



BRINGING HISTORY HOME:

Teaching With Significant Historical
and Architectural Buildings
in Our Community

A publication sponsored by:
The Valdosta Heritage Foundation

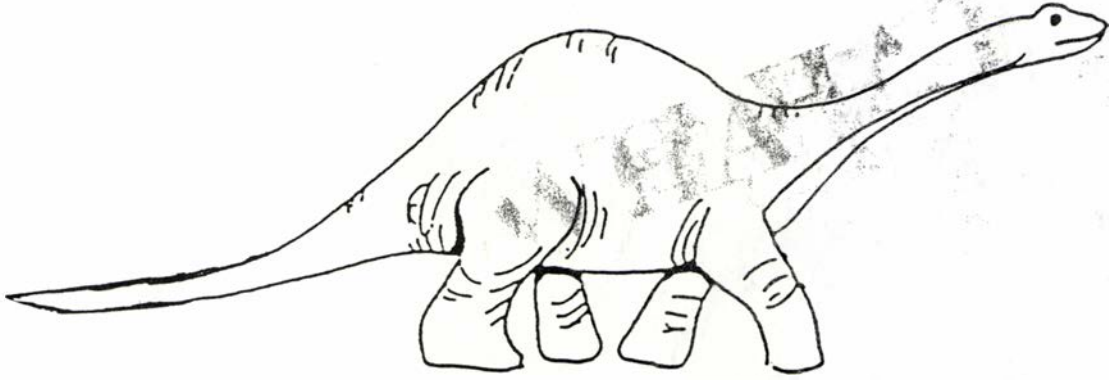
Written By:
Gayle Golden and James Horton



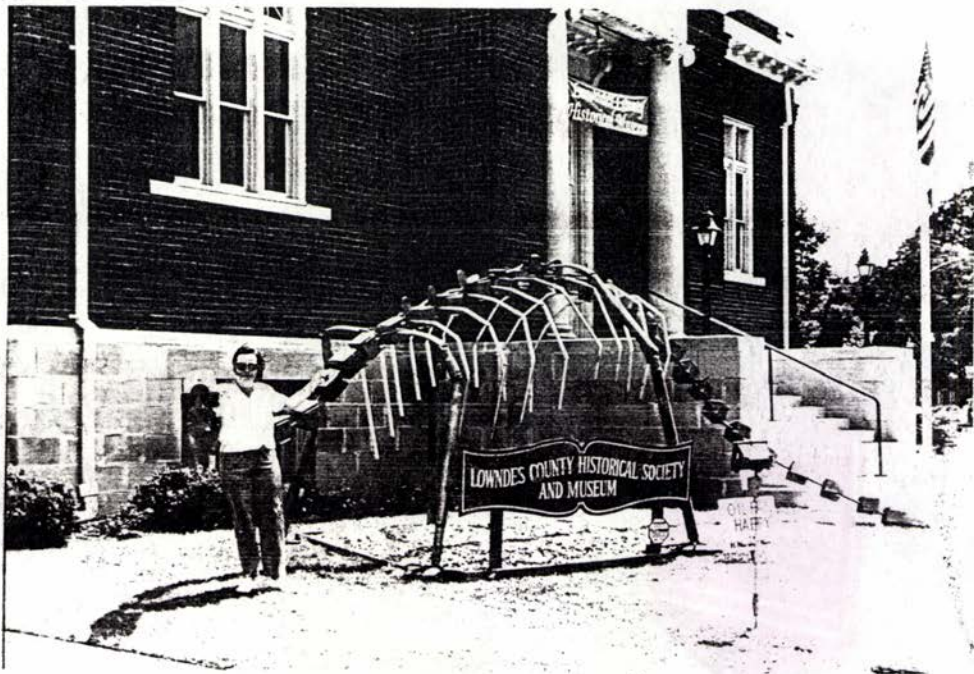
Valdosta Heritage Foundation



This was then:

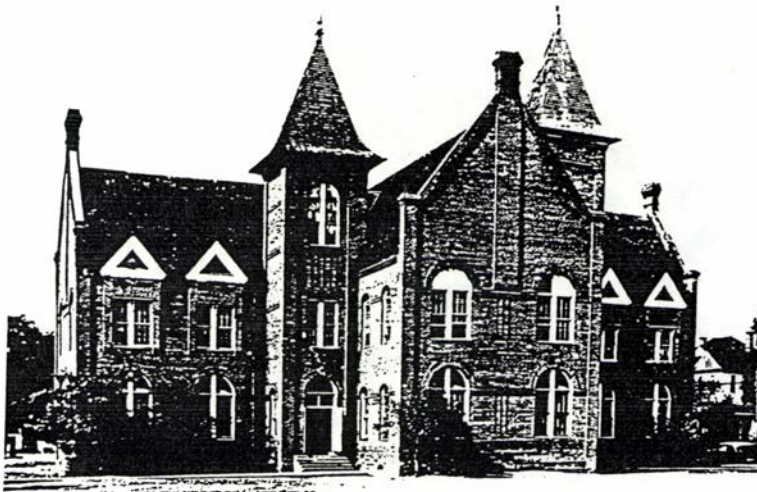


This is now:



It is called extinct!

This was then:



This is now:



It is called extinct!

OUR PRESERVATION EFFORTS WILL
PREVENT ALL OF THE BUILDINGS
THAT WERE PRESERVED FOR US
FROM BECOMING EXTINCT,

AS WELL AS

PROTECT THE BUILDINGS
WE PRESERVE
FOR FUTURE GENERATIONS!!!

Heritage Education: a definition

Heritage education is an approach to teaching and learning about history and culture. It uses primary sources from the natural and built environments, material culture, oral histories, community practices music, dance, and written documents to help us understand our local heritage and our connections to other cultures, regions of the country, the nation, and the world as a whole. The . . . Trust is particularly interested in preserving and teaching those reflections of our heritage remaining at sites, structures and buildings, and in objects.

Heritage education identifies, documents, analyzes, and interprets historic places in order to expand and enrich the public's understanding and appreciation of the ideas, themes, issues, events, and people that constitute our historical experiences and cultural expressions—our heritage. It integrates this information with other source materials and considers this information from an interdisciplinary perspective on the humanities, arts, social, and natural sciences.

Heritage education seeks to nurture a preservation ethic in the learner: citizen involvement in thoughtful decision making for today and tomorrow based on an understanding of the past; pursuit of a quality of life for all citizens in which their environment reflects their common and diverse beliefs, values, and traditions; and conservation of the nation's natural, historical, and cultural resources for generations to come.

Kathleen Hunter, "A Commitment to Education," *Historic Preservation Forum*, Volume 6, Number 1 (Jan/Feb 1992): 17—18.

INTRODUCTION TO HISTORIC PRESERVATION

(Adapted from an article by: Catherine W. Bishir, "The Tar Heel Junior Historian")

Historic preservation means many different things to many different people, and it works in many different ways. The common thread is people, people who care about places and buildings around them. They may care most about one special building--their own church, school, or house. With historic preservation many people expand their sense of what is special beyond their own memories. They reach back into history--back to times beyond their own lifetimes. They may reach out into the story and landscape of a community, their county, their state. They come to feel that this is "my" and "our" courthouse, "my" and "our" neighborhood, "my and our" neighborhood, "my" and "our" Capitol, or lighthouse, or countryside. They feel this because these buildings are all part of "our" past, and future. By studying, understanding, and enjoying the places from the past, we can feel part of that past as well as part of our own short lives. And if we succeed in historic preservation, we can hand a richer rather than poorer inheritance down to our own children.

Probably the most important form of historic preservation is the least spectacular--thousands of people quietly taking care of buildings closest to their lives. A family maintains its Victorian-era house. A congregation reveres and repairs and worships in its old frame church. A school board keeps its 1920s brick school building in good shape for each year's group of students that comes through its doors. A business person takes an old brick warehouse in a downtown and repairs it for a brand new use. Each person, each family, each small group makes a difference in preservation.

The buildings from each generation, from each person's life, make a place what it is. Buildings are full of memories for those who want to remember, they are full of history for those who want to learn, and they are full of beauty for those who want to see. In historic preservation, people try to preserve buildings from yesterday, and to give them to the people of tomorrow.

ACKNOWLEDGMENTS

An idea does not become reality until people quit talking about it and start making it happen. This is exactly what a fine group of people have helped do.

The idea of a curriculum resource teaching about historic places in Valdosta and Lowndes County was developed years ago in the Valdosta Heritage Foundation, and has now become a reality. Although Gayle and I, representing the Heritage Foundation, have quarter-backed this effort, it would have been an impossible task without so much help that we received.

The original Preservation Education committee formed by the Valdosta Heritage Foundation consisted of: Harold Bennett, Susie McKey Thomas, Virginia Culpepper, Gayle Golden, and James Horton. The committee's responsibility consisted of the difficult task of deciding which local buildings would be used in the curriculum. Additionally, Harold and Susie have been extremely helpful in providing valuable historical information and research.

We cannot say enough good things to show our appreciation for the invaluable services rendered to us by Jimmy Cone, AIA, and his drafting class at Valdosta Technical Institute, Liz Vickers of Daugherty Blueprint and Supply Company and Rita Bumgarner of the Valdosta / Lowndes Co. Convention and Visitor's Bureau.

Thanks very much to Mary Bradford, Director of Education for the North Carolina Museum of History for facilitating copyright release of resources found in the "Tar Heel Junior Historian," a historic preservation magazine for students and for the interest enthusiasm and advice she so willingly shared. Also many thanks to Dr. Glen Blakenship, Social Studies Coordinator, with the Georgia State Department of Education for his technical assistance, cheers of support and for his participation in the Staff Development Course which teaches teachers to use the curriculum in their classrooms. Dr. Timothy Crimmins, Council Chairman for the National Council for Preservation and Professor at Georgia State University, was kind enough to allow us to reproduce a report he developed titled: "A Heritage At Risk: A Report on Heritage Education (K-12)." This report has provided us with much information and will facilitate teachers in developing the foundation for their teaching with historic places.

Thank you to Albert Pendelton and Bill Reeves of the Lowndes County Museum for their extensive assistance with research and support. Sara Crow, Clerk of the Superior Court in Valdosta, was most helpful in coordinating and scheduling informational sessions for teachers to learn how to access records in the various courthouse offices.

Without the enthusiasm, cooperation and assistance from the Lowndes County and Valdosta School Systems, this effort would have been an exercise in futility. Ron Irwin, Assistant Superintendent of the Lowndes County School System, and Wanda Ganas, Curriculum Director for Valdosta City Schools, were instrumental in bringing the curriculum into the local systems. We cannot thank you enough for the warm welcome you have extended to the Curriculum.

We must also express our appreciation to Coastal Plains RESA and to South Georgia Regional Development Center for providing in-kind services. These agencies have been most cooperative and helpful throughout the entire process.

Also helpful and supportive through the entire process was the group of teachers who attended the Teaching With Historic Places Education Institutes, held by the Georgia Trust for Historic Preservation in Macon in 1995 and in Monroe in 1996. Thanks to the following teachers who attended the Institute either one or both years and have helped develop activities and lesson

plans for the curriculum content: Cathy Moody and Ladonna Stalvey of the Lowndes County School System and Billye Campbell, Resa Harris and Sue Ellen Patterson of the Valdosta City School System.

The Georgia Trust for Historic Preservation also played a vital role in the process by sponsoring the Heritage Education Institute and by accepting our grant applications and allowing us to send so many participants both years. We also need to thank the Georgia Trust for employing Ellen Ivy, Director of Preservation Education and Kendra Armata, Assistant Director. Ellen and Kendra have not only been instrumental through the Heritage Institute they coordinated, but they have been cheerleaders and provided much technical support. We thank you both wholeheartedly.

A sincere thank you to many owners of selected buildings included in the work as well as many family members who have shared their knowledge, humorous stories and fond memories. Also, First United Methodist Church and three organizations: the DAR, UDC and Wymodausis who have provided us with the use of their historic buildings for the courses being taught. A round of applause for all the people who have been a part of this effort. Although we mentioned many people, there were many others who were a part of the process by simply lending support or kind words of encouragement. We thank you all.

James Horton, Historic Preservationist
South Georgia Regional Development Center

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Coastal Plains Regional Educational
Services Agency

HISTORIC PRESERVATION TERMS AND DEFINITIONS

The following terms and definitions are the basic preservation measures that may be applied to all historic structures.

1. **HISTORIC** - refers to any building, structure, site, district or object that is 50 years old or older.
2. **INTEGRITY** - a historic building, structure, site, district or object possesses integrity when it retains enough of its original features so that the designer or builder could still recognize the building today.
3. **PRESERVATION** - keeping an existing building in its current state by a careful program of maintenance and repair.
4. **RESTORATION** - repairing or recreating the original architectural elements in a building so that it, as closely as possible, resembles the appearance it had in some previous point in time. Similar to Historic Restoration, number 3 below.
5. **HISTORIC RESTORATION** - it requires that the recreation of missing elements duplicate the appearance at some previous point in time as closely as current scholarship allows. This often means that additions from later periods must be removed. Also usually couples the restoration of the structure with the restoration of its interior spaces in both decorations and furnishings. These buildings are usually house museums.
6. **INTERPRETIVE RESTORATION** - less scholarly than Restoration or Historic Restoration. It involves keeping all the original architectural features intact and reconstructing missing elements as faithfully as budget allows. Decoration and furnishings of interior spaces are appropriate to the style of the building without attempting to duplicate what was in the building originally. The buildings in this category are usually restored houses that function as residences.
7. **REHABILITATION** - the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values.
8. **RECONSTRUCTION** - re-creating a historic building that has been damaged or destroyed by erecting a new structure that resembles the original as closely as possible.
9. **STABILIZATION** - the act of halting further deterioration of a building by making repairs or taking measures which would render the building structurally sound and weather tight. No restoration or renovation usually involved in the process of stabilization.

10. **MOTHBALLING** - the process of closing and securing a building until such time when it might be restored or rehabilitated. Mothballing involves ensuring that the building is weather tight and protected from further damage either by people or the elements until the time when it is used again.

THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

The Standards (Department of Interior regulations, 36 CFR 67) pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and interior, related landscape features and the building's site and environment as well as attached, adjacent, or related new construction. The Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

These ten Standards are not only used by the Secretary of the Interior, but by the entire historic preservation profession including Federal, State and local agencies. In most cases, if historic rehabilitations do not meet the standards, they will not be eligible for State or Federal funding. On the local level, historic home owners and building owners are not eligible to receive Federal or State tax incentives if their rehabilitation projects do not meet the standards.

The Ten Standards are as Follows:

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

9. New additions, exterior alteration, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

FORM AND STYLE: THE KEYS TO ARCHITECTURAL HISTORY

In M. Ruth Little's article in The Tar Heel Junior Historian, titled: "Form and Style: The Keys to Architectural History," you can unlock the mysteries of architectural history by learning to look closely at buildings. Some of the keys to unlocking those mysteries are the forms and styles of buildings. A building's **form** is made up of its overall shape and floor plan, or room arrangement. A building's **style** is evident in both its form and the way its doors, windows, porch supports, mantels, and other decorative details appear.

Houses, stores, churches and other buildings of any historical period and of each geographical region have forms and styles that typically belong to that period and region. For example, a Georgia coastal fishing family in the 1700's had different ideas about form of houses than did a South Georgia farming family. The fishing family's house might very well have the same form as houses the carpenter saw from visits to other coastal towns in other states. The South Georgia farming family might build a log cabin. The family members probably cut the trees from the surrounding pine forests and built the house themselves. They may have had a community "house raising," where all the neighbors pitched in to help put up the new log cabin. Their new log cabin might have been only one room with a sleeping loft above it.

Style, or the decorative detail added to a building, creates the image that the builder or owner wants the world to see. The front of a building is called a **Facade**, or face. A house built by a wealthy Valdosta or Lowndes County family might not only be large but it might have a "stylish" facade. Many large antebellum plantation houses in South Georgia had facade decorations that made them look like Greek temples. This is called **Greek Revival style**. Many Greek ideas were copied throughout the South from the 1830s to the 1860s. These included the ideas of Greek democracy, literature, furniture, clothes, and names. So with this influence, it is not surprising that people wanted houses that looked like Greek temples. Builders captured the Greek-temple idea in houses by building wooden porches with columns of the Greek Ionic and Doric type. They even painted the houses white to imitate marble, and they marbled the woodwork inside the house to imitate marble. Marbleizing is painting wood to look like marble, the favorite building material of the Greeks.

The four forces that shape the form and style of buildings are **tradition, climate and geography, building technology, and fashion:**

Tradition means that "it has always been done this way." Most buildings were built by carpenters who learned how to build from their fathers or through an apprenticeship. An apprenticeship is a period of time someone spends learning a trade from someone else who is an expert. These carpenters built buildings just like their fathers or the experts from whom they learned house carpentry. House form and house style changed very slowly from one generation to the next.

Climate and geography are another force that affects the form and style of a building. Buildings in cold climates like New England are built differently from buildings in warm climates like in the South. New England roofs are very steep so the heavy snows will fall off. Fireplace chimneys in New England early houses were usually placed in the middle of the house. The fireplace heat warmed the chimney bricks, which warmed the house around the chimney. Farm buildings, like the barn and food storage areas, were sometimes attached to the house. This way the family did not have to go outside during deep winter snows.

In Valdosta and South Georgia, the winters are mild and the summers are hot. Buildings were built to be cool in the hot climate. Chimneys on many early houses were placed on the outside of the house. This kept the excess heat from the chimney bricks outside of the house. Room ceilings were high to allow the heat to escape from the living areas. Large windows and doors were opened to let in the cool summer breezes. Porches were outdoor living rooms. All of the farm buildings--like the barn and the dairy--were in buildings away from the house. This arrangement kept animal odors away from the house. The house was often raised high off the ground on wood, stone, or brick piers. Air circulated beneath the house, to keep it cool, dry, and termite free.

Improvements in **building technology** have constantly changed buildings. Beginning in the mid- to late 1800s through today, we have had sawmills and other machines to cut wood for our houses. Wood can be cut into standard sizes very cheaply. In the days before machinery, all the wood for a building had to be cut and shaped by hand. Before brick making machines, all bricks were shaped by hand from wet clay. Before about 1800, most of the glass, nails, door knobs, and hinges also were made by hand by blacksmiths and glassblowers. Because early construction materials were handmade, they took time, cost a lot, and were hard to obtain. For these reasons, most early buildings were small.

Beginning in the 1800s, machine-sawn lumber, machine-made brick, and factory-made glass could be bought. Bigger buildings in different shapes and styles began to appear. In the 1900s, the air conditioner was one of the most important inventions for houses. The house no longer had to be built to fit the climate. The builder constructing the house could ignore the climate. Today, many new houses with air conditioning do not look like earlier Southern houses.

The **fashion** of houses is constantly changing. "Old" is out. "Modern" is in. Fashion is the force that controls the little details of a building that give it a certain appearance. Architects and builders keep up with fashion by reading books and magazines and by traveling. Even in the 1700s, there were architectural books showing different types of decorations for builders to copy, like porch supports, fireplaces, windows, and woodwork around doors.

You now have the basic information to be an architectural detective. In this curriculum are many examples of various styles of architecture. Happy Hunting.

Form and Style: The Keys to Architectural History

1. Define:

A. Form

B. Style

C. Facade

2. Describe the Greek Revival style.

3. Complete the following chart using the information on form and style.

Force	Meaning	Impact on form and style
Tradition		
Climate and geography		
Building technology		
Fashion		

ANSWER SHEET

Form and Style: The Keys to Architectural History

1. A. *Form* - Overall shape and floor plan; room arrangement.
B. *Style* - Doors, windows, porch supports, mantels, and other decorative details.
C. *Facade* - Face; front of a building.
2. Houses having Greek Ionic or Doric columns, painted white outside and marbled wood-work inside.
- 3.

Force	Meaning	Impact on form and style
Tradition	How it was done in the past.	Carpenters learned one style and continued to build that style.
Climate and geography	Weather in a part of the country.	The size of rooms and windows, and the placement of chimneys depended on the weather.
Building technology	Better and more precise tools for constructing materials were available.	Modern homes could be built more quickly, less expensively, and to the owner's likes.
Fashion	Appearance of a house.	Fashion changed over time.

How do you know it looked like that?: archaeology aids historic preservation

by John W. Clauser, Jr.

Buildings do not stay the same. They change through time. People use buildings until they are no longer useful, and then they either tear them down or abandon them. Some people like to take old buildings and preserve them to make them look like they did originally. It takes a long time to research the old building and then perform work on the building. The process of returning a building to its earlier appearance can be a long and hard process. The first steps in this preservation or restoration of a building is a series of investigations. Investigation combines a number of different kinds of research: architectural, historical, and archaeological. It is important to use all three kinds of research to produce evidence relating to the history of the early structure. Each method of research has its strengths and weaknesses, and each should not be used without the other two. The research is the union of the three, and provides the most accurate results for the preservation of the building.

Most people can understand the need to examine the building itself to determine what changes



might have been made through time. This includes studying the building's form and style. This is an obvious first step, and a great deal of information can be collected using this method. Some changes, however, may not be apparent, or the evidence may not be complete. For example, a porch that was removed many years ago from a house will leave evidence of its existence. This evidence could be the sockets where the joists, or wooden beams supporting the floor, were connected to the house. These sockets would show how wide the porch was but not how far out the porch extended from the house.

Historical research is the next most likely kind of research to be considered. After all, people record observations on paper,

they draw pictures, they draw building plans, or they take photographs. We sometimes assume that everything is written and stored safely someplace to be remembered. But as one researcher proceeds back through time, the problem of losing written records increases. The farther back in time one researches, the more one finds that few people could write and fewer wrote descriptions of buildings. There is also the problem of accuracy. Simply because a description of a building is written on paper does not make it correct. And plans are not as common as one might expect. Even these should be questioned, for architectural

plans can be changed. How can we know what was planned was actually built?

Archaeological research may answer some of these questions and serve to fill in gaps left by the architectural history and the written history of a building. This is where the archaeologist comes in. Much history lies below the surface of the earth. An archaeologist can excavate foundations and other underground remains to fill in details missing in the architectural and written record.

For example, in 1986, restoration plans for Red Hill Plantation in Granville County had just begun when questions arose about the entrance to the house. The existing front porch was obviously a replacement.





been an entrance to the cellar outside of the building. No evidence could be located in documents concerning the cellar entrance, and there was no evidence above the level of the ground. Archaeological excavations indicated that there had been a shed enclosure over the cellar entrance and a set of steps leading to the doorway. The archaeologist provided exact measurements of rise, tread, and width of the steps. None of this information provided by the archaeologist's excavations was available from any architectural or written evidence. Accurate restoration of the original porch, cellar entrance, and the shed enclosure over the entrance was possible only from the evidence supplied by archaeological excavations.

Developing an understanding of how important archaeological research is to historic preservation can be extremely difficult. The simple realization that this type of research can provide valuable information is a start. It is important to know that what you see on the surface may not be all you have underground. Archaeological evidence may be nothing more than buried foundations. It could be scattered pieces of broken pottery and glass and the pattern they form in the ground. But this information, when properly interpreted, can be valuable. It can tell a story about a house that is not in the architectural or written record, but it must be used with both research methods to provide a more complete picture. ■

Below the front door were joist sockets that supported an earlier porch. These joist sockets running below the front door showed the width of the original porch. They showed how far the porch extended alongside the house. But no information was available concerning the depth of the porch. There was no written or architectural history to show how far it extended out from the doorway. Also written and architectural history did not provide information about the type of roof that covered the porch.

Archaeological research discovered the answer to two questions. First, an archaeologist

excavated and located the original **porch piers**, the column of bricks used as a foundation to hold up the porch, thus indicating the original size of the porch. The second piece of evidence excavated was the **dripline**. The dripline is the disturbance of the ground formed by water dropping off the roof. It provided evidence that there was a peaked roof over the porch, and it also indicated how far the roof hung over the side of the house.

A similar problem was encountered at the rear of the house. There was evidence of a blocked-up doorway in the foundation. The blocked-up doorway indicated that there had

Layer upon layer: paint research and restoration aid preservation

by David R. Black

An investigative method called paint research can supply lots of information useful in untangling the history of changes in buildings and in restoring their appearance.

A paint researcher uses knowledge and a sharp eye to research an older building. For instance, a **ghost mark** is a clue to a paint researcher. In paint research a ghost mark is a bare spot with an outline of surrounding paint that is left when a piece of a building is removed. It can provide knowledge about missing elements like porches or stairs. Such information can be used to rebuild the missing piece of a building.

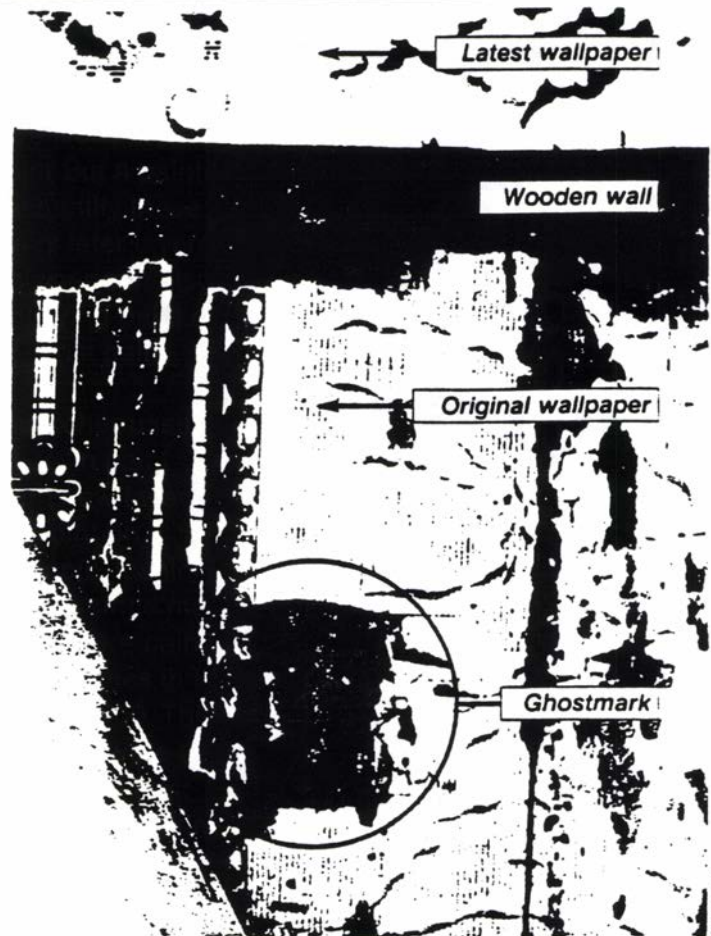
Paint researchers investigate what is under paint. Many eighteenth- and nineteenth-century rooms in North Carolina contained **grained** or **marbleized** woodwork. Graining and marbleizing of wood are painting techniques that imitate the look of stylish woods and marbles. These techniques were popular because they were attractive and because they provided a long-lasting finish that did not show wear or dirt. In a time when most paint was made



by hand and the cost of paint was high, durability was important! Unfortunately, these and other handsome decorations were often painted over later. But a paint researcher can identify these decorations under later layers. The paint researcher can also remove the overlaying paint or duplicate the original paint appearance.

A paint researcher uses special knowledge in paint chemistry to put a new layer of original-looking paint on a building. For example, fashions in color have changed since many Victorian buildings were painted with fancy color schemes in the period from 1870 to 1900. The way those rich colors were used is as important a part of their design as the gingerbread trim that makes them so interesting. The paint researcher with special knowledge of paint chemistry can allow us to recover the original colors of these buildings.

Although some paint investigations can be done with a sharp eye, a more accurate way of carrying out some kinds of paint research is with a **binocular microscope**—a microscope that has two eyepieces for better stereo vision. The microscope allows paint researchers to see paint layers that are not visible to the naked eye. Paint research under the microscope involves slicing off a number of small paint samples that include all of the layers on the wall. The investigator then examines the samples under the microscope and charts the layers of paint. By comparing the order of layers on different samples, the researcher can get an idea about which parts of a building were painted a particular color and when. It also provides a clearer idea of the original color of



The photograph you see is often what a paint researcher sees and must study. The top portion is modern wallpaper, and the bottom portion is wallpaper that was applied to the wall in the 1850s. The bare wood (circled) is a ghost mark for a now-missing stair handrail.

faded or dirty paint layers. The paint researcher can also split a paint layer in half to see what the unweathered paint layer looks like. For example, a paint sample from a fireplace mantel may have as its first paint coating a color that shows up as the last outside paint layer on the other woodwork in a room. This is evidence that the mantel was added to the room later. If we can date the mantel by its style or from historical research, we then have a date for that layer of color throughout the room.

While paint layers do not come with tags attached giving the year they were painted, they

do contain clues that can help in their dating. We know that certain **pigments**—the material in paints that give them their color—were invented or became available during certain years. Chemical tests can identify these pigments. We can also roughly assign a date to some layers by the popularity of colors in different periods.

Lurking behind many a coat of white paint is a fascinating rainbow of history. Rediscover North Carolina's colorful past! ■

How Do You Know It Looked Like That?: Archaeology Aids Historic Preservation

1. After reading this article, complete the following chart.

Type of research	Purpose of the research	Strengths/weaknesses
Architectural		
Historical		
Archaeological		

2. Consult your local preservation society for projects that are being undertaken in your area. See if you can help with the research.

I. Government and Public Buildings

A. Lowndes County Courthouse

LOWNDES COUNTY COURTHOUSE

HISTORY

The Lowndes County Courthouse was constructed in 1904 and 1905 at a cost of \$60,000, and is an example of the **Classical Revival** style. Today, it is estimated that this building would cost several million dollars to reproduce. This is the third courthouse to be built on this site. The architect was Frank P. Milburn of South Carolina and with the general contractor being the Algernon Blair Company of Montgomery, Alabama. The most difficult part of the exterior work was the erecting of the four large granite columns at the main entrance. Each column was constructed using three 11,000 lb. pieces of granite each being 35 inches in diameter and 8 1/4 feet tall.

At the time that the present courthouse was built, Mr. T.S. McKey was serving as county commission chairman. Mr. McKey, who was of Scottish descent, was known as a very astute and frugal businessman. Tradition has it that only a wheelbarrow full of bricks was left over when the Courthouse was completed and that Mr. McKey got a good price for them. The first term of court was held in this building Friday, April 14, 1905.

Often times, as a county's responsibilities and population grew, the small wooden courthouses were replaced by larger buildings of brick and stone. With each replacement the county commissioners always tried to build the best, most up-to-date, and impressive building that the county could afford. After all, the courthouse reflected the county's prosperity and progress. It also symbolized the importance of the court's responsibility to ensure that the laws were enforced and that the citizens of the community received justice. Sometimes county commissioners preferred not to tear down the old courthouse when it became too small or outdated. Instead they might choose one of two options: they might select a new location for a courthouse and find another use for the former courthouse or they might decide to add onto the existing building or to annex a building in order to expand and provide for growth. The current courthouse is the third courthouse to be built on this site. Fortunately, the county commissioners decided in the early 1950's to add the annex rather than building a new one when additional space was needed. The annex, designed by Valdosta architect Joe Bright, was added in 1955. Unfortunately, this addition to the courthouse was designed before the City of Valdosta became interested, as a community, in preservation efforts. A very important objective of any preservation effort is the attempt in retaining the original building design. Hopefully, when the annex is in need of restoration, efforts will be made so that the exterior of the building will be more in keeping with the original courthouse design.

The courthouse was placed on the **National Register of Historic Places** on September 18, 1980. However, the most recent restoration effort was conducted in 1986 under the supervision of

How Do You Know It Looked Like That?: Archaeology Aids Historic Preservation

1.

Type of research	Purpose of the research	Strengths/weaknesses
Architectural	Determine what changes might have been made to the house over the years.	Strength: Easy to see a building's interior and exterior. Weakness: Changes may not be easily seen.
Historical	How/why was the building important to the history of the area?	Strength: People record observations on paper. Weakness: Findings may not be accurate; historical material may not be available.
Archaeological	To look underground for clues to changes that may have occurred.	Strength: Objects in ground can be found after excavation. Weakness: Can only offer an incomplete picture about what was above ground.

2. Answers may vary.

Author R. Smith, A.I.A., a well known local Valdosta Architect. A summary of this restoration effort by Mr. Smith follows:

RESTORATION OF THE LOWNDES COUNTY COURTHOUSE

The Lowndes County Courthouse, built in 1904 in the Classical Revival style, was placed on the National Register of Historic Places in 1980, not because of its age but because of its magnificent architectural qualities. It represents the seat of order and authority for this community and has become the hub of town and county activities.

Unfortunately, the public paid scant attention to its needs. By the end of the depression and World War II, the building was in serious need of repair. The only maintenance it received was from the hands of a few trustees at the County Farm, many of whom were unskilled.

With the advent of Revenue Sharing Funds and the accompanying strings attached, it became evident that the building would have to comply with access requirements to meet the needs of the handicapped. Smith & Smith, Architects & Engineers of Valdosta were commissioned to provide plans and specifications for the project, and construction began early in 1986.

Several factors dictated the design approach:

- (A) The fact that the courthouse was on the National Register set the tone immediately in that guidelines by the National Park Service had to be met. This meant that the building would have to be "restored" to its original state if at all possible. This was done in all of the public areas, courtrooms, lobbies, stairs, and halls. Other spaces such as offices, conference rooms, and hearing rooms were rehabilitated for adaptive reuse. The second and third floors are now completely rehabilitated. Very little work has been accomplished on the main floor, and about half of the basement has been completed.
- (B) Making the building accessible to the handicapped dictated major changes, foremost of which was the installation of a new elevator traversing all floors. The third floor space is divided by the upper reaches of the courtroom; consequently, there was no way to get from the east to west third floor levels without going down two flights and reclimbing the east stairs. Only one elevator was affordable, so the solution to this circulation problem was provided by a connecting mezzanine bridge. After old air conditioning equipment and decades of junk on the south porch, as well as pigeons, were removed, the logical conclusion was to enclose this front porch and provide a much-needed lobby for the courtroom floor. Wheelchair access was provided into the basement at the southwest corner, from which traffic can proceed to every room in the building without barriers. In planning the wheelchair ramp, we were tempted to add a structure that looked as if it had been there since 1904 -acceptable to some but deceptive nonetheless. The final form provides honest materials, honest of this day and age yet blended with the original so that it looks "at home".

- (C) The needs of Court Officials were studied and efficiently arranged in the remaining space. Unfortunately, there was only a limited space surrounded by masonry walls up to 30 inches thick- not early enough to house all the space needs of a growing county in the 20th century. Our founding fathers built well, and the building served extremely well in simpler times. Services demanded by citizens today far exceed the space available within these walls. This means that only those functions necessary for the operation of the courts can be housed here. Obviously other buildings will have to house other services.
- (D) The final factor is the demands of the Public Safety Laws, which regulate public buildings and make them safe for assembly. These laws did not exist in 1904, so it was with considerable effort that we were able to devise with the Fire Marshal effective alternatives without doing injustice to the spirit of the endeavor.

Restoration of the courtroom was a unique adventure in itself. In order to rediscover the original product, we had to uncover the layers of dirt, paint, floor coverings, and ceilings to get down to the basic materials. Each layer had a story to tell about how succeeding generations had made changes and additions through the years. As the story unfolded, we realized just how little we knew about the original courtroom.

Only one of the original large window frames was in place in the courtroom. However, the sash and window weights were long gone, as well as the upper arched portion, which had been chopped out to make way for air conditioning in the 1960's. While searching through records at the Lowndes County Historical Society Library, we discovered one old picture post card, with a one cent stamp, that plainly showed the pattern of the original windows. This photograph coincided perfectly with the meager remains in the south wall of the courtroom, and was used as a pattern for all of the large windows in this room. The original windows in the stairwells were also of this design; the third floor rectangular office windows, however, had diagonal muntin bars. Present glazing bows to current demands with insulated double glazing to keep out unwanted traffic noise and the hot South Georgia sun.

Buried above the acoustical lay-in ceiling and the duct work hung the original pressed metal ceiling panels with marvelous coffered details and a majestic entablature supported by stately Greek Revival pilasters and caps- each one in perfect condition. The ceiling panels had been abused and slashed to make way for later "improvements" through the years. Many were missing or had been abused or had rusted completely away under the ravages of a leaky roof and a generous topping of pigeon droppings! We selected those with large holes and rearranged them where the light fixture holes and grilles now appear. Other panels were "robbed" from balcony rooms that were impossible to restore. Three special shapes were reconstructed on site using the latest auto body repair techniques. In order to have enough pieces, one area near the center was completely redesigned using flat panels. Colors and gilding in the center panel closely match those in the original detail.

Unfortunately, the rear balcony, which was open all along the east side, could not be left open as it was originally designed. The stairs occupied the center portion of the old balcony and, in order to meet Fire Safety Codes, had to remain closed off. Since people no longer go to the courthouse for "entertainment", as they did in days gone by, it was felt that the balcony was no longer needed. Openings had to be closed, so we used this area for some much needed acoustical material to combat all the other hard surfaces. First evidence pointed to a metal handrail matching those in the present stairs; however, Louise Dickinson, former Clerk of Superior Court, and Cam Young, long time practicing Attorney At Law, verified that the balcony railings matched those of the curved "bar" below. These rails also help disperse unwanted reverberations. The sound is not perfect by any means, but we are continuing our efforts to improve that problem. For that reason we decided to carpet the floors rather than restore the original heart pine, rift-sawn boards. That flooring, still solid after 80 years of service, has been carefully preserved beneath the carpeting for the future.

The lights are new and strictly utilitarian. Not one of the original fixtures could be found. A chandelier purchased in 1905, the same year that the courthouse was built, and used for 50 years to light the sanctuary of the First United Methodist Church across Patterson Street, has been found stored in the basement of the church. The Trustees of the church have donated this chandelier to the County Commissioners to be hung in the courtroom. This light fixture will assuredly be "at home" in its new location, and we thank the church for its generosity in making this gift possible. It will be a valuable addition to the courtroom and the heritage of all Lowndes Countians. It will be installed in the courtroom as soon as it can be cleaned and rewired. The glass shades are original.

We would like to thank Mrs. Susan MacKey Thomas for her help in research and Judge Arthur McLane and the special committee appointed by the Lowndes County Grand Jury for their guidance and perseverance in presenting the need for this project and mustering support for the completion of Stages I and II. To restore a building to its original grandeur costs money, although a new building would cost more. By restoring the Lowndes County Courthouse, a portion of our heritage-as well as our sense of the majesty of the law- has also been restored. We hope that future Stage III and others will be forthcoming so that this building can be fully completed in the future.

Arthur R. Smith, A.I.A.

MONUMENTS

There are three historic monuments located on the Courthouse square. One is the Confederate monument erected in memory of Confederate soldiers in 1911 by the UDC (United Daughters of the Confederacy) Chapter 447. The marble statue was quarried and designed in Italy. The second monument is a granite obelisk erected in 1949 by J.O. Varnedoe, Camp No.14, USWV (United States War Veterans) and their friends in memory of the Spanish American War Veterans. The obelisk shaped monument is situated on the east side of the square. The third monument, that of the "eternal flame," was dedicated on November 11, 1969 by the American Legion to the memory of all war veterans.

ARCHITECTURE

Marble from Georgia's Pickens County was used extensively throughout the building, and a large quantity of natural oak and pine is featured in the interior. Handsome and elaborate **pressed metal ceilings** further enhance the building. The **dome or cupola** on the top of the building was designed to resemble the dome of the State Capitol and was patterned after the courthouse in Anniston, Alabama. Master carpenter, Mr.W.S. Broome, became so engrossed with the fascinating work on the beautiful dome, that was near completion, he unconsciously sealed himself in the dome. This required his performing some reconstruction work in order to free himself.

Other elements of architectural interest include the **widow's walk** around the dome. Do you know why it is called a widow's walk? Legend has it that wives of seafaring captains could stand here to look over the seascape and spot the ships of their returning husbands. Often, the husbands never returned, hence the name "widow's walk". It also functions as access to repair the roof, or chimneys. For which reason do you think the widow's walk was built on the Lowndes County Courthouse? (Sic). To view incoming ships or repair the roof and dome? Notice that the widow's walk has finials at each corner and the finials above the widow's walk and at the four corners of the building. Note the **central pedimented portico** supported by the four **ionic columns**. Ionic columns are easy to identify because the **capital** (top of the column) looks like a scroll. Notice the **engaged columns** on the corners of the building. Engaged columns appear as if they are part of the building and not separate freestanding columns.

VOCABULARY

Classical Revival - the dominant style of domestic buildings during the first half of the 20th century. This style resembles certain Early Classical Revival and Greek Revival subtypes. It has a dominant central entry porch extending the full height, but less than full width, of the facade.

National Register of Historic Places - is our country's official list of historic buildings, structures, sites, objects and districts worthy of preservation. The list is maintained by the U.S. Department of the Interior.

Pressed metal - sheet metal that is usually galvanized (coated with zinc), tin-plated (coated with tin) or tern-plated (coated with tin and lead). It is either manufactured singly as in shingles or in ceiling panels. It comes in a variety of patterns.

Dome/cupola -A dome is a vault that rests on a circular base and has a semicircular, segmental, pointed, or bulbous cross section. The courthouse has a bulbous cross section. A cupola is a small domed structure crowning a roof or tower.

Widow's walk - refers to the walkway with balustrade found on top of roofs. Legend has it that wives of seafaring captains could stand here to look over the seascape and spot the ships of their returning husbands. Often, the husbands never returned, hence the name "widow's walk". It also functions as access to repair the roofs or chimneys.

Portico -A covered walk or porch supported by columns or pillars.

Ionoc Columns -A pillar, usually circular with a capital characterized by opposing volutes (spiral design) or what looks like a scroll.

Capital - the upper decorated portion of a column or pilaster on which the entablature rests.

Engaged Column - A column that is in direct contact with a wall; at least half of the column projects beyond the surface of the wall which it is engaged.

ACTIVITIES

1. Redesigning the Annex.

Let's pretend that we are architects who have been asked to renovate the annex. Your job is to design the exterior of the annex building so that it is more in keeping with the design of the original building. The secret to any good restoration / addition is to make it difficult to tell visually what was added and what was part of the original building. Draw what you think the annex **could** look like so that it is more in keeping with the original design of the courthouse.

***Use the attached sketch of the annex to get started.**

See Attached: Restoration Of The Lowndes County Courthouse By: Arthur R. Smith, A.I.A. for additional information about the restoration of the interior.

2. Map Skills:

The following places were mentioned in the background material. Locate these places on a map:

1. South Carolina
2. Montgomery, Alabama
3. Anniston, Alabama
4. Pickens County in Georgia
5. Lowndes County Courthouse

3. Vocabulary Words.

frugal	tradition
astute	historic
erected	quarried
situated	convent
enhanced	elaborate
engrossed	resemble
unconsciously	element
function	access
annex	master carpenter
exterior	renovate
architect	

4. Learning Architectural Language.

Match the following architectural terms with their meanings and illustrations.
(See the attached activity.)

5. Symbolism

What is the symbolic meaning of each item listed below?

Location of the courthouse.

Monuments.

Widow's walk.

Dome/cupola.

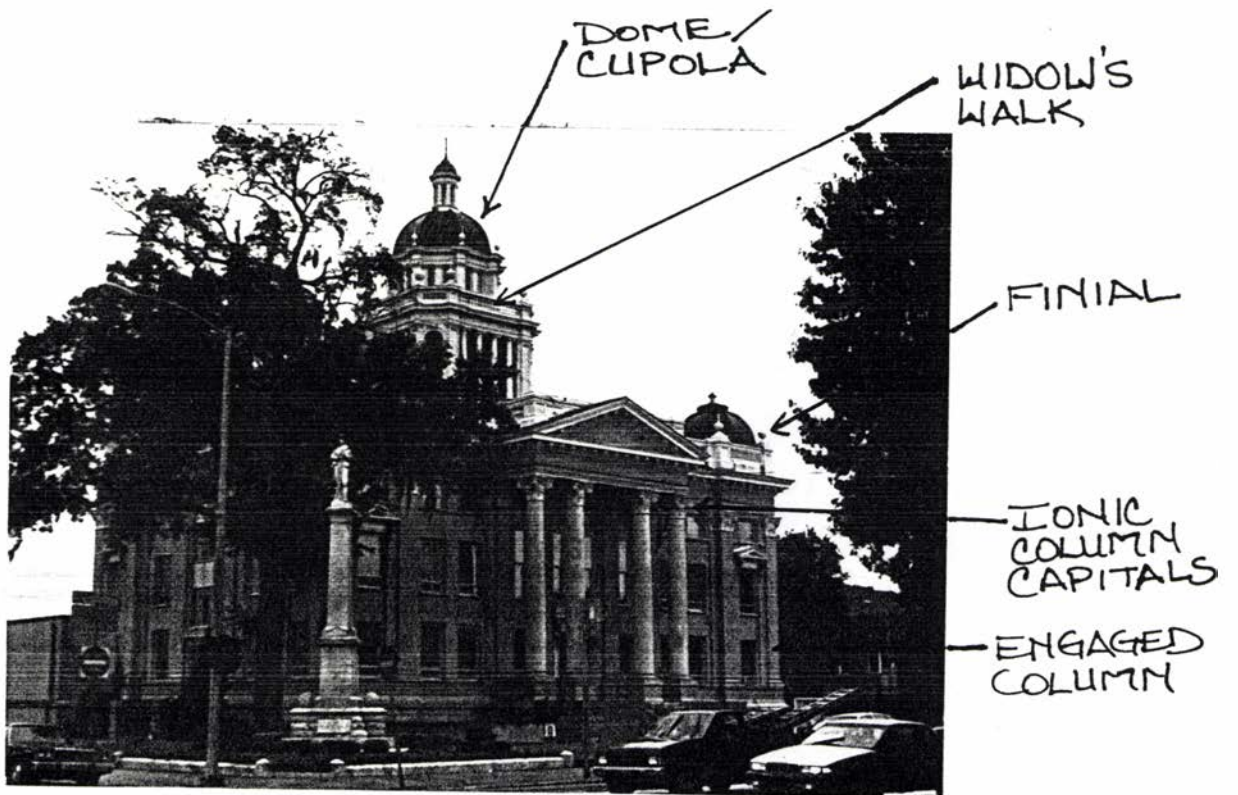
Government buildings.

Greek/Roman influence.

6. Visual Survey Form

During a field trip to the courthouse, use the visual survey form and identify the details that are closest to what you see. Point out the windows are not the original ones (they are now aluminum trimmed). The original windows could have been wooden. The newer ones were probably installed for maintenance free and energy efficiency. Have students draw the type of windows they see or on the survey form where it states "other", design windows that would best suit the building.

***Use the attached visual survey form.**



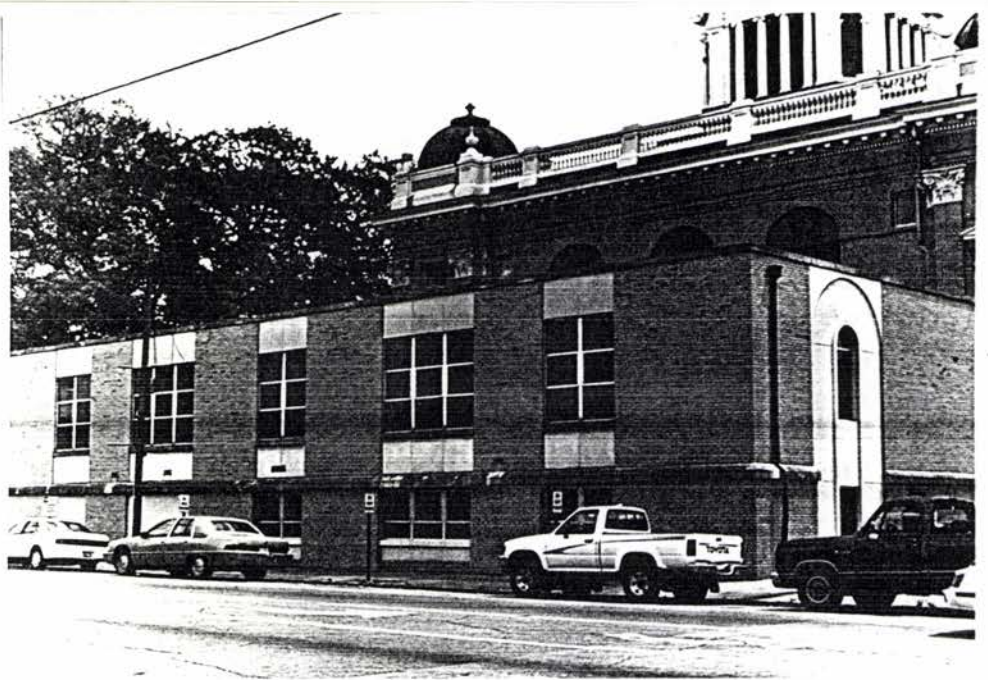
DOME /
CUPOLA

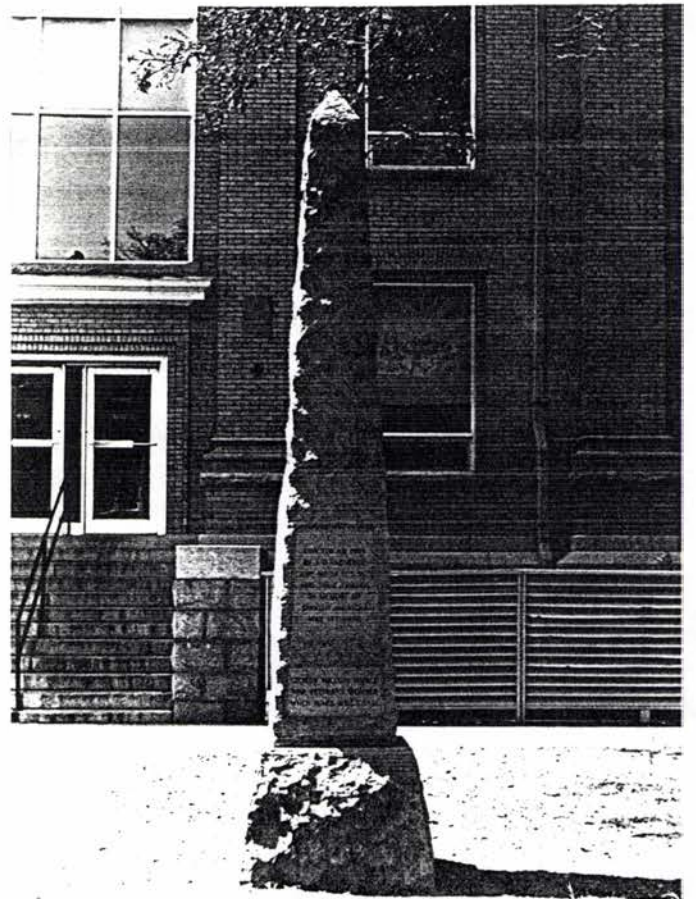
WIDOW'S
WALK

FINIAL

IONIC
COLUMN
CAPITALS

ENGAGED
COLUMN





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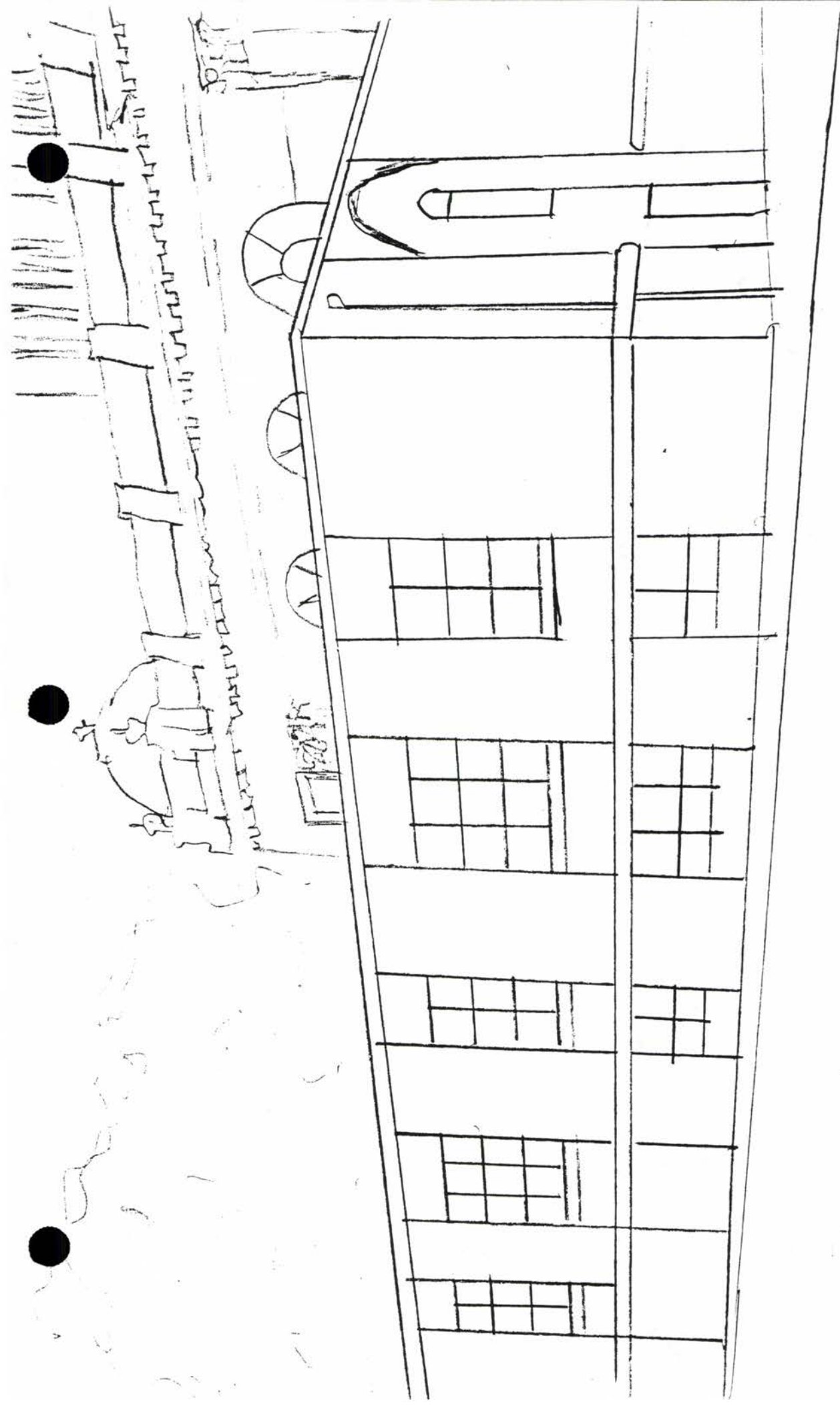
Government buildings.

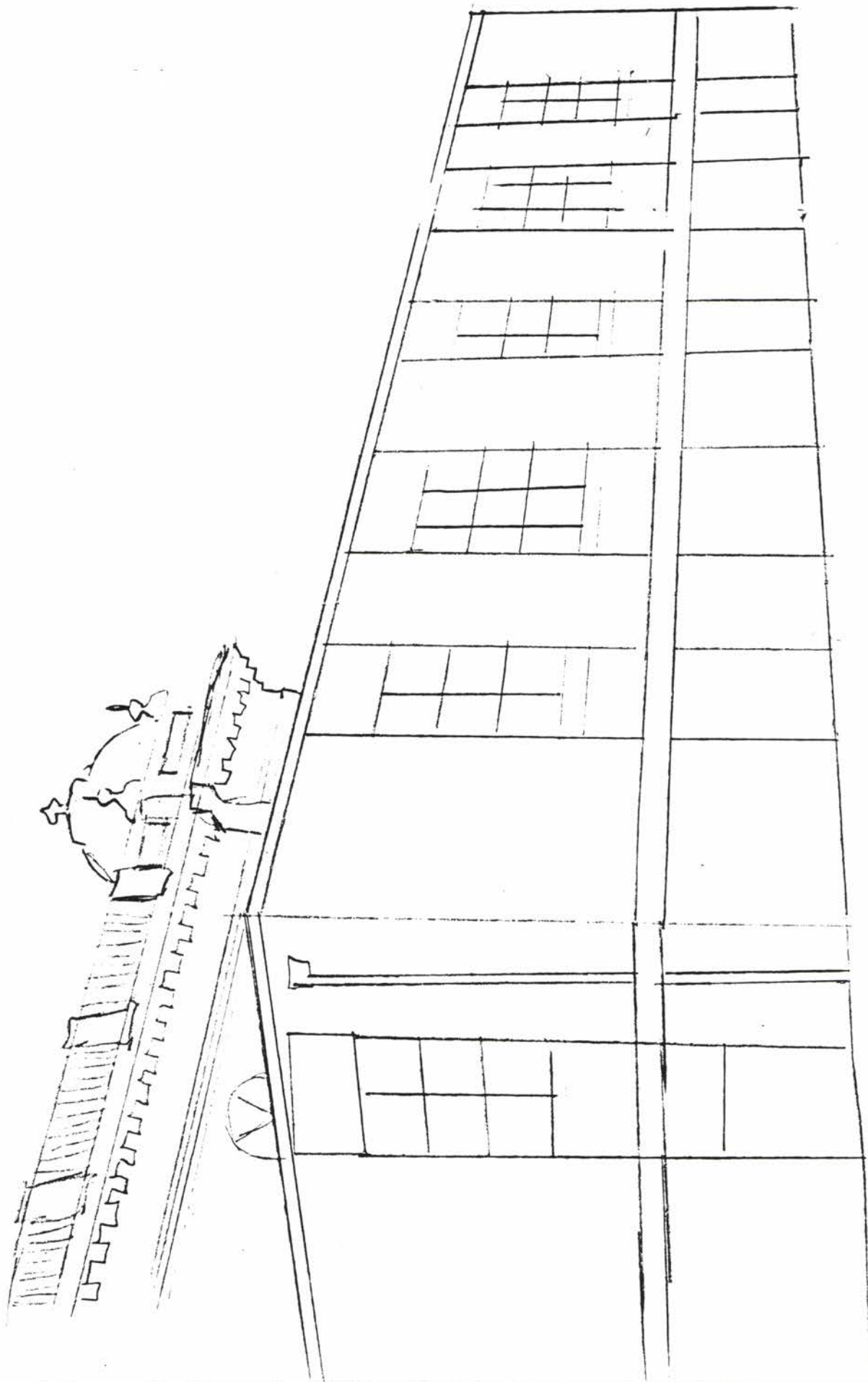
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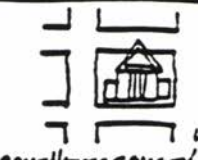




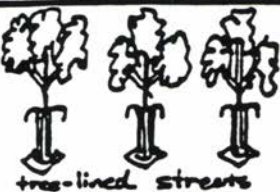



VISUAL SURVEY FORM: HISTORIC COMMERCIAL BUILDINGS

Directions: Circle the details that are closest to what you see.

SITE
 FORM
 MATERIALS
 WINDOWS
 DETAILS




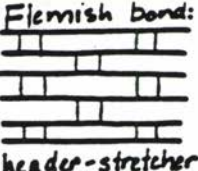


LOCATION



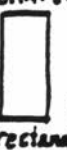







 detached	 attached	 boulevard	 along the railroad	 crossroads	 courthouse square
---	---	--	--	---	--



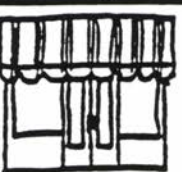




SETBACK	LANDSCAPE FEATURES
 close to road  set back from road	 trees-lined streets  benches  street lights  city pavers other

PLAN	HEIGHT	ROOF
 rectangular  irregular	 1-story  2-story other	 flat  gable  mansard  irregular other







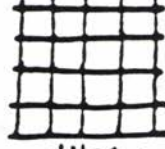
 geometric	 corbelled	 dentil motif	 grilles	 brackets	 Victorian	 balustrade	other
---	---	--	---	--	--	--	-------

BRICK	WOOD OR METAL?		
 stretcher  common bond: 1 row headers 5-7 rows stretchers  all stretchers	 Flemish bond: header-stretcher	 English bond: 1 row headers 1 row stretchers	 storefront cornice window frames bulkhead column

UPPER FLOORS	STOREFRONT
 upper sash  lower sash # of Panes: 9 over 9 6 over 6 4 over 4 2 over 2 1 over 1 SHAPES:  rectangular  arched Craftsmen style  paired ARRANGEMENT  Palladian DECORATIVE DETAILS  shutters  hood  keystone	 storefront transom plate glass

ENTRY	AWNING	SIGNS
 flush  recessed		 above storefront  painted on window  side of building  hanging other

COLUMNS

    	 terra cotta  tiles
---	--

VISUAL SURVEY FORM: HISTORIC COMMERCIAL BUILDINGS

Directions: Circle the details that are closest to what you see.

SITE
 FORM
 MATERIALS
 WINDOWS
 DETAILS

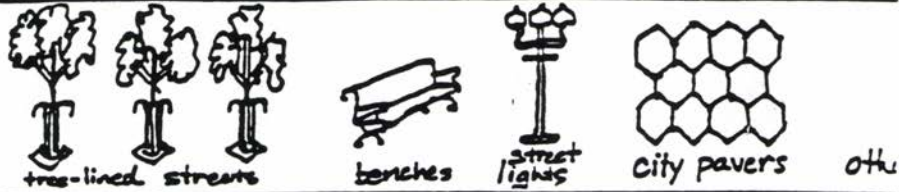
LOCATION



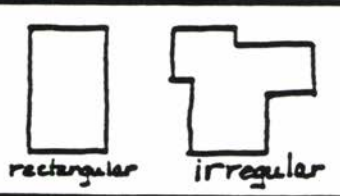
SETBACK



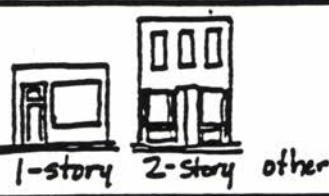
LANDSCAPE FEATURES



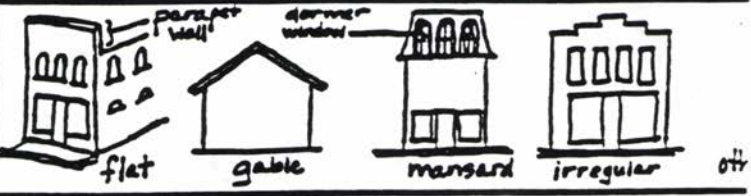
PLAN



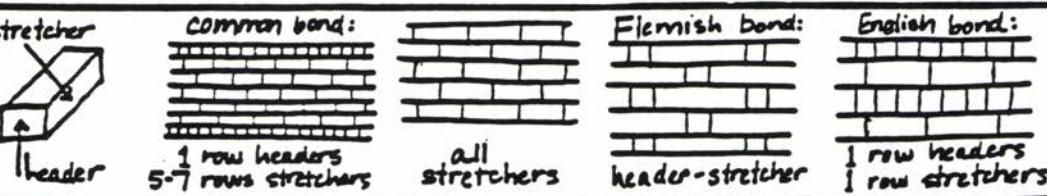
HEIGHT



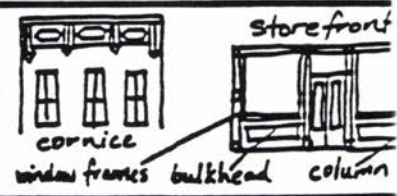
ROOF



BRICK



WOOD OR METAL?



UPPER FLOORS



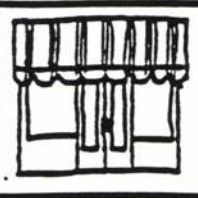
STOREFRONT



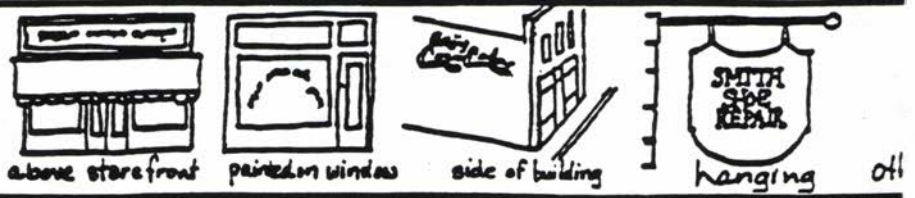
ENTRY



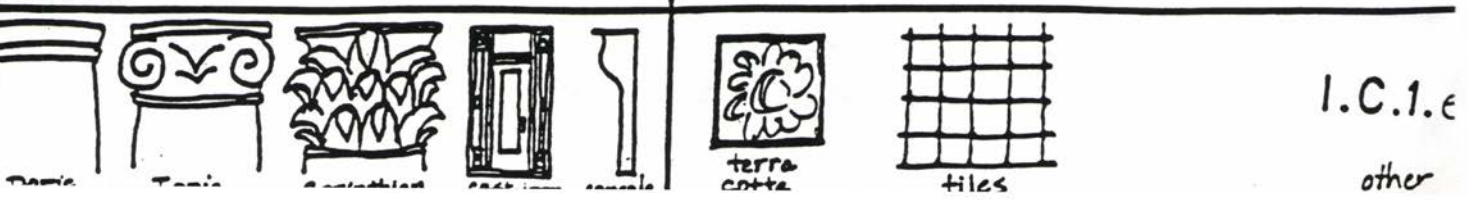
AWNING



SIGNS



COLUMNS



I. Government and Public Buildings

B. Federal Building/City Hall

FEDERAL BUILDING / CITY HALL 216 East Central Avenue

HISTORY

The Valdosta City Hall was originally built as a United States Post Office and Federal building. This Italian Renaissance building took two years to build (1908-1910) and was constructed by the Wilmarth Building Company of New York at a cost of \$100,045.00 and a total cost of \$165,000 including fixtures and furnishings. The supervising architect was J. Knox Taylor, U.S. Treasury Architect. Valdosta's population was only 7,656 in 1910 with the total county population of 24,436. What is it today? Where do you think you might go to find the answer? It would have been difficult to justify the need for a 24,000 square foot building. The community leaders proved to be correct and by 1935 there was need for an additional 10,000 sq. ft. to the post office. Once again, the design and construction was supervised by the U.S. Treasury architects in strict adherence with the original design.

Most people do not realize the one-story and basement addition on the rear of the building is not part of the original building. Batson-Cook of West Point, Georgia was the contractor during the time of WPA (Workers Process Administration) when costs were at an all time low. The 1935 addition was not adequate and plans for a new facility were developed with the Federal Post Office and other Federal agencies moving in 1969. The Valdosta Mayor and Council negotiated the purchase of the Federal Building in 1970 from the General Services Administration at a price of \$52,813.00.

In 1970, when the building was purchased by the city, the cost of rehabilitation from the Post Office to office space was the primary concern and no consideration was given to the interior design being compatible with the original construction. Due to the public interest in our heritage, renovations in 1982 of the Federal court room into city hall chambers were done in keeping with the original building design.

In 1987, a destructive fire damaged the third floor and attic. The original terra-cotta roof was ruined as well as the restored city council chambers. The building could have been patched up for the approximate insurance allowance, but the mayor and council decided to return this handsome structure to its original Italian Renaissance Revival glory.

Under the supervision of Harold Bennett, a former city councilman, renovation was begun. The old terra-cotta roof was replaced with a new one. New systems for heating, cooling, electrical, telephone, and lighting systems were added. The building was returned to its original 1910 colors, and wrought iron balconies and bold lettering in Charleston green were added. The gray terrazzo floors with pink marble inlay were cleaned and polished to show their beauty. The wood floors in the halls of the old post office area were covered with fritz tile to match as nearly as possible, to

their original height so that the beauty of the arched windows and golden oak trim can once again be enjoyed.

There were many sections of the east lobby that had been removed as well as marble in some other areas of the post office covered by paneling. Marble wainscoting was retrieved from the post office bays and other areas in the building and was retrofitted in the first-floor, lobby. As you view the wainscoting now, it appears to never have been disturbed.

ARCHITECTURE

As was mentioned in the preceding section, Valdosta's City Hall is constructed in the **Italian Renaissance** style which was popular between 1890 and 1935. The city hall contains many features of this style such as a low pitched hipped roof covered by terra-cotta tiles. Notice the **eyebrow dormers** protruding from the roof. The roof has broad overhanging eaves with decorative brackets (**modillions**) beneath. Additional characteristics include the recessed entry porch accentuated with classical columns (**Ionic**) and the arched doors and windows (called **fanlight-transoms**), on the first floor. The **facade** is arranged symmetrically with the upper-story windows being smaller and less elaborate than the windows below. Notice the **engaged columns** at the corners of the building similar to those found at the Courthouse. **Engaged columns** appear as if they are parts of the building and not freestanding columns.

VOCABULARY

Italian Renaissance- is identified by a low-pitched hipped roof (flat in some examples); roof typically covered by ceramic tiles; upper-story windows smaller and less elaborate than windows below; commonly with arches above doors, first-story windows, or porches; entrance area usually accented by small classical columns or pilasters; and with a facade most commonly symmetrical.

Eyebrow dormers- a vertical window projecting from the slope of a roof, usually provided with its own roof. The eyebrow dormer has an arched roof that gives it the appearance of an eyebrow.

Modillions- ornamental blocks or brackets used in a series to support the corona (overhang) in the composite or Corinthian orders.

Ionic- a classical order characterized by a capital embellished with opposing volutes (spiral designs).

Fanlight transom- a semicircular or fan-shaped window with a radiating glazing bar system; usually found over entrance doors.

Facade- the principal face or front elevation of a building.

Engaged columns- columns attached to a wall or engaged into that wall where only half of the column is visible. An engaged column is round rather than flat like a pilaster.

ACTIVITIES

1. Research Census reports from 1910 and 1990.

Compare populations from the 1910 Census to the 1990 Census in Valdosta and Lowndes County. Contact: Mike Morgan, RDC- 333-5277.

2. Learning Architectural Language.

Match the following architectural terms with their meanings and illustrations.

Ionic columns

Modillions

Dentil Molding

Engaged column

Fanlight transoms

3. Map Skills:

Locate the following on state and city maps:

West Point, Georgia
City Hall

4. Interviewing.

Interview the Restoration Project Director: Harold Bennett. Phone: 242-7482.

***See attached recommendations for student interviews.**

5. Understanding Government.

Attend a city council meeting. Take notes of how the meeting was conducted. What topics were on the agenda for discussion. Plan an interview with one of the council members and learn what are council responsibilities. Compile the information into a report. As a class, determine if there is an issue you would like to bring before the council for consideration. Develop a plan (ie. A course of action) and have the students carry it out. Researching, developing the plan and request, as well, for allowing the class or class representatives to present the case to council members.

6. Visual Survey Form.

During a field trip to city hall have students use the attached visual survey form and identify the details that are closest to what they see.

***See the attached visual survey form.**

7. Compare / Contrast city hall and the courthouse.

Using the attached matrix, have students compare and contrast city hall to the courthouse using the following criteria. Have students write the comparison in a report.

Criteria:

- a. External facade
- b. Building sites / locations
- c. Landscape
- d. Columns
- e. Roofs / Rooflines
- f. Number of stories

8. Calculations.

Calculate the difference of the construction price and the sales price including the dates of transactions.

***See the attached form.**

9. Field Trip.

Discuss transportation and record what streets surround city hall. Note the interior design and features.



REAR VIEW OF CITY HALL SHOWING ONE-STORY ADDITION

Terra cotta tile roof

Ionic Columns

Modillions



Dentil Moulding

Engaged Column

Fanlight transom over double doors

INTERVIEW SUGGESTIONS

- A. Remember that the purpose of the interview is to have the narrator tell his or her story. Make your introduction short and ask brief questions to guide them.
- B. Ask questions that start with “why”, how, and what kind of”, not questions that require only a yes or no answer.
- C. Begin with non-controversial questions.
- D. Allow for periods of silence; give your narrator time to think.
- E. Don’t interrupt a good story, but do pull them back if they stray too far from the subject.
- F. Ask for physical descriptions of persons, places, and events.
- G. Do not challenge accounts or information that you think may be inaccurate. Ask for details, in order to determine those things that were eye-witness accounts or based on reports of others.
- H. If you are recording, be as unobtrusive as possible. Do not switch the tape on and off.
- I. End the interview in a reasonable amount of time; not more than an hour and a half.

Adapted from:

Using Local History in the Classroom

By: Metcalf and Downey

VISUAL SURVEY FORM: HISTORIC COMMERCIAL BUILDINGS

Directions: Circle the details that are closest to what you see.

SITE
 FORM
 MATERIALS
 WINDOWS
 STOREFRONT
 COLUMNS

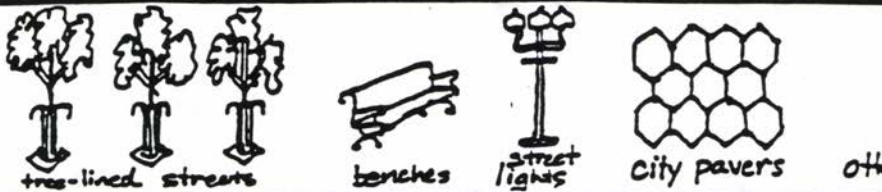
LOCATION



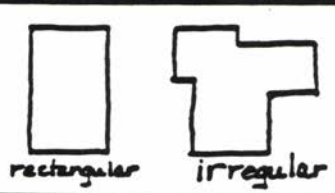
SETBACK



LANDSCAPE FEATURES



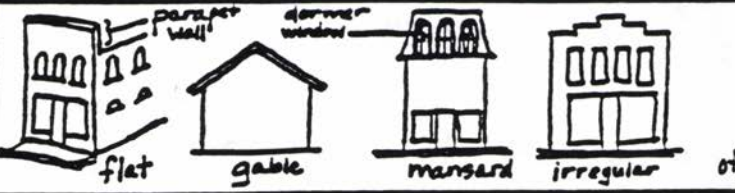
PLAN



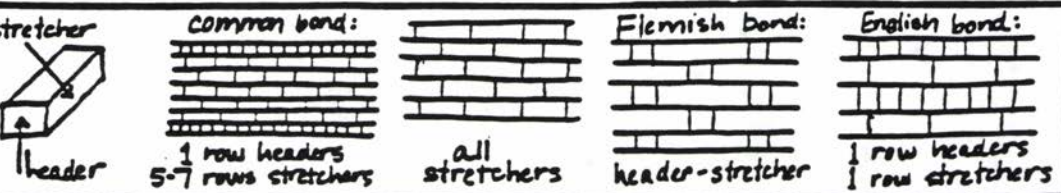
HEIGHT



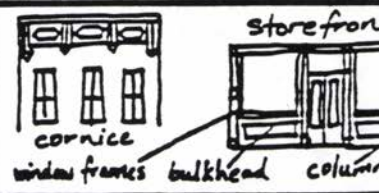
ROOF



BRICK



WOOD OR METAL?



UPPER FLOORS



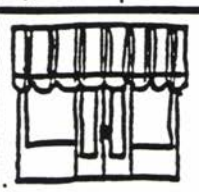
STOREFRONT



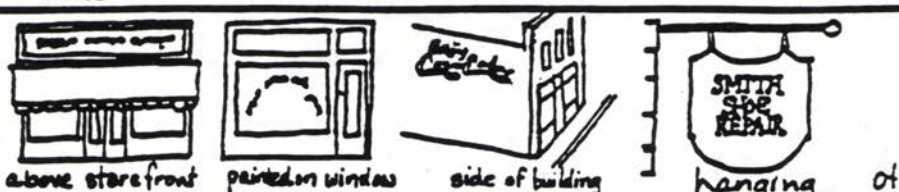
ENTRY



AWNING



SIGNS



COLUMNS



VISUAL SURVEY FORM: HISTORIC COMMERCIAL BUILDINGS

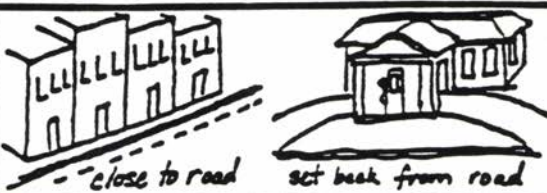
Directions: Circle the details that are closest to what you see.

SITE
 FORM
 MATERIALS
 WINDOWS
 STORE
 DETAILS

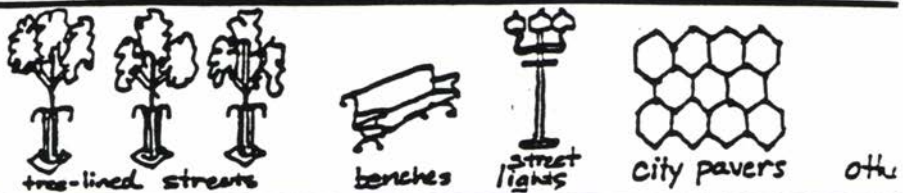
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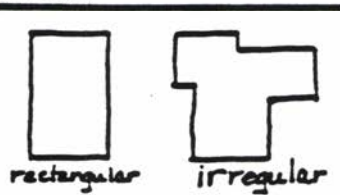
SETBACK



LANDSCAPE FEATURES



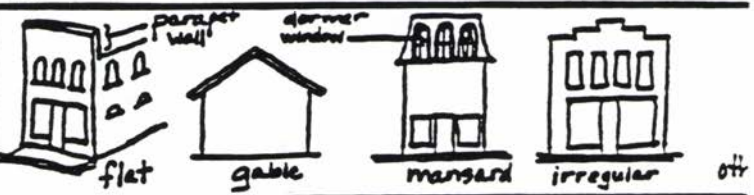
PLAN



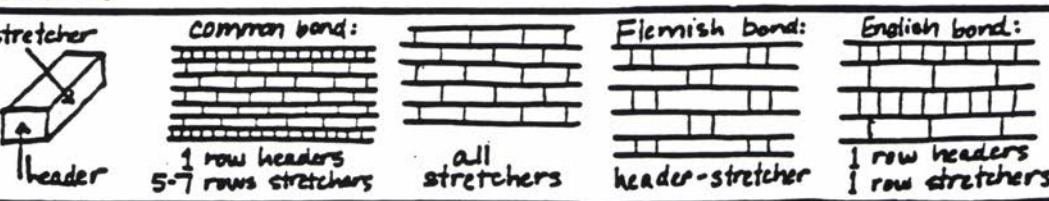
HEIGHT



ROOF



BRICK



WOOD OR METAL?



UPPER FLOORS



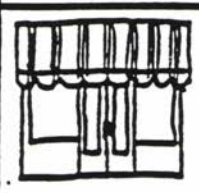
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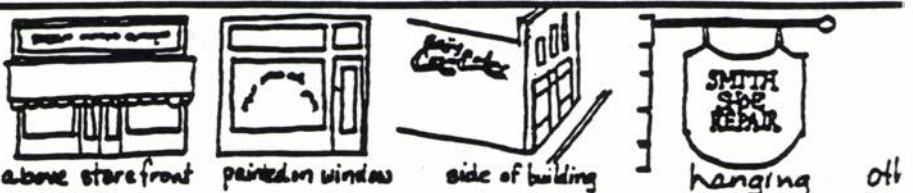
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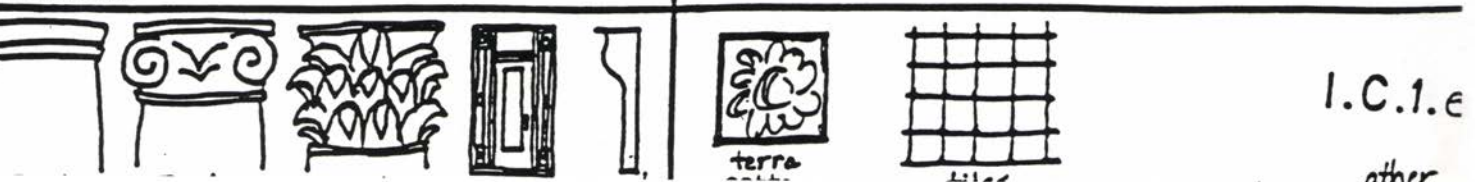
AWNING



SIGNS



COLUMNS



I. B. 7.

COMPARE / CONTRAST

CRITERIA	COURTHOUSE	CITY HALL
EXTERNAL FACADE		
BUILDING SITES / LOCATIONS		
LANDSCAPING		
COLUMNS		
ROOFS /ROOFLINES		
NUMBER OF STORIES		
ADDITIONS TO ORIGINAL STRUCTURE		

I. Government and Public Buildings

C. Carnegie Library / Lowndes County Historical Society and Museum

**LOWNDES COUNTY
HISTORICAL SOCIETY AND MUSEUM
305 WEST CENTRAL AVENUE**

HISTORY

The Carnegie Library / Lowndes County Historical Society and Museum was constructed during 1913 and opened its doors to the public June 15, 1914. The Carnegie Library was named as such because of the **philanthropic** contributions of Andrew Carnegie. Mr. Carnegie gave a \$15,000.00 gift in order to start a library program with the city matching his grant. The total construction cost was \$40,000.00.

The building was designed by Architects Fred A. Bishop and Lloyd B. Greer of Valdosta, this was Greer's first public building design, and was constructed by contractors Little and Phillips of Cordele, Georgia. The upper floor of the building housed books and was used strictly for reading purposes. The lower floor consisted of a small stage, dressing room and a seating capacity of two-hundred persons. At a time when the city had no auditorium facility, this auditorium filled many uses. Music teachers and "**elocution teachers**" used it in presenting programs involving their students. At one time, it was used by the Theater Guild of Valdosta. It was also used, once a month, by the Georgia State Women's College, now Valdosta State University, to present a story-telling hour for the children of Valdosta. This program was conducted by young students of the college who were planning to enter the teaching profession.

As the Library and City grew, this lower portion of the building became a children's library; and the stage and seats were removed.

In 1968, when the Library moved into a new facility located on Woodrow Wilson Drive behind Sallas Mahone School, the Carnegie Library continued to function as a branch library. In 1976, the building declared unsafe for occupancy and in 1977, the Lowndes County Historical Society approached the Lowndes County Board of Commissioners with the idea of using the building as a meeting place and museum. The building was placed on the National Register of Historic Places on January 12, 1984.

During the mid 1980's, Mike Paine began requesting funds from the County each year to continue to deal with water entry problems from the basement walls and roof. Glenn Gregory, local architect, decided to help with the preservation of this building. He worked with the Society, the City of Valdosta and Lowndes County to raise funds and acquire state grants to stabilize the building with a new roof and waterproofing of the basement walls. Harold Bennett, local preservationist, joined forces with the Society and helped raise over \$250,000.00 along with donations from LaForrest Eberhardt and Harley Langdale to create a Renovation Fund.

Harold Bennett directed the construction of Gregory's design of upper and lower floor renovations, street level entrance, elevator addition and handicapped restrooms. The electrical, plumbing and air conditioning systems were all replaced and brought up to date. The upper floor was revived by removing the dark wood stain to reveal beautiful heart pine native to the Valdosta area. The lower floor has a new spacious Auditorium for Society meetings and community gatherings. Additionally, the lower floor has new exhibit spaces depicting the complete history of Lowndes County dating back to the pre-settlement era of this region. The renovation was completed in 1995.

ARCHITECTURE

The **Neoclassical** style, in which the Carnegie Library was built, was a popular architectural design from 1895 until 1950. Neoclassical features of the Carnegie Library include the full-height, but not full width, entry porch supported by classical columns with **Ionic capitals**.

The facade shows symmetrically balanced windows and center door. The glass doors and windows are topped with **transoms** which contain **multi-paned decorative lights**. The full-height porch contains **modillions** that are also found surrounding the **pediment** and at the cornice level.

The facade of the building is designed using an alternating **stretcher bonding pattern** and is topped with a **belt-course** of the **English bond**, which consists of alternating rows of **headers** and **stretchers**. The library is trimmed with copper and terra-cotta with a flat tile roof. The structure is of Indiana limestone. **Granite** of the finest quality was used in constructing its entrance.

VOCABULARY

Neoclassical- an architectural style characterized by a two-story pedimented porch or portico supported by colossal columns, a central doorway and symmetrically placed windows. The style was popular between 1900 and 1940.

Ionic capitals- a classical order characterized by a capital embellished with opposing volutes (spiral designs).

Transoms- a small window or series of panes above a door, or above a casement or double-hung window. Transoms were principally used to allow natural light and ventilation (air flow) into large windowless hallways.

Modillions- ornamental blocks or brackets used in a series to support the corona (overhang) in the composite or Corinthian orders.

Pediment- a triangular section framed by a horizontal molding on its base and two sloping moldings on each of its sides.

Cornice- the upper projection of the entablature.

Facade- the principal face or front elevation of a building.

Stretcher- the long side of a brick which is usually used as the portion of the wall that is visible.

Header- the end of a brick. The short side that is usually used to give variation in brick wall patterns.

Belt-course- a continuous horizontal band of brick, stone or wood used on the exterior walls of a building. Picture a belt or string wrapped around the building.

English bond- the bond is the pattern formed by bricks in a brick wall. You will notice that brick walls are constructed with different patterns of bricks termed bonds. The English bond uses alternating rows of headers and stretchers.

Spanish tile- a tile of baked clay to form terra-cotta which is used as a roofing material. A type of this tile which uses an "S" shape.

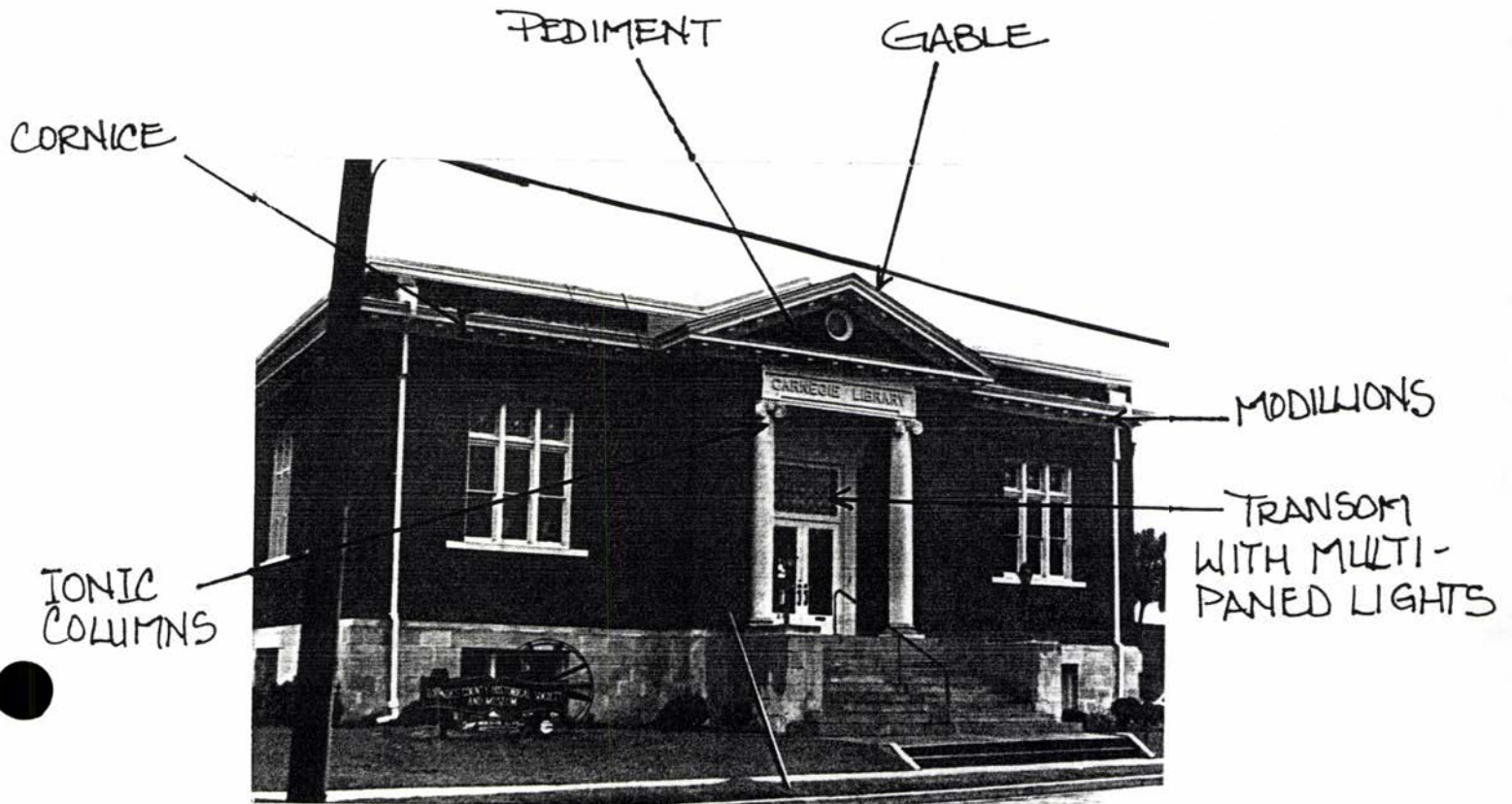
Granite- a hard, plutonic rock consisting chiefly of feldspar and quartz. Granite is a common stone used for the headstones in cemeteries and was also commonly used in buildings to form arches, walls, steps, etc.

"Elocution teachers"- the art of teaching students to speak and read in public.

Symmetrical- having balance. A facade of a building is symmetrical when there is a central front door and everything on either side matches in terms of its placement.



VIEW OF THE REAR ELEVATOR ADDITION ON THE LOWNDES CO. HISTORICAL SOCIETY MUSEUM. ADDITION IS THAT PORTION OF THE BUILDING WHICH HAS A LOWER ROOF.



ACTIVITIES

1. Time line.

Have students develop a Time line that places the history of the museum and the functions of the museum in the context of related events at the local Valdosta / Lowndes County level, the regional area and even at the state and national level.

2. National Register Nomination / Application

View and discuss the museum's application for the National Register of Historic Places for the museum, highlighting significant aspects.

3. Research.

Have students research Valdosta Daily Times-
October 30, 1913- "announcing completion of Library."
June 15, 1914- "opened to public."

4. Re-enact storytelling.

Resource people: Louie White, Trudy Veach, Albert Pendleton, Susie McKey Thomas, Virginia Culpepper, Sis May and Harold Bennett.

5. Field trip.

Using the coloring sketch, have students sketch and add the missing details of the exterior of the museum as they tour. View the archives of the museum. Determine what resources are available to them. Interview the curator and learn how to access information housed in the museum. Research archives, newspapers, deeds and tax records. Learn where these resources are housed.

6. Compare / Contrast: City Hall, Courthouse and the Museum.

Using the attached matrix, have students compare and contrast city hall, the courthouse and the museum using the following criteria. Have students write the comparison in written report form. The criteria:

- A. Date of construction
- B. Original cost
- C. Builder
- D. Architect
- E. Resale
- F. Date of Resale
- G. External Facade
- H. Building sites/ Location
- I. Landscaping
- J. Columns
- K. Roofs / Rooflines
- L. Number of Stories

7. Historical Markers.

A. Read and share the information found in this section titled: *Georgia Historical Marker Program: A Brief History*. Locate historical markers in your community and note their characteristics. A list of those found in Lowndes County are included in this section. Have students locate and research one of the markers.

B. Design a marker for a significant person, building, place, or event in your community (see the attached illustration and the application for the requirements). Decide where to locate the marker. Have students select one of the above and design a marker for the site according to the attached guidelines. Have students complete a Georgia Historical Marker Application and complete the process. If their marker is approved, the state will place the marker on a priority list for purchase. If their application is denied the students or school may choose to fund the making of the marker and they can erect the marker as a class funded project.

C. Create a bulletin board for your classroom with all the historical markers found in your area. Or create a bulletin board of each individual students design. Students should follow the guidelines enclosed in the section on Historical markers.

D. Historical Research. Assign student reports on the subjects of the markers. Compile the reports into a book and present it to the library for display so that other students and parents may enjoy.

8. Visual Survey Form.

During a field trip to the Museum, have students use the attached visual survey form and identify the details that are closest to what they see.

***See the attached visual survey form.**

9. Voices From the Past.

Using the attached example, construct examples of young people talking about the important buildings in their past and have the students identify which structure the voices are talking about.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Inventory—Nomination Form**

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

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received

date entered

1. Name

historic Carnegie Library of Valdosta

and or common

2. Location

street & number 305 West Central Avenue

N/A not for publication

city, town Valdosta

N/A vicinity of

state Georgia

code 013

county Lowndes

code 185

3. Classification

Category	Ownership	Status	Present Use	
<input type="checkbox"/> district	<input checked="" type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture	<input checked="" type="checkbox"/> museum(historical society)
<input checked="" type="checkbox"/> building(s)	<input type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational	<input type="checkbox"/> private residence
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment	<input type="checkbox"/> religious
<input type="checkbox"/> object	<input checked="" type="checkbox"/> N/A in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
		<input type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other:

4. Owner of Property

name Lowndes County Commission; Fred DeLoach, Jr., Chairman

street & number Box 1349

city, town Valdosta

N/A vicinity of

state Georgia 31601

5. Location of Legal Description

courthouse, registry of deeds, etc. Superior Court

street & number Lowndes County Courthouse

city, town Valdosta

state Georgia

6. Representation in Existing Surveys

Historic Structures Field Survey:
title Lowndes County, Georgia

has this property been determined eligible? yes no

date 1981

federal state county local

depository for survey records Historic Preservation Section, Georgia Dept. of Natural Resources

city, town Atlanta

state Georgia

7. Description

Condition		Check one	Check one
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input checked="" type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input type="checkbox"/> altered	<input type="checkbox"/> moved date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		

Describe the present and original (if known) physical appearance

The Carnegie Library is a Neoclassical-style building located on a city lot just west of Valdosta's commercial district. Many of the structures in the neighborhood surrounding it have been demolished. The one-story-with-raised-basement building is constructed of load-bearing brick. It is finished at the basement level with limestone and above with tapestry brick laid in running bond. On the library's symmetrical front facade, granite steps lead up to a projecting pedimented entrance bay in which Ionic columns set in antis support a prominent "Carnegie Library" plaque. The building is capped with a pronounced cornice and simple brick parapet. Windows on the three finished sides are long, narrow, one-over-one double-hung sash grouped in threes. Solid transoms with a geometric Roman motif appear above the window and main entrance doors. The essentially utilitarian rear of the building has a central projection lighted by five narrow two-over-two windows and two basement entrances protected by shed roofs.

The interior, on the main floor, is one large room entered from a vestibule. Walls and ceilings are plaster, with dark, stained-pine woodwork and oak floors. Many of the original bookshelves line the walls and project out into the room, and early lighting fixtures remain in place. In the southeast corner of the room are a bathroom, a storage area and a stairway leading to the lower level. The basement, divided into two rooms, contained an auditorium with a stage and dressing room and a boiler room.

The building, which was converted from a library to a museum in 1976, is largely unaltered. An interior bracing system was added in one area in 1980 to help support the sagging ceiling. The library lot is landscaped with grass, low shrubs, palms, and other trees.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input checked="" type="checkbox"/> education	<input type="checkbox"/> military	<input checked="" type="checkbox"/> social/
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	humanitarian
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

Specific dates 1913

Builder/Architect

Architect: Lloyd Greer

Statement of Significance (in one paragraph)

Contractors: Little and Phillips

The Carnegie Library of Valdosta, built in 1913, is significant in the areas of architecture, education, and social/humanitarian history. In terms of architecture, the library is significant as a good example of an early-twentieth-century Neoclassical-styled public building in Valdosta. It is important in the history of library architecture as one of the early library facilities in Georgia, whose plan and design reflect contemporary thinking about library construction. In terms of education, the library is significant as the home of Valdosta's public library from 1914 to 1976. In terms of social/humanitarian history, the library is significant for its association with Andrew Carnegie, the turn-of-the-century philanthropist whose \$15,000 donation for the construction of the building made the public library possible. The above areas of significance support property eligibility under National Register criteria A, B, and C.

Architecture

Architecturally, the Carnegie Library of Valdosta is an excellent example of a small-scale, early-twentieth-century Neoclassical-style structure in south Georgia. This style, found in many communities across Georgia and the United States at the turn of the century, was popular for both important public buildings and residences. The Valdosta Library is distinguished by its symmetrical front facade with pedimented central pavilion, its front entrance with Ionic columns set in antis, a raised basement, a pronounced cornice topped with a simple parapet, and, on the interior, dark, stained-pine woodwork and high ceilings. The library was designed by Lloyd Barton Greer (1885-1952), a locally and regionally prominent architect who designed many houses, churches, and other buildings in the area. Greer graduated from architecture school at Georgia Institute of Technology in 1903. The library is one of the earliest buildings he designed in Valdosta, before he moved there permanently in 1915 and opened an architectural practice.

The library has significance as an early example of public-library architecture in Georgia and as such reflects contemporary thinking about library layout and design. Beginning in 1911, a leaflet entitled "Notes on Library Buildings" [sic], which included sample building plans, was sent by Carnegie to all communities that were to receive his library funds. It was prepared by Carnegie's secretary, James Bertram, in consultation with leading authorities from the library and architecture professions, in an effort to avoid repeating some of the impractical and inefficient Carnegie library designs that had been prepared previously. The Valdosta

[continued]

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Inventory—Nomination Form

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Continuation sheet Significance

Item number 8

Page 2

library reflects the sample plans in major respects. Most significantly, the open-space plan, originally subdivided by bookshelves, is consistent with good small-town library design that provides for the needs of one librarian who might have to oversee the entire building. The Neoclassical style selected for the structure was a popular choice for early public libraries, no doubt because its frequent use for other public buildings such as courthouses and post offices emphasized the free "public" aspect of the facility.

Education

In the area of education, the library is significant as the first public library in Valdosta and as its home from 1914 to 1976. Valdosta, Georgia, incorporated in 1860, was by the early-twentieth century an extremely prosperous regional center. It was in an excellent position to meet the requirements for a Carnegie library building grant, which required the community to provide a site for the building and annually to commit city funds amounting to ten percent of Carnegie's contribution to provide for library maintenance, staff, book acquisitions, etc. The library's approximately \$41,000 cost was largely raised from community efforts: \$15,000 from the Carnegie Foundation, matched by \$750 from the city, \$1,000 from the county, and \$25,000 from community fund-raising efforts. The Carnegie Library has been, since its establishment, an important educational center in Valdosta, serving, in addition to its primary function as a library, as a location for Little Theater plays and civic meetings. For many years, it was the focal point of an educational complex that included a grammar school and public high school, both now demolished. As the home of the Lowndes County Historical Society Museum, the building continues to serve a role in community education.

Social/Humanitarian History

The Carnegie Library of Valdosta is significant in the area of social/humanitarian history for its associations with Andrew Carnegie, one of America's most important turn-of-the-century philanthropists. Carnegie amassed one of the world's largest private fortunes, and by the 1880s, he began actively distributing his wealth for the betterment of the general populace. His writings on philanthropy and the example of his generous giving encouraged a tradition of philanthropy throughout the country. Carnegie believed that by promoting education, he would help to prevent poverty and ignorance. Libraries were his special interest because he felt they were the most democratic of all roads to education. Between 1886 and 1919, he denoted funds to 1,412 communities throughout the United States, which resulted in the erection of 1,679 free-public-library buildings. Many historians agree that Carnegie's generosity was the most effective impetus to the

[continued]

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

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received
date entered

Continuation sheet

Significance

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Page 3

then-burgeoning public-library movement in this country. His requirement that the local community provide adequate annual tax support for his library building reinforced the idea of local government responsibility for providing library services. Particularly in the Southeast and Southwest, where state library commissions and boards were late in forming, the availability of Carnegie library funds resulted in the establishment of most of the first free libraries in these states.

9. Major Bibliographical References

Blanchard, Haley. "Draft National Register Nomination: Valdosta Carnegie Library," November, 1982. On file at State Historic Preservation Office, Atlanta. (This National Register nomination is based largely on the information contained in this document:

[See Continuation Sheet.]

10. Geographical Data

Acreage of nominated property less than one-half acre

Quadrangle name Valdosta, Georgia

Quadrangle scale 1:24,000

UTM References

A

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3	4	1	2	8	6	0
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Verbal boundary description and justification

The nominated property, outlined with a heavy black line on the enclosed tax map, constitutes the historic acreage associated with the library and coincides with the current legal description of the property.

List all states and counties for properties overlapping state or county boundaries

state N/A code county code

state code county code

11. Form Prepared By

name/title Carolyn Brooks, National Register Researcher
Historic Preservation Section

organization Georgia Dept. of Natural Resources

date December 5, 1983

street & number 270 Washington Street, S.W.

telephone (404) 656-2840

city or town Atlanta

state Georgia

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

Elizabeth A. Lyon
Elizabeth A. Lyon, Ph.D.

title State Historic Preservation Officer

date 12/9/83

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest:

date

Chief of Registration

United States Department of the Interior
National Park Service

**National Register of Historic Places
Inventory—Nomination Form**

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Continuation sheet

Bibliography

Item number 9

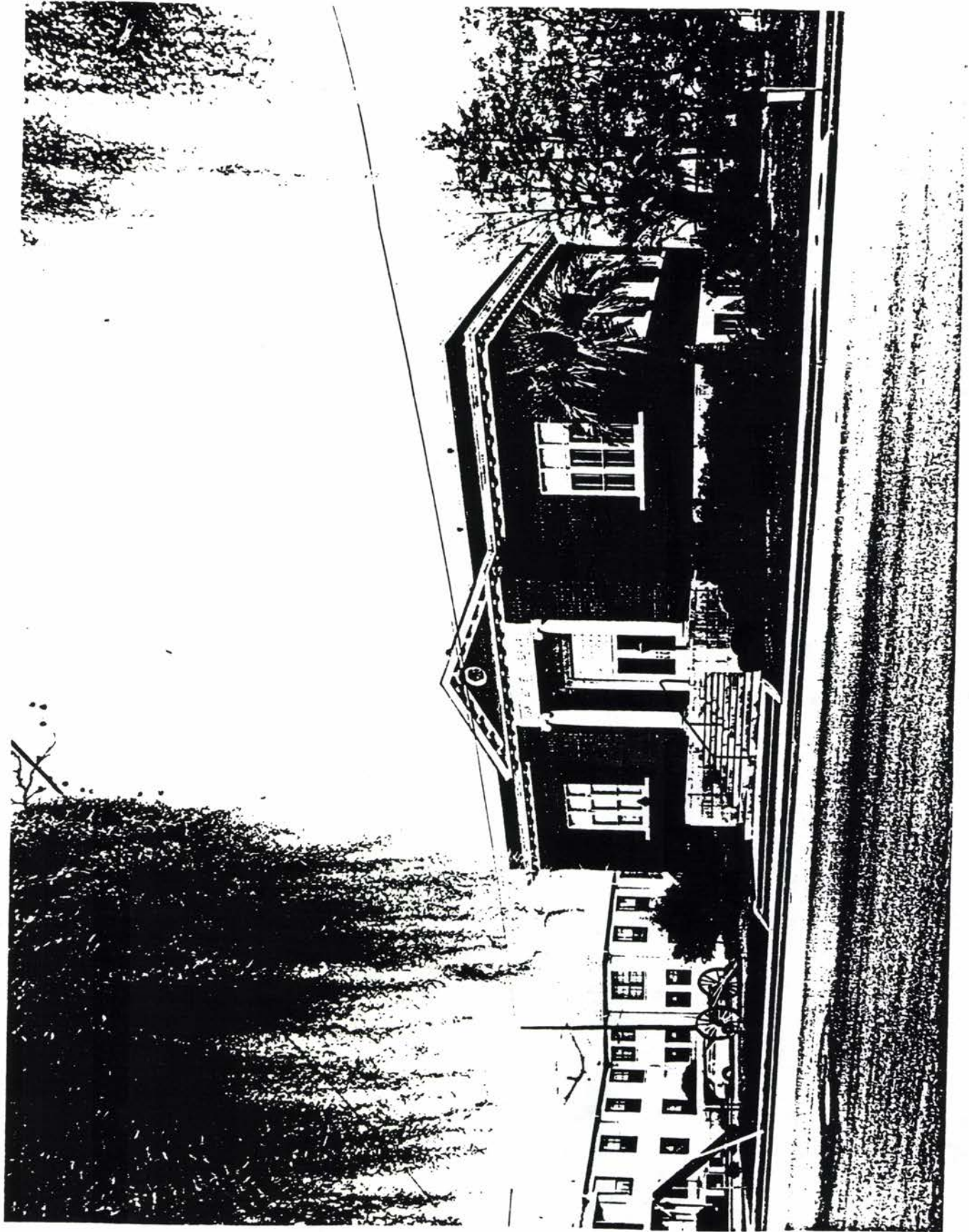
Page 2

Major Bibliographical References

"The Museum." Lowndes County Historical Society Newsletter, Vol. VI, No. 3, January 25, 1977, Valdosta.

Valdosta Daily Times, October 30, 1913

Williams, Natalie, and Tom Shelton. Interviews conducted by Haley Blanchard in Valdosta.

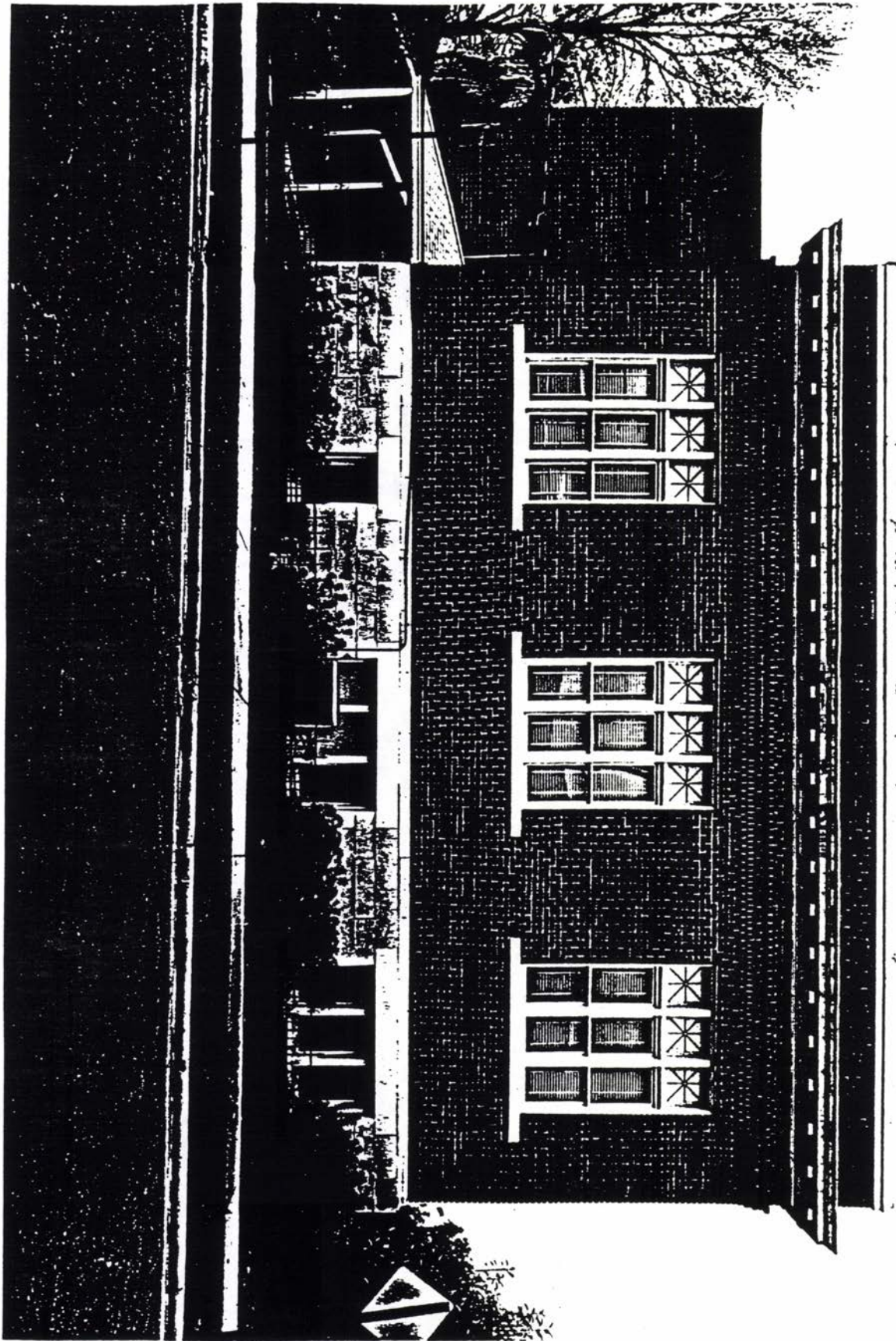


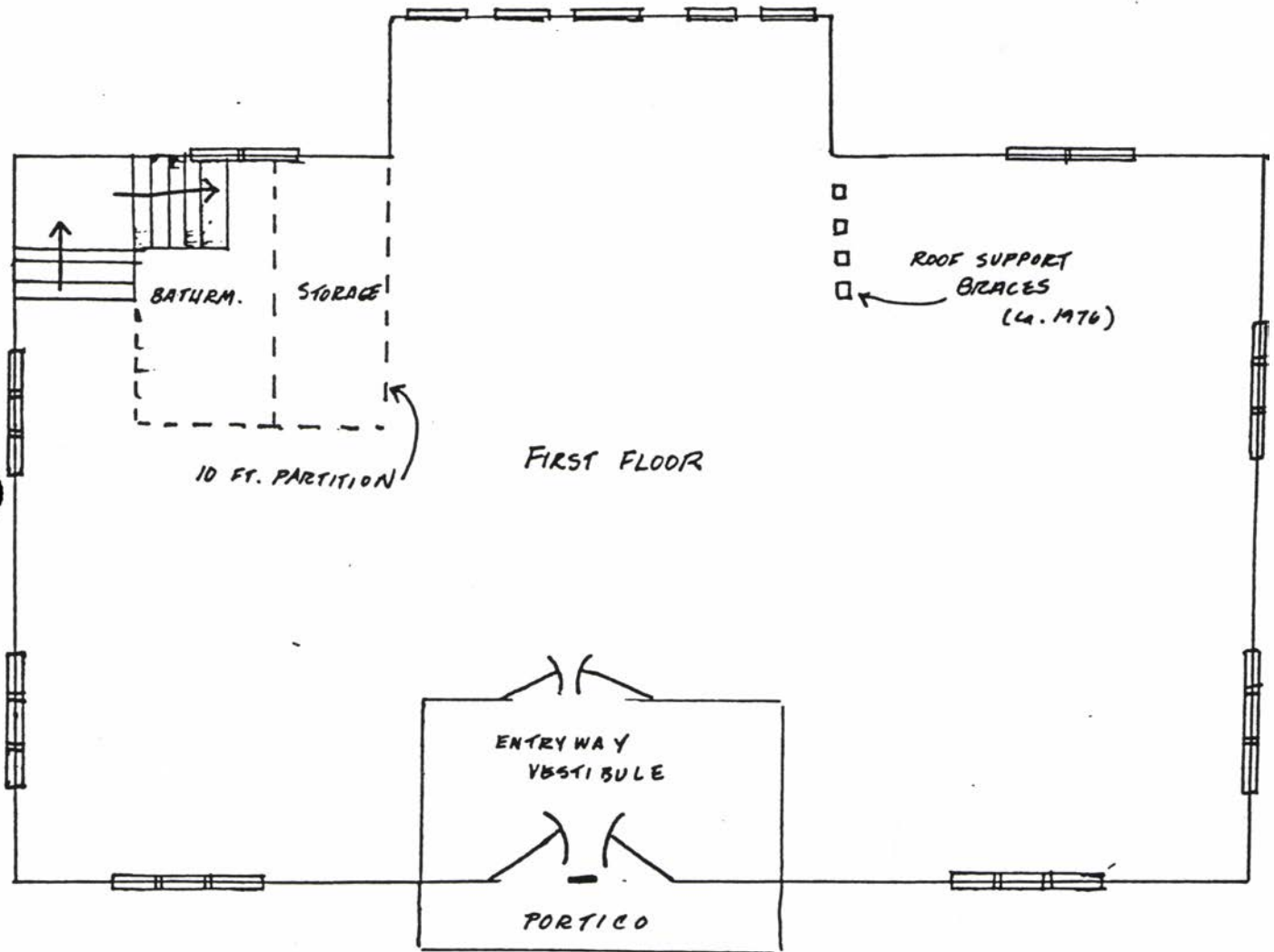
CARNEGIE LIBRARY OF VALDOSTA
Valdosta, Lowndes County, Georgia

Photographer: James R. Lockhart
Negative filed: Georgia Department of
Natural Resources

Date: March, 1983

Description (1 of 8): Front facade of build-
ing and west side; photographer facing
southeast.

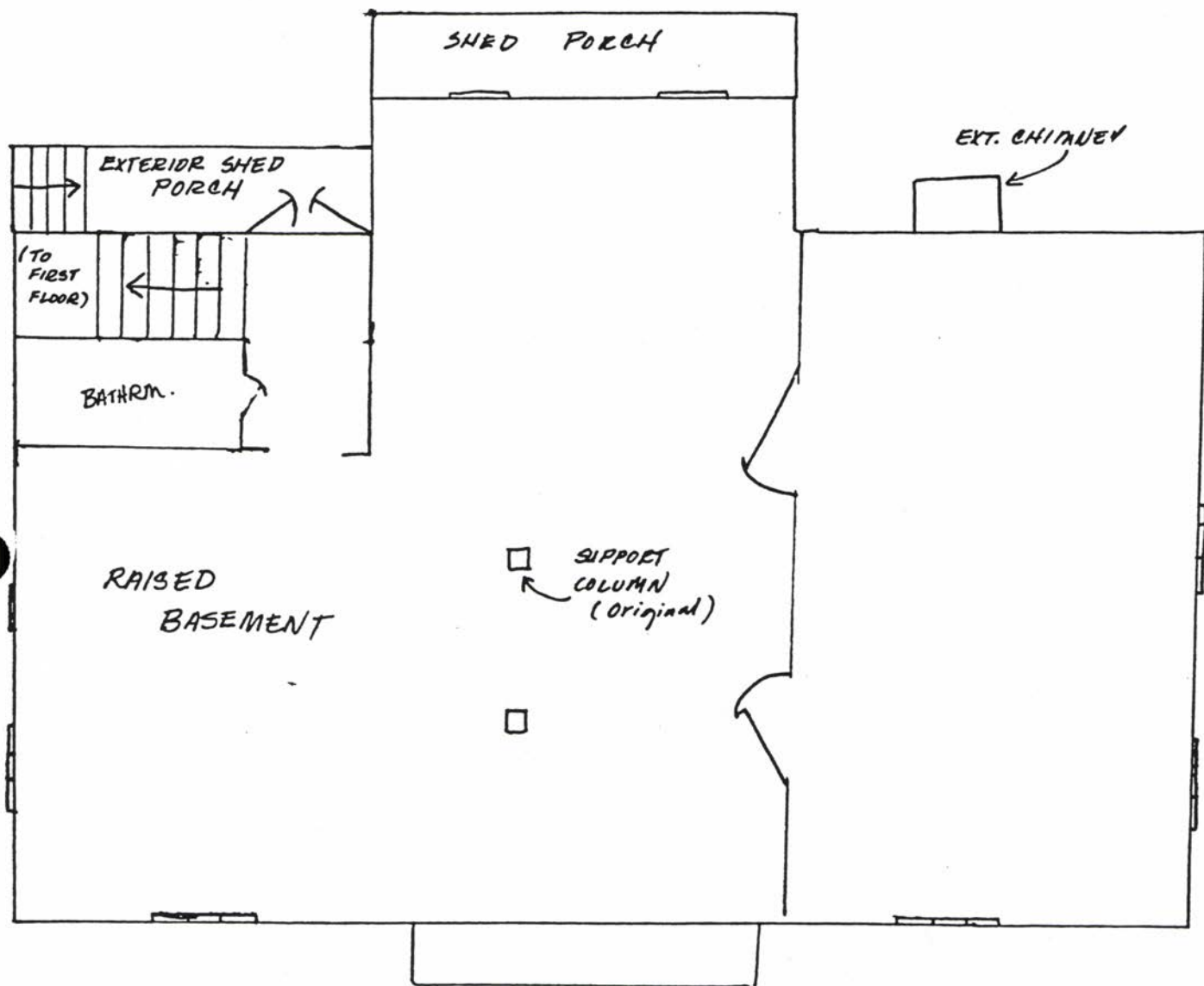




CARNEGIE LIBRARY OF VALDOSTA
 Valdosta, Lowndes County, Georgia

FLOOR PLAN - FIRST FLOOR

Scale: Not to scale
 North: ↓



CARNEGIE LIBRARY OF VALDOSTA
 Valdosta, Lowndes County, Georgia

FLOOR PLAN - BASEMENT

Scale: Not to scale

North: ↓

CARNEGIE LIBRARY OF VALDOSTA
Valdosta, Lowndes County, Georgia

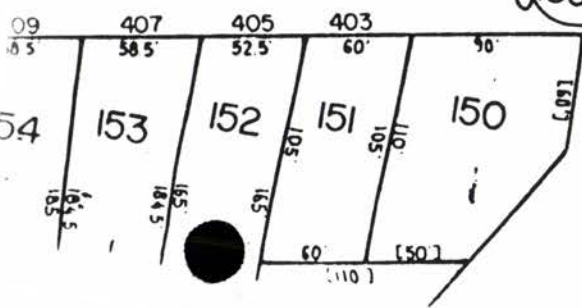
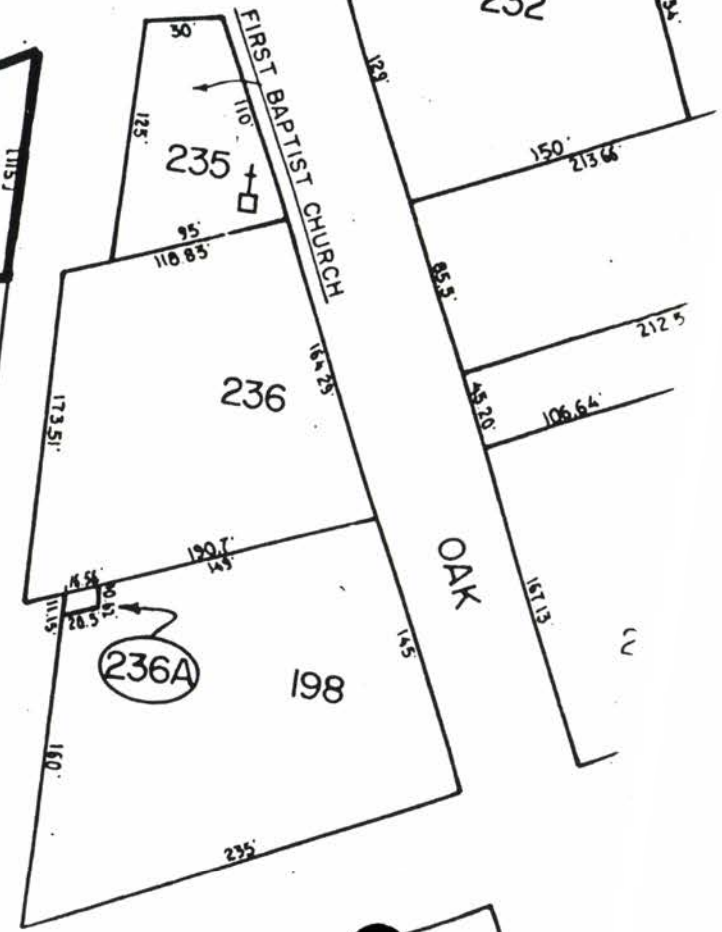
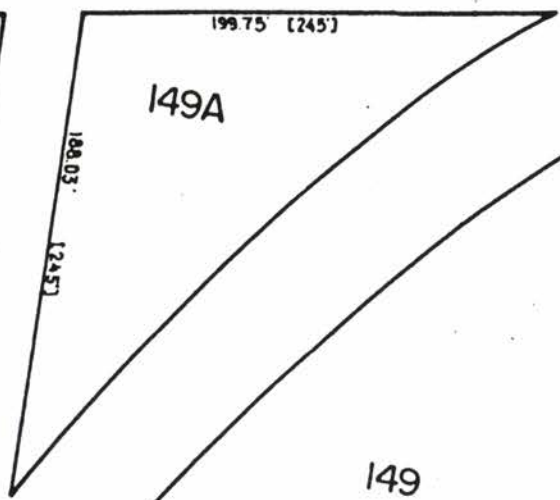
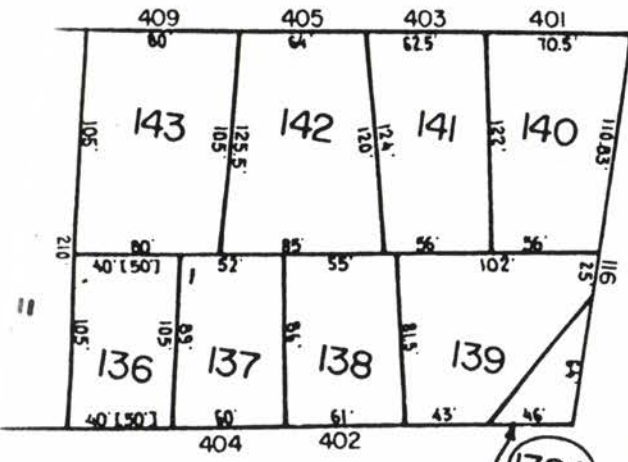
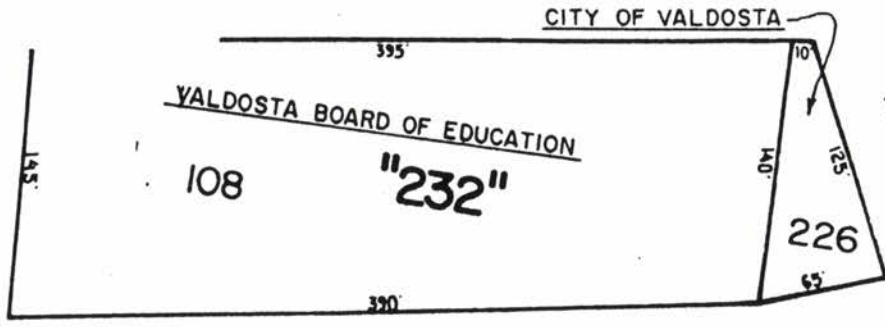
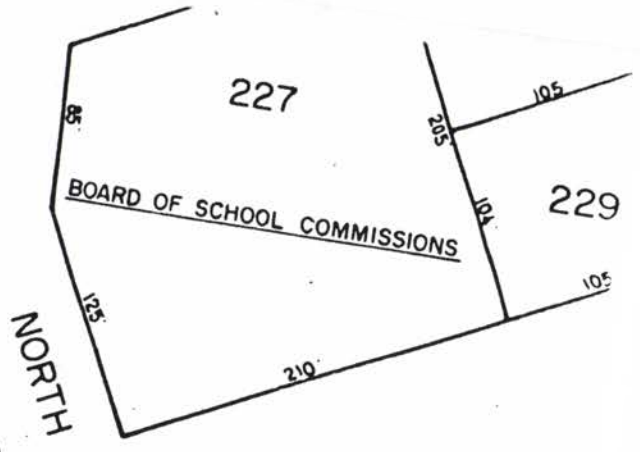
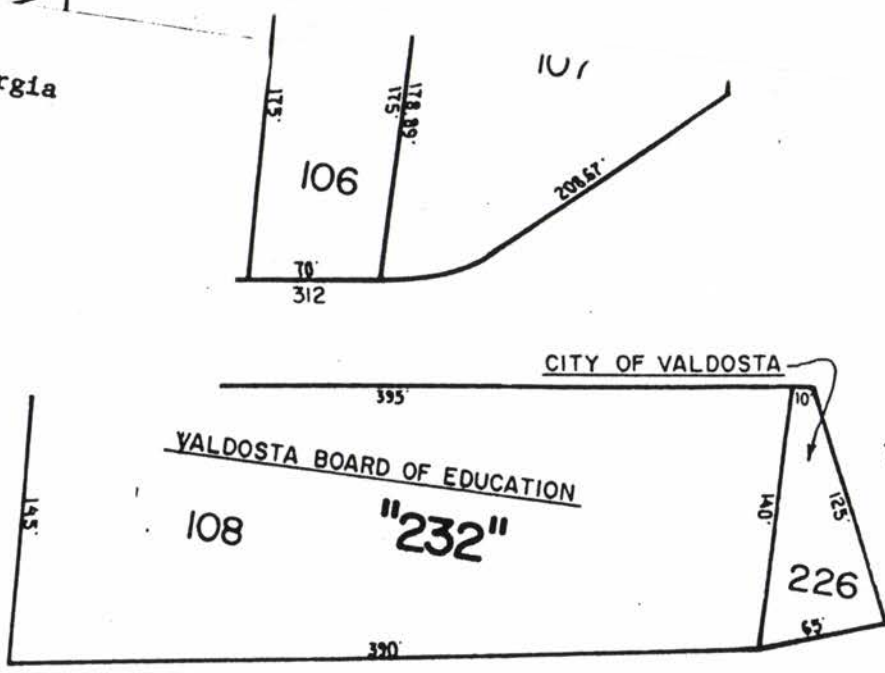
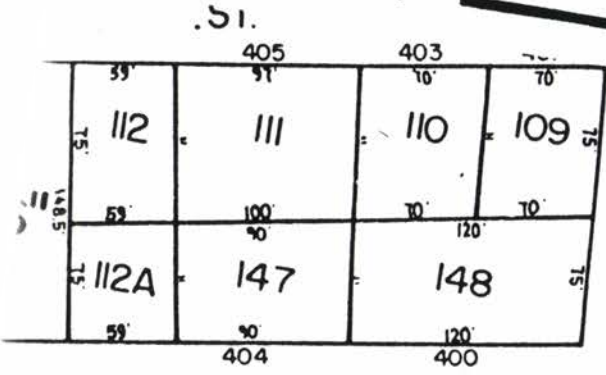
PROPERTY SKETCH MAP

Source: County Map VA-57
Date: 1969

Scale: 1":100'

North: ↑

Property Boundary: ———



(139A)

(236A)

"233"



OLD CARNEGIE LIBRARY

This building served as a library from 1914 to 1976 and is now headquarters for Lowndes County Historical Society. Designed by Lloyd Greer and completed in 1913. 305 W. Central Ave.

I. C. 6.

COMPARE / CONTRAST

CRITERIA	COURTHOUSE	CITY HALL	MUSEUM
DATE OF CONSTRUCTION			
ORIGINAL COST			
BUILDER			
ARCHITECT			
RESALE (\$)			
DATE OF RESALE			

I. C. 6.

COMPARE / CONTRAST

CRITERIA	COURTHOUSE	CITY HALL	MUSEUM
DATE OF CONSTRUCTION			
ORIGINAL COST			
BUILDER			
ARCHITECT			
RESALE (\$)			
DATE OF RESALE			

EXTERNAL FACADE			
BUILDING SITES / LOCATIONS			
LANDSCAPING			
COLUMNS			
ROOFS / ROOFLINES			
NUMBER OF STORIES			

At the Cemetery which is back in the woods off an old road from Sunbury to Midway.

FORT MORRIS, 089-22
Courthouse lawn, Hinesville.

SIMON MUNRO, 089-23
Fleming Road 1 mile east of McIntosh.

SKIRMISH AT HINESVILLE, 089-24
Ga 38 at junction with Ga 67 in Hinesville.

KILPATRICK AND MOWER AT MIDWAY CHURCH, 089-25
US 17 at Midway Church.

DORCHESTER ACADEMY, 089-26
U.S. 28 three miles west of Midway

DORCHESTER ACADEMY BOYS DORMITORY, 089-27
In front of building on Hwy. 82, 1/2 mi. west of Liberty Co. H.S.

LINCOLN COUNTY

GENERAL ELIJAH CLARK, 090-1
Community House Grounds. Elijah Clark Park, Lincolnton.

LINCOLN COUNTY, 090-2
At the Courthouse in Lincolnton.

GENERAL ELIJAH CLARK, 090-3
At the cemetery in Elijah Clark State Park, Lincolnton.

DOOLY SPRING, 090-4
Elijah Clark State Park near the entrance, Lincolnton.

TORY POND, 090-5
US 378 (Ga 43) about 5 miles northeast of Lincolnton.

PETERSBURG ROAD, 090-6
US 378 (Ga 43) northeast of and near Lincolnton.

LONG COUNTY

LONG COUNTY, 091-1
Courthouse lawn, Ludowici.

BEARD'S BLUFF, A REVOLUTIONARY POST, 091-2
US 301 at the Tattnall County Line (8 miles northwest of Ludowici.

JONES CREEK BAPTIST CHURCH, 091-3
US 301 five miles northwest of Ludowici.

OLD BARRINGTON ROAD, 091-4
Ga 99, 4.3 miles southwest of Ludowici.

HISTORIC ROADS AND INDIAN TRAILS, 091-5
US 301, 1.3 miles northeast of Altamaha River.

*LOWNDES COUNTY

LOWNDES COURT HOUSE, 092-1
At the Courthouse, Baldosta.

TROUPVILLE, 092-2
About 4 miles west of Valdosta.

SITE: FRANKLINVILLE, 092-3
Site of Franklinville about 8 or 10 miles northeast of Troupville.

ST. AUGUSTINE ROAD, 092-4
Valdosta.

LUMPKIN COUNTY

CALHOUN GOLD MINE, 093-1
Ga 60, 3.7 miles south of Dahlonega.

