

B.C. Flourney: Washington and Lee University Architect

1904-1929

A senior thesis prepared for the Art Department
of Washington and Lee University.

By Jeffrey Lynn Ball

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D E D I C A T I O N

To Pam with the deepest and warmest love and
gratitude. You showed me the right way to be.

Thank you - but never will
forget the first time
I met you
with you for best.
JAS

A C K N O W L E D G M E N T S

I wish to thank all the people who aided in the preparation and research of this paper. To Dr. Oram and Lisa in the University Archives and Tony Wrenn at the AIA Archives. To Peggy Hays' kind assistance. To Mary who typed all correspondence and the final paper and without who's help, things would be much more difficult. And finally, my deepest thanks to Toye, who's continued support is most appreciated.

I. Introduction

Tradition is one of the strongest forces in any college atmosphere. Students are constantly being reminded to carry on the admirable traits of their predecessors. The numerous buildings, classrooms, football fields, gymnasiums, and monuments named after distinguished alumni are testimony to this. The older an institution's history, the stronger the tradition. Codes of behavior, rules of acceptance, even the type of clothing one wears are all subject to some traditional sense of propriety.

This is just as true in architecture as in social manners. Any survey of the campuses of the older institutions of America will reveal the following pattern; an early important building in a school's history will be preserved and serve as a model for the subsequent additions to the campus.¹ The early building could gain importance for several reasons. It could simply be the oldest surviving building on campus. Maybe it held the office of a significant forefather. Perhaps an important event took place in the structure. The building might even have been architecturally significant.

Since so many of these early formulative buildings were designed in the period of 1770-1830, most of the older campuses are full of Colonial, neo-Colonial, Georgian, or neo-Classical buildings. The most popular form is the "American Classicism" of red brick and applied white, classical ornament.

The first part of the 20th century brought a return to eclecticism in American architecture; but it was an eclecticism different from that found in the 19th century. Architects were better trained; well versed in the proper use of the various historical styles. Creative eclectic architects could design a Roman temple as easily as a Gothic church. They knew the styles so well, they could confidently change them, adding or deleting where needed,

creating a totally new style that fit their needs. This new awareness of historical styles and confidence in the use of them was not reserved for just the few very talented men at the top of the profession. The required education and training could be found all over the country, in small schools or large. This advanced degree of training combined with the emergence of architecture as a professional career, produced the best trained and most confident group of architects yet seen in America.

II. Biography of B.C. Flournoy and History
of the Firm Flournoy and Flournoy

Benjamin Courtland Flournoy was born in Kensington, Maryland on May 28, 1876.¹ His father, Parke Poindexter Flournoy, Sr. was pastor of the Kensington Presbyterian Church.² His brother, Parke Poindexter Flournoy, Sr. was born three years earlier, July 21, 1873, in Elizabethtown, Kentucky.

B.C. Flournoy entered Washington and Lee University in 1893 and studied Civil Engineering and Physics. He also exhibited an interest in languages and geology: In the four years at W&L, Flournoy took classes in French, German, and Latin.³ His advisor was Addison Hogue, a Professor of Greek and Latin.

The Civil Engineering program at Washington and Lee was designed by Professor D. C. Humphreys and took the full four years to complete. Five year-long courses, along with other general scientific courses, were required to obtain the C.E. degree. These included Freehand Drawing in the freshman year, Descriptive Geometry and Surveying in the sophomore year, Intermediate Engineering in the junior year, and Senior Engineering in the final year. Concurrent with these courses, Flournoy was also taking the required courses for a Physics major. Other than the language courses, the only classes he took outside of the science and engineering departments (including mathematics) were two English courses.

Flournoy was an excellent student at Washington and Lee. He never finished less than second in his Engineering classes (class sizes ranged from six to fourteen). He showed a particularly strong aptitude in the Drawing and Design classes, finishing at the top of the class in both.

Even with his high marks, Flournoy didn't graduate with the rest of his class in 1897. He was forced to miss his final exams in his last semester

because of his mother's death. He returned later that year and made up the finals.⁴ He graduated with a Certificate of Distinguished Proficiency in both Physics and Civil Engineering.⁵

While at Washington and Lee, B.C. Flournoy was an active student. He was a member of the Phi Gamma Delta fraternity. He was also a member of the football team for 1896-97, listed as a "substitute" in the 1897 Calyx. In his junior and senior years he was listed as an "Illustrator" for the Calyx.

After graduating from Washington and Lee, B.C. Flournoy attended George Washington University where he took a special course in architecture.⁶ Parke P. Flournoy, Jr. had also attended George Washington University after receiving an undergraduate degree from Hampden-Sydney College.

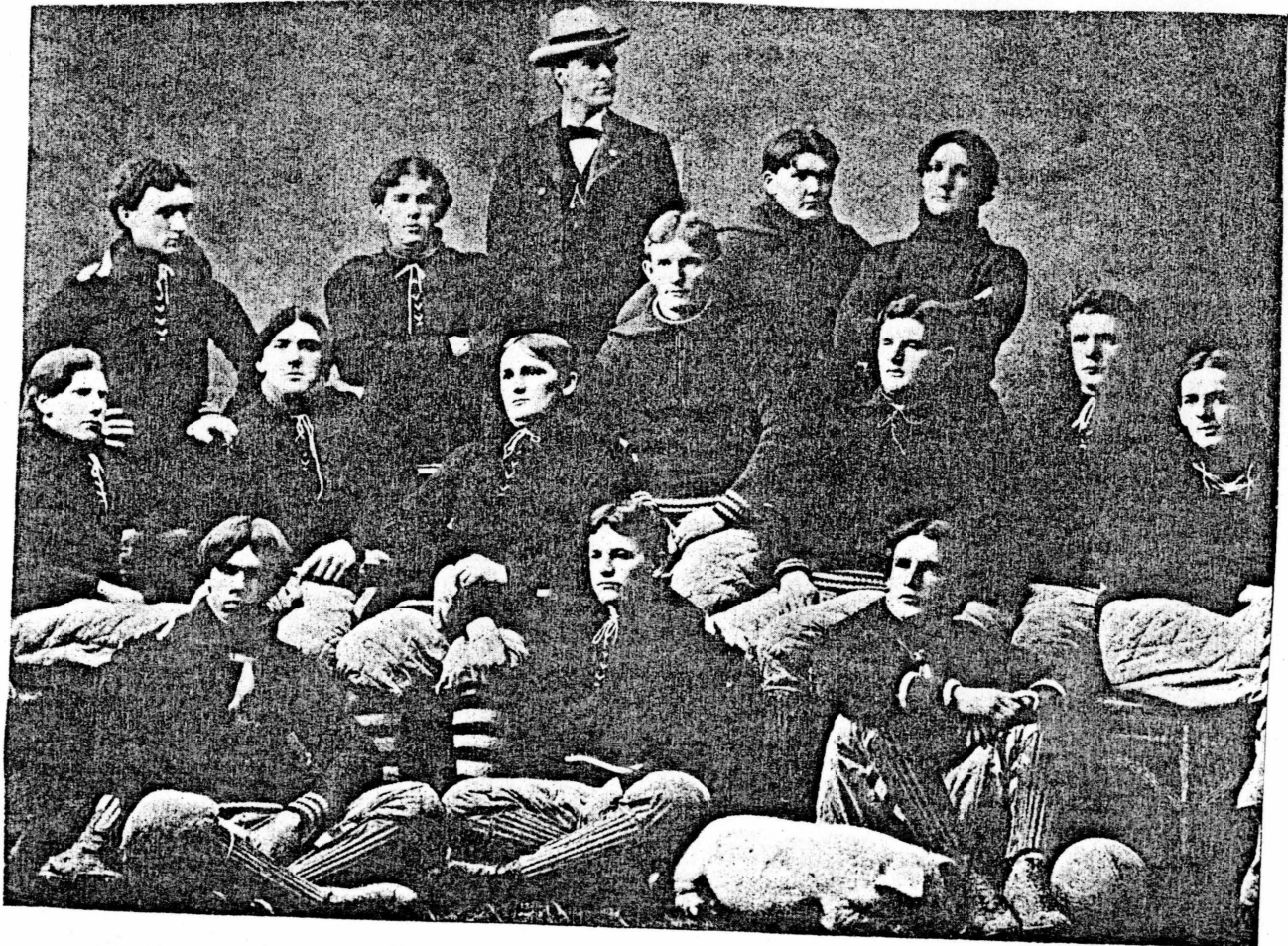
Between the graduation date at Washington and Lee and the year of training at George Washington in 1901, Flournoy worked as a bridge engineer with the NYC & HR Railroad.⁷ From 1901 until 1913 and again in 1915, Flournoy worked in the office of the Supervising Architect, Treasury Department. For the first six years he was a draftsman, and for the last seven, a designer.⁸ It was not uncommon at this time for an architect to work in the Supervisory Architect's office to supplement his own personal practice. It was in this office that he designed the Lexington Post Office. Parke P. Flournoy also worked in the Treasury Department as well as in the Department of Agriculture during this period.⁹

In 1914, Parke P. Flournoy, Jr. and B.C. Flournoy, along with a third brother, Addison H. Flournoy, established the firm of Flournoy and Flournoy. Offices were set up in both Washington and Baltimore, with Parke P. Flournoy residing in Baltimore and the other two brothers in Washington. It is not clear what role each of the three members had in the firm. It could be that the partnership was a matter of convenience, with the separate offices



HARRISON. FARRAR. WEBB, A. W. FERROW. ARMISTEAD. MORRISON.
 BARRET. O'NEAL. WEBB, T. H. HARLOW. FLOURNOY. DRAKE.
 COWAN. GARROW. TOOLE.

graduating Seniors (1897 calyx)



GRIFFIN. LAFAR, Mang'r. WEBB. MASON. WEBER.
 MCPHEETERS. BARCLAY. FLOURNOY. MCCLINTIC. CAMPBELL. COWAN. JENKINS.
 SHIELDS. OBERLIN. MICHLER.

1897 Washington and Lee Football Team (1897 calyx)



operating independently of each other, but tied under the same firm name. This is suggested by the fact that all the designs for Washington and Lee under the firm's name are signed or initialled by B.C. Flournoy. Also references to the University architects at this time are to B.C. Flournoy, not Flournoy and Flournoy.

The role of Addison H. Flournoy in the firm is also unclear. Both B.C. and Parke P. Flournoy were registered as practicing architects and were members of the Washington and National Chapters of the American Institute of Architects. Addison H. Flournoy was not. It could be that he was a draftsman in the office, or was a business partner, in charge of finances, much as William Rutherford Mead was in McKim, Mead and White. There is no evidence to confirm this possibility and Addison Flournoy's role in the firm is unclear.

The firm was listed in the Washington and Baltimore City Directories until the mid-thirties, when it seems to have broken up. Benjamin Flournoy would have been fifty-nine in 1935 and Parke Flournoy sixty-two. B.C. Flournoy died in 1939, at the age of sixty-three. Parke Flournoy lived until 1951 when he died September 10 in Baltimore after a long illness.¹⁰ He was seventy-eight.

B.C. Flournoy was a confident designer, who was proud of his buildings. In 1917, the American Institute of Architects sent a form to all registered architects to assess their Institute's preparedness for America's entry into World War I. In filling out his form, B.C. Flournoy stated that "as an architect I have made a record as a designer of practical and economical buildings." According to the same form, he was 5 foot 9 inches tall and

weighed 142 pounds.¹¹ During the war, he served as a 1st Lt. in the 109th Engineers.¹²

In 1905, B.C. Flourney won a competition in Brickbuilder magazine for a fireproof house.¹³ A jury made up of William Rutherford Mead and John Russell Pope, among others, awarded the \$500.00 first prize to Flourney for his design "Vassy." The design is of a neo-Georgian residence with a strong horizontal emphasis with its stringcourse and heavy terra cotta cornice. Its simple plan and well-proportioned mass, as well as its low cost of construction (\$9,950.00) all contributed to the jury's decision.

In addition to the Brickbuilder competition, B.C. Flourney won at least two other competitions. In 1973 he designed the winning entry for the *date* Calvert Hall Dormitory Competition at the University of Maryland. He again won first prize in 1915 for his entry in the Agriculture Building Competition at Maryland State College.¹⁴

Some of the buildings attributed to the firm itself include: Doremus Gymnasium (1916) and the Chemistry Building (1925) at Washington and Lee; other buildings at the University of Maryland in the 1920's;¹⁵ the Glenmount and Samuel Taylor Coleridge public schools in Baltimore;¹⁶ and a large group of Worker's houses ("Oakenshawe") on Guilford Terrace in Baltimore (1916-17).¹⁷ *That Charles ...*

At an exhibit of work by the members of the Washington Chapter of the American Institute of Architects in 1924, four works were displayed by the firm of Flourney and Flourney. Along with two of the Lee Chapel proposals were projects for a Country House and a church at Princeton, West Virginia.¹⁸ It is uncertain if these last two buildings were ever constructed.

Working mainly within the Colonial Revival and neo-Classical styles, B.C. Flourney was a competent, if unspectacular architect during the first third of

BRICKBUILDER COMPETITION
FOR
A FIREPROOF HOUSE.

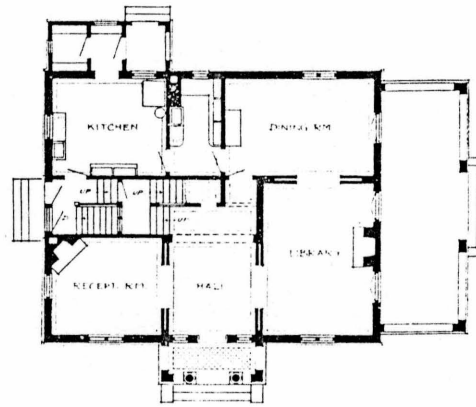
SUBMITTED BY "VASSY"

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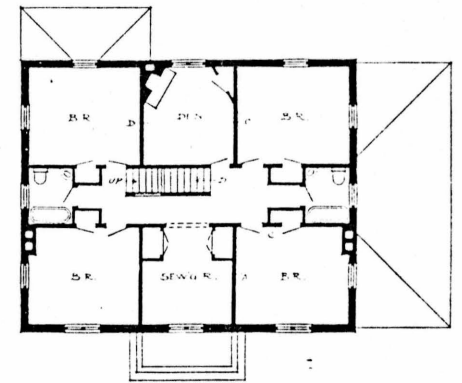
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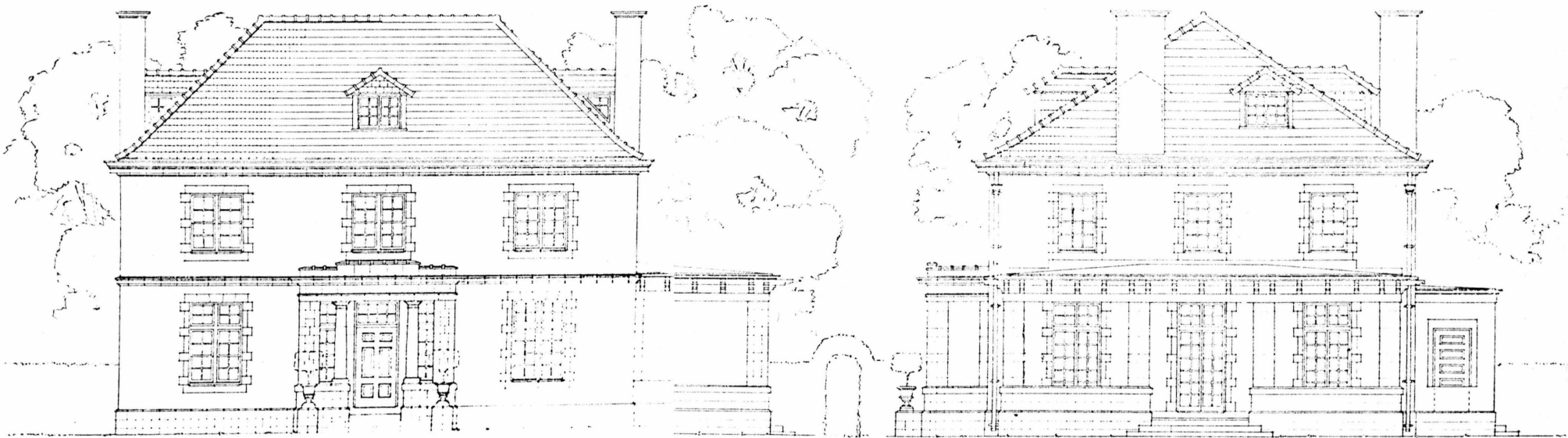
SCALE FOR ELEVATIONS



FIRST FLOOR PLAN



SECOND FLOOR PLAN



SOUTH ELEVATION

EAST ELEVATION

the 20th century. That a large amount of his work originated from his alma mater must have brought a great deal of contentment to him. What better complement than to be recognized and appreciated by his fellow school mates and former teachers and administrators? One can only imagine what alumni reunions were like for Flournoy. He merely had to look around him to see that his professional success was secured.

