



OLD MOUNT CARMEL CHURCH

HISTORIC RESOURCES REPORT

JULY 12, 2022

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INTRODUCTION

Old Mount Carmel Baptist Church was built in 1944 and is located within the Pleasant Street Historic District in Gainesville, Florida. This district encompasses one of the city's most historic African American neighborhoods.

The two-story brick church, built in the Late-Gothic Revival style, is significant at the local and state levels for its direct association with the African American Civil Rights movement in Gainesville, and with one of its prominent leaders, Reverend Thomas Wright. Rev. Wright moved from St. Augustine to Gainesville in 1962, following growing threats against him and his family due to his leadership role in the Civil Rights movement in St. Augustine. He quickly became a leader in Gainesville's Civil Rights movement, where he served as NAACP chapter president, led public school integration efforts and facilitated meetings, planning sessions, and marches from Old Mount Carmel Baptist Church.¹

The Old Mount Carmel Baptist Church has been listed on the National Register of Historic Places, gaining formal recognition of the property's historic significance as a cultural and architectural resource to the State of Florida.

It is a significant community asset for many reasons including its distinctive Late Gothic Revival architecture. It long has been a cultural centerpiece among Gainesville's African American community for its historical significance as a religious and social gathering place during the Civil Rights

Movement (1944-1970). Dr. Thomas A. Wright (1920-2014), former reverend of Mount Carmel Church and president of the Alachua County chapter of the National Association for the Advancement of Colored People (NAACP), worked during the era to help desegregate the Alachua County school system.

Pastor Gerard Duncan of Prayers By Faith Family Ministries, whose congregation worships at Old Mount Carmel Baptist Church, says the efforts of community partners were crucial to its placement on the National Register.

"The Prayers By Faith Family Ministries congregation along with the Pleasant Hill Baptist Church would like to thank for their support: the Florida Secretary of State Laurel M. Lee; the Historic Preservation staff at the Florida Division of Historical Resources; the Honorable Lauren Poe and the Gainesville City Commission; the Honorable Ken Cornell and the Alachua County Board of County Commissioners; and the City of Gainesville's Department of Sustainable Development for working to make this designation a reality," said Pastor Duncan.

The nomination package for historic designation was prepared by the University of Florida's Historic Preservation program: Morris Hylton, III, Former Director; Linda Stevenson, Adjunct Assistant Professor; and Kristine Ziedina, Doctoral Researcher.

¹ Florida Division of Historical Resources, "Old Mount Carmel Baptist Church," FDHR, May 5th 2022, <https://dos.myflorida.com/historical/preservation/national-register/recent-national-register-listings/old-mount-carmel-baptist-church/>.

² College of Design and Construction Planning, "Historic Preservation Program Helps Secure Placement of Historic Gainesville Church on National Register," May 5th 2022, <https://dcp.ufl.edu/news/historic-preservation-program-helps-secure-placement-of-historic-gainesville-church-on-national-register/>.

HISTORICAL SIGNIFICANCE

“Old Mt. Carmel’s history as a center for Civil Rights activism in Gainesville is emblematic of this building’s significance to the community, both historically and currently. We look forward to our partnership with Pastor Duncan and his congregation to assist with plans for continuous and future use as a community hub for social justice,” said Cleary Larkin, Acting Director of UF’s Historic Preservation program.

The City of Gainesville was awarded a \$50,000 Small Matching Grant from the state’s Division of Historical Resources for a Rehabilitation and Adaptive Use Plan for the church.

“The funding will be used toward digital documentation of the historic building, a conditions assessment and schematic rehabilitation plan, and the gathering of oral histories to support the congregation’s mission,” said Department of Sustainable Development Director Andrew Persons.

Preserving and celebrating Gainesville history, heritage and Black culture is part of the City’s strategic plan to keep Gainesville as a great place for neighbors to live and thrive.

The project runs through June 30, 2022 and will be a collaborative partnership between Prayers By Faith Ministries, Pleasant Hill Baptist Church, the University of Florida’s Historic Preservation program and the City of Gainesville.²



“We need to know the importance of a sacred space. This is a very significant space in the Black Community.”

Pastor Gerard Duncan

HISTORY TIMELINE



1944

In 1944, Old Mount Carmel Church was built in the Pleasant Street District of Gainesville, Florida. The building's Late Gothic Revival architecture hosts stained glass windows, white doors, and original brick. Although it began just as a place of worship, the church would soon evolve into a significant role in Alachua County's journey to desegregation, civil rights, and inclusion.³



1962

In 1962, Reverend Dr. Thomas A. Wright moved from St. Augustine, Florida to begin a new congregation at Mount Carmel Church. He remained a pastor for over 44 years, up until his retirement in 2006. Throughout his time in Gainesville, Rev. Wright demonstrated Civil Rights leadership, educational opportunities, and community service. His work prompted numerous changes throughout the local area, including the 1964 lawsuit against Alachua County School Board that resulted in the desegregation of public schools.³



1966

In 1966, Rev. Wright began serving as president of Alachua County's NAACP chapter. He worked diligently throughout the 1960s and 1970s to desegregate the Gainesville area while simultaneously developing Old Mount Carmel Church into a safe space. Numerous NAACP meetings were held within the church sanctuary. Rev. Wright eventually gave his last sermon at Old Mount Carmel Church in 2013, after the church received its historic state of Florida marker.³



1971

On April 15th, 1971, the University of Florida's Black Student Union organized a list of six demands to present to UF President Stephen O'Connell. After O'Connell refused to meet or acknowledge demands for equality and desegregation, hundreds of students marched in protest to UF's Tigert Hall. These concerned students came from everywhere -- including the Historic Pleasant Street District. The march resulted in 60 students being arrested, hundreds being gassed, and three policemen injured. Weeks later, over 100 Black students unenrolled from the University.³

“It seemed like such a small spark, but before the day was over, the whole university was engulfed in flames.”

The Florida Alligator, April 1971

HISTORY TIMELINE



1987

In 1987, Rev. Wright moved his congregation to a new location. Rev. Dr. Willie G. Mayberry then purchased the Mount Carmel Church building, which would then be nicknamed as “Old” Mount Carmel. Rev. Mayberry’s congregation, Pleasant Hill Baptist Church, immediately began holding services and meetings. The congregation worked diligently to prevent the building from being condemned. This would prove to be challenging; at one point, Rev. Mayberry recalled receiving death threats from the public as he cleaned the building.³



2019

In 2019, the Prayers By Faith Ministry began collaborating with the University of Florida’s Historic Preservation program to launch Old Mount Carmel’s restoration. Gerard Duncan, pastor of Prayers By Faith Ministry, headlined the project. With the guidance of Rev. Wright and Rev. Mayberry, Duncan decided to carry out the mission to let the community know that their story is heard, and we are still working to create a more inclusive history.³



2021

Following Old Mount Carmel's designation as a historic site by the state of Florida, the church was listed on the National Register of Historic Places in 2021. The property was recognized for its cultural and architectural significance. In addition to Pastor Duncan and Prayers By Faith Ministry, many UF figures helped develop the nomination package. This included collaborations with the University of Florida's Historic Preservation Program, Adjunct Assistant Professor Linda Stevenson and Doctoral Researcher Kristine Ziedina. The City of Gainesville was awarded \$50,000 to help fund the digital documentation, oral histories, rehabilitation plan and conditions assessments that will help rebuild the church.³

SITE CONDITION ASSESSMENT

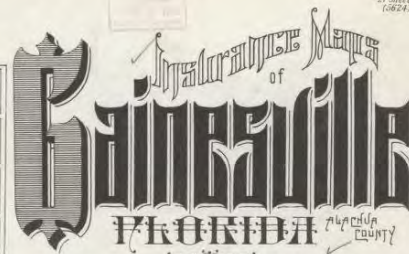
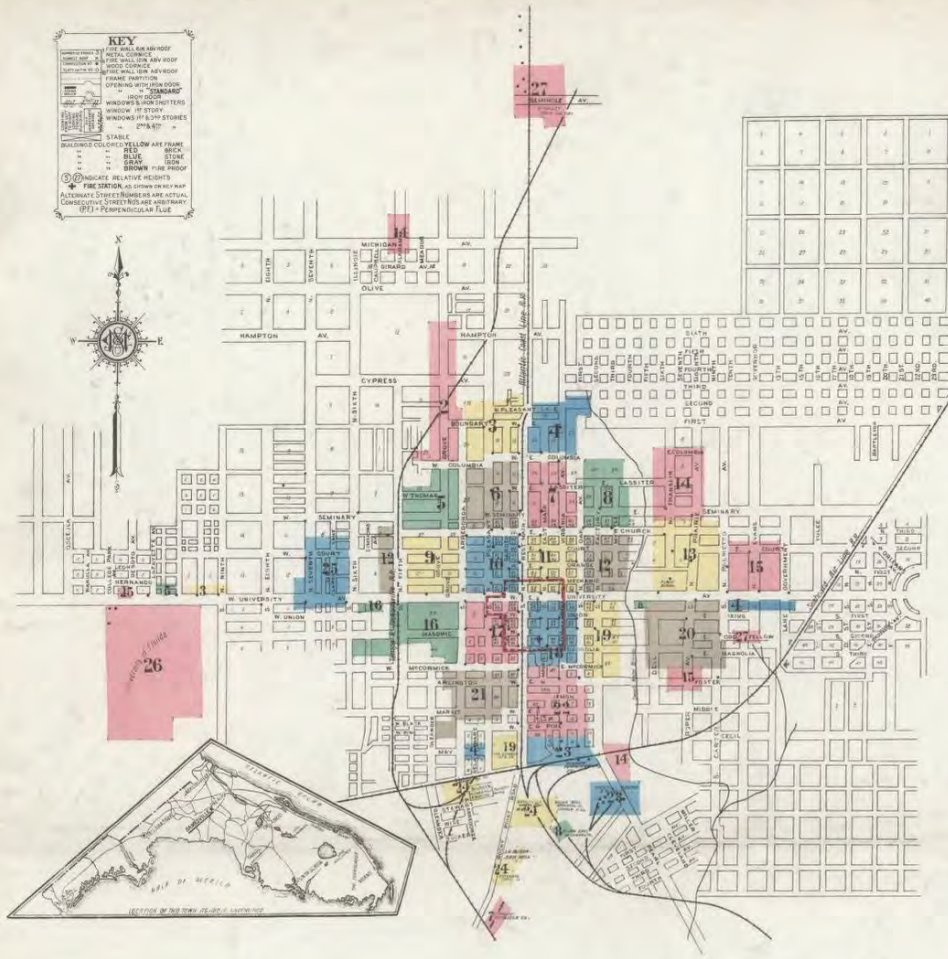
The **Historic Structure Report** is based on visual, non-destructive investigation of the existing structures and site, which is intended to determine, as best as possible, the existing building and site conditions and provide recommendations with preliminary budgets following the Secretary of the Interior's Standards for the Treatment of Historic Properties.

Moreover, this building has been listed on the National Register of Historic Places, and is recognized for the property's historic significance as a cultural and architectural resource to the State of Florida.

On November 19, 2021, REG Architects, Inc staff completed an initial site visit, followed by several others in the following months, to include additional observation of specific conditions. Subsequent visits included additional photos and building measurements, leading to preparation of floor plans and elevations of the historic building.

MAY 7 1913

27 Sheets
(6254)



SANBORN MAP COMPANY
New York

SCALE 50 FT. TO AN INCH

MAY 7 1913

Copyright 1913, by the Sanborn Map Co.

Population 3000. Prevailing Winds S.W.

WATER FACILITIES

Gainesville City water works (McIntosh) located 2 1/2 miles S.E. of Court St. Direct pressure system. Water supply exclusively from three flowing springs and well 1914 deep. One horizontal and one vertical (12 1/2 x 18) capacity 300 gals. per min. Two vertical pumps (12 1/2 x 18) and one vertical combined capacity 1200 gals. per min. Piping of water pipes of 8" to 12" diameter. Cisterns 4 years old. Turbines 3 years old. Six double hydrants. Domestic pressure 25 lbs. Fire pressure 50 lbs. Average daily consumption 30,000 gals.

FIRE DEPARTMENT

Volunteer, 35 members, two paid men, one chief. Two hose and nine hook & ladder company, 4 horses. Two motor wagons with 30 ft. 1 1/2" cotton rubber lined hose and one 3 gal. chemical extinguisher on each. One hose wagon carries 2 1/2" extension ladder, the other two 2 1/2" roof ladders. One hook & ladder truck with one 40 ft extension ladder, and one 30 ft. and one 18 ft. ladders and six buckets. Chief has Ford 30 HP runabout equipped with two 3 gal. chemical extinguishers. Sprinkler hose six months old, 300 ft. three years old and the balance five years old. Total amount of hose 2000'. Contract let for one American-la France auto. chemical engine to be delivered in March 1913. Fire alarm-Gannett system, 20 boxes. Fire bell on Court St.

Goodly daily level. Public lights electric. University St. Macadamized. University St. brick paved. N. Main St. Virginia St. to be brick paved. Wood in spring of 1913 the following streets are to be brick paved.

STREET	STREET	STREET	STREET
Alabama	Black	Clark	Columbia
Delaware	Dell	Dutton	East
Florida	Franklin	Garden	Hampton
Georgia	Green	Hampton	High
Illinois	Indiana	Irish	Italian
Michigan	Minnesota	Mississippi	Missouri
Nebraska	Nevada	New York	North
Ohio	Oklahoma	Oregon	Pennsylvania
Rhode Island	South Carolina	South Dakota	Tennessee
Vermont	Virginia	Washington	West Virginia
Wisconsin	Wyoming		

INDEX.

STREETS.	STREETS.	STREETS.	STREETS.
Alabama	Black	Clark	Columbia
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Michigan	Minnesota	Mississippi	Missouri
Nebraska	Nevada	New York	North
Ohio	Oklahoma	Oregon	Pennsylvania
Rhode Island	South Carolina	South Dakota	Tennessee
Vermont	Virginia	Washington	West Virginia
Wisconsin	Wyoming		

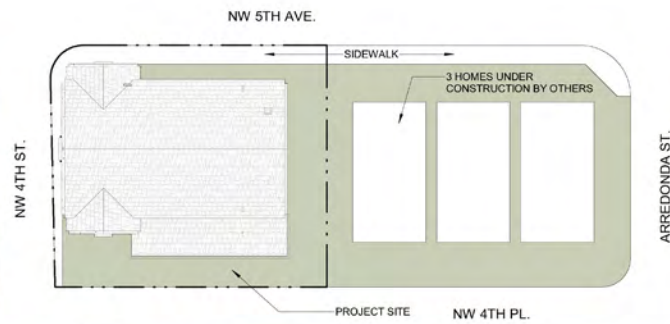
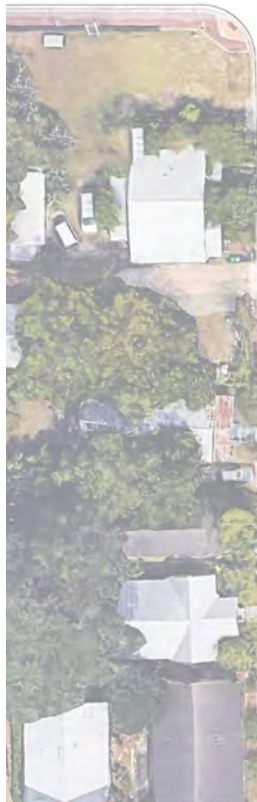
* Indicates only one side of Street shown.



Aerial photography from 1937, yellow highlighted Old Mount Carmel Site Plan

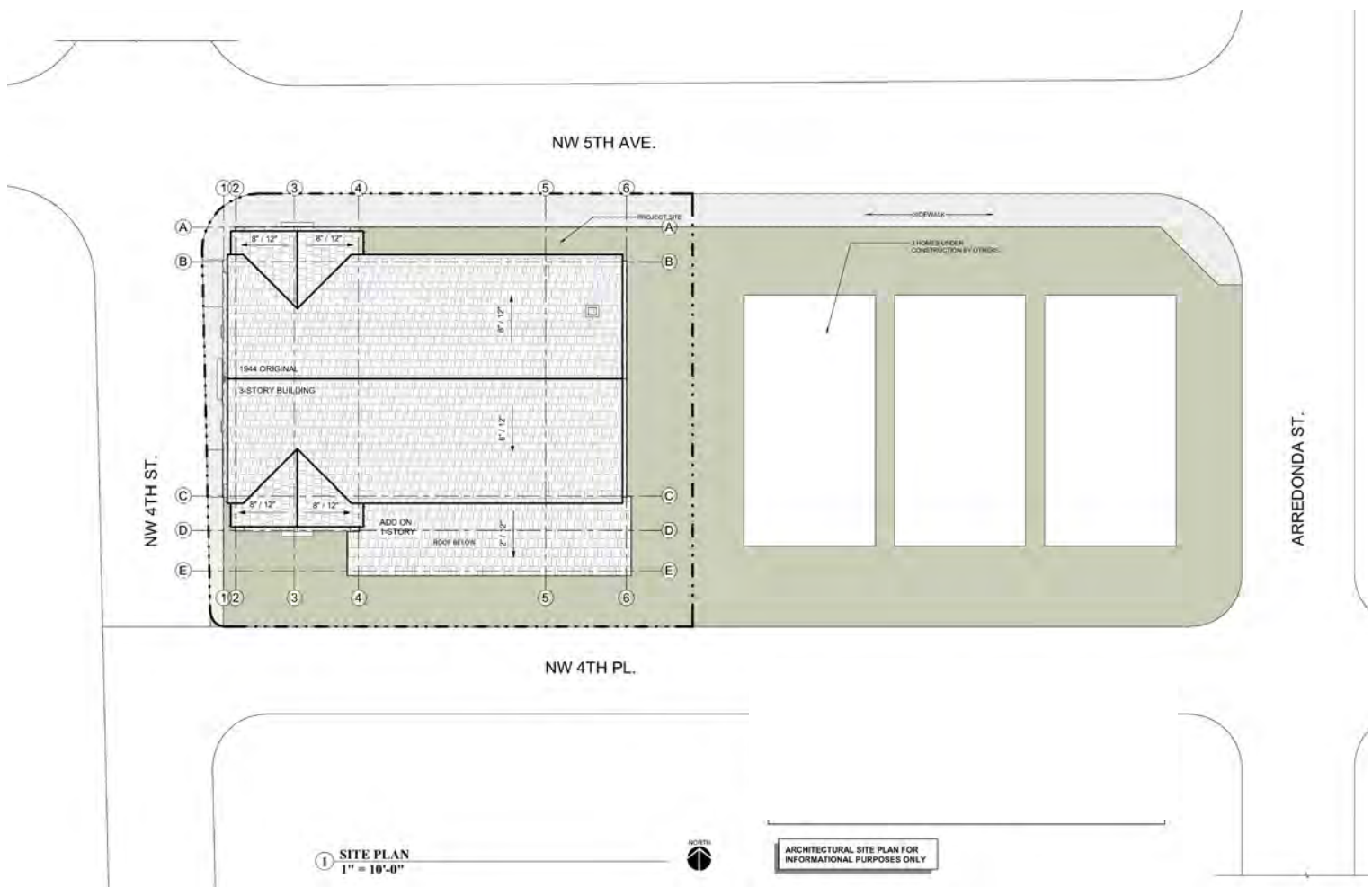


Aerial photography from 1937 superimposed with 2020 colored site aerial.



Site Plan superimposed on latest aerial mapping.

<u>BUILDING GSF:</u>	<u>BUILDING HEIGHTS:</u>	<u>BUILDING FOOTPRINT:</u>
1ST LEVEL: 5,615 GSF	1ST LEVEL: 10 FT	ORIGINAL FOOTPRINT
2ND LEVEL: 4,685 GSF	2ND LEVEL: 10 FT	4,685 GSF / 0.83 %
3RD LOFT LEVEL: 2,260 GSF	3RD LOFT LEVEL: 12 FT	ADDITION FOOTPRINT
TOTAL BUILDING: 12,560 GSF	ROOF: 12 FT	930 GSF / 0.17 %
	TOTAL HEIGHT: 44 FT	TOTAL: 5,615 GSF
<u>LOT COVERAGE:</u>	<u>PARKING:</u>	
ACRES: 0.17	NONE ON SITE, ON STREET	
SQ FT: 7,500	AND ADJACENT LOTS	
ZONING: U6		



As-Built Existing Site Plan

EXTERIOR BUILDING CONDITION ASSESSMENT



01 View of existing conditions at main entrance at west elevation



02 View of existing conditions at northwest corner



03 View of existing conditions at side entrance at north elevation



04 View of existing conditions at northeast corner



05 View of existing conditions at east elevation



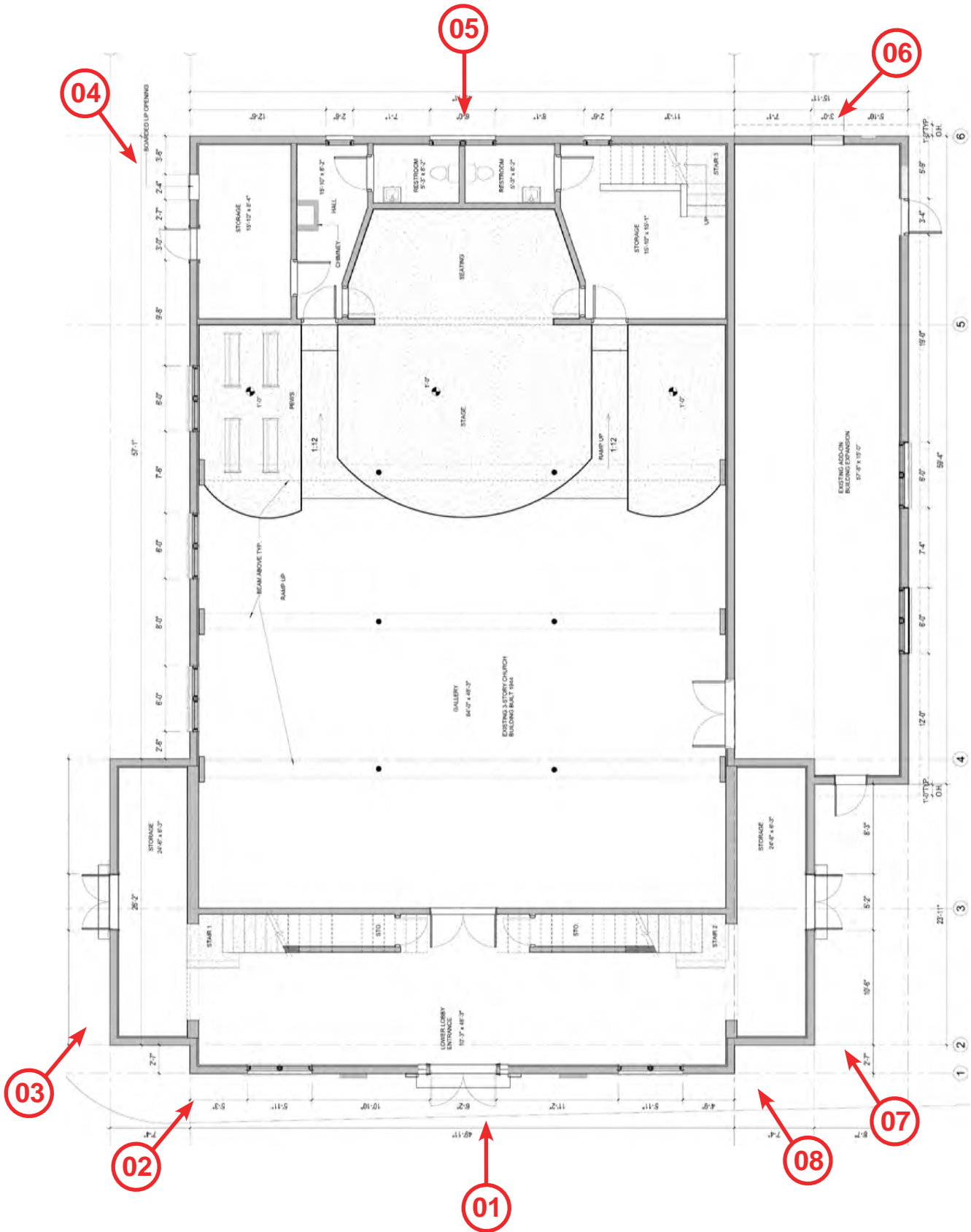
06 View of existing conditions at southeast corner



07 View of existing conditions at south elevation



08 View of existing conditions at southwest corner



Existing First Floor Plan

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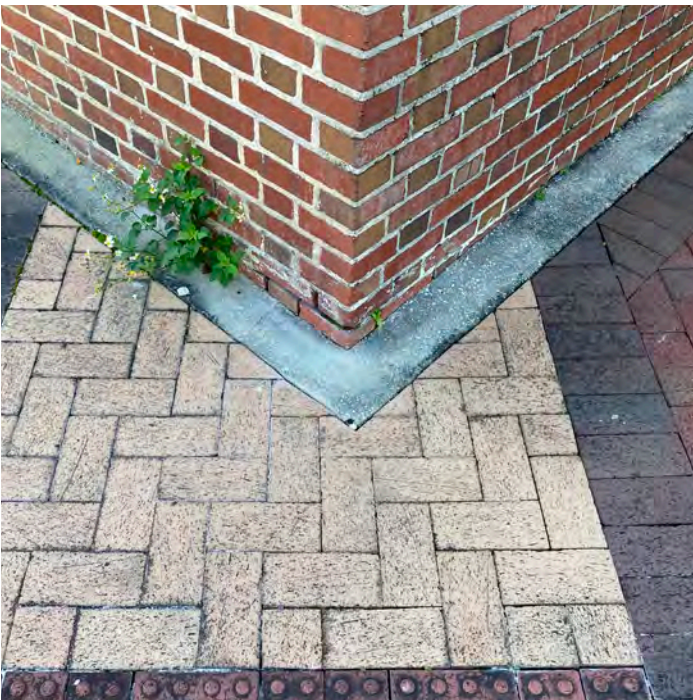
EXTERIOR DETAIL BUILDING CONDITION ASSESSMENT



01 Decorative brickwork feature flanking main entrance at west elevation



02 Existing condition at brick opening for A/C



03 Existing condition of brick pavers



04 Existing condition of pointed arch window at main entrance at west elevation



05 Typical historic exterior window



06 Existing condition of crack at window sill



07 Typical exterior window sill



08 Existing conditions of brickwork and commemorative plaque signage



09 Existing condition of exterior french doors at north elevation



10 Existing condition of exterior french doors at north elevation



11 Existing condition of exterior french doors at north elevation



12 Existing condition of window at second floor at north elevation



13 Typical historic exterior window with window A/C unit



14 Existing condition of exterior door at south elevation



15 Existing condition of boarded window at north elevation



16 North elevation depicting existing historic brickwork, exterior windows and window A/C units



17 Partial view of existing conditions at south elevation



18 Exterior second and third-story view of historic exterior windows and brickwork



19 Southeast corner of add-on depicting existing fascia, vertical wood siding at roof, and lower window conditions



20 Southeast corner of add-on depicting existing fascia, vertical wood siding at roof, and lower window conditions



21 Existing condition of wood siding at roof at add-on



22 Existing condition of wood siding at roof at add-on



23 Partial south elevation of add-on depicting deterioration of existing fascia, soffit and existing conditions



24 Partial south elevation of add-on depicting deterioration of existing fascia, soffit and existing conditions



25 Existing condition of soffit and rafters



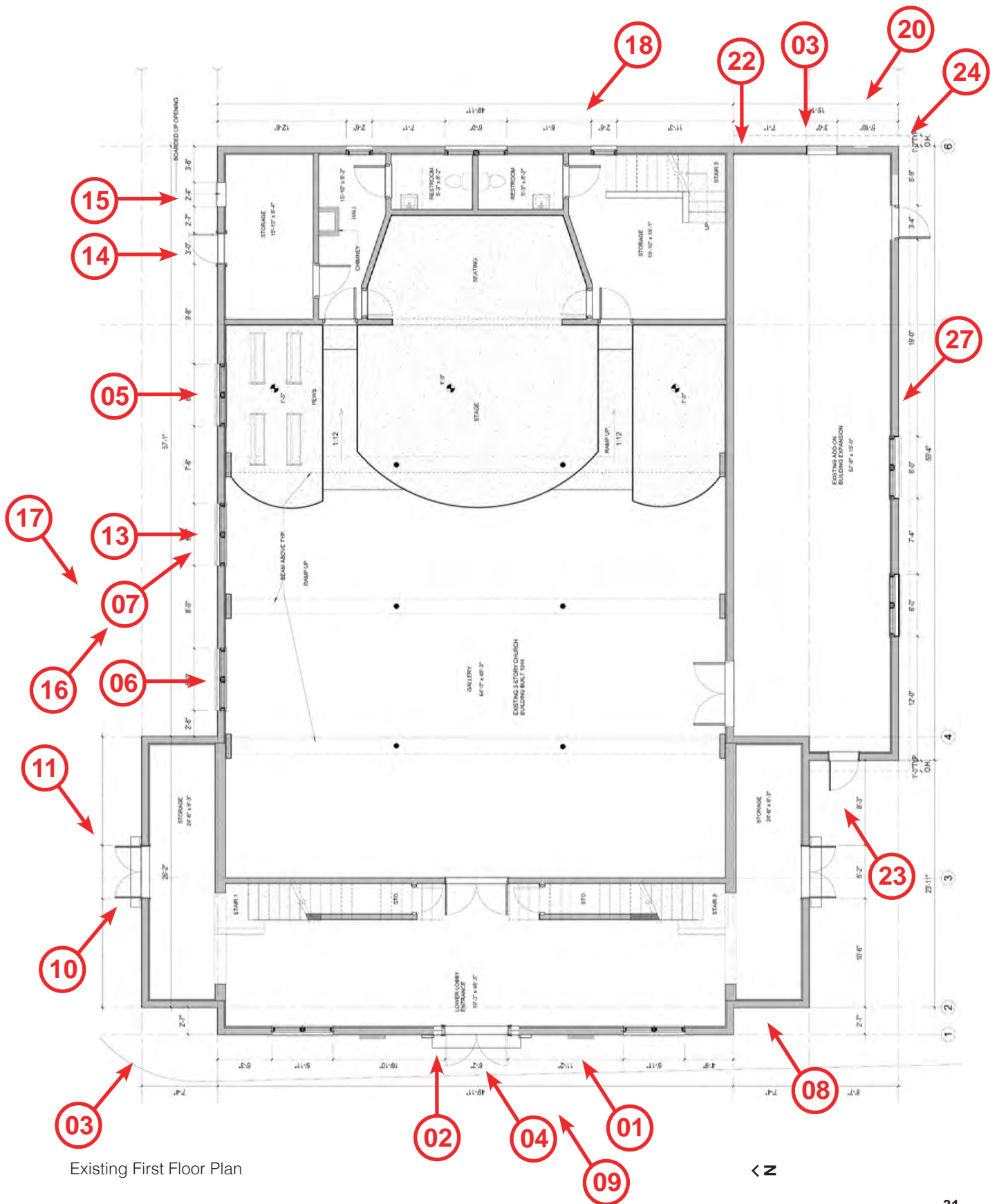
26 Existing conditions of partial roof and valley condition



27 Typical exterior window sill

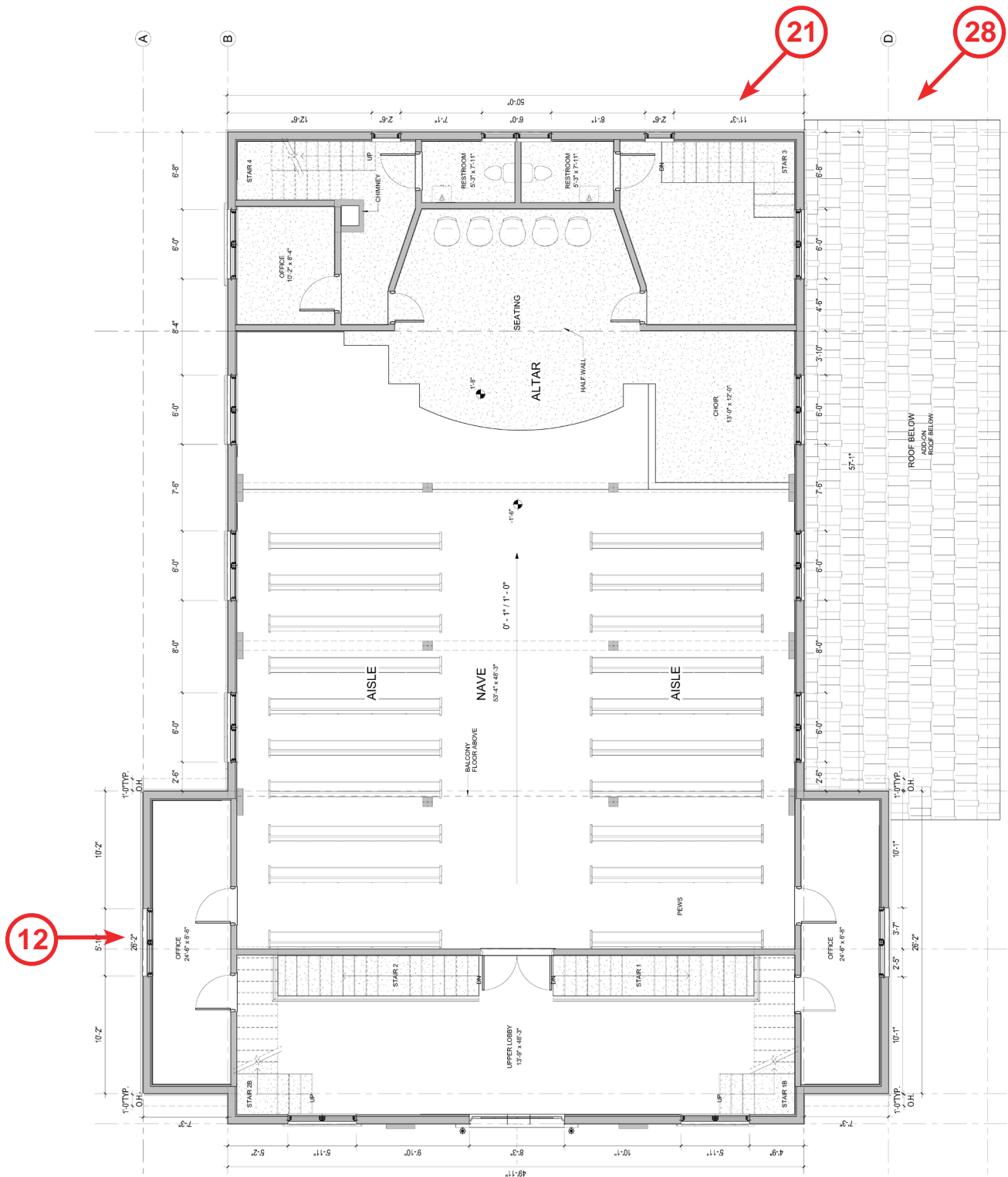


28 Existing conditions of roof soffit, fascia, and rafters



Existing First Floor Plan

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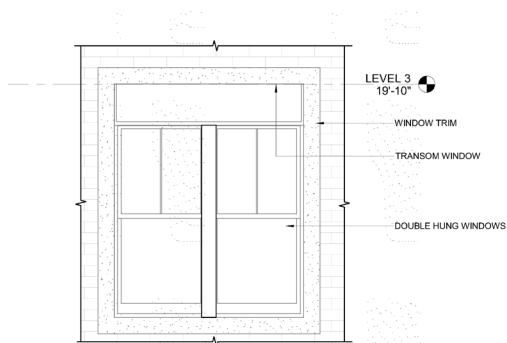


