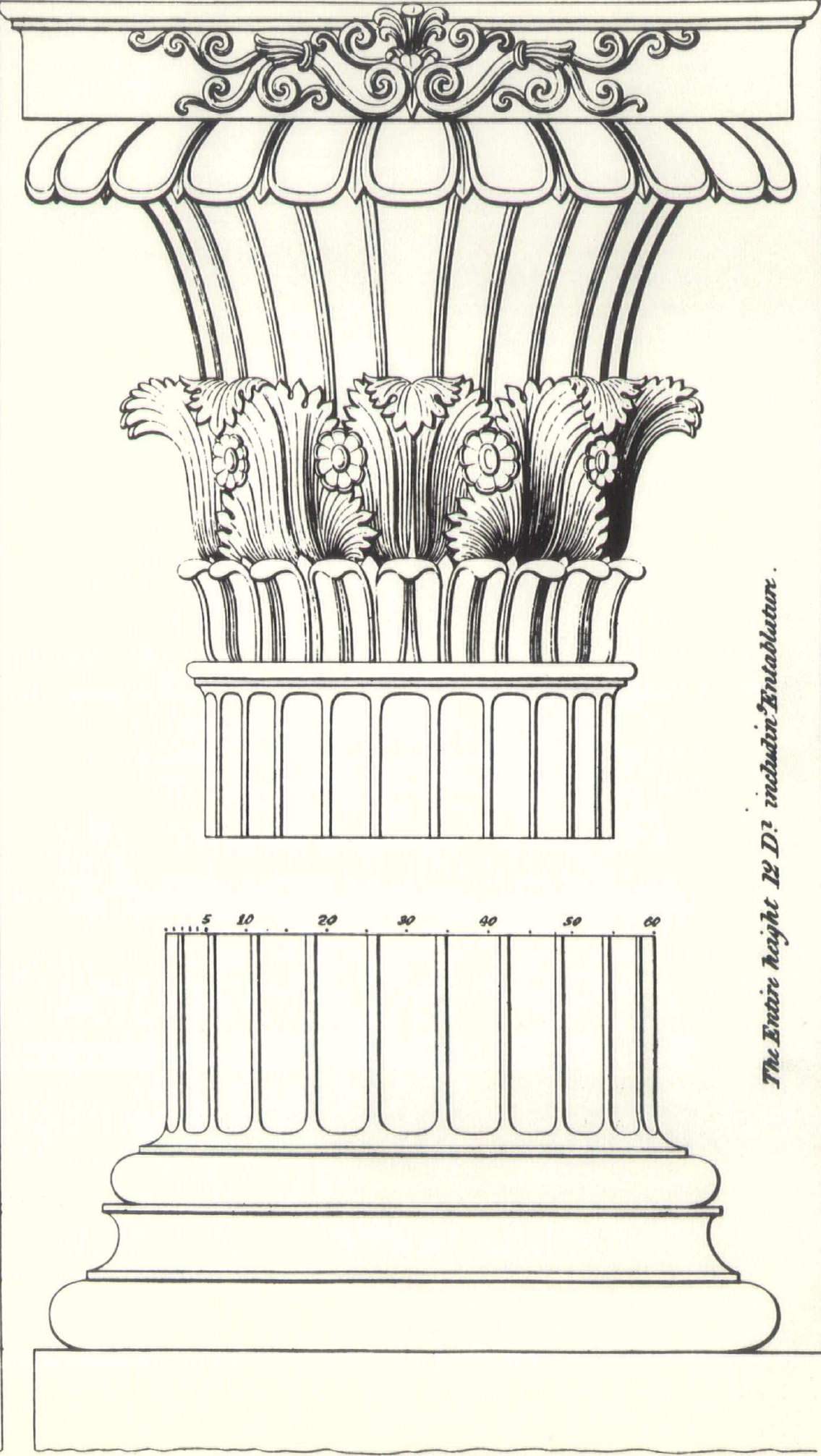


# GREEK REVIVAL ARCHITECTURE IN ALABAMA

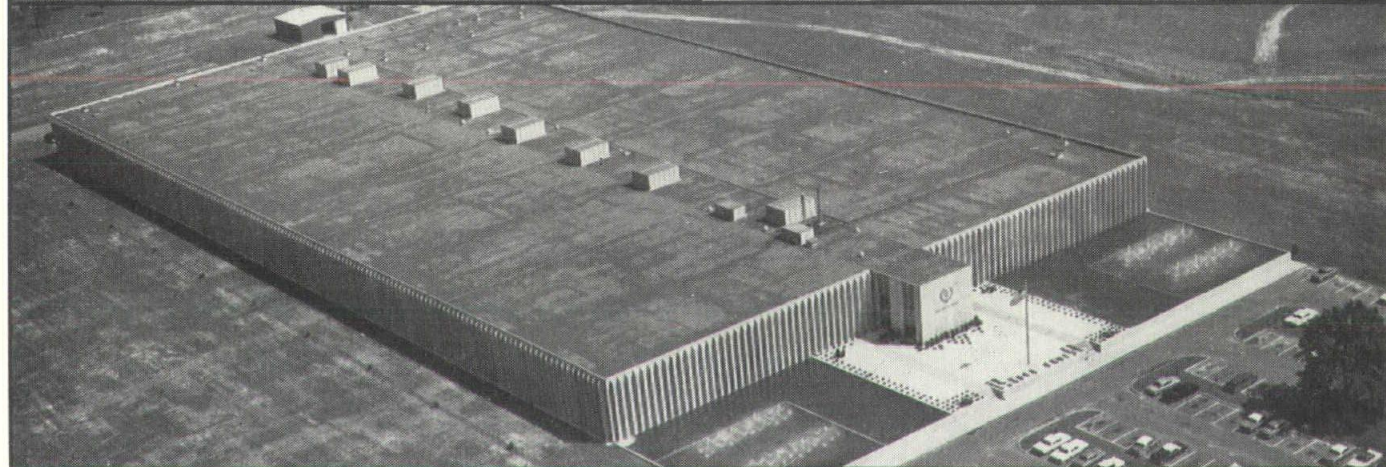
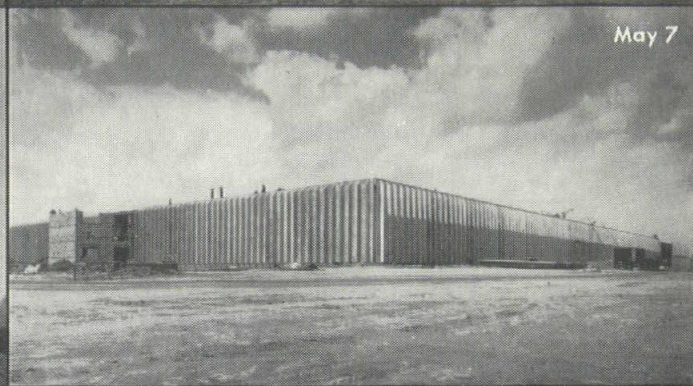
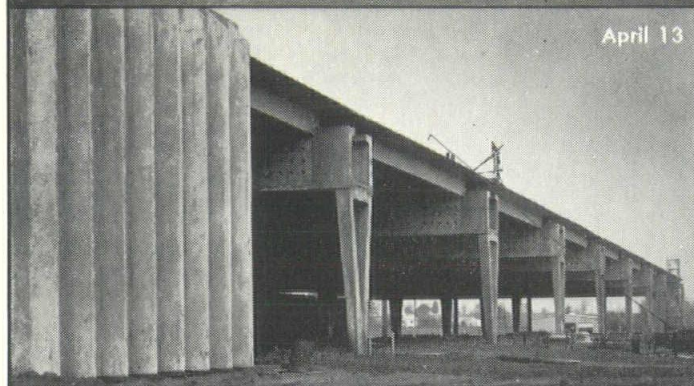
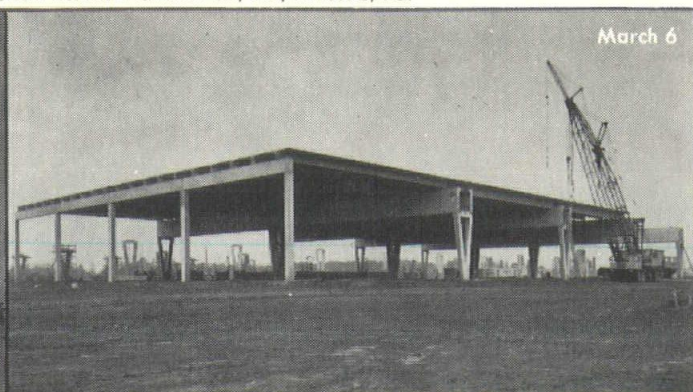
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The Entire Height 12 D: including Entablature.

24%	7 Diameters 49 m.	1 Diameter and 26 minutes high.
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Owner: Dan River Mills, Inc., Danville, Va. Architect-Engineer: Harry Payne & Associates, Greenville, So. Car. Consultants: Gherzi Textil Organisation, Zurich, Switzerland. General Contractor: Davis Constructors and Engineers, Albany, Ga. P/C Fabricator: Southern Prestressed Concrete Co., Inc., Pensacola, Fla.



## Concrete Helps Keep Cotton Clean at Dan River Mills

Concrete and clean cotton may appear to be an unlikely combination, but not at the cotton spinning and weaving plant of Dan River Mills at Benton, Alabama.

The basic prestressed, precast concrete structural system allowed everything that could be recessed to be built into the structure. Interiors of precast sandwich panel walls are caulked and painted to provide a smooth, lint-free envelope. The result—the ultimate in clean interiors so necessary to the production of quality cloth.

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Why concrete for industrial buildings? This Dan River Mills plant showcases just some of the many good reasons.



