

Women Who Are Architects

Hill, Jobie ~ Oral History Interview

Date of Interview: July 13, 2020

Interviewer: Sarah K Filkins

Hill, Jobie. Interview by Sarah K Filkins. *Women Who Are Architects*. Remote Interview: Jobie Hill in Iowa City, Iowa; Sarah K. Filkins in Washington, DC. Date of Interview: July 13, 2020

This oral history was produced in 2019-2020 as part of the *Women Who Are Architects Oral History Project* with funding from an Archie Green Fellowship provided by the Library of Congress Occupation Folklife Project.

Jobie Hill Interview, July 13, 2020

Background

Interviewer: Sarah K Filkins

Interviewee: Jobie Hill, AIA, LEED AP

[REDACTED]
Iowa City, IA [REDACTED]

Date of Birth: 1979

Date of Interview: July 13, 2020

Place: Remote Interview: Jobie Hill in Home Office in Iowa City, IA
Sarah K. Filkins in Home Office in Washington, DC

Other People Present: None

Background Noise: Home Office Settings

Equipment Used: Personal Computers and Logitech H390 USB Computer Headset with Mic at each location with Chrome Browser using Zencast.com Hi-Fi Podcasting Audio Recording Site

Recording Medium Used: Digital 24-Bit/96 kHz Recording Resolution WAV Files

Transcriber: Sarah K Filkins

Key Words: architecture, licensed professional architect, woman architect, documentation, historic preservation, gender and diversity equity, architectural registration exam, design, thesis, **savingslavehouses.com**, enslaved people, slave house, Historic American Building Survey, sacred space, Work Progress Administration (WPA), Federal Writer's Project, Slave Narratives Project, slave owners, nonprofit, sub-floor pit, Third Ward Houston, Monticello, Mountaintop Project, Montpelier, Rice University School of Architecture, University of Oregon Historic Preservation Program, database, 3-D laser scanning, huts, shacks, outbuildings, earth shelter home, mastabas, model building, racist, archaeology,

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Interview:

This is Sarah Filkins, Interviewer, speaking with Jobie Hill, AIA on Monday, July 13, 2020. Ms. Hill and I were originally scheduled to meet in Charlottesville in the spring. Due to the Covid pandemic we are now recording remotely. Today Jobie Hill is in her office in Iowa City, Iowa and I am in my office in Washington, DC. Good morning, Jobie.

Jobie Hill: Good Morning.

Sarah Filkins: Thank you for agreeing to share your story with us as part of the American Folklife Center, Occupation Folklife Project funded by an Archie Green Fellowship. So let's start by having you state your name and year of birth for archival reference.

JH: My name is Jobie Hill and I was born in 1979.

SF: What is your current work position and your current job responsibilities?

JH: I am the founder of saving slave houses and the mission of saving slave houses is to facilitate projects committed to the preservation and education of the history of enslaved people. And I work on projects that focus on the interpretation, education, community outreach and genealogy. And my responsibilities are to identify, research and analyze slave house related resources. I'm also responsible for building, updating and maintaining the slave house database which is a central repository of all the known slave houses in the United States. I also conduct fieldwork which is architectural and anthropological surveys of all the extant slave houses in the United States. And so far to date, I've been to over one-hundred-fifty sites in over seven states in the US. I'm also responsible for doing community outreach and education which takes place in many different forms such as presentations, and holding workshops for people. I also produce publications related to the work I'm doing. And another key part of what I do is to create partnerships with different people and organizations in order to further the mission of saving slave houses.

SF: Wow. That's amazing and you've provided such an incredible resource on your website: savingslavehouses.org and you have so many incredible video, research papers as well as your thesis available on that website. So we're so glad to have you with us today to explain more about your journey as an architect and your work. So let's back up a little bit and talk about growing up. When did you first become aware of architecture and the built environment?

JH: I think I became aware of the build environment as a young child traveling back and forth between my house and my grandparent's house. Just right outside my grandparent's house, in their small town in western Iowa—we live in, I grew up in central Iowa—was an old abandoned

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school building. And I was always just kind of captivated by that structure and wanted to know what took place there, how many kids went to school there, and what was life like for those children that went to school there. And so I think that's what really kind of sparked my interest in architecture and the built environment was that structure.

SF: Is that building still there today?

JB: Yes, as far as I know it is still there today.

SF: Well, did you know any architects or in particular women architects?

JH: Not growing up. The first architect that I met in my childhood was not until middle school and it was one of my middle school friends, and her father was an architect.

SF: And did you ever see any of his work or did he ever talk to you about architecture?

JH: I did see some of his work. I think he had an office in his home.

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But I never spoke with him about any of his work and I don't remember him being very influential in me wanting to be an architect. It was just more kind of a coincidence that he was one.

SF: So this was just something you came up with yourself, not really knowing very much about architecture. That's wonderful. Did you take any drafting classes or anything like that in high school that sort of also prompted this interest?

JH: Yes, I did take a drafting class in high school but actually I did—now that I remember something else that probably influenced my interest in architecture—is for when I was, oh, I must have been in kindergarten and at least elementary school I know for sure, up until the third grade. The house we lived in—we lived in a small town out in the woods but the house my parents had built was designed by an architect, not a famous architect or anything, not in small town Iowa, but the house was—the style was called an earth shelter home and I'm not sure—many people don't know what that is but the way I describe it is if you took a hill and cut it in half and then shoved the house inside of it. So when you look at it—the front of the house—you can see the front of the house but then the roof and everything else was earth. And it was a very interesting and unique type of house to live in. No one else had a house like that and to this day I haven't seen another house like that. I guess another way to kind of describe it is a hobbit house—kind of a good way to have people picture it. And so I think that also probably influenced my interest in architecture because it was a really interesting house to grow up in when I was younger.

SF: And your parents had worked with an architect to design it and build it then?

JH: Yes and I don't know whose idea it was. I'm guessing they probably didn't come to the architect and say, "Oh, this is the type of house we want." I'm guessing it was the architect that said, "This would be a good house to fit for this landscape."

SF: Okay, oh great—what a fun house to grow up in.

JH: Yeah, it was.

SF: So then when you were applying for colleges you knew you were looking for an architecture program specifically?

JH: Yes, ever since I can remember I've known that I wanted to be an architect so when I applied to undergraduate programs I knew that that is the type of program I wanted to do. And there are not a ton of—well, they're lots of architecture programs but I wanted a program that would allow me to get licensed quickly after I graduated and that I also wouldn't need to get a master's degree in architecture on top of my undergraduate degree. And there's fewer schools that do that. Because there's just a lot of different kind of degrees that you can get and the schools have to have a certain—oh what's the word I'm looking for, I want to say registration, that's not the right word—accreditation and if you don't pay attention to that then you can really be in trouble. And the schools aren't always open about that and I've heard some, kind of, really sad stories about students going to schools that weren't accredited and it really just kind of screws up your future plans if you don't know about that. So I did pay attention to that and did a lot of research before applying to schools.