FINDLEY RIDGE, 093-2
Ga 60 on the south edge of Dahlonega.

TRAHLYTA'S GRAVE, 093-3
US 19 north of Dahlonega.

CONSOLIDATED GOLD MINE, 093-4
Ga 52 in Dahlonega.

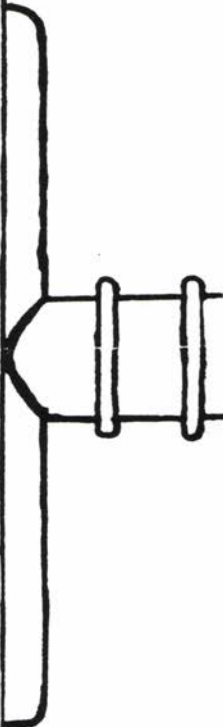
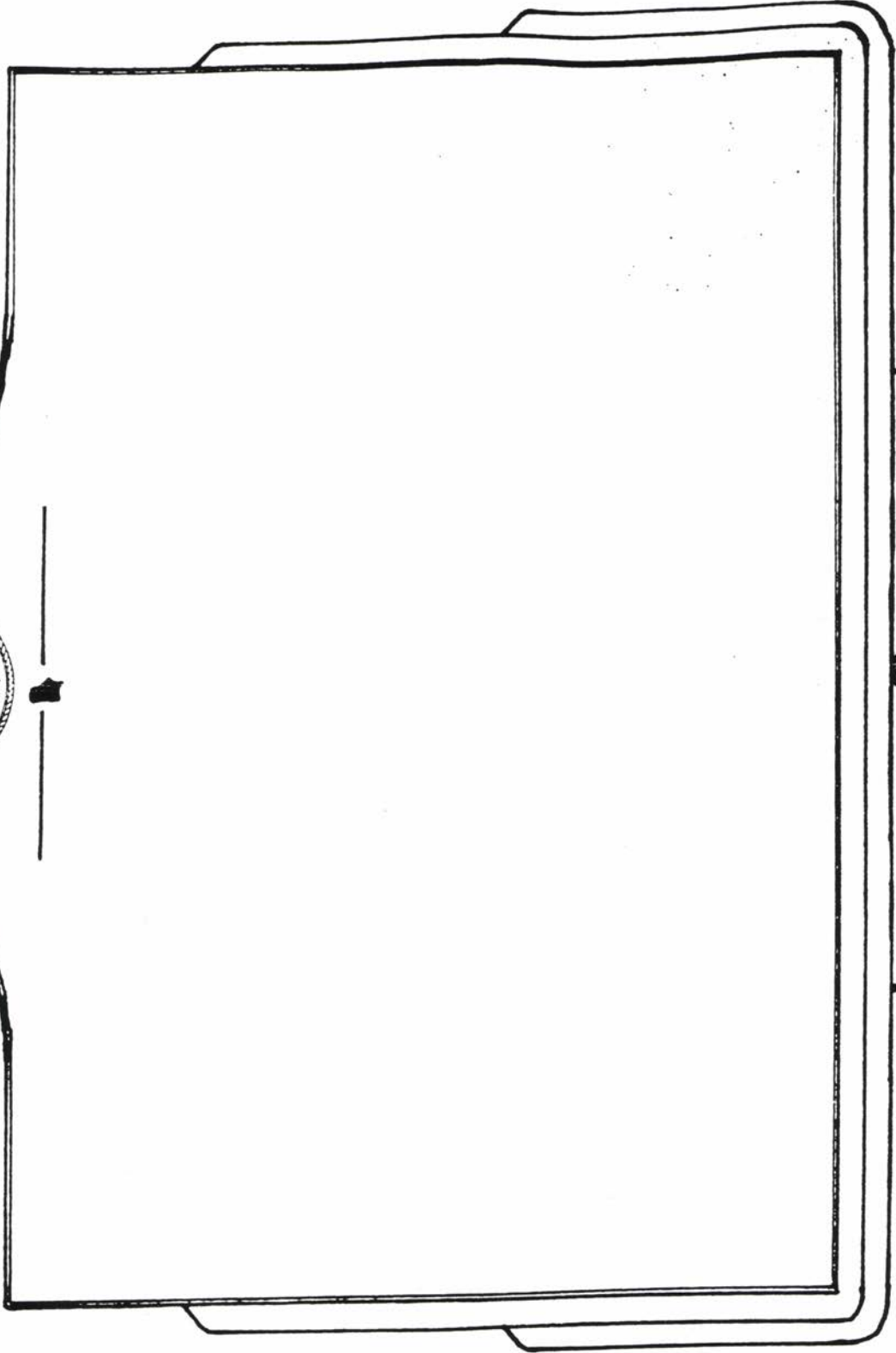
AURARIA, 093-5
Ga 9E, 4 miles south of junction with US 19 south of Dahlonega.

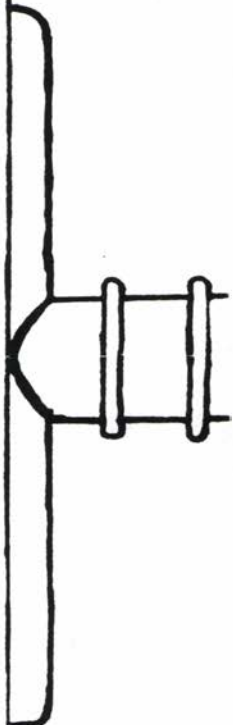
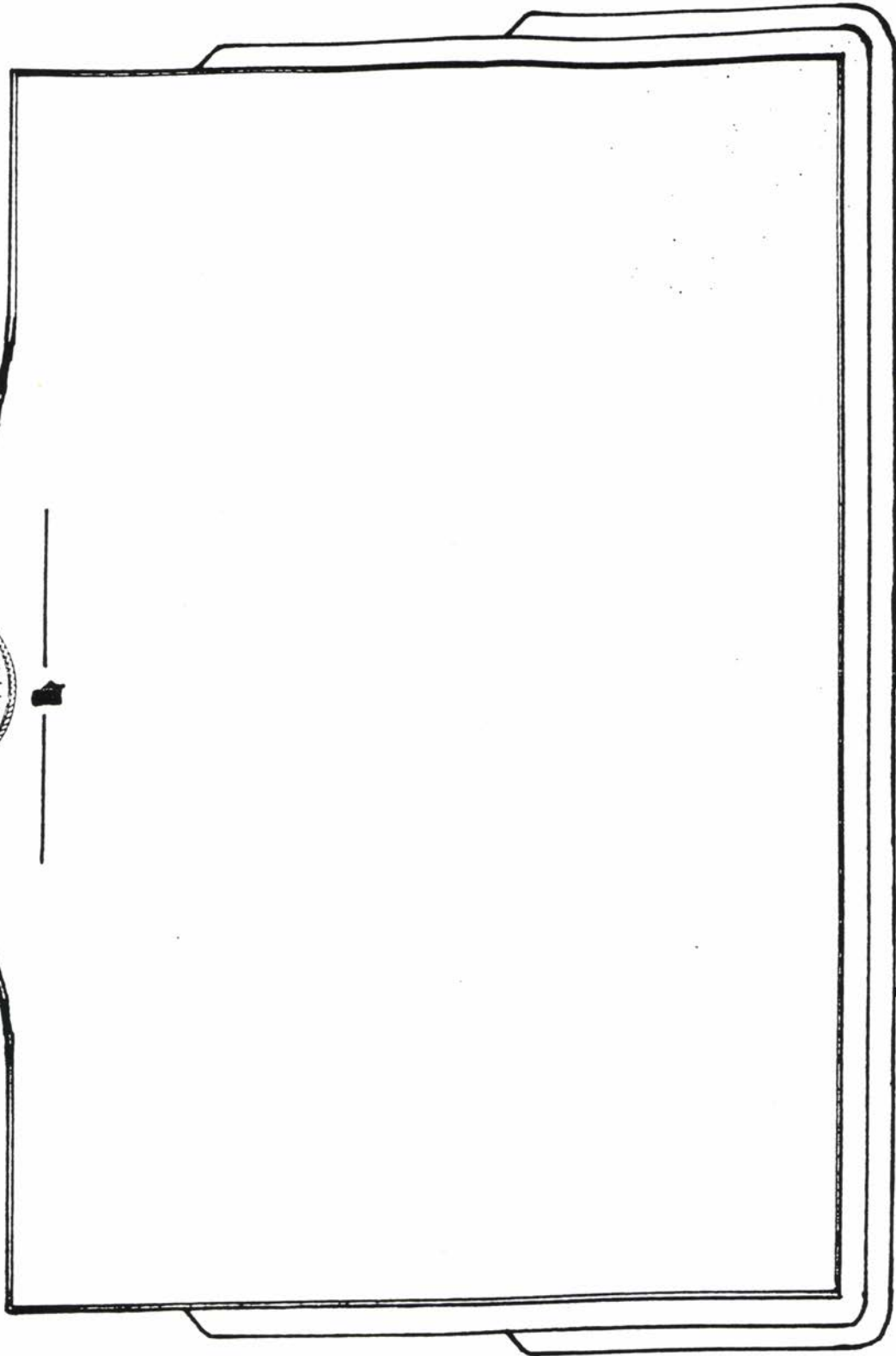


Space Requirements = Title 2" High
2 lines of up to 3 words

Marker with 1" Tall letters
14 lines long with 42 spaces & letters

Marker with $\frac{5}{8}$ " Tall letters
20 lines long with 62 spaces & letters





GEORGIA HISTORICAL MARKER APPLICATION

APPLICATION PROCEDURES

1. Read the marker criteria and evaluate the eligibility of your subject based on the criteria.
2. If the subject appears eligible, complete all information on the application form and

return to the address shown.

3. A historical marker will draw attention to a site. Owners of property being proposed for a marker should be aware of this and consider its consequences before giving permission for the placement of a marker on their property. Obtain signatures of the owner of the marker site or the subject site if either is private property. A signature is not necessary if the marker site is public property.
4. Three to five 35mm slides of both the marker site and the subject site must accompany the application.
5. Appropriate sections of county or city maps showing the location of the proposed marker site and its relationship to the marker subject site should also be included (8 1/2" x 11" size please).
6. Marker applications will be reviewed in July and January. You will be informed as to when your application will be reviewed.

Submission of an application does not guarantee that a marker will be awarded. The applicant will be notified of the receipt of the application by the DNR. If all requested information is not included or the information is inadequate for review, the application may be returned with instructions for its upgrade. Both the State Marker Review Committee and the Department of Natural Resources Board will review the application. If the decisions are favorable, the marker will be placed on a priority list for purchase. When funds become available and the application is reached on the list, the marker will be purchased. If the marker is privately funded, it can be purchased as soon as a final text is approved. A privately funded marker is considered a donation and becomes the property of the State of Georgia.

Please note that the state marker program is separate from the National Register of Historic Places. A marker application does not constitute a nomination to the National Register, nor does its approval provide any protection or tax incentives for

the property. Nomination to the National Register also does not automatically qualify a site for a marker.

For more information about the National Register, contact the Historic Preservation Section of the Parks and Historic Sites Division at (404)656-2840 or write Suite 1462, E. Tower, 205 Butler St., S.E., Atlanta, GA 30334.

MARKER PROGRAM GUIDELINES

1. **STATE MARKER COMMITTEE.** The State Marker Review Committee consists of members of the Georgia National Register Review Board. The Committee reviews marker applications twice each year, at its July and January meetings. Its recommendations are then considered by the Board of Natural Resources, which has final approval. When additional information warrants and the applicant submits a new application and narrative history, the marker committee may re-evaluate a topic that was previously rejected.
2. **DOCUMENTATION.** The basic document governing decisions of the Marker Review Committee in its consideration of a submitted marker application is a comprehensive discussion of the subject matter of the marker, together with footnotes and bibliography. Collections of miscellaneous documents, notes, or brochures are not acceptable in lieu of a narrative history.
3. **LOCATION.** Applicable sections of city or county maps showing the location of the marker and subject site should be included with the application (8 1/2" x 11" please).
4. **PERMANENT FILES.** All materials submitted by applicants for historical markers become part of the permanent files of the marker program.
5. **BURDEN OF PROOF.** The burden of proof for all historic claims rests upon the applicant, who shall support such claims with documentation in the form of proper footnotes and a bibliography. If the topic or subject purports to be unique (one of a kind, the largest, smallest, oldest, first, etc.), the submission is to include documentation from an unbiased and authoritative source which validates the claim.
6. **RELATIVE WEIGHT OF DATA.** Primary source data (manuscripts, publications, or other evidence from the time of the event) take precedence over all documentation in the evaluation of any historical data.

7. PLACEMENT OF HISTORICAL MARKERS.

Georgia Historical Markers are to be displayed in conspicuous places, accessible to the public. Desirable sites are public highways, parks, and city streets where the marker will be read by the most people. If the site to be marked is on private property or otherwise unaccessible, the marker should be placed in an accessible location as near as possible to the historic site.

8. OWNER'S PERMISSION. Written permission in the form of a signature on the application must be obtained from the property owner of both the marker site and the subject site if the property is private property.

9. REPLACEMENT OF MARKERS. When the replacement of an historical marker is necessary because it has been damaged or stolen or because of factual errors, the marker must be re-evaluated according to the criteria and policies in effect at the time of replacement.

CRITERIA

In order to be considered by the Review Committee markers should be of statewide or national significance and erected to mark definite sites only, with exceptions: (1) County markers giving only history of the county, to be located at such appropriate places as the local authorities shall determine. (2) Area markers located at rest areas or welcome centers.

MARKERS MAY BE ERECTED TO COMMEMORATE ONE OR MORE OF THE FOLLOWING:

I. Persons who have been dead a sufficient length of time, generally 50 years, for their ideas, services and accomplishments to be placed in accurate historical perspective, and there is in the State of Georgia a place where such a person either:

- A. Was born
- B. Was killed, if death was of state or national significance.
- C. Lived for a substantial period of time at a permanent residence; or
- D. Performed some act of state or national significance.

II. Events which took place within the State of Georgia, generally at least 50 years ago, and at locations within one mile of a paved highway, which are mentioned in at least one authoritative historical

work and were either:

- A. A military operation, including battles or other conflicts with Native Americans.
- B. A meeting of persons, the results of which were of lasting historical importance;
- C. An artistic creation, either visual, literary, musical or dance, or of a formerly unknown mechanical device, which has been of lasting value to society; or
- D. An act of such historic importance as to have changed the course of history of the state or nation.

III. Buildings still in existence, wholly or in part, which are within one mile of a paved highway, in which or in a portion of which either:

- A. One of the persons described under I. above was born or lived as their residence for a substantial period of time, or performed some act of state or national significance connected with their fame; or
- B. There took place an event described under II above; or

IV. Places which are within one mile of a paved highway and:

- A. Where there occurred an event described under II above;
- B. That have special historic interest by reason of being the first of what later became an institution of general use and acceptance in the field of human relations;
- C. Are associated with Native American cultures or historical events in the Cherokee, Creek or Uchee Nations; or
- D. Are authoritatively identified with European exploration and settlement.

**FOR MORE INFORMATION
CONTACT: MARKER STAFF AT
(404)656-2770**

HISTORICAL MARKER REQUEST FORM

Return to:

Georgia Department of Natural Resources
Parks, Recreation and Historic Sites
Suite 1352
205 Butler St., S.W.
Atlanta, GA 30334

SUGGESTED TITLE: _____

LOCATION (Please provide copy of appropriate section of county/city map, 8 1/2 x 11 please):

COUNTY: _____

ADDRESS (Please give exact location):

SIGNIFICANCE:

A. Areas of Significance

From the list below, check the "areas of significance" that you believe may apply to the subject. If you check "other", be sure to specify.

- | | |
|--|---|
| <input type="checkbox"/> archaeology-prehistoric | <input type="checkbox"/> landscape architecture |
| <input type="checkbox"/> archaeology-historic | <input type="checkbox"/> law |
| <input type="checkbox"/> agriculture | <input type="checkbox"/> literature |
| <input type="checkbox"/> architecture | <input type="checkbox"/> military |
| <input type="checkbox"/> art | <input type="checkbox"/> music |
| <input type="checkbox"/> commerce | <input type="checkbox"/> philosophy |
| <input type="checkbox"/> communications | <input type="checkbox"/> politics/government |
| <input type="checkbox"/> community planning | <input type="checkbox"/> religion |
| <input type="checkbox"/> conservation | <input type="checkbox"/> science |
| <input type="checkbox"/> economics | <input type="checkbox"/> sculpture |
| <input type="checkbox"/> education | <input type="checkbox"/> social/humanitarian |
| <input type="checkbox"/> engineering | <input type="checkbox"/> theater |
| <input type="checkbox"/> exploration/settlement | <input type="checkbox"/> transportation |
| <input type="checkbox"/> industry | <input type="checkbox"/> sports |
| <input type="checkbox"/> invention | <input type="checkbox"/> other(specify) _____ |

B. Statements of significance:

For each "area of significance" checked above, write a short statement explaining why you believe the subject is significant in this respect to the history of Georgia (use the back of this sheet and attach extra sheets if necessary). This statement should stress the historical importance -not the history - of the subject. Indicate why you believe that the subject deserves to receive a historical marker.

HISTORY

Historical Narrative:

The historical narrative should be a brief, **factual** account of the history of the subject. It should be no more than three, double-spaced pages with footnotes and a bibliography. Be sure to include primary sources of documentation when possible. County histories should not be relied upon solely as sources of information and should be considered as secondary sources.

DESCRIPTION OF SITE

Please include 3 - 5 thirty-five mm slides of the site being proposed and of the marker site. Describe what the viewer will see which relates to the subject, include buildings, landscape features etc. Note any features that are not contemporary to the marker subject matter.

PROPERTY OWNERSHIP

1. Name(s) of property owner(s) _____

2. If owned by an organization, corporation, agency, or other group, give name and title of responsible official

Signature _____

3. Mailing address _____

4. Telephone number _____

FORM PREPARED BY

Name _____

Title and Organization, if any _____

Mailing Address _____

Telephone number _____

Please explain your relationship to or interest in the marker: _____

(Use back of page, if necessary)

Checklist

Have you included?

- _____ Historical Narrative (Three pages plus Bibliography and Footnotes only please)
- _____ 3-5 35mm slides (usually up & down the road/street and the site or place proposed)
- _____ Property Owner's Signature- page 5 of application
- _____ Your Name & Address- page 5
- _____ Bibliography
- _____ County/City Map
- _____ Pages 3, 4, and 5 of the application form

The Review Process

(What happens to the application now?)

1. Upon receipt of your application, it will be checked to determine if the application is ready to submit to the Marker Review Committee.
2. If there are problems, you will be contacted for clarification or a further submission.
3. The application will be mailed to the Historical Marker Review Committee for study before the next meeting; in December for their January meeting or in June for their July Meeting.
4. The marker staff will prepare and present a short summary of your application to the Committee including the content and significance of your application and show the slides of the site. The Committee discusses, then votes on the application.
5. If the marker is approved by a simple majority of the Committee, a rating sheet is filled out and an average score calculated so that the marker can be placed on the marker funding priority list.
6. You will be contacted by mail and given the results of the vote and, if favorable, the standing on the purchase priority list.
7. You will be asked to help write, edit and approve the final text of the marker which shall follow the editorial policies of the program and conform to the size limitations.
8. If the applicant wishes to donate the marker to the State of Georgia, to avoid the wait upon funding, you will be asked to send a letter confirming that you will be responsible for the purchase. Only after receipt of this letter will the marker be ordered.
9. The marker will be shipped to the appropriate State Park or Historic Site where it will be checked for errors and shipping damage. Only when the marker has this final check is it safe to set a dedication date.
10. If you wish to plan a dedication, the erection of the marker will be coordinated by the local park or site staff. The park or site staff and the marker staff is not responsible for planning dedications.
11. Maintenance problems with the marker should be directed to the park staff, the marker maintenance shop (404-389-7810) or the marker program staff (404-656-2770).

VISUAL SURVEY FORM: HISTORIC COMMERCIAL BUILDINGS

Directions: Circle the details that are closest to what you see.

SITE
 FORM
 COOR
 MATERIALS
 WINDOWS
 LOCATION

LOCATION



detached



attached



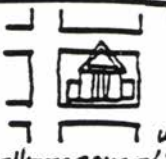
boulevard



along the railroad



crossroads



courthouse square

SETBACK



close to road



set back from road

LANDSCAPE FEATURES



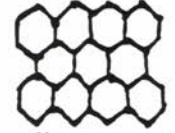
tree-lined streets



benches



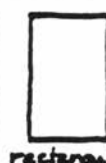
street lights



city pavers

oth

PLAN



rectangular



irregular

HEIGHT



1-story



2-story

other

ROOF



flat



gable



mansard



irregular

ot



geometric



corbelled



dentil motif



grilles



brackets



Victorian



balustrade

oth

BRICK



header



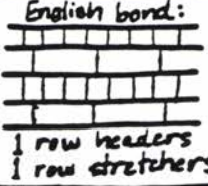
Common bond:
1 row headers
5-7 rows stretchers



all stretchers



Flemish bond:
header-stretcher



English bond:
1 row headers
1 row stretchers

WOOD OR METAL?



cornice
window frames



storefront
bulkhead
column

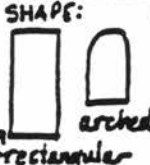
UPPER FLOORS



upper sash
lower sash



of Panes:
9 over 9



SHAPE:
rectangular



arched



Craftsman style



ARRANGEMENT
paired



Palladian



shutters



hood



keystone

STOREFRONT



transom
plate glass

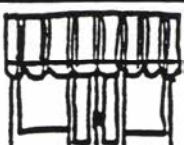
ENTRY



flush



recessed



AWNING

SIGNS



above storefront



painted on window



side of building



hanging

ot

COLUMNS



Doric



Ionic



Corinthian



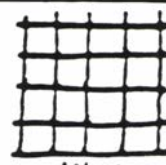
Composite



console



terra cotta



tiles

I.C.1.

other

VISUAL SURVEY FORM: HISTORIC COMMERCIAL BUILDINGS

Directions: Circle the details that are closest to what you see.

SITE FORM CORNER MATERIALS WINDOWS STOREFRONT DETAILS

LOCATION					
SETBACK		LANDSCAPE FEATURES			
PLAN		HEIGHT		ROOF	
rectangular	irregular	1-story	2-story	other	other
BRICK					
stretcher	Common bond:	all stretchers	Flemish bond:	English bond:	storefront
header	1 row headers 5-7 rows stretchers		header-stretcher	1 row headers 1 row stretchers	cornice window frames bulkhead column
UPPER FLOORS					STOREFRONT
# of Panes: 9 over 9 6 over 6 4 over 4 2 over 2 1 over 1		rectangular arched		paired Palladian	shutters hood keystone
ENTRY					STOREFRONT
flush	recessed		above storefront	painted on window	side of building
COLUMNS					STOREFRONT
Doric	Ionic	Composite	square	terra cotta	hanging
					other

Voices from the past

For many centuries, Americans have built buildings in which to live, go to school, work and have fun. Over the years, the styles of these buildings have changed, as have their materials, sizes and ways in which they are built. But even though these things change, people still need somewhere to live, go to school, work and play.

Let's take a trip back in time to find out more about how buildings looked during four eras in American history. Listen to the voices of 16 young people talk about the buildings that were important in their lives. Read and match their words with each of the 16 buildings here. Write the number of the building after the correct quotation.

How would you describe the buildings in your life? How do they look compared to these buildings?

“The wooden building in which I went to school in 1890 later became a branch bank.”

“On Sundays my parents took me to the park so we could listen to Sousa marches.”

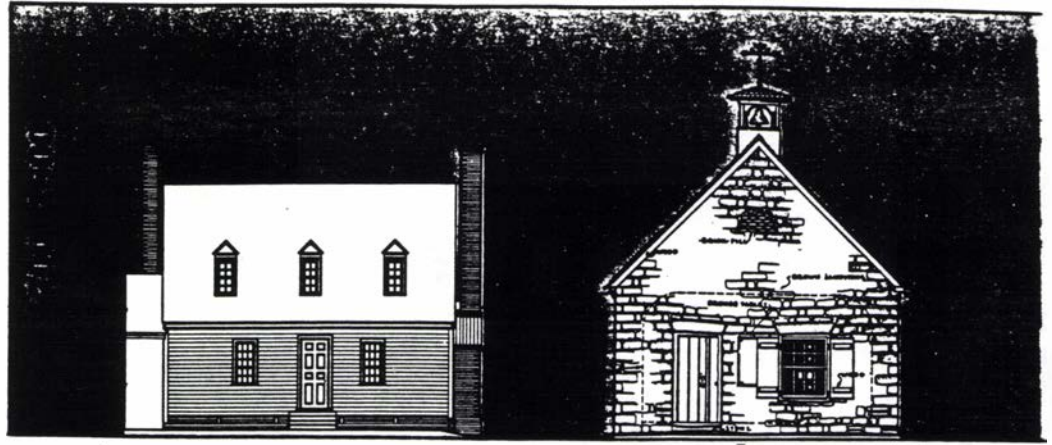
“Our house looked like it had two front doors. Actually, the one on the right was the entrance to a side passageway.”

“I remember two things about my cousin's business. The first was its beautiful wrought-iron balcony. The second was the constant aroma of bread baking.”

“On summer days I would go out to the country to watch the sails turning. Once the miller let me climb up a narrow stairway to the cap.”

Home

School



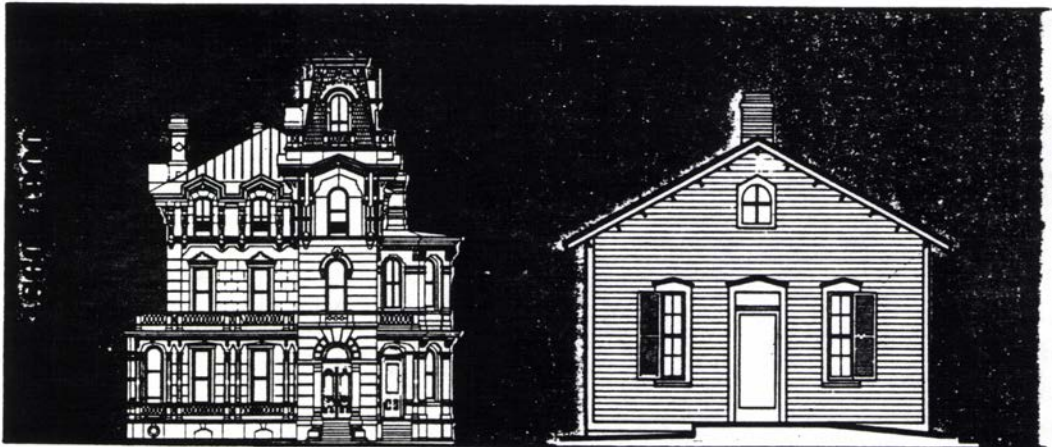
1. Sandgates on Cat Creek

2. Chancellor Avenue School



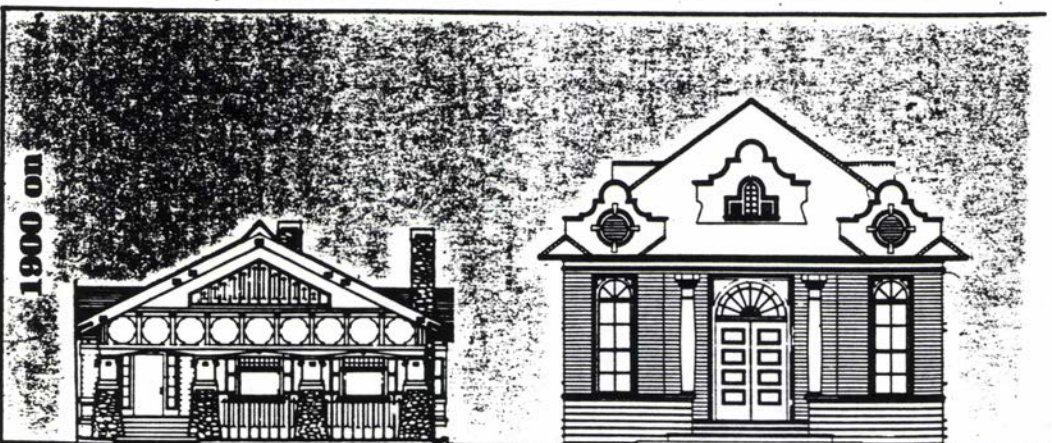
5. Baltimore town house

6. Stone School



9. Goyer-Lee House

10. Broad River Schoolhouse



13. Martin Avenue house

14. Portola Valley School

Georgia Historical Marker Program A Brief History

In 1951, the Georgia General Assembly established the Georgia Historical Commission. There were two underlying reasons for the establishment of the Commission. The primary one was the fact that citizens groups had formed and acquired property for historical sites that were of statewide significance and the Georgia State Parks Division was not in the historic site operating business, even though it had some historic properties. The second reason was the upcoming centennial of the Civil War. A need to mark the Georgia sites dealing with the war was recognized. The enabling legislation authorized the Commission to erect markers to objects, sites, areas, structures, ruins of historic or legendary significance such as trails, post roads, highways or railroad ruins or taverns, harbors or wharves, mountains, valleys, coves, swamps, forests or everglades, churches, missions campgrounds and places of worship, schools, colleges and universities courthouses and seats of government, councils, assemblies, conventions factories, foundries, industries, mills, stores, and banks, cemeteries, burial mounds, battlefields, fortifications, and arsenals.

The Commission sought an inexpensive, sturdy, easily erected and permanent marker. They chose a two sided cast aluminum marker that was painted to resemble aging bronze. The factory finish is a dark green color with 23K gold leaf on the letters. Earlier markers had a brown spot sprayed on the center to make it appear as if aging. The marker chosen by low bid was pattern "J" from Sewah Studios of Marietta, Ohio. Since that time, pattern J with the arched crest has become know as the "Georgia Pattern" by the manufacturer. The marker is usually a single post tablet with the Great Seal of Georgia in the crest. The pattern offers a plate size of 38 by 42 inches which can contain 20 lines of 5/8 inch tall letters or 14 lines of one inch tall letters. They normally are installed with three feet of the seven feet tall post in the ground. They are normally erected by tamping the concrete post in place with earth so that they can be moved or removed easily. At the bottom left is the county number (a three digit number that lists the counties in alphabetical order with a dash followed by the number representing the sequence of the marker in the county). The credit line "Georgia Historical Commission" on early markers and "Georgia Historical Marker" after the Commission was reorganized into the Department of Natural Resources after 1974, appears in the center and the erection date appears on the bottom right corner. A manufacturing identifying number is stamped on the top edge of the marker. These numbers are preceded by "Ga" and are sequential. A replacement marker is stamped with an "R".

The first markers were erected without strict guidelines and many were written by the "County Historian" who had been authorized by state law. To develop continuity in Civil War markers, the Commission contracted with two noted authorities to write them as a series. Wilbur Kurtz wrote the markers for the Atlanta Campaign and points north and Colonel Allen P. Julien wrote the ones for the battles around Atlanta and the March to the Sea. Under this arrangement, some 750 Civil War markers were erected before the Centennial. The markers were approved by the Historical Commission and coordination of the efforts was through the Staff Historian of the Commission. The first Staff Historian was Mary Gregory Jewett who worked for her father the redoubtable C. E. Gregory, Executive Secretary of the Commission. The Staff Historian began a series of markers for each county and county historians and private citizens proposed and wrote the rest.

In 1959, the Historical Commission developed a written criteria for historical marker approval. Commission Chair Joseph B. Cumming of Augusta wrote to Secretary of State Ben W. Fortson on August 13, 1959, "At Mrs. Jewett's suggestion that I do so, I have redrafted the requirements for markers. She is having such difficulty with the importunities of people who want markers at places where there is really no justification for their being erected...". The resulting criteria was adopted and has been the basic guideline for inclusion into the marker system since 1959, with only minor revisions. The criteria states that the subject to be of statewide or national significance and shall commemorate one or more of the following:

- I. Persons who have been dead a sufficient length of time, generally 50 years, for their ideas, services and accomplishments to be placed in accurate historical perspective, and there is in the State of Georgia a place where such a person either:
 - A. Was born
 - B. Was killed, if death was of state or national significance
 - C. Lived for a substantial period of time at a permanent residence; or
 - D. Performed some act of state or national significance.

- II. Events which took place within the State of Georgia, generally at least 50 years, ago and at locations within one mile of a paved highway, which are mentioned in at least one authoritative historical work and were either:
 - A. A military operation, including battles or other conflicts with Native Americans.
 - B. A meeting of persons, the results of which were of lasting importance,
 - C. An artistic creation, either visual, literary, musical or dance, or of a formerly unknown mechanical device, which has been of lasting value to society; or
 - D. An act of such historic importance as to have changed the course of history of the state or nation.

- III. Buildings still in existence, wholly or in part, which are within one mile of a paved highway, in which or in a portion of which either:
 - A. One of the persons described under I. above was born or lived as their residence for a substantial period of time, or performed some act of state or national significance connected with their fame; or
 - B. There took place an event described under II. above; or

- IV. Places which are within one mile of a paved highway and:
 - A. Where there occurred an event described under II. above;
 - B. That have special historic interest by reason of being the first of what later became an institution of general use and acceptance in the field of human relations;
 - C. Are associated with Native American cultures or historical events in the Cherokee, Creek or Uchee Nations; or
 - D. Are authoritatively identified with European exploration and settlement.

The two exceptions to these criteria were the erection of one marker in each county that gave the history of the county in a place that was determined by the county officials, usually at the county court house and markers that are located in rest areas or welcome centers along Georgia's major highways.

By 1968, some 1,818 markers had been erected and many had been damaged, stolen or destroyed. The cost of a marker had risen from \$117 each to over \$300 and Georgia had over three times the number of most states and three hundred more than Virginia. The Commission decided that all the really significant places had been marked and that a moratorium on erection was in order. On January 30, 1968, the Georgia Historical Commission voted to terminate the erection of markers. The Commission allowed themselves some political leeway with the clause, "Should there have been overlooked any person, event or site of exceptional historical interest will make the necessary investigation and research as to its qualifications for a marker and take such action as it deems appropriate in the circumstances." Only 13 markers were erected in the next eight years in accord with this policy.

The Governmental Reorganization Act of 1973, led to the dissolution of the Georgia Historical Commission and the marker program and Georgia Historical Commission Sites were merged into the Department of Natural Resources. The erection of an occasional marker was still desired and the markers were reviewed by a group of state employees who volunteered to take on the charge. The employees were from the Department of Natural Resources and from the Department of Archives and History. The recommendations of state employees in a review process did not meet the recognized standards of having an independent panel of respected experts in the historical field. In 1989, the National Register Review Board agreed to act as a Marker Review Committee at two of their regular meetings, usually in January and July. Their action serves as a recommendation to the Georgia State Parks, Recreation and Historic Sites Division Director as to the suitability of erection of markers.

Maintenance of historic markers has always been a problem. The field work which basically involved the erection, moving and replacement of markers was handled by the State Highway Department (SHD) by an informal arrangement. The markers were shipped to SHD maintenance facilities and were erected by local employees. Some SHD regions or counties performed exemplary service while some areas actually destroyed more markers with mowers and motor graders than they repaired. There were no annual inspections and by 1964, there was a backlog of 42 markers that were missing. By 1981, at least 255 of 1,830 markers were missing or damaged beyond repair. The Georgia Department of Transportation informed the Department of Natural Resources that they would no longer maintain historical markers. The DNR then assigned each state park and each historic site a region for which it was responsible for all marker maintenance. Funds were budgeted for a marker maintenance shop and all major maintenance was done at the facility at Panola Mountain State Park. The facility was closed for six months in 1991 when there was a revenue shortfall. In 1995, the DNR sought ways to privatize many functions including that of major marker maintenance.

The work of the Marker Maintenance Shop was chosen for privatization. The major work such as welding on of new bases, patching bullet holes, straightening and repainting will be given to private companies to perform. Parks and Sites employees will still be washing, straightening posts, providing an annual inspection and moving markers when the site is threatened by highway improvements or development. The marker program has always been a source of pride and private citizens or civic clubs or organizations have always been encouraged to "adopt" a marker or series of markers for security and minor maintenance.

Billy Townsend, 3/5/96



M A R B O R

INSURANCE MAP

BOSTON.

VOLUME 1.

1867.

BY D. A. SANBORN, C. E.,
117 BROADWAY, N. Y.

*Sanborn 1868
No 856*

Revised according to the Act of Congress, in the year 1867, by D. A. SANBORN, in the
Chief's Office of the United States of the United States for the Southern District of New York.

II.C.2.a.(2)

KEY.

	Brick, Stone or Iron Warehouses.
	Brick or Stone Dwellings.
	" " " with Store under
	Frame Buildings - except Part of Bay
	Brick or Stone Special Hayard.
	Frame " "
	Brick, with Frame Front or Vails.
	Frame, with Brick Front.

	Slate or Metal Roof, marked thus
	Fire Wells, 6 inches above roof.
	Window Opening in 1st Story.
	" " " 2d " "
	" " " 3d " "
	" " " 4th " "
	Stables.
	Iron Boilers.
	12, 14 Reference to adjoining sheets.
	Hydrants.
	Glass Front cases.
	A, B, or C roof made, metal roof, iron shutters.
	B, D, or C roof in one of the above particulars.
	C, " " " " " "
	D, " " " " " "

THE MAP ABOVE IS FROM AN 1867 INSURANCE ATLAS OF BOSTON THAT IS THE EARLIEST PUBLICATION BY D.A. SANBORN IN THE LIBRARY OF CONGRESS.

II.C.2.a.(1)

A Sanborn map detail interpreted with a key provides a wealth of information about the YMCA building at 27 and 29 (renumbered since the previous map as indicated by the numerals in parentheses) West Main Street in downtown Staunton, Virginia, in 1909. A circa 1890 illustration of the YMCA building provides graphic translation of the Sanborn map. The block on which the YMCA is located is elevated twenty-six feet as indicated by the figure in the circle at the bottom left. The street is forty feet wide as indicated by the figure at the left, where the solid circle and note indicate a double fire hydrant and fire-alarm box. Water is supplied to the buildings through private, four-inch pipes, as indicated by the note.

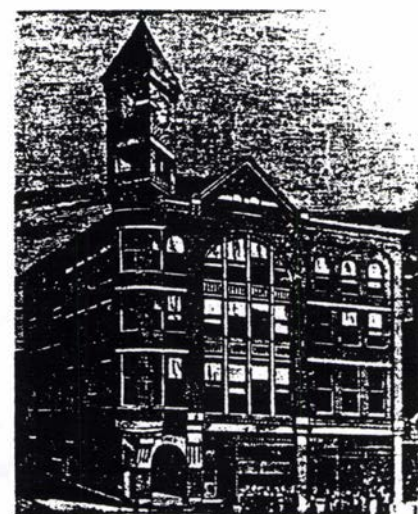
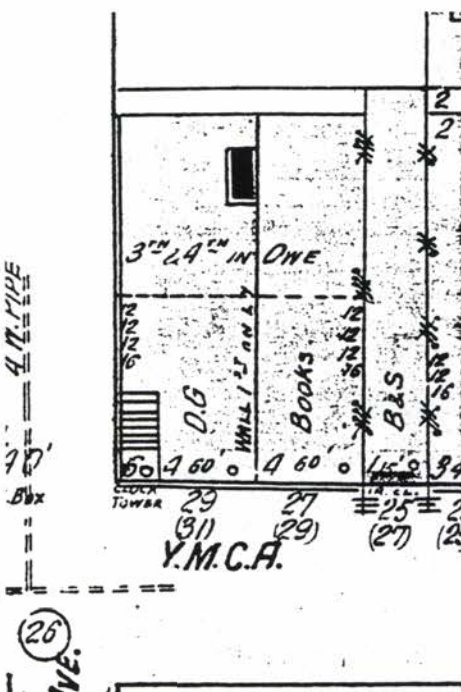
The building is constructed of brick as indicated by the pink color. The exterior walls are sixteen inches thick on the first floor and twelve inches thick on the floors above. The first floor of the building is divided by a brick wall as noted. A dry-goods company occupies number 29 as indicated by the D.G. and a bookstore occupies number 27 as indicated by the note. The main parts of the building contain four stories as indicated by the figures in the southwest corners of each section and are sixty feet high from the street level to the roof level as indicated by the figures in the center. The exception is the labeled clock tower, which contains six stories, as indicated.

A framed partition divides space on the third and fourth floors into front and rear sections, the rear half of which is two stories high, as indicated by the note. (Previous editions of the map noted that the two-story space served as a gymnasium.) All of the roofs have metal covering as indicated by the open circles in the southeast corner of each section.

The building's stairwell is marked in the southwest corner of the building, as is its basement heater in the north-central portion. There are no windows in the first story of the east wall, but windows exist in all stories above. This is indicated by the symbols along the wall. The four strokes of the

KEY

<p>TILE JOY BRICK JOY POORER JOY</p> <p>ADOBÉ</p> <p>HEIGHT OF BUILDING IN FEET FROM GROUND TO ROOF LINE</p> <p>(C. BR.) (C. B.) (CONC.)</p> <p>TILE BUILDING</p> <p>BRICK BUILDING WITH FRAME CORNICE</p> <p>" " " " stone front " " " " frame side (DIVIDED BY FRAME PARTITION)</p> <p>BRICK VENEERED BUILDING</p> <p>" " and frame building</p> <p>FRAME BUILDING, BRICK LINED</p> <p>" " " " metal clad</p> <p>FRAME BUILDING</p> <p>IRON BUILDING</p> <p>TENANT BUILDING OCCUPIED BY VARIOUS MANUFACTURING OR OCCUPANCIES</p> <p>FRAME BUILDING COVERED WITH ASBESTOS</p> <p>BRICK BUILDING WITH BRICK OR METAL CORNICE</p> <p>FIRE WALL 6 INCHES ABOVE ROOF</p> <p>" " " " 12 " " " "</p> <p>" " " " 18 " " " "</p> <p>" " " " 36 " " " "</p> <p>FIGURES 8, 12, 16 INDICATE THICKNESS OF WALL IN INCHES.</p> <p>WALL WITHOUT OPENING AND SIZE IN INCHES.</p> <p>WALL WITH OPENINGS ON FLOORS AS DESIGNATED.</p> <p>OPENING WITH SINGLE IRON OR TIN CLAD DOOR.</p> <p>" " " " double iron " " " " doors.</p> <p>" " " " standard fire doors.</p> <p>OPENINGS WITH WIRED GLASS DOORS.</p> <p>DRIVE OR PASSAGE WAY</p> <p>STABLE</p> <p>AUTO HOUSE OR PRIVATE GARAGE</p> <p>SOLID BRICK WITH INTERIOR WALLS OF C. B. OR C. B. AND BRICK MIXED.</p> <p>MIXED CONSTRUCTION OF C. B. AND BRICK WITH ONE WALL OF SOLID BRICK.</p> <p>MIXED CONSTRUCTION OF C. B. AND BRICK WITH ONE WALL FACED WITH 4" BRICK.</p> <p>MIXED CONSTRUCTION OF C. B. AND BRICK THROUGHOUT.</p>	<p>WINDOW OPENING IN FIRST STORY.</p> <p>WINDOW OPENINGS IN SECOND AND THIRD STORIES.</p> <p>WINDOW OPENINGS IN SECOND AND FOURTH STORIES.</p> <p>WINDOWS WITH WIRED GLASS.</p> <p>WINDOWS WITH IRON OR TIN CLAD SHUTTERS.</p> <p>WINDOW OPENINGS TENTH TO TWENTY-SECOND STORIES</p> <p>UPWARD ROOF DOTS REPRESENT OPENINGS. STEMS INDICATE STORIES, COUNTING FROM LEFT TO RIGHT, LOOKING TOWARD BUILDING.</p> <p>OPEN ELEVATOR</p> <p>FE FRAME ENCLOSED ELEVATOR</p> <p>LET " " " " WITH TRAPS.</p> <p>ESC " " " " SELF-CLOSING TRAPS.</p> <p>CEET CONCRETE BLOCK ENCLOSED ELEVATOR WITH TRAPS.</p> <p>TESE TILE ENCLOSED ELEVATOR WITH SELF-CLOSING TRAPS.</p> <p>BE BRICK ENCLOSED ELEV. WITH WIRED GLASS DOOR</p> <p>Window opening in first story.</p> <p>Window openings in second and third stories.</p> <p>Window openings in second and fourth stories.</p> <p>Windows with wired glass.</p> <p>Windows with iron or tin clad shutters.</p> <p>Window openings tenth to twenty-second stories</p> <p>Open elevator.</p> <p>Frame enclosed elevator.</p> <p>" " " " with traps.</p> <p>" " " " self closing traps.</p> <p>Concrete block enclosed elevator with traps.</p> <p>Tile enclosed elevator with self closing traps.</p> <p>Brick enclosed elev. with wired glass door</p> <p>Iron chimney</p> <p>With spark arrestor</p> <p>Brick chimney.</p> <p>Ground elevation.</p> <p>Vertical steam boiler.</p> <p>Gasoline tank.</p> <p>Open under connection</p> <p>Siamese fire dept. connection</p> <p>Single fire dept. connection</p> <p>Reference to adjoining page.</p> <p>Fire engine house, as shown on key map.</p> <p>Fire pump.</p> <p>Under page number refers to corresponding page of previous edition.</p> <p>Quadruple hydrant of the "High Pressure Fire Service"</p> <p>Fire alarm box of the "High Pressure Fire Service"</p> <p>Water pipes of the "High Pressure Fire Service" and hydrants of the "High Pressure Fire Service" as shown on key map.</p> <p>Water pipes and size in inches.</p> <p>Water pipes of private supply</p> <p>House numbers shown nearest to buildings are official or actually up on buildings.</p> <p>Old house numbers shown furthest from buildings.</p>
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symbol indicate four stories, and the three dots on the inside end of the strokes indicate windows on the second, third, and fourth only.

What the company liked to call the "hand-picked" quality of its products captivates contemporary viewers who are accustomed to the sameness of mass production.

1930s, 1940s, and 1950s. Only the company's private archive is more complete.

The Library of Congress collection is built upon twenty-one-by-twenty-five-inch sheets of paper, some 700,000 maps in all. An index sheet introduces each set in elaborate hand-drawn letters identifying the town, state, and year (and, of course, the manufacturer). A typical index sheet includes an overview of the entire municipality mapped in the set, an index of streets and prominent local sites, a legend, and such sundry data as population, economy, and prevailing wind direction.

Typically, bird's-eye views of communities, drawn at a scale of one inch equaling fifty feet, depict one- to ten-square-block sections and an outline of each building. The company instructed its surveyors to investigate every built-up part of a community. "Information is generally available at the Court House, or . . . some real estate agent may have the necessary data," the *Surveyor's Manual* advised. "[However] if records are not easily obtainable do not waste too much time, but proceed to measure up the territory with tapeline, and plot sheets from notes so secured." Only a few loose sheets are needed to complete smaller towns. Larger cities, however, require bound volumes containing approximately 100 plates each. (By 1924 New York City's five boroughs required forty-eight bound volumes.)

The maps' most obvious characteristic is their coloration. Five tints distinguish each building's exterior material—olive for adobe, blue for stone, pink for brick, yellow for wood, and gray for metal. Representing building footprints, small rectangles are painted in the five pastels to form mosaics of such diverse patterns that they seem to exhaust every mathematical possibility.

The coded colors belong to an intricate iconography that also incorporates initials and numerals; an assortment of lines, circles, squares, and x's; and anomalous symbols found nowhere else. D.A. Sanborn, the company's founder, copyrighted his system, but the format and symbolism remain largely unmodified from those devised in 1850 by a committee assem-

bled by George T. Hope, an officer of the Jefferson Insurance Company of New York, to map New York City. When translated with the help of the legend, the codes impart property sizes, shapes, heights, construction materials, uses, and occupants; locations of windows, doors, porches, and additions; and types and materials of roofs. The maps also indicate the widths and names of streets as well as house and block numbers. The locations of fire walls and sprinkler systems, water mains—including their dimensions—fire-alarm boxes, and hydrants remind us of the maps' intended use by the fire-insurance industry.

What the company liked to call the "hand-picked" quality of its products captivates contemporary viewers who are accustomed to the sameness of mass production. Although founded upon a late-nineteenth-century surge in cartography brought on by the advancement from engraving to lithography, the Sanborn Company boasted in 1926 that "the making of our maps is still one of the ancient crafts in which the soul of the craftsman finds

inspiration and expression." Anonymous cartographers—hundreds of them during peak production—drew and lettered the maps, which were printed as line art. But because orders of any single sheet rarely exceeded twenty, it was more economical to employ artists using waxed-paper stencils to paint the maps with watercolors than to print each color.

When the expense and impracticality of redrawing and reproducing entire sets of maps became unmanageable, the Sanborn Company conceived production shortcuts. Around 1920 a loose-leaf atlas format replaced bound volumes, making it possible to replace outdated plates without reprinting an entire volume. Following World War II Sanborn experimented with reduced scales of an inch equaling 100 and even 200 feet.

The most conspicuous modification of Sanborn maps was the production of revised areas on patches, which were distributed to customers for application on previously published comprehensive editions. The "slips," as the company called the patches, eliminated the need to redraw and reprint entire



The Library of Congress has the largest—but by no means only—collection of Sanborn fire-insurance maps. Original and duplicated Sanborn maps can be located in thousands of state, local, and university libraries, state historic preservation offices, and local government offices, historical societies, and preservation organizations. Many of the smaller collections resulted from an effort by the Library of Congress between 1955 and 1978 to cull from its collection 288,093 duplicate sheets and 432 duplicate atlases and present them to libraries in states corresponding to the maps' locations.

Researchers can determine whether the Sanborn Company charted a specific city by consulting an index published by the Library of Congress of its Sanborn map collection under the title *Fire Insurance Maps in the Library of Congress: Plans of North American Cities and Towns* produced by the Sanborn Map Company. The index lists mapped cities, dates of coverage, and the number of sheets covering each city. The book is out of print, but microfilm copies can be purchased by contacting the Library of Congress, Photoduplication Service, Washington, D.C. 20540, (202) 707-5640.

Reproductions of Sanborn maps are available in a variety of formats and subject to publishing agreements. Contact:
♦ Library of Congress, Photoduplication Service, address above;

♦ Chadwyck-Healey, Inc., 1101 King Street, Alexandria, Virginia 22314, (703) 683-4890 or (800) 752-0515;

♦ Sanborn Mapping and Geographic Information Service, 629 Fifth Avenue, Pelham, New York 10803, (914) 738-1649.

pages. Initiated for more densely built, frequently updated cities, the practice became so widespread for smaller towns that unpatched maps produced after the 1930s are rare.

Although patched maps sacrifice some of their original markings, they possess their own distinct appeal. Some researchers report coming across examples on which the patches have been

By the time Sanborn died in 1883 his company had surveyed and produced maps of municipalities in every part of the country.

applied in such a way that they can be thumbed like a flip book to simulate animation of an area's evolving architecture. Usually, however, researchers who respect the documents' historic integrity must resist temptations to indulge in cartographic archaeology by peeling back the patches (perhaps with steam?) to examine previous strata.

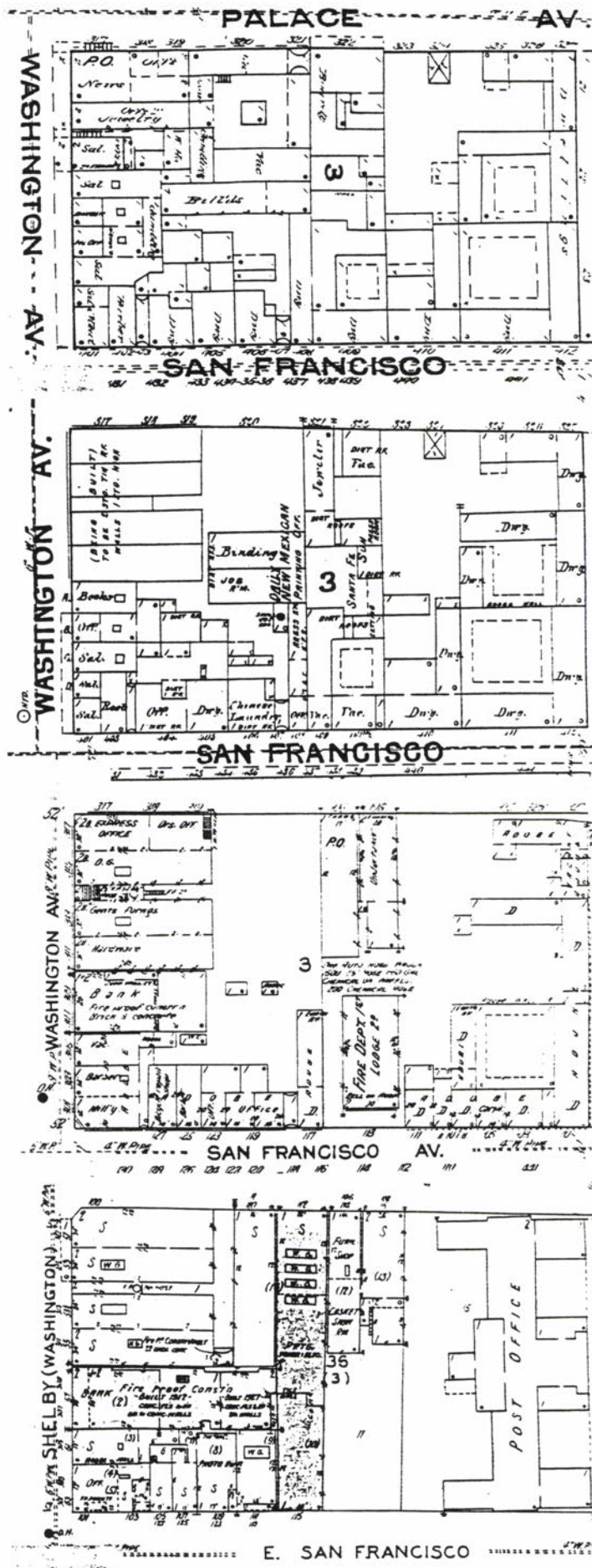
The body of Sanborn maps is the legacy of Daniel Alfred Sanborn (1827-83), a surveyor from Somerville, Massachusetts, who set up business in 1867 in lower Manhattan. Sanborn's business, in turn, was an Americanization of an imported British industry, a history that Walter W. Ristow thoroughly researched and concisely chronicled for various

publications during his tenure as chief of the Geography and Map Division at the Library of Congress.

Ristow traces to late-eighteenth-century London the practice of compiling accurate, detailed, and current maps to support the fire-insurance industry. London insurance underwriters quickly exploited the practice to monitor risks across the Atlantic, sponsoring surveys of several American cities in which they underwrote most of the fire insurance for buildings before and after the Revolutionary War. The earliest extant fire-insurance map of an American city, which is repositied at the Library of Congress, bears in an assortment of ornate scripts the ponderous title of *Ichonography of Charleston, South Carolina, At the Request of Adam Sunno, Esq. for the use of the Phoenix Fire-Company of London, Taken from Actual Survey, 2d August 1788 by Edmund Petrie. Published 1st Jany. 1790 by E. Petrie No. 13 America Square.*

Following the War of 1812, in an environment of intense anti-British sentiment and accumulating domestic capital, American-owned insurance companies proliferated, concentrating in New York, Philadelphia, Boston, and Hartford. At first, most firms limited their concerns within distances that allowed personal inspection. But an 1835 conflagration in New York wiped out many smaller insurance companies, and in the industry's ensuing reorganization larger companies formed to solicit business in areas sizable enough to make firsthand

FOUR MAPS DEMONSTRATE CHANGES THAT OCCURRED IN ONE CITY BLOCK OF SANTA FE, NEW MEXICO, OVER A FORTY-SEVEN-YEAR PERIOD. COMPARISON OF THE MAPS SHOW TRANSITION FROM THE OLIVE COLOR THAT SYMBOLIZES ADOBE CONSTRUCTION IN 1883 TO MORE OF THE PINK COLOR THAT SYMBOLIZES BRICK CONSTRUCTION. THE NATURE OF THE BUILDINGS' USES ALSO CHANGED, WITH SALOONS, BILLIARD HALLS, AND DWELLINGS GIVING WAY TO BANK, OFFICES, AND POST OFFICE. THE ILLUSTRATIONS OPPOSITE PROVIDE PHOTOGRAPHIC DOCUMENTATION OF THE TRANSFORMATION.



observation impractical. William Perris, the engineer engaged in 1850 by George T. Hope to map New York City to his committee's standards, is recognized as the first entrepreneur to take advantage of the new opportunity. After completing his assignment for Hope, Perris founded a business that specialized in the manufacture of fire-insurance maps. Similar local and regional companies soon followed.

When maps of uncharted territory were required, fire-insurance companies often contracted with independent sur-

and produced maps of municipalities in every part of the country. In the hands of Sanborn's progeny and associates, the Sanborn Company steadily added cities to its portfolio and issued revised editions of previously published maps and atlases, for some thriving cities as often as every six months. As it expanded, the Sanborn Company cleared the field of competitors, driving some out of business and absorbing others. (The firm's name at the turn of the century, the Sanborn Perris Map Company, Ltd., reflected the takeover of Perris's firm. The company adopted the name Sanborn Map Company around 1904.)

By 1920, when the Bureau of the Census officially declared America an urban republic and a national construction boom was soon to take place, the Sanborn Company held a virtual monopoly in its field. It occupied a main office and publishing plant in Pelham, New York, and secondary production centers in Chicago and San Francisco. The company celebrated its sixtieth anniversary by crowing that "nearly every town with a thousand inhabitants and over in the United States and territories has been mapped."

Sanborn maps were an essential tool of the fire-insurance industry. Underwriters weighed the decision to accept all or part of a risk on the basis of identification of a building's materials, its fire-resistive characteristics, its use, and its proximity to fire-fighting mechanisms. Many insurance companies employed a map clerk who notated on sets of Sanborn maps which properties the company covered by penciling in policy number and expiration date and the amount and type of insurance. At the same time, insurers exercised caution against becoming so heavily involved in an area that a single fire might ruin the firm.

But the fire-insurance industry, even while displaying a dependency on Sanborn maps that brought their manufacturer unprecedented prosperity, began

to question the maps' absoluteness. Their accuracy was called into question, and resentment over their expense festered. In the wake of this discontent insurance companies set up a consortium to analyze Sanborn's practices and to experiment with alternative systems of keeping records. The Depression and World War II delivered a one-two blow to Sanborn's sales, and by the 1950s the emergence of alternative methods of record keeping and the insurance industry's system of experience ratings—and later computer technology—conspired to curtail demand for Sanborn's services. The Sanborn Company never fully recovered, although a scaled-down operation with the more contemporary



THE WOOD-AND-ADOBE JOHNSON BLOCK AT THE CORNER OF PALACE AND WASHINGTON (LATER SHELBY) AVENUES, SHOWN CIRCA 1880, BURNED IN 1889 AND WAS REPLACED BY THE CATRON BLOCK, SHOWN IN 1916.



BRICK VENEER COVERED ADOBE ON A CIRCA 1905 MILLINERY SHOP AT THE CORNER OF WASHINGTON AND SAN FRANCISCO AVENUES, BUT ADOBE PREVAILED ON A TICKET OFFICE AT THE SAME LOCATION IN THE 1920S.



THE WOOD-AND-ADOBE OLD CONVENTO BUILDING ON CATHEDRAL PLACE IN 1911 GAVE WAY TO THE U.S. POST OFFICE, SHOWN HERE CIRCA 1935, CONSTRUCTED OF BRICK VENEERED WITH WOOD AND ADOBE.

veyors. Such was the circumstance in 1866 when the Aetna Insurance Company's Cincinnati office employed Sanborn to prepare fire-insurance maps for several Tennessee cities. About the same time, Sanborn independently published an atlas of Boston with a title page and twenty-five large plates that showed various sections of the city. Apparently encouraged by the success of these ventures, Sanborn established the D.A. Sanborn National Insurance Diagram Bureau in the following year and incorporated it in 1876 under the name Sanborn Map and Publishing Company.

By the time Sanborn died in 1883 his company had surveyed

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But the fire-insurance industry, even while displaying a dependency on Sanborn maps that brought their manufacturer unprecedented prosperity, began

to question the maps' absoluteness. Their accuracy was called into question, and resentment over their expense festered. In the wake of this discontent insurance companies set up a consortium to analyze Sanborn's practices and to experiment with alternative systems of keeping records. The Depression and World War II delivered a one-two blow to Sanborn's sales, and by the 1950s the emergence of alternative methods of record keeping and the insurance industry's system of experience ratings—and later computer technology—conspired to curtail demand for Sanborn's services. The Sanborn Company never fully recovered, although a scaled-down operation with the more contemporary



THE WOOD-AND-ADOBE JOHNSON BLOCK AT THE CORNER OF PALACE AND WASHINGTON (LATER SHELBY) AVENUES, SHOWN CIRCA 1880, BURNED IN 1889 AND WAS REPLACED BY THE CATRON BLOCK, SHOWN IN 1916.



BRICK VENEER COVERED ADOBE ON A CIRCA 1905 MILLENNERY SHOP AT THE CORNER OF WASHINGTON AND SAN FRANCISCO AVENUES, BUT ADOBE PREVAILED ON A TICKET OFFICE AT THE SAME LOCATION IN THE 1920S.



THE WOOD-AND-ADOBE OLD CONVENTO BUILDING ON CATHEDRAL PLACE IN 1911 GAVE WAY TO THE U.S. POST OFFICE, SHOWN HERE CIRCA 1935, CONSTRUCTED OF BRICK VENEERED WITH WOOD AND ADOBE.

veyors. Such was the circumstance in 1866 when the Aetna Insurance Company's Cincinnati office employed Sanborn to prepare fire-insurance maps for several Tennessee cities. About the same time, Sanborn independently published an atlas of Boston with a title page and twenty-five large plates that showed various sections of the city. Apparently encouraged by the success of these ventures, Sanborn established the D.A. Sanborn National Insurance Diagram Bureau in the following year and incorporated it in 1876 under the name Sanborn Map and Publishing Company.

By the time Sanborn died in 1883 his company had surveyed

name of the Sanborn Mapping and Geographic Information Service perseveres in the Pelham building that has served as company headquarters since 1909. The company annually updates maps for cities on contract bases, provides expanded computer-based data to municipalities, and sells reproduction copies of maps from its archives.

As the relevance of Sanborn maps waned within the fire-insurance industry, however, it expanded in other professions. "The information reported [in fire-insurance maps] is technical to the fire-insurance world," the 1905 *Surveyor's Manual* informed its readers, "and you should master the technicalities and ever bear in mind the use to which the map you are producing will be applied." A company publication stated in 1926 that the maps had been "recognized and used by many city departments, public-utility companies, and others," and by 1953 the Sanborn Company exulted in the maps' "inestimable worth not alone to the Fire-insurance Industry but also to Private Research, Governmental and Municipal Agencies and Public Utilities."

During the last twenty-five years an ever-growing and diversifying group of academics and professionals as well as amateurs has discovered the value to their pursuits of the information contained by Sanborn maps. Genealogists pinpoint the houses and neighborhoods of their ancestors. Planners decipher the intended

"My husband and I probably met over Sanborn maps."

and accidental layouts of urban living. Environmentalists look for indications of natural features erased long ago and of businesses that might have produced toxic waste. Urban geographers try to

re-create the growth and evolution of cities. Demographers examine population shifts. But perhaps no one has found more vital, varied, and constant usefulness of Sanborn maps than preservationists.

Historic preservation and the fire-insurance industry share the building as a basic unit of concern. Sanborn maps were designed to efficiently provide information secondhand, and they often prove to be the fastest, simplest, and most graphic way to learn details about a building.

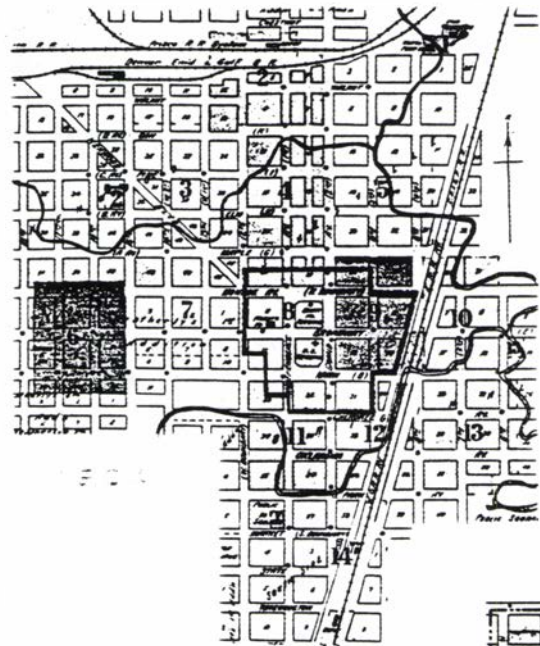
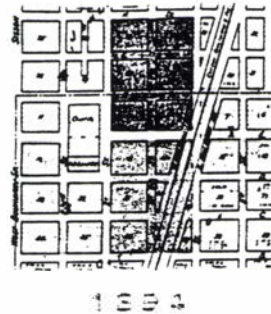
"They're lifesavers," says Dick Ryan, an architect for the Texas Main Street Program.

"I use them twenty times a day," estimates Al Cox, the staff architect for Alexandria, Virginia's architectural review board.

"Working in many different towns of all sizes spreads me awfully thin," says Ron Frantz, the coordinator of Oklahoma's Main Street Program. "By letting design committees know that Sanborn maps exist I can be sure that they get good information."

"My husband and I probably met over Sanborn maps," says National Trust Advisor Ellen Sievert, who, with her husband, Kenneth, forms a Great Falls, Montana, preservation consulting team. "For the most part our work is a labor of love, and the maps just add to that."

Determining the age of a building or its additions can be a simple matter of examining a block on successive Sanborn maps until the building appears. The first parts of a property to succumb to time are often porches and dependencies, but Sanborn maps, while lacking their stylistic details, clearly and accurately show their placement, dimensions, and (Continued on Page 91)



THE SANBORN COMPANY INTRODUCED EACH SET OF FIRE-INSURANCE MAPS WITH AN INDEX MAP OF THE TOWN OR CITY BEING COVERED. STUDIED CUMULATIVELY, THE INDEX MAPS FROM SUCCESSIVE EDITIONS ILLUSTRATE A TOWN'S GROWTH. IN SOME CASES, THE SANBORN COMPANY MAPPED TOWNS AS THEY WERE BEING BUILT AND THUS CHARTED TOWNS' ENTIRE HISTORIES. THE TOWN OF ENID LOCATED IN NORTH-CENTRAL OKLAHOMA IS A CASE IN

II. Churches

A. First Presbyterian Church

FIRST PRESBYTERIAN CHURCH 313 NORTH PATTERSON STREET

HISTORY

The First Presbyterian Church, located on the corner of Patterson and Magnolia Streets, is actually the third church building utilized by the congregation. By 1905, the congregation realized that they had outgrown their second building and purchased the lot on the corner of North Patterson and Magnolia Streets in 1905 for \$3,500.00. Later in that same year, construction was started on the new building, and early in 1907, the cornerstone containing pictures and historic documents was laid. When the building was about half completed, work was halted for several months until further funds could be raised. The final cost of the building was approximately 30,000.00.

The cornerstone was opened in 1983, seventy-five years after it was laid. In it was a copper box containing such items as a few small coins given by Sunday School children, a bible, a history of the church, sketches of former pastors, a few religious publications and a list of church members. Unfortunately, the documents were severely damaged by water but were readable in part. A new and more secure time capsule replaced the copper box, and it is hoped that the new capsule will be more lasting. Incidentally, cornerstones were first mentioned in the Old Testament during David's time.

The First Presbyterian Church was placed on the National Register of Historic Places as an individual building in 1987.

ARCHITECTURE

The First Presbyterian Church is **Neoclassical** in outward appearance, a style which was widely used between 1895 and 1950, and shows the influence of classical Greek and Roman cultures. The Valdosta church is of gray brick and stone in construction. Note the **Corinthian columns** supporting the **classical pediment** which contains **modillions** and **dentil molding**. **Engaged columns** can be found at the corners of the porch. An interesting decorative element is the brick **belt course** which runs around the exterior of the building and just below the eaves.

There is neither steeple nor other Christian symbols on the outside: the building could well have been a museum or type of state house in that it conveys endurance, nobility and pride. The roof

is made of red **Ludowici French terra-cotta tiles**. Notice the **arches** above the doors and windows and the beautiful **stained glass**.

The interior of the church is less classical and more **utilitarian**. It is known as the **Akron Plan**, a type of interior architecture which was highly popular for churches between 1895 and 1915. Upon entering the front of the church, a person is actually coming into the side of the sanctuary which is wider than long: the pulpit platform and choir loft is to one's right rather than straight in front, and the pews are in a crescent arrangement with accommodating aisles leading to the pulpit platform.

VOCABULARY

Neoclassical- an architectural style characterized by a two-story pedimented porch or portico supported by colossal columns, a central doorway and symmetrically placed windows. The style was popular between 1900 and 1940.

Corinthian columns- are slender fluted columns and ornate capitals decorated with stylized acanthus leaves.

Pediment- a triangular section formed by a horizontal molding on its base and two raking (sloping) moldings on each of its sides.

Modillions- ornamental blocks or brackets used in a series to support the corona (overhang) in the composite or Corinthian orders.

Dentil molding- a row of small square blocks used on many cornices, moldings, etc. This molding gives the impression of a row of teeth.

Engaged columns- columns attached to a wall or engaged into that wall where only half of the column is visible. An engaged column is round rather than flat like a pilaster.

Belt course- a continuous horizontal band of brick, stone or wood used on the exterior walls of a building. Picture a belt or string wrapped around the building.

terra-cotta tiles- a tile of baked clay to form terra-cotta which is used as a roofing material.

arch- a curved and sometimes pointed structural member used to span an opening.

stained glass - colored glass used in mosaics and in windows.

utilitarian- stressing usefulness over beauty or other considerations.

Akron Plan- a type of interior architecture which was highly popular for churches between 1896 and 1915. Upon entering the front of a church, a person is actually coming into the side of the sanctuary which is wider than long: the pulpit platform and choir loft is to one's right rather than straight in front, and the pews are in a crescent arrangement with accommodating aisles leading to the pulpit platform.

ACTIVITIES

1. **Construct a model.**

Have students construct a model of the Akron Plan vs. The Traditional Plan.

2. **Time capsule.**

Have students build a time capsule to be buried at their school. Have students determine the criteria to be used in deciding the content.

3. **Research.**

Have students research Ludowici, (Georgia). The town, the tile, the roofing system.

4. **Design.**

Have students research and design a Greek-Roman temple.

***See attached culminating activities at the end of the chapter.**

PILASTER

BELTCOURSE

LEADED
STAINED GLASS
WINDOWS



COLUMN BASE

PIER

PEDIMENT

MODILLIONS

DENTIL
MOLDING

CORINTHIAN
COLUMN
CAPITAL

COLUMN
SHAFT

LUDOWICI "DIXIE" ROOFING TILE PLANT

As early as the 1600's the Italian family of Ludovisi operated as potters, manufacturing clay products and roofing tile in Rome. In the 1800's a branch of the family migrated to Germany and there established a roofing tile company under the Germanized name Ludowici. In 1893 some of the Ludowici methods and patents were brought to the United States, and operated successfully by Americans.

On February 10, 1893, the Ludowici Roofing Tile Company was established in Chicago, Illinois. A second plant was established in 1900, in New York, when the Ludowici Roofing Tile Company bought out the Celadon Roofing Tile Company.

The name became known as the Ludowici-Celadon Roofing Tile Company. In 1903, William Ludowici, owner of a tile plant in Germany, established a fourth plant in Johnston Station, Georgia (or Liberty City).

The Ludowici Roofing Tile Company of Chicago began purchasing property in late 1902 for a new plant. The plant, which would total more than 1,1000 acres, was located in Liberty County (Long County since 1920), Georgia. The property purchased for the plant was located on the west side of town, along the east side of Jones Creek. The clay pits were north and south of the manufacturing plant, which was just south of the Seaboard Coast Line railroad tracks.

Johnston Station promised to be an appropriate site for the new tile plant. The railroad depot was an established stop of the Atlanta Coast Line Railroad (formerly the Savannah Florida & Western Railway Company), making transportation by rail of the finished product feasible. Both land and labor were relatively cheap, as well as abundant, in the South. In addition, the mild climate would act as an advantage over the other Ludowici Roofing Tile Company plants. During the northern winter months seasoning clay had to be protected from freezing in heated buildings. That process and the costs involved would be eliminated at the Georgia plant where temperatures rarely fall below freezing.

The Ludowici "Dixie" Roofing Tile Plant was built at an estimated cost (including land, construction of buildings, and installation of machinery) of \$75,000 and production capacity was expected to be 10,000 unglazed interlocking ceramic roofing tiles per day. A square of the tile sold for \$6.00. It was projected that between fifty and one hundred laboreres would be employed.

Three styles of tiles, all of which embossed "Ludowici Dixie:" the Orleans style, the Thames style, and the Havanna style, were locally produced. In addition to the Ludowici Dixie trademard, Havana tiles were also embossed: "Patented July 19, 1898, March 17, 1903," March 17, 1903 being perhaps, the date that production at the Georgia plant began. Besides producing roofing tile, the plant produced small amounts

of brick and finials. If the company's finial designs were not acceptable to a buyer, however, designs could be cast based on a designer's specification.

One of the most unique of all the structures roofed with Ludowici tile is Joseph Bruce Daniel's house at Celadon and Gill Streets. The original roofing material was replaced by its owner with the only green (Celadon) glazed tile in the Ludowici area. The colored tile, which was experimental at the Ludowici Dixie plant, was obtained and applied by Mr. Daniel after the Georgia plant closed in 1914.

The Dixie Plant operated from about 1903 to 1914 producing Ludowici roofing tile. Several factors may have contributed to its closing but probably the demise of a profitable roofing tile market in the Southeast.



LUDOWICI-CELADON

*"We shape
our buildings...
thereafter
they shape us."*

Sir Winston Churchill

Clay roofing tile offers true aesthetic value; it is one of the few products available to the building industry that has the ability to lend both a unique ambience and a vested sense of history.

The tradition and heritage of clay tile dates back to the dawn of civilization. Tiles created from sun-baked slabs of beaten clay were used for roofing in ancient Egypt and Babylonia, and later by the Greeks and Romans.

The Ludowici name has been synonymous with clay tile for over 400 years. Today, the Ludowici-Celadon Company employs old-world techniques to create a truly outstanding product.

Ludowici-Celadon clay tile is specially crafted by skilled workmen, then vitrified by proven hard-firing techniques. The result is a beautiful yet durable product that provides lasting armor against sun, snow, wind and rain. The life expectancy of Ludowici tile is over a century... the perfect compliment to structures that will endure for years to come.

What's more, Ludowici tiles offer significant energy savings. Substantial air spaces between tile and roof combine with the vitrified clay's excellent heat returning properties to provide thermal conservation in winter and summer.

Ludowici tiles defy not only temperature, but decay and erosion as well. It can truly be said that our product ages gracefully, as time works out its pleasing, mellowing effects on tile color and texture.

Ludowici-Celadon offers clay tile in more shapes, sizes, textures and colors than any other company in the world. Ludowici tiles have crowned structures as diverse as the White House, the Empire State Building, and in historic Williamsburg, as well as buildings at Yale University, AT&T World Headquarters, and in new construction of finer homes nationwide.

We invite you to review our brochure and enjoy the infinite possibilities of our beautiful product.

• 50-Year Guarantee •

All Standard Grade shall be as perfect as it is practical to manufacture. The colors and shades shall be harmonious and will vary reasonably from the tile sample. The face of the tile shall have smooth even surface (except textured tile) without facial imperfections visible at a distance of 15 feet. Ludowici warrants that its roofing tile products sold hereunder are free from latent defects in quality and workmanship which impair the usefulness thereof for a period of 50 (fifty) years from the date hereof; provided, however, that Ludowici has no liability if the products sold hereunder crumble, break up, change color or suffer other damage which impair their usefulness if such damage results from

incorrect installation or such products are put to a use for which they were not intended. No other warranty, expressed or implied, shall exist in respect to such products. Ludowici will not be responsible nor liable for any consequential damages or for any expense incurred by the buyer, or by any other person, as a result of the use or sale of defective or unsatisfactory products. Ludowici's liability to the buyer and to any other person shall not exceed the purchase price of any defective products whether such liability shall be based on negligence or otherwise. Ludowici shall not be liable for any charges or for any work performed or products replaced by anyone.



TRADITIONAL FRENCH.

*Beautiful
and bold.*

This authoritative, durable tile reflects the classic style of French architecture. With deep locks on all four sides and extraordinary fittings for the roof perimeter, French boasts bold flutes to ensure fast drainage. Characteristic of all Ludowici tile, Traditional French benefits from the excellent heat retention properties of vitrified clay, producing significant energy savings in winter and summer.

Traditional French presents a distinctive, even texture over the entire roof surface, lending added character to any structure it crowns. Colors are bright, strong and

rich — representative of Ludowici's artistic creation of ceramic colors. An interesting shadow-play effect produced by the tile's shape suggests unusual, imaginative applications.

The lasting armor provided by Traditional French withstands not only temperature variances, but decay and erosion as well. Tiles are incombustible, with virtually no moisture absorption. The tile's age-defying retention of color and strength is backed by our full 50-year warranty.



Look for Traditional French's distinctive appearance on a wide variety of architectural treatments — residential, ecclesiastical, governmental and more — where tone and texture lean toward eclectic.

Since the 1890's, Ludowici has produced Traditional French in the United States for architects seeking durable protection, strength and distinctive appearance. Traditional French. A touch of Europe, a splash of imagination.





New York Landmarks Conservancy

Common Bond

Volume 10, Number 1
April, 1994

The newsletter of the Sacred Sites Program on maintenance and preservation for caretakers of architecturally significant religious buildings.



Clay tiles salvaged from less visible areas are being reinstalled on the primary roof over the nave of St. Mary's R.C. Church in Oswego, New York.

Dear Reader:

In this edition we continue to address the shared use of religious buildings. While this may seem to have little to do with architectural preservation, it is actually an important ingredient in most restoration schemes. Our experience shows that those religious institutions whose buildings are used by the community-at-large tend to be more successful with their restoration programs. In the Preservation Profile, Durham Memorial A.M.E. Zion Church: Making the Dream a Reality, the Rev. Richard Stewart, the pastor, discusses how this African-American congregation's long-standing commitment to its community is now driving the campaign to restore and rehabilitate its church. Ask the Technical Preservation Services Center looks at the types of arrangements to consider when sharing space with another non-profit institution. A Look at Historic Tile Roofs examines the history, manufacture, and preservation of clay tiles, a roofing material that was widely used on religious buildings, particularly at the turn of the century.

At press time we found out that there will be one final round of funding under the Environmental Quality Bond Act of 1986. Non-profit organizations, including religious institutions, in New York State are eligible for grants under this program. The deadline for submitting applications is May 13. The Financial Assistance column, on page 9, offers additional information.

The Rev. Thomas F. Pike
Chair, Advisory Committee

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A Look at Historic Tile Roofs

Clay, or terra-cotta, tiles are among the most ornamental and distinctive roofing materials used in historic buildings. Their aesthetic qualities, including a panoply of shapes, colors, patterns, and textures, often make tile roofs prominent stylistic features of many historic structures. Nowhere is this more apparent than in Alfred, New York, a rural town located in the Southern Tier of New York State, settled primarily by Seventh Day Baptists, that is filled with terra-cotta tile roofs. More than one hundred structures bear distinctive orange-red roofs, powerful reminders of a terra-cotta industry that thrived in Alfred between 1889 and 1909. Two companies, the Alfred Clay Company and the Celadon Terra Cotta Company (which evolved into the renowned Ludowici-Celadon Company in Ohio) transformed local high-quality raw materials into a wide variety of clay roofing tiles.

Typically, terra-cotta roofs comprise a field of plain clay tiles covering the majority of a roof's flat surface, with decorative tiles used along the peak of the roof. In more ornamental installations, the field tiles may have areas of patterning created by tiles of different shapes, dimensions, or colors. Around Alfred, red tile roofs predominate, but there are many variations of clay colors, ranging from deep browns to pale pinks to buff or beige. By the end of the nineteenth century, as the use of glazed roofing tiles grew, blues, greens, and deep, nearly black, purples were popular colors.

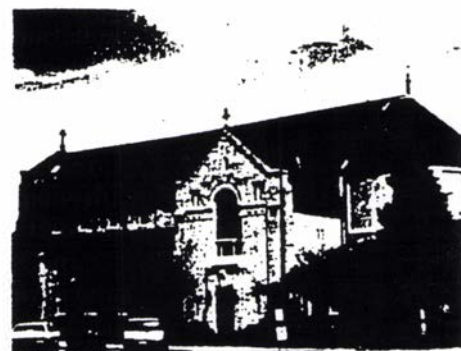
Although clay tiles can last for centuries, the average life span of a terra-cotta tile roof is estimated to be about one hundred years. Many existing roofs in Alfred are approaching the end of their life spans. Community desire to preserve these roofs, and support from the Friends of Terra Cotta, generated a survey project that led to the publication of *The Roofs of Alfred*, which contains valuable information about the history, manufacture, repair, and preservation of tile roofs. The Friends of Terra Cotta is pleased to share some of this information with readers of *Common Bond*.

Historical Background

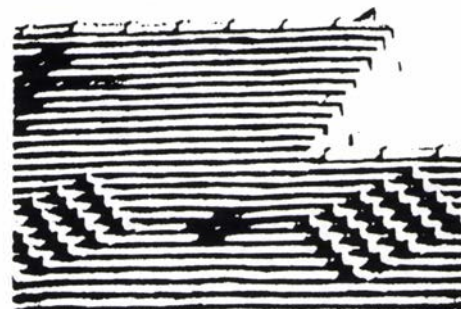
The word tile does not often occur in the Bible; but that tiles were used in very ancient times, not only in buildings, but also for many purposes for which we employ paper, there is not the slightest doubt, and this is particularly true in regard to Assyria in which country almost every transaction of a public or private character was first written upon a thin tablet of clay, or tiles, and then baked.

Judging from this introductory sentence on roof tiles in Charles Thomas Davis' 1884 book, *A Practical Treatise on the Manufacture of Bricks, Tiles, Terra-Cotta, Etc.*, it is clear that the history of roof tile is a long and venerable one. In North America, tiles were used by the earliest European settlers and were common in Spanish and French communities. Roof tiles have been found at the site of the 1585 settlement of Roanoke Island in North Carolina, as well as in other early English colonial towns. The Dutch also used clay tiles for roofs, importing them from Holland until 1650, when the local manufacture of clay tiles began in the upper Hudson River Valley.

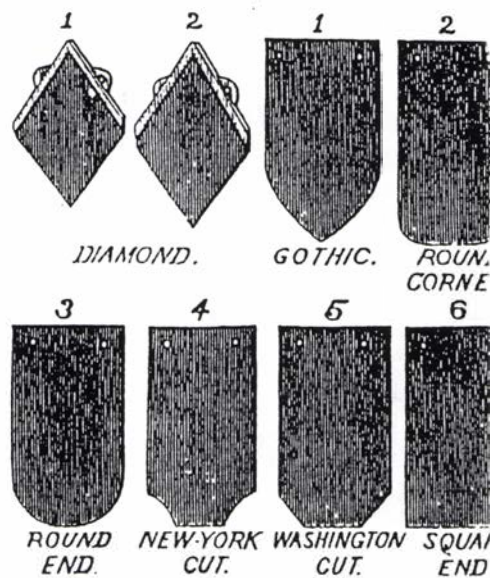
The popularity of clay roof tiles continued during the Colonial period. By the 1770s, they were being produced in the East, particularly in the New York and New Jersey area, and in the West at the California Mission of San Antonio de Padua. The acceptance of clay tiles was based partially on their durability, ease of maintenance, and energy efficiency. Clay tiles were also fireproof, a quality that made them particularly attractive in the crowded, tightly-packed cities of the English colonies. The terrible fires in London (1666) and Boston (1679) led to the creation of building and fire codes in several Colonial cities, including New York and Boston, which encouraged the use of terra-cotta tiles for roofs because of their fireproof qualities.



Tile roofs are often prominent architectural elements of many historic buildings, as in Sacred Heart R.C. Church in Baton Rouge, Louisiana.



This tile roof uses raised, curved tiles, reminiscent of rhinoceros horns, to form diamond shapes. The darker, cross-shaped patterns are created by the insertion of dark brown tiles within the red field tiles.



*Roofing tiles were made in a variety of shapes, as demonstrated in this illustration from *A Practical Treatise on the Manufacture of Bricks, Tiles, Terra-Cotta, Etc.* by Charles Thomas Davis.*

During the late-eighteenth and early-nineteenth centuries, clay tiles faced stiff competition from other fire-resistant roofing materials, including slate, and metals such as copper, iron, zinc, and galvanized iron. Clay tiles cost considerably more than these materials and were also much heavier, requiring far more substantial roof framing and sheathing. Their fall from favor was temporary. The introduction of the Italianate Villa style of architecture (which often featured a tile roof as an essential stylistic feature) in the mid-nineteenth century stimulated a renewed interest in this material. Swings in architectural taste, rather than functional issues, dictated the extent to which clay tiles were used until the end of the century. They regained popularity, especially for religious buildings, with the advent of the Romanesque Revival style that had been inspired by the early medieval buildings of southern Europe. Other eclectic revivals, such as the Mission, Spanish Baroque, Georgian, and Mediterranean styles, which were popular for religious buildings of the period, required roofs covered with terra-cotta tiles of all types, sizes, colors, and textures, prompting the vogue of clay-tile-covered roofs that lasted well into this century.



Edward T. Mubylowski

Clay tiles were often used on buildings designed in many of the eclectic architectural styles popular during the first half of the twentieth century. St. Patrick's R.C. Church, above, in Southold, New York, is a Spanish Mission example. Below, St. Leo the Great R.C. Church in New Orleans, Louisiana, was executed in the Spanish Baroque idiom.

The Manufacture of Clay Roof Tiles

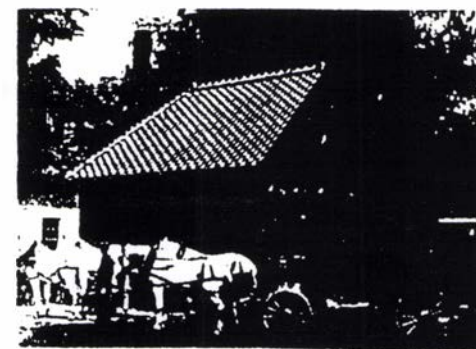
Regional roof tile plants were established in areas that had easy access to large natural deposits of clay. The manufacture of roof tiles was a fairly standardized enterprise. Shale, the primary raw material used, was blasted, dug out by hand, and transported to the tile plant in horse-drawn wagons. Large crushing machines pulverized the shale and placed it in a pug mill, where it was mixed with water to form a homogeneous mass of clay. The clay was extruded into a wide strip and cut into a series of crude slabs called "blanks." These blanks were then put into pressing machines and formed into roof tiles of various sizes and shapes. Once formed, the raw tiles were placed on carts, put through a drying tunnel, and then loaded into the kiln. The tiles were baked at a temperature of about 1,000 degrees Fahrenheit, which produced tiles of excellent color and strength.

By the early twentieth century the manufacture of clay roof tiles had become a complex, industrial process. In 1908, the Celadon Terra Cotta Company operated eight presses. Five were run by power and the other three, used for molding small units, were operated by hand. The principal power presses were so efficient that daily production increased tenfold once they were put into operation. Ornamental tiles were either molded by hand, or the tile press was altered to produce an embossed design. Complex units, such as hip rolls, finials, crestings, and other ornamental pieces were pressed by hand into plaster molds. The surface next to the plaster was then smoothed by hand so that it would match the machine-made surface of the plain tile. Occasionally, one-of-a-kind pieces were sculpted without using a mold.



Edward T. Mubylowski

Tile roofs were often custom-made for specific buildings. Architects would submit roof plans to the manufacturer specifying a particular style of tile. Charles Binns, a renowned professor at Alfred University reported in an article that appeared in *The Clay Worker* in 1904 that the plan for "every hip and valley is laid out in full on the floor. Every cut tile is marked and a plaster form made to the exact angle required, and to this the tiles themselves are shaped while green, and marked each for its own place." At the Celadon Terra Cotta Company, after firing, the roof tiles were packed in straw, loaded onto horse-drawn wagons, hauled to the Alfred station depot, and shipped by rail to sites across the country.



Alfred Historical Society

A wagon loaded with of roof tiles packed in straw passes the Celadon Terra Cotta Company office building in Alfred, New York, on its way to the rail depot in the late 1800s.

Preservation of Historic Tile Roofs

Clay roof tiles, when correctly installed, need virtually no maintenance. In fact, it is not unusual for clay tiles to outlast their original building and be reused on another structure. To foster the preservation of a terra-cotta tile roof, however, it is essential to look at the entire tile roofing system. This includes the method by which the tiles are fastened, the structural roofing members, wood sheathing, felt or roofing paper, and vertical roof battens to which the tiles may be attached.

(Continued on p. 7, following the Sacred Sites Program News insert.)

(Continued from p. 6.)

Historically, when a clay-tile roof was installed, the roof sheathing was first covered with an asphalt-saturated felt paper of between forty-five and sixty-five pounds depending upon the style of tile. Over this, the tiles were attached with a special two-and-a-half-inch metal alloy nail that resembles present-day galvanized eight-penny nails. Each nail was hammered so the head of the nail remained a quarter of an inch above the tile, thereby allowing for the expansion and contraction of each tile within the roof system. Copper sheets weighing fourteen ounces per square foot were usually specified for chimney and valley flashing. Rain gutters and downspouts were often made of the same material. After all the tiles were in position, mortar was used to seal the ridge and hip tiles. This process protected the roof from harsh weather conditions and kept birds from nesting in the natural voids created by the tiles.

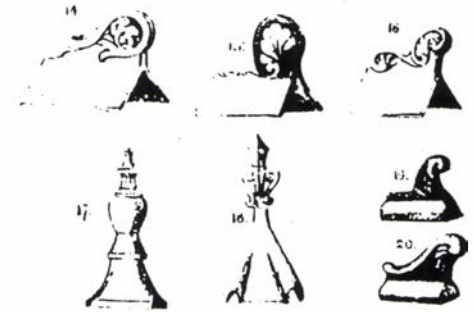
The most common failure in a tile roof is caused by a breakdown in the fastening system, which frequently consists of iron nails, although in some roofs wire and wooden pegs were used. A second common failure is the support system, which must be strong enough to bear the load of a heavy tile roof. If metal flashing, gutters, and downspouts deteriorate or are filled with debris, water will not run off the roof properly and can seep under roof tiles, damaging the supporting members. Tile roofs can also be harmed by other factors, including falling tree limbs, heavy hail, acts of vandalism, or by careless roofers walking on unprotected tiles while executing repairs.

Properly assessing the condition of a historic terra-cotta tile roof is a job for a professional. However, visual inspection by the building owner is a valuable preliminary step. Pay attention to missing and damaged tiles, as well as to signs of water damage on the interior. Although it may be obvious that the roof is leaking, the source of the leak can prove difficult to find because the water can flow over and around other building elements and not become visible until it has traveled far from its source. When the cause of the leak has been identified, and a plan for repair has been developed, keep in mind the inherent fragility of roofing tiles. Although some tiles can be walked on if adequate protection is in place, it may be necessary to remove whole areas of tile in order to provide a safe way to reach sections in need of repair. When an area of tiles is removed, care should be taken to make a diagram and create a tile numbering system that can be used to replicate the original pattern and color variations when the tiles are relaid.

The appearance of historic tiles can be hard to match, requiring ingenuity in replacing missing tiles with others that are harmonious in color and texture. It may be appropriate to move original tiles to the most conspicuous areas on the roof and to use newly made or salvaged tiles in less prominent places. Many tiles are marked on the back with the name of the manufacturer and a number for the particular type of tile. Some companies still in operation can often reproduce specific tiles, sometimes even using the original molds. When reattaching tiles, new corrosion-resistant fasteners should be used.

The most important error to avoid in repairing an historic tile roof is the replacement of tiles with another material. Concrete, metal, or plastic tiles are not suitable substitutes for clay roof tiles. They do not have the same texture, shape, thickness, or surface and color variations found in natural clay tile. Another pitfall to avoid, which can lead to further deterioration, is the patching of a historic tile roof with inappropriate materials such as tar, caulk, asphalt, or sections of metal.

Terra-cotta tile roofs are stylistically and functionally very important features of many historic buildings. In today's world where architectural conformity is the rule, the distinctive aesthetic qualities that terra-cotta tile roofs add to a building are too often unappreciated. With appropriate maintenance, these durable and aesthetically appealing roofs will outlast the building on which they were installed.



This page from a late-nineteenth-century tile catalogue shows several decorative tiles in varied architectural styles that were stock items available from many tile companies.



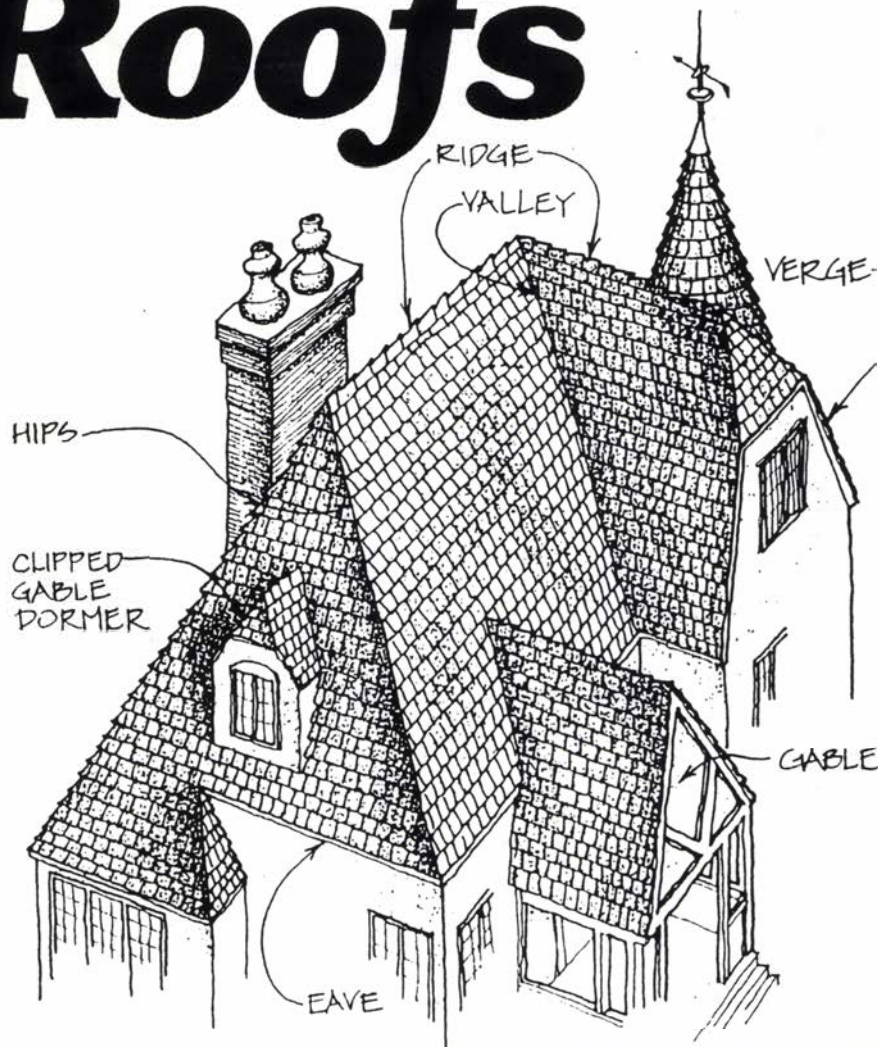
A clay tile roof being repaired. In this example, tiles salvaged from less visible areas are being reinstalled on the primary roof over the nave of St. Mary's R.C. Church in Oswego, New York.

This article was prepared by Susan Timock, the President of the Friends of Terra Cotta, a national preservation organization, as well as an artist working in ceramic mosaics.

Tile Roofs

To clear up the mysteries of tile roofs: Here's how to inspect the roof and make common repairs, what fasteners and flashing to use, and how to specify a re-roofing job. You'll find a section on types of tile, a dictionary of roofing terms that apply, and a source-list for clay tile and high-quality substitutes.

by Patricia Poore



Clay tile roofs are in the same category as slate roofs. Some things are worth paying for. Tile, perhaps even more than slate, defines the architectural style of a building. Both slate and tile are beautiful and earthy. Both are part of a long tradition, and both add to the aesthetic and real-estate value of a building. Both last close to forever (premature failure is almost always due to inadequate installation details). Both roofs demand no maintenance. And for both, repair or replacement is grit-your-teeth expensive — in up front costs. Over the long term, they pay for themselves in beauty and longevity.

"Slate roofs are a pain in the butt," a builder friend once said to me. "When they go, they're impossible to work on and they cost a fortune."

"Do you have a dog?" I asked him. "Yeah, why?" "Dogs are a pain in the butt," I said. "They last twelve years or so and when they go, it's so sad."

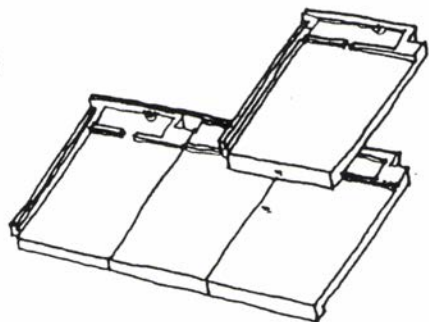
Always, there is a price to pay.

Properties of Tile Roofs

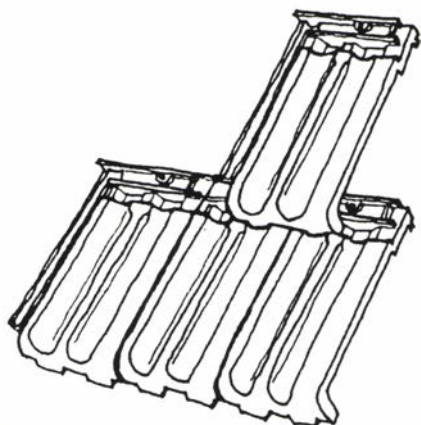
Like slate, tile requires no ongoing maintenance: no painting, no preservative coatings, waterproofing or fireproofing, no cleaning. Its very low porosity makes it extremely weather resistant. The tile itself lasts indefinitely; 75 years is claimed for a thin flat shingle, and 350 years is not unreasonable for barrel tile. Failure of individual tiles is due to their brittleness: They will break if stepped on or hit with a tree branch. Replacement of individual tiles is not difficult.

Unfortunately, these roofs fail eventually because the metal flashing and fasteners don't last as long as the tile. Atmospheric pollution has shortened the lifespan of even premium materials such as copper and lead-coated copper. Poor installation and false economy are the culprits in premature failure. For instance, it makes no sense to use ferrous nails — which will corrode in 40 years or less — to fasten tile that would easily last more than 100 years. This is an important

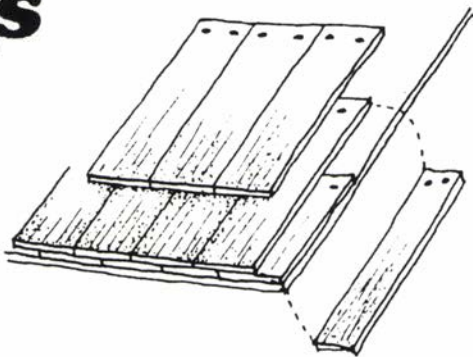
Tile Styles



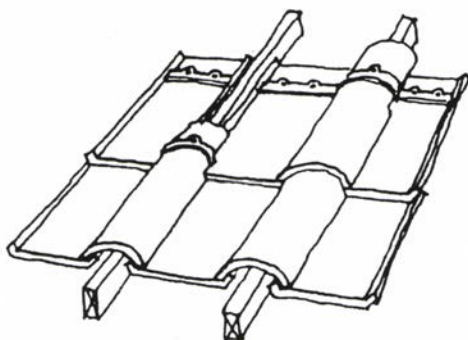
English tile – A plain, flat tile that interlocks at the head and on one side.



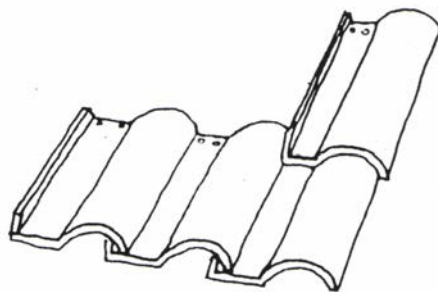
French tile – A large, interlocking shingle tile with deep grooves that give strong shadow lines and channel water.



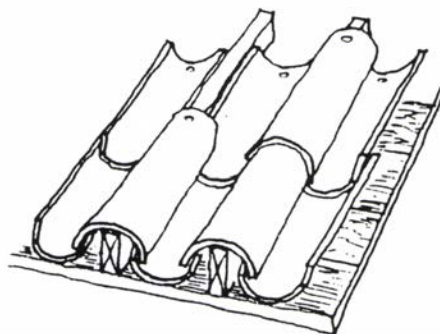
Shingle tile – Also called flat tile, these are individual pieces that are lapped and nailed like slate.



Roman tile – A tile system consisting of flat pans that are capped by barrel-shaped top pieces. Also called pan tile. A variation is the Greek tile (no longer in regular production).



Spanish tile – Also known as S tile, this is an interlocking tile that provides a moderately undulating roof surface.



Mission tile – Barrel tile and Mission tile are one and the same. These do not interlock, but are lapped in courses. The convex pieces are laid on battens and cover the vertical joints between rows of concave tiles.

rule in construction: Match the component parts of a system (such as the roof) for quality and longevity. But it's a law that's too often broken.

Tile can conceivably be removed and relaid. This is often done with the tiles surrounding valley flashing, for example, when the flashing wears out and must be replaced. If all nails are failing, tiles would have to be reset with new copper nails. Practically speaking, however, you'll lose up to 20% of the old tile through breakage while removing it. The more labor spent on removal, the fewer tiles you'll lose; it's a tradeoff between labor costs and material costs. Almost any tile shape can be matched (see page 27). Color will probably differ enough that you won't want to use old tile and new tile on the same roof plane.

The most architecturally arresting tiles are the Spanish and Mission tiles. Spanish tiles, also called S tiles, interlock. Mission tiles are also referred to as barrel tiles; these are half-round and laid over wood battens. But clay tiles come in many other shapes and colors. Roman (or pan) tiles and French

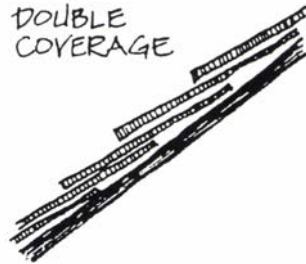
interlocking tiles add tremendous texture to a roof; flat shingle tiles, which mimic stone, are a tradition hundreds of years old. There are also flat tiles that look much like wood shingles.

Roof System

Interlocking clay tile forms a continuous, wind-resistant roof covering. Traditional clay tiles, however, have open vertical seams, as do wood shingles. This means double coverage over the entire roof. Obviously, interlocking tiles require fewer pieces per square, and weigh considerably less per square than the flat and barrel tiles.

An asphalt-impregnated felt underlayment provides only marginal water protec-

DOUBLE
COVERAGE



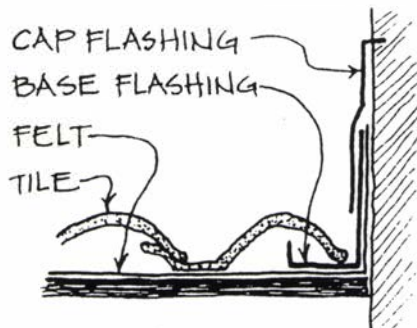
Clay Tile Roof Terms

Butt - The exposed end of a shingle or tile.

Exposure - The length of a shingle, slate, or tile exposed to the weather, or not covered by the next above course. Exposure is expressed in inches.

Felt - For a standard tile roof, refers to 40 lb. asphalt-saturated rag felt. It is laid over the sheathing and under the tiles in horizontal layers with the joints lapped 2½ or 3 inches toward the eaves. Acts as a dampness barrier, minor insulator, and cushion. (Also known as rag felt, roofing felt, felt paper, and sheathing felt.)

Flashing - An impervious material, separate from the main roof covering, that prevents water penetration or provides water drainage. Flashing for tile roofs is generally a premium material such

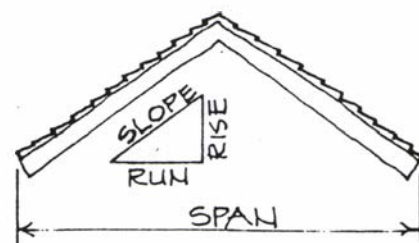


as copper or lead-coated copper (LCC). Areas to be flashed include those around projections such as chimneys and vents, and where two surfaces of different slopes meet, such as valleys and hips.

Base flashings are used over or under the roof covering and turned up on the vertical surface. Cap flashings are those built onto the vertical surface and bent down over the base flashing. (Latter also called counter flashing.)

Hip - The external angle formed by the junction of two sloping sides of a roof.

Slope (Pitch) - The angle of inclination that the roof makes with the horizontal plane. It is usually described in terms of the vertical rise (in inches) to each foot of horizontal run, as in "8 in 1" (= 8 inches in 12 inches). Or



it can be described in terms of the total rise (height) of the roof to its total span, as "¼ pitch" or "¼ slope."

Square - The standard market measure for roofing materials. It's the quantity of tile needed to cover 100 square feet of plain roof surface when laid according to the average exposure. The actual number of tiles per square varies with the size of the tile, whether it interlocks or is laid for double coverage, and the slope of the roof (which determines exposure).

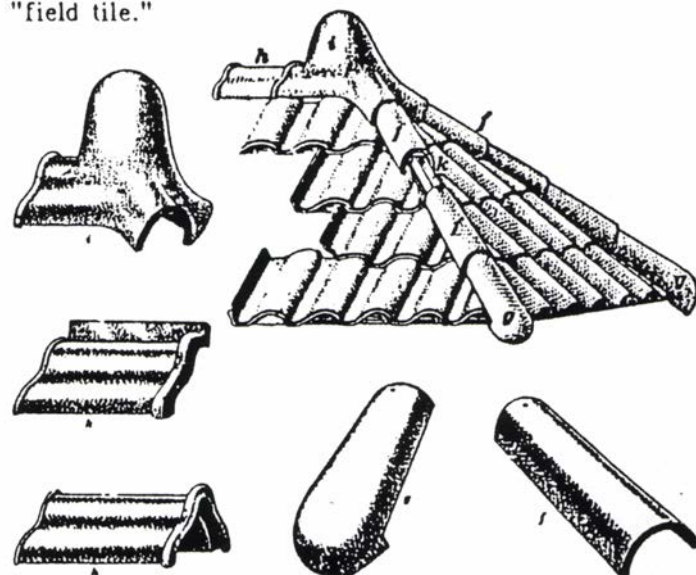
Valley - The depressed (inside) angle formed by the intersection of two inclined sides of a roof. In an open valley, the metal flashing is exposed because the tiles don't come together. In a closed valley (rarely used in tile roofs), the flashing metal is covered.

tion in most installations. Mostly it performs as a cushion for the bittle tile, and as an insulator. The exception are the low-pitch (30° or less) Spanish and Mission tile roofs of California and Florida. The tile covering is in itself not waterproof when laid at a low pitch. The roof beneath the tile starts with solid sheathing, covered by heavy impregnated felt. Wooden field strips are nailed over the felt to receive the tile nails, and then the whole underlayment - felt plus strips - is mopped with asphalt (as on a built-up flat roof). Usually, roll tiles and hip tiles are embedded in cement.

Clay tiles don't depend on nails alone for support. Many types have a protruding lip that allows each tile to hang on a wood batten. Some types of interlocking tiles are installed on a battening system with few or no nails at all - they interlock with the battens and other tiles. Manufacturers' product sheets make all this quite clear for each type of tile.

Trimnings and fixtures are also represented and explained in product literature. Each type of tile roof

has its own set of "special tiles": starter tiles for the eave line, edge tiles, hip and ridge tiles, etc. The tile that covers the main expanse of roof is called "field tile."





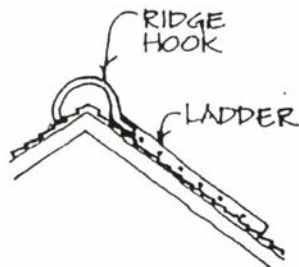
Joni Monnich

Mission tile was ubiquitous on vernacular Spanish Colonial Revival houses of the early 20th century.

Inspection

When leaks develop in a tile roof, they can be difficult to trace. This is especially true of roofs with a steep pitch, because water may travel some distance down the roof before showing up inside the building. Therefore, inspection is not casual; somebody will have to get out on the roof and perhaps selectively open things up.

Even at the inspection stage, the skill and care of the person on the roof is important. The owner has a vested interest, and as such may be a better bet than an average roofer who has no experience with slate or tile. (Beware, however: These roofs are slippery — and if you grab a tile for support, it will just pull free.) Tile roofs are brittle and cannot be walked on

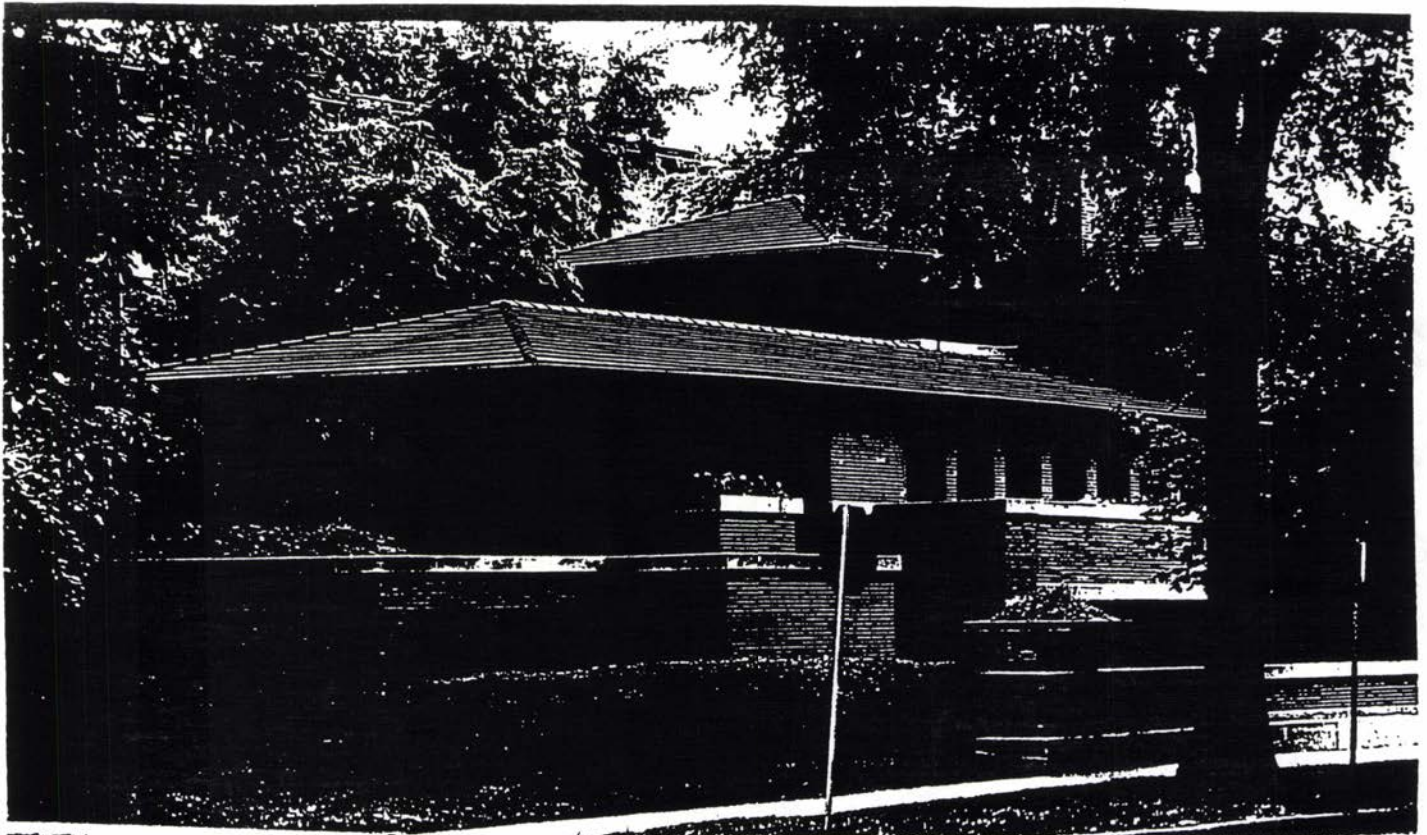


directly. You may need scaffolding. Or protect the roof with a heavy blanket or moving pad, lay a ladder over the padding, and attach the end of the ladder to a ridge hook (which fastens like a grappling hook over the ridge).

If the roof has not been inspected for a long time, or if you are looking for an active leak, open up various areas by removing several tiles. Check the underlayment, the decking or battens, and the rafters. Make inspection openings near vertical penetrations such as wall flashing (likely failure sites). Most tile is easier to remove than individual slates because the tile can be lifted slightly, giving access to the nails.

Failure

The most common leak sites are where tile joins other structural features or flashings: ridges, hips, valleys, abutments, verges, eaves and gutters. Copings — the specially-shaped tiles that cover the nail holes of



Frank Lloyd Wright's Robie House in Chicago still has its original 1909 Ludowici roof.

last-row tiles — are subject to wind lift and may be hazardedly loose (or already missing).

Again, many failures (leaks) are not attributable to the tile *per se*, but will require some removal and replacement of tile to repair. Valleys fail because even the very best flashing material lasts only 50 to 60 years, subject as it is to concentrated water runoff that erodes and pits the metal. Once that happens, there is no cure except to remove the flashing, repair any surrounding damage, and reinstall flashing. Use only premium materials — the major cost is labor anyway, and that remains constant whether you use 20-oz. copper or Reynolds Wrap.

Flashings may have opened up due to differential movement of unlike building elements, or solder joints may have broken. A qualified roofer or sheetmetal worker can usually fix these problems on site.

Damage is done at eaves by ice damming. If water backs up the roof and freezes, the weight and expansion causes deformity of gutters, overstressing or breaking hangers. The gutter pulls away and water enters the cornice or wall. During all this, ice and water back up under the tile, and freezing water may break tiles.

Obviously, it is important to keep gutters clear and maintained. If conditions like those just described exist, consider some design changes in your repair work, such as the installation of a continuous ice edge (metal or neoprene flashing along the eaves) that runs

up under the first few courses of tile.

Repair & Replacement

The hardest part about making a small repair is getting to the broken tile without breaking more tiles in the process. Again, do not step directly on tile, and distribute your weight over a ladder or decking laid over a pad.

The second hardest part is finding replacement tiles. New tile is sold by the square — 100 square feet of coverage at a time. Trimmings (specialty tiles) are sold in full boxes of enough pieces for an entire roof. If you need only a few tiles to match, you may be in for a time-consuming search. Here are some hints: If a roofer is doing the job, he probably has an inventory of salvaged tile that is common in your locale. The roofer, then, would provide the replacements.

If it's up to you to procure the tile, call local roofing companies to find one that maintains a salvage inventory. Another option: Call the manufacturer of the tile you need and get the name of the the wholesale distributor nearest you. This is the place that sells to contractors. Now call the distributor and ask if you can buy a small order if you come pick up the tile yourself. You may have to drive 50 miles each way, but it's cheaper than buying an entire square.

Tile Source List

The major U.S. manufacturer of clay roofing tiles since the 1890s is Ludowici-Celadon. They offer nine styles including Spanish and Mission, French and English interlocking shingles, and specialty tiles and glazes. Prices for their tiles start at \$249 per square.

Ludowici-Celadon Co.
4757 Tile Plant Rd. Dept. OHJ
New Lexington, OH 43764
(614) 342-1995

Gladding, McBean & Co. (of architectural terra cotta fame) is another well established manufacturer of roofing tiles. They offer a flat interlocking shingle and bar-

rel (Mission) tile in traditional colors. Prices begin at \$115 per square.

Gladding, McBean & Co.
P.O. Box 97, Dept. OHJ
Lincoln, CA 95648
(916) 645-3341

Mission- and Spanish-style clay tiles (red, black, or brown) from Germany are imported and distributed by Midland Engineering Co. Prices range from \$205 to \$230 per square.

Midland Engineering
52369 U.S. 33 North
P.O. Box 1019, Dept. OHJ
South Bend, IN 46624
(312) 337-1292

Concrete Spanish tiles are made by Monier in mission red, terra cotta, and burnt terra cotta colors. These tiles weigh 900 lbs./square and are guaranteed for 50 years. Cost is from \$42 to \$58 per square.

Monier Monray Roof Tile
1855 W. Katella, Dept. OHJ
Orange, CA 92613
(714) 538-8822

Two of the tile styles manufactured by Vande Hey-Raleigh are in the tradition of clay roofs. Their High Barrel Spanish tile is an S tile with a Mission profile. And their Riviera tile is similar to French tile. Both come in 20 beautiful, earthy colors; custom colors, "weathering," and mixed batches are available. Prices range from \$67 to \$92 per square. They also have a tremendous inventory of salvaged tiles.

Vande Hey-Raleigh
1665 Bohm Drive, P.O. Box 263
Dept. OHJ
Little Chute, WI 54140
(414) 766-0156

Sources for metal shingles that imitate terra cotta are described on page 64.

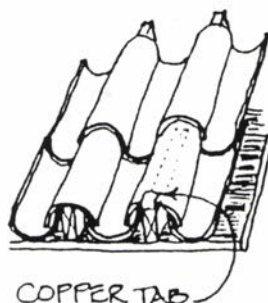
Quite often, one corner breaks off the tile at the nail hole. The tile is too valuable to throw away, so it's necessary to make a new nail hole. Use a carbide-tip drill bit carefully — don't force it. When you nail the tile in place, use a deft touch with the hammer. There's no need to drive the nail down tight; the tile "hangs" on the nail.



Here's another oddball tip we'll pass along: If you need only a half-dozen or fewer barrel tiles, forget roofing suppliers. Go to a plumbing supplier instead and buy PVC drain pipe. Cut it in half and paint to match. Similarly, you can use sheet metal (primed and painted) to fashion temporary replacement tiles of any shape.



Remove a damaged tile by breaking it up with careful hammer blows. Cut the nail with a slate ripper, or insert a hacksaw blade under the covering tile and saw through the nail. Hold the new tile in place with a copper tab as shown. Bend the tab piece back to give a double thickness of copper at the end; the extra stiffness will keep the tab from getting unbent from the weight of the tile and the force of descending ice and snow.



Nothing looks worse than unmatched tiles next to each other in the same course. To blend the new tiles in with the old, don't mix them on the same roof plane. Put the new ones on dormer roofs, on a clipped gable, or in shadows.

Flashing

Clay tile roofs almost always have open valleys; that is, the tiles do not cover the flashing metal where roof surfaces meet an inside angle. This makes it easier to repair valley flashings, because not as many tiles need be lifted as with a closed valley.

As with a slate roof, valley flashing should be formed with a pronounced V crimp to accelerate water flow and prevent it from going up under the tiles.

On tile roofs, hips and ridges are generally not flashed. Instead, joints are made tight with elastic cement. With some types of tile, cement is used to point up the junction of hip or ridge tiles to the roof.

Where the main roof surface comes to a parapet, gable, or other vertical wall or penetration, the junction should be flashed with 16-oz. copper. Nail the metal to the roof at one upper corner only. Lap base



Asphaltic "goop" was slopped on eroded flashing, accelerating corrosion of the metal cornice.

flashing onto the roof one tile-width, and go up the vertical surface 6 or 8 inches. Counterflash with copper.

Snow guards have to be installed as the tile is being laid. For shingle (flat) tile, use the same kind of snow guards as for slate. Special snow guards are made for Spanish, Mission, or Roman types.

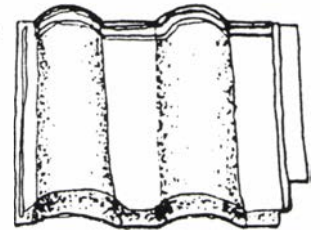
If you've installed new copper flashing on an old tile roof, you might want to hasten the "mellowing" of the copper. A simple suggestion appearing in a trade publication in 1925 was successfully taken in 1978 in the restoration of the Jamaica Pond boathouse roof (near Boston). All exposed copper was brush-coated with boiled linseed oil. That killed the shininess of the new copper and imparted a cherry-brown "statuary finish."

Substitutes

Look again: Are you sure that tile roof is made of clay? Maybe those shingles are concrete or metal.

By 1869 there was a metal tile sold that imitated a terra cotta pantile; metal "tiles" didn't really catch on until the late 1880s. English, French, and Roman styles came first, but Spanish-style metal roofing became the overriding favorite after the turn of the

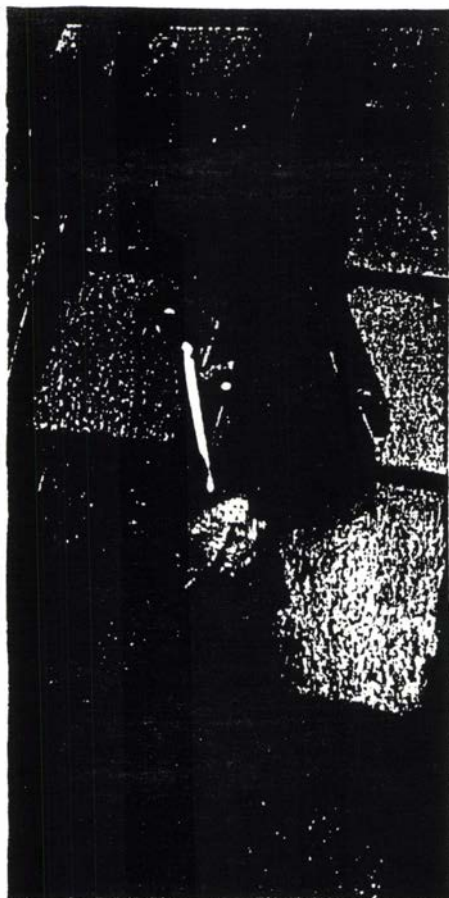
century and through the 1930s. The Southwest, especially, has a lot of metal Spanish-tile roofs because a good portion of its housing stock was built when both the Spanish Colonial Revival and metal roofs were in vogue.



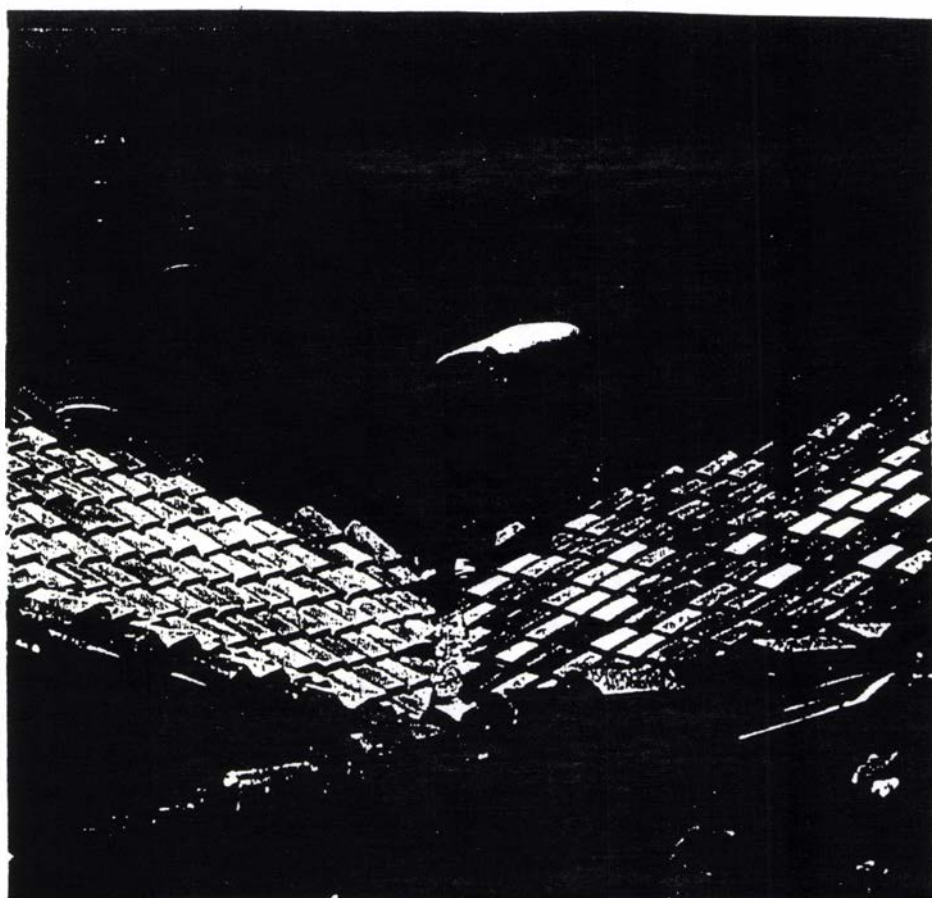
The advantages of metal over terra cotta were the same then as now. Metal was much cheaper than slate or terra cotta tile, two materials already considered high-brow roofings 50 or 75 years ago. (Note: These days, the materials cost for metal is not that much cheaper than for clay tile. But installation cost is generally less.) Metal is easier and cheaper to ship, weighs less, and requires less skill to install.

Of course, terne and tin and galvanized roofs had to be painted regularly. Higher-cost copper "tiles" were and still are available, which need no paint.

Concrete tiles, also, have been popular since the early 20th century. These are somewhat fatter looking than terra cotta, but almost identical in shape, color, finish, and weight. Materials cost is much less for concrete, but installation cost remains about the same. Of course, concrete tiles are heavier.



Resecuring a loose tile.



Greek pan tile is a variant of the Roman tile described on p. 23.

Specs

Sheathing: Must be sound, with no embedded metal or nails, no rotted areas, splits, cracks, or unevenness that would cause difficulty in laying tile or create potential for breakage of the brittle tile.

Tile weight installed varies from about 700 pounds per square, up to a very heavy 1,900 pounds (for thick-butt, non-interlocking clay tile laid for double coverage on a roof of average or low pitch). If tile is being laid on a stripped roof (not over existing roof covering — a bad idea in any case), there should be no structural problem. Check with an experienced tile roofer or a structural engineer if you have reason to worry that additional shoring will be needed to carry the weight.


Underlayment: Minimum 40# (40 pounds per square) asphalt or coal-tar pitch saturated roofing felt (60# on low slopes). Apply to entire roof deck, laid in horizontal layers. Lap joints toward eave at least 2½ in.; lap vertically 6 in. Felt should lap hips and ridges at least 12 in. to form double thickness and should be lapped 4 in. over the flashing metal of valleys and box gutters. At all vertical abutments to be tiled, turn felt up at least 6 in. At eaves, apply double

layer of felt one roll width. Fasten all felt edges with large-headed galvanized nails every 6 inches.

Nails: Use only copper slater's nails, 1¾ in. or length as specified by manufacturer for style of tile. (A slater's nail is a heavy gauge copper wire nail with a large flat head.)

Flashing: Use 16-oz. copper or lead-coated copper. Use 20-oz. material if bending is not complex. Line all valleys at least 20 in. wide for short valleys, 24 in. wide for long valleys, with ¼ in. edge turned over and fastened with cleats. Lap joints a minimum of 4 inches; do not solder.

Elastic Cement: Use only non-staining, non-corrosive cement as recommended by the manufacturer. (Note: elastic cement is recommended to seal all nail holes on certain types of tile and at certain degrees of pitch. Elastic cement is also recommended at hips and ridges; see application literature from manufacturer.)

In restoration work, specifications will be modified by what you find (to match existing work, or to correct previous failure). In new work, comply with the tile manufacturer's specifications for "best job." 

II. Churches

B. FIRST UNITED METHODIST CHURCH

FIRST UNITED METHODIST CHURCH 220 NORTH PATTERSON STREET

HISTORY

The first structure for the United Methodist Church was completed in 1866. Little is known about this first building and no photographs seem to be available.

In 1892, the church trustees decided that a new building was needed and a new brick and mortar building was completed by 1896. Unfortunately, in 1904 the new church building burned. The present church building, completed in 1905, is much larger than any of the previous buildings. However, the present church was built using the same walls of the burned structure with the exception of the south wall which was torn down in order to increase the size of the building. According to the Valdosta Times in 1904, "the walls of the edifice are to be raised four feet, the steeples are to be carried considerably higher and a Sunday school is to be added on the southwest corner." The pulpit is to be put in the western part of the building and it is very probably that the steeple will contain one of the largest bells in this section of the country." The Times further reported that the new auditorium was to be the largest in the city, with the interior to be finished in quarter sawn oak and the exterior to be largely changed from that of the burned building.

By 1940, the church had become too small to handle the Sunday school and other youth worship and the Strickland Memorial building was opened on November 2, 1941.

