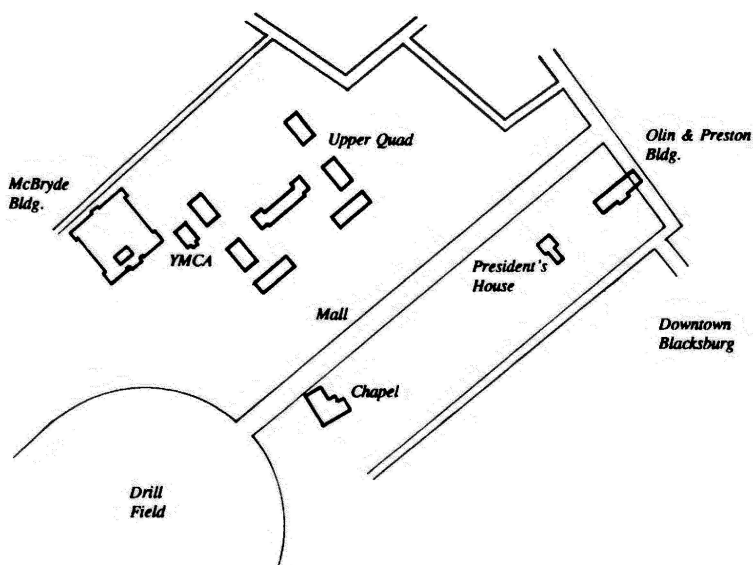


*Our Native Stone:
Architecture and Identity
at Virginia Polytechnic Institute,
1872–1922*

J. Daniel Pezzoni

Every other fall, thousands of fans converge on Virginia Polytechnic Institute's Lane Stadium to witness one of collegiate football's great rivalries. The match-up between Virginia Tech and the University of Virginia has a long history, dating back to 1895 when the seven-year-old UVA team trounced the Hokie three-year-olds, 38-0. Tech's record over the following decade was — to put it charitably — unimpressive; the school managed to score only five points against the larger state university's 170 point total. Then, in 1905, Tech miraculously won, 11-0. Like David and Goliath, the young land-grant college had brought down a mighty foe.¹

This first triumph over UVA touched off the kind of raucous celebrations at which a modern fan would feel right at home. One student commentator, overcome with post-game euphoria, proclaimed: "We stand in sublime relations with the past and with the future." Victory on the grid-iron did represent a turning point of sorts, in that it symbolized Tech's emerging ability to challenge the older school on the more important fronts of academic reputation, legislative support, and fund-raising. For years following its establishment in 1872, Tech had played second fiddle to UVA and the Commonwealth's other institutions of higher learning, but after 1891 the school's prospects improved under the leadership of its fifth president, noted educator and agricultural reformer John M. McBryde. When McBryde took control, 150 students lived and studied in eleven brick-and-frame buildings scattered over a ten-acre "hay meadow" outside Blacksburg, Virginia. By the time McBryde left in 1907, the student body had swelled to nearly six hundred — adding manpower to the football team in the process — and sixty-seven new buildings had been erected on a campus approaching one-hundred acres in extent (Fig. 1).²



*Fig. 1. The Virginia Polytechnic Institute campus in 1922, showing buildings discussed in the text. The Drill Field and Mall — later additions to the campus — are shown for orientation, as is the Olin & Preston Building, which burned in 1913. Map by author based on Kinnear, *First 100 Years*, p. 281. North is up; map is not to scale.*

The Virginia Tech campus began to take on a more dignified appearance during the McBryde years. The first building constructed of the school's signature "Hokie stone" went up in 1900, and the Gothic styling that would later come to dominate the campus appeared in 1905. The sweeping oval parade ground known as the Drill Field, once a marshy creek bottom and now the central organizing element of the campus, appeared in concept in McBryde's last official report to the trustees of the college, when he described an "unbroken stretch of beautiful ground" extending from one end of the campus to the other. The seeds of the Drill Field and of a unifying stony Gothicism had been planted several years earlier, when the gifted medievalist architect Ralph Adams Cram briefly visited the school and advised McBryde on its improvement. McBryde and Cram's ideas gathered momentum during the presidency of another visionary, Joseph D. Eggleston (1913-1919), who worked

with Richmond architects Carneal & Johnston to establish Collegiate Gothic as the Virginia Tech style. These developments, occurring during the school's first half-century, took place in the context of a broader effort to transform Virginia Tech's image from that of a second-rate training school into a respected institution of higher learning. Architecture would help to forge that new identity.