SF: Why did you select Rice University? That was a long way from home in Iowa.

JH: Yeah, it was a long ways from home which actually was one of the things I was looking for.

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So I chose Rice because they have a very unique program but one of the things they did offer was a professional degree which is what I was looking for, which with a professional degree it means that you get a bachelors of architecture which means that you do not need a masters of architecture. And what I really liked about their program was that you—it's a five year program but you're actually in school for six years. So you go to school for four years and then you graduate with a bachelors of art in architecture. And then they send you away to work for a year at a firm somewhere—anywhere in the world—they have partnerships with firms all over the world. And then you come back and you do your fifth year of school which actually is year six and then you graduate again and this time you graduate with a bachelors of architecture. And so

that was really what kind of drew me to their program and it was a really highly ranked program so.

SF: It sounds like the perfect combination of real classroom work and then real world work in the field, actually working for a firm before you actually get your professional degree.

JH: Yeah. And what was really nice about it is all the stress of trying to find an internship and a paid internship on top of that was removed. They did it for you. And it was guaranteed and so that was really nice.

SF: And where did you go for your year of internship, that fifth year?

JH: My internship was with Mitchell Giurgola in New York City.

SF: Okay and what kinds of projects did you work on there?

JH: Well so one of my strengths in school was building models and so when I went to the firm, I told them that and they kind of quickly picked up on it and so I did do kind of a lot of model building during my internship but I also learned many other skills. They had a few projects with the universities in New York City going on and then I also worked on a project at a naval base in Spain.

SF: Were there any women in your program at Rice University?

JB: Yes, I think in my class, oh, at least half of us, if not more, were females. And I think that was true—it was definitely true of the class below us. It was primarily female.

SF: What about students of color?

JH: Students of color, that was a completely different story. I was the only student of color in the school. I do believe for at least one semester, there was a graduate student, a female student of color that was there but I only remember her being there for one semester. And it might have been maybe because it was my last semester there—that's why. But otherwise the rest of the time that I was there I was the only one.

SF: Did that present any challenges for you?

JH: I don't know if it necessarily presented challenges for me, I mean because I did—I mean I did grow up in the Midwest in Iowa. And the Midwest is not very diverse so I was used to it. And I mean there were Black students at Rice, you know— there just weren't in my small group of architecture. And it was a very—

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I mean the architecture school was very, very small. For example, they admitted—the school of architecture admitted twenty-four students for my class. On the first day, I think twenty-one showed up and when I graduated at the end of the program, there were eight of us.

SF: A very rigorous program.

JH: Yeah, so I mean it was a very small program to begin with so, you know, like I wasn't surprised I should say, and I knew kind of going into it that there probably wasn't going to be a lot of diversity. So I don't know if I would say in school that it presented a lot of challenges or a lot of challenges that I maybe wasn't already used to.

SF: Did you know at this point that you wanted to focus on historic preservation as a specialty within the field of architecture?

JH: No. I didn't have any clue that that's what I wanted to do. And I think that might have been more of a challenge than the lack of diversity in the program because the program at Rice was well known for their design program—new design—which was not, as I learned the more I went to the program and developed as an architect, that that wasn't what I was drawn to. Having a blank slate to start from was not what excited me. It was having an existing building and having that be the design challenge. That's what excited me. And so there were very few if any of those projects that we were given so that was more of a challenge, getting excited about the types of projects we were given unless we were able to create our own.

SF: When you graduated in 04 with your six years completed, what was then your vision for what you wanted to do as an architect? Did you eventually want to have your own practice? Did you want to go to work in a big corporate firm, a small firm? Did you have any idea of what kind of architecture you wanted to practice?

JH: So after, when I graduated in 04 I took some time off because it had been a really intense six years and I wasn't sure what kind of architecture I wanted to do but I knew it wasn't new design and I still wasn't quite sure what other types of architecture were out there. And so, but I also knew that I did not want to be in a big firm and I knew I'd be very unhappy if I was in a big firm just doing new design all of the time so I took some time to figure out what exactly I did want to do and how did architecture play into that. And so one of my other passions and interests that I had was Egyptology and so I've always enjoyed learning and being a student and so and I've always said the best way to learn about something is to go to school to learn about it. So I went and got my masters in Egyptology.

SF: So what were you thinking then that you wanted to do with the Egyptology?

JH: Well, I wasn't sure but I thought I would explore and figure out that I maybe wanted to go down that path or stick with architecture. And part of what interested me about Egyptology

was the architecture of it. So I mean I wasn't completely going off the rails in left field. My thesis for my masters for Egyptology was focused on

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the recreation of a mastaba which is another type of ancient Egyptian building, not a pyramid but another building for a royal person. So I did that and realized that with Egyptology it's very specialized and there are very few people that do it and really the only career path is to be a professor. And that didn't really interest me so much so but kind of what I did learn from that exercise is that I like combining history and architecture. And so that's what kind of triggered me into exploring how can I combine these two things, you know architecture and history. There's got to be a career path for that because there are old buildings out there and architects surely work on them and so that's when I started really kind of doing research about how those two disciplines coexisted and what that looked like.

SF: That's so interesting that you honored your heart and pursued the Egyptology and then it led you back to architecture and realizing there was a whole other part of architecture that you really hadn't been exposed to through architecture school.

JH: Yes, it was kind of a probably a longer path than most people would take but I mean I was happy doing it.

SF: Yes, and you followed your heart so I think that's great. So what about the licensing exam? When did you take that? Did that year of internship also count towards your licensing credentials—the number of hours that you would need to take the exam?

