

## WILLIAM SIDNEY PITTMAN (1875-1958)

William Sidney Pittman was one of the pioneers among African American architects at the beginning of this century. He was well known in Washington, D. C., in the period before the First World War, where he spent seven years, arguably the most important ones of his architectural career. It was during this period of his career that Pittman won the competition for the design of the Negro Building for the Jamestown Ter-centennial Exposition of 1907, and it was this project for which he was best known. Although he was not an important architectural innovator, he was active during a period when black architects were something of a rarity, and he was a very interesting and controversial individual.

William Sidney Pittman was born in Montgomery, Alabama, 21 April 1875. It has not been possible to determine the identity of his father, although a newspaper biography of the young architect, printed in 1907, indicates that his father was a butcher, and that both of his parents were ex-slaves. (Other sources suggest that his father was a white man.)<sup>1</sup> His mother was Sarah Pittman, born in Alabama in 1850. In the 1880 census, she was recorded as a washerwoman, uneducated and widowed; she raised her three children, Sidney, and his older brother David, and older sister, Carrie, near the Montgomery Fairgrounds.<sup>2</sup> Pittman's later comments indicate that she labored hard to guarantee that her three children received the best education available. Sidney was the youngest of the three. He attended segregated public schools in Montgomery, and for a short time in Birmingham; then in 1892, at age 17, he enrolled at Tuskegee Normal and Industrial Institute in Tuskegee, Alabama.

Tuskegee was essentially the creation of Booker T. Washington soon to become the best known spokesman for the African-American community in the United States. Washington had been called in 1881 to establish this educational institution chartered by the State of Alabama for the education of Negroes. He had used Hampton Institute in Virginia (his own alma mater) as a model, and had travelled extensively gathering support for the new Tuskegee Institute. Tuskegee's original goal was the training of Negro teachers, but its emphasis was on the essential skills, i.e., agriculture and the construction trades, both critical in the advancement of the race, and in building the institute literally from the ground up.

In regard to the construction trades, by 1890 there were over 700 students at Tuskegee; courses included masonry, carpentry, plumbing, architecture and mechanical drawing. By 1892, the year Pittman entered, Booker T. Washington had hired Robert R. Taylor to join the Tuskegee staff and inaugurate a mechanical and architectural drawing department and design buildings for the campus. Taylor had received a degree in architecture from the Massachusetts Institute of Technology in 1892, the first black architectural graduate from that prestigious institution.<sup>3</sup>

Sidney Pittman began in wheelwrighting at Tuskegee, and then was admitted to the department of mechanical and architectural drawing, subjects in which he apparently had demonstrated some talent. A later source indicates that he had worked as a boy for his uncle (a

carpenter named Watkins) in Montgomery.<sup>4</sup> He matriculated as a work student, working during the day and attending school at night. In five years he had completed an architectural drawing degree under architect and instructor Taylor; he had sufficiently impressed principal Booker T. Washington, that Washington arranged to support Pittman's further education in architecture at Drexel Institute in Philadelphia, Pennsylvania. Tuskegee had a unique program at that time, whereby a few of its best graduates were given scholarships to leading white institutions, and upon completion of the advanced work, returned to teach at Tuskegee. It was understood that Pittman would return to Tuskegee after completing his Drexel education, and would pay back his support loan as a member of Tuskegee's architectural staff.

Pittman began at Drexel in the fall of 1897, on a three-year course in architecture, specially arranged to prepare him for the architectural work that would be expected of him after his return to Tuskegee. He described his courses in a letter to Booker T. Washington in November 1897: architecture, mechanical drawing, freehand drawing, watercoloring, charcoal work, descriptive and plane geometry, algebra and history. In the same letter, Pittman remarked that the instructors were very thorough and the school very fine, and that he was the only "colored" student.<sup>5</sup>

His work can be judged by his report card from the first term of his second year, i.e., the fall term of 1898, enclosed in a letter to Washington requesting \$5 for a pair of shoes; both the letter and the report card survive today in the voluminous collection of the Booker T. Washington Papers at the Library of Congress. Pittman took algebra and geometry (and didn't do very well in them); he also studied descriptive geometry, history of architecture and mechanical drawing, water color rendering and working drawings, in all of which he did quite well; he excelled in architectural design, mechanical lettering, and perspective drawing. The comment at the bottom of this report, written by professor of architecture Arthur Truscott, was "The work and bearing of the student are satisfactory."<sup>6</sup> They were apparently sufficiently satisfactory for Drexel to give Pittman additional scholarship aid.

During his three years in Philadelphia, Pittman kept in touch with his sponsor, making small requests, e.g., for money to buy shoes, or for complimentary tickets to Washington's appearances in Philadelphia ("The people here are over anxious to hear and see you - both black and white. I am continually approached . . ."), or describing his progress: "My school work is progressing and interesting. My class was on top of City Hall today sketching - extraordinary!"<sup>7</sup>

Pittman was still a student at Drexel in 1899 and 1900, when both Tuskegee and Drexel Institutes were preparing materials to be exhibited at the Paris Universal Exposition of 1900. A collection of student drawings from Tuskegee has recently been accessioned in the Library of Congress Prints and Photographs Division. Among over 30 drawings in this oversized album are seven by Sidney Pittman: house plans, drawings of carriages and mechanical apparatus, showing several of his various experimental monograms. Pittman's drawings are undated, but all the others (drawings made by 13 other students) are dated 1899, and it is tantalizing to speculate that this album might be one which was exhibited at the Paris Exposition.<sup>8</sup> It is known that a scale drawing of the Drexel Institute Library, done by Pittman during his Thanksgiving break in 1899,

went to Paris as part of the Drexel exhibit.<sup>9</sup>

Sidney Pittman graduated from Drexel with a degree in Architectural Drawing in June of 1900, one of four specially honored students. It had always been understood that he would return to Tuskegee as a member of the faculty, and he did that in the summer of 1900. He began to teach in the mechanical department, part of his salary deducted to pay back the money which Tuskegee had invested in his education at Drexel; he was at this time the sole support of his mother and sister.<sup>10</sup>

Robert Taylor had left Tuskegee in 1899 to work for a white architect (Charles Hopkinson) in Cleveland, Ohio. When Pittman returned, Wallace A. Rayfield (a graduate of Howard University and Pratt Institute) was the principal architect at Tuskegee. Rayfield and Taylor (advising and commuting from Cleveland) planned many of the Tuskegee buildings and Pittman supplied the shop with blueprints. In a 1901 article in The Colored American, the development of the Division of Architectural and Mechanical Drawing at Tuskegee was described by Booker T. Washington's secretary, Emmett J. Scott. The article described the division as it began in 1892 with 35 students in a small (9-by-12-foot), poorly lighted room; drawings tables consisted of boards laid on saw-horses. By 1901, 320 students were enrolled; their 47 drawing tables were arranged in a room which measured 37 by 80 feet, and which was well lighted by 17 windows. Rayfield, Pittman and Taylor were the Division's three staff members; one devoted all of his time to teaching, one was in charge of supplying the shops with blue prints, and one was in charge of planning the buildings.<sup>11</sup>

During this period, Pittman was training competent architectural draftsmen. A short article in Architects' and Builders' Magazine shows the work of one of Pittman's students: a Colonial Revival residence designed and drawn by Joseph J. Evans, Tuskegee '04. The article compares the program favorably with that of "any of our leading architectural schools," and reproduces a floor plan and two elevations to give an idea "of the thoroughness of the work accomplished at the institute."<sup>12</sup>