Today, at nearly 25,000 on-campus students, Virginia Polytechnic Institute and State University ranks as the largest university in the state, and as a research institution of national reputation. Given its current success, it is hard to imagine Tech's humble and highly contentious beginnings in the late nineteenth century. The idea for the school was conceived during the antebellum period by educators, politicians, and agricultural reformers who recognized a need for college-level agricultural training in Virginia. The state movement had its parallel at the national level, where a call for greater democracy and practical focus in education culminated in the Land Grant College Act, or Morrill Act, of 1862. Once Virginia reentered the Union after the Civil War, the Morrill Act provided seed money for the creation of a technical college, and after a mad scramble for the funds — what the media of the day christened the “War of the Colleges” — the state made the fateful decision not to award the money to an existing school, but instead created a new one. In October 1872, the Virginia Agricultural & Mechanical College (as Virginia Tech was originally known) opened its doors in the little Southwest Virginia market town of Blacksburg.³

“What sort of school should be established at Blacksburg?” asked a committee report submitted to the school's first Board of Visitors the previous summer. As Tech historian D. Lyle Kinnear relates the events of this critical period, the board members split into two camps on the question. Some called for a bona fide university that would combine practical and theoretical instruction, a “University of Virginia for the benefit of the southwest.” Others wanted a technical school that would restrict itself to providing practical education in farm management and shop work to the sons of the Commonwealth's “industrial class.” After what one participant in the debate termed a “fearful struggle,” the board opted for the technical school approach, but the matter was never adequately resolved, and future board members, presidents, and meddling legislators would quarrel over Virginia Tech's true mission for decades to come.⁴

The battle for Tech's soul had a crippling effect on its institutional development. Legislative maneuverings resulted in a high turnover rate among staff and trustees, eroding school morale and weakening ties to the political establishment. At times the legislature seemed indifferent or

even hostile to Tech's fiscal needs, cutting off state funding entirely for a number of years. The situation was further complicated by the terms of the original appropriation for the school, which stipulated that 200 students receive free tuition per annum. This well-meaning effort to make a college education possible for poor farm boys and mechanic's sons effectively ruled out student fees as a source of revenue. Essential needs such as salaries and firewood soaked up scarce funds, with improvements to the physical plant ranking low on the list of priorities. Between 1879 and 1888, legislators refused to appropriate state monies for building projects, and the school's land-grant status prohibited the use of federal funds for the construction and maintenance of buildings.⁵

Tech's administration struggled to develop a campus amid the uncertainties of the period. The school did not have to start entirely from scratch — it inherited its first building. In 1855, Tech's predecessor, the Methodist-affiliated Olin & Preston Institute, completed a three-story academy building on a hill overlooking Blacksburg's downtown. The handsome brick building featured a projecting central classroom pavilion under a crisp white pediment — a hallmark of the Greek Revival style — with dormitory wings extending to each side. It was a grand edifice, apparently grand enough to bankrupt the Institute. The property went underutilized during the Civil War and after, until in 1872 it became an effective bargaining chip in Blacksburg's bid for the location of the state's land-grant college (Fig. 2).

The Olin & Preston Building set the tenor for Virginia Tech's early architectural development. Its brick construction reinforced a traditional Virginia bias for the material, more durable and weather-tight than wooden construction and less expensive and problematic than fine stone construction. The school's first crop of permanent brick buildings included the President's House (1876; now incorporated as the north end of Henderson Hall) and the first and second Academic Buildings (1876 and 1877; demolished), featuring bracketed cornices and round-arched windows indicative of the popular Victorian-era Italianate style. The Olin & Preston Building's axial orientation to Blacksburg's Main Street set the campus at the same 45-degree tilt respective to north as the town. Many of Virginia Tech's early attributes — brick construction, classical styling, elevated siting, and orientation to an adjoining town — can be seen in fully realized form in another nineteenth-century Virginia campus, that of Washington & Lee University in Lexington.

