ Interview with Helen Ross Staley, conducted by Jillian Storms, November 23, 2014.

²⁷⁰ Carroll Bateman, “A New Town Grows Up,” *Baltimore Sun*, June 5, 1949, F1.

²⁷¹ AIA Baltimore and the Baltimore Architecture Foundation, Architect Biographies, “Staley, Helen Ross (1921-),” <https://www.aiabaltimore.org/baltimore-architecture-foundation/resources/architect-biographies/helen-ross-staley/> (accessed March 2022).

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laminated wood trusses that curve upwards to support the peaked wood ceiling. In addition, Staley designed the pews, alter, and a signage display for the hymnal selections.

Helen Ross Staley briefly worked for the Glen Burnie architecture firm Harder and Dressel in 1950, before spending the next three years as a draftsman at the Navy Engineering Experiment Station in Annapolis. She next worked for Baltimore architect Lucius R. White for one year in 1953-1954. In 1954, Staley designed a residence for Mr. & Mrs. Ferdinand C. Latrobe at 800 Bomont Road in Lutherville-Timonium, Maryland.²⁷²

Staley obtained her Maryland registration in 1955 and established her own firm, Helen Ross Staley, Architect. That same year, she was accepted as the first woman member of the AIA’s Baltimore Chapter. Three houses designed by Staley in Pasadena for the North Shore Building Corporation were featured in the 1955 and 1957 Baltimore Chapter yearbooks.²⁷³ They included the Booker Residence at 442 Edgewater Road, the residence at 398 Dutch Ship Road, and an unidentified third house that was also pictured in a 1955 display advertisement for the North Shore Corporation in the *Baltimore Sun*.²⁷⁴



Figure 18. Harundale Presbyterian Church (Google).

²⁷² George S. Koyl, ed., *American Architects Directory*, 2nd ed. (New York: R.R. Bowker, 1962), 667.

²⁷³ American Institute of Architects, *Work of Maryland Architects* (Baltimore: AIA, 1955), 28; *Work of Maryland Architects* (1957), 28.

²⁷⁴ “Display Advertisement,” *Baltimore Sun*, August 14, 1955, A27.

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Staley established a home office in Pasadena and in 1956 transferred to the AIA Chesapeake Bay Chapter. In addition, from 1954-1956, she sat on the board of the Anne Arundel County chapter of Soroptimists International, a women's organization dedicated to empowering women through education.²⁷⁵ Projects during the early 1960s include the Singleton Office Building in Glen Burnie (1960, demolished), a group of fairly unremarkable townhouses in the 300 block of Franklin Street, Bel Air (1962), renovation of the Glen Burnie U.S. Post Office (1962), and the residence of Mr. and Mrs. Michael J. Wagner at 1034 Whitehall Cove in Annapolis (1963).²⁷⁶

The Staley family moved back to Baltimore, in the Bolton Hill neighborhood, and from 1964 to 1968, Staley worked for the architecture firms of Lucius R. White and Edward C. White, Rogers and Vaeth, and Taylor and Fisher. While working for the Whites, her concept informed the design for the Women's Detention Facility at the Baltimore City Jail (scheduled for demolition at the time of writing). At the time, she was the only registered woman architect practicing in Baltimore, and in 1967, was featured in a *Baltimore Sun* article entitled, "Man's World? Not Any More, More Power to Woman Power." In the article, Staley commented on the challenges of being a woman architect:

When a woman chooses this career, she must, perhaps more than a man, continually prove herself and be prepared to do all the necessary things, in addition to her drawings. Dealing with clients, an architect has to know law, psychology, and accounting. I have done my own specifications and secretarial work.²⁷⁷