This was a period of great physical expansion at Tuskegee, and during these first years of the new century Pittman worked on the design and drawings of several of the new buildings constructed on the campus; there are questions, however, of attribution. Contemporary accounts suggest, for example, that Pittman worked on the design of the Carnegie Library, funded by Andrew Carnegie, and designed and built in 1901; but official credit for design of the building goes to Taylor. Contemporary accounts also indicate that Pittman assisted in the planning of Rockefeller Hall, "the school's largest and finest dormitory for boys". Even more importantly, contemporary accounts attribute to Pittman the design for the Collis P. Huntington Memorial Academic Building, built between 1902 and 1905. This major campus building incorporated classrooms, auditorium and gymnasium in a central block with flanking wings ending in pavilions. Evidence in the Booker T. Washington correspondence makes it more likely that the designs for these important buildings were Taylor's, and that it was Pittman who produced the drawings. In 1902 Robert R. Taylor returned from Cleveland to Tuskegee at Booker T. Washington's request, and took the position of Director of Industries, thus serving as Pittman's

supervisor. The Booker T. Washington correspondence of this period documents increasing tension between Taylor and Pittman.<sup>13</sup>

There was tension also between Pittman and the administration regarding his salary. Pittman complained about his salary, and clearly felt that the Institute was not paying him as much as his work was worth. Taylor complained about Pittman's eccentricities and occasional careless errors, and Washington himself, while acknowledging Pittman's "strong points," referred to him as "a curious and troublesome individual."<sup>14</sup> After a particularly difficult confrontation in the spring of 1904, Pittman spent part of the summer completing the plans for Tuskegee's Dining Room, and was persuaded by principal Washington to remain at Tuskegee to finish his promised five years. In the end, however, the Pittman-Tuskegee association dissolved, and Pittman left the Institute in May 1905.<sup>15</sup>

At that time, Sidney Pittman ventured to Washington, D. C., where he began work as a draftsman in the office of John Lankford, a black architect (also from Tuskegee) who had already established a successful architectural practice in Washington, and who was well known in the city for his design in 1903 of the True Reformers Building on U Street.<sup>16</sup> By October of that year, Pittman had gone off on his own, opening his own office at 494 Louisiana Avenue, N.W. He advertised his renderings in monotone, water color and pen and ink, as well as drafting, detailing, tracery and blueprinting; he listed steel construction as a specialty.<sup>17</sup>

It was in 1906 that Pittman first came to national attention when he won the competition for the design of the Negro Building at the 1907 Jamestown Ter-centennial Exposition; it was this public exposure which provided the impetus for his early architectural career in Washington and the south. In October 1906, his design for the building was selected from those submitted, and he received much favorable publicity for this accomplishment. Although the competing designs have not survived for comparison, it is clear that Pittman's design showed exceptional talent and use of classical architectural concepts.

The Jamestown Ter-centennial Exposition was to honor the three-hundredth anniversary of the landing at Jamestown by the first European settlers. In 1902, the Governor of Virginia signed a bill, granting a charter to the Jamestown Exposition Company. Funds were to be raised by the Company with appropriations by U. S. Congress. A site was chosen at Hampton Roads, to mount a major exposition in honor of the tercentennial.<sup>18</sup>

By the beginning of 1904, the Company had raised one million dollars, and began negotiating to get three million more from the U. S. Congress. In June 1906, Congress appropriated \$200,000 for government personnel expenses, \$350,000 for the erection of buildings and \$400,000 for construction of a majestic, brilliantly lit pier. Later, when it could prove that it had expended \$500,000 for the Ter-centennial, the Exposition Company would receive an additional \$250,000.<sup>19</sup>

The Company requested exhibits and buildings from all states. All buildings were to be Colonial in style, and all work on Government Buildings was under the supervision of the

Secretary of the Treasury, George Cortelyou. Cortelyou was chair of the Jamestown Tercentennial Commission. All construction was under the direction of the Supervising Architect of the Department of the Treasury, James K. Taylor.<sup>20</sup>

In 1903, the Negro Development and Exposition Company (ND&EC) was chartered to manage a separate department at the Jamestown Exposition. Largely as a result of the efforts of Giles Jackson, Director General of this Exposition Company, the United States government appropriated \$100,000 for the Negro participation in the Exposition. Thirty thousand dollars were to go into constructing a Negro Exposition Building; the building project was entrusted to an Executive Committee of the Negro Exposition Company, consisting of Director General Giles B. Jackson, Chairman Thomas J. Calloway, and Secretary/Treasurer Andrew Hilyer.<sup>21</sup>

By the summer of 1906 the Executive Committee of the Negro Development and Exposition Company had decided what kind of structure they wanted as the Negro Building: it was to be 60,000 square feet, two stories high, with a post-free auditorium; it was to be ornamental and well lighted, and was to be erected for \$30,000. In August 1906 the Company opened the competition for the design of the Negro Building. The bids opened 21 August with the further stipulations that the building was to be of colonial design, that the first floor was to have exhibit areas for all of the states depending on their exhibits, and there were to be offices in the rear of the building; the second floor was to consist of a dividable hall, with a platform at one end. The submitted designs were to be reviewed by Supervising Architect Taylor.<sup>22</sup>

Only five (black) architects, including Lankford, Pittman and one M. Wilson of Philadelphia, entered the competition for the design of the Negro Building. These drawings were submitted to the Supervising Architect of the Treasury, who selected the entries of Lankford and Pittman, and returned them to the Board of Directors of the Negro Development and Exposition for final selection. Of the Board of five directors of the ND&EC, four were in favor of Pittman's design, while Director General Jackson alone favored Lankford's; Pittman's design was chosen.<sup>23</sup>

In the months following the selection, there was considerable tension and misunderstanding, sometimes virulent, regarding the decision. An article (now lost) appeared in the Boston Guardian, 18 December 1906, suggesting that Booker T. Washington had favored Pittman and had used his considerable influence to bring about the selection of Pittman's design; even Washington's daughter, Portia, whose name had been linked with Pittman's, was mentioned in the article. Washington's secretary, Emmett J. Scott, believed that the Boston Guardian item had been sent to him by Lankford in justification of his own disappointment. Scott, who had earlier written a strong letter of support to Jackson for choosing Robert R. Taylor as the architect of the proposed Negro Building, wrote a strongly worded letter of reproach to Lankford, stating that Booker T. Washington had made no attempt at all to exert any influence in the selection. Pittman, also, believed that the article had been submitted by Lankford, but dismissed it as insignificant: "The article under consideration has been so generally discredited and condemned that there has hardly been cause for even the slightest concern." (Letter from Pittman to Scott, 5 January 1906). Giles Jackson himself wrote to Emmett Scott immediately after the selection of

Pittman as architect, indicating that Pittman **had** had a strong letter of recommendation from Booker T. Washington, but that it was the merit of his entry, and not the letters of support, which had won Pittman the prize.<sup>24</sup>

The entire story of this difficult period will probably never be known, especially since the item in the Boston Guardian has been lost, and its author unknown. It is uncertain whether Booker T. Washington ever wrote a specific recommendation for Pittman vis-a-vis the Jamestown Exposition competition. Although Pittman did eventually marry Portia Washington, it must be remembered that in the fall of 1906 they were not yet engaged: she was studying piano in Germany, and, although Pittman was actively courting her through the mail, her father did not encourage the match. Both Taylor and Lankford had strong Tuskegee connections and would have been just as likely, perhaps more so, to receive Washington's backing; in fact, Scott had earlier written a strong letter of support for Taylor, probably with Washington's encouragement. In any case, Pittman's design was chosen.