Existing Second Floor Plan

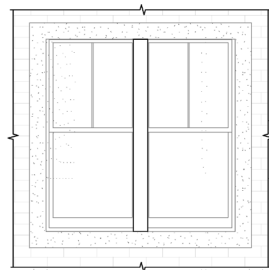




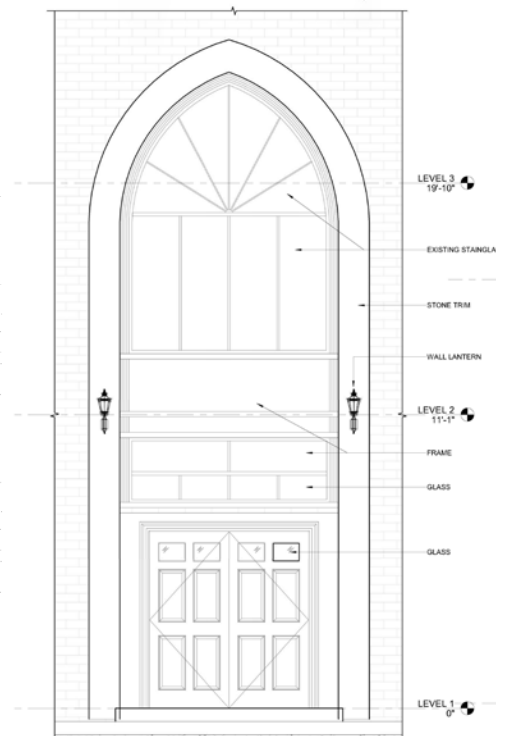
1 PRIMARY ELEVATION (WEST) EXISTING
1/4" = 1'-0"



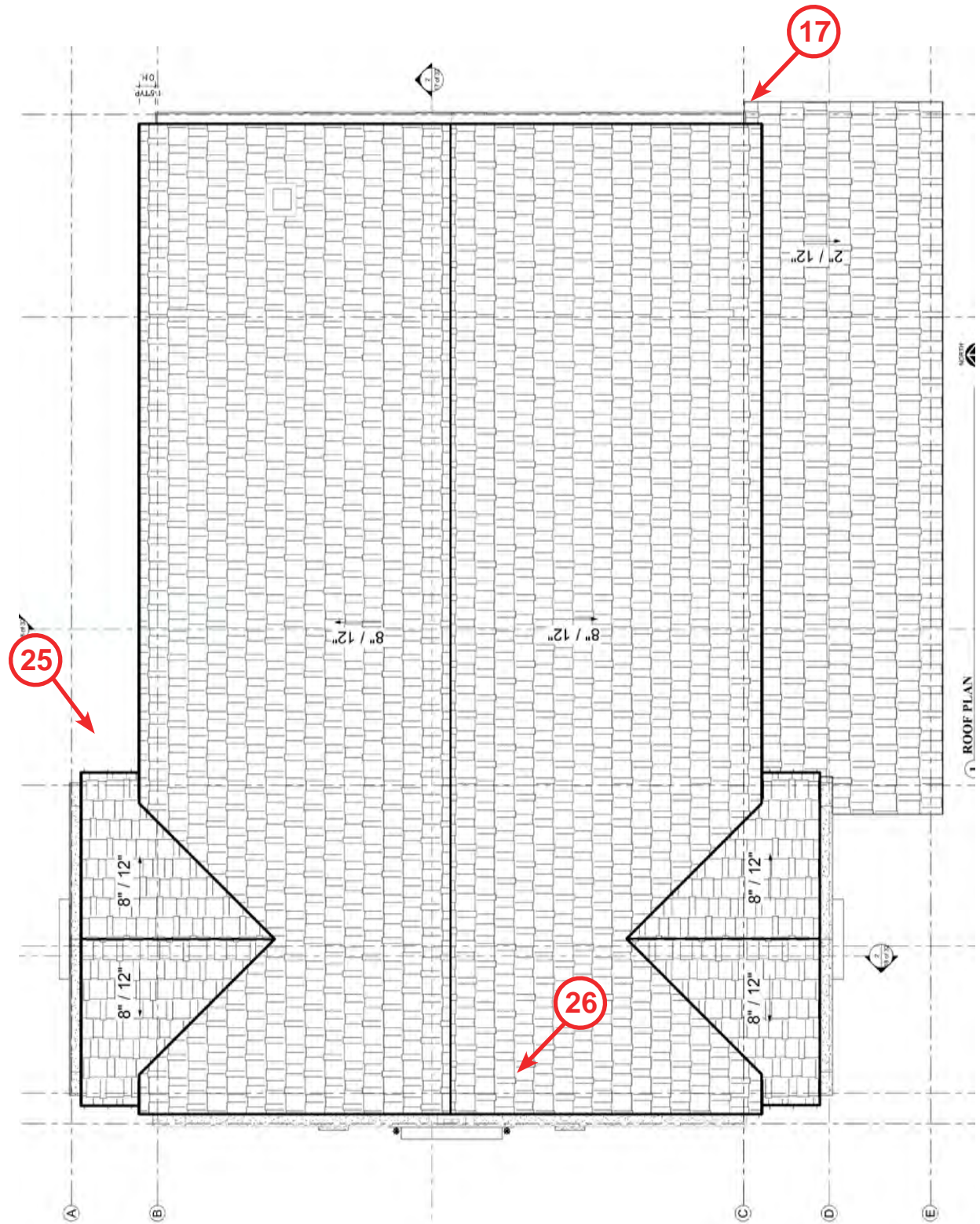
2 TYPICAL WINDOW WITH TRANSOM
1/2" = 1'-0"



3 TYPICAL WINDOW
1/2" = 1'-0"



5 STAIN GLASS MURAL ENTRANCE
1/2" = 1'-0"

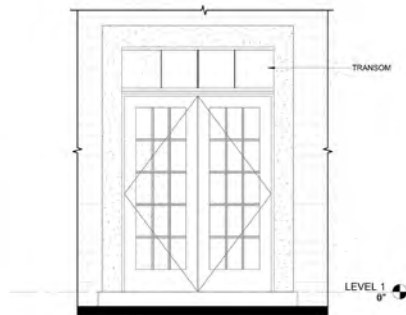


Existing Roof Plan

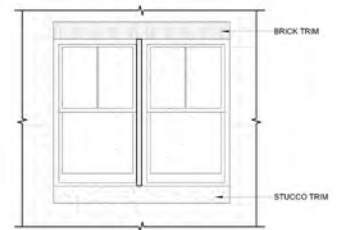
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① SECONDARY ELEVATION (NORTH) EXISTING
1/4" = 1'-0"



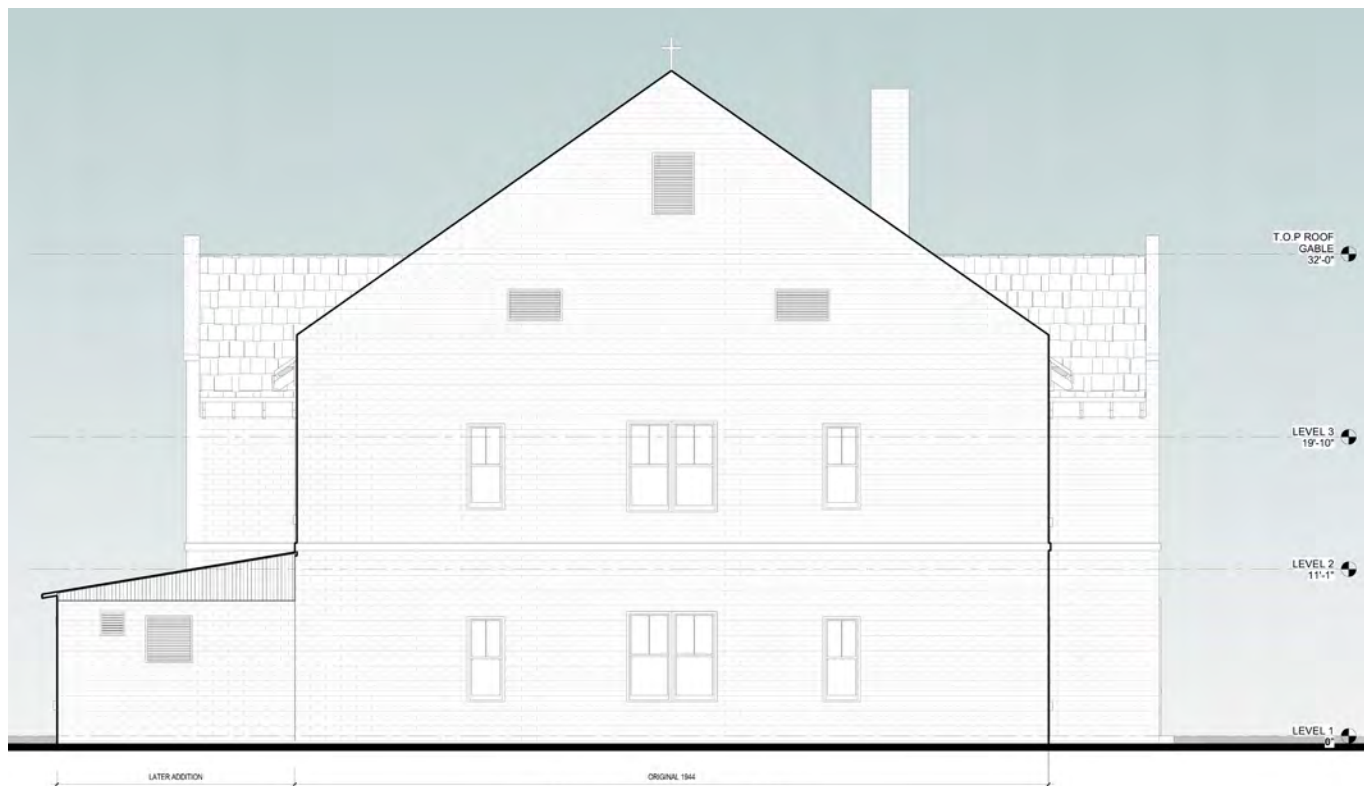
② SIDE ENTRY DOOR WITH TRANSOM
1/2" = 1'-0"



③ WINDOW TYPE B WITH BRICK TRIM
1/2" = 1'-0"



① TERCARY SIDE ELEVATION (SOUTH)
1/4" = 1'-0"



① TERCARY ELEVATION (EAST)
1/4" = 1'-0"

INTERIOR BUILDING CONDITION ASSESSMENT



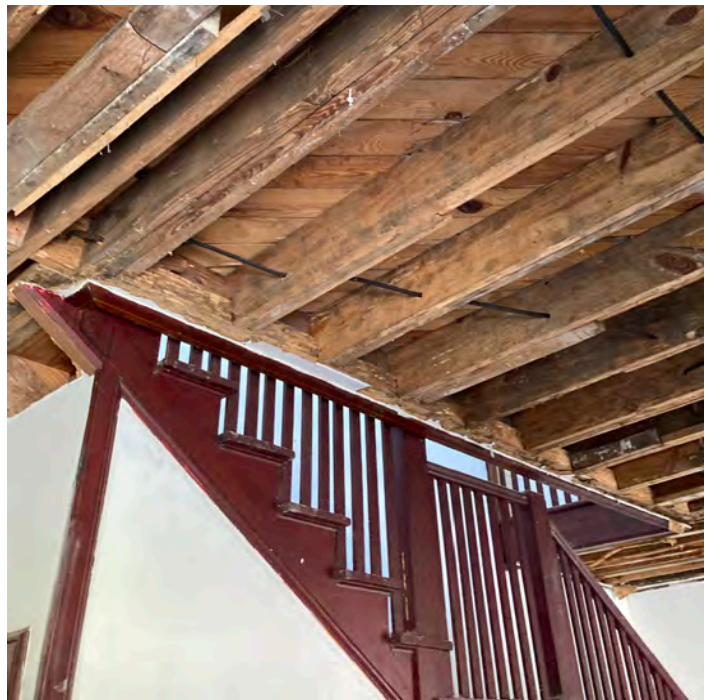
01 Existing condition of decorative window bar guard



02 Existing condition of ceiling at lobby entrance



03 Existing condition of ceiling at lobby entrance



04 Existing condition of first floor ceiling at lobby entrance



05 Existing condition of ceiling at lobby entrance



06 Existing condition at first floor at rear



07 Existing condition of first floor facing at rear



08 Existing condition of first floor facing altar



09 Existing condition of first floor facing choir



10 Existing condition of first floor altar



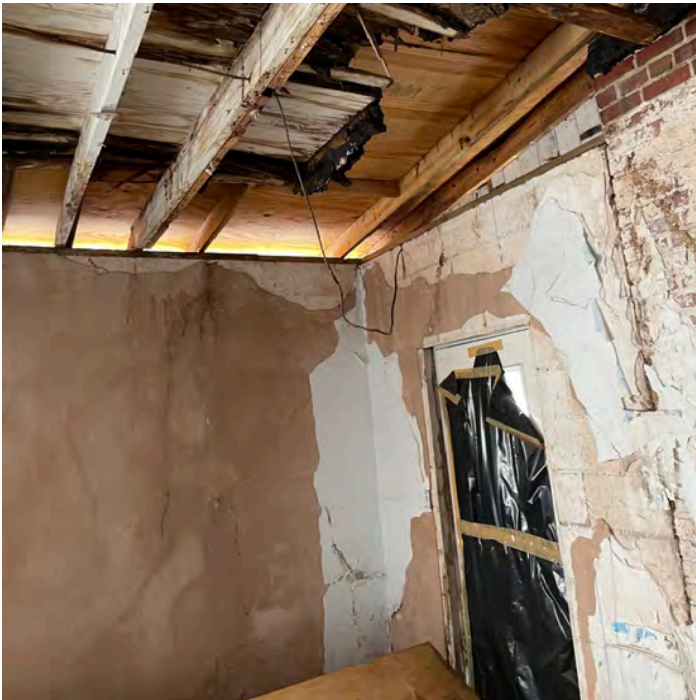
11 Existing condition of first floor altar



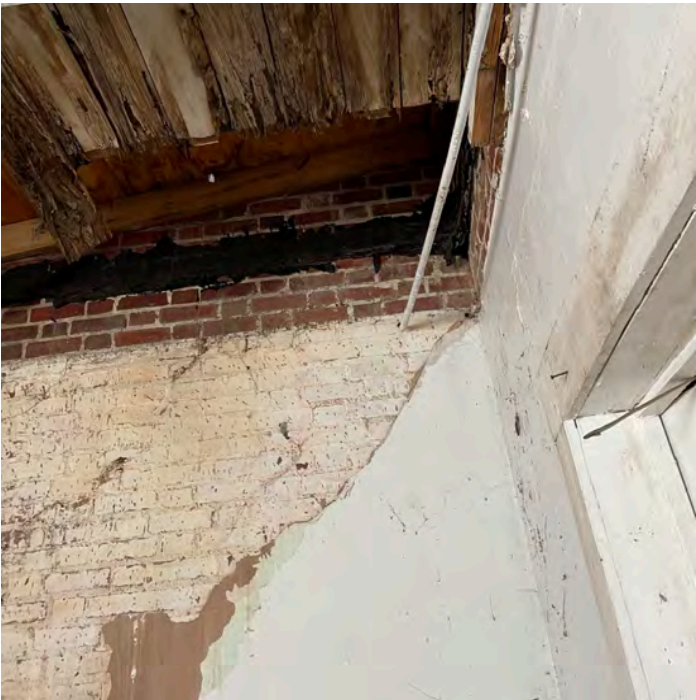
12 Existing condition of first floor altar



13 Existing condition of addition



14 Existing condition of wall condition at addition



15 Existing condition of wall condition at addition



16 Existing condition of storage



17 Existing condition of stairs at storage



18 Existing condition of restroom at first floor



19 Existing condition of restroom at first floor



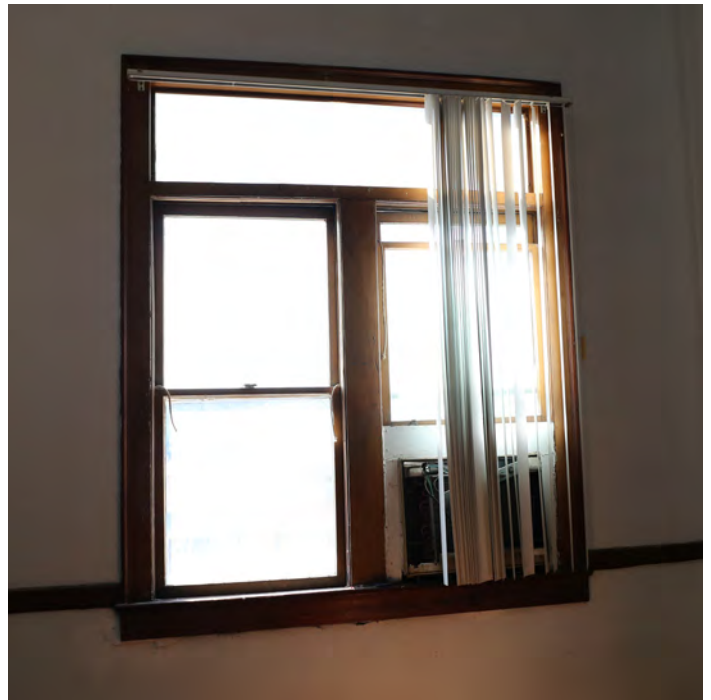
20 Existing condition of pointed arch window at second floor



21 Existing condition of wood planks at upper lobby



22 Existing conditions of upper lobby facing stairs to balcony



23 Existing condition of second floor window



24 Existing condition of entrance to stairs for mezzanine access



25 Existing condition of entrance to women's restroom at second floor



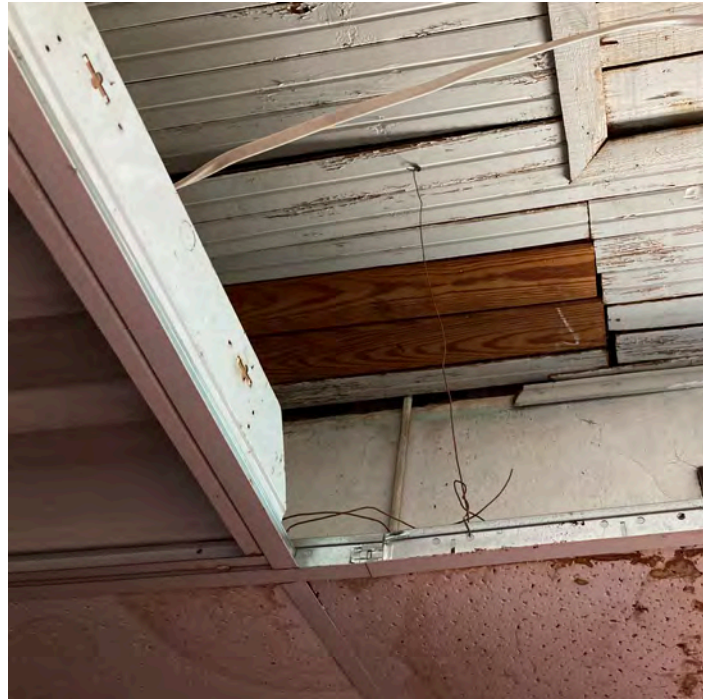
26 Existing condition of interior window sill at second floor



27 Existing condition of interior window and entrance to stairs



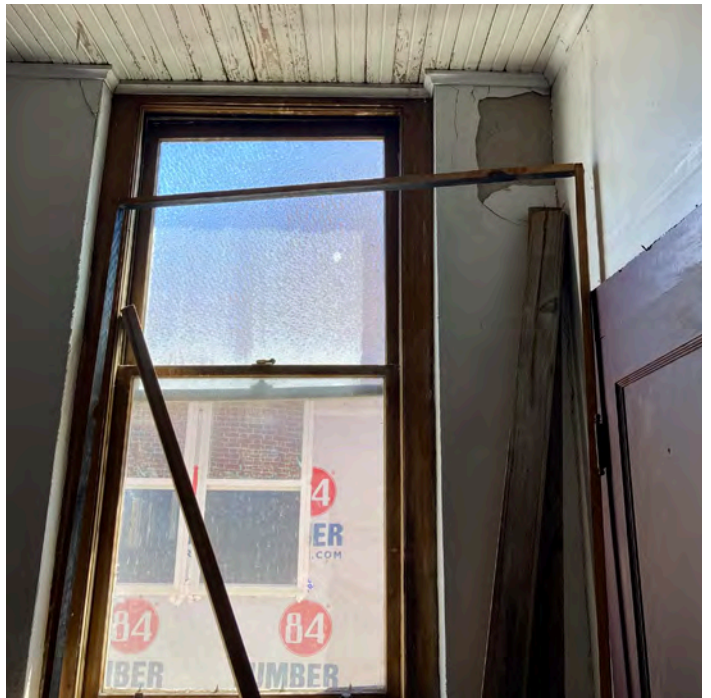
28 Existing condition of ceiling above pointed arch window



29 Existing condition of exposed historic ceiling behind ceiling tiles at restroom at second floor



30 Existing condition of second floor window



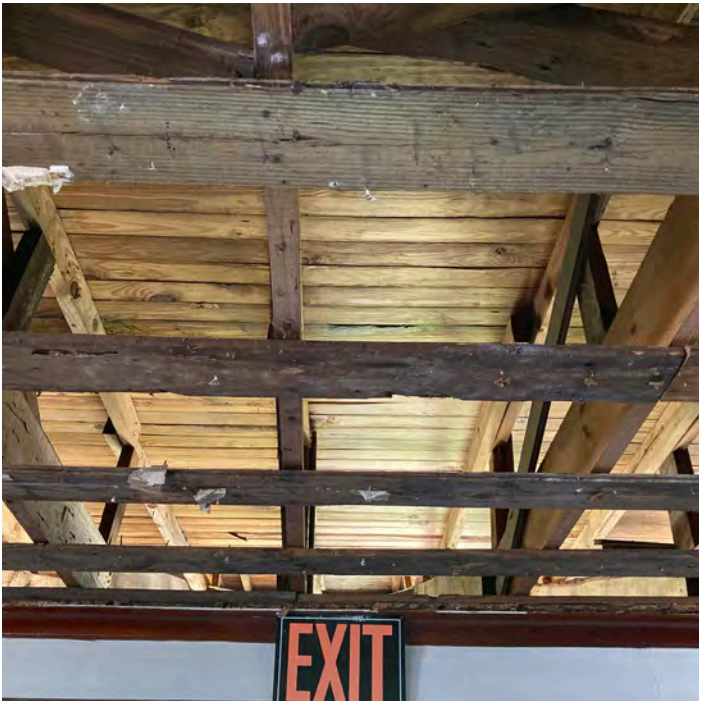
31 Existing condition of interior window at second floor



32 Existing conditions of balcony and ceiling prior to partial removal of ceiling tiles



33 Existing condition of second floor interior including pews and ceiling after partial removal of ceiling tiles



34 Existing condition of ceiling at rear of church



35 Existing condition of pews and balcony at second floor



36 Existing condition of interior windows and transom at main entrance at west elevation



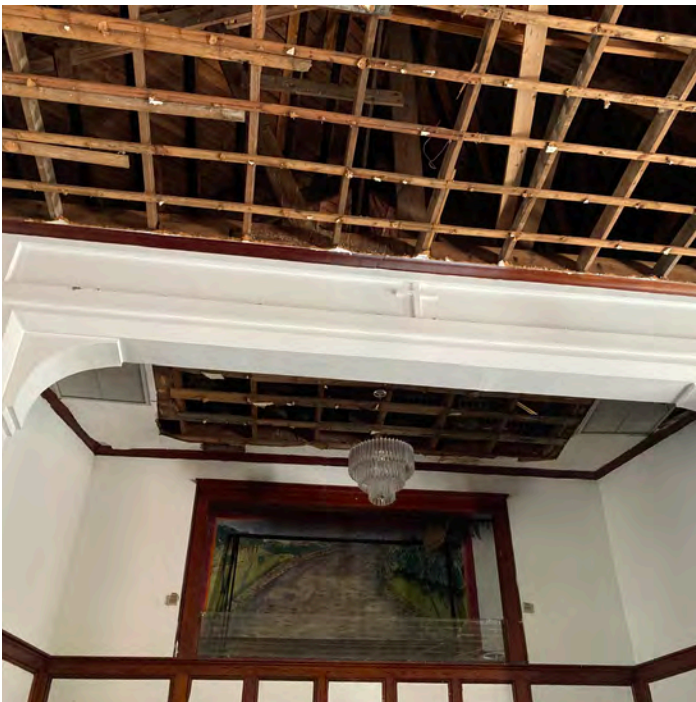
37 Existing condition of restroom at second floor



38 Existing condition of restroom at second floor



39 Existing condition of altar at second floor



40 Existing condition of ceiling above altar at second floor



41 Existing condition of altar at second floor



42 Existing condition of carpet at altar at second floor



43 Existing condition of carpet at second floor naive



44 Existing condition of altar at second floor



45 Existing condition of artwork feature at back of altar at second floor



46 Existing condition of wood planks at second floor



47 Existing condition of wood planks at second floor



48 Existing condition of ceiling prior to partial removal of ceiling tiles



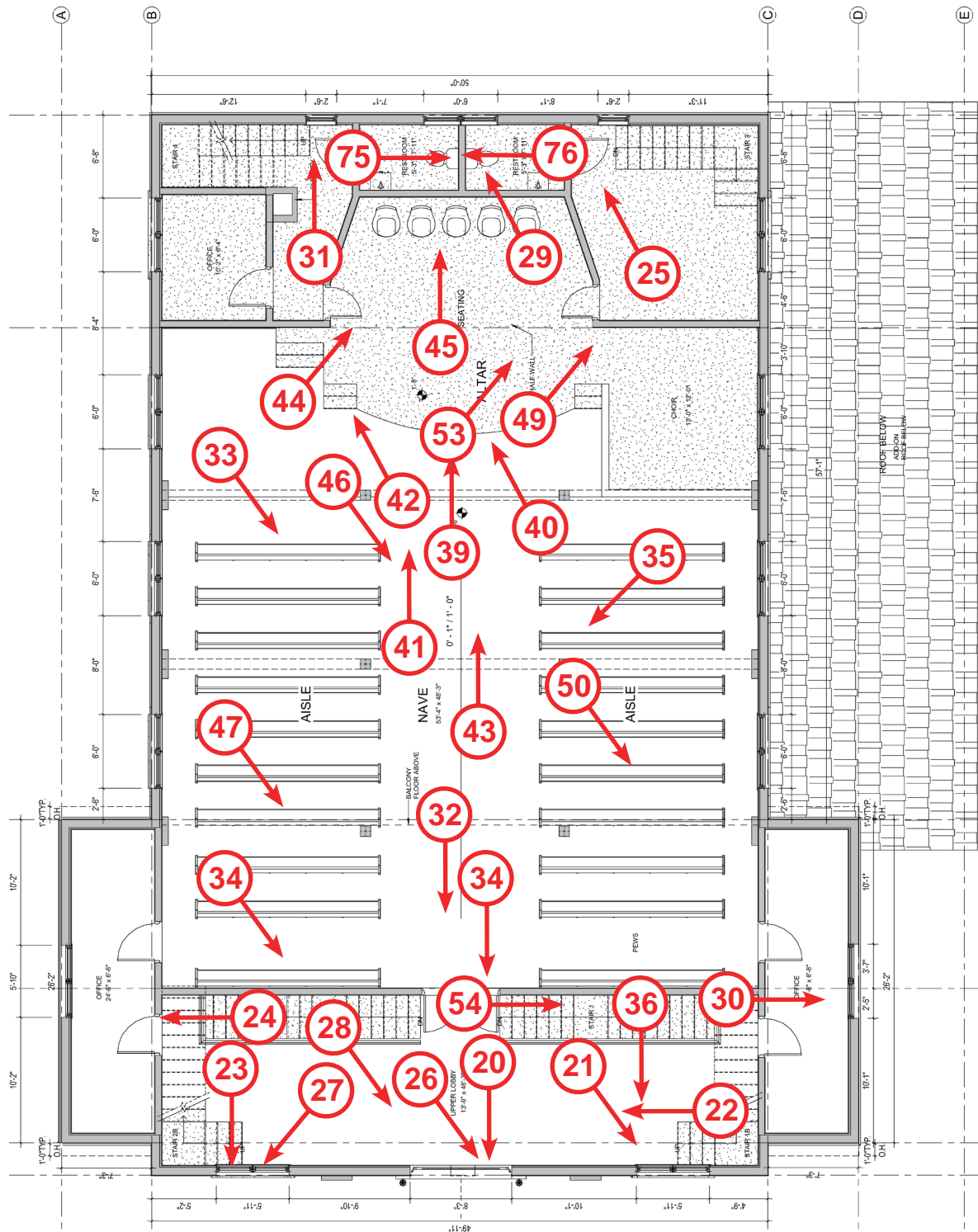
49 Existing condition of water damage at second floor ceiling



50 Existing condition of water damage at second floor ceiling



51 Existing condition of ceiling prior to partial removal of ceiling tiles



Existing Second Floor Plan



52 Existing condition of altar and choir at second floor from balcony



53 Existing condition of second floor ceiling above altar



54 Existing condition of stairs to first floor



55 Existing condition of balcony



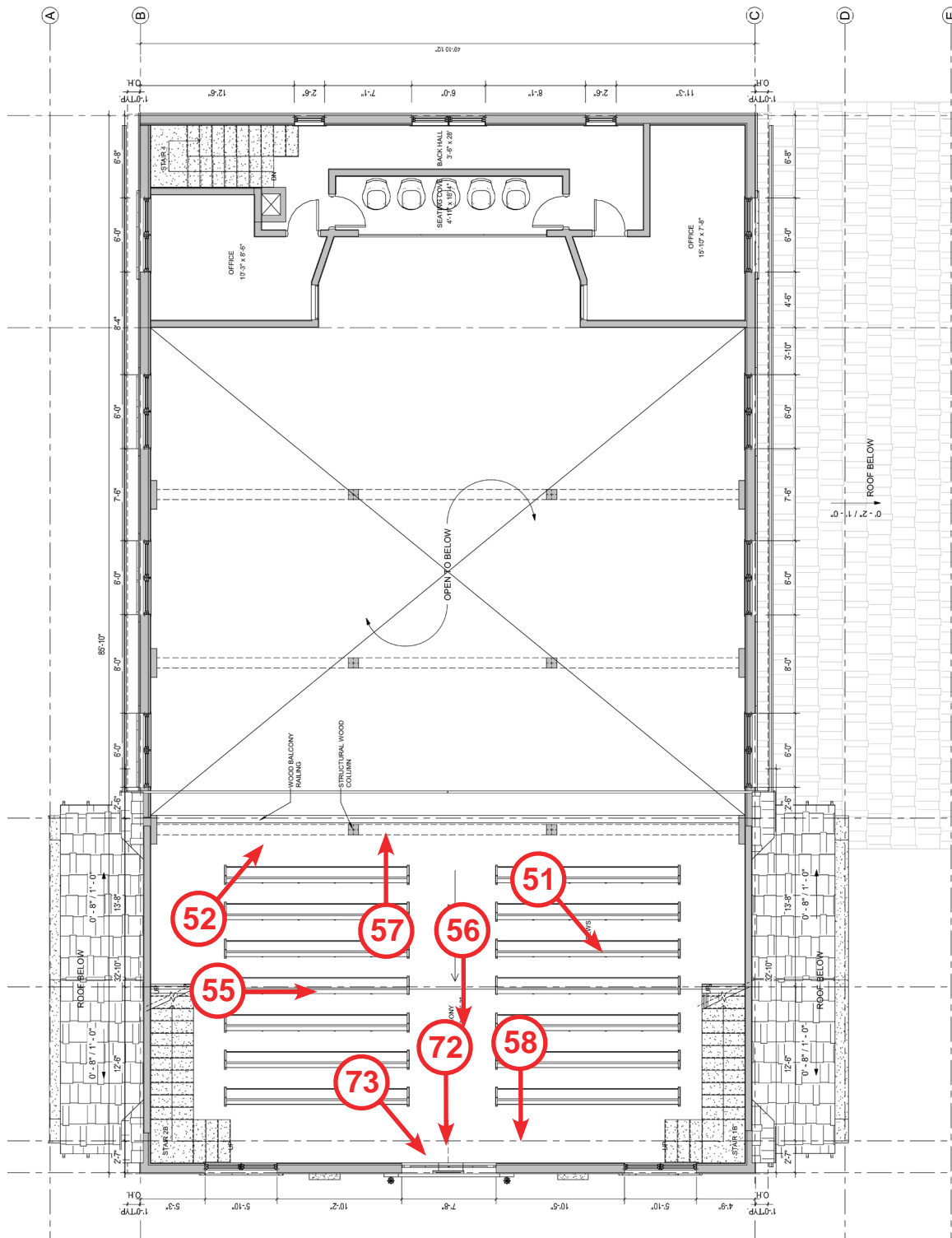
56 Existing condition of exposed structure in attic



57 Existing condition of wooden roof framing in attic



58 Existing condition of exposed masonry structure



Existing Balcony / Third Floor Plan

STRUCTURAL CURSORY REVIEW

Structural Engineers



Special Inspectors

O'Donnell, Naccarato, Mignogna & Jackson, Inc.

April 21, 2022

Brian Laura
REG Architects
300 Clematis Street, 3rd Floor
West Palm Beach, FL 33401

RE: Old Mount Carpel Baptist Church
429 NW 4th Street
Gainesville, FL
Project No.: 341.173

SUBJECT: STRUCTURAL CURSORY REVIEW

Pursuant to your request, we performed a site visit on April 8, 2022, at the above referenced project. The purpose of our site visit was to investigate the premises for signs of distress or deterioration.