JH: Yes, yep. So that year that I worked for school they called a preceptorship. So that preceptorship time did count towards the hours you need to sit for the exams which is key and so right after I graduated, if I didn't already have enough hours, I was very close to having enough hours. And so that means I was able to start taking the exams as soon as I wanted to. And once I started practicing again I did start taking—I did start kind of getting ready to sit for the exams. And I did that—I think I started around 2009, I think is when I started—maybe took my first one, but I was living and working in New York City at the time when I took my licensing exams. At the time I was working for a woman architect who had a very small firm. It was her and there were at the most, when there were the most of us, there were six employees, there were six of us so it was a very small firm which is what I liked cuz the smaller the firm the more responsibilities you have of doing many different things. And you're exposed to more and you get to do more and you're not stuck doing just one thing. And at larger firms, I had some friends that worked at very large firms and oftentimes they get—whatever they're really good at then that's what they would get stuck doing all day, every day and I, I mean sometimes that's good that you know especially if you enjoy it but after many years of that it kind of loses its spark. But anyway, so I was working for this woman and she specialized in historic preservation architecture and but in her very small firm one of the things she needed was another licensed

architect and so she was kind of pushing for someone in the firm to get that done and I was willing to step up and do that. And so a friend of mine who was also living and working in New York that I had gone to school with, he was also in New York and we decided to study for the exams together and take them not together but around the same time just so we could have someone to study with. And our plan was to take one exam every month until we completed them.

SF: That's ambitious.

JH: It was, yeah but we both just kind of wanted to get them over with. And we stayed on track except for some of the longer, bigger exams. I think maybe we didn't do that—we took a little longer to do those. And at the time I think when we took ours, I want to say there were ten exams. I honestly can't remember. It was either eight or ten but yeah, it was a lot of work but we just kind of stayed focused and got them done. But I do remember it was a lot of work.

SF: So by this time then the exams were actually probably on the computer. Before that you had to essentially take in your drafting table and sit down and draw, in addition to four days of other exams, you had to solve a design problem and you had twelve hours to complete all the drawings. So by this time I guess everything was on computer.

JH: Yes, I have heard the stories of taking in the drafting table to draw. But yes, everything was on the computer and including the drawings. You had multiple choice and then having to draw on the computer. And there was an exam that was all drawing and I think the longest exam was six hours if I'm correct. There was a really long one, there were actually a couple that were really long but everything was done, I think on the computer.

SF: Well congratulations for passing because that's quite a feat, especially to complete everything first time around. Did you learn how to draw on Cad or on the computer when you were in college or was that something you learned once you were in the field?

JH: I learned AutoCad—I first learned in school. I think you were required to take at least one semester of AutoCad and then after that it was up to you how many computer programs you wanted to take in classes. And I think, I think I may have only really only taken that one Auto Cad class in school and didn't learn any other programs in school. Like I said, I really enjoyed building physical models in school and that is what I really focused on. In fact, I remember a couple of my professors would get a little frustrated with me because for projects I wouldn't necessarily have any drawings. I'd only have models. And that would—and they would say, “Well you have to pin something up on the wall.” So I would just draw like a diagram of something and you know, it was very minimal and I was like, “There it is. There's my one drawing.” And they were like, “That's ridiculous.” I'm like, “You said I had to have one thing.” And I wasn't doing it to be difficult. It's just that for me in my mind to work things out, you know, if I can build it then I know it works and if I can't build it then I know it doesn't work. And so that's just how I would work things out and process things and so—but yeah so most of

my computer skills I learned kind of in the field I should say or on my own. And so Auto Cad I learned a little bit in school and the rest on the job and the other computer programs I learned on the job.

SF: When you were working for the woman architect who specialized in historic preservation in New York, what kinds of projects were you working on and did that really confirm for you that yes, historic preservation was your field?

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JH: Yeah, so we worked on—we did a feasibility study for a church in Brooklyn and we did some Historic American Building Survey or HABS documentation of some buildings for Yale University and we were also working on some historic metro station buildings in Manhattan. And so I was kind of exposed to a little bit of everything and it really did confirm that that's the type of architecture I wanted to do. And it was just really fascinating to me because I had to do documentation, go out in the field and actually document structures. I had to do research about buildings and trace the history of them, not only the building but also the people that were in them and figure out why they were significant and parts of the building were significant and when and why and things like that but then also create construction documents for these structures and make changes to them but being respectful of the historic fabric as the design problems and so it was just a little bit of everything that I always kind of wanted to do. So yeah, working for her just confirmed that this is exactly the type of architecture that I wanted to be doing.

SF: So it sounds like you're really more hands-on whether it's building a model in studio or going out into the field and actually measuring and drawing something that's tangible, that's already there so. And then you went to work for the Historic American Building Survey I guess during several summers.

JH: Yeah, so after—well while I was working for her, that's when the economy started to go downhill so I decided that this would kind of be a good time to go back to school. And since I had decided preservation architecture's what I wanted to do, being a black female architect, I also knew the fastest way to prove myself to others about what I knew as an architect was to have credentials for it, which is why I got licensed as fast as I could. And so to be able to show people that I knew what I was doing as a preservation architect was to get a degree in preservation cuz I had listened to her talk and she had been in the field for over thirty years and was still—I mean she had degrees in it—but she was still—still having to prove herself to people that she knew what she was doing. And I was just like all that—that's just frustrating. You've been doing this for a very long time and you have plenty of education and so it's like well the first thing I had to do was get my degree in preservation then. So I went back to school and for that, for a masters in historic preservation it's a two year program and one of the requirements for the degree is to have an internship in something preservation related and my internship was with the Historic American Building Survey.

SF: So this was a through the University of Oregon. What made you chose Oregon for your masters degree in historic preservation?

JH: So what led me to Oregon was the—I really looked closely at the types of classes that places, the different programs I was looking at, had. And Oregon had a lot of hands-on classes which is what I was really interested in and that's what drew me to Oregon

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and at the time I did not know what my masters was going to be on or anything because if that was the case, if I would have known that I was going to specialize in slavery then I probably would not have chosen Oregon.

SF: Well, did your interest in slavery evolve out of your work in the Historic American Building Survey, HABS, because they had slave houses in their collection?

JH: Yes, so I've always been interested in African-American history and culture and African-American history and architecture but I've never studied it formally and not really in depth, I should say. My final project at Rice looked at the neighborhood of Third Ward in Houston which has a really great organization there called Project Row House and Project Row House has a partnership with Rice University. And basically what it is, is that the architecture students will do basically whatever the organization needs but they will build things, build structures for the organization if they need them or do design work or really whatever they may need. And so I took that workshop—it was called Building Workshop—that's what the class was called and I took that for a couple semesters. And one of the semesters that I did, me and one other student, our project was what they needed at the time—a site model of Third Ward because they were also at the time, they were just starting to create a sister organization which was kind of a real estate organization. And they needed to know what properties—they needed to have like a site model built so they knew where the properties were and which ones were available to buy, which ones they owned and things like that so they could show donors and also just for themselves. And so we built a site model of Third Ward with all the buildings on it for them. But for my project I looked at the Third Ward as a whole and so what makes that area unique and interesting is that the buildings there—it's a black neighborhood that's, that is fighting gentrification and the building type that is there is, are row houses, or also know as shotgun houses which are the long narrow houses that you also see in New Orleans. And they're everywhere but they're also disappearing. They used to be all over Houston but they've just disappeared and now they're only primarily in Third Ward. And Project Row House, it takes those vacant buildings and turns them into artist studios. And so an artist is allowed to come and have the entire structure as a work space and exhibit space for a set amount of time, usually for a couple of months. And they also use the houses and some new construction as for like young mothers who are just getting back on their feet. They can live in these buildings. So it's really great as a community outreach project and so that's what my final project was at Rice was to explore other rehabilitation

projects or uses for these structures in the neighborhood as a way to revitalize the neighborhood. And so that was an interest