The Olin & Preston Building and surrounding structures, including the President's House, clustered as near Blacksburg's town center as topography would allow. This made sense in the context of the original

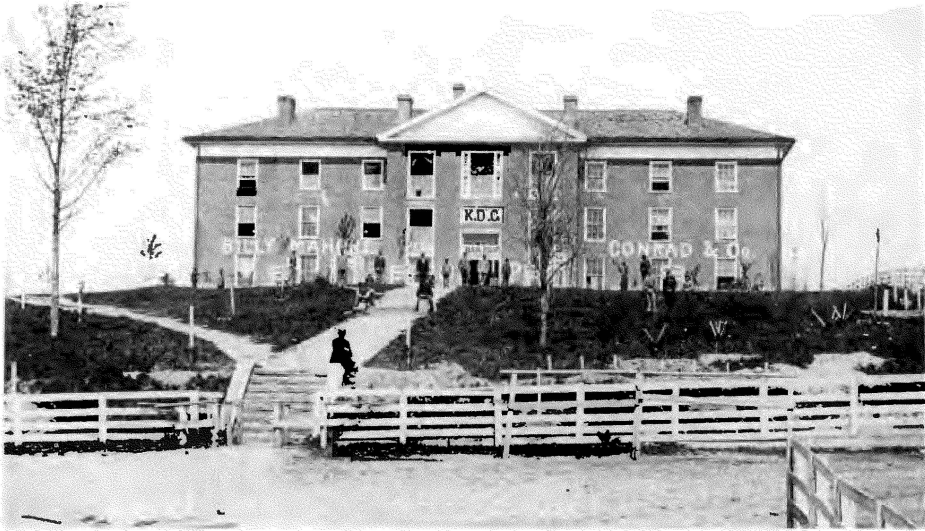


Fig. 2. Virginia Tech's Greek Revival roots: the Olin & Preston Building in a view from the 1870s or 1880s. Photo courtesy of the Special Collections Department, University Libraries, Virginia Tech, Blacksburg, Virginia.

school, an enterprise nurtured by its host community, but Tech's early administrators must have chafed under the parochial dependence implied by the arrangement, for they quickly shifted the focus of new construction to a hilltop located at some remove from the downtown. The first and second Academic Buildings formed two corners of what would develop into the Upper Quad, the campus center for over half a century. The Upper Quad's architectural message was clear; Virginia Tech was not an academic backwater serving a local constituency — it belonged to the broader community of the Commonwealth and would stand on its own.

The spartan acropolis of the Upper Quad gained a central element with the construction of Lane Hall in the late 1880s. The new dormitory shared the utilitarian corbeled and embayed brick construction of the adjoining buildings, but unlike them its long three-story mass was broken by a five-story mansarded central tower. The old Olin & Preston Building received a similar mansarded tower shortly thereafter, and the college began to take on the appearance of its Second Empire-style land-grant cousins in western states such as Nebraska and Nevada. Another comparison, which a disapproving Virginia Tech president was to make early in the next century, was to industrial buildings of the period — textile

mills, shoe factories, and the ilk — which typically featured long, drab machinery floors punctuated with mansarded elevator towers. The factory look might be in keeping with the narrowly defined training-school concept of Tech's mission, but it would prove limiting when Tech sought to convince itself, and the public at large, that it had a greater destiny (Fig. 3).⁶

In its early decades, Virginia Tech managed to assert a symbolic independence from its host community and establish a relatively sizable complex of buildings. Still, the school remained locked in what one observer called the “pioneer period” of architectural development, when it was “necessary to sacrifice sensibility to sense, and to build with an eye to utility.” Sense and utility were considered by some to be cardinal virtues. When a building known as the Science Hall was added to the Upper Quad in 1905, a student editor described it approvingly: “The building, though comfortable and admirably suited to the purpose for which it is intended, is perfectly plain, not a cent has been expended for useless ornamentation or display.” There were those within the faculty and Board of Visitors who concurred. A 1905 committee report to the board stated:

Many of the buildings, planned here, and built under the direct supervision of members of our staff, are marvels of economy—so declared to be by everyone who sees them. Many of them could not be duplicated for twice their original cost. And the economy of construction is not the chief consideration, for the policy pursued in their erection has furnished employment to numbers of promising students, who through the help afforded them by the employment offered, have been able to work their way, in whole or in part, through College.