This report is intended to present the results of our site visit. No destructive testing was performed. No existing drawings were available for our review. Thus, our evaluation is based solely on our visual observations of the structural elements that were open and unobstructed on the date of our visit. The plaster ceiling over the 3rd floor was partially removed exposing the roof framing for our review, including some wall areas. The majority of the 2nd floor ceiling was also removed.

The main gable roof framing consists of hand framed wood trusses at +/- 8'-0" c/c with 2"x8" roof joists at +/- 3'-0" c/c with T&G wood planks. The ceiling wood joists consist of 2"x8" at +/- 3'-0" c/c. The 3rd floor framing consists of wood trusses at 24" c/c. The 2nd floor framing was covered with a plaster ceiling and was inaccessible. The exterior walls consist of masonry hollow blocks (mortared with cells horizontally) with brick exposed to the exterior. The lower sloped roof consists of 2" x 12" wood joists at +/- 16" c/c with T&G wood planks with CMU exterior walls.

This investigation revealed the following:

I. EXTERIOR

A. West Elevation (Front)

1. Red brick at exterior is in satisfactory condition with no apparent cracks observed.
2. Wood framing around doors and windows weathered.

B. North Elevation

1. Red brick at exterior is in satisfactory condition with no apparent cracks observed.
2. Wood framing at doors and windows weathered with some rotted wood.
3. Surface rust on brick ledgers above windows. (Exhibit 1)

C. East Elevation

1. Red brick at exterior is in satisfactory condition with no cracks observed.
2. Wood framing at doors and windows weathered.
3. Surface rust on brick ledgers above windows. (Exhibit 2 & 3)

D. South Elevation

1. Exterior red brick is in satisfactory condition with no apparent cracks.
2. Wood framing at doors and windows weathered with some rotted wood. (Exhibits 4 – 6)
3. Water intrusion due roof leak at the one-story addition caused some damage to the roof wood framing.
4. Wood façade/ soffit/ fascia on the one-story deteriorating and/or falling apart. (Exhibit 7)

II. INTERIOR**A. Roof**

1. Dormer roofs damaged with holes thru the wood planks causing water intrusion. Wood joists and planks rotted in some areas.
2. Water damage throughout main roof T&G sheathing. (Exhibit 8).
3. Roof joists spanning between the main and intermediate trusses are bending out of plan. Some wood repairs were previously performed. (Exhibit 9)
4. There are no hurricane uplift connections in the roof framing system.
5. The member connections of the main roof trusses typically consist of a single thru bolt. (Exhibit 10)
6. Mechanical openings in the walls (gable end) allowing for water intrusion. No lateral bracing visible. (Exhibits 11 – 13)
7. Roof trusses at chimney indicate signs of water damage and rotted wood.
8. Intermediate truss web bowing. (Exhibit 12)
9. Deteriorated/ rotted wood at main roof truss top chord (Exhibit 13)
10. Roof ceiling joists sagging, and wood column not properly fastened to roof beam. (Exhibits 14 – 17)

B. 1st Floor (Stage)

1. Lower-level floor slab on grade covered by carpet.
2. Six round steel columns (6" Dia) at the 1st floor below the chapel appear to be in satisfactory condition. (Exhibit 21)
3. Wood beams (between columns below chapel) covered with plaster/ drywall have no apparent cracking or bowing. (Exhibit 21)

C. 2nd Floor (Chapel)

1. Some of the wood decking in the chapel are rotted (Exhibit 20) Floor decking in stairs and side room are also rotted.
2. The two steel columns (cladded with wood trim) near the stage appear to be twisted. Further investigation required to determine if the twisting is only occurring in the cladding.

D. 3rd Floor (Mezzanine)

1. Hand framed wood trusses supporting the mezzanine have dry rot and water damage. (Exhibits 18 & 19)

Structural Engineers



Special Inspectors

O'Donnell, Naccarato, Mignogna & Jackson, Inc.

III. CONCLUSION

This church was found in poor condition with numerous deficiencies. The building envelope has been compromised and water intrusion has caused wood deterioration/ rotting throughout the roof/ floor structures. The exterior wood ship lap cladding/ soffit/ fascia board throughout the building was also found to be deteriorating, including the interior/ exterior windowsills. The brick steel ledgers are also corroding throughout the building.

The main roof framing was previously reinforced with wood trusses (2"x4" members) placed in between the original main wood trusses. The new trusses reduced the span of the roof wood joists from 16'-0" to 8'-0". These roof joists (2"x8" +/- 3'-0" c/c) are bending out of place and may be the reason why the new intermediate trusses were added, but are still bowing. Some of the chord members (2"x4"s) of the new trusses are also bowing. The wood columns on the 2nd floor are also not mechanically fastened to the main roof trusses. In addition, the exterior diagonal wood slats on the roof do not provide an adequate diaphragm to resist hurricane wind loads. The lateral stability of the gable end is in question due to the unusual construction of the masonry block/ brick wall and lack of any lateral bracing.

Some of the floor decking will also require replacement. The wood doors/ windows are all deteriorating and will require replacement.

The building is salvageable but will require extensive reinforcement/ bracing throughout the roof framing to support the required gravity/ wind loads per the current code. The deteriorated sheathing should be also replaced when a new roof is installed. In addition, the remaining deficient items found above (including any unforeseen conditions) would have to be repaired.

IV. GENERAL NOTES

We were commissioned by REG Architects to perform a general walk-through, visual review of the building, advising them of any structural defects and need for repair. This report is based upon clearly visible, open, and unobstructed areas of the premises on the date of our site visit. No opinion is rendered with regards to structural elements that were concealed.

We trust you will find the information contained herein helpful. Please feel free to contact this office should you have any questions regarding this matter.

O'DONNELL, NACCARATO, MIGNOGNA & JACKSON, INC.

Jeff Ballard, P.E.
Senior Project Engineer

Enclosed: Photographs

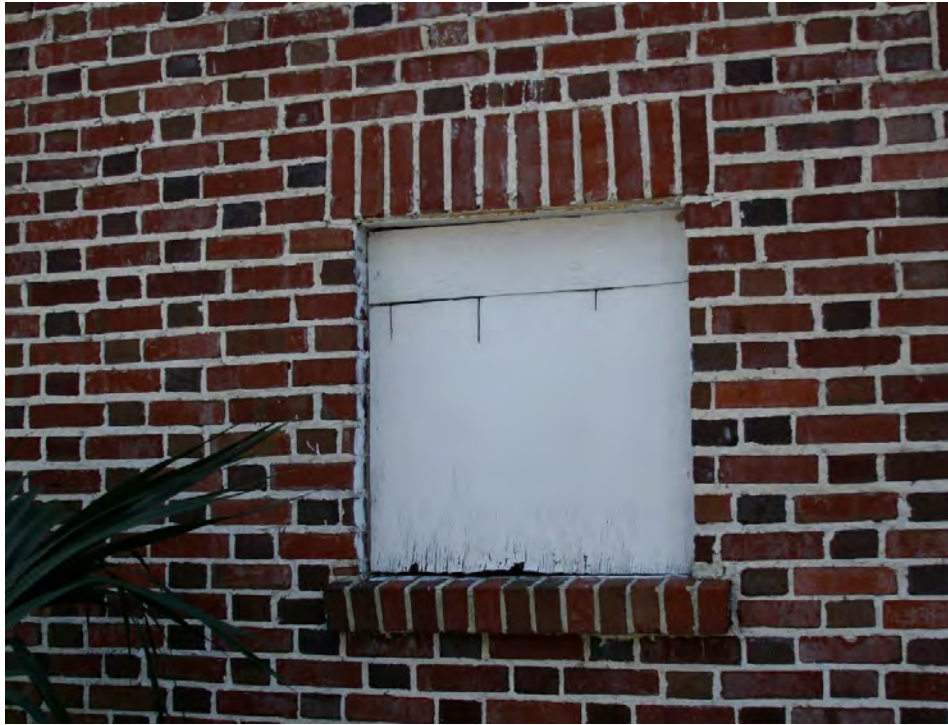


EXHIBIT 1



EXHIBIT 2



EXHIBIT 3



EXHIBIT 4



EXHIBIT 5



EXHIBIT 6



EXHIBIT 7



EXHIBIT 8



EXHIBIT 9



EXHIBIT 10



EXHIBIT 11



EXHIBIT 12



EXHIBIT 13



EXHIBIT 14



EXHIBIT 15



EXHIBIT 16



EXHIBIT 17



EXHIBIT 18



EXHIBIT 19



EXHIBIT 20

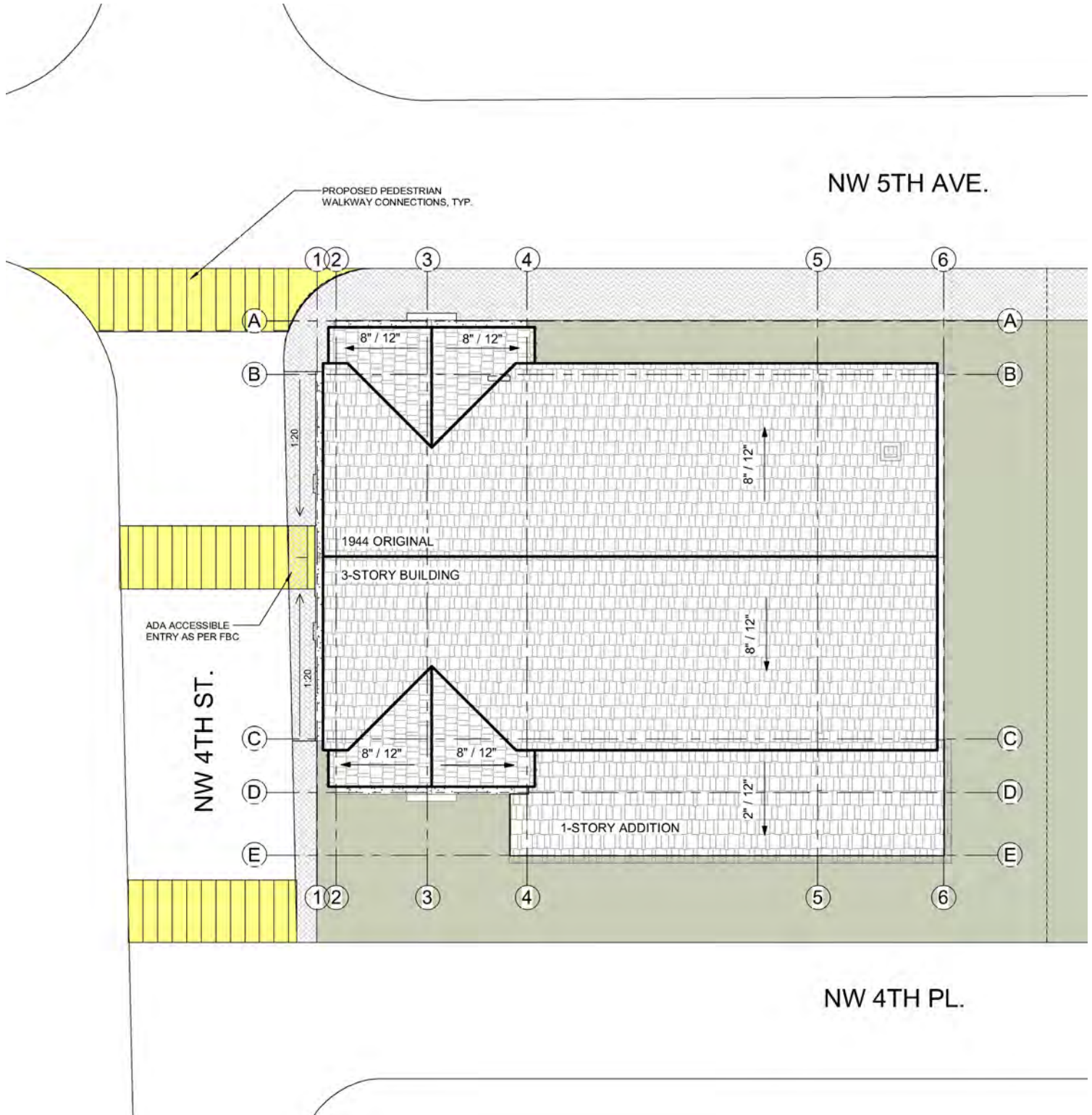


EXHIBIT 21

PROPOSED CONCEPTUAL DESIGN / ADA ACCESSIBILITY



Proposed Northwest Elevation



Proposed Site Plan

MODULAR GLASS SHAFT
ELEVATOR



Proposed Northwest Elevation

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Proposed North Elevation



Proposed Northeast Elevation

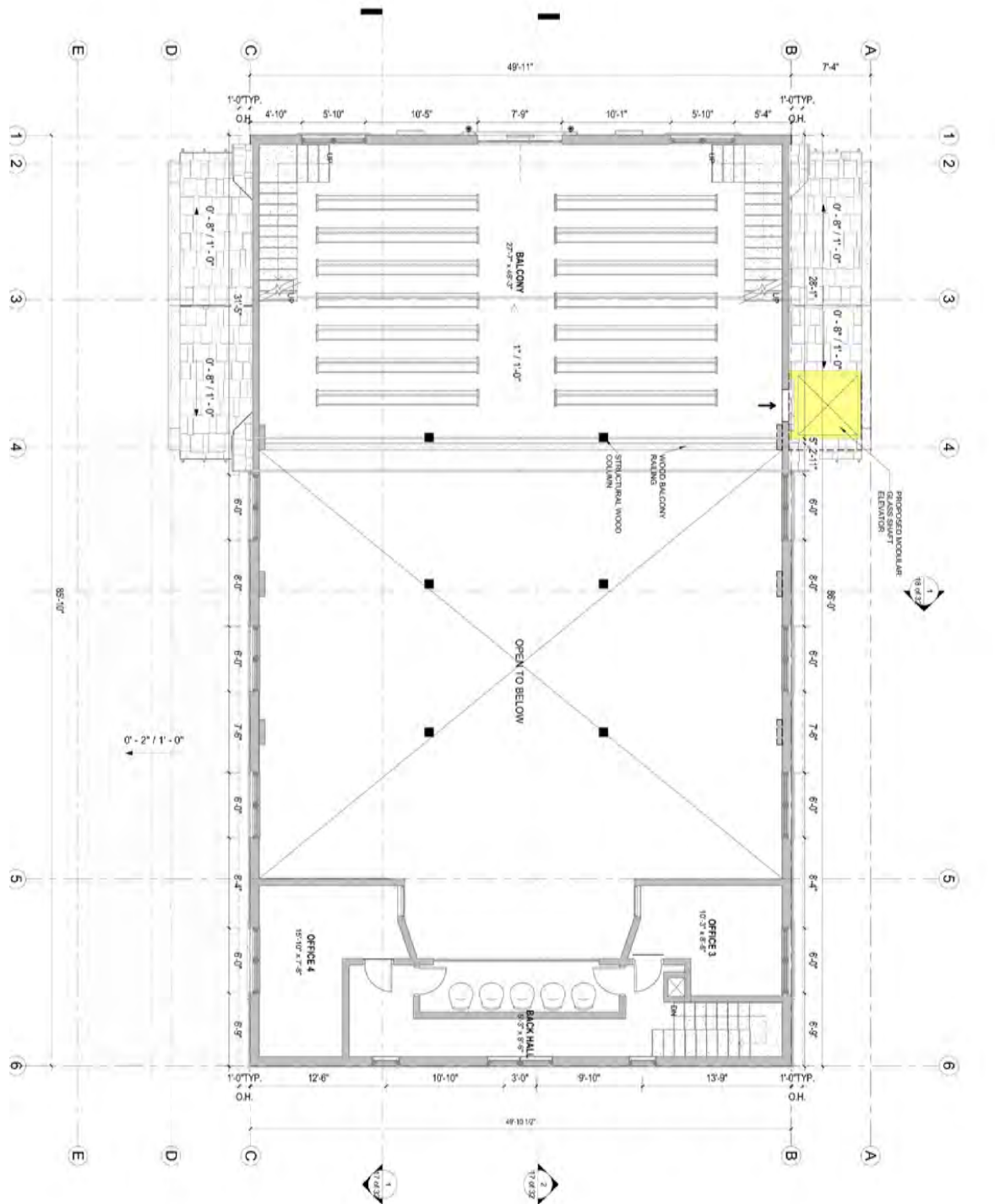


Proposed Second Floor Plan

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Proposed 2nd Floor Interior Elevation



Proposed Balcony / Third Floor Plan

N



Proposed North Elevation



Proposed East Elevation

RECOMMENDATIONS / BUDGET OPTIONS

The following includes a low, medium and high calculation for the overall recommended site and building additional reports and renovation and restoration costs to be considered when pursuing grants and other financing options.

Old Mount Carmel Budget	SF	Low \$/SF	Medium \$/SF	High \$/SF
Building Historic Renovation		250.00	300.00	350.00
SUBTOTAL	12,561 SF	3,140,250	3,768,000	4,396,000
Site Improvements (Allowance)		70,000	75,000	80,000
OH Profit 18%		565,245	678,240	791,280
Soft Cost 10% (A&E plans)		314,025	376,800	439,600
TOTAL		4,019,520	4,823,040	5,626,880
ADDITIONAL REPORTS				
Structural		10,000	12,500	15,000
Environmental Level 1/Paint Analysis		10,000	12,500	15,000
Moisture/Thermal Survey		5,000	5,000	5,000
M/E/P Evaluation		3,000	4,000	5,000
Historic Preservation Expanded (Soft Cost)				
REPORT TOTAL		28,000	34,000	40,000
GRAND TOTAL		4,047,520	4,857,040	5,666,880

EXCEPTIONS

Major Unforeseen Structural Repair
Archeological Report/Approval

RECOMMENDATIONS / GRANT SOURCES

**City of Gainesville
Alachua County**

Florida Office of Cultural and Historical Programs

<http://flheritage.com/grants>

The site provides information on grants applications, including deadlines, forms and conditions for submission, as well as examples of similar applications for matching grants.

<http://flheritage.com/grants/preservation>
Small Matching Preservation Grants
Approx. \$2 million total up to \$50,000 per applicant.

<http://flheritage.com/grants/special>
Special Category Grants for major historic building restoration
\$50,000-500,000 appropriated annually by Florida Legislature. Multiple years available.

<http://flheritage.com/grants/museum>
Depending on program: This site provides specific information for grant assistance for historical museums and exhibit projects. Information includes the requests for applications, deadlines, categories eligible for funding, eligibility, matching grants, application review and project selection, review criteria, non-allowable costs, award amounts and award

period, award agreement, meeting and panelists and reporting forms and instructions.

National Trust for Historic Preservation

<https://forum.savingplaces.org/build/funding/grant-seekers>

A grant from the National Trust for Historic Preservation can be just the boost a project needs to ensure its success. NTHP grants are primarily for planning preservation projects, though some special programs focus on preservation planning in particular fields or geographic regions, or allow for the funding of physical preservation work. Grant applications are due at various times of the year, depending on the program.

Advisory Council on Historic Preservation

Preserve America Grants are designed to support a variety of activities related to heritage tourism and innovative approaches to the use of historic properties as educational and economic assets. This matching grants program began October 1, 2005. Over \$21.7 million in federal Preserve America grant funding has been awarded to date.

These grants are intended to complement “bricks and mortar” grants by funding research and documentation, interpretation and education, planning, marketing, and training.

Eligible recipients for these matching (50/50)

grants include State Historic Preservation Officers, Tribal Historic Preservation Officers, designated Preserve America Communities, and Certified Local Governments that are applying for Preserve America Community designation. Individual grants range from \$20,000 to \$250,000.

National Park Service Grant: African American Civil Rights Grants

<https://www.nps.gov/subjects/historicpreservationfund/african-american-civil-rights.htm>

Competitive grants for documenting, interpreting, and preserving the sites and stories related to the African American struggle to gain equal rights as citizens in the 20th Century.

National Endowment for the Arts

<https://www.arts.gov/grants>

The National Endowment for the Arts (NEA) is the only arts funder in the United States—public or private—that provides access to the arts in all 50 states, the District of Columbia, and U.S. jurisdictions. Each year, we award thousands of grants to provide everyone in the United States with diverse opportunities for arts participation.

We award cost/share matching grants to nonprofit organizations for a wide variety of arts projects, literature fellowships for published creative writers and translators, and partnership agreements with the 62 state/jurisdictional arts agencies and regional arts organizations.

Through our programs, we encourage activities that rebuild the creative economy and educate the next generation; unite and heal the nation through the arts; and serve the nation's arts field. We are committed to diversity, equity, inclusion, and accessibility, and fostering mutual respect for the diverse beliefs and values of all individuals and groups.

ADDITIONAL RESOURCES:

CAPITAL CAMPAIGN FUNDS

FEDERAL GOVERNMENT FUNDING

LOCAL CITY & COUNTY GOVERNMENT FUNDING

LOCAL TOURIST DEVELOPMENT COUNCIL

PRIVATE DONORS

PRIVATE FOUNDATIONS

TERMS / REFERENCES

Preservation is defined as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project. However, new exterior additions are not within the scope of this treatment. The Standards for Preservation require retention of the greatest amount of historic fabric along with the building's historic form.

Rehabilitation is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values. The Rehabilitation Standards acknowledge the need to alter or add to a historic building to meet continuing or new uses while retaining the building's historic character.

Restoration is defined as the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project. The Restoration Standards allow for the depiction of a building at a particular time in its history by preserving materials, features, finishes, and spaces from its period of significance and removing those from other periods.

Reconstruction is defined as the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location. The Reconstruction Standards establish a limited framework for recreating a vanished or non-surviving building with new materials, primarily for interpretive purposes.

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PHOTO ARCHIVE RECORDS





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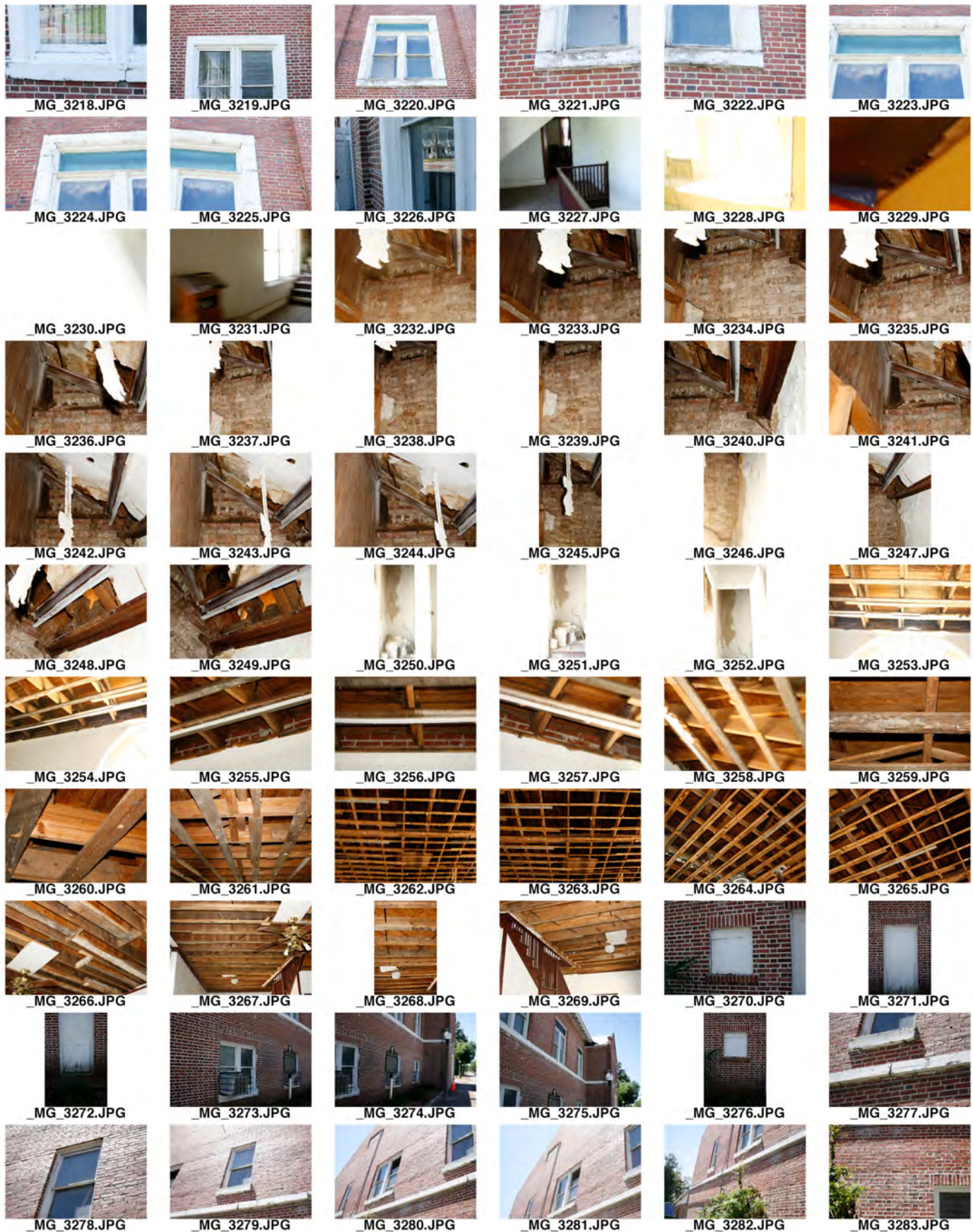


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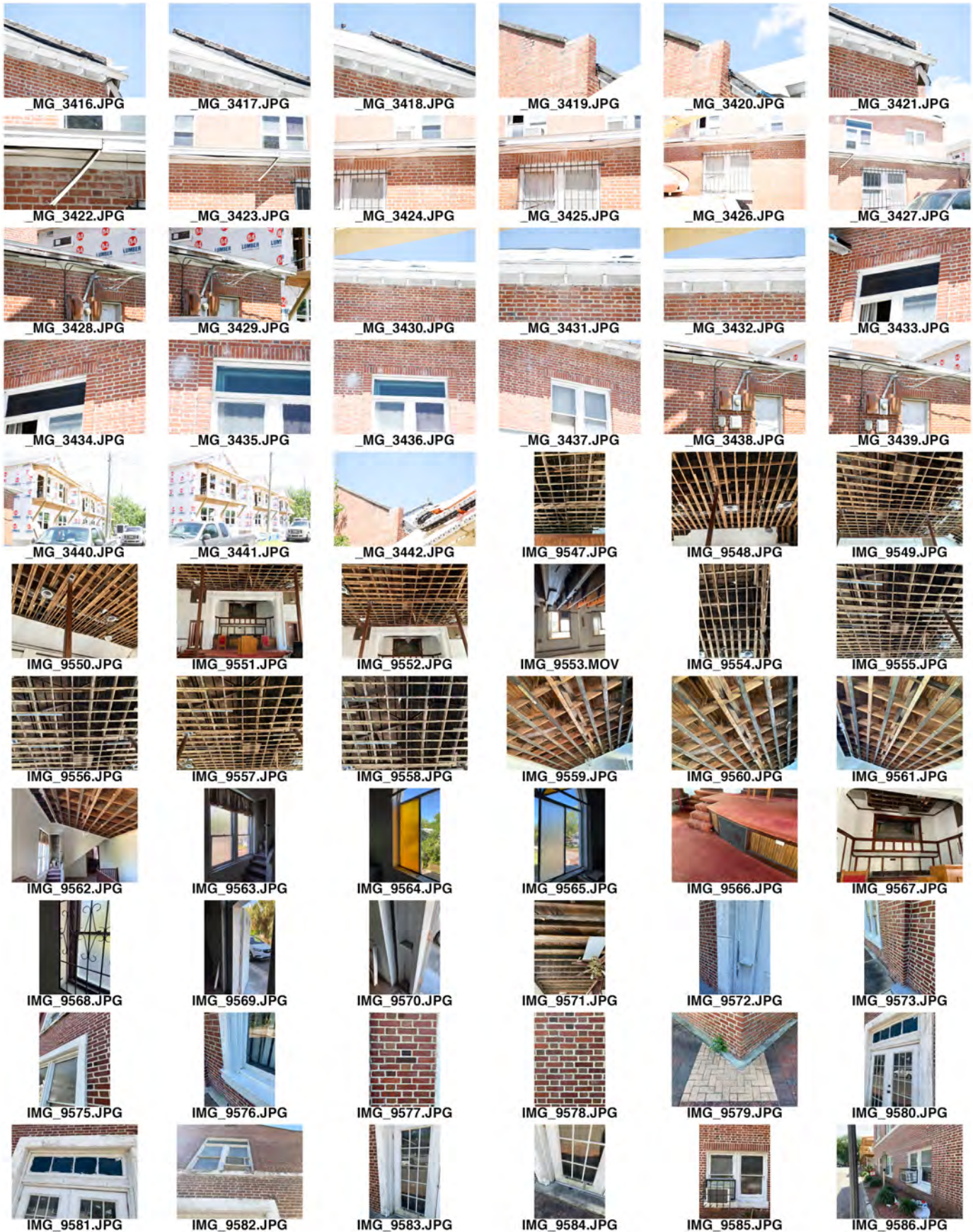
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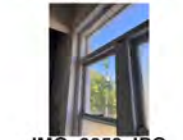
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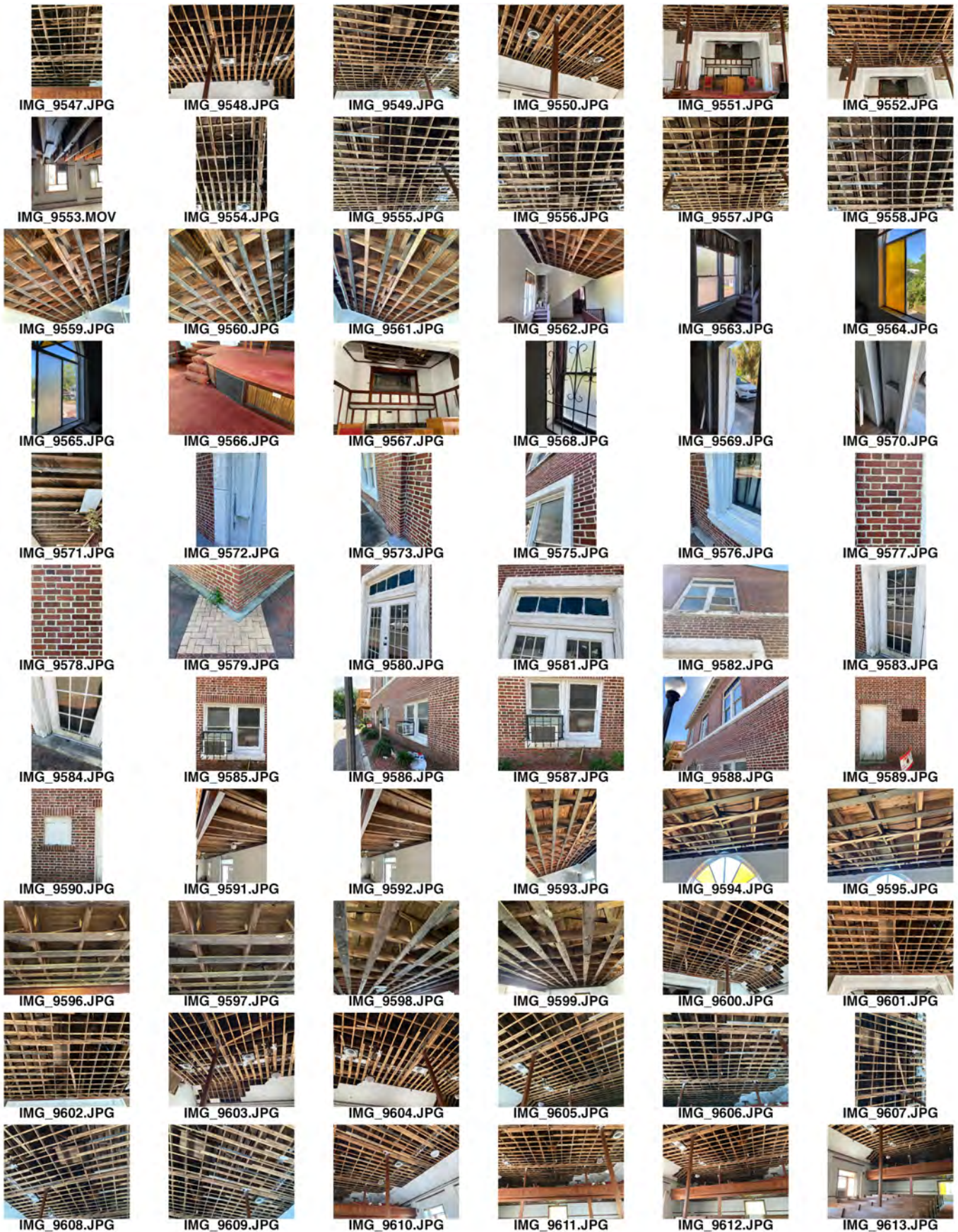
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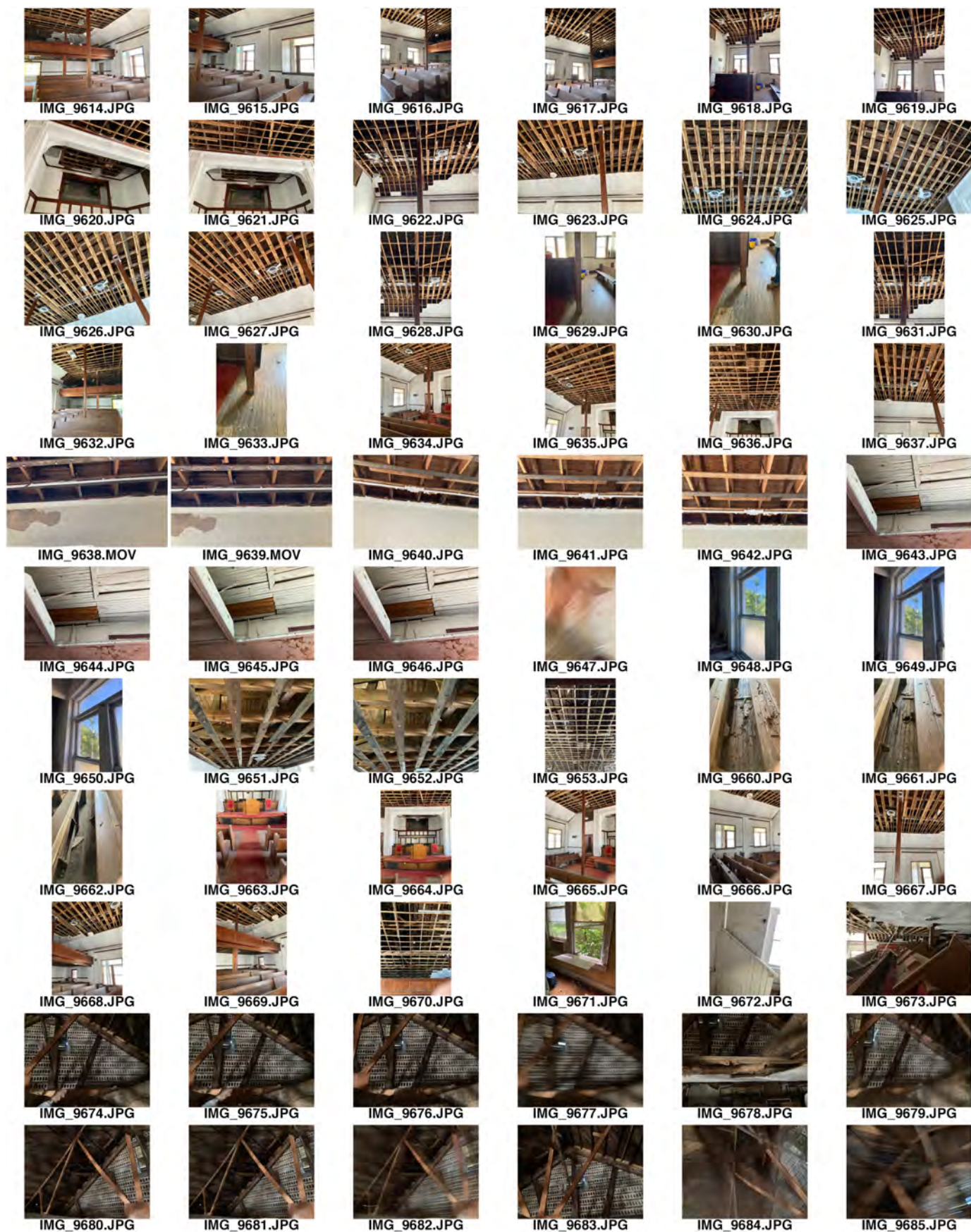