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of mine and then also for a report that I did while I was at Oregon, looked at the landscape of slavery and that's when I came across the photographs of slave houses in the HABS collection and realized there were quite a few of them in that collection and was just really drawn to them and how well they were captured, sometimes purposely, other times not purposely, but just because of the talent of the photographer, photographers of HABS, they were really good pictures. And so for my masters I was going to do something either with the HABS collection or with the row houses. Because I, for my project when I was at Rice, I had gone through and documented all of those—all of the row houses in Third Ward which was around 350 of them. So I had that documentation also. And I told myself, I said, "Well if I get the internship with HABS then I'll go that route and if I don't then I'll go the Houston route." And so I did get the internship with HABS and so I had access to their collection while I was there doing my internship and so that's the route I took.

SF: Well your thesis is so interesting and available on your savingslavehouses.org [website] because you actually go in and look at different floor plans and how that building as a form developed. Can you talk a little bit about what your goal was with your thesis combining the slave narratives with the HABS drawings?

JH: Yeah, so the goal of my thesis was to look at two collections from the Work Progress Administration or the WPA, two programs I should say, and to see if there's any overlap between the two because the Historic American Building Survey, or HABS, was looking at the architecture of slavery and the Federal Writer's Project was recording life histories of enslaved people during slavery. And both of those programs took place the same time and in the same areas. And I knew that there was no coordination between the two programs because the goal of creating these programs was just to get people back to work. HABS was interested in getting architects back to work and the Federal Writer's Project was interested in getting writers and librarians and people like that back to work. And so, but my hope was that by chance that there was some overlap between the two. And so I went through the two collections. So in the HABS collection there are thousands and thousands of drawings and HABS has now since expanded to landscape architecture which is HALS [Historic American Landscapes Survey] and also engineering, objects or engineering things and that's HAER [Historic American Engineering Record]. And just as a fun fact, HABS is the only WPA program that is still in existence today. But anyway, so I went through all of their documentation that's been done since 1936 is when HABS started and identified 485 sites that have a documented slave house. And by documentation it could be—it varies—so it could be a photograph of a slave house. It could be full measured drawings. It could be a photograph of the main house and you could see

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a slave house in the background or it could be a square on a site plan that's labeled slave quarters or kitchen or something like that. So how well it was documented varied but anything that just—any kind of documentation counted for my purposes. And then I went through the Federal Writer's Project Slave Narratives Project which was—includes like 3500 narratives from formerly enslaved people and I identified the ones that describe their house during slavery and between those two collections of the 485 HABS sites with the documented slave house and the 1010 Writer's Project Narratives that describe their house during slavery, only five documented slave houses from the HABS collection can be directly linked to an ex-slave narrative recorded by the Writer's Project. And why this was so important to do, this as an exercise, was because when we're interpreting these spaces and structures it's important to do so through the words of the people that actually lived and worked there and not through—not using the words of someone else that has no connection to these spaces. Like the way history has previously been done. Usually slave houses have been interpreted by the slave owner or someone from white society and that's just—you couldn't get further from someone that would know about the space of an enslaved person than someone from white society. So I think it's really important to use what little information we have, direct information, first person accounts from enslaved people about what it was like to live and work in these structures.

SF: What is the traditional narrative that you alluded to that I know that some places like Monticello and other historic sites have been looking at very closely to reinterpret based on what actually happened not as you mentioned the slave owners interpretation. And it's dramatically changed how these sites are interpreted now. So what is the traditional narrative that your seeking to clarify or refute or whatever in your research, in your fieldwork.

JH: Well, there's a couple. I'm trying to refute, one: the how the research is done and the type of information that's out there. But also who these people were and what they were able to do. So the traditional narrative is that enslaved people were “less than”, just in every way. Were less than their slaveowners just based on the color of their skin. So they couldn't—they weren't able to take care of themselves but at the same time they were able to take care of their slaveowners. They weren't able to—they weren't smart enough to do anything but yet they were the ones that were able to run plantations, manage companies if you want to call them companies, or work related things for their plantation owners, manage households, manage businesses, run stores, you know all that stuff for their slaveowners. They weren't able to build their houses well which is why slave houses are called “shacks” and “huts” and things like that but yet they

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were able to build the main houses, these amazing buildings that we see today. So, just right there if you just stop and think about that. How does that make sense that they couldn't do these things for themselves well but they could do it for the white slave owner well? That seems a little suspect in your reasoning. And so just by that logic, it just doesn't make sense. And so that, so the whole idea that they were “less than” we all know is not true. And so I'm using the slave

house as an example of why that's not true to prove a bigger point. And in the case of the slave house like I said, slave houses are referred to as "huts" or "shacks" or "outbuildings" but all those things are wrong. One: they're not outbuildings, they're dwellings because people lived inside of them just like the main house is a dwelling because people lived inside that. Okay, both are where human beings lived so they're dwellings. If they were so poorly built and they were just a shack, a run down shack, then they wouldn't have survived as long as they have. They still wouldn't be around today but they are. So that proves that they weren't poorly constructed and but what they are is that they're active forms of resistance. So the people building them knew how to build within the society they lived in which was racist, a very racist society, and but they knew they had to hide their skills and their permanence from white society and so how they did that was in the details, details that white society would never see and wouldn't even know to look for. And it's the same details you'll find in the main houses if you know where to look and how to look for them so these structures are built extremely well which is why they still survive today and they are—enslaved people left their permanent mark on the landscape on purpose and they knew they would. And so that's kind of one narrative I'm trying to change. But I'm also trying to correct the narrative that we don't know anything about these people and therefore we can't tell their story because that's also not true. So because enslaved people were everything to their slaveowners because they were their property and they were their wealth. And so slaveowners knew everything about them and paid very close attention to them because like I said they were their wealth. And so how—and so we just need to acknowledge that and know that how we tell their story is not going to be the same way as how we tell other people's stories because there is not a written record or there are very few written records from them telling their stories but we can definitely, there's enough information out there to recreate the environments in which they lived to tell their stories and what life would have been like for them.

