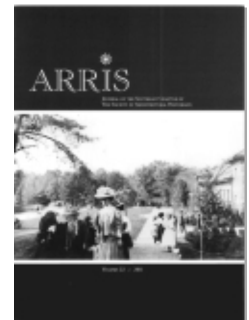
S. J. Makielski: Designer of African American Schools for the Episcopal Church in the Rural South, 1930–1944



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S. J. Makielski: Designer of African American Schools for the Episcopal Church in the Rural South, 1930-1944

ERYN S. BRENNAN

In 1930 Stanislaw J. Makielski, selected by his father-in-law, Reverend Robert W. Patton, became the exclusive architect for the American Church Institute for Negroes (ACIN) (Figure 1). With a $655,000 budget accrued during Patton's successful fundraising campaign throughout the 1920s, Makielski assumed the task of designing new buildings for seven of the nine ACIN schools to not only provide modern, functional educational facilities for thousands of African American students throughout the rural south, but also to construct an identity for the ACIN that would legitimize their presence among the prestigious and more well-established northern philanthropic institutions. The buildings Makielski designed for the ACIN schools exemplified his particular approach to merging a traditional architectural idiom with a modern design aesthetic, which captured perfectly the ideals and aspirations upheld by these institutions.

Given the controversial endeavor of improving educational facilities for African Americans in the South, particularly during the height of the Great Depression, combined with the ACIN's modest budget and ambitious expansion program for the schools, the buildings Makielski designed were not lavish or monumental. Nor did his aesthetic approach fit neatly into one stylistic category. Instead, Makielski designed the majority of his buildings in the prevalent Colonial Revival style popular during this period, but added exaggerated classicist elements indicative of the Art Deco movement lending his predominantly traditional buildings a contemporary twist. He also utilized modern materials and advanced building technologies, and emphasized functionality of interior spaces in all of his designs, which made his approach to designing traditional architecture distinctly modern.

Makielski's decision to design his buildings in the Colonial Revival style, in particular the Georgian variation, was not radical. Colonial Revival design, disseminated in books and magazines, was popular in the first half of the twentieth century.[1] Although

FIGURE 1
Stanislaw J. Makielski. (Courtesy of Jane Beckett)

most prominently used for residences, Colonial Revival styles and features were commonly appropriated for institutional buildings, such as schools. However, what distinguished Makielski's Colonial Revival designs from typical school buildings was his employment of art deco or modern abstract motifs and innovative construction technologies, such as steel, multi-paned windows used primarily for industrial buildings during this period. By integrating contemporary art deco accents and new materials in a minimalist and subtle way, he created his own particular modern expression of the traditional style. Makielski's merging of traditional and modern themes resulted in a collection of buildings that both embodied and promoted the ACIN's mission to provide basic educational skills and practical agricultural and industrial training to African Americans in some of the most impoverished areas of the rural south in the first half of the twentieth century.

THE EPISCOPAL CHURCH AND AFRICAN AMERICAN EDUCATION IN THE POST-CIVIL WAR PERIOD

The Episcopal Church faced a significant decline in African American membership throughout the south during the Reconstruction period due, in part, to African American migration to northern states as freed men and women exercised their new found freedom. The overall lack of organization and financial resources on behalf of the Episcopal Church to support African American congregations and the rising popularity of denominations, such as the African Methodist Episcopal church and the Baptist church, further exacerbated the decline of southern African American Episcopalian communicants.[2] Additionally, the absence of effective government support for African American education in the South during the Reconstruction era, and the general failures of the Freedmen's Bureau to adequately address educational issues, led to the establishment of a handful of private and public northern philanthropic institutions during the Progressive era dedicated to the cause of African American education in the south, including Rockefeller's General Education Board (GEB) and the Julius Rosenwald Fund.[3]

While the Episcopal Church recognized the urgent and dire need for improved African American educational facilities, they also sought to join other denominational groups in the bid to gain a stronger foothold in the South under the auspices of education. Hence, in 1865, both northern and southern Church leaders formed the Protestant Episcopal Freedmen's Commission to Colored People to administer the work of providing basic educational instruction to African Americans in the rural south, with the hope that the schools would act as a vehicle to restore African American membership in the Church to pre-war numbers.[4] The Commission, whose named morphed several times throughout the late nineteenth century,

founded St. Augustine's School in Raleigh, North Carolina, in 1867 and the Bishop Payne Divinity School in Petersburg, Virginia, in 1878.[5]

In the absence of effective administrative and monetary support, these institutions struggled financially throughout the latter half of the nineteenth century.[6] Southern Episcopalian bishops, reluctant to fundraise among their congregation in support of African American education, were ineffective; and northern philanthropists made little headway in advancing African American education initiatives in a racially divided post-war South.[7] While the Commission did manage to arouse interest in African American education within the Church where none before existed, after thirty-five years only sixty thousand dollars, or nine percent of the Episcopalian General Convention Board's budget, was allotted to support the schools.[8] This paltry sum meant that the few school buildings that did exist, most of which had been initially donated, could not be maintained, and students lacked proper equipment and supplies. In his memoirs, Patton described the Commission's predicament during the early years.