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# ALABAMA ARCHITECT

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## IN THIS ISSUE

- 2 President's Message
- 5 Council Officers, 1967
- 6 Greek Revival Architecture in Alabama  
by Clay Lancaster
- 19 Public Relations Accreditation for  
Executive Secretary
- 22 Auburn Student Chapter News

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### Guest Editors:

Fritz Woehle and Jim Pfaffman

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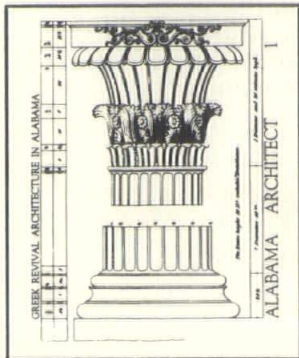
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### COVER

Column capital on  
Alabama Capitol Building,  
Follows exactly this detail from  
Minard Lafever's Corinthian Order,  
BEAUTIES OF MODERN ARCHITECTURE



A. JACKSON DAVIS, AIA  
Council President

## A LOOK AHEAD

As we approach the fourth year in the life of the State Council, we reach a point where we must look in two directions, to the past and to the future.

We look to the past and its record to seek the stability needed to keep our future program on a sound and progressive course.

We have only to examine past accomplishments to realize the tremendous growth and progress of the profession in Alabama since the formation of individual chapters and the State Council. In each of the chapters, membership is up, attendance is good, interest in state and national affairs of the profession has increased and through better communications and cooperative efforts, architects who otherwise might not be acquainted are now working side by side on projects to improve the profession for all. Through the efforts of the state office the "Alabama Architect" has given us, for free, the best public relations tool we have ever had at our command and the magnitude of the resulting benefits cannot at present be measured. Our overall relations with our state agencies, educational institutions and the legislature have improved.

In looking to the future, there remains much to be done, not by just a few, who care enough, but rather by each of us pulling together and performing, with dedication, the duties that are  
(continued on page 19)



## Julep Jubilee at the Fontainebleau for Colonel LaMatt

Everybody's happy at the luxurious 500-room Fontainebleau Motor Hotel in New Orleans—the customers, the management and the staff. Hotel patrons demand more than juleps and a swimming pool—they *need* dependable 130° hot water, 24 hours a day. The staff needs even hotter water for sanitation and dishwashing. Colonel LaMatt and his team of hot water specialists were in on the planning when this luxurious hostelry was built. And that means, as hotelmen know all over the South, that you quit worrying about hot water trouble. Ruud Copper Sanimasters deliver sparkling hot water for years, at precisely

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# Leaders of the Architectural Profession in Alabama



**A. JACKSON DAVIS, AIA**  
4th President  
Alabama Council of Architects

On January first of 1968, A. Jackson Davis became the fourth president of the Alabama Council of Architects, by virtue of the fact that he was elected to that office at the annual convention in November. While there has been an architect's association in Alabama affiliated with the American Institute of Architects since 1916, it was only in recent years that action was taken which authorized four separate chapters in the state, and a statewide Council was formed as a new entity.

Since its beginning, Jack has held every office in the Council, and for the past two years has served as observer to the State Registration Board for Architects. He brings to the office a rich background in Council affairs. His views, comments and aims are contained in his first president's message which appears elsewhere in this issue.

A native of North Carolina, Jack graduated from Auburn (then API) in 1951, served as an architect in the Design Division of the TVA from 1952-54, and became registered in Louisiana in 1956. He is a partner in the firm of Dickson & Davis in Huntsville, and is active in civic and community work. He and his wife Elaine have four children, Barry, Rebecca, Melissa, and Gregory.



**OSCAR W. PARDUE, AIA**  
Vice President

Oscar has served as secretary, treasurer, and now vice president of the Alabama Council. He is a partner in the firm of Poole, Pardue, Morrison & Dean, Birmingham. Oscar is a native of that city, and finished at Auburn in 1953. He first joined AIA as a student, and became registered in 1961. He has served on many important Council committees and his ready grasp of detail serves him handily in his current assignment as Chairman of the Council of Commissioners.



**ARTHUR PRINCE, AIA**  
Secretary

A native Mobilian, Arthur brings to the office of Secretary of the Council a solid background in Chapter and Council affairs, having served last year as state treasurer. A graduate of Georgia Tech (1949), he worked in New Orleans prior to coming back to Mobile, and is now a partner in the firm of Dietz, Prince & Fischrupp. He was registered in Alabama in 1952, and has been a corporate member of the AIA since that time.



**WILLIAM PEARSON, AIA**  
Treasurer

Bill stepped from the presidency of the Montgomery Chapter AIA into the treasurer's role of the Council. Born in Montgomery, he attended Huntingdon College and took his degree at Auburn in 1952, becoming a corporate member of AIA and registering in Alabama that same year. He is a partner in the firm of Pearson, Humphries & Jones, is an active Kiwanian and a member of the Dexter Avenue Methodist Church. He and his wife Gwen have four children, Jimmy, Jane, Joel, and Jack.



**DONALD HORTON, AIA**  
Past President

Don knew the Council and Chapter affairs from the inside, having served as Executive Secretary for many years, then as secretary, vice president, and then president. A native of Sayre, Pennsylvania he graduated from Penn State in 1947, and came to Alabama where he was registered and became a corporate member in 1950. He later started his own firm and continued until February of this year when he was appointed Director of the Montgomery Planning Commission, which is charged with supervising regional planning in the county. He and his wife Lib have three children: Dona, Marilyn, and Peck.

# GREEK REVIVAL ARCHITECTURE IN ALABAMA

by Clay Lancaster

THE GREEK REVIVAL was the national architectural style in the United States from the mid 1830s until the outbreak of the War Between the States. This quarter of a century was a period of tremendous expansion in America, in which the frontier was fast receding and second- to fifth-generation land holders of European stock reaped the benefits and rewards of their pioneering forebears. Recent mechanical advances in transportation and production permitted new means of travel and facilitated the exchange of ideas and materials, and it brought great wealth to industrialists, who sought to provide themselves with a more ample setting amidst contemporary luxuries. Alabama, in the early decades of its statehood, no less than anywhere else in the United States, espoused the Greek Revival to determine forms and details in the building boom. The Greek mode was sufficiently flexible to accommodate the design requirements of such divergent types as government buildings, hospitals, schools, churches, large plantation homes and simple cottages. The bulk of Alabama's noteworthy architectural heritage is Greek Revival.

The Greek Revival succeeded and furthered the classic ideals of the Federal style, as set forth in the work of Dr. William Thornton, designer of the nation's Capitol in Washington; Charles Bulfinch, architect of the Massachusetts Statehouse in Boston; Samuel McIntire, builder of many Salem houses; and Thomas Jefferson, who laid out the grand scheme for the University of Virginia and planned many fine homes, including his own, Monticello, and collaborated with the French architect, Clerisseau on the Virginia Capitol in Richmond, the world's first temple-type building of modern times. Following the European Renaissance tradition, these late-eighteenth- to early-nineteenth-century American designers found inspiration in the architecture of the ancient Roman empire. The break came when Benjamin Henry Latrobe, a professional architect recently come from England, son of an American mother and owner of property in the United States, conceived the Bank of Pennsylvania in 1798 and completed the building in Philadelphia during the summer of 1880. The bank building was a severe mass, consisting of a cubic central block with attic story capped by a low dome and cupola, with symmetrical pavilions attached front and rear covered by roofs carried back from the pediments of hexa-style porticos. The unique feature is that the six columns of each portico were of the Greek Ionic order of the Ilissus Temple at Athens, having volutes parallel to the front planes of the building, rather than placed diagonally, as in Jefferson's Virginia Capitol, a purely Roman device. The Bank of Pennsylvania signaled the advent of the Greek Revival style in the United States.

Latrobe had acquired motifs of Grecian architecture in England, where it had been introduced in the Garden Temple built at Hagley for Lord Lyttelton in 1758. The architecture of the garden pavilion was James Stuart, who had conducted extensive archaeological research in the Aegean and, with Nicholas Revett, published four volumes of measured drawings depicting *The Antiquities of Athens* between 1762 and 1818, with a supplement in 1830. Greek architecture did not make much of an impression in England because of a building slump at that time, which same condition sent Latrobe to America, where he found ample opportunity to practice his profession. The Greek mode was disseminated here through buildings designed by Benjamin Henry Latrobe, by his two outstanding protégés, Robert Mills and William Strickland, by their followers and other architects, and by a series of builder's handbooks published along the eastern

seaboard. The first to include the Greek orders was John Haviland's *The Builder's Assistant*, issued at Philadelphia in three volumes from 1818 to 1821. The sixth enlarged edition of Asher Benjamin's second book, *The American Builder's Companion* (Boston, 1827), presented delineations of the Parthenon and the Ilissus Temple at Athens. Benjamin brought out the *Practice of Architecture* in 1833; and in this same year Minard Lafever's *The Modern Builder's Guide* appeared at New York. Lafever already had produced *The Young Builder's General Instructor* (Newark, 1829) and, in 1835, *The Beauties of Modern Architecture* circulated from New York. The Lafever books, particularly the last, were the most widely followed by contemporary builders and decorators throughout America. Other authors popularizing the Greek Revival were Edward Shaw, William Brown and Chester Hills.

The title of Minard Lafever's third book is significant, *The Beauties of Modern Architecture*, indicating that the Greek Revival was not simply the adoption of elements from ancient temples onto nineteenth-century structures, but that it was a system of design expressive of the aesthetic ideals and technological achievements of the period. By comparison to the preceding Federal style, the Greek Revival was massive and masculine. It was more impressive, the colossal-order portico coming into its own, particularly on residences, where heretofore porches with columns taller than a single story had been a rarity. The Greek Revival assumed a greater sense of mass and space. Unbroken geometric shapes were used for their visual impact. Entrance doorways became recessed, sometimes with columns set to either side *in antis*, allowing the out-of-doors to enter the building block; windows were enlarged, lowered to the floor or widened to include three separate lights; and double parlors were opened one into the other by means of great sliding doors, a screen of columns supporting an entablature, or (later) an arch spanning the interior springing from consoles. Delicate, hand tooling gave way to woodwork produced by steam-powered machinery; slender wrought ironwork was replaced by the more sculptural cast iron; and molded plaster ornaments came into use in interior friezes and ceiling centerpieces. Chairrailing and paneled dado universally disappeared in favor of higher baseboards and, occasionally, deeper cornices. Doorways, windows and fireplaces were embellished by plain pilasters and entablatures, or a frame with projections at the sides of the lintel—called "Greek ears"—and flat jambs battered out slightly toward the base. Unlike the separate functions of builder and carver of fittings during the Federal period, all features generally were designed by the architect in the Greek era, making for greater design unity throughout the building.