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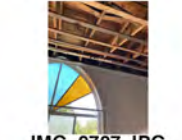
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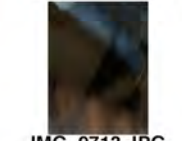
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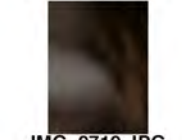
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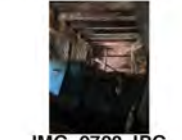
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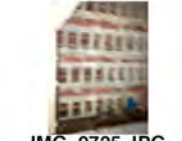
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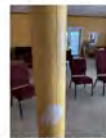
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APPENDIX / COMMUNITY WORKSHOP

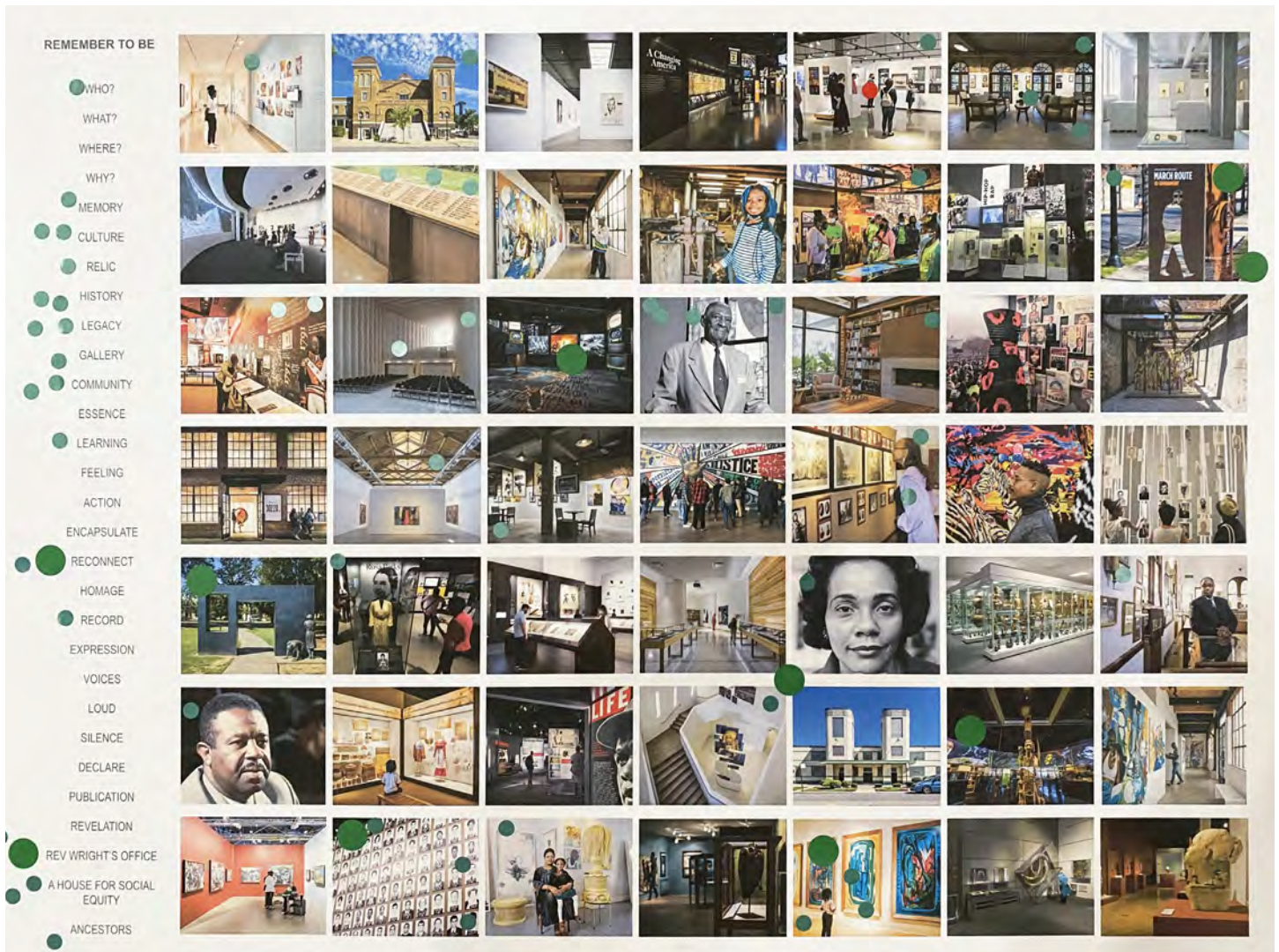
On April 30th, 2022, neighbors, community leaders, students from the University of Florida, architects from REG Architects, and church leaders gathered to discuss the intended future of Old Mount Carmel.

They participated in a discussion/workshop of what program would be best for the project, which was based on the history of the building and what they hoped it would become in the future.









Visual survey and participant selection of program based on cultural and historical concepts.



Visual survey and participant selection of program based on cultural and historical concepts for the project's future intent.

APPENDIX / UNIVERSITY OF FLORIDA STUDENT WORK

University of Florida School of Architecture
Architectural Proposals

VISION | Repurpose and reimagine Old Mount Carmel Church as a center with spaces, programs, and other activities that help address and promote community justice and racial and social equity.

SAVE
Old Mount Carmel Baptist Church



LEADERSHIP

College of Design, Construction and Planning |

School of Architecture
University *of* Florida
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115702 Gainesville, FL 32611
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“The School of Architecture recognizes design as a synthesis of thinking, analyzing and making — an iterative process that engages issues of space, historical precedent, sustainability, ecology, urbanity, landscape, built-form, and construction toward innovation.”

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“Preparing future leaders to manage the change necessary to preserve a diverse range of historic communities and heritage resources.”

Proposals by |

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Right:
Artifact Archive.
Analysis of existing
objects and artifacts
within Mount Carmel:
Kiaron Aiken



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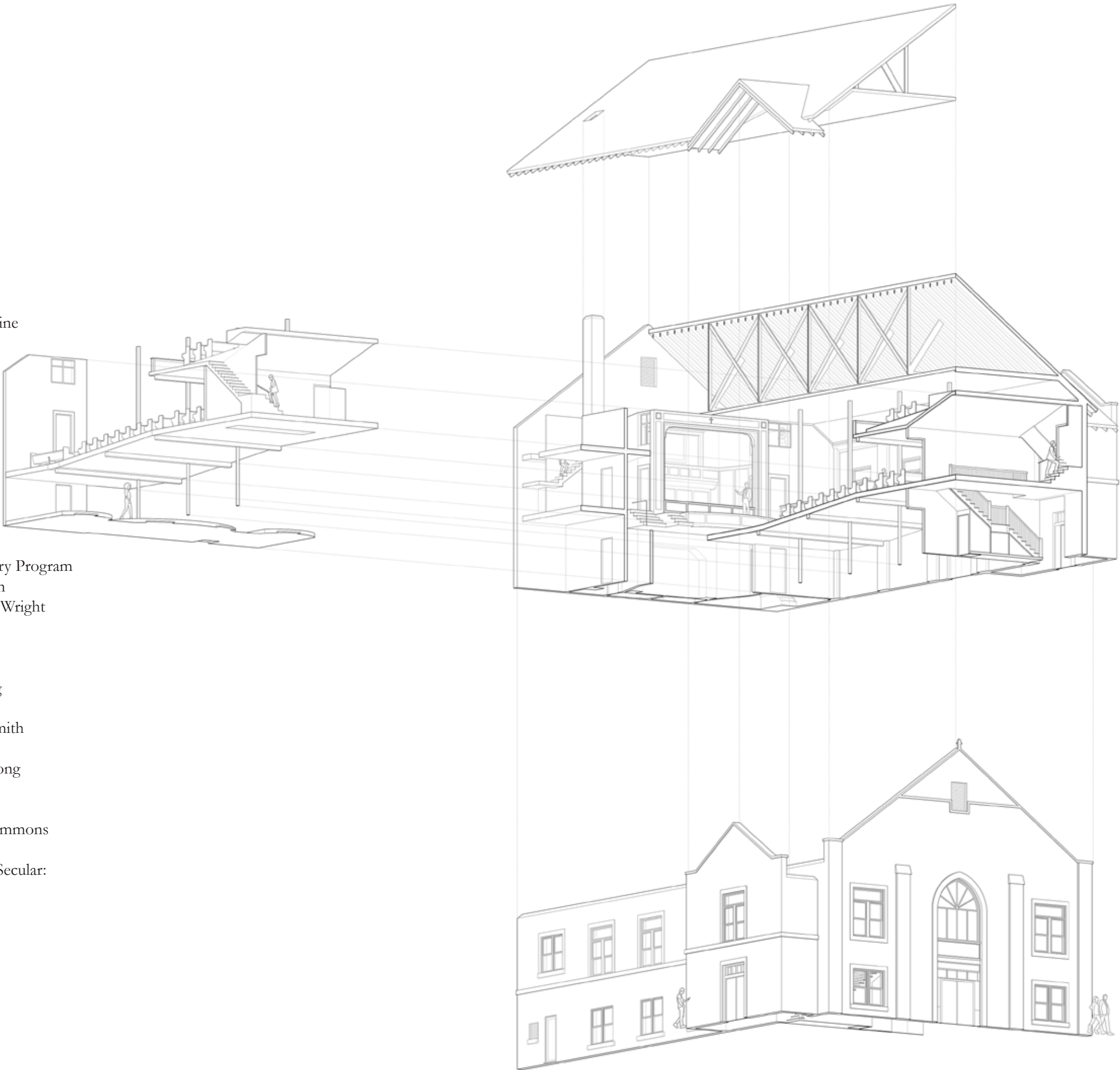
70 Encase, Showcase: Kelly Fong

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Revealing the Baptismal Pool
Analysis of Mount Carmel's Existing Building Components:
Ryan Van Middlesworth



ABOUT OLD MOUNT CARMEL

8

Located at 429 NW 4th Street, Historic Mount Carmel Baptist Church is part of the Pleasant Street National Register and Gainesville Local Historic Districts. The 1944 building, however, is significant and worthy of individual landmark status based on its association with local Civil Right efforts in the 1960s through early 1970s. During this time, Dr. Thomas A. Wright was the Reverend for Mount Carmel and President of the local chapter of the National Association for the Advancement of Colored People (NAACP) and was working with University of Florida faculty and students, among others, to help lead efforts to desegregate the Alachua County school system from the building. As described by Reverend Wright’s son Philoron (Phil):

“Mount Carmel was the hub for all of the activities of the civil rights movement in the Gainesville area after my father moved here and became president of the NAACP. Meetings were held weekly and often, sometimes two and three times a week...Many high profile people came in and spoke, some from around the state, and it just was a period in time where black people were strategizing and trying to figure out how to get their liberties and how to move forward in a non-violent way.”¹

1 Tinker, Cleveland, “Old Mount Carmel Church designated a Historic Site, Gainesville Sun, September 18, 2013.

Old Mount Carmel
Exterior View
Southwest Corner:

Brick Material
Exterior View
North Facade:

Sanctuary Atmosphere
Interior View
Choir Seating:

After years of non-use and minimal maintenance, the historic building is in an overall state of disrepair. The roof and building envelope are comprised and there is termite infestation and damage.

Beginning November 2019, Prayers by Faith Family Ministries, led by Pastor Gerard Duncan, and UFHP partnered to document and rehabilitate Old Mount Carmel and put in place an organization to preserve the building long-term. Throughout the years Mount Carmel has been home for the Pleasant Street Neighborhood. It has housed the first Black students, including LaVon Wright, to integrate into public schools in Gainesville. Mount Carmel also hosted numerous spiritual revivals, and inspired many including Marshall Jones, Ruth McQuown, and Al Higgins just with its presence. It is time for Mount Carmel to become renewed and reborn.

Possible funding sources for the development and implementation of the Historic Mount Carmel Baptist Church Rehabilitation and Adaptive Use include:
Florida Division of Historic Resources Small Matching and Special Category Grants.
National Park Service African American Civil Rights Grants.

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Balcony
Existing Sanctuary
Balcony view from the
Pastoral Podium:

Sanctuary
Existing Sanctuary view
from the center isle:

Foyer
Existing Foyer prior to
entering the Sanctuary:

Secondary Gathering
Existing Ground floor
level view towards the
sunday school stage
stage:

Sanctuary
Existing Sanctuary view:



Photographic Collage
Exterior View of Mount
Carmel North Facade:
Kiaron Aiken

HISTORIC PRESERVATION PROPOSAL

Marty Hylton III | Director DCP Historic Preservation Program

14 Project Proposal

Phase 1| Documentation and Stabilization (December 2019-April 2021)

- Task 1.01 Archival and historical research
- Task 1.03 Building documentation using terrestrial laser scanning (completed)
- Task 1.04 Historic American Building Survey Drawings (in process)
- Task 1.05 Preliminary existing conditions assessment (completed)
- Task 1.06 National Register of Historic Places nomination (to be reviewed by the Florida Division of Historical Resources on February 4, 2021)
- Task 1.07 Temporary roof tarp donated and installed by Perry Roofing (completed)
- Task 1.08 Tenting building and treating termites (funds in place; planning underway)
- Task 1.09 Temporary repairs to windows and exterior envelope (TBD)
- Task 1.10 Inventory and pack existing artifacts in building (TBD)

Phase 2| Project Planning (January 2021-March 2022)

- Task 2.01 UF School of Architecture design studio (spring 2021)
- Task 2.02 Community workshop and design charrette to identify needs and uses (TBD)
- Task 2.03 Historic Structure Report prepared by UFHP (TBD) – planning document
- Task 2.04 Rehabilitation and adaptive use designs – architectural and engineering services (TBD)
- Task 2.05 Exhibition materials for interpreting local Civil Rights history and building (TBD)
- Task 2.06 Creation of an organization to oversee the building and its programming (spring 2021)
- Task 2.07 Strategic and operational plan for new organization and repurposed building (TBD)

Phase 3| Project Implementation (Dates TBD)

The construction work to rehabilitate and repurpose the building will be organized into multiple phases and implemented as funding is secured.

Photographic Collage
Exterior View of
Old Mount Carmel
South Entrance:
Kiaron Aiken

Photographic Collage
Exterior Elevation
View:
Ibid

Photographic Collage
Northeast Brick Corner
Detail:
Ibid



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PREFACE

16 Donna L. Cohen

Inviolate Space: Marking History, Evoking Memory, and Housing the Future
Sacred sites of memory, little known or even secret, must be remembered, preserved, recorded, recognized. Architects shape understandings of how places are felt, acknowledged, and preserved. We modify, subtract and add to the ever-evolving palimpsest of the constructed world. Our definition of “Inviolate Space” includes sites that are “hidden in plain sight”, sometimes fragmentary elements and clues to our history, and includes the sacred space within this Black Church, landscapes and grounds; the neighborhood housing and public spaces, potential museums and memorials there.

**Community-Engaged Scholarship:
Rehabilitation of Old Mount Carmel Church
UF Architecture Studio proposals**

The Old Mount Carmel Church is located in the Pleasant Street neighborhood of a southern university town, Gainesville, Florida. It stands as a monument in the historically Black neighborhood. Symmetrical and plain, with a peaked roof and minimal ornament, it takes the form of an archetypal House. The corner lot and imposing size of the building proclaim its significance; although there is no plinth or gated yard, the building is large and tall, and the masonry construction stands out in the dense neighborhood of small, single-story wooden houses. The exterior walls are constructed so close to the sidewalk that they seem to have anticipated the current densification and gentrification of the neighborhood. The siting and materials of construction make it clear that this building held the community together and will continue to do so even as the surrounding neighborhood evolves.

The building has always been a House for the local community, a house of worship, weddings and funerals, and a meeting house for gatherings during the Civil Rights Movement in the 1960s through early 1970s. In its future reinvention, the Old Mount Carmel church building will serve as a House for Gainesville. The newly renovated structure will preserve and publicize historic alliances between Black community and church leaders and University of Florida faculty and students during the early struggles for civil rights. As the following architectural proposals suggest, the newly reimagined building can house cultural and social spaces, where all individuals and communities are welcome to gather and meet, to erase the current disconnection between “town” and “gown”, and to continue to promote community justice and racial and social equity.

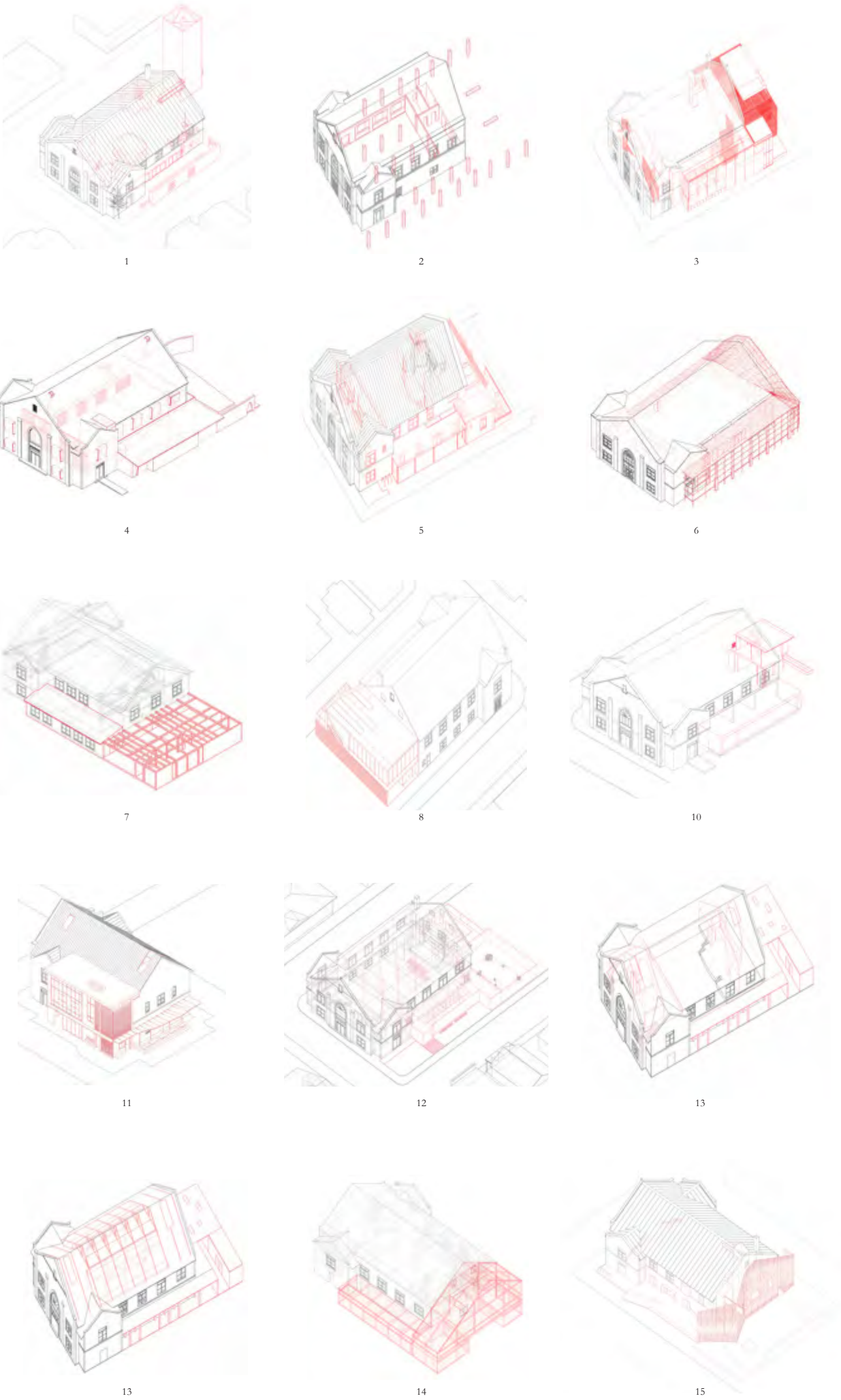
Preservation

Pastor Gerard Duncan of Prayers by Faith Ministries has taken on the mission of preserving the building and its history. His congregation has occupied the space, currently in unstable condition, for eight years. He is an energetic community leader, backed by a board of community leaders, full of passion for preservation of community history and engagement with the future. Faculty and students from the University of Florida College of Design Construction and Planning are working closely with Pastor Duncan and community to rescue and reimagine the building.

Old Mount Carmel Church was designated a historic site by the State of Florida in 2013. Due to its social significance as a Black Church and the architectural significance of the second floor sanctuary, the recent application to be placed on the National Historic Registry was approved in spring 2021. Our shared goal is to raise awareness, imagination, and funding to restore and rehabilitate the structure.

Stories into Architecture

Our architecture design studio delved into the University oral history archives, read narratives detailing brutal events that happened here, and remained inspired by the unending hope and persistence of the congregation. Student proposals mixed the sacred with the secular: a memorial to local high school students who integrated the schools in the 1960’s; introduction of public programs, museum, reinterpretation of the choir and the baptismal tank, and often, a place for barbeque suppers and a neighborhood café.





Kiaron Aiken

THE SOUND *of* MEMORY

For LaVon, Joel, and Sandra

20 *Kiaron Aiken*

Joel Buchanan, LaVon Wright Bracy, and Sandra Williams Cummings broke through the barriers of hate to become the first students to integrate into Gainesville high school after the Brown vs. the Board of Education case. Though this event was a huge step forward in the realm of equity, it was far from easy. The horrifying stories told by these three students include being beaten, cursed at, vandalized and hated for the entirety of their stay at GHS. Joel Buchanan recounts in his interview for the Samuel Proctor oral history archive, an experience that most would be horrified to endure. As part of an integrating class of Black students coming from the all black Lincoln High, Joel, LaVon, and Sandra were tested in a pool of 50 students. They were the only 3 chosen after the college level exam. This was only the beginning of the toils to come for the three students. The FBI arranged a planned arrival to school on the first day. The students were escorted by Rev Wright and FBI agents 30 minutes late to class for their safety. The police would stay the remainder of the day, escorting them through the halls and protecting them from assault which the students very well knew could happen. They could have been killed on this day Joel says. The other white students had no idea today would become historic as the three black students walked to their home rooms that morning. As Joel approached the door to the classroom, he could hear the chatter and life of a normal school day. Kids laughed and threw paper balls across the room, but then as Joel opened the door and stepped in, a hush covered the classroom. It was as if the air was sucked out of the room Joel said.

As the school year commenced LaVon Wright, Rev Wright's daughter is met with constant harassments and assault. She was jumped by a group of white boys and left bloody. When the bell rang, no one came to help, no wanted to get caught helping the black kid. She went home for 5 days but refused to let them win. She returned the following week and persevered to promote the cause of integration. This strength carried the three students through to becoming the first black graduates of many from GHS.

As an Architectural response to this bravery, this project aims to honor these three students. Utilizing a Bell tower to remember their bravery as well as using sound as a tool to create a Place of remembrance. Similar to the Old Mount Carmel Baptist Church and Rev Wright, the students stood for something greater than themselves. The church played a huge role in the success of their integration. It was a meeting ground for people like Rev Wright to ensure protection of the students, build relationships to the community, and create a network of spirituality across the Pleasant Street Neighborhood. The implementation of a memorial Bell Tower is not only fitting to memorialize the Church itself and its historical narrative, but also as a way to remember these three people as they have meant so much to an abundance of others.

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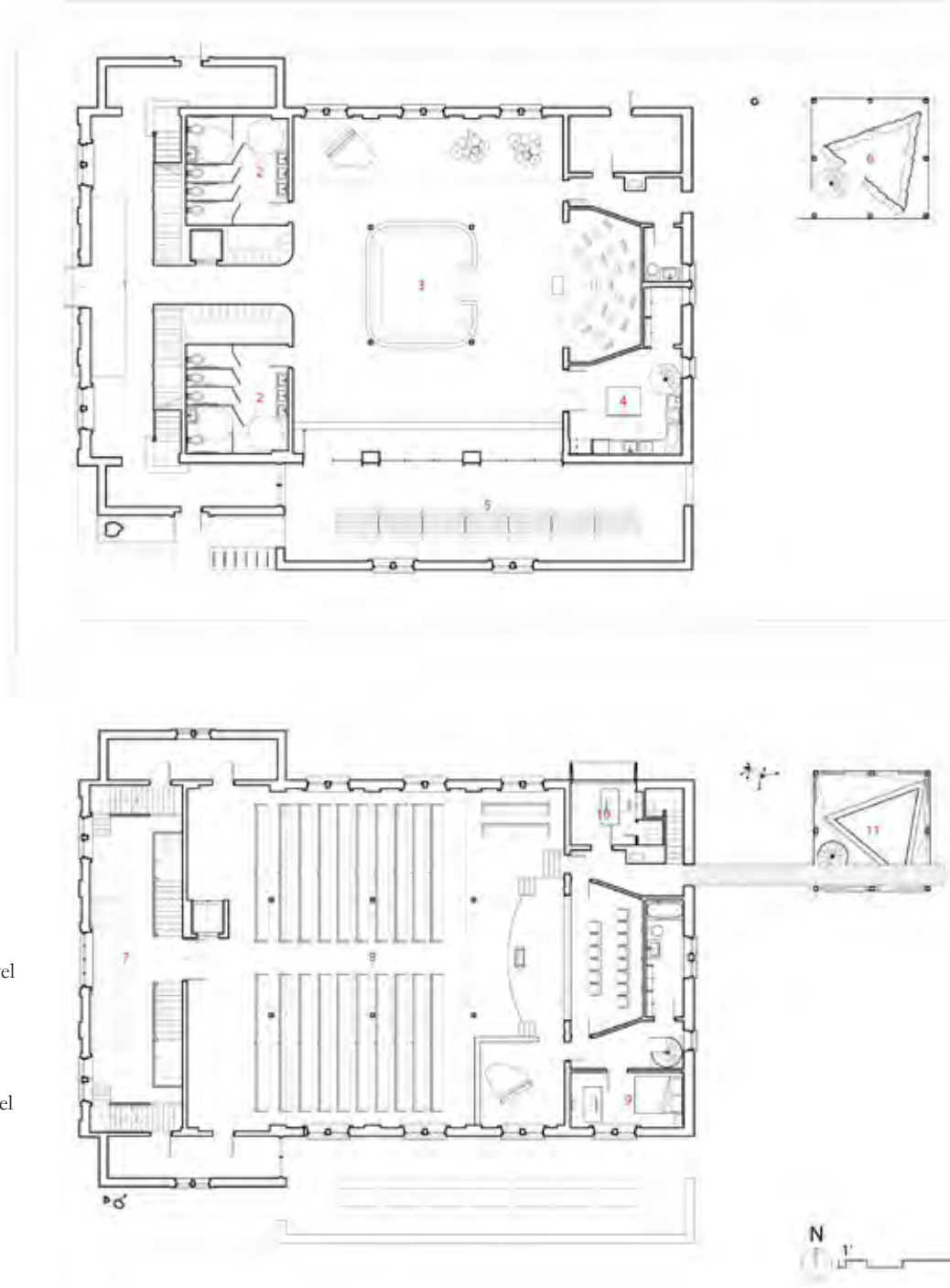
Forgotten Cross
Interior View facing east
within the new
exhibition space in the
south wing.

Figure by Artist
Daniel Clarke:
Street Style 17.

The formal qualities of the Monument consist of a Corten steel shaft, rusted and weathered to compliment and challenge the Church’s material pallet. As the metal vibrates from the bells over head, the sounds trigger memories of the past for those that come to remember these three people, and the hard times that the black community went and are still going through. Their hand prints remain on the steel from the oil and residue creating a collage of imprints on the structure. Within the steel layer a fabric layer is held in a tensile loom-like structure. This layer symbolically represent the hushed entrance of the students as they entered class for the first day as you draw back a curtain and enter the memorialized shaft of light. The layers work together to create a place to remember these three people and their impact on the world and the Black community. The layers, open to the sky, create a lens to view the heavens as water and the elements start to weather the steel and fabric melding them into one another.

Within the internals of the Church, the project proposes subtle changes to the existing building. This allows for the renovation of the Church to renew the life of the existing building, and takes care of the termite and other infestations without adding too much to the problem of renovating. As part of an on going discussion of memorial in this project, an exhibition is proposed to highlight artifacts left at the church. These objects act as a way to remember what once was through resonating with how an object once made you feel triggering a memory and sparking action. These old artifacts are located throughout the church and include items like the Forgotten cross, the Baptismal pool painting, and the Bell Tower itself. The Bell Tower, being a motif of the Black Southern Baptist Church, would have been proposed for this church had their been more funding for the project during the Depression when the Church was being constructed. In a way the Bell tower is old and new simultaneously, so it is then held within the exhibit of artifacts within the Church. One of the more important artifacts proposed in the exhibit is Rev Wright’s office. A significant space to the community despite its scale. The office is put on display to community using a large window displaying the contents of the important space to the Pleasant street Neighborhood. Within this small office is the memory of Rev Wright, the aura of the room presents a pocket of prospect or the ability to look out of the space with uncertainty of what lie ahead. With this prospect comes the importance of refuge. Something the Church has offered to many people over the years and will continue to do for many more. Refuge being the ability to put ones back to a space and look out, unafraid of what the future has to offer. This refuge then shifts at the overlook at the top of the Bell tower, as you gaze out towards the horizon, energized to bring change to the community in remembrance of those who have done so in the past.

Injecting Memory
Floor plans &
Longitudinal Section.