III. Survey of Buildings

B.C. Flourney's first design for Washington and Lee was Lees Dormitory. Dedicated in 1904, it was built with a bequest from Mrs. Susan P. Lees. In November, 1903, the Board of Trustees accepted the Building Commission's recommendation and adopted B.C. Flourney's plans, with the \$30,000 bequest of Mrs. Lees to be devoted to the project.¹ The Dean of the Engineering School, Professor David C. Humphreys, was the head of the Building Commission. He was certainly familiar with B.C. Flourney, since Flourney had graduated from the Engineering School at Washington and Lee just six years previously. It would be reasonable to believe that Humphreys was at least partially responsible for the submission of plans by Flourney, especially considering the young age of the architect.

Humphreys was also apparently responsible for the location of the new dormitory. In one of the early campus development plans by Theodore C. Link, dated 1903,² the proposed dormitory site was closer to the main campus by about the length of the building (evidently the Flourney plans were already known because the building's outline on the Link plans is the same E-shape of Flourney's design). Penciled in on this 1903 plan is a sketch by Humphreys. The new dormitory is moved to its present location, and Humphreys comments that this shift will open up the "interior" mall space and provide a more pleasing arrangement of the campus. The shift of the dorm was also noted in a map of the campus dated April 18, 1904.³ The map was from the Evans, Almirall & Company, of New York City, and was a plan for an "exhaust, hot water heating" system. The map was probably taken from the Link plan noted above, with the water system superimposed. The new dormitory is shown in its originally planned site. Penciled in is the new site,

showing the shift toward Washington Street, with the realignment of the pipe system to accommodate the shift. The new position of the Northern wing of the dormitory is pencilled in over the original position of the Southern wing, shifting the building nearly its whole length toward the street. Though not too important to the dormitory building itself, this shift became important four years later when the site of the Carnegie Library was chosen.

The new dormitory re-established the red brick-white trim classicism of the early campus buildings.⁴ Neo-Georgian in style, Lees Dormitory has a traditional English E-shaped plan, with projecting wings on the north and south sides and a slightly raised entrance block in the middle of the facade. There are three floors which rest on a stone basement. The tall hipped roof covered a fourth floor with dormers. The facade was meant to be seen as three distinct sections, echoing the floor plans (the same for each floor), which broke the building up into three separate houses. The central entrance, with a broken pedimental doorway below a large round arched window, was the entrance to only the central group of apartments. The doorways to the two wings faced each other across the shallow courtyard.

Wrapped around the entire structure is a white stringcourse between the first and second floors. While delineating the first floor from the second, the stringcourse also unifies the three sections. The dentil cornice also unified the three sections.

Each corner intersection is marked by brick quoins. The quoins frame the wall plain and clearly define the three main sections of the facade. With the ends of each wing identical, the facade can be read in an AbCbA pattern, the b's being the wall surface between the wings and the Central projection.

The floors are defined by the window bands. Each window is topped by a flat arch made of brick, with the 2nd story windows containing a white

keystone in the middle of the brick arch. The large central window's round arch is of alternating brick and stone. A small dentil cornice runs around the building immediately below a large, out-of-proportion roof overhang. Each wing end holds two windows per floor. The dormer windows on these ends contain only one double window per wing end, placed between the two vertical lines of the windows of the lower floors. The dormers along the central group are placed in line with the windows below them, one per vertical window stack.

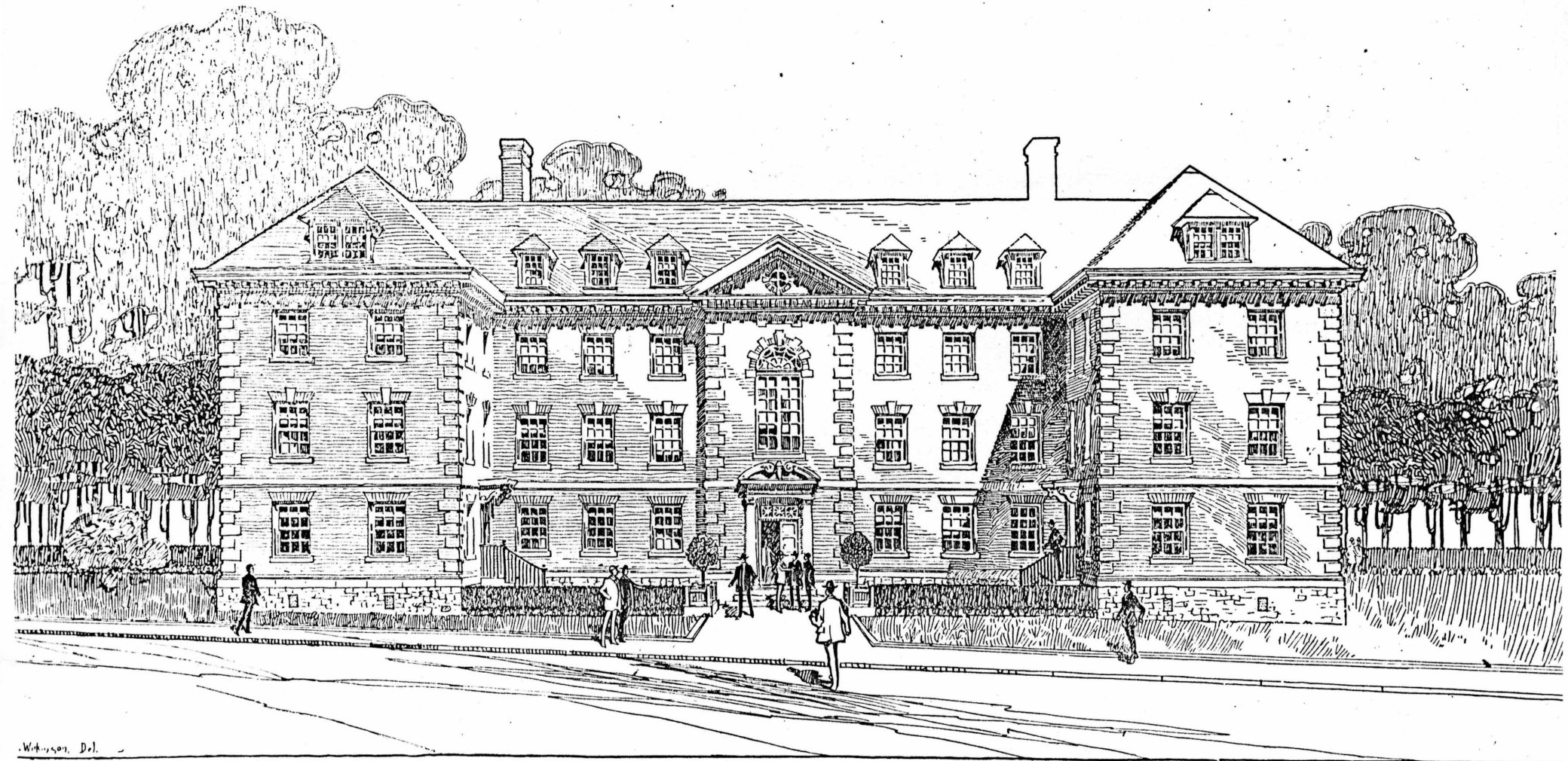
The total effect is of balance and symmetry. The tall structure is given a horizontal treatment that makes it appear massive and solid, rather than tall and soaring. The horizontal bands of windows, the stringcourse, the absence of vertical lines, and the too-heavy cornice all contribute to the massive, horizontal effect.

Beginning with the start of school in 1904, the Dormitory housed up to 90 students. Yet the building wasn't completely finished until later, when the need for more space became acute. The original construction of 1903-4 didn't carry out all of Flournoy's plans. In order to meet the \$30,000 budget per the bequest, Humphreys made a few changes. It should be noted that after the plans were accepted, the contractor, W.A. Chesterman, and the Supervisor of Construction, Humphreys, were responsible for building the dormitory, and they had a great deal of authority to change the plans.

The changes made by Humphreys mainly concern the attic storey. In the central section the attics weren't finished, but the stairway and the dormers were built to facilitate any future construction in the attic. In the two wings, the dormers were eliminated except those on both ends of the wings. The stairways to the attics in these wings were also omitted, replaced

DORMITORY BUILDING
WASHINGTON & LEE UNIVERSITY,
LEXINGTON, VA.

J. C. FLOURNOY & PARKE F. FLOURNOY, JR.
ARCHITECTS
WASHINGTON, D. C.



The American Architect
July 2, 1904.
No. 1488

by a simple, mill stairway with a trap door. Portland cement was used in place of James River cement.⁵

The final cost of the building was \$28,936. The \$1,063 excess was used for construction of walks, for landscaping, and for grading and finishing.⁶ B.C. Flournoy received \$400 for their plans and Humphreys \$300 for acting as Superintendent of Construction. A drawing of the building was published in the July 2, 1904 issue of The American Architect.

With the addition of Theodore Link's new engineering and physics building in 1904 (now Reid Hall), the emphasis of the school's development shifted to the "second colonnade." This scheme stemmed from Link's developmental plans of 1904. He conceived of a westward facing colonnade which would, with the Washington Hall colonnade, enclose an interior mall. This mall would in turn be enclosed on the north and south by identical buildings--a library on the south and a fine arts building to the north. Though never fully conceived in its original intent, the general design was carried out in that an interior mall with significant buildings to either side of it was eventually established.⁷

Construction on the library to command the southern end of the mall began in 1907. By the start of school in September, 1908, the 2nd B.C. Flournoy design for the school was complete. The library was dedicated the Carnegie Library after Andrew Carnegie who financed the cost of construction with a generous gift of \$50,000 (forwarded only after the University raised an equal amount to provide for the upkeep of the building).⁸ The building was also to house the University's Bradford Art Collection and the Lee Portrait Collection. The building remained as it was originally built until 1941 when

the need for more space arose. With a gift of \$100,000 from the McCormick family, the Carnegie Library was enlarged, de-domed and renamed the Cyrus Hall McCormick Library.

The Carnegie Library was the only domed building the University has had. The low, plane structure rose over the center of the main room in the library, the reading room. Like the wings of nearby Reid Hall, the roof of the Carnegie Library was flat; the roofs on the wings to either side of the dome fell three to four feet short of the roof over the square central portion. Rising out of the central square roof was a seven foot octagonal drum of brick with white trim. In each of the eight sections were hemispheric windows that acted as a clerestory and provided light to the central reading room. Above a short transitional band of white wood rose the shallow tin dome. It originally was to have a skylight in the top, but this was never built.⁹ Painted white, the dome was a stark contrast to the red brick library. This contrast and its well proportioned (about twice the height of the clerestory) design provide the main decorative treatment of the building. The central section rose twenty-seven feet to the base of the octagonal drum. The dome rose fourteen feet, half the building height and the drum was seven feet high, half the dome height and one-quarter the building height. The octagonal drum was the common solution for transferring a round based dome to a square roof top. An early design for the library had the drum and dome rising from a hipped roof that ran the entire length of the building (either side of the portico was the same height as the central section, i.e. the wing treatment of the two sides was missing). This would have set the dome higher up and denied the well-conceived proportions.

In the main reading room, the dome defined a dramatic space. The interior of the drum was circular shaped and was topped by a dentil cornice.

Above this rose the dome itself. The circle of the dome's base was carried to the floor by giant-order engaged pilasters with Corinthian capitals. At about three-fourths of the pilaster height ran a walkway with a wooden balcony. This gallery on the half-floor above the main floor housed the art collections. Below the walkway, niches were formed behind the pilasters-square in the center of the wall, and triangular at the room's corners (formed by the circle placed on the square floor plan).

The three other sections of the library extended in a cross pattern from the rotunda. To the right was the stack rooms. The stacks extended to both the basement and 2nd floor levels. The left wing housed departmental rooms and assorted offices. The rear projection held the librarians' offices and a periodical room. This cross design was close to the original plan. The difference was in the roof change and drastically cutting the back projection to a fraction of its original length (originally meant to extend back as much as the two side wings extended out).

The exterior of the library was given the same red brick/white trim treatment given to the other buildings of the University. The central portion of the library projected eleven feet in front of the wings. A wide series of eleven steps rise up to an in antis portico of six giant Ionic columns. Above the columns was a simple entablature. A plain, rectangular frieze sat on top of an equally plain and rectangular architrave. The cornice was placed between the two, instead of at the top of the entablature, where it is usually placed. This creates a flat plane broken by a projecting cornice. This cornice ran around the entire building, with the ones on the wings being lower than the central cornice.

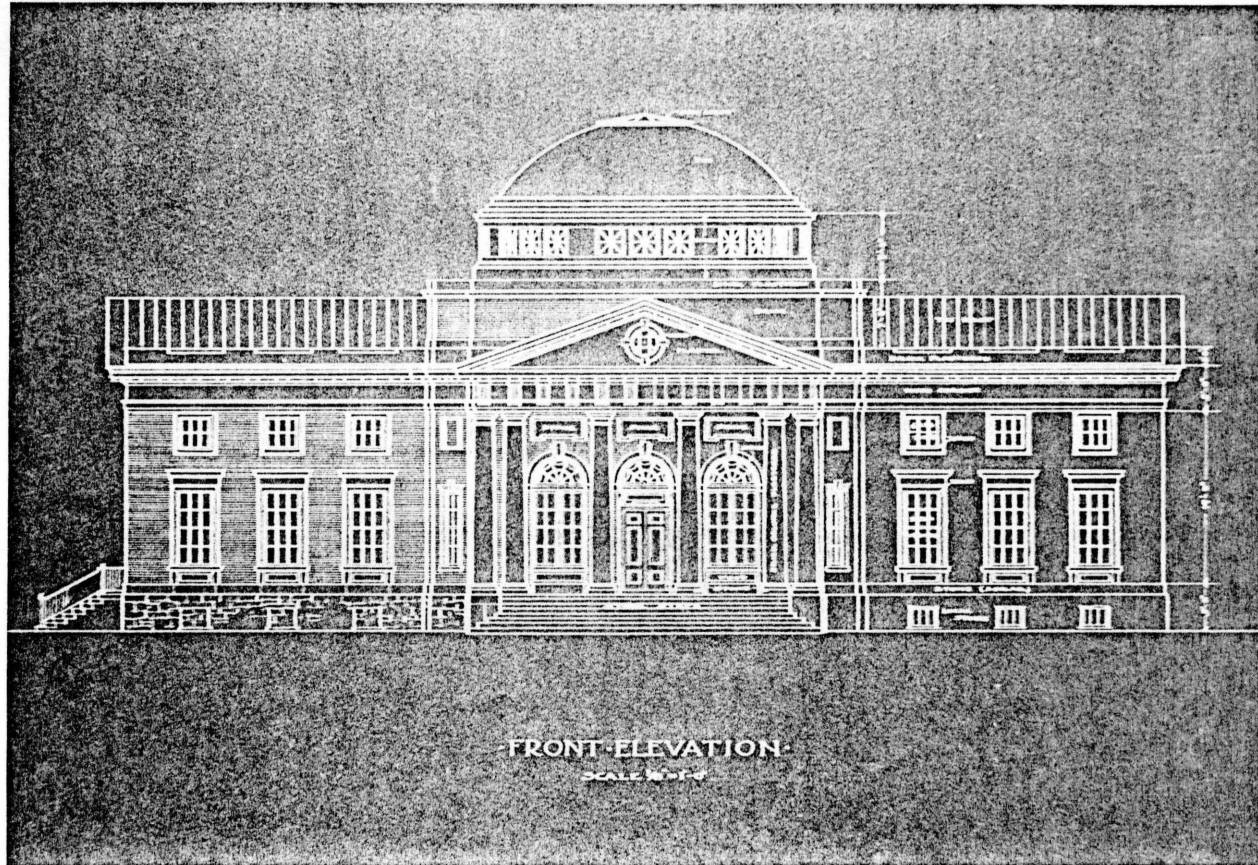
The wings were large expanses of red brick. These flanked the largely white treatment of the central projection and dome. This light/dark/light

treatment was also repeated in each section. One the wings, a brick base-ment was topped by a white stringcourse. This in turn was topped by the story and a half of brick. Above this projected the white cornice, which in turn was topped by a small roof section of red brick. In the middle, the white steps were topped by alternating white columns and dark spaces be-tween the columns. The all-white flat topped-entablature sat on top of the columns. Then came the brick drum above which rose the white dome. In a small structure, Flournoy created a varied play of light and dark contrasts.