The Greek Revival in America was an architecture of bigness, spaciousness, graciousness and consistence, as indeed was its archetype bordering the Aegean Sea. However, the later architecture of the Western Hemisphere differed from that of antiquity in the use of more commonplace materials than translucent marble, employing predominantly wood and brick, some stone, plaster, iron and glass. There was also the matter of greater internal complexity in the American buildings, the enclosed volume being divided into multiple rooms on several floor levels, connected by halls and staircases. Rooms were heated by fireplaces, necessitating chimneys that projected through the roof, and walls were pierced by rows of glazed windows. The American versions eliminated sculpture—frieze reliefs and pediment statuary in the round—which in original Greek temples was in poor accord with the architecture anyway, making no concession to fit in with it other than the obvious one of filling spaces provided. Greek sculpture never became architectonic, like that on Gothic cathedrals. Though the source of inspiration was temples, not one of the derivatives was used as such, and those that were religious edifices housed people, the worshippers, rather than the image worshiped. The Greek Revival served the practical needs of a sober society, and its aim was the attainment of elegance.

It has been noted that the first Grecian forms in the United States were incorporated into Latrobe's bank in Philadelphia, and we find that the early manifestations here and elsewhere were public buildings. There are several reasons for this. First of all, the impersonal factor permitted innovation on such buildings before allowing

the untried in one's home. Second, because of the size of the purse involved, sophisticated architects more likely would be engaged on a group enterprise, often coming from the cultural centers to execute work in the provinces. Third, the magnitude of public buildings more nearly approximated that of ancient monuments, and their boldness permitted members to retain their pristine proportions. For residences, on the other hand, the shape and spacing of elements had to be modified for domestic appropriateness. Also, a good many houses were planned by their owners and the work was done by help on the place, allowing for a strong factor of originality in lieu of archaeological correctness. Greek motifs were not only distorted and redeveloped, but they were supplemented by a retention of some Roman elements, such as the Roman Doric or Tuscan order, and a sprinkling of Egyptian devices, such as obelisks and pylon gateways. American designers also added orders of their own invention to the roster: Benjamin Henry Latrobe devised the cornstalk and tobacco columns used in the Senate vestibule and Senate rotunda of the Capitol in Washington; and Minard Lafever conceived an original Corinthian, depicted in *The Beauties of Modern Architecture*, which was incorporated verbatim in two important Alabama buildings that will be discussed. These non-Greek elements fitted very nicely into the overall concept of the Revival, giving it interest and vitality.

The forerunners and scouts of the Greek Revival were public buildings erected in the early 1830s. The City Hospital in Mobile at Broad Street and Saint Anthony, built by Thomas S. James in 1830, is a transitional design, retaining a Federal fan doorway and elliptical window in the pediment of the portico, and the colonnade that embraces two full stories and the high basement is of the plain Roman Doric order (Fig. 1). However, its massiveness and repudiated module place it already in the Greek category. It is noteworthy that its neighbor, the United States Marine Hospital, constructed eight to eleven years later, repeated an elevated five-bayed central pavilion, with recessed galleries (later enclosed) to either side. The Marine Hospital employed the same simple order, accompanied, however, by a correctly proportioned entablature, twice the height of that of the City Hospital.

Another transitional example is the State Bank Building at Decatur, on the Tennessee River, constructed in 1832 (Fig. 2). Here, again, Federal fanlights surmount the doorways and some sort of a rounded opening pierced the pediment, later enlarged into lancet windows with interlacings forming a semicircular top. The portico of the bank is unusual in having five columns, a device used on Oak Hill in Loudoun County, Virginia, built by James Monroe after his retirement from the presidency in 1825, the design attributed to Thomas Jefferson. Like Oak Hill, the columns of the Alabama bank are Roman Doric, but the supports in Decatur are unique in having square capitals on round columns.

Approaching the middle of the decade, we come upon our first pure Greek Revival buildings. The Government Street Presbyterian Church at South Jackson in Mobile was designed and built by James Gallier and Charles and James H. Dakin in 1834. Gallier had been trained in England and came to New York in 1832. He was employed briefly by the famous Revivalist architectural firm of Ithiel Town and Alexander J. Davis, of which James Dakin was then a member. But the confused professional situation in New York was not to his liking, and Gallier left for the Gulf Coast accompanied by Charles Dakin, soon to be joined by the brother, James. In New Orleans, they built the first Saint Charles Hotel and Christ Church, both contemporaries with the church in Mobile. The Government Street Presbyterian Church was modeled after Town and Davis' West Presbyterian Church that stood at Carmine and Varick Streets in New York, built in 1831 and therefore familiar to all three architects. It had a pair of Doric columns *in antis*, whereas the Mobile church has Ionic columns in its recessed portico, flanked by three pilasters on each side, the entire facade crowned by a pediment (Fig. 3). Stairways are conveniently located in the spaces to right and left of the portal. The interior is rectangular, and a gallery runs around three sides of the auditorium supported on columns modeled after the order of the Tower of the Winds at Athens. The reredos is a handsome pylon gateway design, with battered sides

1.



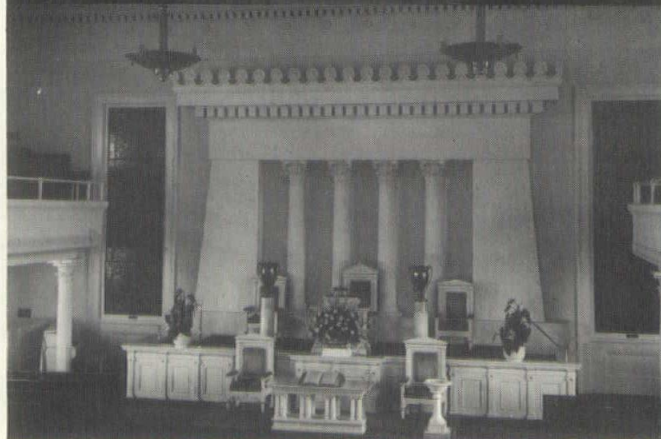
2.



3.



4.



1. City Hospital, Mobile.
2. State Bank Building, Decatur.
3. Government Street Presbyterian Church, Mobile.
4. Interior, Government Street Presbyterian Church, Mobile.

5.



embracing four Corinthian columns reflecting those of the Choragic Monument of Lysicrates at Athens, on which is set a heavy rectangular lintel, capped by a cornice on dentils and embellished with a cresting of anthemions (Fig. 4). The Monument of Lysicrates order was delineated in Minard Lafever's *Beauties of Modern Architecture* (Plate 43), and it may be noted that Gallier had been associated with Lafever during his short sojourn in New York.

An equally sophisticated building was Madison County's second courthouse, built in Huntsville in 1835. It was designed by George Steele, a resident architect, and the building resembled the Town and Davis capitol of Connecticut, completed four years earlier, adjoining Yale College in New Haven. Both buildings were temple forms with Greek Doric porticos of six columns front and back (Fig. 5). Spanning each facade were steep steps between antepodia, or pedestal-like projections, before the outer columns; and the Huntsville courthouse had windows on the flanks alternating with pilasters, which feature was planned for the Connecticut capitol although not realized. The Courthouse also had a dome with a circular cupola atop it. The superstructure was a simplified version of the six-columned Choragic Monument of Lysicrates, mentioned in the preceding paragraph. The Madison County Courthouse was demolished in 1913 and replaced by the present successor. Architect Steele repeated himself in the design of the Northern Bank of Alabama (1835-36), only making use of six Ionic columns in the prostyle portico and omitting pilasters on the sides, and having no dome. This building now is the First National Bank at the corner of Madison and Canal in Huntsville.

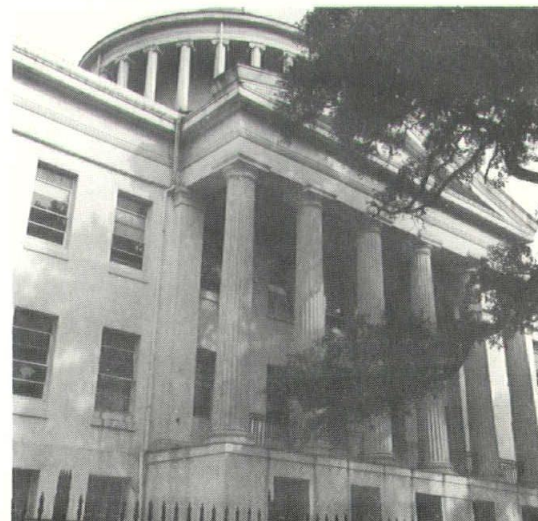
Educational buildings took on Greek form beginning with Barton Academy in Mobile, the first public school in Alabama. It was built by Gallier and the Dakins on Government Street, four blocks north of their earlier church, in 1836. Like the City Hospital, it featured a hexastyle portico of the Roman Doric order, only here the columns are fluted (Fig. 6). A ring of Ionic columns encircles the drum of a dome with a tiny cupola on the

apex. Wings extend right and left to pilastered end pavilions. Additions have been made at the sides and rear, and the interior has been altered and changed to the point that it is difficult to ascertain the original plan. Window sashes are modern, and it is good to hear that some restoration—including the fenestration—is about to be performed.

Talladega, 40 miles east of Birmingham, boasts two schools with notable Greek Revival buildings. One is the four-storied pavilion (the fourth story lighted by frieze windows behind pretty iron grilles) with a majestic Ionic portico, originally the Masonic Female Institute 1850 now part of the State School for the Deaf and Blind. The order is the high-basement building with a stocky tetrastyle Greek Doric portico, originally the Baptist Male High School erected in 1853-54, presently serving Talladega College, lacking external steps up to the principal level.

5. Second Madison County Courthouse, Huntsville (photo courtesy Dudley Campbell of Huntsville).
6. Barton Academy, Mobile.

6.