SF: It's great you're doing this kind of work because them often being unable to record their stories was also another intentional way of diminishing them by not allowing them to learn to read or write. So it's wonderful that you're able to look at these buildings from a different perspective. Did that then lead you to your work at Monticello?

JH: Yes,

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my work at Monticello just happened to be perfect timing. The position was available just as I was finishing my masters at Oregon. I saw the job announcement and that's when I had really been kind of thinking about and focusing on the architecture of slavery and the slave house architecture. And Monticello the advertised they were looking for an architect that had a knowledge on slave houses. And I was like, Oh, well, what are the chances? I was like that's me! Yeah, so I applied and they thought I was a good fit and so I then went to work for Monticello.

SF: And what kind of work did you do there and more specifically in terms of drawings, or construction, or research, or exhibits?

JH: Yeah, so I was hired for one job and it kind of quickly expanded to a bigger and other jobs. So I was responsible for one: overseeing all the construction work that was going on there and then but at the same time I was also creating the construction documents for the work that was going on there. And then I was also working on doing research of just the enslaved community and their buildings for to work to do—for interpreting these spaces and these structures for some of the digital exhibits that we had going on. So it was kind of just a little bit of everything. I was there for four years and we really just did a lot in four years and so like I said it was just kind of a little bit of everything that was taking place there.

SF: How does archaeology help you in the field or when you're doing your research understand more about the people living in the dwelling?

JH: Well it helps a lot and it helps in two ways. So for example like at Monticello, so for the buildings there Jefferson had an insurance plat created, and actually I think he created it, yeah, so he drew up a map of where all the structures were at Monticello, right? And so from that map, from that insurance plat we knew where all of the buildings were. We knew what size they were and what were they constructed from. So for example, there were—and he labeled all of them, Building A through Building T. And so on that map there were Buildings R, S and T and those three structures were twelve [feet] by fourteen [feet] log structures with wooden chimneys and he labeled them as servant's quarters or slave houses. And so we knew where they were, again we knew what size they were and we knew what they were made of. Great, and so and that's actually really good information, like you don't usually get that. But what archaeology was able to do was then one: verify the location of those structures so then we knew exactly where they were and, you know, were they the right size? What he recorded was he telling the truth or not?

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Turns out, yes, they really were twelve [feet] by fourteen [feet] and were they spaced the right way? So we were able to check what was written down on the insurance plat but then also what it also tells you is what were the activities taking place there because that's what everyone wants to know. So okay, you have this structure but what was taking place inside of it and outside of it? So what were the people eating? What kind of work were they doing inside their homes? Can you give us a clue of maybe how many people were there? Did they have a garden outside of their home? And what it also told us that was not on the insurance plat, which makes sense, is that whether or not these structures had what we called sub-floor pits. And these are features that you find in enslaved spaces and they're—they vary in size, shape, construction but they're very personalized and because their not—it varies when they're actually created. But they're holes in the ground and they were used by enslaved people to store, like, personal items. Sometimes they're used to store, used as kind of root cellars to store like vegetables and things but archaeology has told us they also were used to store personal items that they had. And again sometimes they're just a few feet deep, other times they're like, four to six feet deep in the ground. And sometimes they're four feet by four feet, other times they're a foot by two feet and I

mean they really just vary. Sometimes they're just dug out; other times they're wood lined; sometimes they're brick lined; sometimes they're covered with boards; sometimes they have a hatch door and so they come in all shapes and sizes. But it just tells you a lot about what people were doing inside the space.

SF: You worked on a lot of projects in addition to the slave houses at Monticello as part of, I think you called it the Mountaintop Project, so that also included spaces for servants living in the main house as well?

JH: Yes, so the Mountaintop Project was like the bigger project, you know, so how I said that, there was a lot going on in the four years, that was the Mountaintop Project. So all the projects together was the Mountaintop Project and that also included like some of the non-exciting stuff so like the work we were doing underground, the work we were doing so that included restoring a stone stable that was on Mulberry Row; we did a reconstruction of Building T or what is called James and Priscilla Hemings' cabin; we reconstructed a workshop up on Mulberry Row; restored a stone house that was on Mulberry Row; did the restoration of the South Wing on the house on Monticello itself which is where Sally Hemings' room was; and also the South Pavilion work. So all of those projects together are call the Mountaintop Project and there's even more that are in there but all of that work together was a multi-year campaign.

SF: Did this work also lead to other work at historic sites in the area? Were you specializing particularly in slave housing?

JH: Yeah, so I'm also the architect of record for the two reconstructed slave houses in the South Yard at Montpelier

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which is in Orange County which is about an hour away from Monticello.

SF: When you refer to slave houses in your writing, you often refer to them as "sacred places". Could you talk about that?

JH: Yeah. So slave houses are sacred spaces because they're houses and everyone understands the idea of home and what that means to us. And it doesn't matter the size of your home, whether or not your home has four walls or any walls or where it is, if it's permanent or it moves around or anything like that but everyone understands that a home is very personal and it's a space that we hold sacred. And hopefully we feel safe in our home and we find comfort in our home and what gives us those feelings is the people in it. And so, and that's true of any home including slave houses. And slave houses were where enslaved people were able to spend time with their family although, you know, it wasn't as much time as some of us get to spend with our families now, but they got to spend time with their family. It's where mothers, usually mothers because fathers weren't always in the picture, provided nourishment for their children, got to

take care of their children, provided clothing for their children with what little time they had with their children. And so these spaces really are sacred and there were, during slavery there were boundaries that existed between the slave owner and enslaved people, although yes, slave owners could go anywhere they wanted at any time but at the same time, there were boundaries. And slave houses were enslaved spaces and so it was a space where slave owners did not go. And so it was a space strictly for the enslaved people so like I said it was a space where as much as they could, they felt safe. And it was their space where they could spend time with their family.

SF: And it was—and yet in reality it could be a very temporary space for them because a space that they didn't have any control over so it became even—being there with family I guess became even more sacred and important.

JH: Yeah, one thing that people have to understand about slave houses are just the sense of home in general for enslaved people is that no enslaved person lived their life in just one building or one place. Home and life was—everything about it was temporary for enslaved people so they could be—at any moment they could be sold. They could be rented out. They could be killed. They could be given away, anything, so they could be relocated for any reason at any time. So yes, so every—I mean that was the biggest fear about slavery is that you just—there was no guarantee of permanence of any type

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so like I said your home could change multiple times at any moment for any reason but so every moment you've got to spend with your family in your home wherever that home may be was that much more sacred and precious.