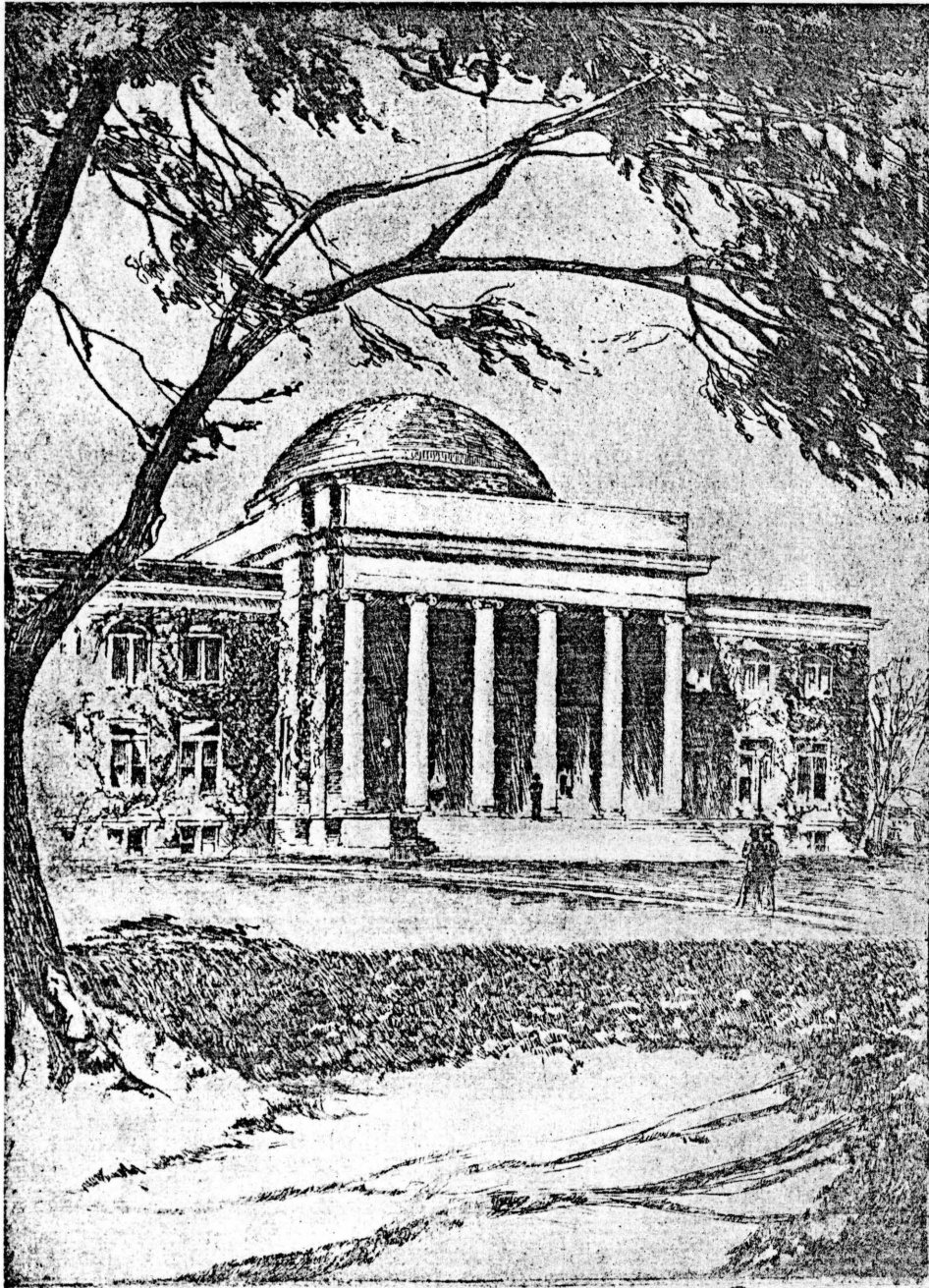
As with all of Flournoy's buildings at Washington and Lee, the horizontal lines were emphasized. The verticals of the columns were surrounded to either side by the horizontal wings, on top by a flat entablature, and the shallow dome.

The library's placement recalls another domed university building, the Rotunda at the University of Virginia. Flournoy would have certainly been familiar with the building and aware of its strategic placement. Another building in Charlottesville might have been a source for Flournoy's design. The Post Office, designed by Percy Ash in 1904, is strikingly similar to the Carnegie Library design. The central, tall Ionic portico with the shallow dome on a small octagonal drum with lunette-type windows rising above it is very close to Flournoy's design. No evidence of any connection between the two has been found however, and its not known whether Flournoy had ever seen the Charlottesville Post Office, though he could have easily seen it while working with the Office of the Supervisory Architect.

There exists in the library archives an early plan for the proposed library. It is undated, but was probably one of Flournoy's first proposals. The plan was a simple rectangular, brick building with a hipped roof flat-tened at the top and fitted with a skylight extending the length of the roof.



Front Elevation : Carnegie Library : 1903



John D. ... 1937

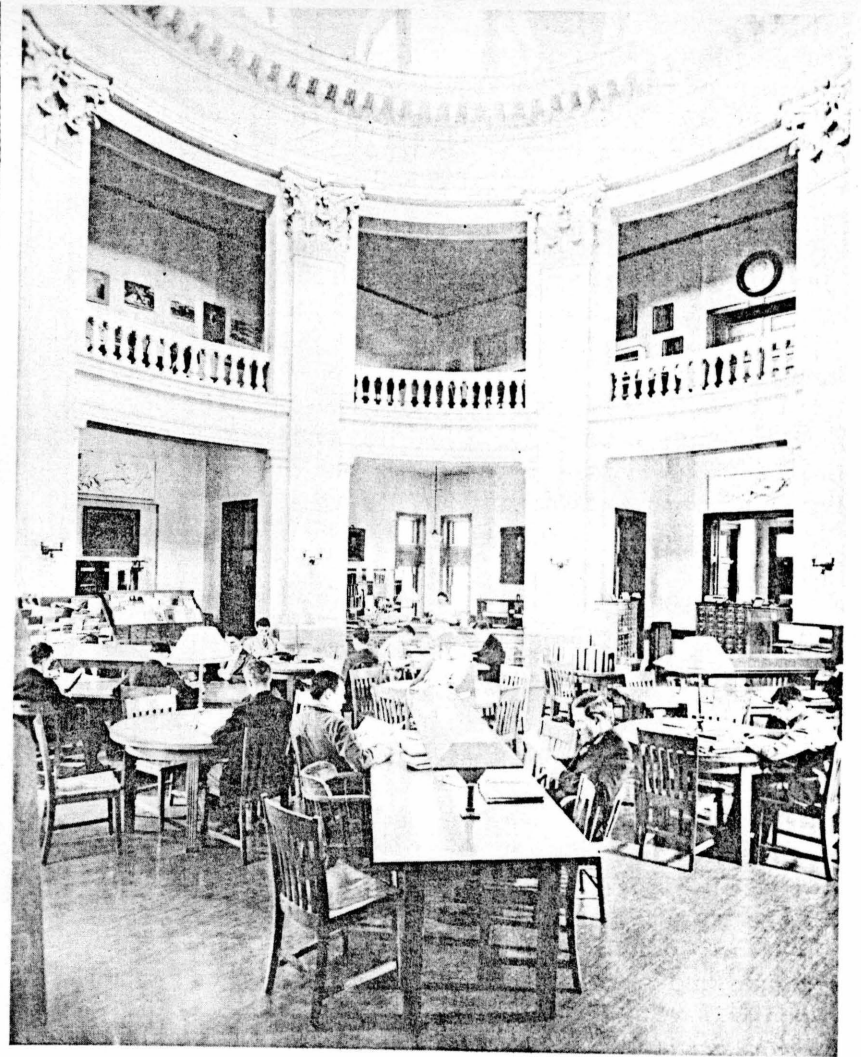


Fig. 195. Percy Ash, Post Office, Charlottesville, Va. 1904.

The entrance was through a very wide porch at the center of the facade containing four sets of coupled Ionic columns. There was to be a balustrade over the porch and the frieze had an inscription that read PRESENTED BY ANDREW CARNEGIE.

Upon its completion, the Ring-tum Phi praised the Carnegie Library. "The year '08 . . . has brought to us the greatest marvel of them all in the new Carnegie Library," it said. It went on further to describe the library as ". . . one of the finest University buildings in the South."¹⁰ The University Catalog of 1909, along with description of the new building, commented that ". . . the gallery contains between sixty and seventy oil paintings" as well as several pieces of sculpture. The total cost of the building was \$54,370.65.¹¹

After the two large projects of 1904 and 1908, B.C. Flournoy was commissioned in 1910 to do a more modest building, the University Dining Hall. With increasing enrollment and the addition of the large on-campus dormitory, the need for the dining hall was great.

Work on the accepted plan began in 1910 and the building was ready by September, 1911. It was placed between Lees Dormitory and the Carnegie Library, near the pair of antebellum faculty houses. The Dining Hall is a medium size building that forms a transition between the domestic scale of the faculty houses and the large University buildings. It neither towers over the houses, nor is dwarfed by the dorm and library.¹² The original facade survives but the interior and sides have been changed completely in order to accommodate the supply store, co-op and bookstore. Part of these changes included the removal of the western entrance in 1965.

The building cost \$16,984.07, \$184.07 over the allotted budget. Flournoy received about \$900 for his plans.¹³ The contractor was M.B. Stoddard of Staunton, and Professor Humphreys again served as Superintendent of Construction. On the acceptance of the Flournoy plans, Humphreys wrote to B.C. Flournoy, congratulating him for a "handsome and satisfactory" building.¹⁴

The Ring-tum Phi expressed its opinion of the building on September 26, 1911: "The appearance of the building is a pleasant surprise, since it seemed likely, judging by the foundations which were laid last spring, that it would be small and unimposing." Furthermore, the building "makes a very pleasant view."

The Dining Hall is a red brick, rectangular structure on a concrete foundation. It is twenty feet high to the three foot balustrade and is topped by a nine foot high hipped roof. The main floor is eighty-eight feet long and thirty-six feet wide. A fifty-eight foot long, ten-foot deep porch stretches across the front of the building. The porch is raised and reached by a flight of five wide steps. The porch roof is supported by six white Doric columns with six white pilasters in line with each column, but flush to the wall surface. A broad white, plain entablature wraps around the porch and runs around the entire building immediately below the slightly projecting cornice and balustrade.

There is only one band of windows, but they are tall (ten feet), round-arched sashes that allow a great deal of light. To either side of the porch are simple, rectangular sashes with flat brick arches and a stone capstone. Original plans called for plain rectangular stone panels above each of these two windows, but they were omitted in construction. The round arch windows are on the porch, situated between each column. Between the



The University Dining Hall

two central columns is the door, which has the same round arch top of the windows to either side. These simple, but impressive windows are part of the underscored power of this small design. In the middle of the roof are three small dormer windows that light the rooms of the manager and workers of the dining hall. They don't break the line of the roof ridge, preserving the building's horizontality while suggesting the attic space.

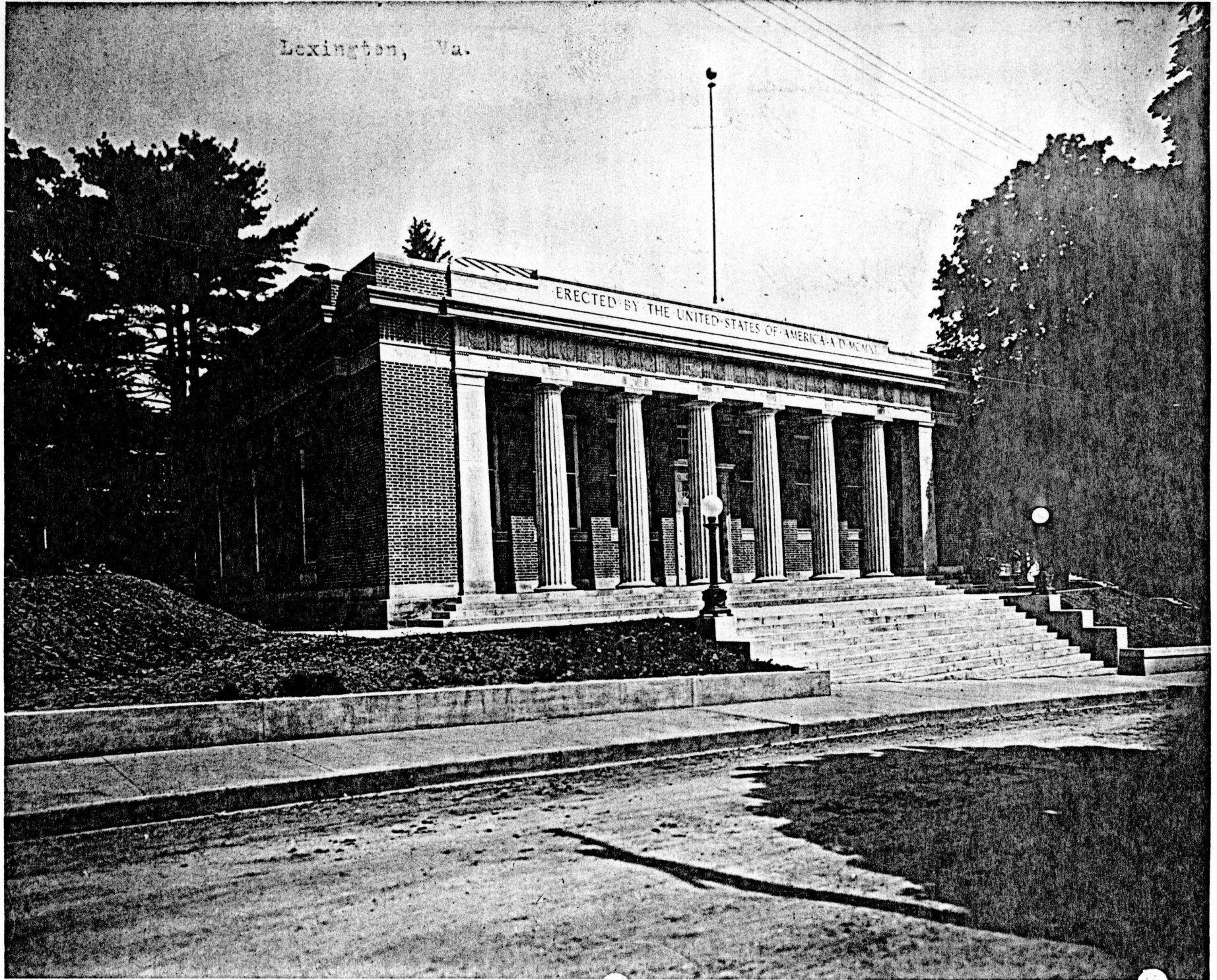
The original dining area was forty-four feet long by thirty-four feet wide and twenty feet high. This was the impressive space suggested by the large round-arched windows. Connecting the kitchen and pantry with the dining hall was revolving door.¹⁵ The dining hall had a 120 seat capacity.

