APPENDIX I: A PARTIAL LIST OF TRAILBLAZING AFRICAN-AMERICAN ARCHITECTS OF SOME NOTE

APPENDIX II: AN EMBARRASSING INCOMPLETE LISTING OF PUBLICATIONS BY OR ABOUT AFRICAN-AMERICAN ARCHITECTS

ANNOTATED BIBLIOGRAPHIES AND COLLECTIONS
ARTICLES AND ESSAYS
BOOKS
JOURNALS
DISSERTATIONS AND THESIS

EVIDENCE OF THINGS UNSEEN...
AFRICAN-AMERICAN ARCHITECTS AND BUILDERS
(A Collective Working Document)
APPENDIX I

A PARTIAL LIST OF TRAILBLAZING AFRICAN-AMERICAN ARCHITECTS OF SOME NOTE...

Julian Able (1881 - 1950)
Attended the University of Pennsylvania and the Ecole de Beaux Arts in Paris, the preeminent school of architecture. Became the chief designer in the Philadelphia office of Hourace Trumbauer and Associates. Many of his designs remain today: Duke University, a Fifth Avenue residence (which is now the Institute of Fine Arts at NYU), the Weidner Library at Harvard University, the Philadelphia Free Library and Museum of Fine Arts. His work with the office of Trumbauer and Associates was officially recognized in 1989 by the American Institute of Architects. He was also an accomplished painter. He entered the American Institute of Architects in 1941.

Albert Cassell (1895 - 1969)
One of the founders of the Howard University School of Architecture. Left his family and moved as a teenager to Ithaca, NY to prepare for entry into Cornell University’s architecture program. Worked his way through the school. Conceived the master plan for Howard University in Washington, DC, and personally designed 11 of the buildings on the campus, all now designated historic landmarks; he also taught at the university. A visionary, he conceived of a plan for a self sufficient African-American community named Clavert Town, along the lines of Frank Lloyd Wright’s Broadacare City, which was never realized.

George Washington Foster (1866 - 1923)
Studied at the Cooper Union in 1888 and worked for Daniel Burnham on the Flatiron Building in New York, a historic landmark. Formed an important and profitable practice with Vertner Woodson Tandy that included the design of a mansion for the first African-American female millionaire, Madam C. J. Walker.

James H. Garrott (1897 - 1991)
Son of one of the builders of the Tuskegee Chapel, Garrott was trained at USC and opened his practice in LA in 1928. Most of his work was modernist and included churches, houses, apartment and medical buildings and civic structures.

John Lankford (1876 - 1946)
The first African-American architect with a significant independent practice, which he built in Washington, DC with his brother Henry. Designed numerous buildings
in the south, Illinois and Missouri. Particularly prolific in the designing of African Episcopal Methodist churches. In addition, he was an educator at Tuskegee Institute.

Howard Hamilton Mackey (1901 - 1987)
One of the founders of the Howard University School of Architecture. Received his Bachelor of Architecture from University of Pennsylvania. Curated at Howard the first exhibition of African-American architects held in any country in 1931. His honorable mention entry into the 1930 design competition for a War Memorial for Chicago was described by the Washington Post in 1931 as “really imaginative and modernistic in style...It is a beautiful plan”.

William A. Rayford (1874 - 1941)
Attended Howard University and graduated from Pratt Institute in New York in 1899. Headed the Tuskegee architectural and mechanical drawing division after Robert Taylor. A contributor to Taylor’s textbook on mechanical drawing, he specialized in commercial and church design in the growing African American community of DC.

Hilyard Robert Robinson (1899 - 1986)
Received a Bachelor of Arts in Architecture and Masters of Science from Columbia University. Worked in the office of Vertner Woodson Tandy as an intern while in school. Began his office in 1930. Designed eight buildings on Howard University’s campus. Partnered for some time with Paul R. Williams. Designed “Howard City”, an unrealized plan for the development of housing and commercial projects in the areas surrounding Howard University in 1933. First African-American to design a Federal Public Housing project, his Langston Terrace Homes won several awards. Also first known joint venture between a black and white architectural firm on a federal project.

