

University of Alabama, Tuscaloosa, AL 35487-0342
Alabama Heritage
from a photograph by Chip Cooper
Illustration by Rachel Dobson

Restoration from various locations Jones & Harrison, D.C. - Humes



1983 -
95

107 N. J.
Rothman 96A

Belle Mont, c. 1828

Colbert County

107 N. J.
Rothman 96A



Should have balustrade at
1st fl. portico also, per
evidence at 37th - 173

BELLE MONT

1988 postcard

Jan 93
H. A. A. A.
Annual Submit

**RESTORATION OF THE CIRCA 1828 BELLE MONT HOUSE
Tuscumbia, Alabama**

By 1983, the isolated c. 1828 Belle Mont house, located on a rural hilltop, had been abandoned and overgrown for decades. The southwest wing had partially collapsed due to unstable soil at that wing. Extensive vandalism had resulted in smashed doors and sashes. No single sash or glass pane was intact. The portico was in a state of imminent collapse. Yet the house was of an unusually sophisticated design, carefully detailed, and constructed of fine rot- and insect-resistant heart-pine. The house was also virtually completely intact in its historic configuration and details because it had never been remodeled and never had an electrical, plumbing, or mechanical system installed. Remodeling is the greatest destroyer of historic buildings. The vandalism and neglect had caused great harm, but all the clues were present.

To further assist in the restoration, the house was documented in the 1930's by the Historic American Buildings Survey (two sheets attached).

The house was restored to museum standards. Loose plaster was re-attached rather than knocked-off since 1828 plaster is unlike today's, and the object was to preserve as much original material as possible, together with the historic paint evidences. Broken elements were repaired rather than replicated in order to preserve the maximum amount of the c. 1828 material. Missing wooden elements such as sash-muntins were replaced with heart pine. Gouged doors and trim had tightly-fitted, minimum size "dutchmen" of matching heart pine inserted.

In 1983, the house and some acreage were donated to the Alabama Historic Commission. The restoration, about 80% completed in ten years and six work-phases, was executed for the Alabama Historic Commission and the house is now open to the public on a limited basis.

JFH, RCH
H Jones

**Belle Monte
Restoration of the circa 1828 house
Tuscumbia, Alabama**

By 1983, the isolated c. 1828 Belle Mont house, located on a rural hilltop, had been abandoned and overgrown for decades. The southwest wing had partially collapsed due to unstable soil. Extensive vandalism had resulted in smashed doors and sashes. No single sash or glass pane was intact. The portico was in a state of imminent collapse. Yet the house was of an unusually sophisticated design, carefully detailed, and constructed of fine rot- and insect-resistant heart pine. The house was also virtually completely intact in its historic configuration and details because it had never been remodeled and never had an electrical, plumbing, or mechanical system installed. The vandalism and neglect had caused great harm but all the clues were present.

The house was restored to museum standards. Loose plaster was re-attached rather than knocked-off since 1828 plaster is unlike the modern plaster, and the object was to preserve as much original material as possible with the historic paint evidences. Broken elements were repaired rather than replicated in order to preserve the maximum amount of the original material. Missing wooden elements such as sash-muntins were replaced with heart pine. Gouged doors and trim had tightly-fitted, minimum size "dutchmen" of matching heart pine inserted.

In 1983, the house and some acreage were donated to the Alabama Historic Commission. The restoration, about 85% completed in ten years and six work-phases, was executed for the Alabama Historic Commission and the house is now open to the public on a limited basis.

Jones & Herrin has served as the prime firm. Engineering services including mechanical, electrical, plumbing, structural, and civil were provided by consulting engineers.

Owner: Alabama Historic Commission
Bob Gamble
(205) 242-3184
Contractor: B.H. Craig Construction
Cost: \$450,000

"Brick Annual" competition - 1989
General Shale Co.
(won award)

SLIDE NOTES

This house, Belle Mont, was built in circa 1828 and was recorded on the 1936 Historic American Buildings Survey. It is located on a wooded rural hilltop south of Tuscomb, Alabama, and was a plantation house overlooking its surrounding fields.

Belle Mont is an unusually refined and sophisticated example of Palladian-influenced Federal Period architecture. Its two-level classical portico, tall central mass and low flankers appear to be inspired by the 16th century architect Andrea Palladio's plate 36, book 2, in The Four Books of Architecture, as are many Federal Period houses. The proportions and detailing of its delicate trim is a cut above the usual houses of the period. The "U" shaped south-facing rear courtyard makes effective use of passive-solar energy and windbreakers, and for summer, every room has windows on 2 to 3 walls for good cross ventilation. The designers and builders are unknown, but it is obvious that the designer was more learned and talented than usual.

The southwest wing was built on unstable ("plastic") soil. The house probably began settling shortly after it was built. By the mid-20th century there was serious settlement and the house had been essentially abandoned except for vacation use. Sometime before 1983 the S.W. chimney fell, crashing through the floor and into the basement below. Large portions of the west and south walls of the S.W. wing also collapsed, leaving this entire wing barely supported on a slender "ell" of brick at the S.W. corner. All six chimney shafts had collapsed down to the roof level. The house had by 1983 been heavily vandalized, with not one intact window sash or pane of glass remaining. The walnut stair balustrade had been sawn off and stolen. The marble mantels were gone. Graffiti was on every wall surface. Many doors had been kicked-in. All locks were stolen. The metal roof was a rusty sieve with much plaster damage. The portico was on the verge of collapse.

However Belle Mont was an excellent candidate for accurate restoration by its new owner, the Alabama Historical Commission, because it had never been remodeled or modernized. The missing elements were represented by surviving fragments and the 1936 HABS photographs and measured drawings. Thus the Alabama Historical Commission undertook a careful restoration, contingent on sporadic and piecemeal funding, that is now about 75% complete. Belle Mont again is a fine example of early 19th century architecture and serves as the Quad-Cities area and the State as a house museum representing life and architecture of the early 19th century.

SLIDE DESCRIPTIONS

1. Historic American Buildings Survey plan drawn in 1936.
2. Historic American Buildings Survey front elevations drawn in 1936.
3. East wing in 1983.
4. S.E. room in 1983.
5. West basement in 1983 (chimney collapsed through floor).
6. S.W. wing in 1983 (collapsed brick due to unstable soil).
7. S.W. wing restored (compare w/slide 6).
8. Cornice, blinds, sash and brick restored (most jack-arches were partially collapsed).

9. Lower 3 courses = tuck pointed to match existing (upper 4 courses) in lime mortar, color and joint profile.
10. Portico in 1983.
11. Restored portico in 1988 per site evidence & HABS photos & drawings.
12. Restored portico in 1988.
13. Restored portico in 1988, from second floor.
14. Vandalized entry hall, stolen balustrade.
15. Restored balustrade per HABS photos & drawings & site remnants.
16. Restored sash (dark wood is original, light wood is new replications where muntin bars were destroyed).
17. Repaired floor using 19th century dense heart pine to match (dark wood is the repaired areas).
18. Repaired door before "graining" is applied. Light wood is new matching dense pine at vandals' gouges.
19. Restored plaster, interior trim, floor, sashes etc. Colors are original c.1828 as researched on-site by George Fore, historical paint analyst.
20. Restored plaster, interior trim, floor, sashes, etc. Colors are original c.1828 as researched on-site by George Fore, historical paint analyst.

**c. 1828 BELLE MONT RESTORATION
Tuscumbia, Alabama**

Slide Description
(slides are numbered)

1. Rear southeast wing before restoration
2. North portico before restoration
3. North portico after restoration
4. Collapsed southwest chimney before restoration
5. Partially collapsed southwest wing before restoration
6. Restored southwest wing
7. Restored window jack-arch, blind, sash and cornice (typical)
8. Vandalized stair hall, stolen balustrade
9. Restored (except wall paint) stair hall and balustrade
10. Upper stair hall room before restoration (compare with previous slide - typical condition)
11. Restored southeast room (typical)
12. Restored southeast room detail (typical)
13. Restored exterior

Clem Labine's
(See Inside)

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SourceList for Traditional
Bathroom Fixtures
PAGES 9 & 10

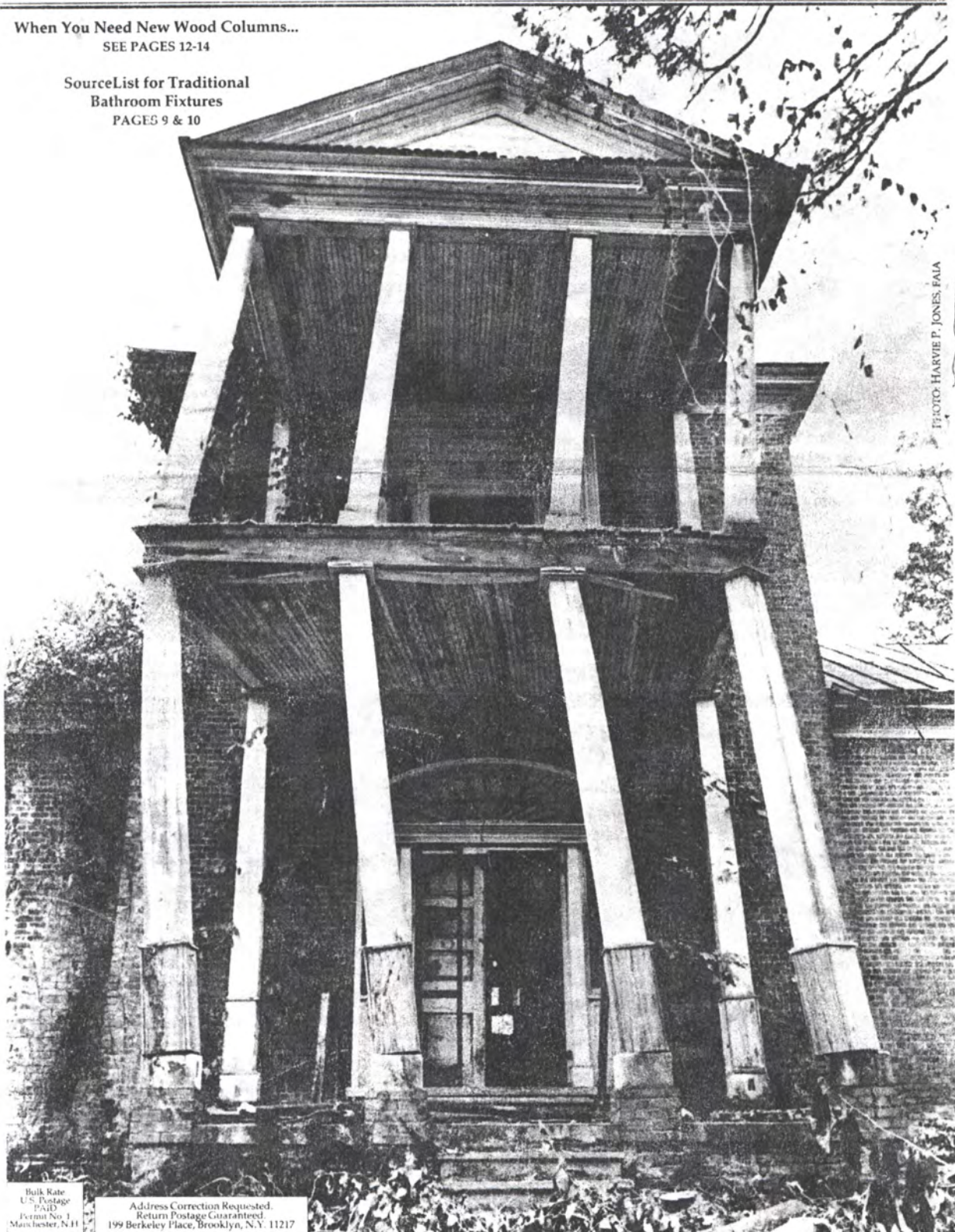


PHOTO: HARVEY P. JONES, FAIA

S. 1828 BELLE MOUNT (COLUMBIA, MD) - PHOTO 1983
BEFORE RESTORATION BY JONES & HEWEN, ARCHITECTS
(SEE INSIDE)

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traditional building profile

Old Buildings Teach Him New Tricks

Surprisingly, you don't need a split personality to be a top preservation architect and a leading designer of contemporary buildings.