Staley continued to receive commissions during the late 1960s and 1970s. In 1968, she designed an addition to Golden Ring Junior High School in Rosedale.²⁷⁸ Two years later, in 1970, she prepared designs for the renovation of the Lobby and Reception Area at the U.S. Naval Academy Hospital in Annapolis (no longer extant). In 1972, she designed the Westview Cinemas 3 and 4 in Catonsville (demolished), which featured an innovative "reverse periscope" that allowed one projector to serve both cinemas. During the 1980s, she designed a house in Punta Gorda Isles, Florida and an addition to the Mr. & Mrs. Frank L. Troutman Residence in Annapolis.²⁷⁹

William and Helen Staley moved to Easton, Maryland in 1983. Helen Ross Staley continued to practice architecture until 2005. She moved to Cary, North Carolina in 2012 following the death of her husband.²⁸⁰

²⁷⁵ Interview with Helen Ross Staley, conducted by Jillian Storms, November 23, 2014.

²⁷⁶ AIA Baltimore and the Baltimore Architecture Foundation, Architect Biographies, "Staley, Helen Ross (1921-)," <https://www.aiabaltimore.org/baltimore-architecture-foundation/resources/architect-biographies/helen-ross-staley/> (accessed March 2022).

²⁷⁷ Helen Henry, "Man's World? Not Any More, More Power to Woman Power," *Baltimore Sun*, February 5, 1967, C1.

²⁷⁸ Ibid.

²⁷⁹ AIA Baltimore and the Baltimore Architecture Foundation, Architect Biographies, "Staley, Helen Ross (1921-)," <https://www.aiabaltimore.org/baltimore-architecture-foundation/resources/architect-biographies/helen-ross-staley/> (accessed March 2022).

²⁸⁰ Ibid.

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Ida Brown Webster, AIA (1899-1993)

Ida Brown Webster was a highly accomplished New York architect who is known to have worked in Maryland. Webster was born in Rochester, New York in 1899. She studied at Adelphi College before earning a bachelor's degree in architecture from MIT in 1923. She married Wall Street broker Morton S. Webster in 1924.²⁸¹ Early in her career, Webster briefly worked as a draftsman at a succession of different New York City architectural firms that included Richard H. Dana (1924-1925), Provost and Brown (1925-1926), Franklin J. Machette (1926-1927), and Almus Pratt Evans (1927-1928). In 1928, she joined the New York firm of Evans, Moore, and Woodbridge, and advanced to become a partner in the firm, working there for fifteen years until 1943. While there, in 1940, she designed the interiors for the Dual Duty Home in the New York World's Fair Town of Tomorrow. During World War II, she was the Regional Director of Building Services for the New York office of the United Service Organizations (USO), which provided recreation and aid to U.S. servicemen and women.²⁸²

With the end of the war, in 1945, Webster partnered with New York architect Saul Edelbaum to form the firm Edelbaum and Webster. Their work included commercial and institutional projects, large-scale residential projects, union-sponsored housing, and community-based social service centers. Webster joined the New York Chapter of the AIA in 1948.²⁸³

Ida Webster's only known Maryland commission is the Eliasberg Residence at 11011 Baronet Road in Owings Mills (1947), designed for Jackie and Louis Eliasberg. The stylish, modernist residence, completed in 1951, is set within a wooded six-acre property and features an irregular plan, flat roof, a brick and wood siding-clad exterior, sliding-sash windows, and glazed curtain walls. Other aspects of Webster's design are its open modern interior spaces, use of warm, neutral materials, and high clerestory windows which bring in light and afford views of the treetops. The Eliasbergs were impressed with Webster's technical proficiency and attention to detail, and they made the residence their home until the death of Louis Eliasberg in 1999.²⁸⁴

Ida Webster obtained her Maryland architectural license in 1957.²⁸⁵ In a 1958 article published in the Salisbury, Maryland *Daily Times*, Webster decried the public's preoccupation with style as a detriment to American residential architecture, stating that, "If people would plan their homes according to their own individual needs and tastes, the face of America wouldn't need lifting so often."²⁸⁶ A 1960

²⁸¹ AIA Baltimore and the Baltimore Architecture Foundation, Early Women of Architecture in Maryland, Ida Brown Webster, AIA, <https://www.aiawam.com/ida-webster.html> (accessed March 2022).