On 6 November 1906, a contract was drawn up with William Sidney Pittman, making him the first African American architect to be awarded a federal government contract. He was contracted to "render all the services required in the preparation of detailed plans, working drawings, designs, specifications, estimates, etc., . . . required to be made in connection with the construction of said building, and to locally supervise its erection . . . with said design as shown by the approved drawings . . ." Pittman was to receive 3 1/2 % of the actual cost of building and such other buildings as might thereafter be agreed upon. He would receive 2% right away, and 1 1/2% at completion.<sup>25</sup>

Pittman's specifications called for a building 213 by 129 feet, two stories high, with 86 windows; 32 of the windows were to be 8 by 16 feet (94 panes) and 54 a little bit smaller. 128 pillars would support the second story. Trusses were to support the hip roof and central skylight, and the exterior walls were to be covered with pebble dash. At the end of November, Supervising Architect Taylor approved the Pittman plans with the proviso that the trusses supporting the hips be made heavier. Pittman was required to submit revised drawings of the trusses.<sup>26</sup>

In January 1907 the ND&EC began to solicit exhibits, in order for "colored people to show their achievements since emancipation - to hold a distinct and separate exhibit . . . that the world may see and judge for itself the capacity of the Negro as a race and his capacity as a producer."<sup>27</sup> The search for exhibits, from centers of education, businesses, professions, farmers, churches, and individuals, was carried out through field agents, who travelled their respective regions, and reported daily to the Executive Committee of the ND&EC. Exhibits were received on the site at Jamestown, and carefully catalogued upon receipt; they were later installed as the building neared completion. It should be noted that Booker T. Washington declined to send an exhibit from Tuskegee Institute.

On 26 January 1907, the cost of the building was estimated at \$42,700; this figure could

not be reduced without reducing the size of the building and it was agreed that the alternative was unacceptable. Of the \$100,000 appropriated for the Negro participation, \$40,000 (instead of the original \$30,000) was therefore directed to the construction of the Negro Building, and the rest of the appropriation adjusted to fit.<sup>28</sup>

The Company then opened construction bids, but found it difficult to find a contractor who would bid on construction of the building. There were so many difficulties with transportation of supplies and manpower, increasing the cost of labor and material. The Company began to despair of finding a black contractor who could meet the requirement, i.e., giving a bond of fifteen thousand dollars, and offering a certified check for \$10,000 to be held by the bonding company until the building was completed. Most black contractors could not afford this. But the managers were determined, feeling that to have a Negro exhibit in a building erected by white mechanics would be to say to the visiting world "behold our incapacity to build the very roof over our heads."<sup>29</sup> Thomas J. Calloway together with architect Pittman sought out Bolling and Everett, black contractors from Lynchburg, Virginia, who had built Lankford's True Reformers Building in D. C. in 1903. Bolling and Everett signed the contract, 5 February 1907, and the Secretary-Treasurer of the ND&EC could report that "we start building Wednesday . . . ."<sup>30</sup>

Bolling and Everett did not have a permanent partnership, but had formed in 1903 to build the True Reformers building in Washington, D. C. The senior member of the pair was S. H. Bolling, 50 years of age, and the son of a slave brick mason, from whom he had learned his trade. He had for 30 years been building in Roanoke, Lynchburg, and other places in Virginia. Carpenter A. J. Everett, the junior member of the partnership, was also from Lynchburg and had built many houses in Virginia.<sup>31</sup>

The situation was very difficult at first, with only 80 days before the Exposition was to open (26 April). Delivery of supplies from Norfolk, the closest shipping point 9 miles away, was very haphazard; everything arrived late. Trolley lines from Norfolk were constantly breaking down under the heavy use; this was often disastrous for the more than 100 mechanics working at various times on the Negro Building, since they often arrived hours late at the work site. A complaint was made to Bolling and Everett on 3 April 1907, that no work had been done for last 10 days. They were reminded that they must have the roof on by opening day, only three weeks away. The contractors responded right away that they had been working for the last ten days, doing odds and ends like bracing, stair risers, and other essentials, but were still waiting for the window frames to be delivered by railroad. The window frames and iron for the trusses arrived the next day and work proceeded; Director Hilyer inspected the work and was reassured by Bolling and Everett that the building would be completed as per contract, but, in the end, it was not.<sup>32</sup>

In the meantime, the other buildings of the Jamestown Ter-Centennial Exposition were nearing completion, although many of them were not complete by the time of the official opening on April 26. At the same time two other buildings on the Negro Reservation were

being erected, also designed by Pittman: a small portable emergency hospital structure, and a kitchen building.<sup>33</sup>

By May, the official papers of the Department of Treasury reveal that there were problems with Pittman as supervisor. He was frequently not showing up at the site on dates when he was expected; on 18 May, Assistant Secretary of the Treasury Geddes issued an ultimatum to Pittman to get there or risk breach of contract. The situation was finally straightened out, though apparently Pittman spent a minimum of time at the site.<sup>34</sup>

By this time it had been announced that President Theodore Roosevelt would tour the Exposition grounds on the 10th of June. The Executive Committee of the ND&EC let it be known that they hoped that the President would visit the Negro Building. There followed an exchange of correspondence between Calloway and the officers of the Jamestown Ter-centennial Commission, regarding the progress of the construction and of the installation of exhibits, eventually resulting in a formal invitation to the President to visit the Negro Building. On 4 June, the ND&EC received a reply indicating that the President would visit the Negro Building for a few minutes at 12:30 p.m., on 10 June.<sup>35</sup>

In the week that followed the workmen and decorators really hustled to get things together. By 4 June the roof was complete. A contract was let to complete the interior decorations in time. Calloway requested that Roosevelt make remarks during his visit to the Negro Building, and promised that both the exterior and part of the interior would be presentable by the time the President arrived.<sup>36</sup>

The President's visit was highly successful, in fact the Negro Building was the only exposition building which he actually toured, and he was clearly impressed. Included in his remarks was the following statement: "My friends, I can simply say one word of greeting, it is a great pleasure to be here to go through this magnificent building and to see the unmistakable evidences of progress you are making, as shown by the exhibits I find here. I congratulate you upon it. May good luck be with you!"<sup>37</sup>

The receiving line for the President's visit included the three officers of the Negro Exposition Company's executive committee: Calloway, Jackson and Hilyer; architect Pittman and contractor Bolling.<sup>38</sup>

Afterwards, on 14 June, Calloway wrote to Edwards, Secretary of the Jamestown Ter-centennial Commission regarding the President's visit. He described the building which the President had praised:

"Festoons of orange and white conceal the hundreds of columns, the ceiling covered with burlap, flanked by mural trimmings of green and maroon; American flags at frequent intervals. No building on the grounds is more handsomely decorated than the Negro Exposition home. Not a few influential

men and women of the other race freely confessed that the Negro Exhibit was a revelation, and left the building fully converted."<sup>39</sup>

By the beginning of July the building and exhibits were completely finished, and the executive committee was planning for the visit on 3 July of George B. Cortelyou, Secretary of the Treasury. His remarks on this occasion were as follows:

"I congratulate you most heartily upon what you have done. I think in making this exhibit, you have chosen the way of winning the confidence of right thinking people; because, in making it, you show capacity, signifying progress, progress consistent with your self respect, progress that has come through self help, the kind of progress that wins its way through the world everywhere. . . . May the leaders of your race, those who have your best interest at heart, lead in the way of the progress you have indicated here, and may the people of all sections lend a helping hand as you strive to solve the problem that confronts you."<sup>40</sup>

The exhibits illustrated all varieties of the arts, music and literature; displays of machines, agricultural inventions, horticultural and educational institutions; kitchen and hospital exhibits in two separate small buildings; exhibits regarding journalism and other businesses, and even a bank installation. In all there were 9,926 exhibits.<sup>41</sup>

Later in July, when the inspector for the Supervising Architect of the Treasury Department reviewed the building, he wrote, "It is hardly possible to report on this building without mentioning the excellent results attained by these people with the funds at their command. The building is artistic, is artistically located, and the cost is remarkably low. The Negro Building is a distinct achievement for those interested in its construction."<sup>42</sup>

Probably the highlight of the Exposition as far as the Negro Building was concerned was on 3 August, which had been designated by the Jamestown Exposition Company as Negro Day. Booker T. Washington was the orator of the day, and there assembled to hear him one of the largest audiences of blacks ever gathered up to that time. An estimate of 10,000 is given for the crowd which gathered to hear him speak: "Since coming upon these grounds, I . . . have been surprised and pleased at the neat and attractive appearance of the Negro Building. From an architectural point of view it does high credit to Mr. Pittman and all connected with its construction."<sup>43</sup>

Praise was heaped on the committee regarding the building and it was estimated that approximately three-quarters of a million people, both black and white, visited the Negro Building before the Exposition closed 30 November 1907.<sup>44</sup>

It had been intended after the close of Exposition to sell the building to the ND&EC, and then move it to Richmond, to make it into a National Museum for Colored People. The Department of the Treasury approved, as did the Supervising Architect of the Treasury. In June

1908, it was agreed that ND&EC would buy the building for \$100, and there followed an exchange of correspondence regarding preparations for its removal from the site. But the political climate in Richmond was not yet ready for the establishing of a Negro History Museum in the city, and the relocation never happened. The papers of Giles Jackson, kept after his death at the family home in Richmond, have been lost, so the public may never know all of the factors which prevented the preservation and relocation of this remarkable building.<sup>45</sup>

By 1907, then, Sidney Pittman had achieved considerable prominence as an architect; this year was a momentous one for him in other respects, also, for it was in this year that he allied himself with one of the foremost black families in the country when he married Portia, daughter of Booker T. Washington.

During his first years as a teacher at Tuskegee, Pittman had met and fixed his attention on Portia. Eight years younger than Pittman, Portia had graduated in 1905 from Bradford College (as its first African American graduate) in Massachusetts. She and Sidney Pittman had been attracted to one another from their first meetings in Tuskegee during her school vacations; the match was encouraged by Washington's wife, Portia's step-mother, who preferred that Portia ally herself with this light-skinned and ambitious black man. Booker T. Washington had reservations about Pittman, and encouraged the friendship of his daughter with another man (Robert R. Moton) who, incidentally, would later succeed Washington as president of Tuskegee. Portia, who was an accomplished musician, left for Germany in the summer of 1905 to study piano under one of the pupils of Franz Liszt. During the next two years Pittman continued his suit by correspondence, and eventually won; Portia returned from Europe at the end of the summer of 1907, and their engagement was announced that September 14th.<sup>46</sup>

On Halloween evening in 1907, William Sidney Pittman was married to Portia Marshall Washington at her father's house, "The Oaks", on the Tuskegee campus. A detailed description of the wedding appeared in the student newspaper, Tuskegee Student. It told of Pittman's five-year tenure on the Tuskegee staff, and how he had left to establish an independent architectural office in the District of Columbia. It recounted the departure of the newlyweds the day after the wedding for their new home in Fairmount Heights, Maryland.<sup>47</sup>

For his new bride, Pittman had designed a simple but handsome frame dwelling in Fairmount Heights, a residential black community which was being developed at that time on the northeast boundary of the District of Columbia in Prince George's County, Maryland. The new house was known as "Little White Tops", presumably from its gables and its prominent high setting overlooking the District boundary. As a wedding present, Booker T. Washington presented his daughter with a piano for the new house, and in this house, the Pittmans entertained on the many occasions that their famous father visited Washington.<sup>48</sup>

Sidney Pittman had been and continued to be very much involved in the development of this new and unique black community. Throughout most of 1906 he had worked with Robinson White, the principal developer of Fairmount Heights, in planning the community. Robinson White, a white lawyer and real estate speculator, had commissioned Pittman to help plan a model

black community, and, in Pittman's opinion, "a better, cleaner, healthier place could hardly be found." White was interested in establishing in Fairmount Heights an independent trades school, and Pittman arranged for him to consult with Booker T. Washington on the subject.<sup>49</sup>

In 1908, Pittman established the Fairmount Heights Mutual Improvement Company which had as its purpose "to develop Fairmount Heights as a viable alternative to inner city ghetto living". One of the goals of the Mutual Improvement Company was "to purchase lots and erect thereon . . . a building to be used as a public hall for religious, charitable and other similar purposes."<sup>50</sup> The lots were bought, and Pittman designed a large hall which served not only as a social hall for the fledgling community, but also as the location of the first Methodist services before the church was built, and as a classroom in the years before a public school was established in the community.

By 1911, a group of citizens from Fairmount Heights approached the County Board of School Commissioners and requested that an elementary school be built in the community. The Board agreed, and a building committee (which included Sidney Pittman) was appointed. Pittman was chosen to submit a design for the school, and in April of 1911, the Board ordered that the school be erected in accordance with Pittman's plans and specifications. Typical of the period, it was an eight-classroom two-story building, Foursquare in plan; it opened in 1912. The building (at 737 61st Avenue) stands today, though enlarged and converted to use as a church.<sup>51</sup>

Pittman was also very active in the Negro Business League, a national organization which had been established by Booker T. Washington in 1901. Pittman served as president of the D. C. chapter of the league, elected in 1908. In 1909, Pittman began publishing the "Negro Business League Herald" with the endorsement of his father-in-law.<sup>52</sup>

The Pittmans had three children while they were living in Fairmount Heights; William Sidney, Jr., was born 17 August 1908, Booker T. was born 3 October 1909, and Fannie Virginia was born 16 May 1912. Relations between Pittman and Washington during these years seem to have been entirely cordial, though there are hints that Pittman sometimes resented being overshadowed by the fame of his father-in-law during his many business and speaking engagements in the nation's capital. Washington was often entertained at "Little White Tops," and Pittman sometimes accompanied Washington, as his assistant and reporter, during his speaking tours through the eastern states.