> Although they [the Commissions] contributed to the support of many parochial schools and missions, the money at their disposal in their effort to help all of the Southern dioceses was so limited that little was available for really good work in many places, and good teachers so few that the results were limited. Many of our Negro churches and schools looked as poor and unattractive as the great majority of their pupils. The noble intentions of the Commissions were defeated because in their enthusiasm they spread out their resources so thin that they were nearly inefficient everywhere.[9]

Acknowledging their failure, the Commission officially dissolved in 1904 and embarked on a restructuring campaign utilizing the successful models of the Hampton and Tuskegee Institutes and Rockefeller's GEB.[10]

THE FOUNDING OF THE AMERICAN CHURCH INSTITUTE FOR NEGROES (ACIN)

The restructuring of the Episcopal Church's mission and approach to African American education in the South reflected Progressive Era ideals of modernization, efficiency, and reform and the notion that education was essential to the improvement of society and an inalienable right.[11] In 1906 the Church's Board of Missions authorized the founding of the American Church Institute for Negroes (ACIN) for the purpose of establishing and supporting African American secondary schools to provide basic instruction in educational and vocational trades and to train teachers, ministers, and nurses. In addition to providing tangible skills for economic improvement, the founders of the ACIN "envisioned [the schools] as the nucleus of a black Episcopal educational system to which similar schools would be added in other strategic parts of the South."[12] Influenced by the work of the GEB and Progressive-era educators, ACIN leaders perceived the schools would serve as models for a self-sustaining and self-perpetuating educational system that would produce future teachers for additional schools, clergymen for the Church, and a greatly expanded congregation and presence in the South.

Initially, in an effort to consolidate resources, the ACIN focused its attention only on St. Augustine's School and the Bishop Payne Divinity School, which collectively had an enrollment of approximately seven hundred students in 1906.[13] Nevertheless, little headway was made in fundraising efforts and school expansions in the ACIN's first decade. The organization's first Director, Reverend Samuel Bishop, was a northerner "with a commitment to the abolitionist

FIGURE 2
Reverend Robert W. Patton.
(Courtesy of Jean Cargile)

legacy."[14] He zealously promoted full equality for southern African Americans, which alienated southern bishops and clergymen. Unable to build alliances with key members of the Church throughout the South, Bishop met with only moderate success in furthering the ACIN agenda.[15]

In 1914 Patton was appointed "special agent" for the ACIN for a trial period of six months following the death of Bishop (Figure 2).[16] The following year he became director of the ACIN, a position he would hold for twenty-six years.[17] Patton's primary responsibilities involved fundraising for the schools. Unlike Bishop, Patton was a native Virginian who met with great success in his fundraising efforts by taking a more conciliatory stance than his predecessor towards racial equality in the South. As a seasoned and adept high official of the Church, Patton built strong alliances with southern bishops and clergymen, drawing support from local and regional congregations, which, in turn, assisted in his ability to secure ever-increasing support from northern philanthropists.[18]

Under the direction of Patton, financial support, school expansions, and the number of schools funded by the ACIN increased dramatically from 1915 to 1940. Financial support in the form of matching grants from institutions, such as the GEB and the Rosenwald Fund, nearly tripled by 1930, which lent the ACIN, then a rather fledgling organization, a sense of legitimacy among the more established northern philanthropic institutions.[19] The number of schools founded or supported by the ACIN in all but two southern states grew to eleven in 1922.[20] However, lack of funds to support schools in some states combined with the loss of one school due to fire led to consolidation efforts resulting in a total of nine schools supported by the ACIN in 1924.[21] The number of students graduating from these schools also increased dramatically during this period. Although further consolidation reduced the number of schools supported by the ACIN to seven in 1950, approximately seven thousand African Americans were receiving educational instruction and industrial training annually.[22]

THE ACIN AND AFRICAN AMERICAN EDUCATION IN THE SOUTH

From the beginning the ACIN schools embraced Booker T. Washington's approach to African American education in the rural south, which focused on industrial and agricultural training combined with basic educational instruction.[23] African American critics of this curriculum, including W.E.B. DuBois, denounced this approach as patronizing and promoting a general sense of African American inferiority in an already segregated and discriminating environment. Conversely, supporters of this approach argued that providing agricultural and industrial training with basic education would foster landownership and economic independence from the exploitative sharecropping system. Proponents of the Washington

approach perceived literacy and economic independence as the necessary first step in achieving equality for African Americans in the South.[24]