SF: In your writings you mention that moment when you first visited a slave house after seeing the HABS drawings. Could you describe what someone might see when visiting a slave house?

JH: Yes, so the first time I visited a slave house for me it was life-changing. And I think for most people it probably is a very similar experience. Because when you step inside one of these buildings, if you—you go into a structure thinking about or questioning what would it have been like to be an enslaved person. And one, we'll never know exactly what it was like but when you first step inside one of these structures you kind of have a moment where many things start to come together and you start to get it. You start to get certain things and understand what some of the physical limitations and physical harsh realities of slavery would have been like. And so that's what's really powerful about these surviving structures is that it is the physical space that survives and survives from slavery and lets you experience some of it. So these spaces were meant to be restrictive and difficult to move around in. And that's exactly how the slave owner wanted them to be. They wanted them to be constant reminders of—constant reminders that these people should consider themselves as “less than” and that they're not deserving of comforts. So when you're in these small tight spaces, the ceilings are lower, there's fewer

windows so they're darker spaces. There's less ventilation. If they have stairs or ladders or access to a different level, it's going to be very steep and narrow so it's going to be harder to climb. I mean and now, depending on how well the building's been maintained or hasn't been maintained, if it's just been sitting and it's not in use anymore then it will have a smell, kind of probably a musty smell to it because again there's not good ventilation. Doorways will be narrow, very low and narrow, so and then you'll kind of start to look around and start to ask questions to yourself about how was this space used? How would you cook in this space? How would you do work in this space? What would it have been like to share this space with other, not only other people, but maybe other families? And as a woman enslaved people are known for having lots of children because children were free property to the slave owner. So you know, you ask yourself, well how and where and when were all these children conceived in a space that has no privacy and it's full of other people? You know, so you ask yourself questions like that

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and so you know you just, you really just kind of start to think about what it really would have been like to be in this space and have to live like this.

SF: When did you decide to start what became your passion with the documentation of as many slave houses as you can?

JH: I think, well after visiting my first slave house, that's, I mean that was it, I was—I was hooked. I knew that seeing these buildings in person, being able to study them this way, just was much more valuable than studying them from any other way. Like I said the HABS photographs and documentation was amazing but not the same as actually going to it. And my work at Monticello made me realize how important collecting this information is because the only way I was able to do—to successfully do my job at Monticello was because of the outside, the extra work I was doing on the weekends and at night and with all the, any free time I had. Because in order to do reconstructions of any slave house—there aren't, there isn't a book or there isn't any one place or anything you can go to if you want to study slave houses. And so in order to—when you're doing design work or, well especially design work but really just kind of research—when you want to learn more about these structures and you need to see examples for some of the details of these buildings, the only way to learn about them is to go out and look at them. And so that's what I had to do and I mean being in Virginia, it was very easy to do. I mean all you had to do was just walk outside. You know, I mean they're everywhere. But like I said, if I wasn't doing that on my own then I had nothing to pull from. Yes, there is the HABS collection but those aren't—there's very few details in there. Like I said, it's a photograph here and there. Sometimes it's a square on map, you know what I mean? So it's not giving you the details you need to build a building. And those are the details I was looking for when I'm trying to do construction documents of these structures so, you know, I had to go out into the field and look for those details and that's the extra work I had to put in to make sure I was doing a good reconstruction of a slave house at work. And I just know that for other places or sites and people doing reconstructions, they're not doing that same thing because it takes a lot of time and a lot of

energy to do and they're just not doing it. But what they are doing is going to the same two or three sites or buildings that have the detail and pulling from those. But that's not good research because every slave house is not the same which is, you know, in my mind leads to the stereotype that every black person's the same. No, it's not true. And every site is not a presidential site so you can't treat it like one. So in order to do good design work for these structures you need to be pulling from

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examples, local examples, from wherever you are in any state, in any county, you need to be able to have examples that you can look at so that's what I'm trying to do is provide examples for anyone doing this work anywhere so they can have local examples to pull from and not have to go to the same three sites that you know are available right now.

SF: So they will be able to go to your savingslavehouses.org and look at your collection of research and drawings and data and use that as a resource for their work.

JH: Yes, yes, and also not have to retrace my footsteps. I mean that's another thing that I know the chances of someone going back and doing what I'm doing are very slim which is fine. But because like I said, it takes a lot of time and a lot of energy and so, and a lot of—and projects don't—the chances of projects building that time in are also very slim. So I think it's important to provide that resource so people can just look it up on line and have it to pull from easily and quickly just like you would for any other project you're doing research for. You know if you wanted to study churches, you can search churches and find hundreds of thousands of floor plans of churches and be able to get a good idea of the information you needed.

SF: When you document one of these historic structures what tools do you use to help you get the information?

JH: So because right now it's only me doing this, I have to rely heavily on technology to be able to document a house quickly and efficiently. So I use a little hand held surveying computer made by the company Trimble. And it allows me to collect GPS coordinates or geospatial data but what it also lets me do is create my own digital survey form so I can put whatever I want to on that form and collect the data that I want and customize it and change it as I need to. And then all that data is linked to those coordinates so when I map it out, you know, I can click on that building and up pops all the information I collected for that building. So, yeah, so it's great and then I take photographs of the building and get measurements and things like that. Unfortunately, I don't have time to sit in the field and do full measured drawings of the structure while I'm out there because it just takes too long. But the information I do collect, I can do—I can re-create a floor plan but I just don't have time to do a full measured drawing while I'm out there.

SF: I did see you on a video on an American Artifacts C-Span 3 program where you were using the Trimble technology to actually get a 3-D laser drawing of the site or the inside or wherever, I guess. So is that something you would like to be able to do on every building?

JH: Yes, so the 3-D laser scanning is the most advanced technology that we have and is the best way to capture a building because it just gets every tiny little detail and with that you can then create anything and everything. You could create a measured drawing from that. You can create virtual reality experiences. You can create 3-D models. You can create like I said, anything.

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And my goal is to document every structure as a 3-D laser scan but right now I don't have the ability or capacity to do that myself. It's for a couple of reasons. It would take more than just me to do that. I could learn how to do it by myself, and one more thing to add. But it would be more efficient to do it with a team of people to get that done. So that was their only job is to be doing the scanning. And then it's also the post processing and production after the field work that is kind of the biggest challenge because those files are really large to work with and also just how to make them user friendly is also kind of a challenge right now. So, but yes that is my goal is to have every site and structure documented in that way because it is so valuable. I mean the technology is out there. I'm currently working on exploring ways to make it accessible to me to get that done.