The charge of extravagance could be used against the school (and, in fact, later was) by legislators who for one reason or another were opposed to Tech or to spending on higher education in general. An architectural “low profile” was just another way to avoid political trouble during Tech's early years.⁷

With Virginia Tech relying upon the design skills of its engineering faculty, men more attuned to the layout of manufacturing plants than the niceties of “useless ornament and display,” it is a wonder that the school developed at all in an aesthetic direction. But while the utilitarian approach was being espoused by the Board of Visitors committee in 1905, other forces within the board and within the administration were plotting a change of direction. The first move towards a new architecture came in the late 1890s, when a group of alumni headed by William E. Dodd (later Woodrow Wilson's ambassador to Germany) began to raise funds for the construction of a YMCA on campus. Perhaps because the building was



Fig. 3. The “poverty stricken factory” look at Virginia Tech. This view of about 1895, taken from the roof of the remodeled Olin & Preston Building, shows the Upper Quad in the distance and a building known as the Mess Hall in the right middle-ground. Photo courtesy of the Special Collections Department, University Libraries, Virginia Tech, Blacksburg, Virginia.

essentially a non-university initiative, paid for with private funds, a different approach was taken in its design. In 1899, Richmond architect W. F. West prepared plans for the Romanesque-inspired building (the present Performing Arts center), which was to be built out of rough-faced blocks of gray limestone quarried on the campus (Fig. 4). The stone was an instant success, and before long President McBryde and his faculty referred to it fondly as “our native limestone.” Brick construction continued in the Upper Quad, out of a sense of harmony, but new buildings in the undefined area to the south and west of the quadrangle generally employed the local stone. These included the 1905 Chapel, which formerly stood on the site of the present Newman Library, and Price Hall, the school’s Agriculture Hall, built in 1906-07. Of the latter building a student editor commented: “The general construction will be of the natural limestone rock obtained from the quarries adjacent to the College. The building will thus be a product of Virginia soils and ingenuity from beginning to end.”⁸



Fig. 4. The YMCA with the tower of the McBryde Building in the background (undated photograph). Photo courtesy of the Special Collections Department, University Libraries, Virginia Tech, Blacksburg, Virginia.

“Native” stone construction helped to define an architectural identity for the Virginia Polytechnic Institute by distinguishing the school from the predominantly brick character of the state’s other institutions, chief among them the University of Virginia, which in the early twentieth century competed with Tech for funding and programs, and earlier still was nearly successful in preventing Tech’s establishment altogether. During the “War of the Colleges,” UVA had lobbied for Virginia’s share of the land-grant funds, adding engineering, chemistry, and agriculture courses to its curriculum in a demonstration of its readiness to provide a technical education to students. In many ways UVA was the obvious choice, and for a time it looked as though the legislature would award it the funds rather than create a separate institution. During Tech’s feeble beginnings in the 1870s and 1880s, its failure to secure state funding may have had the positive effect of protecting it from direct competition with UVA. The older school received relatively generous support from the legislature in the form of an annual appropriation, increasing from \$15,000 in the 1860s to \$100,000 in the 1910s.⁹

The McBryde administration's success at fund-raising and in boosting enrollment to near parity with UVA pushed the two schools into a confrontational relationship, and the legislature provided the battleground for the contest. In 1907, McBryde's successor, Paul B. Barringer, learned of a legislative scheme to transfer the state geological survey from Tech to the University of Virginia. The loss of such a prestigious program would represent a serious set-back, and the feisty Barringer, who as chairman of UVA's faculty from 1895 to 1903 was well aware of his former employer's political clout, fought hard but unsuccessfully to prevent the transfer. Barringer's successor, Joseph D. Eggleston, was tapped for the presidency in part due to his successful dealings with the legislature as a former state superintendent of public schools, but he too faced difficulties. Particularly troubling were rumors that Tech would be absorbed into UVA, a possibility that Eggleston took seriously and that may have contributed to his resignation in 1919. Gradually, however, Tech's growth in academic reputation and alumni support insulated it from the worst attacks. In 1927, when legislation based on a statewide survey of higher education proposed the consolidation of graduate degree programs at UVA and the elimination of Tech's liberal arts programs, president Julian A. Burruss and his backers inside and outside state government were able to defeat the initiative.¹⁰