The ACIN and northern philanthropists, fully aware of their precarious position, walked a tightrope in their efforts to promote African American education in the South in the early twentieth century. White southern critics feared that proponents of African American education were surreptitiously trying to subvert white supremacy in the South and "create an educational 'monopoly'" that would discourage southern self-reliance and try to close schools of which it disapproved."[25] On the other hand, black critics asserted that the ACIN and northern philanthropists were, in effect, promoting a separate and unequal educational agenda that pandered to white southerners' fears of full racial equality.[26] By the turn of the twentieth century, supporters of African American education, both secular and religious, had resigned themselves to the notion that the "slow pace of progress" would likely disappoint African American leaders.[27] As Robert C. Ogden, one of the most prominent figures in the African American education movement during this period stated, "We cannot meet the views of our colored friends and must be content to be greatly misunderstood for the sake of the largest usefulness." [28]

By the 1920s, however, Progressive-era reformers had shifted the focus of African American education from curriculum to improving facilities and embraced the challenge of applying new technologies and scientific methodologies to the planning and construction of African American schools in the South. A government bulletin published in 1916 by the United States Bureau of Education assessing the state of every African American private school and school above elementary level in the southern states denounced the general condition of campus buildings and called for improvements:

> There is a real need for more economy and taste in the construction of buildings and in the arrangement of the campus. Many of the buildings have been erected in imitation of those in other institutions, with but little regard for income, adaptation to use, climatic conditions, or location. Rules of sanitation and fire protection have been disregarded and many pupils are in serious danger. Student labor has been used without sufficient regard for cost. Heating and power plants have been installed without regard for economy. More important even than economy and foresight in building operations is continued care in the upkeep of the plant.[29]

Northern philanthropists responded to this assessment by concentrating efforts on improving the performance and function of school buildings across the South.

Guided, in part, by architects associated with the Rosenwald Fund, who provided funds for almost 5,000 schools for African American children throughout the south between 1912 and 1932, the standardization of building design for schools was largely codified by the early 1920s.[30] These architects promoted the notion that intelligently designed school buildings appropriately located on a site could improve interior light quality and ventilation and, hence, students' educational experience. The standards for the Rosenwald schools were broad, "ranging from standard sizes of lumber and nails, to standards determining the size and arrangement of classrooms, to general standards that assessed a building's efficient use of space, all of which was intended to create cost-effective and highly "productive" school environments."[31] Promulgated in publications released by the United States Bureau of Education, architects, including Makielski, strove to improve education by designing more efficient buildings. Hence, with approximately $655,000 dollars raised in 1928 for the

FIGURE 3
The Makielski brothers, c. 1920. *Left to right, bottom row:* Bronislaw, Peter, and Anthony; *top row:* Stanislaw, Leon, and Joseph. (Courtesy of Jean Cargile)

Building and Equipment Program of the Institute Schools, Patton looked to his son-in-law to design new, modern facilities for the ACIN schools.[32]

S. J. MAKIELSKI, ARCHITECT

Stanislaw John Makielski, the son of Polish immigrants, Alexander and Elizabeth Makielski, was born in South Bend, Indiana, in 1893. Like his brothers, Stanislaw exhibited artistic talents at an early age. His younger brother Bronislaw became a renowned portrait artist and taught courses at the University of Virginia. His older brother Joseph founded the Makielski Art Shop in South Bend, Indiana, in 1911 (Figure 3).[33] Perhaps most influenced by his other older brother Leon, Stanislaw was a talented painter and watercolorist. Leon had studied impressionist painting in France, showing his work in 1910 and 1911 at the Paris Salons and eventually became an instructor of fine arts at the University of Michigan in Ann Arbor.[34]

In 1917 Stanislaw left his architecture studies at the University of Notre Dame to join the American Expeditionary Forces during World War I.[35] He sketched buildings and churches during his time abroad and visited museums and monuments throughout France and Italy, all of which would have enhanced the architectural training he had received at Notre Dame. Upon his return to the United States in the early spring of 1919, Makielski visited Leon in Ann Arbor, which presumably is where he initially met Dr. Fiske Kimball, then Associate Professor in Architecture at the University of Michigan. In May of that year, Kimball became the first Director of the University of Virginia's new McIntire School of Art and Architecture in Charlottesville, Virginia.[36] Evidently impressed with Makielski, Kimball offered him a position as an architecture instructor at the new school before Makielski had finished his architecture degree at Notre Dame.[37] Makielski accepted the position at the University of Virginia and taught courses concurrently as he finished his own degree, which he completed in 1922.[38]