By Clem Labine

Harvie Jones, FAIA, is the first to admit he had no formal training in preservation. "Like everyone who went to architecture school in the Brave New World of the early 1950's, I had no exposure to restoration and preservation. What little architectural history that was taught skipped from Baroque to the roots of modern architecture."

So how does a conventionally trained architect, who's designed hundreds of modern buildings, also become one of the South's leading preservation architects? By chance, as it turns out.

Harvie Jones and William Herrin set up shop as Jones & Herrin in Huntsville, Alabama, in January 1967 — 14 years after Harvie graduated with his B. Arch. from Georgia Institute of Technology. Huntsville, established in 1805, was in the middle of an incredible building boom. Up until the late 1950's, Huntsville was much like other quiet southern towns, with its courthouse square anchoring a core of solid 19th-century buildings. But NASA's Marshall Space Flight Center, established in Huntsville in the early 1960's, changed all that. Huntsville was suddenly propelled into the high-tech space age, bringing with it a surging demand for building space.

"A building of any period, old or recent, deserves to keep its own character."

As Huntsville's population exploded from 20,000 to 180,000, Jones & Herrin found itself busy designing contemporary buildings for a variety of industrial and institutional clients. (The need for additional space was so sudden that most expansion took place at the periphery, leaving the old central core largely unscathed. So when the preservation ethic took hold in the 1970's, Huntsville had most of its architectural heritage intact for restoration and adaptive re-use.)

It was in 1970 that Harvie's world changed dramatically. The firm was asked to work on a museum project that required detailed knowledge of the region's Federal period architecture. Since there were few textbooks to fall back on, Harvie started studying and photographing Federal period buildings in the area. Hardware, molding profiles, tool marks, joinery, and framing methods were all meticulously recorded . . . becoming, in essence, Harvie's course in Historic Preservation 101.

What started as a one-time research study has turned into an ongoing mini-HABS project. Harvie has accumulated a library of over 5,000 annotated photographs of more than 200 historic structures. Used primarily by Jones & Herrin for preservation projects now, the photos will eventually be placed in an archive where they will be available to other preservationists.

Becoming A Full-Time Avocation

Having dipped his toes in preservation waters, Harvie soon found himself awash in historical activities, both volunteer and professional. He has served 11 years in various capacities on the Alabama Historical Commission. He chaired the national AIA Committee on Historic Resources in 1980, and has served in

various other capacities on the committee since 1973.

Concurrently, he chaired the AIA Alabama Council on Historic Resources from 1973 to 1983. During that time he helped write and produce 5 audio-visual programs on historic architecture, which have been seen by over a quarter million viewers.

He also initiated the effort that formed the Historic Huntsville Foundation, and served as its first Chairman. And he's been a member of the Huntsville Historic Commission since 1972.

Space-Age Preservation

Appropriately, Harvie Jones has been able to apply some of Huntsville's space-age technology to preservation. Working with technicians of the Image Processing Staff at the Jet Propulsion Laboratory, Pasadena, Calif., he developed a technique for using computers to enhance historic photographs to disclose building details that can't be discerned by any other method.

The firm has also used its CADD system to study adaptive use ideas for an 1885 National Register mill building of 300,000 sq. ft. — an ideal job for CADD since it involved simple, highly repetitive spaces.

One of Jones & Herrin's most interesting on-going projects is the c.1828 Belle Mont house near Tusculumbia, Ala., owned by the Alabama Historical Commission (see photos on p. 1 and below). The house, which had been abandoned for several decades, is now being restored as a house museum.

When Jones & Herrin started the job in 1984, Belle Mont was completely overgrown with vines, trees were sprouting from its foundation, and one of the wings had partially collapsed. The house had been vandalized for years; not a single intact pane of glass or sash remained. Even though most people thought the house was beyond repair, to Harvie



Harvie Jones records a muntin profile in the 1848 McDowell house in Huntsville to add to his personal archive of documented historic buildings.

Jones it was an excellent candidate for accurate restoration because it had never been remodeled.

The immediate challenge was to install temporary supports to forestall the imminent collapse of the Palladian two-tier portico, which could have gone down in the next high wind. Four years of

continued on page 20



Although derelict, the c.1828 Belle Mont house was an attractive candidate for restoration because it had never been remodelled.



The Belle Mont portico was pulled back from the brink of collapse. Wherever possible, original material was kept — and repaired or patched as necessary.

Man - June 1984
V. 2, No 3

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Harvie Jones
continued from page 3



Jones & Herrin designed this building for the Huntsville/Madison County Chamber of Commerce. The client wanted a building that was modern yet conveyed a sense of tradition. The columned portico and textured brickwork exterior suggest continuity with Huntsville's 19th-century structures.

painstaking work now have the house about 80% restored.

Harvie's approach to restoration is to leave as much original material as feasible, patching in only where necessary. But that approach can be labor-intensive. "We were lucky to find a committed and skilled contractor, as well as similar subcontractors and craftsmen to work on Belle Mont," says Harvie. "Jaynes Millwork of Florence, Ala., was particularly skilled at keeping every intact component and repairing damaged items with minimal intrusion on adjacent surfaces."

Not A Preservation Practice

Those who know Harvie Jones' reputation as a restoration architect are surprised to find that preservation is just a small part of the firm's practice. "Actually, only 400 of our 1,950 projects have involved preservation," he notes.

But the physical location of Jones & Herrin reinforces the illusion that it's a preservation firm. Their 24 employees are housed in a downtown National Register structure that dates to the 1870's, with c.1920 alterations and a 1985 Tax Act renovation for the firm's offices. Jones himself lives in a 1929 Mediterranean style house in one of Huntsville's three historic districts. Commuting to work involves a walk

of six pleasant blocks past buildings dating from 1814 to the 1920's.

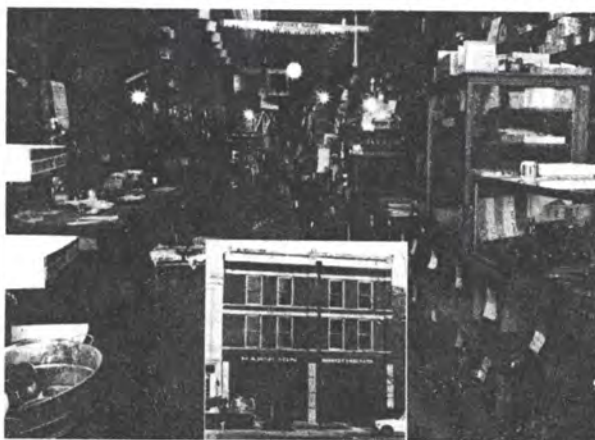
"Our firm enjoys doing modern buildings as well as preservation projects," declares Jones. "Handling the two types of architecture isn't at all schizophrenic; for me, it's an exhilarating change of pace." One of their current projects, for example, is a glass-walled, six-faceted, seven-story office building for Wyle Laboratories — a large research and testing firm.

But preservation work has definitely influenced Jones & Herrin's new buildings. "The presence of these old buildings, some of them dating to 1814, has shown us what wears well over time, both technically and aesthetically. For one example, bricks that are aged and patinated tend to look even better than when new, whereas many slick modern materials look dilapidated when they age. And old buildings have many lessons to teach about human scale, warmth, and friendliness."

Jones summarizes the firm's philosophy this way: "A building of any period, old or recent, deserves to keep its own character. We are pleased that we've preserved and recorded some of the good work of our predecessors. And we like to hope that, in the future, architects will deem some of our own work worthy of preservation." ♦

Paradise For Hardware Store Junkies

Lynn Jones, wife of Harvie Jones, is also active in preservation as a board member and past chairman of the Historic Huntsville Foundation. This group, among its many activities, several years ago bought Harrison Brothers hardware store on Courthouse Square — a business that was virtually unchanged from the turn of the century in both structure and merchandise. (The building dates from 1836, with a turn-of-the-century facade.) The Foundation operates the store as a combination hardware store and gift shop. But hardware store enthusiasts will be happy to hear that hardware items outsell the gift items by quite a margin.



BELLE MONT

1993
Silent with Love
Bar Gump

Katherine Jones Winston died on July 25, 1884, at the age of 88. Her death came twenty-two years after that of her husband, Isaac Winston, a Spring Valley planter who was the second owner of Belle Mont. Her obituary appeared in the *North Alabamian* on August 1, 1884, stating that she "came to this vicinity in its early settlement, where she has lived in affluence, surrounded by loved ones, and having raised a family of five daughters and one son. She died a Christian, a consistent member of the Episcopal Church. One by one those of the old regimen are passing away, until very soon the present generation will have none of them left in our midst to remind us of the memories of 'auld lang syne,' the days of social joys and pleasures in this happy valley half a century ago." ❖ In its prime, Belle Mont often was the site of unparalleled social events, with parties and barbecues that lasted for days. Life in the house was congenial, and it welcomed friends and family for occasions ranging from the small to the grand. ❖ One of the last grand events occurred in 1882. Kate Winston Burt, great-great-granddaughter of Katherine Winston, was to be married.