One of the noblest of Greek Revival edifices in the state is the Alabama Capitol at Montgomery, which, with later wings, still serves its original purpose. The building is impressively situated upon a hill facing Dexter Avenue. Stephen Decatur Button of Philadelphia designed and built the first capitol on this site in 1846-47. It had a pedimented hexastyle portico, two stories tall, elevated on a considerable basement and set before a rectangular mass. This building burned 14 December 1894, and the present capitol was erected during the next two years by Randolph and Figg. It reportedly rose from the foundations of its predecessor, although changes were made in the vertical proportions, and the facades of the flanking pavilions were altered to be three bays wide instead of four. The podium of the new building is shorter and the colonnade taller, embracing three full stories. The pediment was omitted in favor of a cubic clock pent over the portico (Fig. 7). The horologe has lost the console-shaped buttresses at its four corners. Special attention is called to the order of the portico, which follows exactly the Corinthian originated by Minard Lafever (cover). The column capital is composed of a row of petals at the necking, out of which rises a ring of acanthus leaves studded with rosettes, and the articulated campaniform above curls outward and down, forming an edge of gadrooning. A whorled tendril relief enlivens the square abacus. The effect seems partly Egyptian, partly that of the capital of the Tower of the Winds, and the super part of the campaniform resembles the head of a pillar found in the Monastery of the Panaghia at Delphi, transmitted through Stuart and Revett. However, the total composition was Lafever's and therefore a modern American creation, making it an appropriate choice for Alabama's foremost government building. The sculptural forms were made of cast iron at Janney's Foundry in Montgomery. From the center of the building rises a circular lantern encompassed by a Colonnade of orthodox Corinthian colonnettes, supporting a twelve-sided dome capped by a short cupola and a flagpole. The dome covers a circular rotunda, posterior to a crosswise entrance hall with twin open-newel staircases in the semi-circular ends. The House and Senate Chamber occupy the north and south ends of the building on the second floor. Wings at the rear and each side, added between 1885 and 1911, are connected below, leaving the old halls of the lawmakers undisturbed.

Built the year the Capitol was finished (1851), the First Presbyterian Church in Eutaw, 34 miles below Tuscaloosa, is a carpenter's version of Greek Revival. This charming white frame building is three-bayed at the ends and five-bayed along the flanks, with tall flat pilasters defining each bay (Fig. 9). The end gables are pedimented, and a square bell tower, with coupled pilasters at the corners, set on a high base and surmounted by an octagonal spire, rises above the roof at the front. Like many New England meeting houses, the first story is divided into Sunday-school rooms, and a staircase in the vestibule ascends to the church auditorium above. This is a pleasant interior, with tall shuttered windows on both sides and great restraint in the décor.

Having brought public buildings up to the peak of their Greek perfection, both urban and rural, it is high time to catch up with the domestic field. One retains an image of the typical Greek Revival house in Alabama as a white frame building with a pillared portico spanning the entire facade, with a balcony at the second level if two-storied, shuttered windows lowered to the floor, transom and side lights about the doorway, and the building crowned by a low hipped roof, perhaps with a belvedere or lookout pavilion on top. One sees numerous specimens of the type in Eutaw, Eufaula, Selma, Talladega, Tuskegee, Tuscaloosa, Mobile, Montgomery and in the countryside. However, one does not do justice to the Greek Revival by generalizing, because of missing the myriad variety of forms that the style produced.



There is only slight truth to the recognition of regional types in Alabama residences. It applies to a noticeable degree only in two areas: in the northern part of the state, where the Tennessee River loops down into Alabama from one corner to the other, cutting off an inverted triangle with an altitude of 40 miles; and down around Mobile Bay. In the first, one finds houses bearing similarities to those of the older settled communities of Tennessee and Kentucky; and, in the second, the architecture shows characteristics of the early arbiter of taste for the whole Gulf Coast, the Creole City of New Orleans, later modified by reciprocal influences. If there is any one type of residence unique to Alabama, it is that making use of the T-plan, with stem at the front of the house and cross-bar to the rear, manifested in select examples in the extreme southwest, extending up to the Black Belt, across to the Piedmont and down into the Wire Grass area of the southeast.

A noteworthy building with a fine columned portico predating the Greek Revival period is the Leroy Pope house on Echols Hill in Huntsville, which is centered in the Tennessee River elbow. The brick house was built in 1815 by George Steele, who, 20 years later, was to erect the Madison County Courthouse. Pope had come from Georgia, not a state prone to having early dwellings with colossal porticos, although one was erected on Sapelo Island in 1810. The Pope house might better be related to Arlington, Auburn and Rosalie, three houses at Natchez, constructed during the second decade of the nineteenth century with porticos full two stories but which are narrower than the house facades and interrupted by a



7. Alabama Capitol, Montgomery.

8. (COVER) Minard Lafever's Corinthian Order, BEAUTIES OF MODERN ARCHITECTURE.

9. First Presbyterian Church, Eutaw.

balcony at the upper level. The Huntsville portico features six Tuscan or Roman Doric supports and an unprecedented truncated pediment with a latticework railing above (*Fig. 10*). A great traceried lunette in the center and carved fans in the outer acute angles embellish the pediment, and similar wood carvings ornament the impost blocks over the columns and intervening frieze panels. All of these elements belong indeed to the Federal category but, in noting the difference in the modillion cornice to the main part of the house, the delicacy of the colonnetted front door (not visible in our illustration) and the shallow depth of the building (only about twice that of the portico), one wonders if the colonnade were not an afterthought.

Other early brick houses in the area equal to or larger than the Pope house are without such a portico. An example having one is Belle Mina, less than 20 miles due west of Huntsville, with the date 1826 inscribed on the door knocker, which building retains a primitive molded brick water table at first floor level, such as one finds on the late-eighteenth-century "My Old Kentucky Home" at Bardstown. But the lack of bases to the round Doric columns, the pilasters that come short of the corners of the building, and especially the typical mid-nineteenth-century abstinence from detailing are fairly certain indications of the portico being a later addition. It is unquestionably Greek Revival.

An early Greek Revival house built originally with a portico is that in which resided Charles Batre, descendent of vine and olive colonists, at 205 North Conception Street in Mobile. The little frame dwelling, dating from about 1836, has a pedimented, prostyle gallery with six columns of the Greek Doric order, that are attenuated, widely spaced and connected by a banister railing, characteristics surviving from the Federal period (*Fig. 11*). The casualness of Gulf-coast life is reflected in the amalgamation of window-doors and by these being four in number where as they open out onto a five-bayed porch. A device that became common in Greek Revival frame houses is the use of flush boards on the facade within the portico, as opposed to overlapping clapboards on walls elsewhere.

William Nichols, an English architect who came to Tuscaloosa by way of Philadelphia to build the Alabama Capitol, when the seat of government had moved here from Cahawba in 1826, stayed to erect many buildings in Tuscaloosa, although few have survived. His early work, including the state house and the layout of the University of Alabama (which, despite claims, bore no resemblance to Jefferson's superior plan for the University of Virginia), were Federal, whereas his later essays were Greek Revival. The small brick building called the Gorgas House, actually the early refectory for university students, dating from 1828-29, was and is a building of Federal style, having hand-carved mantels, chairrailing and six-panel doors on the main floor. The Doric portico, with its cast-iron railings and curved staircases, was added much later, as one can tell not only by its style but because the original front cornice continues across the facade, instead of being mitered at its junction with the portico, as would have been done had they been contemporaneous (*Fig. 12*). The stairway in the main hall also dates from the later period, as do the tall-paneled doors to the basement rooms, replacing, undoubtedly, battened doors like the one to the rear hall.

Nichols liked the effect of the high basement: his Tuscaloosa and later Jackson, Mississippi, capitols had it, as well as his students' refectory and the residence he conceived for the president of the University of Alabama. The President's Mansion, completed about 1840, has twin staircases ascending to a platform in front of the center bay of the hexastyle Ionic portico. The present bent-wire railing probably replaces a cast-iron original like that on the Gorgas House, as the portico railings proper of the two buildings are identical. There is great dignity to the form and spacing of the columns, although the facade design looks a bit lacking on top, as indeed it is, because above the portico cornice stretched a parapet, sections of which still may be seen between the chimneys on the flanks (*Fig. 13*). The equivalent to flush boards

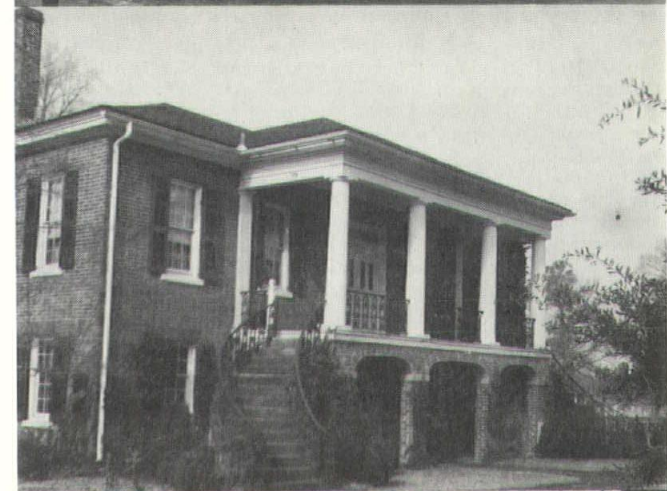
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10. Leroy Pope House, Huntsville.

11. Charles Batre House, Mobile.

12. Refectory of the University of Alabama (Gorgas House), Tuscaloosa.

13. President's House, University of Alabama, Tuscaloosa.

14.

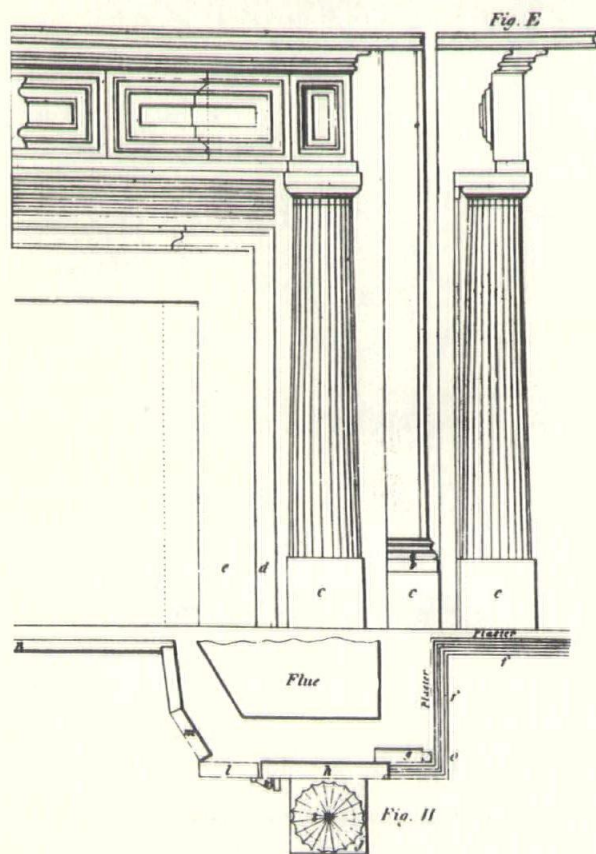


on the portico in this masonry house is the smooth stuccoed facade, the side walls being originally left exposed brick. An exceptionally wide hallway divides the mansion, and a graceful elliptical staircase, connecting principal and chamber stories, rises at the back. As built, the basement stairs descended under the lower flight, but a modern stairway to the ground floor has been installed across the hall. Wide plasterwork borders around the ceilings of the twin parlors, including a whorled rosette and anthemion designs, and centerpieces of similar quality are unequalled in Alabama except at Gaineswood. The mantels in these rooms are replacements.