²⁸² American Institute of Architects, Membership Application, Ida Brown Webster, Application no. 6301, June 20, 1948.

²⁸³ Ibid; Early Women of Architecture in Maryland, Ida Brown Webster, AIA.

²⁸⁴ Early Women of Architecture in Maryland, Ida Brown Webster, AIA.

²⁸⁵ Ibid.

²⁸⁶ Dorothy Roe, "Woman Architect Blames Fads for Home Designs," *Daily Times* (Salisbury, Maryland), August 30, 1958, 8.

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Baltimore Sun article on trends in modern home interior planning quoted her views on the need for privacy, balanced with the advantages of the open-plan concept.²⁸⁷

Webster was a member of the Women's Club of New York from 1957-1983 and served on the Board and on the club's Housing and Planning Committee. From c. 1960-1972, she was the Chair of the Housing Consulting Committee of the New York AIA.²⁸⁸ In 1960, the *New York Times* mentioned Webster in an article on the present state of women in architecture, and pictured a house designed by the architect in Scarsdale, New York that closely resembles the Eliasberg Residence in Owings Mills.²⁸⁹

In 1969, Edelbaum and Webster merged with their firm with Weiss and Whelan to become Weiss, Whelan, Edelbaum, and Webster. The firm designed many public housing projects in New York. Ida B. Webster was elevated to the rank of AIA Member Emeritus in 1978. She died in 1983.²⁹⁰



Figure 19. Eliasberg Residence (Bright MLS).

²⁸⁷ "Closed Door Policy Furthers Privacy," *Baltimore Sun*, August 21, 1960, FC7.

²⁸⁸ Early Women of Architecture in Maryland, Ida Brown Webster, AIA.

²⁸⁹ Thomas W. Ennis, "Women Gain Role in Architecture," *New York Times*, March 13, 1960, R1.

²⁹⁰ Early Women of Architecture in Maryland, Ida Brown Webster, AIA.

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F. Associated Property Types

Introduction

Properties designed by women architects and landscape architects, as well as associated public art by women artists, illustrate the contributions of female design professionals active in Maryland during the 1920-1970 Period of Significance. While these resources in most instances differ little from those designed by men, they nevertheless speak to the determination of women in establishing a more equitable environment within the design professions during the twentieth century. Women architects in Maryland contributed to a wide range of property types, as discussed in the preceding historic contexts. Property types associated with women architects, landscape architects, and architectural artists in Maryland between 1920-1970 include the following:

- Residential Properties (Single and Multi-family)
- Commercial and Office Buildings
- Churches, Synagogues, and Other Religious Properties
- Educational Properties
- Civic and Government Properties
- Industrial Resources, Factories, and Warehouses
- Club Buildings and Meeting Halls
- Landscape Design and Gardens
- Public Art

As discussed in the introduction, the Period of Significance for this Multiple Property Submission extends from 1920-1970. With the exception of Anna L. Hawkins, no female architects have to date been documented as having designed buildings and landscapes in Maryland prior to 1920. The end date of 1970 corresponds approximately with the temporal scope of the 2016 exhibit *Early Women of Architecture in Maryland*, curated by the Baltimore Architectural Foundation, which as mentioned in the introduction forms the basis for this study. In addition, after 1970, and the beginning of the Women’s Liberation Movement, more women began entering design professions, in part due to initiatives undertaken by the AIA and other organizations, and they began to gradually transcend the societal limitations and gender discrimination that actively constrained their efforts at establishing professional careers during the pre-1970 period.

Description

Residential Properties: This property type applies to buildings purposely designed to accommodate human habitation and domestic activities. It includes detached single-family dwellings, rowhouses, townhouses, multi-family duplexes, or apartment buildings designed by women architects in Maryland, that reflect the architectural styles, residential building types, or methods of construction in use during

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the 1920-1970 Period of Significance.