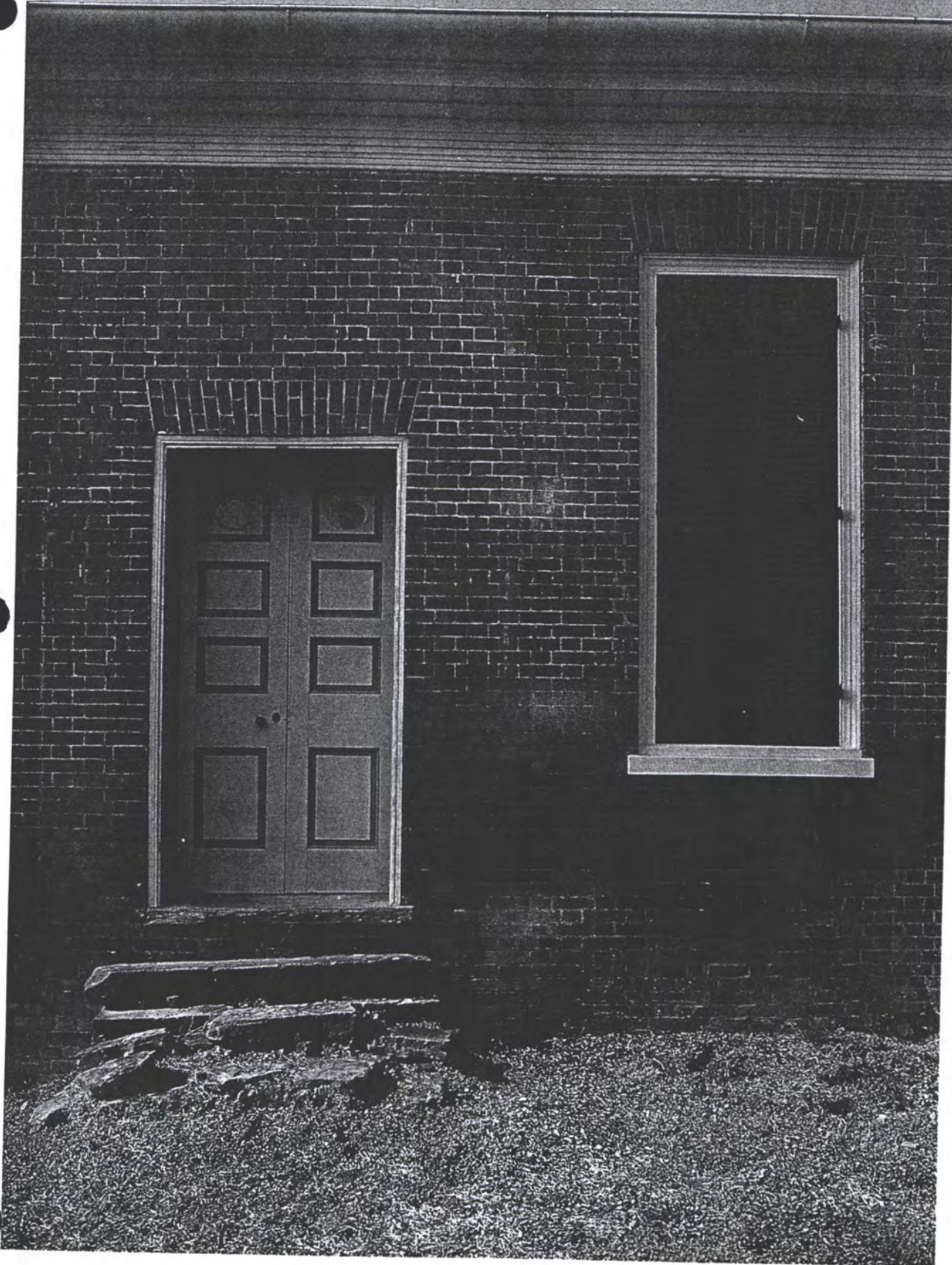


Her fiancé was George Martin Garth, a wealthy planter from Courtland's Bonnie Doone Plantation. Kate had been born and reared in Belle Mont, and her marriage there was to be an occasion worthy of the place she held in the family. Garth chartered a railroad engine and two private cars on the Memphis and Charleston line to bring his Courtland family and friends to the event. ❖ They weren't to be disappointed, recounts Roger MacNiece, current curator of the home. Guests assembled in the courtyard—a back area enclosed with lattice work—and spilled over into the back yard where they, along with Miss Kate's eighteen attendants, witnessed the vows recited in the loggia. Food was catered by the Cayoso Hotel in Memphis, with ice cream transported all the way to Belle Mont

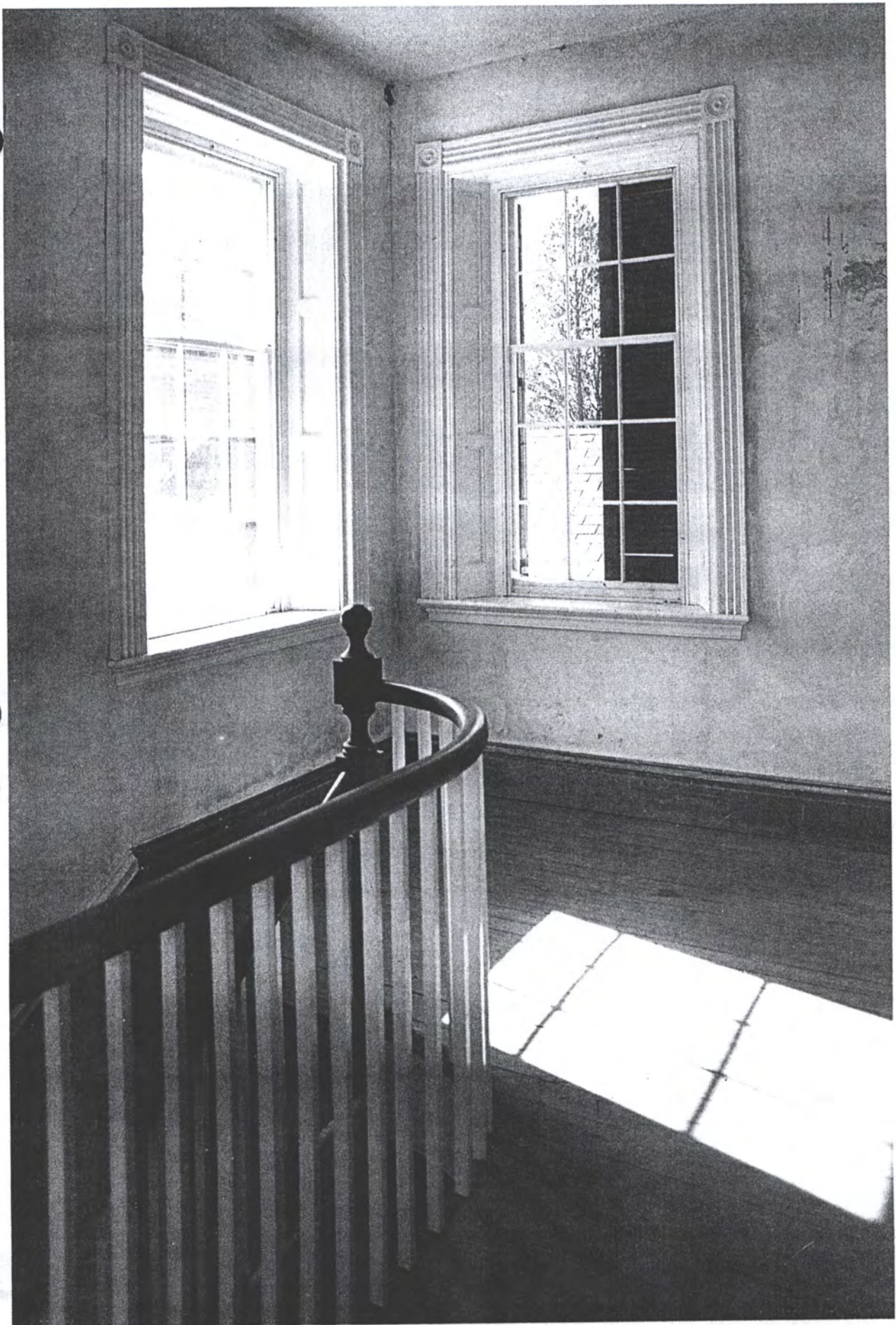
by rail. An Italian orchestra from Charleston, South Carolina, entertained the guests. It was a day to live in the memory of Spring Valley. ❖ Not all events were so spectacular. The bride that day was to live to be 103, and she loved to recount stories of her youth at Belle Mont. MacNiece recalls her fondness for the courtyard, in appearance very much like a private room in the house, which was the way it was used. There her family received guests, and there they would enjoy many of the routine chores of life, shelling peas, snapping beans, and carrying on other daily activities from early spring through late fall. ❖ Belle Mont was rescued from utter ruin by the Alabama Historical Commission in the 1980s, when its restoration was begun. MacNiece, the principal on-site executor of the restoration process, works tirelessly on rebuilding the house and avidly keeps its many memories alive. He fondly recounts Miss Kate's stories about the plantation and its buildings as if she had been a relative. In calling forth innumerable facts and anecdotes from his mental catalogue of Belle Mont, he notes that the house once had an avenue of thirty slave houses on its east side, with 133 slaves to do the plantation work. He also allows, with an apparent mixture of pride and resignation, that he is the "only one left."

CEDAR LANE AND HOUSE





ENTRANCE AND CLOSED WINDOW



SUNLIGHT ON UPPER FLOOR



ANNA MAE BELL HOUSE
ca 1890 • Dallas County



BELLE MONT
ca 1825 • Colbert County



BELVOIR
ca 1855 • Dallas County



BETHEA-ST
ca 1844 •

As former slaves left the post-Civil War landscape for the tenuous promise of a better life "in town," streets of modest two- and three-room dwellings grew up on the fringes of almost every county seat and community of any size across the Deep South. Usually within walking distance of a mill or a lumber yard, or of pleasant, tree-lined streets where desultory employment might be found in some white household, most of the houses were mere shanties—brightened perhaps by a patch of sunflowers or a pot of geraniums. A few, however, managed to take on some rudiments of style.

One of these is the Bell house, a T-shaped structure originally of four rooms, in the spirit of a standard Victorian-era cottage. Narrow porches lightly fringed the gingerbread face each street from the corner lot where the house sits. And from beneath a gable which must once have sheltered the parlor, a pair of arched windows looks out over the more important thoroughfare.

But it is the treatment of each street facade that is altogether novel. Standard tongue-and-groove boarding plays diagonally across both fronts, first in one direction and then in another, above a continuous dado-like border. Over the double parlor windows themselves, a trio of crudely arched panels provide a sort of naive accent mark. The impact of this delightful little house, with its free-spirited cosmetic treatment, is all the greater for being so unexpected.

Architecturally, Belle Mont is a house quite unlike any other in the Deep South, a house offering tantalizing clues that its design may somehow be linked with Thomas Jefferson. Of course the overall massing of its facade—a tall, narrow central block with lower wings—appears now and again from the Potomac to the Mississippi. The format is a legacy of the Palladian classical ideal that dominated both English and American architectural thought, including Jefferson's, during the 18th and early 19th centuries. But here on an Alabama hilltop, other features incorporated into the standard pattern suggest a more direct connection to the Sage of Monticello.

First there is the floorplan itself: a series of large, high-ceilinged rooms wrapped around a rear courtyard. A similar plan occurs in an unidentified sketch among Jefferson's papers at Harvard. Then, as at Monticello, there is the spatial primacy given the entrance hall. At Belle Mont the hall takes up the entire main block, with an angular stair, suppressed in one corner, rising to a single strange, airy, sunlit room above. It is an eccentric plan, such as Jefferson might have relished. Finally there are the odd, elliptical panes in the tall side-entrance doors: rare if not unique in the lower South, but appearing on Jefferson's University of Virginia campus.

Could Belle Mont's first owner, Alexander Mitchell, have conferred with Jefferson when he began to imagine his Alabama plantation home, perhaps as early as 1818? Reared just a short distance from Monticello, Mitchell frequently traveled back home to Virginia. And could he have induced some of the Monticello-trained carpenters and brickmasons about Charlottesville to come south to build his house for him? Probably we will never know. Meanwhile, superb craftsmanship speaks for itself, and Belle Mont mutely guards the secret of how its enigmatic design came to be.

While the year "1825" is affixed to the downspouts, stylistic evidence indicates that this house as it presently stands dates from the 1850s. To be sure, portions of a smaller and earlier dwelling may have been cleverly concealed by a massive rebuilding. More than likely, however, the date refers to the year when Judge Reuben Saffold first settled here at his plantation seat, Belvoir.

As is often the case with old houses large and small in this part of Alabama, the main porch—here a monumental classical portico set beneath a sloping hipped roof—is arranged "Carolina" style. That is, each of the six slender fluted columns across the front of the house rests upon its own freestanding brick base, or pier. Positioned behind the columns on a separate foundation is a high, deck-like porch, once enclosed by a jigsaw-cut wooden balustrade matching that of the upper balcony.

Recessed within a finely paneled surround, the main doorway opens into the usual wide through-hall with a pair of rooms to either side. Ceiling medallions and wide crown moldings stand in bold relief against smooth expanses of plaster, while stair railing and octagonal newel post, baseboards and doorfacings all possess the heavy plainness so often seen in large rural southern houses of the 1850s.