During this second period in its history, when Virginia Tech began to compete effectively with other institutions, its leaders searched for an architectural language beyond the use of local stone that would further differentiate their school from the others and at the same time enhance Tech's image in the eyes of the Commonwealth. They found what they were looking for in the Gothic style, the style of the great medieval cathedrals and, more to the point, of venerable old-world universities like Cambridge and Oxford and progressive modern counterparts such as Princeton and the University of Chicago. As defined by architect Ralph Adams Cram, the era's foremost proponent of the style for collegiate architecture, Gothic was the "perfect expression of Northern and Western Christianity," the style of "our own kin in the old home overseas," and the repository of "exalted ideals of education and religion." Cram's Gothic ideology, with its overtones of Northern European cultural superiority, appealed to the Anglo-Saxon elite that controlled higher education in America at the turn of the twentieth century. It also struck a chord with Virginians, who prevailed on the master medievalist to plan two college campuses in Virginia: Sweet Briar Institute (now Sweet Briar College), a Classical Revival complex designed in 1901-02 and essentially completed by 1906, and Richmond College (now the University of

Richmond), designed and built in 1911-14 in Cram's more customary Gothic style.¹¹

John M. McBryde's national reputation as an educator commended him to the founders of Sweet Briar, and in 1901 they appointed him chairman of an executive committee responsible for supervising the development of the institute's campus. At about the same time, McBryde was impressed by an article of Cram's on ecclesiastical architecture, and he asked the then relatively unknown Boston architect to come to Virginia to advise on Sweet Briar's development. Cram apparently made a side trip to Virginia Tech; according to McBryde's May 30, 1907 report to the Board of Visitors, the architect had visited "some years ago" and had suggested that the campus be given an entirely new look by facing the brick buildings of the Upper Quad in stone. Cram probably had in mind the quarry-faced local limestone that had been used in the adjoining YMCA Building, and it also seems likely he intended the face-lift to be executed in the Gothic style. Years later, a watercolor perspective rendering was prepared by an architectural firm associated with Cram depicting a Gothicized Upper Quad with lancet-arched and oriel windows, corner towers, and other accoutrements of the style.¹²

Virginia Tech's first true Gothic building appeared in 1905, within several years of Cram's visit. This impressive stone structure, known variously as the Chapel, Auditorium, or "Dutch Barn," stood near the site of the present Newman Library, and in its overall form — dominated by a high gabled roof and a battlemented tower — and details such as lancet-arched windows and a wooden hammer-beam roof, the building evoked the architecture of a medieval English parish church. Cram probably did not design the Chapel, although he may have indirectly influenced its construction by sensitizing President McBryde to Gothic architecture. A more likely candidate is Lynchburg architect J. M. B. Lewis, who is known to have visited Tech in March 1905 during the period of the building's completion, and whose varied talents included a proficiency in the Gothic style.¹³

No additional Gothic buildings were erected during the Barringer administration (1907-1913), a period of discord between the president, faculty, and trustees. As if to highlight the tensions of those years, a suspicious fire destroyed the original Olin & Preston Building, which then served as the school's instructional shops, two weeks before Barringer's departure. The Board of Visitors moved swiftly to dispel the ominous mood created by the fire, hiring the Richmond architectural firm of Carneal & Johnston to design a new shops building for a site near the Upper Quad. J. Ambler Johnston, a 1904 Tech alumnus, and

his senior associate W. Leigh Carneal had recently been selected to supervise construction work at Richmond College by Cram, who recommended his young proteges to the board and to the popular in-coming president, Joseph D. Eggleston. In Lyle Kinnear's words, the choice of Carneal & Johnston "marked the beginning of a long and happy association" between the architects and Virginia Tech.¹⁴