Historically, First United Methodist Church, considered the mother Methodist Church in Valdosta has sponsored the founding of many other Methodist Churches in the Valdosta areas. Forest Street Methodist, Park Avenue Methodist, as well as Cornerstone Methodist, and Remerton Methodist are examples.

This building is a contributing building in the **Valdosta Commercial National Register District**.

ARCHITECTURE

Built in the late **Victorian era (1905)**, this **Romanesque Revival** style building exhibits dynamic verticality in its tall, slender **towers** with **buttresses**. Of significant interest is that the existing facade with its Romanesque features was constructed over the same walls of the burned structure. The roof of the building is disguised by **decorative parapet walls** which showcase beautiful **stained glass windows**. The building contains three towers which are crowned with

finials and supported by **buttresses**. Notice the multiple **pinnacles** which cap tiny **false towers** located at the base of the tower roofs.

Extensive work was completed in the church in the 1950's. The bell tower's wooden louvers had long deteriorated leaving unprotected openings in their place. This allowed rain and pigeons to enter the tower. Thus, louvers were added to replace the original wooden louvers which were long gone. Protective storm glass windows were added to protect the beautiful stained glass windows from the harsh elements. The entrance which was originally located in the corner of the building in the big tower was shifted South to the East side of the building directly under the large stained glass window known as the Rose window. The interior balcony under this window was also added at this time.

Additional restoration work was done in the 1980's. The exterior of the old church was of a stucco material and began showing extensive cracking and crumbling of the exterior surface. The stress began telegraphing throughout causing distress to the exterior surface. At the same time, consideration was needed to be given to the insulation capabilities of the structure. This resulted in choosing an exterior wall insulation system which is in keeping with the appearance of the rough exterior surface. It also has excellent insulation capabilities and has aided in energy conservation. Necessary repair work on the 100 year old slate roof was completed at this time. The old slate roof is still in place.

The sanctuary of this building is designed in a **Gothic style**. The most striking feature of this space is the monumental, wooden **cathedral ceiling**. The interior's ceiling, is finished with heart longleaf yellow pine. The pulpit and choir area is finished in **quarter sawn oak**. Oak, hand-carved pews, sit on a floor which slopes from the rear of the church down to the altar. The sanctuary also contains beautiful antique stained glass which is original to the 1905 structure.

VOCABULARY

Valdosta Commercial National Register District- it is located in downtown Valdosta, Lowndes County, Georgia and encompasses an area of the Central Business District bounded approximately by Lee Street on the east, Savannah Avenue on the South, and Toombs Street on the west and Valley Street on the north.

Victorian era - the long reign of Britain's Queen Victoria lasted from 1837 to 1901 and, in the most precise sense, this span of years makes up the Victorian Era. In American architecture, however, it is those styles that were popular during the last decades of her reign from about 1860 to 1900 that are generally referred to an "Victorian."

Romanesque Revival- modified from the Roman Ancient Classical tradition, this style is characterized by the extensive use of round arches.

tower- a structure whose height is usually much greater than its width. It may either stand alone

or surmount a building.

buttresses- a structure built against a wall to support or reinforce it- a support or prop.

parapet- a low wall or protective railing; often used around a balcony, balconet or a roof. In many cases, a parapet is used solely for decorative purposes.

stained glass windows- a window which is pieced together using many individually hand cut pieces of stained glass (glass which was mixed with pigment while being made) which are held together using a lead came (a lead strip which fits around the edges of the glass pieces and binds them together as one piece of glass). Came looks like this:

finial- an ornament that caps a gable, hip, pinnacle or other architectural feature.

pinnacle- a slender, pointed formation used usually as the highest point of a roof.

false tower- a tower which has no accessible or usable interior space, for decorative purposes only.

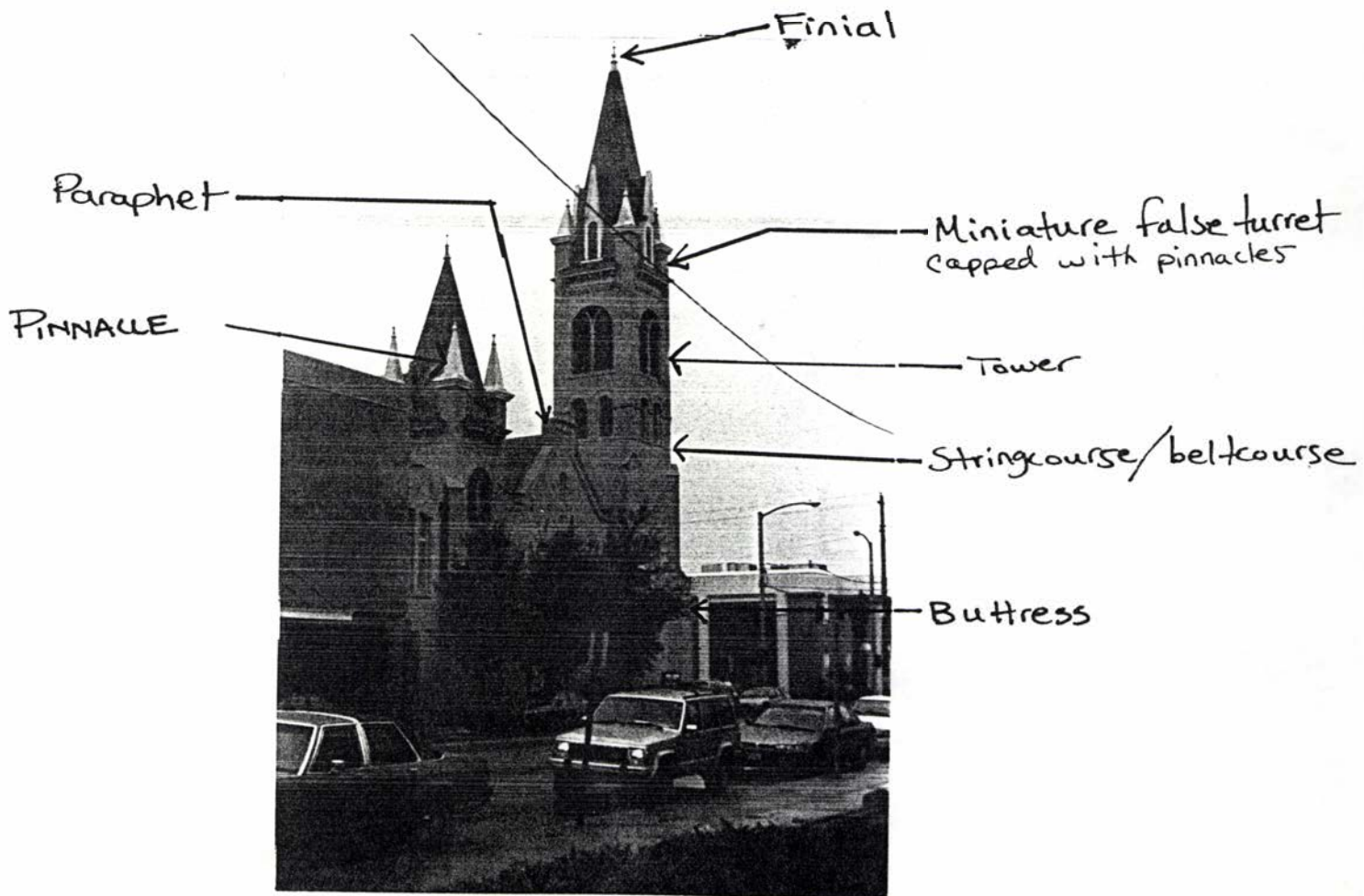
Gothic style- the Gothic Revival began in England with Sir Horace Walpole in 1749 when he remodeled his house using battlements and multiple pointed-arch windows. The trend caught on and became popular in America between 1840 and 1880. Pointed Gothic Arch windows are the most common feature.

cathedral ceiling- a ceiling that is open all the way up to the rafters which support it. A cathedral ceiling was made common by early cathedrals and churches. The huge rafters which support the roof can be seen on the interior of the building. The ceiling is usually gabled or domed.

quarter sawn oak- oak that has not been cut on the grain but rather on the diagonal for a more interesting surface.

ACTIVITIES

***See the culminating activities at the end of the chapter.**



II. Churches

C. First Baptist Church

FIRST BAPTIST CHURCH 200 WEST CENTRAL AVENUE

HISTORY

The first structure for the First Baptist Church in Valdosta was a church building that was dismantled and moved from Troupville in 1861 to the corner of Ashley and Valley Streets. In 1866 the building was wrecked by a storm and for about five years the congregation met in a schoolhouse building for worship services. From 1869 to 1899, the membership occupied a large and well-built house of worship on East Central Avenue which was then sold to the Primitive Baptist Church.

The present brick structure was dedicated with no indebtedness in 1899. To accomplish this feat many sacrifices were made. It is reported that Captain Mitchell Jones promised to give \$3,000.000 if the congregation would raise the balance. The Primary Department contributed by "buying a brick apiece." Deacon W.S. Fender, a large manufacturer of yellow pine lumber donated the pine woodwork on the interior of the church. He was most painstaking in selecting the pine to be used for the sanctuary interior. The beautiful curly pine woodwork evokes surprise and praise from worshipers over all North America.

The lighting system in the church sanctuary was installed in 1946. It consists of nine pendant drop-type chandeliers which are Gothic in nature. These light fixtures add grace and beauty to the building.

The Church Bell

Doubtless the most interesting relic of the church is the bell used by the church for about half a century. Made in England and shipped to St. Marks, Florida, after the order was placed by merchant Thomas B. Griffin of Troupville in 1850, then hauled by ox cart from St. Marks, was used there and in Valdosta until the building was sold to the Primitive Baptist at the turn of the century. During that time it survived a storm which wrecked the church building in 1863. From 1869 its clear tones rang out calls to worship in the building on Central Avenue. In 1939 it was learned by members of the Young Peoples's Department of the Sunday School that this old bell had been sold to a Negro church. These young people arranged for its redemption and return to the church owning it so long. It is now a center of interest to a congregation who intend its preservation and future use in the house of worship.

ARCHITECTURE

The First Baptist Church is built in the **Richardsonian Romanesque** style which was popular between the years 1880 and 1900. A key identifying feature of this style is the wide, rounded (**Romanesque**) **arch** which is lined with **ashlar** (rough faced squared stonework). These arches occur over doors, windows and in the bell tower. The church has multiple towers, one which is a **round turret** which is topped with a **candle-snuffer shaped roof**. The facade is **asymmetrical**. The sanctuary contains many large **stained glass windows** which will not be seen in new churches today. The walls are built of bricks and decorated with **stone arches** and **stone beltcourses**. Today, the church bell is still in use at First Baptist Church and still rings out from time to time.

VOCABULARY

Richardsonian Romanesque- wide, rounded arches of the (Romanesque style) are the key identifying features of this style. The style is named after an innovative Boston architect by the name of Henry Hobson Richardson who designed houses between the 1860's and 1880's. He designed his first Romanesque house, Trinity Church in Boston, in 1879-80.

Romanesque arch- a round arch. An arch with a round (half-round) shape.

ashlar- squared building stone characterized by a high quality of finish and thin mortar joints.

round turret- a turret which is round in shape and usually having a cone shaped (conical) roof.

candle-snuffer shaped roof- a roof which is usually used on turrets as an alternative to a pyramidal or conical roof shape. The candle snuffer roof looks like it sounds- like a candle snuffer shape or bell shape.

asymmetrical- without balance, no correspondence of opposite parts- without symmetry.

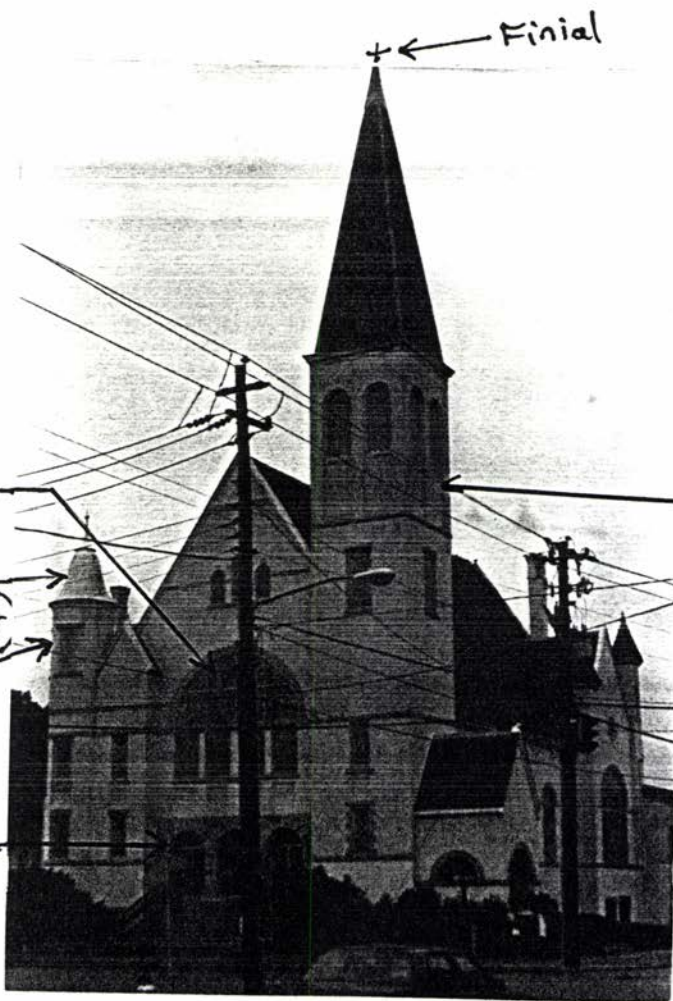
stained glass windows- a window which is pieced together using many individually hand cut pieces of stained glass (glass which was mixed with pigment while being made) which are mixed with pigment while being made) which are held together using a lead came (a lead strip which fits around the edges of the glass pieces and binds them together as one piece of glass.

stone arches- arches built using stone. In many cases, a keystone was used in the top of the arch to push down and keep the stones in place. The Richardsonian Romanesque style is well known for its use of stone arches.

stone beltcourses- a continuous horizontal band of stone on the exterior wall of a building. Stone beltcourses are used for decorative purposes.

ACTIVITIES

***See the culminating activities at the end of the chapter.**



← Finial

Arched stained glass window

→ Bell tower

Bell-shaped roof

Candle-snuffer roof tower

Turret

Romanesque Arches with ashlar stones

II. Churches

D. Primitive Baptist Church / Pentecostal House of Prayer

Pentecostal House of Prayer
(Previously known as the Primitive Baptist Church)
200 West Central Avenue

History

This building was constructed in 1869 by the First Baptist Church. It was built to replace their earlier sanctuary which was destroyed in a storm. This house of worship on East Central Avenue was used by the First Baptist for thirty years.

The First Baptist Church has been active in Valdosta / Lowndes County for many years. During the Civil War (1861-1865), the Baptist Church of Valdosta was the only missionary Baptist Church in town to help meet the ministering needs of a war-torn people. Minutes of a church can tell the story of a minister's past accomplishments, but little of the ruin and heartbreak from trying to comfort wives and mothers as they send their men to war. Some would return, some, some would not and some would lose their lives in the battlefields.

One way Joshua Griffin, a church member who also donated the land for the church, helped during the war years was by making sure he kept a few horses on hand for use by the soldiers when they would arrive by train for a few days furlough with their families.

The First Baptist Church occupied this building until approximately 1899. At this time, the building was sold to the congregation of the Primitive Baptist Church for \$1,000.00. The Primitive Baptists used this building for many years until 1994 when they sold the building to the congregation of the Pentecostal House of Prayer.

ARCHITECTURE

This church is an example of a typical **vernacular** religious structure from the 1860's. Structures such as this were typically built all over the United States during this time period. They were usually wooden rectangular box-like structures with **gabled roofs** with the main entrance on the gable end of the building. Some were built with bell towers, such as this building, and some were not. Usually, the bell towers were placed in the center of the main entrance, but sometimes they were placed on either corner of the front of the building.

The interior of these buildings was usually arranged with a center aisle leading from the front door to the pulpit with a row of pews on either side. The side walls of the building almost always contain windows. Most were simple with wooden **muntins** and many had stained panes of glass of the same color or differing colors mixed. Also, some were of either clear glass panes

or opaque glass panes. Usually these churches were simple structures and did not include large amounts of ornamentation, therefore the simple paned windows instead of the fanciful leaded stained glass windows.

The Primitive Baptist Church/Pentecostal House of Prayer is a typical religious structure like the one just described above. It is a wooden structure with a boxy rectangular shape, a central gable-end entrance and windows flanking either side of the building. The exterior of the building is clad with **clapboard** with the exception of the front facade which uses **flushboarding**. The roof is steeply gabled with the bell tower rising above the height of the roof and topped with a **finial** in the shape of a cross. The windows in the building are unique in the fact that they are so tall. The windows have **triple sashes**. Before the advent of air conditioning, windows were made to open and close for ventilation. In the case of this building, the large triple sash windows were probably opened with one sash being pulled down from the top to the middle of the window and one sash being pushed up from the bottom to the middle creating a draft situation where the cooler air could enter from the bottom of the window and the warmer air could exit from the top of the window. Other exterior details include the decorative **fish-scale shingle** siding at the top of the bell tower and the decorative **pilasters** which function like corner boards at the corners of the building.

VOCABULARY

vernacular - Vernacular architecture springs from provincial rather than academic roots. It tends to be more idiomatic in its expression. It is more likely to be plain than decorative and is more often found in domestic rather than public forms. More simply put, vernacular architecture is not designed by architects. Its form is a result of its location, its function, the materials available and the skill of the builder. It is often influenced by climate and local building traditions.

gabled roof - a sloping ridged roof that terminates at one or both ends in a gable. A gabled roof creates a triangle shape with two sloping roofs coming together in the middle at a ridge. A triangle shape is formed at either end of the gabled roof.

muntin - one of the thin strips of wood used for holding panes of glass within a window.

clapboard - also termed bevel siding or lap siding, this siding consists of boards that are thicker on one edge than the other; the bottom (thick) edge of one board overlaps the top (thin) edge of the board below.

flushboarding - a method of siding where the boards are placed end to end with no overlap. The boards are placed so as to create a flat wall appearance.

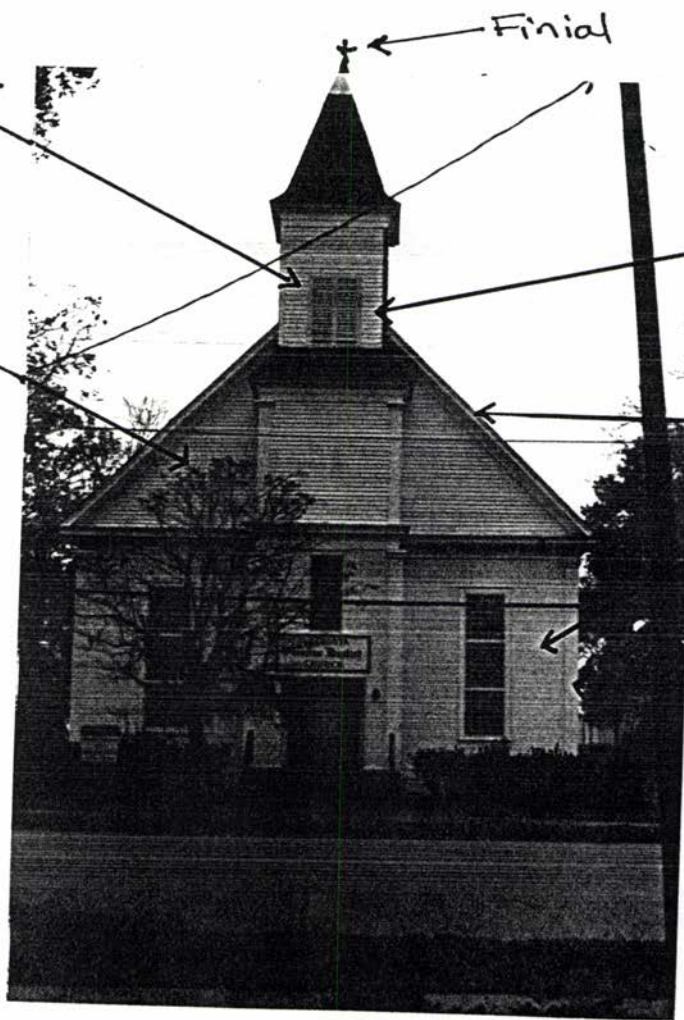
finial - an ornament that caps a gable, hip, pinnacle, or other architectural feature. The term

“urn” is used if the finial is vase-shaped.

triple sashes - a window sash is the portion of the window which holds the panes of glass and slides up and down in the track either by resistance or cords with weights. Triple sashes simply means that there are three sashes in the window, one on the top, one in the middle and one on the bottom.

Fish-scale shingles - these are the simple shingles found on this building on the upper portion of the bell tower. They are rounded so that when they are applied to a wall, they appear like fish scales on a fish.

Pilasters - a rectangular column placed flat against a wall so that it appears that only half of the column is showing. Quite frequently pilasters are decoratively treated so as to represent a classical column with a base, shaft and capital.



Bell tower

Finial

Clapboard or
Weatherboard
Siding

Decorative fish scale
and square shingles

Gable roof

Flushboard siding

Engaged column/
pilaster

II. Churches

E. Christ Episcopal Church / Christian Science Society

**CHRIST EPISCOPAL CHURCH /
CHRISTIAN SCIENCE SOCIETY
309 CENTRAL AVENUE**

HISTORY

The Episcopal Church had its beginnings in Valdosta in the 1860's. The first services were held in the county courthouse. Around 1871, the congregation purchased a piece of property from Mrs. Joshua Griffin on Central Avenue. The first sanctuary, which was a well constituted wooden building similar to the Primitive Baptist Church located on E. Central Avenue, was constructed and cornerstone laid in 1885. This building was built as a result of a twelve hundred dollar donation from an anonymous doner in Savannah. The congregation of five began meeting in the new church and the membership began to grow. By 1901 the first Vestry was formed, first choir organized, a reed organ was purchased, and electric lights were added to the building. Also in 1901, fire destroyed the building and the deep tone bell, which was never replaced. In early days the bell was used as a fire alarm. In 1903, the church building was replaced by a modern brick structure which, with the addition of a Sunday School annex in 1931. In 1948, ground was broken for a new church on Patterson Street and the cornerstone from the old church was re-carved and laid at the new site. The Christian Science Society acquired the property in 1952.

ARCHITECTURE

The **Craftsman style** is a unique style that was developed in California by two brothers, Charles Green and Henry Green as part of a revolt against the overly decorative and formal qualities of the extremely popular **Queen Anne** style which was used in the preceding years of 1880 through the turn of the century. The Craftsman style is a product of the **English Arts and Crafts** movement. The turn of the century was a time when people wanted to revert back to hand craftsmanship and away from the machine. The resultant Craftsman style conveys the movement through its exterior and interior details. The buildings show their structural members. Rafters can be seen exposed under the eaves as well as **triangular knee braces** in some places. Also **false beams** may appear under the eaves. In many cases, stone was used as supports for porches and chimneys. The Craftsman style is known for its **low-pitched gabled roofs**, wide overhanging eaves that commonly contain exposed rafter ends or **false brackets**. Windows are commonly grouped and upper sashes are usually divided for decorative purposes. The Craftsman style was popular from the turn of the century up through the 1930's and 1940's.

The building of the Christian Science Society is constructed in the Craftsman style. Its main facade, which faces Central Avenue, is dominated by a front-facing gable with a tower for the

entrance. A large, **arched window** with **fanlight** on top is the dominate decorative feature of the facade. A large, arched window with fanlight on top is the dominate decorative feature of the facade. The arch is also reflected in the wooden double door entrance which contains decorative strap hinges. The tower contains wide overhanging eaves ornamented with false brackets. The main body is one-story tall, typical, typical of Craftsman style, and has wide overhanging eaves that contain false beams. Stucco was added to the brick exterior in 1910.

VOCABULARY

Craftsman style- this style was developed by two California brothers Charles and Henry Greene who practiced together in Pasadena from 1893 to 1914. About 1903, they began designing simple Craftsman-type bungalows. The brothers were inspired by the English Arts and Crafts movement. The Craftsman style house usually consists of a low pitched roof, decorative false beams under the gables, porches supported by tapering columns on piers and windows divided by multiple vertical muntins.

Queen Ann- this was the dominant style of building during the period from about 1880 until 1900. It uses asymmetry, various wall patterns and textures, steeply pitched and multi-gabled roofs, porches (especially wrap-around), gingerbread, fretwork, turned posts and balusters and many more decorative elements such as multiple paint colors. The style was named and popularized by a group of 19th century architects led by Richard Norman Shaw.

English Arts and Crafts Movement- this movement began in England around 1890-1900 as a revolt against Medieval architecture. The Arts and Crafts movement was based on simplicity and a lack of ornamentation. Structural supporting members were used as decoration.

triangular knee braces- are triangular shaped braces which support or appear to support roof beams.

false beams- false beams are used for decorative purposes only. They appear under gables and look like supporting beams, but they do not actually support the roof.

gable roof- a sloping (ridged) roof that terminates at one or both ends in a gable.

false bracket- a projecting member, resembling a support member, which is found under eaves or other overhangs which is not actually used for support but for decoration.

arched window- a window which is arched across the top. Arched windows are common in religious structures.

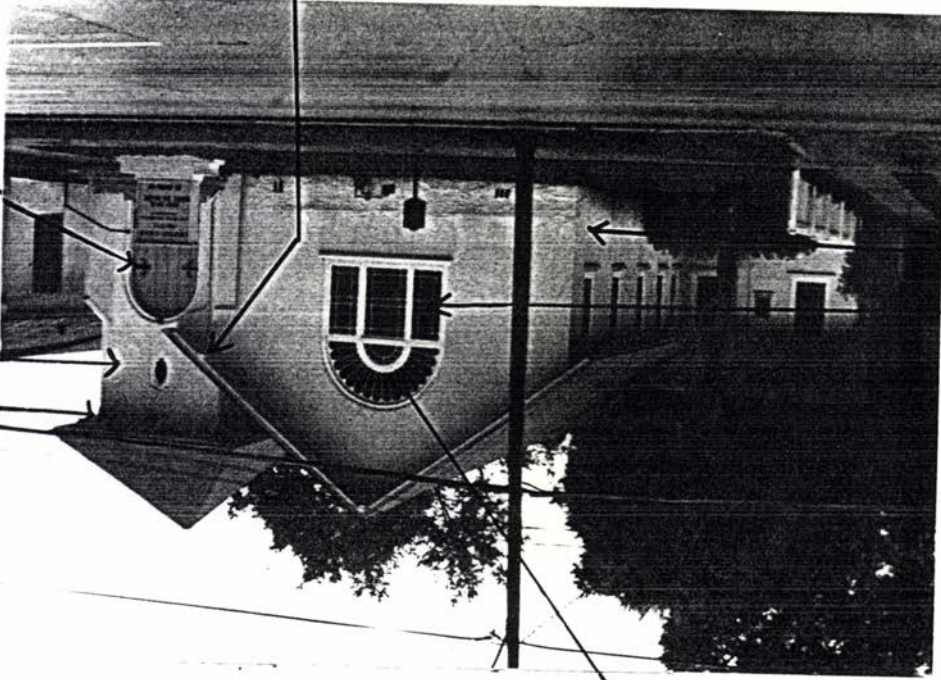
fanlight- a semicircular or fan-light window with a radiating glazing bar system; usually found over entrance doors.

stucco- an exterior wall covering consisting of a mixture of portland cement, sand, lime and water. It forms a hard cement-like wall covering that can either be smooth finished or textured.

ACTIVITIES

***See the culminating activities at the end of the chapter.**

Decorative
False beams/rafters
under eaves



Decorative
STRAP HINGES

Tower

Brackets

Stucco
Wall covering

Fountainlight

II. CHURCH

F. ST. PAUL A.M.E. CHURCH

ST. PAUL A.M.E. CHURCH 419 ASHLEY STREET

HISTORY

At the close of the Civil War, the first railroad was built from Savannah to Montgomery, Alabama and the settlement at that time was at Troupville. In order to be near the railroad, the settlement moved from Troupville to the site which is now Valdosta, Georgia. A few of the early settlers, including Mr. Frank Hudson and Mr. McConnell, started the church at brush Harbor where the "Fisherman's Bait Center" was located at 525 South Ashley Street. In 1867, Mr. Ben McDew gave the land and a church was erected on Branch Street where the parsonage now stands. In 1895, a new church was built on South Ashley Street, where it now stands and the old church was used as a parsonage. It has served as the center of black community life for 127 years.

The basement was added in 1930 and is now used as Sunday School classrooms. Other than this and the 1950's addition of the white block and brick front, the church building has maintained its original features. Looking retrospectively over 127 years of faithful service, labor, hardships, trials and triumphs, St. Paul's still stands. It has been written of St. Paul A.M.E., "We have weathered the storms that have come against us. St. Paul can hold up her head and say we are sons and daughters of Zion, still fighting the fight of faithful Christians whose faith was founded upon the rock of true men and women with the help of the Almighty God." For our church we can say with our hymnwriter, Samuel J. Stone:

*The church's one foundation is Jesus Christ her Lord: She is his
new creation by water and the word; from heav'n he came and
sought her to be his holy bride;
With his own blood he bought her, and for her life he died.*

ARCHITECTURE

St. Paul's A.M.E. Church building is a fine example of early religious architecture with its soaring towers and tall sanctuary. Originally, the building's exterior was wood, probably of **clapboard**, but has been modified with **decorative masonry work**. A **masonry basket weave** design has been used for door surrounds and a **red herring bone pattern** has been used in the arches above doors and windows. **Quoins** have been used at the corners of the building for a transition from white brick to white concrete block siding. Note the unusual flairs on the towers.

The flair occurs at the transition point between the wood top and masonry below. The bell tower, the tallest one, has **louvered vents** so that the bell may be heard and windows below with window hoods. The lower paired windows appear to be **modified dormer windows**. The towers are capped by **decorative finials**. The interior of the sanctuary of this church is beautiful and has remained in almost complete form since it was built. Only minor changes have occurred over the years.

VOCABULARY

clapboard- a type of wood siding where the boards are thicker on one edge than the other. The bottom (thick) edge of one board overlaps the top (thin) edge of the board below.

decorative masonry work- using bricks or stone in different patterns and colors to create designs in the masonry. This technique was popularized around 1870-1880 when the Queen Anne style of building was popular.

herring bone pattern- a pattern consisting of courses of obliquely oriented members, each course being aligned in the opposite direction from the ones above and below.

quoins- large stones, pieces of wood or brick, used to decorate and accentuate the corners of a building; laid in a vertical series with, usually, alternating large and small blocks.

louver- a small lantern or other opening, often with wood slats, used for ventilating attics or other spaces.

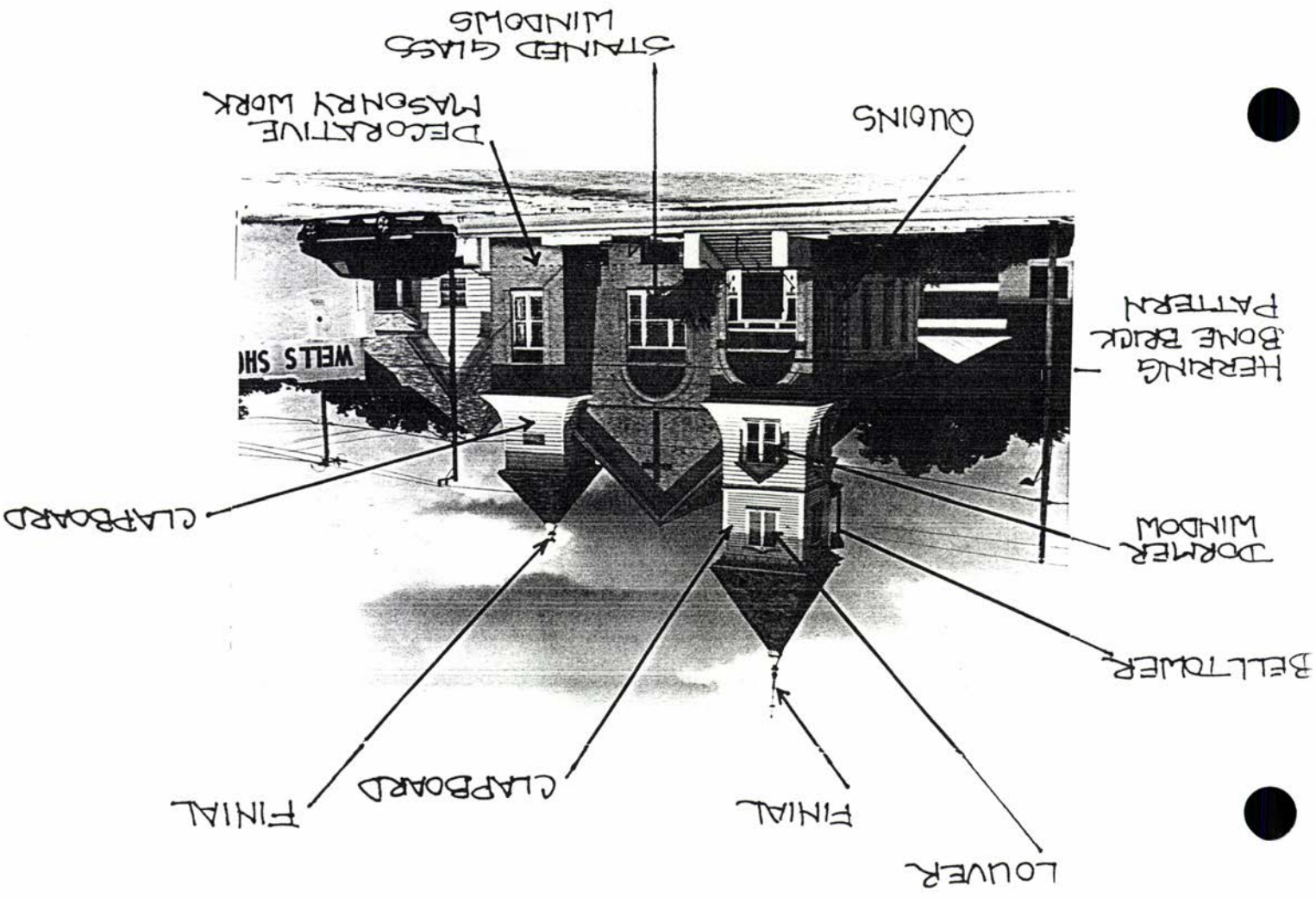
dormer- a vertical window projecting from the slope of a roof; usually provided with its own roof.

finial- an ornament, decorative in nature, that caps a gable, hip, pinnacle or other architectural feature. Finials were used on turrets and towers a lot.

frequently

ACTIVITIES

***See attached culminating activities at the end of the chapter.**



CULMINATING CHURCH ACTIVITIES

FOR STUDYING PLACES OF WORSHIP

1. Historical Research: If there is a place of worship in your community that was built before the Civil War, find out how the church ministered to the needs of the soldiers and families. Prepare a report of the history of the church. Obtain a copy of any documents that survive from the period. Examine the interior of the church and the cemetery, if there is one. What interesting facts and information can you find. Many churches have a personal library where many of the original documents are housed and may be accessible to students. Call the church office and make an appointment prior to a visit.

2. Oral Interviews: Interview an older member of a church or the church historian. Questions as well as techniques for recording answers should be carefully prepared and practiced by members of the class prior to the interview. Topics to explore might include the following: hymns or music, ways in which seasonal or special events were celebrated, significant individuals, favorite memories. The attached set of questions were developed by the first group of teachers who attended The Heritage Education Institute, sponsored by The Georgia Trust for Historic Preservation. This is an example that may be incorporated into your set of questions. **(See Attached).**

3. Cemetery Field Trip: Long ago, many headstones were wooden and deteriorated over time. Some graves were lost, some graves were given modest headstones of a more permanent nature while others were given more elaborate headstones. There is a rich diversity of size, style, and material reflecting the social culture of any cemetery. Gravestones are a very important part of our community churches heritage. Attached is a suggested worksheet that students may use to collect data on a field trip to a cemetery. **(See Attached).**

4. Design a Display: Make a display for the classroom with pictures or drawings of churches in your community. Make a caption for each with the name of the church, date the congregation was founded, and the date the building was constructed. Highlight interesting architectural elements.

5. Symbol Hunt: Introduce students to a wide range of religious symbols, and discuss their meanings. Individually or as a group, explore both the interior and exterior of a place of worship to locate and identify as many religious symbols as possible.

6. Building Survey: Assign individuals or small groups to make surveys of the churches in your community. It is always a good idea to ask permission of church authorities before beginning an investigation. Attached are suggestions of types of questions that could guide a study of any church. **(See Attached).**

**CHURCH
INTERVIEW QUESTIONS**

(To be used with activity # 2)

1. Is there a cornerstone or capsule representative of the history of the church?
2. What changes have occurred to the exterior / interior of the building?
3. Are any of the furnishings original to the structure?
4. What is the most significant event in the history of the church?
5. What / where was the original setting of the church?
6. Has the church ever served in another capacity or for another purpose?
7. Has the church ever incurred any natural acts of God?
8. What brought the original membership together? What was their original purpose in forming?
9. Is there a cemetery associated with the church? If so, where?
10. Compare / Contrast the past / present worship formats, source of pastorship and styles of service.

INTERVIEW SUGGESTIONS

- A. Remember that the purpose of the interview is to have the narrator tell his or her story. Make your introduction short and ask brief questions to guide them.
- B. Ask questions that start with “why”, how, and what kind of”, not questions that require only a yes or no answer.
- C. Begin with non-controversial questions.
- D. Allow for periods of silence; give your narrator time to think.
- E. Don’t interrupt a good story, but do pull them back if they stray too far from the subject.
- F. Ask for physical descriptions of persons, places, and events.
- G. Do not challenge accounts or information that you think may be inaccurate. Ask for details, in order to determine those things that were eye-witness accounts or based on reports of others.
- H. If you are recording, be as unobtrusive as possible. Do not switch the tape on and off.
- I. End the interview in a reasonable amount of time; not more than an hour and a half.

Adapted from:
Using Local History in the Classroom
By: Metcalf and Downey

INTERVIEW SUGGESTIONS

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- I. End the interview in a reasonable amount of time; not more than an hour and a half.

CEMETERY FIELD TRIP

(To be used with activity # 3)

1. General Information

- A. Describe the location of the cemetery or graves within a cemetery.
- B. List types of trees, shrubs, or plants found in the cemetery.
- C. Number of graves: men____ women____ children____.
- D. Age of Marker: date on oldest marker_____most recent date_____.
- E. Prepare a list of family names.
- F. What is the average age of death for each decade if the cemetery's use? Hypothesize causes for significant numbers / ages of deaths during particular decades. Can you support your hypotheses.

2. Symbols and Inscriptions

- A. Take a photograph of interesting headstones.
- B. Collect epitaphs on index cards.
- C. Measure and draw diagrams to scale of different sizes and shapes of tombstones represented in the cemetery.
- D. Complete rubbings of headstones.

**CHURCH
BUILDING SURVEY**
(To be used with activity # 6)

I. Identify the place of worship.

- A. What is its name?
- B. Where is it located?
- C. When was it built?

II. Describe the site.

- A. What is the physical geography of the location? (Urban, Rural, Suburban or any prominent physical features.)
- B. What is the relationship of the building to transportation facilities?
- C. How does it fit into its immediate surroundings?
- D. How is the building situated on its lot?
- E. What other buildings or facilities are located at the site? Is there a cemetery?
- F. Why do you think this place of worship was built in this location?

III. Describe the architectural features.

- A. Sketch an outline of the floor plan. (Is it in the shape of a square, rectangle, L-shape, cross, or irregular shape?)
- B. Estimate the height and width of the front of the building.
- C. What type of roof does it have?
- D. What types of windows and doors does it have?
- E. Describe any decorative details on exterior walls, windows, or columns.
- F. What materials were used in construction?
- G. What is the architectural style?

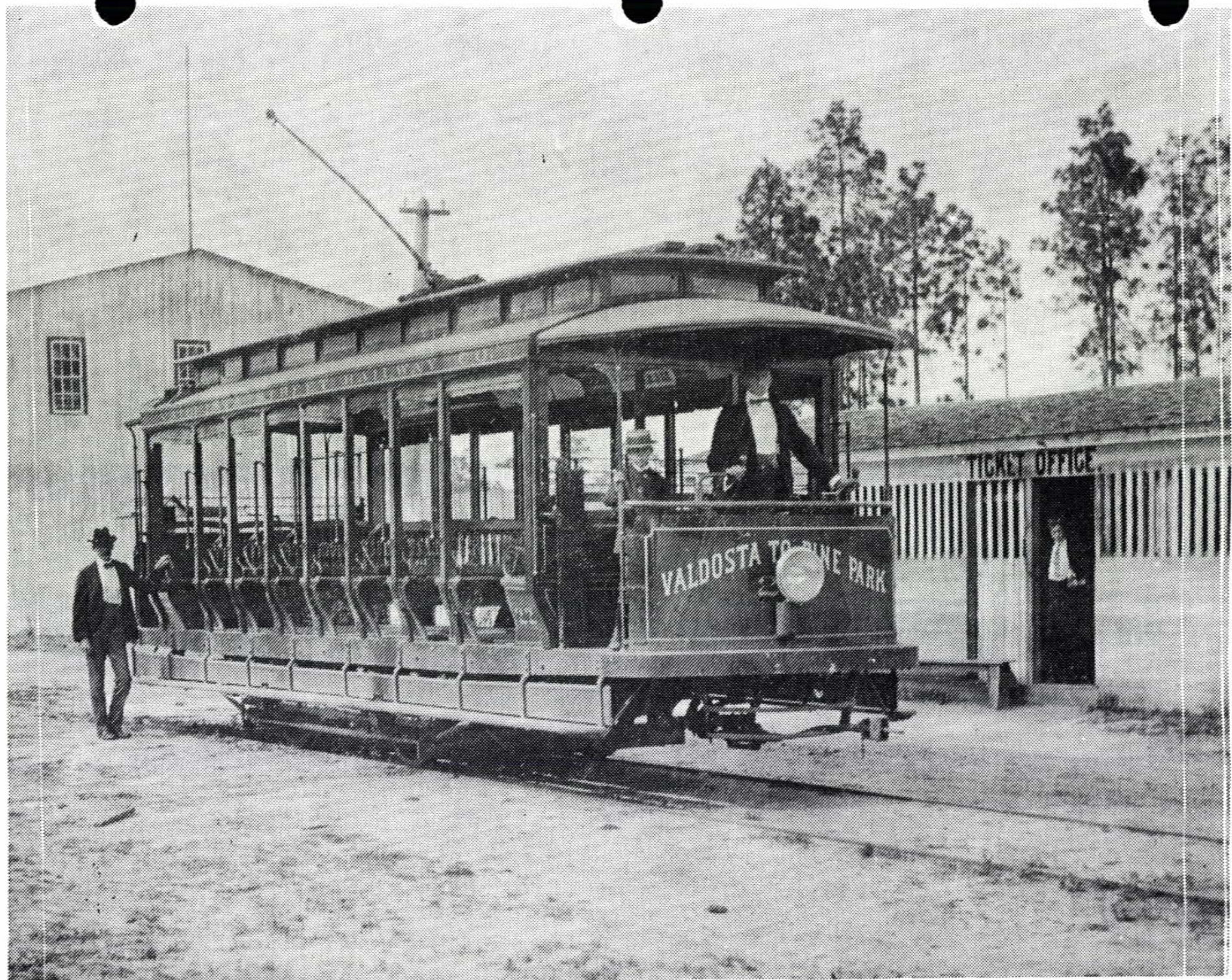
IV. Describe the impression given by the place of worship.

- A. Does the structure appear to have been used for some other function? If so, how has it been modified for use as a place of worship?
- B. What image do you think the congregation wanted to present to people passing by?
- C. In what way does the building reflect the status or role of the people using it?
- D. What mood or emotion does the structure suggest to you?
- E. Are the building and grounds well cared for, or do they appear neglected?

III. TROLLEY TOUR - (Notes to Teachers)

The trolley will be available through the Valdosta-Lowndes Convention and Visitors' Bureau. The trolley may be rented by school systems for tours in Lowndes County and Valdosta for a nominal fee. Drivers for the trolley can be provided through the Convention and Visitors' Bureau at a charge or by the school system using the trolley. A Class III driver's license is a necessity. **Also**, some training by the Convention and Visitors' Bureau will be needed since the trolley is configured differently than a school bus. For more information, contact:

Rita Bumgarner, Director
Valdosta-Lowndes Convention and Visitors' Bureau
1703 Norman Drive, Suite F
St. Augustine Plaza
Valdosta, Georgia
(912) 245-0513



Introduction

Life In The City: Downtowns.

(Adapted from an article by: Rodney L. Swink, "The Tar Heel Junior Historian ")

Downtowns are a critical link in understanding the history of our towns and cities. Downtowns evolved from crossroads for trade centers and railroad junctions and became the focus for social, governmental, and business activities.

What is a downtown? A downtown is usually located in the middle of a town or city and is its business center. Early downtowns may have consisted of only a general store where people bought merchandise and exchanged information. As demand grew, additional professional services and business services developed. These might have included a bank, a post office, a doctor's office, and special retail stores. Churches were built, and city halls and courthouses were erected. Downtowns became the center of almost all activities.

This pattern was true from the beginnings of cities throughout the South until World War II. Shortly after World War II, a series of changes shifted the focus away from downtowns. Because of major efforts to create affordable homes, people began to move away from housing areas near the downtown areas. The federal government created highway programs, which opened up the countryside to development. Mass production of consumer goods and baby boom growth also fueled **suburban** development. Suburban means located in the suburbs, the areas on the edges of towns or cities. These changes drew people away from downtowns. As a result, in cities, downtowns began to decline. Businesses moved or closed. Buildings were left vacant and, in some cases, torn down. People lost interest in the area where their communities first developed.

Today, however, the situation is being turned around, and this is good news for downtowns. People are rediscovering the uniqueness and history that downtowns represent. They are pleased that they still have buildings in their communities centers. People are now appreciating older buildings with their unique architectural features and history. By studying the buildings, they are learning about the skills of the earlier craftsmen, the tasks of individuals who hired them to do the work, and the individual styles and architecture of these buildings.

People are beginning to not only save their downtowns for historical and architectural value but also to reuse them for other activities and purposes. Today we still see the traditional government, legal, and business uses of buildings downtown. But we are also seeing a variety of stores, cultural activities, and even housing being reinvested in the downtown areas.

Valdosta has the support of the Downtown Main Street program. The program works with the city so that they can take advantage of the downtown area and the preservation opportunities available to them. By assisting people in understanding their history, the program

is aiding them in regaining pride in their city center. With that knowledge, they are able to preserve and protect the downtown area. They are also able to find new uses for downtown buildings, once again making downtown the social, cultural, and commercial center of the community.

It is important that we continue to preserve and protect our physical history. Not only does this help us to learn about ourselves and our cities but it also helps us to develop a sense of pride in our heritage. Preservation of downtowns allows us to take advantage of the strengths and skills of the people who planned and built them. By using downtowns of the past, we are creating some very special centers for the future.

Downtown and Commercial Use

A. King's Grill

**King's Grill
The People's Building
200 N. Patterson Street**

HISTORY

Today the main entrance of King's Grill faces Patterson Street, but originally the main entrance was on Central Avenue. The building is thought to have been built by Judge Richard Augustus Peeples sometime between 1880 and 1885. Judge Peeples was an ordained minister, a lawyer and an outstanding businessman. He served as mayor of Valdosta between 1884 and 1885. Mr. Peeples established the first insurance agency in Valdosta in 1872. His son, Richard Alexander Peeples, was associated with him and succeeded him in 1889. After the death of Richard, his sons, Russell and Harry continued the business in the upstairs portion of the building.

In the early years W. F. Munroe ran a drugstore on the lower floor which was later occupied by Valdosta Drug Company, by an ice cream parlor, then by Minchew's Restaurant and finally, becoming King's Grill. In 1896, Mr. Peeples did extensive remodeling to the building and converted the entire upper story of the building into a suite of offices.

ARCHITECTURE

This **Victorian Era** commercial building located on the corner of Patterson Street and Hill Avenue was constructed circa 1885. This two-story building is typical of most buildings of the era whereby both stories were occupied with businesses. Today, however many two and three-story downtown buildings are occupied on the street level only.

This particular building retains much of its original detailing in the upper story. The windows are **double-hung sash type** with **two lights over two lights**. Just below the windows is a granite band which goes around the building. This band is termed as a **beltcourse or stringcourse**.

The facades of this building are composed of stucco which is scored to resemble stone blocks. Above the windows on the Patterson facing facade is a heavy decorative **cornice**. This cornice contains many decorative elements such as **brackets** and a **gablet**. Other decorative features include the **fishscale shingles** which appear in the gable. **Shell motif finials** adorn the tops of the brackets.

VOCABULARY

Victorian Era- the long reign of Britain's Queen Victoria lasted from 1837 to 1901 and, in the most precise sense, this span of years makes up the Victorian Era. In American architecture, however, it is those styles that were popular during the last decades of her reign- from about 1860 to 1900- that are generally referred to as "Victorian."

double-hung sash type window- a window with two sashes, each movable by means of sash cords and weights or by a built-in track.

light- a window pane. Ex. two lights over two lights means the window has two panes in the upper sash over two panes in the lower sash.

beltcourse- a continuous horizontal band of brick, stone or wood used on the exterior walls of a building. Picture a belt or string wrapped around the building.

cornice- the upper projection of the entablature.

bracket- a projecting member, resembling a support member, which is found under eaves or other overhangs which is not actually used for support but for decoration.

gablet- a small gable; frequently found over a dormer window or on the top of a roof.

fishscale shingles- wood shingles that overlap each other like fish scales. These shingles are used for wall surface decoration and not roofing.

shell- a decorative motif that is a realistic representation of a shell.

ACTIVITIES

*See the culminating activities at the end of the chapter.

FISH SCALE
SHINGLES IN
GABLET

GABLET

SHELL

DECORATIVE
CORNICE

DECORATIVE
BRACKET

2 LIGHTS OVER
2 LIGHTS

STRINGCOURSE
OR BELTCOURSE



III. Downtown and Commercial Use

B. CC Varnedoe and Company

CC VARNEDOE AND COMPANY 134 North Patterson Street

HISTORY

The two structures known as CC Varnedoe and Co. were originally two separate buildings and businesses. Originally Varnedoe's was a one-story building built ca. 1880 and was located in what is now the three-story section of Varnedoe's. The original building was purchased by CC Varnedoe from Wylie and Thompson in 1890. The second story was added in 1932 while the third story was added ca. 1950-56, with the present facade being added at that time. Current plans (1995) are to remove the facade and returning the facade to its original brick finish.

The Victorian corner building with turret tower was built by Thomas Crawford ca. 1880. Originally, a buggy, wagon and harness equipment business was operated there. Upon his death, Mr. Crawford deeded the property to his daughter Minnie Crawford Dasher (Mrs. J.A. Dasher). The property remained in the Dasher estate until 1967 when it was sold to the Varnedoe and Company.

The lower floor of the building housed a drug store at one time known as Bergstrom and Newberry, then became the O'Quinn and Company, then Belcher's Drug Store, then Luke Brothers. Offices occupied the second floor, and at one time included offices of Dr. James M. Smith and Dr. Thomas H. Smith.

CC Varnedoe and Company is the oldest existing business in Valdosta - founded in 1871 by Mr. CC Varnedoe. The original location of the firm was on Patterson Street in another location, but it has been operating from this site since 1890.

ARCHITECTURE

Varnedoe's original building, the three story one, was originally a one story structure with the second story added in 1932 and the third story with the present facade, covering the original brick finish, was added ca. 1956. Varnedoes corner building built ca. 1880 is classified as a **High Victorian Italianate** style with extensive Queen Anne detailing. Note the extensive use of white marble in the of the **flat top arches, columns supporting the entablature, and the base and cap corner turret**. Also of significance are the **conical roof** and the **wooden shingles** on the **turret**.

VOCABULARY

High Victorian Italianate- there have been two chronological phases of Italianate styling: an earlier phase from the 1840s and 1850s with relatively simple detailing and a later, more highly decorated phase from the 1860s and 1870s (High Victorian Italianate). However, a survey of pattern books and the few surviving examples of the 1840s shows a wide variation in detailing from at least the early 1850s later with simpler examples found as late as the 1870s.

flat top arch- an arch which is flat (not curved). Sometimes, flat arches have a keystone like curved arches.

column- a pillar, usually circular in plan, which is used for support.

entablature- in classical architecture and derivatives, the part of a building carried by the columns.

turret- a small and somewhat slender tower: often located at a corner of a building; in which case it is often referred to as a corner turret.

conical roof- a cone shaped roof.

ACTIVITIES

*See the activities at the end of the chapter.



FLAT MARBLE ARCH

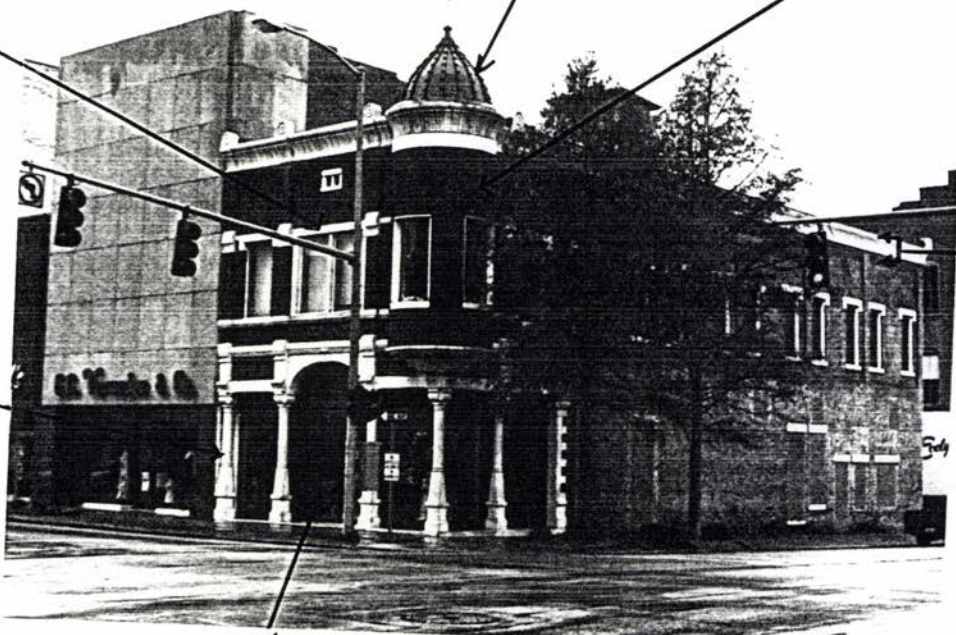
CONICAL ROOF

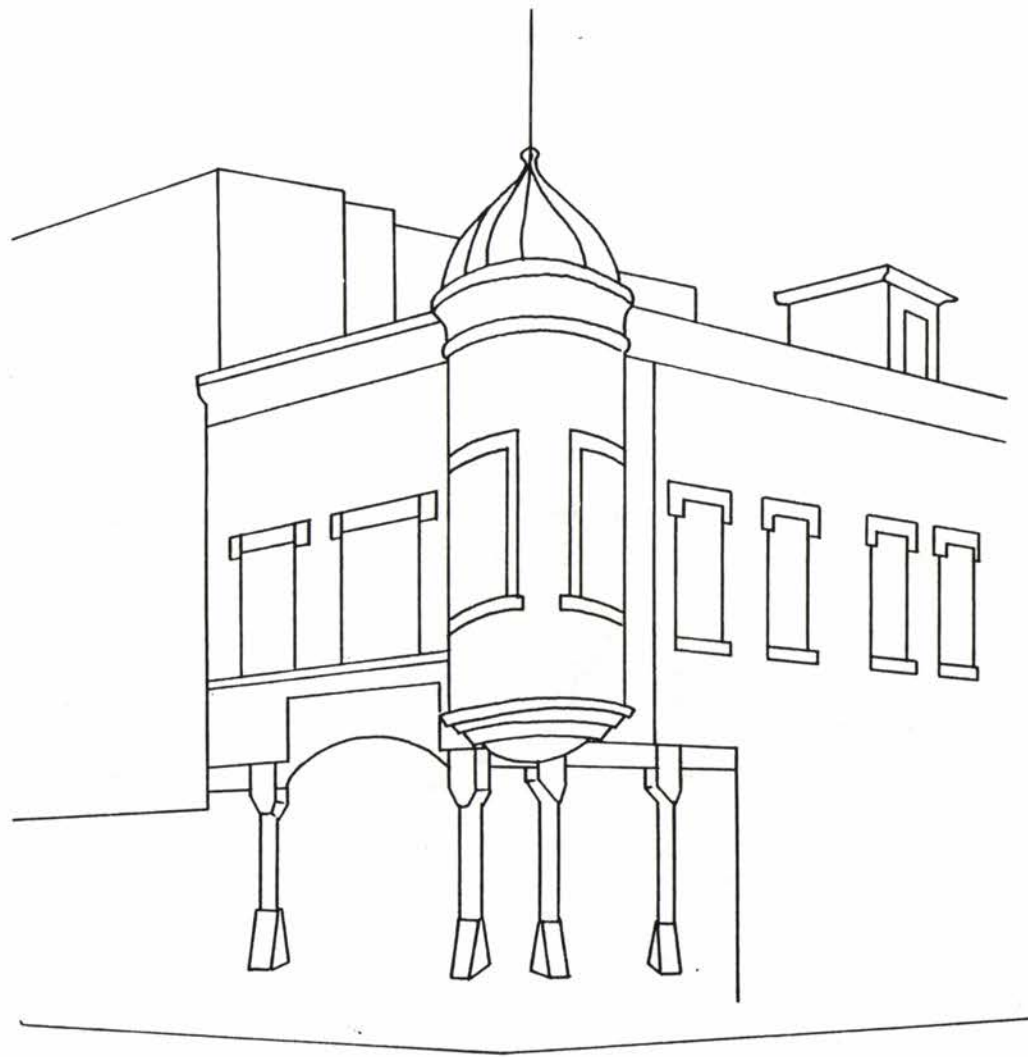
TURRET WITH WOOD SHINGLE SIDING

DECORATIVE CORNICE

MARBLE COLUMNS

LARGE DISPLAY WINDOWS COMMON





VARNEDOES

**Built circa 1885 by Thomas G. Crawford
as a Harness Shop. Now occupied by C.C. Varnedoe
and Co. Downtown Valdosta.**

III. Downtown and Commercial Use

C. McKey Building

McKey Building
135 North Patterson Street

HISTORY

Built by T. S. McKey family, the McKey building was completed in 1906. The building was built from funds derived from the sale of fruit from orange groves owned by the McKey family. The groves, located in Florida, produced a bumper crop in 1905 which enabled the family to construct this building. When completed, the lower floor was occupied by A. Converse, a mens' clothing store operated by Albert Converse. The upper stories were used as office space. Among its first occupants were Dr. A. Griffin, Dr. Clarence Whittington (dentist), and the Daugherty - McKey Lumber Company. Churchwell's, a retail dry goods business, opened its doors in the lower floor of the building in the 1930's and operated there for many years. Later, a cafeteria occupied this space operated by Paul Sikes. Then it was occupied by Luke Brothers. A fire in the building forced its closure for some years. It is now owned by a group of businessmen with the lower floor being used by the Lowndes County Tag Office, the second floor housing the Lowndes County Tax Office and the remainder of the building housing offices of various kinds.

ARCHITECTURE

This building is an example of the **Renaissance Revival** style. In its purest form, Renaissance Revival buildings are austere square or rectangular boxes with little decorative detailing except for formal **window crowns** (most typically a triangular pediment) and restrained **cornice moldings**. They are always of **masonry** (typically stone ashlar or stucco) and typically have **horizontal belt courses** and **corner quoins**. As in the originals, most American examples were townhouses. Relatively a few were built and only a handful survive.

The McKey building contains several elements typical to the Renaissance Revival style. They include: rectangular box shape, masonry construction, formal one-over-one light windows with window crowns of white marble containing **keystones, rounded arch windows, and decorative entablature**. The entablature contains a number of elements including **cartouches, dentil molding** and **modillions**. These decorative elements give this building an aura of dignity without the reliance of columns.

VOCABULARY

Renaissance Revival- these buildings are austere square or rectangular boxes with little decorative boxes with little decorative detailing with the exception of formal window crowns and restrained cornice moldings. They are always of masonry and typically have horizontal belt courses and corner quoins.

window crown- the decorative element used at the top of a window. A window crown might be of stone, masonry, wood or metal. Sometimes window crowns would be in the form of a hood- a protective and sometimes decorative cover found over doors, windows and other objects.

cornice molding- a decorative molding used in the cornice.

masonry- work constructed by a mason using stone, brick, concrete blocks or similar materials.

belt course- a continuous horizontal band of brick, stone or wood used on the exterior walls of a building. Picture a belt or string wrapped around the building.

quoins- large stones, pieces of wood or brick, used to decorate and accentuate the corners of a building; laid in a vertical series with, usually, alternating large and small blocks.

keystones- a wedge-shaped stone found at the center of an arch.

rounded arch windows- windows typical of the Romanesque or Italianate styles which are built as curved arches. The top sash of the window is built so as to fit the curve of the arch.

entablature- in classical architecture and derivatives, the part of a building carried by the columns.

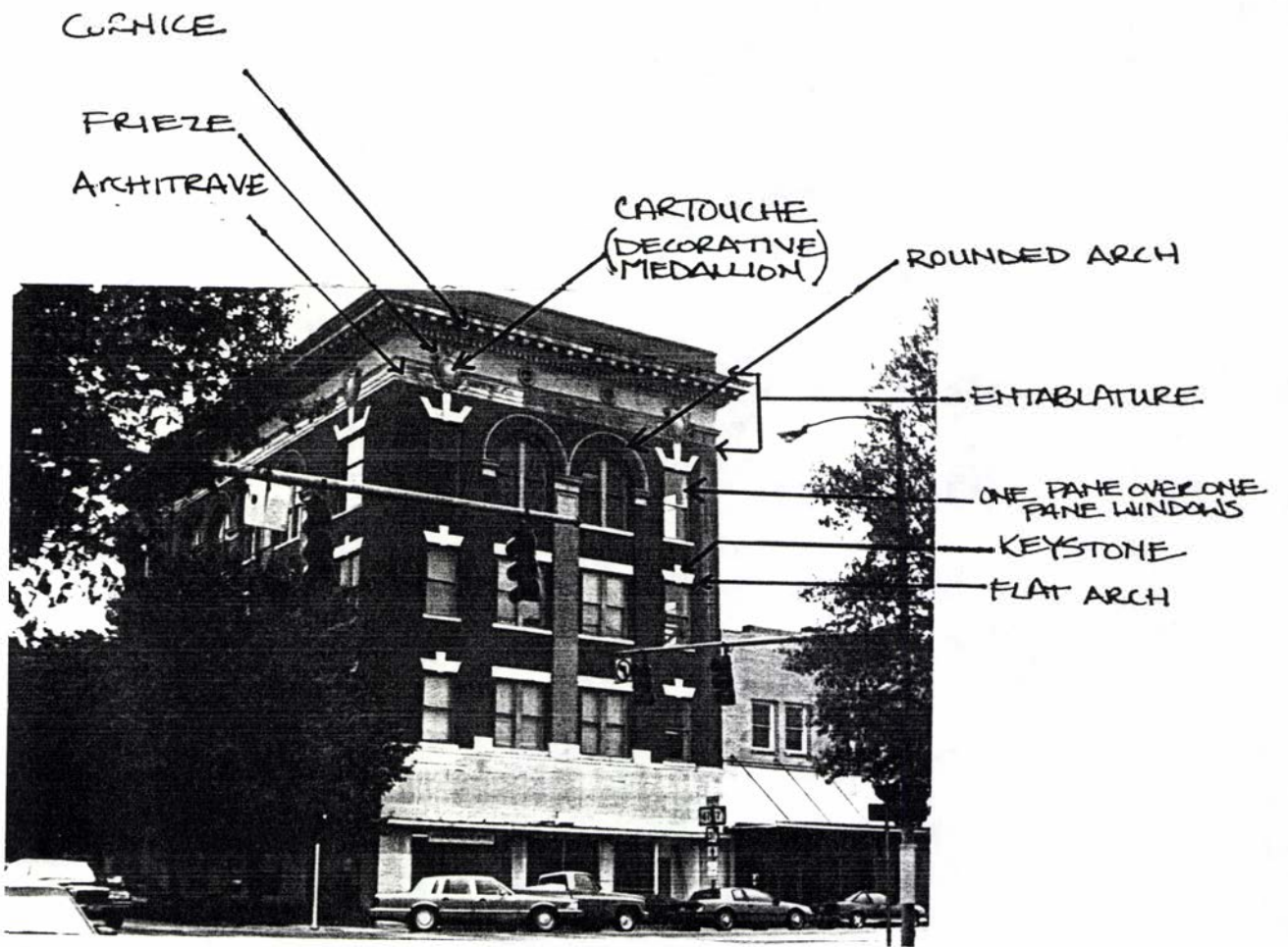
cartouche- an ornamental panel that is circular, oval or scroll-like in shape. It looks similar to a badge or a brooch and is sometimes inscribed with an inscription or the building's date of construction.

dentil molding- a molding formed of small square blocks found in a series. Used on cornices, moldings, etc.

modillions- ornamental blocks or brackets used in a series to support the corona (overhang) in the composite or Corinthian orders.

ACTIVITIES

***See the culminating activities at the end of the chapter.**



III. DOWNTOWN AND COMMERCIAL USE

D. Tunison Office Furniture

TUNISON OFFICE FURNITURE

European House Hotel
100 North Ashley Street

HISTORY

This building, was built in 1900 by the Sloat brothers who were manufacturers of Sloats Vegetable Bitters. The Sloat brothers had two bars and operated a liquor store. This building was also used as a hotel known as the European House Hotel with the proprietor being W.P. Renfroe. In 1980's, the building was rehabilitated by Kenneth Ricketts and Michael Dover who were interested in the rehabilitation efforts of downtown Valdosta.

ARCHITECTURE

This two story masonry building with its many windows and decorative cornice is typical of many turn of the century commercial buildings. Note the fenestration which gives the building its symmetrical feel. (**Fenestration** - the arrangement of windows and other exterior openings on a building.) Of particular interest are the **double-hung arched windows**. Note the **pediment** at the center of the **facade** where the date of construction is displayed. Also of note is the **decorative cornice** which contains **decorative brackets**.

VOCABULARY

fenestration- the arrangement of windows and other exterior openings on a building.

arched windows- a window which is arched across the top. Arched windows are common in religious structures.

pediment- a triangular section framed by a horizontal molding on its base and two sloping moldings on each of its sides.

facade- the principal face or front elevation of a building.

decorative cornice- a decorative molding used in the cornice.

decorative brackets- a projecting member, resembling a support member, which is found under

eaves or other overhangs which is not actually used for support but rather for decoration.

ACTIVITIES

***See the culminating activities at the end of the chapter.**

DECORATIVE
BRACKETS

ARCHED
WINDOWS

CONSTRUCTION
DATE DISPLAY
FAIRLY COMMON

1930

DECORATIVE
CORNICE

FENESTRATION
PROVIDES
SYMMETRY

LARGE
DISPLAY
WINDOWS
COMMON

RECESSED ENTRANCE
IS A COMMON FEATURE



III. DOWNTOWN AND COMMERCIAL USE

E. The 1900 Commercial Buildings

THE 1900 COMMERCIAL BUILDINGS

112 North Ashley Street

This building housed the Valdosta Daily Times on the second floor in 1904. The ground floor was the site of a grocery store, restaurant and a saloon. In later years the building was used as a movie theater where low budget cowboy movies and serials were the standard fare. The theater was segregated with blacks sitting upstairs in the balcony. Part of the building is currently used by Tunison Office furniture who also is located in the former European House Hotel. The other portion of the building is occupied by Colyer's Jeweler.

ARCHITECTURE

This turn of the century commercial building contains **Victorian** elements found in the upper story. Decorative masonry work and highly adorned **cornice** with **brackets**, **modillions** and **dentil molding** are characteristic of the Victorian period. Of particular interest is the **gablet** which lists the date of construction(1900). Note the two over two typical window arrangement which are topped with **arches** and **lintels**. Also typical of the period, are large display windows with recessed entrances. The storefronts are not the original wood and glass. They have been replaced with new aluminum and glass which substantially alters the street level storefront.

VOCABULARY

Victorian Era- the long reign of Britain's Queen Victoria lasted from 1837 to 1901 and, in the most precise sense, this span of years makes up the Victorian Era. In American architecture, however, it is those styles that were popular during the last decades of her reign- from about 1860 to 1900- that are generally referred to as "Victorian."

cornice- the projection at the top of a wall; the top course of molding of a wall when it serves as a crowing member.

bracket- a projecting support member found under eaves or other overhangs; may be plain or decorated. A bracket is like an upside down capital "L."

modillions- ornamental blocks or brackets used in a series to support the corona (overhang) in the composite or Corinthian orders.

dentil molding- a molding formed of small square blocks found in a series. Used on cornices, moldings, etc.

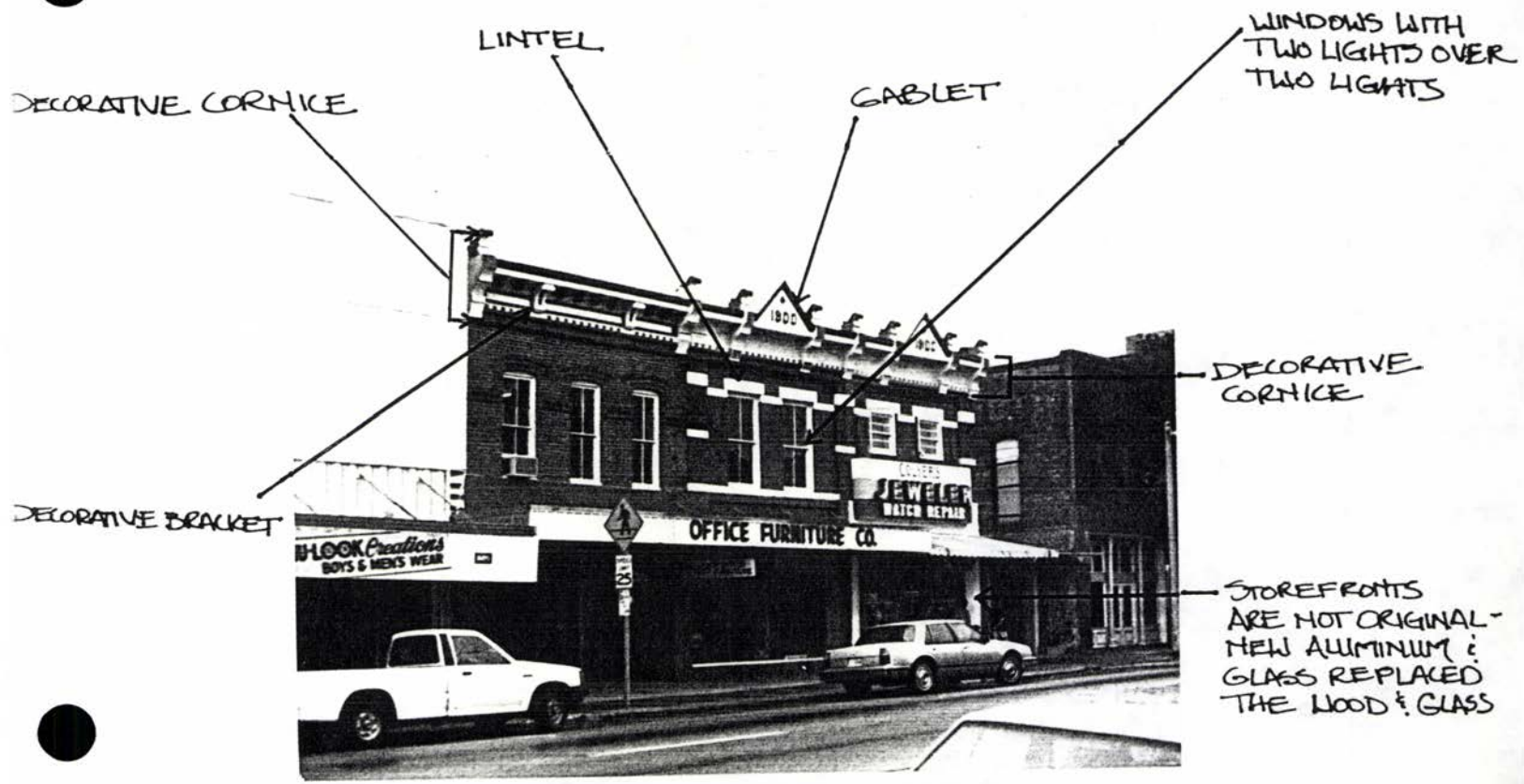
gablet- a small gable; frequently found over a dormer window or on top of a roof.

arch- a curved and sometimes pointed structural member used to span an opening.

lintel- a horizontal structural member that supports a load over an opening; usually made of wood, stone, or steel; may be exposed or obscured by wall covering.

ACTIVITY

***See the culminating activity at the end of the chapter.**



LINTEL

GABLET

WINDOWS WITH TWO LIGHTS OVER TWO LIGHTS

DECORATIVE CORNICE

DECORATIVE CORNICE

DECORATIVE BRACKET

STOREFRONTS ARE NOT ORIGINAL - NEW ALUMINUM & GLASS REPLACED THE WOOD & GLASS

HLOOK BOYS & MEN'S WEAR

OFFICE FURNITURE CO.

JEWELRY WATCH REPAIR

III. Downtown and Commercial Use

F. Dosta Theater

Dosta Theater
122 North Ashley Street

HISTORY

Construction on the Dosta Theater, owned and operated by the Martin Theater Company, began in 1940 and the theater opened in the spring of 1941. The building was built on the site of two former stores which burned in 1939 - Lazarus Brothers Department Store and Rice's Cafe. From its opening in 1941, the theater had many ups and downs as it opened and closed its doors several times. During its early years of operation, the Dosta Theater was a segregated movie house with a separate entrance provided for blacks just north of the ticket window. Blacks were also required to sit upstairs in the balcony. The last movie was shown in 1967 when the Dosta Theater closed its doors for the final time. Between 1969 and 1971 the theater was used as a facility for prize fighting. At this time, the theater were removed and a raised fighting ring in the center of the theater was built. Subsequently, Tunison Furniture bought the building and operated a used furniture business there for seventeen years. In September of 1991, the Valdosta Theater Guild purchased the building and began renovations towards a playhouse and dinner theater. In March of 1992, after extensive renovations, the Theater Guild opened with its first show: *ALL THE WAY HOME*. In the summer of 1994, the Guild installed air-conditioning and fifteen thousand dollars in theatrical lighting. Additional renovations were completed in the summer of 1995 with the restoration of the original neon, marquee and front doors. Also, the building was re-roofed, lobby rehabilitated, interior painted and exterior original colors were restored at this time.

ARCHITECTURE

The Dosta theater is of the **Modernistic** period (1920-1940) and is an example of the **Art Deco** style of building. The Art Deco style building is reflective of the sobering depression, stripped of most ornamentation and including an obsession with smooth wall surfaces, usually of **stucco**; **zig zags**, **chevrons** and other stylized and geometric motifs occur as decorative elements on the facades. Towers and other **vertical roof projections** above the roofline give a vertical emphasis. As evidenced by the Dosta Theater, this style also relied upon the use of vertical glass blocks and neon to further emphasize upwardness. Note that the entire building is a play on geometric shapes.

VOCABULARY

Modernistic period- this period really began in 1922 when the Chicago Tribune held a design contest for its new building in Chicago. The contest spawned some new fashions for building design which were more widely recognized a few years later. Shortly after 1930 another influence affected the Modernistic style - the beginning of the streamlined industrial design for ships, airplanes, and automobiles. The smooth surfaces, curved corners, and horizontal emphasis of the Art Moderne style all give the feeling that airstreams could move smoothly over them. Another decorative style of the Modernistic was the Art Deco style which used the same building form as did the Art Moderne, but instead of giving a horizontal look through design elements, it used geometric features to give a building a more vertical look. Such design elements as zigzags, stepped designs, fluting, etc. could be seen all over a building. In most building types of the Modernistic period, however, both the horizontal, streamlined Art Moderne and the vertical, zigzagged Art Deco influence occur in combination.

Art Deco- a style of decorative ornament used on buildings of the Modernistic period. This style used geometric elements such as zigzags, circles, fluting, vertical banding, chevrons, sunrise patterns, etc to give a building a fanciful, vertical look and feel.

stucco- an exterior wall covering consisting of an mixture of portland cement, sand, lime, and water; or a mixture of portland cement, sand, hair or fiber, and sometimes crushed stone for texture; this term is often used synonymously with cement plaster.

zig zags- any of a series of short, sharp angles or turns in alternate directions, as in a line or course.

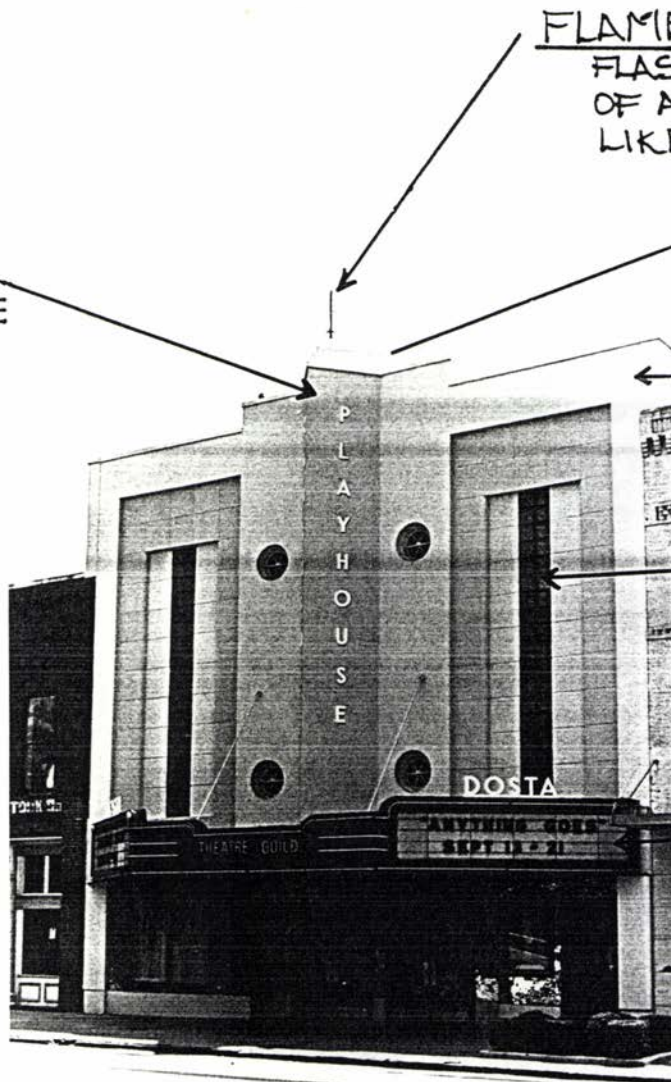
chevron - a V-shaped decoration usually used in a series; found most often on moldings. Connected chevrons form zig zags.

vertical roof projections- towers, spires, poles, vertical bands, miniature stepped pyramids, etc.; all which are used to give an Art Deco building its vertical appearance and feel.

ACTIVITIES

***See the culminating activity at the end of the chapter.**

FIN -
THE TRIANGLE
SHAPED
VERTICAL
ELEMENT



FLAME - NEON BALL THAT
FLASHES RED LIKE A FLAME
OF A CANDLE. FIN ACTS
LIKE CANDLE FOR FLAME.

ZIG ZAGS AND OTHER
GEOMETRIC SHAPES
COMMON

SMOOTH STUCCO
WALL SURFACES

GLASS BLOCK
WINDOWS COMMON

BACK LT
MARQUEE WITH
NEON ACCENT
LIGHTING

* ART DECO BUILDINGS USE MANY DIFFERENT
GEOMETRIC SHAPES AND COLORS TO CREATE
A FEELING OF MOVEMENT AND PLAYFULNESS.

Activities

1. **Give a definition of a downtown.**
2. **What is the Valdosta Main Street Program?** (For information, call the Valdosta Main Street Office at 333-1877. Address: P.O. Box 1125, Valdosta, Georgia, 31603-1125.)
3. **Write an editorial.** Write an editorial explaining why you feel your downtown area should or should not be protected. Send the letter to the Editor of the Valdosta Daily Times.
4. **Take pictures of buildings in your downtown area.** Take pictures of particular buildings that represent a special architectural style. Write a report explaining the important elements of the structure and include any significant details from a historical point. (If you need help, consult a local architect or preservation planner). The current area Regional Development Center Preservation Planner is James Horton at 333-5277. Architects are listed in the phone book.
5. **Obtain a copy of the cultural activities taking place in your downtown area. Attend one that may be of interest to you.** If you do not find any of interest, make suggestions about the type of activity that would interest you and contact the Main Street Office with your suggestion. You must include your rationale for why your idea is a good one and why you think your idea would be successful. You may also contact the Valdosta Main Street Office for information on the types of activities occurring on a yearly basis. Share the events for the year with your class by designing an advertisement appropriate for a billboard. Submit the design to the Main Street Office for feedback. (***The teacher may require both activities or may allow students to choose one or the other.**)
6. **Attend a downtown revitalization group meeting.** First learn the name of the committee chairman and call to see if you could attend a meeting. Be sure to explain what you wish to accomplish. Attend a meeting in order to discover projects the group currently would like to

accomplish. Determine which project interest you the most and ask the chairman of the group if you might volunteer x-number of hours of service in support of the project. Upon completion, share the project, the results or anticipated results with your class. Be sure to include your personal reaction to your involvement as well as the outcome. This may be done either orally or in written form and shared with your classmates.

7. **What series of changes occurred that contributed to the shift of focus away from downtowns?**
8. **Why do you feel interest is growing in giving new life to downtown areas?**
9. **Choose a building in your downtown area and write a report about its historical importance to your town.**
10. **Visual Survey Forms.** Have students use either Form A, Form B or both on the Trolley Tour and identify the details on certain buildings that they see. Either the name, address or a description of the building's location should be acceptable.
11. **Checklist of Architectural Elements.** The following checklist of architectural elements may be used for older students who have learned the architectural vocabulary. Students may check off those they find and write a description of the building or the address. (Use the attached checklist).

III. ACTIVITY 9, FORM A

Name: _____

VISUAL SURVEY FORM: HISTORIC COMMERCIAL BUILDINGS

Directions: Circle the details that are closest to what you see.

SITE
 FORM
 COORDINATE
 MATERIALS
 WINDOWS
 PORTALS
 DETAILS

LOCATION					
SETBACK		LANDSCAPE FEATURES			
PLAN		HEIGHT		ROOF	
				oth	
	oth				
BRICK					WOOD OR METAL?
	1 row headers 5-7 rows stretchers	all stretchers	header-stretcher	1 row headers 1 row stretchers	window frames bulkhead column
UPPER FLOORS					STOREFRONT
		# of Panes: 9 over 9 6 over 6 4 over 4 2 over 2 1 over 1	SHAPE: 		Craftsman style
COLUMNS					
	I.C.I.				
	other				







NAME: _____



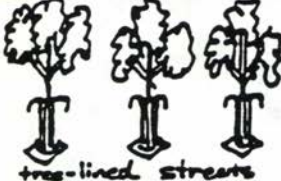



VISUAL SURVEY FORM: HISTORIC COMMERCIAL BUILDINGS

Directions: Circle the details that are closest to what you see.


SITE

LOCATION

 detached	 attached	 boulevard	 along the railroad	 crossroads	 courthouse square
---	---	--	--	---	--

SETBACK	LANDSCAPE FEATURES
 close to road  set back from road	 tree-lined streets  benches  street lights  city pavers other


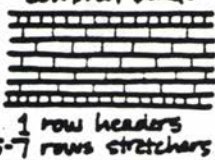

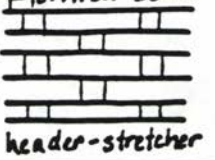
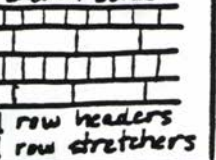


FORM

PLAN	HEIGHT	ROOF
 rectangular  irregular	 1-story  2-story other	 flat  gable  mansard  irregular other











CORNICE

 geometric	 corbelled	 dentil motif	 grilles	 brackets	 Victorian	 balustrade	other
--	--	---	--	--	--	---	-------



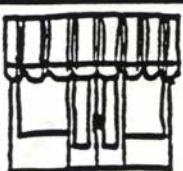




MATERIALS

BRICK	WOOD OR METAL?	
 stretcher  common bond: 1 row headers 5-7 rows stretchers  all stretchers  Flemish bond: header-stretcher  English bond: 1 row headers 1 row stretchers	 storefront  storefront cornice window frames bulkhead column	

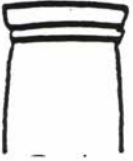





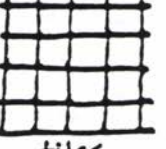
WINDOWS

UPPER FLOORS	STOREFRONT
 upper sash lower sash # of Panes: 9 over 9 6 over 6 4 over 4 2 over 2 1 over 1 SHAPE:  rectangular  arched Craftsmen style  ARRANGEMENT:  paired  Palladian DECORATIVE DETAILS:  shutters  hood  keystone	 storefront extra plate glass

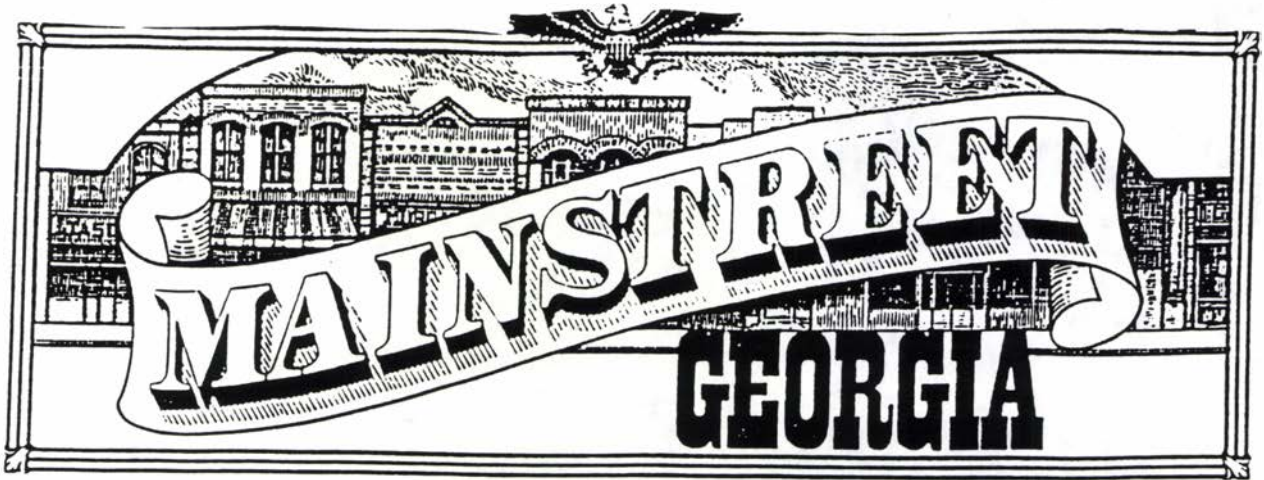
STOREFRONT

ENTRY	AWNING	SIGNS
 flush  recessed	 awning	 above storefront  painted on window  side of building  hanging other

DETAIL

COLUMNS	
    	 terra cotta  tile I.C.I.e other

III. ACTIVITY 9. FORM B.



DOWNTOWN REVITALIZATION: FIRST AID FOR GEORGIA'S SMALL TOWNS



Victorian Functional

Romanesque

Art Deco/Moderne



Italianate

Beaux Arts Classicism

Queen Anne



DOWNTOWN REVITALIZATION: FIRST AID FOR GEORGIA'S SMALL TOWNS



Victorian Functional

Romanesque

Art Deco/Moderne



Italianate

Beaux Arts Classicism

Queen Anne

**CHECKLIST OF
ARCHITECTURAL ELEMENTS**

1. Windows:

- Arched Windows-** _____
- Glass Block Windows** _____
- Two panes over two panes (two lights over two lights)** _____
- One pane over one pane** _____

2. Arches:

- Flat Marble Arch** _____
- Rounded Arch** _____
- Flat Arch** _____

3. Various Elements:

- Date Display** _____
- Decorative Brackets** _____
- Decorative Cornice** _____
- Cornice** _____
- Conical Roof** _____
- Fish Scale Shingles** _____

How do you save a house from being torn down?: the preservation of the historic Weil houses

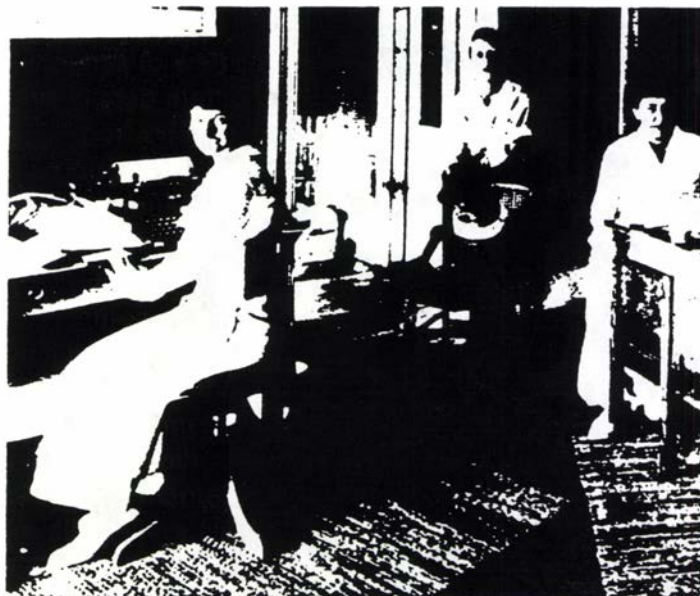
by J. Myrick Howard

Saving a historic house that is threatened with demolition is not an easy job. Many people think that once a house is designated as "historic" it cannot be torn down. Historic preservationists wish that this were true, but it is not. In North Carolina any building can be demolished, although in some situations its owner has to wait six months. How do you stop the destruction of an important house? Here is the saga of a pair of twin Victorian-style houses in Goldsboro that were planned for demolition.

Two brothers named Solomon and Henry Weil built two houses in 1875. The houses that they built were extremely fine. The houses had big porches with fancy details. Inside, the mantels were marbled. They were slate, painted to look like marble. The

houses were among the first in the area to have indoor bathrooms. Those bathrooms were elegant, with claw-foot tubs and silver-plated fixtures. Between the houses were fine gardens and a fountain.

The brothers, members of a prominent Jewish family, were very successful businessmen. They gave their time and money to civic and educational institutions, like the University of North Carolina at Chapel Hill. Henry Weil's daughter, known as



Suffragist Gertrude Weil (sitting on the left) in a suffragist office working towards voting rights for women, 1920.

Miss Gertrude was North Carolina's leading suffragist. A suffragist is a person favoring giving the right to vote to more people. In the 1910s she pushed for the right of women to vote.

The Weils lived in the houses for many years. In 1929, the Solomon Weil House was given to the City of Goldsboro for use as a public library. And in 1971, Miss Gertrude died. This was the first time the ninety-six-year-old Henry Weil House had been vacant.

In 1972, local historic preservationists sidetracked the first attempts to demolish the houses. Four years later the houses were nominated to the National Register of Historic Places. There was hope that placement on the National Register would encourage their preservation. By 1977, both houses were owned by Wayne County and were vacant. The county planned to tear them down to make way for parking lots. What could local preservationists do to save them?

First, they tried to persuade the county commissioners to save the houses. They were, after all, listed in the National Register of Historic Places. They were considered to be important to the entire state because of the activities of the Weil family. The county commissioners, however, were not convinced. Then in 1978, the local preservationists teamed up with a statewide preservation group based in Raleigh. They proposed buying the houses and selling them to private individuals willing to restore them. The county commissioners agreed to sell Henry Weil's house but not Solomon's.

Six months later, two of the county commissioners changed their minds. They insisted again that both houses should be demolished. The local newspaper wrote editorials. It protested that the county commissioners had backed down on an earlier agreement with the historic preservationists. A room full of angry people protested at a public hearing. But the county held firm. It refused to budge.

So the local preservationists went to work politically. In the next election in 1980, several new county commissioners were elected. The new county commissioners agreed to sell the Henry Weil House to the statewide preservation group. And the preservationists were given three years either to move Solomon's house or to have it demolished. The preservationists started looking again for someone to buy and restore Henry's house. Many people considered buying the house. Those potential buyers hesitated because of the uncertain fate of Solomon's house. A group of investors explored moving Solomon's house to a vacant lot across the street and restoring it there. However, everyone kept asking: why do you have to move the house? It made no sense to move the house to a parking lot across the street in order to make way for another parking lot.



The Weil houses were deteriorating and were in poor shape before being bought and restored. The Henry Weil (Above, left) and the Solomon Weil House before restoration (Above, right).

Several of the buyers of the Solomon Weil House, Wilton Strickland, Bertha S. Wooten, and Judy Haverkamp (Above, right), with three Wayne County commissioners on their right. Charles P. Gaylor III, was one of many volunteers from Goldsboro who worked hard to save the Weil houses (Below, right).



Self photo by Ben Strickland. Courtesy of Goldsboro News-Argus



The Solomon Weil House after restoration.



What saved the Weil houses from demolition? First, the preservation ethic saved the houses. It is the belief that the houses could and should be saved. Second, patience and persistence saved the houses. The time that elapsed from the first demolition threat to restoration was sixteen years, the age of many high school juniors. During that time the local preservationists never gave up. Third, knowledge about preservation tools saved the houses. The preservationists learned which strategies would work and which ones would not. Then they made good use of them. The local preservation group worked closely with the statewide group from Raleigh. So everyone was working together. Fourth, willingness to get involved saved the houses. The preservationists were willing to get involved politically. They tried to persuade the county and local citizens that the Weil houses were important and worth saving. If they had not been active, the houses would now be long gone. Fifth, money saved the houses. Of course money was necessary to purchase and restore the houses, but years passed in this story before it was needed.

Looking back, it seems like a lot of work to save two houses. Fortunately most projects are not this complicated. Was saving the Weil Houses worth it? Every time one sees them, the answer is yes. For years to come, many people will enjoy seeing those houses that tell us a great deal about the history of our state and give us a lesson in how to fight for something worth saving. ■

Another election was held in 1984. The Weil houses were an issue during the election. The newly elected county commissioners agreed to sell to the preservationists the land where the Solomon Weil House was located. The house would not have to be moved or demolished. Buyers were found for both houses. And at last, both houses were owned by people who cared about them.

Finally, restoration work could begin. Renovation of the houses has taken three years, and tenants are now being sought to rent the houses for offices or inns. The houses are beautiful, sitting side by side, surrounded by big trees. One house has been painted in its original tan and brown colors. The other house is painted in its 1880s paint scheme: two shades of green and maroon.

How Do You Save a House from Being Torn Down?: The Preservation of the Historic Weil Houses

1. Why was the Weil family important in North Carolina's history?
2. Define: suffragist.
3. What five factors saved the Weil houses?
 - A.
 - B.
 - C.
 - D.
 - E.
4. Write an editorial supporting the preservationists' efforts to save the Weil houses.
5. Write a speech you would give to a group to convince them to help you raise money to save the Weil houses.
6. Find a historic house in your town that has been restored. Visit the house. See what process the people followed in saving the house.

How Do You Save a Town from Being Torn Down?: The Preservation of Old Salem

1. The Moravians were eastern Europeans who came to America seeking religious freedom and were some of the first settlers of piedmont North Carolina.
2. A. The Moravians established Salem as the religious center of their colony in North Carolina. Although the town of Salem was not populated in the 1940s as it had once been, the Moravian church was still strong in the area. They did not want their heritage destroyed.
B. The Moravians kept very detailed maps and records of the original buildings in Salem.
3. Answers may vary.
4. Answers may vary.

How Do You Save a House from Being Torn Down?: The Preservation of the Historic Weil Houses

1. Solomon and Henry gave money to many important causes in North Carolina. Gertrude was a leading suffragette.
2. *Suffragist* - Someone who believed women should have the right to vote.
3. A. Preservation ethic.
B. Patience and persistence.
C. Knowledge about preservation tools.
D. Willingness to get involved.
E. Money.
4. Answers may vary.
5. Answers may vary.
6. Answers may vary.

IV. Adaptive Reuse

A. The Crescent

THE CRESCENT 904 North Patterson Street

HISTORY

The Crescent, the home of the late Senator William Stanley West and his wife Ora Lee Cranford West, was built at a cost of approximately seventeen thousand dollars. The home, which was designed by Beckley and Tyler of Atlanta, Georgia, was begun in 1897 and completed in 1899. Tradition has it that Mr. West took his walking cane and outlined the semi-circular design for the portico in the sand, informing the construction superintendent that this was the way he wished his front porch to look. "The Crescent" derives its name from the semi-circular portico supported by the thirteen Doric columns representing the thirteen original states. It was two years after its completion before the house was ready for occupancy as Colonel West wanted the plaster to set for a year. The family moved into the home in the early 1900's.

Colonel West was a successful farmer, lumber barron, teacher, lawyer, world traveler and a businessman who had made a fortune. Colonel West was a civic minded person serving the City of Valdosta, was a member of the lower house and state senate and was appointed to complete an unexpired term as a U. S. Senator. He was responsible for the passage of a bill which created South Georgia Normal College, now Valdosta State University. West Hall on Valdosta State University campus is named in his honor.

The West couple had one son named William who married and had three children. After the death of Senator West (1914), Mrs. West (1933) and William (1937), the home passed into other hands and was converted into apartments by architect, Lloyd B. Greer. Fortunately, Mr. Greer had the expertise to place the partitions in such a manner that they could be easily removed without damaging the original structure of the house.

Three Valdosta businessmen owned the property in 1951 and were about to raze the home and replace it with a motel. Three members of the Valdosta Garden Club, Mrs. T.H. Smith, Mrs. R. B. Whitehead and Mrs. Leonard Mederer were primarily responsible for saving this lovely home. The Garden Club members persuaded the men to give them an option on the property, provided they could raise the purchase price of \$35,000 in a specified time. This they did and "The Crescent" has been headquarters for the garden club since that time.

"The Crescent" is open to the public Monday through Friday, and "Christmas Open House", complete with spiced tea and freshly oven-baked cookies is an annual tradition. Weddings, receptions, parties, family reunions, flower shows, etc., are all part of the present life of "The Crescent." In May of 1954 it was headquarters for the American Hemerocallis Convention; and

more recently, (1985), it was the setting for a T.V. movie entitled, "As Summers Die", a movie starring Bette Davis, Jamie Lee Curtis and Scott Glenn.

"The Crescent" was listed on the National Register of Historic Places on January 8, 1980, being the first of Valdosta's landmarks to receive this distinction.

Attention should be given to the three "outbuildings" on the property:

1. The Chapel - the only original out-building still standing was originally a wash house. It was used as a tool house for some years before rehabilitation was begun in 1977. Two side windows and a rear stained glass window were added at this time. A steeple and bell were also added. The antique pews and fixtures were purchased from the original Baptist Church in Quitman, Georgia and were cut to fit the structure. It seats twenty-two people. An old fashioned pump organ purchased by the Garden Center completes the chapel. It is used for small weddings and christenings. Formal dedication of the chapel was held November 18, 1979.

2. Garden Center Auditorium- constructed in 1957, and used for flower shows, dances, Little Theater performances, polling site in the city as well as county and state elections.

3. Jones Kindergarten Building - was built in 1913 by Mr. C.L. Jones for his daughter, Beth Jones as a kindergarten. Used as a private kindergarten for many years and later by a Boy Scout troop. The building was originally located on the corner of Troup and E. Magnolia streets. It was adjacent to and owned by *The Valdosta Daily Times* in recent years. It was given to the Valdosta Heritage Foundation and the Valdosta Garden Center in 1985 and was moved to the Garden Center's property that year. The Valdosta Heritage Foundation undertook the complete restoration of the building, with the Junior Womans' Club and others contributing towards the effort. The building was formally dedicated and deeded to the Garden Center on Saturday June 2, 1986. The building is one of three octagonal structures in existence in the State of Georgia today. It is used for the bride's dressing room, small art exhibits, flower show judges' headquarters and as a meeting place for the Junior Garden Club.

4. Test Garden - designed by the late Richard Drexel, a former landscape architect employed by the City of Valdosta. Daylily sales are held each year with the proceeds going towards the upkeep of "The Crescent." A formal garden, fountain and pergola are maintained by the Valdosta garden clubs.

ARCHITECTURE

This **Neoclassical style** structure epitomizes the grandeur visitors associate with the South. The semi-circular **portico** supported by the thirteen **Ionic columns** representing the thirteen original states makes this an architecturally unique design. In addition to its design, it is a most spacious porch with tiled floor and marble steps. Notice the effective use of **dentil molding** at the **cornice** level of the **portico**. This design is not only unique to Valdosta and Lowndes County, but the entire State of Georgia.

Note the two-story Neoclassical columns topped with Ionic capitals. The wooden paired front doors with their **fan-shaped transom** and **sidelights** form a **Palladian** entrance. Also of note, is a balcony suspended over the front door. This balcony, in addition to **decorative brackets** and other details such as a turned **balustrade** and **urn shaped finials**, has a unique **Syrian arch** lined with decorative **pressed tinwork**. The central entrance is topped on the third floor with a triple windowed **dormer** which is an extension of the third floor ballroom. The **pediment** of this dormer contains elaborate **pargeting** (plasterwork, especially in raised ornamental figures). The windows on the front of the building, are unique not only because they are paired and leaded, but because they each have narrow **transoms** capping them.

Equally as impressive as the exterior, is the interior. The entrance foyer contains a grand stairway leading to the second floor sitting rooms and bedrooms. There is lovely stained glass window on the upper level of the stairway. The foyer, from which the stairway descends, was the scene of many grand parties during the Wests' time and is used today for the same purpose. The library, located on the first floor, to the left of the foyer, is a hexagon shaped room that served as Colonel West's study.

The dining room, across from West's study, is possibly the most elegant room in the house. The Colonel was a man who knew timber well and hand picked curly pine from the heart of pine trees for several years from his lumber mill in Inverness, Florida. The pine was to be seasoned and used in the building of the house. Much of the lumber was destroyed by fire before the house was begun, but some of it was saved as is evidenced by the handsome paneling in the dining room with its many beams, recessed window seats and built-in china cabinet. In 1901, the Colonel contracted for the **frescoing** of the walls and ceilings in this room. It contains many panels and the elaborate **frieze** of hand-molded plaster. The frieze is defined by a rail which is supported by modillions. Other decorative woodwork in the room includes the bead and reel molding which surrounds the doors and windows. Opening out from this room is a glassed-in, semi-circular flower pit which is now a solarium.

To the right of the foyer are located two parlors. It is said that while the men gathered in the front parlor, the ladies gathered in the mid-parlor. To the rear of the house is the large kitchen with butler's pantry. The servant's stairway is located adjacent to the kitchen.

Two rooms on the second floor are of special interest. The Boardroom, directly above the foyer, was originally a sewing room and is now used as a meeting room for the Trustees of the Garden Center Inc. The windows in the sewing room overlook the balcony. The Chaperone's room, located to the right of the Boardroom, was originally a bedroom. The room's name is derived from the "chaperone's couch." The couple could sit together on the couch, but the chaperone was right there in her special seat.

Of the many bedrooms on the second floor, the Bride's Room is the most used. A bride and her bridal party use this room to dress for weddings held at "The Crescent." The second floor also contains a large, goldleaf tiled bathroom which has a fireplace in it. There are columned,

mirrored mantles and fireplaces in every room of the second floor, all of which are symbolic of the fabulous taste of Colonel West.

Much of the third floor is devoted to a ballroom, complete with a mirrored fireplace with built-in seats on each side to the north end of the room. These seats are constructed of single heart pine planks that are approximately twenty inches in width. The east side of the ballroom contains an orchestra room with spacious lounges on each side for the ladies and gentlemen. These two rooms have picturesque fireplaces. One can almost hear the echo of the gaiety from the marvelous parties and entertainment enjoyed there.

The pieces of furniture in "The Crescent" originally owned by the Wests are: dining table and twelve chairs, big couch and chair in the Groom's Room, swan's head rocking chair in the Chaperone's Room, the portraits of Colonel and Mrs. West in the second parlor, the big striped chair in the reception hall, the three bookcases and the mother-of-pearl chair and stand in the library and the piano in the ballroom. The rest of the furnishings, many of which have most interesting historical backgrounds have all been donated or bought with funds from members, supportive friends or individuals and are in keeping with the period.

VOCABULARY

rehabilitate- to put back in good condition.

Neoclassical Style- broken down this word means "new classical" so it refers to a new style based on classical models of the World's Columbian Exposition held in Chicago in 1893. The main elements particular to the style are the full height or two-story columns supporting the front porch, doorway and windows.

portico- a covered walk or porch supported by columns or pillars.

Ionic columns- a classical order characterized by a capital embellished with opposing volutes (spiral designs).

dentil molding- a row of small square blocks used on many cornices, moldings, etc. This molding gives the impression of a row of teeth.

cornice- the upper projection of the entablature.

fanlight transom- a semicircular or fan-shaped window with a radiating glazing bar system; usually found over entrances.

sidelights- a usually long fixed sash located beside a door or window; often found in pairs. Sidelights are used to give natural light to a windowless hallway.

Palladian window or door- a window or doorway composed of a central arched sash or door flanked on either side by smaller sidelights.

balustrade- a series of balusters connected on top by a coping or handrail (top rail) and sometimes on the bottom by a bottom rail; used on staircases, balconies, etc.

urn shaped finials- a finial which is shaped like an urn.

Syrian arch- An arch which is short and wide and has a large radius.

pressed tinwork- sheet metal that has been tin-plated (coated with tin). It is either manufactured singly as in shingles or in sheets as in ceiling panels. It comes in a variety of patterns.

dormer- a vertical window projecting from the slope of a roof; usually provided with its own roof.

pediment- a triangular section framed by a horizontal molding on its base and two sloping moldings on each of its sides.

parget- to coat or plaster, especially ornamentally.

pargeting- plasterwork, especially in raised ornamental figures.

transoms- a small window or series of panes above a door, or above a casement or double-hung window. Transoms were principally used to allow natural light and ventilation (air flow) into large windowless hallways.

frescoing- painting with watercolors on wet plaster.

frieze- a horizontal band with designs or carvings along a wall or around a room.

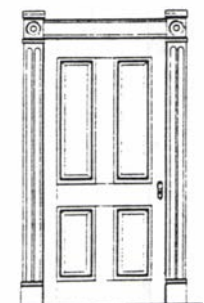
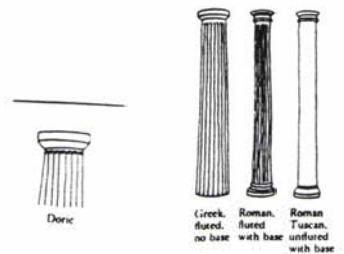
TERMS AND DEFINITIONS

CRESCENT

1. **Balcony:** A railed projection platform found above-ground level on a building.
2. **Columns (two-story):** Also referred to as a colossal column. Two-story columns reach two stories in height. In many two-story buildings, two-story columns run up the entire facade.
3. **Circular:** Shaped like a circle.
4. **Semi-circular:** Shaped like half or part of a circle.
5. **Fresco:** A picture painted on a wall or ceiling before the plaster is dry.
6. **Tradition:** The handing down of beliefs or customs from one generation to another, especially without writing. Long established custom or method.
7. **Doric Columns:** A classical column characterized by overall simplicity, a plain capital, heavy fluted column and no base.
8. **Original:** Existing from the first, being a thing from which a copy or translation has been made.
9. **Panel:** A sunken or raised portion of a wall, ceiling, mantle or door with a frame-like door.



balcony



four panel door

10. **Chandelier:** An ornamental hanging fixture with supports for several lights.

11. **Ballroom:** A large room where dances are held.

BALCONY

DENTIL MOLDING



TWO-STORY
NEOCLASSICAL
COLUMNS

PAIRED WINDOWS
WITH TRANSOMS
PALLADIAN
ENTRANCE

THE CIRCULAR SHAPE OF THIS BUILDING
MAKES IT UNCOMMON



OCTAGONAL ROOF

WINDOWS HAVE
ONE OVER ONE
LIGHT

WOODEN SHINGLES
FOR WALL COVERING

OCTAGONAL BUILDINGS SUCH AS THIS
ARE VERY RARE. THIS IS THE ONLY
EXISTING ONE IN VALDOSTA. THESE
BUILDINGS LACK DETAIL BECAUSE THEIR
SHAPE PROVIDES ARCHITECTURAL INTEREST.







THE CRESCENT

The Crescent was built by Col. William Stanley West in 1899. The 13 columns represent the 13 original states. Patterson St.



OLD KINDERGARTEN

**Beth Jones' Kindergarten. Owned and
operated by Beth Jones. Circa 1914. Troup St.**

IV. ADAPTIVE REUSE

B. CORK AND CORK

CORK AND CORK, ATTORNEYS 700 NORTH PATTERSON

HISTORY

One of three structures on the four corners of Patterson and North Streets designed by Lloyd Greer, and constructed circa 1925. This attractive stucco home was built by C.R. Ashley circa 1913. Mr. Ashley purchased the lot (with a wooden structure home torn away to make room for the new home) for Mrs. Annie Hightower. An interesting feature built into this house was a telephone booth, similar to the ones you would see in town used by the public.

Mr. Ashley started a fruit stand when a mere boy, and after two or three years he had an ice car from which he sold ice to the public. His territory covered all towns between Savannah and Thomasville. He later entered the retail and wholesale grocery business. He then entered the buggy and wagon business. He retired from active business in 1919. He served as vice-president of the First National Bank and also served three one-year terms as mayor of Valdosta - 1900-1901, 1901-1902, 1902-1903.

Prior to adaptive rehabilitation for attorneys' offices in 1984, the pink Mediterranean structure was obscured by a Laundromat.

ARCHITECTURE

This **Spanish Eclectic style** home, ca. 1915-1930, is a style which uses decorative details borrowed from the entire history of Spanish architecture. The roof style appears to be one of two basic types; Spanish in nature which consists of a **terra cotta tile with an "S" curve shape**, when actually it is a metal roof made to look like its' Spanish counterpart. The front door is emphasized by an arch supported by columns. Large multi-paned windows and doors are made to view and open into gardens and patios. Typical window types include the **multi-paned casement windows** of the first story, some of which are topped with **arched fanlights**, and the **six over one window lights** on the second story. The arch is a typical feature of the Spanish Eclectic style and is used repeatedly across the front of this house.

Other features of this house, typical to the Spanish Eclectic style, include the **stucco wall covering**, the **arcaded entrance porch** and **chimney tops**. A balcony, usually typical of this style, is not present here in its true form. However, a horizontal band beneath the five central windows on the second story creates an illusion of a balcony.

VOCABULARY

Spanish Eclectic style- this style was born out of the Panama-California Exposition which was held in San Diego in 1915. The exposition featured some precise imitations of more elaborate prototypes which gained wide attention. The Spanish Eclectic style popularly flourished in California, Arizona, Texas and Florida between the years of 1915 and 1940.

terra cotta tile- a fine grained clay tile used ornamentally and functionally as a roofing tile. Terra cotta can be molded or carved in almost any shape and can range in color from brownish red to tints of gray, white and bronze.

casement- a window that swings open on hinges like a door. The edges of the window are attached to the vertical side of the window with hinges

multi-paned- many or multiple panes of glass.

fanlight- a semicircular or fan-shaped window with a radiating glazing bar system; usually found over entrance doors.

light- a window pane. Ex. Two lights over two lights means the window has two panes in the upper sash over two panes in the lower sash.

stucco wall covering- an exterior wall covering consisting of a mixture of portland cement, sand, lime and water. It forms a hard cement-like wall covering that can either be smooth finished or textured.

arcaded entrance porch- a series of arches supported by columns or pillars; a covered passageway.

six over six window lights- a window with two sashes with the upper sash containing six panes of glass over the lower sash which contains only one pane of glass.

chimney tops- a cover over the top of a chimney. In Spanish Eclectic houses, the chimney tops are sometimes elaborate. Sometimes the chimney tops even have their own small tile roof.

ACTIVITIES

***See the culminating activities at the end of the chapter.**

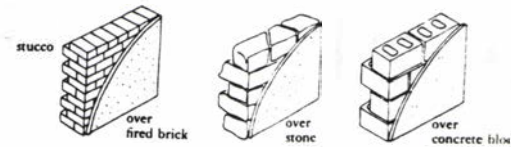
TERMS AND DEFINITIONS

INTERSECTION OF NORTH PATTERSON

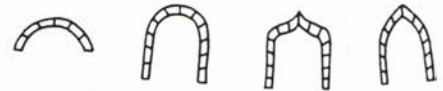
1. **Terra Cotta:** A fine-grained fired clay product used ornamentally on the exterior of buildings. Usually red in color, but many be also found in tints of gray, white or bronze.



2. **Stucco:** An exterior wall covering consisting of a mixture of portland cement, sand, lime and water.



3. **Arch:** A curved and sometimes pointed or flat structural member used to span an opening.



4. **Column:** A pillar, usually circular in plan. A column consists of three parts: base, shaft and capital.

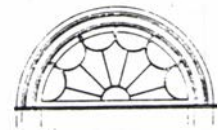


5. **Six-paned Sash:** The most common type of window consists of two sashes (double-hung); each with six glass panes.



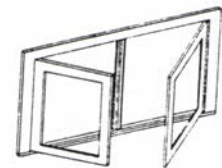
six-over-six double hung window

6. **Fanlight:** A semicircular or fan-shaped window with a radiating glazing bar system; usually found over entrance doors.



fanlight

7. **Casement Window:** A window containing two casements separated by a mullion (vertical dividing bar). A casement window swings open outwardly on hinges.



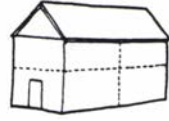
casement window

TERMS AND DEFINITIONS

HAUNTED HOUSE

1. **Two-story:** Two stories (floors) in height.
2. **Victorian:** Belonging to or characteristic of the reign of Queen Victoria (1837-1901) in England.

front-gabled



TERRA COTTA
TILE ROOF

SIX OVER ONE LIGHTS
IN WINDOW

STUCCO
WALL SURFACES

ARCH SUPPORTED
BY COLUMNS
EMPHASIZES
DOORWAY

FANLIGHT OVER
WINDOW

ARCHES COMMON



CASEMENT WINDOWS



Asphaltic "goop" was slopped on eroded flashing, accelerating corrosion of the metal cornice.

flashing onto the roof one tile-width, and go up the vertical surface 6 or 8 inches. Counterflash with copper.

Snow guards have to be installed as the tile is being laid. For shingle (flat) tile, use the same kind of snow guards as for slate. Special snow guards are made for Spanish, Mission, or Roman types.

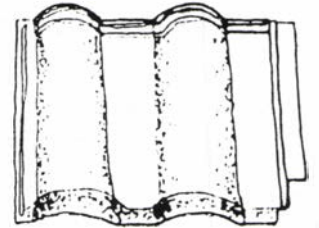
If you've installed new copper flashing on an old tile roof, you might want to hasten the "mellowing" of the copper. A simple suggestion appearing in a trade publication in 1925 was successfully taken in 1978 in the restoration of the Jamaica Pond boathouse roof (near Boston). All exposed copper was brush-coated with boiled linseed oil. That killed the shininess of the new copper and imparted a cherry-brown "statuary finish."

Substitutes

Look again: Are you sure that tile roof is made of clay? Maybe those shingles are concrete or metal.

By 1869 there was a metal tile sold that imitated a terra cotta pantile; metal "tiles" didn't really catch on until the late 1880s. English, French, and Roman styles came first, but Spanish-style metal roofing became the overriding favorite after the turn of the

century and through the 1930s. The Southwest, especially, has a lot of metal Spanish-tile roofs because a good portion of its housing stock was built when both the Spanish Colonial Revival and metal roofs were in vogue.

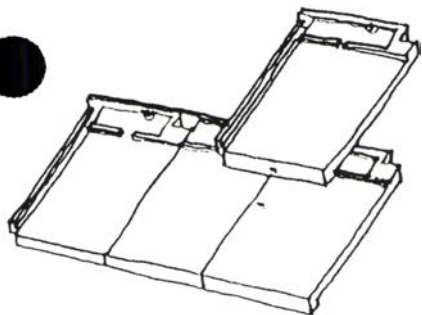


The advantages of metal over terra cotta were the same then as now. Metal was much cheaper than slate or terra cotta tile, two materials already considered high-brow roofings 50 or 75 years ago. (Note: These days, the materials cost for metal is not that much cheaper than for clay tile. But installation cost is generally less.) Metal is easier and cheaper to ship, weighs less, and requires less skill to install.

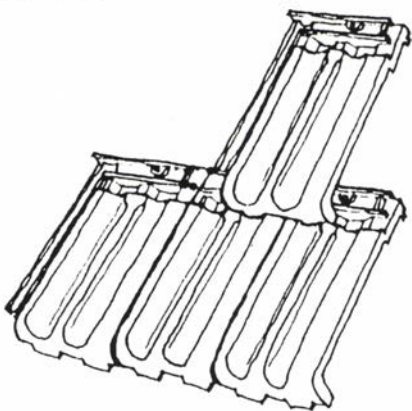
Of course, terne and tin and galvanized roofs had to be painted regularly. Higher-cost copper "tiles" were and still are available, which need no paint.

Concrete tiles, also, have been popular since the early 20th century. These are somewhat fatter looking than terra cotta, but almost identical in shape, color, finish, and weight. Materials cost is much less for concrete, but installation cost remains about the same. Of course, concrete tiles are heavier.

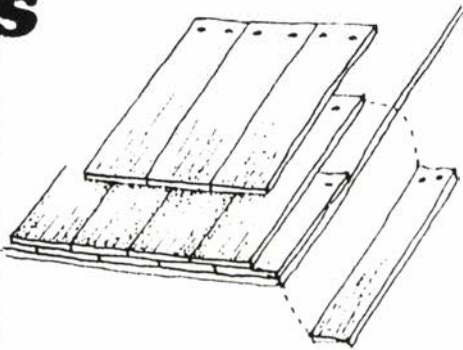
Tile Styles



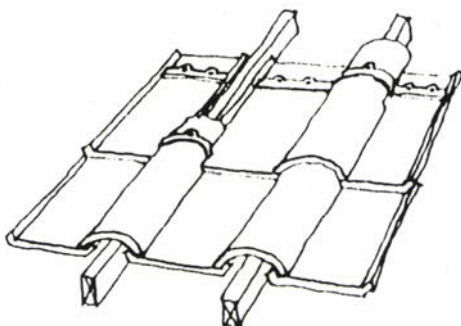
English tile — A plain, flat tile that interlocks at the head and on one side.



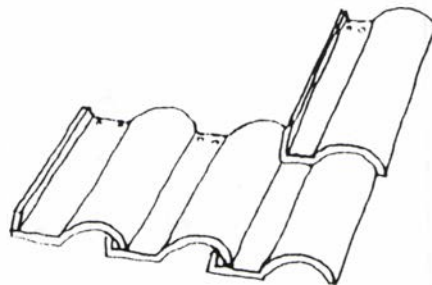
French tile — A large, overlapping shingle tile with deep grooves that give strong shadow lines and channel water.



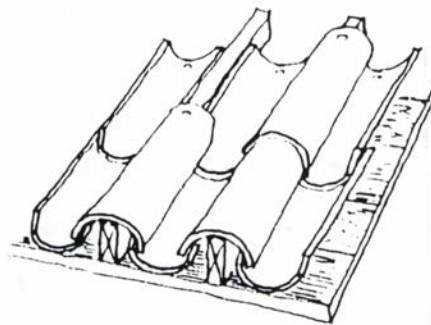
Shingle tile — Also called flat tile, these are individual pieces that are lapped and nailed like slate.



Roman tile — A tile system consisting of flat pans that are capped by barrel-shaped top pieces. Also called pan tile. A variation is the Greek tile (no longer in regular production).



Spanish tile — Also known as S tile, this is an interlocking tile that provides a moderately undulating roof surface.



Mission tile — Barrel tile and Mission tile are one and the same. These do not interlock, but are lapped in courses. The convex pieces are laid on battens and cover the vertical joints between rows of concave tiles.

rule in construction: Match the component parts of a system (such as the roof) for quality and longevity. But it's a law that's too often broken.

Tile can conceivably be removed and relaid. This is often done with the tiles surrounding valley flashing, for example, when the flashing wears out and must be replaced. If all nails are failing, tiles would have to be reset with new copper nails. Practically speaking, however, you'll lose up to 20% of the old tile through breakage while removing it. The more labor spent on removal, the fewer tiles you'll lose; it's a tradeoff between labor costs and material costs. Almost any tile shape can be matched (see page 27). Color will probably differ enough that you won't want to use old tile and new tile on the same roof plane.

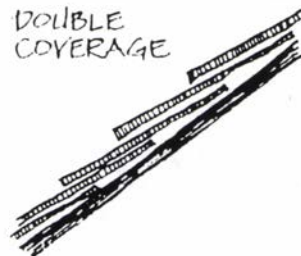
The most architecturally arresting tiles are the Spanish and Mission tiles. Spanish tiles, also called S tiles, interlock. Mission tiles are also referred to as barrel tiles; these are half-round and laid over wood battens. But clay tiles come in many other shapes and colors. Roman (or pan) tiles and French

interlocking tiles add tremendous texture to a roof; flat shingle tiles, which mimic stone, are a tradition hundreds of years old. There are also flat tiles that look much like wood shingles.

Roof System

Interlocking clay tile forms a continuous, wind-resistant roof covering. Traditional clay tiles, however, have open vertical seams, as do wood shingles. This means double coverage over the entire roof. Obviously, interlocking tiles require fewer pieces per square, and weigh considerably less per square than the flat and barrel tiles.

An asphalt-impregnated felt underlayment provides only marginal water protec-



IV. Adaptive Reuse

C. Little Residence/ Barham and Dover Law Firm

BARHAM AND DOVER LAW OFFICE 801 North Patterson Street

HISTORY

This Tudor style structure was built as a home for A.G. Little Sr. and was designed by architect Lloyd Greer. Dr. Little moved to Valdosta in January of 1900. For five years Dr. Little did general practice before deciding to specialize in general surgery. In 1905 he spent time in London concentrating on specializing in surgery. After returning to Valdosta he and partner J.M. Smith opened Valdosta's first hospital. From this time until 1914, Dr. Little was instrumental in rebuilding and building several hospitals. In 1914, in association with the late Dr. Griffin, the Little - Griffin Hospital was built. Dr. Little was chief surgeon at this hospital from the time it was built until his death.

Not only was Dr. Little's work with building the hospital important, but the architecture of his home is a significant contribution to Valdosta's significant architectural structures. After Dr. Little's death, it became a service station and later a bookstore before being purchased by a group of local lawyers. Considerable renovation, restoration and additions were made by Ellis Rickett and Associates with Tom Miller serving as supervising architect.

ARCHITECTURE

The **Tudor style** is loosely based on a variety on early English building traditions ranging from simple folk houses to late Medieval palaces. Most houses in this style emphasize high-pitched, **gabled roofs** and elaborate chimneys of Medieval origin, but decorative detailing may draw from Renaissance or even the more modern Craftsman traditions.

The facade is usually dominated by one or more **cross gables**, usually steeply pitched; decorative (i.e. not structural) **half-timbering** present on about half of examples; tall, narrow windows, usually in multiple groups and with multi-paned glazing; and massive chimneys, decoratively crowned with **chimney pots**.

There are six subtypes of this style. The brick wall subtype is the most common Tudor subtype and is the one which best describes this building. After masonry veneering became widespread in the 1920s, brick was the preferred wall finish for even the most modest cottages. The first-story brick walls are contrasted with a combination of **stucco** and half-timbering in the upper stories and gable ends.

This Tudor example contains many of the elements common to the style. The most noticeable feature which distinguishes this as a Tudor is the false half-timbering infilled with stucco which can be seen in the gable ends. Other elements interesting elements include the steeply pitched roof, the **grouped windows with multiple divided lights**. Notice that the tops of the chimneys have more than one chimney pot. Each fireplace in the house has its own individual chimney pot.

VOCABULARY

Tudor style - this was the dominant style of domestic building used for a large proportion of early twentieth century suburban houses throughout the country. It was particularly fashionable during the 1920's and early 1930's when only the Colonial Revival rivaled it in popularity. The style is loosely based on a variety of late medieval English prototypes, ranging from thatched-roofed folk cottages to grand manor houses. About half have ornamental false half-timbering. Other identifying features of this style include steeply pitched roofs, usually side gabled; facades dominated by cross gables, tall narrow windows, usually in multiple groups with multi-paned glazing; massive chimneys commonly crowned with decorative chimney pots.

high pitch - means that the roof slopes sharply or steeply.

gabled roof - a sloping (ridged) roof that terminates at one or both ends in a gable.

cross gables - gables that intersect or cross each other.

half-timbering - a method of construction, common in sixteenth and seventeenth century England, in which spaces between the vertical structural timbers were filled with brickwork or plaster. American derivatives of this method may be either structural or purely superficial.

chimney pots- a terra cotta, brick or metal pipe that is placed on the top of a chimney as a means of increasing the draft; often decoratively treated.

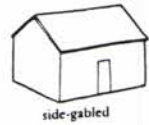
stucco- an exterior wall covering consisting of a mixture of portland cement, sand, lime and water. It forms a hard cement-like wall covering that can either be smooth finished or textured.

grouped windows with multiple divided lights- windows that are used in groups of two, three or four, etc. and each is divided into many panes of glass.

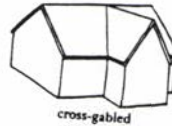
TERMS AND DEFINITIONS

TUDOR

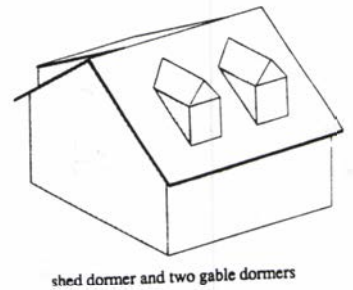
1. **Gable:** The triangular end of an exterior wall in a building with a ridged roof.



2. **Cross gable:** Where two gable ridges intersect.



3. **Dormer:** A vertical window projecting from the slope of a roof; usually provided with its own roof.



4. **False:** Fake, faux.

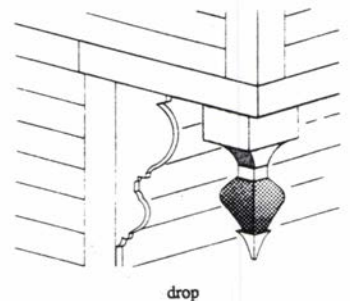
5. **Stucco:** An exterior wall covering consisting of a mixture of portland cement, sand, lime, and water.

6. **Chimney pot:** A terra cotta, brick or metal pipe that is placed on the top of a chimney as a means of increasing the draft; often decoratively treated.



7. **Flue:** An enclosed passageway in a chimney for the conveyance of smoke and gases to the outside.

8. **Drop:** A small, often tear-shaped, ornament found on the bottom of a newel.



9. **Half-timbering:** A method of construction, common in sixteenth and seventeenth century England, in which spaces between the vertical structural timbers were filled with brickwork or plaster.