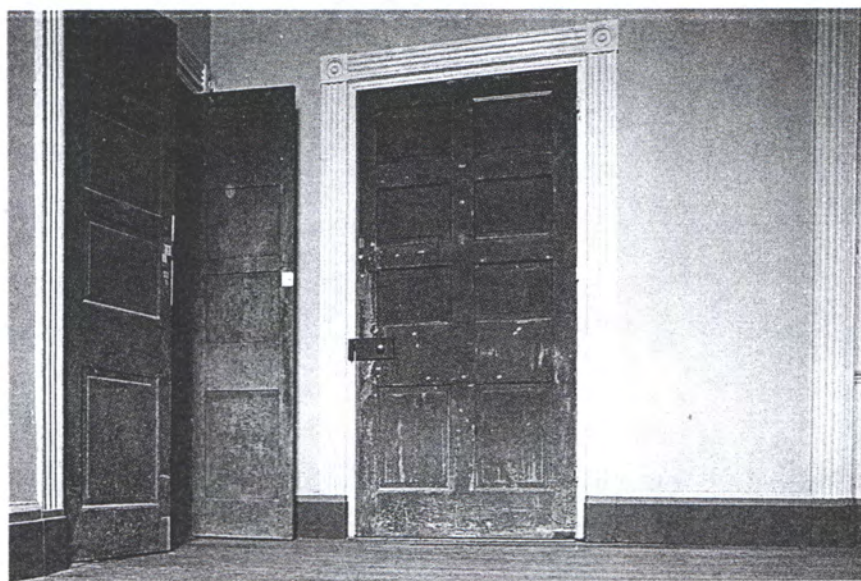
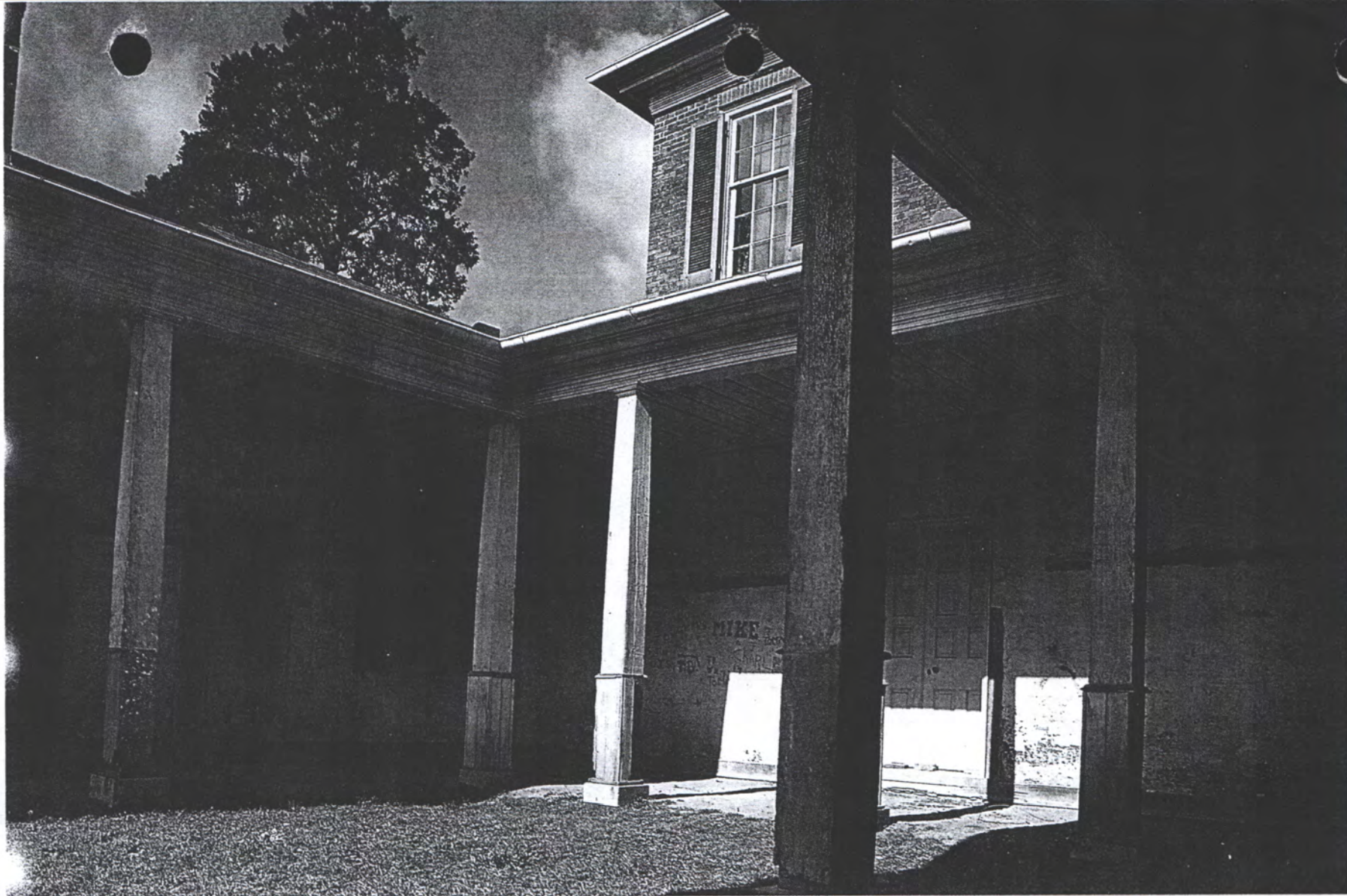
Dependencies, including an ancient privy, are scattered to the sides and rear, while further away, a rusty iron fence encloses an overgrown family burial plot.

Retrieved from the mid-1980s, the traditional "T"-high, one room patternbook-derived of its day. A well with abbreviated Ionic the house, break Greek Revival pediment. On the other columns of the tall, curiously understated to accent the vertical above and below ways, with only six but they stand out of rich red brick design of similar scale, appear *Practice of Architecture* and this may have which the treatment adapted.

Some hand and centerpieces. Yet the stair is a straight run from hall to the two rooms. A two-room first semidetached kitchen long back porch rooms and two bedrooms during the 19th conditions and some made during restoration respected the original house.

In a region where attention was nearly universal in the early days since "the brick house."

1993
Bob Gamble



W. H. RYAN, ARCHT. COURTYARD, COLLEGE, FALL AND WINTER, 1910

Preservation books offered at bargain rate

Charles Hosmer's *Preservation Comes of Age* is currently being offered by the University of Virginia Press at a fraction of its original cost.

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1992 Heritage calendars are now available

Relive Alabama's vibrant past with the 1992 Alabama Heritage calendar featuring 13 of the state's most elegant 19th-century homes. From Florence to Mobile, stately homes and their dramatic architectural details are captured by Heritage chief photographer Chip Cooper.

Sturdivant Hall, pictured, features a corkscrew stairway that leads to a rooftop observatory. Built c. 1853-55, Sturdivant Hall in Selma is one of Alabama's most sophisticated expressions of Greek Revival architecture.

The 1992 Alabama Heritage calendar, generously sized at 11x14 inches, is available for \$11.95, plus \$2 postage. Send mail orders to: Alabama Heritage, Box 870342, University of Alabama, Tuscaloosa, AL 35487, or call (205) 348-7467.



Selma's Sturdivant Hall is one of the elegant 19th-century homes featured in the 1992 Alabama Heritage calendar.

Restoration Arch. - James J. Herrin - H Jones

Rock Headley restores Belle Mont

The following is excerpted from an article by Terry Pace, features editor of Florence's Times Daily.

TUSCUMBIA — Rock Headley is no stranger to historical preservation.

In fact, the elegance and grandeur of Headley's artistic expertise have enhanced the woodwork in a number of the

At the Properties

country's most treasured pieces of architecture.

For almost a decade, Headley has been a specialist in the field of decorative interior painting, lending his talents to preservation projects that challenge the artist and his meticulous brush strokes to restore woodwork to its original color and texture.

"There are not that many people who do it professionally," according to Headley, who lives and works in Cincinnati, Ohio, but spends most of his time traveling throughout the South, contracting his services for preservation projects in states like Alabama, Mississippi, and Louisiana. "I do a lot of work for decorators, as well as preservation jobs in museum homes."

Headley (accompanied by his wife) recently spent two weeks in a remote section of Colbert County, completing the latest phase of the ongoing restoration of the historic Belle Mont plantation located just west of U.S. 43, three miles south of Tusculumbia. . .

Historians and preservation architects rank Belle Mont as one of the South's

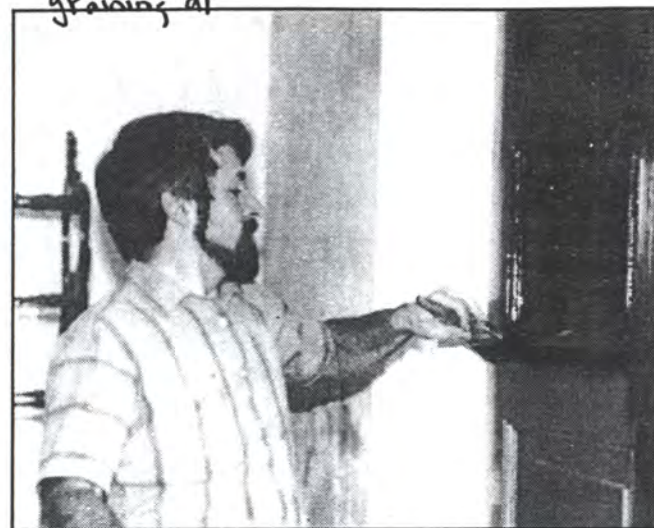
most outstanding examples of the Palladian style of design originated by the Italian Renaissance architect, Andrea Palladio (1508-1580). The Palladian design concepts were later embraced by one of Palladio's most studious disciples, Thomas Jefferson. Characteristic features of the Palladian style — quality brickwork, contrasting wood trim, a narrow two-story central section with flanking one-story wings, a classical front with a full-height colonnade or two-tiered portico, a U-shaped rear courtyard enclosed by extended wings, and a rectangular entrance salon — were incorporated into many of the third president's own distinguished experiments in architecture.

"This house is unique," observed Headley, who researches architectural styles and analyzes wood textures and original colors for every project he undertakes. "I never really knew that much about the Jeffersonian style of architecture, and the way they took off on it here. It's been a learning experience for me."

Headley's task at Belle Mont was complicated by years of neglect, vandalism, and deterioration at the house (which was last inhabited in 1969) and the accumulation of carved or painted graffiti that defaced some of the house's most prominent wood features.

"We're trying to match the rosewood graining as much as possible," Headley noted. "In order to do that, we had to get the right colors that were originally used. In that era, in the 1800s, they would often use pine or cypress woodwork in their houses, then paint it, woodgrain it or marblize it to make it look like a higher grade of wood. That's what happened here."

Headley went through a systematic process of sanding the wood, priming it,



Headley applies his artistry to a door at Belle Mont.

filling in chips and cracks, sanding and priming again, two stages of graining, then varnishing.

During his weeks at Belle Mont, Headley finished the woodwork restoration on three rooms — the reception hall, parlor, and dining room. R.H. McNeece, curator of the house, explained that Headley will return to Belle Mont whenever the Historical Commission can obtain funding for the first-floor bedrooms and an upstairs room.

"The next phase of the restoration will be the courtyard," McNeece added. "That'll be structural work, whereas Headley's work was cosmetic. When they start working on the courtyard they'll have to replace all the brick, splice all the columns, and lay the brick in a better sand like the original. That'll be a big job."