President Eggleston understood the importance of architecture in projecting a favorable (or unfavorable) impression of an institution to legislators and the public. During his years as state superintendent of public education he had worked diligently to improve the quality of school construction as one component of his crusade to reform the Commonwealth's educational system. Eggleston saw the association with Carneal & Johnston as an opportunity to implement the promising but unrealized ideas of McBryde and Cram. The Board of Visitors agreed and, in addition to charging the architects with the design of the new shops building, it instructed them to "block out a scheme for the permanent development of buildings on the VPI campus." Eggleston urged the architects to contact Cram, who he was told by former president McBryde had sketched out a "hasty scheme for the renovation of this college" during his visit in the first decade of the century. Carneal & Johnston's plan, and the aforementioned watercolor rendering that accompanied it, built upon the foundation laid by Cram, for they depicted a thorough refacing of the Upper Quad in quarry-faced Gothic stonework and, in addition, the removal of Lane Hall to create an open courtyard more in keeping with the quadrangles of medieval universities.¹⁵

Their concept for the McBryde Building (as the new shops were to be known; not the present McBryde Hall, which replaces it) introduced a number of design elements that were to characterize the firm's future work on campus. Foremost among these was the building's prominent front tower, modeled on the tower of Ralph Adams Cram's Post Head quarters at West Point with its blocky massing, buttressed corner piers and narrow archer windows. This tower was to reappear in Carneal & Johnston and Cram & Ferguson's Memorial Gymnasium, designed in 1924, and Carneal & Johnston's Burruss Hall, the campus administration and auditorium building, built in 1934-35. Another feature, a small courtyard embedded in the spreading rectangular mass of the building and entered through a lancet-arched passageway at the base of the tower, anticipated the dormitory quadrangles that would soon ring Tech's central Drill Field. The McBryde Building referenced the school's technical mission directly by displaying five cast-stone plaques over its tower entry depicting students engaged in forge work, woodworking, and other pur-

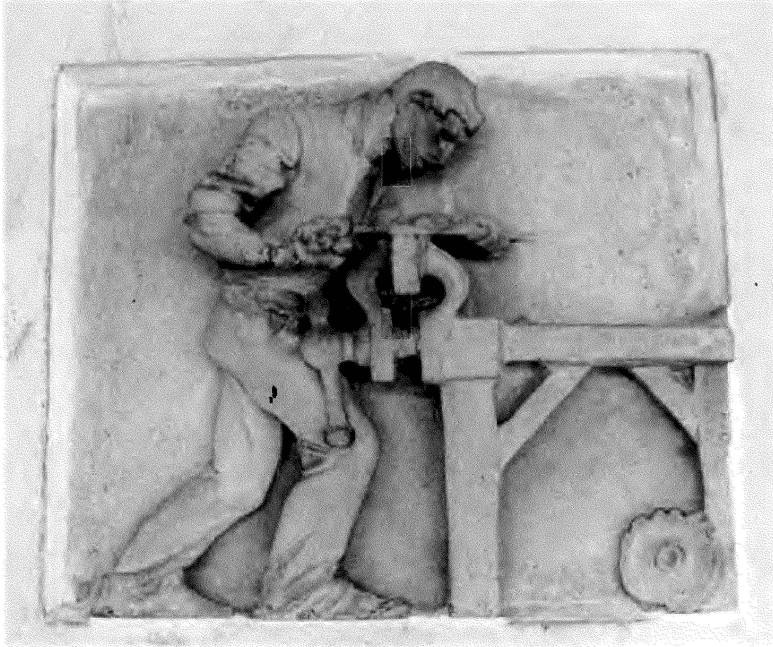


Fig. 5. Plaque from the McBryde Building, located in the lobby of the present McBryde Hall. Photo by author.

suits (Fig 5.). These and a set of heraldic shields bearing the state seal and the Virginia Tech emblem served to reinforce the message implicit in the building's sophisticated Gothic styling: Virginia Tech belonged to a noble lineage extending back to the medieval universities; it was not just another trade school but a progressive institution that provided a unique service to its Commonwealth.