Commercial and Office Buildings: This property type applies to commercial buildings (stores, restaurants, banks, and other buildings purposely designed to house places of business or commercial activity) and office buildings designed by women architects in Maryland, that reflect the architectural styles, commercial/office building types, or methods of construction in use during the 1920-1970 Period of Significance.

Churches, Synagogues, and Other Religious Properties: This property type applies to buildings purposely designed to accommodate or support religious activities. Included are churches, synagogues, parish houses, and other religious properties meeting the above definition that were designed by women architects in Maryland and reflect the architectural styles, types, or methods of construction in use during the 1920-1970 Period of Significance.

Educational Properties: This property type applies to buildings that were purposely designed to accommodate or support educational activities. Included are primary and secondary schools, colleges and universities, and other associated campus buildings, such as student dormitories, libraries, or dining halls, that were designed by women architects in Maryland, that reflect the architectural styles, types, or methods of construction in use during the 1920-1970 Period of Significance.

Civic and Government Buildings: This property type applies to buildings commissioned by local, state, or federal government to accommodate government functions and programs. Civic and government buildings include a wide range of buildings that fall under the above definition, such as (but not limited to) city halls, courthouses, post offices, public libraries, recreational facilities, military bases, etc. that were designed by women architects in Maryland, that reflect the architectural styles, types, or methods of construction in use during the 1920-1970 Period of Significance.

Industrial Resources, Factories, and Warehouses: This property type applies to buildings purposely designed to house or accommodate industrial, manufacturing, processing, or warehousing activities. Resources should be designed by women architects in Maryland and should reflect the architectural styles, types, or methods of construction in use during the 1920-1970 Period of Significance.

Club Buildings and Meeting Halls: This property type applies to purpose-built club buildings and meeting halls designed by women architects in Maryland, that reflect the architectural styles, types, or methods of construction in use during the 1920-1970 Period of Significance.

Landscape Design and Gardens: This property type applies to all planned or designed landscapes and gardens, such as (but not limited to) estate landscapes, formal gardens, urban plazas, and other landscape components, that were designed by women landscape architects in Maryland during the 1920-1970 Period of Significance.

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Public Art: This property type applies to public art created by women artists in Maryland that reflect the prevailing artistic conventions in use during the 1920-1970 Period of Significance. The art can include murals, mosaics, sculpture, religious art, as well as other works or mediums. These works of public art should be associated with architectural resources and purposely commissioned for these resources, either at the time of initial design and construction, or at a later date falling within the Period of Significance.

Significance

Architectural Property Types: Properties designed by women architects demonstrate both historical and architectural significance. Their historical significance under National Register Criterion A derives from their association with the contexts *Early Women Architects in Maryland, 1920 to 1945* and *Women Architects in Maryland During the Postwar Era, 1945 to 1970*. As discussed in these contexts, women faced a difficult struggle in establishing their place within the field of architecture during the twentieth century and they were marginalized as a gender/occupational group within society throughout the Period of Significance. The biographies presented in this form are a testimony to the perseverance of these women within this social and cultural milieu, and illustrate the progress made by women for greater gender equality during the twentieth century. Women architects during the twentieth century designed grand country estates, war worker housing, government facilities, postwar suburban dwellings, and a range of additional building types. A broader scholarly interest in under-represented social histories has shaped the direction of research in the field of history and allied disciplines since the 1970s, and the work of women architects and landscape architects has been the subject of books, articles, and retrospective exhibits since that time. In addition, the work of women architects in Maryland produced during the Period of Significance may also be significant as representations of the twentieth-century architectural trends outlined in the two above referenced contexts.

Landscape Design and Gardens: See above discussion of significance. Women practicing landscape architecture made significant contributions to the built environment of Maryland during the first half of the twentieth century, as documented in the historic context *Early Women Architects in Maryland, 1920 to 1945*. Their paths in establishing professional careers as designers were often just as arduous as that of women architects, and women architects and landscape architects often worked in partnership on important commissions, as seen in the collaboration of Gertrude Sawyer and Rose Greely during the 1930s. As such, their contributions are important within American social history in illustrating the struggle for gender equality among women professionals during the twentieth century. In addition, landscape has increasingly been integrated into the study of architecture, architectural history, and historic preservation in recent years as part of a more holistic approach, and scholars and preservationists have begun to appreciate the significance of these resources.