In the meantime, Belle Mont is open to the public on Sundays, from 1 p.m. until 4 p.m. Tours of the house are \$3 for adults, \$2 for students, and 50 cents for children under 12.

The graining at Belle Mont was made possible with donations from Mrs. Marie R. Rice, Phil Campbell; Colbert County Historical Landmarks Foundation; Haven Manor Garden Club; Helen Keller Garden Club; and Muscle Shoals Council of Garden Clubs.

AHC conference features honor roll of preservationists

Distinguished Service Awards—

• Fred Couch has served as a spark for preservation in Anniston. Couch worked diligently on his own pres-

the Koger house rescue effort, and the Forks of Cypress excavation.

• From the moment the Commission acquired Belle Mont, Marie Rice of Phil Campbell has worked with the

McCaa-Butler house.

Silver Anniversary Awards—

To commemorate the Commission's 25th anniversary

the preservation report



in this issue:

Preservation
conference planned
page 2

Industrial villages
page 4

Holiday events
page 5

Alabama Historical Commission

Vol. XI, No. 3

November/December, 1983

Family gives Belle Mont to AHC

Historic Belle Mont mansion has been donated to the Alabama Historical Commission by the Fennel family. In a brief ceremony which took place in Tuscumbia on August 17, Mr. and Mrs. Ben Fennel, Jr. signed the deed to the 148 year old landmark.

Other members of the family who donated the house and 34 acres include Mrs. Judy Fennel Vials of Kingwood, Texas and Miss Maude P. Fennel of Leighton.

F. Lawrence Oaks, Executive Director, accepted the house on behalf of the Historical Commission and the State of Alabama. Also participating was Mrs. Earl Holder, President of the Colbert County Historical Preservation Society. Present at the ceremony were Senator Bobby Denton and a number of local officials.

The preservation of Belle Mont has been a primary concern of the Colbert County Historical Landmarks Foundation since its organization in 1980.

Situated southeast of Tuscumbia, Belle Mont is a rare example in the Deep South of Jeffersonian Palladian architecture. This is the distinctive brand of neoclassical design developed by President Thomas Jefferson, who maintained a lifelong passion for building even in the midst of

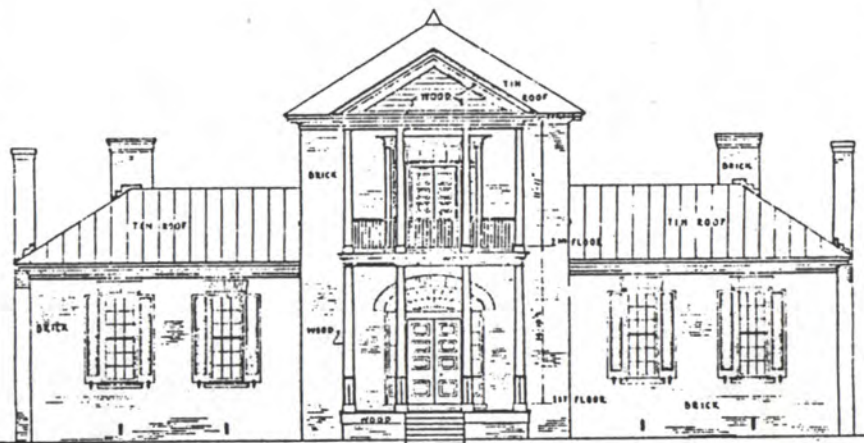
an active political career.

Erected around 1835 for Isaac Winston, Belle Mont's close resemblance to Virginia houses built after Mr. Jefferson's style may be more than accidental. In fact, Winston was a cousin of Jefferson's intimate friend and secretary, Isaac Coles.

Thomas Jefferson had been dead for several years when Belle Mont was built. Still, it is possible — even probable — that one of the men whom Jefferson had trained in his peculiar classical mode was directly involved in the construction of Belle Mont. During the 1830s, some of these men left Virginia for the newer states to the west, spreading Mr. Jefferson's style as they went.

Belle Mont's narrow, two-story central section with flanking one-story wings is typical of the style. To the rear these wings form a porch-circled courtyard, another Jeffersonian feature.

Stabilization efforts began almost immediately. Commission Properties Manager Jack Stell left for the mansion to oversee the removal of heavy undergrowth and general cleaning of the building and grounds, as well as to make immediate plans to halt the deterioration of the building.



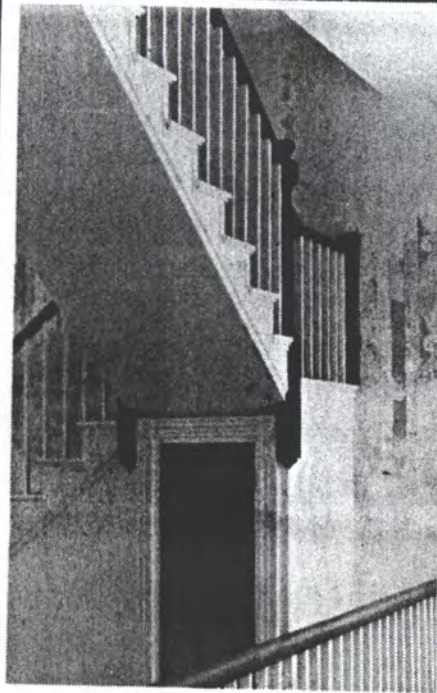
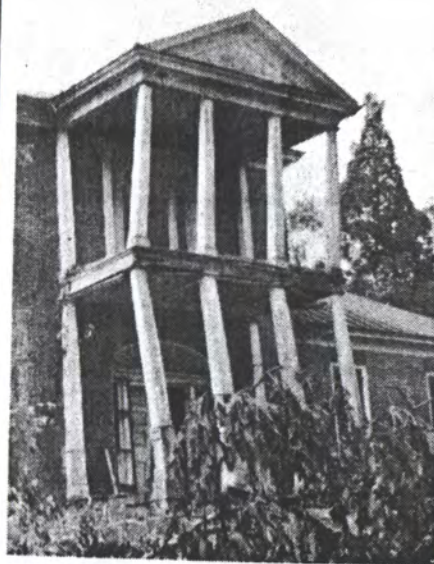
Mrs. Judy Fennel Vials, Miss Maud Fennel, and Mr. and Mrs. Ben Fennel, Jr., donated this rare example of Jeffersonian Palladian architecture to the AHC.

Sloss Furnace gets international praise

ECTION



CROSS S



Candles again blazed in the fanlights during Christmas celebrations last month at Belle Mont, an 1828 plantation house in Tuscumbia, Ala. Not simply a seasonal adornment, the built-in candleboards originally illuminated the fanlights in welcome. But for years, Belle Mont's only visitors were vandals. Now the mansion, donated to the state in 1983, is undergoing longterm restoration begun with money from the state and the U.S. Interior Department. Although restoration is slow, the portico has just been rebuilt and work advances on the interior. Furnishing Belle Mont seemed far away until the state received an unexpected windfall—a houseful of period furniture from the 1830s and 40s donated from an adjacent plantation. Even with the gift, it will be several years before the house is opened as a museum and history center and visitors can appreciate what has been called Alabama's finest example of Jeffersonian/Palladian architecture.

restaurant and antiques store. The groups also plan a public relations and fundraising

house still occupied by descendants of its builder.

of 200 per year—since the state program was started in 1972. The

the federal Housing and Urban Develop-



DAILY Photo by Mark Davis

Belle Mont graces a lonely hilltop amid tall cedars in Tuscumbia. It is owned by the Alabama Historical Commission.

Beauty obscured

Belle Mont in need of funds to complete restoration

By Jonathan Baggs
DAILY Staff Writer

TUSCUMBIA — It was 9:30 a.m. and already my air conditioner was running full speed when I passed an almost unnoticed historic marker announcing the past was about to come into view.

Still gracing a lonely hilltop amid tall cedars stood Belle Mont — once a premiere showplace of the Tennessee Valley and now an undervalued prize of the Alabama Historical Commission.

Roger McNeece, the curator of Belle Mont, came out to greet me and apologized for the grass not being cut. It's pretty much a one-man operation taking care of the place — the main house and 34 surrounding acres.

Restoration is slow because most state money for such projects is used in South Alabama, according to McNeece. "This is the only property, except for La-Grange, that is owned by the Alabama Historic Commission north of Clanton," he said.

The house was built in the 1820s by Dr. Alexander W. Mitchell, a Virginia native and neighbor of Thomas Jefferson. And that's where the mystique of the place came into play.

Entering the house from the rear courtyard, McNeece explained the relationship between Jefferson and Mitchell. "During those five years he was building he made several trips back to Virginia and each and every time he stopped and conversed with the (former) president."

The designer of Belle Mont is not known but the brickwork and contrasting wood trim, the hilltop site and layout of the mansion, hint to Jefferson's reverence for the creative ideas of the Italian Renaissance architect Andrea Palladio. The designer, therefore, could have been one of the craftsmen who worked on Jef-

How to go

Tours are given every Sunday from 1 to 5 p.m. Admission costs are \$3 for adults, \$2 for students and 50 cents for children 12 and under. Tours can be arranged by calling the mansion at 381-5052 or the Tuscumbia Main Street Project office at 381-5385.

To get to Belle Mont from Decatur, take Alabama 20 West to Alabama 43 at Tuscumbia and turn left. Go 3.5 miles to Colbert County 52 and turn right. The mansion's driveway is a few hundred yards on the left.

erson's home Monticello as well as his designs for the University of Virginia.

"We have several clues here to make us believe this was true," McNeece said.

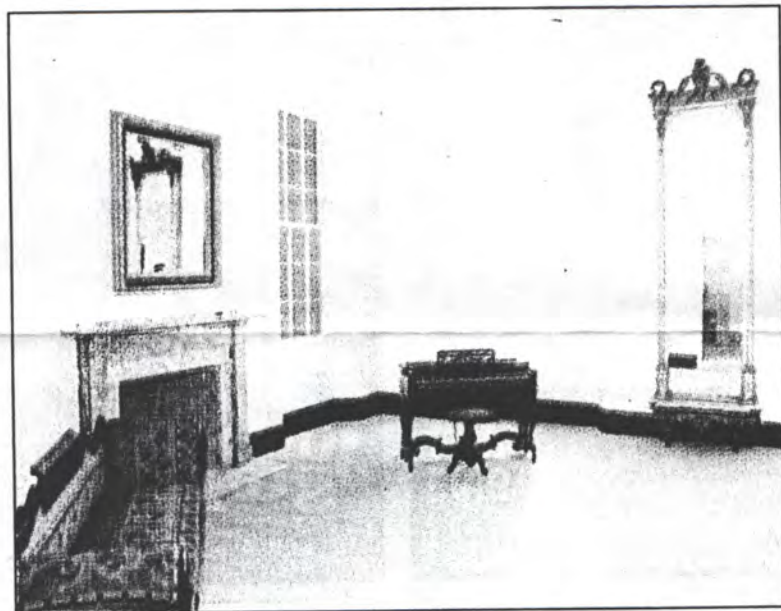
He led me to the east entry and pointed at two small oval panes of glass in the double doors.

Jefferson used the small eyebrow windows at Monticello and at the University of Virginia, McNeece said. "And here they are at Belle Mont. You won't find them any other place."

Also, the U-shaped floor plan is similar to one preserved among Jefferson's papers at Harvard University.

The house was a wreck when the state acquired it in 1983. Vandals had smashed the marble mantels and graffiti covered many walls. Only a handful of original bricks from the courtyard remain — the rest being carried off by a Leighton homeowner to line her swimming pool.