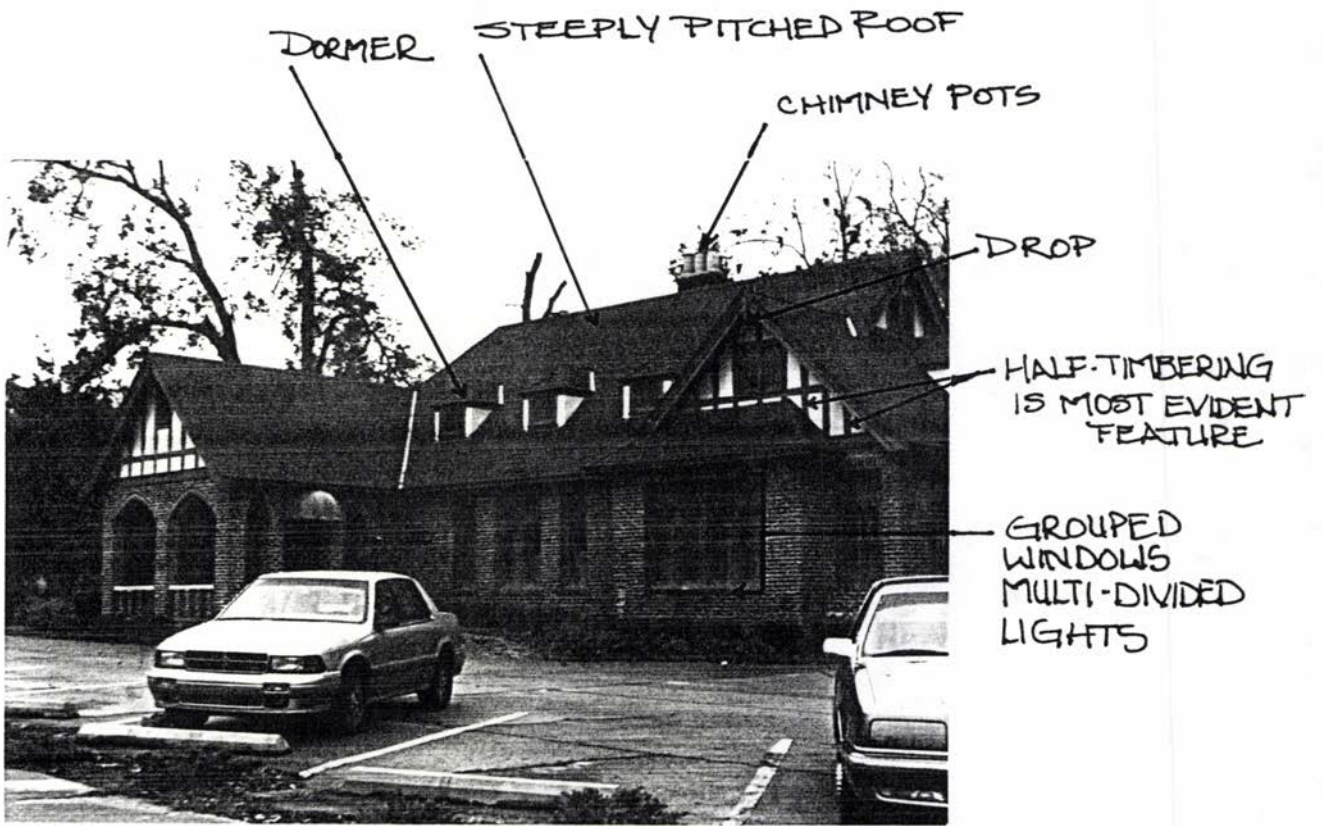


10. **Evident:** obvious to the eye or mind.

11. **Multiple:** Many, having several parts or elements or components.

ACTIVITIES

***See the culminating activities at the end of the chapter.**



DORMER

STEEPLY PITCHED ROOF

CHIMNEY POTS

DROP

HALF-TIMBERING
IS MOST EVIDENT
FEATURE

GROUPED
WINDOWS
MULTI-DIVIDED
LIGHTS



Associated Press Photo—Special to The Times.

"IT'S LIKE THIS, YOUR HONOR:"

Frank Harrison, 14-year-old newsboy from Valdosta, Ga., sits in the Mayor's chair in New York city hall, April 8, as he explains to acting Mayor Vincent R. Impellitteri how he would run things if he were mayor. Frank has been designated as "National Boy of the Year" by the Boys Clubs of America. He served as acting mayor of New York for five minutes, on April 8, when he toured City Hall.

Yesterday, Frankie saw the famed Ringling Brothers Circus. He will appear Tuesday night on "We the People" broadcast from New York and on Wednesday morning will be received by President Truman at the White House.

Dr. A. G. Little, 78, Prominent Valdosta Citizen, Dies Suddenly

Dr. A. G. Little, 78, one of Valdosta's most outstanding residents and a leading surgeon of this section, died at his home on north Patterson street last night of a heart attack. He had not been in good health for some time. He ate supper at the usual time and shortly thereafter he suffered the fatal attack.

Funeral services will be held tomorrow afternoon at 4 o'clock at the Carson McLane Funeral Home. Burial will be in Sunset Hill.

Survivors are his widow, the former Miss Ida Schwing of Greenville, S. C., one son, Dr. A. G. Little, Jr., one grandson, A. G. Little III, and one granddaughter, Adair Little, all of Valdosta.

Dr. Little was born in North Carolina on September 4, 1869. He received his early education in a small town school at Lumber Bridge, N. C. He spent five years, from 1886 to 1891, clerking in a general country store.

In 1891 he entered Davidson College in North Carolina and was graduated in 1895 with the B. S. degree. In 1896 he went to New York and entered Bellevue Hospital Medical College from which he was graduated in 1898.

After graduation he located in Rock Hill, S. C., where he practiced general medicine for 18 months. In January of 1900 he moved to Valdosta. That was in the horse and buggy days with no hospitals and few nurses.

For five years Dr. Little did general practice and then decided to specialize in general surgery. In 1905 he spent several months in London concentrating on special work on surgery.

After returning to Valdosta he, with the late Dr. J. M. Smith as partner, opened Valdosta's first hospital. From this time to 1914 Dr. Little was instrumental in rebuilding and building several hospitals.

In 1914, in association with the late Dr. A. Griffin, the Little-Griffin Hospital was built. Today this is Valdosta's only hospital. Dr. Little was chief surgeon at this hospital from the time it was built.

Dr. Little was a member of the South Georgia Medical Society, the American Medical Association, the Southern Medical Association, the Southeastern Surgical Congress and the American College of Surgeons.

He was a member of the Pres-

byterian Church and for a number of years served as a deacon. Dr. Little was a charter member of the Valdosta Rotary Club and was a member of the Valdosta Country Club and the Ocean Pond Hunting & Fishing Club.

Dr. Little was a leader in his profession and throughout South Georgia and North Florida was highly regarded as an outstanding surgeon and progressive citizen.

New Inflation Warning Given

BY STERLING F. GREEN

WASHINGTON, April 10 — (AP) — New inflation warnings from the White House again ran into

this blunt retort today from the Republican Congress — thumbs down on federal controls.

President Truman's Council of Economic Advisers raised the alarm.

In a "guns or butter" economic report, the council analyzed the impact on the nation's economy of \$8,000,000,000 in foreign aid spending, the 27-day-old coal strike and a proposed \$3,000,000,000 outlay for defense, the President's advisers urged:

1. Administration power to say how scarce products will be distributed, plus indirect manpower controls to steer workers into vital industries.

2. New taxes to cover future boosts in federal spending for military preparedness.

3. Enactment of the "standby" price, wage and ration authority asked last year by Mr. Truman, as well as power to control bank and consumer credit.

The reaction of Rep. Wolcott (R-Mich), chairman of the House Banking Committee, where most of such legislation would originate, was cold.

U. S. Delegate Warren R. Austin declared immediately after the veto that Russia had "again frustrated the will" of the council majority.

LAKE SUCCESS, April 10—(AP)—Russia charged today the United States was using the United Nations to influence the coming elections in Italy.

Truman Wins 10 Delegates From Maine

AUGUSTA, Me., April 10—(AP)—Maine Democrats today pledged their 10 national convention votes to President Truman.

Both Houses Give Defense Bills Priority

By HOWARD DOBSON

WASHINGTON, April 10—(AP)—Defense bills had the right of way on both sides of the capitol today.

The main drive in Congress was aimed at building up the nation's air power, with the first step set for early next week.

This was the situation: 1. The House appropriations committee rushed to complete hearings on a \$725,000,000 air force money bill, and expected to have it on the floor for debate by Wednesday.

2. A draft bill which would boost the air force 137,500 men above its present strength, and \$2,000 over administration requests, was made public yesterday by Chairman Andrews (R-NY) of the House Armed Services committee. Open hearings on it will start Monday.

3. Republican leaders in the Senate announced that military legislation will go ahead of everything else on their calendar.

4. Chairman Gurney (R-SD) of the Senate Armed Services committee estimated that combined first-year cost of a draft and universal military training at \$700,000,000. This would be in addition to the \$14,000,000,000 defense outlay asked by the President. His committee will continue closed sessions on combined draft-UMT legislation Monday.

Soviet Delegate Andrei A. Gromyko told the Security Council the U. S. was trying to force a Russian veto of Italy's bid for U. N. membership, in order to win votes for rightist parties April 18.

The American move for action on Italy's application at this time is a "tactical maneuver," Gromyko said. He repeated recent Soviet charges that the United States resorts to "direct blackmail" and other forms of pressure on Italy's internal affairs.

He said those moves would not fool the Italian people.

Gromyko said Russia favored admission of Italy to the U.N. but could not vote for Italy unless the council voted for the other ex-enemy countries — Romania, Hungary, Bulgaria and Finland. It appeared his speech was laying the foundation for his third veto against Italy.

U. S. Delegate Warren R. Austin told the Security Council that another Russian veto of the application could be interpreted by the world only as an expression of the Soviet-Union's lack of friendship for the Italian people.

The United States, Britain and France jointly reopened the Italian application in the council, where Russia twice vetoed it in 1947. The move was timed with this month's Italian election, where the Communists are fighting for power.

Austin assailed the Russian position that Italy should be admitted only along with Finland, Romania, Bulgaria and Hungary, other ex-enemy states. The U. S. opposes Romania, Bulgaria and Hungary. Austin said:

"Surely there is no justice in penalizing a people who have proved themselves to be qualified for membership by coupling them with states which by their own actions have shown they are clearly disqualified."

Soviet vetoes also hung over the heads of five other applying nations previously blocked by Russia.

Five of the 11 previously rejected applicants, opposed by the United States as Soviet satellites, were expected to fall short of the necessary seven affirmative votes.

This left Burma as the only applicant with any certainty of winning council endorsement.

Two other men. Another five were for lesser terms 10 years.

Sentence was Judge Michael A. Pittsburgh, presiding man court, at the lasting seven months.

Maj. Gen. Ott one of those sent He admitted in Einsatz group killed.

Maj. Heinz Scher of the cond distant relationship bert, composer of Symphony" and works.

The judgment court was the stied down in the crimes trials.

The international which tried ers condemned on to death.

Ohlendorf and were found guilty all three counts against them: Wa against humanity in a criminal org SS and the SR.

spy-directing group held to blame for 000 murders.

Another defend guilty only of mer criminal organiz



MISS Glyn Hill

Miss Glyn Hill at the Georgia State college and student brey, head of the represented Ger state regional cor. In Atlanta this r noosed out-of-fra accomplished pla: South Carolina e Placed second. E fest, sponsored i Federation of 3 \$1,000 scholarsh New York, whicl tional winner. I burn's.

14 SS O Must Hc Mass M

NUERNBERG, 10—(AP)—Fourtee SS (Elite Guard today to hang fo lion killings. The up the biggest mi tory.

The men wer "Einsatz Commar special externa into Russia to de ples classified by eially undesirable

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RAIN-SWOLLEN SUWANNEE RIVER CUTS EAST-WEST TRAFFIC IN NORTH FLORIDA

JACKSONVILLE, Fla., April 10—(AP)—The rain swollen Suwannee River cut peninsular Florida off from the state's northwestern

traffic between Cross City and Chiefland on the main Gulf Coast highway linking northwest and South Florida has stopped

ber 20—was blocked by the surging river at Branford where the water was still rising. Travelers from west Florida were forced to

was called on the President for a 30-

The Valdosta Daily Times
 Mon, April 12, 1948

CHILD WELFARE GROUP WILL HEAR J. B. HARRINGTON

J. B. Harrington of the Emory-at-Valdosta faculty will give a talk on Cancer Control at the Child Welfare Clinic meeting Tuesday morning at 11 o'clock at the Strickland Memorial building. A movie on cancer control will also be shown. This meeting will be preceded by a meeting of the Board of the Child Welfare Clinic at 10:30.

Many Pay Final Tribute To Dr. Little

Funeral services for Dr. A. G. Little, Sr., who passed away at his residence Friday night following a heart attack, were held Sunday afternoon at 4 o'clock at Carson McLane Funeral

Home, Herbert L. Laws, pastor of the First Presbyterian Church, of which he was a member, conducted the services. Organ music was played by James Dasher.

Pallbearers were: Dr. A. F. Saunders, Dr. J. F. Mixson, Sr., Dr. B. G. Owens, Dr. Frank Thomas, Gordon Newton, R. W. Stevens, Walter Williams, and V. A. McRae, Sr.

Officials and uniformed nurses of the Little-Griffin Hospital, of which Dr. Little was one of the founders, attended in a group. They were only a few of the many friends from all walks of life who had come to pay their final respects to the one to whom many of them felt they owed their very life.

The funeral home was overflowing with friends and with one of the largest and most beautiful floral offerings ever seen in Valdosta.

Interment followed in the family mausoleum in Sunset Hill.

Wind and Hail Storm Wreaks Crop Damage

A severe wind and hail storm, accompanied by heavy rainfall, Saturday night struck an area west of Valdosta and immediately west of the Municipal Airport, felling a number of trees, cutting growing crops and tobacco beds to ribbons and unroofing at least one building.

On the farm of George Guzey and S. M. Weldon, six acres of tomatoes in bloom were riddled and a small acreage of cabbage was destroyed.

On the J. O. V. Lineberger place tobacco beds were shredded

Gertrude Ribla Concert Will Be Presented At GSWC Tonite

The final number of the 1947-48 Student-Artist Series of the Georgia State Womens College will be presented tonight in the college auditorium at 8:30.

Appearing tonight will be Gertrude Ribla, brilliant young dramatic soprano. Miss Ribla's program will include several operatic selections for which she is famous, as well as some numbers by contemporary composers.

Miss Ribla's program will be as follows: "Dich, theure Halle" from Wagner's "Tannhauser"; "Madchenlied," "Nicht mehr zu dir zu gehen," and "Am Sonntag-Morgen" by Brahms; "Allerseelen"

and "Cacilie" by Richard Strauss; and an aria from Verdi's "La Forza del Destino." "Pace, pace, mio Dio." Another program grouping will feature four numbers in French, and in conclusion Miss Ribla will sing four selections in English—"Knock on the Door," "Tell Me, Oh Blue, Blue Skies," "A Piper," and "Song of the Open."

Of local interest is the fact that Miss Ribla's accompanist will be William Reid of Albany, Georgia.

Reserved seat tickets are on sale at Mathis-Youmans for \$1.80, tax included.

Lee St. Church Cottage Prayer Meetings Listed

Following is the Tuesday evening schedule for the 7:30 cottage prayer meetings planned by members of the Lee Street Baptist Church in preparation for their revival meeting which begins Sunday:

Mrs. J. E. Hodges, 312 S. Troupe St., Leader, Rev. A. C. Pyle; Mrs. E. L. Pruette, 406 N. Lee St., Leader, Rev. E. L. Williamson; Mrs. Wallace Johnson, 1007 N. Ashley St., Leader, Dr. Grady D. Feagan; Mrs. C. R. Scott, 1906 Williams St., Leader, Mr. Preston Sessions; Mrs. R. D. Daugharty, 1507 Slighter St., Leader, Mr. I. H. Boyette; Miss Daisy Ratliff, 1016 1/2 Johnson St., Leader, Mrs. T. E. Hatcher; Mrs. B. F. Evans, 106 Varndoe St., Leader, Rev. John D. Paulk; Mrs. L. J. Rogers, 119 Pear st., Leader, Mr. Guy Rice.

Legion, Auxiliary Plan Joint Meeting, Dinner Tuesday Nite

The Valdosta American Legion Post and the Legion Auxiliary plan a joint meeting Tuesday night at the Legion Home. Dinner will be served at 8 o'clock.

All members are urged to be present. Those who cannot come in time for the dinner are asked to attend the business meeting, anyhow. This session is expected to get underway at about 9 o'clock.

One out of every 14 persons in the United States is 65 years of age or older.

The average person tends to overestimate the weight of dark colored objects and underestimate the weight of light colored objects.

WEATHER

(Data furnished by U. S. Weather Bureau at Valdosta)

FORECAST: Partly cloudy, unseasonably warm with scattered thunderstorms Tuesday afternoon.

Maximum Temperature	83
Yesterday	83
Minimum Temperature	67
Last Night	67
Temperature at Noon	84
Humidity Percentage at Noon	59
Rainfall, 24 hrs ending	None
7:30 a.m.	None
Wind at Noon	S-14
Sunset Tonight	6:59
Sunrise Tomorrow	6:09

Unseasonably warm weather blankets the mid-Atlantic states and all the Southland, except the far southwest, with temperatures averaging 15 to 20 degrees above normal.

Temperatures in the 70's this morning as far north as Tennessee and Kentucky, were around 25 to 30 degrees above average morning temperatures for mid-April. There has been very little shower activity during the past 24 hours in the Gulf and south-Atlantic states.

The temperature will be cooler by ednesday afternoon or night with scattered showers Tuesday, becoming more numerous Wednesday.

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NAVAL STORES
 SAVANNAH, Ga., April 12—(AP)—Turpentine, 63 1/2; offerings and sales, 160; receipts, none; shipments, 164; stocks, 5,540.
 Rosin: offerings, 156; sales, 126; receipts, 3,252; shipments, 3,226; stocks, 2,763.
 Quote: B, 650; D E, 684; F G, 687; H I K M, 704; N W G, 709; WW X, 715.

Tommy DuPont Joins Register Clothing Co. Staff



THOMAS L. DUPONT
 Thomas L. DuPont joined the sales personnel of Register Clothing Co., 122 North Patterson street, today.

Mr. DuPont has been in the men's clothing business in Valdosta since 1934, except for a period of 29 months during which he served in the Army. Immediately after his discharge, he returned to Valdosta, which had been his home since 1918, and resumed his work in men's clothing.

Other members of the staff include John L. McGowan, J. M. Bowman, and Chandler Register, president of the company and manager.

Mr. Register stated that this expansion of the staff of Register Clothing Company was made in the interest of extending better service to the company's customers.

Charles J. Mason, S. L. Mason's Father, Dies In Brooklyn

Charles J. Mason, 84, father of S. L. Mason of Valdosta, died early today at his home in Brooklyn, New York. A retired consulting engineer, he was for many years a writer of engineering textbooks for International Correspondence Schools.

Mr. Mason had visited here, and had made a number of

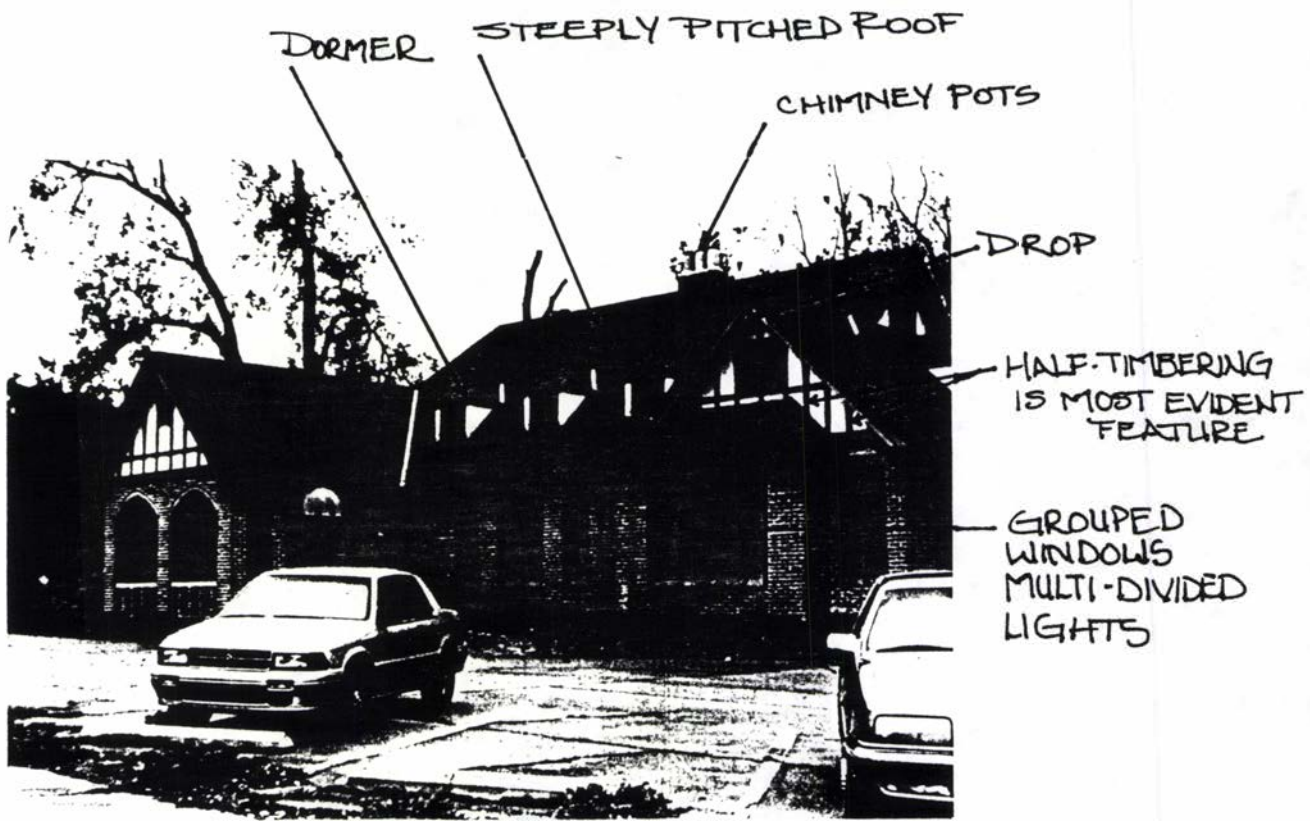
The Valdosta Times

friends in Valdosta who gret to learn of his pas
 Funeral services are



Frie
 Ready

THE NEW REV



DORMER

STEEPLY PITCHED ROOF

CHIMNEY POTS

DROP

HALF-TIMBERING
IS MOST EVIDENT
FEATURE

GROUPED
WINDOWS
MULTI-DIVIDED
LIGHTS

IV. Adaptive Reuse

D. Feagle Residence/ Kitchen, Wolfson, Smith, Hannan Law Office

FEAGLE HOUSE 612 North Patterson Street

This Prairie style house was built by George H. Feagle, circa 1923-25. The stucco structure was originally designed and built by Lloyd Greer. Mr. Feagle served on the Valdosta City Council 1920-1922. He was an avid golfer and fisherman. He served as president of the Ocean Pond Fishing Club from 1917-1920. He served on the first board of Governors of the Valdosta Country Club (organized in 1916).

ARCHITECTURE

The **Prairie style** was originated by Frank Lloyd Wright in Chicago and landmark examples are concentrated in that city's early twentieth century suburbs, particularly Oak Park and River Forest and in other large mid-western cities. This style was further developed by an unusually creative group of architects that have come to be known as the Prairie School. This is one of the few indigenous American styles. Although it is common in the North, it is a less common style in South Georgia. The style in its **vernacular** form was spread throughout the country by pattern books published in the Midwest. It is among the more short-lived styles, having grown, flourished, and declined in the years between 1900 and 1920.

The Feagle house is an excellent local example of the Prairie style of architecture. The identifying features include the low-pitched **hipped roof** with widely overhanging **eaves**. Although it is two stories tall, its rows of windows and side wings really give the house a horizontal feel which is a strong feature of this style. Other common features of this Prairie style house include the **stucco wall** cladding and the accentuated front door.

VOCABULARY

Prairie style- This is one of the few indigenous American styles. It was developed by an unusually creative group of Chicago architects that have become known as the Prairie School. Frank Lloyd Wright did most of his early work in this style and he was acknowledged as the master of the Prairie House. This style consists of a simple square or rectangular plan, low pitched hipped roof and symmetrical facade. Usually, the exterior walls were stucco and the houses were two stories tall. Although the houses were two-stories, they did not appear vertical in nature, but were made to feel as if they were low and horizontal. The style gained popularity around 1920 and remained so until about 1920.

vernacular- vernacular architecture springs from provincial rather than academic roots. It tends to be more idiomatic in its expression. It is more likely to be plain than decorative and is more often found in domestic, rather than in public forms. More simply put, vernacular architecture is not designed by architects. Its form is a result of its location, its function, the materials available and the skill of the builder. It is often influenced by climate and local building traditions.

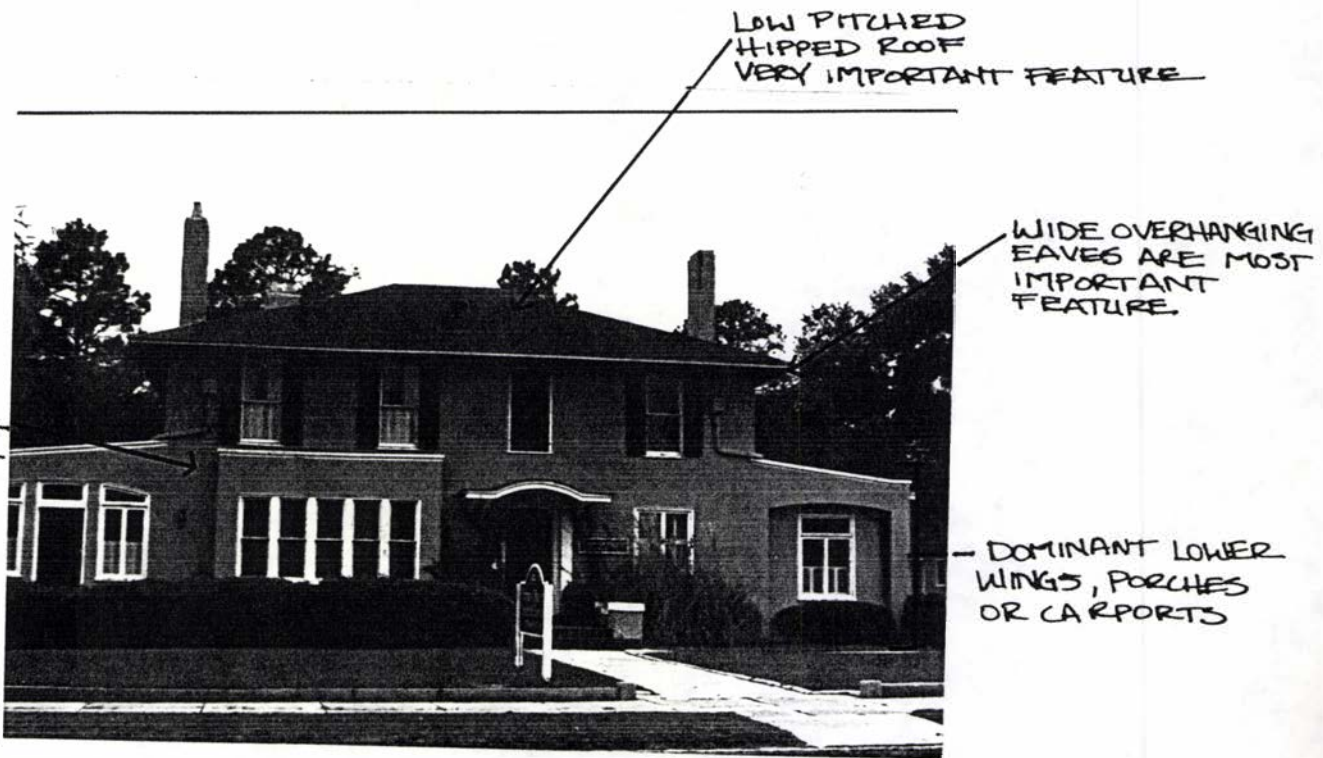
hipped roof- a roof that has external angles formed by the meeting of two sloping roof surfaces.

eaves- that portion of the roof which projects beyond the walls. Eaves that are without gutters and often referred to as dripping eaves.

stucco walls- an exterior wall covering consisting of a mixture of portland cement, sand, lime and water. It forms a hard cement-like wall covering that can either be smooth finished or textured.

ACTIVITIES

* See the culminating activities at the end of the chapter.



LOW PITCHED
HIPPED ROOF
VERY IMPORTANT FEATURE

WIDE OVERHANGING
EAVES ARE MOST
IMPORTANT
FEATURE.

STUCCO
WALL MATERIAL

DOMINANT LOWER
WINGS, PORCHES
OR CARPORTS

PRAIRIE STYLE HOUSES ARE USUALLY
TWO - STORIES TALL

IV. Adaptive Reuse

E. Converse-Dalton-Ferrell Home

CONVERSE-DALTON-FERRELL HOME 305 North Patterson Street

HISTORY

The Converse-Dalton-Ferrell Home was built in 1902 by Thomas Briggs Converse, Sr. at a cost of \$16,000. The architect was Alexander F. N. Everett of Atlanta and the builder was Stephen Fagin Fulgham, a native of Washington County, Georgia. Mr. and Mrs. Converse had a large family, consisting of thirteen children - eight sons and five daughters, three of the daughters having been married in the home. A biographer reports that when a locksmith approached Mr. Converse and tried to sell him locks for the house he replied, "I don't need any locks on my doors, I have eight sons, one coming in every hour of the night."

The Converse family moved from this house in 1915, building another equally as elegant on the family farm, which was on Forest Street. The J. B. Varn family occupied the house from 1915 to 1925. In 1925 the O.D. Dalton family together with Mrs. Dalton's sister, Miss Vallie Ferrell, bought the house and moved in. After the death of Mr. and Mrs. Dalton and after all of their children were all grown up and moved, Miss Ferrell continued to live in the home until shortly before her death in May 1982.

Originally, the home property encompassed about half of the Patterson Street block and extended over into Ashley Street. The property also housed several outbuildings, including stables. A large marble step side entrance was closed when the last occupants of the home sold a portion of land to Girardin Jewelers.

In May 1982, the Valdosta Junior Service League purchased the home from the Dalton heirs. The home was restored under the direction of Richard Hill, local architect, and was placed on the National Register of Historic Places on April 28, 1983. The house serves as the League's Headquarters and also houses the McKey Eye Clinic and Dental Clinic which is sponsored by the Junior League. Additionally, the house is available for private and community functions.

ARCHITECTURE

One of several **Neoclassical style** homes found in Valdosta, the Converse-Dalton-Ferrell home exemplifies many of the decorative features associated with this style. Neoclassical was a dominant style for domestic building throughout the country during the first half of the twentieth century. Never quite as abundant as its closely related **Colonial Revival** contemporary, it had two principal waves of popularity. The first, from about 1900 to 1920, emphasized **hipped roofs** and elaborate, erect columns. The later phase, from about 1925 to the 1950's, emphasized **side-gabled roofs** and simple, slender columns. During the 1920's the style was overshadowed by

other eclectic fashions.

The Converse-Dalton-Ferrell house typifies the Neoclassical style with its full-facade wrap-around porch supported by full-height Ionic columns. Atypical of most Neoclassical house types, the Converse house has its columns resting on **stone piers**. A Victorian element used with the columns is a **balustrade** with turned **balusters** and unusual end posts with hook-shaped caps. A wide **frieze band** with an intricate garland trims the wrap-around porch. The frieze also includes **dentil molding** and is topped with **modillions** under the **cornice**. Windows are double-hung sash type with one-over-one lights. The windows are grouped in threes which differentiates Neoclassical from **Greek Revival** or **Early Classical Revival** examples. The hipped roof of the house features a decorative ridge board and four **pedimented dormers**, one on each side. Note also the small balcony over the main entrance mirrors the shape of the wrap-around porch.

The marble steps were bought from Valdosta Marble Works and the woodwork from the local firm of Youngblood, Miller and Crosby. The house features heart pine and rare curly pine wood interior detailing. Elaborate Tennessee Golden Curly Oak woodwork and paneling was "custom made" in Grand Rapids, Michigan. The third floor of the house was a ballroom with four alcoves once used for orchestra, chaperones, refreshments and coats.

VOCABULARY

Neo-Classical style - an architectural style characterized by a two-story pedimented porch or portico supported by colossal columns, a central doorway and symmetrically placed windows. The style was popular between 1900 and 1940.

Colonial Revival style - the term Colonial Revival refers to the entire rebirth of interest in the early English and Dutch houses of the Atlantic Seaboard. The Georgian and Adam styles form the backbone of the revival, with secondary influences from Postmedieval English or Dutch Colonial prototypes. This was the dominant style for domestic building throughout the country the first half of this century.

hipped roofs - a roof that has external angles formed by the meeting of two sloping roof surfaces.

side-gabled roofs - a roof with the gables facing either end of the house. The roof runs parallel with the front facade of the house and has gables on either side.

pier - a square supporting base or pillar.

balustrade - a series of balusters connected on top by coping or handrail and sometimes on the bottom by a bottom rail.

balusters - one of a series of short pillars or other uprights that support a handrail or coping. Balusters are often lathe-turned and vase-shaped in appearance, although they are also quite often simple square posts or cut outs.

frieze - any plain or decorative band, or board, on top of a wall immediately below the cornice; sometimes decorated with festoons or other ornamentation. Porch cornices may likewise have decorated friezes. A common example of such ornamentation is the spindled porch frieze.

dentil molding - a molding formed of small square blocks found in a series. Used on cornices, moldings, etc. Dentil molding was named as such because it resembles a row of teeth.

modillions - ornamental blocks or brackets used in a series to support the corona (overhang) in the composite or Corinthian orders.

cornice - the projection at the top of a wall; the top course of molding of a wall when it serves as a crowning member.

Greek Revival style- this was the dominate style of American domestic architecture during the years of about 1830 to 1850. It was based on earlier Greek temples and civic buildings. The principal areas of elaboration in Greek Revival houses are cornice lines, doorways, porch-support columns and windows.

Early Classical Revival- Early Classical Revival houses closely resemble those of the succeeding Greek Revival period. The main distinguishing features are the doorway, cornice line and type of column. Columns were generally of the Roman type and a prominent fanlight can be seen over the door.

pediment- a triangular section framed by a horizontal molding on its base and two raking (sloping) moldings on each of its sides; used as a crowning element for doors, windows, over mantles and niches.

ACTIVITIES

***See the culminating activities at the end of the chapter.**

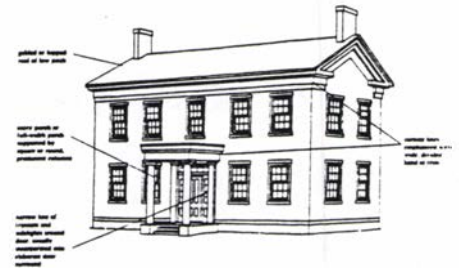
TERMS AND DEFINITIONS
CONVERSE-DALTON-FERRELL

1. **Pristine:** In its original and unspoiled condition.

2. **Neoclassical:** Popular between 1900-1940. An architectural style characterized by: a two-story pedimented portico (porch) supported by colossal columns (usually with clonic or Corinthian or composite capitals), a centrally located doorway and symmetrically placed windows.



3. **Residence:** A place where one resides (lives). (Example: A house or apartment is a residence.)



4. **Greek Revival:** Popular between 1825-1860. An architectural style reminiscent of early Greek Temples. Characterized by low-pitched roof, frieze, pedimented gable, porch with usually non-fluted columns. Elongated six-over-six double hung windows, a four-panel door flanked with transom and sidelights.

5. **Facade:** The principal face or front elevation of a building.

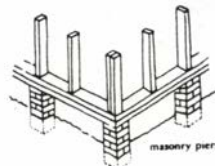


6. **Wrap-around Porch:** A porch which extends across the front and continues down either side of a house or building.



7. **Ionic Columns:** A classical order characterized by a capital embellished with opposing volutes (spiral designs).

8. **Pier:** A vertical supporting member that is part of the foundation.



Ionic



Greek large volutes
Roman volutes sometimes at 45° angle

9. **Elaborate:** With many parts or details, complex.

10. **Decorative:** Ornamental, pleasing to look at.

11. **Boxed Eaves:** A cosmetic treatment whereby the rafter ends and the eaves have been enclosed so as not to show. On many houses, rafter ends in the eaves were left exposed.

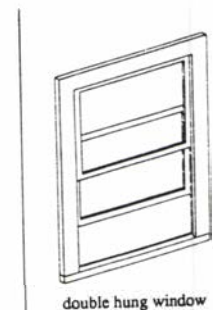
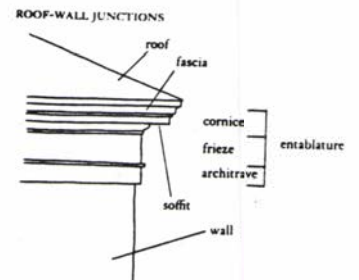
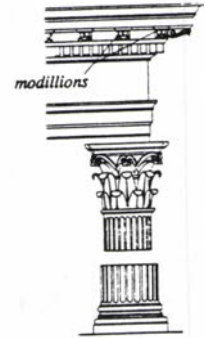
12. **Modillions:** Ornamental blocks or brackets used in a series to support the corona (overhang) in the composite or Corinthian order.

13. **Cornice:** The projection at the top of a wall; the top course or molding of a wall when it serves as a crowning member. Also, the upper projection of the Entablature in classical architecture.

14. **Frieze:** In Classical architecture, the member between the architrave and cornice. Also, any plain or decorative band, or board, on the top of a wall immediately below the cornice. Some porches also contain friezes. A common example is the spindled porch frieze.

15. **Garland:** An ornamentation in the form of a band, wreath, or festoon of leaves, fruit, flowers or oats.

16. **Double-hung Sash:** Where two sashes are used in a window opening and are hung so that they slide up and down within the frame so the window can be opened and closed. Multiple windows built in different tracks so as to slide by each other.



17. **Three-part window:** Three windows that are used side-by-side to act as one window unit. The unit sometimes consists of a larger window in the center flanked with two smaller windows on either side.



18. **Balcony:** A railed projecting platform found above ground level on a building.

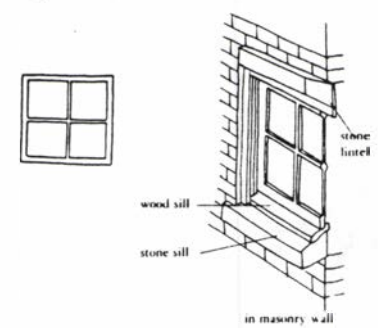


19. **Baluster:** One of a series of short pillars or other uprights that support a handrail or coping. Balusters are used together with a handrail and bottom rail to form a balustrade.

20. **Balustrade:** A series of balusters connected on top by a coping or handrail and sometimes on the bottom by a bottom rail; used in staircases, porches, balconies, etc.



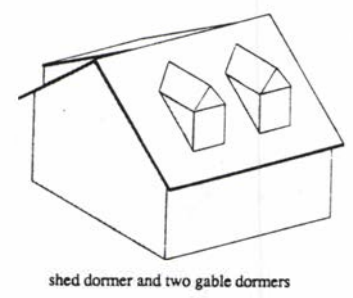
21. **Sash:** A framework into which window panes are set.



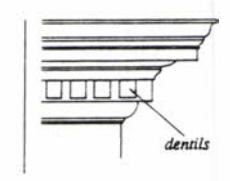
22. **Window:** A glazed opening in a wall that provides an interior space with natural light and ventilation.

23. **Glazing:** Fitting glass into windows and doors.

24. **Dormer:** A vertical window projecting from the slope of a roof; usually provided with its own roof.



25. **Dentils:** Small square blocks found in a series on many cornices, moldings, etc.





THIS BUILDING EXEMPLIFIES A FULL-FACADE WRAP-AROUND PORCH





CI-29

IV. Adaptive Reuse

F. Daniel Ashley Hotel/Ashley House

DANIEL ASHLEY HOTEL/ASHLEY HOUSE 109 East Hill Avenue

HISTORY

The Daniel Ashley is located on the corner of Hill Avenue and Ashley Street. It was designed by Daugherty and Gardner Architects, of Nashville, Tennessee. It was built at a cost of \$250,000. The hotel opened August 27, 1926 under the ownership of J.Y. Blich and D.C. Ashley. It was named for Daniel Cornelius Ashley, Jr. who was killed in an automobile accident and never lived to see his idea completed

Originally, the hotel consisted of 132 bedrooms spread across six floors. In the later years of operation, the hotel's number of rooms was reduced to 120. Through the years, many different business operated on the ground floor of the hotel including: the Daniel Ashley Package store, Walker's Barber shop and the American Cancer Society.

The Daniel Ashley was once the finest hotel in this area and the state. For several years it was the center of social activity for the town. Governors, senators, show business personalities and other famous persons slept, danced and partied in the hotel's elegant atmosphere.

The hotel, however, would eventually see its downfall due to the development of motels along America's new highways and byways of the 1950's and 1960's. With more motels popping up along strips outside the city, the number of hotel guests began to dwindle. With less guests and more stringent state and federal safety regulations, the Daniel Ashley Hotel whose billboard and posters once advertised its splendor across the nation was forced, in November of 1973, to close after nearly five decades of grandeur.

Fifty six years after it opened, the hotel re-opened its doors under a new name and concept. Now the Ashley House, the hotel which was too structurally sound to demolish, has been renovated into a sixty-one unit apartment building primarily for low-income elderly. The renovation project took seventeen months and millions of dollars largely underwritten by the Department of Housing and Urban Development. HUD agreed to the project as housing for the elderly and poor after a group of downtown businessmen purchased the closed and deteriorating hotel in 1976.

ARCHITECTURE

The Daniel Ashley Hotel, like many other new commercial buildings after the turn of the century, employed a new tradition of building design unfamiliar to the previous century's builders. The **Commercial Style** was a result of the industrial revolution which changed America's lifestyle from the former store owner living upstairs in a two-story building with his business downstairs to the need for large commercial office buildings, hotels, apartments, etc. congregated in large commercial districts.

Many elements that embody the Commercial Style are displayed on the exterior facades of the Daniel Ashley. An important feature of this style is the height of the building which ranges from five stories to sixteen. The Daniel Ashley with its seven stories falls close to the middle of this range and fits the Commercial Style from this perspective. Another important element is the **fenestration**, the arrangement of the windows to form patterns. The Daniel Ashley has rows of windows which are arranged to form uniform vertical and horizontal lines. Other features include a distinctive **cornice** supported by many **modillions** and a **belt course** which encircles the top of the sixth floor of the building like a rubber band. Most Commercial Style buildings of this era were constructed of a combination of concrete and bricks as is this building. In addition to the beltcourse and cornice, other simple decorative elements include the **balustrade** above the commercial storefronts facing Hill Avenue, the use of stone details on the storefronts, and the simple white concrete bands that surround the one over one windows. Notice that the Daniel Ashley is simplistic in ornamentation as compared with other downtown buildings of differing styles, but the Commercial Style's use of lines and geometric shapes lends to its elegance through simplicity.

VOCABULARY

Commercial style - an architectural style made popular by the Industrial Revolution. The style was popular by for commercial office, residential, hotel buildings, etc. in downtowns. The buildings of the style are from five to sixth stories in height. They are boxlike and do not contain a lot of decorative ornamentation. Simple doors, windows, beltcourses and cornices are the main decorative features. Although these features are simple, their arrangement and use makes them decorative.

fenestration - the arrangement of windows and other exterior openings on the exterior of a building.

cornice - the top course or molding of a building when it serves as a crowning member.

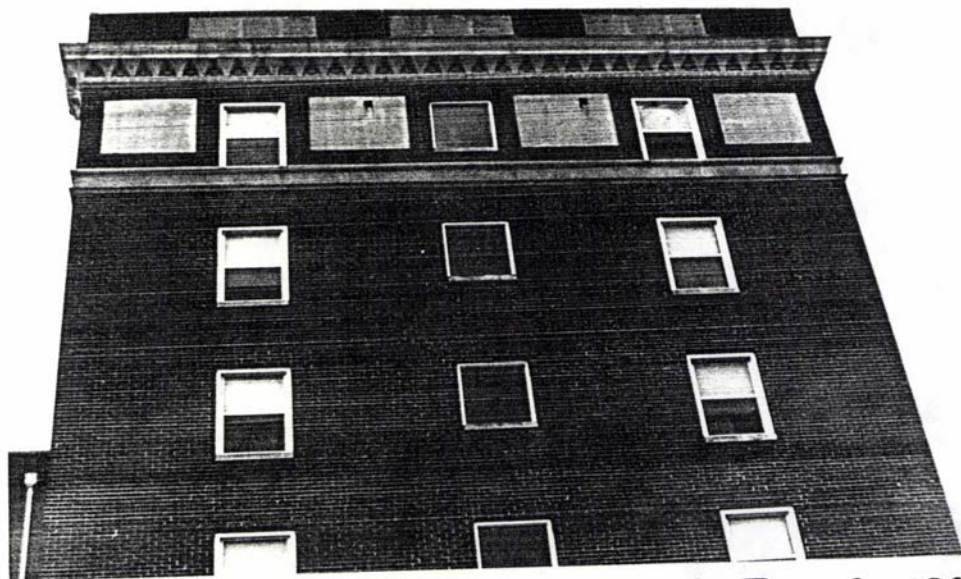
modillions - ornamental blocks or brackets used in a series to support the corona (overhang) in the composite or Corinthian orders.

belt course- a continuous horizontal band of brick, stone or wood used on the exterior walls of a building. Picture a belt or string wrapped around the building.

balustrade- a series of balusters connected on top by a coping or handrail (top rail) and sometimes on the bottom by a bottom rail; used on staircases, balconies, etc.

ACTIVITIES

* See the culminating activities at the end of the chapter.



CLOSEUP OF THE CORNICE AND BELTCOURSE
ATOP THE ASHLEY HOUSE - DOWNTOWN
VALDOSTA



WINDOW PATTERN
(FENESTRATION)

STONE USED
AS DECORATIVE
ELEMENT

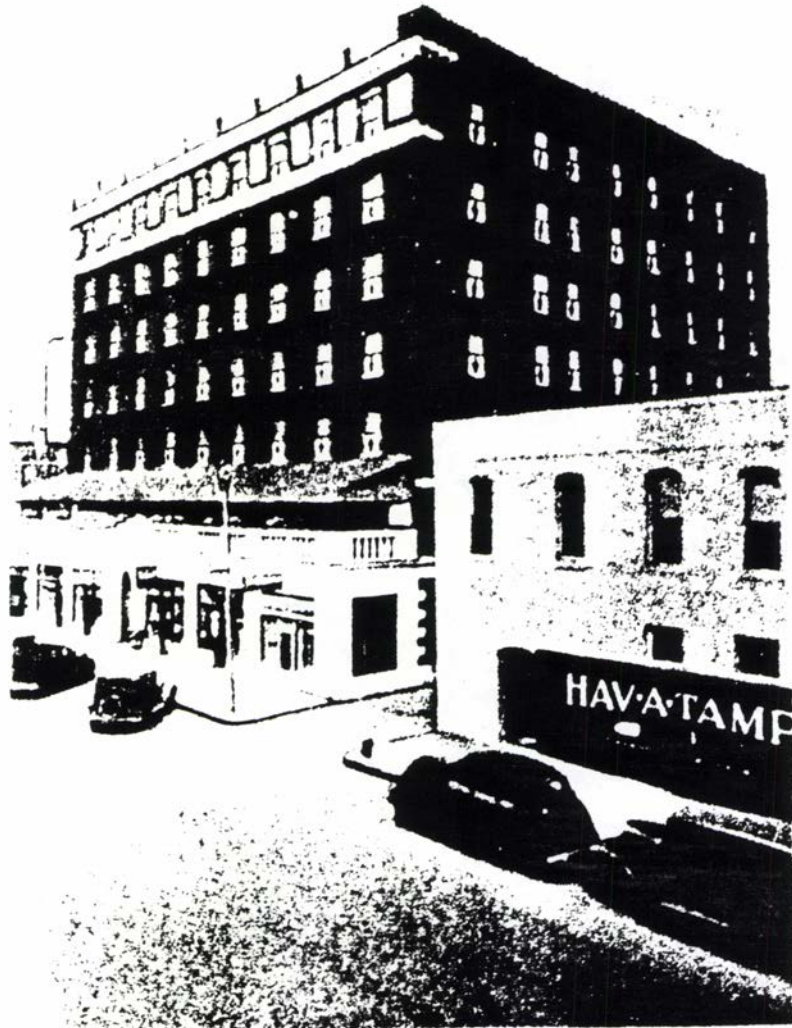
HEIGHT OF BUILDING
IS IMPORTANT
FIVE TO SIXTEEN
STORIES IN HEIGHT

CORNICE

BELTCOURSE

MASONRY WALLS

DECORATIVE
BALLUSTERS



HOTEL DANIEL ASHLEY.
VALDOSTA, GEORGIA

OLD SOUTH ROOM

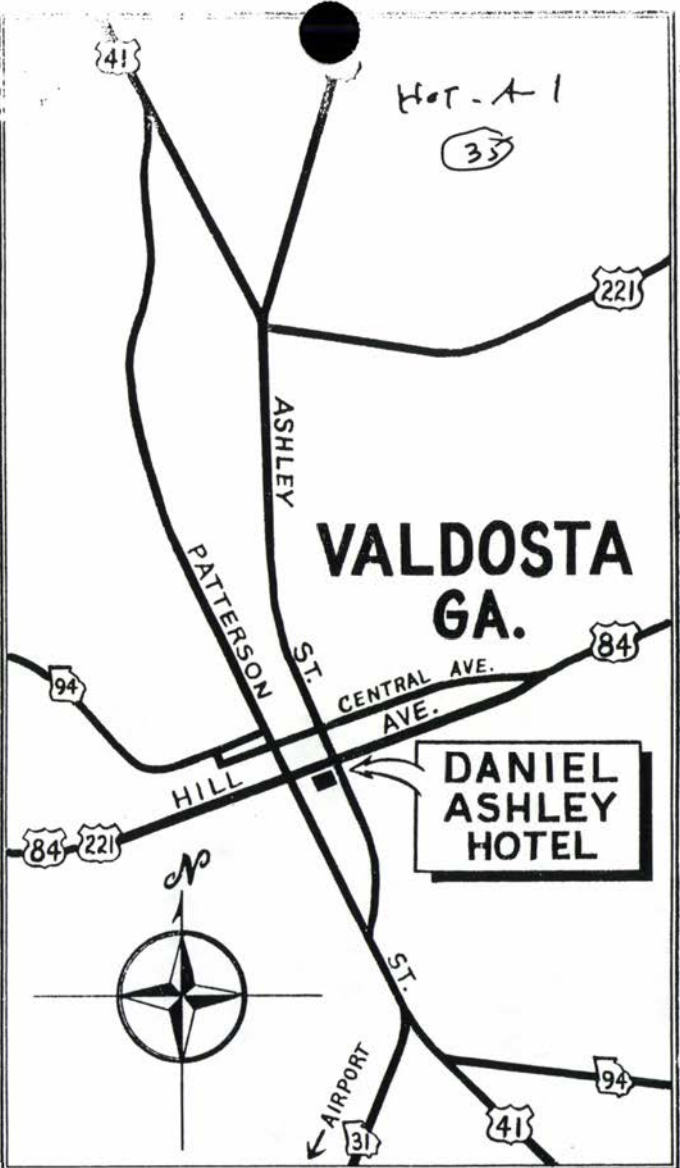


Seating up to 175 persons, catering to private parties, club meetings, dinners, and reception.

Hold your meeting in one room and dine in another



Where you will be greeted with friendly hospitality and receive courteous efficient service.



Stay in town where you are within walking distance and convenient to every thing and every place. Phone, wire or write us for reservations, rates or information today.

DANIEL ASHLEY HOTEL

VALDOSTA, GEORGIA
TELEPHONE CHerry 2-3680
Green Hotels, Inc.

DANIEL ASHLEY HOTEL

CENTER OF VALDOSTA, GEORGIA

Midway Between Gulf Coast

And Atlantic Coast



Corner of Hill Avenue and Ashley Street

Intersection of Routes
41-84-94-125-221

Operated by Green Hotels Inc.

Travel Greenway

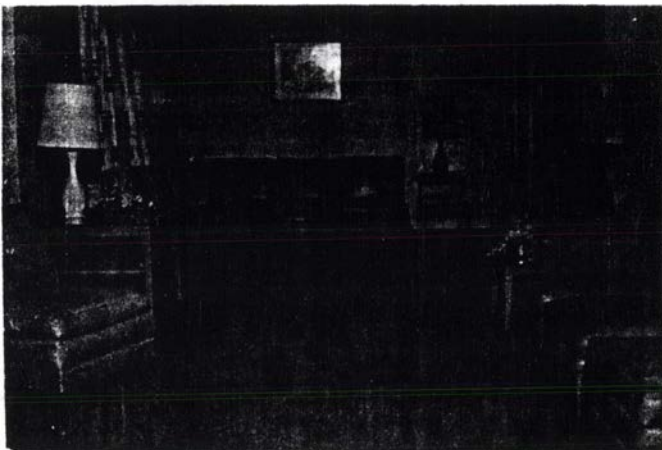
Green Hotels - Havens of Hospitality

CAFE ASHLEY



Good food, good service from a cup of coffee to a full course meal, Steak a Specialty — Charcoal broiled.

LOWNDES ROOM



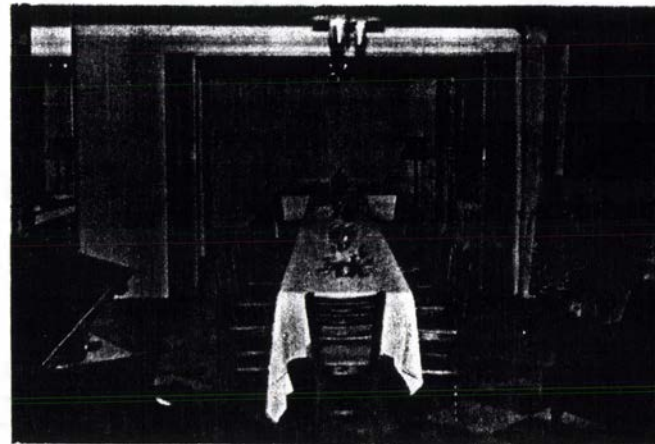
One of our spacious rooms for meetings, display or private dinners.



Clean, quiet, comfortable and restful, all with private bath combination tub and shower. Television and all modern hotel services, rooms with double beds, twin beds. Suites.

PINE ROOM

*Finest
Food
In
The
South*



A name typical of this environment seats up to fifty persons, ideal for small banquets, also for sample room.

The Daniel Ashley is a modern fire proof hotel located in the center of Valdosta and at the intersection of five leading highways, completely air-conditioned. Here you have comfort with convenience and economy.

TALE O' THE TIGER LOUNGE



2 rooms available seating up to 175 person

FEATURES

- Free Parking
- Package Store
- Gift Shop
- Service Station
- Investment Brokerage Office
- Room Service
- Spacious Lobby
- Sample Rooms
- Meeting Rooms
- Receptions
- Barber Shop
- Professional Offices

End Of An Era

Daniel Ashley Hotel Closing

29/73
HOT-A-1
(32)

E. RANDALL FLOYD

An era comes to an end Saturday when one of south Georgia's most prominent landmarks vanishes like dust in the winds of time.

The Daniel Ashley Hotel — whose billboards and posters once advertised its splendor across the nation — is closing down after nearly five decades of grandeur.

And when that stately old building quietly bolts its doors to the public for the last time Saturday morning, a billion memories will be sealed within those dark, dusty corridors, perhaps forever.

"It was bound to happen, time claims everything," lamented one Valdosta resident who recalled the hotel's early days of glory. "It's kind of sad, you know, like losing a part of you."

Once a social center of south Georgia, governors, senators, show business personalities and other famous persons slept, danced and partied in the hotel's elegant, brooding quarters.

Its musty hallways and ballrooms still echo with the music and laughter of hundreds of weddings, parties and other social events.

Built in 1925, the original hotel consisted of 132 bedrooms. Through the years, however, as country clubs and other social gathering places sprung up and attracted activities, the number of rooms shrank to 120.

In latter years, most of the beds in those rooms went unslept in. And the dust of time crept in.

Time, the all-invincible agent of progress, gradually tightened its icy grip around the tall, red building perched at the corner of Hill and Ashley streets here.

"We didn't want to close," explained hotel manager John C. Hewett. "But we had to, there was no other alternative."

The cost of operating the hotel was getting out of hand, he said. In addition, stiff new state and federal regulations on the safety code were strangling the life out of the hotel's budget.

"The expense involved in putting the bedroom areas up to standard to meet new fire and safety codes was the reason we were forced to close," Hewett said.

Hopefully, he went on, the hotel can be re-opened one day.

"But just don't know. I don't know what the future has in store," he added.

Although the hotel area is

closing completely down from the second floor on up, Hewett said other commercial facilities operating on the ground floor would remain open.

These facilities include the Daniel Ashley Coffee Shop, the Daniel Ashley Package Store, Walker's Barber Shop and the American Cancer Society. In addition, he said there would be extra space available for commercial use.

Hewett, who was manager of the hotel for seven years, said it was once the "finest hotel in this area and state."

"For several years, it was the center of social activity of the town," he pointed out.

He said the hotel never experienced any fire or other tragedy greater than a mattress fire.

"There were never any injuries," he added.

The present owners of the hotel, which has been remodeled twice, are Mr. and Mrs. James H. Towel of St. Petersburg, Fla.

City 'Resplendent' With Hotels And Motels At Turn Of Century

By MARCIA McRAE

Turn of the Century Valdosta boasted several large hotels and "was resplendent" with little hotels, according to a member of the Lowndes County Historical Society.

"Valdosta was resplendent with little hotels and motels," said Susie McKey Thomas, historical society member, calling names like The Crescent Hotel, Bellmont, Southern and Princeton, which have only recently been torn down.

The hotels were clustered near the railroad lines for easy access for guests.

"We had a number of Negro hotels through the years also," Mrs. Thomas said.

The 1904 city directory, she said, listed the Marie Hotel on 219 S. Patterson, operated by James D. Perkins and Giles J. Miller.

The 1917-18 city directory listed the Central Hotel at 112 E. Crane St., which was operated by R. B. McCaskill, she said.

"Later it became known as the Young Hotel and was operated by Charles Young," Mrs. Thomas said.

Valdosta's first hotel, she said is reported to have been run by Rachel Holton on Central Avenue and McKey Street.

"It was an old unpainted two-story thing with a hall all the way through," Mrs. Thomas said.

Then there was the Stuart House, or Stuart Hotel, built around 1860 by Charles T. Stuart.

"He came to Valdosta," Mrs. McKey said, "on the first train that came to Valdosta July 4, 1860. That was the Atlantic Gulf Railroad."

The Stuart House, she said, was on East Savannah Avenue and faced the railroad.

It was built with eight rooms, Mrs. Thomas said, but Stuart enlarged it until eventually it had a big hall where operas, minstrels and other entertainment was performed. It had facilities for horses and buggies, too.

"It was really famous and known particularly by drummers of the time, men who were salesmen," Mrs. Thomas said.

"The Patterson Fire Company held many balls

there," she said, adding the historical society museum has one of the first ball invitation.

The Stuart House went through many changes and was a hub of Valdosta life. Stuart's daughter, Ida Stuart was postmistress so the post office was located there.

In 1882, Mrs. Thomas said, J. H. Stump, came to Valdosta.

He was a painter and was 'quite musical,' she said.

"He held dancing classes in the Stuart Hotel," she said.

At the hotel were display rooms for the salesmen, a barber shop, billiard and pool room.

Stuart left Valdosta in 1894 to manage a hotel in Thomasville.

The Stuart House changed hands several times. The last people who had it, Mrs. Thomas said, were Mr. and Mrs. J. E. Morrow in 1897.

Some time after 1902 it burned.

But that did not leave Valdosta visitors without a place to stay.

"The Valdes Hotel, and Stuart House and the Florence Hotel," Mrs. Thomas said quoting several sources, "were all here in 1902. "Porters from the hotels would go down to the trains and try to get customers.

"They finally got to be such a hassle," she said, "they were required to stay a certain distance from the train itself. They had drays to meet the train and carry the customers' baggage," she said.

By 1894 the Prescott Hotel had been built on Patterson Street and Savannah Avenue. It became the Florence in 1905 and in 1911 the Patterson Hotel was built on the same site.

The Prescott Hotel was owned by Ransom T. Prescott. In 1905 it became the Florence under the ownership of Mr. and Mrs. W. F. Bamberg. Mr. and Mrs. W. A. Jeter were manager, Mrs. Thomas said.

Advertized rates for the Florence, she said, were "\$2 per day and hot and cold baths at all hours."

The contract for the Patterson Hotel, Mrs. Thomas said, was let on June 27, 1911.

"It was made of pressed brick trimmed with

marble and cost \$100,000," she said.

It opened on Monday, Aug. 12, 1912, Mrs. Thomas said, with a special dinner for the mayor, councilmen and their families.

It was the site of many festive occasions for the Valdosta community, including a banquet to celebrate the opening of South Georgia Normal College on Jan. 2, 1913.

For the banquet, Mrs. Thomas said, the orchestra from the Montgomery Theatre in Valdosta played.

The Valdes Hotel, another of the large hotels, was built in 1902 by a group of Valdosta businessmen.

It got its name from Valdosta and Lowndes, Mrs. Thomas said.

"It was remodeled several times," Mrs. Thomas said, "They added 50 rooms in 1913 at a cost of \$25,000 and \$15,000 more for furnishings.

"At first it was brick but then they had a severe fire in 1923.

"I remember my mother got us out of bed to watch the fire," she said. "Then they covered the brick with concrete and plaster."

"There were banana trees in front of the hotel, which was a modified Spanish architecture. I remember the trees had bananas on them," she said.

The first managers, who had leased the hotel for 10 years, were Mr. and Mrs. E. D. Ferrell.

They came from Montgomery, Ala., and brought their own kitchen staff," Mrs. Thomas said. "Mrs. Ferrell took charge of the dining room."

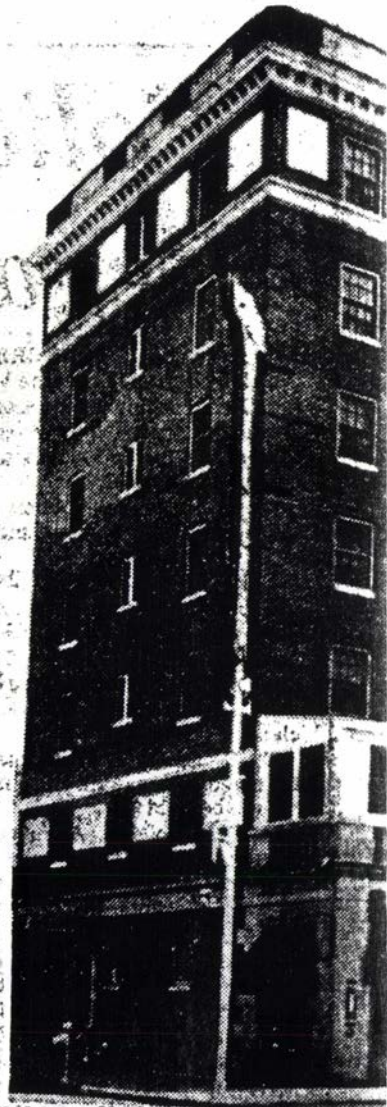
While it catered to commercial trade, and had display rooms for salesmen's wares, it was filled on Sundays with Valdosta families there for the good food for which it was well known, she said.

The Valdes Hotel had a chief cook, meat cook and pastry cook and a head waiter with 12 waiters in his charge, she said.

The Valdes was operated in Valdosta through 1962 when it was torn down.

"The Daniel Ashley Hotel," Mrs. Thomas said, "built in 1924 was a latecomer."

"It was named for Daniel Cornelius Ashley Jr. who designed the building. He was killed in an auto accident and never lived to see his idea completed."



Daniel Ashley

IV. Adaptive Reuse

G. Barber-Pittman House / Chamber of Commerce

**BARBER-PITTMAN HOUSE
CHAMBER OF COMMERCE
416 North Ashley Street**

Built in 1915 by E.R. Barber, this house is an excellent example of the turn-of-the-century Southern domestic Neoclassicism. It was designed by Lloyd Barton Greer, a prominent South Georgia architect and long time resident of Valdosta who received his early training at the Georgia School of Technology and in the Atlanta architectural firm of George C. Thompson.

It should be noted that construction documents were found in the house during the clean-up. However, the drawings did not include the room over the porte cochere, and they indicated a balustrade pediment on the front elevation. It is not known if the changes occurred during construction or if there was another set of drawings made.

The March 5, 1915 issue of the Valdosta Daily Times states, "The framework of the residence of Mr. E.R. Barber on Ashley Street is nearly completed and one can get a good idea now of what a handsome structure it will be. It is to be modern in every respect and will be the first residence in Valdosta to be equipped with an electric passenger elevator." Oddly enough, the elevator was never installed. Instead, the elevator shaft reserved for the lift was used by Mr. Barber as a storage space to house his various business records.

The June 29, 1915 issue of the Times advised that contractor Deming (John Nelson Deming of Valdosta) "is putting in the hardwood floors in Mr. E.R. Barber's handsome new home on Ashley Street and the building will be completed in the next two or three weeks..."

The stylish residence completed in June of 1915 was the residence of Mr. Barber, his wife and two daughters. Mr. Barber was one of the original founders of the Valdosta Coca-Cola Bottling Works, the second plant in the world to bottle the now famous cola.

Upon the death of Mr. Barber in 1965, the house became the property of his oldest daughter, Ola Barber Pittman. It was here that she made her home.

When the new U.S. Post Office/Federal Office Building was constructed on North Patterson Street in the 1960's, the safety of the home was threatened. The property is adjacent to the Post Office complex, and the General Services Administration was eyeing it as a potential site for the expansion of parking facilities. However, Mrs. Pittman was determined to protect her home; and through her tenacious efforts she was successful in staving off the long arm of the governmental agency. It is said that she placed a call to President Lyndon B. Johnson and made her position in the matter very clear to him. At any rate, "Miss Ola" won her case.

Mrs. Pittman died in Valdosta in 1977 after spending the last two years of her life in a nursing home. When her will was read, it was revealed that she had left the home to "the citizens of Valdosta." She had detailed very explicit instructions as to her wishes regarding it. She was particularly anxious that the government not gain control of the property. There was also a provision in her will that prohibited selling it. Should any attempt be made in this direction, the property was to revert to her estate. This home, had apparently, been a haven of rest for her - a place in which she felt secure - where she could pause, relax and reflect upon the pleasantries of life. And, seemingly, this was the heritage she wished to pass on to the citizens of Valdosta in leaving the property to them.

It was determined in 1979 that the use of the property as the location of the Valdosta/Lowndes County Chamber of Commerce satisfied both the legalities of her stipulations for the house and the vision that she had for its benefit to the citizens of Valdosta.

Restoration of the home has been accomplished under the direction of architect William Richard Hill and has preserved the timeless beauty of the house. Work began in September of 1980 and was completed in May of 1981 at a cost in excess of \$200,000. Mrs. Pittman left \$75,000 in her will to be used for the house, but most of the funds were donated by members of the community who recognized the value of the restoration effort.

The Barber house was placed in the National Register of Historic Places on February 12, 1980.

ARCHITECTURE

In carrying out the restoration, great care was taken to preserve the architectural integrity of the house. It should be noted that construction documents were found in the house during the clean-up. However, the drawings did not include the room over the **porte cochere**, and they indicated a **balustrade pediment** on the front elevation. It is not known if the changes occurred during construction or if there was another set of drawings made.

The Neo-Classical structure features a full-facade front porch. The colonnaded front porch occupies the full height and width of the facade. Six heavily fluted supporting columns, capped with **Ionic scrolls** support the massive front porch. In addition to these are two **pilasters**, non-supporting columns attached to the wall that are used for decorative purposes only. The pilasters represent a classical column with a **base, shaft and capital**. Two story columns are the most significant feature of the Neoclassical style. In classical architecture, the **entablature** is the part of the building carried by the columns; consisting of **architrave, frieze and cornice**. In this building, the architrave and frieze are more simplistic with the **cornice** being the highlighted architectural element. The cornice contains **dentil molding** and **modillions** as decorative features.

Other significant features that comprise this Neoclassical styled home include the symmetrically spaced windows and the central front doors on the first and second story. Windows are double-hung sash type and have one solid pane in each sash, i.e. one-over-one. The main entrance to the

building is the central front door which is a double door with a **fanlight** above. The upper story of the front porch contains another centrally located door which opens onto a beautifully **balustrade balcony**. The door is surrounded on each side with decorative **sidelights** which are termed as **lattice windows**.

The exterior details of the house, although decorative and beautiful are just a hint at the rich intricacy of the interior. Of special note are the **wainscoting** and molding which frame the doors and the two fireplaces on the first floor. Ceilings on both floors are marked by the same wood detailing, though that of the second floor is less ornate. The ceiling detailing in the dining room consist of **concentric squares** of small lights (60 in number) integrated with a wood beam system, a unique design for a structure of this period. Other distinguishing features rarely found in houses of the period are a central vacuum system, plans for an electric passenger elevator, elaborate brass lighting fixtures, and a pressure-cooled refrigeration system.

The downstairs and upstairs are connected by a split level staircase. Two of the upstairs bedrooms were converted into one large meeting room, and a photo dark room was added. The room above the porte cochere, used now as an office, was originally a sewing room.

The Barber House has been carefully and authentically appointed with fifty-two pieces of the original furniture including the family piano. Four rooms of the house are completely original with the minor exceptions of the lace curtains, accessories, rugs, and upholstery which were chosen according to the decor used in the 1915 era. The four rooms are the music room, the parlor, the dining room, and an upstairs bedroom.

All the brass light fixtures were replated and have been put to use throughout the house. The fixtures are most prominent in the three main rooms on the first floor, the entrance hall way, the bedroom, and the bathrooms. Although the tile in the bathrooms is a duplication of the original, the porcelain fixtures are original. The wall paper selections used throughout the house were chosen from copies of patterns typical of the era in which the house was built. Paint colors used are also in keeping with the times.

VOCABULARY

Neo-Classical - an architectural style characterized by a two-story pedimented porch or portico supported by callosal columns, a central doorway and symmetrically placed windows. The style was popular between 1900 and 1940.

port cochere - a covered entrance, or porch, projecting far enough across a driveway or entrance road so that automobiles, carriages, or other wheeled vehicles may easily pass through.

balustrade - a series of balusters connected on top by a coping or handrail (top rail) and sometimes on the bottom by a bottom rail; used on staircases, balconies, etc.

pediment - a triangular section formed by a horizontal molding on its base and two raking (sloping) moldings on each of its sides.

Ionic scrolls - the volutes or spiral scrolls used on an Ionic column of the Classical order.

pilasters - are non-supporting columns attached to the wall that are used for decorative purposes only.

base - the lowest part of a column or architectural structure.

shaft - the section of a column found between the base and the capital. Like the trunk of a tree.

capital - the upper decorated portion of a column or pilaster on which the entablature rests. Think of the capital as a crown on top of the shaft.

entablature - in classical architecture and derivatives, the part of a building carried by the columns.

architrave - the three parts that make up the entablature. The architrave is the lowermost member which comes in contact with the columns.

frieze - a wide band above the architrave and is where any decorative detailing would occur.

cornice - is the top of the entablature and consists of several pieces of molding used as a finishing element.

dentil molding - a row of small square blocks used on many cornices, moldings, etc. This molding gives the impression of a row of teeth.

modillions - ornamental blocks or brackets used in a series to support the corona (overhang) in the composite or Corinthian orders.

fanlight - a semicircular or fan-shaped window with a radiating glazing bar system; usually found over entrance doors.

sidelights - a usually long fixed sash located beside a door or window; often found in pairs. Sidelights are used to give natural light to windowless hallways.

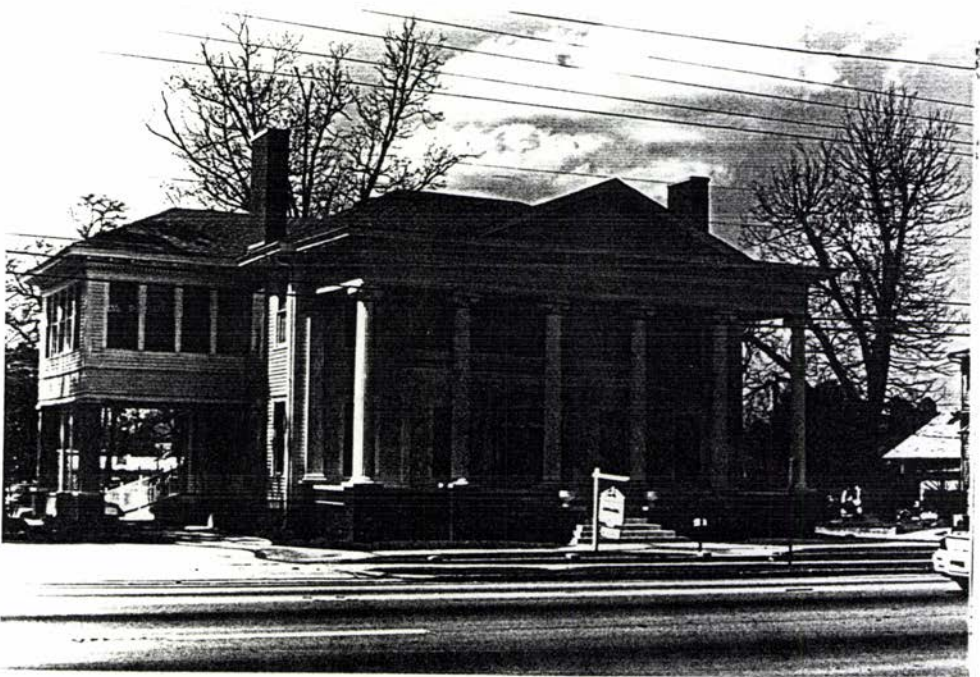
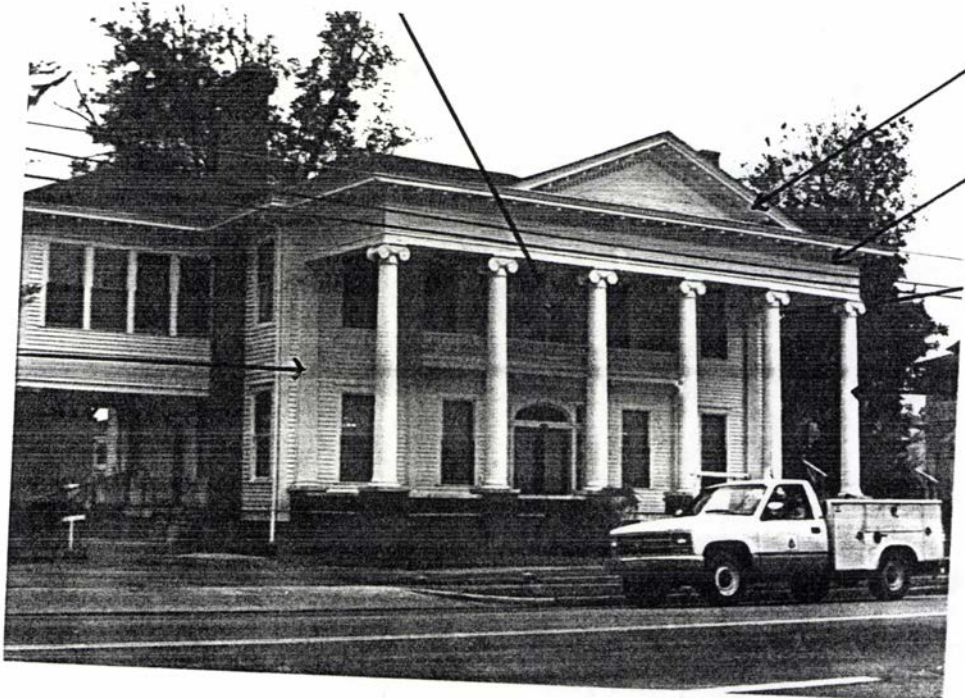
lattice window - a window with many small diamond-shaped window panes.

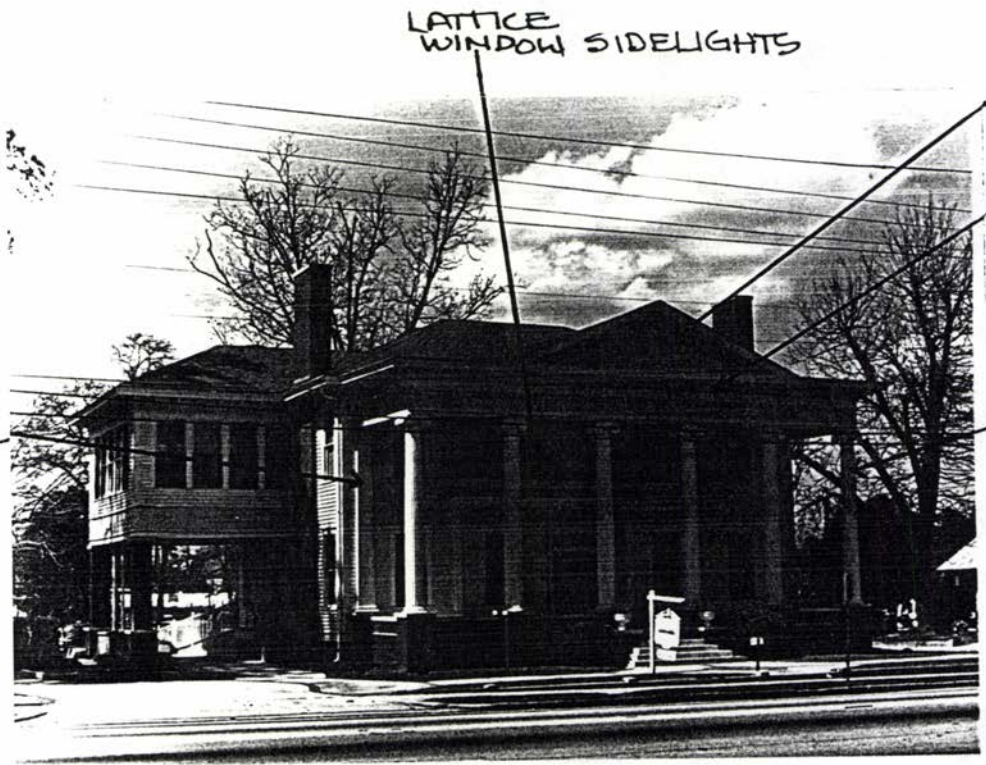
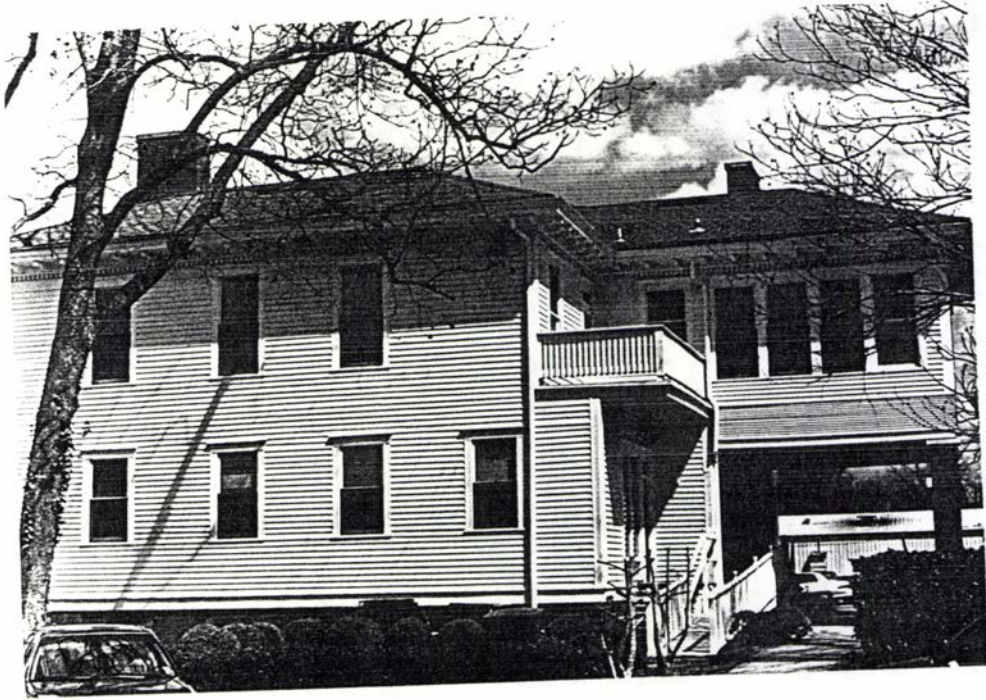
wainscoting - panels of wood on the walls of a room, often used on the lower part from a chair rail down to the floor.

concentric squares - squares having the same center.

ACTIVITIES

***See the culminating activities at the end of the chapter.**





LATTICE WINDOW SIDELIGHTS

MODILLIONS

DENTIL MOULDING

IONIC CAPITALS

PILASTER

TWO-STORY COLUMNS ARE MOST SIGNIFICANT FEATURE



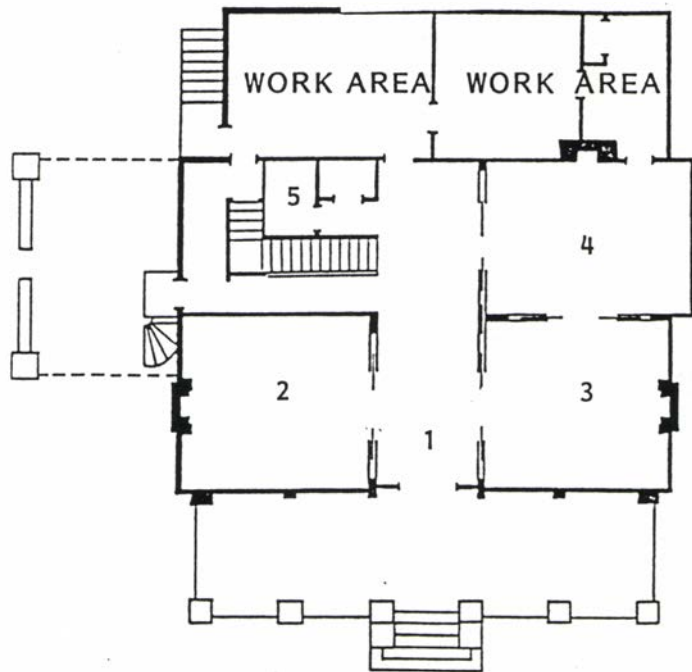
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BARBER-PITTMAN HOUSE

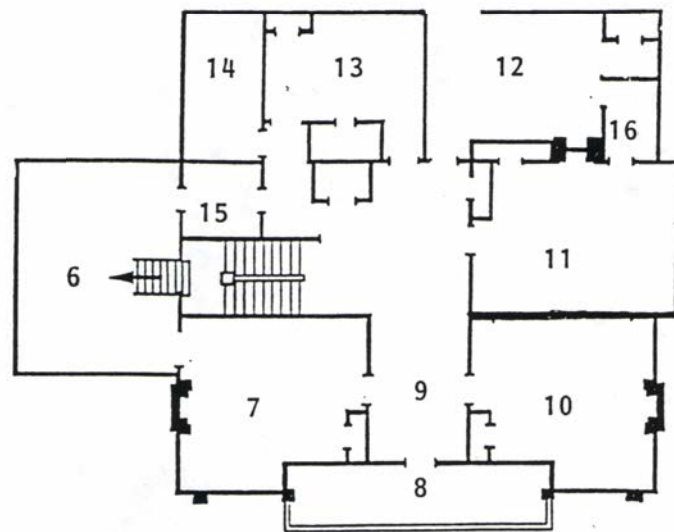
Built in 1915 by E. R. Barber, this house is an example of Southern Neo-classicism. It is presently the home of the Chamber of Commerce. 416 N. Ashley St.

about the artist: Jennifer Smith

I am a native of Valdosta. I received a B.A. degree from Queens College with an art major – biology minor in May of '83, and am now studying biology further at UNC-Charlotte.



FIRST FLOOR



SECOND FLOOR

WALKING TOUR
OF
THE BARBER HOUSE



VALDOSTA • LOWNDES COUNTY
Chamber of Commerce

ARCHITECT - LLOYD BARTON GREER
BUILT IN 1915 BY JOHN DEMING

FOLLOW MAP ON BACK OF BROCHURE

1. ENTRANCE/HALLWAY - As you enter the house from the front door into the hallway, attention should be given to the wainscoting which lines the entrance hallway and staircase area. The beam system of the hallway ceiling is very unique in that this pattern of concentric squares is like that pattern of the floor. All the woodwork on the house is original and is Georgia pine or oak. Notice the fan shaped glass pattern over the front door which is known as Federal architecture. If you are viewing the hallway during the morning, look closely as the morning sun produces a rainbow of colors on the hall floor because of the beveled glass.
2. MUSIC/LIBRARY - All of the furniture of this room is original. There are 52 original pieces of furniture in the house and its estimated value is almost \$50,000. The most valuable piece of furniture is in this room and is the secretary facing the east wall. This room contains the family book collection and also the original pieces of sheet music displayed on the piano and on the stand to the right of the piano. Notice the original tile work on the fireplace and the detailed fireplace cover.
3. PARLOR - The brass chandeliers are original to the house, but were replated upon restoration. The rug was chosen to match the 1915 period and was imported from England. Note the symmetrically spaced linteled windows and the paint colors that are in keeping with the time.
4. DINING ROOM - This room is particularly attractive because of the unique casino ceiling detail with 60 small lights integrated with a wood beam system. The glass cabinet in this room contains some of the personal belongings of the Barber family. In this collection is the blueprint and patent for the conveyer system of bottling soft drinks that Mr. Barber designed. In this glass cabinet you will also find a 1915 Coca Cola bottle and a Red Race bottle. Notice the sliding doors that provided privacy for the various rooms and the small vertical mirrors located between the windows.
5. BATHROOM - One of three restored bathrooms.
6. OFFICE (FORMERLY SEWING ROOM) - PLEASE FOLLOW STAIRS TO THE FIRST LANDING. Notice the tall beveled glass doors leading to the sewing room on the south side of the building. This room was used for sewing and sitting and little was done during restoration. Notice the Georgia pine wood throughout this room and the abundance of windows. Look out the windows and view the gazebo on the south lawn. The garden area surrounding the house is lush with greenery and flowers. Please notice the hand laid brick walks that surround the house. This

room is now used as an office and is above the porte-cochere below which is designed to shelter those getting in and out of vehicles.

7. OFFICE (FORMERLY BEDROOM) - Following the map, proceed into the first bedroom which has also been converted into an office. The only original furniture in the two offices are the bookcases. Notice the plaster walls which are off-white compared to the pure white ceiling. All the ceilings in the house are 10 feet high. Notice the transoms over each door leading from room to room which served to circulate air throughout the house prior to air conditioning.

8. BALCONY - From the hallway, notice the balcony to the right. The door is locked for safety reasons, but through the door notice the columns that are made of metal with the top part made from brick which contains the scroll work. These columns represent an excellent example of turn-of-the-century Southern Domestic Neo-Classic architecture. The six Ionic supporting columns have dentils and brackets running around the cornices.

9. UPSTAIRS HALLWAY - In the hallway note the small brass plate on the baseboard. This was the hose connection for a central vacuum cleaning system that is original to the house. The vacuum machine is located in the basement. Also note the large door on the west side of the hall. This room was originally to serve as a shaft for an electric passenger elevator. Oddly enough, the elevator was never installed. Note the numerous pictures on the walls depicting Valdosta at the turn of the century.

10. 11. 12. 13. BEDROOMS - Originally used as bedrooms, these rooms have been converted into offices.

14. SUN PORCH - To the left of the elevator shaft you will see a small sun porch.

15. BATHROOM - To the left of the sun porch is one of two upstairs bathrooms. Notice the original iron claw bathtub.

16. BATHROOM - Located between bedrooms #11 and #12 is the second upstairs bathroom. The water closet and wash basin have been restored with their original replated fixtures and the wallpaper and individual pieces of floor tile chosen according to what would have been used in the 1915 period.

BIOGRAPHICAL NOTES E. R. BARBER FAMILY

Eugene Roberts Barber, son of Thomas Holder Barber and Jane Frances Roberts, was born in Sandersville, Georgia November 25, 1870. He was married to Margaret Goff, a native of Cochran, and the daughter of Charles Gordon Goff and Missouri Thompson. Mr. and Mrs. Barber were the parents of two daughters - Olabelle (Ola) and Leila.

Prior to moving to Valdosta, Mr. Barber worked for the Savannah-Americus Railroad. During the early 1890's while working for the railroad, Barber invested in the Helena Georgia Bottling Works. In the Fall of 1896, he exchanged his one-third interest in this establishment for a one-half interest in the Valdosta Bottling Works and moved his family from Helena to Valdosta. The Valdosta firm was founded in 1894 by R. H. Holmes. Sometime between 1894 and 1896, J. F. Holmes, younger brother of R. H., acquired an interest in the business, which at that time was bottling ginger ale, soda water and ciders. In 1896 Mr. Barber purchased the interest of Mr. R. H. Holmes. By 1897 Valdostans began to enjoy "the pause that refreshes," for it was in this year that the company began to bottle Coca Cola. The local firm was the second plant in the world to bottle the famous Cola, which was instantly well received. The soft drink was served by all the leading drug stores and the Valdosta Drug Company acted as distributor for the fountain syrup. The company also developed a special formula for ginger ale. The trade name for this bottled drink was "Red Race."

In 1924, Mr. Barber sold his interest in the firm to his partner, J. F. Holmes. He then devoted most of his time to the management of a local public swimming pool which he had founded. The pool, known as Barber's Pool, was located in River Street Road; and it provided recreation for several generations of Valdostans.

In addition to his business interests, Barber was an inventor. He held patents for improvements to the cotton gin as well as patents for improvements in the bottling process, including the rotary type table for filling bottles.

He was prominent in local civic activities, serving one term on the city council. He was a Mason, a Shriner, a charter member of the Kiwanis Club, a loyal member of the First Baptist Church and served a two-year term on the board of the local Carnegie Public Library. He was an investor in the Valdosta Street Railway Company and aided in establishing the South Georgia Normal College (founded in 1913), now Valdosta State University.

Mr. Barber died in Valdosta on November 14, 1965, at the advanced age of 94. He was survived by his two daughters, Mrs. Lamar Carlton Pittman (Ola) and Mrs. E. D. King, Jr. (Leila) of Valdosta. Mrs. Barber preceded him in death on August 7, 1952.

-HISTORY-
of the
BARBER-PITTMAN HOUSE



By Susan McKey Thomas

Built in 1915 by E. R. Barber, this house is an excellent example of turn-of-the-century Southern domestic Neo-classicism. It was designed by Lloyd Barton Greer, a prominent South Georgia architect and long-time resident of Valdosta who received his early training at the Georgia School of Technology and in the Atlanta architectural firm of George C. Thompson.

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The exterior detailing of the home is beautifully simple with its linteled windows and fanlight over the front door. At the same time, one is impressed with this handsome massive structure, its six Ionic supporting columns with dentils and brackets running around the cornices and its symmetrically spaced windows and entrance door.

Attention should be given to the wainscoting and the molding which frames the doors and two fireplaces on the first floor. Ceilings on both floors are marked by this same wood detailing though that of the second floor is more restrained than that used on the main floor. The ceiling detailing in the dining room, consisting of concentric squares of small lights (60 in number) integrated with a wood beam system is a very unique design element within a structure of this period. Another significant internal mechanical detail is the baseboard vacuum system.

Upon the death of Mr. Barber in 1965, the house became the property of his daughter, Ola Barber Pittman; and it was here that she made her home.

When the new U.S. Post Office/Federal Office Building was constructed on North Patterson Street in the 1960's, the safety of the home was threatened. The property is adjacent to the post office complex, and the General Services Administration was eyeing it as a potential site for the expansion of parking facilities. However, Mrs. Pittman was determined to protect her home; and through her tenacious efforts, she was successful in staving off the long arm of the governmental agency. It is said that she

placed a call to President Lyndon B. Johnson and made her position in the matter very clear to him. At any rate, "Miss Ola" won her case.

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While there was great appreciation for Mrs. Pittman's generous bequest, some of the restrictions which she had placed upon it presented some technical problems; and it was not until March of 1979 that any real progress was made toward resolving the matter. At that time, the Southwest Georgia Chapter of the American Institute of Architects became interested in the project. Enthusiasm concerning it gathered momentum, and the local Junior Woman's Club offered their services. Representatives of the various interested groups, including those from the Valdosta-Lowndes County Chamber of Commerce, met with the executors of Mrs. Pittman's trust estate and began working together. Fortunately, they were able to surmount the difficulties first encountered; and it was determined that the use of the property by the Chamber of Commerce would, indeed, fulfill the requirements set forth by Mrs. Pittman's will. The real work then began.

Restoration of the home has been accomplished under the direction of architect William Richard Hill, associate of IPG of Valdosta. Mr. Hill holds a Bachelor's Degree in Architecture, having graduated from the Georgia Institute of Technology in 1971. He was the recipient of a Demorsch Memorial Scholarship and attended the 1972 summer session at Fountainebleau School of Fine Arts, Fontainebleau, France.

In carrying out the restoration, great care has been taken to preserve the architectural integrity of the house. Small liberties were taken only when it was necessary to instigate changes for practical purposes. The original light fixtures have been put to use and much of the furniture used throughout the house belonged to the Barber-Pittman family. The tile in the bathrooms is a duplication of the original. The wallpaper used was selected from copies of patterns contemporary with the era within which the house was built. Also, paint colors used are in keeping with the time.

General construction of the renovation project was done by Amos Construction Company, Incorporated and landscaping by Southern Landscaping Contractors.

The Barber-Pittman House was placed on the National Register of Historic Places on February 12, 1980.

IV. Adaptive Reuse

H. Craftsman Houses

CRAFTSMAN HOUSES 1000 Block Slater Street

HISTORY

This row of Arts and Crafts houses is a good example of adaptive use of residences for professional offices and specialty shops, including gifts, collectibles, antiques, art, jewelry and attorney offices. This adaptive use was encouraged by investment tax credits. The section of houses on the West side of Slater Street, known as Rose Quarters, was built by Dr. E. P. Rose during circa 1910-1915.

ARCHITECTURE

The **Craftsman style** was the dominant style for smaller houses built throughout the country during the period from about 1905 until the early 1920's. The Craftsman style originated in southern California and most landmark examples are concentrated there. Like vernacular examples of contemporaneous Prairie style, it was quickly spread throughout the country by pattern books and popular magazines. The style rapidly faded from favor after the mid 1920's; few were built after 1930.

Identifying features of the Craftsman style include low-pitched, **gabled roof** (occasional hipped) with wide unenclosed eave overhang; roof rafters usually exposed; **decorative (false) beams or braces** commonly added under gables; porches, either full- or partial-width, with roof supported by tapered square columns; columns or pedestals frequently extend to ground level (without a break at level of porch floor).

This is an example of the Craftsman style, circa 1930. Approximately one-third of Craftsman houses are of the **side-gabled** type, such as is this example. Most are one-and-a-half stories high with centered **shed or gabled dormers**, again, such as this example. The porch is contained under the main roof. Although, this type is more commonly found in the northeastern and Midwestern states, this is an example found in Valdosta, Georgia, and probably copied from a flood of pattern books appearing on the Craftsman bungalows. Some companies even offered completely pre-cut packages of lumber and detailing to be assembled by local labor. Through this flood of pattern books and pre-cut packages, the one-story Craftsman house quickly became the most popular and fashionable smaller house in the country.

Notice the decorative **pressed metal roof** supported by prominent **triangular knee braces**. The single **shed dormer** encapsulates a triple single-paned row of windows. An interesting use of paired grouped two-over-two windows is included in this structure. An additional significant feature includes the four grouped sets of columns resting on high brick **piers**. This house uses **wooden clapboard siding** which is the most common wall cladding of the Craftsman style. **Wood shingles** rank second.

VOCABULARY

Craftsman style - Craftsman style houses were primarily inspired by two California brothers - Charles Greene and Henry Greene. It was popular from about 1905 to about 1930 generally, and in some places in the U.S. it was still being built into the 1940's. The Craftsman style house was inspired by the English Arts and Crafts Movement and is usually built as a bungalow. Key identifying features of this style are the low-pitched, gabled roof with wide overhanging eaves usually supported, or appears to be supported, by braces or false beams. The upper sashes in windows and the windows in doors are usually divided into multiple panes of glass and the front porch is usually supported by wooden, tapered supports which rest on masonry raised piers.

gable roof - a sloping (ridged) roof that terminates at one or both ends in a gable.

decorative or false beams - are used for decorative purposes only. They appear under gables and look like supporting beams, but they do not actually support the roof.

side-gabled - a roof with the gables facing either end of the house. The roof runs parallel with the front facade of the house and has gables on either end.

shed dormer - a shed dormer is a vertical window projecting upwards from the slope of a roof which has a flat roof that slopes only one way such as a small utility shed, therefore its name.

gabled dormer - a gabled dormer is a vertical window projecting upwards from the slope of a roof which has a gabled roof; a roof which has two slopes which meet in the middle to form a ridge.

pressed metal roof - sheet metal that is usually galvanized (coated with zinc), tin-plated (coated with tin) or tern-plated (coated with tin and lead). It is either manufactured singly as in shingles or in sheets as in ceiling panels. It comes in a variety of patterns.

triangular knee braces - are triangular shaped braces which support or appear to support roof beams.

pier - a square supporting base or pillar.

clapboard - this type of siding consists of boards that are thicker on one edge than the other; the bottom (thick) edge of one board overlaps the top (thin) edge of the board below. It can also be called bevel or lap siding.

wood shingles - thin pieces of wood used in overlapping rows as a means of covering walls or roofs. Up until 1850, shingles were cut by hand; after this date, sawing became the dominant means of manufacture. The but of the shingles can be cut in a variety of shapes to give the shingle surface a distinctive patten. Wood shingles come dimensioned or in random widths, plain or end-modified with lengths most often being 16, 18, or 24 inches.

DECORATIVE PRESSED
METAL ROOF

KNEE BRACE

SHED DORMER

GROUPED
COLUMNS



CLAPBOARD
SIDING

HIGH BRICK
PIERS

FRESSED METAL ROOF

SHED DORMER



PIER

EXPOSED
ROOF RAFTERS



WOOD
SHINGLE
SIDING



GABLED DORMER



IV. Adaptive Reuse

I. Old Valdosta Water Works (Culminating Activity).

OLD VALDOSTA WATER WORKS Savannah Avenue

The vacant building standing at Savannah Avenue today is the site of the first water processing plant in Valdosta. The Italian Renaissance building was constructed circa 1900. The water works plant was originally located where the building is today because it was the site of an artesian aquifer.

By 1900, the first manmade well was dug on the site. This well furnished the water for the entire City of Valdosta at that time. Between 1915 and 1948, the City of Valdosta experienced a balloon effect in its growth and population and therefore three more wells were dug at the waterworks on Briggs and Savannah.

Although operations at the Savannah Avenue water plant grew to be very large in scale, the beginning operations were simple. However, as time passed, more equipment was added and older equipment updated. Coal fired steam pumps were first used to pump the water out of the deep wells, which reached the aquifer. Later, in the 1940's and 1950's, the coal and steam fired engines were replaced with more modern electric pumps which were more automated and faster.

In 1958, two deep wells were operational at the plant. The 400 feet deep wells produced over half of the City's water at that time. Well No. 2 had a capacity of 1,400 Gal. Per. Min. and Well No. 4 had a capacity of 1,800 Gal. Per. Min. These two wells at the Savannah Avenue Water Plant produced a total of 3,200 Gal. Per. Min. compared to the combined total of 3,000 Gal. Per. Min. produced by the other three wells in town.

In addition to pumping capacity, water storage was an important factor. The Savannah Avenue Water Plant had three different storage areas. One was located on Briggs Street, one on the corner of Savannah and Briggs and one in the pipeyard on Savannah. The water storage facility on Briggs was a reservoir which had a capacity of 125,000 gallons and the one on the corner of Savannah and Briggs was a storage tank which held 500,000 gallons while the one in the pipeyard was a tank that had a capacity of 300,000 gallons for a total of 925,000 gallon water storage capacity at the plant.

Back in the 1950's and 1960's, Valdosta had some of the best water found anywhere. The water was clean and fresh. The reason for such good water quality at that time was that the water was coming from an excellent aquifer. In addition, as is still done today, chemicals were added to the water to make it better. Chlorine was added to control bacteria and lime and soda ash were added as softeners, Nalco was added as a tubercular naturalizer while fluoride was added for teeth and as a bone hardener.

Today, the water plant on Savannah Avenue is no longer used. Due to some water purity problems in the aquifer which fed the Savannah Avenue Plant and the intense growth and water needs of Valdosta, a new water plant had to be built. A comparison of Valdosta's water needs in 1958 and today shows the increase in need and capacity.

1958

May 1958 - total amount of water pumped for the month = 59, 895,000 Gallons

May 1958 - maximum amount of water pumped in one day = 2, 355,000 Gallons

1996

May 1996 - total amount of water pumped for the month = 288, 904,000 Gallons

May 1996 - maximum amount of water pumped in one day = 12, 180,000 Gallons

Although the Savannah Avenue Water Plant is no longer used, the brick building that still stands on the site today. Interestingly, it was not used solely for housing the wells and pumps, but a portion of the building was built as a reservoir. The part of the building that held the water appeared from the exterior like the rest of the building, but on the interior, it was built like a swimming pool with a concrete basin.

Behind the main building, is a smaller building that also served the water works. It also held pumping equipment. To the east side of the building, there were four aerators (small square buildings enclosed in screen with concrete aerator heads inside). These aerator houses were constructed on what appeared to be the ground. It appeared that the water was pumped up into these houses from nowhere; it came up through the aerator heads and crashed down the sides of them and disappeared back to where it came from. In reality, however, the water did come from somewhere and go back to that same place after it was aerated. Underneath the four aerators was a very large underground water tank that held hundreds of thousands of gallons of water. The aerators were placed on top of the underground tank and the water was pumped up from the tank through the aerators for freshening and then returned to the tank. Without the aerators, the water held in the tank would not have been as good. The aeration kept the water moving which kept it from becoming stagnant like a pond.

The Old Valdosta Waterworks plant served the City for about 90 years, going from a small one well operation to a plant that pumped between two and three million gallons of water into the City of Valdosta each day. However, in the last several years of operation of the water plant, the water quality began to lessen. The water began to contain much more sulphur than desirable and some other impurities which made it even less desirable. Something about the aquifer had begun

to change and therefore the quality of the water was not as good. It is thought that the rock formation in the aquifer had changed somewhat and that the water was not flowing in the same paths that it originally did. If this was the case, and the water was taking a different course, then it would be likely that the taste of the water or the amount of impurities in it could change.

It was at this time that the City began to look for an alternative site to dig some new wells and construct a new water works plant. That site was located and a new waterworks was built. The old waterworks was closed on December 16, 1992 when the new water works was up and running. The old plant sat quietly after it was closed down. All equipment was left in place because the new waterworks had all new pumps and equipment. The plant sat this way for about a year until the City began dismantling it in the summer of 1994. All summer, the city workers took the equipment out piece by piece. The aerator houses were removed and the underground reservoir was dug out and in filled with dirt. When it was all over, the City left the building completely vacant. Not a turbine, pump, or even a bolt or screw could be seen to evidence the heavy equipment that once pumped the water for all of Valdosta. It is now 1996 and the building remains vacant just as the City left it two years ago. Sitting and waiting until someone figures out a way to bring the building back into useful life once more.

ARCHITECTURE

The Old Valdosta Water Works building is constructed in the **Italian Renaissance style**. The style was popular between 1890 and 1935 in the United States and a variety of buildings from commercial, to industrial, to residential buildings were constructed using this style. The latest revival of interest in the style occurred, however, about 1880. It was developed as a contrast to the Gothic-inspired Shingle or Queen Anne styles. Identifying features of this style include a low-pitched hipped roof, and sometimes flat roof, usually clad with ceramic tiles. The upper story windows are usually smaller and less emphasized than windows below. Arches over windows or doors are fairly common on the bottom floor. Porches and entryways are usually accentuated with classical columns or pilasters. In most cases, the facade is symmetrical.

In the case of the Old Valdosta Water Works, all of the typical identifying features might not fit exactly because the building was built for industrial equipment. Instead of being two or three stories like most Italian Renaissance buildings, it is only one story. It does, however, have a flat roof which makes it fit into the Flat Roof subtype of the Italian Renaissance style. The building is **masonry** construction which is typical of the style. Also typical are the classical arches with their marble **keystones**. The walls of the building are constructed with recessed areas. The combination of a recessed area with a non-recessed area gives the impression of pilasters. The pilasters appear to be wrapped around the entire exterior of the building like columns. The approximately ten foot tall arched windows serve as decorative elements. The windows are constructed with metal frames and are made to open out with hinges for ventilation. Other decorative features of the building include the **beltcourse** near the top and the parapet wall topped with a terra cotta **coping** which is used to hide the flat roof.

VOCABULARY

Italian Renaissance style - the latest revival of interest in this style occurred about 1880. It was developed as a contrast to the Gothic-inspired Shingle or Queen Anne styles. Identifying features of this style include a low-pitched hipped roof usually clad with ceramic tiles. The upper story windows are usually smaller and less emphasized than windows below. Arches over windows or doors are fairly common on the bottom floor. Porches and entryways are usually accentuated with classical columns or pilasters. In most cases, the facade is symmetrical.

masonry - work constructed by a mason using stone, brick, concrete blocks, tile, or similar materials.

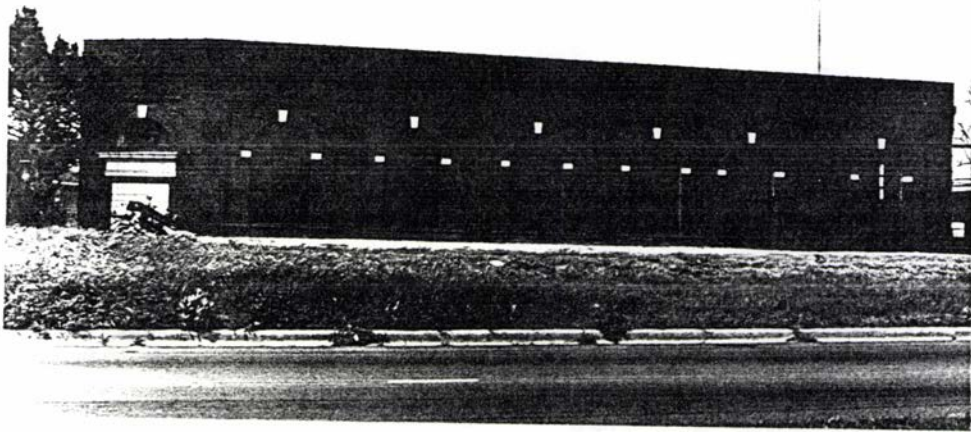
keystone - the wedge-shaped stone found at the center of an arch. The keystone is used to hold the arch in place by force.

beltcourse - a continuous horizontal band of brick, stone, or wood on the exterior wall of a building; used for decorative purposes, or as a means of breaking up a large expanse of wall surface.

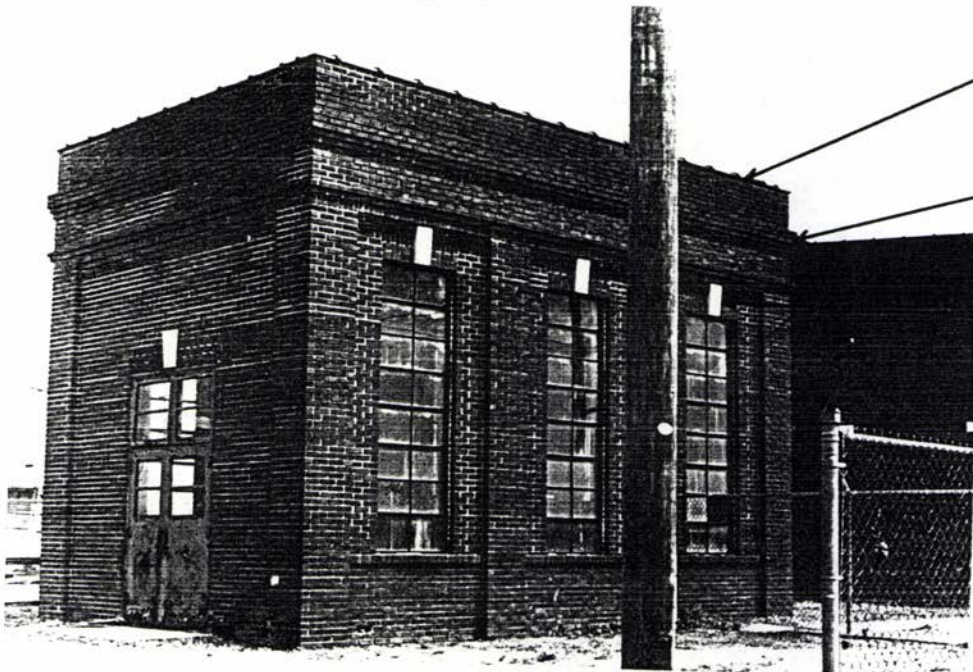
coping - the protective uppermost course of a wall or parapet; projects beyond a wall surface to throw off rain.

ACTIVITIES

* See culminating activities at the end of the chapter.



KEYSTONE

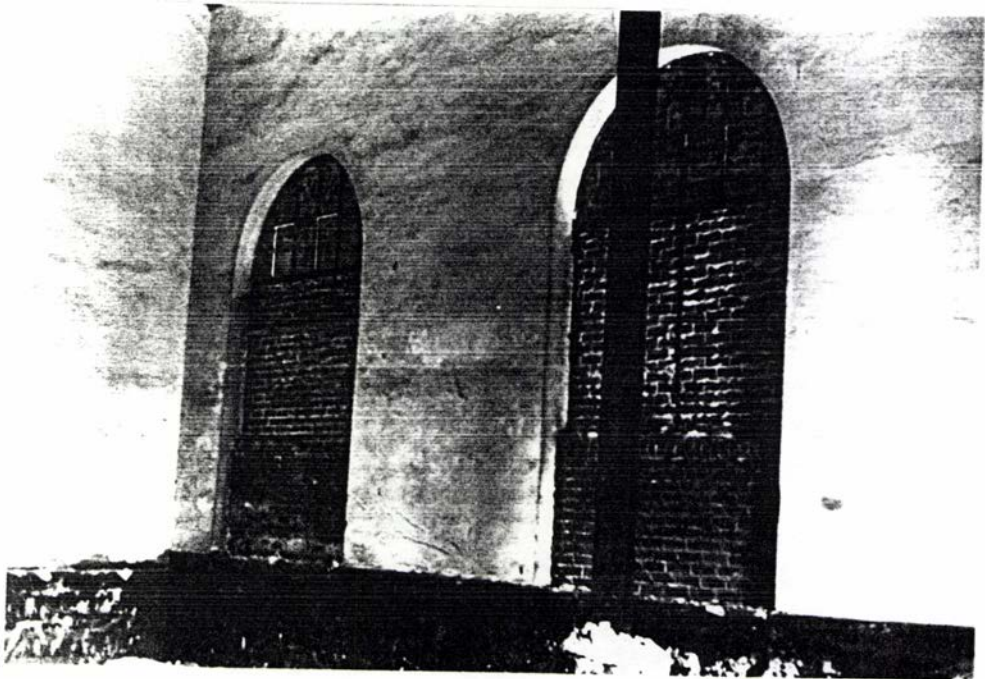
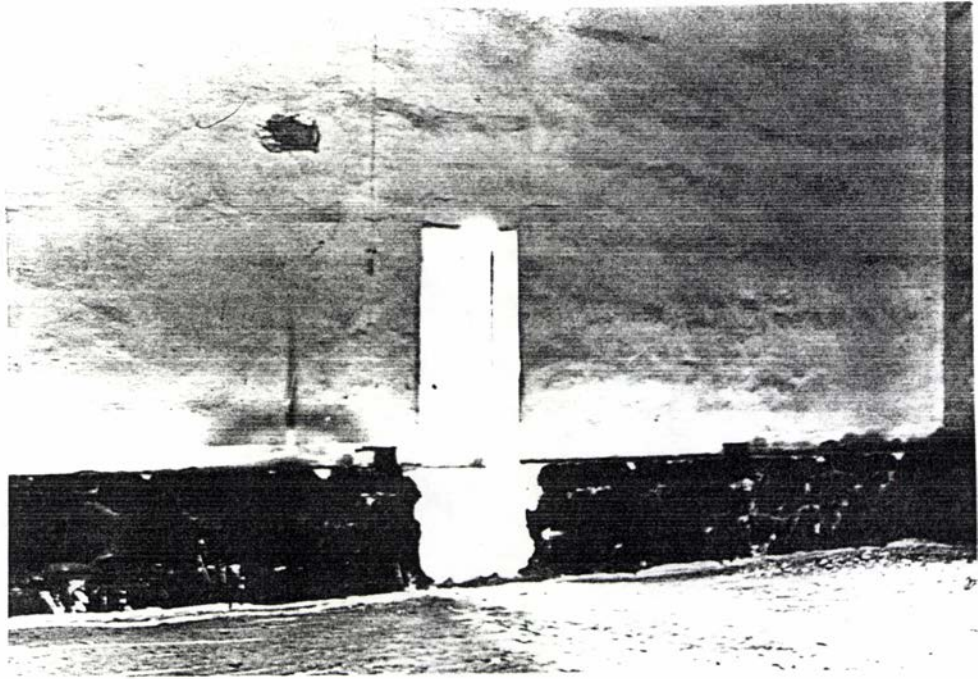


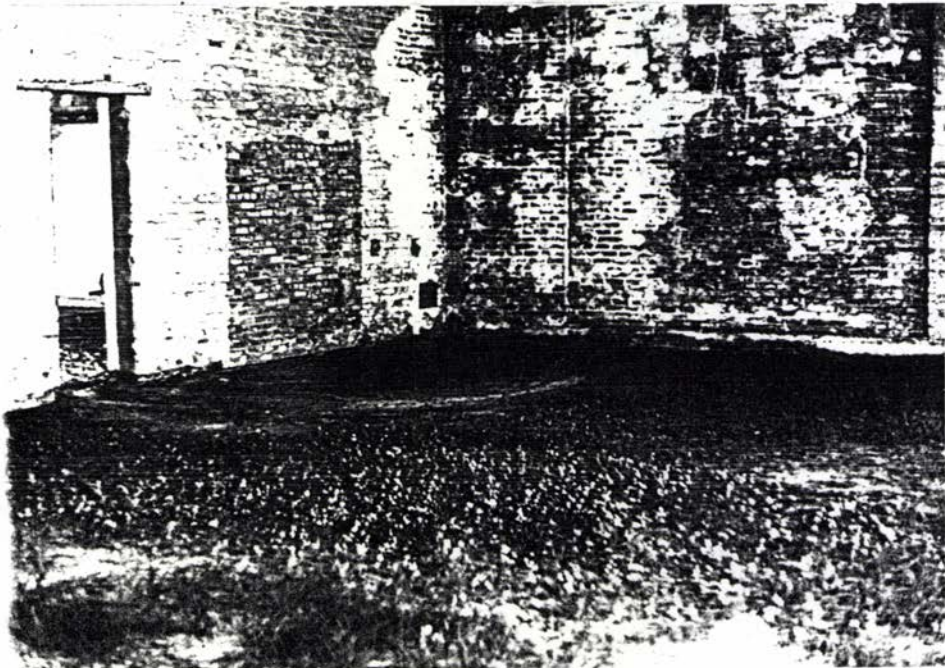
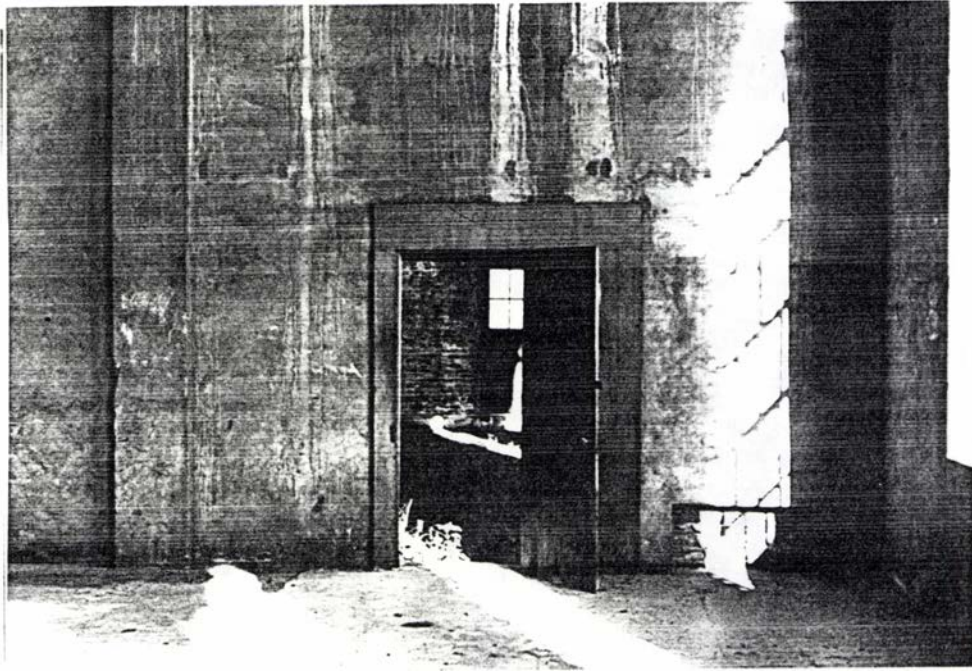
COPING

BELTCOURSE

KEYSTONE







IV. Adaptive Reuse

ACTIVITIES

1. Creating a new use for an old building.

The following information on the Old Valdosta Water Works is for background information in setting the stage for a culminating activity on the Adaptive Reuse Chapter, Chapter IV. The Old Water Works is an excellent example of an old structure being maintained over the years but never having been used for another purpose. The structure is as it was when the City ceased using it as the city's primary water source. Thus, this building is an excellent choice for allowing students to try their hand at creating an adaptive reuse for the twenty-first century. Students will have the opportunity to develop this plan through a creative redesign of the building's interior spaces.

For this activity, a reproducible scaled drawing is provided for students' use in redesigning the space. Students will be asked to adhere to the following guidelines:

1. The exterior of the building must remain unchanged, including windows and doors.
2. Although all windows are to remain, they would limit some uses of the building due to the intensity of the light which passes through them. Students will not be allowed to permanently block or cover the windows, but temporary mechanical devices such as blinds, shades, interior shutters, curtains or some other kind of light blocking device may be used.
3. All interior walls, which show on the drawing, must remain, with the exception of cutting doors where necessary.
4. Additional walls may be added to the interior as necessary or desired.
5. Any other changes to the interior of the building, with the exception of the above, which will not show from the exterior of the building, are allowed.
6. Items relating to the function of the building such as parking, equipment, etc. can be added to the exterior of the building so long as it is conspicuously placed to the side or rear of the building.
7. Landscape, driveways, etc. may be added to the exterior of the building.

2. Journaling.

Following a visit to one of the structures, assign each student to write in an imaginary journal for a selected period of time. Ask them to assume a fictional or non fictional identity of an adult, child, or famous person who might have lived or visited the site.

3. Field Study Matrix.

Have students complete the attached matrix as they work through the selected structures in the classroom setting as well as during the field study to selected sites.

4. Construct a model.

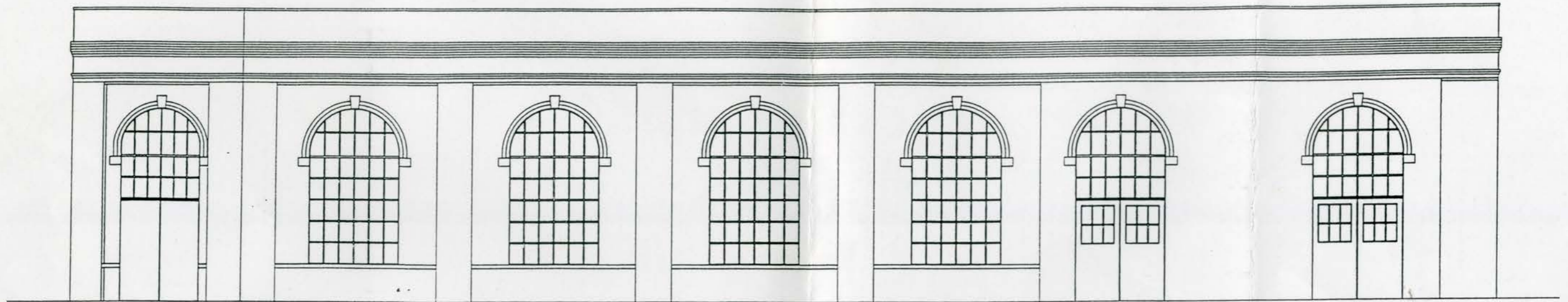
Have students construct a 3-D model drawn and constructed to scale of the new twenty-first century use of the water Works.