In the meantime, Pittman's practice was keeping him quite busy both in and out of Washington. He had clients of both the white and black races, though the majority of his clients were black. His fame had become greatly enhanced by his winning of the competition for the design of the Negro Building at the Jamestown Tercentennial Exposition. In a long article on the front page of The Washington Bee a month before the exposition closed, Pittman's achievements were highly praised, and he was identified in the photograph which went with the article as "The World's Greatest Architect." The reporter, R. W. Thompson, described Pittman as "both an idealist and a practical man of affairs - a dreamer, if you please, and a hard-headed pusher for

results. Following not the beaten paths trodden by the masses, he has wooed fortune as an architect - a builder of everlasting temples. A self-made man . . . he has struggled upward through the morasses of poverty and prejudice, until today he stands at the head of his chosen profession, with a future most bright with the promise of higher honors still to come."<sup>53</sup>

In June 1908, Pittman was commissioned to prepare plans and specifications for a 12-room school (Garfield) in southeast Washington. Pittman thus became the first black architect to be commissioned to design a public school building in the District of Columbia. The school (at Irving and Alabama Avenue, S. E.) was built on the site of a frame schoolhouse of the post-Civil War era. It is a colorful and decorative building, of red brick with yellow brick and limestone trim, prominent frieze and rusticated window surrounds. There are separate side entrances for boys and girls, marked with clustered Ionic pilasters and polychromatic trim; at the roofline above each entrance is a shaped parapet dormer. The front and rear elevations are recessed between projecting gabled pavilions, and the parapet on the main facade is stepped in the center to incorporate a plaque which reads: "James A. Garfield, A.D. 1909, No. 158." The school opened in the fall of 1909.<sup>54</sup>

During the same time period, Pittman was working on one of his most important projects - the design of the first black Young Men's Christian Association building in Washington, D. C. Late in 1907, John D. Rockefeller had offered \$25,000 toward the construction of a black Y.M.C.A. in Washington, contingent upon the raising of another \$25,000 by the black population of Washington, D. C. Within 26 days of Rockefeller's offer, the black population of Washington had raised \$31,000, and Booker T. Washington published in The Independent, a New York weekly magazine, an article entitled "How the Colored People of Washington Raised \$25,000 in Twenty-Six Days."<sup>55</sup> A lot of land near Howard University was purchased for \$9000, and in early 1908, Pittman won the contract for designing the Y.M.C.A. building. Work began on the foundations, and at the end of November 1908, President Theodore Roosevelt laid the cornerstone of the building.

Pittman's design called for a four-story building, with a front facade 63 feet wide, and a depth of 150 feet. It was built of brick in Flemish bond with glazed headers; the high basement foundation was built of buff brick, and the same buff brick defines the decorative quoins and the top band beneath the metal modillioned cornice. The fenestration of the building, with decorative limestone sills and keystones, shows an interesting variety: on the first story, windows are tripartite with transoms, while on the upper stories they are paired. Double doors with transom are sheltered by an Indiana limestone portico with paired columns of polished stone, and "Young Men's Christian Association" carved into one band of the frieze. The building, now known as the Anthony Bowen Y. M. C. A., was designated in 1994 as a National Historic Landmark.

Work continued on the building for more than two years. At the end of December, 1911, Julius Rosenwald (of Sears, Roebuck and Co., and later to be known for his funding of southern rural schools for Negro children) contributed \$25,000 to finish the building.<sup>56</sup>

The Y.M.C.A. opened with ceremonies, 19 May 1912, and The Washington Bee expressed its editorial pleasure in the fact that the building had been designed by a colored architect, and that "every brick was laid by a colored contractor."<sup>57</sup> Secretary of War, Henry L. Stimson, representing President William Howard Taft, gave the dedication address:

"I want to congratulate you first on what you have done towards the erection of this building - what has been done by the colored people of this city and this land. I want to congratulate you on the fact that this magnificent building, which I have just inspected, in its design, is the work of the brain of a colored architect, Mr. Pittman. I want to congratulate you on the fact that it has been substantially built by the labor of your own race and your own hands."<sup>58</sup>

The finished building was considered the handsomest building north of K Street, and became a true community center. It included a barber shop, Turkish bath, social rooms, a swimming pool, showers and lockers, a bowling alley and billiard room, as well as 54 sleeping rooms on the upper stories.

During the same period, Pittman worked on a variety of projects in the Washington area, both designs for new buildings and alterations or repairs to existing ones. Several of these buildings still stand, though none is as substantial or monumental as Garfield School or the Y.M.C.A. In 1907, he designed for Thomas H. Stokes a front-gabled frame dwelling similar to but somewhat smaller than the one he designed for his own family. The Stokes house is located at 4322 Sheriff Road in Deanwood, a suburb just across the District boundary from Fairmount Heights.

In 1908, Pittman designed a multi-family building for the Laborers Building and Loan Association; this brick-and-wood building still stands (at 2002 11th Street), albeit in substantially altered condition, adjacent to the Industrial Bank Building located on the northwest corner of 11th and U Streets, N.W., in the Shaw neighborhood of the District of Columbia. The latter building was designed in 1917 by Isaiah T. Hatton, who had begun his career as a draftsman in Pittman's office. Both the Laborers Building and Loan Association apartments (designed by Pittman) and the Industrial Bank (designed by Hatton) were projects of John Whitelaw Lewis, Washington's most successful African American entrepreneur, and developer of the illustrious Whitelaw Hotel (later to be designed by Hatton). It is likely that Hatton was working in Pittman's office in 1908 when Pittman was working on the Laborers Association building.<sup>59</sup>

As Pittman began his fourth year in business in Washington, D. C., in June 1908, he won praise from the editor of the Bee, for his "meritorious work", and "honest endeavors"; the editor went on to say that "he holds his customers and succeeds on their liberal recommendations to others."<sup>60</sup> At that time, Pittman reported that he was working on plans for two churches, the Y.M.C.A., the (Fairmount Heights) village hall, two apartment houses, and a number of residences.

In 1909, Pittman designed a brick residence (at 1629 12th Street, N.W.), just a few blocks north of the Laborers Association building. This handsome two-story building has a two-story projecting semi-octagonal bay, and its tall windows are defined by limestone sills, and keystones or broad lintels. The most interesting feature of the house is the broad brick entrance arch (with limestone keystone and impost blocks), which embraces a pair of round-arch doors. This dwelling was designed for R. W. Brown, and the builder was S. H. Bolling, who had worked with Pittman on the Negro Building in 1907.

In spite of the favorable reports of his work which appeared continually in The Washington Bee, there are hints that Pittman was having trouble finding sufficient work to make ends meet. A letter from Portia to her father thanks him for his "assistance rendered me and my family. We appreciate it beyond words. You have no idea how much it was needed. My poor husband is under such tremendous obligations just now - I trust we can pull through. I am so worried and nervous I don't know what to do. I pray each night for work to come for the sake of these little folks of ours."<sup>61</sup> During the same period, Pittman occasionally wrote to Washington requesting his counsel on potential design contracts, and Washington advised him to investigate certain building projects. Washington was cautious, however, about recommending his son-in-law for employment; for example, when he informed Pittman that Andrew Carnegie might give Howard University money for a library, and that he (Pittman) should approach Howard's president about the plans for this building, he wrote, "Do not mention my name in connection with this information."<sup>62</sup> And when he wrote to L. W. Messer, general secretary to the Y.M.C.A. in Chicago, about Pittman's qualifications for designing such a building, he wrote "I ought to say in the first place that Mr. Pittman is my son-in-law, but I do not want this fact to weigh in his favor or against him. I want him to have the work if possible simply on his merits."<sup>63</sup>

Pittman remained active in the development of Fairmount Heights. The Washington Bee documents another project in his home community in 1911. Pittman was hired by grocer Clement L. Marshall "to draw the plans and specifications for the rebuilding of his storehouse and dwelling which was destroyed by fire one week ago." Marshall contemplated a renovation which would "eclipse anything so far attempted in Fairmount Heights."<sup>64</sup>

In 1909, Pittman designed another institutional building, this time in stone, at Kentucky's State Normal School for blacks; Hume Hall is quasi-Richardsonian in style, two and one half stories high, with parapetted hip roof and entry through a gabled advanced pavilion; the entrance is further marked by a one-story arched portico with crenelated parapet. Hume Hall was for many years the most important building on the campus of what is now Kentucky State University, serving as administration building, library and chapel.