About \$450,000 has been spent on restoration but "hundreds of thousands of dollars" still are needed, McNeece said. The initial funds have been used to stabilize



DAILY Photo by Mark Davis

None of the original furniture remains from the home's youth.

the foundation, install climate controls and begin work on the interior.

Original wallpaper hung in the 1850s by the mansion's second owners, Isaac and Catherine Winston, now is in shreds. At least \$30,000 is needed to replicate it, according to McNeece.

But still, Belle Mont has a grandeur all its own and McNeece is full of anecdotes about family life at the house.

McNeece tapped through the mansion with his cane. He pointed at iron bolts protruding from the walls and said they were where paintings were hung. "Most were religious in nature and also there were many family portraits. Some were still here as late as 1937 and then sold at auction."

The mansion is sparsely furnished and none of the pieces are original to the house but are of the mid-1800s period.

McNeece said after the Winstons died and Belle Mont with its surrounding 2,200 acres was passed into the hands of heirs, it became a summer retreat and saw little use during other times of the year. "In 1914 the family gathered for the last time at Belle Mont and closed the house to family forever

— tenants moved in."

The furniture was removed from the house with two-thirds going to another plantation in Courtland — "Bonnie Doon," which burned to the ground in 1937, according to McNeece.

Sparse use of the house after the Winstons died is what has kept Belle Mont so unique, McNeece said. "This house has never been changed since the day it was built. It's never had any running water and no electricity to speak of until we wired the house."

But now the 133 slaves and their quarters are gone, as are the formal gardens. Undergrowth has covered much of the immediate grounds surrounding the mansion. Cedars still line what once was a terraced walk from a carriage path in front of the mansion. And the view from the second-story portico still gives a breathtaking glimpse of the surrounding countryside.

McNeece hopes more money will become available for restoration. Grants and special appropriations, local donations as well as some from Winston family descendants, have made the work so far possible. Further funding depends on the state Legislature.

A P T B U L L E T I N

VOLUME XXII

NO. 1&2 1990



Heritage Recording

THE JOURNAL OF PRESERVATION TECHNOLOGY

The Association for Preservation Technology



Association pour la préservation et ses techniques

The Restoration of “Belle Mont”

Harvie P. Jones

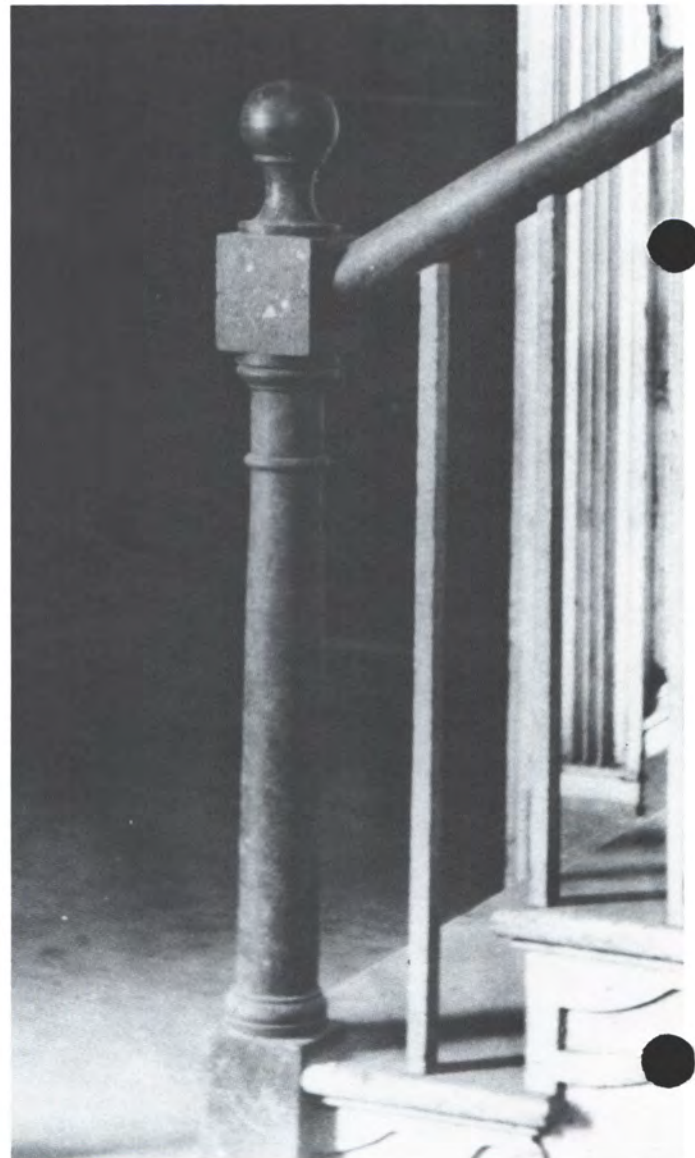
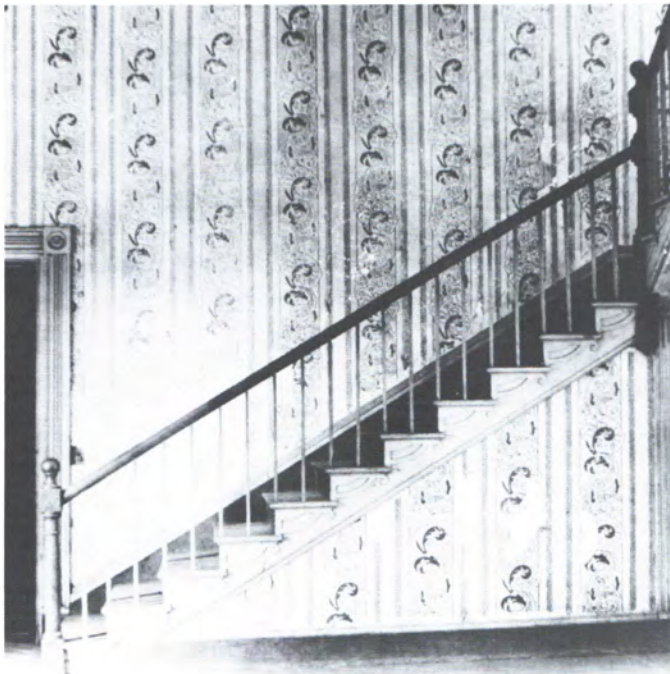
Recently we had an unplanned but fortunate opportunity to test the time-worn statement, “We had the HABS documents so we were able to accurately restore the missing elements.” Our firm has been working with the Alabama Historical Commission for several years on the restoration of a fine but long-abandoned and vandalized circa 1828 Palladian-inspired country house—Belle Mont—near Tus-

cumbia, Alabama. Among other depredations, the balustrades had been long ago sawn off and removed, leaving only a few stubs of newels and balusters to show that the newels had been unpainted black walnut and the balusters painted pine. The plinth and torus of some newel colonettes remained.

A public plea for a “no questions asked” return of the missing pieces

was made, but with no response. Thus, the remaining stubs, the HABS 1930s drawings and photos, and handbooks of the period were studied. Enlargements of the stair elements in the HABS photos were obtained. This resulted in the determination that what appeared to be circular curves of elements on the HABS drawings were in fact ellipses. Even the balls on the newel-tops were slightly elliptical. Full-

The 1936 HABS photos show the entry hall stair, from the first floor to the second, and a detail of the starting newel on floor one. These photos confirmed the elliptical shape of the balls and other curved elements. (HABS photos: Alex Bush)



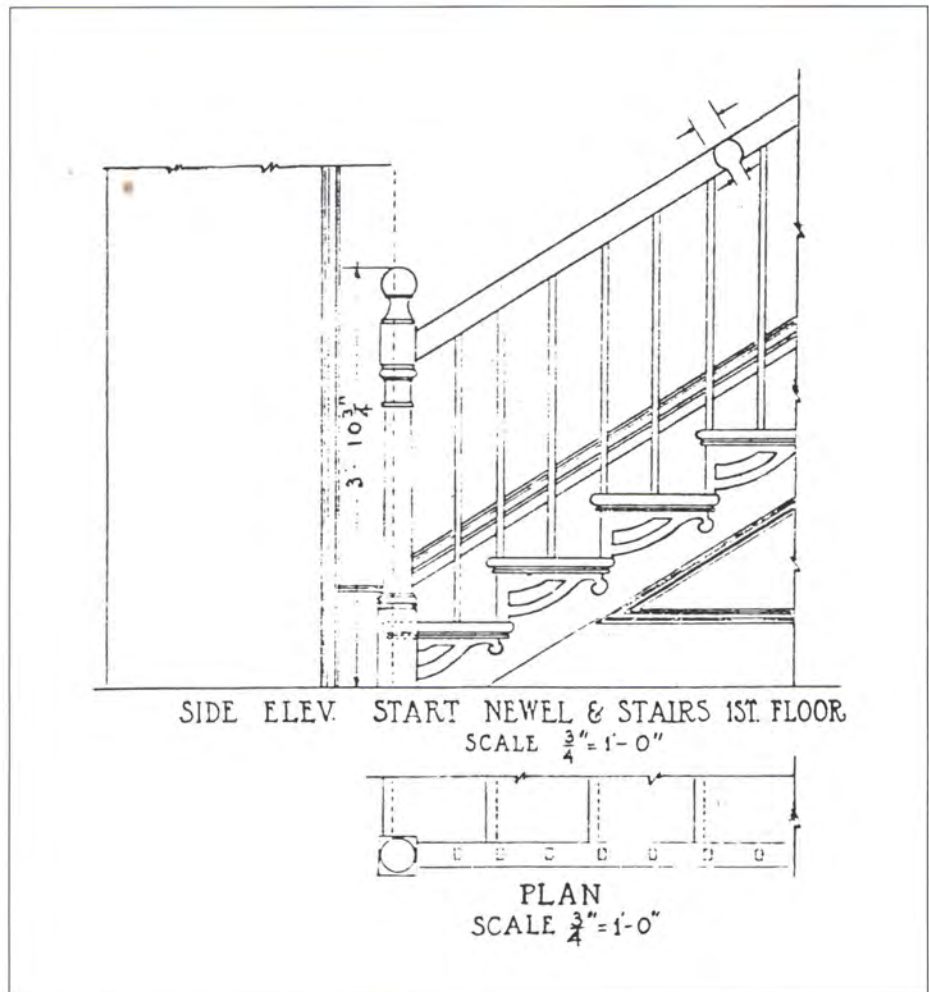
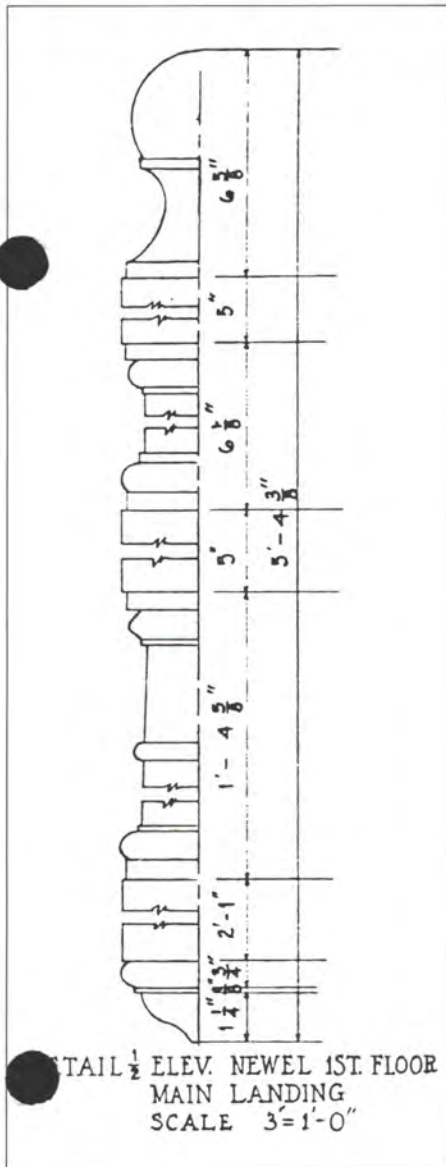
These detailed HABS drawings were somewhat indistinct since they suggested that the ball and some curved elements were circular rather than elliptical. Nevertheless, they were an invaluable aid, together with the remaining newel stubs and the HABS photos, to replicating the newels. (HABS delineator: Atheil C. Johnson)

size details were made. A long and difficult search for large, clear-heart, well-cured black walnut followed.