Vertner Woodson Tandy (1885 - 1949)
The first African-American to graduate from Cornell University, in 1907, and the first African-American to become registered in the state of New York. Also a founder of the oldest Greek letter fraternity for African-Americans, Alpha Phi Alpha Fraternity, Incorporated, in 1906, which includes as its members, Andrew Young, Martin Luther King, Paul Robeson and others. In partnership with George Washington Foster, he designed the St. Philip’s Episcopal Church in New York City and several residences in the Harlem and Mt. Vernon area.

Robert R. Taylor (1868 - 1942)
Valedictorian of his 1892 class at the Massachusetts Institute of Technology. Became the director of Mechanical Industries at Tuskegee Institute and trained the first formally educated group of African-American architects. He also
designed the majority of the buildings on the campus, which now has historic designation. He also had a private practice in Birmingham, AL and published a textbook on mechanical drawing.

**Charles “Cap” Wigington (1883 - 1967)**

The first licensed African-American architect in Minnesota and the first African-American municipal architect in the nation, he was a man of extraordinary creativity who helped define Saint Paul’s architectural character. During the pre-World War II building boom, Wigington designed an array of public buildings – schools, golf clubhouses, fire stations, park buildings and airports. He also created designs for six of the fabled Winter Carnival ice palaces of the 30’s and 40’s.

**Paul R. Williams (1894 - 1980)**

Once called “the most successful Negro artist in the United States” by Life magazine in 1950, Williams was a graduate of USC and built a remarkable practice in Los Angeles designing homes for Frank Sinatra, Lucille Ball, Cary Grant and others. He also designed a number of Los Angeles’ symbolic and landmark structures such as the original main terminal of Los Angeles International Airport and the Beverly Hill Hotel.

**John Louis Wilson, Jr. (1898 - 19??)**

John Louis Wilson was the first African-American to graduate from Columbia University in 1928. Worked in the office of Vertner Woodson Tandy and George Foster (also African-American architects). Designed the country’s first federally funded housing community, the landmark Harlem River Houses in New York City, favorably critiqued in its time by Louis Mumford. Founded, in 1957, the Council for the Advancement of the Negro in Architecture (NACA), Wilson later became chair of the Equal Opportunities Commission for the American Institute of Architects New York chapter. He became a Fellow in the AIA in 1972.

**Note:**

A much, much more through documentation of these and other important African-American architects and builders can be found in the Dictionary of African American Architects 1865 – 1990 edited by Dreck Wilson and Dr. Wesley Henderson from Rizzoli Press. A must purchase for anyone interested in this topic.
APPENDIX II

AN EMBARRASSING INCOMPLETE LISTING OF PUBLICATIONS BY OR ABOUT AFRICAN-AMERICAN ARCHITECTS...

ANNOTATED BIBLIOGRAPHIES AND COLLECTIONS


ARTICLES AND ESSAYS:

- Michael H. Adams.


- Betty Bird.


• Richard K. Dozier, D.Arch.


• William Quinn.


• Ellen Weiss, Ph.D.


• Cornel West.
• Craig L. Wilkins, Ph.D.
  6. “Endnotes” and “Can’t We All Just Get A Long...Island Iced Tea?” *CITY: Issues of African American Urban Space* (Spring, 1994).


Books:
  Barton, an assistant professor of architecture at the University of Virginia, brought together 10 essays from a diverse group of architects, theorists and historians that explore the social and cultural effects of race on the development of the American landscape, architectural manifestations and urban environments through the lens of race and black cultural identity.

  Brown, an associate professor of architecture at the University of Illinois Chicago locates jazz music within the broad aesthetic, political, and theoretical upheavals of our time, asserting that modern architecture and urbanism in particular can be strongly influenced and defined by the ways that improvisation is facilitated in jazz. Noise Orders identifies how architecture can respond to the inclusive dynamics of extemporaneous movements, variable conceptions of composition, multiple durations, and wide manipulation of resources found in jazz to enable outcomes that far exceed a design’s seeming potential.
This book – which is a refinement of his 1995 doctoral dissertation – attempts to realign what he describes as fundamental concepts between race and architecture. His argument works to reveal the inherently biased actual construction of the “natural” racial subject by examining – through the works of G.W.F. Hegel, Ferdinand de Sassure and Henry Louis Gates, Jr. – the influence of that essentialized subject within the discipline and discourse of architecture.