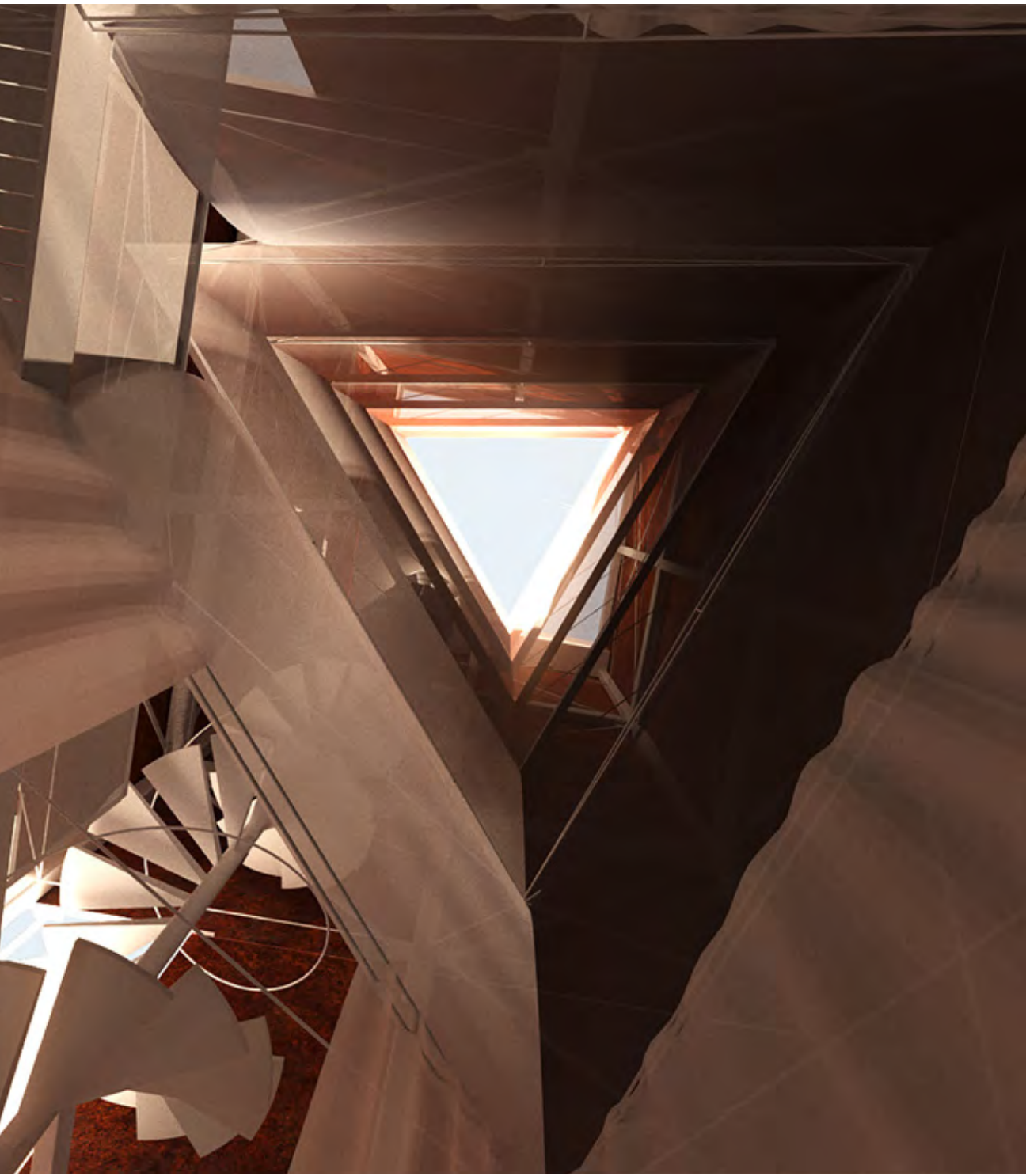
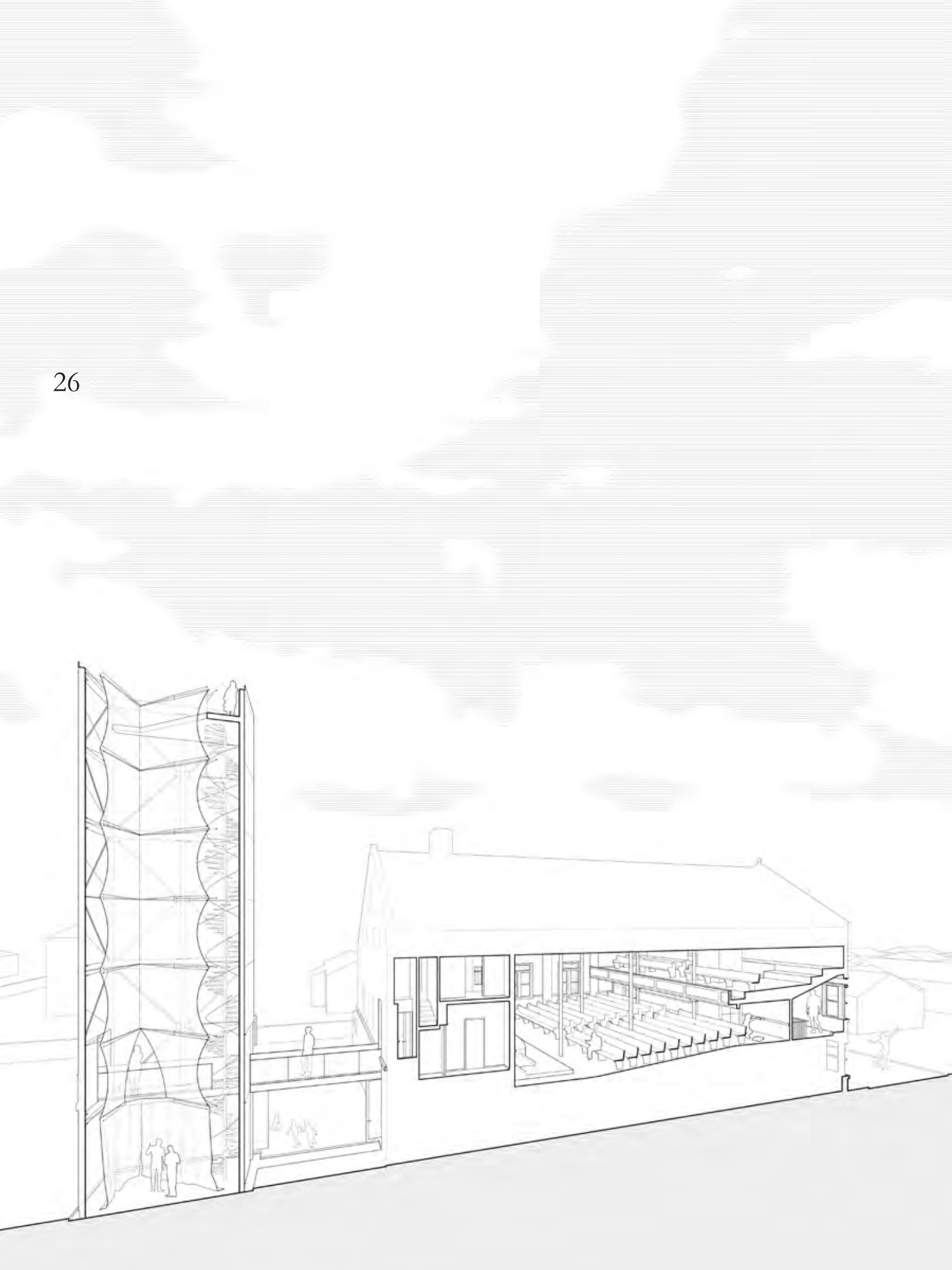
- Program Key**
- 1-Exhibition + Entry
 - 2-Public Restrooms
 - 3-Public Lounge
 - 4-Kitchen
 - 5-Courtyard Cafe
 - 6-Memorial Bell Tower Ground Level
 - 7-Exhibition + Foyer
 - 8-Sanctuary
 - 9-Caretaker’s Apartment
 - 10-Rev. Wright’s Office
 - 11-Memorial Bell Tower Bridge Level



Left: *Morning Bells*
Exterior View located in
the rear of the church.

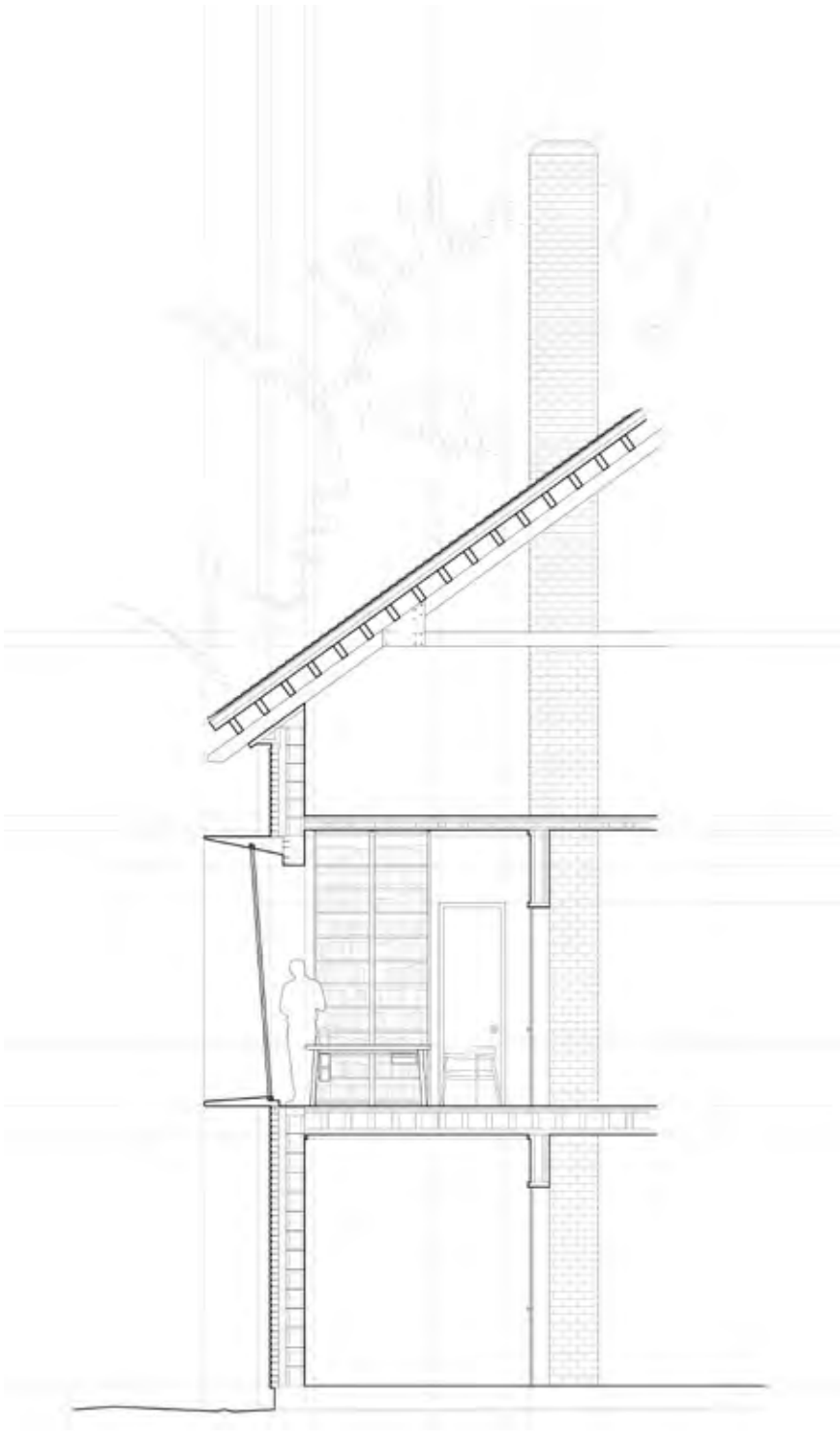
Figure by Artist
Daniel Clarke:
Street Style 24.

Right: *New and Old*
Analysis describing
pockets of new space
within Mount Carmel.



Left: *Layered Materials*
Section Perspective
showing the connection
from the sanctuary to
the Bell Tower as well
as the stretch fabric and
Cprten steel material
palette.

Right: *Cenotaph*
View from within the
Bell Tower looking up
from the ground level.



Left: *Rev. Wright's Office*
Wall Section through
Rev. Wright's Office and
new window system.

Right: *Refuge*
Exterior View outside
Rev. Wright's office
observing the space
within.

Figure by Artist
Daniel Clarke:
Street Style 77.

The theory of “prospect and refuge” seeks to describe why certain environments feel secure and thereby meet basic human psychological needs. Environments that meet such needs will often provide people with the capacity to observe (prospect) without being seen (refuge).

Dosen, A. S., & Ostwald, M. J. (2013). *Prospect and Refuge Theory: Constructing a Critical definition for architecture and design*. The International Journal of Design in Society, 6(1), 9-24. doi:10.18848/2325-1328/cgp/v06i01/38559²



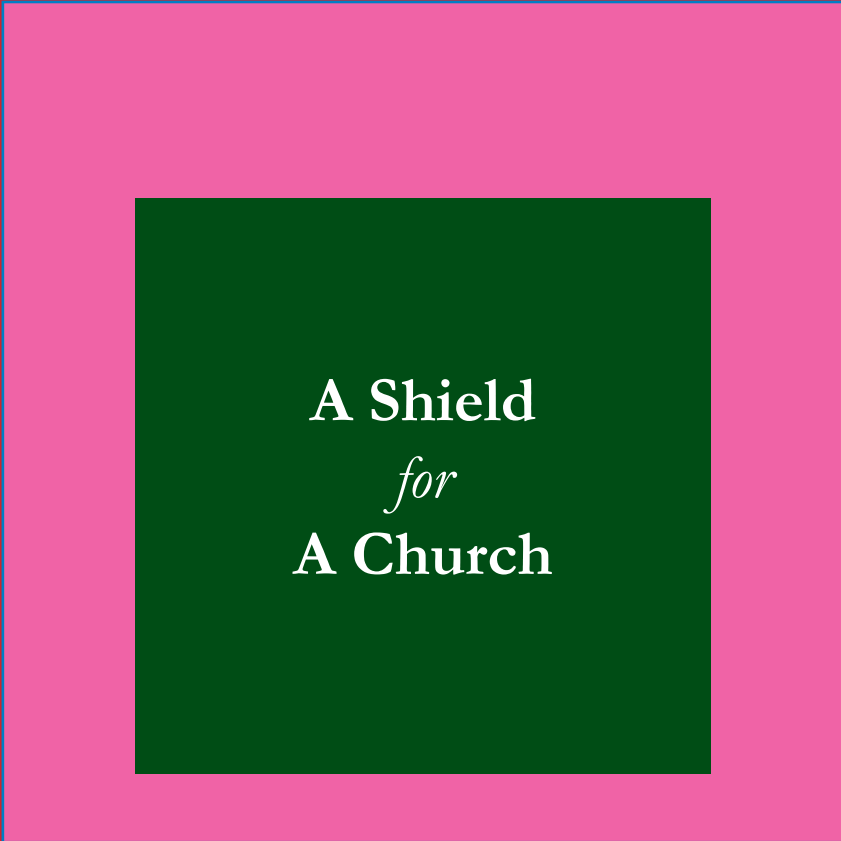


Left: *Reflection*
Model Construction
showing the east side
of the church and its
surrounding context.

Right: *Silent Remembrance*
Exterior View looking
up towards the top of
the Bell Tower Look-out
point.

Figure by Artist
Daniel Clarke:
Street Style 18.





A Shield
for
A Church

Ryan Van Middlesworth

A SHIELD *for* A CHURCH

Using relic of site to reveal history of context

34 *Ryan Van Middlesworth* In this proposal the Shield becomes a performative membrane displaying a vernacular archive of community while celebrating the perseverance of civil rights and social justice activists in Gainesville. The Shield intervention conceals and reveals the existing church from the east, orchestrating a new threshold condition while physically and poetically protecting the fragile history the church represents.

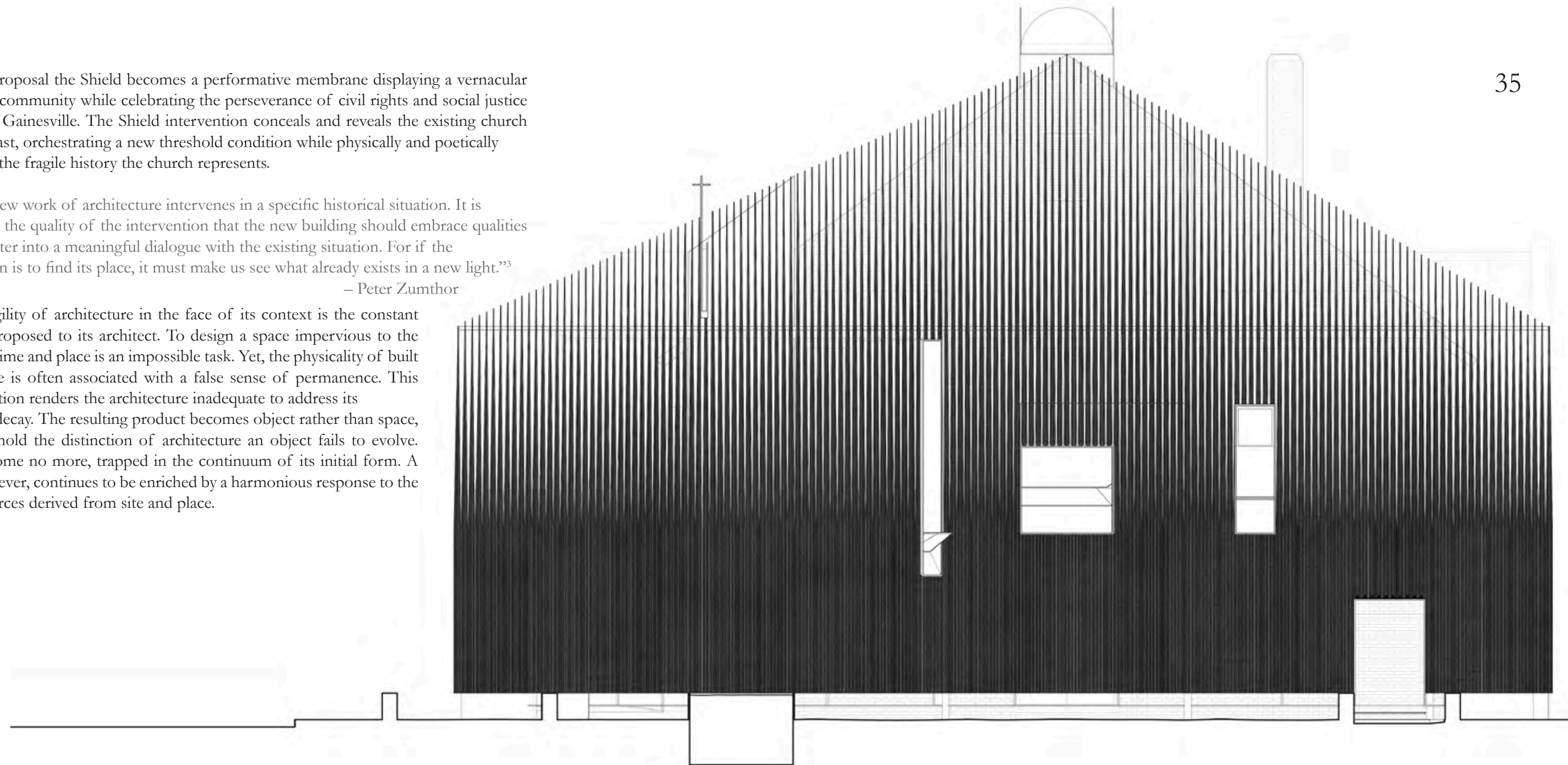
“Every new work of architecture intervenes in a specific historical situation. It is essential to the quality of the intervention that the new building should embrace qualities that can enter into a meaningful dialogue with the existing situation. For if the intervention is to find its place, it must make us see what already exists in a new light.”³

— Peter Zumthor

The fragility of architecture in the face of its context is the constant problem proposed to its architect. To design a space impervious to the effects of time and place is an impossible task. Yet, the physicality of built architecture is often associated with a false sense of permanence. This misconception renders the architecture inadequate to address its inevitable decay. The resulting product becomes object rather than space, unable to hold the distinction of architecture an object fails to evolve. It can become no more, trapped in the continuum of its initial form. A space, however, continues to be enriched by a harmonious response to the external forces derived from site and place.

New Entry, charred spires
East Elevation
displaying the charred
wood screen which
shields the church.

3 Zumthor, Peter. 2010.
Thinking architecture.
Basel: Birkhäuser



35

What role does architecture serve in the evolution of a site while preserving its sense of place? This is an ongoing question posed by a recent ongoing project. The site is Mt. Carmel Church, located at 429 NW 4th street in east Gainesville, an icon of the past, present and future of civil rights movement and pursuit of social justice in the southeast. The existing church holds a presence at the epicenter of the Pleasant St. neighborhood, emulating decades of pride, perseverance, and community. The church has fallen into severe decay, providing the opportunity for intervention and repurpose.

To understand the existing conditions of the church as a site, a series of analytical composite drawings investigate the relationship between the baptismal pool and its adjacent spaces. The Baptismal pool was identified as a relic of the past Baptist church as well as the primary armature of the church. Indivisible from the church's sense of place the baptismal pool is the hearth of the building and will be repurposed to continue serving as a symbol to those who gather within the church's walls.

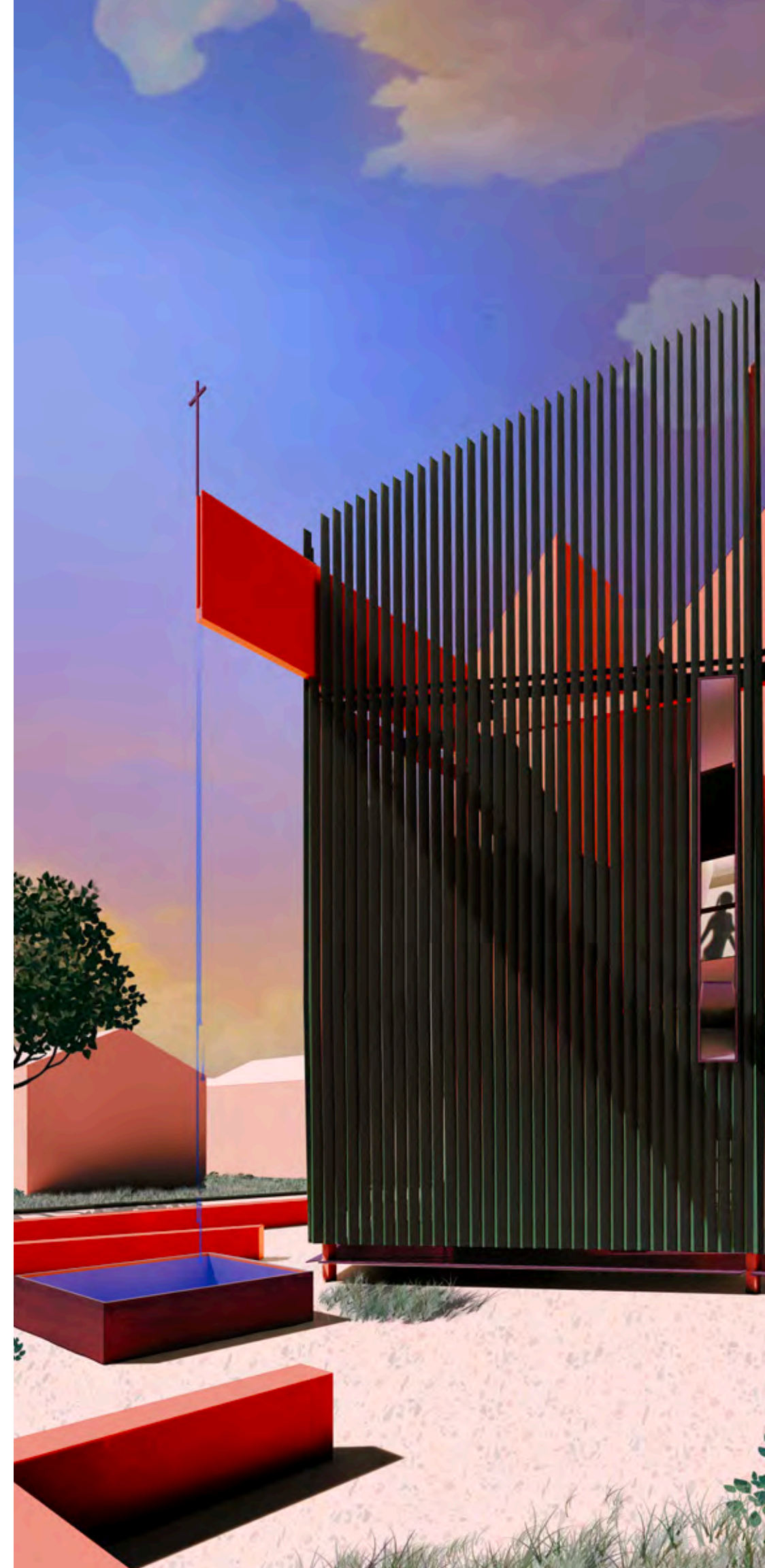
A reflection on the findings of the project thus far reveals that the observations made from the initial analysis and its corresponding proposals for intervention were made possible only by the decay of the site. The physical stripping back of edges and finishes within the church has revealed previously hidden logics of its internal structural and material languages. This natural subtraction from the existing provides clarity for the essential qualities of the site to be preserved and those to be further removed by subsequent intervention. This is initial design process has begun to define the importance of using intervention to reflect and enhance the existing forces of the site to preserve its sense of place.

Brining recognition and awareness to the historic Mt. Carmel Church and its message is the design goal of this final project. Utilizing a symbolic relic from the past is the beginning of an answer to the initially posed question, yet the true answer to designing a dynamic future for the site and place is still to be discovered.

Through the design of a new threshold condition on the east facade of the church a bi-directional procession is created with the intent of memorializing history of context. Light cannons transmit light and sound. Sound being the 51 interviews conducted for the "Fifth Avenue Blacks (FAB)" oral history archive, led by Joel Buchanan. The Shield becomes a performative membrane displaying a vernacular archive of community while celebrating the perseverance of civil rights and social justice activists in Gainesville.

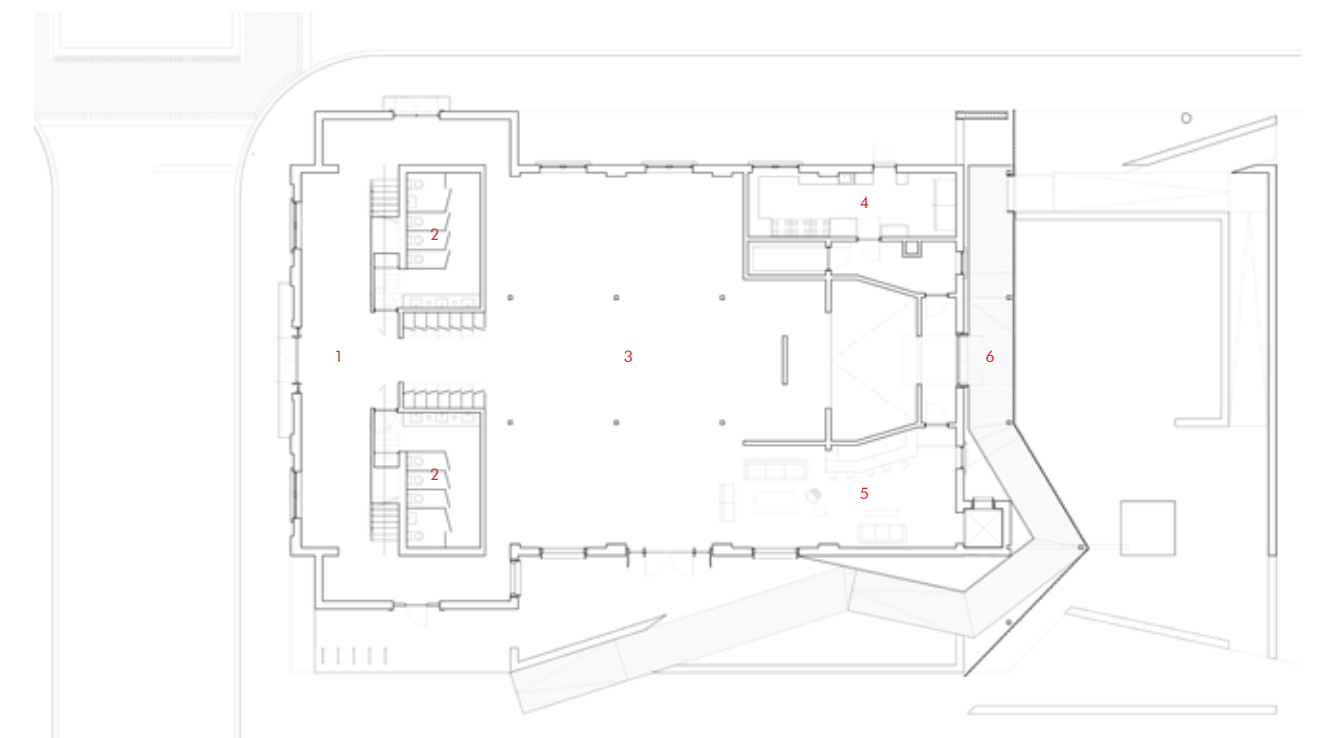
Wishing Well

East Exterior View
located in the rear of
the church, a yard is
constructed. The gutter
holding a cross funnels
rain water into a well
after a Florida evening
shower.



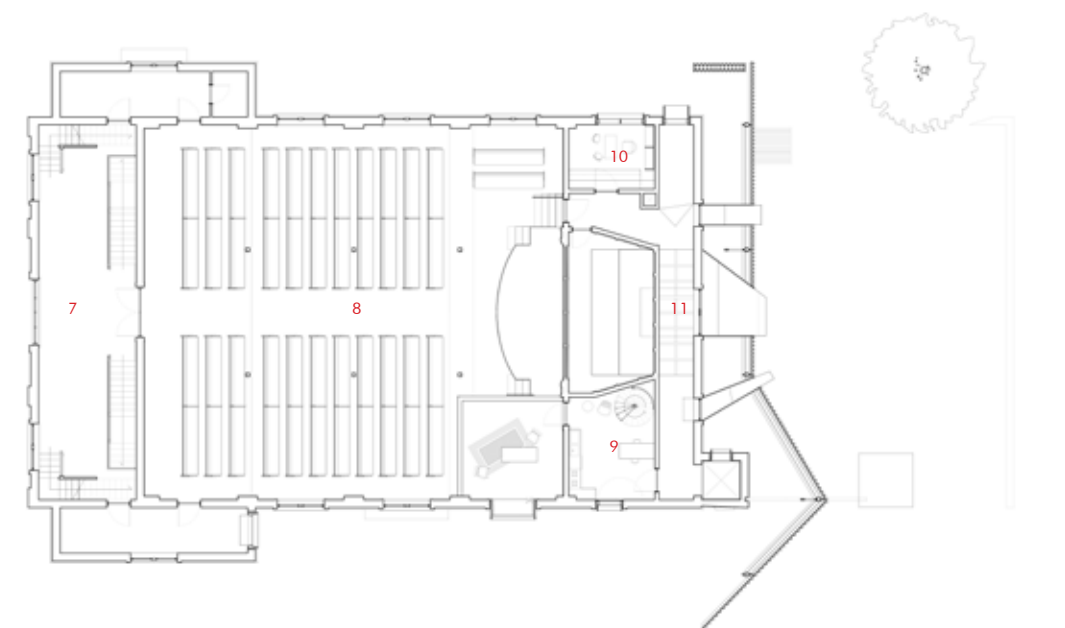
Left: *Shield wrapping*
Exterior View facing
the Northeast corner of
the church as the shield
wraps the brick exterior.

Right: *Delaminating
existing fabric*
Floor Plans &
Longitudinal Section.



Program Key

- 1-Exhibition + Entry
- 2-Public Restrooms
- 3-Community Gathering
- 4-Kitchen
- 5-Cafe
- 6-New Entry
- 7-Exhibition + Foyer
- 8-Sanctuary
- 9-Caretaker's Apartment
- 10-Rev. Wright's Office
- 11-Memorial Skylight



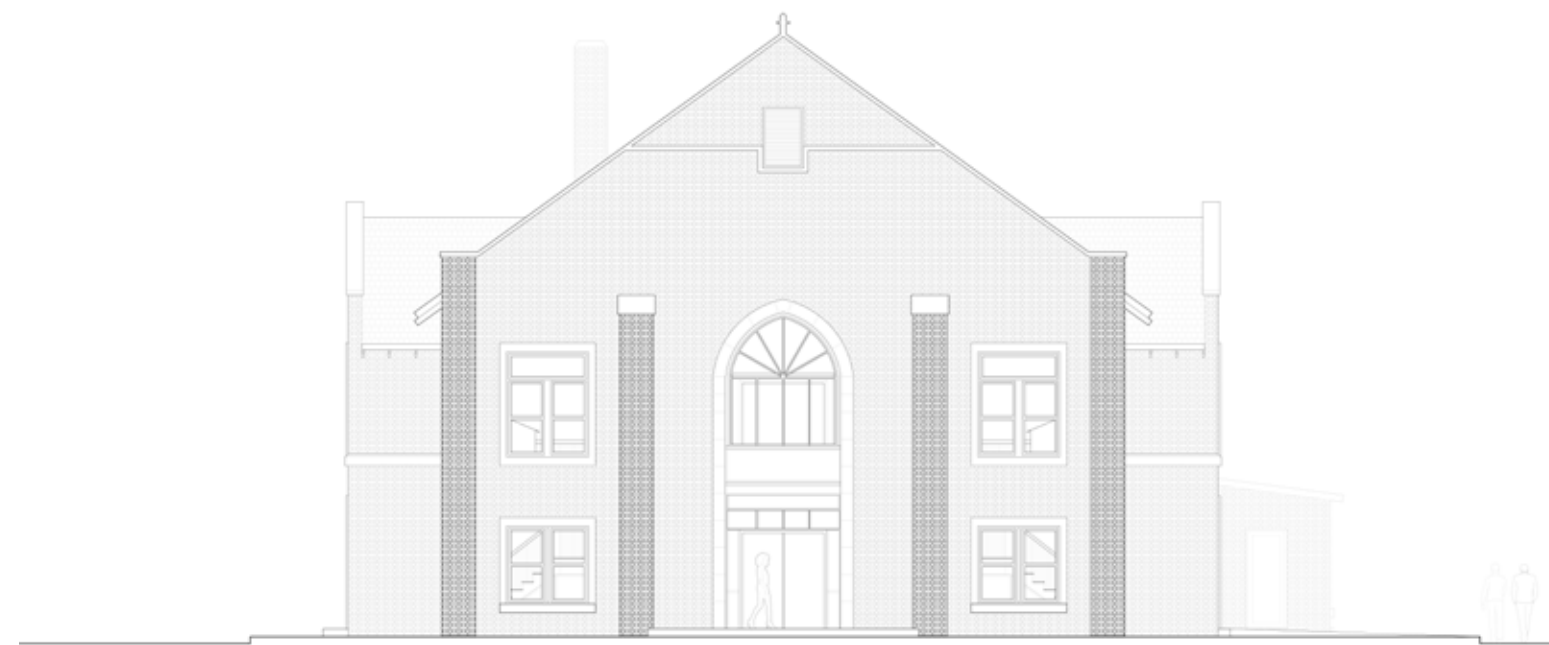


Left: *Choreographing a Block party*
Analysis Drawing showing the rear of the church and new outdoor gathering space.

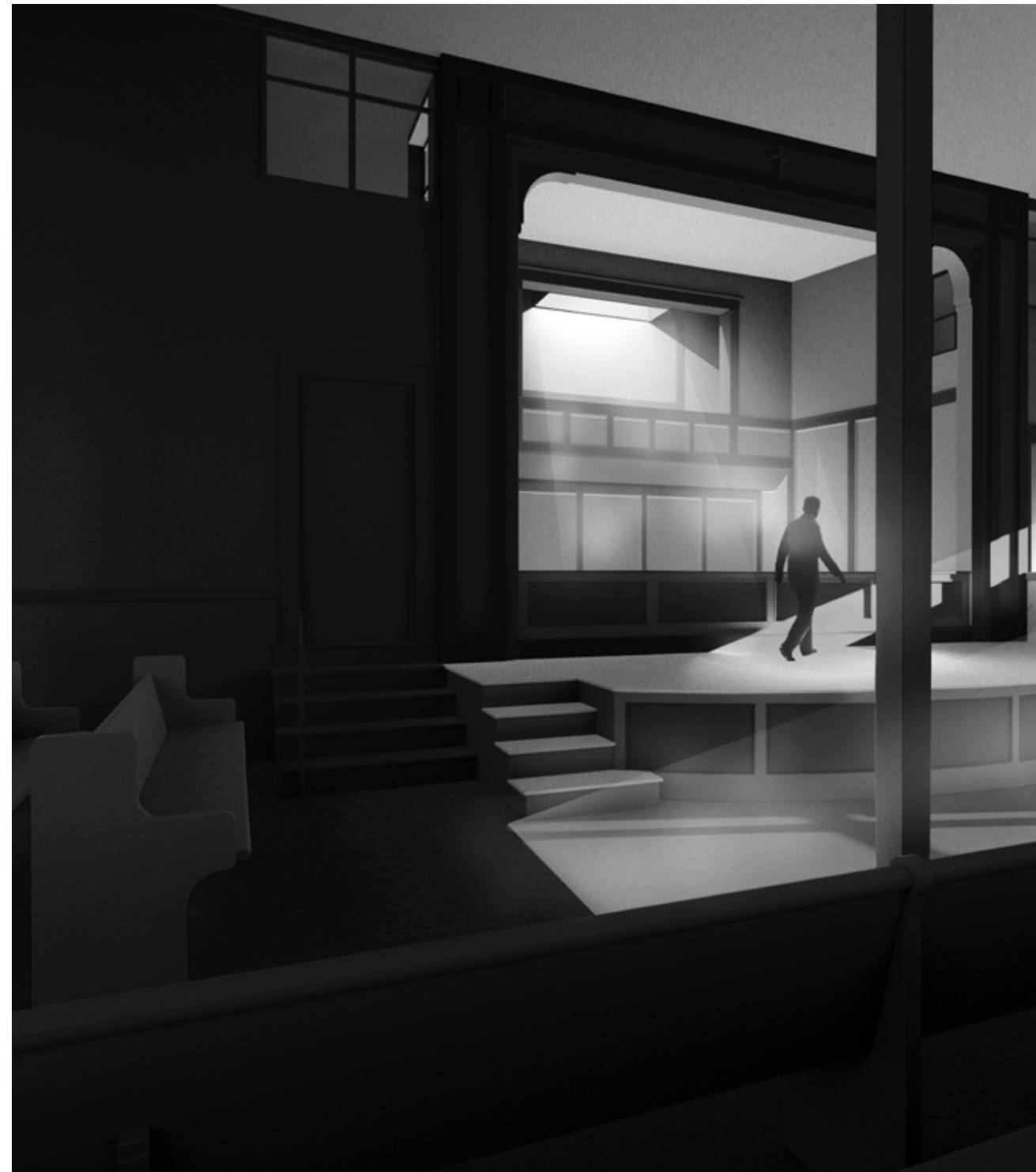
Right: *Interstitial Space*
Interior View from the New Entry located between the Church and the Shield.