Public Art: See above discussion of significance. As discussed in the historic context *Early Women Architects in Maryland, 1920 to 1945*, women artists such as Hildreth Meière produced works of great artistic significance for a range of building types during the first half of the twentieth century. The

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biographies of women artists, and the paths they took in establishing successful careers and obtaining major commissions, was as equally fraught with discrimination as those of their female colleagues in the fields of architecture and landscape architecture and, collectively, their experiences form a significant chapter in the study of American social history and women’s studies. Great works, such as those produced by Meière in Maryland add to the significance and artistic beauty of important buildings such as the Baltimore Trust Company Building (B-4037) and churches in the greater Baltimore and Washington, D.C. areas.

Registration Requirements

Architectural Property Types: Architectural property types should demonstrate significance under National Register Criterion A in the Area of Social History – Women’s History as the work of women architects in Maryland under the contexts *Early Women Architects in Maryland, 1920 to 1945* and *Women Architects in Maryland During the Postwar Era, 1945 to 1970*. Resources must be designed by women, either in individual practice or in association with an architectural firm. The woman architect’s role must be documented through credible sources such as (but not limited to) original building permits, architectural plans, AIA records, architectural journals, newspaper articles, or archival material such as personal papers and firm records. This also applies to properties that were restored or rehabilitated by women architects during the Period of Significance. Other areas of significance under Criterion A, and not specifically related to the two historic contexts (such as Community Planning and Development), may also be cited in addition to Social History – Women’s History, as applicable. In addition to representing the work of women architects in Maryland, architectural property types should also demonstrate architectural significance under National Register Criterion C in the Area of Architecture. Architectural properties may reflect architectural styles such as (but not limited to) the Colonial Revival, Neoclassical, Tudor Revival, Chateausque, Beaux-Arts, Italian Renaissance, Mission, Spanish Eclectic, Monterey, Pueblo Revival, Prairie, Craftsman, Art Moderne, and International Style.

In addition, architectural property types must retain sufficient exterior and interior integrity of location, design, setting, materials, workmanship, feeling, and association to convey their significance under these criteria. Architectural property types should occupy their original locations and retain their original building forms, plans, exterior materials, and character-defining stylistic features on the exterior. Their historic setting should also remain relatively intact, so that they convey the feeling of, and association with, the historic contexts presented herein.

Multi-family residential properties should also retain these aspects of integrity, in addition to any designed landscape elements dating to the Period of Significance (plazas, courtyards, pathways, etc.) and original lobby features if noteworthy.

Commercial and office buildings should retain the majority of their exterior elements, with minimal alterations to their storefronts and fenestration. Original interior details should be present as well.

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For religious properties, the original building plan and form should still be apparent, despite later additions which are common for this property type. Exterior design, stylistic elements, and materials should also be present, and, ideally, aspects of the original interior plan of the sanctuary should be retained.

Educational properties should retain their original plan and the majority of their exterior details. Later additions are commonly seen with this property type, and they should not completely obscure the original architectural character of the resource. Given the scarcity of architectural resources designed by women architects in Maryland, additions to schools may qualify for listing if they demonstrate outstanding architectural merit. Interior materials and details should still be present in educational buildings if noteworthy.

For civic and government properties, original landscape features such as plazas and courtyards should be present, particularly if designed by a woman design professional within the Period of Significance. For resources such as city halls and courthouses, the main lobby and other noteworthy interior spaces should retain integrity as well.

Industrial buildings, factories, and warehouses should retain the exterior design elements and materials that contribute to their industrial character and architectural style, in addition to retaining aspects of their original plans and their basic building forms. Other aspects of integrity such as location, setting, feeling, and association should also be relatively intact for this property type.