In 1924, five years after his arrival in Charlottesville, Makielski married Alice Lee Patton, daughter of Reverend Patton. Although Makielski was a de-

FIGURE 4
S. J. Makielski, Holy Comforter Catholic Church, Charlottesville, Virginia, 1924, oblique view of front façade. (Photograph by author)

FIGURE 5
S. J. Makielski, Newman Residence, Charlottesville, Virginia, 1928, view of front elevation. (Photograph by author)

FIGURE 6 (OPPOSITE, TOP)
S. J. Makielski, Preston Court Apartments, Charlottesville, Virginia, 1928, oblique view of side elevation. (Courtesy of Jane Beckett)

FIGURE 7 (OPPOSITE, BOTTOM)
S. J. Makielski, Preston Court Apartments, Charlottesville, Virginia, 1928, detail drawing of front elevation. (Courtesy of Special Collections, University of Virginia Library)

vout Catholic and Patton a high official of the Episcopal Church, the two became close. When the time came for Patton to choose an architect to oversee the ACIN school expansions, he chose his son-in-law. Upon his appointment as architect for the ACIN in 1930, Makielski had already designed several buildings including additions, residential buildings, a filling station, two fraternities, the Holy Comforter Catholic Church, and the Preston Court Apartment building, all located in and around Charlottesville. Even at an early stage in his career, Makielski exhibited a fluency and dexterity in designing in a range of architectural styles. Within this diversity, Makielski's designs embraced modernist sensibilities as he used only minimal ornament, focusing instead on form, function, and the honest expression of material.

Makielski's first commission, the Holy Comforter Catholic Church (1924) is a Neoclassical building. For its design, he drew heavily on Leon Battista Alberti's San Andrea in Mantua, Italy, as evident in his use of paired colossal order pilasters framing each side of the archway with a recessed pedimented entrance (Figure 4). However, architectural ornament on the building is minimal, limited to the pilasters and keystones in the arch on the front façade. The side elevations are equally restrained, punctuated only with tall arched windows and an oculus window intended to light the interior vestibule. Quite distinct from the Holy Comforter Church is the Newman residence Makielski designed in 1928 using a more Arts and Crafts aesthetic. Again, beyond the character-defining Arts and Crafts features, such as casement windows with transoms, steep roof forms, and fieldstone exterior walls, the only ornament applied at the house is the saw-blade decorative motif used in the cut-stone lintels above the windows and the awning (Figure 5).

In addition to the church and the Newman residence, Makielski designed his only apartment building during this period. Preston Court Apartments, completed in 1928, is a Neoclassical, four-story, garden apartment building designed around a central rear courtyard (Figure 6). Makielski incorporated multiple entrance bays and private access from the ground-floor apartments to the rear courtyard in an effort to evoke the character of single-family living units to make apartment-style living, then a relatively new type of residential building in Charlottesville more appealing to families.[39] The use of porticos, quoins, and a contrasting material palette of Flemish-bond brick and cast stone to delineate individual bays also helped diminish the mass of the building and make it more compatible with the residential character of the area. The wood cornice between the third and fourth floors further accentuates the building's horizontality and deemphasizes its height. The common theme in Makielski's oeuvre of merging traditional architectural forms and contemporary motifs is also evident in his use of abstract geometric decorative elements in the cornice of the porticos, above the fourth-floor windows on the front elevation, and in the railing details above the entrance doors. The neoclassical details, such as the keystone jack arches above the second- and third-floor windows, the double-height portico supported by Ionic columns, and decorative doorway surrounds, contribute to the building's elegant, yet understated character (Figure 7).

Prior to his appointment as architect for the ACIN, Makielski had worked at one educational in-

FIGURE 8
Cram & Ferguson, Architects; S. J. Makielski, supervising architect, Chapel, Blue Ridge Industrial School (now Blue Ridge School), Greene County, Virginia, designed 1928, completed 1932.
(Photograph by author)

stitution. The Blue Ridge Industrial School in Greene County, Virginia, founded in 1910, was an early missionary effort on behalf of the Episcopal Church to bring basic education and industrial and agricultural training to isolated white communities in the Blue Ridge Mountains.[40] In 1928 the founder of the school, George P. Mayo, had secured enough funds to construct a chapel for the school. Unable to retain an architect for the project, Mayo wrote to Ralph Adams Cram, the prominent Gothic Revival architect in Boston, Massachusetts, requesting drawings for a chapel that could be constructed with native materials by students, teachers, and the local community. Perhaps recommended by Patton, Makielski was hired as the supervising architect to execute Cram's design.[41] The Gothic Revival chapel was constructed entirely with uncut fieldstone harvested from the site and finally completed in 1932 (Figure 8).