One year after his plans for the University Dining Hall, B.C. Flournoy, working out of the Office of Supervising Architects, Treasury Department, designed the Post Office building for Lexington. Work on the building began in December, 1911, and was finished by June, 1913.¹⁶ The only exterior changes to the post office since then were the addition of a hand rail in the front and a 1935 extension in the back.

The Supervising Architect of the Treasury Department at this time was James Knox Taylor. In 1901, Taylor called for a "return to the classical style of architecture" for government buildings.¹⁷ Part of the American Renaissance and City Beautiful movements, this championship of the "Classical" was drawn from both Beaux-Arts and Neo-classical traditions. The Colonial Revival and Neo-Georgian styles were also frequently utilized.

In the Post Office, Flournoy combined Colonial and Greek temple forms in his Creative Eclectic design. Wide concrete steps lead to a portico of six fluted Doric columns set in antis with the side walls of the porch. Flanking

Lexington, Va.



Lexington Post Office (1912 photo courtesy of the United States Postal Service)

the row of columns are two corner pilasters made of the same Indiana limestone as in the columns. Above the columns is a full entablature. The whole temple front, including the top step on which the columns rest, is raised slightly above the red brick walls on either side. The entablature is limestone and includes a plain architrave that continues around the entire building as a wide stringcourse. A decorated frieze of alternating metopes and triglyphs contains reliefs of the federal seal, crossed swords, and a caduceus, symbol of Mercury the messenger of the gods.¹⁸ There is also a plain projecting cornice that is carried around the building.

The sides are of brick as is the wall behind the portico. Above each of the three windows on either side are plain rectangular panels of limestone, treated to appear as white marble. Between each panel and above the blank wall between each window are circular panels of the same limestone. Between the stringcourse and cornice are alternating brick decorative designs that echo the frieze, with its alternating metopes and triglyphs. Details such as these help unify the seemingly incongruous combination of a Greek Temple with a Georgian style brick building. The result is an extremely handsome, well proportioned, building. In the use of details and sense of harmony, balance and restraint, the Post Office is one of the better designs by Flourney.

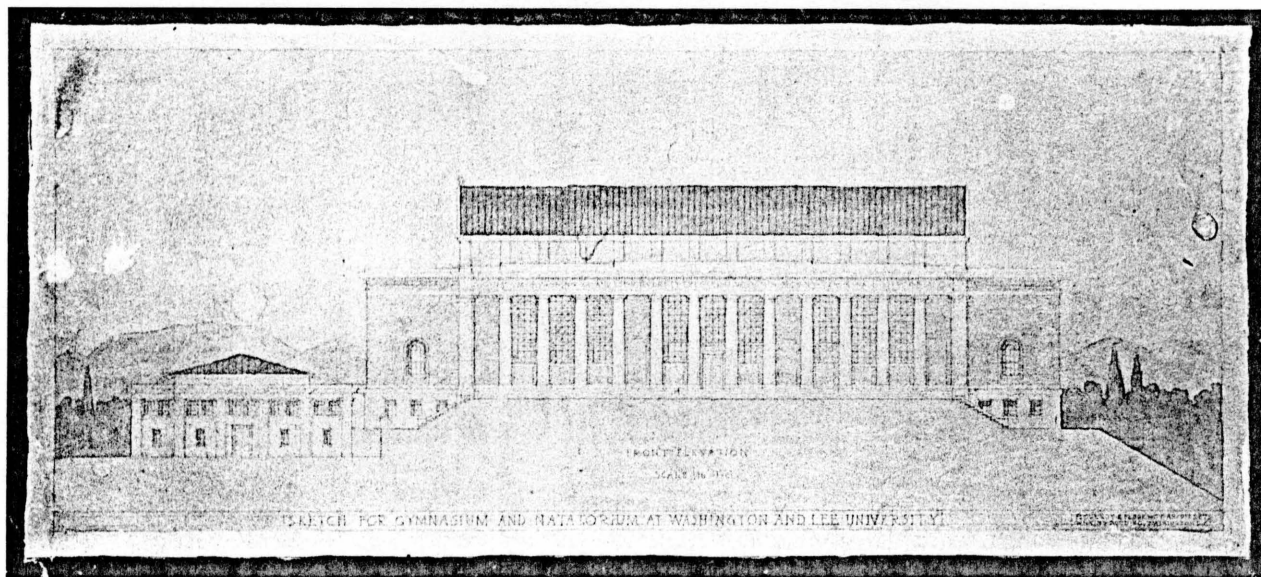
In the President's yearly report for 1911-1912, the announcement was made of the completion of the new Dining Hall. In the same report, the need for a new gym was brought up. At that time a fund was set up to raise the \$50,000 needed to build the new gym. In 1914, the widow of Robert Parker Doremus bequested, in her husband's name, \$100,000 to the school to be used

where it was needed. With this bequest, the funds for the new gym became available. When finished, it would be called the Doremus Memorial Gymnasium.

Two sets of plans exist in the University files for Doremus.¹⁹ One set, signed by B.C. Flournoy was used to make a preliminary estimate of the cost of construction and dates from before August, 1914. A second set, nearly identical to the earlier set, is dated August 22, 1914, labeled "Flournoy and Flournoy, Architects." In addition, there is an undated watercolor elevation drawing of a "Gym and Natatorium" signed by B.C. Flournoy. This drawing is very similar to the final Doremus plans. Thus it would be safe to assume that B.C. Flournoy designed the Doremus Memorial Gym, and labeled the final plans and specifications under the company name--Flournoy and Flournoy, Architects.

The undated color sketch has only a few differences from the final plan. The long, 12 columned in antis loggia is used along with the two brick piers to either side. Like the final plans, a upper story rises in line with the length of the loggia. This central upper story gives the sides the appearance of being wings. This upper story is much taller, and the roof is much steeper than in the final plans. Also the side piers are thinner in the sketch, housing only one small window on each side. The steps leading to the loggia are from the side and a pediment is suggested above the columns.

The gym was finished in 1916 at the cost of \$96,000. The original plans for the gym double in scope and expense with the unexpected bequest from Mrs. Doremus. The new building was dedicated the Doremus Memorial Gymnasium during commencement week, on Tuesday, June 13, 1916. With the addition of the new Warner Center in the 70's, the rear of Doremus was eliminated. The plans and sides have also been altered several times. Yet



Proposed Gymnasium and Natatorium: 1915

the main facade has remained largely unchanged as have some of the important rooms in the gym itself.

The gym is isolated on a slight rise, west of the freshman dormitory group. The ground falls steeply to the west, and less steeply to the east and south. This site allowed Flournoy to design a commanding building that dominated the small hill and was a conspicuous landmark for any visitor entering Lexington by rail. Even today the gym dominated the view when entering the town from Highway 60-west.

The giant, Doric in antis loggia is surrounded on both sides by a large circular archway that leads to the entrance doors. A large, 20-step stone stairway leads to each of these two arched openings. This central group is two hundred and eighteen feet long, sixty-five feet high, and seventy feet wide. The loggia rests on a basement level. To either side of each of the entrance arches are slight brick projections which are given capitals to appear as brick pilasters. Rising above the flat roof immediately behind the loggia is a shallow attic storey, with a slightly hipped roof.

Transverse wings are to either side of the arched openings. Each is forty-feet wide (facade end) and eighty feet long. They are made of brick with white trim and anchor the center areas of the facade.

Wrapping around the building and tying the wings to the central core is a plain white frieze band resting immediately above the columns. Above this is a brick section which is topped by the projecting cornice, which also wraps entirely around the building. Lower down, immediately below the columns is a white stringcourse that separates the basement from the upper floors.

A band of windows were originally placed in the basement level, but these have since been covered up. On each wing end are six windows, three for each storey. The first floor windows are larger than the 2nd floor ones.

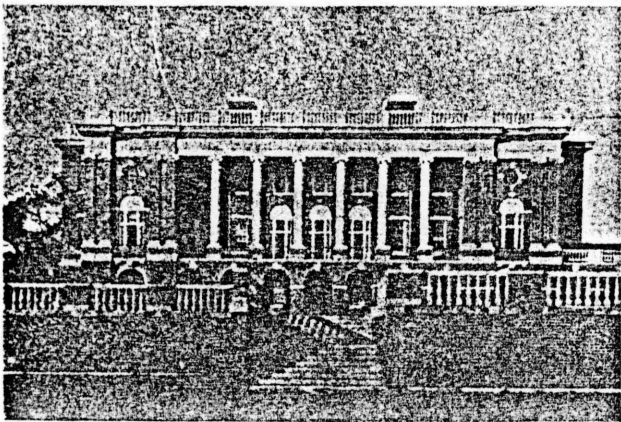
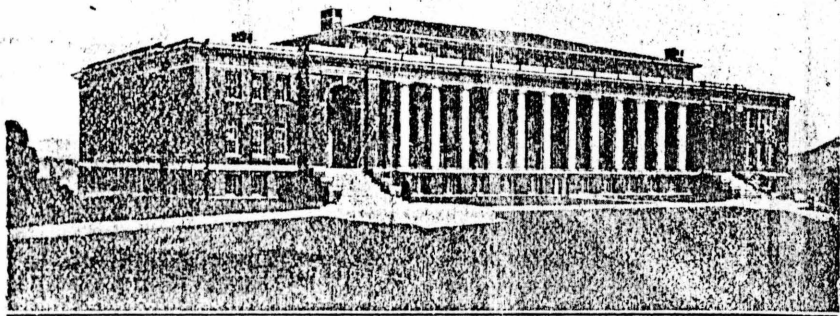
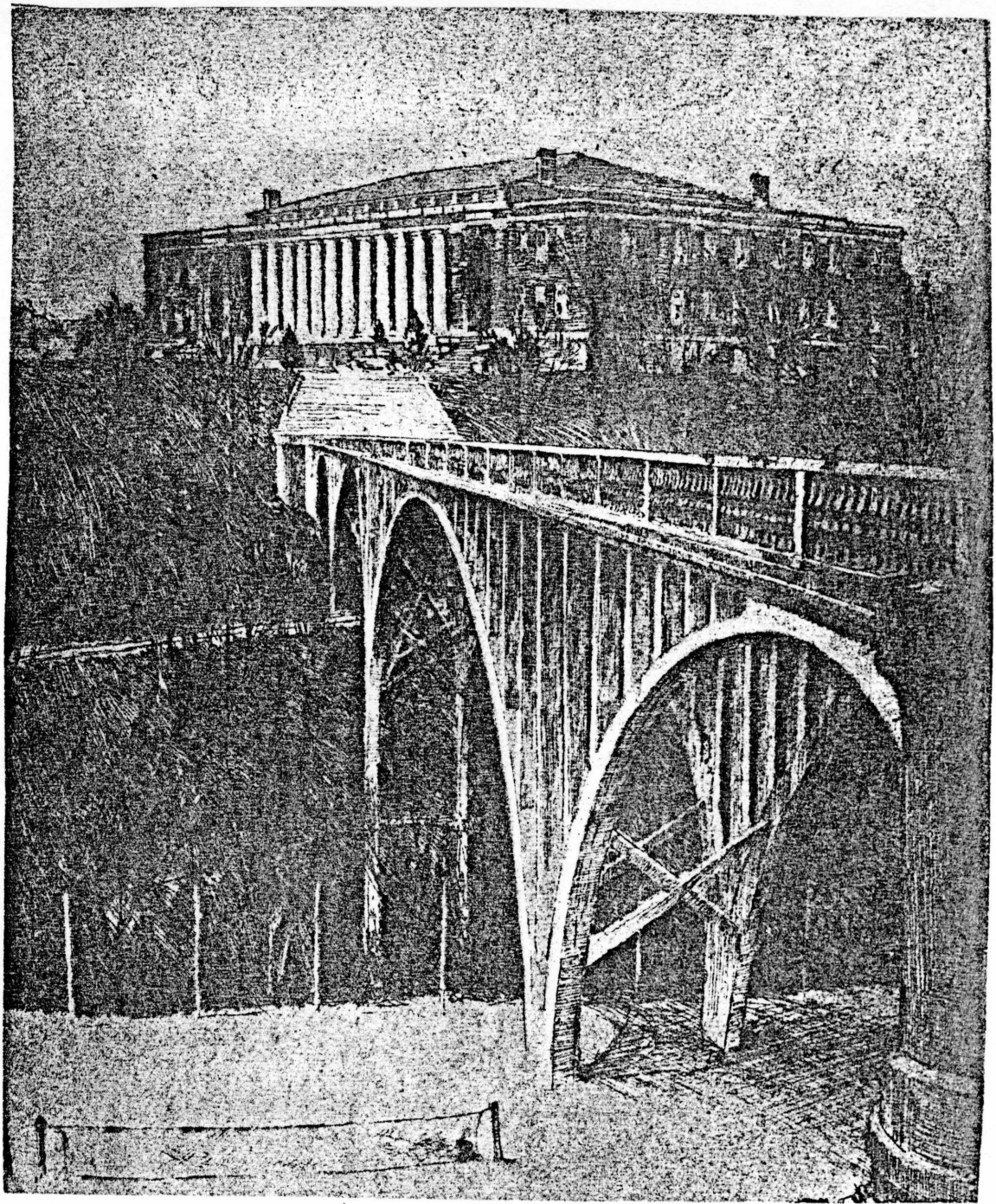


Fig. 231. Cram, Goodhue and Ferguson, Sweet Briar College. Designed 1902.



Doremus Gymnasium (June 13, 1916 Ring-tum Phi)



Doremus from Wilson Field (1936 Calyx)

All are simple sash with white trim. Double doors are immediately behind the arched openings. Along the loggia gallery are ten large windows. These are along the length of the basketball court and provide a well lit space. In the raised attic story a band of small windows extends around the entire projection.

The transverse wings held the offices of the staff and classrooms. The basement housed the lockers, showers, and storage rooms. In the basement level of the southern wing is a seventy feet by twenty-five feet swimming pool. Along one side of the pool is a small Doric portico of seven columns. The gymnasium takes up the center section's upper stories. On the second level of the gym, and running around the gym itself, is a suspended wooden running track.

Doremus Memorial Gym was the largest project undertaken by Flournoy for the school. The massive size combined with its grand scale and advantageous siting, dominates the southern end of the campus. The red brick and white trim along with its classical treatment relates it to the rest of the campus. Yet its large size and sheer mass make it impossible for it to share the hill with any other buildings without overpowering them.

Doremus exhibits some of the light/dark characteristics that the Carnegie Library contained. The dark brick wing ends are next to even darker arched openings. Then the white columns alternate with the dark inter-columner space. Next comes the dark archway and the other wing end.

A nearby building may have provided the model for the Doremus design. A building designed by Cram, Goodhue, and Ferguson for Sweet Briar College, in 1902, is very similar to Doremus' overall design. The dramatic loggia surrounded on either side by a round arch opening (in this case a window) is found in both designs. Both have a basement level and both have a plain

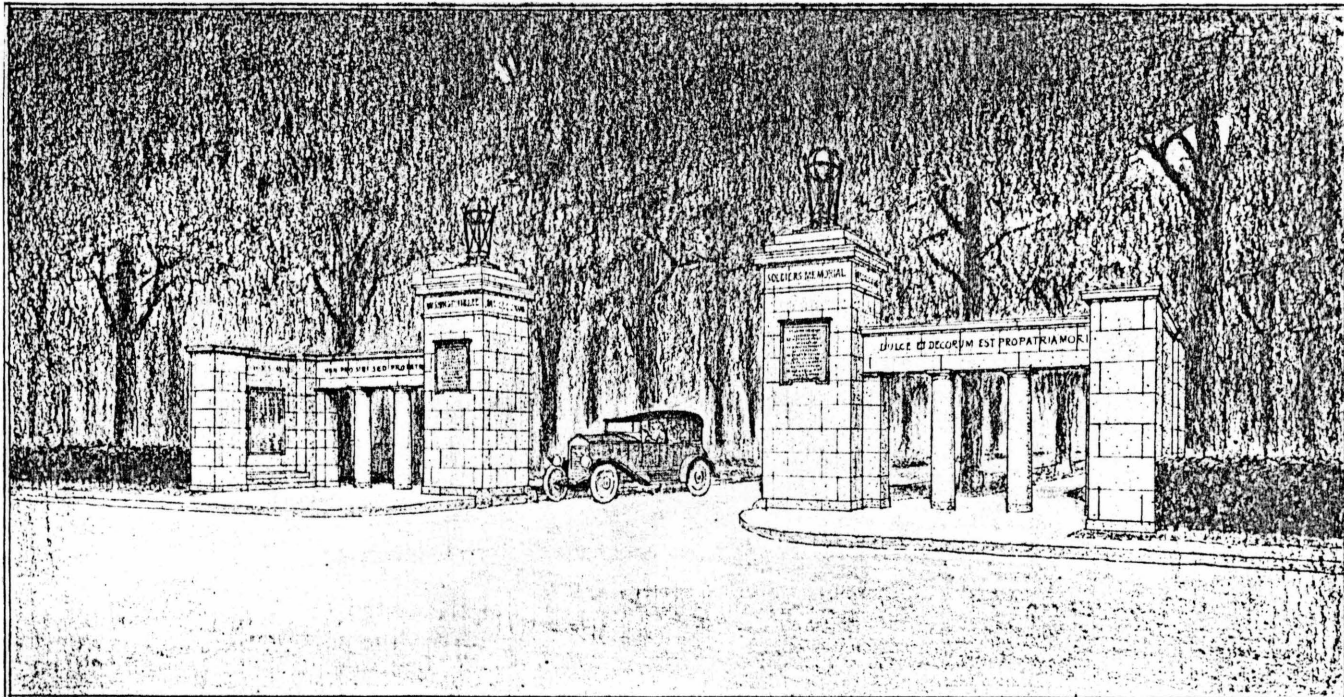
white entablature above the colonnade that wraps around the whole building.²⁰ Flourney could have easily seen the building, since it is so close to Lexington and was designed by nationally prominent architects. As was the case in the Carnegie Library and the Charlottesville Post Office, no clear evidence of influence from the Sweet Briar building exists.

