



Fiske and Marie Kimball:
Shaping Our Experience of Buildings and Objects

A Virtual Program of
The Robert H. Smith International Center for Jefferson Studies

March 20, 2021

The Robert H. Smith International Center for Jefferson Studies
Charlottesville, Virginia

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March 20, 2021

A virtual conference



The mission of the **Robert H. Smith International Center for Jefferson Studies** (ICJS) is to foster Thomas Jefferson scholarship and disseminate findings through research and education.

Founded in 1994 by the Thomas Jefferson Foundation, Inc.—the private, nonprofit organization that has owned and operated Monticello since 1923—the ICJS has created a network of scholars, teachers, and students who engage a global audience in a dialogue with Jefferson’s ideas. Through a [fellowship program](#), [international scholarly conferences](#), panel discussions, teacher workshops, lectures, and curriculum-based tours, the ICJS establishes relationships with people from around the world.

The ICJS encompasses the departments of [archaeology](#), [research](#), [publications](#), [adult enrichment](#), the 15,500-square foot [Jefferson Library](#), and the editorial operations of [The Papers of Thomas Jefferson: Retirement Series](#). An [Advisory Board](#) of acclaimed scholars and statesmen helps guide the Center’s activities.

Saturday, March 20, 2021

Leslie Greene Bowman,
*President of the Thomas
Jefferson Foundation* Welcome and Introduction 9:00 –
9:08

Andrew O’Shaughnessy,
*Saunders Director of the Robert
H. Smith International Center
for Jefferson Studies* Welcome and Introduction 9:08 –
9:15

Marie Frank, *Associate
Professor, University of
Massachusetts – Lowell* *Fiske and Marie Kimball: An Introduction* 9:15 –
9:45

Richard Guy Wilson, *Emeritus
Professor, University of Virginia* Keynote: *The Arc of Architectural History to S. Fiske
Kimball* 9:45 –
10:15

This talk will consider some of the background to the work of S. Fiske and Marie Kimball as they emerged on the scene in the 1910s and 20s. Treated will be the changing meanings of words such as “architecture” and “architect” and the development of “architectural history.” When did architectural history begin will be discussed along with the emergence in the 19th century of an “academic” approach that differed from the past? Some of the key texts in early architectural history will be discussed. Also, to be considered is the development of an interest in America’s built past and how that impacted the work of Kimball.

Danielle Willkens, *Assistant
Professor, Georgia Institute of
Technology* *Domestic architecture in diagram: Kimball as architect-
historian and the case for spatial analysis* 10:15 –
10:45

Kimball’s *Domestic Architecture of the American Colonies and of the Early Republic* (1922) introduced readers to a new way of seeing and understanding American architecture. His original plan drawings executed at the same scale and based on documentary evidence, presented clear, comparative studies that placed the analysis of early American architecture in conversation, graphically, with the published works of Palladio, Gibbs, and the contemporary American Beaux-Arts. Despite the rich graphic program of the book, including drawings, photographs, and period imagery, the publication consciously overlooked architecture of the enslaved in the Early Republic. This paper will explore how Kimball used text and image compositions to examine the experiential qualities of buildings in terms of light, circulation, and surface. It will also explore how Kimball selectively edited his

drawings and descriptions to erase the designed spatial divisions between races within early American architectural landscapes.

John Vick, *Collections Project Manager, Philadelphia Museum of Art*

Architectural Imagination: Fiske Kimball's Modern Museum

10:45 –
11:15

This paper traces the creation of the modern art galleries at the Philadelphia Museum of Art during the 1940s and 1950s, revealing how these celebrated spaces came together through the vision of director Fiske Kimball, the generosity (and demands) of collectors Albert Eugene Gallatin and Louise and Walter Arensberg, and the advice of artist Marcel Duchamp—not to mention one very clever architectural gambit.

BREAK

**11:15 –
11:30**

Carl Lounsbury, *Emeritus Senior Architectural Historian, The Colonial Williamsburg Foundation*

The Williamsburg Decalogue: Fiske Kimball and the Formation of Restoration Principles at Colonial Williamsburg, 1928-1934

11:30 –
12:00

A full half century before the Secretary of the Interior's Standards for the Rehabilitation of Old Buildings, the Boston firm of Perry, Shaw and Hepburn drew up a set of principles in 1928 that would govern their approach to the restoration of the colonial capital of Williamsburg. Designated the Decalogue, these restoration guidelines were shaped by members of a national advisory panel composed of many of the country's leading architects and historians of early American architecture who convened in Williamsburg annually to vet the design and methods used to restore and recreate the colonial capital of Virginia. Among the most influential of these outside advisors was Fiske Kimball of the Philadelphia Museum of Art who dominated the proceedings of this group in devising the protocols that governed the transformation of a southern backwater town into Colonial Williamsburg, a national icon in a few short years and whose guidelines for restoration served as precedent for the country in the following decades. This paper explores the restoration philosophies that Kimball advocated and promoted during the early years of the Rockefeller Restoration.