In later years, J. Ambler Johnston reconstructed the thought process that guided the McBryde Building's design. President Eggleston, he reflected, "wanted to depart from the poverty stricken factory type of Lack of Architecture hitherto employed and wanted this new structure to express the character and type of education for which it was created." Gothic architecture would come to seem so right for Virginia Tech, so much a natural outgrowth of the limestone bedrock underlying the campus, that Johnston observed:

Thirty or more years later a party would go to VPI and graduate and never see or understand this early effort to lift VPI out of the appearance of a trade school cow college, yet its spirit has gone on. The McBryde building did what Dr. Eggleston wanted; it set the pace for everything else.¹⁶



Fig. 6. Mature Collegiate Gothic at Virginia Tech: the lobby of the Memorial Gymnasium. Photo by author.

With the McBryde Building underway, Eggleston and his associates launched an ambitious building program intended to capitalize on the momentary beneficence of the legislature, and in a sense to institutionalize that beneficence, to set a standard for quality from which not even the most penny-pinching of legislators could force a retreat. In October 1913, the president wrote to Carneal & Johnston asking them to prepare schematics for a building containing a “gymnasium, baths, swimming pool, indoor track, rooms for visiting teams, etc., etc.,” reminding them that the building “will, of course, be built of native lime-stone, quarried on the grounds.” Eggleston’s idea formed the genesis of Memorial Gymnasium, completed in 1926 (Fig. 6). Other correspondence between Eggleston and the architects references a new Mess Hall to be built on the east side of the Upper Quad as a counterbalance to the new shops building, and a “V.P.I. Chapel” to be constructed at an unspecified location. These latter two projects were never realized, at least not to plans conceived by Eggleston, but more modest undertakings such as faculty houses were designed and built during the busy 1913-14 period.¹⁷

Eggleston was not content just to build — he also meant to publicize his activities. Carneal & Johnston's watercolor rendering of the McBryde Building hung in the president's office, visible to visiting dignitaries. Eggleston suggested the preliminary drawings for the gymnasium would be useful in a fund-raising pamphlet, and he urged the architects to make "cuts" of the McBryde Building perspective available to trade journals and newspapers. "I should like to get all the advertising out of it that is possible," he told them. In the long term, Eggleston's building campaign was successful in raising the level of construction at Tech in quantity and quality, but in the short term Eggleston over-reached. Lyle Kinnear has observed that the president's Gothic offensive was "too much for some members of the legislature already convinced that Eggleston was too inclined to build for ornament," and as a result Eggleston failed to secure any additional funding for construction.¹⁸

Eggleston and his successors used architecture as an effective tool in creating a positive identity for their school, and in furthering its institutional goals. The rock-ribbed Gothic style of Carneal & Johnston, which would dominate new construction until the belated onset of modernism in the 1960s, conveyed a sense of permanence, competence, and solemnity befitting the school's claim to a place of distinction in higher education. No greater proof of Virginia Tech's hard-won prestige could be had than the accolades of University of Virginia president E. A. Alderman, who represented the Commonwealth's state institutions at Virginia Tech's "Golden Jubilee" celebration in 1922. Alderman likened his school and his host to older and younger brothers — quite an admission from an institution that had often tried to push its sibling out of the state-funding nest — and he eloquently summed up the progress of Virginia Tech's first half century:

In a larger sense than the University [of Virginia], the Virginia Polytechnic Institute began its life in an era of disillusion and transition, of self-denial and suffering. It stirs the spirit to think how you have triumphed over your difficulties. I congratulate you ... as you stand here today, poised on the threshold of a new era, secure in the affection of the Commonwealth and the loyalty of your sons.¹⁹

Architecturally, Virginia Tech's new era had begun decades before, and in a certain respect it continues to the present day, as the school has returned to the use of rough limestone facings for infill buildings bordering the Drill Field and for new complexes located on the fringes of the campus. Modern architects employ the stone in a spirit of contextualism, to integrate new construction with old, whereas administrators and fund-

raisers see the handsome blue-gray and tan limestone produced by the school's present quarries, just as their predecessors did at the beginning of the twentieth century, as a way to reinforce a sense of tradition and quality. Whatever the motivations, native stone continues to play an important role in defining the identity of the Virginia Polytechnic Institute.