A building resembling the President's Mansion in many respects is the Americus Mitchell plantation home, built 1842-44, at Glenville, on the east border of the state. The latter house is frame and lacks the high basement story of the Tuscaloosa mansion, and its order is the Doric of the Parthenon, but it is not wanting either in fine proportions or exquisite details. The entablature carries a full panoply of triglyphs with regulae and guttae in the frieze, and the soffit of the cornice is articulated by mutules and guttae, with anthemions at the corners (Fig. 14). All that is needed are metope reliefs for it to be an exact facsimile of that of the famed temple on the Acropolis. The details may have come from Plate 37 of Edward Shaw's *Civil Architecture* (Boston, 1836) or Plates 9-10 of Minard Lafever's *Young Builder's General Instructor* (Newark, 1829). The mantel in the front parlor, with Doric colonnettes and paneled frieze, seems to have been taken from Plate 46, figures E and H of the Lafever book (Fig. 15). The plan of the Mitchell house differs from that of the President's Mansion in that the hall is divided by an arch and the rear section, containing the staircase, is wider than the front (Fig. 34). This arrangement had been employed in a number of Federal houses of the Piedmont region in Georgia, such as the Sanford house (1812) and Mount Nebo (1823) in or near Milledgeville, Lowther Hall (1822) at Clinton, and the Blount house (1828-33) at Haddock. Another interesting feature of the Mitchell house is the extension to the single-story rear porch, connecting with an octagonal pavilion on the right side, with several adjoining rooms in the wing behind, added a decade after the house was built. The original kitchen is thought to have been in a corresponding dependency off in the other direction.

Two substantial brick Greek Revival homes above the Tennessee River show strong affinities to architecture of the Bluegrass country. The first is the Bradley-Beirne house on Williams Street in Huntsville a squarish block with a heavy Ionic portico of four columns abutting thick pilasters between the pairs of windows flanking the front door, and having additional pilasters at the corners of the building (Fig. 16). The severity and great scale of this house makes unacceptable the claim that it was built in its present form during the 1820s. One would have to look to examples dating at least two decades later in Kentucky and Tennessee (and but slightly earlier in the Piedmont region of Georgia) to find these characteristics, and for a sport to have come into existence in Alabama seems unlikely. Of course there is the possibility that the entire building was renovated around 1850 and, if so, it was a thorough endeavor because the interior is as typically mid-ventury as the exterior. The house was sold to Andrew Beirne in 1844, which offers a tantalizing date with regard to whom should be given credit for the existing building.

15.



16.



14. Entablature Detail of Americus Mitchell House, Glenville.
15. Mantel Design from Minard Lafever's *YOUNG BUILDER'S GENERAL INSTRUCTOR*.
16. Bradley-Beirne House, Huntsville.

Perfectly plausible is the evidence that the George Washington Foster house at the head of Court Street in Florence was built in 1855, based on an inscription found on the sliding parlor doors, crediting John Ballinger with its construction. The site of the building is said to have required a special act of the Alabama legislature, for closing off the straight thoroughfare that originates at the Tennessee River and redirecting its traffic around the property. The Foster residence, or Courtview, exhibits the same feeling for massiveness as the Huntsville house, and its portico likewise employs the Ionic order (*Fig. 17*). It differs from the Bradley-Beirne house in that the colonnade does not embrace windows to the rooms, partly because of the great width of the central hall and partly because the outermost columns are closely coupled, decreasing its breadth. The portico is half recessed into the mass of the house, and there is a balcony at second-story level. An anthemion cresting crowns the cornice. Courtview has a basement elevation equal to that of the President's Mansion at Tuscaloosa. Its interior fittings are quite plain—pilastered white marble mantels in the parlors hardly could have been made more simple—and the original stairway was in a small side hall. The present staircase in the main hall dates from 1922. The house now is a reception center belonging to Florence State Teachers College.

The most grandly conceived mansion in Alabama, perhaps in the entire Southland, is that at Rosemount, which, with Thornhill and Strawberry Hill, was one of the three great plantations in the rich Black Belt near Forkland, midway between Eutaw and Demopolis. Rosemount has a noble prostyle portico of six Ionic columns, above which rises a hipped roof to the base of a peripteral temple forming an impressive superstructure (*Fig. 18*). One would have to travel far, to the fourteenth-century Kinkaku (Golden Pavilion) near Kyoto, Japan, to find a worthy equivalent. D'Evereux, Natchez's sturdy contestant, has a mere box on top by comparison. The platform of the Rosemount portico is set well back from the plinths of the columns, a feature occurring also on Eutaw houses. One enters a reception hall flanked by twin parlors, and behind this expands a great hall which, for sheer squander of inner space, had no antecedent in America at that time (*Fig. 35*). A screen of supports divides the area, and the rear section is a cross hall with outside doorways at either extremity. The long dining room between two chambers, separated by dressing rooms, occupy the nine-bayed pavilion at the back.

Rosemount is reputed to have been built by Williamson Allen Glover in 1832, to which we can only concede that it was the long rear pavilion that was constructed in that year. It functions as a separate building from the balance of the mansion; its upstairs windows are even different from those of the fore part of the house, containing 9-over-9-paned sashes, as below, instead of 9-over-6 (*Fig. 19*). The downstairs bedroom at the right end has a hand-carved Federal mantel, quite distinct from the bold Greek Revival chimneypieces elsewhere, and the room over the dining room has outside-type windows opening into the hallway. The indications are that a two-storied porch ran across the front of this long narrow structure, containing the stairway connecting the floors. The supports dividing the great hall still are little more than porch posts. One is surprised at the plainness of the finish of the interior, at least expecting columns in the hall and plaster cornices and centerpieces in the rooms; but they are not to be found. Marble fireplaces exist only in the parlors and dining room, and these are of the simplest kind. Woodwork throughout is rather commonplace. Recent removal of plaster in the cross hall reveals that a well for a second, balancing staircase was provided, yet the staircase was never built. The whole house breathes the necessity for curtailment costs, the grand scheme having exceeded available means for finishing it properly. At what point did the harsh reality of economics strike? Could the original plans have been even grander, calling

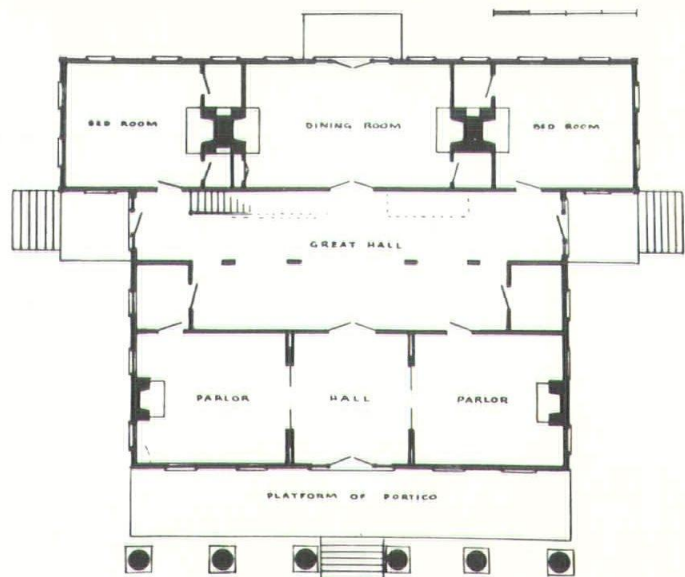
17.



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19.



- 17. George Washington Foster House (Courtview), Florence.
- 18. Rosemount, near Forkland.
- 35. First Floor Plan of Rosemount, near Forkland.
- 19. Rear Pavilion, Rosemount.

20.

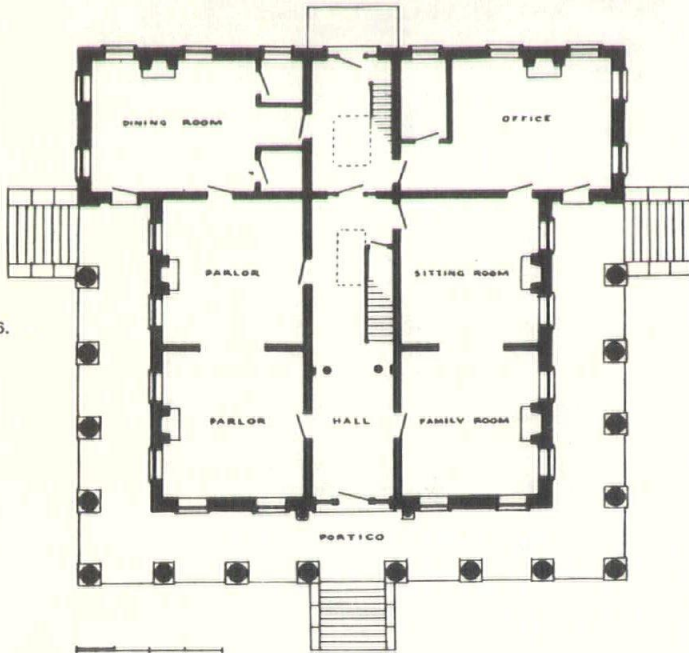


for a continuation of the colonnades down the sides to the projections at the back? If so, it would have anticipated the form of the William Varner house at Tuskegee, in eastern Alabama, built in 1855-56 (Fig. 36). But, by comparison to Rosemount, the plan of the Varner house is prosaic, having a central hall accommodating two staircases back to back, with equally disposed rooms to right and left. This later house in Tuskegee, in spite of its channeled Greek Doric columns and symmetrical, compact shape, partakes of a transition to the Italian-villa style, exhibiting such frills as cast-iron hood molds over the windows, paired brackets in the entablature aligned to the columns, and an octagonal belvedere atop the roof (Fig. 20).