One of Pittman's most interesting local endeavors was the Lincoln Memorial Building Company which attempted to raise funds to erect at 10th and U Streets in the District of Columbia a large commercial and office building. Pittman was the president of the Company and there were 11 other directors. They offered \$100,000 worth of stock at \$10 per share, and advertised the investment as absolutely safe. The Company released advertisements stressing the need for a first-class office building for Washington's black professionals. Some ads showed

an eight-story building with Beaux-Arts detail, designed by Pittman; others pictured the Board of Directors, which included John Whitelaw Lewis, president of the Laborers Building and Loan Association, and Thomas J. Calloway, former Chairman of the Board of the Negro Development and Exposition Company. The building would contain not only a store but lots of office space, and a theater with a capacity of 2500. But the project failed, attacked by Washington's leading black newspaper for mismanagement of funds. The building was never built, and its planned site later became the site of the Prince Hall Masonic Lodge; it was the first significant failure in Pittman's professional life.<sup>65</sup>

Pittman was often called to the south to design institutional buildings: In 1910, after completing the design of White Rock Baptist Church in Durham, North Carolina, he was awarded the contract to design two dormitories, an auditorium and a dining hall for the National Religious Training School (also in Durham), as well as a residence for Dr. James E. Shepard, the respected black minister who ran the school. Also in 1910, in Montgomery, Alabama, Pittman was commissioned to design another library funded by Andrew Carnegie for the Colored State Normal School, now Alabama State; this project was somewhat similar to the Carnegie-funded library at Tuskegee on the drawings of which Pittman had worked during his five years on the Tuskegee staff.

In 1911 Pittman won the contract for design of another Carnegie-funded library, this one in Houston; it was begun in the spring of 1912, and Pittman was contracted to supervise its construction according to his plans. Also in 1912, Pittman won the contract for design and building supervision for the \$100,000 Knights of Pythias Hall in Dallas, Texas, and in the same year was awarded the contract to design a \$60,000 Odd Fellows Hall in Atlanta, Georgia. In the same year he was awarded a contract for design of the United Brothers of Friendship Hall in San Antonio. In fact, during his busiest year, 1912, The Washington Bee ran frequent articles about his successes: "Pittman in South" (13 April) when he won the contract for the Pythian Hall in Dallas; "Pittman Wins Again" (28 September) when he was awarded the contract for the Odd Fellows Hall in Atlanta; and "Mr. Sidney Pittman of Washington, D. C., Awarded the Contract for the Drawing of Plans for the U. B. F. Three-Story Building" in San Antonio (12 October). During 1912, Pittman was on the road nearly as much as he was in Washington, and the lucrative contracts, particularly in Texas, influenced him to move his family to Dallas at the end of that year.

The Knights of Pythias Building in Dallas was finished in 1916, a five-story Beaux-Arts building of gray brick, with columned arched entrance, round-arch windows on the fourth story, narrow windows and balustraded parapet on the fifth. Pittman used many classical elements in the embellishment of the cornices which divided the stories: dentils, egg-and-dart moldings, and scroll details. Erected as the state headquarters for the Knights of Pythias, a black fraternal organization, the building housed offices for black professionals, including the city's first black surgeon and first black dentist, as well as a fifth-floor social room where black schools and clubs held dances and other events. The Pythian Temple as it was called, played a lively role in the community life of Deep Ellum, the black community of East Dallas. The Knights of Pythias were forced to sell the building in 1939, and some years later it was purchased by the Union

Bankers Insurance Company. The building still stands, designated as a City Landmark over its owners' objection in 1989.<sup>66</sup>

After his arrival in Dallas at the end of 1912, Pittman continued to work on other notable Texas projects. Many of these early projects were churches, for example, Allen Chapel African Methodist Episcopal Church in Fort Worth, which he designed in 1914. This modified Gothic style church is built of yellow pressed brick; it has double and triple lancet windows with stained glass and tracery, and the building is dominated by a three-story corner entry tower. Allen Chapel is listed in the National Register of Historic Places.

In 1917, Pittman designed the Joshua Chapel A. M. E. Church in Waxahachie in 1917. This church is of frame construction with brick veneer; it also is dominated by a corner tower, but the entrance is centered in the facade through a triple-arched portico.

Pittman designed the Saint James A. M. E. Church in Dallas in 1918. This large brick building rests on a high basement; it is Classical Revival in style, and is dominated by a pedimented columned entry with full entablature, originally approached by two curving side staircases. Saint James Church has been substantially remodeled, and has been converted to office space; the exterior staircases and many of the stained-glass windows have been removed.

Two other buildings are known to have been designed by Sidney Pittman in Houston during these years: the Odd Fellows Hall in 1924, and the Wesley Chapel A. M. E. Church in 1926. The Odd Fellows Hall was demolished in 1982 to make way for parking and annex space for the Alley Theater. The Wesley Chapel A. M. E. Church still stands southeast of downtown Houston.

The Pittmans joined Macedonia Baptist Church in 1914 in Dallas. Portia became organist and musical director, and Sidney served both as deacon and trustee. In 1925, Sidney Pittman became president of the Brotherhood of Negro Building Mechanics in Texas. But as the 1920s began, Sidney Pittman was having considerable difficulty maintaining his high reputation as an architect. He became so exacting and difficult to satisfy that the men who worked with him tended to dislike and resent him. Always critical and more than a little arrogant, Pittman resented the fact that well-to-do blacks tended to take their business to white rather than black professionals. He became so intense and hard to please, that it became more and more difficult for him to attract clients. His light skin, which had been an asset in Portia's step-mother's opinion, now became a liability; torn between white and black, he found it difficult to get along with either. By the late 1920s he was unable to get contracts from either blacks or whites, and it was at about this time that he ceased to practice as an architect, but continued to take on jobs as a carpenter. During this difficult period, when Sidney Pittman was often depressed and drinking, Portia taught music in the public school system, and was the principal support of the family.<sup>67</sup>

Finding Pittman more and more difficult, Portia finally left him; Dr. Robert R. Moton, who had succeeded Booker T. Washington as president of Tuskegee Institute after Washington's death in 1915, had invited her back to Tuskegee to teach

music. In 1928 she returned to Tuskegee with her daughter, Fannie. William Sidney, Jr., had begun studies at Howard University, and Booker T. was playing saxophone in a jazz band in Kansas City.