Endnotes

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2. *Virginia Tech* (November 10, 1905); and E. A. Smyth, "A Brief History of the Virginia Agricultural and Mechanical College and Polytechnic Institute, 1872–1922," *Bulletin of the Virginia Polytechnic Institute* 15, no. 4 (May 1922): 33, 69.
3. Duncan Lyle Kinnear, *The First 100 Years: A History of Virginia Polytechnic Institute and State University* (Blacksburg, Va.: Virginia Polytechnic Institute Educational Foundation, Inc., 1972), pp. 19–41; and Paul Venable Turner, *Campus: An American Planning Tradition* (New York: Architectural History Foundation, 1984), p. 129.
4. Kinnear, *First 100 Years*, pp. 43–65.
5. *Ibid.*, pp. 32, 56, 138; and Smyth, "Brief History," p. 69.
6. Turner, *Campus*, p. 153; and Kinnear, *First 100 Years*, p. 239.
7. *Virginia Tech* (October 10, 1905, and June 4, 1913); and "Memorial of Committee of the Board of Visitors" (ca. 1903), Board of Visitors Reports (1898–1936), University Records Center, Virginia Tech.
8. *Virginia Tech* (March 16, 1906).
9. Kinnear, *First 100 Years*, p. 27; and Virginius Dabney, *Mr. Jefferson's University* (Charlottesville, Va.: The University Press of Virginia, 1981), pp. 28, 30, 31, 45.
10. Kinnear, *First 100 Years*, pp. 189–192, 249, 283–284.
11. Ralph Adams Cram, *My Life in Architecture* (Boston, Mass.: Little, Brown & Co., 1936), p. 72; and W. Harrison Daniel, *History at the University of Richmond* (Richmond, Va.: University of Richmond, 1991), pp. 79–82.
12. S. Allen Chambers, Jr., *Lynchburg: An Architectural History* (Charlottesville, Va.: The University Press of Virginia, 1981), p. 369; Report of President McBryde to the Virginia Tech Board of Visitors, May 30, 1907, Board of Visitors Reports (1898–1936); and watercolor rendering of Upper Quad, ca. 1913, by the architectural firm of Carneal & Johnston, located in the Dean of Libraries office, Newman Library, Virginia Tech.
13. Correspondence of John M. McBryde to J. Thompson Brown, March 4, 1905, Folder 2, Box 1, McBryde Papers, Special Collections, Newman Library, Virginia Tech; and S. Allen Chambers, Jr., personal communication.
14. Kinnear, *First 100 Years*, pp. 216, 238–239; Board of Visitors Minutes, July 11, 1913, University Records Center, Virginia Tech; and Daniel, *History at the University of Richmond*, p. 82. In a sideline illustrative of the distrust harbored

- by Tech's faculty for UVA and its legislative backers, shops director John R. Parrott urged Eggleston to begin construction on the new shops immediately as the "only way to promptly check the University of Virginia encroaching on our rights" (correspondence of John R. Parrott to Joseph D. Eggleston, July 12, 1913, "Parrott, John Robert" folder, Box 4, Eggleston Papers, Special Collections, Newman Library, Virginia Tech).
15. William A. Link, *A Hard Country and a Lonely Place; Schooling, Society, and Reform in Rural Virginia, 1870–1920* (Chapel Hill and London: University of North Carolina Press, 1986), p. 115, and correspondence of J. Ambler Johnston to Joseph D. Eggleston, July 14, 1913, and Eggleston to Johnston, July 16, 1913, "Carneal & Johnston 1913–1914" folder, Eggleston Papers, Special Collections, Newman Library, Virginia Tech.
 16. Kinnear, *First 100 Years*, p. 239.
 17. Eggleston to Johnston, October 22 and November 12, 1913, and Johnston to Eggleston, June 19, 1914, Eggleston Papers.
 18. Eggleston to Johnston, April 15 and 24, 1914, and Johnston to Eggleston, April 14 and July 30, 1914, Eggleston Papers, and Kinnear, *First 100 Years*, p. 239.
 19. Kinnear, *First 100 Years*, p. 266.