42



43



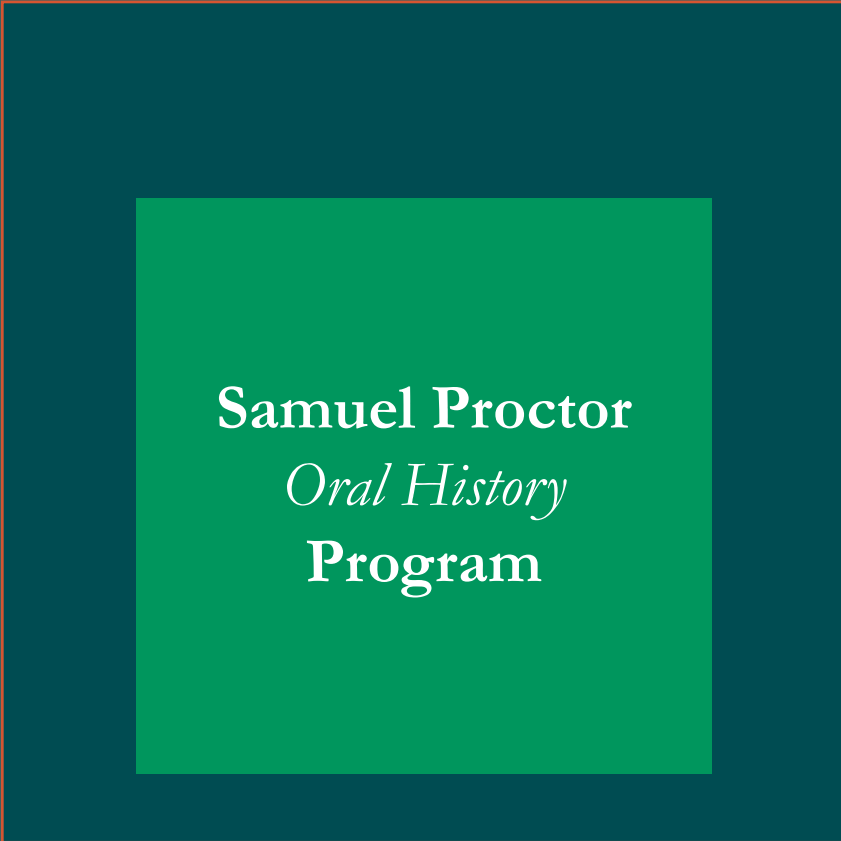
Left top: *Light Cannons*
Transverse Section
showing Rev. Wright's
office, the Baptismal
pool and the caretaker's
apartment. The section
depicts light wells
inserted into the roof
system.

Left Bottom: *Existing
Facade*
West Elevation showing
the existing brick facade.

Right: *Baptismal pool*
Interior View facing
the stage and Baptismal
pool, light floods the
volume of space
moments after a
baptism.

"Light is not so much
something that reveals,
as it is itself the
revelation."⁴

— James Turrell



The University
of
Florida

SAMUEL PROCTOR ORAL HISTORY PROGRAM

One Community, Many Voices.

46 *African American History Project (AAHP)*

The African American History Project (AAHP) is an archive of over 600+ oral history interviews conducted with African Americans throughout Alachua County, wider Florida, and the American South.

The collection includes memories of many facets of Black life in Florida, and is the one of the largest public African American history collections anywhere.

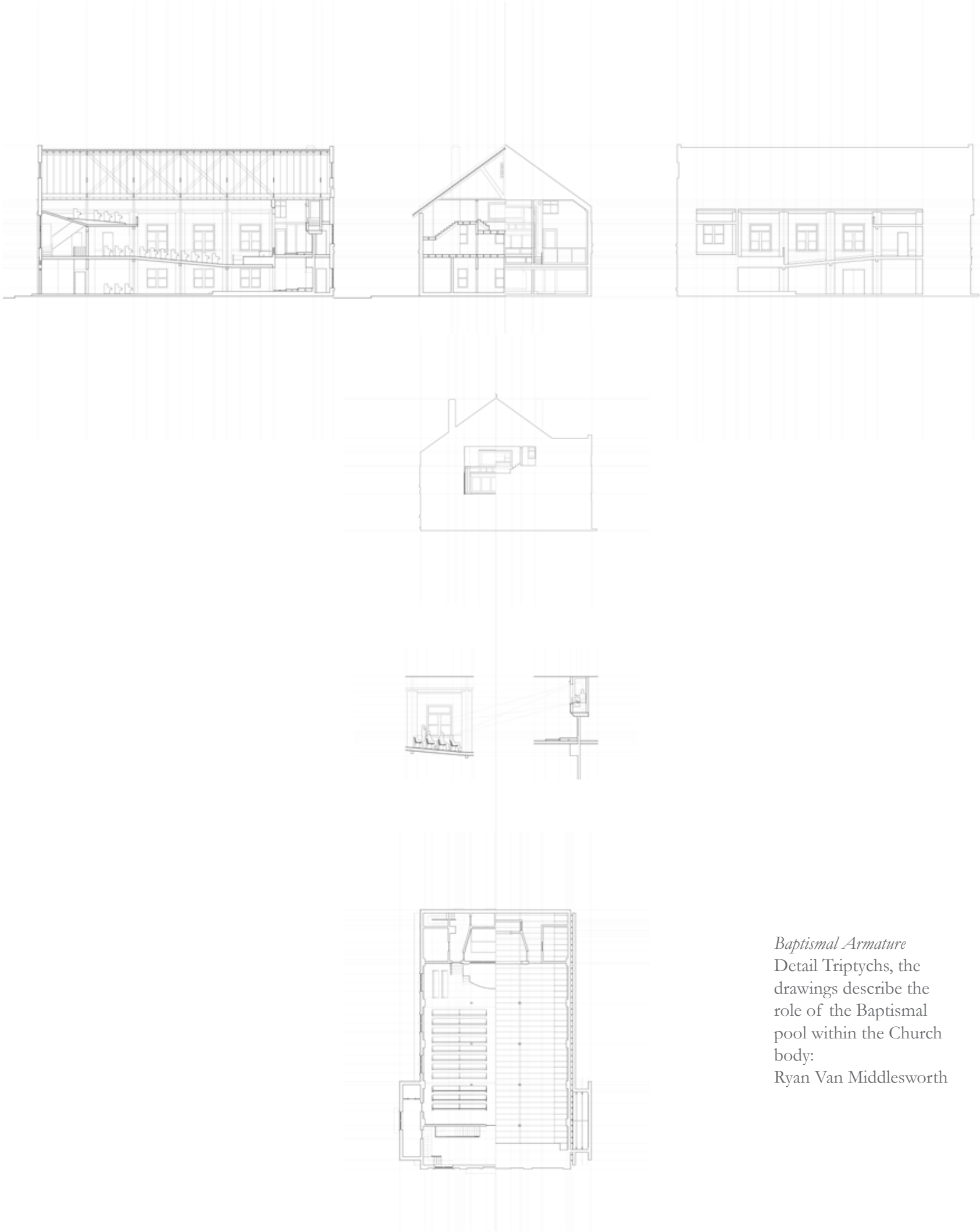
Ongoing Research

The African American History Project is committed to collecting and archiving narratives of the African American life and history in Florida, developing meaningful relationships with community partners, stimulating ongoing discussions on the value of history as revealed through narrative storytelling.

Research topics include life under Jim Crow, highlighting institution building, alternative educational techniques, food security, community-based healthcare, support and service organizations, displacement and dispossession, labor, armed self-defense, and tactics of resistance; Civil Rights activism, voter registration, the Tallahassee Bus Boycott movement, the 1964 St. Augustine movement, Congress of Racial Equality (CORE).⁵

Interviews in the form of podcasts and transcriptions were used in the studios narrative driven desing process to create a story based on historical context within the buildings long history. These words produced a series of designs that constructed an atmosphere of remembrance within the church, using the stories of many African Americans who called Mount Carmel home. These words are powerful and sensitive but this book aims to shed light on the rich history showcased at in the Samuel Proctor Oral History Program.

⁵ African American history Project (AAHP). (n.d.). Retrieved May 06, 2021, from <https://oral.history.ufl.edu/projects/aahp/>



Baptismal Armature
Detail Triptychs, the drawings describe the role of the Baptismal pool within the Church body:
Ryan Van Middlesworth

University of Florida
Oral History Program
Interviewee: Joel Buchanan
Interviewer: Steve Thiesse
February 4, 1986

JOEL BUCHANAN
FAB 39AB (See also FAB 18AB)

FIFTH AVENUE BLACKS, ORAL HISTORY PROJECT
INTERVIEWER: STEVE THIESSE
PLACE OF INTERVIEW: GAINESVILLE, FLORIDA
DATE OF INTERVIEW: FEBRUARY 4, 1986

48

This interview describes Mr. Buchanan's experiences as one of the three black children chosen to attend the previously segregated schools in Alachua County. He relates his experiences and feelings of that first day on September 1963, when he became one of the few blacks to attend the white high school in Gainesville.

T: Well, now you were picked up and taken there, there were police cars across the street, your mother had warned you that you will survive the day. Were you ever really aware at that time of the dangerous situation that you were getting into?

B: I was not. There was a possibility that we could be assassinated, killed. At that point death did not mean to me what death means to me today because if I had known or even thought that there was a remote chance that Joel could have been shot, and there were several students who were killed who were being integrated into schools, I would not have gone to the effort. At that point I was not aware of it.

T: You were in which grade at that time?

B: I was going into the tenth grade.

T: So you were about sixteen years old?

B: A little younger than that.

T: Fifteen?

B: Fifteen, I think, yes.

T: So you were met at the front by the principal and he took you to a classroom?

B: We went into the office to collect ourselves and for them to get together. I was then escorted to my homeroom class. My homeroom teacher was Mrs. Grant. I walked into the room, class was in session but there was a seat left vacant for Joel Buchanan. I walked in and you never heard, you would never know because you are not black and you would never understand this, the hush. The room was busy with noise, there was chatter going on the first day of school. They did not know that I would be coming into class. When I appeared at the door instantly the room became quiet and Mrs. Grant looked at me like I am looking at you. I walked in and she said, "Class, this is Joel Buchanan, say good morning to him." And Steven, if you said good morning to me that morning they did.

T: They did say good morning to you?

B: They did not. If you spoke to me they did and you did not speak to me that day did you?

T: No, I did not, but I did not speak with you that day. Were there any thoughts that were going through your mind at that time that maybe reflected back to your mother saying you would have to persevere through this?

B: I cannot recall exactly what I thought, but all day there was no one to talk to. I left class before class was over and went to my next class or to a room to be with someone. There was a man with me and I thought he was a teacher and not until later did I find

T: This evening we are going to be discussing a very important event in Mr. Buchanan's life and that was his first day of school at Gainesville High School. Do you remember what date that was Mr. Buchanan?

B: It was September 1, 1963.

T: Do you remember the day? Do you remember rising in the morning and feeling that it was somewhat of a momentous occasion in your life?

B: I realized how important it was, Steven, but I realized that there was a lot of activity going on, because prior to that date I had met with the former dean of students at Lincoln High School and the chief of police to discuss the activity that would take place the day of school. I would have police protection from the time I left my home until I returned from school. There was a lot of interest going on and my house was buzzing. The article had appeared in the paper that the school would be integrated. They would not discuss who the three were. I remember being awakened by my mother, having breakfast, and being told that, "We are praying for you today, but you will not become ill or give in. It is going to be a difficult day, but you will survive." I remember the school had several thousand students and I was going to be the onlyblack boy there, and the other two were girls. This had not happened in this city or this state ever in the history prior to this day.

T: You said that there were two other girls that were attending that day. Do you remember their names?

B: Of course, Lavonne Wright, who is now Lavonne Percy, who is a doctor, and Sandra Williams, who is now Sandra Essell. The reason there were three is that they would only take one black student from the top three grades, and they would only have one boy. The three of us were selected from a series of fifty students that had been tested to see if we qualified to go.

T: So you arose that day and you had breakfast and you got dressed and how did you get to school?

B: I was not aware of it until later that the F.B.I. had arranged for us to have a driver. The person that took us to school was the president of the local NAACP here in Gainesville, Reverend Thomas Alexander Wright. He came to my door and picked me up in his car. He had a white Cadillac. We were not aware of it until later, but there was a planned route for us to and from school. We arrived at school and it was planned prior to that time that we were not to be on campus until after school was in session. So school started at 8:15 and we arrived on campus at 8:45. We were greeted in the front of the school by the principal, the assistant principal, and I recall directly across from the school several police cars. They were there the entire duration of that day.

T: I cannot even imagine what your head must have felt like. You were not allowed to interact with either Lavonne or Sandra?

B: Well, one was in twelfth grade and one was in tenth grade and we had different schedules. Can you imagine trying to take lesson under all that pressure? But we all ended up honor students.

T: You were honor students before and honor students after?

B: I do not know about that. I played a lot before I went over to Gainesville High School. That was the turning point in my life. That is when Joel Buchanan was told by his mother and father, "You will do well." I had made a decision and I remember the last day before I had a chance to back out, my mother said to me, my father was not very talkative but he supported her, "You have made a decision, young man, that this is what you want to do and you will do it." And I said I had made the decision (talking about himself), "But by dog, Joel, you made it and you are going to carry it out. Bite the bullet and walk with it." I did. But in the lunchroom, back to that experience, we walked in like it is in a cafeteria. You had several hundred students eating. Busy, noisy, and these three little chocolate guys and girls walked in and the room became quiet. The cafeteria was like half of a horizontal "H." We got our lunch, we approached a table where students were eating. They immediately just got up, left their food, and just disappeared from the table. And immediately the principal came to us and we ate with the faculty. And immediately I took the attitude that "I am a privileged person. I do not have to sit with the students, I sit with the faculty and the principal." So I took the elitist attitude from that point on and I think that made it very easy for me.

T: Well, you would have to have some kind of an attitude to endure that. Had you ever experienced the hush before?

B: Yes. During that period we were trying to integrate restaurants and hotels. You would walk into a restaurant and it was just busy with people having fun, and you walk in and it just became quiet. I mean silence.

T: Perhaps then to some extent you were familiar with what you might face when you got there that day.

B: Not really.

T: Especially not from your peers?

B: No, we had several planning sessions. I was not aware that we had FBI from outside of Gainesville. Dr. Cane had given a workshop and said I was thinking about what could happen and all this was being shared to me which I was not aware of. Then there were teachers, we had problems with students, of course, but we had problems with teachers too. Some of these people had taught school for thirty years. I was the first negro they had taught. I could not be equal to them. I was not equal so there was a problem there also. So because Mrs. "X" was my teacher does not mean that she was liberal and understanding, I had to get beyond that. Then with the pressures I had by just being there, trying to do the work, and knowing that my work was being reviewed on the X-ray, that became difficult. One morning I was having breakfast with my family, when my youngest brother and sister became very disturbed because their lives changed from Joel's life. When Joel came from school, Joel had to rest. Things had to be quiet. Joel had to study. If they wanted to go out with Joel we had to plan that. We would have to contact Mr. "X" who had to arrange for us to go for Joel's security. So that day it hit the paper who the three were. One girl, who was the fourth one, it publicly misprinted that she was in tenth grade at a black school but at Gainesville High School she would have the equivalence of a fourth-grader. That was front-page information. So I had breakfast and my mother said to me, "Young man, here is a copy of your test." The results of my test were newspaper information.

T: Well, you mentioned that you had listened to Dr. King in St. Augustine. Were there any other individuals that were instrumental for you in going on this route to segregate?

B: They had, at that point it was neighborhood schools and I lived closer to Gainesville High School, that was the white school, then I went to Lincoln High School, that was the negro school. I was very involved in the integration of the NAACP, the activities in Gainesville, and they needed some students to test to see if the school system would allow students to go to neighborhood schools. So several parents, my parents were one, filed a suit against the school board. They wanted the very best students. I do not know how they selected fifty students to take a series of tests. I took a portion of the college entrance examination in the ninth grade. The room was so cold that day I remember having to put my fingers between my legs to warm them up, but what is interesting is when I took the test there was a white boy taking the test, too. So I guess he was a plant, I do not know. So out of the fifty the top three were chosen. They said at the beginning, "We need one boy and two girls." And I am not the most masculine he-man. I was tiny at that time, so I guess I was able to use the power of the pencil, plus they had to have children of parents who were willing to support them financially, mentally, wholesomely that they were able to curtail their life to work with them. We had our phone number changed. It was told to my mother, "Joel just cannot bounce

around anywhere because a student could be made and upset Joel." So they were willing to work with me. They were very supportive. My brother and sister did not like it. Joel was getting too much attention.

T: Yes, I can imagine. Well, Mr. Buchanan I know you are a very busy person and I know that even this evening you have been on television already and now you are being interviewed. I know you have been very busy conducting your own Oral History Project which involves the black community here in Alachua County and Gainesville, specifically the Fifth Avenue Community.

B: Yes, Steven.

T: I do not want to take up any more of your time, I just want to say thank you very much. I hope that perhaps we can continue this interview at a later date.

B: You were kind to ask. Thank you very much. One thing I would like to enhance is that the Fifth Avenue Project is a negro project. It is important that the term is used because prior to the sixties it was offensive for a man of color or a woman of color to be called black. So I deal with negro history.

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Graduation
LaVon Wright
Graduating from
Gainesville High School
left foreground of
photograph:

Lincoln High Students
A Majorette at
Lincoln High School:

Practice
Lincoln High School
Football practice:

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University of Florida

Oral History Program

Interviewee: Reverend T. A. Wright

Interviewer: Joel Buchanan

Date: January 23, 1986

REVEREND T. A. WRIGHT
FAB 40AB

FIFTH AVENUE BLACKS, ORAL HISTORY PROJECT
INTERVIEWER: JOEL BUCHANAN
PLACE OF INTERVIEW: GAINESVILLE, FLORIDA
DATE OF INTERVIEW: JANUARY 23, 1986

52

Reverend Thomas Alexander Wright was born in Mansfield, Georgia, on March 26, 1920. His parents were Albert Wright, a Baptist preacher, and Roxie Wright. He attended school in Palm Beach County, and after graduation briefly lived in Philadelphia. He was drafted and served in the Army in the latter years of World War II, and upon his return, attended Florida Memorial College on the GI Bill, and later completed his degree in the ministry at Howard University School of Religion in 1954.

Reverend Wright was one of the motivating forces in the NAACP in Gainesville in the early 1960s, and this interview discusses the events that occurred in the days of integration. He also details his experiences as the son of a minister in Palm Beach County, his educational experiences, and his early days as a minister.

B: Reverend Wright has been a pastor for more than thirty-eight years, he is currently the pastor of Mt. Carmel Baptist Church. This interview is for the University of Florida Oral History Project and the City of Gainesville Northwest Fifth Avenue Project. Good morning Reverend Wright.

W: How are you doing?

B: Fine, thank you sir. Reverend Wright would you please tell me what the T.A. stands for in your name?

W: It stands for Thomas Alexander.

B: Was this a name given to you by your parents or is it a name from someone within the family.

W: It is from two grandfathers on both sides, the grandfather on my mother's side and my father's side, Thomas and Alexander.

B: Has the thirty-eight years of pastoring in the Baptist Church been here in Gainesville?

W: No, I pastored for two years in Baltimore, eight years in St. Augustine, and I am on my twenty-fourth year here.

B: Where was Thomas Alexander Wright born?

W: I was born in a little place called Mansfield, Georgia, March 26, 1920.

B: What city is that near?

W: It is about thirty-five or forty miles west of Atlanta, it is a small place.

B: Is the homestead there?

W: Yes, the homestead for the original Wright family.

B: Where does Thomas fit into the family in the sense of children?

W: Well, my parents had seven children and I am the fourth child. I have three children beyond me and three under me. So, I am right in the middle of the children.

B: Would you tell me something about your parents and grandparents?

W: Well, I do not know a great deal about my grandparents. Most of them were deceased before I was of age. But, my father was a primitive Baptist preacher and he also farmed on the side about 1924. They moved to Boynton Beach, Florida. He never just went right out as a pastor, but he was primitive Baptist. He passed in 1931 and my mother died a couple of years ago, she was about ninety when she died.

B: Ninety?

W: Yes, and they were buried in Boynton Beach.

B: Their names are?

W: My father's name was Albert Wright and my mother's name was Roxie Wright.

B: Now your parents moved to Boynton Beach in 1924.

W: Yes.

B: Is that where you got the basis of your education?

W: Yes, I attended the public schools in Palm Beach County. My wife and I left the county and went to Philadelphia to live during the war. We lived in Philadelphia, Pennsylvania for two or three years. I worked at various places at Philadelphia. My last job was at the Philadelphia Navy Yard. I worked there as a pipe fitter-helper. I attended Bright Hope Baptist Church. The church is pastored now by Reverend Gray, I was a member there. I was drafted into the service from Philadelphia and after going into the service, I served in England about six months, then we went by New Guinea. We did not stay in New Guinea very long, and then we got off the ship in the Philippines, Manila, Luzon. I stayed in the Philippines about four or five months. I was in the Philippines when they dropped the first atomic bomb on Japan and the second atomic bomb on Japan. And shortly after they dropped the second atomic bomb on Japan, we had to fight Japan four or five days after that. And I stayed in Japan for five months and then came back in America. When I came to America I went back to Boynton Beach, I did not go back to Philadelphia. I stayed around there two or three months and then I enrolled in Florida Memorial College as a veteran in 1946. Then I finished Florida Memorial College in 1950. About 1951 I enrolled in the Howard University School of Religion. I finished Howard University School of Religion in 1954, and that is when I took the church in St. Augustine, Florida.

B: So, prior to 1951 you were not a pastor?

W: I had done a little preaching and speaking as a young man in my home church, but I really became ordained about my second year in college. I was ordained in 1948.

B: Do you feel that because your father was a minister, this has some bearing on you going into the ministry?

W: I think it may have had some bearing on it, not a whole lot because I was only about eleven years old when my father died. Of course, later on I knew he had served as a minister and that was in my background. I knew how devout he was. I found all of that out before he passed. I also knew how faithful he was as a father and to the family. It had a lot to do with my upbringing I am sure.

B: Let us go back to the family life, those first eleven years, you mentioned that your father was a devout family member. Was there a cohesiveness among your family in doing things together?

W: Of course, my father and mother at home, we were very close. My father was a very good provider, I mean a number one provider. My father used to buy groceries by the wholesale. At that time you could buy five gallons of lard, you could buy a 100 lbs. of rice, and food in a bulk like that was very reasonable. And so most of the staple things he bought in bulk. He had all of his children understand that if you need anything and you happen to be out in a store, you could go in there and tell them I said to let you have it. And that is what we did. Anything we wanted, any store in Boynton it was understood that if you were one of Albert Wright's children you got what you wanted. And he was just that kind of person.

B: I see.

W: He farmed on the side and worked very hard, took care of his family.

B: I am quite sure you can recall some days in school. Can you share with me an experience that you had in school that was meaningful part of your life?

W: When I say school I actually did not go to high school as such. My father died when I was eleven, this left my mother with seven children. The older children went out to get jobs. I was not really one of the older children, but when the older children went out to get jobs it made it difficult for the younger ones to continue in school. So, I remember Mr. Olsey Youngblood who lived in Delray, he was the principal of our school in Boynton. Mr. Youngblood said to me, "Wright it is very unfortunate that with the kind of mind that you have you are not able to continue school." So, Mr. Youngblood said, if you can get a part-time teacher as long as I can get by with it I will carry your record on at school as if you are there and you pass the tests. Well, that went on for a while and then our school in Boynton was asked to be a part of an oratorical contest in West Palm Beach. Mr. Youngblood said I do not have a student in this class who could really participate and do well. You were not in school every day but you are the one that I think would be good in the contest. And we did an oration, went to West Palm Beach that night for the contest and my principal and several others felt that I won the first prize, but they gave me second prize. And yet I was not in school every day. I was working everyday. But I won second prize and my principal said to me that night on our way back home, "I am hoping that the time will come when you will get a chance to go back to school." When I got out of the service and was married living in Boynton, my principal drove to Boynton and said, "You can go to school now on the G.I. Bill. I have been thinking about you going back to school every since you left." I went to Florida Memorial College, where they had regular students right out of high school, and then they had veterans who were trying to qualify to take college work. They had

a lady on campus by the name of Mrs. Macsburn who taught the veterans, and I guess she probably had about a hundred different veterans in classes. She said now some of you, if you study hard, you will be here maybe one semester and then around the second semester you can take college work. So, after the first semester I did well enough to take college work and that was it.

B: Isn't that amazing the dedication that the principal had.

W: Yes. I finished as an honor student at Florida Memorial College. Just before I had finished, it was the first semester of my senior year, a lady was teaching at Florida Memorial who had finished Howard and she said Mr. Wright, what are you going to do when you finish college? I said well, I have a wife and four children and I will get whatever job I can get and go to work. She said, oh, you cannot do that. I said, yes I am going to do that. My family has gone through so much suffering for me to do otherwise. So she said listen, I am going to Washington. I am going to tell the dean at the Howard School of Religion to make it possible for you to get a scholarship to attend Howard. I said no, I cannot do that. She said I am going to put in for the scholarship whether you go or not. I am going to see you get it. Well, not long after that a gentleman who was teaching at Florida Memorial went to the convocation at Howard and he said to me, Mr. Wright, I am going to the convocation at Howard and I would like for you to go representing the student body. I said, I cannot go, I do not have any money. I have another semester in school before I finish and my G.I. Bill has given out. He said just let me tell you, I am driving to the convocation, the school has given me fifteen dollars to give you on your expenses. Well, will you mind telling me how I am going to live in Washington for a week on fifteen dollars? He said if you go, everything will be all right, he had finished at Howard. So, we went to the convocation, and it was out on Friday, his family lived in Washington, so he said the fact that his family lived in Washington he was not rushing back. He said he would go back on Monday. Well, he gave me the fifteen dollars, I stayed at the Y for one dollar a night and I used the rest for food. So, I said well what am I going to do sitting around until Monday morning, he said, well, I do not know. I had some friends in Philadelphia, my wife had an aunt on her mother's side who lived in Philadelphia. I caught a ride to Baltimore with Reverend Tilly, who was at one time the president of Florida Memorial, he was the outgoing president when I finished. He was living in Baltimore, so I caught a ride to Baltimore. I caught the train there to Philadelphia, and I said to my wife's uncle by marriage, I have one more semester in college and my G.I. Bill has given out. I said if I could borrow three or four hundred dollars and I could finish college, I could get a job and pay you back, he said I do not have a dime. We sat there that Saturday morning then he said to me weren't you drafted from the state of Pennsylvania? I said yes, I was drafted in Philadelphia. He said well, the state of Pennsylvania is paying a veteran's bonus. I jumped up and went to the post office, seeing if I could make the thing out and send it in. Well, I said I will wait and see what happened to that and then I said to him that Sunday night, I have to go back to Washington and catch a ride with this gentleman to Florida. I said I do not have my fare back to Washington. He said, I do not have a dime, but he said I work for the Pennsylvania railroad and you can take my pass. I said, what, that is too risky. He said take my pass and you get on a train all you have to do is show them the pass and have a self-addressed envelope and just drop it in there when you get off the train. So, I got on that train that night and the conductor came by and said ticket, ticket, ticket. I waved the pass, he went right by and did not say a word. I went on back to Washington and went to Florida with the man I had come with. About two or three weeks after that I got 250 precious dollars from Pennsylvania and I have said ever since then, I was praying to the Lord to give me something for that last semester. The Lord was answering my prayer and I did not know it. Well, when I finished school the scholarship was waiting for me when I finished Florida Memorial. It was understood that I would get about three or four hundred dollars a quarter, it was on the quarter system. But, I would get it near the end of each quarter. I caught the train to Washington. There was a building about three or four blocks from campus that single students lived and married students who did not have their families with them. The lady was a school teacher, Mrs. Helen Newberry. A fellow by the name of Varne who taught at Florida Memorial College was back in school and I knew him. I went on campus and enrolled and Varne said, you will probably live at the Newberry House where I am living. After we registered we went to the Newberry House. Alfred Varne carried me all over the house. I said this is a nice house, he said yes, this is a nice house. He said the small rooms are twenty dollars a month, with two to a room, a larger room is twenty-five dollars a month. He said we know each other do you want to be my roommate. I said that will be all right. So he was my roommate. Mrs. Newberry came in about four o'clock from school, I had never met her before. She went around and collected from old students and new students. So, when she got to my room where I was, Varne knew her, he had been there before, so he gave her twenty dollars, so he walked out. So Mrs. Newberry said, Wright that will be twenty dollars. I said I do not have but twenty dollars. What! I said Mrs. Newberry let me give you ten dollars now and the other ten dollars later. She had a fit. She said listen young man let me tell you what, I clean this house up every weekend and another house across town. I teach in the night system and the day system. I said Mrs. Newberry that is absolutely too much work for a lady to do on the weekend, and also teach in the night and day system, why don't you let me help you. She said I do not want anybody's help. She slammed the door and left. But that Saturday she called me to come down, I went down. She rented a garage for her Buick, she bought a new Buick every year. She told me to go and get her car at the garage, she gave me the key and it was right down the block. I brought her car back and washed it, cut the grass in the yard and for the rest of that year she gave me breakfast every morning, supper at night and I never gave her another dime for the rest of the year.

B: Why is it that you were getting all of these blessings?

W: The Lord knew, I guess, what I was trying to do and the Lord was just helping me. I did not give her another dime. That second year I had to do my field work in Baltimore. So, I said to Mrs. Newberry I cannot help you this year because I have to be down in Baltimore every Sunday. I am going to pay you this year. Of course, she did not want to accept any money, so I went on and paid that way. But the second year I started my field work in Baltimore I would preach once a month on Sundays. They would take an offering for me that would average about \$100 a month and I worked there for two years. The church had 4,500 members, Ebin Baptist Church. I worked there for two year and then I finished and took the church in St. Augustine.

B: Now during the time that you were doing your studies at Howard where was your family?

W: I left them in what they call one of the army barracks like seen on campus and after I was in school for about a year my wife went over to Florida Memorial and by the time I finished at the Seminary she was about to finish college. I would send them money, because along with the scholarship I got a couple of part-time jobs. So, I would send them money and my wife got a night job cooking at a restaurant at night two or three hours. So they stayed there. I came home every summer and we tabled at the same restaurant every summer when I came home.

B: Now is that restaurant that your wife worked in, and you worked in, is it still....

W: Two different restaurants.

B: Two different ones?

W: Yes, I think the one where she worked the man retired, he is out of business, and the one where I worked the man sold it years ago.

B: Now the wife that we are speaking about that you married, is this still Mrs. Wright that you are married to today?

W: Oh, yes of course.

B: Now what year was it that you were married?

W: We got married in 1940, in Miami.

B: And you enrolled in college in the 1940s through the 1950s?

W: Yes.

B: After you finished college at Howard, and you were pastoring during that time, did you immediately go right into the pastoral?

W: Well, you see I was at Baltimore for two years as assistant pastor, and as soon as I finished the seminary I got the church in St. Augustine. But you see I did not pastor when I finished college, I went straight to the seminary. I did not have any time in between there because I finished college in 1950 and then in 1951 I went to seminary.

B: And you were there two years?

W: Three years. From 1951 to 1954.

B: Now how were you able to finance that education?

W: Well, I had two part-time jobs in Washington and the scholarship. After the scholarship became to be really established it was worth \$400 a quarter. They got to the place where they would give me \$130 the first month, \$130 the second month, and \$130 the third month. Then I had a couple of part-time jobs in Washington.

B: The church that you were working in part-time, you used the term primitive Baptist, was that a primitive Baptist?

W: No, my father was primitive Baptist, but this was a Missionary Baptist Church.

B: Now what is the difference there?

W: Well, a primitive Baptist church, they will scrub and wash your feet. In a missionary church they do not wash feet and the doctrine is a little bit different.

B: Is it not as strict or by your own procedures?

W: It carries the connotations of being a strict New Testament Church, that is why we call it primitive. So, missionary Baptists may be a bit more modern than primitive Baptists.

B: What brought you back to Florida? To the South?

W: Let me tell you this. Most of the students who went to Howard they did their field work in Washington. The church where I did my field work the minister was a staunch Republican, Reverend Arthur J. Paint. And under President Eisenhower, he requested the chance of being the ambassador of Liberia. That is how I happened to do my field work in Baltimore. My homilies teacher knew Reverend Paint quite well, they grew up together. He said I want you to recommend a young man to me that I would recommend to the church in case I got the appointment as ambassador to Liberia. And that is how I happened to do my field work in Baltimore. Otherwise most of the students were sent back in Washington. Reverend Paint did not get that appointment as ambassador to Liberia so he stayed there but he did say this to me, I will be retiring in four or five years why don't you let the church hire you as my full-time replacement. No, I do not want to do that. I would like to do something from scratch. I would like to go up to a community where there is a great need for trained ministers, and what you have is an almost

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ready made situation. I do not want that. Well, after coming to Gainesville and being here about six months he still tried to get me to come back to Baltimore.

B: Did he really?