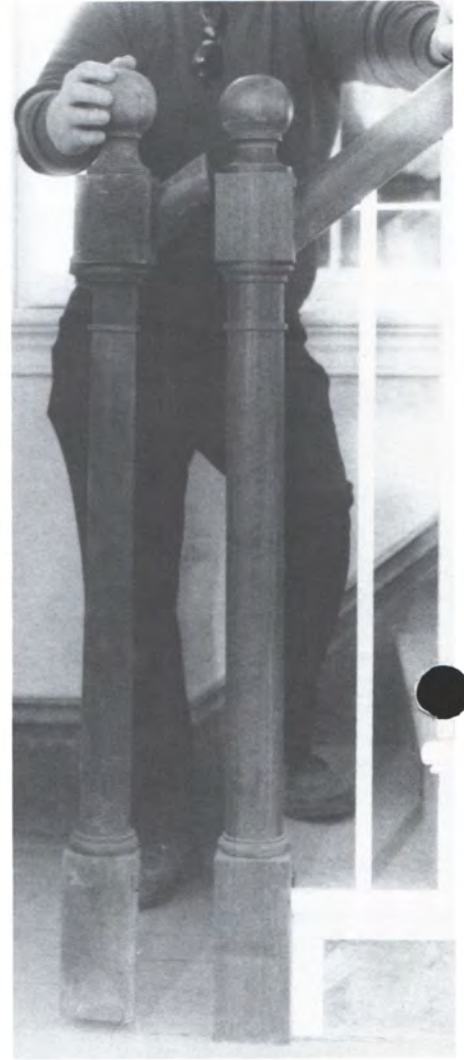
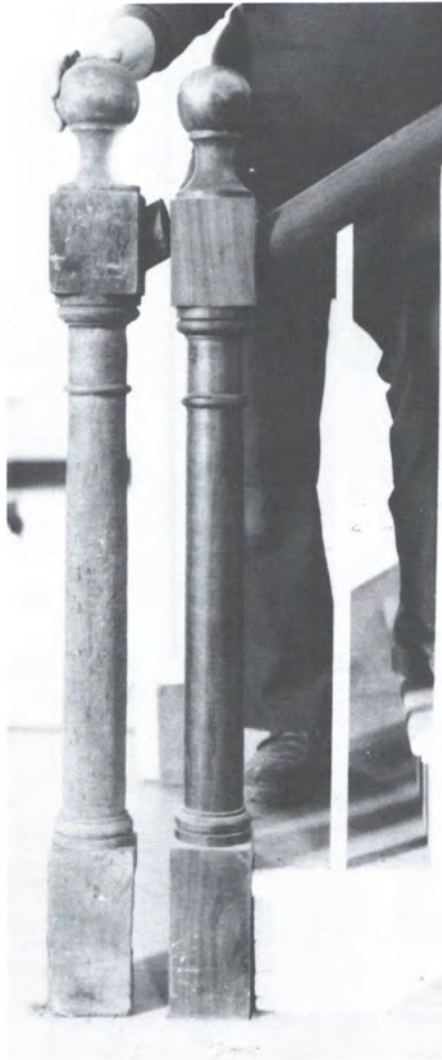
Jaynes Millwork of Florence, Alabama, subcontractors for B.H. Craig, General Contractor, then fabricated the replica balustrades, carefully retaining the original newel stubs and fitting the new elements to the stubs. Everything was finally complete. At

this point, the original components turned up and were given to the Alabama Historical Commission.

As the accompanying photos show, the replicas are quite close, but certainly not exact. Slight nuances of turning, inconsistencies of shape from newel to newel, not-quite-accurate interpretations from 1930s photos, and schematic indications of curves and



Both photos compare the recovered 1828 newels (on left side in each) with the 1988 replicas. Subtle differences that could not be discerned from the HABS drawings can be seen now. In the photograph on left, the original newel is slightly taller, and the abacus flares more than in the replica. In the photo on right, the original newel is significantly slimmer than its reconstructed version. (Photos: Jones & Herrin, Architecture/Interior Design)



dimensions on the 1930s drawings make the replicas no better than good indications of the original balustrade. For example, the original newels show that at the first run of the balustrade, the railing was not quite parallel to the slope of the stair, a variable not expected, nor detected by the HABS delineators or us. In looking at the HABS photo, what appears to be a

perspective convergence is an out-of-parallel rail. The slight shape and size variations are the primary differences.

The HABS drawings and photographs were invaluable on this and other restorations executed by this office. Other elements that were completely missing at Belle Mont were chimney stacks, the elaborate moulded wood cornice at the portico's second



The unrestored portico was missing the second floor cornice as well as the first floor and steps. The HABS drawings and photos enabled a restoration that is at least very close to the original. The mansion now exudes the stately elegance it must have had in 1828. (Photos: Herrin & Jones, Architecture/Interior Design)

floor perimeter, six marble mantels (fragments remained), rimlocks, and the portico's main floor and steps. Thanks to the work of the HABS architects and photographers in 1936, Belle Mont's missing elements are at very close to the originals, if not "just like" them.

Another truism is that there is no substitute for the original. We hope to have the originals returned to their proper place in the near future. This fortunate experience reinforces the principle of retaining every original component possible. Replicas, no matter how well-documented and carefully studied, are just that—replicas.

Harvie P. Jones, FAIA, is principal architect with Jones & Herrin, 104 Jefferson Street, Huntsville, Alabama 35801.

COLBERT COUNTY HISTORICAL LANDMARKS FOUNDATION

"A Plantation Christmas" is sponsored by the Colbert County Historical Landmarks Foundation, Inc., a non profit organization dedicated to the preservation of landmarks from the past in Colbert County. Since its inception in 1979, the group has been instrumental in saving from destruction the Norman House, a Greek Revival cottage on Main Street in Tuscumbia which was restored by a local businessman, and in gaining local support for the Alabama Project Main Street which was granted to the City of Tuscumbia. The Foundation works closely with the Alabama Historical Commission on such projects as the acquisition and restoration of Belle Mont, the Jeffersonian Palladian mansion South of Tuscumbia on Highway 43. It was rescued from the brink of decay. Plantation Christmas fund raisers held in the past have secured money to purchase and put in place "King of Prussia" marble mantels similar to those originally in the home. The house museum serves the entire area as an outstanding tourist attraction.

Proceeds from "A Plantation Christmas" hosted by the Foundation in 1983 made possible the restoration of the log building which is said to have served early Tuscumbia as a stage coach stop. The cabin has been furnished and appropriate exhibits have been secured. It is now open to school children and other visitors by appointment.

The Colbert County Historical Landmarks Foundation meets quarterly at 2:30 p.m., on the third Sundays in the months of February, May, August, and November at the Shoals Community College South Campus on Highway 72 West, Tuscumbia. Interested citizens are invited to attend the meetings which include programs on preservation. New members are desired.

Brochures Compliments Of



BELLE MONT

WITH CANDLE LIGHT

"A PLANTATION CHRISTMAS"

SUNDAY, DECEMBER 6, 1992

1:00 – 5:00 P.M.

Belle Mont, now being restored by the Alabama Historical Commission, offers a gracious glimpse of Christmases past. It is one of the most impressive mansions in the state, its Palladian architecture showing a marked Jeffersonian influence. The home was built between 1828 - 1832. It was the home of the Isaac Winston family for many years until sold in the 1940's. Members of the Fennel family donated the home in 1983 to the Alabama Historical Commission, who saved it from the brink of decay. It is now an Alabama house museum, and is located on Cook's Lane off Highway 43 South, Tuscumbia, Alabama.

SOUTHERN CHRISTMAS CUSTOMS

"Christmas gift!" Since early nineteenth century days these words have echoed through Southern homes. The salutation evolved from expectant servants who met their masters in this manner on Christmas morning. Everyone, servant and master alike, adopted the custom of trying to "catch" another with the traditional greeting. The one who said it first was entitled to a gift.



The Christmas tree was introduced to the South at Williamsburg in 1842, by a German named Minnerode. It was usually a table tree. Most of the decorations were made by family members in the days preceding Christmas. They used cookies, fruit, popcorn, berries and items made from paper and bits of cloth and lace. Favorite motifs were roses and birds. Candles burned on trees and buckets of water were always handy in case of fire.

Following the custom of English homelands, an advent wreath foretold the coming of the Christ child. A candle in the circle was lighted each Sunday during the four weeks before Christmas day. On that holy day the center candle burned.

St. Nicholas, the kind and generous saint known in the Netherlands found his way to America and the South by way of New York. The custom of hanging stockings evolved from the Dutch custom of placing wooden shoes for St. Nicholas to fill.



On Christmas Eve, in the South as in Europe, candles in the windows welcome the coming of the Babe. They also invite travelers to find the lodging that Mary and Joseph were denied.

Candles represent the Light of the World, Jesus. Evergreens evoke thoughts of eternal life as does the wreath. Pineapples have come to represent hospitality.



Hospitality is synonymous with the Southland and the era of plantation life prior to the War Between the States exemplified this perhaps more than any other. Opulence and luxury made possible by large cotton fortunes were evident in gracious entertaining. Often guests were welcome for months at a time. Food was plentiful and tempting, drawn from native bounty. Delicacies were imported by river from New Orleans and Northern ports.

Colbert County Historical Landmarks Foundation is grateful to:

Alabama Historical Commission
Sarah Alvarez and Roswell Pfister
Vintage Ballroom Dancers, Birmingham, AL
Millie Wright and Brian Beck,
Musicians — Margaret Walls, Vocalist
16th Alabama Regiment — Re-enactors
Kappa Rho ESA Sorority
Muscle Shoals Council of Garden Clubs
Tuscumbia Civitan Club
The Flying Carpet
Tuscumbia's Gazebo Florist
Tuscumbia Florist
Lola's Gifts and Flowers
Granny's Attic Antiques
The Nickelodeon, Antiques & Gifts

Many people created decorations and contributed refreshments, music, time and money to assure the success of this endeavor. Many thanks to all who contributed.

Merry Christmas!!!



Alabama Historical Commission

memo

date 4/12/83

to: Harvie Jones
from: Bob Gamble

JONES AND HERRIN
ARCHITECTS, AIA.

APR 15 1983

RECEIVED

Good to see you yesterday. Good news for the moment about Belmont: the Fennels seemed disposed to give the house to the state if the right agreement can be worked out. Larry and I met with Mrs. Fennel yesterday afternoon for 1-1/2 hours; then Larry met with them both--husband and wife--again last night. Keep your fingers crossed! Needless to say, all this should be kept on the QT for the time being.