In 1931, Pittman began to publish "Brotherhood Eyes", a cleverly written scandal sheet which apparently was read by almost all blacks in Dallas. He mounted an intense campaign against what he considered the hypocrisy of some black leaders, e.g., the morals of some black pastors, and the tendency for blacks to patronize white businesses. In 1937 Pittman was sentenced to five years in jail for sending obscene material (presumably actual issues of "Brotherhood Eyes") through the mail; he served two years, and was released early, in June 1939, through Portia's intervention with Franklin Delano Roosevelt during a visit by the President to Tuskegee. Pittman returned to Dallas, and Portia stayed in Tuskegee.<sup>68</sup>

In the 1940s, Sidney Pittman's name continued to appear in the Dallas directories, and he supported himself with carpenter's jobs. His last years were spent at the Powell Hotel on State Street, where he was a known local figure, nearly blind and nearly destitute, considered an eccentric but treated with some respect. He died of coronary thrombosis at Parkland Memorial Hospital on the morning of 14 March 1958, and was buried in a unmarked grave, donated by a longstanding friend, at the Glen Oaks Cemetery in Dallas. In February 1985, through the efforts of several architects and admirers of his work, and the Dallas Historical Society, a granite memorial stone was erected at his gravesite. The inscription on the tombstone was taken from a letter written by the 18-year-old Sidney to his Principal, Booker T. Washington: "I am here for the right thing and not for the wrong."<sup>69</sup>

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The design and construction of the Negro Building at the Jamestown Exposition was the springboard for the architectural career of William Sidney Pittman. His career, though illustrious, was relatively brief. It was hampered by a combination of eccentricity, arrogance and personal frustration which caused Booker T. Washington to point out that Pittman had "strong points", but was "a curious and troublesome individual."<sup>70</sup> Pittman was, however, imaginative and industrious, and in the early years of his career he was described as ". . . both an idealist and a practical man of affairs - a dreamer, if you please, and a hard-headed pusher for results. Following not the beaten paths trodden by the masses, he has wooed fortune as an architect - a builder of everlasting temples. A self-made man . . . he has struggled upward through the morasses of poverty and prejudice, until today he stands at the head of his chosen profession, with a future most bright with the promise of higher honors still to come."<sup>71</sup>

Pittman was not an important architectural innovator, but he was well trained in translating architectural concepts into physical reality. His designs reflect the popular idiom of

the period, particularly for institutional structures, of the Beaux-Arts and Classical Revival. He was industrious and ambitious, and notably active in business and development projects which would promote the welfare of his race. The later years of Pittman's career were marked with disillusionment and bitterness; for many years, his work had been nearly forgotten, but today is being rediscovered and again appreciated. Because of his talent, ambition and industry, William Sidney Pittman made a place for himself at the beginning of a field which was just opening to African Americans.

Susan G. Pearl  
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June/November 1994

1. R. W. Thompson, "W. Sidney Pittman, Architect of the Race," The Washington Bee, 12 October 1907. Cf. also Roy L. Hill, Booker T's Child, (Newark, N.J.: McDaniel Press, 1974), 43; Ruth Ann Stewart, Portia, (Garden City, N.Y.: Doubleday & Co., Inc., 1977), 77-78.
2. Federal Population Census, 1880; Alabama, Montgomery County, E.D. 130, Sheet 206, page 71, Dwelling 558.
3. Ellen Weiss, "Robert R. Taylor of Tuskegee: An Early Black American Architect," Arris: Journal of the Southeast Chapter of the SAH, 2 (1991):3-19.
4. "Library for Negroes," The Washington Bee, 1 October 1910, p.1.
5. Letter from Pittman to Washington, 11 November 1897, Papers of Booker T. Washington, Manuscripts Division, Library of Congress.
6. Drexel Institute of Art, Science and Industry, School of Architecture, Report of William Sidney Pittman, Second Year, First Term; enclosed in letter from Pittman to Washington, 16 February 1899, Papers of Booker T. Washington.
7. Letters from Pittman to Washington, 16 February and 15 April 1899, Papers of Booker T. Washington.
8. "Architectural and Mechanical Drawing, Tuskegee Normal and Industrial Institute" Album; Accession #2580, Prints and Photographs Division, Library of Congress. See also Paris Universal Exposition, Catalog of Exhibitors in the United States Sections, (Paris, 1900), 6, 44,

110, 470.

9. Letter from Pittman to Washington, 30 November 1899, Booker T. Washington Papers; see also The Southern Letter, XVI, No. 12 (January 1900), p. 2.

10. Letter from Pittman to Washington, 6 September 1900, Papers of Booker T. Washington.

11. Emmett J. Scott, "The New South Again: The Men Who Oversee and Control the Architectural and Mechanical Division of Tuskegee Institute - The Work of Messrs. Taylor, Rayfield and Pittman," in The Colored American, 6 April 1901, 1,5; Tuskegee Student, 20 April 1901.

12. "Architectural Drawing at the Tuskegee Normal and Industrial Institute", Architects' and Builders' Magazine, Vol. XXXVI, No. 8 (May 1904), 377-78.

13. Letter from Booker T. Washington to L. W. Messer, 14 February 1911, Papers of Booker T. Washington; "Mr. W. Sidney Pittman Wins the Jamestown Exposition Negro Building", The Washington Bee, 27 October 1906; Letter from Robert R. Taylor to Booker T. Washington, 1 September 1904, Papers of Booker T. Washington; Thompson, 1.

14. Letter from Booker T. Washington to R. R. Taylor, 26 August 1904, Papers of Booker T. Washington.

15. Letter from Pittman to Washington, 14 August 1904; Washington to Pittman, 26 August 1904; Taylor to Washington, 1 September 1904; Papers of Booker T. Washington.

16. "J. A. Lankford Enlarges His Business," The Washington Bee, 17 June 1905.

17. Boyd's Directory of the District of Columbia, (Washington, D. C.: R. L. Polk and Company, 1906), 912, and subsequent years; Thompson, 1; The Washington Bee, 6 June 1908, and advertisements passim.

18. Final Report of the Jamestown Ter-centennial Commission, Jamestown Exposition, Norfolk, Virginia, 1907, (Washington, D. C.: Government Printing Office, 1909), 138-140 (hereinafter referred to as Final Report); Staff of Hampton Roads Naval Museum, An Illustrated History of the Jamestown Exposition, (Norfolk, Va.: Commander Naval Base, n.d.) 2-5; "Postscripts Jamestown Exposition 1907", (Norfolk, Va.: Commander Naval Base, 1982), introduction.

19. ibid.

20. ibid. See also the General Records of the United States Department of Treasury, Series #644.

21. Giles B. Jackson and D. Webster Davis, The Industrial History of the Negro Race of the United States, (Richmond, Va.: The Virginia Press, 1908; reprint, Freeport, N.Y.: Books for Libraries Press, 1971), 167-171 (page references are to reprint edition); Lucy Brown Franklin,

"The Negro Exhibition of the Jamestown Ter-Centennial Exposition of 1907," Negro History Bulletin, Vol. 38, No. 5, June/July 1975, 408-414.

22. Jackson and Davis, Industrial History, 173; Final Report, 142; General Records of Department of Treasury, Series #644.

23. ibid.; "Mr. W. Sidney Pittman Wins the Jamestown Exposition Negro Building," The Washington Bee, 27 October 1906; Letter from Jackson to Scott, 21 October 1906, and from Scott to Pittman, 23 October 1906; Papers of Booker T. Washington.

24. Letter from Scott to Jackson, 5 September 1906; Jackson to Scott, 7 September 1906, 21 October 1906; Scott to Lankford, 3 January and 8 January 1907; Lankford to Scott, 5 January 1907; Lankford to Washington, 5 January 1907; Pittman to Scott, 5 January 1907; Papers of Booker T. Washington.

25. Contract between The United States of America and W. Sidney Pittman, 8 November 1906, for designing and superintending construction of The Negro Building, Jamestown Exposition; Contract between the Negro Development & Exposition Company and W. Sidney Pittman, 8 November 1906; both contracts included in General Records of Department of Treasury, Series #644.

26. Final Report, 138-143; see also Jackson and Davis, 170-177. Pittman's drawings are held by the Cartographic Branch of the National Archives.