In 1931 the Board of Trustees for the school voted to erect a permanent residence for the headmaster, and Makielski was once again retained for the project.[42] Makielski drew on the aesthetics of the chapel and designed the headmaster's house in the English Gothic Revival style. However, in keeping with his modern aesthetic, the house is devoid of ornament as Makielski relied only on the material and form of the building to define its character (Figure 9). Regarding the house, the architectural historian, Hugh Miller, states, "Like the chapel, the house exhibits a high degree of craftsmanship and a sophisticated appreciation of Gothic forms and proportions, while skillfully adapting them to modern uses."[43] Thus, again, the common theme of merging traditional design with a restrained modern aesthetic is evident in Makielski's work at the Blue Ridge School.

VOORHEES NORMAL AND INDUSTRIAL SCHOOL

For the purposes of this paper, only two of the seven schools for which Makielski designed buildings and where he conducted the majority of his work for the ACIN will be examined: Voorhees Industrial School, now Voorhees College, in Denmark, South Carolina, and St. Paul's's Normal and Industrial School, now Saint Paul's College, in Lawrenceville, Virginia. The other ACIN schools for which Makielski designed buildings in the 1930s and early 1940s included

FIGURE 9 (OPPOSITE)
S. J. Makielski, Former Headmaster's House, Blue Ridge Industrial School (now Blue Ridge School), Greene County, Virginia, 1932. (Photograph by author)

the Okolona Industrial School in Okolona, Mississippi, Gailor Industrial School (originally Hoffman St. Mary's School) in Mason, Tennessee, Fort Valley College Center (today Fort Valley State University) in Fort Valley, Georgia, the Bishop Payne Divinity School in Petersburg, Virginia, and St. Stephan's Gaudet Normal and Industrial School in New Orleans, Louisiana.[44]

Denmark Industrial School, known today as Voorhees College, was founded by Tuskeegee graduate Elizabeth Evelyn Wright in 1897, approximately seventy-five miles northwest of Charleston.[45] Wright settled on Denmark, South Carolina as the location for her new school after two arson attacks deterred her from two alternative locations in Hampton County. The lack of any African American educational facility in the area helped Wright secure support for locating the school in Denmark, and State Senator S.G. Mayfield's patronage was crucial to staving off future arson attacks from the local white community.[46] In the absence of funds to construct a building, the school initially operated out of the second floor of a grocery store in Denmark.[47]

In 1901 Wright secured enough money from northern philanthropists Ralph and Elizabeth H. Voorhees to purchase 280 acres of land for a permanent site for the school, after which Wright changed the name to Voorhees Industrial School.[48] For the first two decades the school operated out of an old farmhouse and a small handful of one- and two-story, wood-frame buildings constructed by students and faculty to house classrooms and dorms.[49] After Wright died unexpectedly in 1906, her husband, Martin Menafee, and the small staff of teachers took over administration of the school.[50]

In 1924, under the leadership of principal Joshua E. Blanton and Patton, Voorhees Industrial School came under the auspices of the Episcopal Church

Figure 10
S. J. Makielski, Massachusetts Hall, Voorhees College, Denmark, South Carolina, 1931, front façade.
(Photograph by author)

Figure 11
S. J. Makielski, Wright Hall, Voorhees College, Denmark, South Carolina, 1932, front elevation.
(Photograph by author)

Figure 13
S. J. Makielski, St. James Building, Voorhees College, Denmark, South Carolina, 1932 front elevation. (Photograph by author)

and the ACIN. In exchange for financial stability, the school's administrators "gave the sponsors the right of authoritative approval of major decisions affecting the school's operations and designated the Episcopal form of worship as the foundation of future religious activities."[51] A campaign to modernize the school, improve teacher salaries and training, and gain high school accreditation began immediately following the merger with the ACIN. By 1931 a two-year teacher training course had been established, a Rosenwald School erected on the campus, and enough funds secured to initiate a substantial building campaign.[52] Makielski began his work for the Episcopal Church at Voorhees Industrial School with four new buildings including: Massachusetts Hall, an academic building with an auditorium; Wright Hall, a girls' dormitory; the St. James Building, a classroom building for girls' trades training; and St. Philip's Chapel. Although designed by Makielski, the buildings were built as part of the trades training program by students at Voorhees.