John H. Sprinkle, Jr., *Bureau Historian, National Park Service*

Fiske Kimball and the National Park Service

12:00 –
12:30

Kimball served on the National Park System Advisory Board from 1936 until 1951. His academic knowledge

and practical experience often shaped the group's deliberations. Upon his retirement the Advisory Board praised his long service:

“Our leading authority on the history of architecture in the United States he has been the chief reliance of the Board in deciding questions relating to the national significance and the artistic and historic values of individual structures. Not only have his sure knowledge and critical appraisal given authority to the decisions of the Advisory Board but his broad culture and his sure insight in all matters pertaining to the arts have contributed notably to the education of his fellow members and of the staff of the National Park Service.”

Kimball, according to Charles Porter, was “one of the powerful influences” on the Advisory Board. He was “mainly responsible” for the original Advisory Board restoration policy, because he was the only member “competent...to speak on the subject.” Kimball was “thoroughly versed in the history of restoration policy and practice” dating back to the competing works of Ruskin and Viollet-le-Duc during the nineteenth century. At the first meeting of the Advisory Board, he laid the foundation for the National Park Service's restoration philosophy with the three-part mantra: “better to preserve than to repair; better to repair than to restore; better to restore than to construct or reconstruct.” His service on the National Park System Advisory Board was both pragmatic and consequential leading to the establishment of several park units; the recognition that architectural achievement, absent any other historical associations, could be considered nationally significant; and the consideration of adaptive use as a way to ensure the conservation of important buildings.

Gardiner Hallock, Vice
President for Architecture,
Collections, and Facilities, the
Thomas Jefferson Foundation

“have still a little patience”: Fiske Kimball and the
Restoration of Monticello

12:30 –
1:00

Except for Jefferson, perhaps no one has had a greater impact on the physical appearance of Monticello than Fiske Kimball. As chair of the foundation's Restoration Committee from 1925 to 1955, Kimball guided the removal of many post-Jefferson modifications and the reconstruction of lost Jefferson-period architectural and landscape elements. This presentation will focus on Kimball's advocacy for using physical and documentary

evidence as a guide and how his work established a tradition that continues to this day.

LUNCH

**1:00 –
2:00**

Susan Kern, *Executive Director of the Historic Campus and Adjunct Associate Professor of History, College of William & Mary*

Marie Kimball as a Scholar and Historian

2:00 –
2:30

Marie Kimball’s contributions as a scholar, author, and curator stand both in partnership with and quite independently of the career of her husband, Fiske Kimball. While her role in the restoration and interpretation of Monticello remains tangible today, her rigorous scholarship as an historian of Jefferson has been overshadowed. Marie Kimball’s publications included in-depth biographical volumes (such as *Jefferson: The Road to Glory* and *Jefferson: The Scene of Europe*) as well as numerous essays and articles. This paper will place her publications in the context of mid-century Jefferson studies and assess her contribution to the construction of the research apparatus on Jefferson that has shaped—and continues to shape—the activities and programming of museums, archives, and academic institutions.

Ann Lucas, *Senior Historian, the Robert H. Smith International Center for Jefferson Studies at Monticello*

Fiske and Marie Kimball’s Legacy in the Interpretation of Jefferson at Monticello

2:30 –
3:00

In his thirty years as chair of the Thomas Jefferson Memorial Foundation’s Restoration Committee, Fiske Kimball’s restoration and interpretation depended upon his vision of Monticello as a symbol of a republic built upon an educated citizenry and Thomas Jefferson’s obsessive documentation. How did Kimball’s scientific approach to period rooms impact the public and scholarly interpretation of Monticello and how do we view his and Marie Kimball’s legacy today as the Foundation approaches its centennial in 2023?

Susan Stein, *Richard Gilder Senior Curator, Special Projects, Thomas Jefferson Foundation*

Concluding Remarks

3:00 –
3:30

Conference Speakers and Panelists



Leslie Greene Bowman is President of the Thomas Jefferson Foundation, which owns and operates the UNESCO World Heritage site, Monticello -- the home of Thomas Jefferson. She has spearheaded the Foundation's vision to bring history forward into national and global dialogue, propelling restoration, dialogue and programs that offer an honest, complicated and inclusive view of our past – common ground for all Americans. She earned her Bachelor of Philosophy at Miami University of Ohio, and her Master of Arts in Early American Culture as a Winterthur Fellow at the University of Delaware. She has spent her entire career in museums, authored two books on American decorative arts history, and enjoyed academic appointments with both USC and UCLA, where she taught American decorative arts history. She is a trustee emerita of the National Trust for Historic Preservation, a member of the Virginia Bar Association's Committee of Special Issues of National and State Importance, a member of Virginia's American Revolution 250 Commission, and a fellow of the Royal Society for the Arts, in London. She continues to serve by Presidential appointment on the Committee for the Preservation of the White House, on which she previously served under Presidents Obama, Bush and Clinton.