In 1920, B.C. Flourney designed a gateway below Lee Chapel. The Memorial Gateway, as it is called, was built in memory of the Washington and Lee alumni killed in World War I. Since then, plaques with the names of those alumni killed in World War II, the Korean War, and the Vietnam War have been added to the original WWI plaque.

The plans for the gateway haven't survived, but a photograph of the plans in the 1921 Calyx show that the gateway was changed very little, if indeed at all. The plan called for it to be constructed of cut stone or marble, but brick was used instead.

Several schemes for the memorial were drawn up. The one chosen was Scheme Number 5. Scheme Number 4 is the only one existing in the University archives. It is similar to Number 5, but it has curving solid walls instead of a rectangular colonnade.

The Memorial Gateway was dedicated on Alumni Day, June 14, 1920. It consists of two pieces, mirror images of each other, with a roadway into the parking lot between them. Parallel to the road is a brick wall with corner piers with white trimming. At right angles to the wall, originating from the school-side pier, is a short colonnade of two Doric columns set on a stone base and supporting a plain frieze. The colonnade ends in a heavy pier that is taller than the other two piers. A black, iron lantern sits on top of each



SCHEME NO. 5.

MEMORIAL GATEWAY
WASHINGTON & LEE UNIVERSITY

D C FLOURNOY, ARCHITECT
734, 15TH ST. N.W., WASHINGTON, D.C.

Plan for Memorial Gateway (1920 calyx)

of these large piers. These piers flank the roadway. Seen from above, the two pieces of the gate form a wide, square U, with the plaques placed on the brick walls facing each other. The newest plaque (Korean and Vietnam Wars) is in the left hand colonnade, with the right hand colonnade empty, presumably waiting for the next war.

*where is the
WWII plaque?*

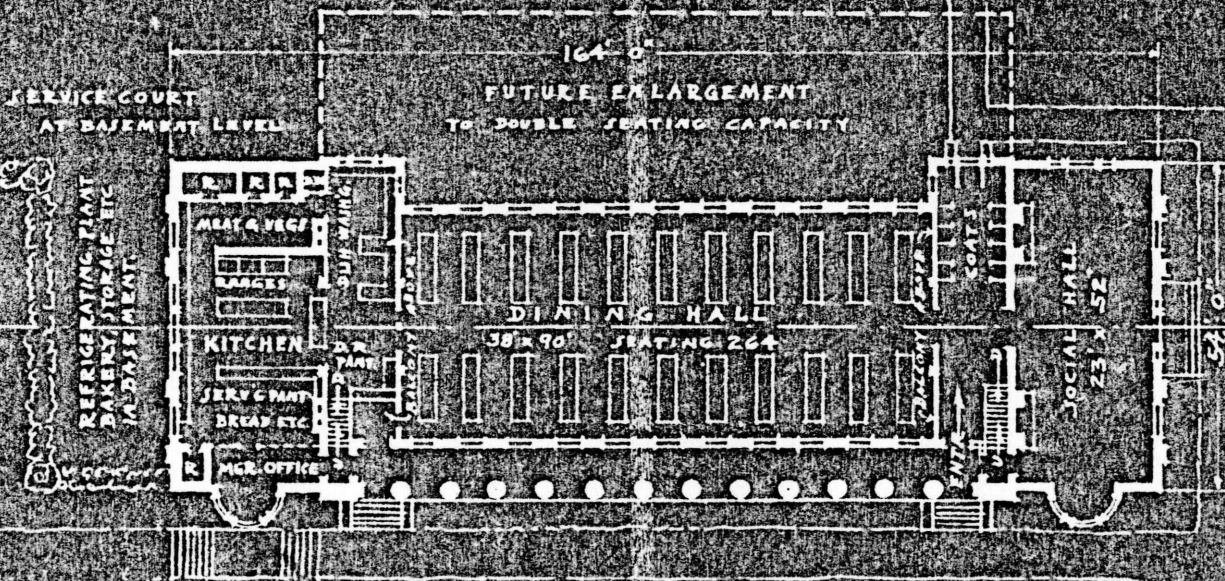
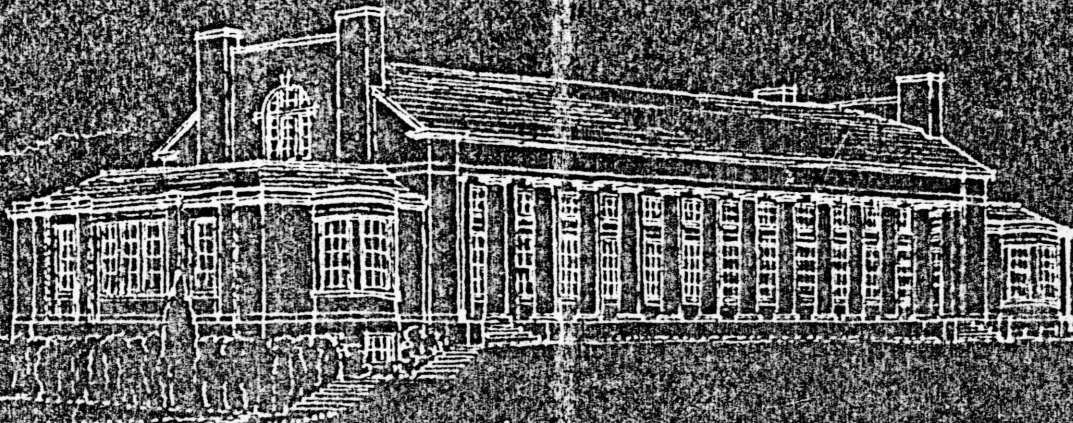
Also in 1920, plans for a new Dining Hall were drawn up. The July 28 Lexington Gazette of that year announced the proposed new building.

A new memorial dining hall, costing not less than \$100,000 is to be erected at Washington and Lee in the near future, as a result of a resolution recently passed by the Board of Trustees. The building, plans for which have been drawn by Flournoy and Flournoy, Washington Architects, will occupy a commanding position east of the Lee Memorial Church.

The Board of Trustees planned to allot \$67,000 of the \$100,000 total, with the remaining amount to be raised through gifts.²¹ Evidently this money was never raised, for the building was never built. The only plan that exists is a small blueprint showing a floorplan and elevation.²²

The building would have more than doubled the 1911 dining hall. It sits on a small hill and dominates its surroundings. In many ways, it is similar to Doremus Gymnasium. It's on the same type of site and makes use of a bold, 12-column loggia to command it. Though smaller, there is also a side wing treatment to either side of the loggia. The wings are a single tall storey, but the center is given a one and a half storey treatment, with a high pitched roof. The roof line in the center is twice as high as that on the wings. On the wall above the roof of the wings, on both sides, are large, round arched windows. Projecting from the front of the wings are circular bay windows.

FLOURNOY AND FLOURNOY
ARCHITECTS
734 15TH ST. N. W.
WASHINGTON, D. C.



SKETCH FOR DINING HALL
WASHINGTON & LEE UNIVERSITY

SCHEME NO. 4

SCALE 1" = 32 FEET



The building was to be 164' long and 54' wide. It would have seated 264, with a future enlargement possible to double the capacity. One wing held the cooking and serving areas, while the other had a large 23' x 52' social hall.

Evidently there were other schemes, for this one is labeled as number four.

The last building designed for Washington and Lee by Flournoy is the Chemistry Building finished in December, 1925. Only Doremus Memorial Gymnasium is larger than Howe Hall (as it is presently named). It cost \$196,000.86 to build,²³ just slightly under the \$200,000 appraised value of Doremus and the Washington College Building Group. This was the only project that ran significantly over the projected cost of construction (\$161,000). One problem came during the excavation for the foundation. A large amount of rock was encountered in the digging process.²⁴ Evidently the Northwestern side of the campus is much more rocky than the southern and southeastern sides. Alterations to the floor plans were also made during construction. These two factors added to the large rise in construction cost during 1922 and 1923 accounts for the cost overruns.

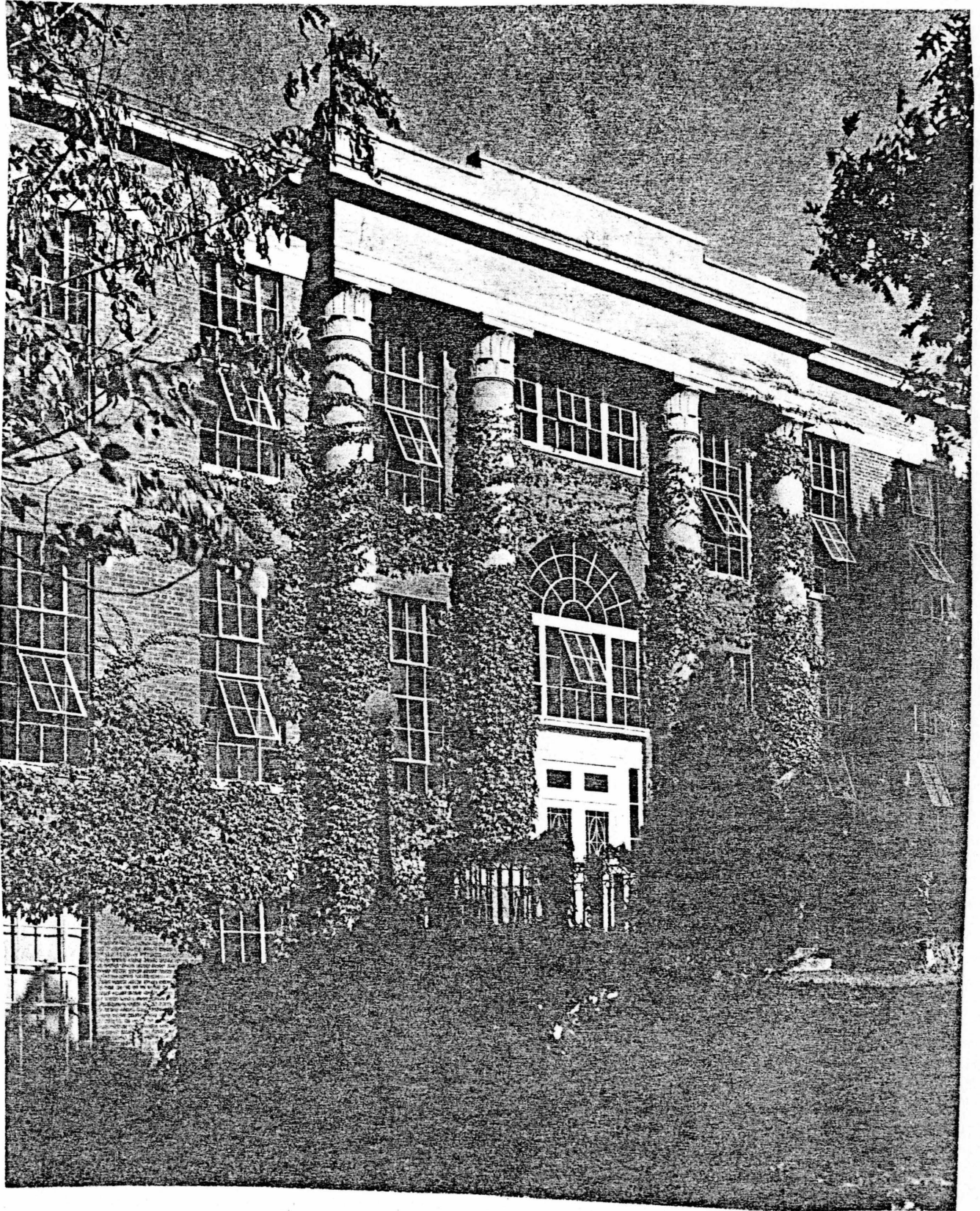
Only part of Flournoy's²⁵ original plans was accepted. The original design was of a T-shaped building, the top of the T parallel the main colonnade and the rest projected away from the interior mall. This outward projection was omitted. It would have housed a large lecture room on the main floor, with various labs and offices on the upper and lower floors. This part was omitted for lack of funds. In 1949, Small, Smith, & Reeb, as part of their alterations to Howe, added this projecting wing as originally planned

along with two smaller wings to either side. The building now has an E-shaped plan with an elongated middle wing, the opposite of the Lees Dormitory plan.

The alterations of 1949 completely changed the Flournoy building. The disharmony of the present structure is lacking in the original. The main reason for this lack of balance stems from the change of entrance. Originally the entrance was through what is now the second floor, immediately above the present door. A stringcourse runs around the building immediately above the present door, designed to delineate the basement and first floor levels (now the 1st and 2nd floors). The base of the columns were also at the level of this stringcourse. When the alterations were made, the columns were kept at their same height and made to appear heavier and the stringcourse wasn't removed. A portico on a raised basement platform can be quite effective when handled correctly, as in Reid Hall, but when done merely for convenience, the result is disappointing. Instead of an entrance through a grand, balanced portico, there's a drab, utilitarian doorway of plate glass that will seemingly soon be crushed by the giant pilasters above it.

The top heavy affect is reinforced by painting white brickwork between the upper stringcourse and the entablature. Instead of a defined (if somewhat small) attic space, there's a totally incongruous, out of proportion entablature line. In this case, the intended play of red brick and white trim is overdone.

The original building had a tall, round-arched window immediately above the door. Above this was a half window. This window group added variety to the facade by breaking up the steady rhythm of horizontal window bands, and gave the entrance a clear central character by creating an implied vertical line with identical sections to either side. The window was removed in



Chemistry Building (1946 calyx)

the alterations; the one large window and the one half window were changed into two windows the same size as those in the two horizontal window bands.

The original building wasn't given a total neo-classical treatment. True, there was a portico of white stone supporting an entablature and string-courses of white that contrasted with the red brick. Yet, Flournoy introduces an almost Romantic element by using Egyptian leaf capital for the columns. The picturesque quality of these columns was reinforced over subsequent years with the increased amount of vegetation growing on them and the surrounding railing of the entrance. The original Egyptian capitals can be seen on the top of the pilasters at the building's northern end (inside the stairwell that was added during the 1949 alterations).

Of all the Flournoy designs for Washington and Lee, the finest were never built. Beginning in 1920, a campaign was begun to replace Lee Chapel with a new mausoleum and a much-needed auditorium. President Henry Louis Smith spearheaded the campaign and set up a Lee Memorial Fund in 1920. One of the purposes was to "enlarge the Chapel that it may be more worthy of its name and associations and large enough to accommodate University assemblies."²⁶ An honorary committee of all the Southern governors was established and their names were prominently placed on the circular sent out calling for donations. Also on the circulator was an etching of an early design proposed by Flournoy.