The buildings Makielski designed at Voorhees epitomize his eclectic aesthetic approach for the ACIN schools, in that he employed an understated Colonial Revival style accented with art deco motifs, and fully embraced modern materials and advanced building technologies. Massachusetts Hall, completed in 1930-31, is a brick, six-course American- bond building with a classical symmetrical layout composed of a central classroom and office bay flanked by two projecting classroom wings, with a central connecting corridor and auditorium in the rear (Figure 10). The classical detailing is evident in the corbelled cornice circumscribing the roofline, the cornice over the main entrance bay, and the corner quoins articulating each bay of the façade. The suggestion of art deco influence is apparent in the oversized door surround, jack arch and keystone around the main entrance doors, the abstract square details under the cornice of the entrance bay, and the stylized, abstract lampposts in front of the entrance.

FIGURE 12
S. J. Makielski, Wright Hall, Voorhees College, Denmark, South Carolina, detail of building monogram. (Photograph by author)

The windows used for Massachusetts Hall are unique among the buildings Makielski designed for Voorhees Industrial School. The modern, over-scaled windows are double sash, four over fours, but the two lower panes of the upper sash and two upper panes of the lower sash are larger, making the fenestration pattern of the building lighter and more transparent than the windows used for Wright Hall and the St. James Building. The multi-paned casement windows with metal muntins Makielski used for Wright Hall, completed in 1931-32, are reminiscent of fenestration patterns used for manufacturing buildings during this period, which lend the Colonial Revival building, complete with dormer windows and a denticulated cornice, an industrial ambience (Figure 11). Additionally, maintaining smaller window panes meant glass could be easily and inexpensively replaced; a practical advantage of innovative building technology that Makielski fully exploited in his buildings for the ACIN. The modern, art deco motif was used for the name of the building etched in cast stone between the second and third floors, evident in the highly stylized, abstract font and flanking decorative panels (Figure 12).

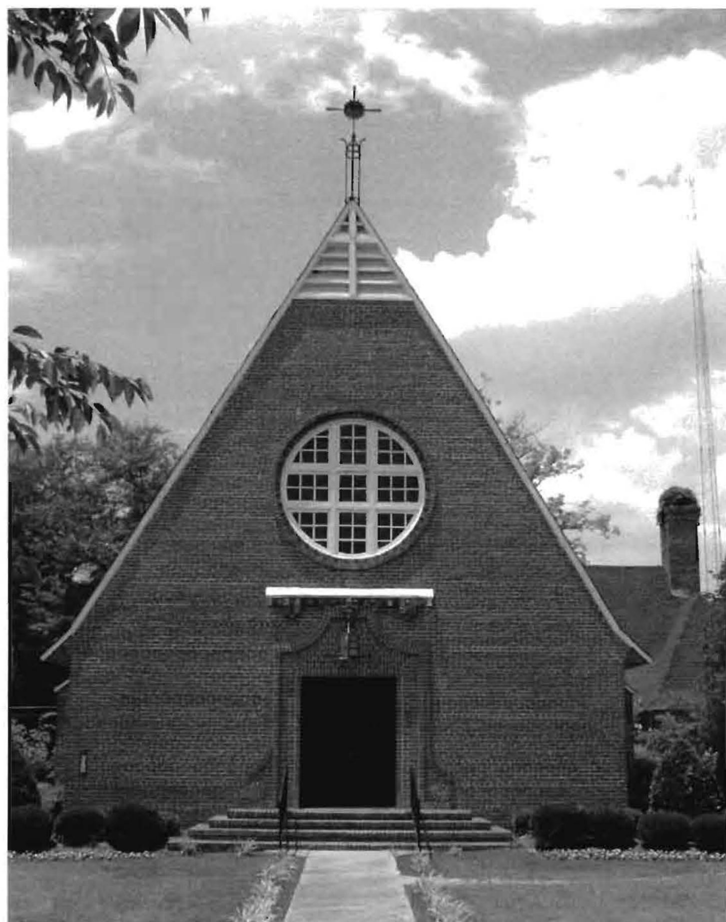

FIGURE 14 (LEFT)
S. J. Makielski, St. Philips Chapel, Voorhees College, Denmark, South Carolina, 1936, front elevation. (Photograph by author)

FIGURE 15 (BELOW)
S. J. Makielski, St. Philips Chapel, Voorhees College, Denmark, South Carolina, 1936, side elevation. (Photograph by author)

The modern, industrial-style windows used for Wright Hall were also used for the St. James Building, completed in 1931-32, which housed the girls' trades classrooms (Figure 13). These windows had the added practical advantage of allowing an abundance of light and air to enter interior workroom spaces, which proved integral to the trades training activities carried out in the classrooms, such as sewing and cooking. As a Stripped Classical building, the St. James Building exudes more of an industrial aesthetic with its flat roof and large expanses of glass than Makielski's other buildings at Voorhees. However, his typical Colonial Revival elements, such as the quoins surrounding the main entrance and the denticulated cornice, are still present. These decorative elements, combined with the six-course American bond used for all of his buildings, lend Makieslski's buildings at Voorhees an architectural unity and cohesion.