W: Yes, now here is what he said, he called me one day and he says "Brother Wright," I said yes, "The church around the corner from me you know the church," I said yes, "They have 1,500 members," I said yes, "They need a pastor. Things are all fixed so that you can come back and pastor the church and I will retire in a couple of years and you will switch from that church to this one." No, Reverend Paint I am not going to do that. I just got here. "Well, at least come and preach for the people on Easter Sunday morning." No, I am not going to do that because I am not planning on leaving here, I just got here.

B: Were you being selfish?

W: Well, I was not selfish. My wife had been hired as a teacher, and the church had given me a job here, and I saw several things that I wanted to do. I saw a need for public housing as soon as I got here. I saw a need for day care centers, and I had it in the back of my mind to do something about black business and there was a great need for civil rights in Gainesville. I felt that eventually there would be a need for more than church, and I saw all of these things that needed attending. I did not want to go back to Baltimore. Enin Baptist Church was a huge church, beautiful building, mostly a middle-class church, very well organized, a lot of members, big salary, a great challenge, but I saw myself pastoring that church, but I also saw the opportunity to pastor a community as such and that is what I had in mind, not just four walls of a particular church but, to do things that would benefit, not just 4,000 people but maybe 20,000 people, you think in terms of Gainesville and the black community and others.

B: Why did you choose Gainesville? I think you were at St. Augustine priority coming here.

W: Well, I did not choose Gainesville as such. We got bogged down in civil rights in St. Augustine and it became to be a very dangerous situation. At first my wife was teaching in the night school system in St. Augustine, because of my activities she was fired.

B: Now your activities were what now?

W: Activities in civil rights.

B: You were involved there in civil rights?

W: In other words, all civil rights, right to vote down to civil rights. Threatening situations and all of that kind of stuff. So, they fired her in St. Augustine and she went to Bunnell in Flagler County and got a job and after two years they fired her there because of my activities in civil rights. I thought it was time to get out. We had invited Dr. King to come and help us, but he had not gotten there then.

B: Are you talking about the mid 1960s or late 1950s?

W: I came in 1962. I am talking about 1960-1961, also 1959. Bogged down on civil rights. We had sit-ins and demonstrations, all that kind of stuff. I was the leader of the movement behind the scenes. A lot of black people knew it, but a lot of white people did not know it. When they found it out, then they took action. I decided it was time to leave St. Augustine. I spoke at Mt. Sinai Baptist Church in Jacksonville getting ready to leave St. Augustine. I spoke at Friendship Baptist Church in Daytona. I spoke at the Baptist church in Bradenton. I came to Mt. Carmel in Gainesville and I fainted in the pulpit when I came here to preach. I guess it was because of the heat, the frustration, and the fear that so many things will strike you. So, I fainted in the pulpit. But in spite of my fainting they did call me and out of all the other churches that I went to...I could have gone to Bradenton because they said to me we do not want to waste our time calling you if you are going to come to Bradenton we want to know it. So, I just did not go to Bradenton. It is a small place you know, so I turned around, and when they called me I came here.

B: That was 1960?

W: 1962.

B: Did you agree to become involved in the civil rights movement in Gainesville? Or was there a movement in Gainesville?

W: They had some Freedom Riders to come through here. They did not have much of a movement. We gave our youth banquets at the church. Judge Mickle was a student at the University. He was our only guest although he was a member of the church. Near the end of the banquet he came and sat beside me and said, "I might suggest that stuff that you had going on in St. Augustine, we need to do some of the same stuff here." And I shook my head and said no, I tell you, I am just right out of the fire and I am not planning on getting back into the fire. But they started some sit-ins at restaurants and I met Dr. Paul Horne of the University, Marshall Jones of the University, some more professors and we started sit-ins, picketing, the whole works. Not long after that I was elected president of the NAACP, then at the same time I ran for the city commission, lost, then ran again. But we got wonderful support from the University and we had a real movement.

B: I need to know the period that you ran for city commission.

W: Let me see, it must have been 1963 or 1964 I guess, or 1965.

B: How did your wife feel about you getting back involved again?

W: Well, my wife did not like it. She had been fired in St. Augustine, fired in Flagler County, she had just been hired here,

so she said you know we are going to run out of counties after awhile. She did not like it. But, she did not do a whole lot to stop it either. She just sat back and observed while we carried on our activities.

B: How would your members at the church feel about your activities at this point?

W: Well, the members of the church have been very liberal in that respect. And as long as I did my work at the church and they knew that, they did not have a great deal to do with what I did in the community. They gave me their support but they did not try to put any restrictions on my activities in the community, many of them would lay it down with me, whatever I attempted to do, they were right there.

B: Share with me some of the planning, strategies that went on during the early 1960s concerning the NAACP when you became president. What was the city like? What did you all do to get things going? How did you do that?

W: They had an organization on campus, faculty wise, Gainesville Women for Equal Rights. It was somewhat a counter-part organization to the NAACP. And it was integrated.

B: Was this is prior to your being in the NAACP?

W: We were together on this about the same time. They were very active and then the NAACP was very active. Some of our objectives were the same. We had some joint meetings together in terms of our objectives. So, they gave us a lot of support. Some even joined the NAACP. And most of the women in that organization were professional black women and white women working together. And they formed quite a bridge for the black community. The political science department at the University of Florida has some wonderful people and much of our political strategy came from the political science department at the University of Florida. Dr. Ruth McSwan and some other professors at the University met with us and we planned together. Much of what we did in terms about knowing about the issues, political issues, the candidates and that type of stuff, they helped us with that a great deal. We stayed up until three or four o'clock in the morning planning discussing things. And they were very helpful to us, to the black community period.

B: Did you have the support of the black community from your working class as well as your educated people in your planning as well as your demonstrating?

W: We had across section of both and then we had a cross section of students and faculty. Some very liberal caucasian students and some very liberal faculty members. Whatever we thought ought to be done they were right down with us. That particular thing was different here from St. Augustine.

B: Was it?

W: We did not have a caucasian person when I was in the movement in St. Augustine not a caucasian to help in any kind of way. I was really shocked to see the help that you could get here from the University when we started the movement. I was really shocked. The caucasians from the University, faculty and students, they played a tremendous role in much of what we did.

B: Was it a very hot time. Did you have the very vocal and violent type demonstrations?

W: Yes, it got pretty rough at times. The students picketed the Florida Theatre downtown one Sunday night and then it got pretty violent. When the students left from downtown and came to Fifth Avenue, they threw bricks, broke cars, and stuff like that, getting back at the people who were messing with them. I thought somebody would get killed that night. But nobody got killed, some people got roughed-up quite a bit, but nobody got killed.

B: Were you given protection as the president of that branch?

W: What we did we would notify the FBI when we were going to have an all out demonstration and we thought something would happen we would notify the FBI. And the FBI would notify the police department and it was not out-right protection, kind of standby, you know. And we got several threats at home, my family did. I notified the FBI and sometimes the officers in a very unobspicuous way would stand around and watch. They were having a workshop Monday out at University Inn.

B: This is across campus?

W: Yes, on Thirteenth Street. Dr. Paul Hart was at the workshop and we got ready for lunch and Dr. Hart said, "Let's go right down the street here to Jerry's." At that time they had two Jerry's one on this end and one on that end. Let's go down the street to Jerry's for lunch and Dr. Hart said to a black girl, "You go with me," and said to a white girl, "You go with Reverend Wright, we are going to mix it up." We went down there to that restaurant, they brought us some dirty dishes, I mean deliberately dirty dishes. I guess they took them out of the sink and they brought some around supper and Dr. Hart said what you call yourself doing and we passed some word then we left. We went back to the University Inn and got a little bite to eat, a snack and then we went back into the afternoon session and went home that night and Lavonne picked up the phone and somebody said while you were out today we put some bombs under the house. Lavonne dropped the phone and ran out of the house hollering, saying come out of the house quick. We went out of the house and Lavonne told us what the person said over the phone. I went to another phone and called the FBI. I told the FBI, I think it is a hoax, do not pay it much attention, do not call the police department. They promised me that they would not call the police department but as soon as I hung up about fifteen policemen surrounded our house. So, they said to us, you all stay right out here and let us search around the house. They searched around the

house for about an hour and a half, and they did not find anything so we went back into the house.

B: Did that draw interest from persons within the community?

W: Well, a lot of people came by and wanted to know what was happening and we told them what happened. Then when they got ready for total integration in the county, the school board sponsored a discussion at Gainesville High. They had a very meaningful discussion and they had a very heated discussion, the place was packed. I was leaving and two caucasians caught me at the door and said, "You are behind this whole mess. We certainly ought to take you and drag you out of this building." I continued walking and went on to the car but I did wonder if they were really going to grab me.

B: Did you?

W: Yes.

B: And during this time you traveled how many times by yourself? Weren't you fearful.

W: By myself and I would notify the FBI, and the FBI would come in and watch out sometimes, but most of the time I traveled by myself.

B: Did you every feel that your life was totally...?

W: I felt that something could happen but honest to goodness, I felt that what I was trying to do was much more important. I did not have any idea of stopping at all. It never crossed my mind, to cease the activities never crossed my mind. It was just something that had to be done.

B: Why you?

W: Well, I had a lot of people helping me you know. I was not out there by myself. Every time I got ready to do something there was always a group of people there ready to help you.

B: Were you aware of problems from the mayor of the city, the city fathers? Police department? Did you have their support?

W: There were times when we had their support and there were times that they did not give us their support, but they still did not stop us. We were not nearly as politically strong then as we are now because there were times when they did not even know you. But we are quite fortunate now to the extent that you could know the city fathers quite well and much of that time we had not had a black person serve on commission, much of that time. And you had not had a black person serve on any other official capacity at that time in Gainesville. We finally worked up to it. So many of the things we did, why you just went out and did them without much support.

B: How many years were you the president of the NAACP?

W: About eighteen years.

B: What were some of the accomplishments that happened during that time that you feel very positive about?

W: Well, during that time we threatened to file suite to integrate Alachua General Hospital, but they went on and did it without filing a suit.

B: So, prior to that time blacks were not allowed there?

W: Black people were there, but they had a particular floor for black people and they were not integrated into all of the floors of the hospital. They carried that on for a number of years, and then when they integrated the hospital black people were on all of the floors. You see once they integrated it, they did not have any black people in a responsible position and they do not have too many black people in a responsible position now at Alachua General, and that is one of the things that deserves some attention. I served as an alternate member on the violation committee. We worked with hotels and restaurants to get them to integrate their facilities. Negotiated many of the situations to get the hotels and restaurants integrated. We put pressure on the city fathers to pave a lot of streets that were not paved in the black community. We also put pressure on the city fathers to do something about recreation in the black community and to integrate recreation. Integrate all of the parks, and do not have segregated parks or segregated recreational facilities like they did have in Gainesville. During that time, as you well know, we filed suit to integrate the schools and a young man by the name of Joseph Buchanan, Sandra Williams, and another young lady, Lavonne Wright, they were the first students to be accepted at a high school in Gainesville in Alachua County. They had to take tests to be included which did not make any sense to me and they had to pass the tests which did not make any sense at all. And so we decided it was just a delaying tactic. I was told to not take any chances in letting the students go on their own. For several weeks, I would pick up the students and come to Gainesville High, and pick them up in the afternoon. We would discuss what happened the first few days. I was going, and I got some very negative reports, name calling and so forth. But it finally simmered down for that first year.

B: How do you feel now after being, at this point you were the only really recognizable black leader here in Gainesville, beyond ministers, because no one else was higher than that because we had no elected officials, correct?

W: No, we did not.

B: When Thomas Wright went some place they knew who Thomas Wright was correct?

W: Yes.

B: You were the NAACP in a way, correct?

W: In a way of speaking. Now, we had a whole lot of people working with us but, we did have fifteen dependable people behind the scenes that really gave me good support and when those fifteen people said yes, they meant yes. In terms of what we were trying to do, getting memberships, financial drives to carry on our work, those fifteen people were really strong supporters, they made up the board. And of course our membership would average between 350 and 500. We paid most of our fees and our national fees, there were times when the membership went below that but our goal, between 350 and 500. Many people who were members of the organization did not come to the meetings, but we had their support.

B: Was there ever any time that you had to bring in some of your prominent figures, Dr. King, state presidents of other organizations?

W: State presidents of other organizations came. Dr. King did not come to Gainesville, but when Dr. King decided to go to St. Augustine, I went back and helped in the planning. I went back one Sunday night and gave the initial speech for that week. In fact, twice that week they had Dr. King in St. Augustine.

B: So, he was in Florida, in St. Augustine?

W: Yes.

B: Reverend Wright did you have the support of the black churches, ministers, and school systems?

W: There were some ministers who had been here long before I got here. They may not have been schooled in social activities, or the social gospel as I had been schooled in the seminary, but those ministers, many of them who had been here for a long time, were some of my best supporters. Like Reverend White, who was at Friendship.

B: That is D. A. White?

W: D. A. White and Bishop Williams, who is at Williams Temple, and Reverend Daniels who did not have a church as such but was a very strong supporter, and Reverend Jackson, who was a custodian at Duval for a long time. They were some of my best supporters and also Reverend William Ferguson who was at Mount Pleasant. Now, they did not come to every meeting, they did not participate in the marches, but they would come to me and say what can I do. And when it came time for NAACP memberships, the men that I called would take membership cards, get memberships and Bishop Williams would say this, my people may not just take out the memberships themselves, but if you give me twenty-five cards, I will pay for twenty-five people. That was remarkable, that was simply remarkable. He did it every year. He would pay for twenty-five people from his church. That was the kind of support that I had.

B: Were you paid?

W: No, I was not paid a dime. I did not ask for anything. I just figured that the work had to be done and that was it. And instead of being paid, if anything it cost me a lot of money, because when it was time for membership drive, I would leave our church without standing at the door and some minister at some church would let me come in and make an appeal. And I would have already contacted the minister and I would tell him that I would be there as soon as I can, and he would hold the people over. And my wife would write up the memberships. We would get twenty-five members sometimes at one church and at another church we might get twenty and at another we might get thirty. I would do that Sunday after Sunday while the membership drive was on and then in nearby places, I would go to Newberry, Starke, La Crosse, Hawthorne, Chiefland, and all of these nearby places. With one contact person there, I would drive my car and do the speaking and get memberships and an offering for the NAACP. Never charged a dime.

B: Never, in the eighteen years?

W: Never. What ever memberships we got, whatever money that we got, it went to the organization. Mrs. Amy Saunders was the treasurer a and that is where it went. I would also ask them to designate a certain amount of money for charitable purposes. If somebody was really in a tight spot who lived here, or a transient person coming by, we always had some money to give them a little handout, something like that.

B: Were there any suits that had to be carried through, concerning the NAACP to get things integrated?

W: We filed suits to integrate the schools, and that was about the only suit that we filed. Everything else we negotiated settlements. We had a lot of cases with the city especially.

B: Was this job related?

W: Police brutality, police haraasment, with the city police department, we lost every one of them.

B: Did you?

W: Never won a one, they always won. But, we would go right back and try again. But, in spite of our losing we let them know that we were aware of what was happening and it caught the attention of the people. Although lost, they had a couple of cases with the district attorney, and lost each one. Somebody, a federal judge would come down and hear the cases but we would lose.

B: Who was the legal advisor for the NAACP here in Gainesville?

W: We did not have one in Gainesville as such. We had an NAACP lawyer in Jacksonville. In one case for the district attorney, got Judge

Mickle when he was practicing attorney he was on one and in other cases we did not use a lawyer, the district attorney had a lawyer, but we did not get anyone.

B: We talked about the NAACP a lot, now let us go back to Mt. Carmel Baptist Church. When you came to Gainesville and received this membership you said they you wanted to preach to the community, you had several things that you wanted to do. Was Mt. Carmel a large, established church?

W: Mt. Carmel was about the largest church in the black community. It was a great potential, it is still a great potential. Many things had to be done. The church did not have a membership roster as such. So, we went from door to door until we got a membership roster. The church did not adopt budgets you know. So, we put in a financial system, record keeping system, a filing system, and things like that. And we did away with a lot of clubs and auxiliaries that were organized to raise money. I am told that we would not be raising money, we would be giving money, but not raising money as such. We placed emphasis on tithing and sacrificing for God. We put aside the money raising. We came in with a youth program, with youth directors and so forth. And we revamped the music for the church. For a long time we had a part-time director of music, Mrs. Green, and we went all out to get better musicians for the church, people who had had special training in music. Over a period of time we started saving money to build a new church because the old church was already in its last days. It was very limited in terms of its facilities.

B: When was that church built sir?

W: The church must have been built in the 1940s. And not an old building, but no parking spaces, no classrooms for instructional purposes, and it just did not have any of the facilities.

B: How many years were you in that edifice?

W: Well, under my administration we stayed there about twenty-four years and in this building almost two years, about twenty-two years. Of those twenty-two years we were saving money to build a new church for about fifteen of those years.

B: And the membership of the old church when you came to what it is now, is what to what approximately?

W: When I went into the old church, I guess they had about 400 members. Right no we are pushing 700. We had taken in the numbers of 150 since we have been here in this new location.

B: And the square footage from that church to this church is what? Of course, we are sitting at the New Mt Carmel Church or should I say the Mt. Carmel Baptist Church.

W: Yes.

B: This is about what, four times the size of the old church?

W: Oh yes. We have twenty classrooms here. At the other church we only had eight classrooms. We have a library in this facility, a clinic, a choir practice room, a nursery, a toddlers room, parking for about 200 hundred cars, and an auditorium will seat 1,000 people. The lower level and the balcony, yes, 1,000 people. We are hoping that the church will continue to grow and that we are in a very challenging area, a low class and low income people. We are hoping that we can establish a real rapport with all groups of people in this area.

B: Do you see this becoming fruitful?

W: It is quite a challenge. We have a number of people who have done surveys and last summer at the Southern Baptist Convention, basically caucasian, paid two young missionaries to work with our young people for a week. They located seventy prospects. Our goal is to locate 300 prospects, and to win them for Sunday School and the church as many as we can. This summer the Southern Baptist Convention is paying a young black missionary to work with us five weeks at their own expenses to continue the surveys, work as a youth minister for five weeks, working with our young people.

B: Is the church fulfilling the same role it did twenty, thirty, or forty years ago?

W: Well, the role of the church is much more fruitful than it was twenty, thirty, or forty years ago. The church now is more in the community, in terms of community involvement. Our church owns and operates Gardenia Garden Apartments, 100 units, we borrowed 1.5 million dollars from the government to build on it. Our people rent it. Our church helped organize Palmer King Day Care Center, we accompanied 100 low income children there, and we have sixteen people working there. Mrs. J. Harper, a member of our church runs that. Our church is a staunch supporter of Bell's Nursery over town and most of the members of the board are from our church. Mrs. Virginia Hayes, who runs it, is a member of our church. All of these centers are on what they call the Foresee program. Under my leadership Palmer King Day Care Center took the initiative in organizing the Foresee programs. In fact the first meeting that was called was called by the board of Palmer King to organize the Foresee program and Palmer King took the initiative in putting the Foresee program together. I remember quite well, we were in Palmer King, Bell Nursery, was in operation and some other day care center was in operation. Money was a real problem with all of these day care centers. And a lady by the name of Mrs. Bertha Moss, who at that time was a psychiatrist at the V.A. Hospital, was on our board at Palmer King. She said, Reverend Wright, I have a friend who lives in Jacksonville, was very close to the Nixon administration, I would like to invite him down and we can have a board meeting at my house. He would tell us what to do to get matching funds from the government for day care centers. She invited him down, Palmer King board, and he told us what steps to take, step one, step two, step three, and step four. And we

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operated on the steps. Then he said the first things, the matching fund would have to be one-fourth of what you get. Sid Martin was on the county commission at that time, and the first year the matching fund was \$25,000. He helped us to get it through the county commission, that first year. And we were asking for \$100,000, that first year. And we really put the Foresee programs together in the county, so now they have sixteen day care centers in the county under the Foresee program. Our church is directly involved with three of them. Members from our church are on the board at Kennedy Home, Palmer King, and Bell Nursery.

B: So, your needs when you told the Reverend Payne that you wanted to see housing, day care, black business, civil rights, there was a need for it. Do you feel that you have fulfilled those areas?

W: We have not reached the apex in any of those areas, but we have come a long way. Gardenia Garden was the first housing project to be occupied in Alachua County for low income people. And the city of Gainesville has in the neighborhood 2,000 units now, for low income people. At that time they did not have any.

B: Why?

W: Absentee landlords dominated the black community with shacks, and they constituted a great deal of the power structure. They did not want low income housing. They fought it. But when we took the initiative and got money for Gardenia Gardens, they knew that they had to do something, and they did.

B: Was that a big fight to get that done?

W: That was a big fight. That was one of the main platforms when I ran as city commissioner, low income housing. And we went to a nearby county got a picture of low income housing in a nearby county and in one of our ads we put in the paper, what it cost to live at that unit, and what it cost to live in a shack in the black community. I took the initiative in putting an organization together to build a shopping center that was supposed to be a model in the black community in terms of what black business could do. Unfortunately it did not succeed, but we tried.

B: Why?

W: We did not get support of the black community for the shopping center. There was a lack of capital and training in terms of management. We faced all of those problems. And this is one of the greataest needs right now, black entrepreneurs to organize and establish black businesses, to help supply many of the jobs that we make for our children's children. This bothers me. This bothers me to the extent that we can consume over our share of alcohol and we can use a lot of our 100 billion dollars that we earn in America on luxuries, but we cannot find enough love and cooperation to work together to supply jobs for our own children, this bothers me. And the amount of money that we have, it does not stay with us, it goes right back where it came. A very small amount stays with us. It goes right back. And we may as well face it, in the mean time many of us are included, we buy Cadillacs, Chryslers, Mercedes, beg for jobs for our children. Ninety-nine and one-half per cent of all the jobs for black people come from across the track. And yet there are other minorities who do so much better; Chinese, Japanese, Filipinos, Mexican-Americans, Cubans, and working together to supply jobs for their children. As blacks, we just cannot seem to get it together.

B: Do you think we ever will?

W: I do not know that. There seems to be a need for some kind of black leader with special gifts in economics, similar to Dr. King, his special gifts in handling civil rights. There needs to be some kind of outstanding leadership in the area of economics to really get us moving. I do not know where it will come from, but it needs to come from somewhere.

B: Do you think that is what it will take to change?

W: Yes, it needs to come from somewhere because there have been so many failures all over America, shopping centers and otherwise. It just cannot happen the way we tried to make it happen at the shopping center.

B: Now the name of the shopping center was?

W: _____ Shopping Center. Now the corporation owned the building, then we had seven tenants in those phases, a barber shop, a drug store, supermarket-the largest, a record shop, a laundemat, there were two others, seven all together. We got the money from small business administration and Prudential Insurance Company to build the building. Most of the tenants got subsidiary loans from SBA for their particular businesses. The tenants had to scrape the barrel to get their first stock to open. In businesses it does not work that way. You plan on continuing from your first stock without any kind of reserve. Well, it just does not work like that. They did not know it I guess, they would find out. You have got to be ready to suffer the loss, it may be a couple of years before you really make that business work.

B: How long was the shopping center open for?

W: Oh, it stayed open about a year and a half, something like that, and even that year and a half was a real struggle for every tenant in there. They were just straggling from day to day to make it. Even the grocery store, the projection for the grocery store that size was \$21,000 a week. The best that they could do was \$5,000. They were in trouble from the very beginning. The amount of stock, it took to start the place, the size of the place, and the number of people working, the projection was \$21,000 a week. After selling out of that stock and replacing some things they finally got to the place where the turnover was not fast enough. Not much traffic. And then most of those businesses went for week and weeks without paying their rent. And the corporation itself was in

trouble, because we were not meeting our obligation to pay the government. They did not pay us, so we could not pay the government, and it never did work.

B: Did you all have the support, and when I say support, the educational assistance from the city of Gainesville, the county, and the university in this effort?

W: No. I knew at first they reopened one Friday and they had S. B. Mann to come down from Atlanta to speak, and we built a platform out there for the opening and the Gainesville Sun was there nice in giving us full coverage, leading into the opening, they just gave it to us. The man came down to speak, and out of all that advertisement we had about fifty people come to the grand opening. I knew then that we were in trouble.

B: You mean to tell me that your blacks were just not there.

W: No, we did not have but fifty people come to the grand opening and they heard the man speak and that Friday when I went into those stores after the grand opening I shook my head, and I went back that Saturday at the grocery store every once in awhile you would see somebody coming by and I said, this thing is a failure. Right now, it is a failure.

B: Why do you think that you did not have the support from your black community? Was it too far way for the people?

W: We were right in the center of the largest black community, Sugar Hill, Lincoln Estate, and you had more people certainly. There were several reasons, but I would like to see a younger generation.

B: Do you think that same effort, can be undertaken and be successful now?

W: I tell you what has to be done. Everything that is associated with the failure of black business, every reason for the failure needs to be documented, analyzed and a solution needs to be found for every one. A lack of courtesy is one of the main reasons why black businesses failed, that needs to be dealt with. A lack of operating capital. A type of traditional upward mobility, hatred, that seems to be embedded in black people for each other. That needs to be dealt with and a solution to it because it is a fact, from the stand point of black business, that needs to be dealt with. Black people with the idea of competing with black people in terms of business, has to be dealt with. You have to compete with everybody to make a business a success. Because when you have fifteen per cent of the population and much of that percentage is black, it is almost doomed for failure. You have to think in terms of say, people, and competing with everybody to make a business a success. All of those things have to be dealt with. If it is a grocery store, you have got to say that I am going to be as good as Publix or better. That is what the Japanese have done, see.

B: What new project does Thomas Wright want to undertake now?

W: Well, right now Thomas Wright has written a book on pre-marital counseling, it had been critiqued, and I am taking the critique very seriously. I am going to have to rewrite it. The critic was a professional and Dr. Hasi is working with me on it. I am anticipating another book on world religion. I have jotted down some points on that. It is going to require a lot of discipline and writing and rewriting. And I think that just might be my last project.

B: What about a book on the life of Thomas?

W: I do not know if that would be a good book.

B: Well, I have enjoyed talking to you today sir. I would like to get back and discuss the role of the church in the past, the role of what it was when you came here, and where you see it going from here. Are the black churches the only body that we have that is still black or Negro's own?

W: It is just about the only thing that we really own and control in the black community, the black church. But there was nothing else that we really control and inspite of all of the remarks that the black church gets, the black church along with the black preacher is still about the strongest combined force in the black community, that is black.

B: How did the community respond to Thomas Wright with such a large church, you have built in this area of town, what was the response? From both the communities, black and white?

W: The people are very nice in this community.

B: That has been a plus I bet.

W: Yes, they are very nice and many of the people in the area are members of other churches, but they are very good part-time members of our church in terms of their attendance and contribution. We have some strong friends of the church and I think its because of the sacrifices that we have made to do this and they realized that it was a tremendous undertaking and we have some strong friends at the church.

B: How was the response of the white community, for this is such a large beautiful edifice that you have here.

W: Well, I feel like occasions and it is strange really the way that they approach it, they say "Oh, you are the minister of that church." Yes, I know what they have in mind. There have been contributions from a lot of caucasians. I gave the people a challenge last month, I said to them, I said to them, "Listen did you realize the amount of money that the friends of the church give to the church. We ought to show some kind of special appreciation. Do what the schools do, let us take it upon ourselves to match the money that the friends of the church give to the church." So for

the last two or three weeks we have been doing that, I would get up and say now this week we have \$200, let us match this, take up an offering. We have been very successful so far in matching what the friends of the church give to the church. That wing right there, it was not finished on the inside, it is going to take \$13,000 to finish it and we had trouble finding a contractor who would do it in sections. Here is a full service operation now, so, I know him well, he knows me well. So, he said we will do it Reverend Wright in sections, about \$4,000 in thirds, broken down in three different sections. And I said to them the matching money that you give matches the money that the friends of the church give, we will use it for that wing. The man had just finished the first third of the \$13,000. So the Lord is blessing us.

B: Well, I hope you are not planning to go anywhere soon, leave Gainesville.

W: I am not going to be leaving Gainesville, but I will probably be retiring in a couple of years Mr. Buchanan.

B: Will you, to do what sir?

W: To write.

B: Thank you sir and may I return for the second half of the Thomas A. Wright interview.

W: Yes.

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Leaders of Mount Carmel
From left, the Rev. W.G. Mayberry; the Rev. Dr. T.A. Wright, pastor; and Gerard Duncan:



Coach Hear

Coach Jesse Hear, right, the first athletic director and head football coach at Buchholz High School. Former head football coach at Lincoln High:



Protest

Supporters of Lincoln High School march in protest of the decision to close Gainesville's historically black high school mid-year, depriving that year's senior class of graduating together:



Rev. Wright

Rev. T.A. Wright in his office:



59



Deandra Smith
Kelly Fong

SCREEN ROOMS

Recollection and Community Gathering

62 *Deandra Smith*

A point cloud is a set of data points in space, these points represent a set of X, Y and Z coordinates creating a 3D space or object.⁶ Point clouds are generally produced by 3D scanners or by photogrammetry software, which measure many points on the external surfaces of objects around them. As the output of 3D scanning processes, point clouds are used for many purposes, including to create 3D CAD models for manufactured parts, for metrology and quality inspection, and for a multitude of visualization, animation, rendering and mass customization applications.

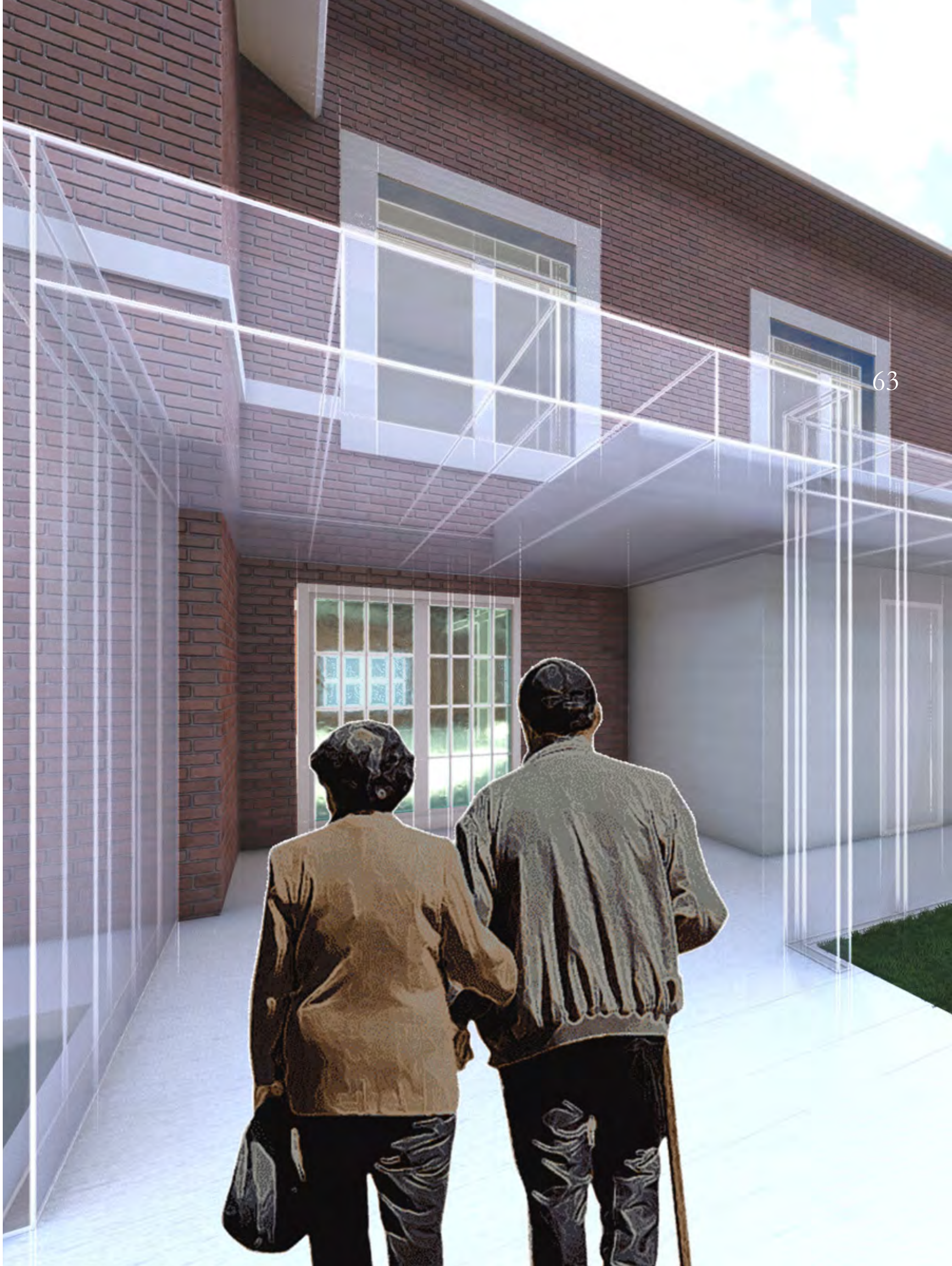
Point clouds are often aligned with 3D models or with other point clouds, a process known as point set registration. For industrial metrology or inspection using industrial computed tomography, the point cloud of a manufactured part can be aligned to an existing model and compared to check for differences. Geometric dimensions and tolerances can also be extracted directly from the point cloud.⁷

This proposal creates a misty cloud of screens which wraps the church in a environmental exhibition space creating a unique experience for the growing community. The design is directly influenced by the Point cloud data collection system, deriving its language from its ephemeral image making. The space also holds additional public restrooms, a caretakers apartment and kitchen, as well as a transformative view back towards the existing structure.

Right: *Entry through the screen*
Exterior View South
Entry into the first floor through the screen rooms.

Left: *Horizontal screen room structure.*
South Elevation of existing church and the new Screen Room addition.

6 “What are Point Clouds”. Tech27.
7 Ibid.