At the National Convention of the United Daughters of the Confederacy in 1921, the sides of a new chapel in General Lee's honor were endorsed and the UDC appropriated \$100,000 to pay for the grand new structure.

Opponents of the idea of destroying the chapel that had such strong associations with Lee rose in opposition. After the plans to raze the chapel were released in 1922, UDC members, the local UDC chapter, the Virginia Chapter of the UDC, W&L alumni, and many others raised a loud voice of protest.²⁷ By the time the Board of Trustees met in March, 1923, the protests were so loud and strong that President Smith reconsidered his position. After consulting with Flourney, the Fine Arts Commission, Fiske Kimball, and Ralph Adams Cram,²⁸ he forwarded plans for an enlarged chapel that kept the Chapel intact and had a large auditorium added to the rear of the old chapel. Again the Board and the National UDC adopted the new plan.

The opposition held out once again. The fight was for sentimental rather than architectural integrity, and being such, opponents were not interested in any plan that would alter the chapel in any way. The protests were so loud that on January 19, 1924 the Board of Trustees admitted defeat and ceased any plans for changing Lee Chapel. The decision was applauded by nearly all involved. The January 24, 1924 Rockbridge County News printed an article from the Lynchburg News concerning the Board's reversal. It congratulated the Trustees' on their decision and warned against any future endeavor to alter the chapel:

Lay not hand upon it--change it not neither in interior
or exterior appearance--for it is a holy thing!

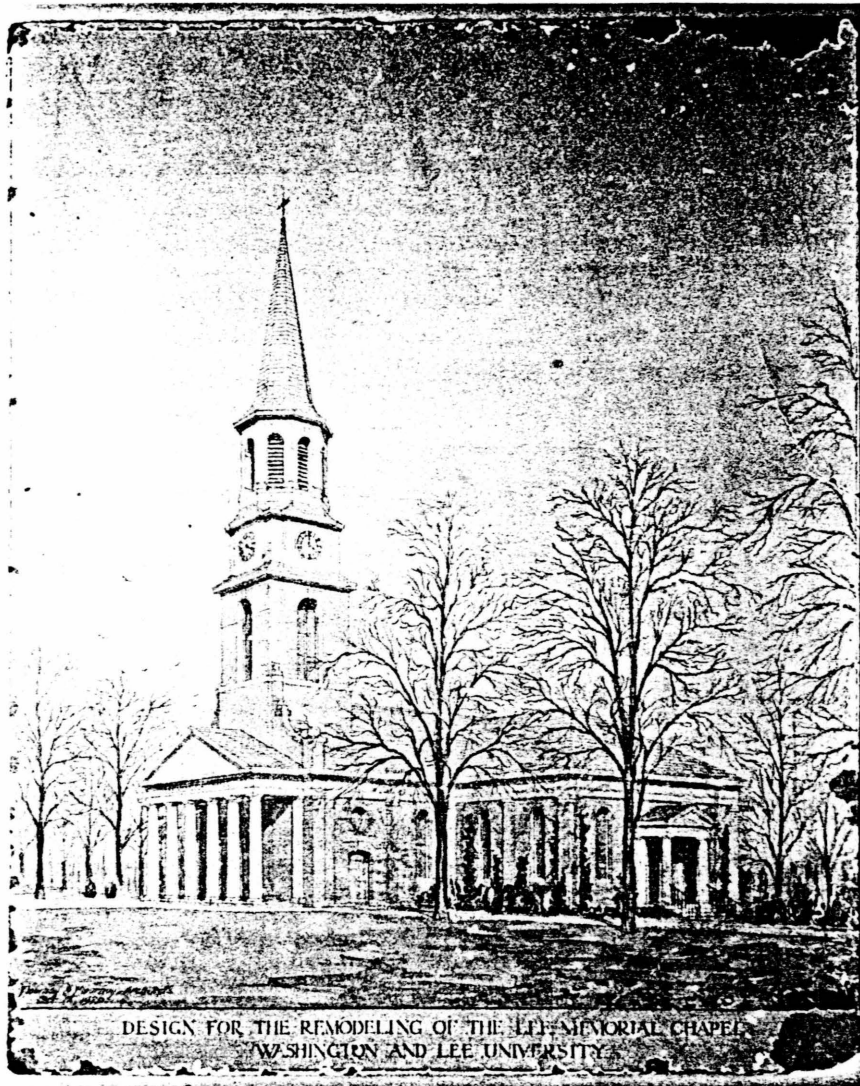
Six different schemes by Flourney for the new memorial chapel exist in the University Archives. They can be grouped in four general categories: one from 1920 that would be an enlargement of the old chapel, retaining the mausoleum, statue chamber and Lee's offices; one from 1922 that totally replaced the old chapel; three from March and April 1923 that proposed an extension to the rear of the chapel, that would, except for the tower, leave it intact; and a single plan for a rectangular Greek temple from 1927. (all of

these drawings are either signed by Flourney or initialed by B.C.F.) This last proposal seems strangely out of place with the other plans. The others are all variations on the Gibbs-Wren solution to church architecture, while the last plan has no ecclesiastical connotations.

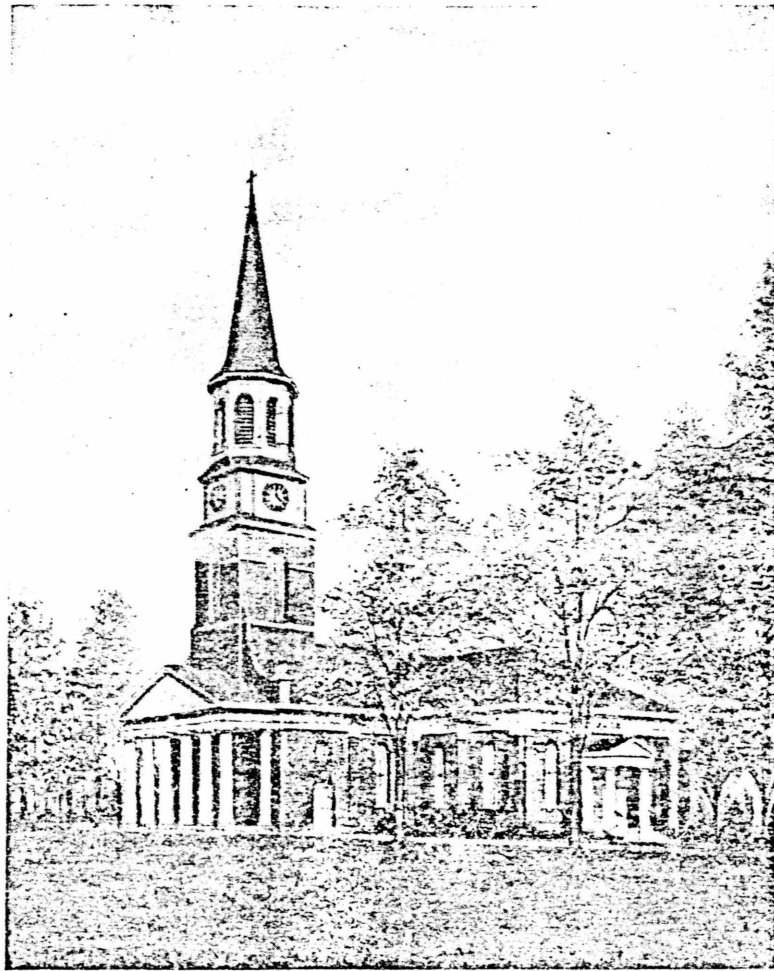
Most of the drawings are watercolor sketches of the proposed building. They are beautifully rendered and have a great deal of merit as artistic achievements in themselves. There's no wonder that they were either signed or initialed by Flourney, for he must have been very proud of the excellent drawings he produced. They give a good idea of what the buildings would have looked like within the setting of the other campus buildings.

The 1920 plan called for preserving the eastern half of the chapel and adding the new auditorium to the front and side of it. The resulting plan is T-shaped with the auditorium in the stem and school-sided half of the cross-bar. It is of brick and has a large tower over the front (campus) entrance. Flanges flanked the tower to either side. A smaller entrance was through the southern porch or the bottom of the stem. A large pedimented porch supported by six Doric columns extends across the whole width of the front. The tall, thin roundheaded windows lining the sides recall those found in the original chapel.

The tower is broken into four sections and rises immediately behind the porch. The base is a square brick drum with one of the round-arched lancet-type windows per side. Rising above this is the same square drum, but done in white wood. A clock occupies each of the sides. Above this is an octagonal drum. The sides of the octagonal are then carried to a point to form the spire. This section is covered with roofing tiles. This tiled section is almost as tall as the other parts of the tower combined. The whole tower in turn is over twice the height of the building. Its large size is out of



Lee Memorial Chapel: Remolding Proposal
October 17, 1920



Lee Chapel Extension (1920 proposal)

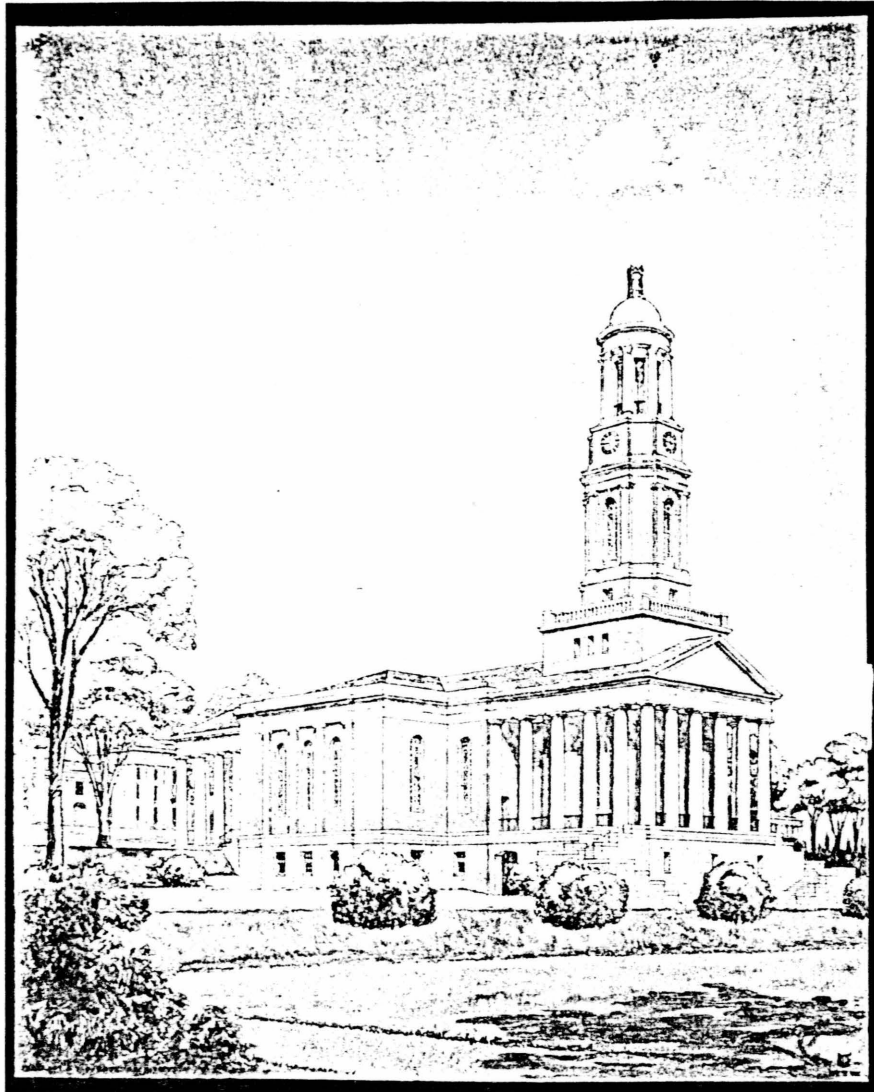
proportion with the small-scale treatment of the building itself. With the inclusion of the mausoleum intact from the old chapel, Flournoy was forced to conform the new building to the scale of the older one.

The plan dated April 12, 1922 was the first that called for a completely new building. The floor plan is in the shape of a cross with short, centrally located transepts. The main axis was to be in line with Washington Hall.

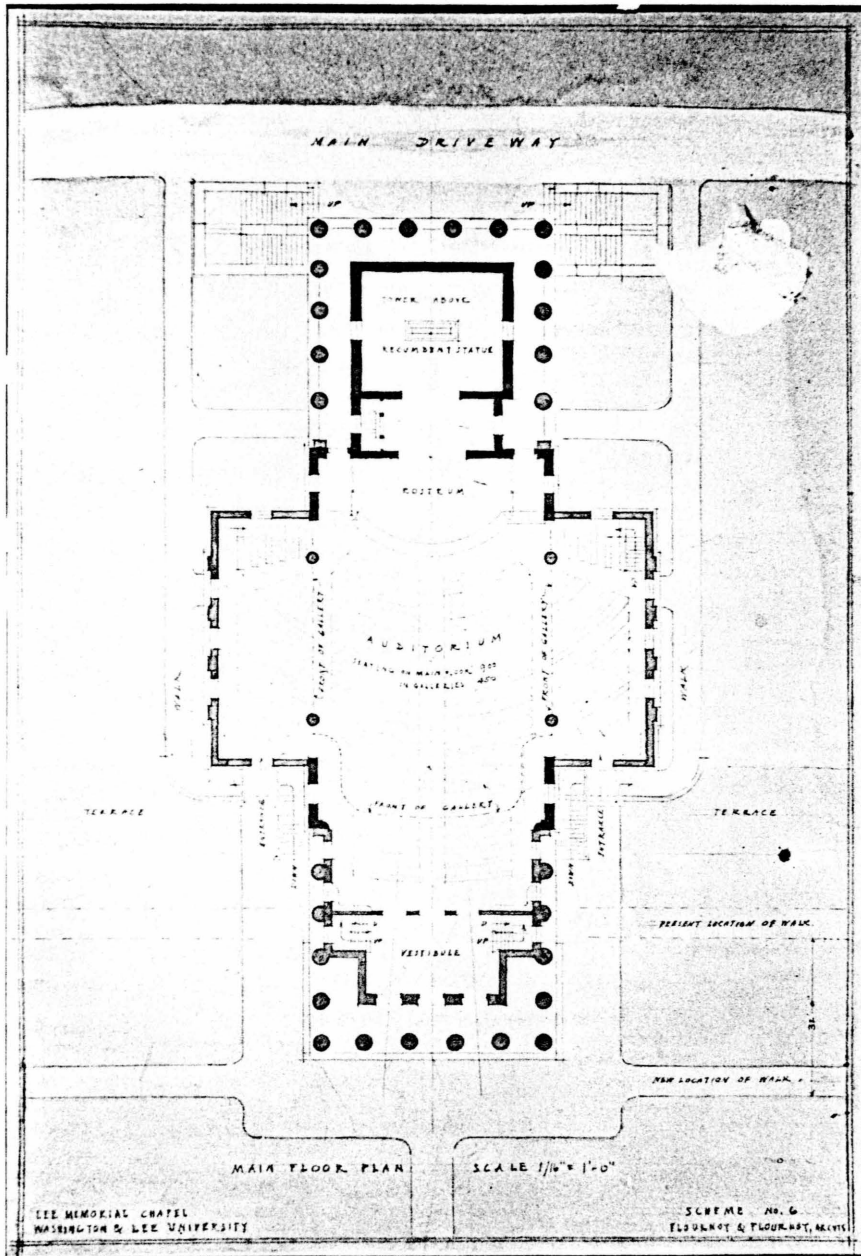
The front and back have identical porches, except the back, or eastern porch is raised on a tall basement level. The building is of brick with white trim. The basement is of white stone. The colonnade that supports the porch roofs aren't just along the facade. They wrap around the sides for a short distance of the building and create an ambulatory space around a small inner core. On the Eastern end, this core houses the recumbent statue of Robert E. Lee. The columns are Doric and sit directly on the porch floor. They support a simple pediment at both the front and back. The back porch has a black railing between each column.