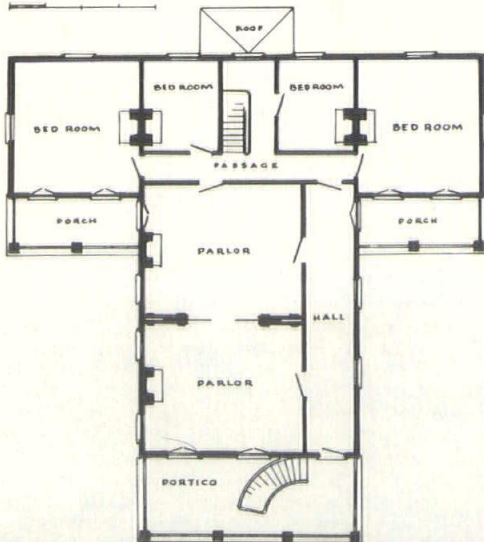
Rosemount also may be compared to the Lewis Llewellyn Cato house in Eufaula, on the Chattahoochee River. Constructed in 1958, this one-story frame house, elevated on piers, repeats a more distinct T-plan than Rosemount, its square-piered gallery following the five directions of the shape around the front of the building from one end pavilion to the other. The front hall is flanked by the parlor on the east and master bedroom on the west. The original dining room was the big center room back of the hall, and a second parlor adjoins it, connecting with the front parlor by sliding doors. A bedroom occupies the east end of the rear extension, and two additional chambers, corresponding to the dining room and bedroom, are at the other end. An enclosed staircase ascends from the dining room to the garret, lighted by two dormers at the rear, and a second flight leads from here up to the graceful peristyle surmounting the roof (Fig. 21). The present kitchen pavilion replaces a detached dependency.

The T-plan, exemplified in Rosemount and the Varner and Cato houses very well may have originated farther south and come up the Tombigbee River to the Forkland area, going thence eastward to Tuskegee and Eufaula. We find it repeatedly in Mobile. The earliest major example patterned on it is Oakleigh, the plantation home of James W. Roper, which stands several blocks west of Government Street and above Broad. Roper is said to have been his own architect, and the house was started in 1833 and completed in 1838. The frame building has a high basement story with the kitchen and dining room in the rear, cross-bar of the T. Galleries with square posts form a pedimented portico at the base of the figure and appear at the front side of the wings (Fig. 22). A staircase curves from the center of the lower stage of the portico to the side of the front door, that opens into a long corridor running back alongside the twin parlors (Fig. 37). A narrow passage at right angles at the end connects with the four chambers across the rear and an inside flight of steps to the basement. Oakleigh currently is headquarters for the Historic Mobile Preservation Society. Two other well known Mobile houses using the T-plan are: William Dawson's Palmetto Hall (1840), in Spring Hill, a two-storied plus basement building having a pedimented portico with superimposed Corinthian columns styled after those of the Tower of the Winds, which same order forms the screen between the parlors; and the Judge John Bragg residence (later 1850s), on Spring Hill Avenue, with its gothicized two-storied piers forming a U-shaped porch around the T-stem. This last is reputed to be the work of the architect Thomas S. James.

36.



37.



22.



21.

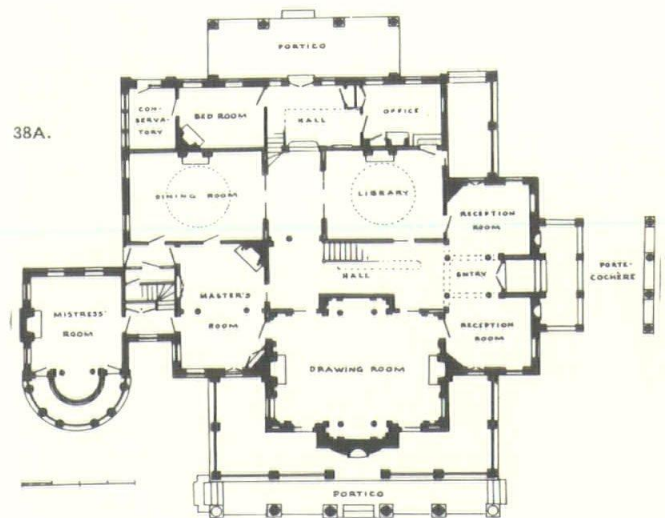


- 20. Side View of William Varner House, Tuskegee.
- 21. Rear View of Lewis Llewellyn Cato House, Eufaula.
- 22. Oakleigh, Mobile.
- 36. First Floor Plan of Varner House, Tuskegee.
- 37. Principal Floor Plan of Oakleigh, Mobile.

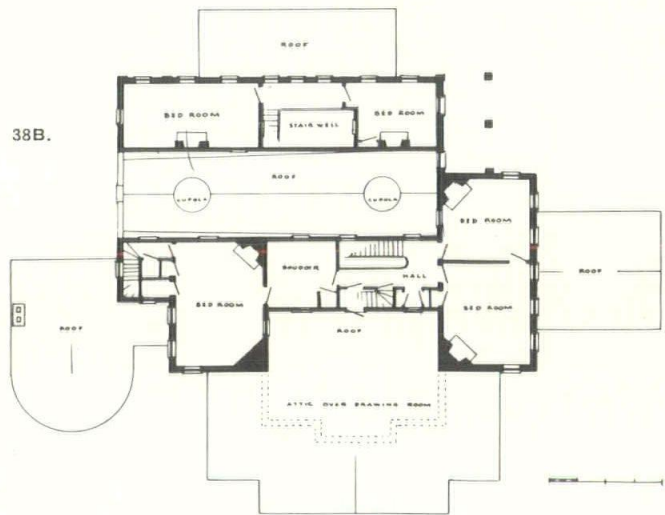


26.

The Alabama house best known for its architectural merits, both inside and outside the state, is Gaineswood. The house is located just east of Demopolis, and it was designed and built by and for General Nathan Bryan Whitfield from North Carolina and named for General George S. Gaines, from whom Whitfield purchased the land. Begun around 1842, the building was not completed until 1860, during which interval the stylistic preference in America shifted from Greek to Renaissance Revival or the Italianate, and the balustrades and picturesque massing of Gaineswood are to be attributed to this later vogue (Fig. 26). The plan of the house is atypical. There is no grand entrance and no pattern of circulation. One enters from the porte-cochere and drifts into the reception rooms to either side, these being not clearly defined from the entry, or finds the doors to the drawing room or library: the staircase has its back turned to the visitor



38B.



(Fig. 38). Yet inside any of the principal rooms, one gets a deep sense of satisfaction from its symmetry, elaborate detailing and self-containedness. The designer of Gaineswood seems to have worked on the same principle as Horace Walpole in building Strawberry Hill, the eighteenth-century Rococo-Gothic villa on the Thames near London, of concentrating on and finishing one remarkable room after another but with little thought to axes, vistas or flow of space between them. In yet another way the two men were alike, in investigating and utilizing every available source in making their homes the proud show places of their region and times. Jesse Whitfield, late grandson of the builder of Gaineswood, recorded that the General referred to Vitruvius, and to Stuart and Revett for design sources. He also must have used *The Beauties of Modern Architecture*, as Lafever's original Corinthian order appears in the mistress' room.



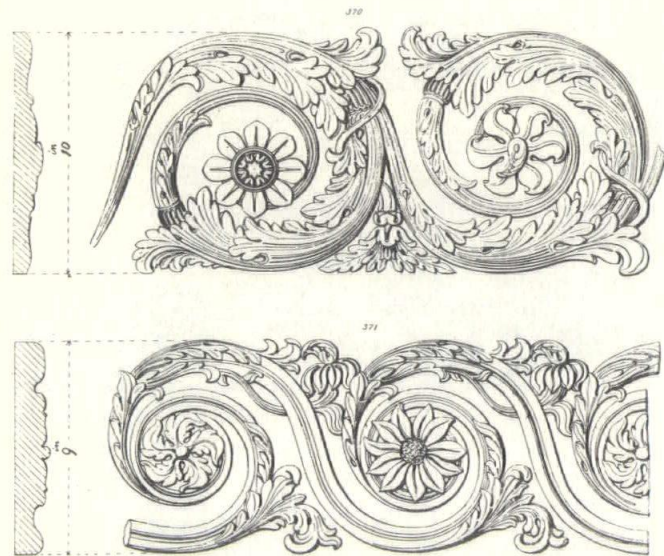
23.

Mr. Whitfield also mentioned that relief decorations were ordered through a Bielefeld catalogue. Charles Frederick Bielefeld, of London, was the inventor and sole manufacturer of an improved type of papier-mache ornament for interior decoration. It was mass produced in hundreds of patterns, ranging from tiny rosettes of an inch or two to good-sized column capitals a couple of feet in height, and included a great variety of ceiling centerpieces, borders, corner accents, crestings and friezes (Fig. 24).

The 20-by-30-foot drawing room at Gaineswood is somewhat cruciform in plan. Twin gray marble mantels face one another at the far ends of the room, and there are full-length mirrors imported from France in opposite recesses in the long walls, reflecting infinite motifs. Corinthian columns and pilasters modeled after those of the Choragic Monument of Lysicrates, lush friezes, rows of dentils, anthemion antefixes on the intersecting beams, center flowers in the variously shaped coffers of the ceiling, and stained-glass transoms over the doors give a rich effect (Fig. 23). The master's room beyond has, in one corner, a marble chimneypiece with Ionic colonnettes, and the chamber is bisected by a screen of two matching columns. A vestibule, with private stairs to an upstairs bedroom, connects with the mistress' room. The Lafeyer columns are placed *in antis* in the curved bay window that looks out on the concentric semicircular Doric gallery. This room has seven windows and three doors, which prompts the realization that most of the rooms are generously supplied with openings of assorted kinds and sizes.