Marie Frank (conference organizer) is an Associate Professor of Art and Architectural History at the University of Massachusetts Lowell and serves as the coordinator for a new minor in architectural studies. Her book *Denman Ross and American Design Theory* won the Henry Russell-Hitchcock Award from the Victorian Society in America. She received the Fritz and Claudine Kundrun Open-Rank Fellowship through the Robert H. Smith International Center for Jefferson Studies at Monticello and is currently writing a biography of Fiske Kimball that will highlight the many ways this dynamic scholar, architect, administrator, and critic shaped our experience of the arts in the twentieth century.



Gardiner Hallock is the Thomas Jefferson Foundation's Vice President for Architecture, Collections, and Facilities. In this position, he guides the preservation and restoration of Monticello and Mulberry Row, the curation of the collections, and ensures that the estate's modern buildings and infrastructure support the foundation's mission. Gardiner has been at Monticello for nine years. He previously served as the restoration manager at George Washington's Mount Vernon and the Director of Architectural Research at James Madison's Montpelier.



Susan Kern is Executive Director of Historic Campus and teaches history at William & Mary. She has a PhD in early American history from the College of William & Mary, and an MA in architectural history from the University of Virginia. Archaeological research at Monticello became the basis for her award-winning book *The Jeffersons at Shadwell* (Yale 2010).



Carl Lounsbury is the emeritus Senior Architectural Historian of the Colonial Williamsburg Foundation. Over a 35-year career, he was involved in the research and restoration of many buildings in Williamsburg's Historic Area.

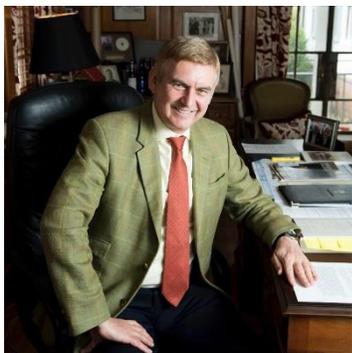
Lounsbury is an Adjunct Associate Professor of History at the College of William and Mary, where he teaches courses in British and early American architectural history and a summer field school. He is the co-editor of *Buildings and Landscapes*, the journal of the Vernacular Architecture Forum.

His publications include *Architects and Builders in North Carolina: A History of the Practice of Buildings* (1990), *An Illustrated Glossary of Early Southern Architecture and Landscape* (1994), and *The Courthouses of Early Virginia* (2005), all three of which won the Abbott Lowell Cummings Award from the Vernacular Architecture Forum. Other books include *From Statehouse to Courthouse: An Architectural History of South Carolina's Colonial Capitol and the Charleston County Courthouse* (2001), *Essays in Early American Architectural History: A View from the Chesapeake* (2011) and *Restoring Williamsburg* (2019). He was the co-editor and a contributor to *The Chesapeake House: Architectural Investigation by Colonial Williamsburg*, (2013). His most recent book, *The Material World of Eyre Hall: Four Centuries of Chesapeake History* will be published in September.

Lounsbury earned his undergraduate degree in History and English from the University of North Carolina at Chapel Hill and received his MA and PhD from George Washington University.

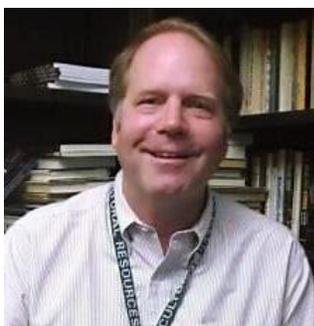


Ann Lucas has been an historian at the Thomas Jefferson Foundation (Monticello) for more than thirty years and helps lead the Foundation's fundraising program. She is the co-editor of *Thomas Jefferson's Granddaughter in Queen Victoria's England: The Travel Diary of Ellen Wayles Coolidge, 1838-1839* (University of Virginia Press: 2012) and the NEH Research Fellow for the exhibition *The Worlds of Thomas Jefferson at Monticello* as well as a contributor to the exhibition catalog of the same name. Lucas has a master's degree in Architectural History and a certificate in Historic Preservation from the University of Virginia.