63



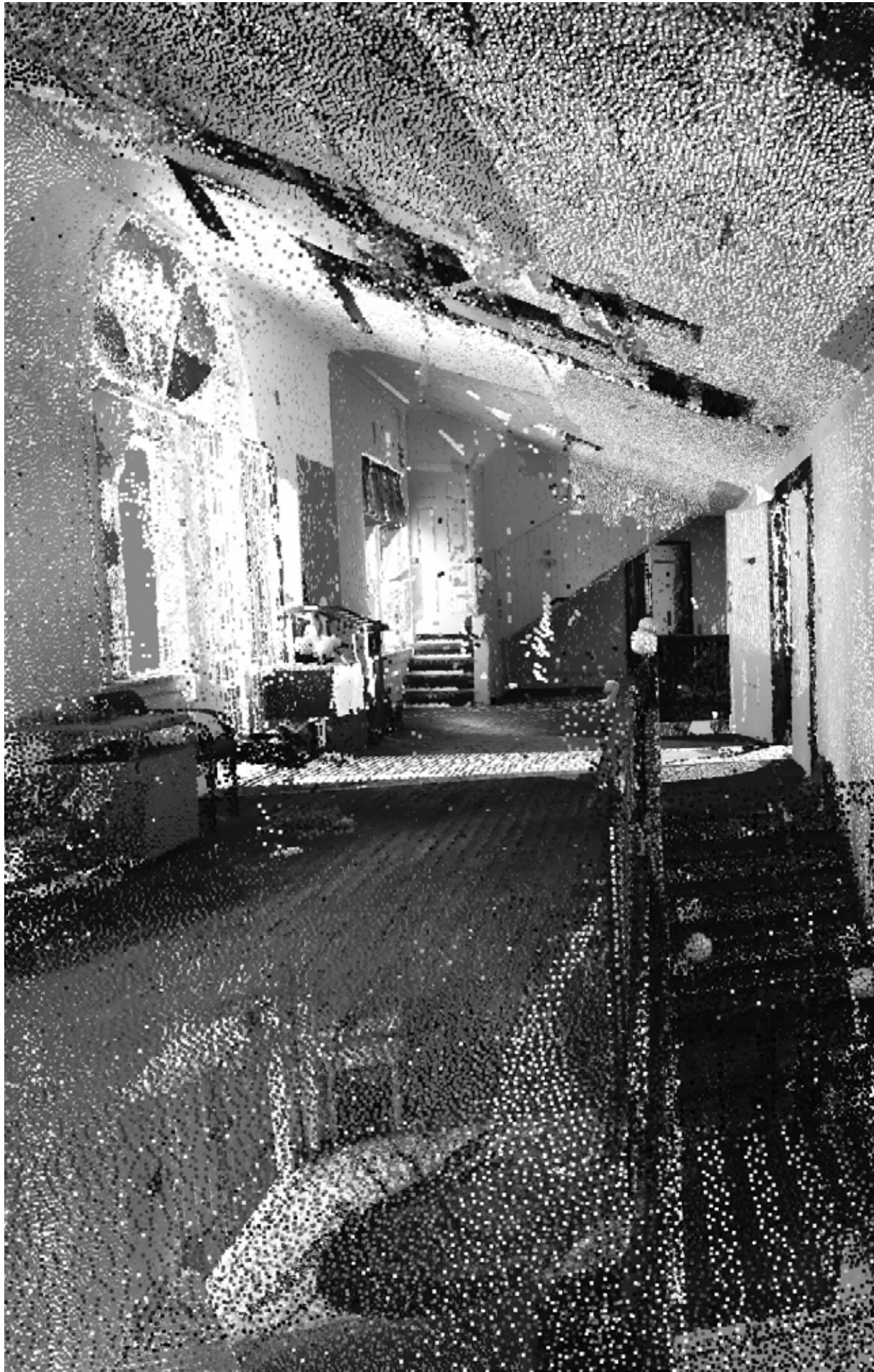
Within the Screened Garden
Exterior View located in
the rear of the church
facing west.

Throughout the studio students utilized point cloud information gathered from Mount Carmel to produce dramatically accurate drawings and images. The point cloud data can produce a three dimensional model that is accurate down to the millimeter creating an image with rich clarity and ambiguity simultaneously. The images and renderings to follow use the point cloud data as a design tool for not only representational purposes, but to identify and design an architectural language. Stimulated by translucency the two proposals propose an addition to Mount Carmel that evaporates around the historic envelope. The varied levels of opacity conceal and reveal the exterior brick of the Church to playfully align with the historic grounds while also creating exterior space for exhibition and gathering.

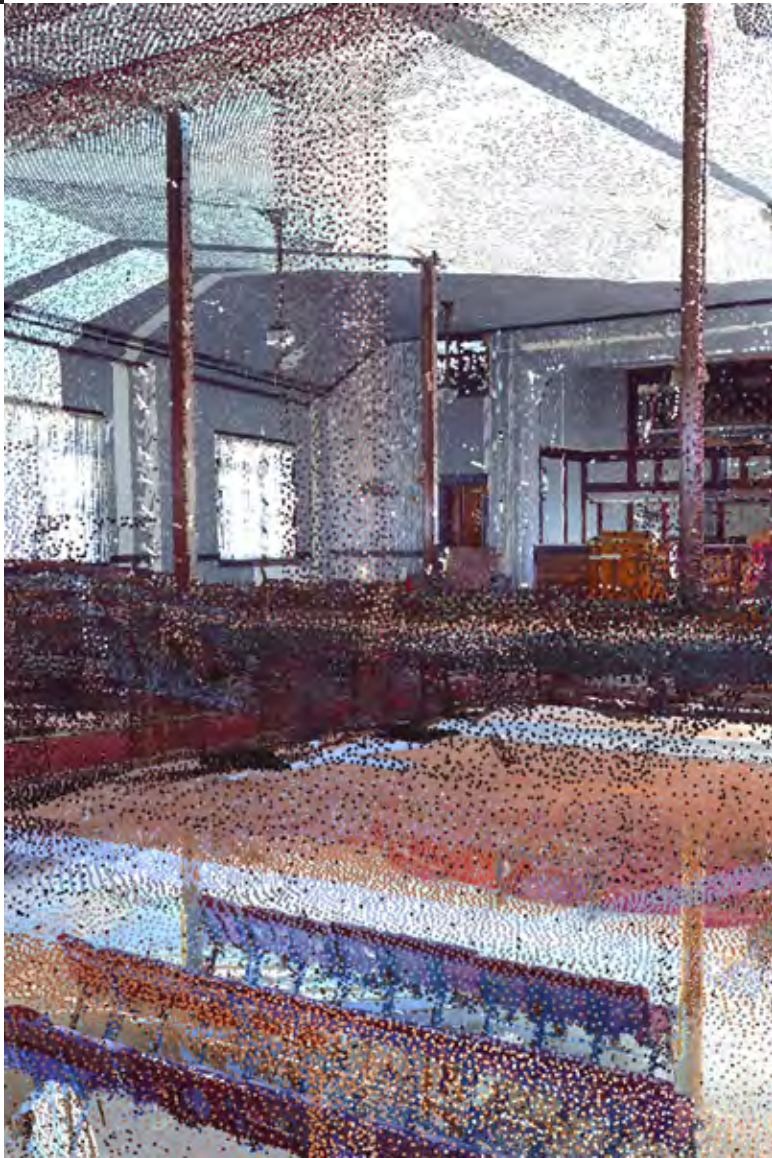
Decay

Transverse Section
through point cloud
data. Section displays
the attic, Sanctuary and
basement levels:
Sunjin Kim





Left: *Foyer outside of the Sanctuary.*
Point Cloud image:
Sunjin Kim



Right: *Sanctuary*
Point Cloud images:
Ibid

ENCASE, SHOWCASE

Honoring Artifacts

70 *Kelly Fong*

While point clouds can be directly rendered and inspected,⁸ point clouds are often converted to polygon mesh or triangle mesh models, NURBS surface models, or CAD models through a process commonly referred to as surface reconstruction.

There are many techniques for converting a point cloud to a 3D surface.⁹ Some approaches, like Delaunay triangulation, alpha shapes, and ball pivoting, build a network of triangles over the existing vertices of the point cloud, while other approaches convert the point cloud into a volumetric distance field and reconstruct the implicit surface so defined through a marching cubes algorithm.¹⁰

In geographic information systems, point clouds are one of the sources used to make digital elevation model of the terrain.¹¹ They are also used to generate 3D models of urban environments. Drones are often used to collect a series of RGB images which can be later processed on a computer vision algorithm platform such as on AgiSoft Photoscan, Pix4D or DroneDeploy to create RGB point clouds from where distances and volumetric estimations can be made. Point clouds can also be used to represent volumetric data, as is sometimes done in medical imaging. Using point clouds, multi-sampling and data compression can be achieved.¹²

Thank you to Sujin Kim for your guest lecture on Point cloud data collection in an effort to aid the studio in its understanding of the process of documenting the historic fabric of Mount Carmel.

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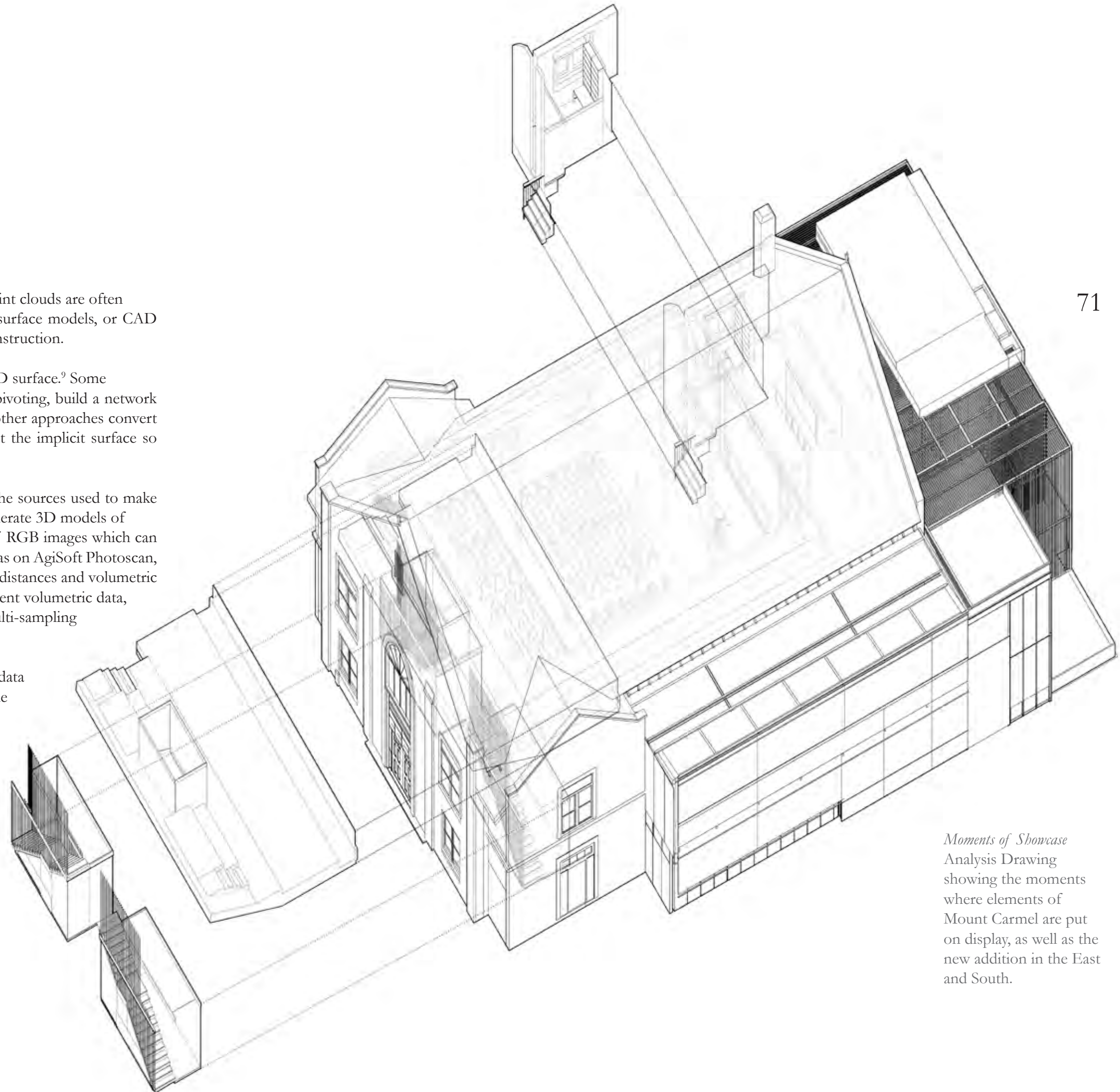
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10 Demolition and Point Cloud Modeling: A Match Made in Heaven or a Total Hype?

11 Berger, M., Tagliasacchi, A., Seversky, L. M., Alliez, P., Guennebaud, G., Levine, J. A., Sharf, A. and Silva, C. T. (2016), A Survey of Surface Reconstruction from Point Clouds. Computer Graphics Forum.

12 Ibid.

71



Moments of Showcase
Analysis Drawing
showing the moments
where elements of
Mount Carmel are put
on display, as well as the
new addition in the East
and South.

72

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Encasing Mount Carmel
Exterior View located in
the rear of the church
facing west. The image
depicts the main
addition as it encases
the church in a mesh
structure.

This proposal aims to utilize the pixelated quality of the Point cloud data collection system to encase the body of the church as well as showcase relics of the past. The exterior uses various screens including perforated corten steel, perforated mesh, glass, and louvres to conceal and reveal the church as the occupant experiences its history and its new face.

The proposal also showcases the church and its relics that have gained historic and sentimental values to the community surrounding Mount Carmel. In many ways the blend between concealing and revealing Mount Carmel becomes a balance of embracing history, while moving forward into the future. This Proposal strives to achieve this balance.



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Left: *Showcasing Historic Artifacts*

Section Perspective through the new addition: First level includes a library and cafe space, Second level holds gallery space.

Right Top: *Threshold*

Interior view using point cloud data, Entry level on the first floor.

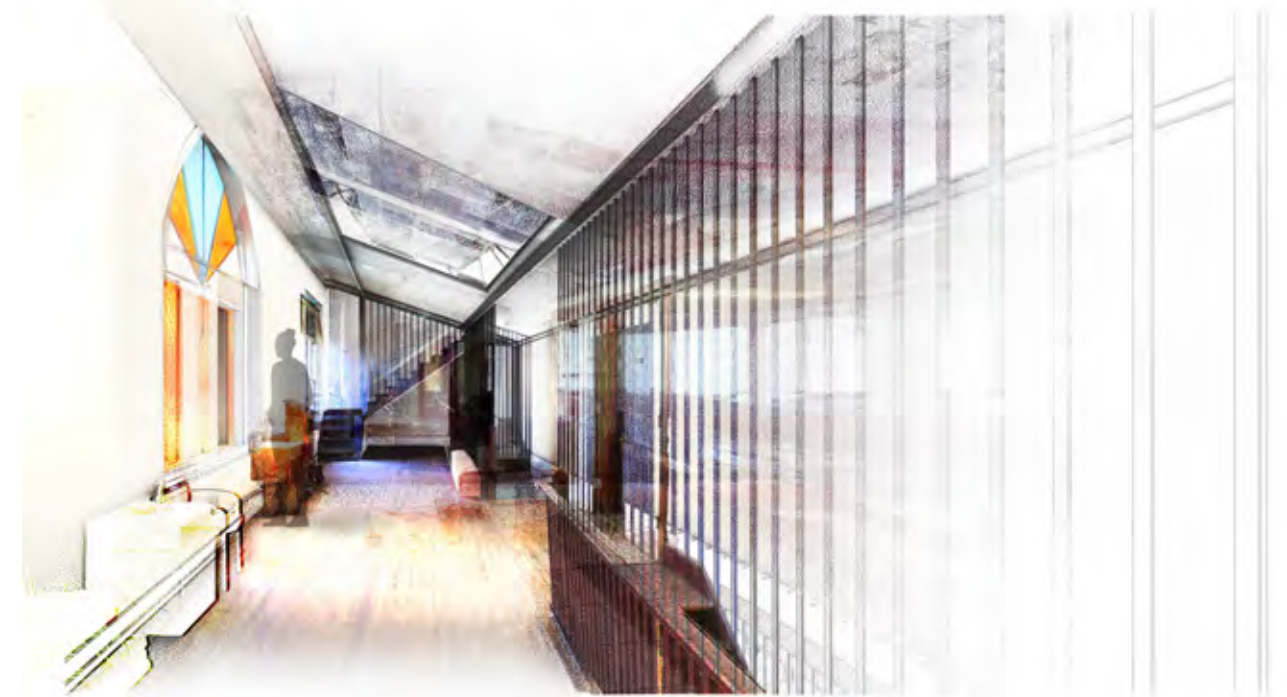
Right Bottom:

Threshold

Interior view using point cloud data, Foyer before entering the Sanctuary.



75





Color
and
Light

Kaitlin Marcotte
Sophia Simmons

SHRINES OF THE SACRED AND SECULAR

Moments of Preservation and Revitalization

78 *Kaitlin Marcotte*

This project centers around the idea of preserving key moments and architectural details, while still breathing new life into the old by repurposing them for more secular use opportunities - as a way of enriching the community and providing multi-purpose spaces for discussion, entertainment, and gathering, without taking away from the ability to worship. The additions are simplified into more “realistic” or conservative proposals, returning to this massed wrapping of the southeast corner that repurposes some of the currently existing addition, while also tackling the unused back end to create open, public-use spaces that can help to draw in and engage more people, whether visiting from the historic bike trail or surrounding neighborhoods. These additive changes help to open the ground floor where it matters, and allows for the introduction of new programmatic spaces without losing its existing hall and versatility.

Some of the more dramatic layout changes can be found on the first floor of the building. The entrance hall and its beautiful twin staircases are left largely untouched, though the introduction of a new elevator and the split from one central doorway into two along the side wings that open into the main event space shift the circulation of the space, encouraging visitors to move through the length of the hall and take in the memorial plaques and imagery that will be able to be displayed there. In the event hall, the stage is shifted to the “front” end of the building, essentially mirroring the space, but allowing it to take up the moment with the highest head space, and reducing the feeling that the space is compressing down upon that one moment. This shift also allows more open entry from the addition spaces, as well as the new side entrance that has been introduced.

Right Top: *Cafe Space*
Interior View located in the new cafe space in the new addition facing south through the window.

Right Bottom: *Context*
Longitudinal Section showing the relationship of the new addition in the East to the church and its context.

The new spaces towards the back of the building allow for the placement of a dining hall, gallery space, and a re-introduction of a more functional kitchen and prep. room that will help to serve the church during public or community-held events such as lectures, or private celebrations like weddings. When not reserved, the gallery and exterior gardens become a drawing point for those coming off Gainesville’s historic bike trail, and the dining hall provides an enclosed, open space for the public and locals to gather or work.



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Colors are in a continuous state of flux and can only be understood in relation to the other colors that surround them. Albers makes the provocative statement in the book that colour is the most relative medium in art.

How people see color is highly subjective and varies dramatically between individuals. All colors have two key elements – brightness (which can be understood as the color intensity) and lightness (a light's intensity). Albers elaborates on this point in the second half of *Interaction of Color* through sharing a fascinating series of exercises and strategies that explore brightness and lightness.

-Josef Albers *Interaction of Color*⁴³

Garden Addition

Exterior View located in the rear of the church facing South. The space includes an outdoor patio and gathering space.

PRISM

Filtering Light and Color, Reflecting Character

82 *Sophia Simmons*

Old Mount Carmel Baptist Church is a special site due to its powerful history. Acting as a pinnacle for refuge, free speech, and worship during the Civil Rights movement, it housed people with enough power and passion to transform the community. After its peak in the 60s, the church grew quiet and has been dormant for many years. It has remained in a humble state- still sitting quietly at the heart of the pleasant street neighborhood.

This past year there has been an energetic effort to reopen the church. Many people involved in the efforts strongly believe in the possibilities of grass roots and improving communities through engagement of the citizens. Not only that, but they believe that the history of Old Mount Carmel is one worth protecting and celebrating. With this newfound appreciation and celebration comes the desire to make positive change. With a whole community of students, educators, and passionate citizens supporting Old Mount Carmel, it will certainly transform into a place of refuge, civic discourse, and peace for people to inhabit once again. This will happen as restoration is the next step, and I am excited to see what kind of ideas people within the community will suggest as it relates to reprogramming and rebuilding.

Left: *Exterior Gathering*
Exterior View in the East side of the church exposing the new outdoor gathering space and facade fin system.



Right: *Filtered light in the New Addition*
Section Perspective within the new addition. This view displays the circulation between the church and the new addition.



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85



The project 'Prism,' reintroduces color into Old Mount Carmel to reflect its current character, while paying homage to the original paint colors in the church from the past. Many of the colors are found in smaller spaces with little light. As color cannot be visible without light, allowing the presence of light into the church is essential. In this project, colors and light highlight the importance of spaces such as the altar, community gathering space, and baptismal pool. They are used architecturally to create moments of framing that occur within the spaces.

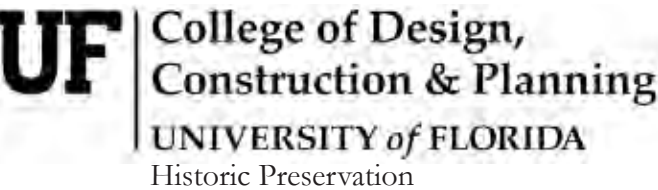
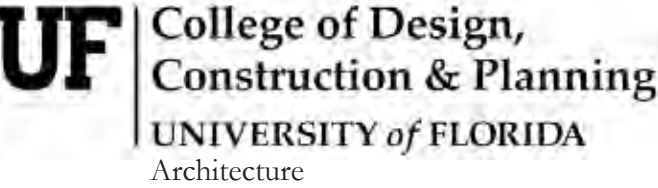
It has been a pleasure this semester to work alongside individuals who are actively involved in restoring the character of this church. This year, the church was accepted onto the National Register of Historic Places. The title will bring a new level of awareness to the significance of Old Mount Carmel, expanding its reach far beyond Gainesville.

Community Gathering
Exterior View located in the Southwest Corner. This view shows the diverse ways that light and color interplay with the Pleasant St. Neighborhood surrounding the church.

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Prayers By Faith



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Right Top: *Addition,
Subtraction, Mutation
within the Church.*

Wall Section Triptic:
Kiaron Aiken

Right Bottom:
*The relationship between the
audience and Baptismal pool*

Detail Section Diptic:
Ryan Van Middlesworth

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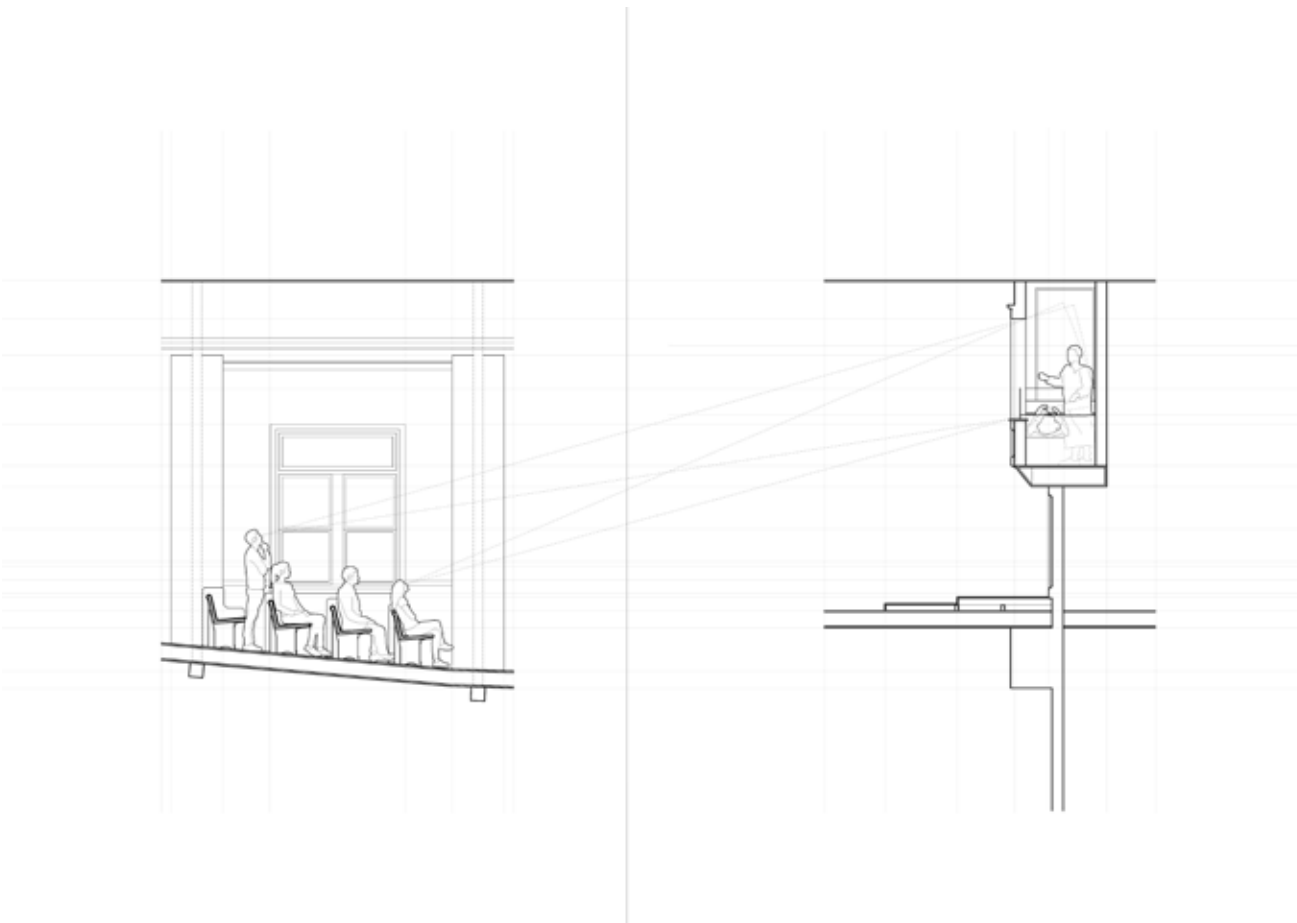
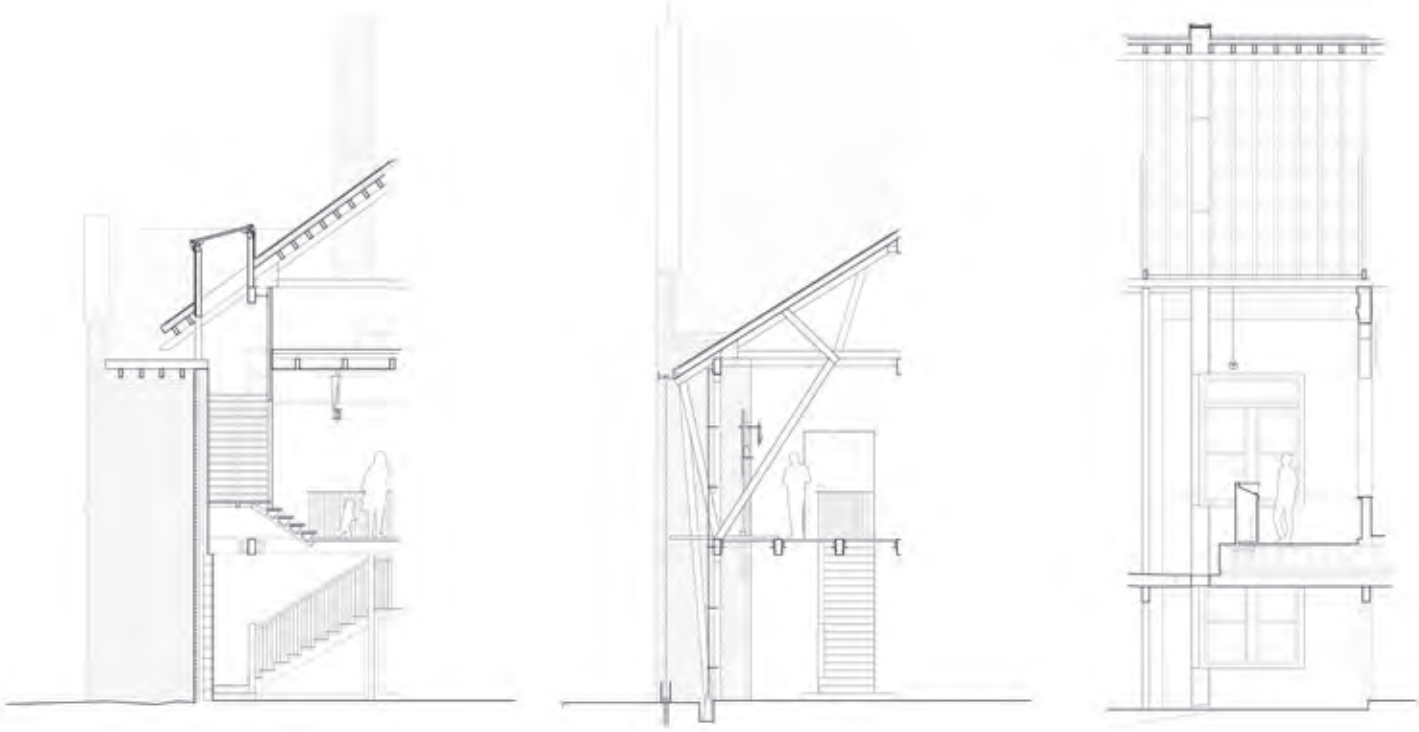
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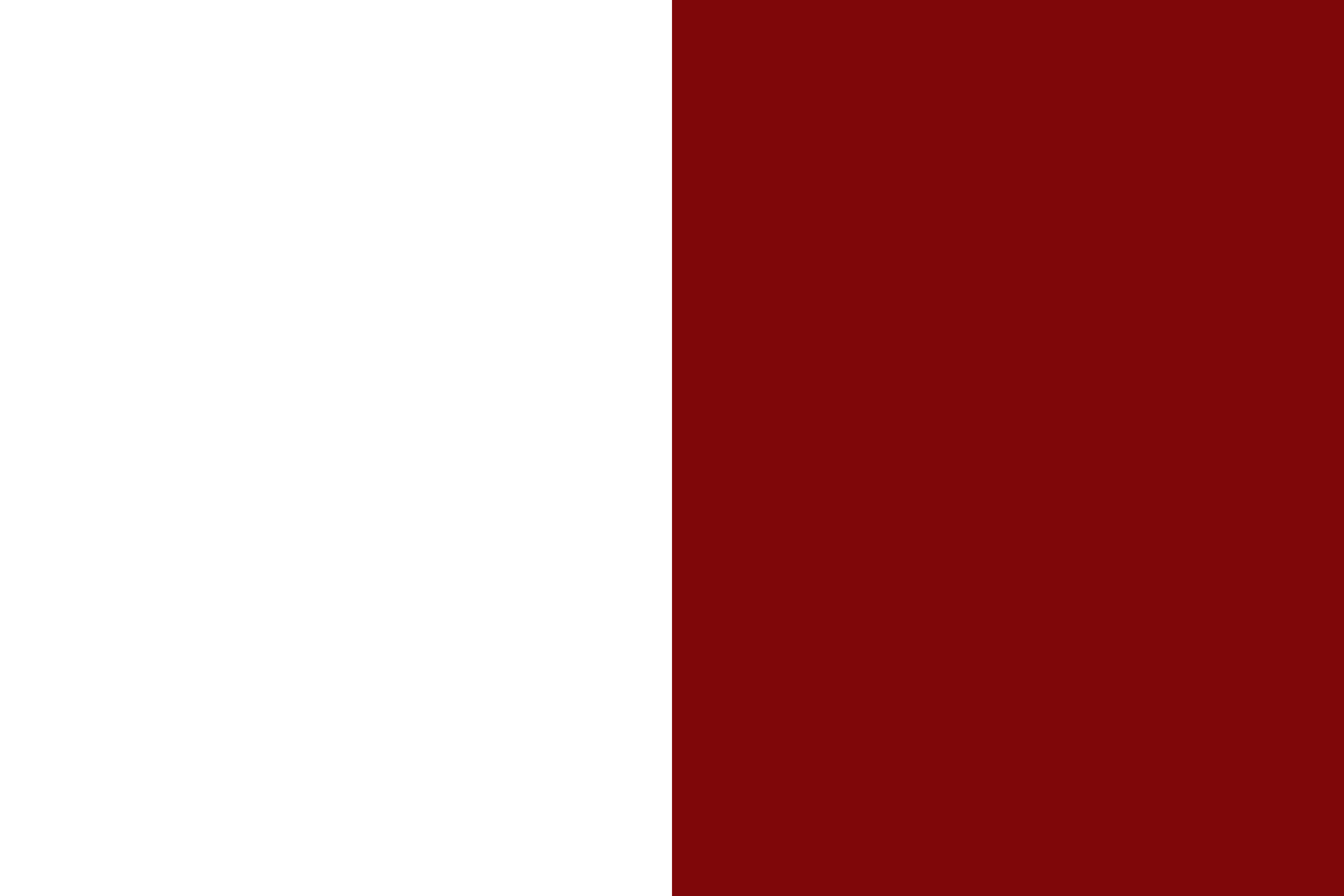
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Located at 429 NW 4th Street, Historic Mount Carmel Baptist Church is part of the Pleasant Street National Register and Gainesville Local Historic Districts. The 1944 building, however, is significant and worthy of individual landmark status based on its association with local Civil Right efforts in the 1960s through early 1970s. During this time, Dr. Thomas A. Wright was the Reverend for Mount Carmel and President of the local chapter of the National Association for the Advancement of Colored People (NAACP) and was working with University of Florida faculty and students, among others, to help lead efforts to desegregate the Alachua County school system from the building. As described by Reverend Wright's son Philoron (Phil):

“Mount Carmel was the hub for all of the activities of the civil rights movement in the Gainesville area after my father moved here and became president of the NAACP. Meetings were held weekly and often, sometimes two and three times a week...Many high profile people came in and spoke, some from around the state, and it just was a period in time where black people were strategizing and trying to figure out how to get their liberties and how to move forward in a non-violent way.”¹

After years of non-use and minimal maintenance, the historic building is in an overall state of disrepair. The roof and building envelope are comprised and there is termite infestation and damage.

Beginning November 2019, Prayers by Faith Family Ministries, led by Pastor Gerard Duncan, and UFHP partnered to document and rehabilitate Old Mount Carmel and put in place an organization to preserve the building long-term. Throughout the years Mount Carmel has been home for the Pleasant Street Neighborhood. It has housed the first Black students, including LaVon Wright, to integrate into public schools in Gainesville. Mount Carmel also hosted numerous spiritual revivals, and inspired many including Marshall Jones, Ruth McQuown, and Al Higgins just with its presence. It is time for Mount Carmel to become renewed and reborn.

Possible funding sources for the development and implementation of the Historic Mount Carmel Baptist Church Rehabilitation and Adaptive Use include:
Florida Division of Historic Resources Small Matching and Special Category Grants.
National Park Service African American Civil Rights Grants.

This Book is dedicated to the martyrs of the Civil Rights movement.

APPENDIX / AS-BUILTS & PROPOSED

APPENDIX / FLORIDA STATE REPORT