The twin library and dining rooms at Gaineswood—the one instance in which rooms are arranged *en suite*—are crowned by ornamented domes having columned cupolas set atop their oculi (Fig. 25). The motifs here are anthemion variations in plaster. Similar reliefs in cast iron are applied to the upper part of the door facings. The two main staircases in the house adjoin the vestibule between the library and dining room, and they ascend to sections of the second floor separated by the roof pierced by the two lanterns. The upper floors are not actually on the same level, the back block of the house, balancing that of the drawing room, being divided into two stories. Monticello presents an analogous situation, and one is tempted to compare these houses, over which Jefferson and Whitfield thought much, worked on their designs, built in part and then redeveloped, and eventually ended up with buildings so attractive in totality that one must forgive any shortcomings of individual parts. The grounds at Gaineswood were embellished in the Romantic tradition with balustraded terraces, statuary, a circular garden temple, and a small lake embracing a tiny verdant island. The main gateway to the estate was composed of four square pillars capped by finials and bridged by lintels, the centermost, over the carriageway, displaying a handsome cresting, and there were wrought-iron gates below. Nearby was the minuscule pedimented porter's lodge with distyle portico. The ensemble was razed over thirty years ago.

25.



23. Garden Front of Gaineswood, Demopolis.

24. Frieze Designs from 1842 Bielefeld Catalogue.

25. Detail of Drawing Room, Gaineswood.

26. Library Ceiling, Gaineswood.

38. First and Second Floor Plans of Gaineswood, Demopolis.



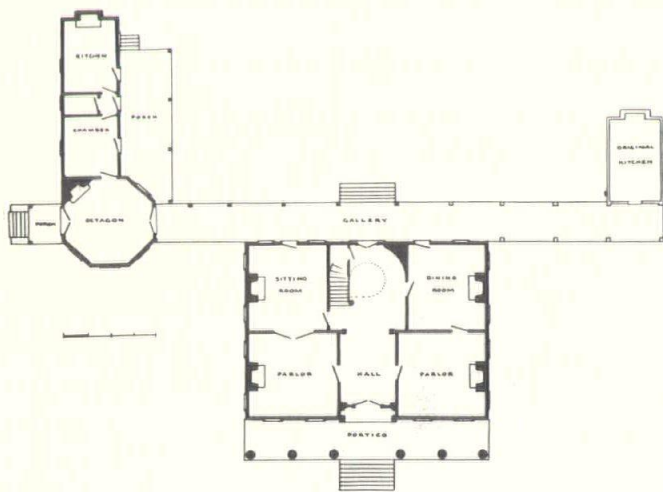
27.

The counter facet to such studied work in the Greek Revival realm was its unschooled versions, its essays of odd forms, odd compositions and odd effects. The Halliday house (1852) in Auburn, when first glimpsed, is not to be believed. It looks as though it were built from a house drawing made by a child. Four massive square piers rise from plinths set in the ground, supporting a blocky entablature, above which rises a steeply pitched truncated hipped roof, like a mansard (*Fig. 27*). The principal floor level intersects the piers arbitrarily, and heavy porch railings are connected by thin banisters. The central doorway is excessively wide, making the single windows to either side seem narrow. But for all its naive interpretations of Greek Revival elements, the spirit of the house rings true, and it could belong to no other period than the middle of the nineteenth century. A noteworthy feature inside is a free-standing, open-newel staircase within a circular well connecting the first floor and basement.

The house built by Archibald Tyson in the mid 1850s at Lowndesboro makes a strikingly good first impression, having a tetrastyle Doric portico centered on the south facade and a matching hexastyle colonnade along the entire right flank (*Fig. 28*). The colonnade side is the real entrance front, the doorway opening into a stairhall, whereas the door with the southern exposure enters a room. Upon closer observation, one discovers that the

west pediment does not bridge the full length of the colonnade entablature, and that the rear side of the south portico abuts the house awkwardly directly above a window, going one step beyond the architectural slip at Washington's Mount Vernon, in which the north end of the pediment to the carriage-entrance facade is left dangling over an upstairs window. The application of aluminum clapboard siding, that goes up into and obliterates the original architrave and frieze, is a recent acquisition of the Tyson house.

The little town of Eutaw, between Tuscaloosa and Demopolis, has retained much of its mid-nineteenth-century atmosphere, and its old houses have a simple, provincial charm. The frame cottage of Catlin Wilson Avenue, built in 1844, has a high basement and a Doric portico sheltering the front doorway and adjacent windows (*Fig. 29*). The plan is normal, consisting of a transverse stairhall in the center with two rooms to either side, the chimneys on the outside walls. A wing extends to the rear from the left flank, the rooms connected by an L-shaped porch that also runs across the back of the house, now enclosed. There was a detached kitchen in the yard, but a modern one has been added at the southwest corner of the house. A fortunate survivor belonging to the period of construction is the attractive front fence, with turnip-shaped heads to the pickets, square posts topped by spheroid finials and a delightful latticework gate.



34.

A second, contemporary cottage in Eutaw is that of Gustave Braun on South Prairie Avenue, expanded into a T-shaped plan with a small octagonal second story at the junction of the wings (*Fig. 30*). The block toward the street terminates in a portico containing two octagonal piers (doubtfully original), and the entrance is flanked by single windows. The wings to each side interlay galleries, that very likely postdate the rooms they adjoin, as the roof pitch is complex. The photograph, taken over a quarter of a century ago, shows that the rear porch on the right flank already had been enclosed. The wood banister-railing around the superstructure was still intact, whereas now it has been replaced by an insignificant wrought-iron railing.

Representative of at least two other similar specimens and typical of the Eutaw two-storied Greek residence is the James Oliver Banks house (1851) at the southeast corner of Springfield Avenue and Pickens Street. The big frame house has a center hall and is two rooms deep. The roof slopes front and back, covering the portico, so that the pairs of end chimneys, that are symmetrical to the building proper, are off-center in relation to the gables (*Fig. 31*). This makes for a picturesque outline, enhanced by the one-story extension at the rear. The four Ionic columns of the portico are evenly spaced, and there is a five-bayed facade, so that the outer intercolumniations are aligned each to a pair of windows flanking the front doorway.

28.



29.



30.



31.



27. Halliday House, Auburn.

28. Archibald Tyson House, Lowndesboro.

29. Catlin Wilson House, Eutaw.

30. Gustave Braun House, Eutaw (photo 1942).

31. Right Flank of James Oliver Banks House, Eutaw (photo 1942).

34. First Floor Plan of Mitchell House, Glenville.

Perhaps the last Greek Revival public building in Alabama is the Green County Courthouse in Eutaw, erected in 1869. It is a two-storied stuccoed building with a practically flat roof (*Fig. 32*). The lower walls are plain, whereas the taller upper walls are given a pilastered treatment. Brackets are affixed to the flat architrave above each shaft, supporting the deep cornice. The rectangular main body of the building contains four similar rooms on each floor separated by cross halls, and the stairway is in a projection at one end. Cast-iron balconies are outside the doors at the terminal of each passageway on the upper level. In this late structure the Greek Revival has lost its vitality: pilasters and cornices remain as the only distinguishing features of the style, and even the pilasters are reduced to little more than ineffectual frames around the upper windows, and the cornice has become a thin horizontal projection at odds with the compactness of the building. Such misuse of Greek elements could only lead to their no use, which became the case beginning with the 1870s. The bracelets on the courthouse are incidental, but they were to increase in importance and become a major architectural ornament during the last quarter of the nineteenth century.

As we already have seen at the Varner house in Tuskegee, brackets had begun diluting Greek Revival designs, obscuring them into Mediterranean villas, in the 1850s. The process had been accelerated in the extreme south of the state, near the Gulf. Mobile produced a special brand of town house, that caught on in like magnitude nowhere else in Alabama, the size and plan of which, farther north, would have made a typical row house; but, in this warm climate, such units usually remained independent, with windows on the sides for efficient ventilation. The breadth of the type of house referred to is 25 to 30 feet, just wide enough to accommodate parlors, one behind the other, and a stairhall to one side. The typical house in the old city had parapet walls rising above the end, gabled walls, reminiscent of a means of protection from fire in strict row houses, meaningless here. The C. W. Butt house (1857), at 256 State Street, is an example. It has lacy iron piazzas on two levels across the facade, nullifying its Greek Revival recessed doorway and dentate cornice. A second variation, equally prevalent, discards these two Greek external features in favor of brackets on a doorway flush with the front wall, and evenly spaced rows of brackets along the deep eaves on all sides. Inside, halls and parlors were divided by arches springing from wall consoles. The Charles Richards house (ca. 1850), at 256 Joachim Street, typifies this species (*Fig. 33*). The elaborate cast-iron porch railings contain figures representing the four seasons. Behind the front hall and parlor section, the building expands on both flanks in obtuse-angle, bay-window fashion, providing a recess for a curved staircase on one side and an entire polygonal room on the other, making a modified T-plan, such as we already have seen fully manifested in country houses here. Such playfulness of extraneous addenda and irregular planning is anathema to the serious ideals of the Greek Revival, from which mode, obviously, this house has divorced itself.

Classic architecture in Alabama, which had come into the territory prior to statehood in 1819, as the Federal style, and held sway from the early 1830s on under the aegis of the Greek Revival, began to recede about mid century, although it lingered and gave its last dying gasp about 1869. By all rights, the free, Romantic styles, that succeeded the Classic, should have increased, prospered and been replaced by something totally new after their normal life span toward the end of the 1800s. But, beyond anyone's wildest foresight and expectation—and nowhere any more than in Alabama—motifs, impressions and sentiments of the Greek Revival were dredged up for an eclectic resurrection around the turn of the century. The immediate cause had been the grandeur of the "White City" at the World's Columbian Exposition of 1892-93 in Chicago, inaugurator of the Neo-classic vogue that persevered up to and beyond World War I. In Alabama, the movement reincarnated native monuments of the Greek Revival, oftentimes poorly understood, combined with fan doorways, arched windows and composite orders, its

badly scaled, badly proportioned forms seeking purification under coats of white paint. Many houses of this period exist throughout the state, and some few may deceive one into accepting them as real Greek Revival at first contact, although soon their true identity is to be realized by even the most untrained eye. Nowhere is this vintage house so concentrated as in the section southwest of the Capitol in the City of Montgomery, which means in the neighborhood of, and including, the Executive Mansion of Alabama.