Andrew O'Shaughnessy is the Saunders Director of the Robert H. Smith International Center for Jefferson Studies at Monticello and a professor of history at the University of Virginia. He is the author of *The Men Who Lost America: British Leadership, the American Revolution, and the Fate of the Empire* (2013) and *An Empire Divided: The American Revolution and the British Caribbean* (2000). He is a Fellow of the Royal Historical Society; and a member of the advisory council of the McNeil Center for Early American Studies; a member of the advisory board of the Gilder Lehrman Institute. His forthcoming book, "*The Illimitable Freedom*

of the Human Mind:" *Thomas Jefferson's Idea of a University*, will be published by the University of Virginia Press in August 2021.



After a decade of private sector historic preservation consulting, **John Sprinkle** joined the National Park Service in 1998 where he worked with the National Historic Landmarks program and the Federal Preservation Institute before being appointed as the agency's Bureau Historian in 2012. John holds a doctorate from the College of William and Mary in early American history and is an Adjunct Associate Professor at the University of Maryland's School of Architecture, Planning, and Preservation. He has published widely on the history of the historic preservation movement; including, *Crafting Preservation Criteria: The National Register of Historic Places and American Historic Preservation* (2014) and *Saving*

Spaces: Historic Land Conservation in the United States (2018). His next book, *Enhancing the Presence of the Past*, will focus on the intersection of the historic preservation and civil rights movements.



Susan R. Stein is the Richard Gilder Senior Curator, Special Projects at Monticello. She has been involved in the presentation, restoration, and interpretation of Monticello since 1986, overseeing the Curatorial, Restoration, and Interpretation departments for most of her career. Her accomplishments include the landmark 1993 catalogue and exhibition *The Worlds of Thomas Jefferson at Monticello*, the film and exhibitions in the Visitor Center, and Mulberry Row. She was trained as an art historian at the University of Chicago where she also did graduate work in American history. Her current work is a book about Jefferson's role in shaping American visual culture.



John Vick is the Collections Project Manager at the Philadelphia Museum of Art. Over the last decade he has curated and contributed to more than twenty exhibitions and publications, including most recently: *Represent: 200 Years of African American Art* (2015), *Creative Africa* (2016), *The Essential Duchamp* (2018), and *Souls Grown Deep: Artists of the African American South* (2019). He is currently managing the creation of new permanent collection galleries of early American art, which will open to the public in 2021 as part of the museum's Core Project renovation by Frank Gehry. John holds a B.A. in Art

History from Boston College and a M.A. in Art History and certificate in Arts and Culture Strategy from the University of Pennsylvania.



Danielle S. Willkens, PhD, Associate AIA, FRSA, LEED AP BD+C is an assistant professor at the Georgia Institute of Technology's School of Architecture. Her experiences in practice and research include design/build projects, public installations, and she is an FAA-certified Remote Pilot. She was the 2015 recipient of the Society of Architectural Historians' H. Allen Brooks Travelling Fellowship. Research for her forthcoming book, *The Transatlantic Design Network* (University of Virginia Press), has been supported by the Sir John Soane's Museum Foundation, the International Center for Jefferson Studies, an American Philosophical Society Franklin Research Grant. She is currently part of a team (with Liu) completing a

Historic Structures Report on the Edmund Pettus Bridge, funded by the National Park Service's African American Civil Rights Grant Program.



Richard Guy Wilson holds the Commonwealth Professor's Chair in Architectural History at the University of Virginia. A frequent lecturer, television commentator, and curator of exhibitions he has published widely with many articles and books on different aspects of American and modern architecture and design including *The American Renaissance* (1979), *McKim, Mead & White, Architects* (1982), *The AIA Gold Medal* (1983), *Machine Age in America* (1986), *Thomas Jefferson's Academical Village* (1993, 2009) *Buildings of Virginia* (2001), *The Colonial Revival House* (2004), *Harbor Hill: Portrait of a House* (2008) and *Edith Wharton At Home* (2012). He has curated two exhibits on Thomas Jefferson's architecture.



Diane Ehrenpreis is the Associate Curator of Decorative Art at the Thomas Jefferson Foundation. She has worked in the Curatorial Department at Monticello for nearly twenty years, researching, caring for, and building the collection. Prior to this, she worked in the curatorial field at the Museum of Fine Arts, Boston and Historic New England, and taught at the Boston Architectural College and James Madison University. In her capacity as a curator, she supervised a complete study and reinstallation of the second and third floors of the house, as well as Jefferson's private suite. She has two forthcoming articles derived from her work on Jefferson's individualized systems for furnishing his private suite of rooms.

Most recently, she has studied the furnishings and interior treatments of the Parlor, Dining and Tea Rooms.

She holds an M.A. in Art History from Boston University and B.A. in Art History from University of Illinois at Chicago; and she attended the Attingham Trust Summer School for the Study of Decorative Arts and the Attingham Trust French Eighteenth-Century Studies.