For club buildings and meeting halls, notable interior spaces designed by women architects should survive and demonstrate integrity, in addition to the other aspects of integrity generally discussed for architectural resources.

Landscape Design and Gardens: See above discussion of registration requirements. As noted above, other Areas of Significance, in addition to Social History – Women’s History, can be cited under Criterion A as applicable. Resources should also demonstrate significance under National Register Criterion C in the Area of Landscape Architecture. Designed landscapes and gardens should also retain sufficient integrity to convey their significance under these criteria. These landscapes should retain the basic components of their original layout as well as original design elements. It is desirable that original plantings are still evident, although this is not necessary if most of the original character of the landscape design, such as the axial relationship of elements, the layout of allées and pathways, and other designed aspects are still evident, and plantings have been replaced with compatible species. Architectural features such as walls, gates, greenhouses, fountains, pools, and gazebos that form part of the original landscape plan or were added within the Period of Significance following the designs of women landscape architects, should be present and demonstrate integrity. In addition to these considerations, aspects of integrity such as location, setting, feeling, and association should also be retained.

Public Art: See above discussion of registration requirements. As noted above, other Areas of Significance, in addition to Social History – Women’s History, can be cited under Criterion A as applicable. Resources should also demonstrate significance under National Register Criterion C in the

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Area of Art. As noted in National Register Bulletin, *How to Apply the National Register Criteria for Evaluation*, properties can be eligible under Criterion C for their murals and other works of art such as stained glass or sculpture that demonstrate “high artistic values.”²⁹¹ Works of art should remain in their original form, with no major alterations (inappropriate repainting, poorly executed or incompatible repairs to mosaics or sculpture, etc.) that would degrade their composition or artistic merit.

²⁹¹ U.S. Department of the Interior, *National Park Service, How to Apply the National Register Criteria for Evaluation*, rev. ed. (Washington: NPS, 1997), 20.

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G. Geographical Data

The geographic extent of this Multiple Property Submission covers the entire state of Maryland and is not limited to a specific county or municipality within the state.

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H. Summary of Identification and Evaluation Methods

(Discuss the methods used in developing the multiple property listing.)

This Multiple Property Submission was prepared using a wide range of primary and secondary source materials. An array of secondary sources, such as the scholarly monographs and journal articles listed in the bibliography, informed the development of the narrative historic contexts. Architecture journals, such as *Architectural Forum* and *AIA Journal*, were also useful in documenting individual projects as well as postwar studies and initiatives on female participation in the field of architecture. AIA records were a key primary source used in identifying women architects active in Maryland during the Period of Significance, and in establishing timelines for their careers. Primary sources also included architectural drawings and site plans. The International Archive of Women in Architecture at Virginia Tech in Blacksburg, Virginia was a useful repository, containing the papers and drawings of Melita Rodeck. The Rose Greely drawings held at the University of Virginia helped in the identification of her Maryland projects. Newspaper databases were an indispensable source in helping to identify and document projects and facts regarding the architects and their careers. Deed records, subdivision plats, census records, city directories, and historic maps were extensively used to locate buildings listed on AIA membership applications, drawings, and newspaper references where the address was not provided. The research effort also benefited from the large body of information on Maryland buildings and architects contained in the Maryland Inventory of Historic Properties (MIHP) and the National Register of Historic Places. Documentation efforts also relied on the extensive trove of material assembled by Jillian Storms, AIA during the preparation of the 2016 exhibit *Early Women of Architecture in Maryland*. Oral histories of Dr. Gunther Hirsch and Helen Ross Staley, conducted by Jillian Storms and Doug Butari, were a very useful source of information regarding these architects and their work. Also useful were original drawings and project scrapbooks provided to Jillian Storms and her team by surviving architects and their families. Research was also enabled through coordination with Historic Preservation staff at the Maryland-National Capital Park and Planning Commission.

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