BUILDING	ORIGINAL USE	DATE	INTERVAL USE	DATE	RESTORED USE	DATE	PRESENT USE	DATE
The Crescent								
1. Chapel								
2. Kindergarten Bldg.								
Intersection of N. Patterson and North Street								
1. Mediterranean (700 N. Patterson)								
2. Tudor (701 N. Patterson)								
Feagle House								
Converse-Dalton-Ferrell								
Daniel Ashley Hotel								
Barber-Pittman House								
1000 Slater Street (Houses)								

BUILDING	ORIGINAL USE	DATE	INTERVAL USE	DATE	RESTORED USE	DATE	PRESENT USE	DATE
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Daniel Ashley Hotel								
Barber-Pittman House								
1000 Slater Street (Houses)								

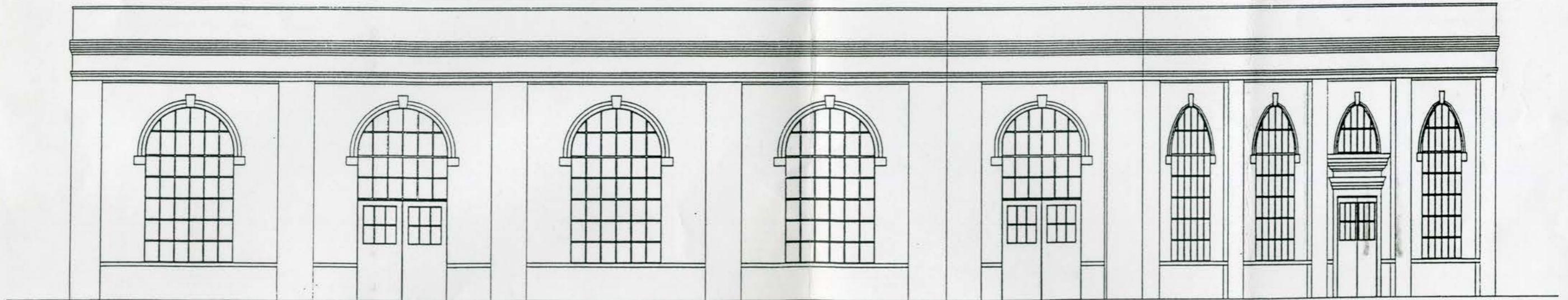
BUILDING	ORIGINAL USE	BUILT	INTERVAL USE	DATE	RESTORED USE	DATE	PRESENT USE	DATE
A. The Crescent:	Residence of U.S. Senator William S. West (Neoclassical)	1897-1899 Cost: \$17,000	Apartments	1940 & 1950	Garden Center Valdosta Garden Clubs (Purchase price \$35,000)	1951	Garden Center Valdosta Garden Clubs	1995
1. Chapel	Wash House for The Crescent		Tool House for The Crescent		Rebuilt into a chapel	1977	Chapel for small weddings	1995
2. Kindergarten Bldg.	Kindergarten - Beth Jones' Kindergarten at 1914 Troup St.	1913	Boy Scout troop meeting house.		Deeded to the Garden Center (Used for brides' dressing room and art exhibits).	1986	See restored use.	1995
Intersection of N. Patterson and North Street								
B. 1. Mediterranean (700 N. Patterson)	C. R. Ashley Residence (Designed by Lloyd Greer)	1913	Residential	1913	Residential with laundromat in front	Prior to 1984	Cork & Cork Law Offices	1995
C. 2. Tudor (701 N. Patterson)	Dr. A.G.Little, Sr. Residence (Designed by Lloyd Greer)	1920-1930	Service Station and Religious Book Store		Law Office	1970	Barham & Dover Law Offices	1995
D. Feagle House	George H. Feagle Residence (Designed by Lloyd Greer)	Circa 1923-1925	Residence		Bright, Blackburn and Kitchens Law Offices	1960	See restored use.	1995
E. Converse-Dalton-Ferrell	Converse Family Residence (Neoclassical Style)	1902 Cost: \$16,000	J. B. Vam Family Residence O. D. Dalton Family Residence	1915 1925-1982	Valdosta Jr. Service League Headquarters	1982	Valdosta Jr. Service League - McKey Eye/Dental Clinic	1995

F. Daniel Ashley Hotel	Daniel Cornelius Ashley, Jr. Hotel (Designed the 132 bedrooms)	1924-1925	Hotel (Decreased to 120 bedrooms)		Retirement Apartment Complex	1973	Retirement Apartment Complex	1995
G. Barber-Pittman House	E. R. Barber Residence (Neoclassical) (Designed by Lloyd Greer)	1915	Residence of Ola Barber-Pittman (Willed to citizens of Valdosta.)	1965 1977	Valdosta-Lowndes Co. Chamber of Commerce (Restoration by Richard Hill)	1979	Valdosta-Lowndes Co. Chamber of Commerce	1995
H. 1000 Slater Street (Craftsman Houses)	Residential/Rental (Built by E. P. Rose)	1910 1915	Residential/Rental		Residential/Rental		Professional Offices and Businesses	1995



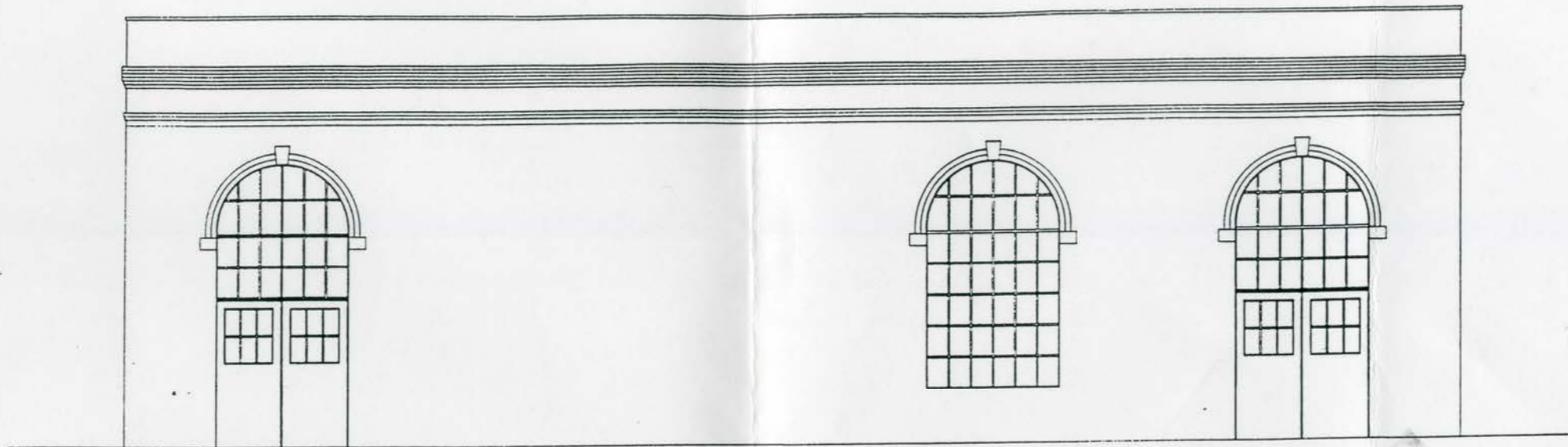
FRONT ELEVATION

SCALE: 1/4" = 1'-0"



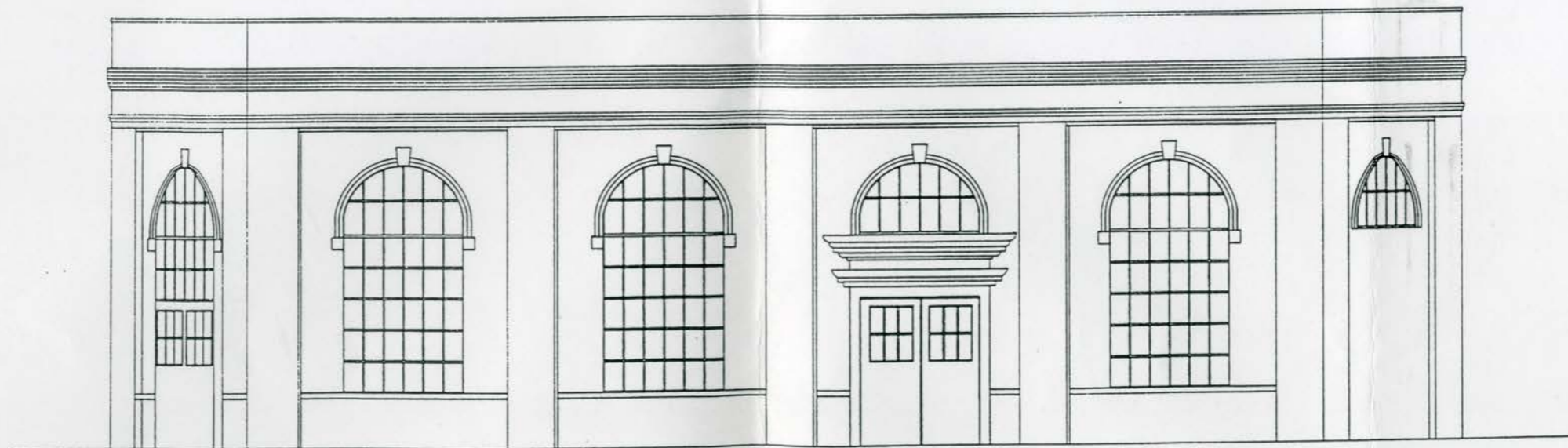
REAR ELEVATION

SCALE: 1/4" = 1'-0"



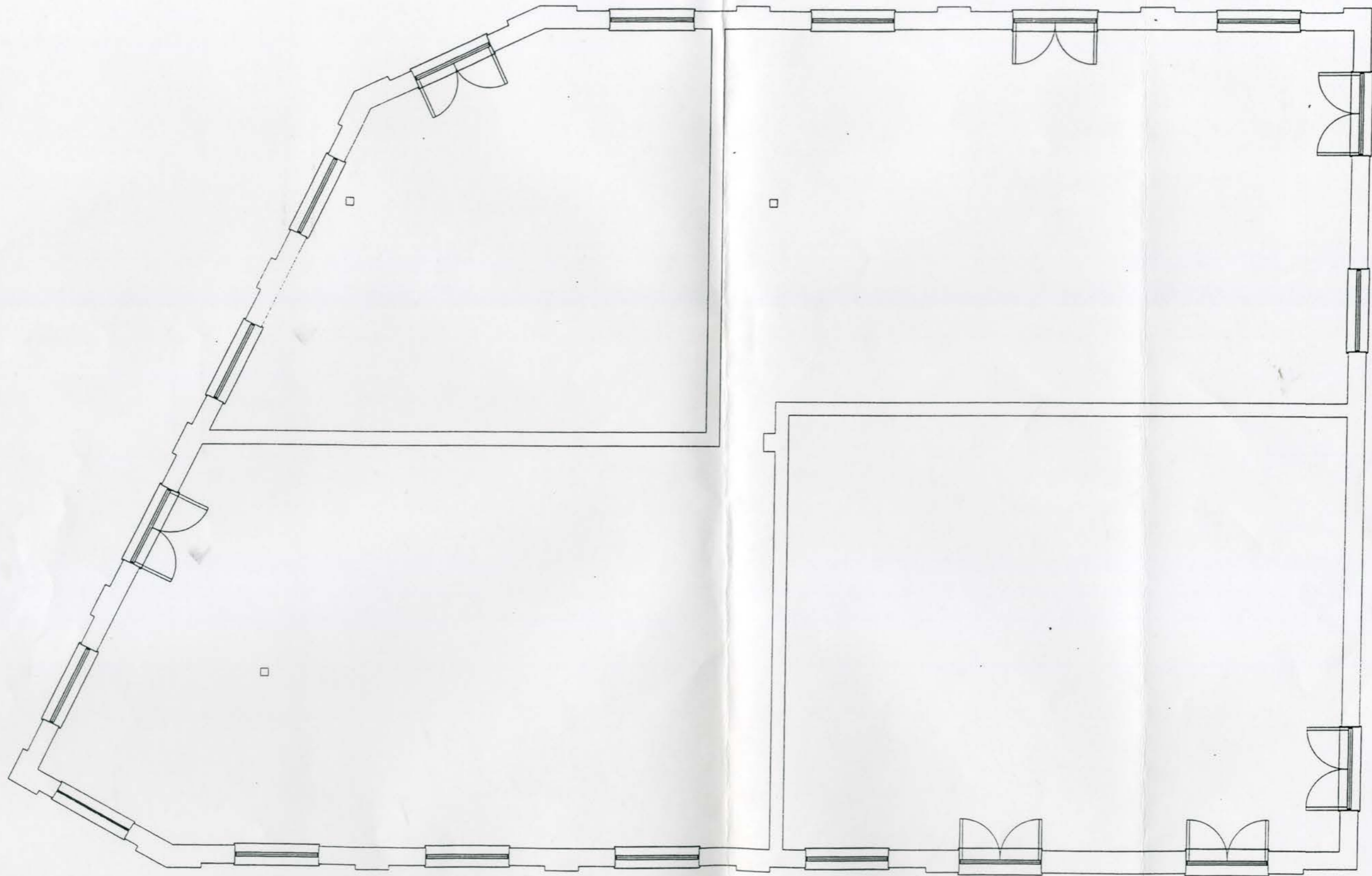
RIGHT SIDE ELEVATION

SCALE: 1/4" = 1'-0"

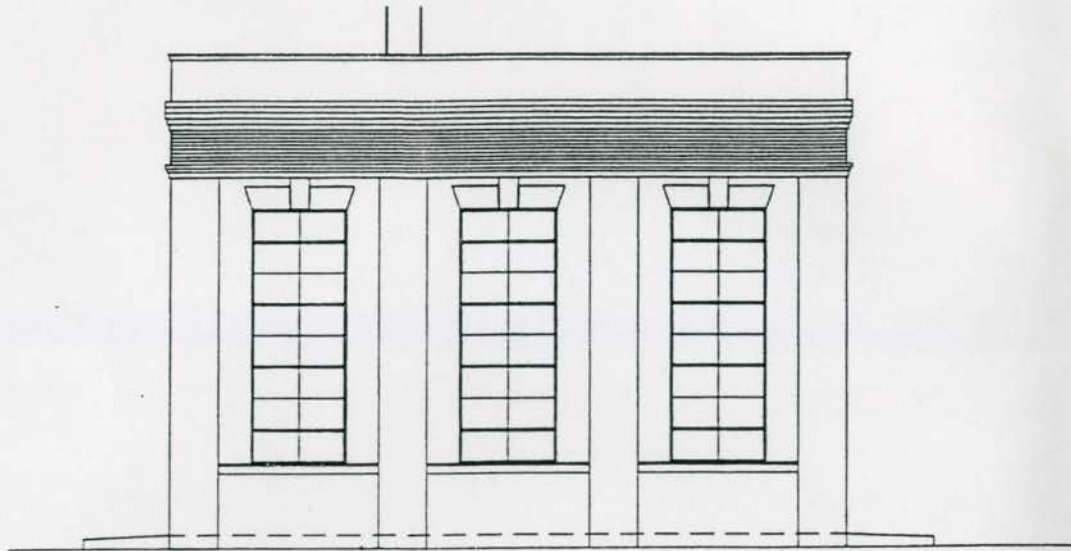


LEFT SIDE ELEVATION

SCALE: 1/4" = 1'-0"

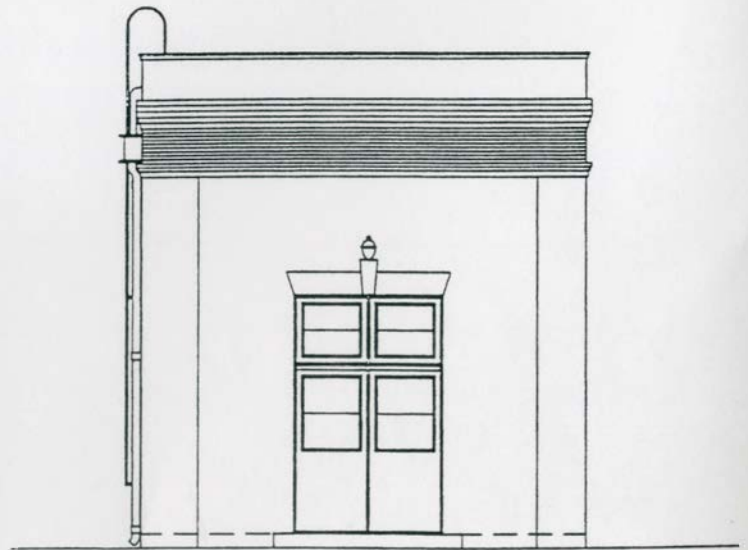


FLOOR PLAN
SCALE: 1/4" = 1'-0"



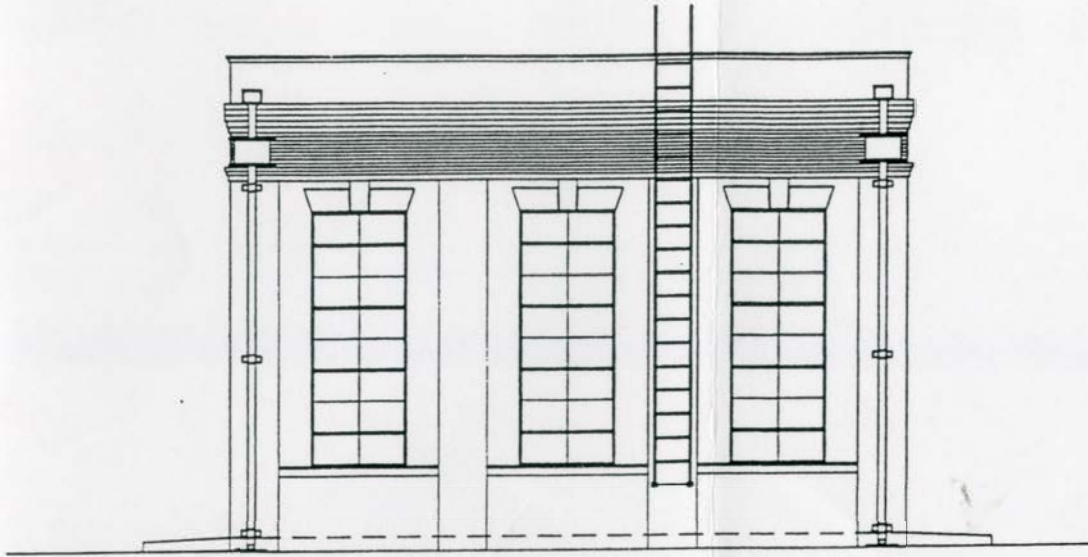
FRONT ELEVATION

SCALE: 1/4" = 1'-0"



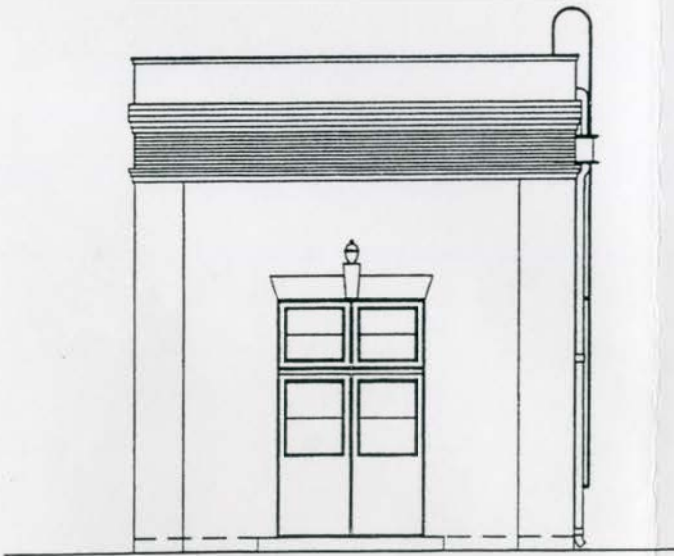
LEFT SIDE ELEVATION

SCALE: 1/4" = 1'-0"



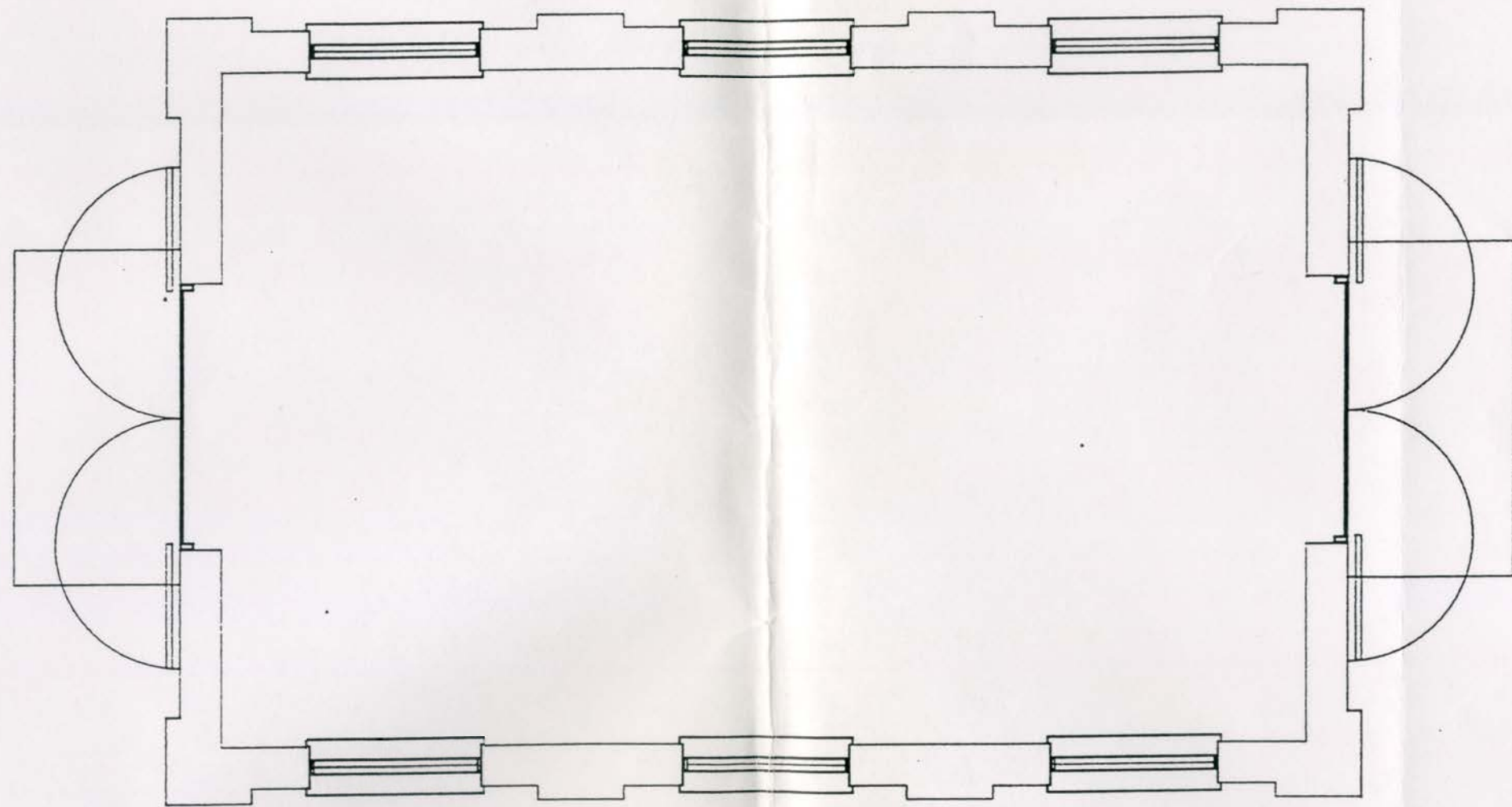
REAR ELEVATION

SCALE: 1/4" = 1-0"



RIGHT SIDE ELEVATION

SCALE: 1/4" = 1-0"



NOT TO SCALE
FLOOR PLAN

SCALE: 1/4" = 1'-0"

History of Fairview

A National Register Historic District

The village of Fairview predates the incorporation of the City of Valdosta in 1865. The neighborhood has had three periods of development: 1840-1860 prior to the incorporation of Valdosta, the late 1890's Victorian surge which largely gives the National Register Historic District its character and the 1910-1920's period of Prairie and Craftsman influence.

In 1977, interest in purchase and restoration of several of the structures began. This effort began slowly and has blossomed since 1990. The neighbors have largely adopted a hands-on approach to the restoration of their properties, with many of the newer residents in Fairview having been recruited by neighborhood members. The Fairview Neighborhood Association was instrumental in the formation of the Valdosta Heritage Foundation in 1981 with many of the neighborhood members serving as officers of the organization. Listed on the **National Register of Historic Places** in May of 1984, the neighborhood is a model of community reinvestment through historic preservation.

The Fairview Neighborhood lies immediately west of the City's Main Street area and has been the site of many spring and Christmas Tours of Homes. The Association, through Valdosta's City Planning Department, adopted its own land-use plan in 1982. In addition to the plan, the active neighborhood association is continually working with the City of Valdosta on developing goals and priorities for the public areas within the neighborhood and surrounding the neighborhood in downtown. The neighborhood has worked jointly with the City of Valdosta on many efforts over the years including the development of the Main Street Program for downtown, various programs and events with the Lowndes County Historical Society and programs sponsored by the Valdosta/Lowndes Convention and Visitors Bureau.

United States Department of the Interior
National Park Service

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National Register of Historic Places Inventory—Nomination Form

received

date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Fairview Historic District

and or common Same

2. Location

Three blocks west of Valdosta's downtown commercial center, north of West Hill Avenue,
street & number U.S. 84. River Street is the principal street. N/A not for publication

city, town Valdosta N/A vicinity of

state Georgia code 013 county Lowndes code 185

3. Classification

Category	Ownership	Status	Present Use	
<input checked="" type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture	<input type="checkbox"/> museum
<input type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational	<input checked="" type="checkbox"/> private residence
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment	<input type="checkbox"/> religious
<input type="checkbox"/> object	N/A in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
		<input type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other:

4. Owner of Property

name Multiple owners

street & number

city, town _____ vicinity of _____ state _____

5. Location of Legal Description

courthouse, registry of deeds, etc. Superior Court

street & number Lowndes County Courthouse

city, town Valdosta state Georgia

6. Representation in Existing Surveys

Historic Structures Field Survey:

title Lowndes County, Georgia has this property been determined eligible? yes no

date 1980 federal state county local

depository for survey records Historic Preservation Section, Georgia Dept. of Natural Resources

city, town Atlanta state Georgia

11.B.1.c.(8)(a)

7. Description

Condition		Check one	Check one
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		

Describe the present and original (if known) physical appearance

The City of Valdosta experienced much growth and development from 1880 to 1915. Most of this growth was located along the boundaries of the railroads and main roads. The Fairview Historic District became the home for many of Valdosta's founders and prominent families. Due to the prime location of the area, these families chose to build here. Architect Stephen Fulghum designed many of the larger, more imposing homes such as the Robert Myddleton home at 416 River Street, possibly Fulghum's first in the neighborhood. The lovely Queen Anne Victorian house at 303 Wells Street is another of his designs. By 1910, the neighborhood consisted primarily of the large houses. Around the late 1910s and early 1920s, architect Lloyd Greer designed two Prairie-style homes for the area at 208 Wells Street and 312 River Street. Fairview, then, had experienced a resurgence of growth which ultimately changed its character to that of a well-to-do, highly valued neighborhood. For many years after this development, Fairview continued to be a desirable place of residence. The Fairview neighborhood is characterized by rectangular blocks of irregular size set at an angle to the blocks running through the heart of Valdosta. North-south streets are shorter than east-west streets. Lots on the north side of River Street are twice as deep as their frontage. Wells Street has large lots, while the eastern half of Central Avenue and Floyd Street blocks are divided into relatively small lots. Large lot size indicates possible early ownership of property, and smaller lots are associated with rental property.

Houses are generally set close to the street regardless of lot depth. Houses on River Street, Central Avenue, and Floyd Street were built close together due to narrow street frontages. Arrangement is not uniform, but houses are consistently spaced. The north side of River Street is more densely developed with an average street frontage of less than eighty feet per lot. Covering an area which consists of one entire block and parts of four others, the Fairview district is formed primarily of wood-frame houses. They vary in size and style, with small one-story cottages, moderately sized one-story Georgian plans, and massive two-story houses from a variety of styles, including Queen Anne Victorian, Prairie style, Bungalow, and the vernacular one-story Georgian plan so common in south Georgia. The craftsmanship is excellent in these larger houses. Much attention is paid to details--turned spindle posts, gingerbread trim, stained-glass windows, transom windows with sidelights at front entrances, elaborately tiled fireplaces, fishscale wood siding and others. The Queen Anne Victorian residence at 303 Wells Street contains most of these details, and they are beautifully put together to form an excellent example of the style. Though older, the house at 206 Wells Street also contains these elements. Most of the houses were constructed in the period from 1880 to 1915, evidenced by the wood-frame, Victorian-influenced residences. A more "modern" style is also present in the two previously mentioned Prairie-style houses. These houses contain less ornamentation, more horizontal emphasis and lower pitched roofs. The 208 Wells Street house has a plaster-over-wood-frame construction. At 312 River Street, stucco was used on the exterior. The Bungalow

[continued]

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National Park ServiceNational Register of Historic Places
Inventory—Nomination Form

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date entered

Continuation sheet

Description

Item number 7

Page 2

style is present in the 400 West Central Avenue house. Also stucco covered, the house has a low-pitched gabled roof with exposed rafters and brackets, irregular floor plan, and nine-over-one windows. Even with the addition of the more modern residences, the overall appearance of the district suggests late-nineteenth-century Victorian.

The most distinctive landscape characteristic in Fairview are the remnants of the old Strickland pecan grove. Pecan trees appear throughout the neighborhood and extend beyond its boundaries. According to Mrs. Paul (Nell) Myddleton, Sr., the large sycamore tree in front of 416 River Street is the last remaining of a line of sycamore trees which once lined River Street. Other large trees are scattered throughout the area. They include huge oaks on Wells Street, red-buds and dogwoods lining Central Avenue, and oaks which extend from Varnedoe to Oak streets on River Street. There are several large magnolias, camphor trees, and many old palm trees. Large distinctive cedar trees are found at 206 Wells, the corner of River and Wells and the corner of River and Oak streets. Most yards are open with shrubbery planted around the houses or scattered in the yards. The J.T. Roberts home at 206 Wells Street is an exception. There are many varieties of camellias, azaleas, and day lillies. At the rear of the house is a very large garden with large palms, pecans, oaks, and Japanese magnolias. Very few pine trees are found in this neighborhood. There are several vacant lots on Wells Street which are relatively clear of underbrush due to a clean-up campaign initiated by the Fairview Neighborhood Association. The non-historic school building between River Street and Central Avenue will soon be demolished to allow for the creation of a public park, which will restore the property to its original use. Sidewalks exist along most streets with the exception of Floyd Street and Varnedoe Street. An unusual section of hexagonal stone sidewalk is found in front of 401 River Street. The relatively small lot size and large house size allow for little front, rear, or side yards. The lots north of River Street are large enough to allow for outbuildings, however, and most are located very close to the rear of the houses.

One major strength of the neighborhood is its sparsity of non-historic buildings. Located at 405 River Street is a residence which is non-historic. At one time, the structure was a historic property, but after a serious fire, the second story was removed and the exterior changed extensively. Between 405 and 411 Central Avenue is an intrusion--a low, concrete-block building which is used as a warehouse. It has a low-pitched roof, aluminum windows, and asbestos siding. The dilapidated school building mentioned above is also a non-historic structure.

11.B.1.c.(8)(c)

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input checked="" type="checkbox"/> other (specify) Local History

Specific dates 1880-1915 Builder/Architect Various

Statement of Significance (in one paragraph)

The Fairview Historic District is significant in the areas of architecture and local history. Architecturally, the district is significant for its concentration of late-nineteenth- and early-twentieth-century Victorian-era-influenced houses. They reflect the current styles of the times: Victorian Eclectic including East-lake details, Queen Anne with its turrets and irregular massing, and the later Prairie and Bungalow styles. Significance also rests in the work of known architects including Valdosta's own Stephen Fulghum and Lloyd Greer. The district is significant in local history for the important local figures who lived in the district. Three of them lived there while serving as mayor. Other residents included a clerk of the court, city councilmen, county commissioners and a postmaster. Many residents were leaders in commerce in Valdosta. These included the managing editor of a local newspaper who was also president of the Chamber of Commerce for thirty-five years, the owner of an automobile dealership, a harness businessman, a banker, and a druggist.

These areas of significance support property eligibility under the National Register criteria A, B, and C.

[See Continuation Sheets for Historical Narrative.]

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Continuation sheet

Significance

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Historical Narrative

The Land Lottery of 1820 opened for white settlement a large area of south Georgia. Irwin County was one of the counties created in 1818 in the Creek Indian Land Cession that was distributed in the 1820 Lottery.

In 1821, the first settlers moved into the area now known as Lowndes County. Lowndes had been created from the southern half of Irwin County by the General Assembly in 1825. In 1828, Franklinville was founded as the county seat, then moved to Lowndesville in 1833. Two years later, the county seat was moved to Troupeville at the fork of the Withlacoochee and Little Rivers.

The Atlantic and Gulf Railroad built tracks four miles south of Troupeville to avoid bridging two rivers. Recognizing the importance of the railroad, townspeople moved the county seat in 1860 to form Valdosta. Composed of 125 acres in the northeast corner of lot number 61, Eleventh District, Valdosta was divided into lots and sold to the public in 1860. The land was purchased from W.S. Wisenbaker.

The first house built in Fairview (as well as in the entire town) was the 1845 home at 206 Wells Street. Originally, the home was of very functional, two-story, salt-box-type construction and belonged to Lawrence Wisenbaker. The name "Fairview" first appeared in connection with this house when William Wisenbaker purchased it on August 29, 1863. The deed describes the Wisenbaker parcel as being in the "Village of Fairview," which was laid out immediately west of Valdosta. It was included within Valdosta upon the latter's incorporation. Fairview was also commonly referred to as "the pecan grove on River Street," according to an article dated May 16, 1896, from the Valdosta Daily Times. Some trees from the original grove still remain scattered throughout the neighborhood.

The period from 1880-1915 was one of economic success for Valdosta, partly because the town was the world's largest inland market for sea-island cotton. Fairview became popular as a residential site for many prosperous and powerful families. In 1875, the city council had the stumps removed from River Street, and they placed two dozen street lamps in Fairview and other prosperous areas. In 1885, the town purchased the private Valdosta Institute, establishing a public school system.

The year 1895 brought many changes. Stephen F. Fulghum (1857-1928), a Valdosta architect and contractor, became quite popular at this time. His work in Fairview gives the general character that one feels there today. In 1895, he designed and built the 416 River Street residence of Robert T. Myddleton, who had demolished his old home on the same site to replace it with a "handsome" two-story house to "be in harmony with the progressive spirit of Valdosta today."

[continued]

11.B.1.c.(8)(e)

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Significance

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Page 3

As mayor of Valdosta from 1874-75, Myddleton exuded great influence over local citizens. Quite a few of the more prominent families began locating here. J.C. Hunt built his Fulghum-designed home at 402 River Street, and Dr. W.F. Monroe commissioned the architect for the outstanding Queen Anne Victorian residence at 303 Wells Street.

John T. Roberts bought the old Wisenbaker house in 1895 and commissioned Fulghum to remodel the structure. It was then that the Victorian additions and details were added. Roberts served four terms as mayor of Valdosta from 1906-1914.

Fairview was actually quite popular as a home for politicians and government officials. Robert T. Myddleton, mentioned previously, was also the clerk of the Superior Court from 1878 to 1903. His son, R.B. Myddleton, who lived at 412 River Street, was also clerk of the Superior Court from 1908-1919. Judge John G. Cranford, a law graduate of the University of Georgia, was mayor from 1895 to 1897 and served as city recorder, a justice of the peace, and judge of the Superior Court for Lowndes County. Cranford lived at 418 River Street. Captain Jeremiah Wells, who lived in the 206 Wells Street house before J.T. Roberts, was a Civil War veteran who served as Valdosta's mayor from 1881 to 1882. He was also a Georgia representative for Colquitt County in 1864. Wells was honored by having his street of residence named for him. James O. Varnedoe of 404 Central Avenue (originally the house was on Varnedoe Street) was mayor from 1877-1878, and he also served on the city council several times. He was a county commissioner from 1895 to 1897 and served as postmaster for fifteen and one-half years. Varnedoe headed the Valdosta Videttes, a military company. Known as Company B, Fourth Regiment of Infantry of the Georgia Volunteers in the Spanish American War, Varnedoe was elected captain. It has been stated by Valdosta local historian Susan McKey Thomas that if this neighborhood had not been entitled "Fairview," then "Mayor's Row" would have been most appropriate.

Other influential Valdostans lived in Fairview, including those prominent in business and education. J.W. Wilkinson, the builder of a railroad from Valdosta to Madison, Florida, resided at 116 Wells Street. His daughter, Adair, married future Georgia Governor Hugh M. Dorsey in 1911 in this house. Turner Rockwell, who lived at 400 River Street, was managing editor of the Valdosta Daily Times from 1920 to 1966. J.T. Roberts of 206 Wells Street was not only mayor, but also owned a harness and buggy business and had the first Buick agency in Valdosta. Dr. W.F. Monroe, who lived in the Queen Anne house at 303 Wells Street, owned the first pharmacy in Valdosta and was the first druggist to hold a degree in pharmacy. The Wachovia Drug Store was located downtown in the Converse Building, designed by Stephen Fulghum. Dr. Monroe is credited with the patent of "666 Tonic," a quinine-based medication used in the treatment of malaria. Originally manufactured by the Monticello Company in Jacksonville, Florida, the tonic is still sold today.

[continued]

11.B.1.c. (8)(f)

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Page 4

Captain Jeremiah Wells, a mayor of the city, also owned a downtown saloon, the "Star Bar," which thrived with business, according to Mrs. Thomas. Francis Marion Curry, who built the 400 River Street house, was owner of the Curry Wholesale Grocery Company on South Patterson Street. Mrs. Florence Cashaen Hunt, who built the 402 River Street house, owned a livery stable and saloon in downtown Valdosta.

Fairview was the location of the Valdosta Institute. Professor S.M. Varnedoe founded the private school in 1866. The school was opened in a one-story house on Varnedoe Street until six Valdostans purchased it in 1885; then a new brick building was constructed in 1894, when it was authorized as a public school by the Georgia General Assembly. Located between Varnedoe and Oak streets, the school had a considerable impact on the neighborhood due to lack of housing. Students attended school here from other towns and needed places of residence. Some residences took in boarders, both students and teachers. J.A. Dasher, an enterprising businessman, built several rental houses in the neighborhood, including some of those on Floyd Street. The one-story home which had housed the school was moved to Central Avenue, and a second story was added in 1906 by Luther Scott. James O. Varnedoe, S.M. Varnedoe's son, lived here in the interim period.

The neighborhood continued to develop residentially. The City of Valdosta recognized the area and created a park for the residents from the old Strickland pecan orchard in 1906. From around this time until the late teens and early twenties, Fairview remained basically unchanged.

In 1917, Abiel Winn, first president of the Valdosta Country Club, commissioned Lloyd Greer (1885-1952) to design and build the "modern" Prairie-style residence at 208 Wells Street. This is the first private residence designed by Greer, who would become quite in demand in Valdosta and the surrounding area. In 1923, he designed the Diogenes Ingram residence at 312 River Street. Ingram owned the Ingram Drug Company. Mrs. Ingram served as chairperson of the local Democratic Party and was a member of the Colonial Dames, the Daughters of the American Revolution, and the United Daughters of the Confederacy. Around the same time, the little bungalow on Central Avenue was constructed. This illustrates the fact that Fairview remained attractive as a place of residence for decades and even experienced a resurgence of growth.

Few changes occurred in Fairview for years until the construction of the USO building in 1941 on the site of the city park, which was formed in 1906. Valdosta's expansion moved north, and some of the properties fell into disrepair. Large homes were subdivided into rental apartments and some structures were abandoned and vandalized. Due to the neighborhood's location, it was spared the most destructive force that befell Valdosta, that of the late-1950s and early-1960s urban renewal. Approximately thirty homes south and east of the area were destroyed due to urban renewal, but the central core of Fairview was left untouched. Hill Avenue was widened and U.S. Highway 94 was rerouted from River Street to Hill Avenue.

11.B.1.c.(8)(9)

United States Department of the Interior
Heritage Conservation and Recreation Service

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Continuation sheet Significance

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In late 1977, Charles Wilson, a Valdosta State College professor, bought the Greer-designed house at 208 Wells Street and began restoration. Other young professionals became aware of the aesthetic and economic benefits of restoration and moved into the area. One such person, David Sutton, who is a planner at the South Georgia Area Planning and Development Commission, purchased the Queen Anne house and began restoration. Because of his position at the Area Planning and Development Commission, Sutton has been an influence on the other residents to look to the future, thereby incorporating long-term planning for the neighborhood goals.

Fairview residents were instrumental in the formation of the Valdosta Heritage Foundation in 1980, and in each year since then, a tour of homes in Fairview and other areas of Valdosta has been held, giving added impetus to the restoration/preservation movement. A neighborhood land use plan was formed, the Fairview Neighborhood Association was created, and the residents succeeded in changing the zoning from Multi-family Residential to Historic Neighborhood/Residential Professional in late 1982. The Valdosta Historic District Ordinance made this classification possible. Currently over 90 percent of the structures in Fairview are occupied and well maintained.

11.B.1.c.(8)(h)

9. Major Bibliographical References

See Continuation Sheet.

10. Geographical Data

Acreeage of nominated property 9½ acres

Quadrangle name Valdosta, Georgia

Quadrangle scale 1:24,000

UTM References

A

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3	4	1	2	8	9	0
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C

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G

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Verbal boundary description and justification

See Continuation Sheet.

List all states and counties for properties overlapping state or county boundaries

state N/A code county code

state code county code

11. Form Prepared By

name/title Kenneth H. Thomas, Jr., Historian

Historic Preservation Section

organization Georgia Dept. of Natural Resources

date May 7, 1984

street & number 270 Washington Street, S.W.

telephone (404) 656-2840

city or town Atlanta

state Georgia 30334

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

Elizabeth A. Lyon
Elizabeth A. Lyon

title State Historic Preservation Officer

date 5/22/84

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

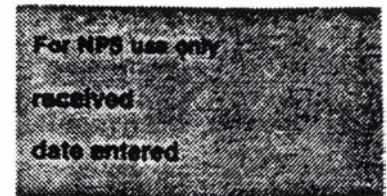
Attest:

date

Chief of Registration

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form



Continuation sheet

Bibliography, Boundary

Item number 9, 10

Page 2

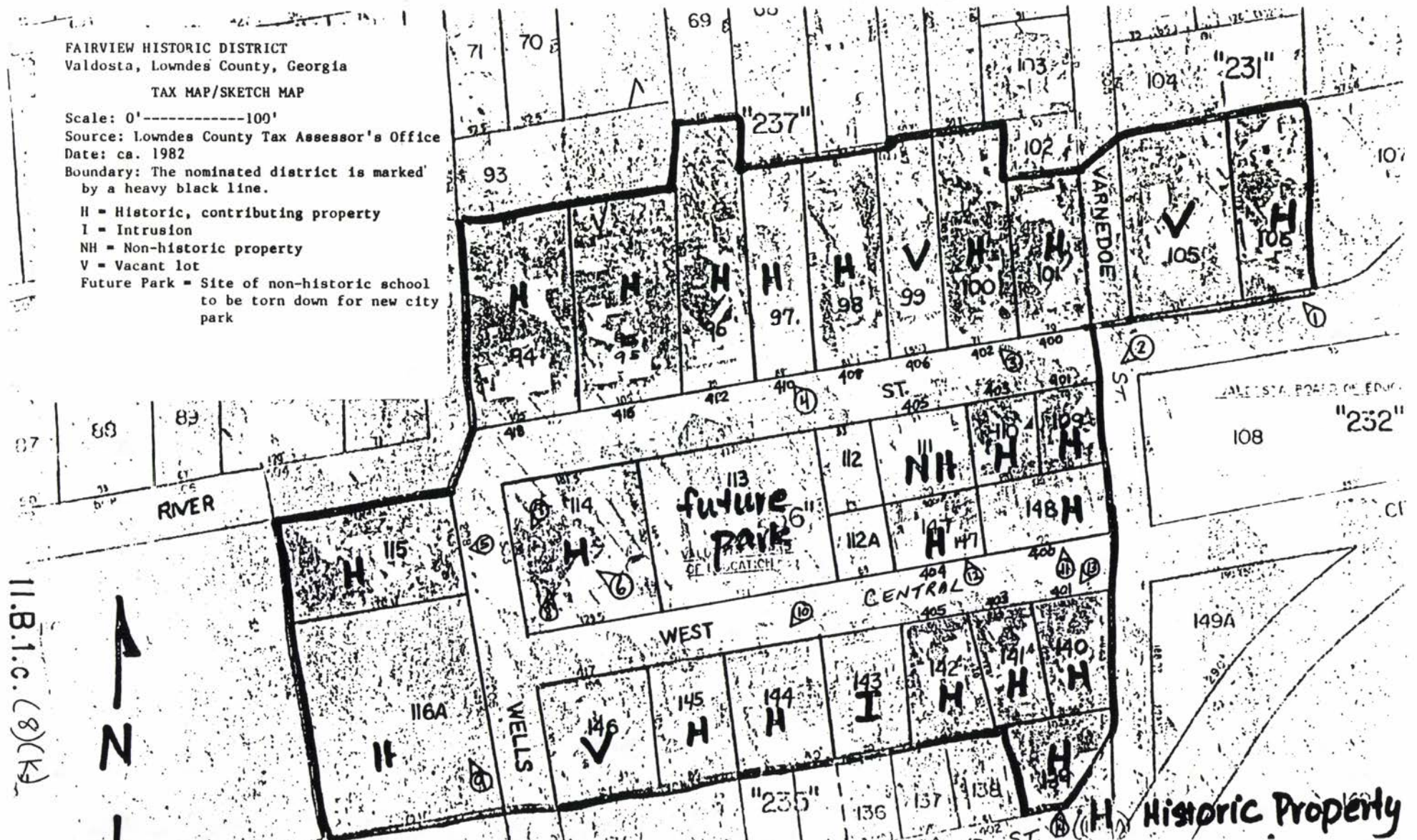
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- Lowndes County, Georgia, Superior Court. Deeds, plats, tax maps.
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- Shelton, Jane T. Pines and Pioneers: A History of Lowndes County, Georgia, 1825-1900. Atlanta: Cherokee Publishing Company, 1976.
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- Thomas, Susan McKey, Valdosta, Georgia. Interviews by Freda Smith and Haley Blanchard, 1982.
- Valdosta City Directories, 1904, 1908, 1909, 1913-14, 1917-18, 1923.
- Wisnbaker, Mrs. Thannie Smith. First Impressions of Valdosta in 1863. Valdosta: 1939.
10. The nominated property constitutes the historic, late-nineteenth- early-twentieth-century core of Fairview. It is marked on the enclosed tax map. The area south of Floyd Street contains a large number of vacant lots. Houses on the south side of Floyd Street are not as old as those on the north, possibly ten or twenty years newer. Vacant property lies west of the Wells Street houses and separates the Fairview Historic District visually from other residential areas. East and south of Varnedoe and River streets is a large vacant lot where the Valdosta Institute once stood. Jackson Street, north of the Fairview Historic District, contains some historic resources but they are separated by intrusions and non-historic properties on Varnedoe Street, thus breaking the continuity of resources that would make them a part of the Fairview Historic District, and they are of somewhat different historical character.

11.B.1.c.(8)(j)

FAIRVIEW HISTORIC DISTRICT
 Valdosta, Lowndes County, Georgia
 TAX MAP/SKETCH MAP

Scale: 0'-----100'
 Source: Lowndes County Tax Assessor's Office
 Date: ca. 1982
 Boundary: The nominated district is marked
 by a heavy black line.

- H = Historic, contributing property
- I = Intrusion
- NH = Non-historic property
- V = Vacant lot
- Future Park = Site of non-historic school
 to be torn down for new city
 park



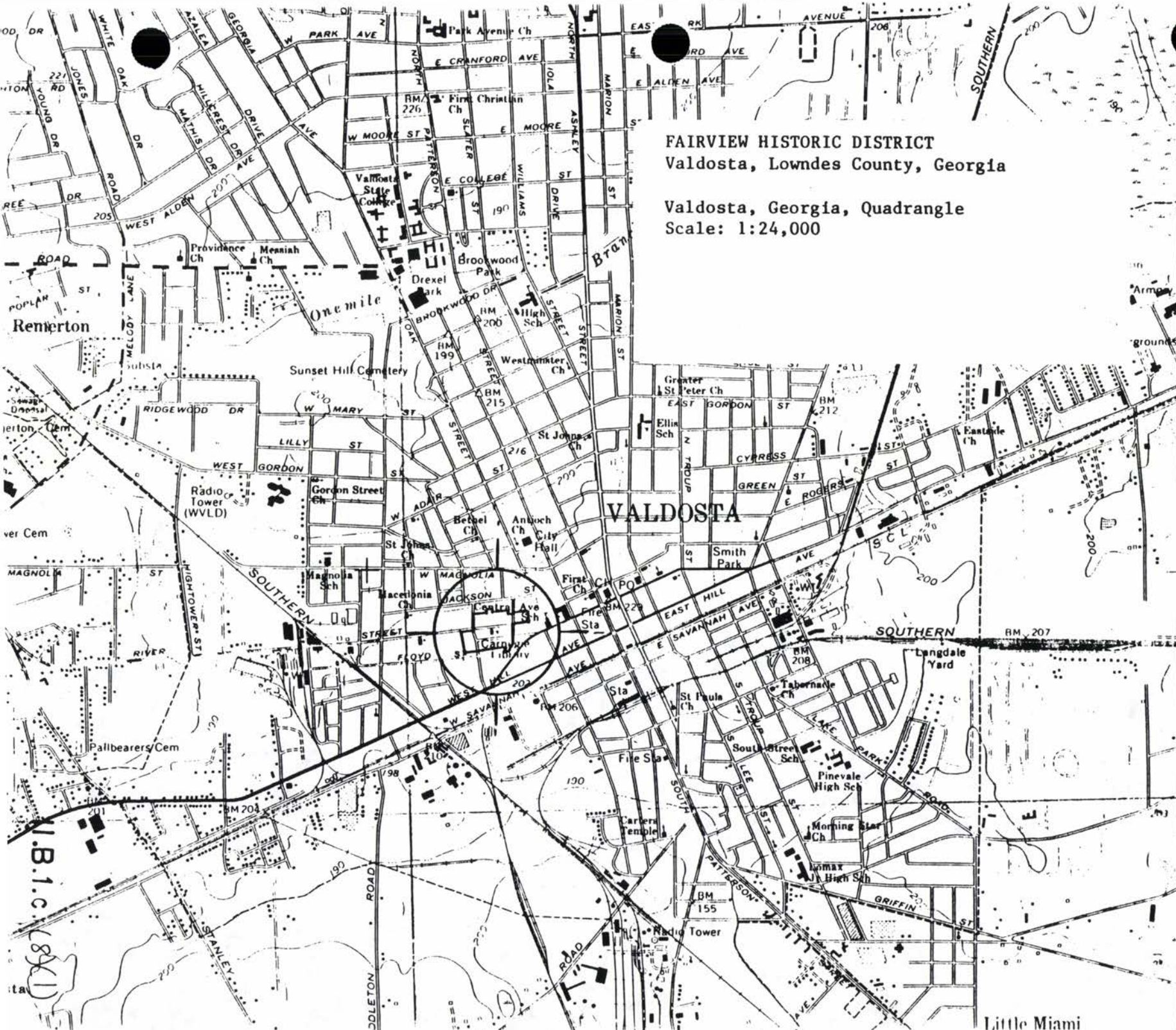
11.B.1.c. (8)(K)

Historic Property

FAIRVIEW HISTORIC DISTRICT
Valdosta, Lowndes County, Georgia

Valdosta, Georgia, Quadrangle
Scale: 1:24,000

15
310 000
FEET



50'
13

12

11

Little Miami

B.1.c. (8X1)

V. Fairview

A. The Ingram House

THE INGRAM HOUSE
312 RIVER STREET
(#1 on Fairview Driving Tour)

HISTORY

Designed by Valdosta, Georgia, architect Lloyd Greer, the historic Fairview Ingram Home was built in 1925 for the parents of the current owner and resident, Di Ingram. The stucco exterior was tinted pink prior to application over hollow tile bricks. This Spanish Eclectic house was built as, and remains, a duplex with the upstairs being self-contained with separate front and rear staircases.

ARCHITECTURE

The Spanish Eclectic style was popular from about 1915 to 1940. This style is usually signified by a low-pitched roof, usually with little or no **eave** overhang; red tile roof covering; typically with one or more prominent **arches** placed above the door or principal window, or beneath porch roof; wall surface usually **stucco**; facade normally asymmetrical.

The Ingram home is the "**hipped roof**" subtype which compiles about ten percent of the Spanish Eclectic style. Hipped roof versions include a hipped roof form and are generally two-story forms with simple rectangular plans as is the Ingram home. Other features included in the home which are typical to the style include: stucco wall cladding, asymmetrical facade, accentuated front door and arches. An interesting feature of this house is the **clipped gable** at the roof over the main entrance.

VOCABULARY

eave - that portion of the roof which projects beyond the walls. Eaves that are without gutters are often referred to as dripping eaves.

arch - a curved and sometimes pointed structural member used to span an opening. Arches are usually classified either according to historical criteria (e.g., Tudor arch, Moorish arch, Gothic arch) according to the curve of the underside of the arch.

stucco - an exterior wall covering consisting of a mixture of portland cement, sand, and lime, and water; or a mixture of portland cement, sand, hair (or fiber), and sometimes crushed stone for texture; this term is often used synonymously with cement plaster.

hipped roof - a roof formed by four pitched roof surfaces.

clipped gable - a gable that appears to have had its top snipped off (clipped). A small sloping roof has been used where the junction of the two roof slopes would have met at the top of the gable.

ACTIVITIES

* See culminating activities at the end of the chapter.

CLIPPED-GABLE



ACCENTED
FRONT DOOR
WITH BRACKETS

STUCCO WALL
COVERING

ARCHES ARE
COMMON

V. Fairview

B. Harvey/Coffee House

The Harvey/Coffee House
314 River Street
(# 2 on Fairview Driving Tour)

History

Built in 1896 by J. M. Harvey, the home was later purchased by J.P. Coffee. The house was originally located on Patterson Street but later moved to Adair Street. In 1994, the home was moved to the Fairview neighborhood. This Queen Anne style cottage boasts ornate, paneled wainscoting and paneled ceilings.

ARCHITECTURE

The Queen Anne style was a very fashionable style for American architecture between 1880 and 1910. Although it was used for commercial buildings, the Queen Anne style was far more popular in residential buildings. This style was named and popularized by a group of 19th-century architects led by Richard Norman Shaw. The name is rather inappropriate, for the historical precedents used by Shaw and his followers had little to do with Queen Anne or the formal Renaissance architecture that was dominant during her reign (1702-1714).

The Queen Anne style of architecture included a multitude of decorative elements including colors and textures. Additionally, the style typically includes such features as: a steeply pitched roof containing multiple gables and an irregular shape, patterned shingles, **bay windows**, and other devices used to avoid a smooth wall surface. The facade is always asymmetrical with partial or full-width porch which is usually one story in height and extended along one or both side walls.

The Harvey/Coffee house contains many features typical of the Queen Anne style. The highly pitched roof with many **cross gables** is a typical feature. Another typical feature at roof level are the brick chimneys which are highly detailed with multiple patterns. Directly below the roof in the gable ends, can be found **sunburst motifs**, stained glass windows and many other patterns created with wood. Below the gable of the main front facing gable, is found another area of decorative woodwork. Also seen here at the left front facing corner of the house is a **cut-away corner** with decorative **brackets** for support. Beneath the front porch, is the double front door with **transom** above.

VOCABULARY

bay window - a window which is made of several angled parts which projects from an otherwise flat wall surface. A bay is a space protruding from the exterior wall that usually contains a window - hence, bay window.

cross gables - where two gabled roofs meet and intersect each other at right angles. If they intersect on only one side, they form the shape of a capital "T." If they intersect at two points, they form the shape of a lowercase "t" or a cross.

sunburst motif - an ornamental motif resembling the rays of the sun; found most often on the facades of late-Victorian buildings.

cut-away corner - a corner formed by the meeting of three wall surfaces; often embellished with corner brackets.

brackets - a projecting support member found under the eaves or other overhangs.

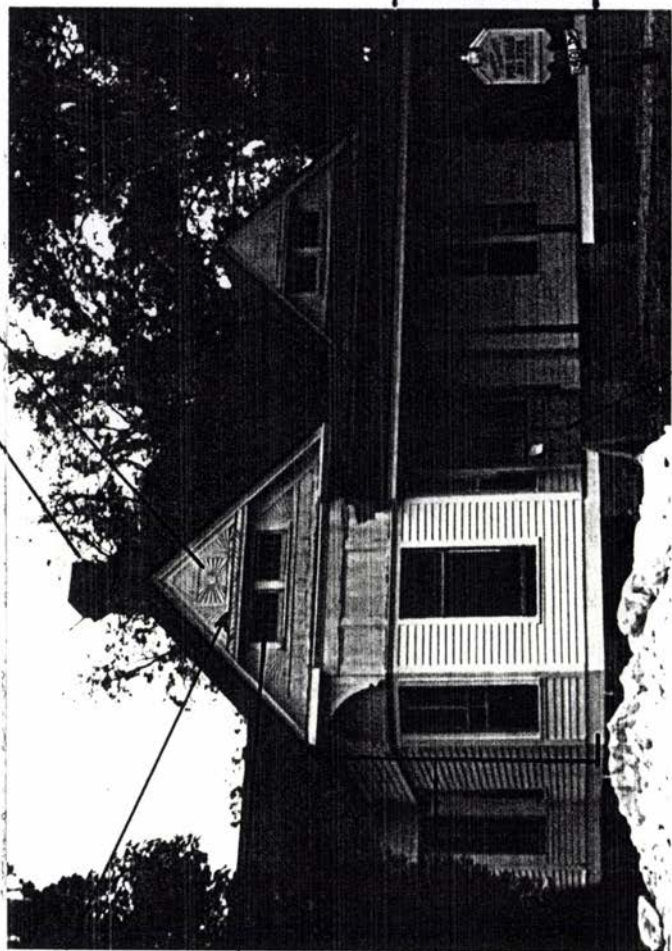
transom - a small window or series of panes above a door, or above a casement or double hung window. Transoms were used, sometimes in conjunction with sidelights, to shed light into dark interior hallways before the advent of electric lighting.

ACTIVITIES

* See culminating activities at the end of the chapter.



DECORATIVE MASONRY CHIMNEYS
SUNBURST



PEDIMENT
CONTAINS MUCH
DECORATION

STAINED
GLASS
WINDOWS

CUT-AWAY
CORNER WITH
BRACKETS

WRAP-AROUND
FRONT PORCH

DOUBLE FRONT
DOORS CONTAIN
DECORATIVE PANELS

V. Fairview

C. Scott/Green/Howard House

SCOTT/GREEN/HOWARD HOUSE
401 RIVER STREET
(#3 on Fairview Driving Tour)

HISTORY

Designed by Stephen L. Fulghum c. 1890 for Valdosta baker Luther W. Scott, this residence reveals much about Victorian social and recreational activities with its broad porch, elaborate staircase and upstairs peeking room. Purchased in 1978 by Bruce Green, a local leader in the Valdosta preservation movement, the restoration is being continued by current owners Pat and Tracy Howard.

ARCHITECTURE

The Scott Green Howard house is an example of the Queen Anne style of architecture. This house contains **fish-scale shingles** in the gable along with **modillions** under the **eaves**. The **double-hung sash type windows** with two over two are a common feature of the style. Decorative turned porch supports are accentuated with a **balustrade** of decoratively turned balusters. At the tops of the turned porch supports is seen some decorative woodwork called **gingerbread**. This house, as others in the style, has an asymmetrical **facade**.

VOCABULARY

fish-scale shingles - wooden shingles that are round cut on one side and applied to a wall surface so as to look like the scales on a fish. This treatment was used on Queen Anne style houses as a wall texture.

modillions - ornamental blocks or brackets used in a series to support the corona (overhang) in the composite or Corinthian orders. In a classical building, the modillions would be found in the cornice portion of the entablature.

double-hung sash type windows - windows which have two sashes or window frames which work slide up and down within the window frame and operate independently of each other.

balustrade - a series of balusters (a short pillar or upright support in a handrail) which are connected on top by a coping or handrail (toprail) and sometimes on the bottom by a bottom rail; used on staircases, balconies, porches, etc.

gingerbread - an ornamental woodwork made using a jigsaw, band saw, or a scroll saw; often

served as a cheap substitute for carved and turned wood ornamentation. Gingerbread swept across the United States in the late-nineteenth century and early-twentieth century and takes the form of curves, scrolls, and lace-work on bargeboards, door and window trim, etc.

facade - the principal face or front elevation of a building.

ACTIVITIES

* See the culminating activities at the end of the chapter.

V. Fairview

D. The Hunt Home

THE HUNT HOME
402 RIVER STREET
(# 5 on Fairview Driving Tour)

HISTORY

Steven L. Fulghum designed this ornate Queen Anne style residence built in 1906 for a prominent Valdostan Ms. Florence Cashian Hunt. Rich with Victorian detail, the residence has remained in the Hunt family for over three generations.

ARCHITECTURE

The Hunt Home is of the Queen Anne style. Its **asymmetrical facade** is typical of the style as well as its **hipped** roof with multiple gables. Notice the **Palladian window** in the upper left front facing gable which is surrounded by **fish-scale shingles**. Also notice that the columns on this house are not turned but are classical. About 35% of all Queen Anne styled houses are the Free Classic subtype, such as this house. The classical columns used on a Free Classic can either be full height or raised up on pedestals such as the ones on this house. Also seen here is a **balustrade** of **turned balusters** used all the way around the porch. Balustrades with turned balusters are an uncommon feature on a Queen Anne Free Classic style house.

VOCABULARY

asymmetrical - the lack of symmetry or balance

facade - the principal face or front facing elevation of a building.

Palladian window - a window composed of a central arched sash flanked on either side by smaller side lights. Synonymous with Venetian window.

fish-scale shingles - wooden shingles that are round cut on the bottom and applied to a wall so as to appear as fish scales. Fish scale shingles were used on Queen Anne style houses to add wall texture.

balustrade - a series of balusters connected on top by a coping or handrail (top rail) and sometimes on the bottom by a bottom rail.

turned balusters - one of a series of short pillars, which are turned on a lathe, or other uprights that support a handrail or coping.

FISH SCALE SHINGLES IN PEDIMENT PALADIAN WINDOW



- DENTILS

- SUNBURST DECORATIVE MOTIF

- CLASSIC COLUMNS

- BALUSTRADE WITH TURNED BALUSTERS

ASYMMETRY



HUNT HOUSE

**This house was built by Mrs. J.C. HUNT in 1906
and is an example of victorian architecture. 402 River St.**

V. Fairview

E. Tant House

TANT HOUSE
408 RIVER STREET
(#6 on Fairview Driving Tour)

HISTORY

Built in 1904 by J.D. Tant, a local merchant and lumber company owner. This Queen Anne style house has been fully renovated and features a private garden area.

ARCHITECTURE

The Tant house embodies many features common to the Queen Anne style including a decorative **pressed metal** roof, **fish-scale shingles** in the left front-facing gable with its unique **bay window** below. This house also features a wrap-around front porch supported by decorative **turned porch supports**.

VOCABULARY

pressed metal - shingles made of sheet metal that is usually galvanized (coated with zinc), tin-plated (coated with tin), or terne plated (coated with tin and lead); manufactured either singly or in sheets of four and found in a variety of patterns.

fish-scale shingles - wooden shingles that are round cut on the bottom and applied to a wall so as to look like fish scales. Fish-scale shingles were applied to Queen Anne style houses to lend wall texture.

bay window - a space protruding from the exterior wall that contains a bay window.

turned porch supports - posts that are turned on a lathe for decoration and used as porch supports on Queen Anne style and Folk Victorian style houses.

ACTIVITIES

* See the culminating activities at the end of the chapter.

DENTIL
MOLDING

PRESSED
METAL
SHINGLE ROOF

DECORATIVE WOOD
SHINGLES

BAY
WINDOW

TURVED
PORCH
SUPPORTS



V. Fairview

F. Sam's Place

SAM'S PLACE
410 River Street
(#7 on Fairview Driving Tour)

HISTORY

This circa 1850 cottage was believed to be moved from Troupville in the early 1850's to its current site. The house was bought by Sam Myddelton in 1852 and was known throughout the country as "Sam's Place" for many years. The house was originally a dog trot house. The house features hand-hewn timbers and post and beam construction along with 16 inch wide wall and ceiling paneling and 26 foot long heartpine flooring boards. A painstaking 2 year restoration was completed by the owner in 1989.

ARCHITECTURE

Sam's Place, as it is termed, is a house which is different than other houses in the neighborhood. The reason for this is that the house is older than the others in the neighborhood. This house is believed to be from the 1850's and the other houses of the neighborhood are from the 1880's and 1890's, approximately 50 years later.

Sam's place is not built in a high style but is of a vernacular form. Vernacular houses are built according to local building traditions and are influenced by regional characteristics such as climate, terrain, etc. Traditionally, farm houses and middle and low income neighborhoods and houses have been constructed not in a high style, but in the vernacular form. A good example of the vernacular form here in Valdosta are the houses that make up Remerton Mill Village.

Lack of ornamentation is a characteristic of vernacular houses. Sam's Place is a simple side-gabled house which lacks much ornamentation. Unlike the Victorian Era houses in the neighborhood, this house does not have turned porch supports, gingerbread, decorative masonry, woodwork, etc. The house is symmetrically balanced with a central front door flanked with **sidelights**. A front porch extends the full width of the **facade**. The porch is supported by simple square posts. The **balustrade** seen on the house today may or may not have originally been there. However, the house today looks very similar to the way it was when it was built almost 150 years ago.

VOCABULARY

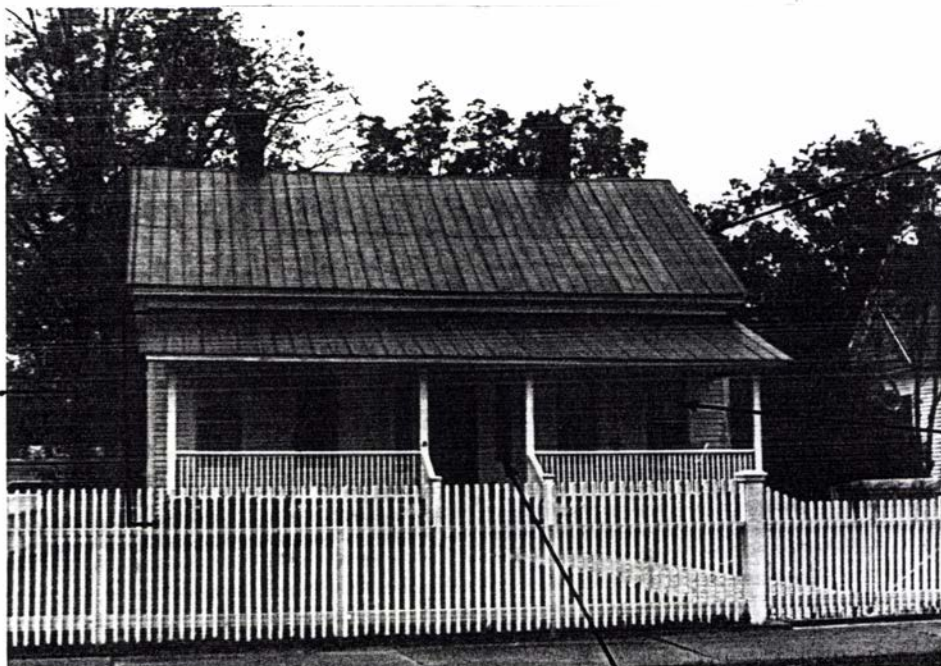
sidelights - a usually long fixed sash located beside a door or window; often found in pairs. Sidelights were used sometimes alone or in combination with transoms to allow light into dark hallways before the advent of electric lighting.

facade - the principal face or front elevation of a building.

balustrade - a series of balusters connected on top by coping or a handrail (top rail) and sometimes on the bottom by a bottom rail; used on staircases, balconies, porches, etc.

ACTIVITIES

* See the activities at the end of the chapter.



SIDE-GABLED
ROOF

FULL-WIDTH

SIX OVER SIX
DOUBLE-HUNG
SASH TYPE
WINDOWS

SIDELIGHTS

LACK OF DECORATIVE DETAIL
IS CHARACTERISTIC

V. Fairview

G. Myddelton/Green Home

MYDDELTON/GREEN HOME
416 RIVER STREET
(#9 on Fairview Driving Tour)

HISTORY

Designed and constructed by Stephen L. Fulghum in 1895 for Robert T. Myddelton, Valdosta Mayor and Clerk of the Superior Court. Rich with decorative woodwork, this massive Free Classic Queen Anne style house is the restoration project of Irvin and Linda Green.

ARCHITECTURE

The Myddelton/Green home is built in the Queen Anne style like many other houses in the Fairview neighborhood. What distinguishes this house as different from the other Queen Annes in the neighborhood is that it is a "Free Classic" Queen Anne. The Free Classic subtype of the Queen Anne style comprises approximately 35% of the style. The difference is that instead of the turned porch supports and the gingerbread of other Queen Anne houses, this house has classical **Doric Columns** for porch supports. Porch support columns are commonly grouped together in units of two or three. This subtype became common after 1890. Another feature of note in this house is the unique fan-shaped **half-timbering** detail in the gable ends.

VOCABULARY

Doric columns - classical columns characterized by an overall simplicity, a plain capital, heavy fluted shaft, and no base.

half-timbering - a method of construction common in sixteenth and seventeenth century England, in which the spaces between the vertical structural timbers were filled with brickwork or plaster. American derivatives of this method may be either structural or purely superficial.

ACTIVITIES

***See the culminating activities at the end of the chapter.**



ASYMMETRICAL

V. Fairview

H. Pardee/Cranford/Cribbs Home

PARDEE/CRANFORD/CRIBBS HOME

418 River Street

(# 10 Fairview Driving Tour)

HISTORY

Constructed in 1903 by L.F. Brown for W.A. Pardee. The immaculate Folk Victorian style residence was restored in 1984 by Mr. and Mrs. Paul W. Cribbs, Sr.

ARCHITECTURE

This home is constructed, not strictly in the Queen Anne style but with elements of the Queen Anne style and features of the **Folk Victorian** style and is termed as a Folk Victorian style house. This style is defined by the presence of Victorian decorative detailing, typical of the Queen Anne style, on simple folk house forms. The primary areas for the application of this detailing are the porch and the **cornice** line. Most Folk Victorian houses have some Queen Anne spindlework detailing but are easily differentiated from true Queen Anne examples by the presence of **symmetrical** facades and by their lack of textured and varied wall surfaces characteristic of the Queen Anne.

The Pardee/Cranford/Cribbs home fits the Folk Victorian style because of its symmetrical facade, lack of differently textured wall surfaces and its unique sawn **bargeboards**, with **drop pendants**, in the gable ends. The symmetrical facade of this house is formed by a square body with **hipped roof** and central entrances flanked by a large **bay** on either side. The house also has classical columns rather than either turned or square porch supports.

VOCABULARY

Folk Victorian style - Folk Victorian houses were made popular as a result of the machine age and were popular in the U.S. between approximately 1870 and 1910. A Folk Victorian house is basically any Folk form house which has some gingerbread, turned porch supports, or any other decorative feature typical of the Queen Anne style house applied mainly to the front facade of the house. Identifying features include spindlework, gingerbread, brackets, etc.

cornice - the projection at the top of a wall; the top course or molding of a wall when it serves as a crowning member. Two general types of cornices are the box cornice and the open cornice.

symmetrical - balance

bargeboard - a sometimes richly ornamented board placed on the verge (incline) of the gable to conceal the ends of the rafters.

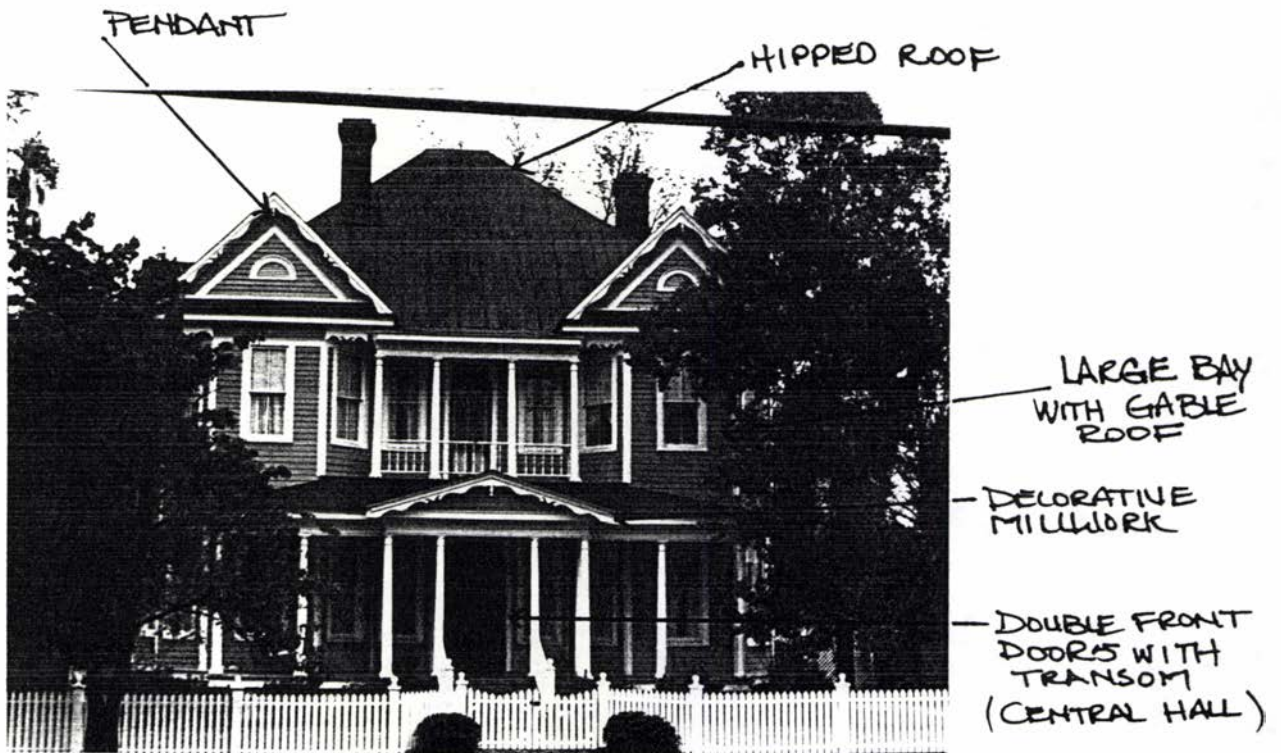
drop pendant - a small, often tear-shaped, ornament found on the bottom of a newel, below a wall overhang, on a bargeboard, etc.; looks like an upside down finial.

hipped roof - a roof formed by four pitched roof surfaces.

bay - a space protruding from the exterior wall that contains a bay window.

ACTIVITIES

* See the culminating activities at the end of the chapter.



THIS HOUSE EXHIBITS ELEMENTS
OF THE QUEEN ANNE STYLE
AND THE FOLK VICTORIAN STYLE
SYMMETRY IS IMPORTANT

V. Fairview

I. Winn House

WINN HOUSE
208 Wells Street
(# 11 on Fairview Driving Tour)

HISTORY

Built in 1917 for Mr. and Mrs. Abial Winn, possibly the first residence designed by architect Lloyd Greer in the Prairie style. Mrs. Winn's parents (Mr. & Mrs. J.T. Roberts) provided the side yard for their oldest daughter. The lumber is from the plantation of Mr. Winn in Liberty County, Georgia. The house remained in the Winn family until purchased in 1977 by Dr. and Mrs. Charles Wilson, pioneers in the restoration movement of historic homes in Valdosta. Dr. & Mrs. Harry Hamm are the current owners of this home.

ARCHITECTURE

This home is constructed in a combination of the Prairie and Mediterranean styles. Both the Prairie and Mediterranean use elements to suggest a horizontal feeling rather than a vertical feel. Both also use **stucco** as a wall covering. An element of this house which speaks strongly of the Prairie style are the wide overhanging **eaves**. Another characteristic feature of the Prairie style are groups of windows, such as this house displays. The twentieth-century Mediterranean style has its roots in Florida and California, where Spanish colonists built stucco houses with **tile roofs** and arched openings. Another interesting feature of this house which is really neither Mediterranean or Prairie in origin are the **chimney pots** atop the chimney.

VOCABULARY

stucco - an exterior wall covering consisting of a mixture of portland cement, sand, lime, and water; or a mixture of portland cement, sand, hair (or fiber), and sometimes crushed stone for texture; this terms is often used synonymously with cement plaster.

eaves - that portion of a roof which projects beyond the walls.

tile roof - tile usually refer to terra-cotta tile which is a fine-grained clay product used ornamentally on the exterior of buildings; may be glazed or unglazed, molded or carved; usually brownish red in color, but may also be found in tints of gray, white, and bronze.

chimney pot - a terra-cotta, brick, or metal pipe that is placed on the top of a chimney as a means of increasing the draft; often decoratively treated.

ACTIVITIES

* See the culminating activities at the end of the chapter.



LOW PITCHED
ROOF

GROUPS OF WINDOWS

WIDE
OVERHANGING
EAVES

STUCCO
WALL MATERIAL

COLUMNS



WINN-WILSON HOME

This house was designed by Lloyd Greer in 1917 for Mr. and Mrs. Abial Winn. It is an example of prairie architecture.

V. Fairview

J. Monroe/Sutton Home

MONROE/SUTTON
303 Wells Street
(# 12 on Fairview Driving Tour)

HISTORY

This 1896 Queen Anne style home is complete with a full complement of towers, gazebo, turrets and stained glass. Designed by Stephen L. Fulghum for druggist Dr. W.F. Monroe, the home contains seven fireplaces, front and rear staircases and ornate pressed-metal ceilings. The home is the restoration project of David and Marty Sutton.

ARCHITECTURE.

The Monroe/Sutton home is one of the two best examples of the Queen Anne style in the Fairview neighborhood, the other being the J.T. Roberts home. The Monroe/Sutton home is the Spindle work subtype and contains many decorative features typical of the Queen Anne style.

The roof of this house is an important feature defining the Queen Anne style. Notice the main roof's steep pitch and the pyramid shape. Also, the roof contains many secondary gables, a **conical** roofed, two-story **turret** and a very steeply pitched conical gazebo on the front porch. The intricately patterned brick chimneys are another area of ornament at the roof level. Originally, this house contained an intricate **pressed metal roof** which was made to look like terra-cotta, but this roof had to be replaced in the 1980's due to deterioration. A new pressed metal roof was cost prohibitive.

Moving down below the roof, one notices the stained glass windows at the top of the turret which are surrounded by a wall surface covered **sunburst motifs**, wood shingles, **half-timbering** and **dentil molding**. A small balcony over the front porch is us with wood shingles. The gables contain a variety of patterns including ed to break up any flat wall surface on the front facade of the house. In addition to the two-story turret, multiple gables and a two-story bay, the house contains a unique **gazebo** at the left front, the only feature of this kind to be found in the City of Valdosta. These features serve to break up any flat wall surfaces and to give the house its strong asymmetry.

The front porch is also a strong character defining feature of this house. The porch extends across the entire front facade of the house and down both sides some distance. This large wrap-around porch currently contains paired, **turned porch supports**. Originally, the porch supports were joined with a decorative **balustrade** of **turned balusters** and were adorned at their tops with fanciful **gingerbread**. Historic pictures of the house show these features. The owner plans to restore these features as a part of an intensive restoration of the exterior of the house.

conical - cone shaped, like an ice cream cone shape.

turret - a small and somewhat slender tower; often located at a corner of a building.

pressed metal roof - a pressed metal roof was made of metal shingles. The metal shingles were made of metal that is usually galvanized (coated with zinc), tin plated (coated with tin), or terne-plated (coated with tin and lead); manufactured either singly or in sheets of four and found in a variety of patterns.

sunburst motif - an ornamental motif resembling the rays of the sun; found most often on the facades of late-Victorian buildings.

half-timbering - a method of construction, common in sixteenth and seventeenth century England, in which the spaces between the vertical structural timbers were filled with brickwork or plaster. American derivatives of this method may be either structural or purely superficial. In American Queen Anne style houses such as the ones found in the Fairview neighborhood have a version of half-timbering that is strictly ornamental in nature. The vertical structural members are infilled with wood or stucco.

dentil molding - a row of small square blocks found on many cornices. It is termed as "dentil" because the molding looks like a row of teeth.

gazebo - a small summerhouse or other space with a view; usually found in a garden or yard, but may also be incorporated into the facade of a buildings.

turned porch supports - wooden porch supports which are decoratively turned on a lathe. Turned porch supports are made to complement the gingerbread, sawn work and other decorative elements found on a Queen Anne style house.

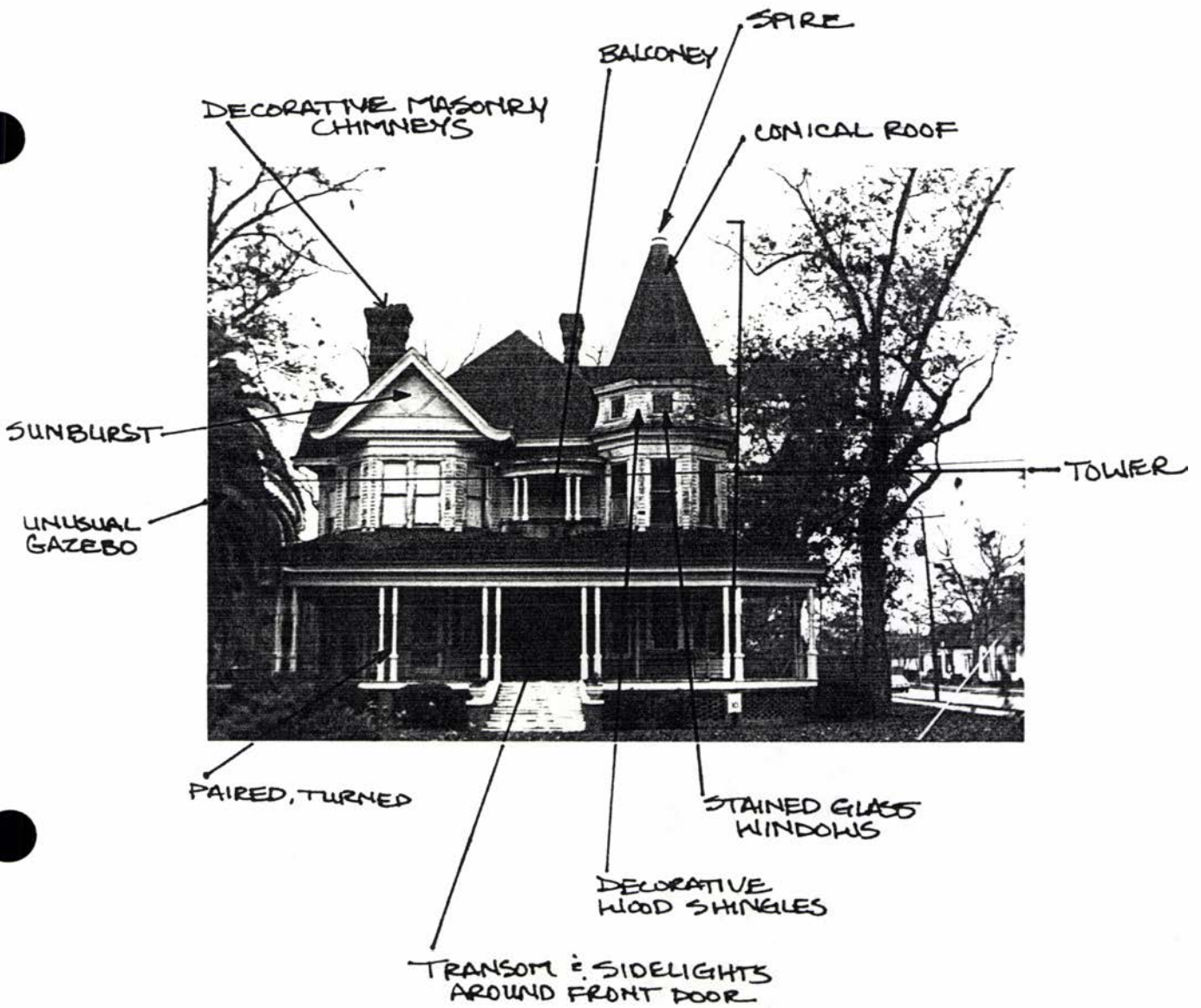
balustrade - a series of balusters connected on top by a coping or a handrail (top rail) and sometimes on the bottom by a bottom rail; used on staircases, balconies, porches, etc.

turned balusters - one of a series of lathe-turned short pillars or other uprights that support a handrail or coping.

gingerbread - an ornament made with a jigsaw, band saw, or scroll saw; often served as a cheap substitute for carved and turned wood ornamentation. Gingerbread is a name that referred to this type of work. Gingerbread can take the form of curves, scrolls, and lacework on bargeboards, door and window trim, etc.

ACTIVITIES

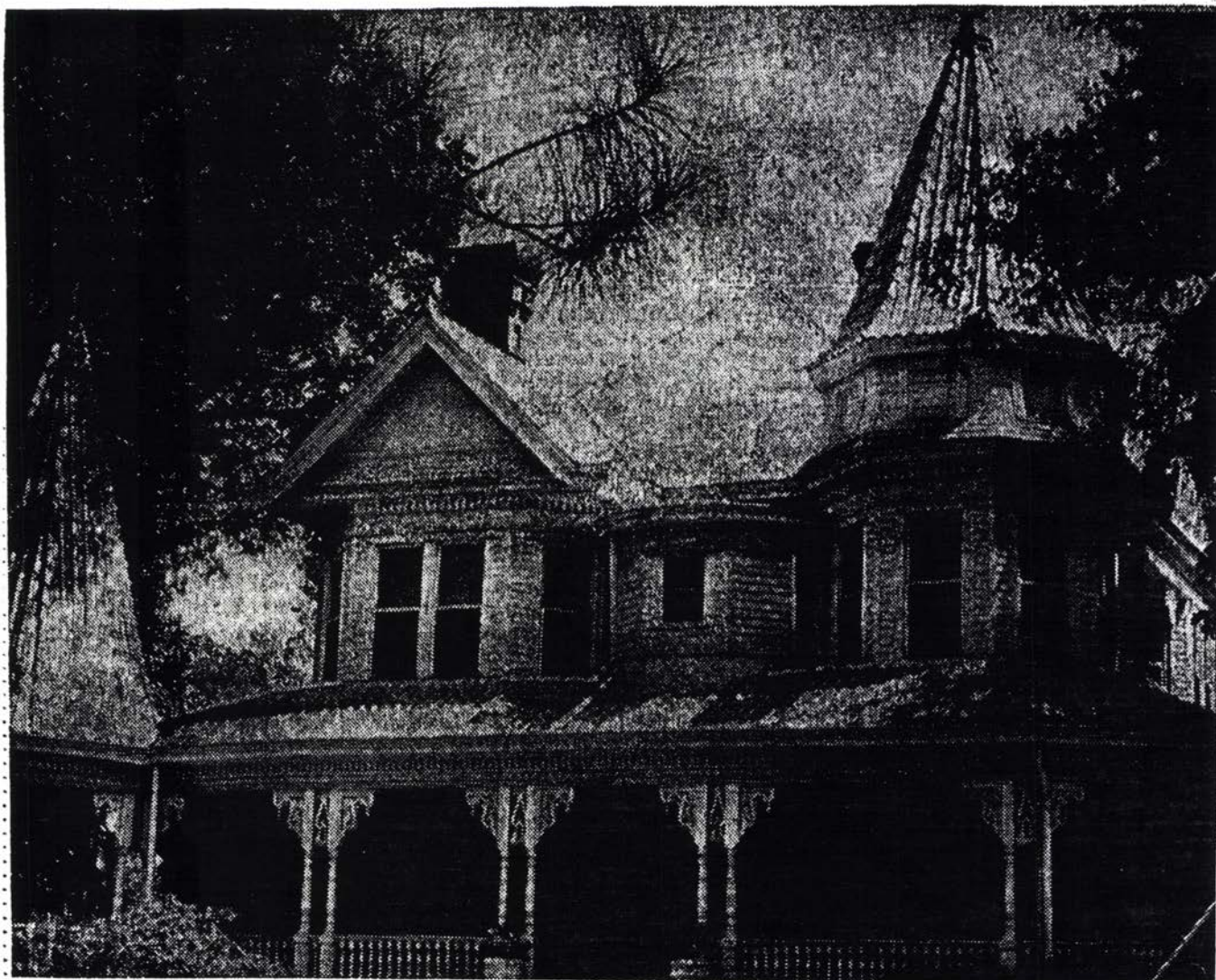
* See the culminating activities at the end of the chapter.





MONROE-SUTTON HOUSE

This home was built by W.F Monroe in 1896 and is an example of victorian architecture. 303 Wells St.



Monroe House on Wells Street Looks Like Its Covered with Valentine Lacepaper

Cupids And Afternoon Tea Memories Of Home To Her

Two things about the house at 303 Wells Street stand out in the memory of Mrs. John Williams of Valdosta who was born there in 1901.

They concern cupids and tea—but they weren't even in the same area of the romantic-looking house which appears to be covered with Valentine lacepaper.

The cupids were in the bathroom and afternoon tea was served in what the family called the "Tea Room," underneath the turret on the end south side of the house.

The house belonged to the W. F. Monroe family, who built it at the end of the 19th century, said Mrs. Williams.

"was a pharmacist and had a drug store on the corner of Patterson Street and Central Avenue. He was also a lawyer and later had an office in the McKey Building."

"The Monroes first lived in a house at 706 N. Patterson Street. Later, they built the house on Wells Street."

Mrs. Williams said her aunt used to serve tea in the afternoon in the room beneath the turret.

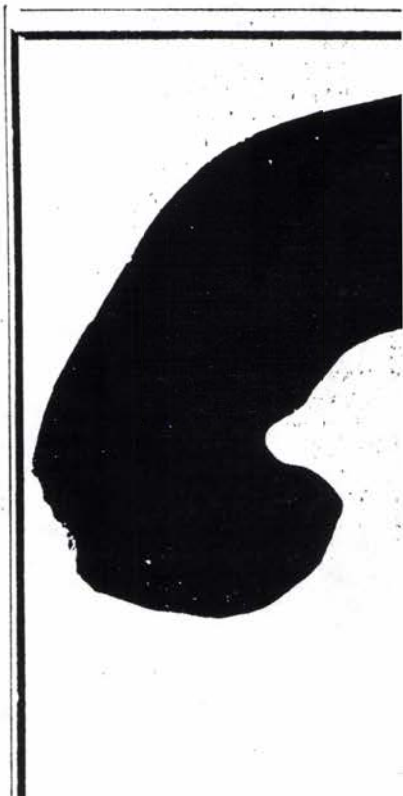
"She called it the tea room and in there was a table with a large glass Victorian dome beneath which was an enormous bouquet of wax or dried flowers," said Mrs. Williams.

for an entire family."

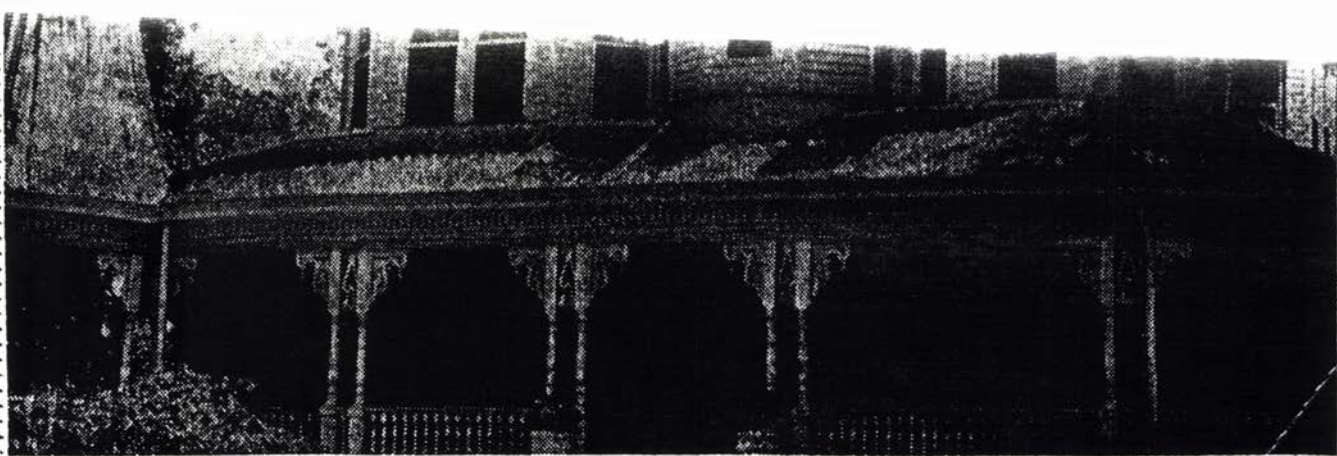
"Uncle Willie (Dr. Monroe) loved books and he had the whole entrance hall lined with bookcases about seven tiers high."

"He raised pigeons for a hobby and he always had a few game bird, pheasants, and the like, around the place. My cousin Gertrude (Monroe), who is three years older than I had a pretty little Shetland pony. Uncle Willie had a buggy made for her with a front seat and a back seat."

Beautiful white and gold mantelpieces over the fireplaces in the parlor and the dining room and chandeliers in the library, also bursting



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Monroe House on Wells Street Looks Like Its Covered with Valentine Lacepaper

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The house belonged to the W. F. Monroe family, who built it at the end of the 19th century, said Mrs. Williams.

"My mother was Mrs. Monroe's sister," said Mrs. Williams, "and although I was born in the house and visited it often I never really lived in the house."

"Dr. Monroe," she said,

"was a pharmacist and had a drug store on the corner of Patterson Street and Central Avenue. He was also a lawyer and later had an office in the McKey Building."

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"She called it the tea room and in there was a table with a large glass Victorian dome beneath which was an enormous bouquet of wax or dried flowers," said Mrs. Williams.

The cupids were decorative pieces on a large china urn which sat between two marble lavatories in the huge bathroom. "Those cupids fascinated me when I was a child," she said, "and it seemed to me the tub was big enough

for an entire family."

"Uncle Willie (Dr. Monroe) loved books and he had the whole entrance hall lined with bookcases about seven tiers high."

"He raised pigeons for a hobby and he always had a few game bird, pheasants, and the like, around the place. My cousin Gertrude (Monroe), who is three years older than I had a pretty little Shetland pony. Uncle Willie had a buggy made for her with a front seat and a back seat."

Beautiful white and gold mantelpieces over the fireplaces in the parlor and the dining room and chandeliers in the library, also bursting with books and an upstairs sitting room are other things that are foremost in Mrs. Williams mind.

She has a lamp made from one of the chandeliers which was in the hall downstairs. Made of brass and on a marble base, it serves as a reminder of happy times in the old house.

After her uncle's death in the late 1920's Mrs. Williams mother bought the house and gave it to her daughter. Mrs. Williams made the house into apartments and finally sold it to Mrs. Blannie Folsom, its present owner.

He Was Just Looking For Style

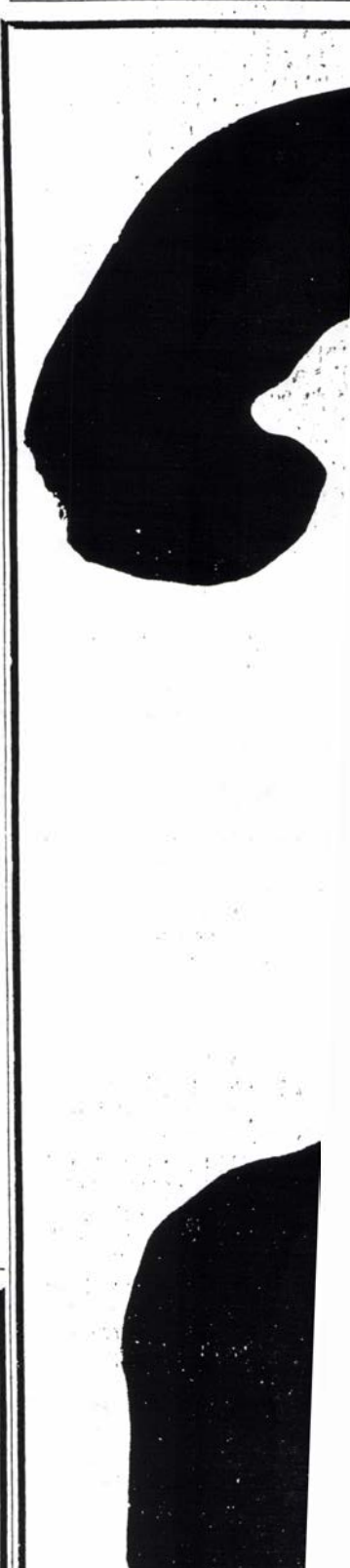
When the late J. N. Bray, well-known Valdostan, decided the automobile was here to stay, along about 1930, he called the Ford agency here and asked them to send out a car for him to buy.

According to a grandson,

the Ford dealer sent 10 automobiles out and the drivers made a circuit of the house. Mr. Bray surveyed them all and finally pointed out the one that struck his fancy, without a question as to motor, mileage or money.

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when it comes to plumbing

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V. Fairview

K. J.T. Roberts House

J.T. ROBERTS HOUSE
206 Wells Street
(# 13 on Fairview Driving Tour)

HISTORY

This was originally a "plantation plain" dwelling built about 1840 by William Wisenbaker, an early Lowndes County settler. Roberts purchased the house at the turn of the century and updated it with the Victorian gingerbread, wings and tower.

ARCHITECTURE

The J.T. Roberts house is the truest example of the Queen Anne Spindlework in the Fairview neighborhood and possibly in Valdosta. Although the home was not originally designed with its present day features, it has evolved with changing times. Sometimes, after a house has been built for a number of years and new fashions in house building become popular, homeowners decide to update their houses. This is an example of a house that was built in the 1840's in the Plantation Plain style. When the house was originally built, it probably was a rectangular house with the long side facing the street. It probably had either a **hipped roof** or a **side-gabled roof** and a one-story porch that extended only across the front **facade** of the house. When it was purchased around the turn-of-the century (approximately 1900), it was updated by its new owner to look as it does today. The new owner added more gables to the roof, a **bay**, a **tower** and a **wrap-around porch** that contains fanciful **spindlework**.

Like the Monroe/Sutton home, the Roberts home contains decorative patterned brick chimneys, multiple gables, and a two-story **turret**, however, the most impressive feature of this house is its multitude of spindlework and **sawnwork** used in decorating the front porch. The porch contains two gabled entrances with handrails of turned **balusters**. The gables contain **half-timbering** and other sawn ornament. The porch is supported with turned supports which are linked with sawnwork arches which span between the supports. The gabled entrances onto the porch are arched and their **spandrels** contain fan shaped spindlework. **Consoles**, ornamental **brackets** with an "S" or scroll shaped form, can be seen opposite the spindlework of the spandrels. The entire porch is belted with a **balustrade** containing hundreds of turned **balusters**, a very costly feature to replicate today.

VOCABULARY

hipped roof - a roof formed by four pitched roof surfaces.

side-gabled roof - a gabled roof where the gables are facing the side, not the front of the house. One of the sloping sides of the roof is visible from the front (facade) of the house.

facade - the principal face or front elevation of a building.

bay - a space protruding from the exterior wall that contains a bay window.

tower - a structure whose height is usually much greater than its width; may either stand alone or surmount a building.

wrap-around porch - a porch which not only extends across the facade of a house or building, but continues around either one or both sides. The porch wraps around the house like it is hugging it.

spindework - this term refers to a subtype of the Queen Anne style. A Spindework Queen Anne house is termed so because it is decorated with lathe-turned spindles and balusters rather than sawnwork.

turret - a small and somewhat slender tower; often located at a corner of a building, in which case it is often referred to as a corner turret.

sawnwork - an ornament made with a jigsaw, band saw, or scroll saw.

baluster - one of a series of short pillars or other uprights that support a handrail or coping.

half-timbering - a method of construction where the vertical structural timbers were filled with brickwork or plaster. American derivatives of this method may be either structural or purely superficial.

spandrels - the space between two adjacent arches. In this case, the spandrels are decorated with lathe-turned spindework.

console - an ornamental bracket with an "S" or scroll-shaped form; used to support a door or window hood, a piece of sculpture, etc.

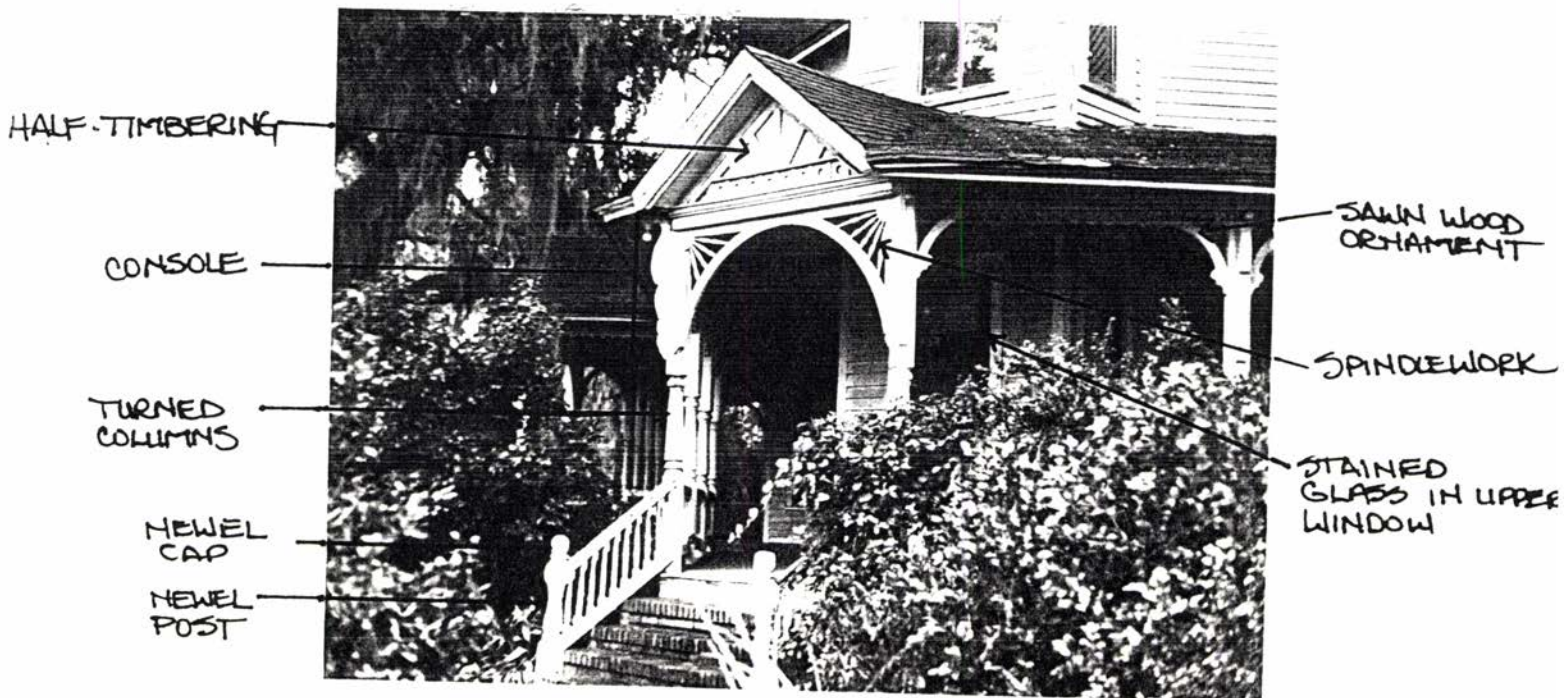
bracket - a projecting support member found under eaves or other overhangs; may be plain or decorated.

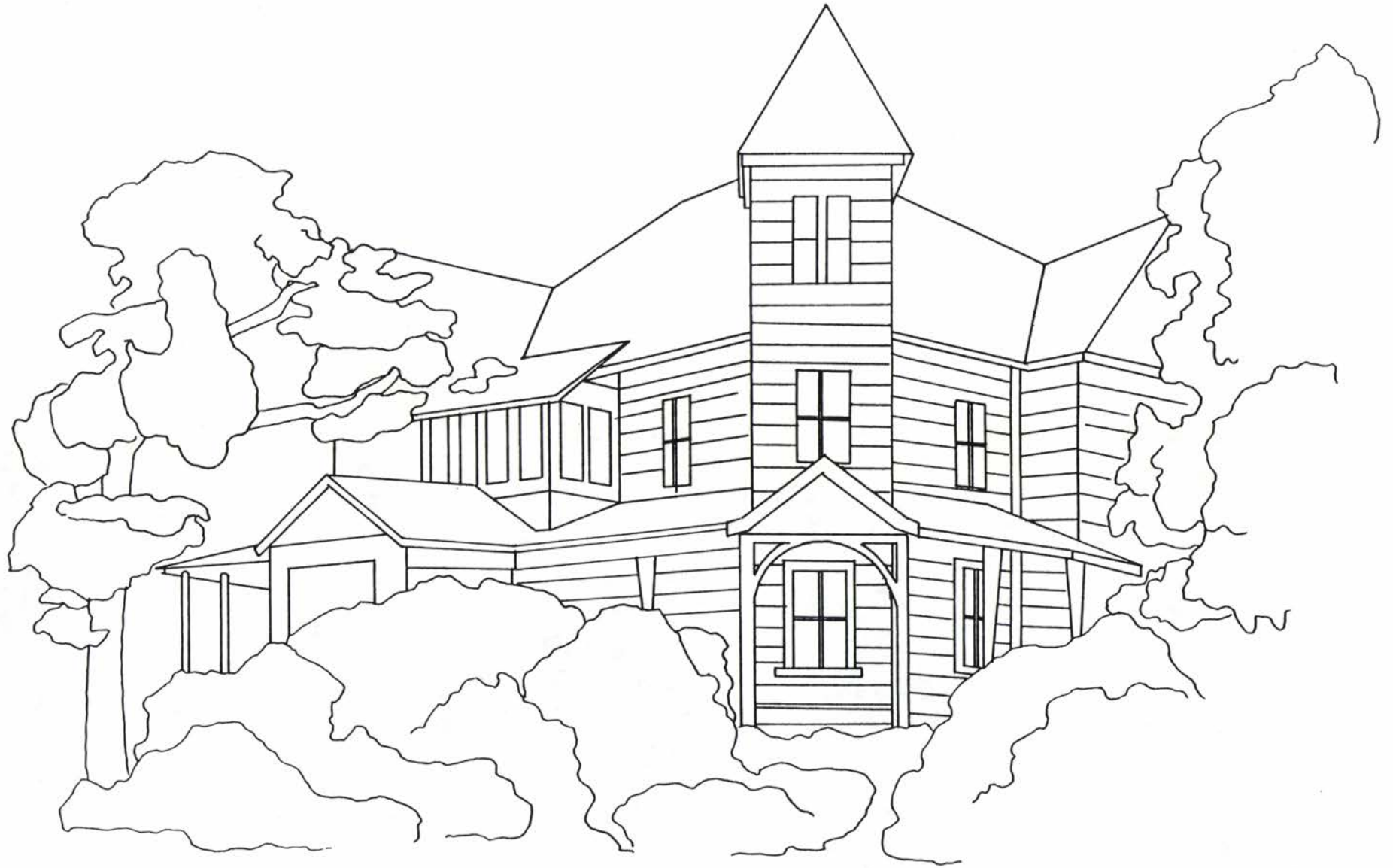
balustrade - a series of balusters connected on top by a coping or handrail (top rail) and sometimes on the bottom by a bottom rail; used on staircases, balconies, porches, etc.

baluster - one of a series of short pillars or other uprights that support a handrail or coping.

ACTIVITIES

* See the culminating activities at the end of the chapter.





VALDOSTA'S OLDEST HOUSE

This home was built about 1845 by William Wisenbaker. It was purchased in 1893 by John T. Roberts. Wells St.

V. Fairview

L. Fairview Cottage

FAIRVIEW COTTAGE
417 West Central Avenue
(# 14 on Fairview Driving Tour)

HISTORY

Representative of the modest "dog trot" cottages that existed in the Lowndes County area prior to the incorporation of the city of Valdosta, this c. 1850 residence was moved in 1993 to its current location by Don Chancey who began its rehabilitation. Later, Roy Kirkland finished the rehabilitation of the house.

ARCHITECTURE

Although this house still retains much of its original form, it has been drastically changed since it was originally constructed. Originally, this house would have probably been a dog trot, i.e. it would have had an unenclosed covered passageway where the central hall is now located. In later times, dog trots were often enclosed to form central hallways.

This particular house features a **shed-roofed** front porch, which provided a cool shelter in summer from the scorching sun and frequent sudden thunderstorms. Notice that the house has window **sashes** that contain nine panes of glass in each, nine-over-nine. Windows of early houses such as this, had smaller panes of glass because the glass making technology was such that large panes could not be produced. In the case of sashes, windows such as the ones here indicate that the house is very old.

Features added to or changed on this house include the balustrade across the front porch and the addition of the large room to the rear which begins where the cross-gable starts. Houses of the period of this one would have almost never originally featured a **balustrade**, they were usually very simple in form and were relatively unadorned. The balustrade was added to this house in 1994 or 1995. Also, the large room to the back of the house was added at that time. The house originally contained two large rooms to the front and two small rooms in the back and would have probably had a separate kitchen facility. To make the house feasible for today's needs, extra interior space was needed therefore the large room to the rear of the house was added..

VOCABULARY

shed roof - a type of roof found on dormers and front porches which has only one sloping surface. It is termed a shed-roof because it would resemble the single sloping roof found on most sheds.

sash - the frame portion of a window that slides up and down in the track. The panes of glass area held into the sash with pieces called muntins.

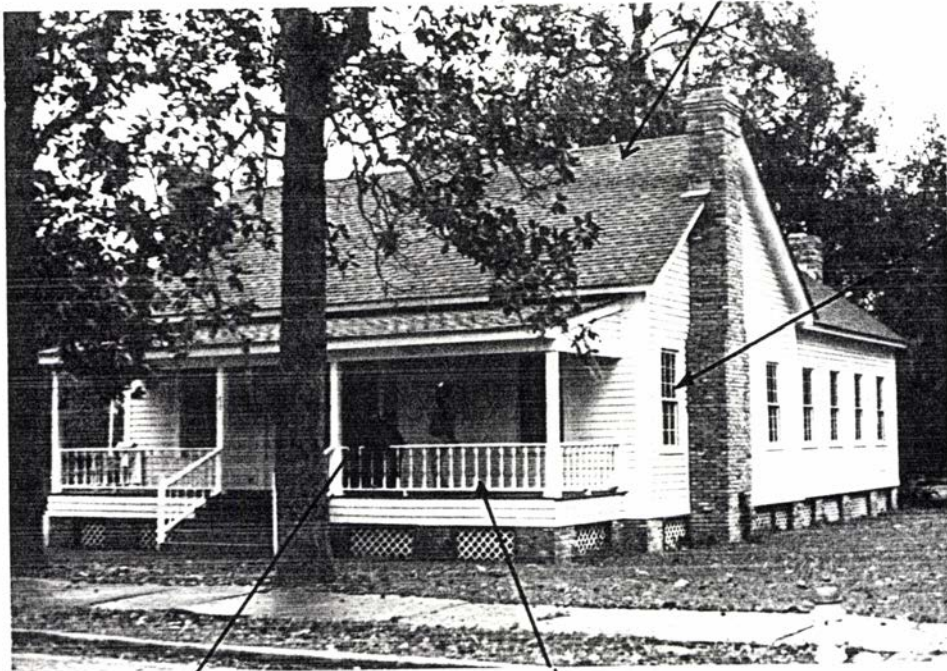
balustrade - a series of balusters connected on top by a coping or a handrail (top rail) and sometimes on the bottom by a bottom rail; used on staircases, balconies, porches, etc.

ACTIVITIES

* See the culminating activities at the end of the chapter.

CENTRAL HALL PLAN

ORIGINAL ROOF WOULD HAVE BEEN WOODEN SHINGLE



NINE OVER NINE DOUBLE-HUNG SASH TYPE WINDOWS

NON-HISTORICALLY CORRECT BALUSTRADE

CENTRAL FRONT DOOR WITH SIDELIGHTS

V. Fairview

M. The Dasher House

THE DASHER HOUSE
413 Central Place
(# 15 on the Fairview Driving Tour)

HISTORY

In 1901, this house was purchased by Susan I. Dasher from J.A. Dasher, Sr. It is one of the original "five sisters" houses, five remarkably similar homes built in the neighborhood at the turn of the century by J.A. Dasher, Sr. It represents the Queen Anne style that was popular before and just after the turn of the century. Restored by David Sutton and Paul W. Cribbs, the home is currently owned by Gordon And Susan Tuenge.

ARCHITECTURE

The Dasher house is an example of the Queen Anne style of architecture which is commonly found in the Fairview neighborhood. The Dasher house is noticeably Queen Anne because of its **multiple gabled roof, asymmetrical** form and decorative woodwork features. Typical of the Queen Anne style are also the decorative brick chimneys. Below the roof, in the gable ends, can be found fine examples of the **sunburst motif** in sawn wood. The L-shaped wrap-around front porch features a **dentil molding** at the cornice level and **turned porch supports** adorned a their tops with delicate **gingerbread**.

The interior of this house is interesting in that it contains a massive hall that extends from the front door of the house all the way to the back of the house. The fourteen foot ceiling height is also and unexpected and unusual feature found in this house. Before air conditioning was invented, houses were usually built with twelve foot ceilings. The reason for this is to create a space above the living areas where the heat of the summer could rise and therefore make the house cooler. Other circulation features were large windows, that opened from either the top or the bottom, central hallway with door at either end, operable **transoms** above interior doors leading into central hallway and porches.

VOCABULARY

multiple gabled roof - a roof with many gables. A typical feature for a Queen Anne style house.

asymmetrical - without symmetry or balance.

sunburst motif - an ornamental motif resembling the rays of the sun; found most often on the facades of late-Victorian buildings.

dentil molding - a molding formed by many small blocks of wood in a series. Dentil moldings were used on many cornices, moldings, etc. The name was derived from the fact that the molding looks like a row of teeth.

turned porch supports - porch supports which are lathe-turned so as to fit in with other turned and sawnwork on the exterior of Queen Anne style or Folk Victorian style houses.

gingerbread - an ornament made with a jigsaw, band saw, or scroll saw; often served as a cheap substitute for carved and turned wood ornamentation. Gingerbread takes the form of curves, scrolls, and lacework on bargeboards, door and window trim, etc.

transoms - a small window above a door.

ACTIVITIES

* See the culminating activities at the end of the chapter.

SUNBURST MOTIF MULTI-GABLED ROOF

DECORATIVE
MASONRY WORK
CHIMNEYS

TWO OVER TWO
WINDOWS

WRAP-
AROUND
FRONT
PORCH

PORCHES WILL
ALWAYS BE FOUND
ON A QUEEN ANNE
STYLE HOME

TURNED PORCH
SUPPORTS ARE
VERY COMMON



NOTICE THE ASYMMETRY OVER THE
WHOLE HOUSE

V. Fairview

N. Varnedoe/Scott/Smith House

THE VARNEDOE/SCOTT/SMITH HOUSE
404 Central Place
(# 19 on Fairview Driving Tour)

HISTORY

The original single-story cottage was moved from Troupville, and the second story was added at its current location. The house built c. 1860 was the home of Valdosta Mayor and Councilman James O. Varnedoe. The original restoration was begun by Wendy Martin.

ARCHITECTURE

This **pyramidal** house contains elements of the Queen Anne style. Houses of either square or nearly square shapes are commonly built with **pyramidal roofs**, which require more complex roof framing but need fewer long-spanning rafters, and thus are less expensive to build. In the years between 1905 to about 1930, the pyramidal house was a popular replacement for the less spacious Plantation Plain or I-House.

The elements of the Queen Anne style contained in this house are the classical columns which would be found on Queen Anne Free Classic examples. Another feature includes the **dentil molding** at the **frieze** level of the front porch and the **modillions** at the **cornice** level. These can also be seen just below the roof and in the front-facing gables. Another hint at the Queen Anne is the **asymmetry** formed by the gabled jut out of the front porch on the front facing right side.

VOCABULARY

pyramidal - shaped like a pyramid. Think of the Egyptian pyramids.

pyramidal roof - a roof that is shaped like a pyramid.

dentil molding - a molding made of small square blocks found in a series on many cornices, moldings, etc.

frieze - an area above the porch supports in the form of a band where sometimes decorative ornament is found. On Queen Anne style houses, sometimes the frieze is simply a band containing open spindlework.

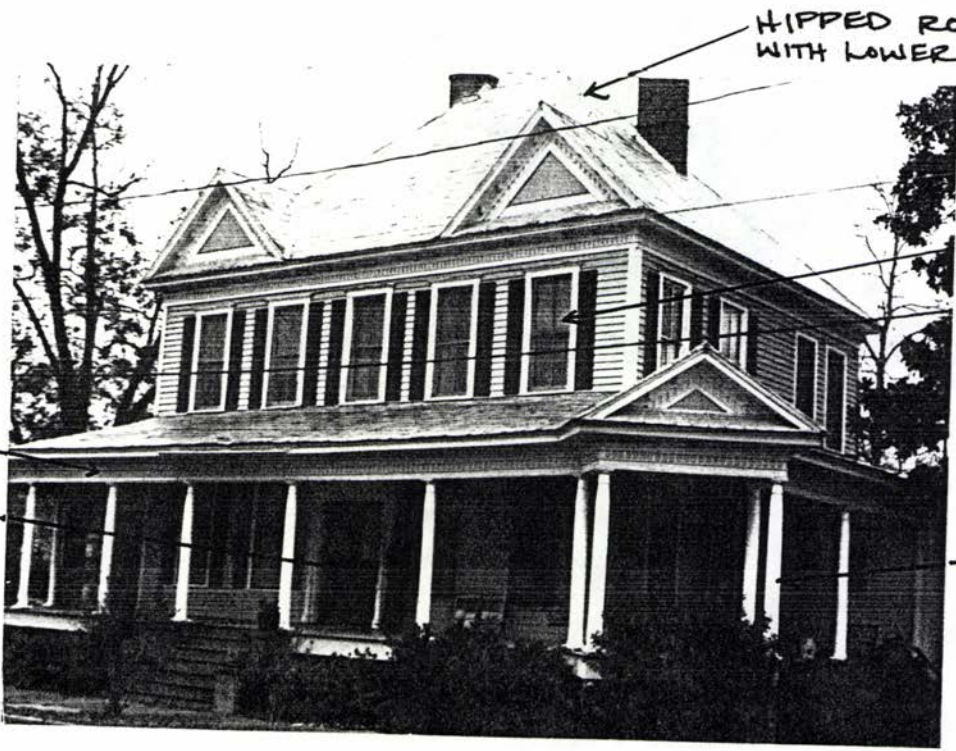
modillion - an ornamental block or bracket used in a series to support the corona (overhang) in the composite or Corinthian orders.

cornice - the cornice, in this case, is a band of molding just above the frieze on the front porch.

asymmetry - without symmetry; unbalanced.

ACTIVITIES

* See the culminating activities at the end of the chapter.



HIPPED ROOF
WITH LOWER GABLES

TWO OVER TWO
DOUBLE-HUNG
DASH TYPE
WINDOWS

DENTIL
MOLDING

ENTRANCE
WITH DOUBLE DOORS

CLASSIC
COLUMNS



VARNE DOE-SCOTT-MAU-EDWARDS HOME

**Originally built on Varnedoe St. Moved to 404 W. Central
in 1906 by Luther Scott.**

CULMINATING FAIRVIEW ACTIVITIES

1. Imaginary Journal: Following a visit to Fairview, assign each student to write an imaginary journal. Ask them to assume a fictional identity of an adult, child, or famous person who might have lived at or visited the site. Keep the journal for a period of two weeks, and write at least a one-half page entry each day. They may have imaginary adventures, but must describe sights, sounds, smells, and events that really could have been experienced at the site.

2. Treasure Hunt: Using the treasure hunt form, have the students write the address of the house where they find evidence of each of the architectural elements in each box on the worksheet. Older students may wish to also name each of the elements. Students may find more than one element on any house and this should be acceptable at any grade level. Not all possible examples / answers are given and others may be accepted.

ARCHITECTURAL TREASURE HUNT.

NAME: _____

KEY

address of the house where you find evidence of each
and name each of the elements?

CUT AWAY CORNER

- HARVEY/COFFEE HOUSE
314 RIVER #2
- J.T. ROBERTS HOUSE
206 WELLS #13

SIDELIGHTS

- SAM'S PLACE 410 RIVER #7
- FAIRVIEW COTTAGE
417 W. CENTRAL #14
- MYDDLETON/GREEN
416 RIVER #9

SUNBURST

- MONROE/SUTTON 303 WELLS #12
- DASHER 413 CENTRAL #15
- HARVEY/COFFEE 314 RIVER #2
- HUNT HOME 402 RIVER #5

FISH SCALE SHINGLES

- TANT HOUSE
408 RIVER ST. #6
- SCOTT/GREEN/HOWARD
401 RIVER ST. #3
- HUNT HOUSE
402 RIVER #5

9/9 (NINE OVERTHINE) WINDOW PANES

- FAIRVIEW COTTAGE
417 W. CENTRAL #14

CHIMNEY POTS

- WINN HOUSE
208 WELLS ST. #11

PALLADIAN WINDOW

- HUNT HOUSE
402 RIVER ST. #5

GAZEBO

- MONROE/SUTTON HOME
303 WELLS ST.
#12

HALF-TIMBERING

- MYDDLETON/GREEN
416 RIVER ST. #9

BAY WINDOW

- TANT HOUSE
408 RIVER ST. #6

GINGERBREAD

- J.T. ROBERTS HOUSE
206 WELLS ST. #13

PENDANT

- FARDEE/CRAWFORD/
CRIBBS
418 RIVER ST.
#10

V. FAIRVIEW ARCHITECTURAL TREASURE HUNT.

DIRECTIONS: Write the address of the house where you find evidence of each architectural element. Can you name each of the elements?

NAME: KEY

DENTIL MOLDING

CUT AWAY CORNER

SIDELIGHTS

SUNBURST

FISH SCALE SHINGLES

- TANT HOUSE 408 RIVER # 6
- VARNEDOE/SCOTT/SMITH 404 Central # 19
- HUNT HOME 402 RIVER #5
- MONROE/SUTTON 303 WELLS # 12
- MYDDLETON/GREEN 416 RIVER #9

- HARVEY/COFFEE HOUSE 314 RIVER #2
- J.T. ROBERTS HOUSE 206 WELLS # 13

- SAM'S PLACE 410 RIVER #7
- FAIRVIEW COTTAGE 417 W. CENTRAL #14
- MYDDLETON/GREEN 416 RIVER #9

- MONROE/SUTTON 303 WELLS #12
- DASHER 413 CENTRAL # 15
- HARVEY/COFFEE 314 RIVER #2
- HUNT HOME 402 RIVER #5

- TANT HOUSE 408 RIVER ST. #6
- SCOTT/GREEN/HOWARD 401 RIVER ST. # 3
- HUNT HOUSE 402 RIVER # 5

TURRET/TOWER

9/9 (NINE OVERTINE) WINDOW PANES

CHIMNEY POTS

PALLADIAN WINDOW

GAZEBO

- J.T. ROBERTS 206 WELLS #13
- MONROE/SUTTON 303 WELLS #12

- FAIRVIEW COTTAGE 417 W. CENTRAL # 14

- WINN HOUSE 208 WELLS ST. # 11

- HUNT HOUSE 402 RIVER ST. # 5

- MONROE/SUTTON HOME 303 WELLS ST. #12

ARCH

HALF-TIMBERING

BAY WINDOW

GINGERBREAD

PENDANT

- INGRAM HOUSE 312 RIVER ST. # 1

- MYDDLETON/GREEN 416 RIVER ST. #9

- TANT HOUSE 408 RIVER ST. # 6

- J.T. ROBERTS HOUSE 206 WELLS ST. #13

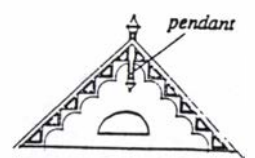
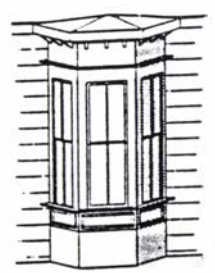
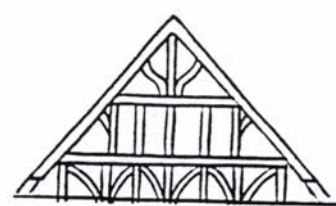
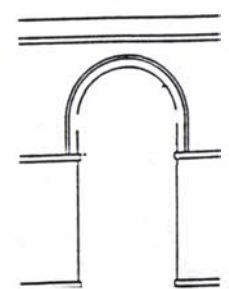
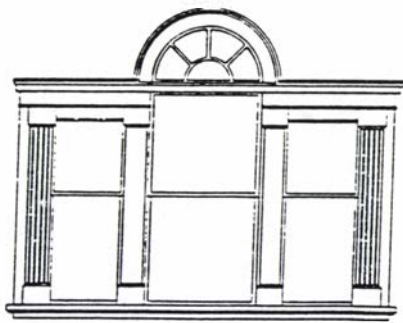
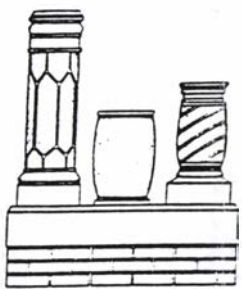
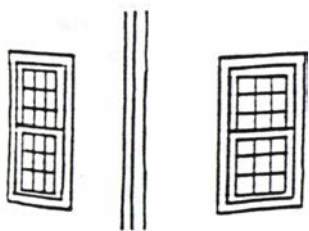
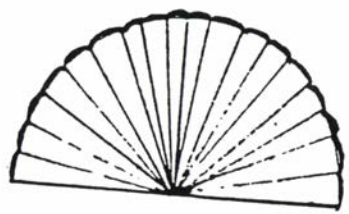
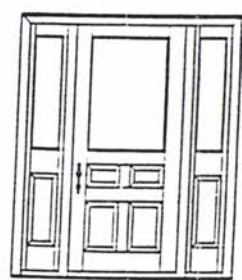
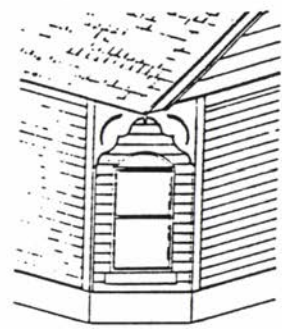
- PARDEE/CRAWFORD/CRIBBS 418 RIVER ST. # 10

*NOTE: THE ARCH WE ARE LOOKING FOR IS NOT PART OF A WINDOW OR ROOF, BUT ARE OPEN AND CAN BE WALKED UNDER.

7. FAIRVIEW ARCHITECTURAL TREASURE HUNT.

NAME: _____

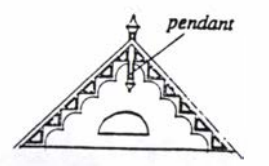
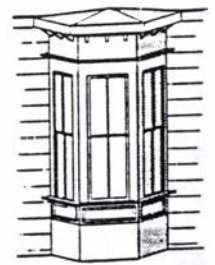
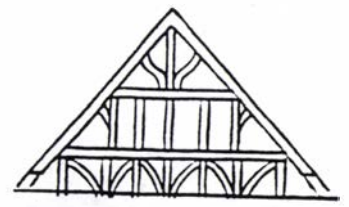
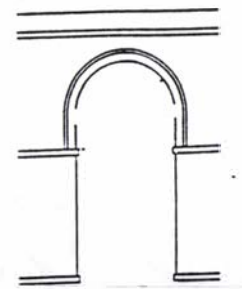
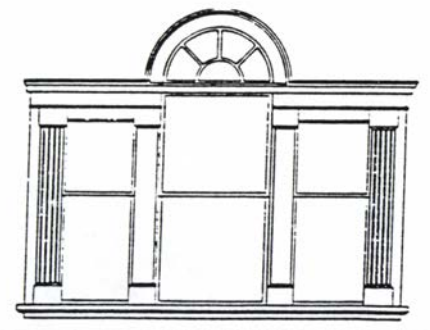
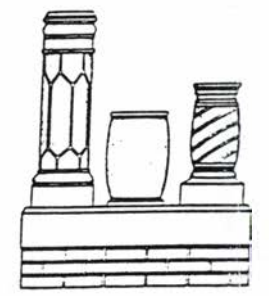
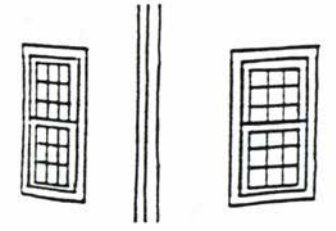
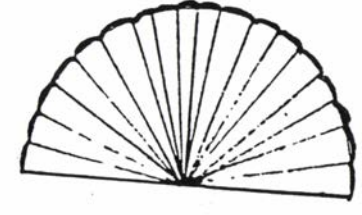
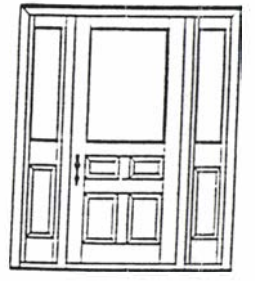
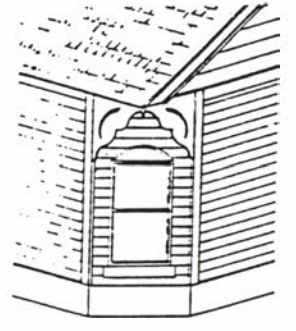
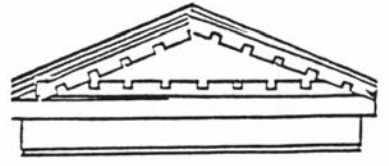
DIRECTIONS: Write the address of the house where you find evidence of each architectural element. Can you name each of the elements?



7. FAIRVIEW ARCHITECTURAL TREASURE HUNT.

NAME: _____

DIRECTIONS: Write the address of the house where you find evidence of each architectural element. Can you name each of the elements?

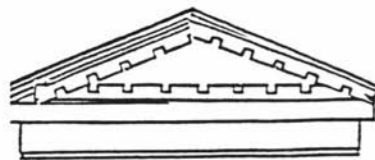


7. FAIRVIEW ARCHITECTURAL TREASURE HUNT.

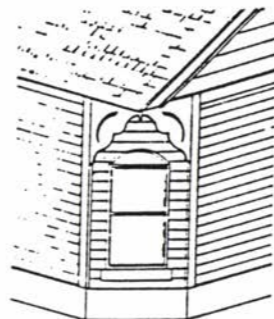
NAME: _____

DIRECTIONS: Write the address of the house where you find evidence of each architectural element. Can you name each of the elements?

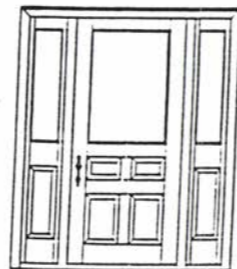
DENTIL MOLDING



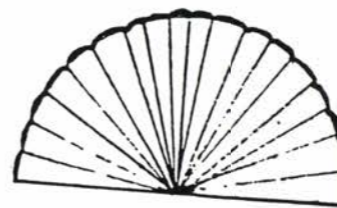
CUT AWAY CORNER



SIDE LIGHTS



SUNBURST



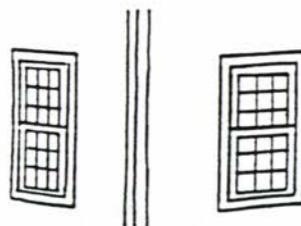
FISH SCALE SHINGLES



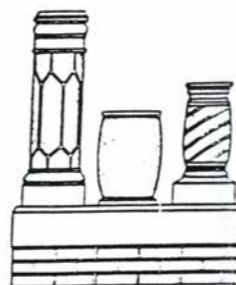
TURRET/TOWER



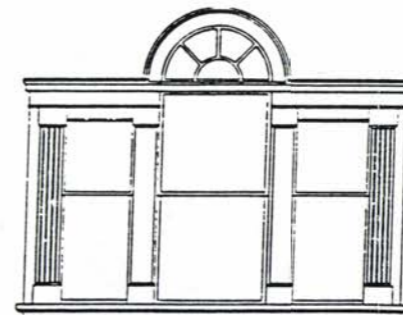
9/9 (NINE OVER NINE) WINDOW PANES



CHIMNEY POTS



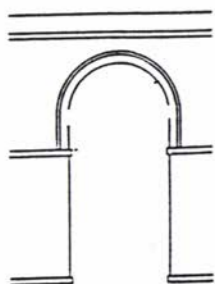
PALLADIAN WINDOW



GAZEBO



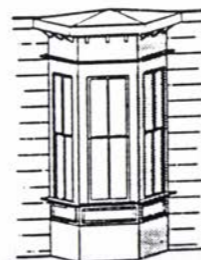
ARCH



HALF-TIMBERING



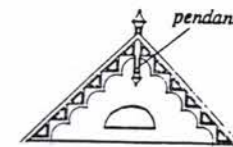
BAY WINDOW



GINGERBREAD



PENDANT



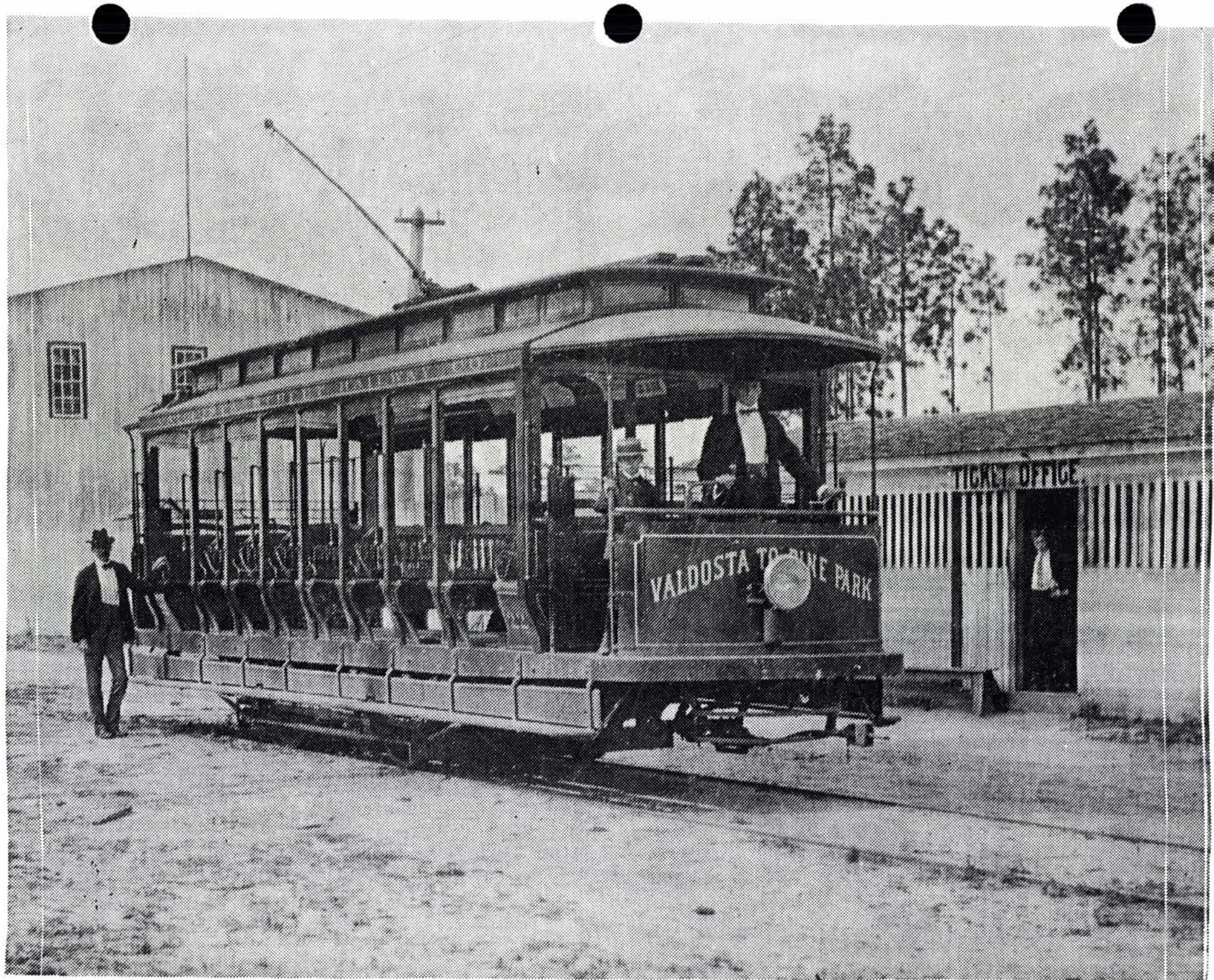


III. TROLLEY TOUR

NOTES TO TEACHERS

The trolley will be available through the Valdosta-Lowndes Convention and Visitors' Bureau. The trolley may be rented by school systems for tours in Lowndes County and Valdosta for a nominal fee. Drivers for the trolley can be provided through the Convention and Visitors' Bureau at a charge or by the school system using the trolley. A Class III driver's license is a necessity. **Also**, some training by the Convention and Visitors' Bureau will be needed since the trolley is configured differently than a school bus. For more information, contact:

Rita Bumgarner, Director
Valdosta-Lowndes Convention and Visitors' Bureau
1703 Norman Drive, Suite F
St. Augustine Plaza
Valdosta, Georgia
(912) 245- 0513



LPD

NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in "Guidelines for Completing National Register Forms" (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Brookwood North Historic District
other names/site number Moore-West Land Company; Pine Park/Victory
Subdivision; Dasher-West Subdivision

2. Location

street & number Roughly bounded by Oak, Park, Willis, Georgia, and
Brookwood Drive.
city, town Valdosta (n/a) vicinity of
county Lowndes code GA 185
state Georgia code GA zip code 31602

(n/a) not for publication

3. Classification

Ownership of Property:

- private
- public-local
- public-state
- public-federal

Category of Property

- building(s)
- district
- site
- structure
- object

Number of Resources within Property:

	<u>Contributing</u>	<u>Noncontributing</u>
buildings	218	88
sites	1	0
structures	0	0
objects	0	0
total	219	88

Contributing resources previously listed in the National Register: 0

Name of related multiple property listing: n/a

11.B.1.c.(2)(a)

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this nomination meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets the National Register criteria. () See continuation sheet.