END

32. Greene County Courthouse, Eutaw.  
33. Charles Richards House, Mobile.



NOTE: Unless otherwise indicated, the photographs were taken by the author during January 1968.

## GREEK REVIVAL ARCHITECTURE IN ALABAMA 1968

by CLAY LANCASTER

## ... about the author, Clay Lancaster

Clay Alexander is a noted architect, writer and lecturer who was sponsored by the American Institute of Architects at a lecture at the 1968 Birmingham Festival of Arts. He made a tour to many historic spots in Alabama, particularly those that show a Greek Revival influence. At each place he visited, he took photographs and slides for use in his lecture.

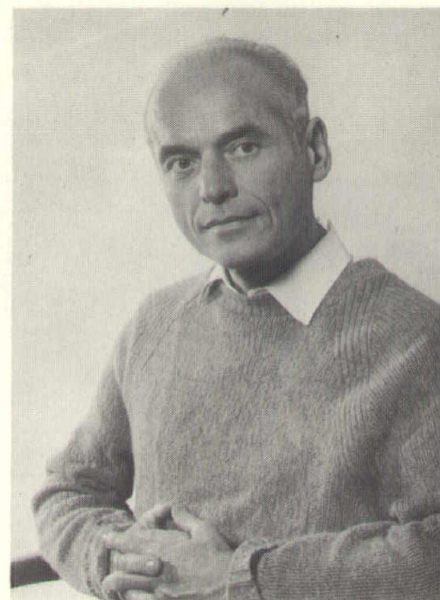
Through the efforts of Fritz Woehle, Birmingham architect, Mr. Lancaster was persuaded to make available the material which appears in this issue, and has been most conscientious in preparing and following up all text and photographs. It represents a distinct treasury of information and is destined to become a collector's item.

He believes that the cultural future of America is in the provinces, not the cities, and is especially interested in restorations. He has con-

ducted walking tours in various spots, giving detailed information.

Mr. Lancaster is particularly interested in Gaineswood, the Whitfield home in Demopolis. The plaster work in this ante-bellum home is incredibly beautiful, and is one reason Gaineswood is one of the 30 best known historic homes in America. Plaster molds, discovered only a few years ago in the basement of Gaineswood, are now the property of the School of Architecture at Auburn University.

Mr. Lancaster has eight books to his credit, outstanding not only for their contents but for their maps, drawings, frontspieces, and art work. His contribution of this article on "Greek Revival Architecture in Alabama" and the accompanying photographs are greatly appreciated and treasured.



## A LOOK AHEAD (continued from page 3)

assigned to us. Current members of the Council have already picked up the ball with the same dedication exhibited by previous councils. They are capable of doing whatever is necessary to accomplish our goals.

A study of past records and items of unfinished business indicates that emphasis during the coming year should deal with improving and expanding the "Alabama Architect", completion of our efforts in passage of an improved contract on state projects, better relations with our consulting engineers, extending our membership, cooperation in the programs of the Registration Board and our educational institutions, and State Convention policy.

The "Alabama Architect" has been self sufficient since its inception, however, to improve its effectiveness, a special committee is at work to determine direction, editorial content, advertising policy, etc. It is hopeful that their recommendations will lead to a more effective and more profitable publication.

The committee on professional consultants plan discussions

with appropriate committees of the Consultant Engineers Council and the Alabama Society of Professional Engineers to improve working relations and communications with the consulting engineers that perform professional services on our projects.

The committee on membership will strive to interest the qualified non-members in the merits of membership.

Dean Clark has numerous programs underway at Auburn and we need to cooperate, where we are needed, with Auburn as well as other educational institutions in promoting the ideals of the profession.

The Institute continues to provide additional services and information to help us improve our services to the public. With the continuing dedication of all its members, the profession in Alabama can make a significant contribution in improving our overall environment.

—A. Jackson Davis  
President



Jay Leavell, Executive Secretary, receives PR Accreditation.

Jay Leavell, Executive Secretary of the Alabama Council of Architects, has been bestowed Accredited status by the Public Relations Society of America. PRSA is the national professional organization of public relations practitioners.

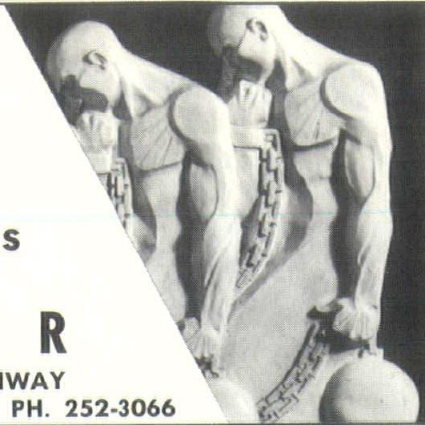
Accreditation by PRSA is comparable to other professional certification programs, and culminates from approximately one year's preparation and two days of intensive written and oral examination, which was conducted in Atlanta.

Leavell has been associated in public relations locally for 20 years, and is president of Leavell & Wise Associates, public relations and advertising firm in Montgomery.

Also shown at center is Bill Lynn, who heads his own advertising and public relations firm in Montgomery. Lynn also received Accreditation.

Making the presentation is James I. Ritchie, president, Alabama Chapter of the Public Relations Society of America.

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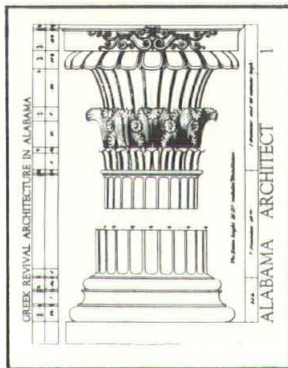


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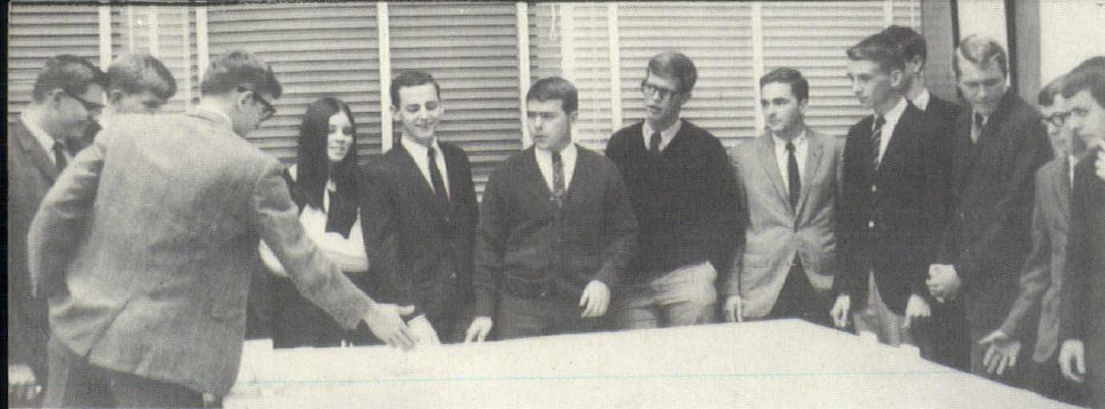


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## STUDENT CHAPTER AUBURN UNIVERSITY



### NATIONAL STUDENT FORUM

In November, the Auburn Student Chapter sent four delegates: Toni Tillman, Alec Walker, Joseph Rabun and Dick Eades to the 13th annual student forum in Washington, D.C. entitled "A New Age of Reason."

The program, filled with lectures, panel discussions lunch discussions, and mixers, provided an opportunity for students to meet and compare the present systems of architectural education in use at colleges and universities all over the nation. The startling realization that students all over the nation have much the same ideas and much the same problems was cause for an increased desire for change in our educational system.



**LECTURE SERIES** On January 12, the Auburn Student Chapter held an informal gathering with Serge Chermayeff, Professor of Architecture at Yale. Born in Russia and educated in England, Mr. Chermayeff is the author of *Community and Privacy*.

He was brought to Auburn as part of the "Architecture and the Arts Lecture Series" held weekly. Mr. Chermayeff discussed some of the fine points of his book and some of his new ideas since the book was written. Later the topic drifted to the captivating discussion of architectural education and the students control of his education. Student attendance was outstanding and Mr. Chermayeff's visit certainly marks a high point in the student activities for this year.

On January 18, Roy Slade, Director of Studies: Post

Diploma Fine Art: Leeds College of Art—England: Exchange Professor in Painting at the Corcoran School of Art, Washington, D.C., gave an eye opening review of the current trends in art in England. This review, presented as part of the lecture series, was followed up the next day by an informal seminar on current ideas in art education and the role of the free-thinking fine arts student in our society.

For the remainder of the Quarter, the Auburn University, School of Architecture and the Arts, lecture series, will present: Robert Downing, Drama; Harry A. Anthony, Local Planning Seminar; Richard C. Latham, F.I.D.S.A.; Charles Qualls, Birmingham-Jefferson Civic Center Competition Winner; and Kenneth Campbell, Drama. This lecture series meets every Thursday, 4:00 P.M., in Langdon Hall, on the Auburn campus.

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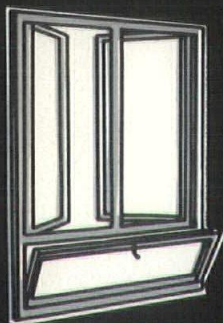
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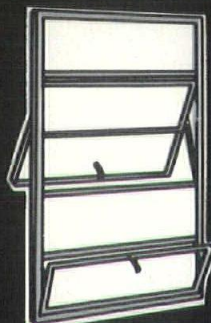
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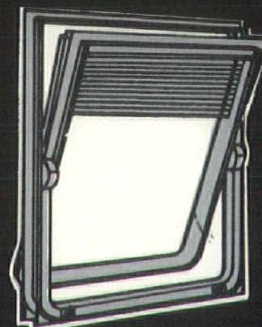
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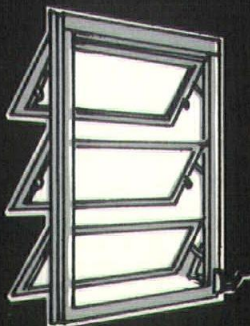
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