The northern and southern sides are of brick with a single band of tall windows. The windows are of the same kind found in Lee Chapel. Flournoy took advantage of the short transepts on the interior. The seating is arranged in elliptical sections surrounding the rostrum immediately before the statue of Lee. The auditorium was to seat 950 in the main level, and 450 in the gallery above. Such a large building would have necessitated the movement of the present walk in front of Lee Chapel thirty-two feet closer to the main colonnade.

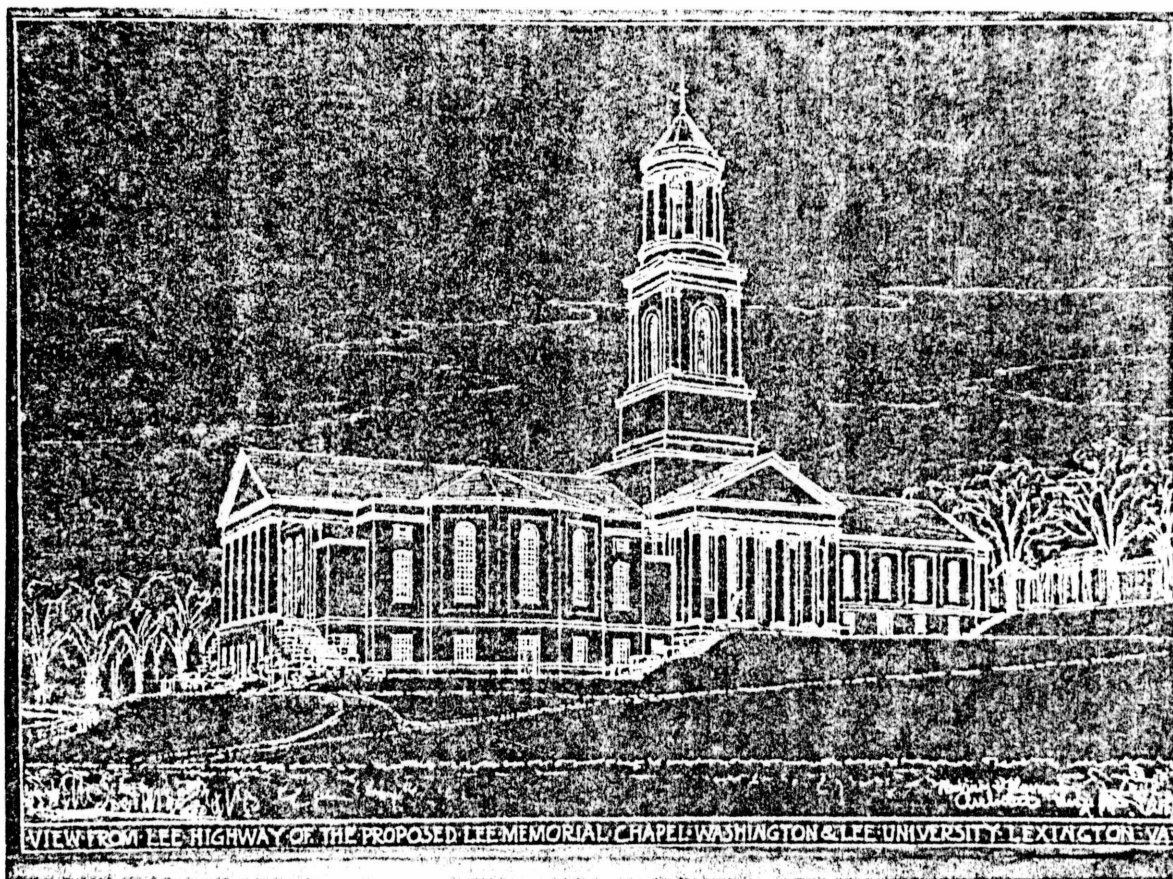
A huge tower rises upon the rear porch. It is twice the height of the front and $1\frac{1}{2}$ times the height of the back. From a short brick base rises a tall, brick section broken into three sections. Above this sits a small Tempietto-type lantern. Eight Corinthian columns support a small hemispheric



Proposed Lee Memorial Chapel: April 12, 1922.



Lee Memorial Chapel, Floor plan : April 12, 1922

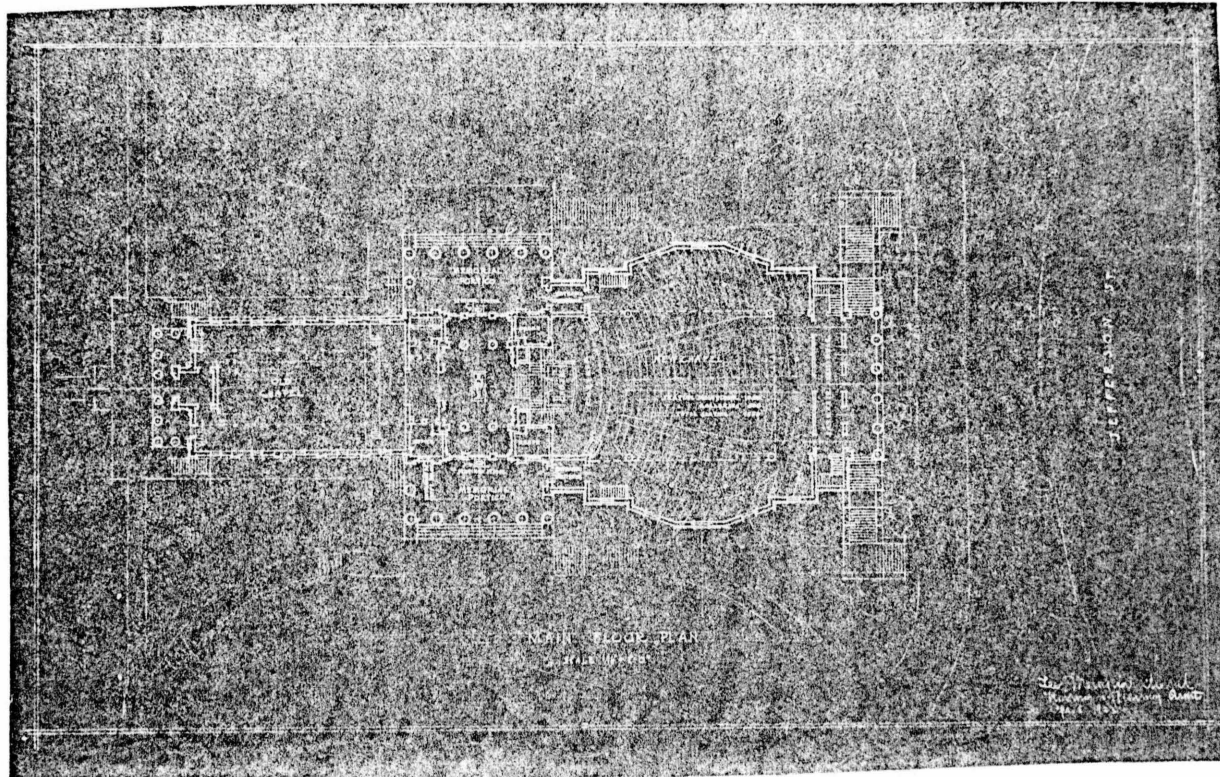


VIEW FROM LEE HIGHWAY OF THE PROPOSED LEE MEMORIAL CHAPEL WASHINGTON & LEE UNIVERSITY LEXINGTON VA

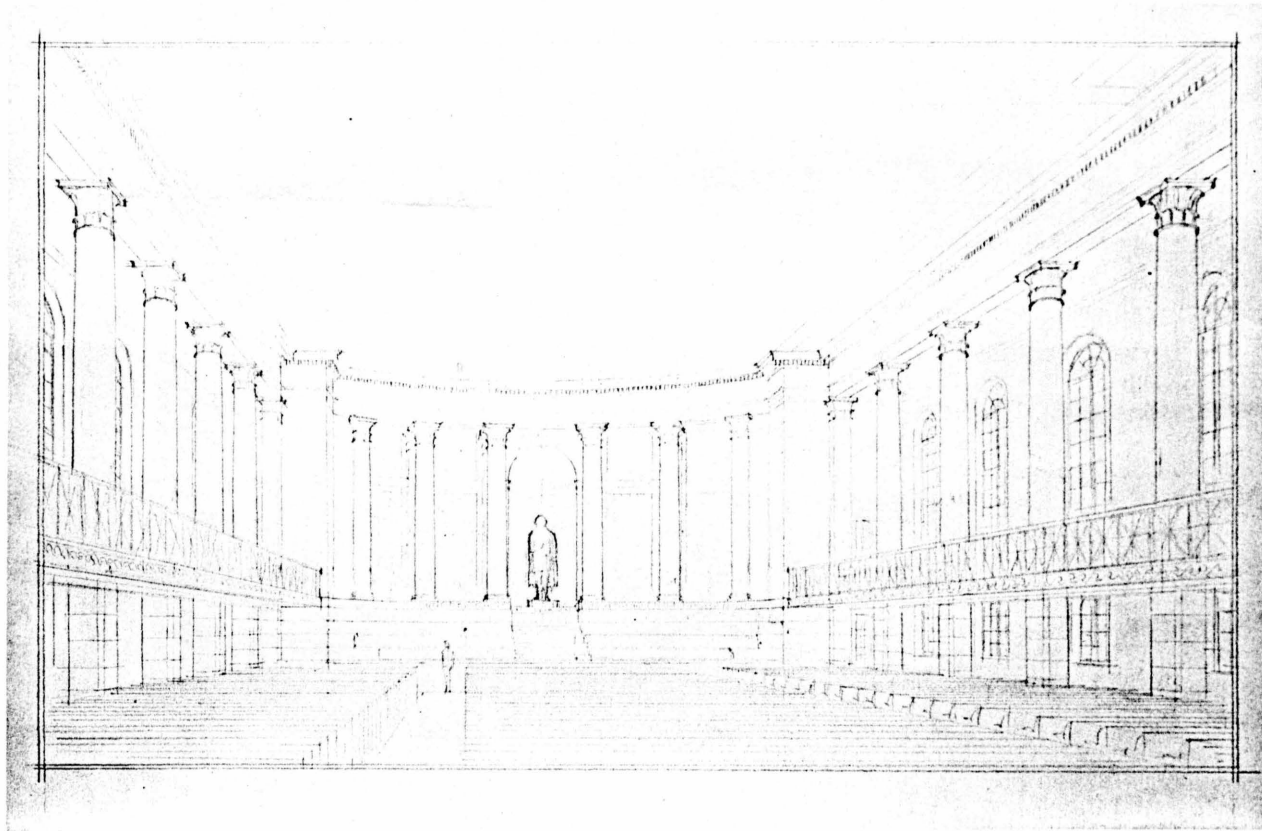
Proposed Lee Memorial Chapel : March 21, 1923.



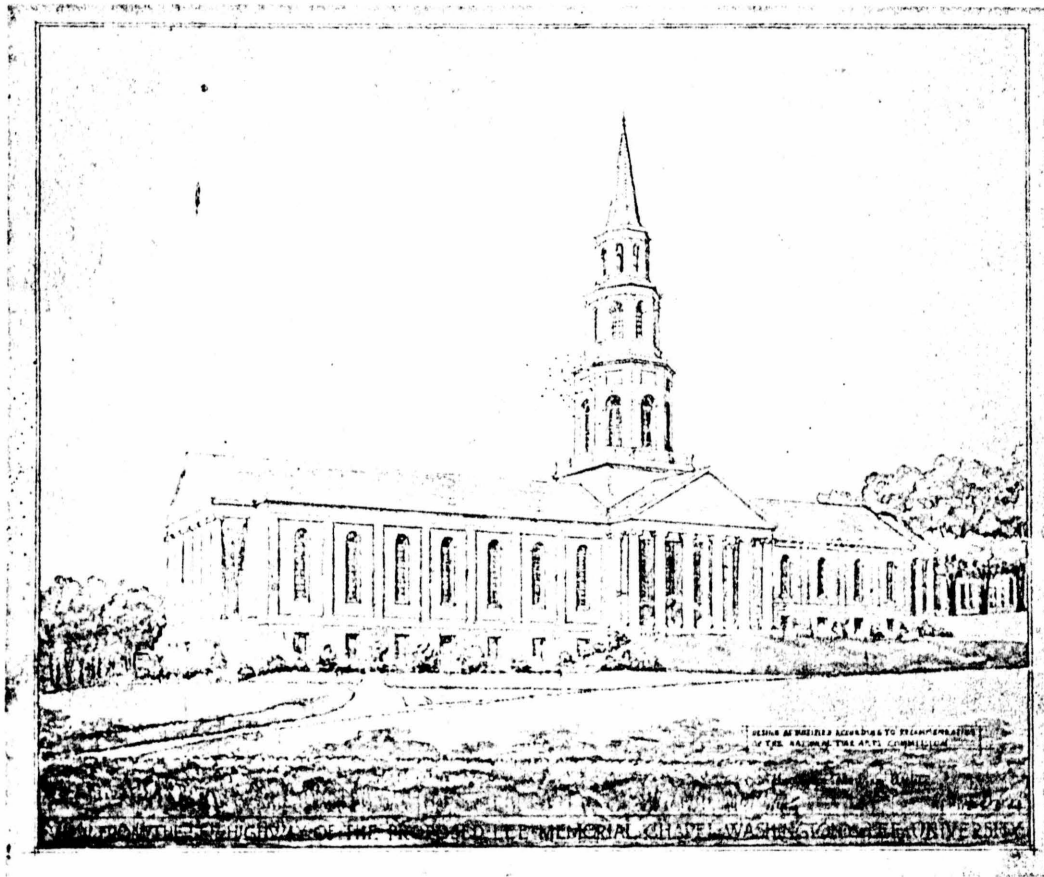
Proposed Lee Memorial Chapel: April 12, 1923.



Proposed Lee Memorial Chapel : Floor Plan : April 5, 1923



Interior of Proposed New Auditorium : c 1923.



Proposed Lee Memorial Chapel : July, 1923.

dome, which in turn has a small wrought-iron lantern, similar to those on the Memorial Gateway. The huge scale of the tower sitting at an asymmetrical end of an otherwise symmetrical building, make this a Baroque style chapel.

Dating from March and April, 1923 are several plans and elevations of the chapel that once again attempted to preserve the original chapel while expanding it to house a new auditorium. These proposals must have been studied extensively, for there are three different schemes of the same general building and a set of preliminary blueprints of the first of the three schemes.

The same basic floor plan is repeated in all three schemes. The old chapel would be preserved except that its tower would be removed and a colonnaded porch would be added. The mausoleum would remain and two grand entrances would be set to either side of their central section. Behind the mausoleum would be the new auditorium with its own colonnaded entrance. The tower, which is placed in the center, over the mausoleum, changes with each new plan.

The side porches if placed next to each other would extend more than one-half the width of the old chapel's width. The side porch also have a row of six Corinthian columns that support the same plain pediment found on the new fronticepiece added to the old chapel. In the center of each of these side porches, immediately in front of the recumbent statue of Lee were to be lifesized sentry statues.

The new auditorium was to be twice the width of the old chapel. The side porches can't be seen from the back view (the front of the new auditorium). Steps lead up to either side of the entrance porch. Six Ionic columns support a plain pediment. The sides of the new chapel aren't flat wall planes. Instead, three-sectioned bays extend outward. This increases the amount of available space in the interior. The seating is in a circular

arrangement which the bays allow. The seating pattern creates an almost hemispheric interior space. The new auditorium would seat a total of 1,550 people.

The first of the three plans dates from March 21, 1923. The tower is a tall, heavy brick construction topped by a small lantern in a temple form. Six Corinthian columns support a circular pediment from which a high peaked roof rises. This first tower is extremely heavy in appearance and doesn't agree with the building under it.

The second plan, from April 12, 1923, is identical to the first except the tower is changed. Again the tower is made of brick until the last section. A series of diminishing square drums rise to a white wooden octagonal drum. The spire is then formed by extending the octagonal's sides to a point. This tower is lighter than the previous one, even though it is mostly made of brick. The scale is smaller and reaches the top of the spire at a shorter height. This one is little over twice the height of the building, whereas the first tower was three times the height.