SF: Great. So you created Saving Slave Houses and a website which is phenomenal. It has so much information from lectures to resources to research, photographs. It's great. Are you a nonprofit right now?

JH: I am currently working on becoming a nonprofit. I just started doing that so I'm about halfway there.

SF: Oh good. Good. So your goal is to have the information really available to everyone through your nonprofit and to document all of the slave houses in the United States?

JH: Yes, yeah, the goal is to—I mean the reason I'm doing this is to make this available to the public so people have access to it and can use it. I'm not one of those people that—I mean I do love to collect information and kind of hoard it, don't get me wrong—but I'm doing it to share it. I don't need to collect it and wait for me to do something with it. I would like to get it out there, it's just I'm working on how to do that. But yes, so that is the goal is to collect it and make it available for anyone and everyone to use and then see what creative ways they use it and how it will further their research and what connections they can make from the research they're doing.

SF: How about in your career, what have your experiences been as a Black woman with gender equity and diversity in architecture? For example on construction sites or working with clients or working in the different architectural firms?

JH: Um, so I think I've experienced it in different ways and kind of at different times. So on construction sites and when practicing just in private practice in kind of like your typical firm, I should say, it's just kind of as you'd expect. So I've come across some contractors who don't necessarily want to take direction from me being a female. And also one of the things that sometimes is difficult for

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me is that people have told me, and I do know this, is that I look young and so that does not work to my advantage in this case. And so if I'm the project manager for something for a project and I'm trying to tell people what to do who are contractors, they will try to just kind of brush me off or try to go around me or something like that. And it just doesn't work out, or it doesn't work out for them I should say, because with my personality I'm not one to tolerate that very long and I can hold my own pretty well. And I will just tell them, you know, I'm the one that makes the decisions. I'm the one that has to sign off on this. It doesn't matter how many times you try to go around me, it comes right back to me. I'm like it all comes back to me so you just deal with it. You know you have to answer to me and if that really is a problem then you need to find another job because I'm not going to put up with this. So but what I have found for—as I've started to specialize in slave houses is kind of another challenge is that—and doing consulting work on my own—is, you know, one of the things you have to do is set up fees for the work you're doing. And so I did a lot of research on what my fees should be for things and the people I asked were my mentors. But my mentors are architectural historians and not architects for kind of some of the work I do, which is fine. But because I know what architectural fees are and I needed to know kind of what their fees would be for some of the research work they do. And they also do—and some do some design work but you know they can't provide construction documents because they're not actual architects. But and they're all men and so they're men but they also have at least thirty years or plus in doing this than I do. So it was, so I had to take that into consideration and it was very hard for me to kind of figure out what my worth was as a licensed architect in this field, up against men who had many more or decades more experience. But when it came to this subject matter I'm now the one that has more knowledge than they do about it and they know that. I mean my mentors are great, like they recommend me for projects all the time. And so it was—and also kind of the other challenge is fighting—I shouldn't say fighting—but convincing clients that want to do projects dealing with enslaved people because—that the building although it was inhabited by enslaved people it will still cost the same even though—like doing a construction project on a slave house, the construction work will cost the same even though enslaved people were in it. Like construction work is construction work so because, like, if it was construction work done on the main house it's okay if it costs this much but because it's a slave house it shouldn't cost as much just because

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of the people that lived there. And so on top of—so it's like—it's dealing with past racism that is directly put onto your work. Does that make sense?

SF: Yes.

JH: And how—how do I then deal with that because—and explain to them what they're doing? And so it's a whole other challenge that I'm having to deal with because they don't realize what they're doing. And so it's, it's been a challenge to kind of maneuver that because on top of me doing it in real time for who I am, I then have to do another layer for who these people were in the past and how people are still going to do it for them. And I have to deal with that too. So yeah, sometimes it can be a lot and a little exhausting but I—I just, I don't know, sometimes I know when I'm going to come across it. Sometimes to me getting the job done to get the work out there is more important than, well almost right now, almost always, it's more important than the amount of money I'm going to make on it.

SF: You still have to be able to support yourself and have people value the work that you do.

JH: Yes, well, yes. Well right now the supporting myself is the tricky part but the work—it's getting the work done and people valuing the work is kind of is what I'm focused on right now because that's what's going to move me forward and I know that. But yeah, it's this making, it's this setting yourself apart that's the hard part. But yeah, like I said, I knew the challenges going into this but I think it's important enough that to get it done so...

SF: And if someone had a slave house that they wanted to not only document but rehabilitate or even restore to its original or even rehabilitate into a more contemporary use, that is the kind of work you also do as part of your architecture practice.

JH: Yes, correct, yep.

SF: Okay. So where do you see yourself in your career today? What are your goals for the future?

JH: I see myself in transition right now. It's that I'm working on getting saving slave houses set up as a nonprofit because I think that having it as a nonprofit will allow me to do more with it and grow at a faster rate than I am right now. I think I've been held back a little bit in some ways because I'm not a nonprofit. Also because I don't feel comfortable doing things unless I am a nonprofit. And so I think it will help me take the next steps that I want to take so that's where I am. And I—where I see myself—I'm not too sure but I do know that I do plan to continue doing this and that I want this work to grow beyond me and become a team and a group of people doing this and be able to teach others how to do this so they can then continue this work

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and do it in different locations and so there can be multiple saving slave houses, ideally one in every state doing this type of work and so it can get done faster and just grow that much quicker.

SF: What do you see as your legacy down the road?

JH: I'd like my legacy to be one, all the data that is collected. But I'd also hope to be a role model for those who feel like maybe they have a calling or an idea or see something in society that they feel like they need to change but they quite maybe don't know how to put that into words or explain to others yet and but they do know kind of what actions to take to get that idea going. And so my advice to them would be to just to do it. And to communicate their message through, by taking action and actually doing something which can be a great way, if not an even more powerful way than words sometimes. And to not worry about you know, what words to use to explain to others but to just get out there and do something and let your actions communicate your message. And know that the words will eventually come and you will be able to explain the why later. Because that's really how I approached my project. I knew it was important and needed to be done but I didn't quite really know how to explain the why to people right away. But I knew, I just knew I needed to do it. And so I went out and did it. And as I did it and as I continued to do it the why just keeps becoming more and more clear to me and I can explain it better and better. And so that's a big take-a-way that I'd like others to understand that sometimes you have to think outside the box to get things done and there will be lots of people that will tell you that you can't do it and maybe you're thinking too big and it's an impossible task but just, you know, don't listen to them. If you have something that you want to do, don't be afraid to fail or not to fail. Give it a try. Go out there and do it and show people what you can really accomplish just as one person. And again, you know, explain it to others, let your actions show why it's important and why it needs to be done.