27. Advertisement of Negro Development and Exposition Company in The Washington Bee, 12 January 1907; Jackson and Davis, 177-184; Final Report, 143-152; Letter from Washington to Calloway, 27 March 1907, Papers of Booker T. Washington.

28. Jackson and Davis, 142-143; Financial statements, and memoranda from ND&EC to Supervising Architect J. K. Taylor, filed in General Records of Department of Treasury, Series #644.

29. Jackson and Davis, 170-177; Final Report, 142-143.

30. Letter from Andrew Hilyer, Secretary-Treasurer of the ND&EC, to the Secretary of the Ter-Centennial Commission, 5 February 1907, filed in General Records of Department of Treasury, Series #644.

31. Jackson and Davis, 174-175.

32. Letters included in General Records of Department of Treasury, Series #644: Hilyer to Bolling & Everett, 3 April 1907; Bolling & Everett to Hilyer, 3 April 1907; Calloway to Assistant Secretary of Jamestown Tercentennial Commission, 5 April 1907; Jackson and Davis, 175-177; Final Report, 142-143.

33. Final Report, 146; Papers and plans included in the General Records of the Department of Treasury, Series #644.
34. Letter from Calloway to Assistant Secretary of Jamestown Tercentennial Commission, 21 May 1907, included in General Records of Department of Treasury, Series #644.
35. Letters between Calloway, Chairman of Executive Committee of ND&EC, and the Assistant Secretary of the Jamestown Tercentennial Commission, 29 May through 4 June 1907; included in General Records of Department of Treasury, Series #644.
36. ibid.
37. Jackson and Davis, 196-197; Final Report, 148.
38. Letter from Calloway to Secretary of Jamestown Tercentennial Commission, 14 June 1907, included in General Records of Department of Treasury, Series #644.
39. ibid.
40. Jackson and Davis, 196-197; Final Report, 148.
41. Jackson and Davis, 177-196; Official Blue Book of the Jamestown Tercentennial Exposition, A.D. 1907, (Norfolk, Virginia: The Colonial Publishing Company, Inc., 1909), 675-678.
42. Letter, 19 July 1907, from R. B. Hayes, Superintendent of Construction, to Supervising Architect Taylor, Department of Treasury, included in General Records of Department of Treasury, Series #644.
43. Jackson and Davis, 200.
44. Final Report, 149.
45. Correspondence, June through December 1908, General Records of Department of Treasury, Series #644. Conversation with Patricia Sluby, great-granddaughter of Giles B. Jackson, April 1993. [Many of the buildings on the Exposition grounds, including the Negro Building, were demolished soon after the Exposition closed. The site was developed into the Norfolk Naval Station in 1917, and some of the state exposition buildings now serve as commanders' residences.]
46. Hill, 42-47; Stewart, 77-79; Tuskegee Student, 21 September 1907.
47. "The Pittman-Washington Wedding", Tuskegee Student, 2 November 1907.

48. Susan G. Pearl, Fairmount Heights, Maryland, A History: From its Beginnings (1900) to Incorporation (1935), (Upper Marlboro: M-NCPPC, 1991), 8; Hill, 49-50; Stewart, 79-81; "Fairmount Heights: A Thriving Colored Settlement," The Washington Bee, 12 December 1908; "'Stag Buffet Reception," The Washington Bee, 30 January 1909.
49. Pearl, 3-4, 12; Letter from Pittman to Washington, 15 January 1907, Papers of Booker T. Washington.
50. Pearl, 12; Prince George's County (Maryland) Incorporation Records JBB#1:134; Prince George's County Deeds #50:6, #208:273; "Fairmount Heights: A Thriving Colored Settlement," The Washington Bee, 6 June 1908; "His Third Anniversary," The Washington Bee, 12 December 1908.
51. Pearl, 21-23; The Washington Bee, 5 and 19 November 1910, 11 and 18 March 1911, 16 March and 6 April 1912, 8 June and 13 July 1912, 1 May 1915.
52. "Fairmount Heights: A Thriving Colored Settlement," The Washington Bee, 12 December 1908; "Negro Business League," The Washington Bee, 9 January 1909; Letter from Pittman to Washington, 3 February 1909, Washington to Pittman, 11 February 1909, Papers of Booker T. Washington.
53. Thompson, 1.
54. Antoinette J. Lee, "Garfield Elementary School", Building Survey Form, District of Columbia Public Schools, August 1986; "Building Accepted," Washington Evening Star, 29 September 1909, and "New School Dedication," Washington Evening Star, 1 December 1909; Papers of the D. C. Archives, Engineering Library, Reeves Municipal Center, Washington, D. C.
55. Booker T. Washington, "How the Colored People of Washington Raised \$25,000 in Twenty-Six Days," The Independent, Vol. LXIII, 7 November 1907, 1115-1116; Historic American Buildings Survey documentation, DC-361, Prints and Photographs Division, Library of Congress; "President Lays Stone," The Washington Bee, 5 December 1908.
56. The Washington Bee, 27 May 1911, p. 1, and 30 December 1911, p. 1.
57. "Y.M.C.A. Dedication", The Washington Bee, 18 May 1912, p. 1.
58. "Y.M.C.A. Dedication", The Washington Bee, 25 May 1912, p. 1.
59. District of Columbia Building Permit #3165, 1908; The Washington Bee, 30 June 1917; "I.T. Hatton, Architect, Dead," The Washington Tribune, 21 May 1921; see also The Washington Bee, 20 October 1906.
60. "His Third Anniversary", The Washington Bee, 6 June 1908.

61. Letter from Portia W. Pittman to Washington, 3 November 1910, Papers of Booker T. Washington.
62. Letter from Washington to Pittman, 12 December 1907, Papers of Booker T. Washington.
63. Letter from Washington to Messer, 14 February 1911, Papers of Booker T. Washington.
64. The Washington Bee, 2 September 1911, p. 1.
65. "Lincoln Memorial Building Company" advertisement, The Washington Bee, 2 July 1910; "Lincoln Memorial Building Company" flyer (n.d.), in files of Prince George's County Historic Preservation Office, M-NCPPC, Upper Marlboro, Maryland; "Lincoln Memorial," The Washington Bee, 20 April 1912.
66. Historic Landmark Nomination form, Dallas, June 1984; Mary Barrineau, "The Pride of Sidney Pittman," Dallas Times Herald, 7 December 1986 (D-1); James Ragland, "Black Architect's Hall Designated a City Landmark," Dallas Morning News, 26 October 1989 (28-A). The building is located at 2551 Elm Street.
67. Hill, 51-66; Stewart, 84-114.
68. Hill, 63; Stewart, 108; Barrineau, D-1, D-6; Fly, entry in Texas Handbook, 1991.
69. Conversation and correspondence with librarian, Dallas Historical Society, April 1994; letter to author, 25 April 1994, from James B. McCrain, Research Historian, Dallas Historical Society; conversation and correspondence, April 1994, with McGowan Funeral Home, Dallas; Death Certificate #14375, filed with Texas Bureau of Vital Statistics; Program in celebration of Black History Month, 24 February 1985, Glen Oaks Cemetery, Dallas, Texas.
70. Letter from B. T. Washington to R. R. Taylor, 26 August 1904, Papers of Booker T. Washington.
71. R. W. Thompson, "W. Sidney Pittman, Architect of the Race," The Washington Bee, 12 October 1907.