Mark R. Edwards

Signature of certifying official

5/09/95
Date

Mark R. Edwards
State Historic Preservation Officer,
Georgia Department of Natural Resources

In my opinion, the property () meets () does not meet the National Register criteria. () See continuation sheet.

Signature of commenting or other official

Date

State or Federal agency or bureau

5. National Park Service Certification

I, hereby, certify that this property is:

() entered in the National Register

() determined eligible for the National Register

() determined not eligible for the National Register

() removed from the National Register

() other, explain:

() see continuation sheet

Signature, Keeper of the National Register

Date

6. Function or Use

Historic Functions:

Domestic: single dwelling; multiple dwelling
Religion: religious structure
Landscape: park
Social: clubhouse

Current Functions:

Domestic: single dwelling; multiple dwelling
Religion: religious structure
Landscape: park
Social: clubhouse

7. Description

Architectural Classification:

Late 19th/20th Century Revivals: Colonial Revival, English Vernacular Revival, Italian Renaissance Revival, Neoclassical Revival
Late 19th/20th Century American Movements: Craftsman
Modern Movement: International
Other: Queen Anne Cottage, Bungalow, Minimal Traditional

Materials:

foundation	masonry, brick
walls	brick, wood, stucco
roof	asphalt, terra cotta
other	

Description of present and historic physical appearance:

The Brookwood North Historic District is located in the city of Valdosta, Lowndes County in south Georgia. The district encompasses a largely residential area northwest of downtown Valdosta and includes a historic apartment building, Drexel Park (originally called Brookwood Park), First Christian Church, and Valdosta Woman's Club. The area was first developed in 1898 when streetcar rails were laid out from downtown along Patterson Street to Pine Park. At that time, the park was used for summer carnivals. In 1900, Pine Park was the site of the Georgia State Fair. In preparation for the 1902 South Georgia Regional Fair, another streetcar line was completed, connecting the Strickland Cotton Mills at Remerton (southwest of the area) with Pine Park. Although some residential growth occurred soon after the street car lines were complete, the greatest growth occurred when additional streets were laid out between 1918 and 1923, by the Moore-West Land Company.

"Brookwood North" is the name the neighborhood association adopted in 1988 for the purposes of identifying the entire area within the historic district boundaries. Because the area's growth is traced through separate developments such as, the 1918-1923 Moore-West Land

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 7

Company (Patterson Street, Georgia Ave., Park Ave. area), the 1921 Pine Park/Victory Subdivision (a four block area north of East Alden), and the 1927 Dasher-West Subdivision, these names identified only portions of the neighborhood and were not inclusive of the entire district. The name Brookwood North refers to the historic area north of Brookwood Drive.

The area is laid out using a grid pattern parallel to the streetcar lines. The neighborhood developed as a residential area except for Pine Park at the north end and Drexel Park at the south end of the district. The area which now makes up Drexel Park was swampy and unsuitable for building. This land was donated to the city in 1916, by several Valdosta families for use as a city park. Patterson Street, the earliest section developed, is characterized by residences built on a larger scale and usually two stories (photographs 36, 45, 46). The Pine Park/Victory Subdivision, platted in 1921, is laid out in a more regular grid pattern.

The district contains an excellent collection of early 20th-century residential styles and house types including the work of Georgia architects Lloyd B. Greer and Felton Davis. Stylistic influences include Colonial Revival, Craftsman, International, English Vernacular Revival, and Italian Renaissance Revival. Among the house types represented are bungalow, and Queen Anne cottage.

The oldest houses in the district date from the 1900s. These buildings are examples of the Queen Anne cottage with an asymmetrical floorplan (photographs 16, 25). Architectural detailing includes weatherboarding, steeply-pitched gable and hipped roofs with gable or dormer projections (photograph 2).

The district contains 48 houses designed by local architect Lloyd B. Greer. Many of his designs incorporate early 20th-century revival styles, notably English Vernacular and Colonial Revival. Greer's own house is located at 114 Alden Street (photograph 18). The house combines classical details as seen in the semi-circular front porch with Doric capital columns; the Dutch Colonial Revival style element is evident by the front gambrel-roof main block of the house. Along East Alden are three of his English Vernacular Revival style houses (photograph 12). These houses are named "Faith", "Hope", and "Charity." Architectural details include brick and stucco exteriors, large front gabled facades, steeply-pitched roofs, gable vents, exposed rafters, and fixed-paned and paired windows.

An International style house, also designed by Greer, is located at 1407 Williams Street (photograph 6). This two-story, stucco house features smooth symmetrical facades punctuated with paired and ribbon,

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National Park Service

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Continuation Sheet

Section 7

single pane windows. A porte-cochere is located on the side facade. The house is located on a level lot with an expansive front lawn.

Other representative styles in the district are Spanish Colonial Revival, Craftsman, Italian Renaissance Revival and Colonial Revival (photographs 3, 9, 35, 36, 41, 42). The house at 206 Brookwood Place exhibits Spanish Colonial Revival style detailing with the parapet front facade wall with tile coping and stucco exterior walls.

The district contains excellent examples of the Craftsman style with low-pitched roofs, exposed rafters, brackets, dormer windows, gable ornamentation, and front porches with posts on brick piers (photographs 11, 15, 27, 28). The bungalow type is also represented with less distinctive features than the Craftsman style (photographs 17, 19, 20, 23).

The house at 1900 Patterson is an example of Italian Renaissance Revival style (photograph 39). Designed by Greer, the building features a large hipped tile roof, a semi-circular, one-story front porch arched windows, and a yellow brick-veneer facade.

The district also contains a 1937, two-story, brick apartment building located on Slater Street. The building is symmetrically designed with Colonial Revival style elements and features a main block and two projecting side wings. An hexagonal window is located in the second story above the main entrance. Other features include 6/6 and 4/4 double-hung, single and grouped windows, arched porch windows, and a main entrance with sidelights (photograph 33).

The one community building within the district is the 1925 Woman's Club also designed by Greer. Located on Patterson Street, the clubhouse is one-story, red-brick with a pedimented front entrance porch. The clubhouse is used by three woman's groups--Daughters of the American Revolution, United Daughters of the Confederacy, and Wymodausis.

Another architect who was active in the neighborhood during the 1920 was Felton Davis. Davis, originally from Augusta, Georgia trained in Atlanta and later established his office in Valdosta. He designed the First Christian Church, constructed in 1946. The church is an example of the Colonial Revival style of architecture.

Examples of historic landscaping include Drexel Park (photograph 7), mature tree-lined streets, sidewalks, and masonry retaining walls (photograph 39). Individual lots are landscaped with camellia, azalea, sago palm, pecan, china fir, dogwood, live oak, palm, and pine (photographs 29, 16). Some of the streets have moss-covered,

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 7

overhanging tree limbs from the live oaks, and form a canopy effect over the road (photograph 9).

The neighborhood continued development throughout the 1940s with a definite change in architectural types and styles in 1947. Unlike most residential development which basically stopped during the mid-1940s because of World War II, development of the Brookwood neighborhood continued because of the establishment and development of Moody Field, a U.S. Army Air Corps facility (now called Moody Air Force Base). Growth occurred in the residential areas of Valdosta as well as within the Brookwood North neighborhood. Architectural styles utilized similar styles during the mid-1940s such as Minimal Traditional (a restrained version of the English Vernacular Revival with a front-facing gable, minimal decorative detailing, and a lowered roof line) and Colonial Revival (photographs 4, 14, 26, 29, 31). After 1947, the architecture changed to the ranch and split-level types, designs that were to become extremely popular during the 1950s and 1960s.

Noncontributing buildings in the district include houses and apartments constructed after 1947 (photographs 10, 21) or historic buildings that have been altered. South of Georgia Avenue is the campus of Valdosta State University, a historic educational complex of buildings constructed during the early 20th-century in the Spanish Colonial Revival style. The university is not included within this residential district nomination.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria:

A B C D

Criteria Considerations (Exceptions): N/A

A B C D E F G

Areas of Significance (enter categories from instructions):

Architecture
Community Planning and Development

Period of Significance:

1898 - 1947

Significant Dates:

1898

Significant Person(s):

n/a

Cultural Affiliation:

n/a

Architect(s)/Builder(s):

Lloyd B. Greer - Architect
Felton Davis - Architect

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Section 8

Significance of property, justification of criteria, criteria considerations, and areas and periods of significance noted above:

Narrative statement of significance (areas of significance)

The Brookwood North Historic District is a large historic residential neighborhood located in the city limits of Valdosta. The district is significant in architecture for its historic community and residential buildings. The residential buildings are an excellent collection of the styles and types of houses constructed in the early to mid- 20th-century in a large middle- to upper-class white neighborhood in the city of Valdosta. Excellent examples of English Vernacular Revival, Colonial Revival, Spanish Colonial Revival, and Craftsman as well as Queen Anne cottage, and bungalow are the predominant architectural styles and types found in the district. The International style is also represented. All of these architectural types and styles have been identified in Georgia's Living Places: Historic Houses in their Landscaped Setting. The late 1930s and early 1940s architecture continues with the revival styles along with the introduction of the Minimal Traditional style--a retained and simplified form of the English Vernacular Revival style. The neighborhood also contains various examples of the work of Georgia architects Lloyd B. Greer and Felton Davis. Community buildings within the district include the First Christian Church and the Valdosta Woman's Club.

The district is significant in community planning and development as an early 20th-century street car community and illustrative of early to mid-20th-century residential development. The street car rails were laid in 1898 along Patterson Street and along Alden Avenue in the early 1900s, in preparation for the city's hosting of the Georgia State Fair and South Georgia Regional Fair. Residential development soon followed with the greatest growth occurring between 1918 and 1923 when additional streets were laid out. Development continued in the area through the 1940s. Many of the city's business leaders made their homes in this neighborhood.

National Register Criteria

The Brookwood North Historic District is eligible under Criterion A for its historic development as the large, white middle-class residential area with the city of Valdosta that grew during the early 20th century into the 1940s. It is also eligible for its planning and development features such as its modified grid pattern based largely from the early street cars lines.

The district is eligible under Criterion C for its historic residential and community buildings that are typical of early and mid-20th-century architecture in a south Georgia city.

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Section 8

Criteria Considerations (if applicable)

The Brookwood North Historic District meets Criterion G. The period of significance for the district has been expanded beyond the normal 50 year date (1945) because of the continuous development of the neighborhood through the mid-1940s. Unlike most communities where development was at a standstill during World War II, Valdosta experienced economic growth because of the newly established Moody Air Field (now Moody Air Force Base). The period of significance for the district of 1947 was chosen due to the continuation of early 20th-century architecture styles--namely the revival styles--in the construction that occurred during this timeperiod. After 1947, the styles and types of architecture is markedly different and reflective of architectural design commonly associated with the 1950s and 1960s.

Period of significance (justification)

1898 - streetcar development of the area began
1947 - end of residential development using a particular architectural style.

Contributing/Noncontributing Resources (explanation, if necessary)

Contributing

218 - buildings (houses, apartment house, woman's club, church)
1 - site (Drexel Park)

Noncontributing

88 - buildings (altered historic or nonhistoric buildings)

Developmental history/historic context (if applicable)

(Historical information supplied by Mike Herrin.)

In order to attract attention and business to Valdosta, city boosters held summer carnivals during the 1890s. As the fairs became more popular, the Valdosta Live Stock Association planned to add horse racing to the bicycle racing, and the circus as a carnival attraction. This required construction of a horse track, grandstand, and stables. The Association purchased 23.5 acres for this purpose from E.L. Moore for \$1175.00. Construction of Pine Park began in February 1897, in the area currently bounded by Park Avenue, Williams Street, Alden

National Register of Historic Places
Continuation Sheet

Section 8

Avenue, and Patterson Street. The park was finished in time for the carnival in June 1897.

In 1898, the Association laid rails north and south on Patterson Street connecting the thirty acre track, called Pine Park, with railroad lines downtown. In 1900, Valdosta hosted the Georgia State Fair at Pine Park. In an effort to impress visitors, as well as make transportation more comfortable, the Valdosta Street Railroad electrified the streetcar line. Valdosta was the smallest city in Georgia at that time to have an electric streetcar. Two years later, in preparation for a South Georgia Regional Fair at Pine Park, another streetcar line was completed, connecting the Strickland Cotton Mills at Remerton (southwest of the area) with Pine Park. The Brookwood North neighborhood was thus a choice area for homesites. The area was close to the commercial district, yet serviced by quiet and efficient mass transportation.

The Moore-West Land Company planned to subdivide the area around the park as early as 1900, however, development did not accelerate until the fairgrounds moved to a new home on Forrest Street (east of downtown) in 1918. That year, Polk's city directory records eight addresses in the neighborhood, along Patterson Street and Georgia Avenue, bounding the Georgia State Women's College (now Valdosta State University) on the north and east. Among the early residents were Dr. Dewitte Freeman, a local physician; Travers Paine, owner of Paine Hardware Store; J.R. Dusenbury, treasurer of the College and city clerk; C.C. Brantley, editor of the Valdosta Daily Times; Lester Youmans, a local dentist; and the Rev. Allen Wilson, pastor of the First Christian Church. These early residents set the tone for the neighborhood's development as a fashionable retreat for the town's upper-middle class.

The land for Brookwood Park (now Drexel Park) was deeded to the city in 1916 by several Valdosta families. The name Brookwood Park appears in a 1925 city directory. A Richard Drexel was hired in 1925 to care for all parks in Valdosta, and he planted many azaleas and camellias in the city. In 1979, Brookwood Park was renamed for him.

Between 1918 and 1923, additional neighborhood streets were laid out, by the Moore-West Land Company, and housing grew rapidly. Park Avenue developed first to the west, with early residents, including M.J. Chauncey, (who developed the block between Alden Avenue, Patterson Street, High Street, and Jeannette Street in 1912); and R.H. Powell, President of Georgia State Women's College. Alden Avenue developed first along the streetcar line west toward Remerton, with Lloyd Greer the prolific architect, designing a house for himself at 114 West Alden. Greer designed at least 47 other structures in the neighborhood.

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Section 8

Cranford Avenue, Moore Street, and College Street soon developed because of the proximity to the streetcar. Patterson Street, the backbone of the neighborhood continued to attract those in search of fashionable addresses. Williams Street took on a more middle-class development.

The former fairground location at Pine Park was developed in 1921 as the Victory Subdivision. In the years after 1925, the neighborhood gradually filled up but now without the influence of the streetcar lines. The Alden line stopped running in 1924 and the Patterson Street line in 1927. Houses went up seemingly at random throughout the neighborhood, still attracting community leaders. In 1927, the Dasher-West Subdivision developed.

Moody Field (now Moody Air Force Base) was established in Lowndes County during World War II and housing development occurred in Valdosta throughout the mid-1940s. Construction of houses in Brookwood North continued through the 1940s and into the 1950s.

9. Major Bibliographic References

Herrin, Mike and Lewis, Lea. Brookwood North Historic District
Historic District Information Form. 1992. On file at the Historic
Preservation Division, Georgia Department of Natural Resources.

Previous documentation on file (NPS): (x) N/A

- () preliminary determination of individual listing (36 CFR 67)
has been requested
- () previously listed in the National Register
- () previously determined eligible by the National Register
- () designated a National Historic Landmark
- () recorded by Historic American Buildings Survey #
- () recorded by Historic American Engineering Record #

Primary location of additional data:

- (x) State historic preservation office
- () Other State Agency
- () Federal agency
- () Local government
- () University
- () Other, Specify Repository:

Georgia Historic Resources Survey Number (if assigned):

n/a

10. Geographical Data

Acreage of Property approximately 175 acres

UTM References

A) Zone 17	Easting 281200	Northing 3414400
B) Zone 17	Easting 281760	Northing 3414640
C) Zone 17	Easting 281730	Northing 3415800
D) Zone 17	Easting 280780	Northing 3415880
E) Zone 17	Easting 280580	Northing 3415180

Verbal Boundary Description

The boundary encompasses the intact historic residential area roughly bounded by Park Street on the north, Williams Street on the east, Brookwood Drive and Georgia Avenue on the south, and Oak Street on the west. It is drawn to scale by a heavy black line on the attached district map.

Boundary Justification

The district boundary includes the most intact concentration of historic residential and community resources.

11. Form Prepared By

name/title Lisa Raflo, National Register Coordinator
organization Historic Preservation Division, Georgia Department of Natural Resources
street & number 205 Butler Street, S.E., Suite 1462
city or town Atlanta **state** Georgia **zip code** 30334
telephone (404) 656-2840 **date** 3/23/95

(HPS form version 10-29-91)

United States Department of the Interior
National Park Service

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Continuation Sheet

Photographs

Name of Property: Brookwood North Historic District
City or Vicinity: Valdosta
County: Lowndes
State: Georgia
Photographer: James R. Lockhart
Negative Filed: Georgia Department of Natural Resources
Date Photographed: October 1993

Description of Photograph(s):

- 1 of 47. Neoclassical Revival style house along W. Park; photographer facing northwest.
- 2 of 47. Queen Anne cottage with classical detailing along W. Park; photographer facing northeast.
- 3 of 47. English Vernacular Revival style house on E. Park; photographer facing east.
- 4 of 47. Colonial Revival style house on E. Park; photograph facing east.
- 5 of 47. Streetscape view of E. Park; photographer facing east.
- 6 of 47. International style house on Williams Street; photographer facing southeast.
- 7 of 47. Drexel Park; photographer facing southwest.
- 8 of 47. Residences along Williams Street; photographer facing northeast.
- 9 of 47. Streetscape view along Williams Street, overhanging live oak canopies; photographer facing northwest.
- 10 of 47. Nonhistoric apartments outside of the district; photographer facing northwest.
- 11 of 47. Colonial Revival style house and a Craftsman style house on Williams Street; photographer facing northwest.
- 12 of 47. English Vernacular Revival houses designed by Lloyd Greer; photographer facing northeast.

United States Department of the Interior
National Park Service

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Photographs

- 13 of 47. Streetscape view on Williams Street; photographer facing northwest.
- 14 of 47. Example of Minimal Traditional style house (left) and nonhistoric ranch type (right) along E. Cranford; photographer facing northwest.
- 15 of 47. Craftsman style houses along E. Cranford; photographer facing northwest.
- 16 of 47. Queen Anne cottage type house along W. Alden; photographer facing northeast.
- 17 of 47. Bungalow type house; photographer facing northeast.
- 18 of 47. Dutch Colonial Revival style house, designed and owned by architect Lloyd Greer; photographer facing north.
- 19 of 47. Bungalow type house along E. Alden; photographer facing north.
- 20 of 47. Craftsman style house along E. Alden; photographer facing north.
- 21 of 47. Streetscape view, nonhistoric houses; photographer facing east.
- 22 of 47. Streetscape view along W. Moore Street; photographer facing east.
- 23 of 47. Bungalow type house along W. Moore Street; photographer facing southwest.
- 24 of 47. Revival style house at the corner of Patterson and E. Moore Streets; photographer facing....
- 25 of 47. Modified Queen Anne cottage type house along E. Moore St.; photographer facing northwest.
- 26 of 47. Streetscape view along E. College Street; photographer facing northeast.
- 27 of 47. Craftsman style houses along E. College; photographer facing northwest.
- 28 of 47. Craftsman style house on Brookwood Place; photographer facing northwest.

United States Department of the Interior
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Continuation Sheet

Photographs

29 of 47. Colonial Revival style house with mature landscaping; Brookwood Circle; photographer facing southeast.

30 of 47. Streetscape view along Brookwood Circle; photographer facing northwest.

31 of 47. Colonial Revival style house along Brookwood Place; photographer facing east.

32 of 47. English Vernacular Revival style house along Slater Street; photographer facing northwest.

33 of 47. 1937 apartment building on Slater Street; photographer facing northeast.

34 of 47. House along Slater Street; photographer facing northwest.

35 of 47. Italian Renaissance Revival style house along Patterson Street; photographer facing southwest.

36 of 47. Revival style houses along Patterson Street; photographer facing southeast.

37 of 47. Craftsman style house on High Street; photographer facing east.

38 of 47. Streetscape view along High Street; photographer facing west.

39 of 47. Streetscape view at corner of High and Patterson Street; photographer facing northeast.

40 of 47. Colonial Revival style house along Patterson Street; photographer facing east.

41 of 47. Craftsman style house on Oak Street; photographer facing west.

42 of 47. Colonial Revival style house on Georgia Ave.; photographer facing northwest.

43 of 47. Streetscape view along Georgia Ave.; photographer facing northeast.

44 of 47. Streetscape view along Georgia Ave.; photographer facing northeast.

United States Department of the Interior
National Park Service

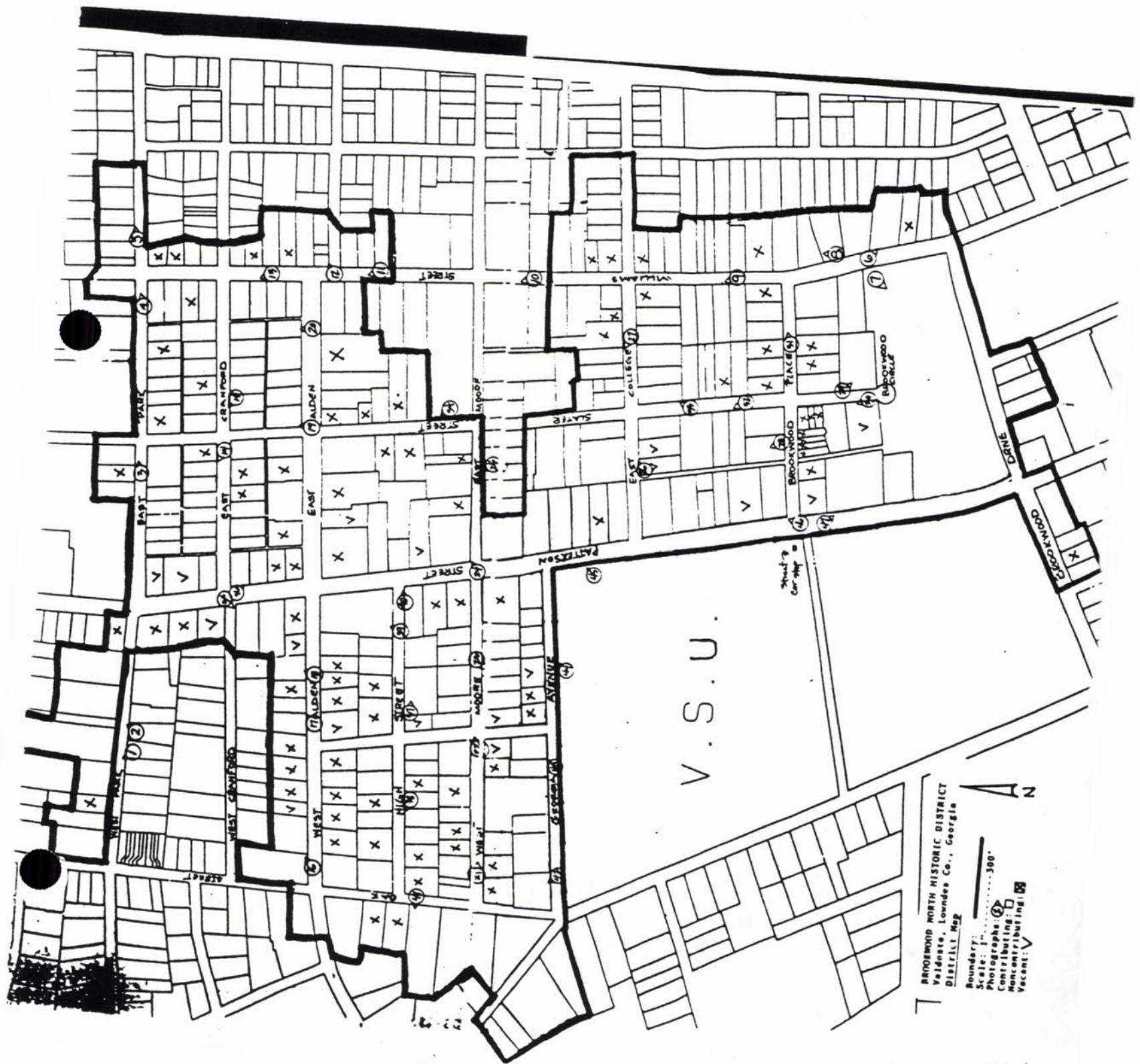
**National Register of Historic Places
Continuation Sheet**

Photographs

45 of 47. Streetscape view along Patterson Street; photographer facing northeast.

46 of 47. Colonial Revival style house along Patterson Street; photographer facing north.

47 of 47. Panhellenic Center on Patterson Street; photographer facing southeast.



BROOKWOOD NORTH HISTORIC DISTRICT
 Valdosta, Lowndes Co., Georgia
 District Map
 Boundary: ————
 Scale: 1" = 300'
 Photographs: (P)
 Contributing: (C)
 Vacant: (V) Building: (B)

VI. Private Residences

A. Lilly-Eye House

**LILLY-EYE HOUSE
NORTH PATTERSON STREET
1900 NORTH PATTERSON**

HISTORY

This home was built by Mr. Paul R. Lilly Sr. and Mrs. Mary Etta Clark Lilly. Mrs. Lilly was a Valdosta native being born on Troup Street not very far from this home. The designer of the house was Lloyd Greer and the builder is unknown. However, this circa. 1923 house was carefully constructed because the builder laid a piece of wood between each brick to ensure alignment of all the bricks in the tapestry design walls. The cream colored bricks that comprise the walls of the house were manufactured in Canton, Ohio. The roof on the house consists of green terra-cotta tile which is complementary to the cream colored brick walls.

Although the house has had very few owners over the years, there was a time in 1936 when the College, now Valdosta State University, rented the house as a residence for the Senior girls while Reid Hall, a campus dormitory, was being renovated.

This house is unique in many ways. For one, it has a partial basement, an almost unheard of thing in the near sea-level Coastal Plains of Georgia. Another one of a kind feature unique to the house is an elevator running from the first to the second floor. Yet another interesting feature is that the house does not have a central hallway like one would expect, but a vestibule entrance area. On the downstairs level, the house has a sunroom which opens out into the yard. As mentioned before, the house has a vestibule for a front entrance area. The living room opens off of the vestibule with double doors and into the dining room with double French doors. The dining room is a really nice feature of this home with its fireplace flanked on either side by built-in china cabinets. The owner liked the china cabinets so much, she had identical ones built opposite the original ones on the other end of the room. The light fixture in the dining room is also unique in that it is an early Colonial piece which has been electrified.

The upstairs of the house has a unique floor plan. It is laid out not with just single bedrooms off a central hall, it is designed as suites. The suites consists of two rooms each with a bath between them. Both suites contain sleeping porches. The rear suite is paneled completely in fine cherry wood which was taken off of the family farm and milled locally.

In addition to the house, there is a two car garage out back. Originally, this was a simple, one story building. However, the current owners modified the garage to contain a second story and they clad the building in cream colored tapestry brick to match the house. Also in the back yard is a barbecue picnic shelter. This structure was probably built about 1950 and has never really

been used very much.

ARCHITECTURE

The Lilly-Eye house is an example of the **Spanish Eclectic** style. This style was popularized by the Panama-California Exposition held in San Diego, California in 1915. The style was developed by Bertram Grosvenor Goodhue, who had previously authored a detailed study of Spanish Colonial architecture. Goodhue wanted to go beyond the then prevalent Mission interpretations and emphasize the richness of Spanish precedents found throughout Latin America.

A typical Spanish Eclectic style house would contain a low-pitched roof with little or no eave overhang, tile roof covering, would have one or more prominent arches placed above door or principal window. Usually, the **facade** of this house style is **asymmetrical**.

In this case, the Lilly-Eye home exhibits many of the aforementioned features. A low-pitched terra-cotta roof is a very strong feature of this home. The horizontal feel exhibited in this building stems from the Prairie style building. Another important feature of the exterior of this house is the round front porch. This is unique to this house because normally, most houses have square or rectangular porches. The arches are important character defining features for they give further evidence that the house is of the Spanish Eclectic style. The arched **port cochere** to the right of the facade is reminiscent of an **arched wing wall** which would be a common feature of the style. The **French doors** to the left of the facade are also a common feature of the Spanish Eclectic style.

VOCABULARY

Spanish Eclectic - style house would contain a low-pitched roof with little or no eave overhang, tile roof covering, would have one or more prominent arches placed above door or principal window. Usually, the facade of this house style is asymmetrical.

facade - the principal face or front elevation of a building.

asymmetrical - lacking or without balance

port cochere - a covered entrance, or porch, projecting far enough across a driveway or entrance road so that automobiles, carriages, or other wheeled vehicles may easily pass through.

arched wing wall - a simple decorative feature of Spanish Eclectic styled homes which consists of an arched wall extension. A wing wall stands alone as a wall with no roof or other connecting walls. The wing wall functioned as a decorative feature and as an entranceway into the gardens or yard of the house.

French door - a door characterized by having glass panes throughout, or nearly throughout, its

entire length; usually found in pairs.

ACTIVITIES

* See culminating activities at the end of the chapter.

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MADE.

ASYMMETRICAL

VI. Private Residence

B. Durant-Plowden-Kendrick Home

DURANT-PLOWDEN-KENDRICK HOME 2006 NORTH PATTERSON STREET

HISTORY

When this home was built for William J. Dupont, Jr., in 1885, it was located beyond the city limits of Valdosta and was situated in an area known as Pine Park, which housed among other attractions, a race track, a stadium, permanent fairground buildings and a zoo.

As president of the Dupont Lumber Company, Mr. Dupont was in a position to select the finest heartwood pine available for his home; and this he did. Local legend has it that this lovely old home traded hands three times during a horserace in one afternoon.

The house was purchased by Mr. James Stewart Plowden in 1920. It was home for Mr. and Mrs. Plowden and their three daughters, Hyta, Matilda "Tillie" and Russell, even beyond their childhood years. Daughter Hyta and her husband, Len Mederer, made it their home for a number of years.

Mr. Plowden died in 1924 and in 1931, Mrs. Plowden undertook a remodeling project of the house with local architect, Lloyd B. Greer, Sr., in charge. When Mr. Greer resigned from his contract, architect Felton Davis, then a bright new architect from Atlanta, took over and completed the project. A year later the job had been completed at a cost of \$16,000. The wraparound porch was removed and the exterior of the house was finished with stucco and a Spanish tile roof. The sloping front walls of the upstairs bedrooms were expanded by the raised roof and the barn and gazebo were removed.

The home was purchased in 1988 by Dr. John Kendrick. He, his wife, and their two young daughters, Katie and Carrie Beth, have made it their permanent residence. Recent restoration of the house was accomplished by Harris Greene of Valdosta, with Glenn Gregory as the architect.

ARCHITECTURE

The Durant-Plowden-Kendrick home is constructed in the **Italian Renaissance** style. The Italian Renaissance style was popular in America between 1890 and 1935. It was first popularized with the landmark Villard houses in New York which were designed by McKim, Mead & White in 1883. Other fashionable architects used the style to in the late 1880's and 90's as a dramatic contrast to the Gothic-inspired Shingle and Queen Anne styles.

This home embodies the features characteristic of the Italian Renaissance style. A common feature of this style is a low-pitched tile roof with a wide overhang. Another characteristic is that the upper story windows are smaller and less elaborate than those on the ground floor. Probably the most common identifying feature of the style would be recessed entry porches usually with an arched entry. Other identifying features would be **stucco** walls and the use of **quoins**. Quoins are used to give the effect of a column on either side of the front entrance.

VOCABULARY

Italian Renaissance - style of architecture was popular in the United States from 1890 to 1935 and is most often characterized by stucco construction, arched windows, hipped roofs, (usually of ceramic tile), wide eaves with decorative supports, and formal symmetry.

stucco - an exterior wall covering consisting of a mixture of portland cement, sand, lime, and water; or a mixture of portland cement, sand, hair (or fiber), and sometimes crushed stone for texture.

quoins - large stones, or rectangular pieces of wood or brick, used to decorate and accentuate the corners of a building; laid in vertical series with, usually, alternately large and small blocks. Besides their decorative purposes, some quoins actually serve the more functional purpose of reinforcing the corners of a building.

ACTIVITIES

***See the culminating activities at the end of the chapter.**



TERRA COTTA TILE ROOF

STUCCO WALL COVERING

ASYMMETRICAL FACADE

ARCHED PORT COCHERE

VI. Private Residence

C. Roddey-Mixon-Dover House

RODDEY-MIXON-DOVER HOUSE 2007 North Patterson Street

HISTORY

The Roddey-Mixon-Dover House, "Fairgate," built in 1922 for D.C. Roddey (a hardware merchant), and lived in from 1926 to 1958 by the Dr. Joyce Mixon, Sr. family. This Italian Renaissance house designed by noted local architect, Lloyd Greer, Sr. was purchased in 1979 by Mr. and Mrs. J. Michael Dover.

The two story, pink, stucco house is located at the site of the old fairground gates, one block south of the north end of the old trolley line which ended at Park Avenue. The Georgia State Fair was held here in 1899- hence the name "Fairgate" was given to the location. In approximately 1920, the fairgrounds were moved and the property was made available for subdivision and development. The name "Fairgate" is now associated with the Dover Home.

Over the years, this home has incurred changes under different owners. Some additions and changes were compatible with the original design of the house, and some were not. The Dovers were determined to make sure that any changes or additions to the house they made were compatible with the architecture, design, and scale of the house. In 1995, a sun room was added to the rear of the house and a swimming pool installed. Local architect, Tom Miller, AIA, worked with the Dovers to achieve the effect of the room having been a part of the original structure. The exterior of the new sun room has a stucco wall covering like the house. The sun room also has a hipped roof that contains the same pitch of the original house and the eaves of the sun room are trimmed with the same moldings as on the original structure. The focal point of the addition is an 11 foot tall arched window and an arched pediment which are reflective of the arched windows on the front facade of the house. This window is one of the original windows which was removed from West Hall at Valdosta State University.

The landscaping at the back of the house has been treated much like private gardens in Charleston, South Carolina and in New Orleans with all surfaces except planting beds being bricked in order to form private courtyards. The planting beds are outlined with low boxwood hedges with the main feature being the serpentine boxwood hedge around the pool. This hedge was influenced by the serpentine walls and plantings used by Thomas Jefferson in his plan for the University of Virginia.

ARCHITECTURE

The **Italian Renaissance** style of architecture was popular in the United States from 1890 to 1935 and is most often characterized by stucco construction, arched windows, hipped roofs, usually of ceramic tile, wide eaves with decorative supports, and formal symmetry.

This house has many unique and beautiful features. It has a steep **hipped roof** with wide overhanging eaves which appear to be supported by exposed rafters. Although most Italian Renaissance style homes have ceramic tiled roofs, this one does not. Originally it had a slate roof which had to be replaced. The body of the house is **stuccoed** and the main facade contains groups of windows. Some of the upper story windows are grouped in threes and have **balconets**. The two windows over the front door are arched and open out onto a **balustraded** curved balcony. The windows on the first level are also grouped in threes and are accentuated with a fan-shape over the middle window. These windows resemble **Palladian windows**. The front door is accentuated with a rounded porch supported by **Doric columns** and two **Doric pilasters**. It is topped with a balustrade. The door has a **transom** and **sidelights**. Overall, the house has a very **symmetrical facade** with the door in the center and the windows mirroring each other on each side.

VOCABULARY

Italian Renaissance style - the latest revival of interest in this style occurred about 1880. It was developed as a contrast to the Gothic-inspired Shingle or Queen Anne styles. Identifying features of this style include a low-pitched hipped roof usually clad with ceramic tiles. The upper story windows are usually smaller and less emphasized than windows below. Arches over windows or doors are fairly common on the bottom floor. Porches and entryways are usually accentuated with classical columns or pilasters. In most cases, the facade is symmetrical.

hipped roof - a roof formed by four pitched roof surfaces put together.

stucco - an exterior wall covering consisting of a mixture of portland cement, sand, lime, and water; or a mixture of portland cement, sand, hair (or fiber), and sometimes crushed stone for texture.

balconet - a low slightly projecting platform found above ground level on a building. Balconets are not really made to walk or sit on so much as they are to be a safe way of opening large windows or French doors. They may have also been used on the exterior of a house to add ornament, detail, break up wall plane, etc.

balustrade - a series of balusters connected on top by a coping or a handrail (top rail) and sometimes on the bottom by a bottom rail. Used on staircases, balconies, porches, etc.

Palladian window - a window composed of a central arched sash flanked on either side by smaller sidelights.

Doric column - a column of the classical order which is characterized by overall simplicity, a plain capital, heavy fluted shaft, and no base.

Doric pilaster - a pilaster is a rectangular column or shallow pier attached to a wall. In this case, the pilaster represents a Doric column with a base, shaft, and capital.

transom - a small window or series of panes above a door, or above a casement or double hung window. Transoms were used to cast added light into hallways or rooms before electrical lighting was available.

sidelight - a usually long fixed sash located beside a door or window; often found in pairs. Sidelights were also used for additional light into interior rooms before electric lighting was available.

symmetry - balance.

ACTIVITIES

* See culminating activities at the end of the chapter.



HIPPED
ROOF

ARCHED
WINDOWS

DECORATIVE
FALSE BEAMS
UNDER EAVES

BALCONET

CLASSIC DORIC COLUMNS

VOCABULARY

Colonial Revival style - this was the dominant style for domestic building throughout the country during the first half of this century. The term "Colonial Revival," as used here refers to the entire re-birth of interest in the early English and Dutch houses of the Atlantic seaboard. The Colonial Revival style was popular between 1880 and approximately 1955. Its identifying features include an accentuated front door, normally with decorative crown supported by pilasters. Doors commonly have overhead fanlights or sidelights. The facade is usually symmetrically balanced with the front door in the center. The windows are double hung sash type and usually have multiple panes in one or both sashes.

Doric columns - columns of the classical order which are characterized by overall simplicity, a plain capital, heavy fluted shafts, and no base.

double-hung sash type window - this is a type of window which consists of two sashes (the window frame which slides up and down within the window track) which slide up and down for ventilation either with the use of cords and weights or by friction in the window track. Sash type windows are made to open and close. The two sashes slide up and down in the window frame independently of each other.

ACTIVITIES

*See culminating activities at the end of the chapter.



ACCENTUATED
FRONT
ENTRANCE

DORIC
CLASSICAL
COLUMNS

PANELED
FRONT
DOOR WITH
TRANSOM

END CHIMNEYS
ARE CHARACTERISTIC
OF EARLY AMERICAN
HOMES

DOUBLE-HUNG
SASH WINDOWS

VI. Private Residence

E. Miller-Burns-Underwood House

MILLER-BURNS-UNDERWOOD HOUSE 1407 WILLIAMS STREET

HISTORY

This unique International style home was designed by Lloyd Greer and built in 1938. Greer designed the house for a local builder in the concrete business. This house is of particular interest because it is the only one in Valdosta and one of very few across the State of Georgia.

ARCHITECTURE

The **International style** was popular in America beginning in 1925 and remains in use today. The style originated in Europe in the years between WWI and WWII while Americans were still preferring traditional architectural styles. However, the style was introduced to into America between 1920 and 1930 and quickly became popular. Le Corbusier, a French architect, stressed the idea that the house should be like a machine for living. In a world of rapidly advancing technology this idea became appealing to Americans. All superfluous ornament could be stripped away, the latest machinery installed in kitchens and bathrooms, and true efficiency brought to the home. Traditional elements that were merely decorative, rather than functional, were to be discarded.

The Miller-Burns-Underwood home is a perfect example of the International style with its concrete body, flat roof, and lack of decorative ornament. The windows on most International style houses are simple **casement** type windows, as are the ones here. Also seen here is an example of a **port cochere**.

Overall, the International style is intended to be very plain and boxy. It was an attempt to traverse all traditional house styles.

VOCABULARY

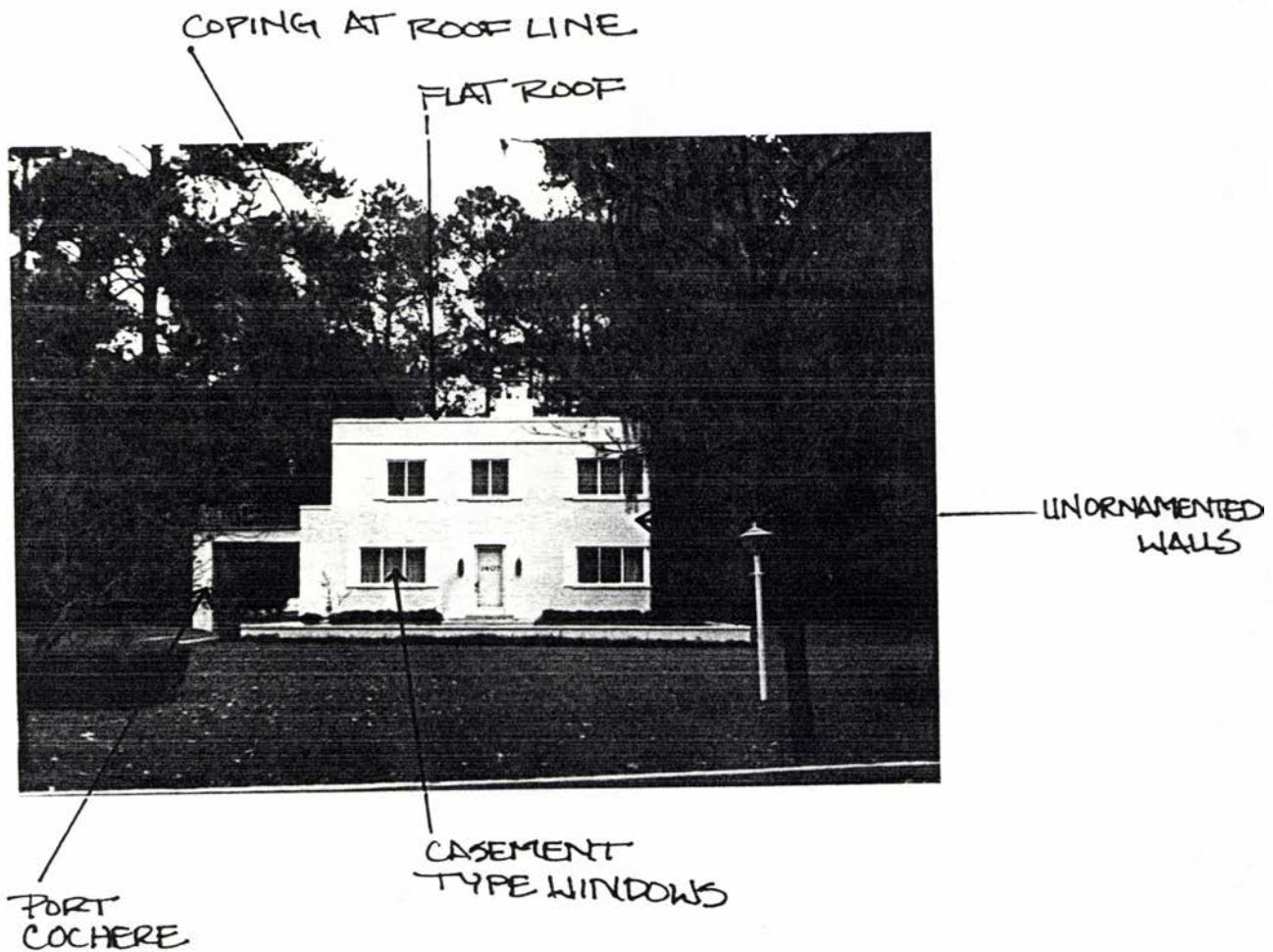
International style - an architectural style that became popular circa 1925 through the present. Identifying features include the box-like shape of the structure with flat roof and smooth wall surfaces. Windows are usually casement type set flush with the outer wall and sometimes are wrapped around corners in groups. Large floor to ceiling plate glass windows are used in many instances. Straight lines, geometric shapes and sharp corners are all characteristics of the style.

casement window - a window where the sash opens on hinges fixed to its vertical edge. In other words, the window swings outward when opened instead of sliding up and down in a track.

port cochere - a covered entrance, or porch, projecting far enough across a driveway or entrance road so that automobiles, carriages, or other wheeled vehicles may easily pass through.

ACTIVITIES

* See culminating activities at the end of the chapter.



THE POINT OF THE INTERNATIONAL
STYLE WAS TO BE VERY PLAIN AND BOXLIKE.
IT WAS SUPPOSED TO BE MODERN IN APPEARANCE.
TOTAL LACK OF DECORATIVE ORNAMENT
THIS IS THE ONLY EXAMPLE OF RESIDENTIAL INTERNATIONAL HERE.

VI. Private Residence

F. Valdosta House Beautiful Show Home-Kings Realty

VALDOSTA HOUSE BEAUTIFUL SHOW HOME-KINGS REALITY 1016 WILLIAMS STREET

HISTORY

This house is constructed in the Spanish Eclectic style which was popular in America during the years of 1915 until 1940. It was built by the Georgia Realty Company for an annual decorator's show with funding provided by local dealers in household goods.

ARCHITECTURE

The Spanish Eclectic style was popularized by the Panama-California Exposition held in San Diego, California in 1915. It was developed by Bertram Grosvenor Goodhue, who had previously authored a detailed study of Spanish Colonial architecture. Goodhue wanted to go beyond the then prevalent Mission interpretations and emphasize the richness of Spanish precedents found throughout Latin America.

Although this house looks, to the untrained eye, to be of the **Modernistic period**, it is not. Many would mistakenly call it Art Deco or Art Moderne, neither of which this house is. It is constructed with Spanish Eclectic features. However, it does appear to have a hint of the Modernistic period in the way that the features are arranged. The arched stairway, in the shape of a wing, is the most visible character defining feature of this house. In a more common rendition of a Spanish Eclectic house, the arched stairway might only appear to the side of the house as only an arched wall which might lead to a garden. However, it is common to have arched entryways at the front. **Stucco** walls, as this house has, are the most common used in the style.

This house is of the Flat Roof subtype of the Spanish Eclectic style. This subtype comprises only about 10 percent of the houses built in the style. Typically this type would have a flat roof with a **parapeted** wall, but in this case, a **mansard** terra-cotta roof is used in place of the parapet.

Overall, the shape of this house, although Spanish Eclectic in style, is unusual and reflective of the Modern movement from the 1920's through the 1940's. Houses of the period were constructed to look as if in motion.

VOCABULARY

Modernistic period- this period really began in 1922 when the Chicago Tribune held a design contest for its new building in Chicago. The contest spawned some new fashions for building design which were more widely recognized a few years later. Shortly after 1930 another influence affected the Modernistic style - the beginning of the streamlined industrial design for ships, airplanes, and automobiles. The smooth surfaces, curved corners, and horizontal emphasis of the Art Moderne style all give the feeling that airstreams could move smoothly over them. Another decorative style of the Modernistic was the Art Deco style which used the same building form as did the Art Moderne, but instead of giving a horizontal look through design elements, it used geometric features to give a building a more vertical look. Such design elements as zigzags, stepped designs, fluting, etc. could be seen all over a building. In most building types of the Modernistic period, however, both the horizontal, streamlined Art Moderne and the vertical, zigzagged Art Deco influence occur in combination.

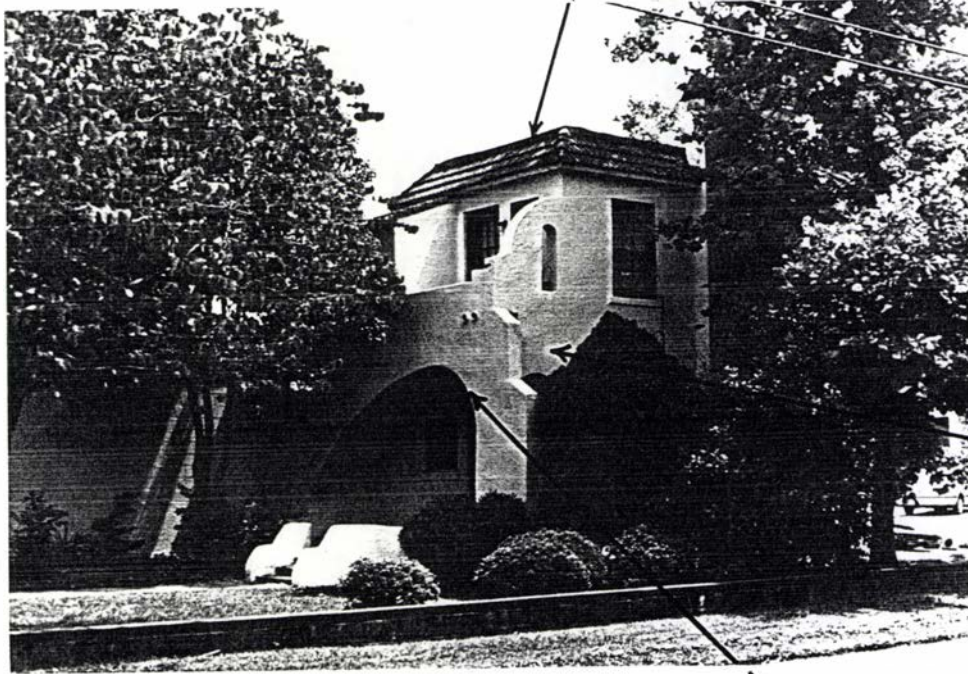
stucco - an exterior wall covering consisting of a mixture of portland cement, sand, lime, and water; or a mixture of portland cement, sand, hair (or fiber), and sometimes crushed stone for texture.

parapet wall - a low wall or protective railing; often used around a balcony or balconet, or along the edge of a roof.

mansard roof - a roof having two slopes on all four sides; the lower slope; the lower slope is much steeper than the upper.

ACTIVITIES

* See activities at the end of the chapter.



TERRA COTTA-TILE ROOF

STUCCO WALLS

ARCADED ENTRANCE IN SHAPE OF A WING (UNUSUAL)

OVERALL, THE SHAPE OF THIS UNUSUAL AND REFLECTIVE OF THE ART MODERN MOVEMENT FROM EARLIER THIS CENTURY. BUILDINGS WERE BUILT TO APPEAR AS IF IN MOTION.

VI. Private Residence

G. Dukes-Autrey Home

DUKES-AUTREY HOME 311 EAST CENTRAL AVENUE

HISTORY

This Folk Victorian style house, painted pink, trimmed in white and enclosed by a picket fence, has always been called the "Dukes" house because of the three generations of the Dukes family that have lived there. Mr. and Mrs. Henry Clay Dukes, built the house circa 1886. Henry operated a general merchandise store in Valdosta. In approximately 1891, he died after which Mrs. Dukes and baby son (A. Henry Dukes) continued to live in the house. In 1916, A. Henry Dukes, the son, married the daughter of Mr. and Mrs. R.A. Peeples, Louie Peeples.

At the turn-of-the-century, the house was cream colored trimmed in a deeper shade. It has since been painted with two shades of green, a light grey with a red trim and later painted white. Today, the house is painted a pale pink with white trim. Circa 1940, Mrs. Dukes had a garage built. In order to duplicate the pattern of the decorative sawnwork bargeboard, Mrs. Dukes stood on a step ladder and traced the pattern of the trim on cardboard. The carpenters used the pattern to cut the trim for the garage using a jigsaw.

Originally, the yard was laid out in Victorian flower beds. The beds were in the shapes of diamonds and circles and were edged in brick. Unfortunately, the beds were removed circa 1917. Even though the landscape has changed over the years, some of it has remained. There is a rosebush, from England, in the yard which is around 175 years old.

Although the landscape has been changed, color has been changed and the house re-roofed over the years, the basic form and decorative details have remained very much the same. Originally, the house had a decorative pressed metal roof which had to be replaced. The metal shingles themselves were in good shape, but the nails holding them on had rusted. However, the roof over the bay window on the front of the house retains its original shingles from when the house was built.

Today, the home is owned by Mr. and Mrs. Gil Autrey. The Autreys have continued the longstanding tradition of maintaining the original features of the house which make it unique. In addition to maintaining the home, the Autreys have enhanced the home with the addition of a private pool and landscaped entertainment area.

ARCHITECTURE

This home is constructed, not strictly in the Queen Anne style but with elements of the Queen Anne style and features of the **Folk Victorian** style and is termed as a Folk Victorian style house. This style is defined by the presence of Victorian decorative detailing, typical of the Queen Anne style, on simple folk house forms. The primary areas for the application of this detailing are the porch and the **cornice** line. Most Folk Victorian houses have some Queen Anne spindlework detailing but are easily differentiated from true Queen Anne examples by the presence of **symmetrical** facades and by their lack of textured and varied wall surfaces characteristic of the Queen Anne.

The Dukes-Autrey home is constructed using the Folk Victorian style which was popular in the United States between 1870 and 1910. It is the gable front and wing subtype which means that the facade of the house contains one front facing gable combined with a side wing. However, in this case, the Dukes-Autrey home contains another front facing gable over the front porch. Much decorative woodwork can be seen on the facade of this house. Fancy decorative **sawnwork** is used on the **bay window**, along the **bargeboards** of the gables and along the **frieze** level of the front porch. Also seen at the front porch are turned columns with **gingerbread** and a decorative sawnwork **balustrade**. The roof of the house is composed of decorative **pressed metal shingles** which was a common roofing material for Folk Victorian houses.

VOCABULARY

Folk Victorian style - Folk Victorian houses were made popular as a result of the machine age and were popular in the U.S. between approximately 1870 and 1910. A Folk Victorian house is basically any Folk form house which has some gingerbread, turned porch supports, or any other decorative feature typical of the Queen Anne style house applied mainly to the front facade of the house. Identifying features include spindlework, gingerbread, brackets, etc.

cornice - the projection at the top of a wall; the top course or molding of a wall when it serves as a crowning member. Two general types of cornices are the box cornice and the open cornice.

symmetrical - balance.

sawnwork - an ornament made with a jigsaw, band saw, or scroll saw; often served an inexpensive substitute for carved and turned wood ornamentation.

bay window - an angular window, composed of two or more smaller individual windows, which projects from a wall.

bargeboard - a sometimes richly ornamented board placed on the verge (incline) of the gable to

conceal the ends of the rafters.

frieze - a plain or decorative band, or board, on the top of a wall immediately below the cornice; sometimes decorated with festoons or other ornamentation. Porch cornices may likewise be decorated with friezes. An example of a frieze on the Dukes-Autrey home is the area on the front porch just below the roof where the decorative sawnwork ornamentation can be seen.

gingerbread - an ornament made with a jigsaw, band saw, or scroll saw; often served as a cheap substitute for carved and turned wood ornamentation. Gingerbread is a name that referred to this type of work. Gingerbread can take the form of curves, scrolls, and lacework on bargeboards, door and window trim, etc.

balustrade - a series of balusters connected on top by a coping or a handrail (top rail) and sometimes on the bottom by a bottom rail; used on staircases, balconies, porches, etc.

pressed metal shingles- a pressed metal roof was made of metal shingles. The metal shingles were made of metal that is usually galvanized (coated with zinc), tin plated (coated with tin), or terne-plated (coated with tin and lead); manufactured either singly or in sheets of four and found in a variety of patterns.

ACTIVITIES

***See the culminating activities at the end of the chapter.**

Home To 3 Generations

Like a woman who has kept her figure through the years but whose hair has grayed, the house at 311 E. Central Ave. hasn't changed its shape in 85 years though its color has changed from honey blonde.

The Victorian style house, trimmed in white and enclosed by a picket fence has always been called the "Dukes House," because of the three generations of the Dukes family who have lived there.

"My husband's parents, the late Mr. and Mrs. H.C. Dukes, built the house when my husband was a baby in 1886," said Mrs. A. Henry Dukes.

"Henry's father operated a general merchandise store in Valdosta. He died when Henry was six years old and my husband and his mother continued to live here.

"When I came here as a bride in 1916 from my home on West Hill Avenue, all I had to do was have my trunk delivered because my mother, Mrs. R. A. Peeples, had brought all the wedding gifts over while we were on our honeymoon trip."

The house was cream colored trimmed in a deeper shade

when Mrs. Dukes first knew it. "It has been painted in two shades of green, a light gray with a red trim and "like everyone else, I had it painted white once," Mrs. Dukes said.

"Every time the house is painted the painters want to take down the trim, "tatting is what I call it because it looks like the hand made trim our grandmothers used to make for pillow cases and little girls' clothes."

Years ago when Mrs. Dukes had a garage built, she got on a step ladder and traced the trim on cardboard. From the pattern a carpenter used a jigsaw to cut the trim for the garage.

"When I married, I couldn't wait to take down the picket fence but I put up another several years ago. The yard was laid off in little flower beds, diamond shaped or round, edged in brick. Henry's mother died the year before we were married and I cleaned out her Victorian flower beds but I've often wished I'd kept them."

"There is a rosebush over 150 years old here. It was brought from England by some of my husband's family

and came to Valdosta by way of West Virginia and then Quitman through a family named Seaman. The bloom is shell pink, small and very double. There was also a green rose here when I moved in," said Mrs. Dukes.

At the time the house was built, according to Mrs. Dukes, several plantation houses were under construction in Thomasville. Her father-in-law had a special craftsman to come from there to design and make the fresco ceilings in some of the rooms.

The house had to be reroofed several years ago, not because of the shingles which were in good shape but because the nails had rusted. The original metal roofing is still over the bay window.

The Primitive Baptist Church next door to the Dukes home was originally the First Baptist Church. On the other side of the house is the First Church of Christ Scientists but the building was formerly an Episcopal Church. Mrs. Dukes recalls hearing the Episcopal congregation singing "My Faith Looks Up To Thee," one hot August

night when her daughter, Maude, was born.

"We had a little Negro boy, Theodore Roosevelt Jenkins, who used to come and play with our oldest son, Henry, and they used to do their homework together sitting on the floor in front of me. Once my husband took a wagon and mule on a debt. The children named him 'Old Ball' after the song, 'Hitch old Ball to the Wagon and Trot Along Down to Town.'"

"Theodore and Henry used to drive the mule and wagon around town and once they found a dollar in the road which they divided."

Mrs. Dukes also remembers the time Maude had diphtheria and the entire household was quarantined for weeks, including a little girl visitor from Waycross and a little Negro boy.

In addition to Henry and Maude, the Dukes had two other sons who grew up in the house, Alex and Harry.

Mrs. Dukes still owns and occupies the house.

Variation On Squirrel Gun Brought Fame To Valdostan

BY TIMES STAFF WRITER

A variation on a typical South Georgia squirrel gun brought a Valdostan fame during World War I and probably gave the United States a decided advantage in trench warfare.

The variation was the invention of the late W. G. Eager, then a lieutenant in the U. S. Navy. It was basically a sawed-off shotgun with a modified scatter pattern that proved to be a deadly combination for anyone caught on the wrong side of the gun.

He came up with the idea of converting the standard pump shotgun into a deadly trench weapon. It became so deadly that the Germans protested its use and declared that any American soldier captured with such a weapon would

be executed after an interview with an American officer who related his experience with the special shotgun during the desperate fighting at Belleu Wood.

"Capt. J. H. Hoskins is credited with the statement that the Eager shotgun won the battle and saved Paris."

"After being tightly pressed by an overwhelming body of Prussians, the Americans fell back to the first line of trenches where they found the shotguns stacked in bunches of eight and plenty of shells handy.

"Each shell was loaded with 12 buckshot and 28 grams of powder. The colonel in command ordered his men to hold their fire until he gave the command, and to the men in the trench this sound was

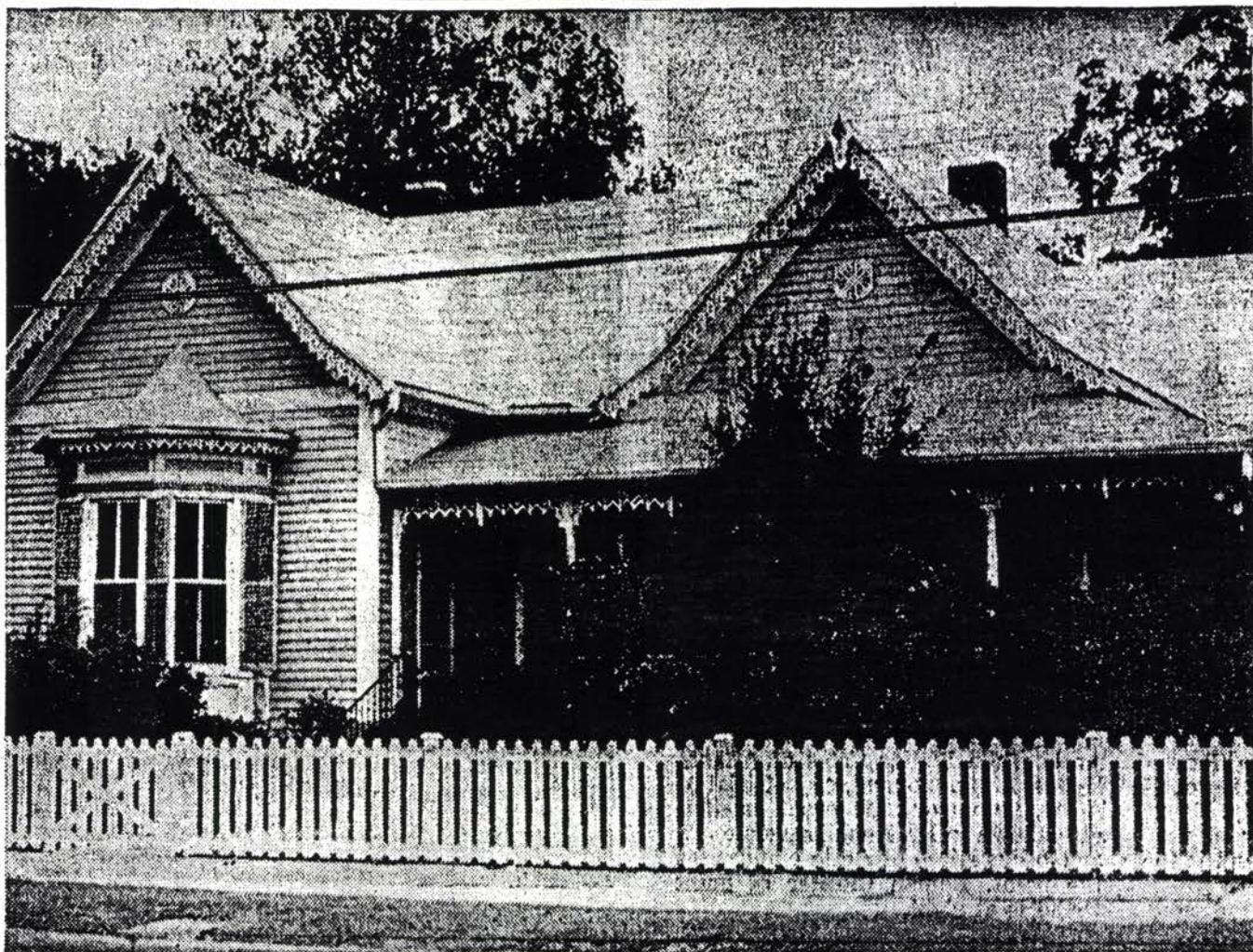
work and the execution they did was appalling.

"The shotgun volley was new to the Germans, every gun bringing down three or four men at every fire. In their surprise the Germans huddled closer than ever with a corresponding increase in their casualties. Finally they could stand the fire no more and those who were left beat a hasty retreat.

"Capt. Hoskins states that not a German reached the trenches after the Americans began work with the shotguns. Without that weapon the American captain says the Kaiser would have won a decisive victory and probably the war at Belleu Wood.

"The gun is distinctively a short range weapon and unquestionably the deadliest instrument the war produced if

Working Contr



Central Avenue Residence Has Changed Colors Many Times, But Shape Is The Same

The Dukes House

Home To 3 Generations

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"When I married, I couldn't wait to take down the picket fence but I put up another several years ago. The yard was laid off in little flower

and came to Valdosta by way of West Virginia and then Quitman through a family named Seaman. The bloom is shell pink, small and very double. There was also a green rose here when I moved in," said Mrs. Dukes.

At the time the house was built, according to Mrs. Dukes, several plantation houses were under construction in Thomasville. Her father-in-law had a special craftsman to come from there to design and make the fresco ceilings in some of the rooms.

The house had to be reroofed several years ago, not because of the shingles which were in good shape but because the nails had rusted. The original metal roofing is still over the bay window.

The Primitive Baptist

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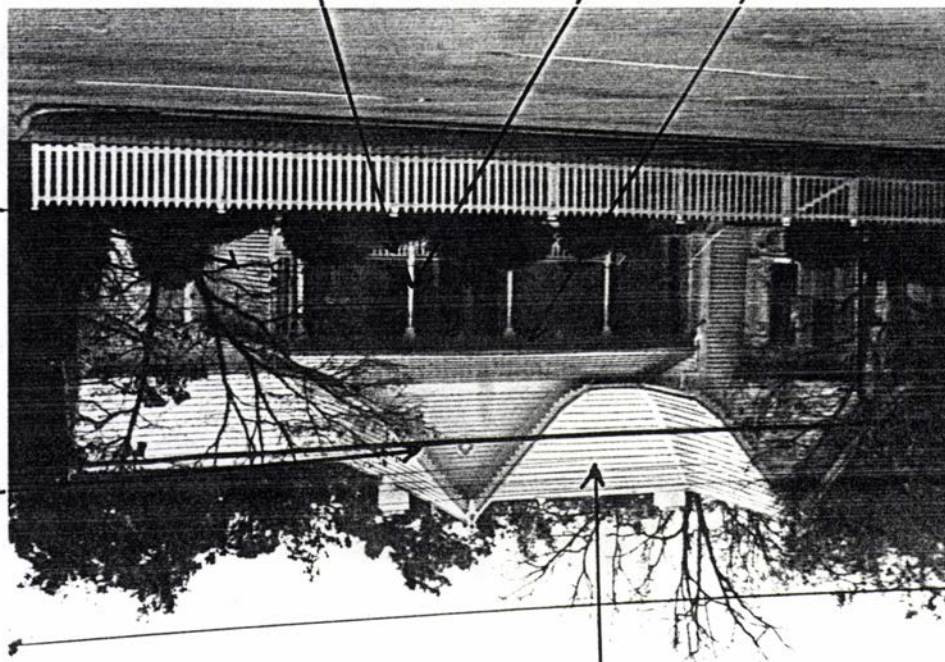
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GINGERBREAD
TURNED
PORCH
SUPPORTS

SAWWORK
BALUSTRADE

CLARBOARD
WOOD
SIDING

EYE WINDOW
COMMON

DECORATIVE
SAW-WORK
BARGEBOARD

DECORATIVE
PRESSED METAL ROOF



DUKES-AUTRY HOME

**This home was built by Henry C. Dukes
in 1886. It is an example of Queen Anne Architecture.
311 E. Central Ave.**



DUKES-AUTRY HOME

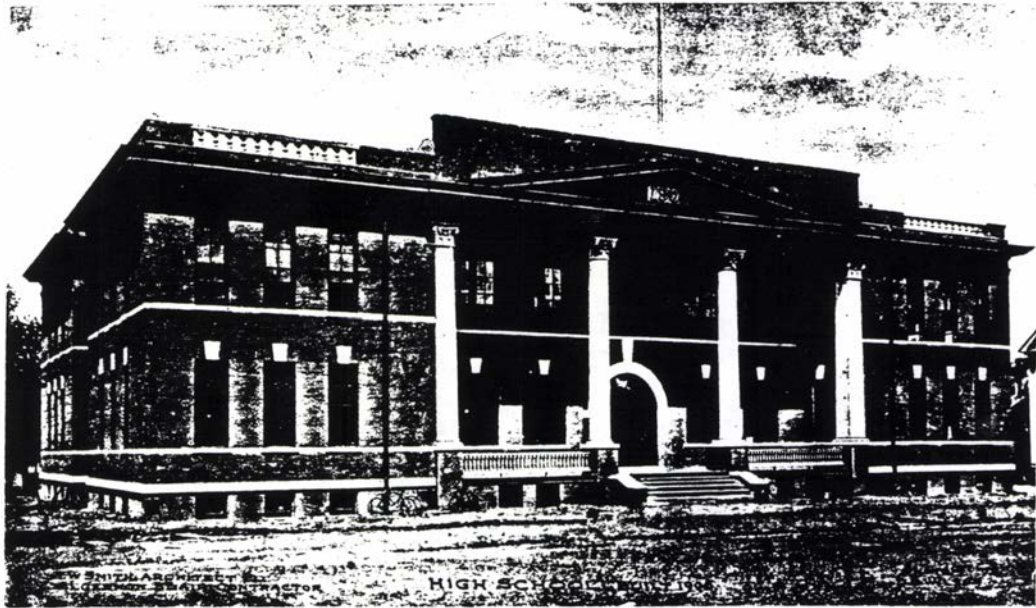
**This home was built by Henry C. Dukes
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311 E. Central Ave.**

VI. Private Residences

Activities

1. Research.

Have students select one of the private residences from the field study tour. Instruct the students to research the house from its beginning to present day use. Suggestions of concepts to develop might include: uses of the building over time, technological advances over the years that may have affected the quality of life for its occupants, uses of the building, modes of transportation needed during different periods, how the developmental history of the town affected the location of the house or researching the lives of the occupants who once lived there.

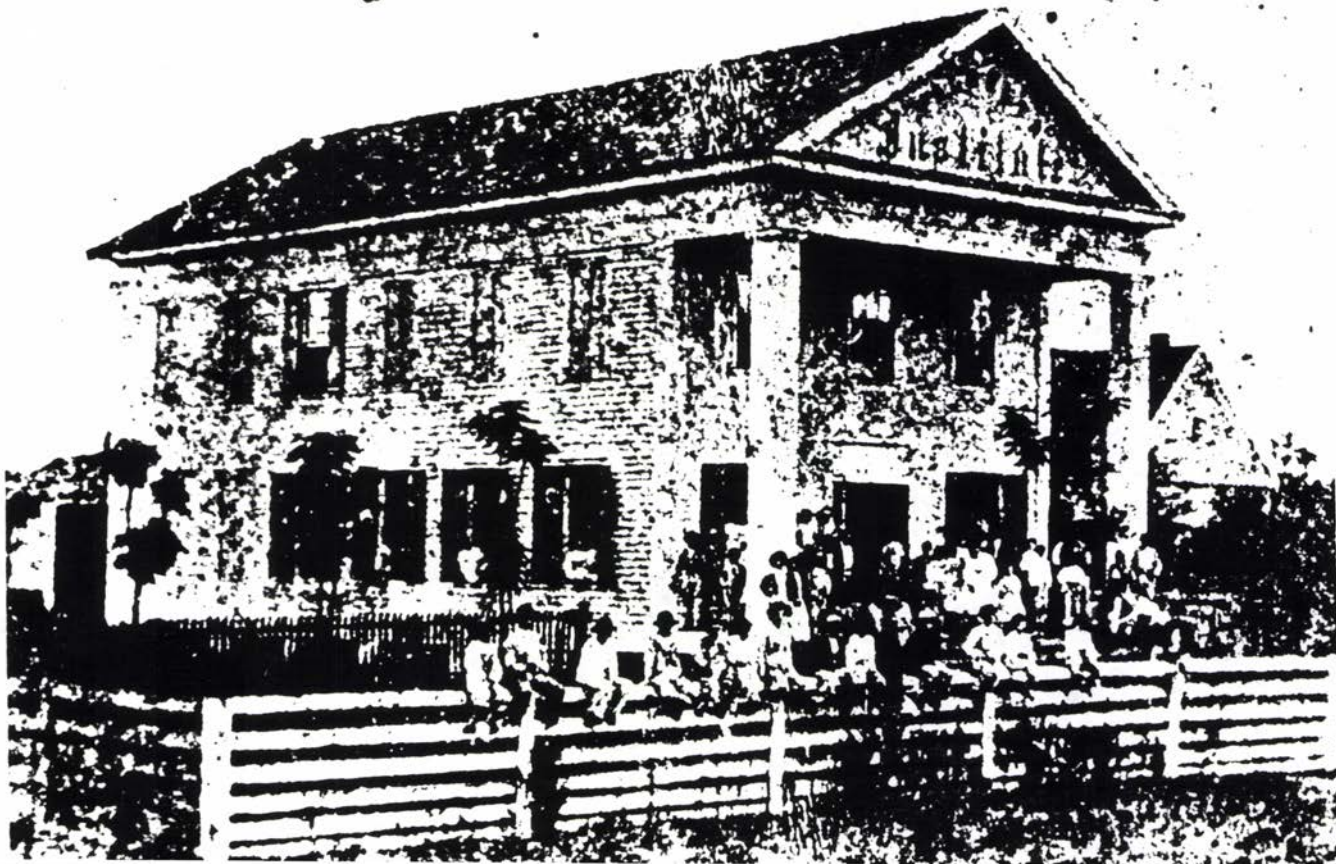
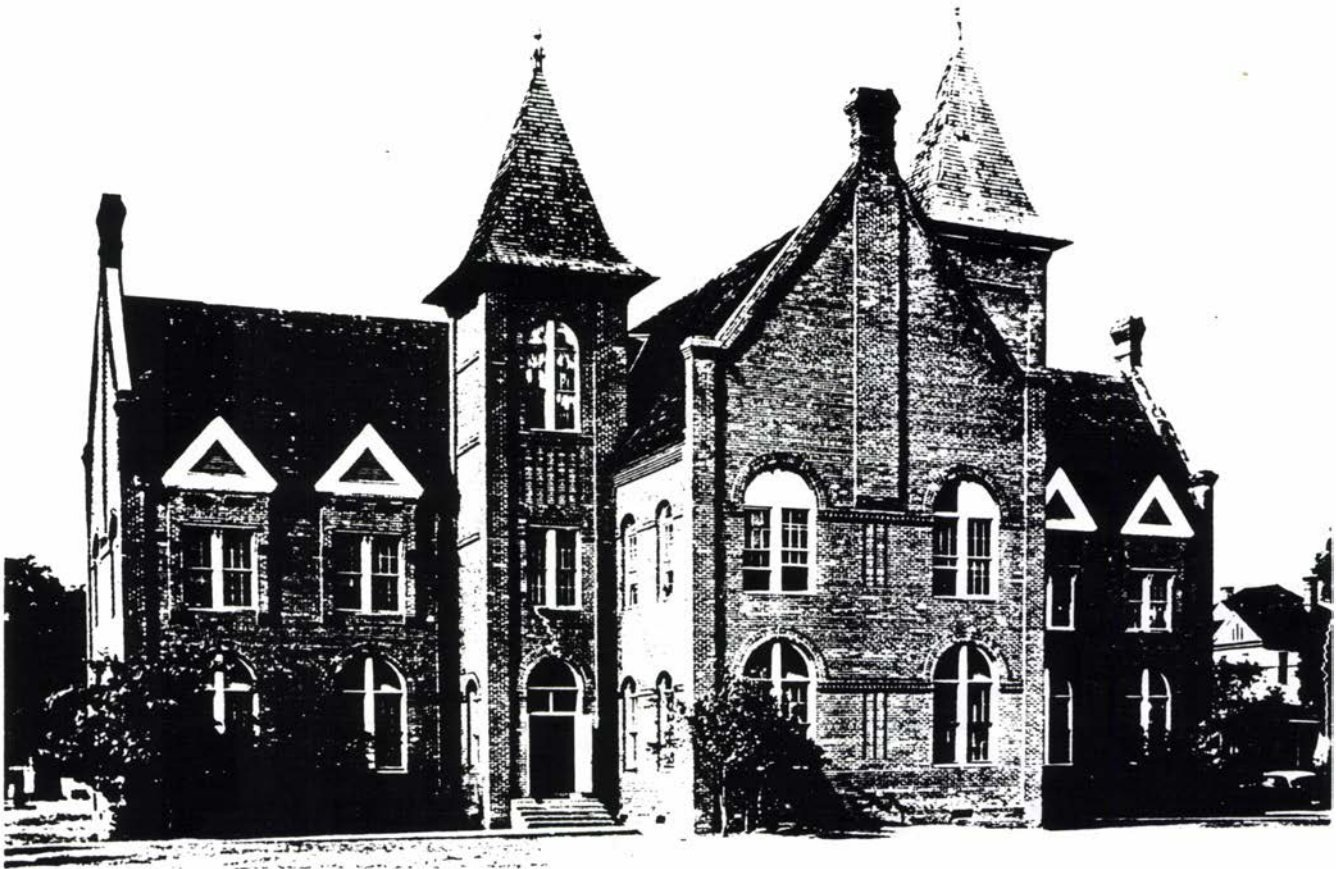


VALDOSTA, GA.

POST CARD

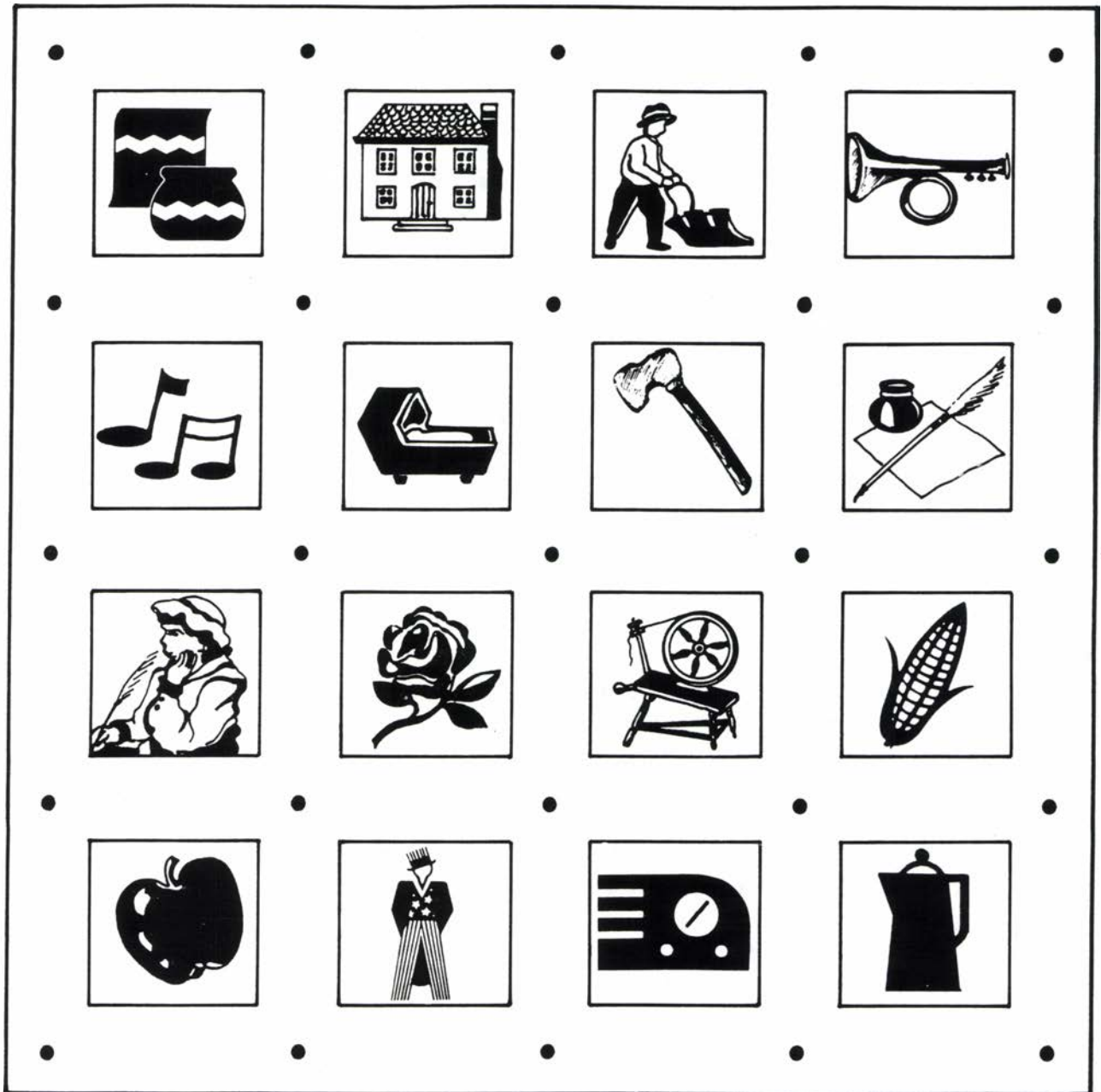
Place Stamp
Here.
Domestic 1 Ct.
Foreign 2 Cts.
THE ALBERTUS CO.
ROSELTON, N.Y.

THIS SIDE IS FOR THE ADDRESS ONLY.



TEACHING U.S. HISTORY IN THE ELEMENTARY SCHOOL:

An Interdisciplinary Approach



Edited by Laurel R. Singleton, James R. Giese, and Lynn S. Parisi

Social Science Education Consortium, Inc.

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ACKNOWLEDGMENTS

Several of the lessons in this volume, which also appeared in an earlier publication, were developed by teachers who participated in the SSEC's first "The Young Republic" institute held in 1984. Since that time, we have hosted five more such institutes funded by the National Endowment for the Humanities; some of the new lessons in this volume were contributed by participants in those institutes. Participants in two humanities-based institutes sponsored by the U.S. Bicentennial Commission also contributed to this volume, as did Barbara Miller, who has served as the master teacher for seven of the institutes described above. Appreciation is due all of these contributors.

We would also like to thank the many authors and publishers who allowed us to reprint their materials in this volume. The inclusion of an array of materials from many sources enriches this collection.

Finally, we would like to express our gratitude to Cindy A.E. Cook, who designed and produced the final publication.

Laurel R. Singleton
James R. Giese
Lynn S. Parisi

INTRODUCTION

U.S. history is the most-often-taught social studies course in American schools, typically being covered in grades 5, 8, and 11. Yet students learn little about many aspects of U.S. history, including the history of science, technology, art, architecture, literature, religion, music, dance, and, in fact, everyday life. What they most often learn about are the "big events" of political and military history.

This book is intended to address that problem. The volume contains 30 lessons. The first two are designed to motivate student interest in study of history. The third is a student research project that can be adapted to any period. Lessons 4-30 look at aspects of various periods—or events that had a great impact on those periods—from an interdisciplinary perspective. The collection is by no means comprehensive. The lessons are intended to enrich your existing curriculum and provide models for an interdisciplinary approach to study of U.S. history.

The lessons are presented in a standard format. A brief introduction describes the activity. This is followed by a list of objectives, an indication of interdisciplinary curriculum links, an estimation of the time required to use the lesson (assuming that class periods are approximately 30 minutes in length), and a list of materials needed to do the lesson. Next is a step-by-step listing of procedures for implementing the lesson; suggestions for evaluating student learning are often included. (Note that many of the lessons include products that can be used for evaluation purposes.) Related children's literature is recommended for each lesson. Black-line masters for handouts needed in the lesson follow. The table below will help you select lessons that meet your needs.

Activity Number and Title	Topic	Approximate Time Period Covered	Activity Description
1. There's an Old Trunk in My Attic	Time, change	Any	Examination of artifacts, writing
2. Family History	Family life, immigration	Any	Completion of family tree, oral history, writing
3. Community Research Study	Community art, architecture, etc.	Any	Research, discussion
4. Native Americans and Our Diet	Food, agriculture	pre-1492	Sharing circles, discussion
5. A Geography Wheel: Native Americans and the Land	Interactions between people and environments, Native American lifestyles	pre-1492	Research, creating geography wheels, mapping
6. Living in a Puritan Town	Early community planning	1636-1700	Reading, discussion, map interpretation, writing
7. Religion and Early American Education	Religion, education	1636-1700	Making a hornbook, reading source materials
8. Poor Richard's Almanac and Its Use in Colonial America	Literature, proverbs	1732-1757	Reading, discussing proverbs, creating a class almanac

Activity Number and Title	Topic	Approximate Time Period Covered	Activity Description
9. Crafts in Colonial and Early National America	Daily life, crafts	1700-1830	Making candles, toys, pomander balls
10. The Declaration of Independence	Independence	1776	Analyzing source material, writing
11. Black Patriots in the American War for Independence	African Americans and the Revolution	1775-1781	Library research, presentations
12. The Preamble	Constitutional Convention	1787	Analyzing source material
13. From the Marquee: The Constitutional Convention Story	Constitutional Convention	1787	Creating posters
14. Analyzing the Blue-Backed Speller	Education, citizenship	1783-1829	Drawing, analyzing source material
15. Inventions Today and Yesterday	Technology	1790s	Sponge painting, analyzing toys, reading, small-group discussion, inventing toys
16. Occupations in the Early National Period	Occupations	1783-1830	Research, discussion, crossword puzzles
17. The President's Palace	White House, presidential history, technology	1792-present	Picture analysis, analyzing source material, research, constructing a timeline
18. Shoutin' and Singin': Slave Songs of Freedom	Slavery, music	1800-1860	Reading, singing, discussion
19. Settling New Territories: Successive "Wests" in U.S. History	Expansion, settlement	1800-1860	Folk song analysis, library research, preparing scrapbooks, oral presentations
20. My Folks Came in a Covered Wagon	Expansion; pioneer life	1850-1890	Analyzing source material, discussion
21. Looking at the Land: Appreciating Native Americans' Views	Native American values	1700-1860	Reading Native American poetry, discussion
22. Women and the Right to Vote: A Drama	Women's suffrage	1872	Discussion, dramatization
23. Did the Industrial Revolution Make Clocks Go Faster?	Technology, industrialization	1880-1890	Clock/time survey, discussion, reading, worksheet

Activity Number and Title	Topic	Approximate Time Period Covered	Activity Description
24. Censoring the Mails: What Is Your Opinion?	Censorship	1916	Self-survey, document analysis, letter-writing
25. The Internment: A Personal Story	Japanese-American internment	1941-1945	Free writing, reading, discussion, monument design
26. Kwanzaa: A Cultural Celebration	Kwanzaa, African-American culture	1966-	Brainstorming, discussion, card sort, small-group presentations
27. By the Numbers: Change in the 20th Century	Population, economics, health, education	1920-1970	Reading graphs and tables, creating posters
28. The Road to Citizenship: A History of Voting Rights	Voting rights	1792-1970s	Talking timeline, discussion
29. Folk Arts in the Contemporary United States	Folk arts, ethnic heritage, community traditions	1980-	Free writing, small-group presentations, discussion, community resource
30. Decade by Decade: Creating a Newspaper of U.S. History	Review	1920-	Brainstorming, classifying, research, creating newspapers

1. THERE'S AN OLD TRUNK IN MY ATTIC

Introduction:

This lesson does not present specific historic content. Rather, it helps students develop a sense of "historical imagination" through a series of steps that involve students in each of the phases of the writing process—prewriting, composing, and rewriting. Thus, the lesson facilitates development of writing skills by providing a meaningful purpose or context, while helping students develop a sense of history that can then be built on throughout the year. The lesson is especially appropriate for primary grade students.

Objectives: Students will be able to:

1. Form hypotheses about the function of an historical artifact.
2. Express historical ideas through written work.

Interdisciplinary Curriculum Links: Language Arts (Writing)

Teaching Time: 1-2 class periods

Materials and Preparation: The key material for this lesson is an antique trunk stuffed with old-fashioned paraphernalia—books, bottles, pictures, fans, etc. For younger children, you may wish to heighten the atmosphere further by dressing in clothes of a bygone era and bringing additional "props" to class; these might include old chairs or "cobwebs" made from crepe paper streamers. You will also need copies of Handout 1-1 for all the students.

Procedure:

1. Explain that today the class is going to think about a long time ago. You will do things to help students see, feel, hear, smell, and talk about a different way of living.
2. Ask each child to find a quiet, private place in the classroom. Turn the lights off and read one or both of the following poems about time.

Adapted from "Exploring the Past: Writing About Real Stuff," by Kristin Smyka, in *Writing in Elementary School Social Studies*, edited by Barry K. Beyer and Robert Gilstrap (Boulder, CO: Social Science Education Consortium and ERIC Clearinghouse for Social Studies/Social Science Education, 1982), pp. 71-76. Poems by Laurel R. Singleton.

YESTERDAY

Yesterday when I was small
I couldn't reach the cookie jar
Or turn the television on
Or walk too far
Without my mom.

I wore diapers
And pajamas with feet.
And didn't have much hair
Or many teeth.

It must have been fun.
Too bad I can't remember.

Now I'm older
And I can reach the cookie jar
So I have to help make them.
And I can turn on the TV
But I have to do my homework first.
I've got hair – and it hurts when
 Mom combs it.
And teeth just have to be brushed.

I wonder if I'll remember this
 when I am twelve.

MYSTERIES

Things that happened long ago
Are mysteries to me –
Why the cavemen wrote on walls.
What I did when I was three.

I wish I knew the answers
To the questions that I ask.
How fast could a covered wagon go?
Why did the witch doctor wear a mask?

What was the name of Paul Revere's horse?
Who invented the very first toy?
Why did Abe Lincoln grow a beard?
What was Dad like when he was a boy?

So many things have happened
Since the world began.
I want to know all about them
If I possibly can.

But the future has its mysteries too.
What will tomorrow hold?
Will I learn the mysteries of time
While I am growing old?

3. Regroup to discuss the notion of time, encouraging students to express their own conceptions. Role play some situations to help clarify simple time distinctions. For example, a student might dramatize play activities of "yesterday" as a two-year-old toddler and "today" as a first-grade student. Help students distinguish between past and current events, recognized as "now" or "today."

4. Point out the props you have brought to class, explaining that your classroom has been turned into an attic full of things from the past. Have the students pick partners. Each team can then come to the trunk and select an item. When all the teams have objects from the trunk, let the teams spend a few minutes sharing their ideas about how the items might have been used.

5. Again reconvene as a large group and talk about how the children felt when they looked into the trunk or reached in to take an article. Ask questions about smell, sight, touch, and sound, developing a collective list of descriptive words. Record these on a large sheet of paper visible to everyone. Words students have used in describing this phase of the activity have ranged from "squirmy," "tingly," and "breath-holding" to "icky," "yucky," and "aargh."

6. Have the teams rejoin, with each pair choosing a place in the room where the partners can talk to one another. Pass out copies of Handout 1-1, and read the questions on the handout aloud. Let the students talk in their pairs, and then reassemble as a large group to share their hypotheses.

7. Tell students to find a place in the classroom where they can write privately and comfortably. Tell them to close their eyes and "make movies in their head" as you talk through the simulated attic trip, cueing students with words from the group list. Remind the children of the hypotheses that were suggested during the group discussion. Then ask the children to make up "movies" about their old objects and write them down.

8. Circulate to offer spelling assistance. When students have completed their work, do some stretching and deep breathing before they join their partners to exchange stories. Tell the students that they should each say one good thing about their partner's paper.

9. Form a large group. If some children wish to read their stories aloud, let them do so. To conclude the activity, reread the poem.

Extension/Enrichment:

Display a number of old pictures around the room. Individual students can select a person from a photograph and imagine that they are that person, writing about where they were when the photograph was taken. Groups of students can select a photograph and create a historical skit about the people shown: Why were they in the picture? What were their relationships? Encourage students to use "historical imagination" in creating lives for the photographed people.

Related Children's Literature:

Judith Viorst's poems, "Good-by Six—Hello, Seven" and "Teddy Bear Poem," reflect the personal growth and change theme used to stimulate student thought about history. They appear in *If I Were in Charge of the World* (New York: Atheneum, 1982; primary and intermediate).

The House on Maple Street, by Bonnie Pryor (New York: Morrow, 1987; primary) tells the story of two young girls who discover an arrowhead and china cup that lead them to investigate their home's history.

WHAT AM I?

What do you think the object is?

When do you think it was made?

How do you think it was used?

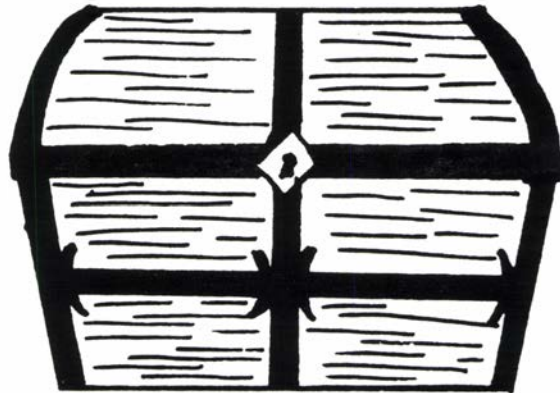
Who do you think owned it?

Do you think this could be used today?

If so, in what manner?

Why was it in the trunk?

Who do you think put it in the trunk?



FAMILY HISTORY PROJECT

Any family is a good subject for a family history. In many cases, one side of the family has exerted more influence than the other, or there is little information about one set of grandparents but a great deal for the other. If this is your case, don't worry; tell more about the side for which you can get more information. Do try to get some material for all four grandparents. You may include information on your great-grandparents, but keep in mind that it will take time to collect it. Be sure to tell something about the lives of your own parents.

How to Collect Information

You have already learned how to collect data and complete a family tree. Such a chart tells the "who" and "when" of your family history, but it doesn't tell about some of the really interesting questions, such as "why" and "how." In-depth interviews will help you answer those questions.

Interview as many of the people on your chart as you can. If some of the people are dead, you may be able to find information from your great uncles and aunts or from friends who have known your family for a long time. Try to tape record the interviews so you can be sure to get the exact words used in describing incidents, jobs, farming methods, and the like. If you do not have a tape recorder available, take notes during the interview. If you cannot interview people or call them on the telephone because they live far away, write a letter to them. Explain your project clearly and then ask specific questions. If you leave a lot of space after each question, you are more likely to get answers than if you just make a list. You may get a more prompt reply if you include a stamped, self-addressed envelope. Make it as easy as possible to answer.

Try to make your questions as clear as possible. Be specific. Below are some general areas you might ask about and examples of questions you might want to ask. You may prefer to come up with your own questions, but remember: they should be specific. You don't have to get answers to all the suggested questions. Some may not be relevant to the person you are interviewing. Use suggested questions when they work for you, and make up your own to accompany them or as substitutes. The answers people give you may have clues to further questions you can ask.

Adapted from Carlos Cortes and others, *Understanding You and Them: Tips for Teaching About Ethnicity* (Boulder, CO: Social Science Education Consortium, 1976), pp. 22-25.

Topic: Where the Family Came From

1. Where did the person being interviewed (or his or her family) come from?
2. Was the family rich or poor? Describe some aspects of their lives that show this.
3. What kind of dwelling did they live in? What kind of foods were eaten daily?
4. Did anyone else besides parents and their children live in the dwelling? Did friends and relatives live nearby—in the same building or neighborhood?
5. Did people choose their mates or were marriages arranged? Where did children live after they got married?
6. What religious group did they belong to?
7. Did they belong to any other groups or clubs?
8. Did they serve in the armed forces?
9. Did they pay taxes?
10. What kind of government did they live under?
11. Did they have political rights? Did they hold any political offices?
12. What festivals and holidays did they observe? How were they observed?
13. What family celebrations were held? What were they like? How and where were marriages, christenings, funerals, and other ceremonies held? Who went?
14. How were the children trained and disciplined? How much and what kind of schooling did they get? What activities happened at school? Did both boys and girls go to school?
15. What big events occurred in the life of the family—or of the town? Who were their heroes?
16. What did people do for entertainment? What kind of amusements and sports were enjoyed? Did your own ancestors take part?
17. How was your family like or different from other families in town?
18. How did family members make a living? Did women work outside the home?

Topic: Immigration

1. Where did they settle after coming to the United States?
2. What kind of transportation did they use on their journey? How much did it cost? How long did it take? How did they raise money to pay the fare?
3. Why did they decide to emigrate?
4. Did just a single individual leave, or a family, or a larger group?
5. What did they know about the United States? Why did they choose to come here?
6. Where did they arrive? What were the first few days they were there like? How were they treated? What difficulties did they encounter? How long did they stay there? Where did they go next?

Topic: In the United States

1. What were living conditions like? What kind of house or building did the family live in? How much rent did they pay?
2. What was the neighborhood like? Did other families of the same ethnic group live nearby? How close? What were the relationships like among the ethnic groups?
3. Who were the first members of the family to learn English? Why were they first?
4. What were the neighborhood schools like? What was taught? What games and sports were played?
5. What did members of the family do with their leisure time? Where did they go? With whom did they spend their time?
6. What role did religion play in the family's life? Did they attend services regularly? What religion was it? Did people from other ethnic groups attend the same religious services? How were religious practices different from the way they were in the old country?
7. Did anyone become a U.S. citizen? What was the process like? Can anyone describe the scene on the day he or she became a citizen?
8. Did members of the family vote? Did they strongly support a particular party or candidate? Why? Was anyone in the family a recipient of assistance or patronage from a local political organization?

9. Did family members join any clubs, fraternal organizations, burial societies, etc.? What dues did they pay? What benefits did they receive?
10. How long did they stay in their first neighborhood? Did the children stay or move? Why? If they moved, where did they go?
11. What kind of work did they do? How was the first job found? What were the wages? What skills were needed? What was the place of work like?
12. Did other generations of the same family pursue similar work patterns or move into different skill levels or occupations?
13. How did work and working conditions differ from the old country? Was there any discrimination in hiring or promotions?
14. Did women in the family work outside the home? If so, what was the work like? What was the family attitude toward their working?
15. How old were the children when they started to work? Did they continue to go to school while working? What were their jobs like? What were their wages?
16. As time passed, what customs from the old country were the easiest to keep, and what customs were the hardest to keep? Why? What customs, or traces of customs, remain in your family today?
17. When did intermarriages between ethnic groups start? What were the families' reactions?

Topic: Yourself

1. As you were growing up, did you see yourself as a member of a particular ethnic group? If so, which one? Where were other ethnic groups in your neighborhood? Did you play with children from the other groups?
2. As you were growing up, what activities took up most of your time?
3. What did you enjoy doing the most? least? What were you good at?
4. Did members of your family seem to have similar abilities or interests?
5. Did members of your family seem to look a lot alike?
6. Who were the first people in your family to own their own cars? to finish high school? college?

Other Sources of Information

Some families have kept a family Bible, letters, diaries, journals, business records, and so on. See if things like this have been preserved by any member of your family. Check to see if there are old family photographs. Be sure to label these by person's name and time period. Photographs are only valuable for your purpose if they are identified. You might also check to see if important souvenirs and family possessions have been preserved. Many families keep such things as baby shoes, baptismal outfits, wedding clothes, and army uniforms, as well as first report cards, children's craft products, and the like. See if you can dig some of these out. You might make a display of such objects for your class. Printed materials could be copied and added to your family history.

Report

After you have gathered this material, you will want to organize the information into a report.

First make a title page. You might simply call your report "The History of the _____ Family" (with your family name in the blank). Or you might try a fancier title. One boy whose family included both a horsethief and a sheriff titled his paper "Cops and Robbers: A History of the _____ Family." On the first page of your report, list the sources of information (that is, the people you interviewed or wrote to).

Get organized. Now you have piles of notes and ideas, photographs, family mementos, and so on. Decide how you're going to use all of that information to tell the story of your family. This is a difficult task. One suggestion is to tell (1) the life of one grandmother up to marriage; (2) the life of the man she married up to the marriage; (3) their married life together. Then use the same arrangement for your other grandparents and then your parents. Each section can begin with the name of the person being discussed. You may have interviewed people, such as aunts and uncles or friends and neighbors, whose own stories are not told in your report, but who provided you with information to use. Be sure to give credit to those sources and use direct quotations from them as much as possible.

This is only one way of organizing information. Feel free to come up with your own way and to use it if it works better for your story and your data.

A map showing all the places referred to in your report adds a great deal of information. You could use outline maps, gas station maps on which you pinpoint certain towns, or maps you draw yourself.

3. COMMUNITY RESEARCH STUDY

Introduction:

This community research project is actually six individual activities. These activities, which may be used separately or as a unit, are intended to provide students with a model by which to research any community from a humanities perspective. Students begin exploring a chosen community by looking at the arts (literature, music, games); lifestyles (social, occupation, school and government, religion); and architecture (materials, style, use, origins, environmental influence). They then compile their data into chart form. They repeat the study for another community, comparing and contrasting two communities.

Objectives: Students will be able to:

1. Apply a model for studying about communities of any historical period.
2. Interpret the lifestyle of the community from a humanities perspective.
3. Gather and apply data about communities.
4. Compare and contrast communities from different locales and time periods.

Interdisciplinary Curriculum Links: Language Arts (Research Skills), Art

Related Children's Literature:

My Backyard History Book, by David Weitzman (Boston: Little, Brown, 1975; primary and intermediate), provides projects and activities that help young people explore local history. The book is written and illustrated in an amusing style that should engage student interest.

A. Researching a Community Using an Arts Approach

Introduction:

In this activity, which involves two days of library research, students learn about the literature, music, and games common to the community chosen for study.

Objectives: Students will be able to:

1. Develop and apply research skills.
2. Apply data to specific research problems.
3. Produce and teach one artform to the class.

Teaching Time: 4 class periods

Materials and Preparation: Make a copy of Handout 3-1 for each research pair. Work with the media specialist to identify library resources on life in the time period your students will be researching. A list of resources could be distributed to students on the second day of the activity.

Procedure:

1. Explain to the class that there are many ways to learn about what a person—or a place—is like. For example, what do you think a person is like who wears striped shirts, polka dot pants, and has pink hair? Clothes tell a lot about a person. Similarly, art tells a lot about a community. In this activity, the class will interpret a community's character by looking at its art.

2. Divide the class into pairs and give each pair a copy of Handout 3-1. Spend five to ten minutes going over the handout questions and clarifying procedure. Assign a community to each pair, or let pairs choose their own communities.

3. Review with students the procedure for using library resources to locate information. Explain that they will spend the next two days in the school library researching the answers to the handout questions. Each pair should consult a total of four resources, which may include books and audiovisual material. At the end of the two research periods, each pair will make a short report to the class.

4. After the research periods, allow time for the pairs to make their presentations to the class. As a class, compile information and list it in chart form on the chalkboard.

B: Researching Community Lifestyles

Introduction:

In this activity, students learn about lifestyles found in the community and examine how education, religion, and politics affected these lifestyles.

Objectives: Students will be able to:

1. Consult a variety of sources to obtain data on lifestyles.
2. Apply data to specific research questions.

Teaching Time: 3 class periods

Materials and Preparation: Make a copy of Handout 3-2 for each research pair.

Procedure:

1. Introduce this research activity by asking the class what is meant by the term *lifestyle*. As a class, come up with a definition of the word. Brainstorm, and list on the chalkboard, characteristics of the students' own lifestyles or of what they perceive as an "American" lifestyle.

2. Explain to the class that they are going to explore the lifestyles of another group of people, in another community and/or another time. Divide the class into research pairs.

3. Distribute a copy of Handout 3-2 to each research pair and review the handout contents. Clarify the research task.

4. Spend one day in the school library. During this time, each research pair should conduct their research on lifestyles.
5. Have each research pair report its findings to the class.
6. As a class, record collected data on the chalkboard chart.

C: Researching the Architecture of a Community

Introduction:

This activity is designed to help students understand that communities were often developed with a design. Included in the study of community architecture are origins, style, use, materials, and environmental influence on site selection.

Objectives: Students will be able to:

1. Draw a map of the community and answer questions using map skills.
2. Select a building in the town and research architectural perspectives.

Teaching Time: 4 class periods

Materials and Preparation: Make a copy of Handout 3-3 for each research pair. Gather slides, pictures, or photographs you can use to explain to students how to analyze a building.

Procedure:

1. Introduce the activity by asking the class to think about what architecture shows about the town they have been studying and its time. For example, how do houses reflect environment – hot/cold/rainy climate? What are buildings in the town made of? Why? If wood, is the town located near forests? What does building material indicate about climate and natural resources? What does the size of buildings and how close together they are indicate about land value, population size, standard of living?
2. Distribute Handout 3-3 and explain the research assignment to the class. Explain that the class will work in pairs to conduct their research and will report their findings on the last day of the activity.
3. Using slides, pictures, or photographs, explain how students can analyze a building through its style, its use, its materials, its size, and its location. As a class, analyze a sample building (this can be any for which you have a picture).
4. Spend the following class period in the library, allowing students time to complete their research handout.
5. In class, have each research pair make a brief report on its findings. Using the chalkboard, record data from all pairs on a chart.

D: Humanities Compilation Chart

Introduction:

Using the information gathered in the previous three activities, the class transfers all data about the community under study onto a large chart.

Objectives: Students will be able to:

1. Compile and transfer data.
2. Make inferences based on research findings.

Teaching Time: 1 class period

Materials and Preparation: Make copies of Handout 3-4 for all students. You will also need the data charts from Activities A-C. The day before this activity, remind students to bring all completed research guide handouts from Activities A-C.

Procedure:

1. Using the chalkboard, fill in data on a large copy of the chart shown in Handout 3-4, or assign pairs to fill in different sections on the compilation chart.
2. Have students copy data from the large chart to individual charts (Handout 3-4).
3. Through class discussion, guide students to summarize, generalize, and make inferences about the data.

E: Researching Another Community

Introduction:

Students compile data in the three humanities categories to gain an understanding of a second community during the same period of study.

Objectives: Students will be able to:

1. Demonstrate ability to research a topic.
2. Demonstrate critical thinking skills.
3. Develop communication skills through an oral summary of data gathered.

Teaching Time: 3 class periods

Materials and Preparation: Make enough copies of Handouts 3-1, 3-2, and 3-3 for one-third of the class to have each. You will also need copies of Handout 3-4.

Procedure:

1. Organize students into research pairs. Assign each pair one of the previous research guides (Handouts 3-1, 3-2, or 3-3).
2. Explain that each pair will look at just one aspect of a different community and that, when research is completed, the class will compile findings to create a complete study of the community.
3. Allow library time for research. Check with research pairs each period as to progress and any difficulties encountered. Students may need help locating resources.
4. Upon completion of research, provide class time to report findings orally.
5. Transfer summaries to the master chart. Use column B of Handout 3-4 to create a means for comparing the two communities studied.

F: Comparing and Contrasting Two Communities

Introduction:

This activity is a wrap-up for students' research projects. By using data collected in previous research and recorded in summary fashion on the master chart, students should conclude that both communities responded in similar/different manner to common social, political, and economic problems. They should also be able to make inferences as to the extent of influence settlers' ethnic and national heritage had on their communities.

Objectives: Students will be able to:

1. Compare and contrast two communities using research data.
2. Infer reasons for likenesses and differences between the communities.
3. Hypothesize as to extent of the influence of settlers' ethnic and national heritage.

Teaching Time: 1 class period

Materials and Preparation: You will need the research guides from all previous activities. The day before this activity, remind students to bring their research guides to class.

Procedure:

1. Introduce the activity by telling students that they will compare what they have learned about the art, architecture, and lifestyles of two different communities. Then, as a class, you will try to draw conclusions about similarities and differences between these two communities.
2. Post the master chart showing the previously recorded summary statements.
3. Direct each research pair to list one similarity and one difference between the communities in each of the three categories. Allow 10 to 15 minutes for pairs to record their responses.
4. Provide class discussion, with one member from each pair reporting orally.

5. Guide the class in brainstorming to hypothesize the extent of direct British influence or other national or ethnic influence. Drawings of British or other European towns of the time may be helpful in generating ideas. Accept all answers and encourage participation from each pair. Record responses on the chalkboard and have students copy.

Extension/Enrichment:

Encourage students to build a model of the first community they researched. Provide samples of types of classroom construction materials and brainstorm with students various kinds of materials they might use for their buildings (e.g., scraps of wood, cardboard, fabric, Z-brick). Students can bring many of these items from home. Demonstrate scale drawing and provide lots of encouragement. Encourage innovation, attention to detail, and three-dimensional construction. Provide an ample supply of slides or pictures from reference books for students to use in making their models. Once storefronts are completed, attach to the fronts of the desks and arrange the desks as per town plan, as accurately as possible. You may want to photograph the completed display to be used by future classes for ideas.

Assign students to write a day in the life of a typical towns person in the community they have studied. Describe or review a diary form of writing and provide several samples of what a completed diary should look like. As time permits, allow students to make oral presentations on their findings. They could demonstrate their occupations/crafts and even dress in period costumes.

RESEARCHING A COMMUNITY THROUGH ART

You can tell a lot about a group of people or a community by looking at the kinds of art the people enjoy. In this activity you will work with a classmate to learn about a given community. You will look at three different artforms: literature, music, and games. Use the questions below to guide your research. At the completion of the activity, you will make a short presentation to your class.

Literature:

1. Name three types of books commonly read or popular in the community.
2. Select a short reading selection from one of the books and be prepared to read it to the class.
3. Write one paragraph to summarize or explain the reading selection you chose.

Music:

4. Find out when (what occasions) and where music was played in the community. Using this information, explain in one or two paragraphs the importance of music to this community.
5. How were songs passed on from one generation to another?
6. What kind of instruments were used during this time?
7. Locate a picture of an instrument and draw or copy it.
8. Write a poem that might be put to song.

Games:

9. Describe at least two games that were played by the children in the town.
10. Teach the class a game that was popular at this time. You may want to write out step-by-step directions to help you in explaining the game.

RESEARCHING COMMUNITY LIFESTYLES

1. Describe the roles of family members in this community.
 - a. What kind of work might the father do?
 - b. What would the mother's duties be like?
 - c. List some of the chores of the children. How were these like or unlike the chores you do? How many children did the family have?
2. Tell how the children were educated. Did they go to school? What were the subjects they studied? What materials or supplies did they use?
3. Locate a schoolbook and tell two kinds of lessons it included.
4. What might the family's religion be? How important would religion be?
5. Find a picture of the church the family attended. How do you think the church was different from one today?
6. Choose one occupation of a community member. Describe a typical day for a person having this occupation.
7. What type of government did the community have? How did it develop?
8. What members of the community would get to vote? Why?

RESEARCHING THE ARCHITECTURE OF A COMMUNITY

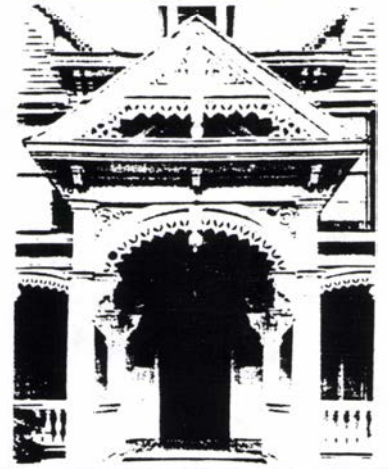
1. Locate a map of the community you are studying (teacher can provide). Answer the following questions:
 - a. What is the main street called? In what direction does it run?
 - b. List the main public buildings.
 - c. Estimate the distance from the school to the church.
 - d. Are there separate areas for homes and businesses?
 - e. When was the town built?
2. Choose one of the buildings in the town and answer the following questions:
 - a. Locate a picture of the building and copy or draw it.
 - b. Can you tell the purpose of the building by looking at the front? How? Is there a sign? Draw it.
 - c. What materials were used to construct the building? Can you suggest reasons for their use?
 - d. Draw a floor plan showing what it might look like inside.
 - e. Write a paragraph describing the front of the building. Tell about its size, shape, color, and texture.
 - f. Is there a similar building in your town? How is it similar?
 - g. Have you ever seen a building like this before? Where? Imagine you were the owner of the building. How would you feel about working here?
 - h. Suppose you were able to change one thing about the building. What would it be? Why?

COMMUNITY STUDY CHART

		Community A	Community B
A R T S (from Handout 3-1)	LITERATURE		
	MUSIC		
	RECREATION		
L I F E S T Y L E S (from Handout 3-2)	OCCUPATIONS		
	EDUCATION		
	POLITICS		
	RELIGION		
A R C H I T E C T U R E (from Handout 3-3)	ORIGIN		
	STYLE		
	USE		
	MATERIALS		

PATTERNS OF CHANGE

Historic Preservation in Georgia



Prepared for use with the 28 minute videotape "Patterns of Change," produced by the Georgia Department of Natural Resources

PATTERNS OF CHANGE

From its earliest days, America has been a nation of change—pushing ahead, expanding, building up and tearing down, getting rid of the old, and putting up the new. But too often, the pattern of that change meant sacrificing whatever was old to create something entirely new. In the past few years, Georgians have become increasingly aware of the positive steps that can and should be taken to preserve historic resources in an era of change. Historic preservation is a term used to describe the tools and techniques developed to protect our historic resources.

This instructional guide to the videotape "Patterns of Change" will enable teachers and students to trace some of the major changes that have taken place in Georgia communities. Together, student and teacher will explore citizen response to change in various locales and develop an appreciation for their own community's historical and architectural resources.

GOALS

1. To introduce the concept of historic preservation
2. To teach students to recognize and appreciate our state's architectural and historical resources

3. To understand the concept of change in a community and the role of the citizen in the decision-making process
4. To understand the factors that contribute to change (i.e., industrialization, transportation, population trends, new technology, etc.)

TEACHING GUIDELINES AND OBJECTIVES

One of the goals of Georgia public schools is to prepare students for an active role in a democratic society. An effective citizen in a democracy is an individual who has the knowledge, attitudes and skills necessary to accept the responsibilities and rights of citizenship. The "Patterns of Change" Video and Guide use the concept of historic preservation as a tool to teach the importance of citizen participation in community life.

"Patterns of Change" is a useful teaching tool for middle and high school students. It can be used to satisfy content and skills objectives outlined in the Quality Core Curriculum for the areas of Social Studies, Language Arts, and Visual Arts.

The Guide includes a vocabulary list which can be used to familiarize the students with terms used in the video prior to viewing it. As a follow up, a list of thought-provoking questions has been provided to engage the students in a lively discussion of the video and its content. The Guide provides a list of activity suggestions which will encourage students to apply knowledge about preservation concepts in their own community. It also provides a useful list of sources of information and organizations to contact.

VOCABULARY

Historic Preservation:

Maintenance and/or rehabilitation of historic buildings, sites, and structures

Restoration:

The process of authentically returning a property to its historic appearance

Rehabilitation:

The process of updating a building for contemporary use while respecting its existing architectural features

Adaptive Use:

The change in function of a building from its original use to meet contemporary needs

Built Environment:

All the structures, man-made sites and buildings that make up our surroundings

Historic Resource:

A site, building, structure or district that is at least 50 years old and worthy of preservation

QUESTIONS AND ACTIVITIES

Questions and activities have been chosen to include a wide range of thinking skills from Bloom's taxonomy.

QUESTIONS FOR MIDDLE GRADE STUDENTS

1. In your own words, define historic preservation and give a local example.
2. Give an example of adaptive use in your community.
3. Explain the difference between the built environment and the natural environment.
4. In what Georgia city did the preservation movement begin? Why?
5. Tell about the preservation of George Washington's home, Mt. Vernon.
6. Discuss some of the historic places you have visited as a tourist.
7. Identify three buildings in your community that should be preserved and tell why.
Why is it important to preserve minority and rural resources?

QUESTIONS FOR HIGH SCHOOL STUDENTS

1. Identify factors that lead to change in a community.
2. What are some reasons people want to preserve old buildings?
3. Compare and contrast the terms "Restore" and "Rehabilitate".
4. Discuss ways historic preservation can affect a community's economy and whether it has impacted your own community.
5. What is the relationship between patriotism and historic preservation?
6. Identify a vacant building in your community and develop three adaptive use possibilities.

SUGGESTED ACTIVITIES

1. Invite a local preservationist into the classroom to discuss a current preservation project and identify ways students can get involved.
2. Provide students with a copy of the Visual Survey Form attached. Looking at a downtown building, instruct students to circle the features on the form which are closest to those they see on the building. Students can create their own Visual Survey Form for their community.
3. Collect newspaper articles that relate to historic preservation. Act as a reporter and write an article on a current local preservation issue.
4. Create a hypothetical preservation issue about a building (e.g., a developer wants to tear it down to build a parking lot) and have students debate the merits of preservation vs. demolition.
5. Create and publish a walking tour of your community. Divide students into 3 groups: one group can photograph or sketch and describe in words key historic buildings; another can interview property owners to discover information about the building; and one group can research written documents for historical information.
6. Using Sanborn Maps (see Sources of Information), trace the changes that have occurred in your community in the past 75 years.
7. Prepare a slide program, magazine, scrapbook or videotape on your community's architectural and historical resources. Include interviews of older citizens discussing specific events and places of the past.

LEARNING OBJECTIVES TIED TO GEORGIA QUALITY CORE CURRICULUM

SOCIAL STUDIES

The Rise of Modern Georgia

Modern Georgia

Georgia Studies (8th Grade)

- Describes events and conditions that affected Georgia's economy during the 20th century
- Discusses concepts of rural, urban, suburban and "metropolitan" in context of economic growth in Georgia after the 1950s
- Analyzes how transportation, communication, education and other factors have influenced growth and development within Georgia

Role Of The Citizen

Citizenship/ Government (9-12)

- Selects examples which illustrate the role and responsibilities of the individual in promoting effective democratic government
- Describes the techniques for social action, i.e., how to win support for desirable change, and how to cooperate with others in achieving goals

A Nation Expands and Develops

United States History (9-12)

- Examines the growth of major U.S. cities
- Examines the intellectual, cultural and technological changes in the post WWII period to the present

Locating, Analyzing and Evaluating Data

Social Studies Skills

- Determines sequence of events and identifies cause and effect relationships
- Analyzes artifacts (architecture) in relation to Georgia Studies topics
- Formulates possible alternatives and solutions to a problem
- Collects evidence using appropriate, reliable data
- Obtains information by asking appropriate questions in interviews
- Participates in planning for effective action for civic affairs
- Relates the past to the present in the study of change and continuity in human affairs
- Uses historical atlases to compare old and new maps

Social Participation

Time and Chronology Map and Globe Skills

II. VISUAL ARTS

Perceptual Awareness Artistic Heritage

Visual Arts (7th grade)

- Identifies elements of design in artworks and the environment
- Recognizes that art (architecture) has communicated ideas and feelings as well as depicted objects throughout historical periods

Art History

Artistic History Criticism (9-12)

- Evaluates the influences of historical, political, economic, social, cultural and religious factors upon the development of selected works of art (architecture)

III. LANGUAGE ARTS (9-12)

Speaking- Listening Writing

- Presents arguments in orderly and convincing ways
- Uses a variety of writing modes such as describing, imagining, telling, explaining, persuading, interpreting or researching
- Gathers information from primary and secondary sources; writes reports using research; quotes, paraphrases, and summarizes accurately; cites sources properly
- Comprehends, develops and uses concepts and generalizations
- Draws reasonable conclusions from information found in a variety of sources
- Invents solutions to problems using linear thinking techniques, e.g. creating metaphors, constructing analogies and models, brainstorming, role-playing

Critical Thinking

SOURCES OF INFORMATION

Georgia Trust for Historic Preservation
16 Peachtree Street, N.W., Atlanta, GA 30309;
(404) 881-9980. The Georgia Trust is a 6,500 member statewide non-profit preservation organization which has information on local historical societies, preservation organizations, preservation consultants and heritage education.

Historic Preservation Section, Georgia Department of Natural Resources
205 Butler Street, Atlanta, GA 30334; (404) 656-2840.

Historic Preservation Planners, Regional Development Centers.
For the name and address of your region's planner, contact the Historic Preservation Section, listed above.

Georgia Alliance of Preservation Commissions
609 Caldwell Hall, University of Georgia, Athens, GA 30602; (404) 542-4731.

Georgia Department of Community Affairs
Main Street Coordinator, 100 Peachtree Street, Atlanta, GA 30303; (404) 656-3898.

Georgia Department of Education, Social Studies Coordinator, 205 Butler Street, Atlanta, GA 30334; (404) 656-2586.

National Trust for Historic Preservation
Southern Regional Office, 456 King Street, Charleston, S. C. 29403; (803) 722-8552.

Sanborn Maps, (fire insurance maps from various time periods which depict buildings in a community) Science Library, University of Georgia, Athens, GA 30602; (404) 542-0690.

Heritage Education Quarterly
498 S. Main Street, Madison, GA 30650; (404) 342-0770. Provides case studies and lesson plans.

A Field Guide to American Houses, by Virginia and Lee McAlester, Alfred A. Knopf, New York, 1984.

Identifying American Architecture: A Pictorial Guide to Styles and Terms, by John J.G. Blumenson, American Association for State and Local History, Nashville, Tenn., 1977.

Maintaining a Sense of Place: A Citizen's Guide to Community Preservation, by John C. Waters, Institute of Community and Area Development, University of Georgia, Athens, Georgia 30602.

Historic Black Resources in Georgia: A Handbook for the Identification, Documentation and Evaluation of Historic African-American Properties in Georgia, by Carole Merritt, Historic Preservation Section, Department of Natural Resources, 205 Butler Street, Atlanta, GA 30334.

"Writing the History of Your Town or Community: An Outline", by Kenneth H. Thomas, Jr., Historic Preservation Section, Department of Natural Resources, 205 Butler Street, Atlanta, GA 30334.

Heritage Education: The Story of American Homes (slide lessons), published by EBSCO Curriculum, P. O. Box 1943, Birmingham, AL 35201.

CREDITS

This teacher's guide was produced through the Marguerite N. Williams Heritage Education Program of the Georgia Trust for Historic Preservation, Inc., made possible by grants from the Williams Family Foundation, The Coca-Cola Foundation, Trust Company of Georgia Foundation, Historic Chattahoochee Commission, and the National Trust for Historic Preservation. It was prepared by Maurie Van Buren and Beckie Johnson, Historic Preservation Consulting.

"Patterns of Change" was produced by the Georgia Department of Natural Resources. Media specialists can obtain copies through their system media contact person.

ATTACHMENT

Visual Survey Form for Downtown Buildings



I.C.I.d.

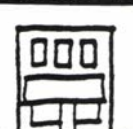






























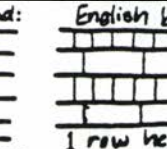











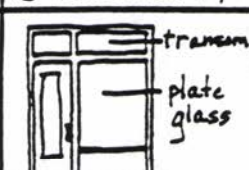


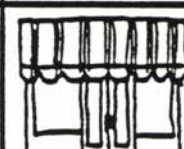











van Buren, Heritage Education Consultant, 451 Leonardo Avenue, NE, Atlanta, GA
console cotta tiles other

MATERIALS
WINDOW
STORE
FRONT

VISUAL SURVEY FORM: HISTORIC COMMERCIAL BUILDINGS

Directions: Circle the details that are closest to what you see.

SITE FORM CORNERS MATERIALS WINDOWS FRONT FACES

LOCATION  detached  attached  boulevard  along the railroad  crossroads  courthouse square <small>urban or plan</small>					
SETBACK  close to road  set back from road			LANDSCAPE FEATURES  trees-lined streets  benches  street lights  city pavers other		
PLAN  rectangular  irregular		HEIGHT  1-story  2-story other		ROOF  flat  gable  mansard  irregular other	
CORNERS  geometric  corbelled  dentil motif  grilles  brackets  Victorian  balustrade other					
BRICK  header  common bond: 1 row headers 5-7 rows stretchers  all stretchers  Flemish bond: header-stretcher  English bond: 1 row headers 1 row stretchers				WOOD OR METAL?  cornice  storefront bulkhead column window frames	
UPPER FLOORS  upper sash lower sash # of Panes: 9 over 9 6 over 6 4 over 4 2 over 2 1 over 1 SHAPE:  rectangular  arched  Craftsman style ARRANGEMENT:  paired  Palladian DECORATIVE DETAILS:  shutters  hood  keystone					STOREFRONT  transom plate glass
ENTRY  flush  recessed		AWNING 	SIGNS  above storefront  painted in window  side of building  hanging other		
COLUMNS  Doric  Ionic  Corinthian  cast-iron  console  terra cotta  tiles I.C.I.e. other					

African-American Historic Preservation Heritage Education Project

In 1993, the Georgia African-American Historic Preservation Committee and the Historic Preservation Division of the Georgia Department of Natural Resources sponsored a project to promote public awareness of African-American historic properties and preservation issues. The project was targeted to a broad audience. A major component was to make materials available to curriculum directors and classroom teachers. They were included in a series of four seminars that examined historic properties through the humanities disciplines of social studies, history, architectural history, landscape architecture, oral history and literature. The following materials were produced and distributed to educators as shown.

African-American Historic Places and Culture: A Preservation Resource Guide for Georgia

A 141-page resource guide on African-American history and preservation; contains historical overview, summaries of the humanities scholars' presentations, National Register properties associated with black history, preservation contacts, sources of assistance, preservation case studies, tours, exhibits, festivals, heritage education sources, and bibliography. Distributed to those attending the seminars and statewide to preservation contacts, public school systems, and in response to individual requests. (all supplies depleted)

Heritage Education Materials

Folder containing lesson plans and supplementary materials for use in the classroom. Distributed at the seminars and to public school systems and in response to individual requests. (copies of some material available from HPD)

Preserving the Legacy: A Tour of African-American Historic Resources in Georgia Statewide driving tour brochure.

Preserving Our Heritage: Georgia's Black History

A series of four posters illustrating historic properties associated with African-American schools, houses, churches and community landmarks.

Included in the heritage education materials package. (brochure available from HPD, limited supplies of posters available from HPD)

African-American Places in History: Historic Properties in Georgia, 1519-1960

27-minute slide show illustrating African-American historic properties. Audio cassette tape available for narration; also available on 1/2" videotape. (available on loan from HPD)

Funding Sources

Georgia Humanities Council, \$9650 - seminars, resource guide, materials, supplies, intern
Georgia Power Company, inkind - brochures, posters, transfer slide show to videotape
Historic Preservation Division, staff costs and operating expenses

For additional information or copies of available materials contact:

Historic Preservation Division, Ga DNR
205 Butler Street, Room 1462, Atlanta, GA 30334
404-656-2840

Historic Places: Georgia History Comes Alive

The Historic Preservation Division announces that a new slideshow, *Historic Places: Georgia History Comes Alive*, is now available for purchase or for loan. The purpose of the slideshow is to introduce students to the wide range of historic properties in Georgia. It illustrates how properties listed in the National Register of Historic Places tell the history of Georgia and what makes Georgia distinctive from other states. Slides depict historic properties throughout the state and include houses, schools, churches, courthouses, bridges, Indian mounds, commercial buildings, historic districts, and landscapes. The slideshow is intended for upper elementary through high school grades.

30 minutes, available in slidepages with script.

Please fill out and return the bottom portion of this flyer to:

Historic Preservation Division
Georgia Dept. of Natural Resources
500 The Healey Building
57 Forsyth St. NW
Atlanta, Georgia 30303
404/656-2840

Produced by the Historic Preservation Division and funded in part by grants from the Historic Preservation Fund of the National Park Service

_____ I would like to purchase *Historic Places: Georgia History Comes Alive*. Enclosed is a check or money order for \$65.00, made payable to the Georgia Dept. of Natural Resources.

_____ I would like to borrow, free of charge, *Historic Places: Georgia History Comes Alive*. I understand that I should return the slideshow within 10 working days upon receipt.

Please send slideshow by _____ (date) to:

Name _____

Address _____

_____ Daytime Phone _____

WORKSHOP ACTIVITIES

Eye Touching

OBJECTS / DESCRIPTION

This activity shows how much can be learned from carefully examining an object without actually touching it. Using only their sense of sight, participants describe the object. One might include: (1) Texture; (2) Shape; (3) Color/s; (4) Function; (5) Manufacturing techniques; (6) Characteristics of the owners.

Time: ½ hour

Classroom

Architectural Scavenger Hunt

OBSERVATION

This activity requires that the participants pay close attention to their surroundings. Participants are given Polaroid pictures, sketches, or descriptions of architectural details found within a defined area and then they hunt for the details--in groups or individually.

Time: 1 hour

Field

The Burning Building

OBJECTS / INTERPRETATION

With permission from the proprietor, participants visit a local antique/salvage store and take about 30 minutes to find a predetermined number of items that they would save if the building were burning. They then regroup and discuss their choices' and their implications.

Time: 1 hour

Field

Museum of Our Town

OBJECTS / INTERPRETATION

From the start of the workshop, participants gather items they feel represent their county. Pictures and drawings will be suitable substitutions when gathering is not practical, feasible, nor a good idea. At the end of the week, participants review the items as a whole and discuss its ramifications.

Time: Ongoing during entire week

½ to 1 hour on last day

Classroom

Museum of Me

OBJECTS / INTERPRETATION

Unknown to the rest of the group, one participant places items that he feels represents something about himself in a shoe box, limiting the number to five or six objects. The remaining participants pass the box around, while discussing the objects and what the objects say about the anonymous owner. This activity should illustrate that when assumptions are made, meaning--without complete, verifiable data--lies in the interpreter, *not* the object being discussed.