SF: Well those are inspirational words to anyone whether they're studying architecture or anything. But you've really made your vision come true and are still working on that but one of the, I think, the key ways that I learned so much about what you're doing was or is your Saving Slave Houses website which is an amazing resource for what you're doing and your vision for the future. Is that something that you created yourself?

JH: Yes, it is. And thank you.

SF: Well, it's a wonderful resource so I hope anyone listening to this will check it out. Well you also, in the course of becoming involved in this venture and vision become involved with different organizations that either support your mission or provide opportunities for you to connect with people. What are some of those organizations?

JH: Yes, so I'm on the board for the Vernacular Architecture Forum. There's also been some—I've been on the advisory board for some slavery related projects. Two of them are data base r

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elated projects. I've also worked with like Virginia Humanities. I've done a lot of work with them and that's a nonprofit organization that does a lot of community outreach which has been really rewarding for me because community outreach is I think very important for just the work I do and just kind of in general. And so that's really, that's really been a really good relationship for me.

Sf: Well, stepping back a bit. If you could change the profession of architecture, what would be something that you might do to change it?

JH: If there was something I could do to change the profession, is to teach young professionals, especially when they're students, about time management but also just creating a balance in life between architecture and your personal life. Architecture is one of those careers that requires a lot of your time and energy. And even in school, that's just—that's kind of what they teach you is that you're going to spend most of your life in studio. I remember by the time your fourth year came around, your studio classes that you're required to be there were six hours. That's a long time to have a class and that was the time you're required to be there. And that had nothing to do with the extra amount of time you put in to actually work on projects. So you're expected to do—spend a lot of time and a lot of your life to do that but also by doing that, if you're not careful, you'll burn out really quickly. And you may, you may end of hating something that you started out living just because you were kind of forced to spend so much time doing it and it can become unpleasant. And so I think that it's really important to find time and take time to do other things that you enjoy and can step away from it, in the stress of it, because the really intensive—the school is really intensive and the actual practice can also be really intensive. So, and I do know that's one of the ways they kind of weed students out in the program. For example and I don't know if I mentioned this earlier, for my program, they accepted twenty-four students, on the first day twenty-one showed up and by the time I graduated for the full program, there were only eight of us left. And that was very common so.

Sf: So that work-life balance, I think has always been a real challenge in the architecture field for most people and then for women, especially after having children, and not only women but men too who prioritize their families, which is the way it should be but it sounds like you through time management tackled it early on and you set some clear boundaries for yourself that were healthy and are good advice to anyone proceeding in the architecture field.

JH: Yeah, I remember in school, the boundaries I kind of set for myself were that—you know a lot of students work all night and through the night—and I knew that was kind of the time things get a little crazy and it depends what you're doing—a little dangerous if you're trying to build models or something. But my rule was that I would leave studio by midnight, every night, just so I could actually go home and actually get some sleep. And that—it was a good goal that I set for myself and I did stick with it through the whole, through the course of my schooling. And

part of it was my freshman year, I also was on the crew team so I rowed and we had practice at five o'clock in the morning. So...

SF: So midnight was...

JH: So you know,

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I was functioning on very little sleep to begin with. You know, if I had to be at practice at five a.m. I needed to be in bed by midnight anyway. So, yeah.

SF: So that's great, you were taking care of yourself between crew and organizing your time well—you made it through the program as one of those eight people so that's a huge achievement. Well, what have been some of most rewarding aspects of your work?

JH: Um, some of the most rewarding aspects of my work are really just when people come up to me and tell me that they're excited about the work I'm doing and tell me they're excited that they're people out there like me doing the work. Especially, for example, when I was working on—the work I did at Monticello. Monticello and the work I did there—it's one of those places that individuals rarely get credit for things because one, it is a team effort but in organizations like that departments work on things and things like that are kind of the whole institution. So it was rare that anyone, unless you really knew the inner workings of things, that anyone really knew that I was the architect working on like the reconstructed slave house or the enslaved spaces. But when people would see that, especially people of color, that—it made a difference. It made a difference that a woman of color was working on these enslaved spaces. And so it meant a lot to them and especially the descendent community. So it was really rewarding when they would come up to me and thank me and tell me that it was really exciting that I was doing this type of work. And so I did really appreciate that. And I also have a colleague that we do a lot of panels and presentations and things together and he'll often just kind of make the comment that if he would have known me when he was younger, that would have influenced what he would have done as a career. And it's like if I would have known there's a Jobie Hill when I was in school—he's like I would have definitely taken different classes and gone down a different path and it just kind of makes me laugh a little bit because he's said it more than once. And when he says it, he's very thoughtful about it. You can just sort of see him thinking, kind of reminiscing in his head. And I just—it makes me laugh because he is being pretty serious about it and kind of contemplating things as so I do find it as a complement because I sometimes feel like I know the path I chose was not a straight path. And so I'm always surprised that someone would maybe want to go down the same path cuz it kind of took me awhile to figure out exactly what I wanted to do so.

SF: That's such a great compliment to you but also you don't know how many other people you will influence or have influenced just by virtue of your accomplishments and following your

heart and doing—following your path, figuring out what your path was. So that's wonderful and something to be shared with everyone. And that's part of , I think what your project is doing. So are there any other stories or projects, or any other things that you would like to include as we wrap things up?

JH: I don't think so. I think we've covered everything.

SF: Okay. Well, I have one last question and that is what do you see as your greatest accomplishment?

JH: Oh, my greatest accomplishment.

[01:55:00]

Is is what I hope will be my greatest accomplishment or what I've already done?

SF: Well let's say what you've already done, which is amazing. But personally to you, what do you feel has been your greatest accomplishment? No time to be modest.

JB: I think my greatest accomplishment is the amount of influence I've been able to have on people, just kind of the general public, but also, in my field—in my very specialized field of interpreting slave houses, of making little changes about the way we see and speak about these buildings and the people that were in them. And all the people I've worked with and continue to work with, I make a real effort to teach them to make little changes in the way speak about these people and these places knowing that it will have a lasting effect and have a much bigger impact on other things and the way they see things and the way the general public sees things. And I think I've been successful in doing that and so I'm really proud of myself in being able to influence people and projects.

SF: I've learned a lot from you Jobie in just our short time together and in reading what you have posted on your website, savingslavehouses.com, so I commend you for your work and look forward to hearing more and watching your work grow and your nonprofit grow and thank you very much for sharing your story.

JH: Thank you for asking me to share it.

End of Interview

[01:57:47]