The St. Philips Chapel, completed in 1935-36, is an eclectic modern interpretation of a Gothic Revival church with short, stout flying buttresses and an A-frame roof (Figure 14). It incorporates Colonial Revival features with a modern, twist evident in the decorative low-relief brick surround around the main entrance with exaggerated bracket scrolls at the base. A brick-and-stone hood element with alternating dentils and corbelled brackets above the door completes Makielski's modern, whimsical interpretation of a classic Colonial Revival entrance. The rose window is also a variation on typical Colonial Revival window treatments with divided, multi-paned windows in the shape of a cross. The modern, abstract metal spire on the apex of the roof is a signature Makielski motif found on many of his churches. The oculi and twelve-over-nine lights used for the windows on the side elevations further contribute to the Colonial Revival character of the chapel (Figure 15). While the Gothic Revival design Makielski chose for the chapel distinguishes it from his other designs at Voorhees, the more classical details integrate it with the other buildings to create a stylistic congruity and dialogue among all his work for the school.

The juxtaposition of Colonial Revival forms and details with modern, sometimes art deco motifs, and technologically advanced, steel-casement windows provided Voorhees with an architectural aesthetic identity firmly grounded in a traditional yet modern vocabulary. The combined modern and traditional identity was one the ACIN was specifically trying to achieve not only to legitimize the existence of these schools in the heart of the Jim Crow South, but also to legitimize the ACIN itself among the more well-established northern philanthropic institutions. Indeed, the importance of the shift from wood-frame buildings to "permanent" brick buildings for the ACIN schools cannot be overestimated. For faculty, students, boards of trustees, and administrators, the construction of modern, brick facilities elevated the status of the schools in the eyes of not only northern philanthropists but southern white critics. One St. Paul's brochure proudly labeled this period as "The Era of Permanent Buildings," noting that, "The construction of the Memorial Chapel inaugurated the era of permanent construction [and] since then no principle building has been constructed of wood."[53]

ST. PAUL'S NORMAL AND INDUSTRIAL SCHOOL

While nearing completion of his work at Voorhees Industrial School in 1932, Makielski designed two new buildings for St. Paul's Normal and Industrial School in Lawrenceville, Virginia, approximately one hundred and thirty miles southwest of Richmond. St. Paul's was founded on the Rose Hill plantation in 1888 by Reverend James Solomon Russell, an ex-slave and graduate of the Bishop Payne Divinity School.[54] The original three-room, wooden schoolhouse constructed with funds donated by the white Reverend James Saul in Philadelphia still stands on the campus

FIGURE 16
Charles M. Robinson, Girls' Dormitory, St. Paul's Normal and Industrial School, Lawrenceville, Virginia, 1932. (Courtesy of Jackson Davis Collection, Special Collections, University of Virginia Library)

FIGURE 17
Charles M. Robinson, Chicago Building, St. Paul's Normal and Industrial School, Lawrenceville, Virginia, 1929. (Courtesy of Jackson Davis Collection, Special Collections, University of Virginia Library)

today.[55] Under Russell's leadership, the school had expanded by 1916 to include "sixteen hundred acres of land, thirty-six large and small buildings, [and] five hundred students...[receiving] instruction in sixteen trades for boys and four for girls, with manual training, bookkeeping, typewriting, and stenography for both."[56] Following Russell's retirement in 1929, the ACIN assumed direction of the school and, as with the other ACIN schools during this period, initiated a construction campaign to build several "permanent," modern, brick buildings.[57]

The two buildings Makielski designed at St. Paul's exude a more traditional Colonial Revival aesthetic than his buildings at the Voorhees campus. The Voorhees School had experienced a tremendous amount of financial difficulty during the post-World War I period before it came under the auspices of the Episcopal Church and the ACIN in 1924. A paucity of donations combined with the illness of the school's most important benefactor, Elizabeth H. Voorhees, left the school is a precarious financial state.[58] By the time the school regained financial stability in the early 1930s when Makielski was retained, the dire conditions of the Voorhees campus necessitated the construction of new facilities, allowing Makielski to design buildings in his own signature style—combining traditional forms with modern motifs—that exhibited an architectural unity.[59] In contrast, the buildings at St. Paul's, which had been constructed over a period of forty years, were well-maintained thanks to the leadership of Russell. Thus when the ACIN took over in 1929, they retained Makielski to design only two buildings for the campus.