Time: 20--30 minutes

Classroom

Mini Museums

OBJECTS / INTERPRETATION

Ask participants to bring in one or two artifacts from their homes or communities. These can be anything from personal family items to fossils. Participants group in threes or fours and arrange their items as mini museums for other members of the class to visit. Each person interprets the items that she brought to class.

Time: 1½ hours

Classroom

Who Works Here?

REASONING

Looking at a particular area in town, participants brainstorm a list of people it would have taken to build and maintain the area.

Time: 10--15 minutes

Field / Classroom

Drawing from Memory

OBSERVATION / ART

After looking at a building, or taking a walk around town, participants draw a particular building from memory. It will test their powers of observation.

Time: 30 minutes

Field / Classroom

Worth Keeping

OBJECTS / INTERPRETATION

One participant selects an item with which he would like to be buried. The rest of the class acts as a group of archaeologists who recently found the first teacher's remains with his item of choice. They discuss the significance of the object with which the person was buried. See Museum of Me.

Time: 15--20 minutes

Classroom

If There Had Never Been a Railroad . . .

RESOURCES

Participants discuss what would be different about a community, if a major developmental factor had not been there. This could be a railroad, a river, or a mill. This activity can be done while on a site visit, a walk around town, or in the classroom with the assistance of maps.

Time: 1 hour

Field / Classroom

What's in City Hall? Courthouse? Library?

RESOURCES

Spending some time in any of these places can give teachers a sense of what resources are available to them and their students. Plan for someone who is familiar with the collections to lead the group.

Time: 1--1 ½ hours

Field

Local Architect

RESOURCES / ARCHITECTURE

Invite a local architect to visit the class. He or she could lead a "How Does It Feel to Be a Building?" session. Workshop participants learn about tension, arches, and other architectural features by becoming arches, columns, and load bearing supports. (Use book, *How Does It Feel to Be a Building*.)

Time: 2 hours

Classroom

Elders

RESOURCES / ORAL HISTORY

Older members of a community are great sources of information. If your resource person cannot come to class, have the group to go to her. In fact, the resource person is often more comfortable, therefore more open, in her own space.

Participants prepare questions ahead of time. Listen.

Time: 2 hours

Field / Classroom

Debate an Issue

PERSUASION / PUBLIC SPEAKING

Pick a topic and divide the class into groups for a debate.

Assign points of view on a certain issue. This could be anything from tearing down an old house to putting a highway through a historic area.

Time: 1 hour

Field / Classroom

Walking Tour for the Blind

OBSERVATION

Participants create a walking tour that is suitable for the blind. They will have to perceive an area differently than they have before.

Time: Project

Field / Classroom

Time Line

SEQUENTIAL ORDER

On the first day of your workshop, attach a large piece of brown paper to a wall or bulletin board. Draw a time line starting with well before the founding of the county. During the week, as the participants learn facts about and visit places in the area, they add these items to the appropriate place on the time line with a drawing or sentence.

Time: Ongoing during week

Classroom

Using the Guide--Easy as 1, 2, 3

RESOURCES / GUIDE

Teachers of the same grade level create a list of references to information in the "Teacher's Heritage Resource Guide." This list should correlate with topics studied by their particular grade level, and be appropriate for use by many teachers of that same level.

Time: 5--8 hours

Classroom

Walk around the Block

OBSERVATION / SEQUENTIAL ORDER . . .

Participants walk around town, focusing on the commercial district, the residential district, or both. Many activities lend themselves to this, such as the city game, eye touching, walking tour focus items, rubbings, etc. Refer to Case Study for suggestions.

Time: Full Morning

Field

Inside Out

OBSERVATION / ARCHITECTURE / REASONING

While looking at the outside of a building, participants come up with ideas about its inside. These could include floor plan, methods of heating and cooling, etc.

Time: 15--20 minutes

Field

Cemetery

SOCIOLOGY / STATISTICS

Participants gather data for a particular decade, using the cemetery. Different teams could gather information for various decades, and eventually compile the information for 50 years or a century, offering such details as number of births recorded in a given time period; number of deaths; median life span; number of deaths attributed to accident or disease; representation of a particular first name or surname in different decades; representation of various gravestone motifs in different decades.

Time: Varies by activity

Field

Cemetery

GEOLOGY

Participants identify the variety of stones represented, examining typical characteristics of each as well as unusual features in a given example.

Time: Varies by activity

Field

Cemetery--Rubbings

ART

After gaining permission, participants use chalk, or hard crayons, and newsprint to create their own copies of headstones that interest them.

Time: 30--45 minutes

Field

GEORGIA TRUST FOR HISTORIC PRESERVATION FACT SHEET



1516 Peachtree St., N.W.
Atlanta, Ga. 30309-2916
(404) 881-9980
FAX (404) 875-2205

Contacts: Gregory B. Paxton, President and Executive Director
Bill Parrish, Assistant Executive Director

The Georgia Trust for Historic Preservation is the country's largest statewide preservation organization. Chartered in 1973, the nonprofit organization now has 8,000 members. The Georgia Trust is headquartered in Rhodes Hall (1904) in Midtown Atlanta and owns and operates Hay House (1859), a National Historic Landmark museum in Macon, and the McDaniel-Tichenor House (1887) in Monroe.

Purposes

The Georgia Trust for Historic Preservation has the following purposes:

- To educate Georgians about the state's vast historic resources and diverse cultural heritage
- To promote the conservation of the historic built environment (sites, buildings, houses and associated historic landscapes)
- To provide information and technical assistance to preservation and restoration projects
- To encourage and conduct architectural, archeological and historical research
- To preserve, restore and manage properties of historic significance for the education and enjoyment of the public

Activities

Heritage Education Program

Works statewide and with the school systems in 18 counties to train teachers to use local historic resources to teach history, social studies and language and visual arts.

Preservation Assistance

Provides technical assistance, as requested, to a wide variety of preservation-related projects throughout the state.

Main Street Design Assistance

Provides design assistance to the owners of historic commercial buildings to encourage the revitalization of 35 Georgia Main Street cities and other downtown areas.

Revolving Fund

Acquires, options or receives donations of threatened significant historic properties in Georgia to stabilize and market them for sale. The fund operates primarily in rural areas and small towns.

***The Rambler* (Trust Newsletter — 10 Issues a Year)**

Informs members, media and others about preservation activities in the state and the organization's activities.

Advocacy

Coordinates Georgians for Preservation Action, a statewide network of preservation advocates, to encourage public policies that promote preservation of historic resources.

Annual Preservation Conference

Co-sponsors a conference with the State Office of Historic Preservation featuring technical sessions and workshops for preservation professionals, volunteers and nonprofit groups.

Rambles

Hosts educational tours two weekends each year and social activities featuring historic properties not normally opened to the public.

Annual Meeting

Holds an annual meeting for members in a different Georgia city each year to report on the state of the Trust and preservation in Georgia.

Annual Scholarships

Awards two scholarships to students seeking degrees in fields related to historic preservation.

Annual Awards

Recognizes projects and individuals that have contributed significantly to historic preservation.

Publications

Produces various publications on subjects relating to historic preservation.

HISTORIC PRESERVATION DIVISION
Department of Natural Resources
57 Forsyth Street, N.W./ 500 The Healey Building
Atlanta, Georgia 30303
404-656-2840 FAX 651-8739

Mark R. Edwards
Vivian Pugh

Division Director
Principal Secretary

MANAGEMENT AND INFORMATION UNIT

<i>Carole Griffith</i>	<i>Unit Manager, Deputy SHPO</i>
<i>Tameka Pugh</i>	<i>Receptionist</i>
<i>Carole Moore</i>	<i>Preservation Education Planner</i>
<i>Jim Lockhart</i>	<i>Photographer</i>
<i>Cynthia Byrd</i>	<i>Budget Coordinator</i>
<i>Sandra Garrett</i>	<i>Program Assistant</i>
<i>Karen Luehrs</i>	<i>Special Projects Coordinator</i>
<i>Conrad Rosser</i>	<i>Grants Specialist</i>
<i>Daryl Barksdale</i>	<i>Grants Coordinator</i>
<i>Madelyn Foard</i>	<i>Flood Fiscal Coordinator</i>
<i>Kathryn Coggeshall</i>	<i>Flood Grant Specialist</i>
<i>Tanita Cox</i>	<i>African-American Network Intern</i>

SURVEY AND NATIONAL REGISTER UNIT

<i>Richard Cloues</i>	<i>Unit Manager, Deputy SHPO</i>
<i>Lee Webb</i>	<i>Survey and Register Specialist</i>
<i>John (Chip) Morgan</i>	<i>Archeologist</i>
<i>Kenneth (Ken) Thomas</i>	<i>Historian</i>
<i>Kenneth Gibbs</i>	<i>Survey Coordinator</i>
<i>Vacant</i>	<i>Architectural Historian</i>
<i>Leslie Sharp</i>	<i>Georgia/National Register Program Coordinator</i>
<i>Vacant</i>	<i>National Register Specialist</i>

TECHNICAL SERVICES UNIT

<i>Mary Ann Eaddy</i>	<i>Unit Manager, Technical Services Coordinator</i>
<i>Angie Edwards</i>	<i>Tax Incentives Coordinator</i>
<i>Michael Miller</i>	<i>Preservation Architect</i>
<i>Mary E. (Beth) Gibson</i>	<i>Rehabilitation Architect</i>
<i>Helen (Marty) Goldsmith</i>	<i>Tax Incentives Specialist</i>
<i>Karen McCarron</i>	<i>Technical Services Intern</i>
<i>Nikki Stewart</i>	<i>Women's History Intern</i>

PLANNING AND LOCAL ASSISTANCE UNIT

<i>Karen Easter</i>	<i>Unit Manager, Planning Services Coordinator, Deputy SHPO</i>
<i>Larry Leake</i>	<i>Planning & Local Assistance Specialist</i>
<i>Jeff Durbin</i>	<i>Environmental Review Coordinator</i>
<i>Richard Warner</i>	<i>Cultural Resource Reviewer</i>
<i>Richard Laub</i>	<i>Community Services Planner</i>
<i>David Bennett</i>	<i>Environmental Review Specialist</i>
<i>Ronnie H. Rogers</i>	<i>Environmental Review Archaeologist</i>
<i>Tracey Rutherford</i>	<i>Environmental Review Architect</i>

<i>Pratt Cassity</i>	<i>Certified Local Government Coordinator</i>
	<i>University of Georgia, 609 Caldwell Hall</i>
	<i>Athens, Georgia 30602 706-542-4731</i>

OFFICE OF THE STATE ARCHAEOLOGIST

Dr. Lewis Larson, State Archaeologist
Sharon McCormick, Secretary
 208 Martha Munro Hall, West Georgia College
 Carrollton, Georgia 30118
 770-836-6454

EXECUTIVE ADMINISTRATOR, GEORGIA CIVIL WAR COMMISSION

Historic Preservation Division
 500 The Healey Building
 57 Forsyth Street, NW
 Atlanta, Georgia 30303
 404-657-7294

03-22-96

Specific resources

In Lowndes County

Valdosta Main Street

Robin Hubbell
P.O. Box 1125
Valdosta, Georgia 31603-1125

Sanborn maps available on microfilm at the University of Georgia's Science Library in the Map Room

	<i>Year</i>	<i>pages</i>
Valdosta	1885	1
	1889	2
	1895	6
	1900	10
	1905	14
	1911	23
	1912	23
	1922	26
	1930	38

Patterns of Change video is in the public school system. In addition, it was sent to the following:

Mrs. Roddelle B. Folsom
South Georgia Regional Library System
300 Woodrow Wilson Drive
Valdosta, Georgia 31602

Ms. Donna DeWeese, Preservation Planner
South Georgia RDC
P.O. Box 1223
Valdosta, Georgia 31601

Mr. Robert Haywood
Main Street Manager
P.O. Box 1125
Valdosta, Georgia 31601

Mr. Glen Gregory
Valdosta Heritage Foundation
P.O. Box 1792
Valdosta, Georgia 31603

Identifying your resources

General guide to sources

When researching a property, both primary (original and archival) and secondary sources should be used. The following list includes both primary and secondary sources.

Material	Sources	Potential information yielded	Possible application to National Register nomination
ABSTRACT OF TITLE	<ul style="list-style-type: none"> • Owner • Office of attorney who did title search • Title company files 	<ul style="list-style-type: none"> • Summary of relevant deeds, mortgages, wills, litigation, tax sales • Names of owners • Dates when property changed hands • Descriptions of legal boundaries 	<ul style="list-style-type: none"> • Possible establishment of "association" with significant individuals • Establishment of built dates and alterations • Boundary descriptions • Historic names of properties
ARCHITECTURAL / CONSTRUCTION DRAWINGS	<ul style="list-style-type: none"> • Owners • Architectural / engineering firm or successor firm • Headquarters of organization or firm that built the structure • Recent tax assessor's records • Newspaper references 	<ul style="list-style-type: none"> • Architect / builder • Plans • Materials • Built dates & alterations • General construction information 	<ul style="list-style-type: none"> • Appearance of original building and any major additions • Integrity of property • Period of significance and significant dates if nominated under Criterion C
ARCHITECTURAL JOURNALS	<ul style="list-style-type: none"> • Specialized fine arts libraries • Original architectural publications 	<ul style="list-style-type: none"> • Architectural articles from historic period • Architectural biographies • Architectural drawings and photographs 	<ul style="list-style-type: none"> • Architectural description • Statement of significance
BUILDING PERMITS	<ul style="list-style-type: none"> • Municipal building inspector • City / county records office • City / county / state archives 	<ul style="list-style-type: none"> • Architect • Existence of architectural drawings • Client • Contractor • Cost and date of work • Alterations 	<ul style="list-style-type: none"> • Information for Criterion C: significant style or type of design • Identification of the architect and / or builder • Material for description • Establishment of integrity • Built dates
CEMETERY RECORDS	<ul style="list-style-type: none"> • Cemetery administrators • Cemetery offices • Churches, rectories, and diocesan offices • City hall and courthouse 	<ul style="list-style-type: none"> • Family relationships • Birth and death dates 	<ul style="list-style-type: none"> • Biographical details of individuals associated with property

Excerpt from *National Register Bulletin 39: Researching a Historic Property* available from the National Register of Historic Places, National Park Service, U.S. Department of the Interior, P.O. Box 37127, Washington, D.C. 20013-7127 or the Historic Preservation Division (See information in this Section).

Material	Sources	Potential information yielded	Possible application to National Register nomination
CENSUS RECORDS* <ul style="list-style-type: none"> • Population • Agricultural • Manufacturing 	<ul style="list-style-type: none"> • State archives • Federal Records Center, Suitland, MD 	<ul style="list-style-type: none"> • Residents of property for years census taken • Property ownership • Acreage, crops, and livestock • Types and locations of manufacturers • Ethnic background of residents, ages, and education levels 	<ul style="list-style-type: none"> • Names of family members • Proven association of individual with property • Occupations • Under agricultural and manufacturing data, potential documentation and justification for Criteria A and D • Historic context
CHURCH RECORDS	<ul style="list-style-type: none"> • Parish churches • Diocesan offices 	<ul style="list-style-type: none"> • Birth • Death • Baptism • Marriages 	<ul style="list-style-type: none"> • Biographical details of individuals associated with property
CITY COUNCIL OR COUNTY MINUTES, ORDINANCES, ETC.	<ul style="list-style-type: none"> • City clerk • Clerk of superior court or county courthouse 	<ul style="list-style-type: none"> • Ordinances of resolutions affecting a property, subdivision, etc. • Dates • Descriptions 	<ul style="list-style-type: none"> • Information pertaining to area of significance, e.g., community planning and development
COMMERCIAL HISTORIES	<ul style="list-style-type: none"> • Head offices of companies • Local or regional libraries • Historical societies • Corporate records 	<ul style="list-style-type: none"> • Histories of local industries and businesses 	<ul style="list-style-type: none"> • Information pertaining to area of significance, e.g., commerce, economics, and industry • justification for significance of industrial and commercial properties and downtown historic districts
COMMUNITY / COUNTY HISTORIES	<ul style="list-style-type: none"> • Local / regional libraries • Historical societies • Fraternal organizations 	<ul style="list-style-type: none"> • Information about structures, people, and events: pertinent dates, locations, activities, biographical sketches, etc. 	<ul style="list-style-type: none"> • Information about events, activities, and individuals for Criteria A, B, and C • Association: information that may tie events and activities directly to property • Leads to other sources of information • Historic context
CORPORATE / BUSINESS RECORDS	<ul style="list-style-type: none"> • Corporate / business archives • Specialized libraries • Present corporation / business 	<ul style="list-style-type: none"> • Nature and source of items sold • Economic base of community 	<ul style="list-style-type: none"> • Information pertaining to area of significance, e.g., commerce, economics, and industry
COURT DOCUMENTS	<ul style="list-style-type: none"> • Courthouses • State archives 	<ul style="list-style-type: none"> • Civil and criminal indices: civil and criminal court actions, divorces, property suits, etc. • Voting rolls (may be more easily obtained in smaller communities) • Probate records 	<ul style="list-style-type: none"> • Biographical details of individuals associated with property

Material	Sources	Potential information yielded	Possible application to National Register nomination
DEEDS	<ul style="list-style-type: none"> • Clerk of superior court, county courthouse • State archives 	<ul style="list-style-type: none"> • Ownership or title • Property value (noticeable change in value could indicate construction, additions, change in makeup of neighborhood, and change in fortunes of community) 	<ul style="list-style-type: none"> • Proven association of individual with property • Dates of original construction and any additions
DIRECTORIES* AND GAZETTEERS	<ul style="list-style-type: none"> • Local / regional libraries • Historical societies 	<ul style="list-style-type: none"> • City directories: occupants of dwellings by alphabetical listing, addresses, and businesses • Business directories: lists of merchants, addresses, and advertisements • Social directories—social elite of a community. Names listed alphabetically and by streets; hotel occupants • Gazetteers: information on rural areas, businesses, and towns 	<ul style="list-style-type: none"> • Criteria A and B • Association of property with individual
ESTATE RECORDS <ul style="list-style-type: none"> • Wills • Inventories and appraisals • Administration of estates • Annual returns and sales 	<ul style="list-style-type: none"> • Office of the judge of probate / county courthouse / town hall • State archives (prior to 1900) • Private records • Historical societies 	<ul style="list-style-type: none"> • Value and apparent wealth and size of dwelling • Property changes • Ownership changes • Rental information • Sales of land that may never have been recorded by deeds 	<ul style="list-style-type: none"> • Family relationships • Significant events • Clues to other sources • Information about building
FAMILY / PERSONAL PAPERS <ul style="list-style-type: none"> • Letters • Diaries • Ledger books, etc. • Bibles • Published family histories 	<ul style="list-style-type: none"> • Present owners • Past owners • State archives • Descendants • Genealogical libraries and bibliographies • Local / regional libraries • Historical societies • State / Federal archives 	<ul style="list-style-type: none"> • Ownership • Descriptions • Photographs • Architectural plans • History / events 	<ul style="list-style-type: none"> • Family relationships • Record of significant events • Information on significant persons • Appearance of original building
GENEALOGICAL RECORDS	<ul style="list-style-type: none"> • Historical societies • State / national archives • Local / regional libraries • Biographical publications • Genealogical publications and libraries • "Vanity press" county histories and family histories • Church of Jesus Christ of Latter-Day Saints, Genealogical Society 	<ul style="list-style-type: none"> • Biographies of individuals • Family histories • Photographs and drawings of home and family members 	<ul style="list-style-type: none"> • Information about family homes • Criteria A, B, C, and D • Association of individuals with property and events

*Note: City directories: During the later 1800s and early 1900s, many cities had directories that listed people at their home addresses, and often included occupational information. These directories—if compiled for your community—should be available in your public library or historical society. Having obtained a list of owners from the deed records, you can try to find people in these city directories. In cases where occupations and titles are given, you can see the rise (or fall) in the past owners by noting the changes in their occupational descriptions from year to year.

Material	Sources	Potential information yielded	Possible application to National Register nomination
INSURANCE RECORDS	<ul style="list-style-type: none"> • Owners (past and present) • Insurance company offices (sometimes only main or regional offices) 	<ul style="list-style-type: none"> • Floor plans • Dates of construction • Increases in premiums that may indicate when changes to a structure were made 	<ul style="list-style-type: none"> • Appearance of original building and any additions
INTERVIEWS AND ORAL HISTORIES	<ul style="list-style-type: none"> • Current or former owners, occupants, and observers 	<ul style="list-style-type: none"> • Personal recollections about property: its original appearance, evolution, and uses 	<ul style="list-style-type: none"> • Leads about and verification of appearance of original building and any additions • Significance of property and owner
LAND RECORDS	<ul style="list-style-type: none"> • Bureau of Land Management, Washington, DC 20240 (contact for general material and addresses of state offices) 	<ul style="list-style-type: none"> • Information concerning properties and people, dates, locations, events, activities, and biographies associated with them • Former General Land Office (GLO) holdings, including: <ul style="list-style-type: none"> - Homestead patents - Mining district & patented claim records GLO maps & plats 	<ul style="list-style-type: none"> • Proven association of individuals or Federal agency with property • Information pertaining to area of significance, e.g., agriculture, conservation, and exploration / settlement
MAPS AND PLATS* <ul style="list-style-type: none"> • Town maps • Property plats • Private & family maps • Land ownership maps • "Bird's Eye View" maps • Developer's town layouts • Tourist maps • Landscaping firm layouts • Sanborn or Baist Insurance Maps 	<ul style="list-style-type: none"> • County courthouse • City hall • Printed books • University / college collections • Surveyor general • Local / regional libraries • Library of Congress • Architect's / landscape architect's firm records 	<ul style="list-style-type: none"> • Location • Boundaries • Uses • Outbuildings 	<ul style="list-style-type: none"> • Boundary information • Criterion C • Integrity of property
MILITARY RECORDS	<ul style="list-style-type: none"> • National Archives: Prior to World War I • Federal Records Center, St. Louis, MO: from World War I 	<ul style="list-style-type: none"> • Pension records, addresses, and status • Various materials including personal letters, family bibles, and marriage certificates 	<ul style="list-style-type: none"> • Biographical details of individuals associates with property

*Note: Old maps are important sources of information about the location of a structure and its immediate surroundings at a given date. They are useful for dating buildings and additions. Some city atlases (e.g., Sanborn or Baist) are at a scale to indicate approximate dimensions. They often show the position of utilities, grade levels, types of construction, and the height of buildings. The accuracy of maps varies, and sometimes they depict proposed improvements that were never built, or that were built in a different manner. Even recent maps may contain significant facts about historic properties.

Material	Sources	Potential information yielded	Possible application to National Register nomination
NEWSPAPERS / SUNDAY SUPPLEMENTS	<ul style="list-style-type: none"> • Local / regional libraries • State / federal archives • Historical societies • Newspaper morgues 	<ul style="list-style-type: none"> • Advertisements: names of occupant / owner, address of property, and use of structure • Society pages; gossip columns; articles pertaining to local social events, ceremonies, weddings, births, and meetings • Obituaries: information about owners and architects • Articles about local building efforts, architecture, etc. • Birth, death, and wedding announcements 	<ul style="list-style-type: none"> • Criteria A, B, and C • Function • Description of property • Building dates • Significance of property and owner
PHOTOGRAPHS AND POSTCARDS	<ul style="list-style-type: none"> • Owners • Historical societies • Local antique shops and flea markets • Local / regional libraries • State archives 	<ul style="list-style-type: none"> • Architectural and landscape features • Alterations • Associated structures • Association with persons and events 	<ul style="list-style-type: none"> • Appearance of original building and any additions • Integrity of property
TAX RECORDS	<ul style="list-style-type: none"> • Judge of probate: city / county courts • Tax assessor • State archives • City / county clerk 	<ul style="list-style-type: none"> • Description of structures • Dates • Evolution of property in relation to city limits or county development • Drawings and plans • Increases in valuation may suggest new improvements or construction 	<ul style="list-style-type: none"> • Relative value of property • Proven association of individual with property • Integrity of property



Historic Preservation FACT SHEET

Office of Historic Preservation; Georgia Department of Natural Resources

Floyd Tower East, Suite 1462; 205 Butler St., S.E.; Atlanta, GA. 30334; (404) 656-2840

THE NATIONAL REGISTER OF HISTORIC PLACES

The National Register is our country's official list of historic buildings, structures, sites, objects, and districts worthy of preservation. The list is maintained by the U. S. Department of the Interior. In Georgia, the National Register program is administered by the Office of Historic Preservation (OHP) of the Department of Natural Resources.

Listing in the National Register helps preserve historic properties. It provides recognition of a property's architectural, historical, or archaeological significance. In so doing, it identifies properties for planning purposes and ensures that these properties will be taken into account in the planning of state and federally assisted projects. Owners of National Register properties may qualify for federal historic preservation grants or tax benefits gained through the charitable contribution of preservation easements to nonprofit organizations. Owners of income-producing properties listed in the National Register are eligible for federal tax credits for rehabilitation work meeting preservation standards. As listing in the National Register automatically puts properties on the Georgia Register of Historic Places, property owners also may qualify for state preservation property tax incentives.

National Register listing does not place obligations or restrictions on the use or disposition of property. National Register listing is not the same as local historic district zoning or local landmark designation. National Register listing does not encourage public acquisition of or access to property.

In Georgia, properties are listed in the National Register through the OHP. The OHP invites National Register proposals from the public; however, properties are nominated to the National Register according to priorities established by the state's comprehensive historic preservation plan. A 17-step process involving research, evaluation, and planning must be followed to list properties in the National Register. Persons, organizations, or agencies requesting National Register listing carry out much of this work, according to state and federal guidelines. Requests for National Register listings are reviewed by the OHP and, if approved, by the Georgia National Register Review Board. Approved proposals are then submitted by the Georgia State Historic Preservation Officer to the U. S. Department of the Interior in Washington, D. C., for final review and, if approved, listing in the National Register.

To be listed in the National Register, a property must meet the National Register Criteria for Evaluation. These criteria require that a property be old enough to be considered historic (generally at least 50 years old) and that it still look and be pretty much the way it was in the past. In addition, the property must: (a) be associated with events, activities, or developments that were important in the past; or (b) be associated with the lives of people who were important in the past; or (c) be significant in the areas of architectural history, landscape history, or engineering; or (d) have the ability to yield information through archaeological investigation that would answer questions about our past. Certain kinds of properties, like moved or reconstructed buildings or cemeteries, are generally not eligible for National Register listing; exceptions are made if these properties meet special criteria.

THE NATIONAL REGISTER DOES:

1. Identify significant buildings, structures, sites, objects, and districts according to the National Register Criteria for Evaluation.
2. Encourage the preservation of historic properties by documenting their significance.
3. Provide information about historic properties for local planning purposes.
4. Facilitate the review of federally funded, licensed, or permitted projects for their effect on historic properties.
5. Assist state government agencies in determining whether their projects will affect historic properties.
6. Make owners of historic properties eligible to apply for federal grants for historic preservation projects.
7. Provide federal tax benefits to owners of income-producing depreciable properties who rehabilitate their properties according to preservation standards.
8. Provide state historic preservation property tax benefits to property owners of taxable historic properties if they rehabilitate their properties according to preservation standards.
9. Allow consideration of fire and life safety code compliance alternatives when rehabilitating historic buildings.
10. List properties only if they meet the National Register Criteria for Evaluation.

THE NATIONAL REGISTER DOES NOT:

1. Provide a marker or plaque for registered properties (property owners may obtain markers or plaques at their own expense).
2. Restrict the rights of private property owners or require that properties be maintained, repaired, or restored.
3. Automatically invoke local historic district zoning or landmark designation.
4. Stop federally assisted development projects.
5. Stop state government projects.
6. Guarantee that grant funds will be available for all properties or projects.
7. Require property owners to follow preservation standards when working on their properties unless they wish to qualify for tax benefits.
8. Guarantee historic preservation property tax incentives — to qualify, work done on historic buildings must meet preservation standards.
9. Mandate that special consideration be given to compliance with life safety and fire codes.
10. List individual properties if the owner objects or historic districts if a majority of property owners objects.

Properties listed in the National Register are automatically listed in the Georgia Register. On the other hand, properties entered in the Georgia Register are not included in the National Register unless they are separately nominated to the National Register.

For more information about the National Register or to obtain application materials to request that a property be considered for listing in the National Register, contact the Office of Historic Preservation.

The Office of Historic Preservation within the Georgia Department of Natural Resources serves as the state historic preservation office in Georgia. Working in partnership with the United States Department of the Interior, the state historic preservation office carries out the mandates of the National Historic Preservation Act, as amended, and works with local communities to preserve the historical, architectural, and archaeological resources of Georgia. For more information on state historic preservation program, contact the Office of Historic Preservation.

This publication has been financed in part with federal funds from the National Park Service, Department of the Interior, through the Office of Historic Preservation of the Georgia Department of Natural Resources. However, the contents and opinions do not necessarily reflect the views or policies of the Department of the Interior, nor does the mention of trade names, commercial products or consultants constitute endorsement or recommendation by the Department of the Interior or the Georgia Department of Natural Resources.

This program receives federal financial assistance for identification and protection of historic properties. Under Title VI of the Civil Rights Act of 1964 and Section 504 of the Rehabilitation Act of 1973, the U.S. Department of the Interior prohibits discrimination on the basis of race, color, national origin, or handicap in its federally assisted programs. If you believe you have been discriminated against in any program, activity, or facility as described above, or if you desire further information, please write to: Office for Equal Opportunity, U.S. Department of the Interior, Washington, D.C. 202402

Lowndes County National Register Properties
Prepared for Project History: Teaching with Georgia's Historic Places

Resource Name: BARBER-PITTMAN HOUSE
Other Names: Barber House
Reference No: 80001108
Address: 416 N. Ashley St.
City/County: Valdosta, Lowndes Co. GA

Registration Status: Listed in the National Register (02/12/80)
Historical Functions: Single Dwelling; Secondary Dwelling
Current Functions: Vacant/Not in Use

* * * * *

Resource Name: CARNEGIE LIBRARY OF VALDOSTA
Reference No: 84001120
Address: 305 W. Central Ave.
City/County: Valdosta, Lowndes Co. GA

Registration Status: Listed in the National Register (01/12/84)
Historical Functions: Library
Current Functions: Organization/Association

* * * * *

Resource Name: CONVERSE-DALTON HOUSE
Other Names: Converse-dalton House; Old Colonial Home
Reference No: 83000233
Address: 305 N. Patterson St.
City/County: Valdosta, Lowndes Co. GA

Registration Status: Listed in the National Register (04/28/83)
Historical Functions: Single Dwelling
Current Functions: Club

* * * * *

Resource Name: CRESCENT, THE
Other Names: Colonel William S. West House
Reference No: 80001109
Address: 904 N. Paterson St.
City/County: Valdosta, Lowndes Co. GA

Registration Status: Listed in the National Register (01/08/80)
Historical Functions: Single Dwelling; Secondary Dwelling
Current Functions: Club; Museum/Exhibition

* * * * *

Resource Name: CRESTWOOD
Reference No: 84001147
Address: 502 Eager Rd.
City/County: Valdosta, Lowndes Co. GA

Registration Status: Listed in the National Register (01/12/84)
Historical Functions: Single Dwelling
Current Functions: Single Dwelling

* * * * *

Resource Name: DASHER HIGH SCHOOL
Reference No: 85000849
Address: 900 S. Troup St.
City/County: Valdosta, Lowndes Co. GA

Registration Status: Listed in the National Register (04/18/85)
Historical Functions: School
Current Functions: Club

* * * * *

Lowndes County National Register Properties
Prepared for Project History: Teaching with Georgia's Historic Places

Resource Name: FAIRVIEW HISTORIC DISTRICT
Reference No: 84001149
Address: W. Central, Floyd, River, Varnedoe, and Wells Sts.
City/County: Valdosta, Lowndes Co. GA

Registration Status: Listed in the National Register (06/28/84)
Historical Functions: Single Dwelling
Current Functions: Single Dwelling

* * * * *

Resource Name: FIRST PRESBYTERIAN CHURCH
Reference No: 87001912
Address: 313 N. Patterson St.
City/County: Valdosta, Lowndes Co. GA

Registration Status: Listed in the National Register (11/02/87)
Other Action(s): Date Received (09/28/87)
Historical Functions: Church/Religious Structure
Current Functions: Church/Religious Structure

* * * * *

Resource Name: LOWNDES COUNTY COURTHOUSE
Reference No: 80001110
Address: Central and Ashley Sta.
City/County: Valdosta, Lowndes Co. GA

Registration Status: Listed in the National Register (09/18/80)
Historical Functions: Courthouse
Current Functions: Unknown

* * * * *

Resource Name: NORTH PATTERSON STREET HISTORIC DISTRICT
Reference No: 84001151
Address: 1003-1111 N. Patterson St.
City/County: Valdosta, Lowndes Co. GA

Registration Status: Listed in the National Register (06/28/84)
Historical Functions: Single Dwelling
Current Functions: Single Dwelling; Commercial/Professional/Office

* * * * *

Resource Name: VALDOSTA COMMERCIAL HISTORIC DISTRICT
Reference No: 83000234
Address: Roughly bounded by Savannah Ave., Lee, Toombs, and Valley Sts.
City/County: Valdosta, Lowndes Co. GA

Registration Status: Listed in the National Register (09/15/83)
Historical Functions: Capitol; Commercial/Professional/Office
Current Functions: Capitol; Commercial/Professional/Office

* * * * *



PRESERVATION HELPLINE

Historic Preservation Section; Georgia Department of Natural Resources

Floyd Tower East, Suite 1462; 205 Butler St., S.E.; Atlanta, Georgia 30334; (404) 656-2840

NATIONAL REGISTER HISTORIC DISTRICT/LOCAL HISTORIC DISTRICT

THERE IS A DIFFERENCE

"A National Register District Identifies; A Local District Protects"

NATIONAL REGISTER DISTRICT

A National Register historic district is a historic district that is listed in the National Register of Historic Places. The National Register is our country's official list of historic places worthy of preservation. It includes individual buildings, structures, sites, and objects as well as historic districts that are historically, architecturally, or archaeologically significant.

National Register listing recognizes the significance of properties and districts. By doing so, it identifies significant historic resources in a community. Boundaries of National Register districts are tightly drawn to encompass only concentrated areas of historic buildings. Information compiled to nominate a historic district can be used in a variety of planning and development activities. National Register listing also makes available specific preservation incentives and provides a limited degree of protection from the effects of federally funded, licensed, or permitted activities.

The National Register is maintained by the U.S. Department of the Interior. In Georgia, the National Register program is administered by the Historic Preservation Section of the Department of Natural Resources. Districts and other properties are listed in the National Register through a 17-step process that involves identification, documentation, and evaluation. National Register historic districts most commonly encompass central business districts, residential neighborhoods, industrial areas, rural areas, and occasionally, entire communities.

LOCAL HISTORIC DISTRICT

A local historic district is a district designated by local ordinance and falls under the jurisdiction of a local preservation review commission. A local historic district is generally "overlaid" on existing zoning classifications in a community; therefore, a local district commission deals only with the appearance of the district, not with the uses to which properties in the district are put.

According to the 1980 Georgia Historic Preservation Act which makes such local designations possible, a local historic district is a "geographically definable area, urban or rural, which contains structures, sites, and/or works of art which have special historical or aesthetic interest or value; represent one or more periods or styles of architecture typical of one or more eras in the history of the municipality, county, state, or region; and cause that area to constitute a visibly perceptible section of the community."

The designation of a local district protects the significant properties and historic character of the district. It provides communities with the means to make sure that growth, development, and change take place in ways that respect important architectural, historical, and environmental characteristics. Local designation encourages sensitive development in the district and discourages unsympathetic changes from occurring. This happens through a process called design review, whereby the preservation commission approves major changes that are planned for the district and issues Certificates of Appropriateness which allow the proposed changes to take place.

NATIONAL REGISTER DISTRICT

Identifies significant properties and districts for general planning purposes

Analyzes and assesses the historic character and quality of the district

Designates historic areas based on uniform national criteria and procedures

Sets district boundaries tightly, based on the actual distribution pattern of intact historic properties in the area

Makes available specific federal tax incentives for preservation purposes

Provides a limited degree of protection from the effects of federally assisted undertakings

Qualifies property owners for federal and state grants for preservation purposes, when funds are available

Does not restrict the use or disposition of property or obligate private property owners in any way

Does not require conformance to design guidelines or preservation standards when property is rehabilitated unless specific preservation incentives (tax credits, grants) are involved

Does not affect state and local government activities

Does not prevent the demolition of historic buildings and structures within designated areas

LOCAL HISTORIC DISTRICT

Protects a community's significant historic properties and areas through a design review process

Protects the historic character and quality of the district with specific design controls

Designates historic areas on the basis of local criteria and local procedures

Sets district boundaries based on the distribution pattern of historic resources plus other preservation and community planning considerations

Provides no tax incentives for preservation purposes unless such are provided by local tax law

Provides no additional protection from the effects of federally assisted undertakings

Does not qualify property owners for federal or state grants for preservation purposes

Does not restrict the use to which property is put in the district or require property owners to make improvements to their property

Requires local commission review and approval, based on conformance to local design guidelines, before a building permit is issued for any "material changes" in appearance to the district

Does not affect federal, state or local government activities

Provides for review of proposed demolitions within designated areas; may prevent or delay proposed demolitions for specific time periods to allow for preservation alternatives

DISTRICTS IN CONSORT

National Register and locally designated historic districts can be used independently or together to help preserve a community's historic resources. For example, the National Register program might be used as a convenient and credible way to identify a community's historic resources, followed by local district designation which would further protect and enhance those historic resources. Conversely, a local survey done to establish a local historic district might also be used as the basis for a National Register district, which would afford additional preservation incentives, including rehabilitation tax credits, to properties protected in the local district. Local district designation might be used to protect, selectively, portions of National Register districts considered especially significant to a community or subject to particularly strong development pressures. Local designation also might be afforded to an area larger than a National Register district to provide an even greater degree of protection to the historic resources within the National Register district.

Some community's preservation needs may be met entirely with either a locally designated district or a National Register district; there are many examples in Georgia of both situations. Other communities may believe that a package deal involving both types of districts works best. The point to remember is that local districts and National Register districts are different, but complementary, and can work effectively by themselves or together in meeting a community's historic preservation needs.



PRESERVATION HELPLINE

Historic Preservation Section; Georgia Department of Natural Resources

Floyd Tower East, Suite 1462; 205 Butler St., S.E.; Atlanta, Georgia 30334; (404) 656-2840

WHAT MAKES UP A HISTORIC COMMUNITY?

Georgia is made up of many communities--in particular, **historic communities**. There are hundreds of cities and towns, as well as an unknown number of rural settlements located throughout the state.

Place names referring to both former and existing communities abound in every part of the state. These communities range in size from small country hamlets to sprawling metropolitan areas and in character from dispersed rural settlements to dense urban developments. Most familiar, perhaps, are Georgia's 159 county seats; most numerous are the many late 19th-century railroad towns.

From the historic preservation perspective, there are many important reasons for looking closely at communities in Georgia:

CURRENT PERSPECTIVE. Up to 75% of Georgia's identified historic buildings and structures are concentrated in the state's communities. If we can preserve our communities, we will preserve a large percentage of our heritage.

HISTORICAL PERSPECTIVE. Historically, the majority of the state's buildings and structures was built and used in communities. Community contexts are useful for understanding and appreciating the state's historic properties.

PHYSICAL PERSPECTIVE. Communities illustrate the historic environmental relationships among historic properties. Communities also provide a physical link between historic properties and more recent development.

COMMUNITY PERSPECTIVE. Community history is often shaped by unique local circumstances and developments. Historians agree that a community's history cannot always be predicted on the basis of national, state, or even regional history.

PRESERVATION PERSPECTIVE. Most historic preservation activity in Georgia takes place at the local level in a community setting.

For all these reasons, communities are important for historic preservation—and historic preservation is important for communities.

But what makes up a community? What is a historic community? The answers to these questions depend upon your point of view.

From a historic preservation perspective, a community is made up of physical features, arranged in certain ways, relating to or resulting from historical development patterns, which give identity and character to a place.

These physical features include:

a two-dimensional plan, usually a street plan, laid out upon the land at the time of the community's founding, which establishes a framework for the growth and development of the community;

a historic development pattern or patterns, triggered by key events or factors in a community's history, marking the growth of the community over time;

associated types of historic properties—buildings, structures, sites, districts—located or grouped in specific parts of the community, reflecting the function and purpose of the community; and

the natural terrain or topography.

A community usually is set off from its surroundings by a greater density of development and an apparent pattern or order to the community's physical development.

What kinds of historic communities are found in Georgia? A recent study by the Historic Preservation Section of the Department of Natural Resources has identified 14 major types of historic communities in the state. Others may exist but are, as yet, unrecognized in historical literature or field surveys.

SETTLEMENTS

Settlements are small and often dispersed roadside or plantation communities with limited community institutions such as churches, schools, stores, or post offices serving a relatively small number of households.

CROSSROADS COMMUNITIES

Larger and more complex than settlements, crossroads communities occur at the intersection of two or more roads. A wider variety of community institutions tends to cluster near the major intersection, with residential development extending along the roads or in a grid pattern between them.

WATER TOWNS

Water towns are port cities along the coast and, more rare, settlements at former riverboat stops or ferry crossings. They are distinguished by a clear orientation toward the water.

COUNTY SEATS

County seats are perhaps the most familiar community type in Georgia. A county seat typically features a gridiron street plan highlighted by a centrally located courthouse square, usually on a high point of ground in the community. Variations can be identified by street patterns.

CAPITOL TOWNS

Capitol towns are those established or adopted by the state as the state capital. Like county seats, capitol towns are dominated by the state capitol and its landscaped grounds.

MARKET TOWNS

Market towns, including Macon and Columbus, were established by the state to promote frontier trade and settlement. Located along major rivers for transportation and waterpower, they are characterized by their large-scale gridiron layouts featuring urban amenities such as divided avenues, parks, and common lands.

RAILROAD TOWNS

Railroad towns are in all likelihood the most numerous type of historic community in the state. They vary widely in their size and makeup. Their distinguishing feature is a pronounced orientation to the railroad. Variations include the railroad strip town, crossroad-railroad communities, cross-rail communities, railroad stops, and rail centers.

LINEAR COMMUNITIES

Linear communities are found along roads and railroads, in rural areas and on the outskirts of established towns. Varying widely in size, composition, and function, they are related by their common linear pattern of development.

EDUCATIONAL CENTERS

Educational centers were established to support institutions of higher learning in rural parts of the state. They are characterized by a unique "town and gown" development pattern.

MILITARY INSTALLATIONS

Military installations are a specialized form of community. They are characterized by the dominating presence of military fortifications or other facilities accompanied by a diverse support compound.

RESORT COMMUNITIES

Resort communities come in various sizes and shapes. Their common characteristic is an orientation toward some pronounced geographical feature: the coast, a river or lake, a mountain, or a spring. Many contain unique landmark buildings such as hotels, clubhouses, or other recreational structures.

MILL VILLAGES

Mill villages are self-contained communities of largely homogenous houses built around or adjacent to a mill or factory. Community services such as stores, schools, churches, and recreational facilities usually are present. Developmental forms range from severe gridirons to picturesque, irregular patterns. They are found in or adjacent to established communities or in isolation.

UTOPIAN COMMUNITIES

In Georgia, utopian communities were generally founded for religious reasons. Few survive today. They varied widely in their overall form and composition.

TEMPORARY COMMUNITIES

Temporary communities include those intended for periodic or seasonal use, such as religious campgrounds, and those intended for short-term use, such as construction camps, sawmill camps, and turpentine camps. Religious campgrounds are organized around a central meeting hall or tabernacle. Other types of camps are characterized by a sense of impermanence, and few survive outside of the archaeological record.

ABORIGINAL COMMUNITIES

Few authentic aboriginal communities exist today in Georgia, and little is known about their character and appearance outside the archaeological record. Most have been heavily influenced by European and American ideas about community planning and development. Many former aboriginal communities have been built over by newer historic communities.

COMMUNITIES WITHIN COMMUNITIES

Many large communities contain discrete sub-communities. These smaller, contained communities are generally related to their larger community but at the same time somewhat independent of it. Examples include black and ethnic communities, which tend to feature dense and irregular development patterns, and suburbs, with their distinct low-density, homogeneous development patterns.

COMBINATIONS AND PERMUTATIONS

Few Georgia communities today are perfect examples of just one community type. Because of complex developmental histories, most Georgia communities feature aspects of two or more community types. Typical examples of this are a county seat and railroad town or a larger crossroads community with a black sub-community and suburban fringes. Most of these "combination" communities can be analyzed using standard community types, however.

Each of these community types has a distinct character and appearance, resulting in large part from its history of development—and each has distinct challenges and opportunities for historic preservation and community development today. Though an understanding of what it is that gives our communities their special character and appearance, community development and historic preservation can work together in meeting community needs and improving the quality of our community life.

The Historic Preservation Section within the Georgia Department of Natural Resources serves as the state historic preservation office in Georgia. Working in partnership with the United States Department of the Interior, the state historic preservation office carries out the mandates of the National Historic Preservation Act, as amended, and works with local communities to preserve the historical, architectural, and archaeological resources of Georgia. For more information on state historic preservation programs, contact the Historic Preservation Section.

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This publication has been financed in part with federal funds from the National Park Service, Department of the Interior, through the Historic Preservation Section of the Georgia Department of Natural Resources. However, the contents and opinions do not necessarily reflect the views or policies of the Department of the Interior, nor does the mention of trade names, commercial products or consultants constitute endorsement or recommendation by the Department of the Interior or the Georgia Department of Natural Resources.

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PRESERVATION HELPLINE

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WRITING THE HISTORY OF YOUR COMMUNITY

Understanding the history of your community—its development over time—is an important part of historic preservation. A community history, also called a **historical narrative** or **context statement**, is a required part of a historic district or multiple property National Register nomination. It is also useful when you are conducting field surveys, making local designations of historic properties, or preparing local preservation plans. In writing a historical narrative of a community, there are a number of topics that should always be addressed. These are pointed out in this outline.

I. Background of the Settlement

Be brief and concise. Focus on which buildings and sites exist and their location within the nominated area.

- **Background** – Write a brief history of the area before the community was created. Mention the Indians, farmers, topography, etc.
- **Settlement** – When was the region or county officially opened for settlement? Mention the land lottery (if applicable), county creation date, etc. If the county has been subdivided, briefly mention each subsequent division into which this community fell.
- **Origins of the Early Settlers** – Did they come from Virginia, from Germany, were they part of a group migration, or did they arrive individually?
- **The Lure** – How were the original settlers drawn to the area? (Land advertisements, etc.)
- **Reason for the Settlement** – Was the community created because of geographical or transportation advantages? Examples include: the juncture of

two rivers (Rome, Ga.); railroad intersection (Atlanta); trading spot (Columbus, Ga.); a crossroads.

- **Name Origin** – Give the origin of the initial name of the community and any subsequent ones. When was the current name first used?

II. Creation of the Community

- **Date of Settlement** – actual or approximate.
- **Official Incorporation Date\City Limits** – This information is found in the state laws. Where were the original city limits? How often have they been extended? How does this district relate to them?
- **Community Plan** – How was the community laid out (grid plan, irregular pattern, etc.) ? Since many districts are often just a subdivision, or a part of a community, comment on how this area relates to the overall town plan. See Joan Sears' *The First One Hundred Years of Town Planning in Georgia* (1979). When writing about a planned suburb, be sure to include information about the developer, the exact dates of development, and both the original boundaries and any extensions. Advertisements for a planned suburb can be found in the local newspapers. They provide information about the type of people sought as residents for the suburb, as well as the size of the original development.
- **Community Residents** – Who were involved in the community's settlement and growth, and where were their houses and their businesses located? Do they survive within the district? Remember you are writing a balanced historical overview of the community's history from its creation to the present. In emphasizing the surviving historic houses and commercial structures, remember to mention people from each era, not just the first or most prominent settlers.
- **Population** – Include a sample of the historical population statistics of the community to show its growth and to compare it to other Georgia towns. Sources other than the published U. S. Census Reports (at a library which is a government repository) are gazetteers, the Sanborn Fire Insurance maps, and

V. Transportation History

- **Roads** – Do the roads predate the community? Where did they come from, and where did they go? What buildings were associated with these roads, such as gas stations, inns, hotels, motels etc.? Do not forget modern highway systems, such as the Dixie Highway or the Atlantic Coastal Highway.
- **Railroads** – Did they predate the town or cause it to be founded? Or did the railroad arrive later, merging into an established community? Give the specific names, both original and later, of all railroads coming through the town and the district. Also, be specific as to their origin and destination. Describe any buildings constructed, such as passenger stations, freight depots, and warehouses and indicate if they survive. Are the railroad tracks still present? If not, when were they removed? When did passenger service stop?
- **Waterways** – Were there any water-based transportation systems, such as bridges, wharfs, docks, or any other man-made facilities?

VI. Military History

- **Wars** – Which wars have affected the town?
- **The Civil War** – It lasted only four years, 1861-1865, so do not write too much on this conflict. If any battles took place within the community or nearby, they should be discussed briefly. If the town was burned, or raided in the war, mention and document the specific dates. Mention the community's strategic value to geography, industry, or transportation routes.

VII. Cultural/Social Activities

What institutions were established to provide for the enhancement of the community's well-being? Make it clear if the institution you discuss has a historic building which survives in the community and if it is within the proposed district.

the R. G. Dun and Co. publications. As the town grew and developed, what kind of people populated it?

III. Ethnic/ Minority History

- **Ethnic** – Was there a local immigrant population? If so, who were they and where did they live? Are their houses, businesses, churches, schools, reflected in the district?
- **Blacks** – Where did the black residents live in the post-Civil War era in your community? What was the size of their population? If the black section of the town is no longer historic, or for some other reason is not included within the proposed district, explain where it is or was and why it is not being included. For sources use published population totals and censuses, Sanborn maps, city directories, and interviews.

IV. Economic History

- **Agriculture** – Was the local economy based upon crops? If so, which ones? Be specific. If one crop was supreme (e.g. cotton), or was later replaced by another (e.g. soybeans), point this out. Discuss the influence of the boll weevil (destructive force c. 1914-1924), droughts, floods, or whatever may have severely affected the local economy. Was this a major market town? Did it have a cotton gin and warehouses? Do they or other buildings related to the agricultural economy still exist?
- **Industry** – What industries were there? When were they established? Are they in existence? If not, why not? What buildings relate to those industries? Be specific as to the products. If textiles, be specific as to the exact products, their use and distribution.
- **Business** – What were the major local businesses? What kind were they? Where were they located? Do any of them still exist?

- **Churches** – Give the specific faiths, approximate or relative sizes of the congregation, the historic and current name of the church, and the approximate date the existing building was built.
- **Schools** – Remember both public and private. When were they established?
- **Libraries** – When were they founded? By whom?
- **Newspapers** – Give the date the first one was established in the community.
- **Organizations** (membership groups) – For example, any clubs, such as women's, garden, patriotic (DAR, UDC); or lodges/fraternal organizations (Masons, IOOF, Red Men); also clubhouses, lodge meeting places, etc. and their dates.
- **Museums** - Is there a museum and when was it opened?
- **Theaters** – Consider both live entertainment and motion pictures. Give the exact name of the building(s) where these activities took place and an approximation of the date the building was first used for that purpose. Remember to include both opera houses, auditoriums, school auditoriums used for community activities, and motion picture theaters. As a point of reference, the first talking motion picture came to Atlanta in October, 1927.

VIII. Government Buildings and Government Building Programs

Most communities have one or more important government buildings, such as county courthouses, city halls, jails, etc. In addition, many communities were affected by the New Deal programs, which began in 1933, when Franklin Roosevelt became president. Be careful to record the exact name of the agency which produced the building. They are confusing and often sound the same. For example, the WPA and PWA are two distinct programs. The most common types of buildings that resulted from these New Deal programs include: U. S. Post Offices and federal buildings, schools, recreation buildings, and jails.

IX. Firsts

Many community histories have been greatly enhanced by the addition of specific information about the initial occurrence of certain events in that community.

Examples are:

- **The Telephone** – It was first patented and demonstrated in 1876.
- **Electricity** – When was it first introduced in the community?
- **Motion Pictures (Movies)** – When was the first one shown and where was it shown? When was the first "talkie" shown?
- **Street Paving** – When were the streets first paved and with what?

X. Special Events/"Red Letter" Dates

Be sure to include anything that was special to your community that might have affected its growth or its history. For example:

- **Weather** – Was there ever a major tornado, hurricane, or other natural disaster that affected the community's growth or buildings?
- **Famous Visitors** – Was the community ever visited by a president, major political candidate, famous orator, or by other historical figures, such as LaFayette? How did this visit impact the town?
- **Centennial Events** – Were any held? Where were they held? Was anything built for the event that survives? A good source for information on a town's history is the centennial edition of the local newspaper. This could have been published either on the town's anniversary (75th, 100th, etc.) or on the anniversary of the newspaper's establishment.
- **Local Events** – Fairs, festivals, celebrations, memorials, outdoor pageants, cake walks, founder's day events, community picnics, etc.

XI. Landscape Features

Many people often forget that sidewalks and tree-lined streets are not natural creations; they are man-made. Be sure to mention any parks and other landscape features that are within your area and the dates you believe they were created.

XII. Builders and Architects

Include any information you can locate about specific builders and architects who designed and built in your area. You could include just a list from a city directory or gazetteer without any specific building being attributed to them. One could also canvas the census, such as those for 1880, 1900, and 1910, for your community to see if anyone was listed in these occupations. Anyone whose name appears on a building's cornerstone as a builder or architect should also be included.

XIII. Recreation and Sports History

Include some information about what people did for recreation and what facilities they might have built. What area of the community was used for this type of recreation?

XIV. Specific Houses/Buildings

Submit photographs and information about specific houses within the area, keyed to the text, to illustrate special examples in the narrative. Some of these might be the same places referenced in the description portion of the National Register nomination, but it is important to cross-reference the historical narrative with similar illustrative information. Since a field survey is normally done and on file before a district nomination is attempted, these references could be made to the survey form number. At the very least, the information should be keyed to a map.

Important as the above information is, a good community history should be more than just a collection of historical facts arranged in chronological order. Once you have all the important historical facts at hand, try to **interpret** them to bring out the **distinctive historical character** of your community. For example, is your community a county seat, a crossroads, a trade center, or a suburb of some larger community? Also, try to **organize** your historical narrative by the major **factors, trends, or developments** which shaped your community's history and by their **chronological periods**. For example, did the arrival of the railroad or a local industry spur growth and development in your community? Remember, each community is a special place with a distinctive history.

Kenneth H. Thomas, Jr.

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GEORGIA SURVEYOR GENERAL DEPARTMENT

In the early days of the Province of Georgia, the granting and surveying of the land was under the jurisdiction of the President and his assistants. The first surveyor whom they appointed was Noble Jones. However, in 1745, the Trustees appointed Thomas Ellis, although later, in 1752, they added Henry Younge and the two men became Joint Surveyors General of the Province. Two years later Henry Yonge and the famous William deBrahm were made Joint Surveyors General. It was in 1764 that Henry Yonge became the Surveyor General of the Province and remained so until the outbreak of the Revolutionary War.

When Georgia became a state in 1777, the Executive Council appointed Thomas Chisolm Surveyor General, and he became the first to hold that office in the State of Georgia. Others succeeded him through the years, but from 1777 to 1880, the Surveyor General of Georgia was elected either by the Executive Council, the General Assembly or the Senate. When the office was vacated by the death of the incumbent, the Governor appointed a man to fill the unexpired term until the next election.

In 1880 Nathan C. Barnett became the first Surveyor General to be elected by the voters at large. In 1861, he also was the first man to serve, at one and the same time, as Secretary of State and the Surveyor General. In that year legislation was passed to consolidate the Office of the Secretary of State and the Surveyor General, since all of the state's land had been granted except a few isolated tracts.

In 1946 Ben W. Fortson, Jr. was appointed by the governor to fill the unexpired term of the Office of Secretary of State, left vacant by the death of John B. Wilson. Today Mr. Poythress Secretary of State of Georgia is the Surveyor General of Georgia, and the Surveyor General Department is officially in his office and a part of it. The department is the official depository of all the original Grant Books and Survey Books containing the records of all grants of land heretofore made by the Colony and State of Georgia.

The Surveyor General Department is now housed in the Archives and Records Building, Atlanta, Georgia 30334.

Headright and Bounty Grants

While the Revolutionary War was still in progress, the General Assembly of Georgia passed two Acts relating to the granting of land, but until 1782 the State was overrun and occupied by the British and the government was so dis-

organized that the necessary official machinery for surveying and granting land was never perfected. As a result both of these Acts became ineffectual and are referred to here only as a matter of historical interest. The first of these was the Act of June 7, 1777 (as amended by the Act of September 16, 1777) entitled "An Act for opening a land office and for the better settling and strengthening this State;" the second was the Act of January 23, 1780, entitled "An Act for the more speedy and effectual settling and strengthening this State." Actually, only a very few surveys were ever made under those Acts and the first grant of land based on any of such surveys was not signed and issued until October 22, 1783. Neither Act provided for a fee-simple grant, but both followed the Colonial requirement for the annual payment of rent of two shillings on each hundred acres in the grant, in addition to settlement and cultivation within nine months. However, both Acts recognized the fact that many Colonial and State records had been lost or destroyed during the war and stipulated that, despite their loss, those persons who could produce some proof of an application for survey, or an agreement to purchase, or settlement under any Colonial law or grant, would be entitled to confirming grants. One feature of both Acts, which was followed in every subsequent Act, was that a man would be entitled to 200 acres as his own headright plus an additional 50 acres for his wife, each child and each slave, but that in no event could the total grant exceed 1000 acres.

The first effective land Act was the Act of February 17, 1783 (as amended by the Act of August 1, 1783) entitled an "Act for opening the land office and for other purposes therein mentioned." This Act allowed a man to take up 200 acres upon his own headright free of any charge except office fees for survey and grant, plus an additional 50 acres upon the head of each member of his family at sales prices ranging from one to four shillings per acre, and it limited any grant to a maximum of 1000 acres. The rights of persons who had previously received warrants of survey were ratified, and they were declared to be entitled to grants to land then occupied by them. Those persons who, under legislation passed during the War, had become entitled to bounty lands, such as citizens who had not molested their neighbors' families or property, refugees who had served in militia companies outside the State, militia men of the State and men who had served in the minute battalions were declared entitled to grants, without charge except the office fees. The machinery for granting land, as set up by this Act, was as follows: The applicant for land would appear before the land court of the county in which he desired land, composed of at least five Justices, and after making oath as to the size of his family, including slaves, would obtain a warrant of survey. The county surveyor would then lay out his land, keep a copy of the plat of

survey in his office, and forward a copy to the Surveyor General. After living on the land a year and cultivating at least three per cent of the acreage, the settler would then apply to the Governor's office for his grant and pay all purchase price due and all office fees. The grant would then be issued and recorded.

The Act of February 25, 1784, which was passed primarily to create and open up Franklin and Washington Counties, made some revisions in the grant laws previously enacted. The sales price of land in those two counties was fixed at three shillings per acre, and the maximum grant was again limited to 1000 acres. Bounty grants could be located in the new Counties, and all bounty grants in all counties were no longer to be tax free for ten years but were to be increased by fifteen per cent in acreage. A large section, in what later became Greene County, was reserved exclusively for bounty grants to men who had served in the Continental Line or Navy, as distinguished from citizens, refugees or militiamen. For the first year members of the Executive Council were to act as the land courts for the new counties, prior to their organizations.

Under the Act of February 22, 1785, the provisions for payment of a purchase price or consideration for granted land, other than office fees, were removed, and thereafter all land was granted free. Cultivation was no longer a requisite. However, the restrictions as to the amount of land to which a man was entitled on his own and his family's headrights and the restriction as to a 1000 acre maximum grant remained unchanged. No surveys for bounty grants were to be made after February 22, 1786, but as to bounty land surveyed prior to that date, a grant could be made upon the warrant at any time thereafter.

No information whatsoever as to the state or county of a man's former residence or as to names of his wife or members of his family are on either the warrant for survey, the recorded plat of survey or the recorded grant.

LAND LOTTERIES

First or 1805 Land Lottery

Authority:	Act of May 11, 1803
Year of Drawing:	1805
Counties:	
Baldwin	5 districts (1 thru 5)
Wayne	3 districts (1 thru 3)
Wilkinson	5 districts (1 thru 5)

Size of Land Lots:

Baldwin	202½ acres	2970 feet square
Wayne	490 acres	4620 feet square
Wilkinson	202½ acres	2970 feet square

Grant Fee: \$ 8.10 per 202½ acre lot
19.60 per 490 acre lot

Persons Entitled to Draw:

Bachelor, 21 years or over, 1 year residence in Georgia, citizen of United States - 1 draw

Married man, with wife and/or child, 1 year residence in Georgia, citizen of United States - 2 draws

Widow with minor child, 1 year residence in Georgia - 2 draws

Minor orphan, or family of minor orphans, with father dead and mother dead or remarried - 1 draw

Second or 1807 Land Lottery

Authority: Act of June 26, 1806

Year of Drawing: 1807

Counties:

Baldwin	15 districts (6 thru 20)
Wilkinson	23 districts (6 thru 28)

Size of Land Lots:

Baldwin	202½ acres	2970 feet square
Wilkinson	202½ acres	2970 feet square

Grant Fee: \$12.15 per 202½ acre lot

Persons Entitled to Draw:

Bachelor, 21 years or over, 3 year residence in Georgia, citizen of the United States - 1 draw

Married man, with wife and/or minor child, 3 year residence in Georgia, citizen of United States - 2 draws

Widow, 3 year residence in Georgia; Spinster, 21 years or over, 3 year residence in Georgia - 1 draw

Minor orphan, father and mother dead, 3 year residence in

Georgia - 1 draw

Family of minor orphans, father and mother dead, 3 year residence in Georgia - 2 draws

Minor orphan, father dead, mother living, 3 year residence in Georgia - 1 draw

Family of minor orphans, father dead, mother living, 3 year residence in Georgia - 1 draw

Persons Excluded:

A fortunate drawer in the previous Land Lottery

Third or 1820 Land Lottery

Authority: Act of December 15, 1818
Act of December 21, 1819

Counties:

Appling	13 districts (1 thru 13)
Early	26 districts (1 thru 23; 26 thru 28)
Gwinnett	3 districts (5 thru 7)
Habersham	10 districts (1 thru 6; 10 thru 13)
Hall	5 districts (8 thru 12)
Irwin	16 districts (1 thru 16)
Rabun	5 districts (1 thru 5)
Walton	4 districts (1 thru 4)

Size of Land Lots:

Appling	490 acres	4620 feet square
Early	250 acres	3300 feet square
Gwinnett	250 acres	3300 feet square
Habersham	(districts 1-4; 10-13)	250 acres
	(districts 5-6)	490 acres
Hall	250 acres	3300 feet square
Irwin	490 acres	4620 feet square
Rabun	(districts 1; 3-5)	490 acres
	(district 2)	250 acres
Walton	250 acres	3300 feet square

Grant Fee: \$18.00 per land lot either size

Persons Entitled to Draw:

Bachelor, 18 years or over, 3 year residence in Georgia, citizen United States - 1 draw

Soldier of Indian War, residence in Georgia, during or since military service - 1 draw

Invalid or indigent officer or soldier in Revolutionary Army or War of 1812 - 2 draws

Married man with wife and/or minor son under 18 and/or unmarried daughter, 3 year residence in Georgia, citizen United States - 2 draws

Widow, 3 year residence in Georgia - 1 draw

Widow, husband killed in Revolution or War of 1812 or Indian Wars, 3 year residence in Georgia - 2 draws

Family of minor orphans, father dead, mother living, 3 year residence in Georgia - 1 draw

Family of three or more minor orphans, father and mother both dead, 3 year residence in Georgia - 2 draws

Family of one or two minor orphans, father and mother both dead, 3 year residence in Georgia - 1 draw

Minor orphan, father killed in the Revolution or War of 1812 or Indian Wars, 3 year residence in Georgia - 2 draws

Minor orphan, father dead, 3 year residence in Georgia - 1 draw

Invalid or indigent officer or soldier in the Revolutionary Army who had been fortunate drawer in either previous Lottery - 1 draw

Persons Excluded:

Any fortunate drawer in either of two previous Land Lotteries

Fourth or 1821 Land Lottery

Authority: Act of May 15, 1821

Year of Drawing: 1821

Counties:

Dooly	16 districts (1 thru 16)
Fayette	4 districts (6,7,9,14)
Henry	18 districts (1 thru 18)
Houston	16 districts (1 thru 16)
Monroe	15 districts (1 thru 15)

Size of Land Lots:

Dooly	202½ acres	2970 feet square
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Fayette	202½ acres	2970 feet square
Henry	202½ acres	2970 feet square
Houston	202½ acres	2970 feet square
Monroe	202½ acres	2970 feet square

Grant Fee: \$19.00 per Land Lot

Persons Entitled to Draw:

Bachelor, 18 years or over, 3 year residence in Georgia, 3 year citizen United States - 1 draw

Married man, with wife and/or minor son under 18 and/or unmarried daughter, 3 year residence in Georgia, 3 year citizen United States - 2 draws

Widow, 3 year residence in Georgia, - 1 draw

Family of minor orphans, father dead, 3 year residence in Georgia - 1 draw

Family (3 or more) of minor orphans, father and mother dead - 2 draws

Family (one or two) of minor orphans, father and mother dead - 1 draw

Widow, husband killed or died in Revolutionary War, War of 1812 or Indian War, 3 year residence in Georgia - 2 draws

Orphan, father killed or died in Revolutionary War, or War of 1812 or Indian War - 2 draws

Child or family of children of a convict, 3 year residence in Georgia - 1 draw

Persons Excluded:

Any fortunate drawer in any previous Land Lottery

Fifth or 1827 Land Lottery

Authority: Act of June 9, 1825

Year of Drawing: 1827

Counties:

Carroll	16 districts (1 thru 16)
Coweta	9 districts (1 thru 9)
Lee	33 districts (1 thru 33)
Muscogee	24 districts (1 thru 24)
Troup	12 districts (1 thru 12)

Size of Land Lots:

Carroll	202½ acres	2970 feet square
Coweta	202½ acres	2970 feet square
Lee	202½ acres	2970 feet square
Muscogee	202½ acres	2970 feet square
Troup	202½ acres	2970 feet square

Grant Fee: \$18.00 per Land Lot

Persons Entitled to Draw:

Bachelor, 18 years or over, 3 year residence in Georgia, citizen of United States - 1 draw

Married man with wife and/or minor son under 18 and/or unmarried daughter, 3 year residence in Georgia, citizen of United States - 2 draws

Widow, 3 year residence in Georgia - 1 draw

Wife and/ or child, 3 year residence in Georgia, of husband and/or father absent from State for 3 years - 1 draw

Family (one or more) of minor orphans, residence in State since birth - 2 draws

Widow, husband killed in War of 1812 or Revolutionary War or Indian Wars, 3 year residence in Georgia - 2 draws

Orphan, father killed in Revolutionary War, War of 1812 or Indian Wars - 2 draws

Wounded or disabled veteran of War of 1812 or Indian Wars, unable to work - 2 draws

Veteran of Revolutionary War - 2 draws

Veteran of Revolutionary War, who had been a fortunate drawer in any previous Lottery - 1 draw

Child or children of convict, 3 year residence in Georgia - 1 draw

Male idiots, lunatics or insane, or deaf and dumb or blind, over 10 years and under 18 years, 3 year residence in Georgia - 1 draw

Female idiots, insane or lunatics or deaf and dumb or blind, over 10 years, 3 year residence in Georgia - 1 draw

Family (one or two) of minor illegitimates, residence since birth in Georgia - 1 draw

Family (three or more) of minor illegitimates, residence since birth in Georgia - 2 draws

Persons Excluded:

Any fortunate drawer in any previous Land Lottery

Sixth or 1832 Land Lottery

Authority: Act of December 21, 1830
Act of December 24, 1831

Year of Drawing: 1832

Counties:

Cass (Bartow) The Act of December 3, 1832 divided original Cherokee County into the 10 counties listed opposite; but in the drawing of the Lottery and in the granting of the land and gold lots, they were treated only as in Cherokee.

Cherokee
Cobb
Floyd
Forsyth
Gilmer
Lumpkin
Murray
Paulding
Union

Sections and Districts:

1st Section	5 districts (1-5)	40 acre gold
	5 districts (6-10)	160 acre land
	5 districts (11-15)	40 acre gold
	4 districts (16-19)	160 acre land
2nd Section	3 districts (1-3)	40 acre gold
	11 districts (4-14)	160 acre land
	5 districts (15-19)	40 acre gold
	1 district (20)	160 acre land
	1 district (21)	40 acre gold
	6 districts (22-27)	160 acre land
3rd Section	4 districts (1-4)	40 acre gold
	12 districts (5-16)	160 acre land
	5 districts (17-21)	40 acre gold
	7 districts (22-28)	160 acre land
4th Section	3 districts (1-3)	40 acre gold
	12 districts (4-15)	160 acre land
	2 districts (16-17)	40 acre gold
	2 districts (18-19)	160 acre land

93 districts (60 land; 33 gold)

Size of Land Lots:

Gold lots	40 acres	1320 feet square
Land lots	160 acres	2640 feet square

Grant Fee: \$18.00 per lot, either size

Persons Entitled to Draw 160 Acre Land Lots:

Bachelor, 18 years or over, 3 year residence in Georgia, citizen of United States - 1 draw

Married man with wife and/or minor son under 18 and/or unmarried daughter, 3 year residence in Georgia, citizen of United States - 2 draws

Widow, 3 year residence in Georgia - 1 draw

Wife and/or child, 3 year residence in Georgia, of husband and/or father absent from State for 3 years - 1 draw

Family (one or two) of minor orphans, residence since birth in State - 1 draw

Family (3 or more) of minor orphans, residence since birth in State - 2 draws

Widow, husband killed or died in Revolutionary War, War of 1812 or Indian Wars, 3 year residence in Georgia - 2 draws

Orphan, father killed in Revolutionary War, War of 1812 or Indian Wars - 2 draws

Wounded or disabled veteran of War of 1812 or Indian Wars, unable to work - 2 draws

Veteran of Revolutionary War - 2 draws

Veteran of Revolutionary War, who had been a fortunate drawer in any previous Lottery - 1 draw

Child or children of a convict, 3 year residence in Georgia - 1 draw

Male idiots, lunatics or insane, deaf, dumb or blind, over 10 years and under 18 years, 3 year residence in Georgia - 1 draw

Female idiots, insane or lunatics or deaf, dumb or blind, over 10 years, 3 year residence in Georgia - 1 draw

Family (1 or 2) of minor illegitimates, residence since birth

in Georgia - 1 draw

Family (3 or more) of minor illegitimates, residence since birth in Georgia - 2 draws

Persons Entitled to Draw 40 Acre Gold Lots:

Bachelor, 18 years or over, 3 year residence in Georgia, citizen of United States - 1 draw

Widow, 3 year residence in Georgia - 1 draw

Family of orphans, 3 year residence in Georgia, citizen of United States - 2 draws

Married man, head of family, 3 year residence in Georgia, citizen of United States - 2 draws

Persons Excluded:

Any fortunate drawer in any previous Land Lottery who has taken out a grant of said Land Lot; any person who mined, or caused to be mined, gold or other metal in the Cherokee Territory; any person who has taken up residence in said Cherokee Territory; any person who is a member of or concerned with "a horde of thieves known as the Pony Club."

Note

The Oral oath to be made by a veteran of the Revolutionary War, War of 1812 or Indian Wars did not require a detailed statement of his service. The Oral oath to be made by any other person did not require a detailed statement as to kinship, ancestry or descent. If, by any chance, any such oath may have been written or transcribed, it could be found only in the Minutes of the Inferior Court of the County where made.

The method of distributing Georgia's newly acquired territories by Lottery was not used by any other state. Simply, it was thus: After the Lottery was authorized by Act of the Legislature, citizens of Georgia would register in their respective counties of residence, if they were eligible under certain qualifications noted above. Their names taken in their counties of residence, and the lot and district numbers submitted by the surveyors were sent to the State Capitol (then Milledgeville) and commissioners appointed by the Governor drew the names and numbers from two separate wheels or drums. Subsequently the fortunate drawer would take out a grant to the lot he drew, paying the grant fee specified above. If he did not take out a grant, the lot reverted to the State. There were no requirements

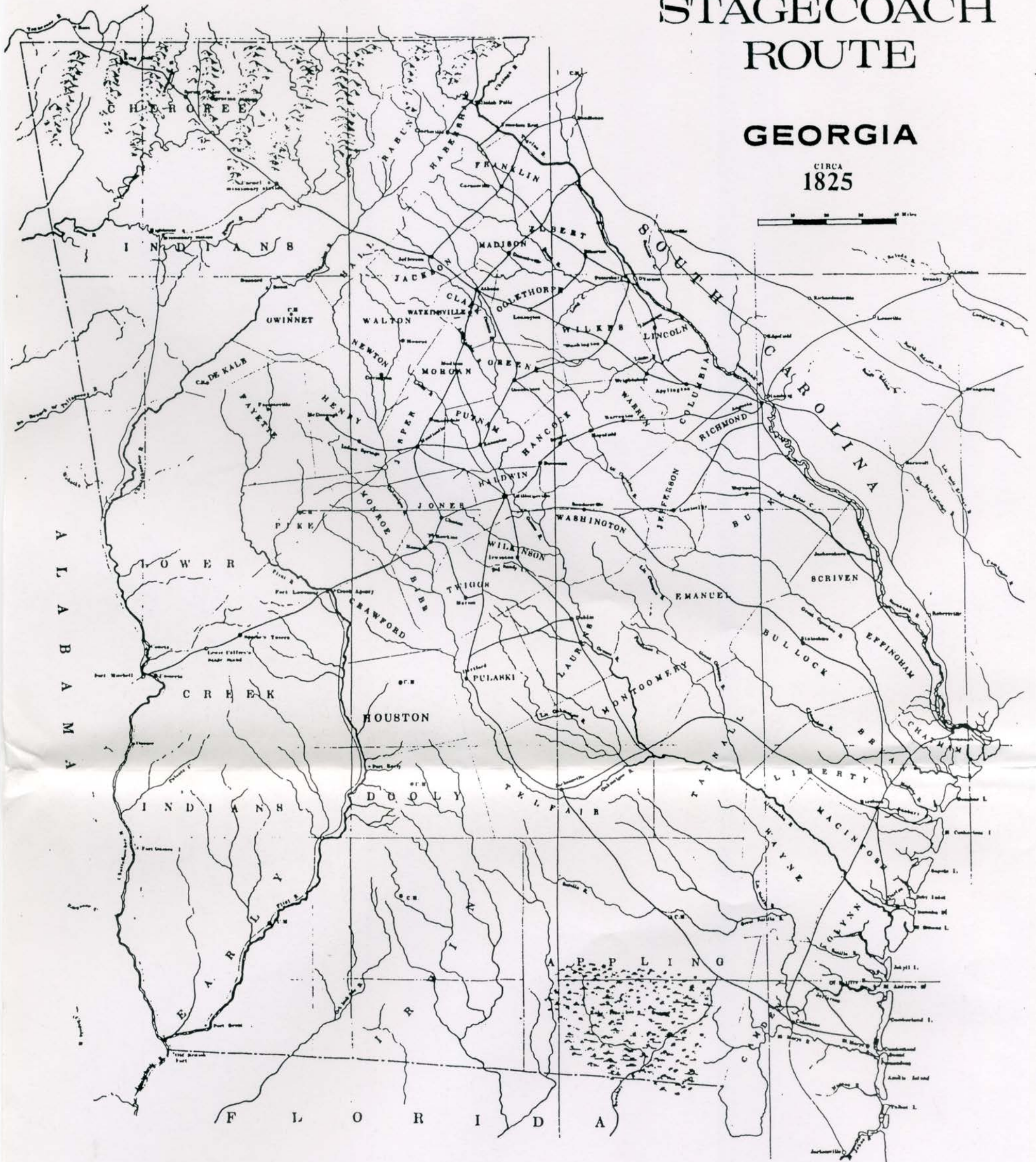
for cultivation or residence of any lot drawn and granted in the Lotteries.

Some persons drew a blank ticket. If there were, for example, 1000 land lots and 2000 persons registered to draw, there would be 1000 blank tickets added so that the tickets would equal the number of persons drawing. With the exception of the 1805 Land Lottery (which has been published) the State has no record of those who drew blank tickets.

STAGECOACH ROUTE

GEORGIA

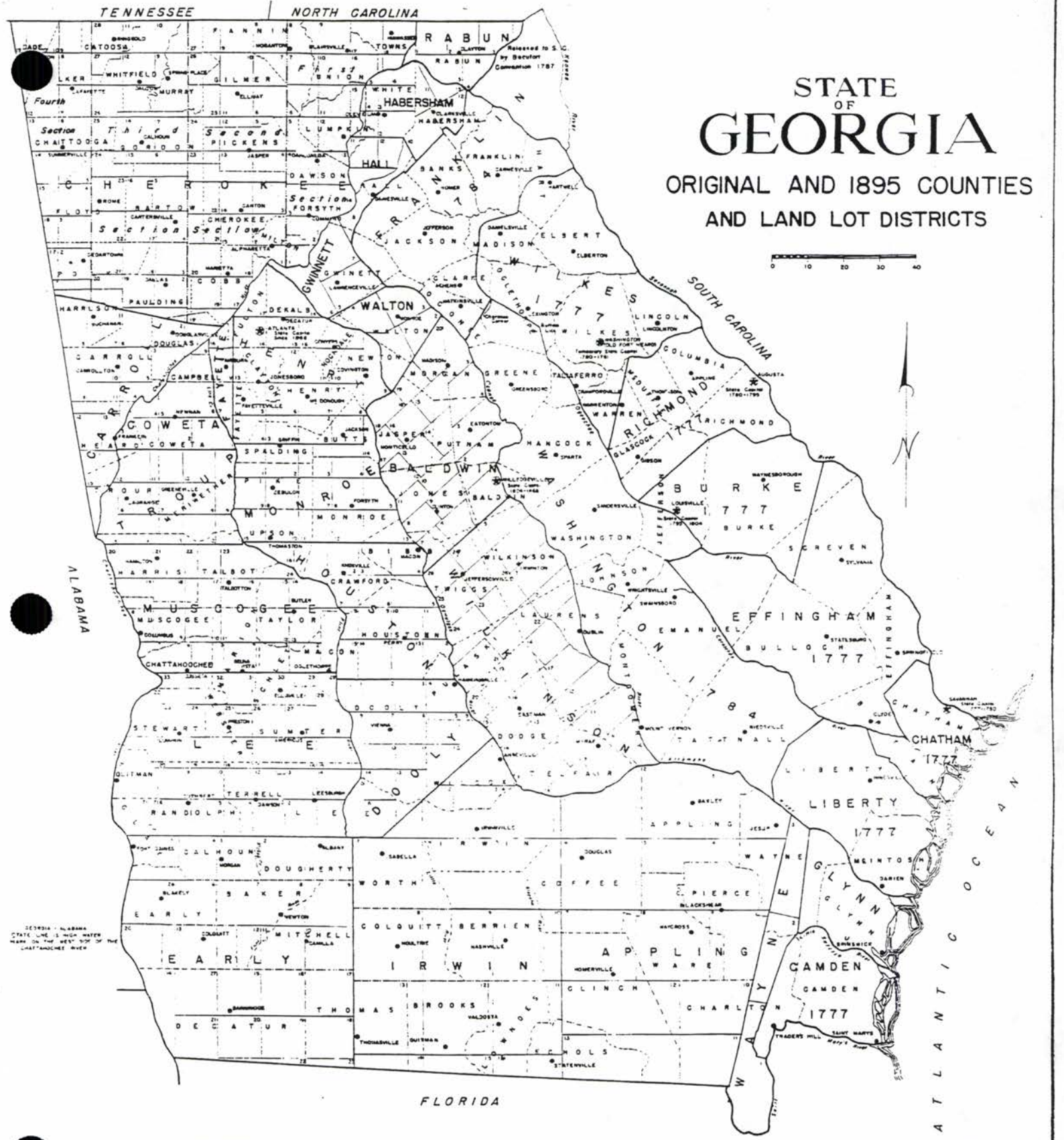
CIRCA
1825



TENNESSEE NORTH CAROLINA

STATE OF GEORGIA

ORIGINAL AND 1895 COUNTIES AND LAND LOT DISTRICTS



GEORGIA - ALABAMA STATE LINE IS HIGH WATER MARK ON THE WEST SIDE OF THE CHATTAHOOCHEE RIVER

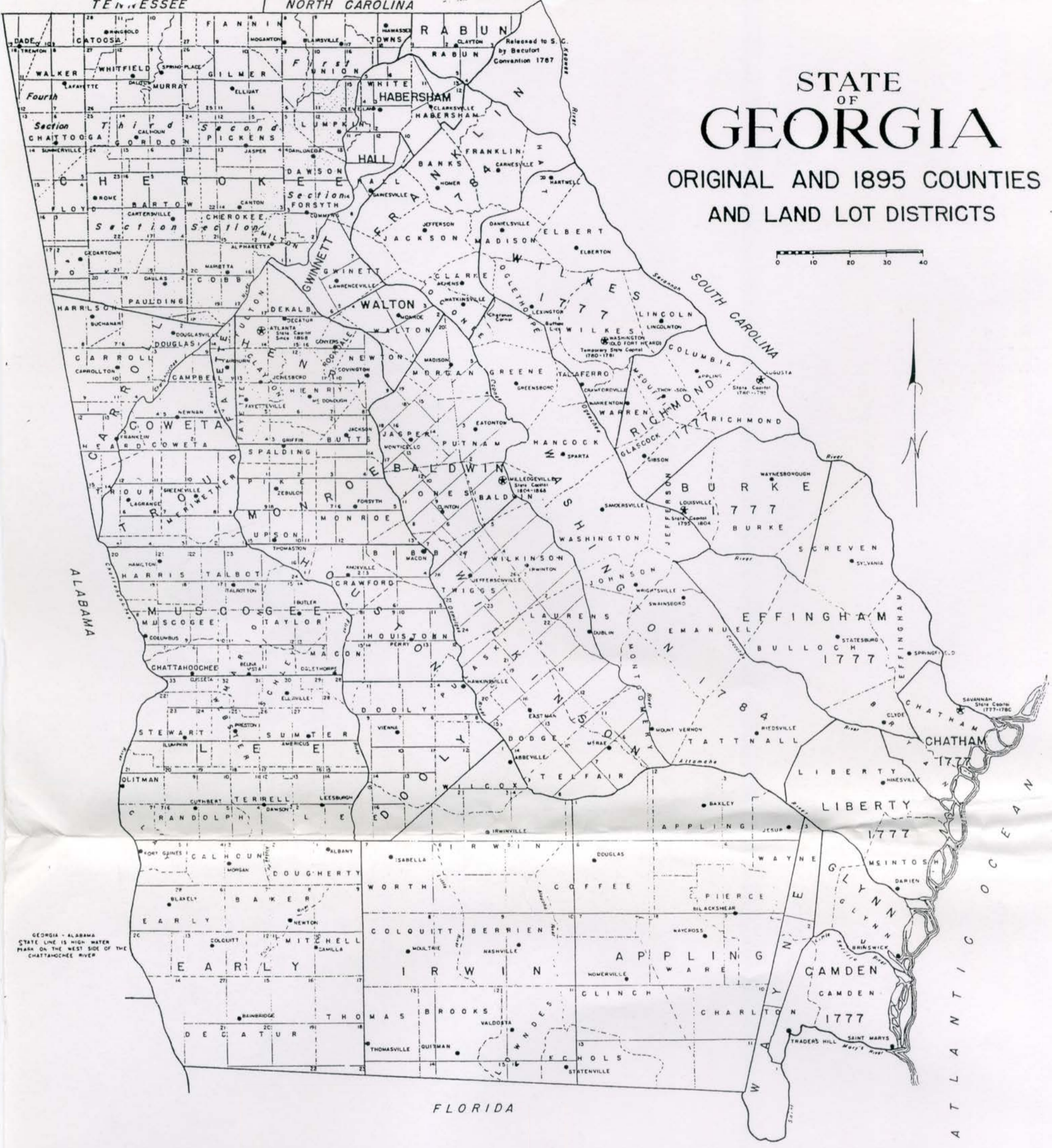
FORMATION OF COUNTIES		FORMATION OF COUNTIES		FORMATION OF COUNTIES		LAND LOT DISTRICTS		LAND LOT DISTRICTS					
ORIGINAL COUNTY	FORMATION OF COUNTIES	ORIGINAL COUNTY	FORMATION OF COUNTIES	ORIGINAL COUNTY	LAND DISTRICTS	ACRES	DATE OF LETTER HELD	REMARKS	ORIGINAL COUNTY	LAND DISTRICTS	ACRES	DATE OF LETTER HELD	REMARKS
BURKE	1777 Part of Wilkes County at St. George	WILKES	1777 Part of Wilkes County at St. George & Jones	WILKES	1777 Part of Wilkes County at St. George & Jones	1,234,567	1777	Part of Wilkes County	WILKES	1777	1,234,567	1777	Part of Wilkes County
CAMDEN	1777 Part of Wilkes County at St. George & Jones	WILKES	1777 Part of Wilkes County at St. George & Jones	WILKES	1777 Part of Wilkes County at St. George & Jones	1,234,567	1777	Part of Wilkes County	WILKES	1777	1,234,567	1777	Part of Wilkes County
CHATHAM	1777 Part of Wilkes County at St. George & Jones	WILKES	1777 Part of Wilkes County at St. George & Jones	WILKES	1777 Part of Wilkes County at St. George & Jones	1,234,567	1777	Part of Wilkes County	WILKES	1777	1,234,567	1777	Part of Wilkes County
EFFINGHAM	1777 Part of Wilkes County at St. George & Jones	WILKES	1777 Part of Wilkes County at St. George & Jones	WILKES	1777 Part of Wilkes County at St. George & Jones	1,234,567	1777	Part of Wilkes County	WILKES	1777	1,234,567	1777	Part of Wilkes County
FRANKLIN	1777 Part of Wilkes County at St. George & Jones	WILKES	1777 Part of Wilkes County at St. George & Jones	WILKES	1777 Part of Wilkes County at St. George & Jones	1,234,567	1777	Part of Wilkes County	WILKES	1777	1,234,567	1777	Part of Wilkes County

TENNESSEE

NORTH CAROLINA

STATE OF GEORGIA

ORIGINAL AND 1895 COUNTIES AND LAND LOT DISTRICTS



GEORGIA - ALABAMA STATE LINE IS HIGH WATER MARK ON THE WEST SIDE OF THE CHATTAHOOCHEE RIVER

FLORIDA

HEADRIGHT COUNTIES					LAND LOT COUNTIES										
ORIGINAL COUNTY	FORMATION OF COUNTIES	ORIGINAL COUNTY	FORMATION OF COUNTIES	ORIGINAL COUNTY	FORMATION OF COUNTIES	ORIGINAL COUNTY	LAND DISTRICTS	ACRES	DATE OF LOTTERY HELD	REMARKS	ORIGINAL COUNTY	LAND DISTRICTS	ACRES	DATE OF LOTTERY HELD	REMARKS
BURKE	1777 Burke from portion of St. George	GLYNN	1779 Glynn from portions of St. David & Prince	WILKES	1777 Wilkes from ceded lands north of the Ogeechee Watershed	APPLING	1 thru 15	490	1819 & 1820	1320 110 m. Dr. Survey 1850	HALL	1 thru 11	100	1819 & 1820	1820
CAMDEN	1777 Camden from portion of St. Thomas & Henry	LIBERTY	1779 Liberty from portions of St. John, Andrew & James		1790 Part made into Elbert	BALDWIN	1 thru 20	1202	1819 & 1820	1806 & 1807	HOLSTON	1 thru 16	202	1821	1821
CHATHAM	1777 Chatham from portion of St. Charles & St. Philip	RICHMOND	1779 Richmond from portions of St. Paul, St. Peter & St. James		1793 Part made into Wilkes	CARROLL	1 thru 16	1827	1827	Cherokee Land Lottery	IRWIN	1 thru 16	1490	1819 & 1820	1820
EFFINGHAM	1793 Effingham from portion of St. James & Liberty		1781 McDuffie from parts of Columbia & Wilkes		1802 Part made into Lincoln	CHEROKEE	All but Gold Dist. 180	1832	1832	Cherokee Land Lottery	LEE	1 thru 15	202	1821	1821
FRANKLIN	1784 Franklin from portion of St. James & Liberty	WASHINGTON	1779 Washington from portions of St. Paul, St. Peter & St. James		1802 Part of Greene to Oglethorpe	COVINGTON	Gold dist. 1st Sec. 1 thru 9	1202	1819 & 1820	1806 & 1807	MONROE	1 thru 15	202	1821	1821
			1781 Part of Wilkes from Oglethorpe		1802 Part of Wilkes from Oglethorpe	DOOLEY	1 thru 16	202	1821	1821	MUSCOGEE	1 thru 24	202	1826 & 1827	1827
			1802 Part of Wilkes from Oglethorpe		1802 Part of Wilkes from Oglethorpe	EARLY	1 thru 9	1202	1819 & 1820	1819 & 1820	RABUN	1 thru 16	1490	1819 & 1820	1820
			1802 Part of Wilkes from Oglethorpe		1802 Part of Wilkes from Oglethorpe	FAYETTE	1 thru 9	1202	1819 & 1820	1819 & 1820	TROUP	1 thru 12	490	1821	1821
			1802 Part of Wilkes from Oglethorpe		1802 Part of Wilkes from Oglethorpe	GWINNETT	1 thru 24	202	1819 & 1820	1819 & 1820	WALTON	1 thru 24	202	1819 & 1820	1820
			1802 Part of Wilkes from Oglethorpe		1802 Part of Wilkes from Oglethorpe	HABERSHAM	1 thru 24	202	1819 & 1820	1819 & 1820	WAYNE	1 thru 12	490	1821	1821
			1802 Part of Wilkes from Oglethorpe		1802 Part of Wilkes from Oglethorpe	HALL	1 thru 16	202	1819 & 1820	1819 & 1820	WILKINSON	1 thru 12	490	1821	1821
			1802 Part of Wilkes from Oglethorpe		1802 Part of Wilkes from Oglethorpe	HARTWELL	1 thru 16	202	1819 & 1820	1819 & 1820					

Lloyd Greer: An Architectural Legacy in Valdosta

Valdosta is fortunate in its ability to boast an impressive number of structures designed by local architect Lloyd Barton Greer. Greer's designs, although widely varying in style, and ranging from private residences to schools and other public buildings, all exhibit an unexplainable common beauty that marks them as Greer structures. Several fine local architects have enriched Valdosta with their work, but Greer especially has contributed to the roll call of landmark buildings in the city. Not only is the quality of Greer's work outstanding, he was incredibly prolific as well. By the estimate of the Valdosta Heritage Foundation, Greer designed over 200 structures during his forty year career in Valdosta. He designed marvelous buildings in a range of styles, from stately Neoclassical, to charming Tudor-inspired, and also graceful Mediterranean-influenced structures.

Greer was originally from Iron City, Alabama, but moved to Georgia with his parents and ten siblings in 1893 . He must have been an unusually intelligent child. Ray Cumrine, a Valdosta architect who has researched Greer's work in detail, writes in a biography of Greer that "his home instruction had been so thorough that he began [elementary school] in the third grade and skipped the fourth, sixth, and eighth grades. He graduated from old Tech High School in Atlanta at the age of fourteen". Apparently, Greer first became interested in architecture while working as a boiler fireman around the Georgia Tech School of Architecture. He was accepted as a student in 1900 and finished the program rapidly, graduating in 1903. He was only seventeen years old (Cumrine). Greer's first job in architecture was for the Atlanta firm of Hentz, Reid and Adler where he gained twelve years of experience designing and supervising construction of his projects. After designing structures

in Jasper, Tallahassee, Quincy and Madison, Florida and Valdosta, Moultrie, and Thomasville, Georgia, Greer decided to leave his Atlanta firm and strike out on his own. He opened his own practice in Valdosta in 1915 (Cumrine).

The first public structure that Greer designed in Valdosta is the Carnegie Library building. Located in Fairview, one of the city's oldest historic neighborhoods, the Library is a distinguished fellow to the gracious historic homes of the area, and the culmination of citizen's efforts to bring a library to Valdosta. Charles Taylor Gay, in an article for the Valdosta Daily Times, traces the origins of the library. He writes, "The Columbine Club of local ladies was an early champion of the library, purchasing \$40,000 worth of books. Club volunteers staffed the library which was first housed in a room of City Hall, then in a Wymadausis Club room then back at City Hall." In the Daughters of the American Revolution History of Lowndes County, Elizabeth Havenkotte, a librarian for the Carnegie Library, credits Dr. T.M. Talbott with beginning the effort that would eventually enable Valdosta to build a library for its citizens. Dr. Talbott contacted the Carnegie Foundation, which had been established by steel baron Andrew Carnegie, to request funds to help build a library (History 299). In an article for the Valdosta Daily Times called "Library Started As Hole in the Wall," Archie McKay states that the Carnegie Foundation granted Valdosta \$15,000 for the project, an amount which the city matched. The efforts of the Columbine Club and Dr. Talbott were paid off in 1912 when a lot was purchased for the structure, and in 1913 when the Carnegie Library was erected for the mere price of \$18,000 (History 299).

The structure itself exhibits a simplicity and elegance that were to characterize Greer's work throughout his career. Designed in a Neoclassical style, the two-story structure is

basically square, giving it a solid, massive air. The primary building materials are red brick, with the apron or pedestal of the building built from masonry blocks. Greer displayed a characteristic preference for symmetry in the facade, placing large, three-panelled windows on each side of the entrance. Ionic columns frame the entrance, supporting the pediment of the porch. The doorway is recessed, or *in antis*, and opens onto a small vestibule, separated from the main room of the library by a second pair of doors. Both sets of the paired doors are surmounted by a large panel of glass, divided into a series of star-like motifs by thin wooden muntins. This star motif is repeated in the three-panelled windows that punctuate all sides of the structure at regular intervals. The interior of the library receives a good deal of natural light from these windows, the sills of which begin approximately seven feet from the floor, with tops that terminate a few feet from the lofty ceiling.

The Carnegie Library served Valdosta well, and was even modernized in 1957 with the addition of air-conditioning, and in 1961 with its first microfilm reader (Mckay). However, after fifty-five years of service the library outgrew the Carnegie structure and in 1968 was transferred to a new building across town as the South Georgia Regional Library (Gay). In 1976 the distinguished Carnegie Library building was declared unsafe. However, Archie McKay reported at the time, "interest is being promoted in restoring the old building in the community."

Luckily for Valdosta, the following year saw the Lowndes County Historical Museum move into the Carnegie structure, which still houses the Museum today. The relationship between the Carnegie Library building and the Museum has been a rewarding one for both sides. The Library has given the Museum an elegant historical home base, and Harold

Bennet is currently supervising the remodeling of the structure to include more exhibition and storage space in what was formerly the basement. This creative re-use of the structure is a testament to the enduring quality of Greer's work, which remains solid, gracious and elegant, never outdated.

Soon after his work on the Carnegie Library, Greer was called upon to design a residence for E.R. Barber. Mr. Barber originally moved to Valdosta in 1897 from Helena, Georgia. After settling in Valdosta he went into business with the owner of a local soft drink bottling company. In their history of Lowndes County and Valdosta, the Daughters of the American Revolution state that this company became the second in the world to bottle Coca-Cola (220). An active figure in Valdosta civic activities, which were in their infancy during the early part of the century, Barber served as a charter member of the Valdosta Kiwanis Club and served on the first Board of the Carnegie Library (History 300, 308).

The grand house that he commissioned was built in 1915 at 416 North Ashley Street, one of Valdosta's main north-south thoroughfares, with Greer again producing a marvelous Neoclassic design. The house was unusual in the modern conveniences that were designed for it; Greer included in the design a central vacuum system and space for an elevator (Cumrine Interview). However, the space reserved for the elevator was later used to build closets instead.

The Barber House is a large and stately white, wood-frame structure with a hipped roof and a full-length raised platform porch. This porch is distinguished by its full-height Ionic columns and the classical pediment centered above. The cornice of the pediment and the eaves are decorated with modillions and dentils, enhancing the Neoclassical design of the

structure. Also in keeping with the Neoclassical style, the facade is symmetrical with rectangular, double-sashed windows arranged around a centered doorway. The doubled doors of the entrance are bordered by sidelights and surmounted by an elegant elliptical fanlight.

The citizens of Valdosta have been singularly enriched by the bequeathal of the Barber House to the people of Valdosta by Mrs. Ola Barber Pittman. The daughter of original owner E.R. Barber, Mrs. Pittman left the structure to the people of Valdosta upon her death. According to Harold Bennet, a leading figure in Valdosta preservation, and Albert Pendleton, the curator of the Lowndes County Historical Museum, the Post Office intended to use the Barber/Pittman property to make way for a new parking lot, but was foiled by Mrs. Pittman's strong personality. According to Bennet and Pendleton Mrs. Pittman called the highest authority she could think of, President Lyndon B. Johnson, to protest. Mrs. Pittman called the President so many times, in fact, that he is supposed to have avoided one of her calls, saying "If it's Mrs. Pittman, I'm not here." Valdosta has certainly benefitted from Mrs. Pittman's tenacity, though; in 1979 the gracious house was restored, thanks to the efforts of The Valdosta Junior Woman's Club and local architects (Zeugner). Today, as the home of the Valdosta Chamber of Commerce, it is another fine example of the benefits which re-use of historic properties can deliver to a community. Placed on the National Register of Historic Places in 1980, it not only serves as a beautiful visual reminder of Valdosta's history, it also lends its charm and dignity to what is now a mainly commercial area of the city.

The first private residence that Greer designed in Valdosta is located near the Carnegie Library building in the historic Fairview neighborhood. Built at 208 Wells Street

for Abial Winn, a prominent citizen of Valdosta at the time, it is one of two residences that Greer designed in Fairview. The Winn House, which was built in 1917, stands out in a neighborhood of Classical Revival, Queen Anne, and Folk Victorian houses as a refined example of Mediterranean-inspired architecture. The contrast is heightened by the Winn House's juxtaposition with Valdosta's oldest house, a rambling Victorian which was built in 1845 and is located immediately to the left of the Winn House. However, the comparison of the mediterranean structure with the rambling Victorian only underlines the graciousness of both designs.

Constructed of a refined dusty pink and cream stucco, the Winn House is a masterful combination of the Spanish Eclectic and Prairie styles. This combination gives the structure a mediterranean quality that reached a peak in popularity during the 1920's. The house has a long, two-story rectangular design with a low-pitched, hipped roof. The facade of the house is asymmetrical, and is distinguished by groupings of vertical Prairie Style windows. They occur in a row of seven above the front entrance, and in two rows of four, one above the other, on a projecting two-story bay to the left of the front entrance. Just as the vertical windows define the protruding bay and the area above the front door, long, elegant windows also define the smaller projecting two-story section on the left end of the house. The simple Prairie style windows do more, perhaps, than any other feature of the house to keep the design timeless.

An artist as well as an architect, Greer regularly designed individual decorative pieces for the houses which he designed for well-to-do clients (Cumrine). For the Winn House, he designed and had constructed two large concrete urns that frame the entrance walkway. As much a part of the overall feel of the house as the lines of the architecture, these simple and

elegant urns reflect Greer's meticulous attention to detail. Today the Winn House continues to appear as elegant and uncluttered as it did when it was built.

The architectural style that best describes Greer would probably best be defined as Eclectic. Preferring styles that leaned more towards the traditional than modern, Greer worked with a delightfully agile design sensibility. He combined classical references in his designs for superb Neoclassical buildings, and drew on various historical references for his graceful Eclectic Mediterranean structures, but the scope of his architectural style also reached to the Renaissance and to Tudor designs for inspiration. These designs, although not drawn by Greer, are a product of his consultation work with the original owners. They each retain something of the architectural grace that indelibly marks Lloyd Greer's work.

The Roddey/Mixson/Dover House or Fairgate as it is sometimes called, is located at 2007 North Patterson Street, and is a product of Greer's consultation with the original owner, D.C. Roddey. The Daughters of the American Revolution describe Mr. Roddey, who came to Valdosta in 1903, as the man who "gave the city its first 'Ten-Cent Store' " (238-239). Patterson Street, where he had his home built, was one of the most fashionable residential sections of Valdosta during the early part of the century and boasts some of the most elegant examples of Neoclassical, Victorian, and Mediterranean-inspired structures in the city (Valdosta Historic Preservation Commission). Greer designed approximately 27 structures on North Patterson Street, which also boasted a trolley that made different sections of town accessible to pedestrians. Valdosta was once the smallest city in America to have a trolley system; it operated from 1900 to 1925 (Lowndes County Historical Society). The trolley's route could take passengers to the downtown commercial district or to the old Valdosta

Fairgrounds. The Roddey House was built in 1922 on the site of the gate to the old fairgrounds, hence the name Fairgate.

The Roddey House is designed in an Italian Renaissance-inspired style. The structure is a simple, two-story rectangle with a low-pitched, hipped roof and a symmetrical facade. Like the Winn House, the Roddey House is constructed of stucco in a similar dusty pink and white color scheme. True to the Italian Renaissance style, the facade is set with long rectangular windows, placed in groups of three, one group on each side of the entrance porch. The bottom story windows, both on the facade and the rest of the house, are enhanced by semi-circular shaped indentations in the wall immediately above. These indentations heighten the Italian appearance of the building by imitating the arch of Palladian windows. Above the tripled windows of the facade are smaller tripled windows with ornamental balustrades. Two more windows decorate the space immediately above the entrance porch; they are narrow and rectangular with arched tops common to the Italian Renaissance style. The semi-circular one-story entrance porch extends forward from the house, and is supported by simple Doric-inspired columns. The porch's semi-circular shape is accentuated by a surmounting balustrade that matches those found on the second-story windows. The front entrance's large-paned glass door is in keeping with the Italian Renaissance style, while the transom and sidelights that surround the door hint at a Neoclassical influence. Today the Roddey House is a marvelous reminder of Greer's talent, and it continues to serve as a fine residence. Recently it has seen the addition of a sympathetically-designed sunroom to the rear of the house. A splendid companion to Patterson Street's elegant architecture, the Roddey House is a favorite item on the Historic Valdosta Driving Tour.

Another fortunate outcome of Greer's consultation with a client resulted in three of Valdosta's most charming homes. Known as the Three Sisters, or Faith, Hope, and Charity, they were not designed with any particular residents in mind. Rather, the project was a speculative one, in which the owner of the property wanted three apartments built, which he then planned on selling (Cumrine Interview).

Each cottage-like home is built to be long, tall and narrow, a necessary response to the small size of the lot. The charm of these three homes lies in their Tudor-inspired design which feature brick cladding, steeply-pitched, side gabled roofs, and ornamental half-timbering. The Faith house, which faces one of Valdosta's main residential streets, is the only one with a long facade. This facade is asymmetrical, with a modest, half-length porch and a second-story projecting cross gable. As is characteristic of the Tudor style, this second-story gable is decorated with ornamental half-timbering, giving the building a charming medieval air. The other two homes, Hope and Charity, have narrow facades and also display steeply pitched, side gabled roofs with unique cross-gabled projections and small but captivating entry porches. The Three Sisters are a visual reminder that compact housing need not be drab or lacking in architectural character.

Greer has indelibly made his mark on the streetscape of Valdosta. During his career in the city, which lasted from 1915 with the opening of his practice, until his death in 1952, he designed some of the most elegant and admired structures in the city. The great number of structures which he designed is not so surprising when one considers the fact that, until 1931, Greer was the only architect in Valdosta (Cooper). In fact Lloyd Greer is probably singlehandedly responsible for the presence of so many architects in a city of Valdosta's

relatively modest size. According to Ray Cumrine, the quality of Greer's work and the fine reputation he earned for himself during his fifteen years as Valdosta's sole architect drew many architects from other cities. Most of these other architects came to work for or with Greer, or came to offer him some competition in what they must have seen as a market ready to be tapped. Some of the architects that began working for Greer later opened their own practices. Apparently, Greer thought nothing of encouraging the competition from other talented architects. In one notable example Cumrine writes, "Joe Bright asked to work with Lloyd Greer when he came to Valdosta. Mr. Greer recognized Joe Bright's abilities and convinced him to open his own practice. Bright practiced architecture in Valdosta until his death in 1976."

As Valdosta's first, and certainly one of its most beloved architects, Lloyd Greer has left the city with a wonderful architectural legacy. His contributions to the city of Valdosta are as well appreciated and admired today as they were in his lifetime, and as they will surely continue to be in the future. In the recent past, The Valdosta Heritage Foundation and Valdosta's citizens have illustrated the great regard in which his architectural skills are held by organizing a special Greer Design Tour and a dinner in his honor at the Valdosta Country Club, of which he was a founding member (History 320). His gracious structures continue to serve useful roles in the community, standing as proof that the re-use of historic buildings is a practical and aesthetic solution to contemporary business, civic, and domestic needs. Lloyd Greer has proven with the legacy of his designs that one need not go any further than the next block to see glorious architecture.

-----Glaire Dempsey Anderson-----

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"... preserve
buildings from
yesterday,
enrich our
live today,
give them to
the people of
the future..."



TAR HEEL JUNIOR HISTORIAN

THE STATE HISTORY JOURNAL FOR INQUIRING STUDENTS

FALL 1989

Volume 29, Number 1

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THE PURPOSE of the *Tar Heel Junior Historian* magazine (ISSN 0496-8913) is to present the history of North Carolina for this state's young people through a well-balanced selection of scholarly articles written by adults and junior historians, photographs and illustrations to explain concepts, informational departments, and student activities to encourage student involvement. It is published two times per year by the Tar Heel Junior Historian Association, North Carolina Museum of History, 109 East Jones Street, Raleigh, North Carolina 27611. Copies are provided free to association members, along with the association newsletter, *Crossroads*. Individual and library subscriptions may be purchased at the rate of \$4.00 per year. Copyright 1989, North Carolina Division of Archives and History.

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SEVEN THOUSAND copies of this public document were produced at a cost of \$6,680.00.

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Introduction: historic preservation —what? who? why? when? where?

by Catherine W. Bishir

Historic preservation means many different things to many different people, and it works in many different ways. The common thread is people, people who care about the places and buildings around them. They may care most about one special building—their own church, school, or house. With historic preservation many people expand their sense of what is special beyond their own immediate memories. They reach back into history—back to times beyond their own lifetimes. They may reach out into the story and landscape of their community, their town, their county, their state. They come to feel that this is “my” and “our” courthouse, “my” and “our” neighborhood, “my” and “our” Capitol, or lighthouse, or countryside. They feel this because these buildings are all part of “our” past, and future. By saving, studying, understanding, and enjoying the places from the past, we can feel part of that past

as well as part of our own short lives. And if we succeed in historic preservation, we can hand a richer rather than a poorer inheritance down to our own children.

Probably the most important form of historic preservation is the least spectacular—thousands of people quietly take care of the buildings closest to their lives. A family maintains its Victorian-era farmhouse and its farm buildings. A congregation reveres and repairs and worships in its old frame church. A school board keeps its 1920s brick school building in good shape for each year's group of students that comes through its doors. A business person takes an old brick warehouse in a downtown and repairs it for a brand new use. Each person, each family, each small group makes a difference in preservation.

North Carolinians also work together on many levels to preserve historic buildings. Local

historical and historic preservation organizations and “grass roots” preservation groups work hard and effectively to save their community's landmarks. Historic Burke Foundation, for example, successfully restored the Burke County Courthouse. Local preservationists also take a broader view and establish local revolving funds to share and sell and protect their buildings. Historic Wilmington has done this. Local governments sometimes establish laws and policies to protect their community's historic buildings through official historic properties, commissions, and historic districts commissions. When historic buildings are threatened with demolition or damage, these commissions delay demolition and look for ways to save the buildings.

Preservation also works on a statewide basis, both through state government and through private organizations for preservation. The state of North

Carolina has taken a leadership role in historic preservation for many years. The Division of Archives and History, Department of Cultural Resources, includes the State Historic Preservation Office and the State Historic Sites Section. The Historic Sites Section administers historic places that are open to everyone. The sites interpret not only the history of people and events in North Carolina but also showcase some of the state's outstanding architecture.

The State Historic Preservation Office provides many kinds of historic preservation services to the people of North Carolina. People in this office advise North Carolinians on how to restore and maintain their historic buildings in the best ways. They review highway construction and other development projects to protect historic buildings and archaeological sites. The State Historic Preservation Office also sponsors architectural surveys of towns and counties. In these projects, field surveyors record historic buildings and sites, usually in cooperation with local preservation groups. The results are then published in books like *The History and Architecture of Nash County*. (See the "What's Going On?" department.) The State Historic Preservation Office also nominates important historic places to the National Register of Historic Places. Through this program North Carolina participates in a larger nationwide program that recognizes, helps, and protects our national heritage.

Another aspect of state government tied into a national preservation program is the Main Street Program. This program is part of the National Trust for

nationwide campaign to revitalize our historic downtowns.

One private statewide organization also plays an important role in historic preservation. The Historic Preservation Foundation of North Carolina, Inc., is a statewide, private, nonprofit organization with 3,000 members. This year, 1989, is the fiftieth anniversary of the foundation. It was formed in 1939 as the North Carolina Society for the Preservation of Antiquities—**antiquities** are old and historic things. The foundation operates a revolving fund program, which is the first such statewide program in America. The foundation uses the fund to buy a historic building in danger, finds a new owner for it, and sells the building with protections in the deed so that the once-threatened building now has a new lease on life. The Historic Preservation Foundation also conducts educational events to help preservationists all across the state, presents awards for achievement in preservation, and sponsors educational programs.

This issue of the *Tar Heel Junior Historian* presents articles about different dimensions of our historic buildings and how they can be preserved from the past to benefit the present and the future. Ruth Little suggests ways of looking at the architecture of buildings to understand their history. Margaret Smith helps us see how we use public and private spaces in buildings. Renee Gledhill-Earley shows how the history of each community comes alive in its public buildings. Charlotte Brown and Rodney Swink take a look at historic neighborhoods and downtowns and their preservation while

Michael Southern expands the view to the rural landscape and the serious problems of rural preservation. John Clauser and David Black give an idea of how experts use archaeology and paint research to find out about the history and changes that happened in historic buildings, research necessary to accurate history and restoration. And Frances Griffin and Myrick Howard tell the sagas of long, hard work and stirring successes in preserving places in two North Carolina communities.

The buildings from each generation, from each person's life, make a place what it is. Buildings are full of memories for those who want to remember, they are full of history for those who want to learn, and they are full of beauty for those who want to see. In historic preservation, people try to preserve buildings from yesterday, to enrich our lives today, and to give them to the people of tomorrow. From this issue of the magazine you may learn more about North Carolina's historic buildings, historic preservation, and the ways we can preserve them. Tomorrow's historic preservation is in your hands today. ■

Form and style: the keys to architectural history

by M. Ruth Little

You can unlock the mysteries of architectural history by learning to look closely at buildings. Some of the keys to unlocking those mysteries are the forms and styles of buildings. A building's **form** is made up of its overall shape and floor plan, or room arrangement. A building's **style** is evident in both its form and the way its doors, windows, porch supports, mantels, and other decorative details appear.

The houses, stores, churches, and factories of each historical period and of each geographic region in North Carolina have forms and styles that typically belong to that period and region. For example, a North Carolina coastal fishing family in the 1700s had different ideas about the form of houses than a North Carolina mountain farming family in the 1800s. The fishing family's house might even have had the same form as houses that the carpenter

was familiar with from his visits to other coastal towns in other states.

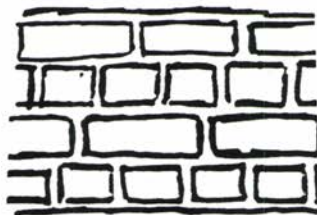
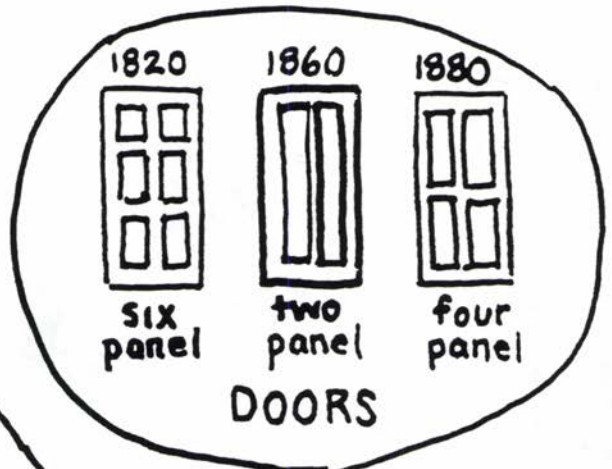
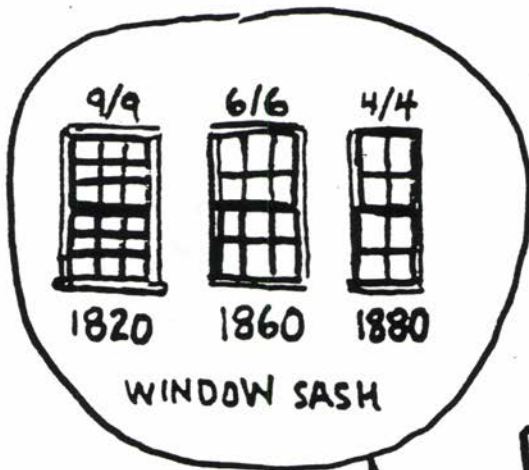
The North Carolina mountain farming family might have built a log cabin. The family members might have cut trees from the surrounding woods and might have built the house by themselves. They might have had a community "house raising," where all of the neighbors pitched in to help put up the new log cabin. Their cabin might have been only one room with a sleeping loft above it.

Style, or the decorative detail added to a building, creates the image that the builder or owner wants the world to see. The front of a building is called a **facade**, or face. A house built by a wealthy North Carolina family might not only be large but it might have a "stylish" facade. Many large antebellum plantation houses in North Carolina had facade decorations that made them look

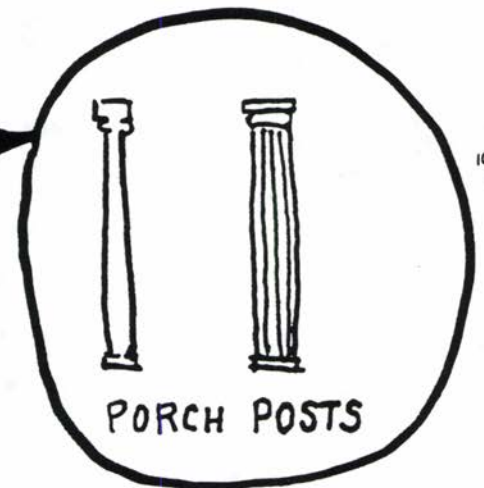
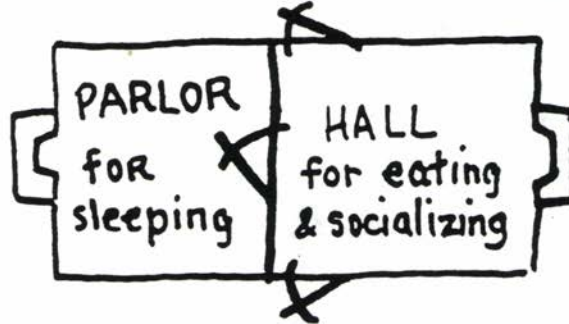
like Greek temples. This is called the **Greek Revival style**. All sorts of ancient Greek ideas were being copied in North Carolina from the 1830s to the 1860s. These included the ideas of Greek democracy, literature, furniture, clothes, and names. So with this type of influence, it is not surprising that people wanted houses that looked like Greek temples. Builders captured the Greek-temple idea in houses by building wooden porches with columns of the Greek Ionic and Doric type. They even painted the houses white to imitate marble, and they **marbleized** the woodwork inside the house to imitate marble. Marbleizing is painting wood to look like marble, the favorite building material of the Greeks.

Four forces shape the form and style of buildings: tradition, climate and geography, building technology, and fashion.

Coastal cottage, Johnathan Green House, Swansboro, Onslow County, late 1700s



BRICK BOND



This house belongs to a family of small houses built in earlier days on the coast. These houses are one-story, with attic bedrooms, a high roof sheltering the front porch, and a high foundation. The porch—also called a veranda, gallery, or piazza—was a cool, outdoor living room. The addition of a porch on a house shows the force of a hot climate on its architecture. Houses like this were built everywhere in the New World where European colonists tried to live comfortably in hot, humid climates.



Store, Briggs Hardware, Raleigh, Wake County, 1874

Load-bearing brick walls support the weight of the building. In newer brick buildings the bricks are decorative and cover a wooden or steel or concrete block frame that supports the weight of the building.

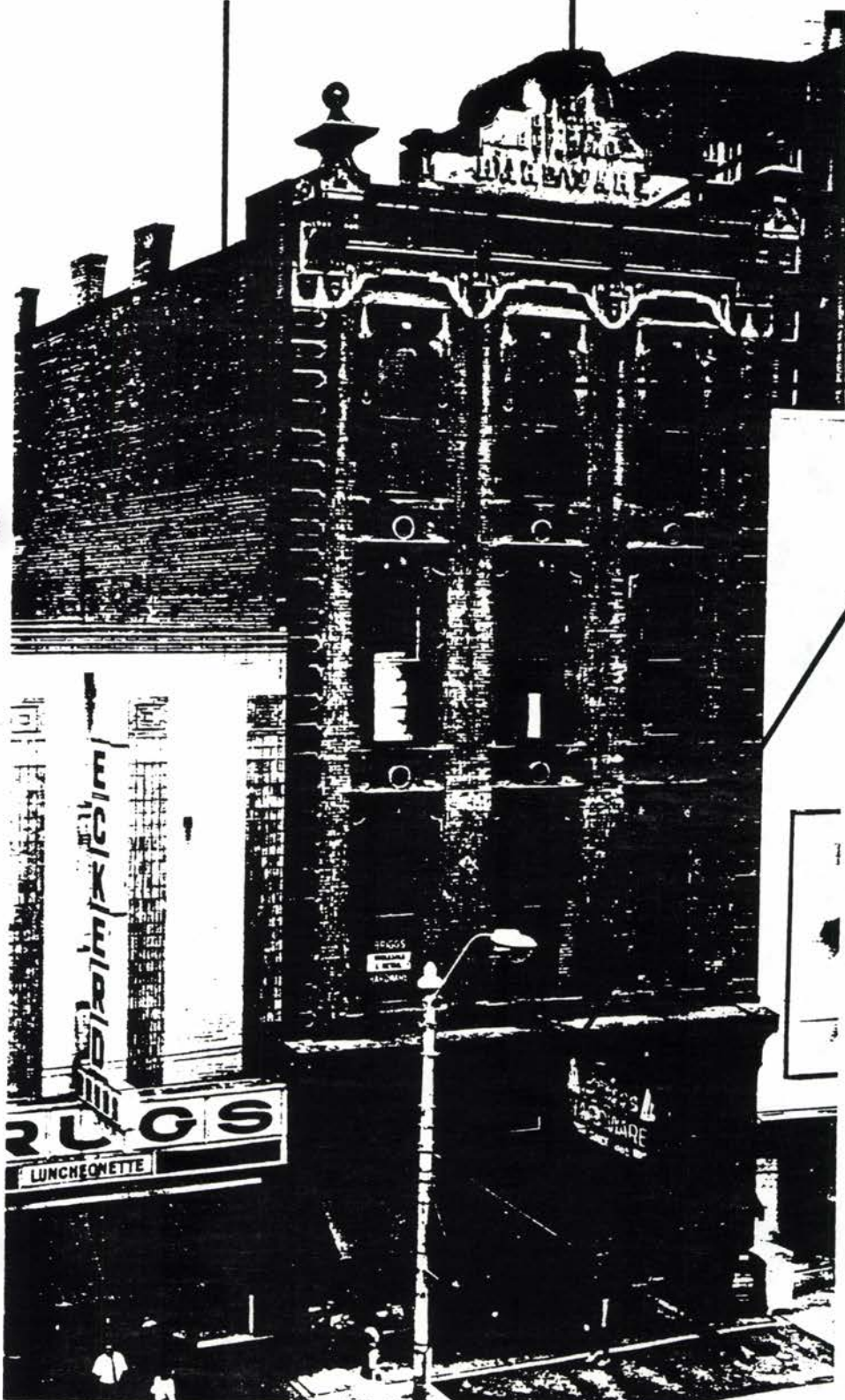
A false front is a front wall that rises above the roof and makes the building seem larger than it is.

A cornice with brackets is a stamped metal decoration at the top of the building. A cornice is a molding; a bracket is a support.

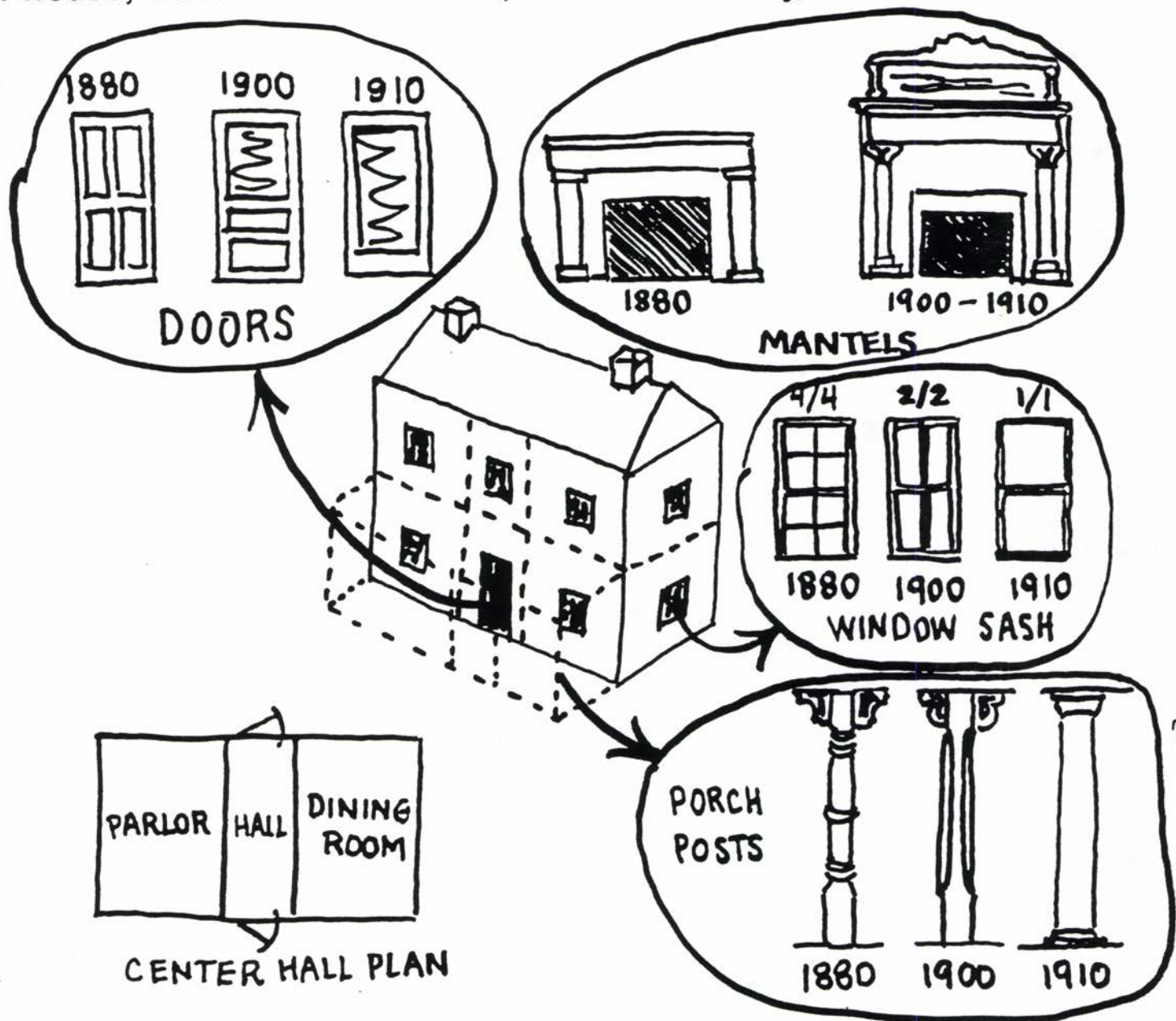
Large windows were needed because this building originally had no electricity, and large windows allowed more light into the building.

A transom is a large glass window over the door and storefront windows to allow extra daylight into the store.

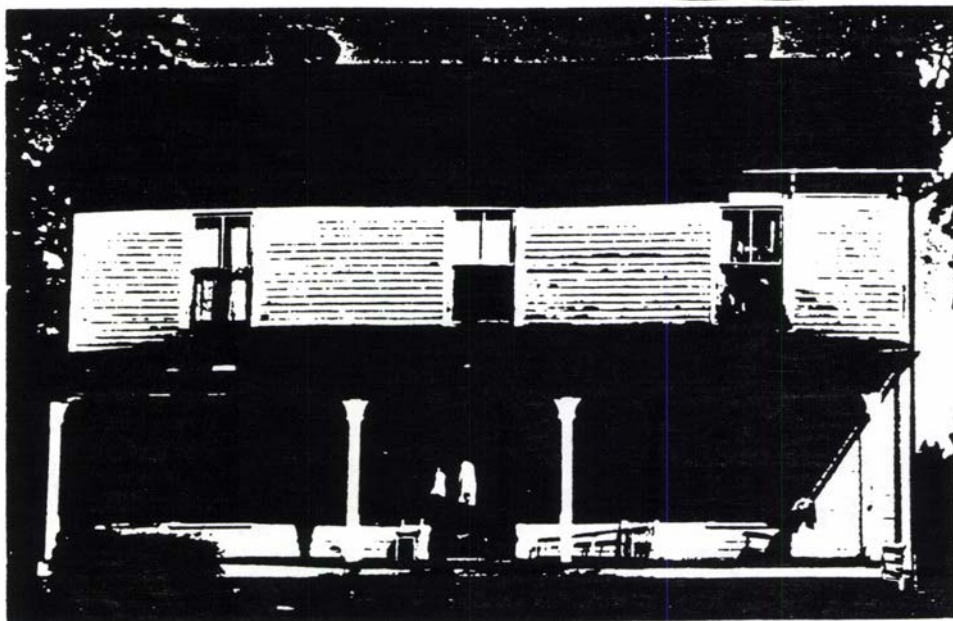
This is the oldest store in Raleigh, and it is located on Fayetteville Street Mall. Its side and rear brick walls are **load bearing**. The walls are very plain, but the front is decorated with all sorts of cast-iron and metal ornaments. Improvements in building technology meant that machines could produce this decoration, and it could be ordered through catalogs. The decoration on Briggs Hardware imitates the stonework that decorated palaces built in Europe during the Renaissance. The decoration includes the cornice—the molding at the top of the facade—and the window caps. The store is dressed in the latest style to attract the attention of shoppers. There were lots of stores built like this in the 1800s. Some of these are hiding under 1950s metal coverings that were added to give these older stores a more modern appearance.