• David Hughes. *Afrocentric Architecture.* (Columbus: Greyden Press, 1994).
Hughes, a Fulbright Scholar, has done extensive research into the African origins of architectural principles and their transmission through the ages and appearance in the Americas. This polemical work attempts to address the historical positioning of people of color outside the development of Western architectural thought by uncovering and documenting the existence of architectural philosophies and principles conceived by Africans independent of the influence of European concepts that have been adopted and incorporated into Western architectural theory and practice.

Hunter, the granddaughter of Paul Williams, arguably the most prolific and recognized African-American architect to date, has documented the work and life of her grandfather with a combination of texts from his personal papers, recollections of his family and friends and photos and drawings of his design work. Historically important for its subject matter, it reveals much about the influences and motivation of Williams.

Kaplan relates the stories of twenty black architects from around the United States to examine the sociological context of architectural practice. Through these experiences, research, and observation, she explores the role systemic racism plays in an occupation commonly referred to as the white gentlemen's profession. Given the shifting demographics of the United States, Kaplan demonstrates that it is incumbent on the profession to act now to create a multicultural field of practitioners who mirror the changing client base.

Lokko, assistant professor at the University of Illinois Chicago, has collected 12 essays from educators, practitioners and theorists – black and white, young and old – that focus on the various ways race and architecture are conjoined. These essays take on a variety of issues from several disciplinary and non-disciplinary perspectives, interrogating the topic of race and architecture that range from the theoretical to the practical, from the informational to the educational, including Victorian Attitudes to Racial Hierarchy, Black Spatial Identity, Apartheid Urban Development, Aboriginal
identity, and the subsequent formal development of educational space, drawing, to the racially polarized profession of architecture in South Africa.

  Mitchell, former director of the architecture and planning program at Morgan State University, has published a polemic about what he sees as the connections between architecture power and the Black architect. Based on historical, theoretical and practical documentation, he offers both reasons for existing conditions and strategies for changing the current circumstances of the black architect.

  Taylor, a historian and member of the Wigington circle of friends, carefully chronicles the cultural, social and architectural legacy of the nation’s first African-American municipal architect – the chief architect for the city of St. Paul, Minnesota between the years of 1915 and 1946.

  Travis, a practicing architect in New York, has put together a monograph of thirty-two African-American architects currently practicing in the United States. The contents of the book include a biography, statement of personal philosophy, and photo documentation of architectural work for each. It also includes several essays that speak to the historical, cultural and current relevance of the African-American practitioner.

  Wilson, a landscape architect and historian by profession, is currently compiling an anthology of essays from academics, scholars, practitioners and historians concerning the history of African-American architects, builders, educators and institutions – both collectively and individually – from the 1800’s to today.

**JOURNALS**

*No longer in publication:*

- **Darrell W. Fields, Milton S. F. Curry and Kevin Fuller, editors.** *AppendX.* (New York: Rizzoli Publishers).
  *AppendX* is an annually published academic journal of architecture and culture.

**Evidence of Things Unseen...**

**African-American Architects and Builders**

(A Collective Working Document)

Blacklines is a quarterly published journal dedicated to the architectural and interior design work and concerns of theorists, educators, historians and practitioners of African descent.

**In current publication:**


**Dissertations and Theses**

Available from UMI Dissertation Services in Ann Arbor, MI 48106. 800-521-0600


---

1 This document is a work in progress. It is not intended to be a comprehensive survey of the published or unpublished documentation of African-Americans in the field of architecture. There is a much more worthy and comprehensive project by Dreck Wilson and Dr. Wesley Henderson entitled "Encyclopedia of African-American Architects and Builders" that attempts to do just this. This particular document developed out of a personal project begun by Dr. Wilkins about 3 years ago.

In addition, while the document, as is, has largely been compiled through the work of Dr. Wilkins, it is not intended to be a proprietary document. It, like most African-American cultural production, is fluid, adaptive and additive. In essence, this means that as it passes through the hands of those who have an interest in this project, it should grow exponentially until the question of authorship – and ownership – becomes irrelevant.