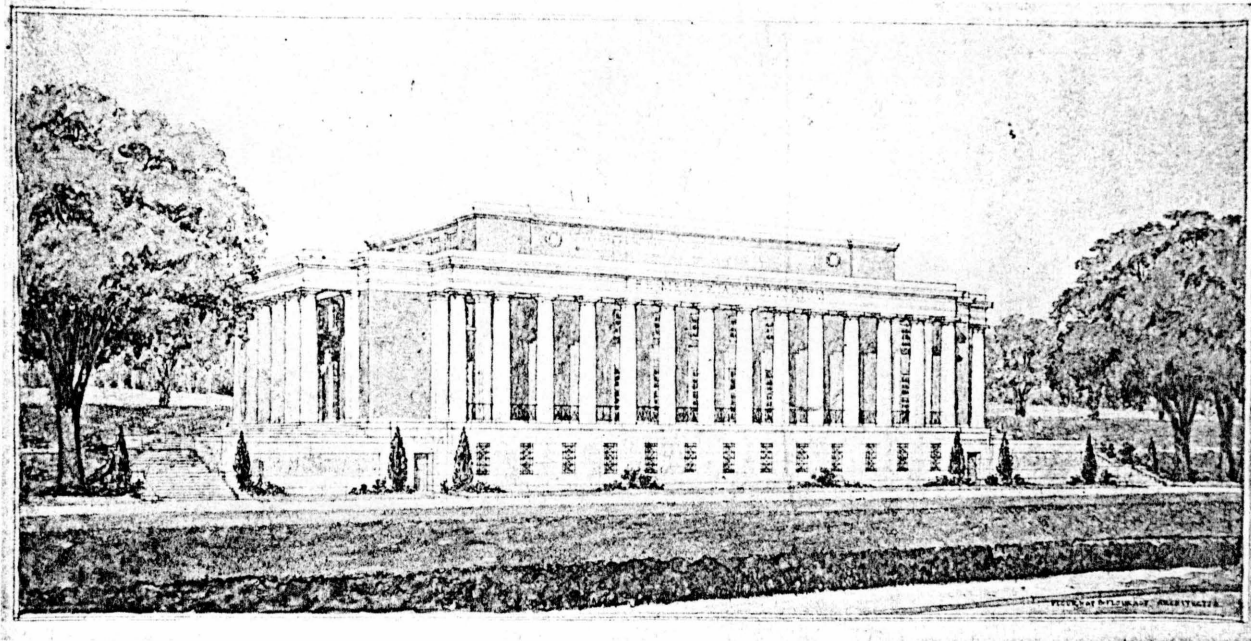
The 3rd plan is from July, 1923. The title is amended with a short note: "Design As Modified According To Recommendation of the National Fine Arts Commission." In this plan two changes are made; the tower is again changed and the bays of the new auditorium are eliminated. The walls are flattened and are given the same treatment of the old chapel. The tower sits on a brick square, and is a series of white, wooden octagonals gradually diminishing in size. There are three octagonal sections, the first two with windows in each of the sides, and the spire extends from the last one. This tower is about the same height of the previous one, but is much more refined, since it is made of lighter wood rather than brick. This neo-Georgian plan is the simplest, yet most refined of the three plans. The

second design is more interesting, though, and has a great amount of variety to it.

There is a floor plan and interior elevation that goes with this last plan. The interior has an elliptical end where the rostrum would be, which sits immediately against the mausoleum. In the middle of this elliptical end is a hemispheric niche containing a statue. The statue in the drawing appears to be of Washington.

The final proposal for a Lee Memorial Auditorium dates from 1927 and is nothing like the earlier designs. The plan is a raised temple on a stone base. The building is of brick, but has wide raised colonnades on all four sides, allowing only a fraction of each wall surface to be seen. The colonnade on each of the long sides is of fourteen Doric columns, while those on the short ends have six Doric columns. The building is given a one story treatment with large windows defining the grand floor and smaller half windows suggesting an attic story. A smaller rectangular core is raised above the main building core. Flat-topped, it contains corner piers that surround an inscription panel on the long side and five small windows on the short side. This Greek temple form building originates two years after the chapel controversy had died down, and there's no evidence of where this plan originates.

Flournoy did end up making actual contributions to the chapel. In 1927 he advised on the correct color to paint the chapel trim.²⁹ In February, 1929, Flournoy designed the new marble floor for the vestibule to the statue chamber in the chapel. His design called for a floor of white Vermont marble with barters, inserts, and steps of Dark Red Tennessee marble. The decorative pattern was a rectangle of red diamonds extending around the



Proposed Lee Memorial Chapel : 1927

chamber, one tile length in from the wall.³⁰ This small commission was to be the last one Flournoy did for Washington and Lee.

IV. Summary of Work at Washington and Lee

Benjamin Courtland Flournoy, working by himself until 1914, then in partnership with his two brothers, Parke P. Flournoy, Jr., and Addison H. Flournoy under the firm's name of Flournoy and Flournoy, was the chief architect of Washington and Lee University from 1903 until 1930. Working under two strong and far-reaching Presidents (Denny and Smith) and with the guidance of his former teacher, David C. Humphreys, B.C. Flournoy designed six structures on campus, one in town, and proposed at least two more large buildings that were never built.¹

Of the thirty-eight buildings listed under the Buildings and Grounds assets in the Treasurer's report of 1927, the Flournoy buildings were the first (the Doremus Gym in a tie with the Washington College Buildings at \$200,000) second, fourth, fifth, and twelfth most valuable buildings. Out of the total assets of \$1,388,000 worth of buildings and property, the Flournoy buildings were worth \$573,000 or 38% of the total.

The buildings' importance go beyond mere finances. At a time when school officials and the general public were unhappy with the Victorian designed Tucker and Newcomb Halls, Flournoy offered designs that returned the campus to its red brick/white trim traditions. His well-proportioned neo-classical structures fit in well with the Washington and Lee architectural environment. Sites were well chosen, and the buildings were designed to fit them. Flournoy offered a transitional movement from residences to larger academic structures. He took full advantage of the hilltop site. He set the pattern for future expansion of dormitory buildings. He designed a fittingly dramatic building to command the long vista of the interior mall.

GROUNDS AND BUILDINGS.

March 31, 1927.

Schedule VII.

	March 31, 1927	March 31, 1926	Increase Decrease*
Campus and Grounds	\$ 50,000.00	\$ 50,000.00	
Washington College Buildings	200,000.00	200,000.00	
Power House	10,000.00	10,000.00	
President's Residence	16,000.00	16,000.00	
Professors' Residences (Five)	50,000.00	50,000.00	
Lee Memorial Chapel	35,000.00	35,000.00	
— Lees Dormitory	70,000.00	70,000.00	
— Crawford Property	9,000.00	9,000.00	
— East Dormitory	14,000.00	14,000.00	
— Bledsoe House	7,250.00	7,250.00	
— Letcher House	10,000.00	10,000.00	
— Newcomb Hall	50,000.00	50,000.00	
— Tucker Hall	50,000.00	50,000.00	
— Reid Hall	70,000.00	70,000.00	
— Carnegie Library	90,000.00	90,000.00	
— Hancock House	10,000.00	10,000.00	
— Wilson Field	18,583.81	18,583.81	
— Castle Hill (Land)	5,000.00	5,000.00	
— Field Club House	500.00	500.00	
— W. H. Day Lot	245.00	245.00	
— Henry and Jefferson St. Property.....	5,000.00	7,833.72	\$2,833.72*
— Gillock House	5,000.00	5,000.00	
— Annie R. White House	2,500.00	2,500.00	
— Dining Hall	20,000.00	20,000.00	
— Doremus Memorial Gymnasium	200,000.00	200,000.00	
— Davidson Park	17,739.67	16,912.05	827.62
— Gibbs Property	13,818.61	13,818.61	
— Graham Dormitory	115,000.00	115,000.00	
— Prof. Lile's Residence	10,000.00	10,000.00	
— Carpenter Shop	2,253.75	2,253.75	
— Miley Property	4,660.00	4,660.00	
— Garages	603.87	603.87	
— R. W. Dickey Residence	6,296.99	6,296.99	
— Washington Street Property	3,000.00	3,000.00	
— Main Street Property	6,558.80	6,724.25	165.45*
— Chemistry Building	193,933.96	194,649.16	715.20*
— Siding and Aerial Tramway	6,643.85	6,643.85	
— Phi Kappa Sigma Property	10,231.00	10,231.00	
Totals	\$1,388,819.31	\$1,391,706.06	\$2,886.75*

Treasurer's Report for fiscal year 1926-27

The Flourney buildings must have provided a feeling of security and strength to the University. The gymnasium, chemistry building, and Lees Dormitory, along with Reid Hall, were the largest buildings on campus. Their massiveness and strong horizontal treatment anchored the University at both ends. That Flourney could design such large buildings and still retain their firm sense of proportions is evidence of his refinement and skill.

Flourney was able to work well with both the school and the contractors. His buildings were solid and well-conceived, yet never overly extravagant. His estimates were always close to the final cost and he was willing to make changes when necessary to save money. Any post-design work or unused preliminary designs were done free of charge to the school.² Yet when his integrity as an architect was challenged, he was quick to defend himself and his firm.³

Finally, B.C. Flourney began his career at an advantageous time. The early part of the 20th century was a time of great expansion for Washington and Lee. The combination of a healthy economy, a growing student body, increasing prosperity for the school, and University leaders who confidently guided the University's expansion allowed a skilled designer to guide the architectural development of the school. Flourney was given a chance to fill this role with the commission for Lees Dormitory. He took advantage of the opportunity and became the school's chief architect for the next twenty-five years. Of course the fact that he was an alumnus of Washington and Lee would have helped in any initial commission for the school, but only talent and training could secure his position for such a long period of time.

Working at the height of the Colonial Revival period, B.C. Flourney and his brothers designed solid, well-proportioned, practical buildings that, if not nationally important, were in keeping with the traditions of the University

and were exactly what they were meant to be--utilitarian structures that contributed to the architectural dignity of Washington and Lee and continued the tradition founded in Washington Hall.

V. Conclusion

When undertaking a project of this kind, it is easy to fall into the trap of tunnel-vision. By focusing on a select body of work by a single architect, it is easy to forget the rest of that architect's work and the work of his time. This trap must be avoided. If architects are not considered within the context of their own time, then a complete understanding of them and their work is denied the researcher.

B.C. Flournoy worked at the height of the so-called "American Renaissance." Classical architecture, with all its various connotations, again became the national style. With the great expansion of architectural publications, trade periodicals, and educational programs, the Classical style became easily accessible to a large number of architects. As in any stylistic period, there were only a few architects of truly great skill and imagination. McKim, Mead, and White and Cram, Goodhue, and Ferguson were the most talented firms of the American Renaissance. Of the less talented architects, there were a great many architects (more than in any period before then) who could design buildings that, while lacking the imagination of the truly great architects, were solidly built, both structurally and stylistically. Unlike previous revival periods, these lesser architects knew the correct application of Classical decoration pieces.

It is within this group that B.C. Flournoy falls. His work at Washington and Lee is typical of work found on other campuses in America during this time. For each of the buildings Flournoy designed for Washington and Lee, any number of college buildings can be found with a similar appearance. Yet taken as a whole, his work is magnified and becomes, if not

nationally important, then extremely important to the one hundred-seventy-five year architectural history of Washington and Lee.

Jeff - A
an excellent paper,
excellent research, you
really nailed it. My
only comment is that your
captions should have been
typed. Deborah Ludge

Jeff - It would
be a super piece if
you could not you can
always be put in
a little of the best series
series for name series
PDS

A+

End Notes

I. Introduction

¹William B. Rhoads, The Colonial Revival (New York: Garland Publishing, Inc., 1977), Chapter 11.

II. Biography of B.C. Flournoy and History of the Firm Flournoy and Flournoy

¹American Institute of Architects Archives, Group 803, Box 236, Folder 42, 1920.

²Obituary-Parke Poindexter Flournoy, Jr. (Baltimore Sun: Sept. 10, 1951).

³Annual Register of Student Performance (Washington and Lee University Archives, 1893-97).

⁴Annual Report of Engineering School by D.C. Humphreys to the University President, 1896-97.

⁵Commencement Announcement for Graduating Class of 1897, Washington and Lee University.

⁶AIA Archives. Application for Membership. Group 803, Box 236, Folder 42, 1920.

⁷"Fireproof House Contest," The Brickbuilder 14 (July, 1905), p. 134.

⁸AIA Archives, Application for Membership.

⁹Obituary, Baltimore Sun.

¹⁰IBID.

¹¹He boasts: "At the age of forty I am as fit as any man of twenty."

¹²Washington and Lee Alumni Directory, 1926, p. 87.

¹³"Fireproof House Competition," The Brickbuilder 14 (June-July 1905) pp. 127, 134.

¹⁴American Art Annual 21 (1924-25): 120.

¹⁵Obituary, Baltimore Sun.

¹⁶IBID.

¹⁷"The Working Man and His House." The Architectural Record 44 (October, 1918): 322-26.

¹⁸Exhibition Directory (August 3, 1924). Washington Chapter of the AIA Archives. Folder 4.9, Box 4. III. Survey of Buildings

III. Survey of Buildings

¹Board of Trustees Miscellaneous Papers, University Archives, Washington and Lee University (1903): Folder 324.

²IBID.

³Washington and Lee University Archives, Oversized File, Number 11.

⁴Royster Lyle, Jr. and Pamela H. Simpson. The Architecture of Historic Lexington (Charlottesville: University Press of Virginia, 1977) 171.

⁵Report to Building Commission by D.C. Humphreys, June 13, 1904. Board of Trustees' Papers, Washington and Lee University Archives (June 13-30, 1904) Folder 329.

⁶Treasurer's Report on the fiscal year 1904-1905. Board of Trustees' Papers (January-May 1906) Folder 336.

⁷Lyle and Simpson, p. 172.

⁸The University encountered problems raising this matching fund. Finally President Denny transferred the \$30,000 bequest from Mrs. Lees for the new dorm to this fund. See the Treasurer's Report for 1915-16.

⁹Plans for Carnegie Library. Washington and Lee University Archives. Oversized Drawer Number 16.

¹⁰Ring-tum Phi 12 (October 12, 1908) 1.

¹¹Treasurer's Report for 1915-1916 fiscal year, pg. 7.

¹²Lyle and Simpson, p. 202.

¹³President's Annual Report to the Board of Trustees, 1911-12.

¹⁴Letter from Humphreys to Flournoy. Trustees' Papers. Folder 42, March 1911.

¹⁵University Catalog, 1912:33.

¹⁶MacLeod, Donald. "The Lexington Post Office." Term Paper (May 26, 1975).

¹⁷"History of Post Office Construction 1900-1940" U.S. Postal Service, Office of Real Estate (Washington), July, 1982.

¹⁸Lyle and Simpson, p. 88.

¹⁹Architectural Files. Building and Grounds, Washington and Lee University.

²⁰Rhoads, p. 1128.

²¹Board of Trustees' Minutes, June 14-15, 1920.

²²University Library Archives, Oversized File Number 16.

²³Treasurer's Report for fiscal year 1924-25.

²⁴Board of Trustees' Misc. Papers. Folder 97 (1914-23).

²⁵Plans are labeled "Flournoy and Flournoy," yet all correspondence is between B.C. Flournoy and the school. He is listed as the school's architect and probably designed Howe largely on his own.

²⁶President's Annual Report for 1919-20.

²⁷Crenshaw, p. 416.

²⁸IBID., p. 423.

²⁹Letter, dated June 16, 1927, from Paul Penick to B.C. Flournoy with Flournoy's reply written below, dated June 17.

³⁰Plan of Vestibule to Statue Chamber. B.C. Flournoy. February 12, 1929. Oversized File #16, University Archives.

IV. Summary of Work at Washington and Lee

¹There is also evidence of at least two other projects by Flournoy. There is an undated watercolor sketch of a Student's Club in the University Archives. It has the same Egyptian Capitals found on Howe Hall. Former engineering Professor Henry Ravenhorst recalls seeing, in the 1950's, a sketch by Flournoy for an Amph. theater along Wood's Creek. I have been unable to locate this sketch.

²Letter from Flournoy to Penick, May 28, 1924.

³Letter from Flournoy to the Building Commission, February 20, 1924. Board of Trustees' Records Folder #343.

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