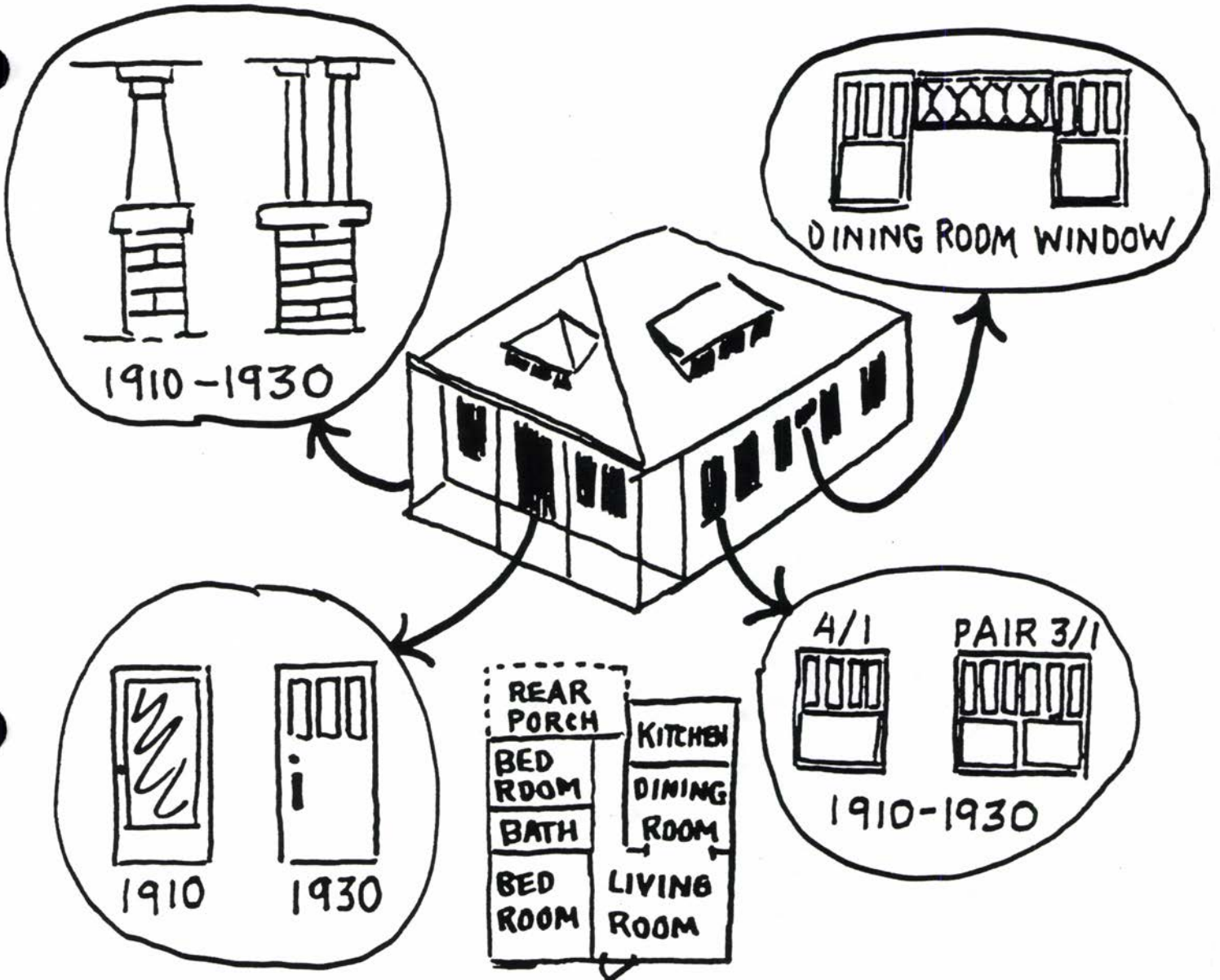
I-house, Oliver-Morton House, Granville County, 1890s



This farmhouse is called an *I-house* because its two-story high and one-room-deep form resembles the letter "I" when viewed from the side. It presents to the traveler on the road the largest and most impressive facade possible for a house of only four rooms, one on each side of a center hall. Because every room has windows on three sides, the house is cross-ventilated by cool breezes. This house type was built all over North Carolina. The architectural form reflects the effect of both climate and geography and tradition. The gingerbread porch supports, which were made by a machine-powered saw, show that improvements in building technology helped to create style in this house.



Bungalow, Charlotte, Mecklenberg County, 1920s



This bungalow was the typical house that a young city family bought in the 1920s. A bungalow is a one-story house with a deep roof and a wide front porch. It first became popular in California around 1900 when architects began borrowing ideas from Japanese wooden architecture and from rainy season shelters in India called "bungalows." Floor plans became more open than traditional North Carolina forms, with double doors between rooms. The center hallway disappeared. This house type became very popular in North Carolina because it fit the hot southern climate.

Tradition means that "it has always been done this way." Tradition is a powerful force. Most buildings were built by carpenters who learned how to build from their fathers or through an **apprenticeship**. An apprenticeship is a period of time someone spends learning a trade from someone else who is an expert. These carpenters built buildings just like their fathers or the experts from whom they learned house carpentry. House form and house style changed very slowly from one generation to the next.

Tradition, or "That is the way it is supposed to be," varied from one country to another and from one geographic region to another. A new group of settlers moving into North Carolina in the 1700s would probably have built houses like the ones where they used to live. For example, the Germans who settled the middle part of our state came from Germany to Pennsylvania before moving down to North Carolina. Their houses and churches probably showed not only German tradition but also Pennsylvania tradition.

Climate and geography are another force that affects the form and style of a building. Buildings in cold climates like New England are built differently from buildings in warm climates like the South. New England roofs are very steep so that the heavy snows will fall off. Fireplace chimneys in New England's early houses were usually placed in the middle of the house. The fireplace heat warmed the chimney bricks, which warmed the house around the chimney. Farm buildings, like the barn and food storage areas, were sometimes attached to the house. This way the family did not have to go outside during deep winter snows.

In North Carolina the winters are mild and the summers are hot. Buildings were built to be cool in the hot climate. Chimneys on many early houses were placed on the outside of the house. This kept the excess heat from the chimney bricks outside of the house. Room ceilings were high to allow the heat to escape from the living areas. Large windows and doors were opened to let in the cool summer breezes. Porches were outdoor living rooms. All of the farm buildings—like the barn and the dairy—were in buildings away from the house. This arrangement kept animal odors away from the house. The house was often raised high off the ground on wood, stone, or brick stilts. Air circulated beneath the house, keeping it cool, dry, and termite free.

Improvements in **building technology** have constantly changed buildings. Beginning in the mid- to late 1800s through today, we have had sawmills and other machines to cut wood for our houses. Wood can be cut into standard sizes very cheaply. In the days before machinery, all the wood for a building had to be cut and shaped by hand. Before brickmaking machines, all bricks were shaped by hand from wet clay. Before about 1800, most of the glass, nails, door knobs, and hinges also were made by hand by blacksmiths and glassblowers. Because early construction materials were handmade, they took time, cost a lot, and were hard to obtain. For these reasons, most early buildings were small.

Beginning in the 1800s, machine-sawn lumber, machine-made brick, and factory-made glass could be bought. Bigger buildings in different shapes and

styles began to appear. In the 1900s, the air conditioner was one of the most important inventions for houses. The house no longer had to be built to fit the climate. The builder constructing the house could ignore the climate. Today many new houses with air conditioning do not look like earlier Southern houses.

The **fashion** of houses is constantly changing. "Old" is out. "Modern" is in. Fashion is the force that controls the little details of a building that give it a certain appearance. Architects and builders keep up with fashion by reading books and magazines and by traveling. Even in the 1700s, there were architectural books showing different types of decorations for builders to copy, like porch supports, fireplaces, windows, and woodwork around doors. Most of the old buildings in North Carolina that we consider "old fashioned" have shapes and details such as porches, staircases, or mantels that give them a special style.

You now have the basic information to be an architectural detective. In this article are examples of buildings to learn about so that you can become a first-rate architectural detective. The buildings are a coastal cottage, an I-house, a hardware store, and a bungalow. After you read about the four buildings, it is up to you to use your new skills to guess the form of the mystery buildings in the activity department at the end of the magazine! Use your keys to unlock this architectural mystery. The answers are in the activity section, too. Do not peek until you have an answer! ■

Between four walls: public and private spaces in your home

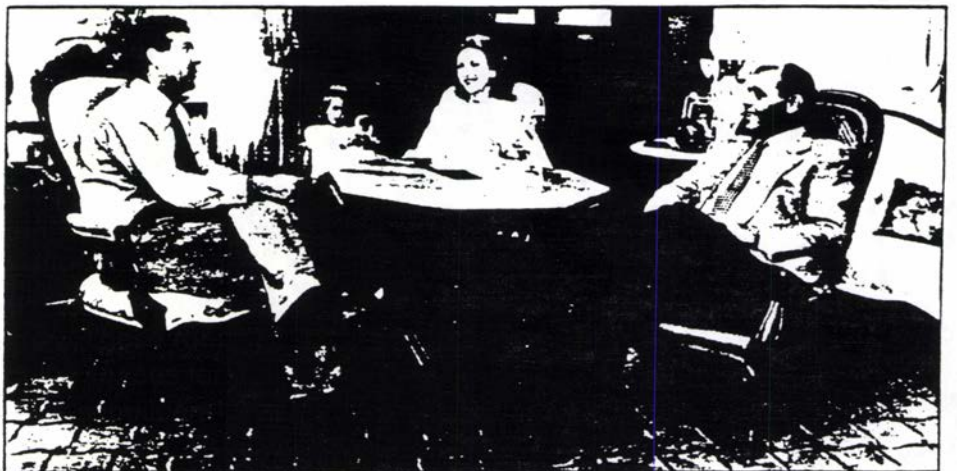
by Margaret S. Smith

Have you ever thought about which rooms in your house are public and which rooms are private? In other words, in which rooms are guests welcome and in which rooms are guests unwelcome and the rooms used only by members of your family? For instance, when neighbors stop by, do they stay and visit with your family on the front porch, or do they step just inside the door? When your parent's friends come over, do they visit in the living room, family room, kitchen, carport, or deck? When your grandparents, aunts, uncles, cousins, or friends visit, which rooms are used?

Social customs and the ways that rooms in houses, or **domestic spaces**, are used have changed through the years. At one time many houses in North Carolina were designed with two rooms in the front of the house and a kitchen in the rear. This house plan is called the **hall-and-parlor plan**. In this house plan, a visitor walked directly into the larger of the two front rooms. These rooms were the main living spaces for the family. Later housebuilders added hallways to this plan. The

development of the hallway created a middle space. The visitor had to pass through this space before going directly into the family area. Today hallways are still used to create that space. Another change has occurred in

social customs and the way rooms are used. Some houses today have a formal living room that is used primarily for company or special occasions. The family activity takes place in a less formal family room or TV room.



A porch is not an inside room, but a porch is considered a public space like a living room. Once porches on the fronts of houses were public spaces and were areas for socializing. They were open to people passing by, yet



They preserved for a family the privacy of the house. Today fewer people sit on the porch and chat with neighbors as they walk by the house. The porch has been replaced by more private spaces inside the house. People now



spend more time alone in a private activity, like watching television in an air-conditioned room. In newer houses, front porches have also been replaced by decks, located in the privacy of the back of the house.

While the living room is a public space in your house, usually your bedroom is private. Yet, how public or how private your bedroom might be depends on how many brothers or sisters share it with you. It also depends on their ages and how many friends they bring home to visit.

The notion of a teenager's bedroom as a private space filled with her or his things—like music or computer or sports equipment, clothes, posters, a television, etc.—is a recent development. More commonly in the past, the bedroom was a shared space with several children sleeping together in one bed.

Today your parents' bedroom is typically the most private room in the house. While your friends might be welcome in your bedroom, they are not welcome in your parents' bedroom.

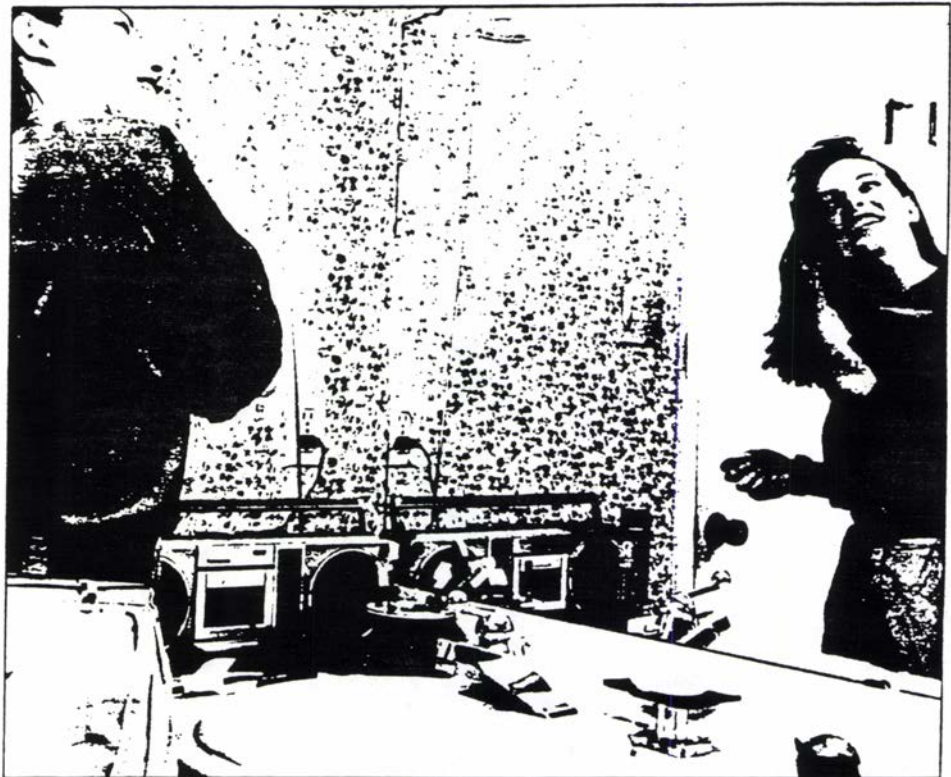


Like other rooms in a house, the bathroom has changed from a public to a private space. As a public space it was usually a wooden structure, without running water, in the yard, not too far from the house. It was called an outhouse or ordinary. Through the years, with technological developments, with the rise in health standards, and the increase in family incomes, it was moved by homeowners closer to the house. Eventually it was located inside the house. Along with indoor plumbing came a new emphasis



Courtesy of Dr. Jack Dunbar, Indianapolis, IN

Indoor bathrooms with running water have replaced outdoor bathrooms called outhouses, privies, or ordinaries. Compare the privacy of outdoor bathrooms with that of indoor bathrooms. The outhouse is the small building located on the far left.



on cleanliness. And now where one bathroom per house was the norm in 1900, new houses are built with as many bathrooms as there are bedrooms. And, there is even greater emphasis on the privacy of a bathroom.

From reading this article, can you make distinctions in your own house about its public spaces and its private places? What are the public and private spaces in your home? ■



What's going on?

Books to read

To learn more about identifying architecture and architectural styles in the United States, see *What Style Is It? A Guide to American Architecture* by John Poppeliers, S. Allen Chambers, Jr., and Nancy B. Schwartz (Washington, D.C.: Preservation Press, 1984); *Archabet: An Architectural Alphabet* by Balthazar Korab (Washington, D.C.: Preservation Press, 1985); *Architects Make Zigzags: Looking at Architecture from A to Z* by Roxie Munro (Washington, D.C.: Preservation Press, 1986); *Identifying American Architecture: A Pictorial Guide to Styles and Terms, 1600-1945* by John J. G. Blumenson (Nashville, Tenn.: American Association for State and Local History, 1981); *I Know That Building! Discovering Architecture with Activities and Games* by Jane D'Alelio (Washington, D.C.: Preservation Press, 1988); *What It Feels Like To Be a Building* by Forrest Wilson (Washington, D.C.: Preservation Press, 1988).

To learn more about the history of buildings and their architecture in the United States, see *Early Architecture of the South* edited by Lisa C. Mullins (Harrisburg, Pa.: National Historical Society, 1987); *America's Architectural Roots: Ethnic Groups That Built America* edited by Dell Upton (Washington, D.C.: Preservation Press, 1987); *Built in the U.S.A.: American Buildings from Airports to Zoos* edited by Diane Maddex

(Washington, D.C.: Preservation Press, 1985); *Goodbye History, Hello Hamburger: An Anthology of Architectural Delights and Disasters* by Ada Louise Huxtable (Washington, D.C.: Preservation Press, 1986); *American Log Buildings: An Old World Heritage* by Terry G. Jordan (Chapel Hill and London: The University of North Carolina Press, 1985); *Houses by Mail: A Guide to Houses from Sears Roebuck and Company* by Katherine Cole Stevenson and H. Ward Jandl, edited by Diane Maddex (Washington, D.C.: Preservation Press, 1986); *A Field Guide to American Houses* by Virginia and Lee McAlester (New York: Alfred A. Knopf, 1984); *The American Family Home: 1800-1960* by Clifford E. Clark, Jr. (Chapel Hill and London: The University of North Carolina Press, 1986); *Houses and Homes: Exploring Their History* by Barbara J. Howe, Delores A. Fleming, Emory L. Kemp, and Ruth Ann Overbeck, Vol. 2, AASLH Nearby History Series (Nashville, Tenn.: American Association for State and Local History, n.d.); *Main Street: The Face of Urban America* by Carole Rifkind (N.Y.: Harper and Row, 1977); and *The Buildings of Main Street: A Guide to American Commercial Architecture* by Richard W. Longstreth (Washington D.C.: Preservation Press, 1987).

To learn more about the history of architecture in North Carolina and the state's unique

architecture, see *The Early Architecture of North Carolina: A Pictorial Survey* by Frances Benjamin Johnston and Thomas T. Waterman (Chapel Hill: The University of North Carolina Press, 1947); *"Unpainted Aristocracy": The Beach Cottages of Old Nags Head* by Catherine W. Bishir (Raleigh: Archaeology and Historic Preservation Section, Division of Archives and History, North Carolina Department of Cultural Resources, 1987); *Early Twentieth-Century Suburbs in North Carolina: Essays on History, Architecture, and Planning* edited by Catherine W. Bishir and Lawrence S. Earley (Raleigh: Division of Archives and History, Department of Cultural Resources, 1985); *Grand Old Ladies: North Carolina Architecture During the Victorian Era* edited by Marguerite Schumann (Charlotte, N.C.: East Woods Press, 1984); *Carolina Dwelling: Towards Preservation of Place: In Celebration of the North Carolina Vernacular Landscape* edited by Douglas Swaim (Raleigh: The Student Publication, 1978).

To learn more about the architecture and architectural history of specific North Carolina communities, there are publicly printed publications. Almost every county has had its buildings listed. If you would like to read more about your community's architecture, you can borrow these books at your local library or purchase them through the State Historic Preservation Office. Write

Sondra Ward, State Historic Preservation Office, Division of Archives and History, North Carolina Department of Cultural Resources, 109 East Jones Street, Raleigh, NC 27611, or call (919) 733-4763.

People to contact

There are groups that take an interest in the preservation of buildings. On the national level you can write the National Trust for Historic Preservation at 1785 Massachusetts Avenue, N.W., Washington, DC 20036. For more information about the National Register of Historic Places, National Park Service, write the National Register of Historic Places, United States Department of the Interior, P.O. Box 27127, Washington, DC 20013, or call (202) 343-9566. In North Carolina you can contact your local historical and architectural association or write statewide groups that include the North Carolina Historic Preservation Foundation, Inc., P.O. Box 27644, Raleigh, NC 27611-7644, (919) 832-3652; and The North Carolina Chapter of the Victorian Society in America, 5813 Hedgemoor Drive, Raleigh, NC 27612 or 321 East Lane Street, Raleigh, NC 27601.

For more information on what the state of North Carolina does in historic preservation, contact the Archaeology and Historic Preservation Section (State Historic Preservation Office), Division of Archives and History, Department of Cultural Resources, 109 East Jones Street, Raleigh, NC or call (919) 733-4763. The section maintains an office in eastern North Carolina at 117

West Street, Greenville, N.C. 27834, (919) 752-1778; and in western North Carolina at 13 Veterans Drive, Asheville, NC 28805, (704) 298-5024. Stagville Center, an educational and cultural center administered by the Division of Archives and History, sponsors ongoing preservation-related workshops and conferences such the Seventh Conference on Restoring Gardens and Landscapes (Gardening for Pleasure in the South), which was held October 5-7, 1989. For information on workshops and conferences, write The Stagville Center, P.O. Box 71217, Durham, NC 27722-1217, or call (919) 620-0120. The Main Street Program, administered by the North Carolina Department of Economic and Community Development, works with rebuilding downtowns. For more information write Main Street Program, Division of Community Assistance, P.O. Box 27687, Raleigh, NC 27611, or call (919) 733-2850.

On the road

On your next trip across the state, you may see a lot of buildings that are important historically or architecturally. Some of these buildings are at sites operated by the Historic Sites Section, Division of Archives and History. We have listed the sites by region. Before visiting the site, you may wish to write or call them for directions and hours of operation. The sites in the coastal plain are: **Bentonville Battleground**, Box 27, Newton Grove, NC 28366, (919) 594-0789; **Aycock Birthplace**, Box 207, Fremont, NC 27830, (919) 242-5581; **Brunswick Town**, Route 1,

Box 55, Winnabow, NC 28479, (919) 371-6613; **Caswell-Neuse**, Box 3043, Kinston, NC 28501, (919) 522-2091; **Historic Halifax**, Box 406, Halifax, NC 27839, (919) 583-7191; **Iredell House**, 105 East Church Street, Edenton, NC 27932, (919) 482-2637; **Somerset Place**, Box 215, Creswell, NC 27928, (919) 797-4560; and **Historic Bath**, Box 148, Bath, NC 27808, (919) 923-3971.

The historic sites in the piedmont are: **Duke Homestead**, 2828 Duke Homestead Road, Durham, NC 27705, (919) 477-5498; **Bennett Place**, 4409 Bennett Memorial Road, Durham, NC 27705, (919) 383-4345; **Alamance Battleground**, 5803 South N.C. 62, Burlington, NC 27215, (919) 227-4785; **House in the Horseshoe**, Route 3, Box 924, Sanford, NC 27330, (919) 947-2051; **Charlotte Hawkins Brown Memorial**, P.O. Box B, Sedalia, NC 27342, or call (919) 449-4846; and **Spencer Shops and The North Carolina Transportation Museum**, P.O. Box 165, Spencer, NC 28159, (704) 636-2889.

The sites in the mountains are: **Wolfe Memorial**, P.O. Box 7143, Asheville, NC 28807, (704) 253-8304; and **Vance Birthplace**, 911 Reems Creek Road, Weaverville, NC 28787, (704) 645-6706.

The Division of Archives and History also administers **Tryon Palace**, 613 Pollock Street, New Bern, NC 28460, call (919) 637-2452; and the **State Capitol**, Capitol Square, Raleigh, NC 27611, (919) 733-4994. ■

Public buildings: something for everybody

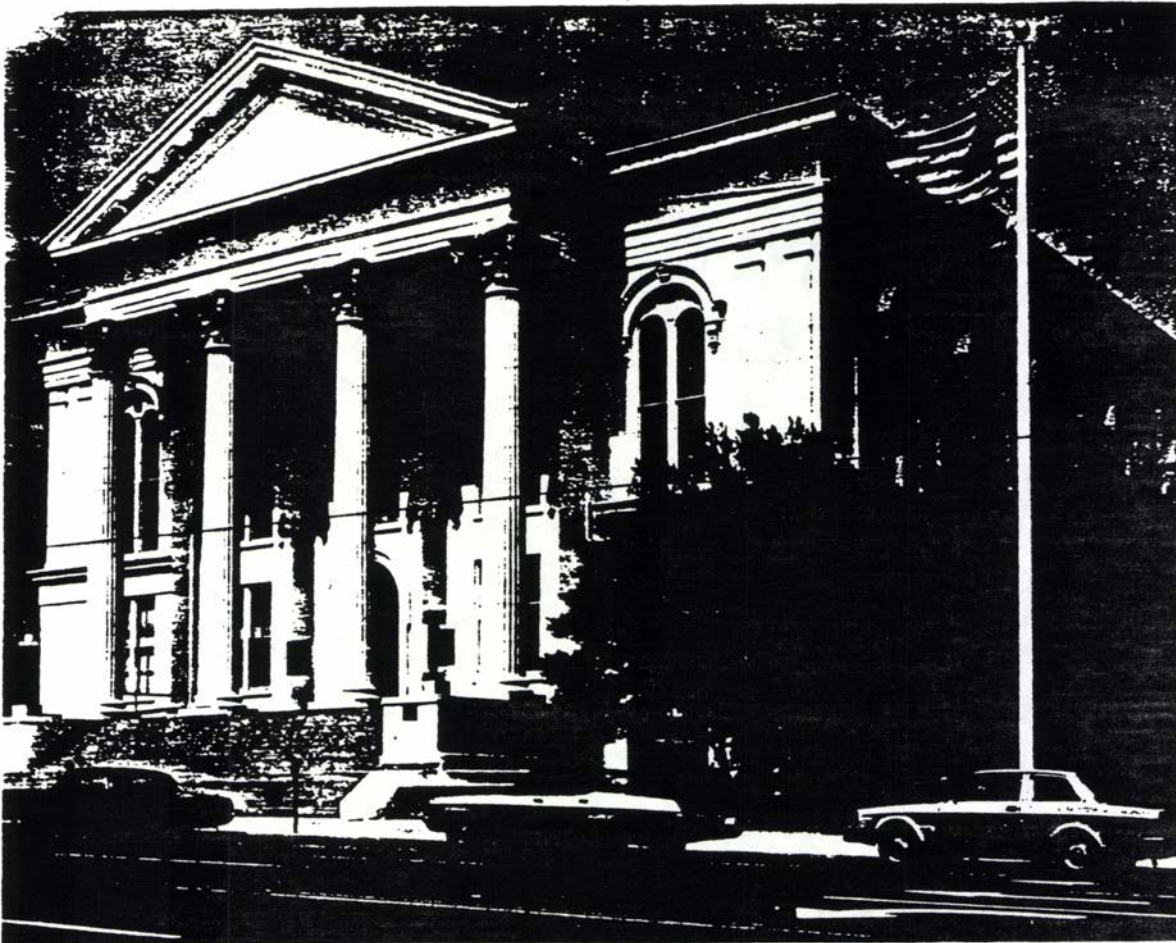
by Renee Gledhill-Earley

Before reading further take a minute to consider your county's courthouse, the local fire station, your school, the nearby post office, or the hospital. How are these buildings alike? How are they different? Are they built of the same materials? Do they have the same size and shape? Where are they located? Who paid for them to be built, and why were they built?

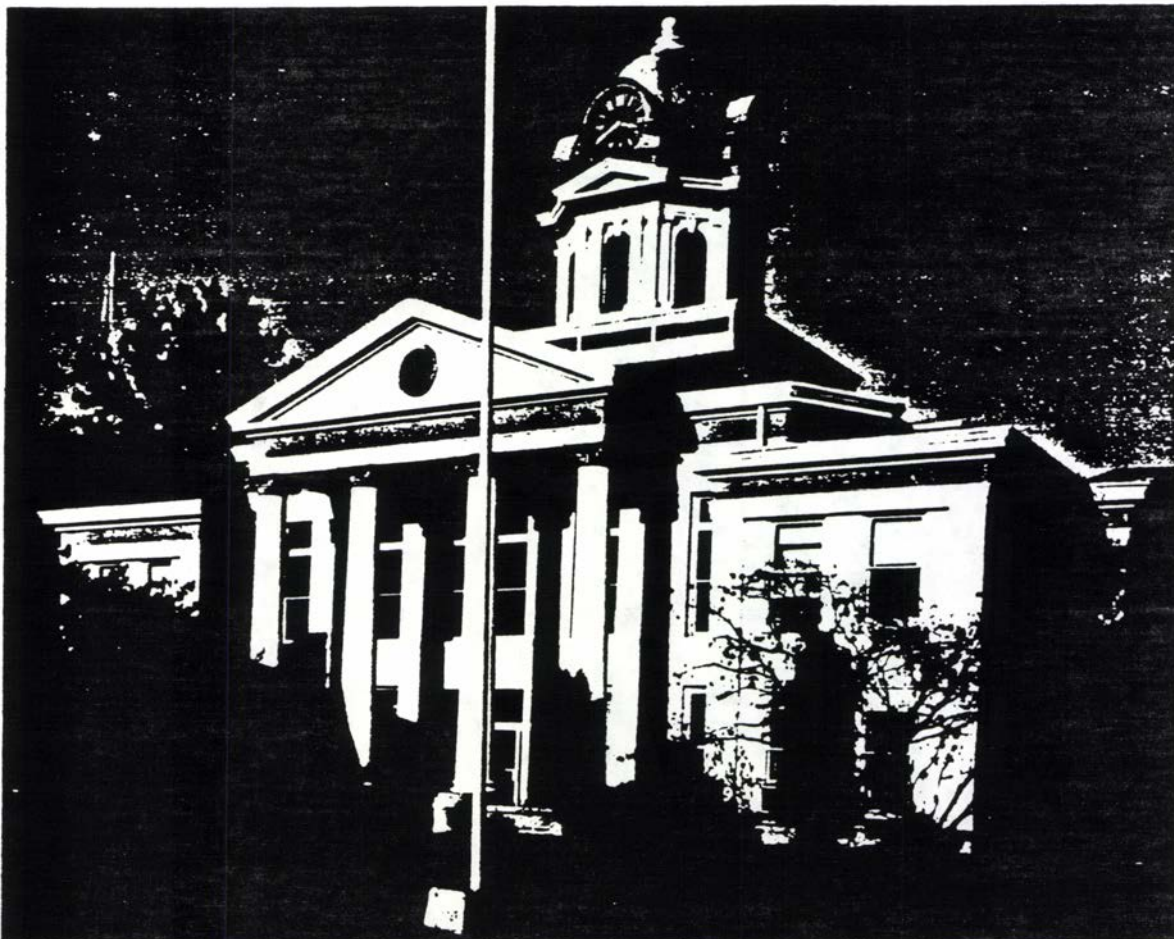
These buildings look very different from one another. The older ones are constructed of brick, stone, or wood while the newer ones are built of steel and glass. They vary in size from one room to hundreds of rooms. Yet they share a common bond. Each of these buildings was paid for with taxes collected from the citizens of a city or county and built to serve local needs. These buildings are known collectively as **public buildings** because they were financed with public funds and constructed by a government to benefit the public. The courthouse, fire station, school, post office, and hospital are only a sampling of the public buildings found in every American town, county, and state. Other public



The Belhaven City Hall, Beaufort County, is an example of a building whose use has changed over the years. When it was first opened in 1911, it was used as a town hall and a farmers' market. The city clerk's office was located between two meat stalls. Later the farmers' market portion of the building was used to house fire trucks, and then in 1954 the fire trucks were removed to make way for offices and the police department. The second-story public auditorium is now a museum.



Because they wanted to combine a public theater and their city hall into one building, Wilmington's city fathers had to obtain the permission of the North Carolina General Assembly to raise public funds for Thalian Hall. Completed in 1858, the building still serves as the city hall. The theater where "Buffalo Bill" Cody and Indians put on a "Wild West Show" in 1877 continues to be used for dramatic performances today.



The Swain County courthouse in Bryson City, replaced by a new building, is now being used as a senior citizens' center. Can you think of reasons why a new courthouse was built? Why do you think that the old one was not torn down but used in a different way?

buildings include city and town halls, jails, museums, libraries, farmers' markets, and county or state fair buildings. Can you think of others?

Every North Carolina county is required to have a courthouse. This has been the rule since 1722 when the colonial assembly instructed the justices of each precinct to purchase an acre of land, construct a building to hold court, and try criminals. The early courthouses were usually small wooden buildings containing a courtroom, jury room, and sometimes a jail. The location of the county seat was often hotly debated. The **county seat** is the town where the courthouse is located. The town where the courthouse was built benefited because people from the surrounding county came into town to attend trial, register a

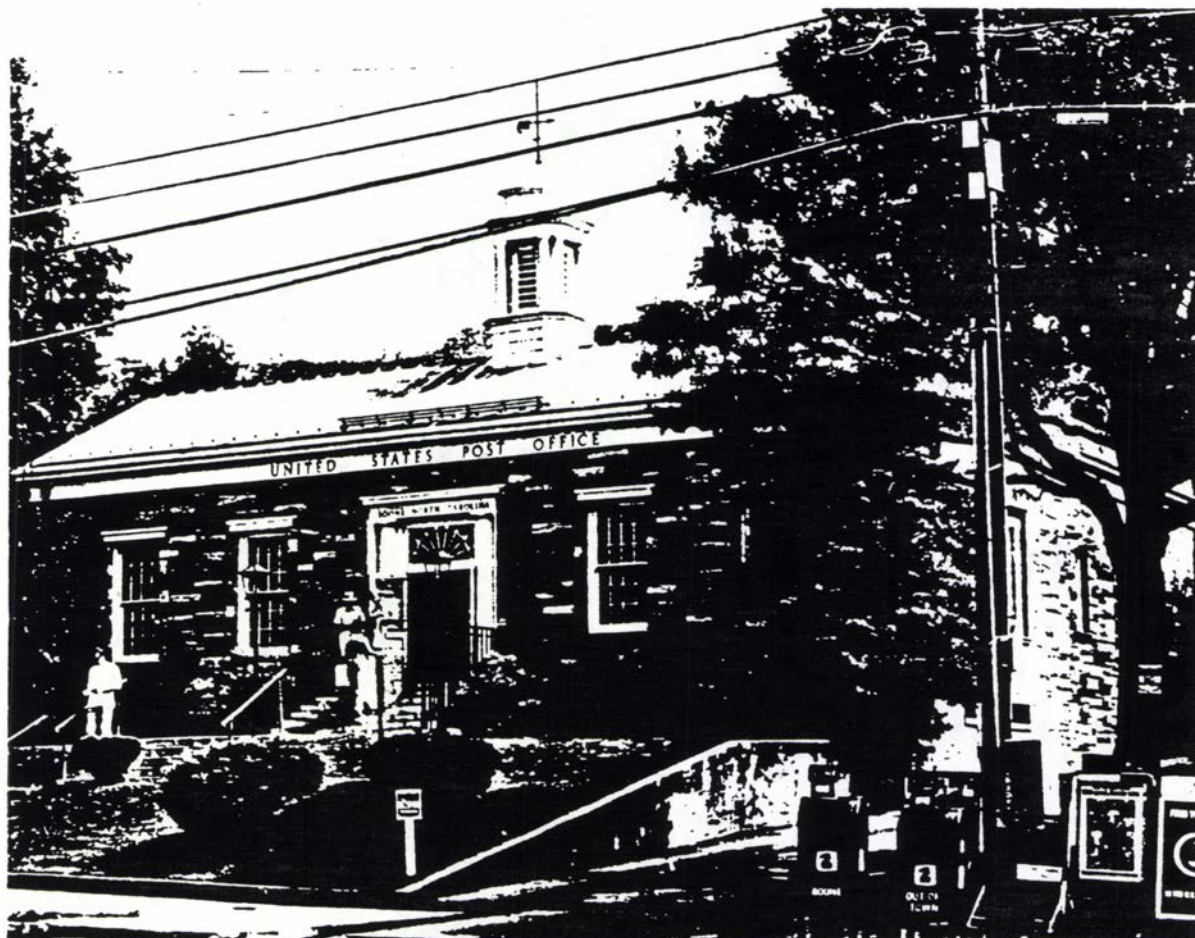
deed, or pay their taxes. They also needed to sell things or buy things, and merchants profited from their purchases. To emphasize the importance of the courthouse, the county commissioners sometimes selected a site in the middle of town. They reserved an entire block or square for the courthouse and other court-related structures. One structure might have been the county jail or the clerk's office where official documents were kept, including deeds, wills, and tax records.

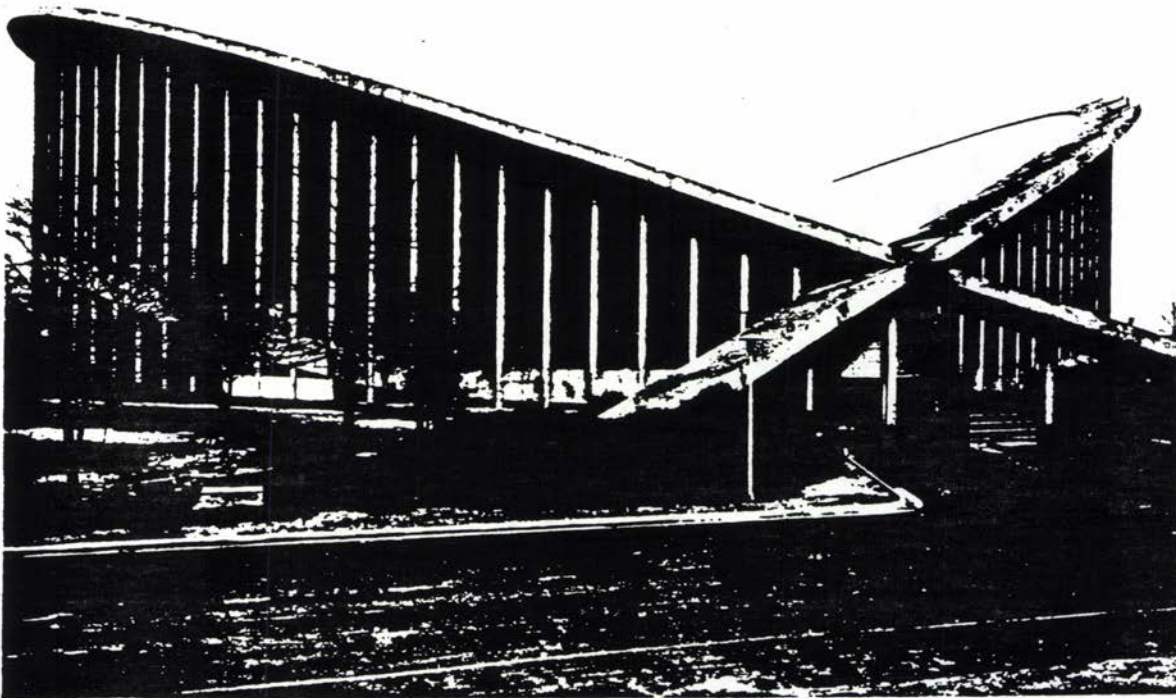
As a county's responsibilities and population grew, the small wooden courthouse was replaced by larger buildings of brick or stone. With each replacement the county commissioners always tried to build the best, most up-to-date, and impressive building that the county could afford. After all

the courthouse reflected the county's prosperity and progress. It also symbolized the importance of the court's responsibility to ensure that the laws were enforced and that the citizens of the community received justice. Sometimes county commissioners preferred not to tear down the old courthouse when it became too small or outdated. Instead they selected a different location for a new courthouse and found another use for the former courthouse. Former courthouses have been converted to county museums, arts centers, or libraries. For this reason North Carolina has approximately 115 courthouse buildings in its 100 counties.

Like county governments, town and city governments needed buildings to house offices that provided public services.

Many post offices were built during the Depression by the Works Progress Administration (WPA), a part of the United States government. Construction of post offices provided jobs and resulted in many handsome public buildings. This post office, built in 1939 in Boone, Watauga County, features a lobby mural of young Daniel Boone on a hunting expedition in that county.

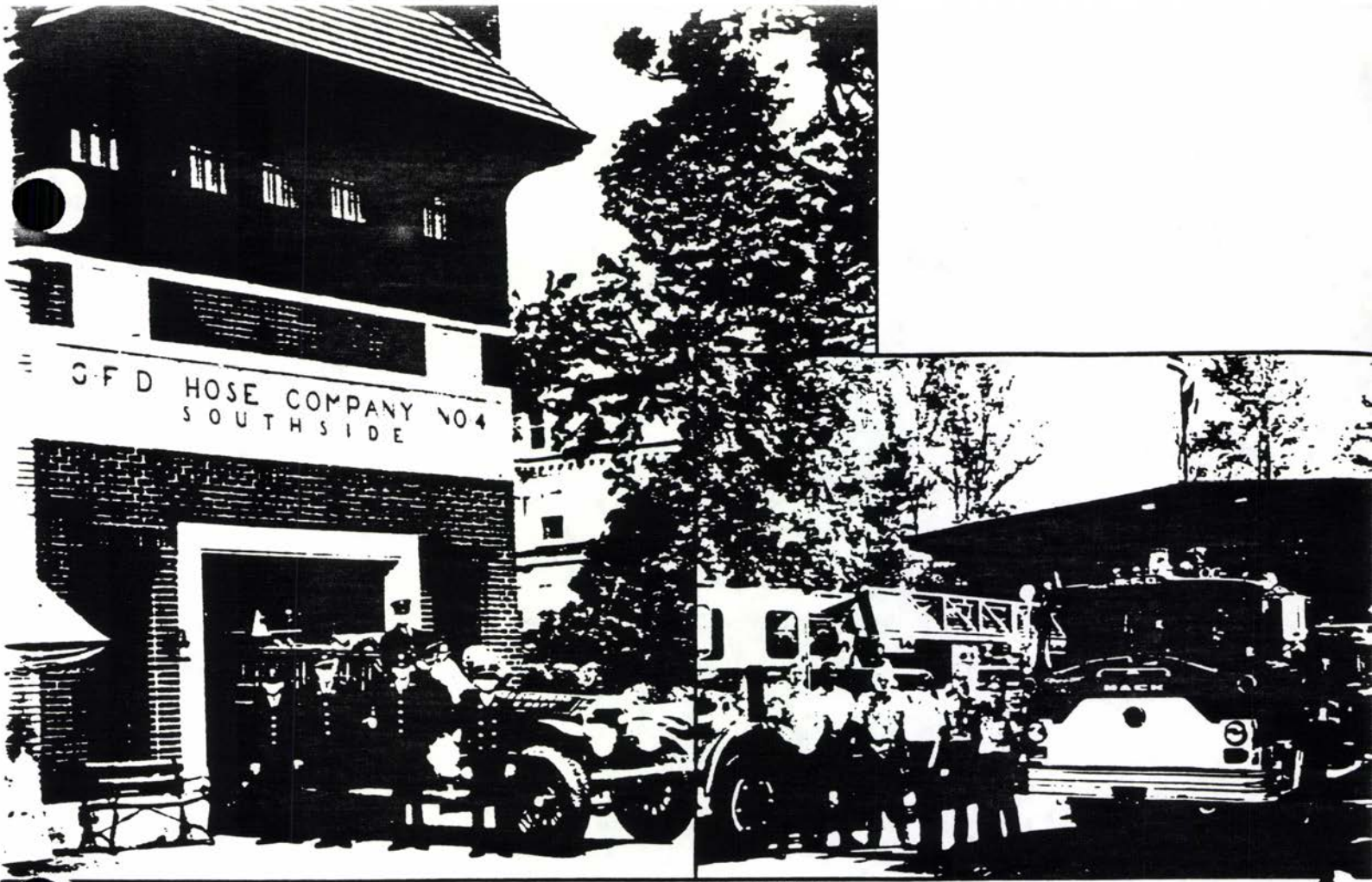




J. S. Dorton Arena, State Fairgrounds, Raleigh, was built in 1952. It combines modern materials and revolutionary building design to provide a large uninterrupted space for exhibits and concerts.



The Roanoke Rapids Junior-Senior High School was one of the largest, costliest, and best-designed public school buildings when it was built in 1921. It was built during a period of rapid improvement in educational systems and facilities. While many other schools built during this period have been closed or converted, it has not undergone renovation for use as housing for the elderly or as a community arts center. It is still being used as a school.



From Hewitt, City of Raleigh

...hus town and city halls were built and often looked very much like courthouses. Fire stations became necessary as towns developed, buildings were constructed closer and closer together, and the communities began to provide fire protection. In some communities the local officials decided that the city hall should be built to serve several public purposes. In Wilmington, New Hanover County, the city hall also contains a public auditorium/theater. In Belhaven, Beaufort County, the town hall provided space for a farmers' market, which was later converted into the fire and police departments. In Chapel Hill, Orange County, the town hall housed the fire department and jail, and it now serves as a shelter for the homeless.

Public buildings were financed with public funds and were designed to benefit the citizens who paid taxes to build them. This public financing sometimes poses problems when the buildings become too small or when they no longer meet the standards or purposes for which they were built. School buildings in North Carolina are good examples of this problem. Many date from the 1920s and 1930s and no longer meet the requirements for public schools. What do you do with a school building that can no longer be used as a school? To solve this problem and to avoid tearing down these old schools, some school boards are turning the buildings over to local preservation groups or developers

for reuse. After renovation, the schools once again serve the citizens of the community as housing for the elderly (Edenton, Salisbury, Lexington), art centers (Hickory, Durham), libraries (Spencer), community day care and service centers for the young and old (Raleigh, Clinton, Madison), and sometimes as city halls (Benson, Scotland Neck).

Public buildings, whether new or old, reflect the needs of the local community. Within that community, the buildings symbolize growth, prosperity, and order. The story of their use also tells a story about the community or county where they are located. Understanding the history and use of any public building often helps us to understand the history of the community or county that built it.

Life in the city: neighborhoods

by Charlotte V. Brown

What is a **neighborhood** and what makes it special to you?

Neighborhoods are sections of towns or cities that have established sets of boundaries, whose inhabitants have common interests, and whose houses have common architectural features. Neighborhoods have unique histories that record the growth of North Carolina from a rural state to a more urban one.

North Carolina's early villages grew up around river or sea ports—for coastal or overseas

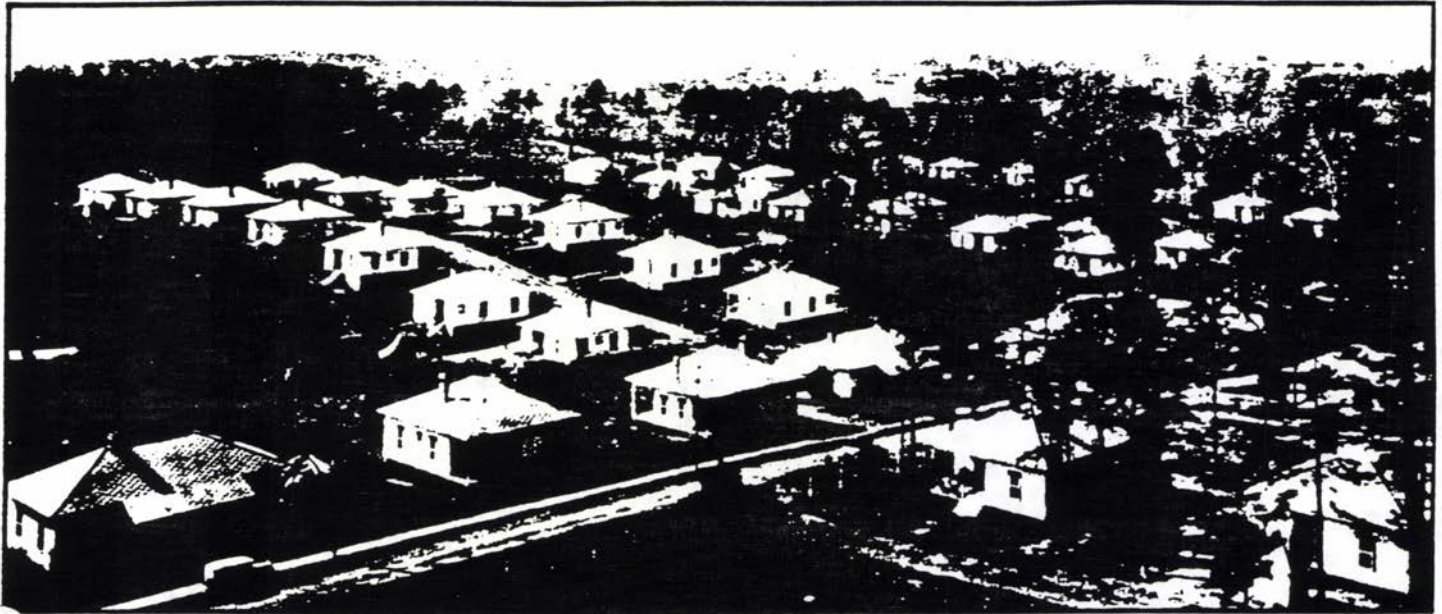
commerce, fast moving rivers—for mill machinery power, and major crossroads and railroad junctions—for internal commerce. In these villages, the houses mingled with stores along the "main" or "broad" streets and the side streets. As these commercial areas grew, people moved away from their traffic and noise. The new housing areas they moved to created an irregular ring around the village centers. Slave families lived near their owners, and black and white families intermingled in

a living pattern that was dominant until after the Reconstruction period (1865-1876). In the late 1800s and early 1900s, most of North Carolina's downtowns were rebuilt. They were rebuilt because of changes brought by the growth in manufacturing, transportation, and population that occurred in North Carolina after the Civil War. Your town probably consists mostly of post-Civil War neighborhoods.

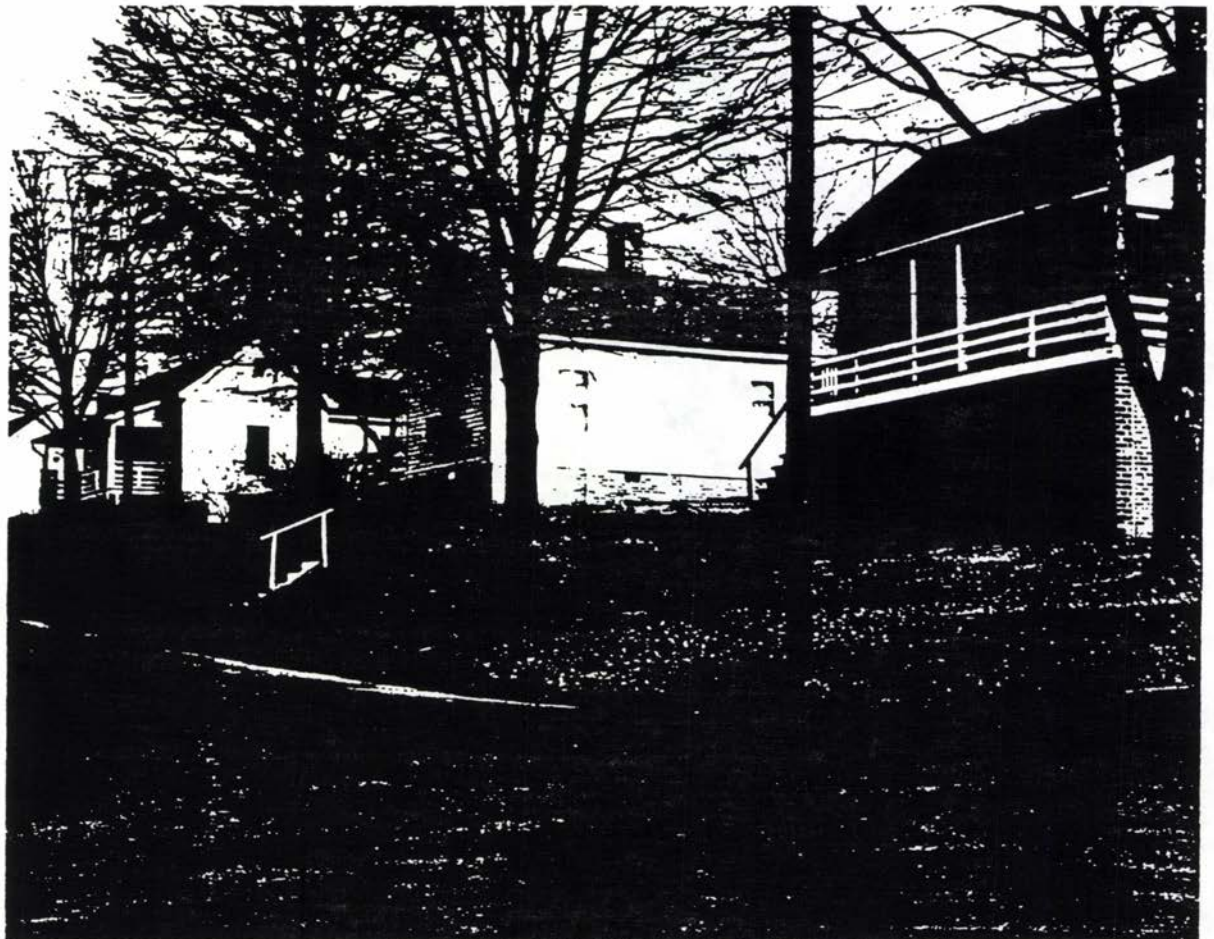
One familiar neighborhood type in the piedmont is the "textile mill village." It was created by the textile millowner who erected small, simple single-family houses or duplexes along one or two streets near the mill. Duplexes are

two apartments built to look like one house. He rented these dwellings to the millworkers. Sometimes these villages had a church, a general store, and a post office. In the piedmont, the towns of Concord and Kannapolis

in Cabarrus County contain famous mill villages. Today almost every piedmont town has at least one neighborhood that was a former mill village.



In many piedmont towns like Roxboro, Person County, textile millowners built housing for their workers near the mill (Above, right). Some of these housing areas have been incorporated into neighborhoods in towns like this one in Concord, Cabarrus County (Below, right).



Another familiar type is the Victorian neighborhood of the late 1800s. Good examples are the earliest sections of Charlotte's Dilworth and Winston-Salem's West End. These neighborhoods were created by **land speculators**. A speculator would buy a large plot of land near the busy

downtown area. Then he would subdivide it into small lots. A builder would be hired to erect homes to rent or to sell. The speculator hoped that, by buying land in a good location and placing houses on it, he could attract buyers so that he could sell the houses and make a profit. This

speculative housing, as it is called, might be small cottages or two-story houses. Many of these houses would have features important to its inhabitants—a porch, a yard, a garden, and a stylish appearance.

"Country Homes and Country Air,
Twenty Minutes from the Square."

MYERS PARK—

- is a place where people live.
- consists of eleven hundred acres on a hill, overlooking Charlotte and the surrounding country.
- includes in its plan of development definite provision for beauty as well as utility.
- offers exceptional opportunities for a healthy, happy life for every member of the family.

MORE ROOM.

What's life in a city? There's no room to
Men are crowded in corners and scanted
Too near to be neighbors, too fretful for friends
Each man jostles each as he seeks his own
There are folks underneath you, and folks over you
And the noise of the street comes to vex you
The jangle of car-bells, the cab-whistle shrill
All the hum and the whir and the dust of
inding all day and grows louder a
e against comfort and banish delig
off for the country—the singing of
laughter of children, the lowing of
ss and blue heavens, bright water,
om enough, room enough, room and

In the early 1900s, many neighborhoods in North Carolina grew under the influence of speculators. They used promotional material to attract homebuyers (Above and below, left). Suburbs, or subdivisions, are still being developed outside of many North Carolina cities today (Below, right).

DURHAM
NORTH CAROLINA
Showing The Property

Durham Consolidated Land and Improvement

W. H. WRIGHT

TRINITY COLLEGE

↑ THE ARBOR
From the \$120's

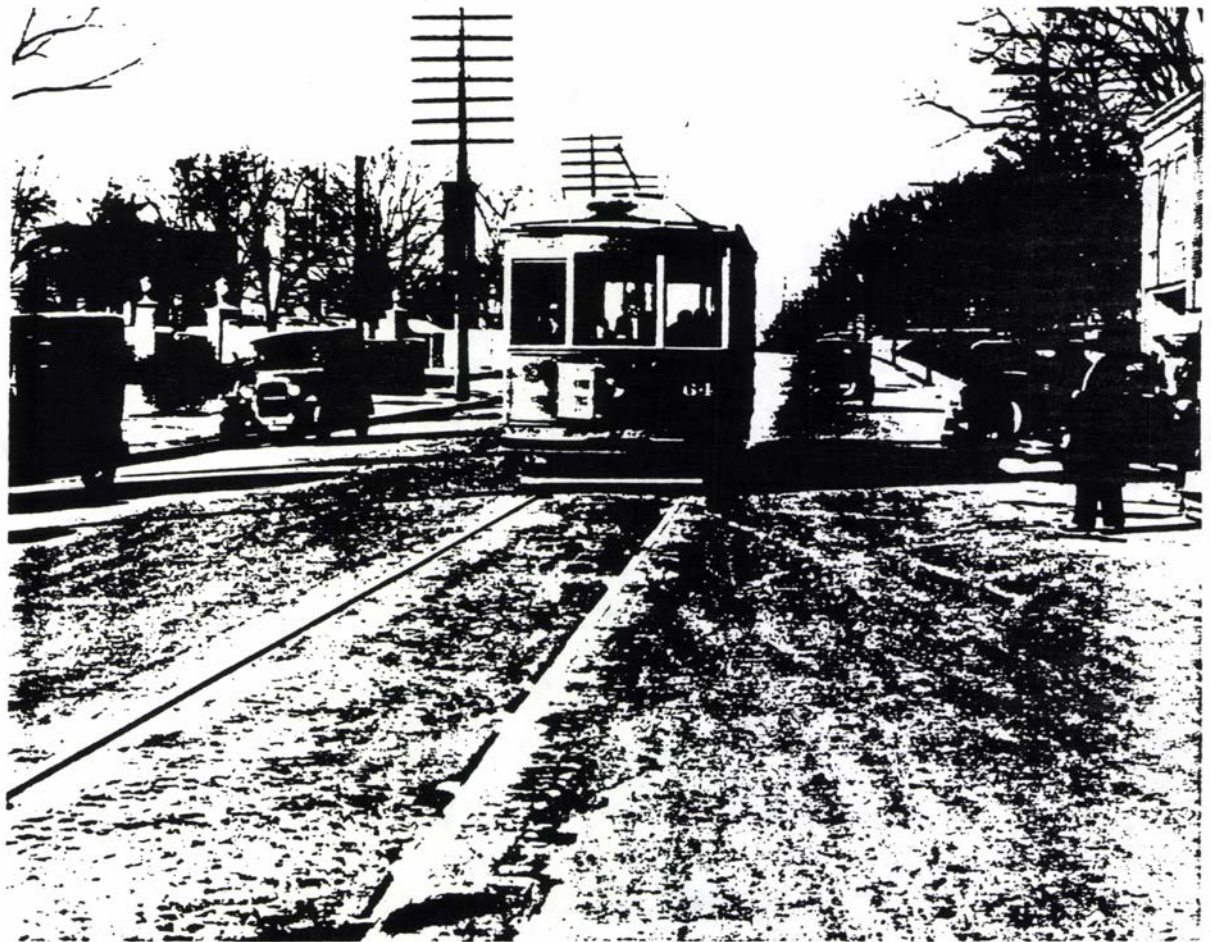
← THE GLEN
From the \$90's

↑ THE COMMONS
From the \$80's

NEW HOMES

Lee Bunge

Many early 1900s neighborhoods in North Carolina grew away from the center of town towards their outskirts. In the larger cities, "streetcar suburbs" were developed along the streetcar routes. Streetcars carried homeowners from their neighborhoods to their jobs downtown.



The developers of the Dilworth neighborhood allowed people to rent their houses and then apply the rent to the purchase of the property, like "buying on time." In the early 1900s, banks made it possible for people to take out **mortgages**. Buyers pledged the value of the house against their obligation to pay for it over time. This practice allowed many North Carolinians the first opportunity to own their own homes!

As Victorian neighborhoods filled up in the early 1900s, speculators sought new land. This land was even further from the downtown areas but located near trolley or bus lines. These neighborhoods had "modern" conveniences like electricity, indoor plumbing, sidewalks, and newly planted trees. A school or small shopping area might be nearby. Raleigh's Hayes Barton

and Greensboro's Fisher Park neighborhoods grew as speculative builders studied taste, income, and personal ambitions. They wanted to build houses that appealed to the potential buyer or renter.

After World War II, cars could carry people further away from the city centers. House lots became bigger, and houses were built further apart. Every city, regardless of size, acquired new housing areas even further from the downtown area near or beyond the city limits. These were called **suburbs**. They had names like "Homewood Acres" or "Pleasant Valley." New parks, schools, and shopping areas encouraged or followed this growth. Suburbs, neighborhoods away from downtowns and outside the cities, replaced neighborhoods near downtowns and inside the cities.

Today suburban neighborhoods ring every North Carolina city and town where farms and plantations used to be. Suburban shopping centers compete with downtown business. But North Carolinians are finding, as have people all across America, that the city center has unique attractions. New downtown neighborhoods created by apartments and condominiums are beginning to appear to replace single family housing.

Whether it is called a neighborhood or a suburb, where you live represents an important part of your history. And where you live represents the history of North Carolina's transformation from a primarily rural, agricultural state into one with important urban centers. ■

Life in the city: downtowns

by Rodney L. Swink

North Carolina's downtowns are a critical link in understanding the history of our towns and cities. North Carolina's towns and cities were initially developed as river ports or seaports, as manufacturing centers, and railroad junctions or crossroads trade centers. Their downtowns became the focus for social, governmental, and business activities.

What is a downtown? A downtown is usually located in the middle of a town or city and is its business center. Early downtowns in North Carolina may have consisted of only a general store where people bought merchandise and exchanged information. As demand grew, additional professional services and business services developed. These might have included a bank, a post office, a doctor's

office, and special retail stores. Churches were built, and city halls and courthouses were erected. Downtowns became the center of almost all activities.

This pattern was true from the beginnings of cities in North Carolina until World War II. Shortly after World War II, a series of changes shifted the focus from North Carolina's downtowns. The reasons are many. Because of major efforts to create affordable homes, people began to move away from housing areas near the downtown areas. The federal government created the interstate highways program, which opened up the countryside to development. Mass production of consumer goods and baby boom growth also fueled **suburban** development. Suburban means located in the suburbs, the areas on the edges of towns or cities.

These changes drew people away from downtowns. As a result, in cities, downtowns began to decline. Businesses moved or closed. Buildings were left vacant and, in some cases, torn down. People lost interest in the area where their communities first developed.

Today, however, the situation is being turned around, and this is good news for downtowns. People are rediscovering the uniqueness and history that downtowns represent. They are pleased that they still have these buildings in their communities' centers. People are now appreciating older buildings with their unique architectural features and history. By studying the buildings, they are learning about the skills of the earlier craftsmen,



Men Street Program, Department of Economic and Community Development

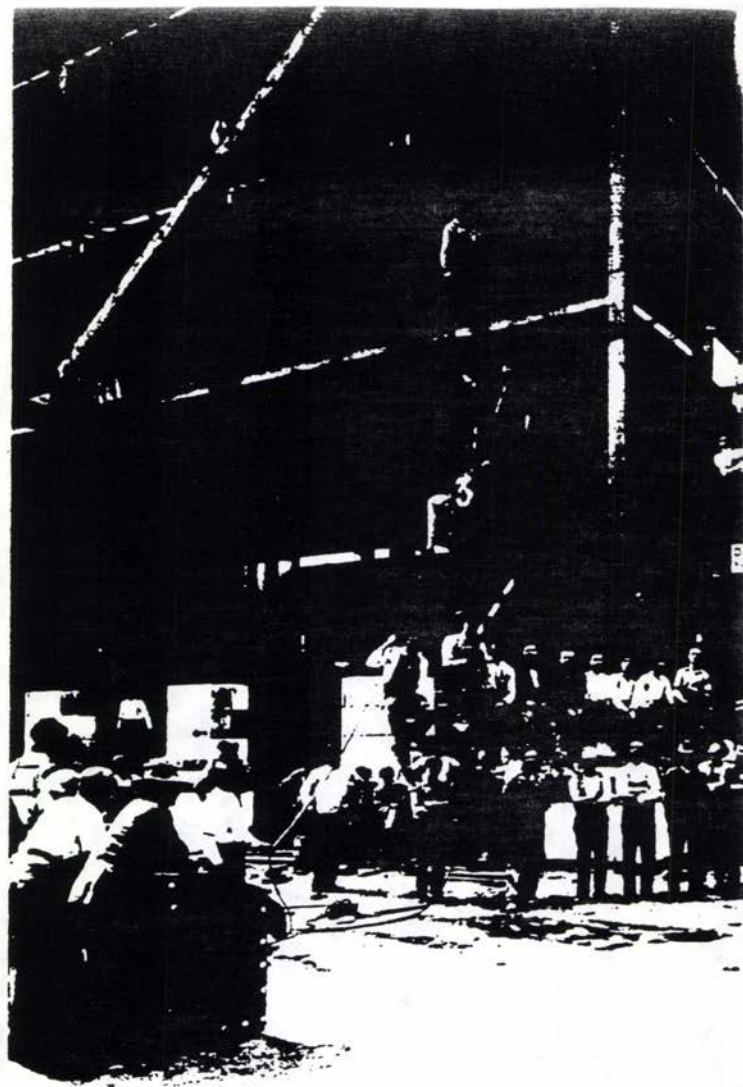
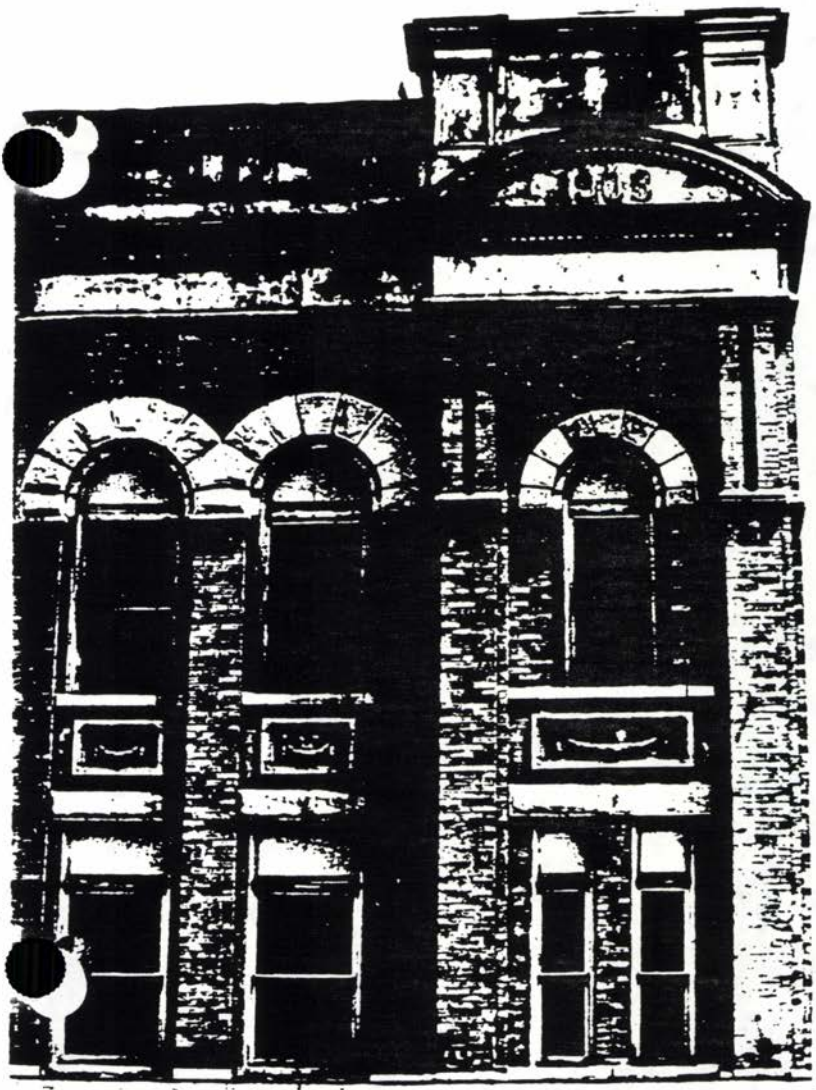


Allegheny Chamber of Commerce



Men Street Program, Department of Economic and Community Development

Downtowns have changed over time. They were a focus of activity in many communities until people began moving their homes and business to the outskirts of town. Today more and more people are using downtowns for business and pleasure.



Buildings like this 1903 Citizens/First National Bank Building await a new use in a North Carolina downtown. The arched windows, extensive use of granite, and decorations all contribute to the visual uniqueness and appeal of an older downtown building (Above, left). More and more people are studying downtown buildings to learn about their history and the craftsmen who built the buildings (Above, right).

the tasks of individuals who hired them to do the work, and the individual styles and architecture of these buildings.

People are beginning to not only save their downtowns for historical and architectural value but also to reuse them for other activities. Today we still see the traditional government, legal, and business uses of buildings downtown. But we are also seeing computer stores, health clubs, dance studios, cultural activities of all types, and even housing.

North Carolina downtowns have support in the North Carolina Main Street program. The North Carolina Main Street program works with towns and cities so that they can take advantage of their downtowns and their preservation opportunities. By assisting people in understanding their history, the program is aiding them in regaining pride in their city centers. With that knowledge, they are able to preserve and protect their downtowns. They are also able to find new uses for downtown buildings, once again

making them the social, cultural, and commercial centers of the community.

It is important that we continue to preserve and protect our physical history. Not only does this help us to learn about ourselves and our cities but it also helps us to develop pride in our heritage. Preservation of downtowns allows us to take advantage of the strengths and skills of the people who planned and built them. By using downtowns of the past, we are creating some very special centers for the future. ■

Student involvement

by Lisa M. O'Neil

Roxboro club takes top honors in historic preservation

This year the Historic Preservation Foundation of North Carolina, Inc. selected the Southern Junior High Tar Heel Junior Historians, Roxboro, as winners of the Youth Preservation Award. Southern's junior historian club won the award for its work in preserving a Person County smokehouse built in 1857.

Faculty advisers Wanda Bowes and Laura Tuck led twenty-six students and other volunteers in restoring the smokehouse located on the T. Jack Crumpton farm in the Allensville community. Crumpton was interested in renovating the homeplace with hopes of including it in the National Register of Historic Places. When the students began to look for a preservation project, the Crumpton family offered the Crumpton property, which includes a cluster of buildings dating as far back as the 1700's.

The junior historian club worked on the homestead to preserve samples of architectural history for the future. Club members had become aware of the need to preserve North Carolina buildings during the school year. In the fall students

traveled to Durham to view historic sites. They visited Duke Homestead (ancestral home of the Duke family) and Bennett Place (site of negotiations leading to the largest Confederate surrender of the Civil War). They also toured West Point on the Eno, which contains a historical re-creation of the West Point Mill community.

When it came time to select a project to enter in statewide competition, the students chose not to work on a building that had an exciting and famous history, like some of the buildings at historic sites they had visited. Sally Poland of the Historic Preservation Foundation, who served on the committee that reviewed the restored smokehouse, commented that she "was impressed that the students had chosen a humble building." She pointed out that although the smokehouse is not a grand structure, it is an important kind of building to preserve. It serves as an example of a typical North Carolina building that "used to be so plentiful on the state's working plantations. But now that there is no longer a function for these smokehouses, they are disappearing, and it was great that

this group worked on a building that otherwise would probably have just continued deteriorating."

The smokehouse had not deteriorated severely before club members began their project planning. In order to find out how to carry out preservation work, the club contacted Mitch Wilds, a senior restoration specialist with the North Carolina State Historic Preservation Office. Wilds toured the historic compound at the Crumpton farm and discovered that "the smokehouse was in structurally good repair." Wilds then went to the school to give a talk and a slide presentation on historic preservation. Like Poland he emphasized the importance of preserving the smokehouse because "there aren't many buildings still surviving that have remained in the same family for as long as this one."

Wilds recommended that the students sand down the wooden building, give it a primer coat, paint it, and fix the roof. "The students did essentially cosmetic work," he said. "It was a Tom Sawyer-type project. I'm sure the kids had a good time on a Saturday with cans of paint and

brushes, and I'm sure they had a lot of fun and went home pretty messy." Club adviser Wanda Bowes confirmed Wilds's assertion by saying, "The students were very happy about the project, but they really had to work!"

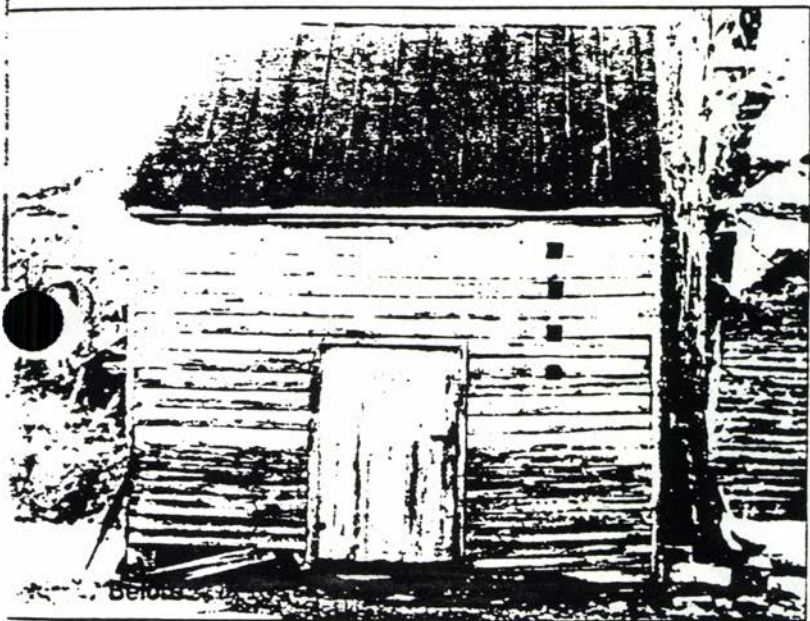
The club spent all day Saturday, April 22, 1989, working on the restoration. In addition to the painting job, students removed deteriorated boards and replaced them with solid boards from the same period. On other parts of the farm they cleaned out a stable believed to have been built around 1790. And they dug out an old

Harris, president of the club, accepted the award during a ceremony at Peace College.

Winning the Youth Preservation Award generated enthusiasm for and interest in the club. The project was featured in a local Roxboro paper, in the July issue of the Historic Preservation Foundation of North Carolina, Inc., newsletter *North Carolina Preservation*, and in the Tar Heel Junior Historian Association's newsletter *Crossroads*. Club advisers later held a second ceremony for the students, where they handed out commemorative

pins made of copper from the dome of the state Capitol Building. Adviser Laura Tuck explained that, because the pins came from a restored building, she hoped they would help "carry the spirit of preservation over to next year."

The junior historians' work this year will ensure them great success in the future. Tuck said, "Having the articles written about them, getting to go to Raleigh, and being recognized in front of their peers did a lot for our students." The smokehouse restoration was a project where junior historians learned by doing. Students gained



walkway and found the original rocks laid to the estate home. During the day they uncovered a variety of artifacts, including mule collars, medicine bottles, and old canning jars.

Bowes remarked, "The students said they learned more that day about the past than they ever had before. They were really excited about it." They were so excited that all of those who participated in the preservation of the smokehouse traveled to Tar Heel Junior Historian Awards Day held in Raleigh, May 25-26. Dan



active experience in historic preservation, and they learned to be excited about knowing the history of their own community and of North Carolina. Perhaps more important they learned to be concerned about preserving samples of that history. ■

Photography captures North Carolina's historic architecture

Junior Historians who participated in the 1989 Historic Architecture Photography Contest know how important it is to use photography to capture the character of the state's historic structures. Examining old North Carolina homes and buildings—and capturing their images on film—helps students to acquire an appreciation for the architectural

details, for the way the buildings were built, and for the people who built them.

Since 1979 the State Historic Preservation Office of the North Carolina Division of Archives and History has sponsored the contest in an effort to introduce students to elementary photography as a tool for researching and understanding history. This year thirty-five students from nine clubs

submitted eighty-two entries for judging in the categories of architectural detail, barns/outbuildings, houses, industrial/commercial buildings, and institutional/public buildings. Students won cash awards of \$20.00 for first place, \$10.00 for second place, and \$5.00 for third place in each of the five categories. Names of this year's winners and the photographs they submitted appear below. ■

Architectural detail

First place

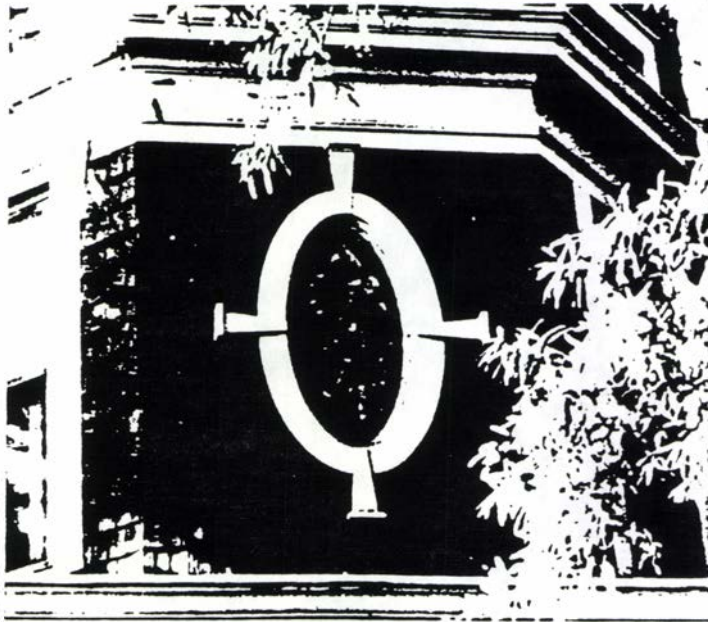
Danyel Cline, Iredell Blues, Troutman Middle School, Troutman.

Second place

Jessica Price, Iredell Blues, Troutman Middle School, Troutman.

Third place

Stephanie Wilson, George Watts Tar Heel Junior Historians, George Watts Elementary School, Durham.



Danyel Cline, first place, architectural detail, Tower House, Statesville.

Houses

First place

Alainya Flannagan, Knotts Island Junior Historians, Knotts Island School, Knotts Island.

Second place

Alainya Flannagan, Knotts Island Junior Historians, Knotts Island School, Knotts Island.

Third place

Stephanie Nantz, Iredell Blues, Troutman Middle School, Troutman.



Alainya Flannagan, first place, houses, John Jones House, Knotts Island.

fun

Alainya Flannagan, first place, barns/ outbuildings, Sack Fentress Barn, Knotts Island.



Barns/ outbuildings

First place

Alainya Flannagan, Knotts Island Junior Historians, Knotts Island School, Knotts Island.

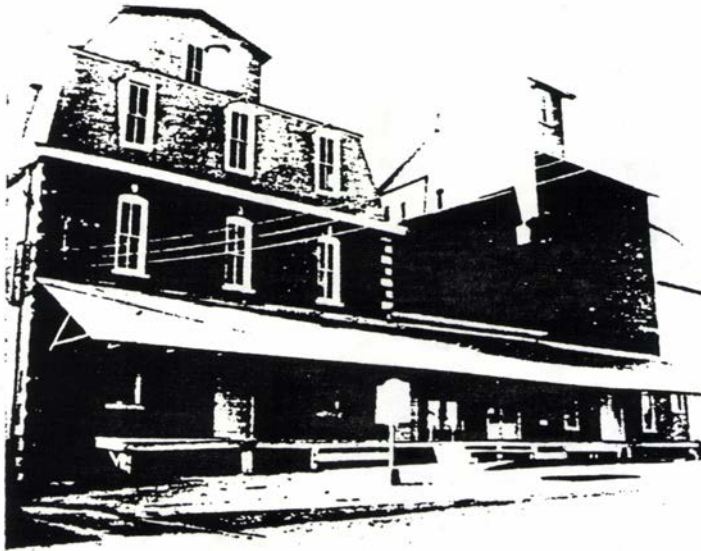
Second place

Stacey Collier, Yellow Jacket Historians, John Graham Middle School, Warrenton.

Third place

Joanna Wheeler, Parkwood History Cubs, Parkwood Middle School, Monroe.

Julie Michelle Cleveland, first place, industrial/ commercial buildings, Grimes Mill, Salisbury.



Industrial/ commercial buildings

First place

Julie Michelle Cleveland, North Rowan Middle School THJHC, North Rowan Middle School, East Spencer.

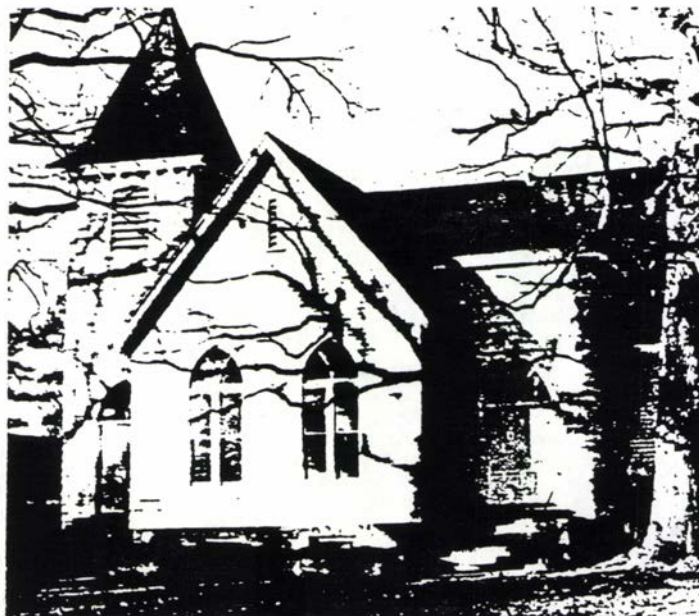
Second place

Joanna Wheeler, Parkwood History Cubs, Parkwood Middle School, Monroe.

Third place

Shelly McCoy, Iredell Blues, Troutman Middle School, Troutman.

Joanna Wheeler, first place, institutional/ public buildings, church, Marvin.



Institutional/ public buildings

First place

Joanna Wheeler, Parkwood History Cubs, Parkwood Middle School, Monroe.

Second place

Julie Michelle Cleveland, North Rowan Middle School THJHC, North Rowan Middle School, East Spencer.

Third place

Thomas Rollinson, Yellow Jacket Historians, John Graham Middle School, Warrenton.

Life in the country: rural preservation

by Michael T. Southern

Abandoned and run-down farmhouses, barns, and country stores are common sights along rural roads in many parts of North Carolina. Some people think these places are eyesores that should be torn down. Other people see a beauty in them. They believe that these forgotten places have the power to tell stories about the past if we would only "listen" with our eyes and imaginations. Whatever people might feel about these old buildings, hundreds of rural places built and used by North Carolinians will vanish in just a few more years. Because most of North Carolina history is the story of rural and agricultural people, the loss of these rural buildings means the loss of important aspects of our state's history.

This loss of buildings in rural North Carolina is happening as the preservation of historic

buildings occurs everyday in North Carolina towns and cities. It is not unusual to see townspeople actively involved in historic preservation. They may be fixing houses in a run-down Victorian neighborhood, restoring stores in an old downtown, or organizing to preserve a historic public building that is important to a community. In the rural landscapes we rarely see an old farmhouse or barn getting preserved. Why is the preservation that is taking place in the cities not also taking place in the countryside?

Two important factors in historic preservation are **economic demand** and **adaptive reuse**. Economic demand means that people have a need for a building as a place to live, to do business, or to gather for church or other community functions. The need for the building justifies paying money to take care of the

building. Adaptive reuse is the rehabilitation or repairing of an old building for a useful purpose other than its original function.

In towns and cities where the population is growing, there is a need for housing and business space. Many historic neighborhoods are maintained because they are needed as places to live. Other types of historic buildings, like stores and factories, are adapted for new functions and are retained for their economic usefulness. Good examples of these are the conversions of old tobacco and textile factory buildings in Durham, Durham County, for new uses as stores, offices, and apartments.

Contrast the urban situation with the rural. In rural areas, there is sometimes not enough population to keep up a demand

for existing houses and other buildings. As farms are joined together and become more mechanized, many old farmhouses, tenant houses, and barns are abandoned. Also, many special-function farm buildings show little potential for adaptive reuse. For example, an unused log tobacco barn is not easily converted to other useful functions on the farm, except

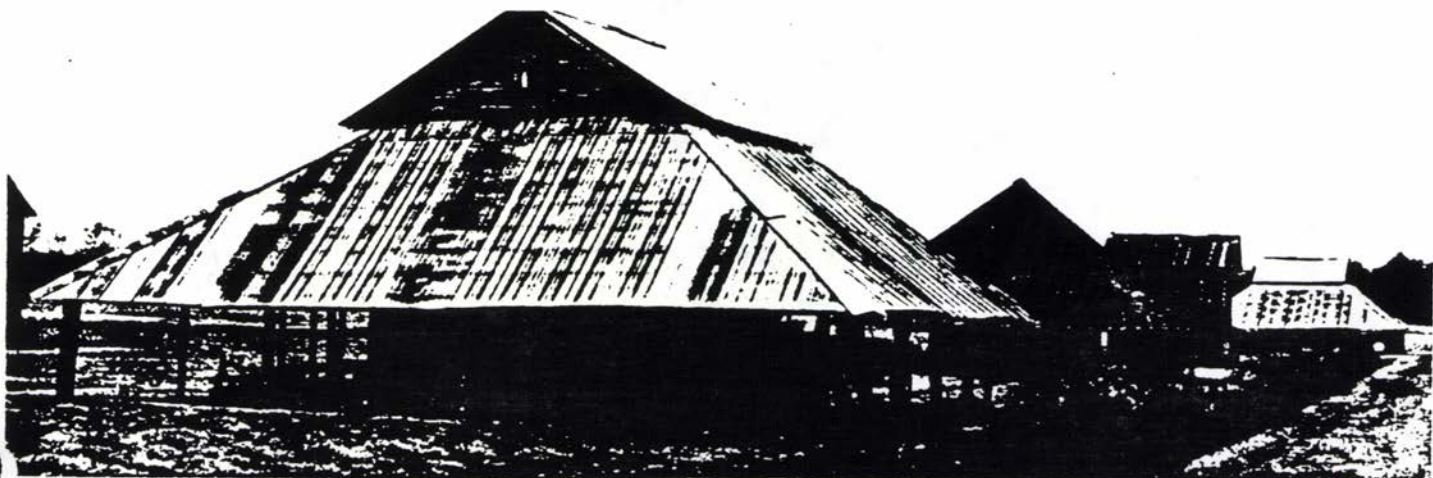
perhaps for storage. Most farmers cannot justify spending money to keep up old houses and other buildings that are not being used. And so farmers tear them down or allow them to deteriorate. Other types of rural buildings suffer also. Rural church congregations lose membership, and they have a hard time maintaining old church buildings. And traditional country stores go out of business when

people move from the area or shop at the new chain store a few miles down the highway.

Other factors work against preservation in rural areas. In towns, historic buildings often have high visibility. It may be relatively easy to get people to save an endangered historic building because everyone knows that building. But in rural areas, a



This plantation house, the Edwards-Franklin House, in Surry County, has been preserved as a museum by a local, non-profit preservation organization. Making old rural buildings into museums will work for only a very few rural buildings. These preserved buildings are usually very special historic buildings in the countryside.



Traditional tobacco barns like these in Columbus County have become obsolete because farmers now use modern bulk curing tobacco systems. Relatively few barns are in use, and most will disappear in the years to come.

How do you know it looked like that?: archaeology aids historic preservation

by John W. Clauser, Jr.

Buildings do not stay the same. They change through time. People use buildings until they are no longer useful, and then they either tear them down or abandon them. Some people like to take old buildings and preserve them to make them look like they did originally. It takes a long time to research the old building and then perform work on the building. The process of returning a building to its earlier appearance can be a long and hard process. The first steps in this preservation or restoration of a building is a series of investigations. Investigation combines a number of different kinds of research: architectural, historical, and archaeological. It is important to use all three kinds of research to produce evidence relating to the history of the early structure. Each method of research has its strengths and weaknesses, and each should not be used without the other two. The research is the union of the three and provides the most accurate results for the preservation of the building.

Most people can understand the need to examine the building itself to determine what changes



might have been made through time. This includes studying the building's form and style. This is an obvious first step, and a great deal of information can be collected using this method. Some changes, however, may not be apparent, or the evidence may not be complete. For example, a porch that was removed many years ago from a house will leave evidence of its existence. This evidence could be the sockets where the joists, or wooden beams supporting the floor, were connected to the house. These sockets would show how wide the porch was but not how far out the porch extended from the house.

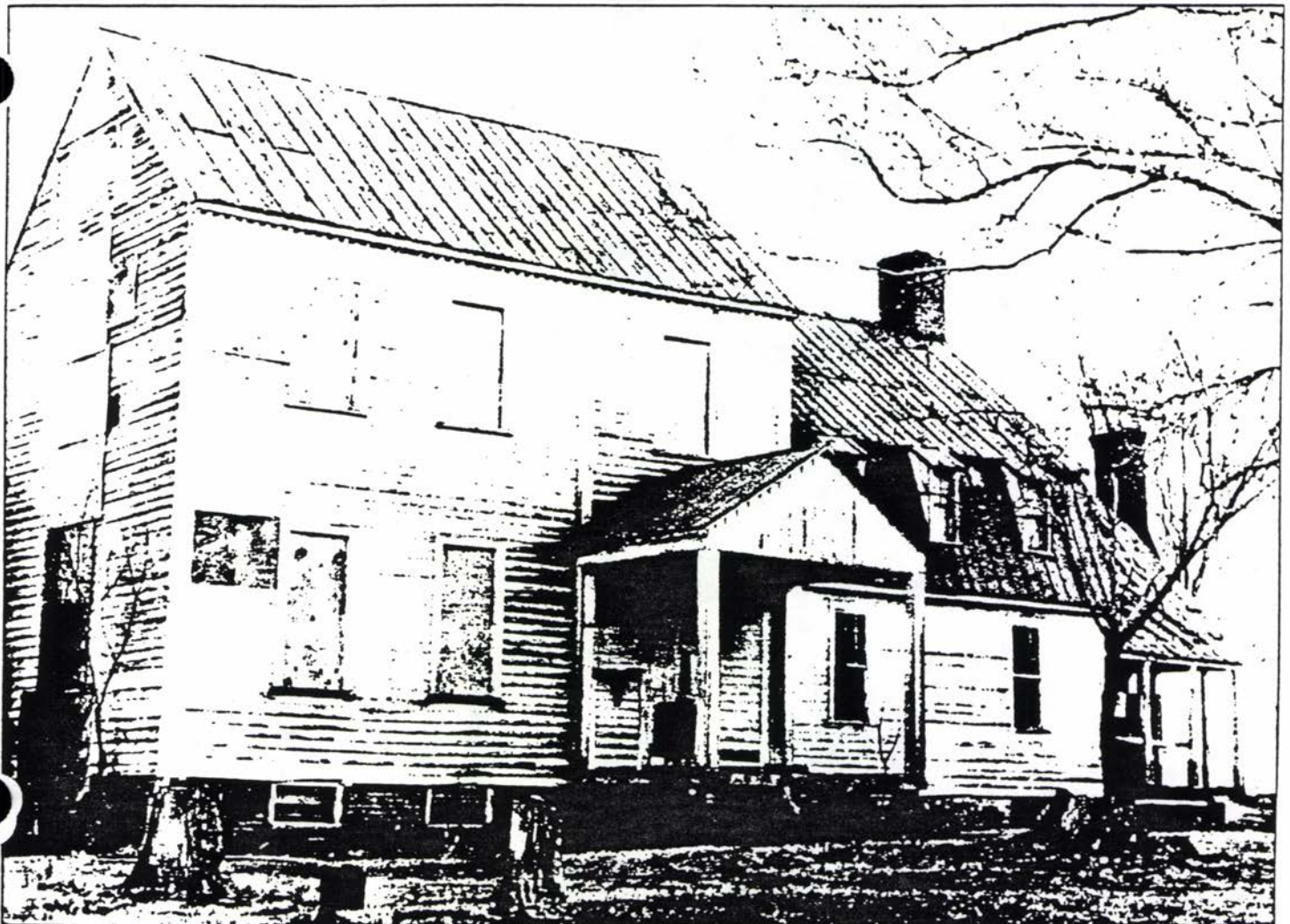
Historical research is the next most likely kind of research to be considered. After all, people record observations on paper,

they draw pictures, they draw building plans, or they take photographs. We sometimes assume that everything is written and stored safely someplace to be remembered. But as one researcher proceeds back through time, the problem of losing written records increases. The farther back in time one researches, the more one finds that few people could write and fewer wrote descriptions of buildings. There is also the problem of accuracy. Simply because a description of a building is written on paper does not make it correct. And plans are not as common as one might expect. Even these should be questioned, for architectural

plans can be changed. How can we know what was planned was actually built?

Archaeological research may answer some of these questions and serve to fill in gaps left by the architectural history and the written history of a building. This is where the archaeologist comes in. Much history lies below the surface of the earth. An archaeologist can excavate foundations and other underground remains to fill in details missing in the architectural and written record.

For example, in 1986, restoration plans for Red Hill Plantation in Granville County had just begun when questions arose about the entrance to the house. The existing front porch was obviously a replacement.





Below the front door were joist sockets that supported an earlier porch. These joist sockets running below the front door showed the width of the original porch. They showed how far the porch extended alongside the house. But no information was available concerning the depth of the porch. There was no written or architectural history to show how far it extended out from the doorway. Also written and architectural history did not provide information about the type of roof that covered the porch.

Archaeological research discovered the answer to two questions. First, an archaeologist

excavated and located the original **porch piers**, the column of bricks used as a foundation to hold up the porch, thus indicating the original size of the porch. The second piece of evidence excavated was the **dripline**. The dripline is the disturbance of the ground formed by water dropping off the roof. It provided evidence that there was a peaked roof over the porch, and it also indicated how far the roof hung over the side of the house.

A similar problem was encountered at the rear of the house. There was evidence of a blocked-up doorway in the foundation. The blocked-up doorway indicated that there had

been an entrance to the cellar outside of the building. No evidence could be located in documents concerning the cellar entrance, and there was no evidence above the level of the ground. Archaeological excavations indicated that there had been a shed enclosure over the cellar entrance and a set of steps leading to the doorway. The archaeologist provided exact measurements of rise, tread, and width of the steps. None of this information provided by the archaeologist's excavations was available from any architectural or written evidence. Accurate restoration of the original porch, cellar entrance, and the shed enclosure over the entrance was possible only from the evidence supplied by archaeological excavations.

Developing an understanding of how important archaeological research is to historic preservation can be extremely difficult. The simple realization that this type of research can provide valuable information is a start. It is important to know that what you see on the surface may not be all you have underground. Archaeological evidence may be nothing more than buried foundations. It could be scattered pieces of broken pottery and glass and the pattern they form in the ground. But this information, when properly interpreted, can be valuable. It can tell a story about a house that is not in the architectural or written record, but it must be used with both research methods to provide a more complete picture. ■

Layer upon layer: paint research and restoration aid preservation

by David R. Black

An investigative method called paint research can supply lots of information useful in untangling the history of changes in buildings and in restoring their appearance.

A paint researcher uses knowledge and a sharp eye to research an older building. For instance, a **ghost mark** is a clue to a paint researcher. In paint research a ghost mark is a bare spot with an outline of surrounding paint that is left when a piece of a building is removed. It can provide knowledge about missing elements like porches or stairs. Such information can be used to rebuild the missing piece of a building.

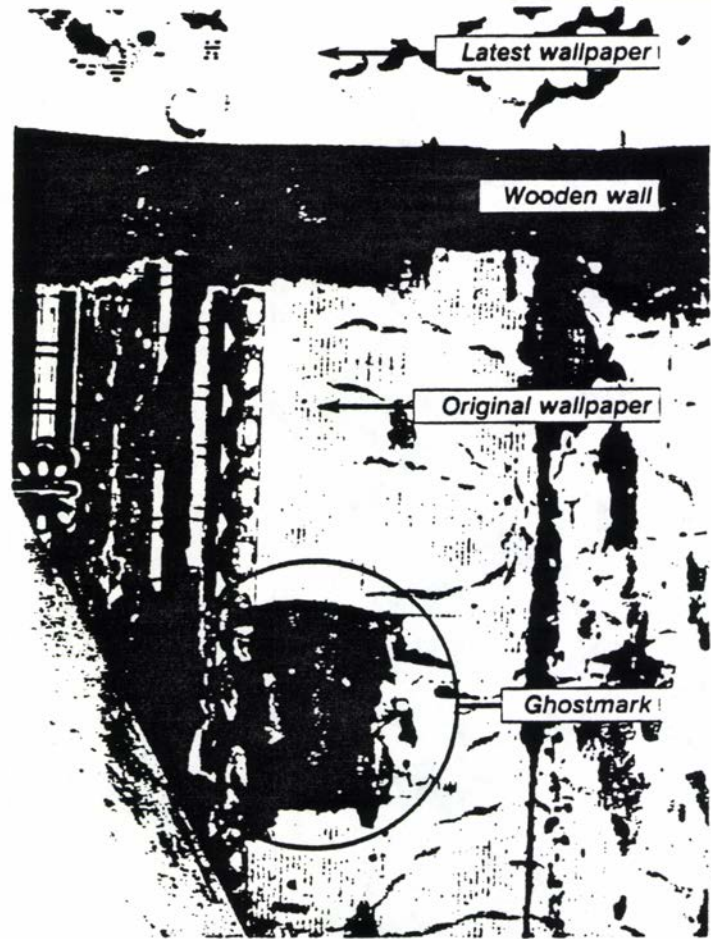
Paint researchers investigate what is under paint. Many eighteenth- and nineteenth-century rooms in North Carolina contained **grained** or **marbleized** woodwork. Graining and marbleizing of wood are painting techniques that imitate the look of stylish woods and marbles. These techniques were popular because they were attractive and because they provided a long-lasting finish that did not show wear or dirt. In a time when most paint was made



by hand and the cost of paint was high, durability was important! Unfortunately, these and other handsome decorations were often painted over later. But a paint researcher can identify these decorations under later layers. The paint researcher can also remove the overlaying paint or duplicate the original paint appearance.

A paint researcher uses special knowledge in paint chemistry to put a new layer of original-looking paint on a building. For example, fashions in color have changed since many Victorian buildings were painted with fancy color schemes in the period from 1870 to 1900. The way those rich colors were used is as important a part of their design as the gingerbread trim that makes them so interesting. The paint researcher with special knowledge of paint chemistry can allow us to recover the original colors of these buildings.

Although some paint investigations can be done with a sharp eye, a more accurate way of carrying out some kinds of paint research is with a **binocular microscope**—a microscope that has two eyepieces for better stereo vision. The microscope allows paint researchers to see paint layers that are not visible to the naked eye. Paint research under the microscope involves slicing off a number of small paint samples that include all of the layers on the wall. The investigator then examines the samples under the microscope and charts the layers of paint. By comparing the order of layers on different samples, the researcher can get an idea about which parts of a building were painted a particular color and when. It also provides a clearer idea of the original color of



The photograph you see is often what a paint researcher sees and must study. The top portion is modern wallpaper, and the bottom portion is wallpaper that was applied to the wall in the 1850s. The bare wood (circled) is a ghost mark for a now-missing stair handrail.

faded or dirty paint layers. The paint researcher can also split a paint layer in half to see what the unweathered paint layer looks like. For example, a paint sample from a fireplace mantel may have as its first paint coating a color that shows up as the last outside paint layer on the other woodwork in a room. This is evidence that the mantel was added to the room later. If we can date the mantel by its style or from historical research, we then have a date for that layer of color throughout the room.

While paint layers do not come with tags attached giving the year they were painted, they

do contain clues that can help in their dating. We know that certain **pigments**—the material in paints that give them their color—were invented or became available during certain years. Chemical tests can identify these pigments. We can also roughly assign a date to some layers by the popularity of colors in different periods.

Lurking behind many a coat of white paint is a fascinating rainbow of history. Rediscover North Carolina's colorful past! ■

How do you save a town from being torn down?: the preservation of Old Salem

by Frances Griffin

The Moravians founded Salem in 1766. They were a people who were religious and traced their faith back to the Bohemian martyr of the 1400s, John Hus. They were master craftsmen whose work was not only skillful but enduring. Many of the original buildings from the 1700s and early 1800s town of Salem were still standing almost two hundred years later.

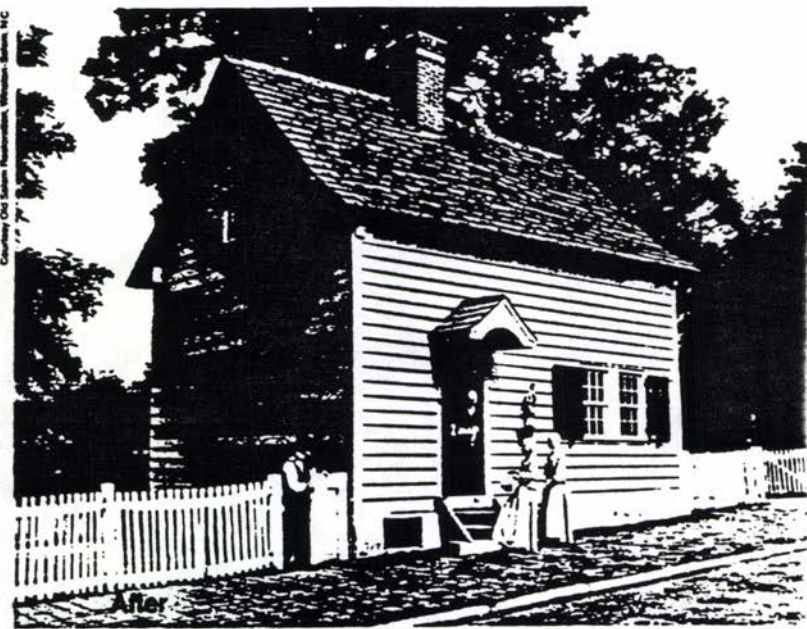
But at the end of World War II in 1945, the industrial city of Winston-Salem had grown up around the old Moravian town. As the years passed, the area had gradually deteriorated. In 1947, a local grocer announced plans to build a large market in the heart of the old Moravian town of Salem. This proposed development aroused the citizens of Winston-Salem into action to save the historic area. In 1950, a non-profit corporation, Old Salem, Inc., was chartered for the purpose of preserving and restoring Salem.

Since the restoration project began nearly forty years ago, approximately 130 properties in the area have been acquired by purchase, gift, or lease. About 100





Courtesy Old Salem Restoration, Winston-Salem, NC



The portion of this building with the two dormer windows was the 1771 Miksch Tobacco Shop before restoration. The Miksch Tobacco Shop after restoration is one of the exhibit buildings in Old Salem.

non-conforming structures have been destroyed (these were buildings that were not part of the original Salem). Sixty-six buildings have been restored or reconstructed on their original sites. Most of the power lines and telephone cables that once cluttered the area are now underground. Street signs and lampposts have been redesigned to look like the original style. Traffic has been moved to a four-lane bypass at the edge of the historic area. Open spaces have been planted with grass, fruit trees, vegetables, and flowers of the 1700s and 1800s.

Salem is protected from new construction and unauthentic changes to the old buildings. The city of Winston-Salem cooperates with Old Salem, and a section in the city's zoning ordinance makes sure that Old Salem stays the same. All restoration of buildings is based on careful research. Archaeologists excavate underground, architectural historians study the buildings, and

historians search in written records. Old Salem, Inc., is fortunate in having the detailed records kept by the early Moravians and saved by their descendants.

Twelve out of sixty-six of the restored buildings have authentically furnished interiors and are open to the public. Visitors start their tours at a modern visitor center, which has auditoriums for showing orientation slide shows. Approximately 130,000 people visit Old Salem each year. About 30,000 of these visitors are school children.

Other buildings have authentically restored or reconstructed exteriors. But they have adapted interiors for present-day use as dwellings, stores, or offices. The activity generated by this usage helps make Old Salem a "living" restoration.

Funding for the restoration has been obtained in five private campaigns spaced at intervals through the years. Operating costs are met by admission fees, rental fees, endowment income, annual contributions to the Friends of Old Salem, and annual appropriations from the state of North Carolina. Annual contracts are executed with the City of Winston-Salem and Forsyth County for educational services.

The entire Old Salem historic district has been designated a Registered National Historic Landmark by the National Park Service of the United States Department of the Interior. ■

How do you save a house from being torn down?: the preservation of the historic Weil houses

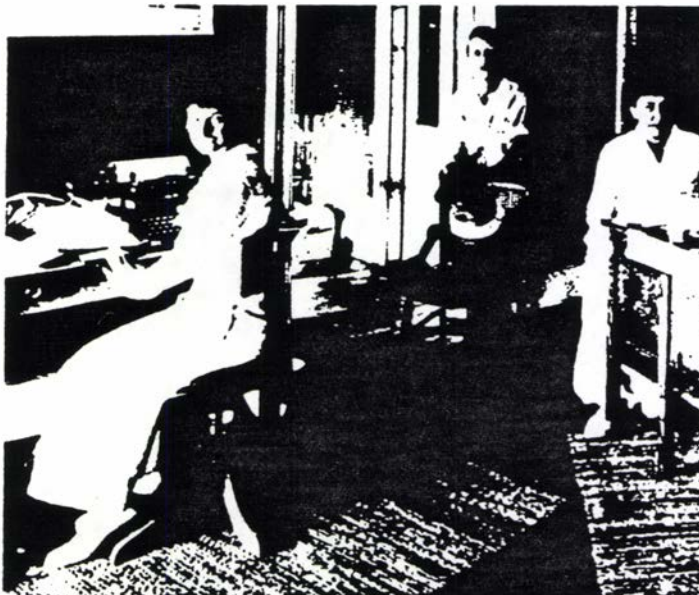
by J. Myrick Howard

Saving a historic house that is threatened with demolition is not an easy job. Many people think that once a house is designated as "historic" it cannot be torn down. Historic preservationists wish that this were true, but it is not. In North Carolina any building can be demolished, although in some situations its owner has to wait six months. How do you stop the destruction of an important house? Here is the saga of a pair of twin Victorian-style houses in Goldsboro that were planned for demolition.

Two brothers named Solomon and Henry Weil built two houses in 1875. The houses that they built were extremely fine. The houses had big porches with fancy details. Inside, the mantels were marbled. They were slate, painted to look like marble. The

houses were among the first in the area to have indoor bathrooms. Those bathrooms were elegant, with claw-foot tubs and silver-plated fixtures. Between the houses were fine gardens and a fountain.

The brothers, members of a prominent Jewish family, were very successful businessmen. They gave their time and money to civic and educational institutions, like the University of North Carolina at Chapel Hill. Henry Weil's daughter, known as



Suffragist Gertrude Weil (sitting on the left) in a suffragist office working towards voting rights for women, 1920.

N.C. Division of Archives and History

Miss Gertrude, was North Carolina's leading suffragist. A suffragist is a person favoring giving the right to vote to more people. In the 1910s she pushed for the right of women to vote.

The Weils lived in the houses for many years. In 1929, the Solomon Weil House was given to the City of Goldsboro for use as a public library. And in 1971, Miss Gertrude died. This was the first time the ninety-six-year-old Henry Weil House had been vacant.

In 1972, local historic preservationists sidetracked the first attempts to demolish the houses. Four years later the houses were nominated to the National Register of Historic Places. There was hope that placement on the National Register would encourage their preservation. By 1977, both houses were owned by Wayne County and were vacant. The county planned to tear them down to make way for parking lots. What could local preservationists do to save them?

First, they tried to persuade the county commissioners to save the houses. They were, after all, listed in the National Register of Historic Places. They were considered to be important to the entire state because of the activities of the Weil family. The county commissioners, however, were not convinced. Then in 1978, the local preservationists teamed up with a statewide preservation group based in Raleigh. They proposed buying the houses and selling them to private individuals willing to restore them. The county commissioners agreed to sell Henry Weil's house but not Solomon's.

Six months later, two of the county commissioners changed their minds. They insisted again that both houses should be demolished. The local newspaper wrote editorials. It protested that the county commissioners had backed down on an earlier agreement with the historic preservationists. A room full of angry people protested at a public hearing. But the county held firm. It refused to budge.

So the local preservationists went to work politically. In the next election in 1980, several new county commissioners were elected. The new county commissioners agreed to sell the Henry Weil House to the statewide preservation group. And the preservationists were given three years either to move Solomon's house or to have it demolished. The preservationists started looking again for someone to buy and restore Henry's house. Many people considered buying the house. Those potential buyers hesitated because of the uncertain fate of Solomon's house. A group of investors explored moving Solomon's house to a vacant lot across the street and restoring it there. However, everyone kept asking: why do you have to move the house? It made no sense to move the house to a parking lot across the street in order to make way for another parking lot.



The Weil houses were deteriorating and were in poor shape before being bought and restored. The Henry Weil (Above, left) and the Solomon Weil House before restoration (Above, right).

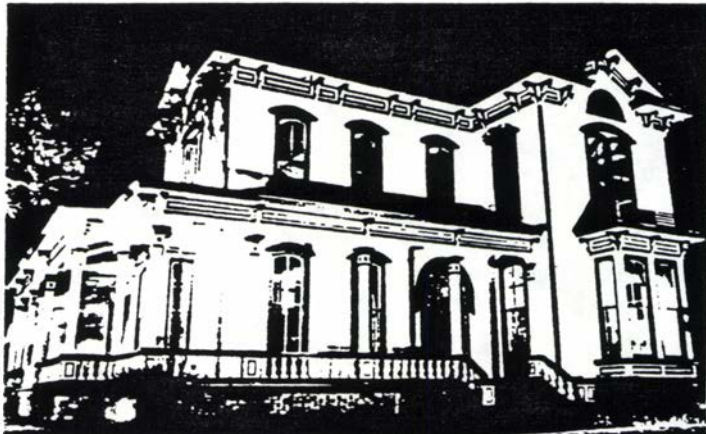
Several of the buyers of the Solomon Weil House, Wilton Strickland, Bertha S. Wooten, and Judy Haverkamp (Above, right), with three Wayne County commissioners on their right. Charles P. Gaylor III, was one of many volunteers from Goldsboro who worked hard to save the Weil houses (Below, right).



Staff photo by Brian Strickland, courtesy of Goldsboro News 7 August



The Solomon Weil House after restoration.



Another election was held in 1984. The Weil houses were an issue during the election. The newly elected county commissioners agreed to sell to the preservationists the land where the Solomon Weil House was located. The house would not have to be moved or demolished. Buyers were found for both houses. And at last, both houses were owned by people who cared about them.

Finally, restoration work could begin. Renovation of the houses has taken three years, and tenants are now being sought to rent the houses for offices or inns. The houses are beautiful, sitting side by side, surrounded by big trees. One house has been painted in its original tan and brown colors. The other house is painted in its 1880s paint scheme: two shades of green and maroon.

What saved the Weil houses from demolition? First, the preservation ethic saved the houses. It is the belief that the houses could and should be saved. Second, patience and persistence saved the houses. The time that elapsed from the first demolition threat to restoration was sixteen years, the age of many high school juniors. During that time the local preservationists never gave up. Third, knowledge about preservation tools saved the houses. The preservationists learned which strategies would work and which ones would not. Then they made good use of them. The local preservation group worked closely with the statewide group from Raleigh. So everyone was working together. Fourth, willingness to get involved saved the houses. The preservationists were willing to get involved politically. They tried to persuade the county and local citizens that the Weil houses were important and worth saving. If they had not been active, the houses would now be long gone. Fifth, money saved the houses. Of course money was necessary to purchase and restore the houses, but years passed in this story before it was needed.

Looking back, it seems like a lot of work to save two houses. Fortunately most projects are not this complicated. Was saving the Weil Houses worth it? Every time one sees them, the answer is yes. For years to come, many people will enjoy seeing those houses that tell us a great deal about the history of our state and give us a lesson in how to fight for something worth saving. ■

Activity: for architectural detectives only!

by Sally Poland

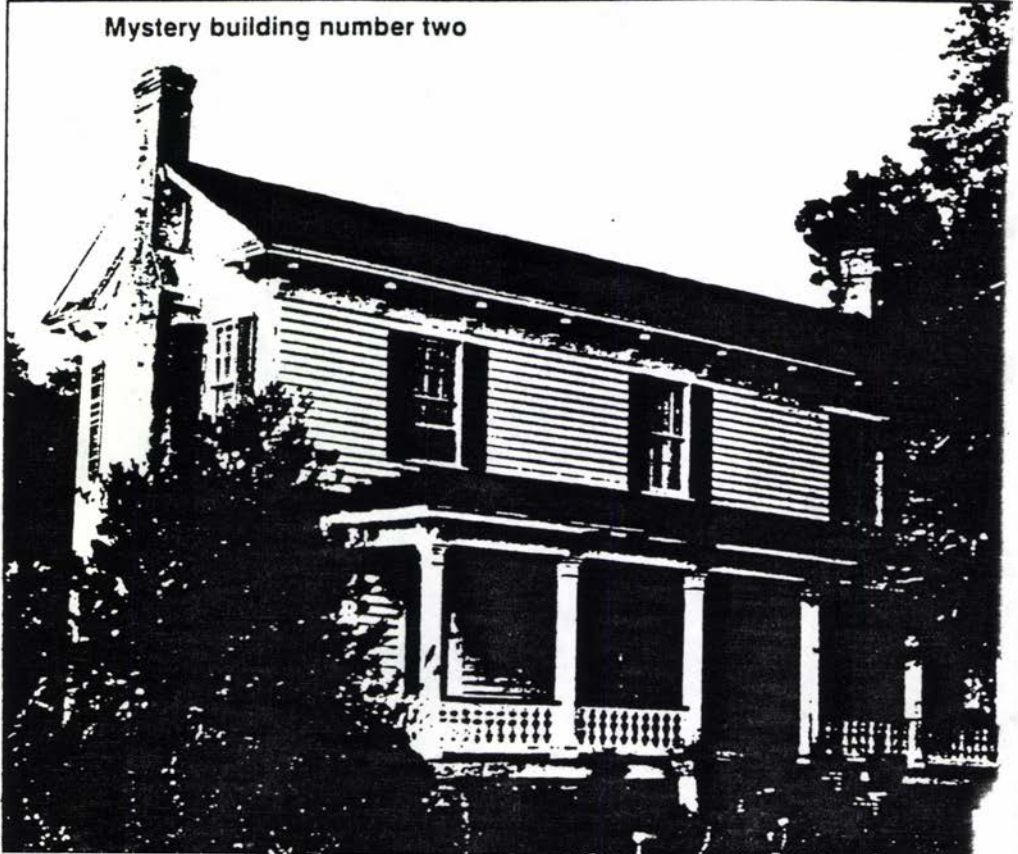
Mystery buildings

Take out your magnifying glass, put on your thinking cap, and prepare to test your detective skills. You have been assigned to crack the case of two mystery buildings. What forms are mystery buildings number one and two? Clue: use what you have learned in the article "Form and Style: The Keys to Architectural History."

Mystery building number one



Mystery building number two



You have been assigned a second case. You must go on this scavenger hunt to find the missing building parts. Look at the architectural details below. Which of these parts are in buildings in this issue? Which of these parts are in buildings in your neighborhood or town? Good luck! ■■

Height



1-story



1 1/2-stories



2-stories

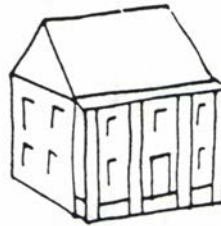
Porches



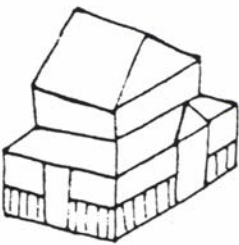
Engaged



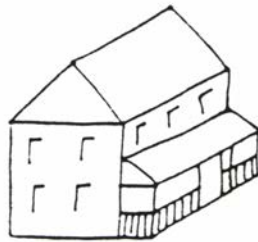
Two-tier



Full-width portico



Wrap-around

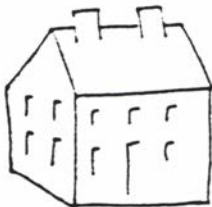


Shed



Central pedimented

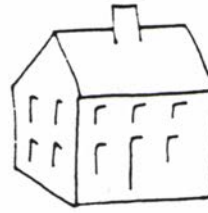
Chimneys



Interior

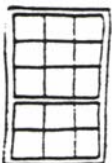


Exterior end



Central

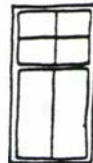
Windows



9 over 6



Arched



Craftsman

Roofs



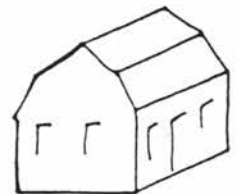
Gable



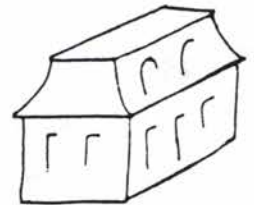
Flat



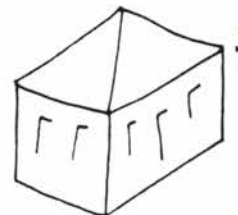
Asymmetrical



Gambrel



Mansard



Pyramidal

Meet the authors



Little



Smith



Swink



Southern



Clauser



Black



Griffin



Howard

Catherine W. Bishir began preservation work with the Survey and Planning Branch, State Historic Preservation Office, Division of Archives and History, Department of Cultural Resources, Raleigh in 1971. After a few months on the job, she asked her boss Jack Zehmer, "Do you ever get over the thrill of going up the driveway to visit a historic house you've never seen before?" "No," said Jack, "You never do." Eighteen years later Catherine hasn't gotten over it yet. She has just completed *North Carolina Architecture* for the Historic Preservation Foundation of North Carolina, Inc. **M. Ruth Little** has never met an old building she didn't like. Although she grew up in a 1950s ranch-style house, an early job recording old buildings led to her career in architectural history. She is coordinator of historic architecture surveys, State Historic Preservation Office. **Margaret S. Smith** teaches architectural history, Wake Forest University, Winston-Salem, and is the coordinator of the N.C. Women's History Project, N.C. Museum of History. Sometimes called the "culture police," **Renee Gledhill-Earley** reviews construction projects submitted to the State Historic Preservation Office. She makes sure that historic and archaeologically

important properties are not damaged or destroyed. Gledhill-Earley lives in a National Register historic district, Raleigh. **Charlotte V. Brown** has studied buildings as long as she can remember. She has worked with buildings, writing nominations for the National Register of Historic Places for the State of North Carolina and the city of Raleigh. She is director, Visual Arts Programs, NCSU, Raleigh. **Rodney L. Swink** is program coordinator, North Carolina Main Street Center, Division of Community Assistance, Department of Economic and Community Development. His interest in preservation comes through his training as a landscape architect, his appreciation for good "mysteries," and a love of history. **Michael T. Southern** is head, Survey and Planning Branch, State Historic Preservation Office. Since 1974, he has participated in field studies of historic buildings in all one hundred counties. Although he is an old city boy, who has never raised anything more than dandelions and crabgrass, farmhouses and farm outbuildings are among his special interests. **Lisa M. O'Neil** served this summer as an intern in the Research Branch, N.C. Museum of History. She is a senior, Duke University, Durham, majoring in history and Spanish. **John W. Clauser,**

Jr., works at a summer job that has lasted for twenty years. He is archaeologist, State Office of Archaeology, Division of Archives and History. What began as a good way to earn money over the summer has turned into several college degrees and a profession. **David R. Black** is architectural conservator, Black and Black Preservation Consultants, Raleigh. He became involved in historic preservation when he decided that teaching or working in a museum was not for him. Explaining what he does for a living is often the hardest part of his job. **Frances Griffin** is coordinator of publications, Old Salem, Inc., Winston-Salem. She has worked at this part-time position since retiring as Old Salem's director of information. Before becoming the director in 1966, she was on the staff of the *Winston-Salem Journal and Sentinel*. She has written several books about Old Salem. **J. Myrick Howard** is executive director, Historic Preservation Foundation of North Carolina, Inc., Raleigh, the statewide preservation group that bought the Weil houses. He has been personally involved in restoring three houses, two for offices and one for his own home. **Sally Poland** is director of education/events, Historic Preservation Foundation of North Carolina, Inc. ■

ACTIVITIES: HISTORIC PRESERVATION IN NORTH CAROLINA

Tar Heel Junior Historian, Fall 1989

This edition of the *THJH* is an excellent opportunity to involve your entire class in history. Determine the interests of your students and help them find a project to complete. Encourage your students to use video cameras, cameras, and their ability to draw, write, or speak to investigate the issue of preservation. There may be a project in your area to which your class can contribute.

Form and Style: The Keys to Architectural History

1. Define:
 - A. Form
 - B. Style
 - C. Facade
2. Describe the Greek Revival style.
3. Complete the following chart using the information on form and style.

Force	Meaning	Impact on form and style
Tradition		
Climate and geography		
Building technology		
Fashion		

Between Four Walls: Public and Private Spaces in Your Home

1. Using the author's definitions, define:
 - A. Public space
 - B. Private space
 - C. Social customs

2. The author describes how space in houses is used. Draw a hall-and-parlor or a more modern house floor plan or picture. Label the public and private areas.
 - A. Entrance hall
 - B. Formal living room
 - C. Large porch
 - D. Back deck
 - E. Outside bathroom
 - F. Inside bathroom
 - G. Family room

3. What social function did a porch serve?

4. Write a humorous column complaining about the loss of the front porch as a social setting. (If this style of writing is unfamiliar to you, read a column by Lewis Grizzard to determine the tone needed.)

5. Draw a floor plan of your home. Mark the public and private spaces by using different colors of highlighters. Compare your floor plan with that of your classmates.

Public Buildings: Something for Everybody

1. How does the author define a public building?
2. Why was or is the county courthouse so important to a county?
3. List five classifications of public buildings found in your community.
4. Research the public buildings in your community. Find out when they were built and how many times they have been replaced.
5. Take pictures of the public buildings in your community. Compare their architectural styles.

Life in the City: Neighborhoods

1. After reading the entire article, define:
 - A. Neighborhoods
 - B. Duplexes
 - C. Suburbs
2. Using the information in the article, complete the following chart.

Living environment	Characteristics
Textile mill village	
Victorian neighborhoods	
Suburban neighborhoods	

3. Create your own chart showing the effect banks and cars had on housing. (Remember when you make a chart to clearly label your headings to reflect the information you expect to be placed on the chart.)
4. Obtain a map of your town/community. List the neighborhoods found on the map. Divide the neighborhoods among groups in your class. Research several of the neighborhoods. Be sure to include when they were built, include why they were built, and take pictures of the houses found in that area.

Your class may want to combine your research and display your findings at a public place in your town.

5. Draw a map of one of the well-defined communities in your area. This map could be a "bird's eye" map or a block map.
6. If you live in a large city, research its first neighborhood(s). If they are still standing, take pictures of them to share in a display.
7. Create a brochure about a historical neighborhood in your area. Consult civic groups for funding for such a project.
8. If you live in a city, research your city's efforts to use its downtown area. Find out what activities your city sponsors to encourage people to visit the downtown area.
9. How does your area show the change from North Carolina as an agricultural state to a more urban one? (Remember that your area may not show the change as much as some other areas.)

Life in the City: Downtowns

1. After reading the article, give the author's definition of a downtown.

2. Why were early downtowns important to North Carolina?

3. The author states three factors that shifted emphasis away from North Carolina's downtowns after World War II. List and explain each factor.
 - A.
 - B.
 - C.

4. What is the North Carolina Main Street program?

5. Write an editorial explaining why you feel your downtown area should or should not be protected.

6. Take pictures of buildings in your downtown area that represent a special architectural style. (If you need help, consult a local architect or preservation society.)

7. Obtain a copy of the cultural activities taking place in your downtown area. Attend one that may be of interest to you. If you do not find any of interest, make suggestions about the type of activity that would interest you.

8. Your town probably already has a downtown revitalization group. Attend one of its meetings to find out what their current projects are.

9. Why do you feel interest is growing in giving new life to downtown areas?

10. Choose a building in your downtown area and write a report about its historical importance to your town.

Life in the Country: Rural Preservation

1. After reading this article, see if you can define rural and urban. (Use a dictionary if necessary.)
 - A. Rural
 - B. Urban
2. What two reasons are given for the lack of rural preservation?
3. List five rural buildings that have little adaptive reuse.
 - A.
 - B.
 - C.
 - D.
 - E.
4. Explain how a revolving fund helps with the historic preservation of buildings.
5. If we allow old buildings in rural areas to continue to be demolished, what damage will we do to our heritage?
6. Take pictures of rural buildings in need of preservation.
7. Inquire into local programs that preserve rural buildings.
8. Visit a person having a building in need of preservation in your area. Ask them to help you compile a list of materials needed to complete the preservation project. Take this list to a building materials supplier. Determine the cost of the materials for the restoration. Could you afford to pay for the project as the owner of the land? (Remember you still do not have an estimate of labor prices.)
9. Prepare a photo essay on rural farm buildings that have undergone change. (Example: log tobacco barns and modern barns.)
10. Call your county government to determine the value of rural land in your county. If you owned one hundred acres of land and a developer wanted to buy them, how do you think you would respond?

How Do You Know It Looked Like That?: Archaeology Aids Historic Preservation

1. After reading this article, complete the following chart.

Type of research	Purpose of the research	Strengths/weaknesses
Architectural		
Historical		
Archaeological		

2. Consult your local preservation society for projects that are being undertaken in your area. See if you can help with the research.

How Do You Save a Town from Being Torn Down?: The Preservation of Old Salem

1. Who were the Moravians?

2. Read about the Moravians in your textbook.
 - A. Why do you think it was important to the Moravian people that Salem be restored?

 - B. Why was it fairly easy to restore Salem to its original condition?

3. Visit Old Salem with your family or class.

4. Why do you think visiting this old town is important to 130,000 people each year?

How Do You Save a House from Being Torn Down?: The Preservation of the Historic Weil Houses

1. Why was the Weil family important in North Carolina's history?

2. Define: suffragist.

3. What five factors saved the Weil houses?
 - A.
 - B.
 - C.
 - D.
 - E.

4. Write an editorial supporting the preservationists' efforts to save the Weil houses.

5. Write a speech you would give to a group to convince them to help you raise money to save the Weil houses.

6. Find a historic house in your town that has been restored. Visit the house. See what process the people followed in saving the house.

ANSWER SHEET

Form and Style: The Keys to Architectural History

- Form* - Overall shape and floor plan; room arrangement.
 - Style* - Doors, windows, porch supports, mantels, and other decorative details.
 - Facade* - Face; front of a building.
- Houses having Greek Ionic or Doric columns, painted white outside and marbled wood-work inside.
-

Force	Meaning	Impact on form and style
Tradition	How it was done in the past.	Carpenters learned one style and continued to build that style.
Climate and geography	Weather in a part of the country.	The size of rooms and windows, and the placement of chimneys depended on the weather.
Building technology	Better and more precise tools for constructing materials were available.	Modern homes could be built more quickly, less expensively, and to the owner's likes.
Fashion	Appearance of a house.	Fashion changed over time.

Between Four Walls: Public and Private Spaces in Your Home

- Public space - Rooms where guests are welcome.
 - Private space - Rooms where guests are not welcome.
 - Social customs - Ways people act in public settings.
- Answers may vary.
- Porches served as areas for people to socialize.
- Answers may vary.
- Answers may vary.

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2. Answers may vary.
3. Porches served as areas for people to socialize.
4. Answers may vary.
5. Answers may vary.

Life in the City: Neighborhoods

1. A. *Neighborhoods* - Sections of towns or cities that have an established set of boundaries, whose buildings have common architectural features, and whose inhabitants have common interests.
- B. *Duplexes* - Two apartments built to look like one house.
- C. *Suburbs* - Residential areas away from downtown and outside the city.

2.

Living environment	Characteristics
Textile mill village	Created by mill owner; most of the houses looked alike; sometimes served by a church, general store, and post office.
Victorian neighborhoods	Created by land speculators; houses may not have all looked alike; had modern conveniences; might have community schools nearby.
Suburban neighborhoods	Residential area away from downtown, usually outside the city; serviced by shopping centers.

3. Answers may vary.
4. Answers may vary.
5. Answers may vary.
6. Answers may vary.
7. Answers may vary.
8. Answers may vary.
9. Answers may vary.

Public Buildings: Something for Everybody

1. A public building is financed with public funds and constructed by a government to benefit the public.
2. The county seat benefited financially from the courthouse. The courthouse showed the county's prosperity and progress. It further symbolized the court's responsibility to enforce laws and to see that the citizens received justice.
3. Answers will vary but should include city/town halls, fire stations, schools, police departments, community buildings.
4. Answers may vary.
5. Answers may vary.

Life in the City: Downtowns

1. *Downtown* - Located in the center of a town or city; area of business, government, and legal dealings.
2. Early downtowns were places where business affecting the daily lives of the people was transacted. Due to lack of transportation, the businesses needed to be close together. Downtowns were the center of activity.
3. A. Need to create affordable housing: people moved farther away from downtown to find cheaper housing.
B. Interstate highways: transportation to and from all parts of the country was more accessible to more people.
C. Mass production and the baby boom: More goods were demanded and in order to meet this demand more factories were built. As people had more children, they felt the need for larger homes and lots.
4. The North Carolina Main Street program works with cities and towns to help them preserve their downtowns.
5. Answers may vary.
6. Answers may vary.
7. Answers may vary.
8. Answers may vary.
9. Answers may vary.
10. Answers may vary.

Life in the Country: Rural Preservation

1. A. Rural - Belonging in the country or characteristic of the country.
B. Urban - Belonging in the city or characteristic of the city.
2. There is no economic demand for the rural buildings, and there is little adaptive reuse of the buildings.
3. A. Farm houses
B. Tenant houses
C. Barns
D. Log tobacco barns
E. Abandoned churches
F. Country stores
4. Money is given to people interested in restoring rural buildings for the purpose of living in them. Tax reductions can be given to these people.
5. Answers will vary but should include that we will lose our sense of our past or the way tasks were carried out.
6. Answers may vary.
7. Answers may vary.
8. Answers may vary.
9. Answers may vary.
10. Answers may vary.

How Do You Know It Looked Like That?: Archaeology Aids Historic Preservation

1.

Type of research	Purpose of the research	Strengths/weaknesses
Architectural	Determine what changes might have been made to the house over the years.	Strength: Easy to see a building's interior and exterior. Weakness: Changes may not be easily seen.
Historical	How/why was the building important to the history of the area?	Strength: People record observations on paper. Weakness: Findings may not be accurate; historical material may not be available.
Archaeological	To look underground for clues to changes that may have occurred.	Strength: Objects in ground can be found after excavation. Weakness: Can only offer an incomplete picture about what was above ground.

2. Answers may vary.

How Do You Save a Town from Being Torn Down?: The Preservation of Old Salem

1. The Moravians were eastern Europeans who came to America seeking religious freedom and were some of the first settlers of piedmont North Carolina.
2. A. The Moravians established Salem as the religious center of their colony in North Carolina. Although the town of Salem was not populated in the 1940s as it had once been, the Moravian church was still strong in the area. They did not want their heritage destroyed.
B. The Moravians kept very detailed maps and records of the original buildings in Salem.
3. Answers may vary.
4. Answers may vary.

How Do You Save a House from Being Torn Down?: The Preservation of the Historic Weil Houses

1. Solomon and Henry gave money to many important causes in North Carolina. Gertrude was a leading suffragette.
2. *Suffragist* - Someone who believed women should have the right to vote.
3. A. Preservation ethic.
B. Patience and persistence.
C. Knowledge about preservation tools.
D. Willingness to get involved.
E. Money.
4. Answers may vary.
5. Answers may vary.
6. Answers may vary.