In 1932, nearly four years after the renowned African American Richmond, Virginia, architect Charles M. Robinson completed the Girls' Dormitory and the Chicago Building, Makielski began his work at St. Paul's.[60] Robinson's newly constructed buildings dominated the landscape and fit neatly into the popular Colonial Revival style. The dormitory with its six-over-six windows, dormers, denticulated cornice, and classical door surround and entablature supported by two Ionic columns exudes a more conventional interpretation of the Colonial Revival style (Figure 16). The Chicago Building retains the Colonial Revival, multi-paned, nine-over-nine windows and corner quoins but utilizes a modern, flat roof (Figure 17). In an effort to foster architectural cohesion among the various campus buildings, Makielski drew heavily on his predecessor's work and designed two Colonial Revival buildings with his own modernist signature evident in only a few details.

Completed in 1932, the William H. Scott Administration Building has the same brick pattern—three-course stretcher with one course of alternating stretcher and glazed header—that Robinson used for the Chicago Building (Figure 18). Makielski's design for the Administration Building also uses the same archways with decorative keystones and imposts found on both Robinson's Chicago Building and the Girls' Dormitory; however, Makielski's exaggerated keystone in the arch over the front and rear entrance is more modern, as is the lettering under the fanlight above the double-door entrance. Although Makielski employed similar decorative elements found in existing campus buildings in his own designs, he used them in a new way to create not only architectural congruity but also an interplay and dialogue with the earlier buildings.

The Anna Ramsdell Johnston Memorial Girls' Trades Building, completed in 1934, also utilizes the same brick pattern found at the Chicago Building (Figure 19). The original building, which had two wings flanking an open entrance vestibule later added to the front façade, has more restrained decoration around the windows and entrances with only flat jackarches and a simple keystone. Makielski employed the same double-hung, four-over-four windows he had used in Massachusetts Hall at Voorhees for a majority of the windows for this building.

FIGURE 18
S. J. Makielski, William H. Scott Administration Building, Saint Paul's College, Lawrenceville, Virginia, 1932, front elevation. (Photograph by author)

Although these windows are utilitarian in appearance, they allow more light and air to penetrate the interior of the building than the traditional six-over-nine windows used sparingly on the original front façade. To better serve the school's vocational trades programs, Makielski chose modern, more functional windows, but again, incorporated Colonial Revival details, such as the dentils and swag and garland ornament in the cornice, to coordinated his buildings with others on the campus, which resulted in a coherent architectural aesthetic for the school.

THE DISSOLUTION OF THE ACIN AND MAKIELSKI'S CONTRIBUTION

The buildings Makielski designed for the ACIN schools in the 1930s and early 1940s provided the nascent organization with an architectural and cultural identity that personified the institution's mission to provide solid, traditional educational skills and industrial training to African Americans in the rural south. Makielski's emphasis on merging traditional aesthetic forms, such as the popular Colonial Revival style, with contemporary ornamentation and modern, innovative building technologies perfectly embodied these ideals. Although the ACIN never achieved the degree of prestige associated with Rockefeller's GEB, Patton's leadership successfully elevated the organization's status among northern philanthropic institutions.[61] Indeed, the success of the ACIN's building campaign during the height of the Great Depression is a testament to Patton's deft organizational and fundraising skills.

By the early 1940s, the fund for the Building and Equipment Program of the Institute Schools had been largely depleted, and Makielski ceased designing new buildings for ACIN schools in 1944. Following integration efforts, the Brown v. Board of Education

FIGURE 19
S. J. Makielski, Anna Ramsdell Johnston Memorial Building, Saint Paul's College, Lawrenceville, Virginia, 1934, front elevation.
(Photograph by author)

of Topeka (1954) Supreme Court decision, and the dawning of the Civil Rights Movement, the American Church Institute (ACI), as they had changed their name to in 1961, became concerned their organization's mission was helping to sustain school segregation in the South. They promptly dissolved in 1962. In the same year, Voorhees received accreditation and became Voorhees College, a four-year liberal arts institution still affiliated with the Episcopal Church, that today has approximately seven hundred students. St. Paul's Normal and Industrial School became an accredited four-year liberal arts college in 1941 and changed their name to St. Paul's Polytechnic Institute. The name changed again to Saint Paul's College in 1957.[62] The only other ACIN school to weather the changing cultural, economic, and political tides of the mid-twentieth century was the Fort Valley Normal and Industrial School, which is today Fort Valley State University in Fort Valley, Georgia.[63]

Makielski's buildings stand today as a testament to the Episcopal Church's efforts to provide basic education and training to African Americans in the Jim Crow South in the early twentieth century. However, more importantly, these buildings exemplify the perseverance of the founders, students, faculty, and administrators who initially founded these institutions and built and inhabited the buildings long after the ACIN dissolved. At a crucial time in the history of these schools, Makielski's buildings helped shape their identity, an identity that was rooted in tradition yet still contemporary and technologically advanced for its time, but most importantly, an identity that was permanent and enduring. §

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