Bob



STATE OF ALABAMA
ALABAMA HISTORICAL COMMISSION



725 MONROE STREET

MONTGOMERY, ALABAMA 36104-3898

F. LAWRENCE OAKS
 EXECUTIVE DIRECTOR

October 5, 1983

TELEPHONE NUMBER
 832-6621

Mr. Harvie P. Jones
 Jones & Herrin
 Architects, A.I.A.
 104 Jefferson Street
 Huntsville, AL 35801

Dear Harvie:

Regarding your note about the Federal-period "lantern" at Belle Mont, I must say that I've never seen one exactly as you've drawn anywhere in this part of the country. Offhand, I cannot even think of any eastern examples except on non-domestic buildings. Tom Dolan of the Commission staff, who studied architectural history at the University of Virginia, knows of no examples up Charlottesville way, either.

My hunch about Belle Mont is that there was either a simple rooftop platform with a trap door, or else a low, glazed monitor such as that which forms the base of Kirkwood's reconstructed rooftop observatory in Eutaw. The open platform would seem considerably more probable. Indeed, several early Tennessee Valley houses had this feature. Two better-known ones that come immediately to mind are the Thomas Bibb place between Mooresville and Belle Mina, and the John S. Rhea (better-known as the McEntire) house in Decatur. The Bibb place deck fell victim to an 1876 tornado. As to the McEntire house deck, it can be clearly seen in several Civil War-era views. Over in the Tuscumbia area, I suspect that the William Winston house (now part of Deshler High School) once had an open rooftop deck, and perhaps the similar Simpson-Irving house in Florence.

At Belle Mont, the deck was obviously much smaller than any of those I mention. Actually, it may have been nothing more than a trap door onto the roof--minus even a railing. This would, of course, have been an excellent ventilating device, not to mention the simple access which it provided to the pavilion roof.

Jack has probably told you that one of the elderly Winston descendants remembers as a small child going up to a deck or cupola-like lookout on top of the house. At this stage, however, I'd say we're wisest just to leave well enough alone and not trouble with any kind of conjectural construction. Maybe additional information will turn up as more and more people learn about Belle Mont's restoration.

Sincerely,

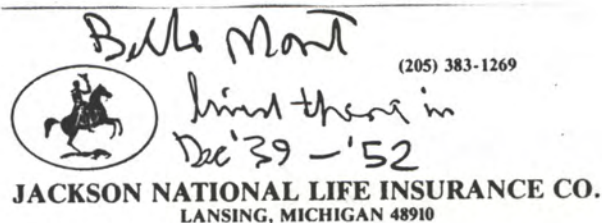
Bob

*Probably ± 7' #1
 deck + balustrade
 HJ*

To Jack Stem - AHC - 5 June '84

Belle Mont:

- "Windows in cupola" on roof
40'c - she was 90± (name?)



LUTHER B. WRIGHT JR.
Licensed Representative

New Jackson Hwy. 43
Rt. 3, Box 30
Tuscumbia, AL 35674

Dear Jack: This gentleman says his family
lived in Belle Mont in Dec. 39 to '52.
He remembers an elderly (90± yrs) ^{lady} who
knew the house or had lived in it say that
the pavilion roof had a windowed cupola
(not a balustraded platform) "to watch for
Indians". I explained about the fashion
for cupolas then, in England, Boston etc
where there were no Indians. I asked
him to try to remember the lady's name
& think of any recollections he had.
I suggest you call on him when
convenient. He seemed positive in his recollection
about the windows in the rooftop structure (cupola).

Jim

Society
for the Preservation
of New England
Antiquities

Harrison Gray Otis House
141 Cambridge Street
Boston, Massachusetts 02114
617 227-3956

ALABAMA
HISTORICAL COMMISSION

May 8, 1986

MAY 13 1986

RECEIVED

Mr. Jackson R. Stell
Historic House & Museum Coordinator
Alabama Historical Commission
725 Monroe Street
Montgomery, AL 36130-5101

Dear Mr. Stell:

I am sorry that I have not replied sooner to your inquiry concerning the wallpaper from Belle Mont. The pattern is quite distinctive though somewhat difficult to date because of the condition of the fragments. It probably was made between 1840 and 1860 and therefore was installed by the Winstons. Because they were people of means, the Winstons probably purchased a French wallpaper.

I am sure that it will not be easy to secure a good sample from the walls, since moisture has affected both the paper and the paints used to print the pattern to such a degree. I would recommend putting the samples you remove on rag board and keeping them flat. I would not, however, attempt to adhere them to the board.

I hope this information is of some help. Please feel free to contact me again if you have further questions.

Sincerely,

Richard C. Nylander

Richard C. Nylander
Curator of Collections

RCN:etp
Enclosure



JONES & HERRIN

Architects
AIA

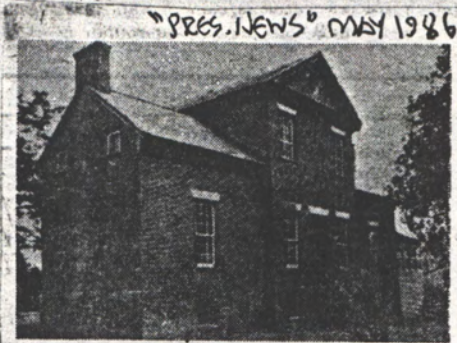
2 July '86

to Al. Hist. Comm.

Harvie Jones

Attn: Gamble & Stern

Re: Belle Mont



ALBEMARLE CO., VA. "Mountain Grove," Benjamin Harris House virtually unaltered since its construction in early 19th century. Brick exterior sound, slate roof, 8 working fpls., interior woodwork intact w/ original wainscoting and marbleizing, pine floors, plastered walls, 12-14' ceilings. Original kitchen, misc. outbuildings. Prime example of Jefferson-Federal style museum-quality restoration on 405 acres of VA Landmarks & N. R. \$825,000. Bill Johnson, Royer & McGavock Rlts (804) 293-6131.

Herrin

John

104 Jefferson Street
Huntsville, Alabama 35801
Telephone 205/539-0764

JONES & HERRIN

Architecture/Interior Design

03/21/88

Association for Preservation Technology
Marylee McDonald, SHC-BRC
1 East Saint Mary's Road
Champaign, IN 61820

*85 - Later published in
"APTBW Action"
c. 1989*

Re: circa 1828 Belle Mont, near Tuscumbia, Alabama

A87055

Dear Ms. McDonald:

We have recently had an unplanned but fortunate opportunity to test the time-worn statement "we had the HABS documents so we were able to accurately restore the missing elements". Our firm has been working with the Alabama Historical Commission for several years on the restoration of a fine but long-abandoned and vandalized circa 1828 Palladian-inspired country house - "Belle Mont" near Tuscumbia, Alabama. Among other depredations the balustrades had been long ago sawn off and removed, leaving only a few stubs of newels and balusters to show that the newels were unpainted black walnut and the balusters were painted pine. The plinth and torus of some newel colonettes remained.

A public plea for a "no questions asked" return of the missing pieces was made, with no response. Lacking this, the remaining stubs, the HABS 1930's drawings and photos, and handbooks of the period were studied. Enlargements of the stair elements in the HABS photos were obtained. This resulted in the determination that what appeared to be circular curves of elements on the HABS drawings were in fact ellipses. Even the balls on the newel-tops were slightly elliptical. Full-size details were made. A several-months difficult search for large, clear-heart, well-cured black walnut followed.

Jaynes Millwork of Florence, Alabama, subcontractors for B.H. Craig, General Contractor then fabricated the replica balustrades, carefully retaining the original newel stubs and fitting the new elements to the stubs. Everything was finally complete. Then the original components turned up and were given to the Alabama Historical Commission. As the attached photos show, the replicas are quite close, but certainly not exact. Slight nuances of turning, inconsistencies of shape from newel to newel, not-quite-accurate interpretations from 1930's photos, and schematic indications of curves and dimensions on the 1930's drawings make the replicas no better than good indications of the original balustrade. For example, the original newels show that at the first run of the balustrade, the railing was not quite parallel to the slope of the stair, a variable not expected, nor detected by the HABS delineators or us. In looking at the HABS photo, what appears to be a perspective convergence is an out-of-parallel rail. The slight shape and size variations are the primary differences.

Members of the American Institute of Architects
104 Jefferson Street Huntsville, Alabama 35801
Telephone 205/539-0764

page 2
McDonald

Another truism is that there is no substitute for the original. We hope to have the originals returned to their proper place in the near future. This fortunate experience reinforces the principle of retaining every original component possible. Replicas, no matter how well-documented and carefully studied, are just that- replicas.

Sincerely,



Harvie P. Jones, FAIA
HPJ/kw

cc: Bob Gamble (AHC)
File

STATE OF ALABAMA
ALABAMA HISTORICAL COMMISSION

725 MONROE STREET
MONTGOMERY, ALABAMA 36130-5101



TELEPHONE NUMBER
261-3184

F. LAWRENCE OAKS
EXECUTIVE DIRECTOR

December 1, 1989

Dr. James Murray Howard
University of Virginia
Department of Physical Plant
575 Alderman Road
Charlottesville, VA 22903

Dear Dr. Howard:

Harvie Jones of Huntsville, Alabama, has given me your name and suggested I contact you. According to Mr. Jones, you have information about the elliptical lights that occur on some of the doors of the original University of Virginia complex.

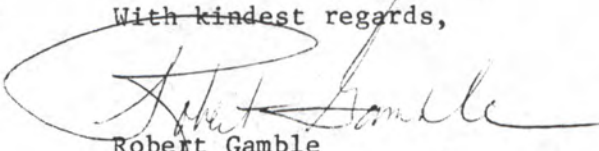
As Mr. Jones perhaps explained to you, we have here in Alabama an early house, Belle Mont near Tuscumbia, which has the same feature. I have seen elliptical lights nowhere else in the state, although in a few instances a solid, fielded elliptical panel is employed.

There's some intriguing circumstantial evidence to suggest at least an indirect link between Belle Mont and Thomas Jefferson. In fact, it seems possible that one of the Charlottesville-trained builders could have been involved in the design and construction of the house, which was underway by the mid-to-late 1820s. Dr. Alexander Mitchell, who commissioned Belle Mont, was from Louisa County, Virginia, and was continuously back and forth between Alabama and Virginia during the 1820s. Moreover, the layout of the house and its overall massing is reminiscent of domestic structures attributed to the extended Jeffersonian influence. (In the Coolidge Collection, there is an untitled drawing for a U-shaped dwelling with a narrow rear courtyard, as found at Belle Mont.)

Would the elliptical door lights also be a Jeffersonian feature, or were they in more general use than I am aware? I recognize the possibility that they could also be later insertions.

At any rate, I would be most interested in any light you could shed on this matter.

With kindest regards,


Robert Gamble
Historian

RSG/rf

cc: Harvie P. Jones, FAIA
f: GC

Dr. Howard says the ellip. lights at U. of Va.
are later.
HS - met him in Chicago, AIA-CHAR meeting.
Summer of 1989 HS

JONES & HERRIN

Architecture/Interior Design

October 09, 1990

The National Trust for Historic Preservation
1785 Massachusetts Avenue, N.W.
Washington, D.C. 20036

The attached photograph is a close-up of an interior plaster wall surface in the long-abandoned c.1828 Belle Mont house south of Tusculumbia, Alabama. The small, neatly pencilled graffito, even with a misspelled word, shows that at least one unauthorized visitor recognized the beauty of the house. The Palladian influenced house was recorded in the Historic American Buildings Survey in the 1930's. It has a U-shaped plan wrapping around a south-facing brick-paved courtyard. The perimeter of the courtyard is shaded in the summer by a verandah, whereas in the winter the low midday sun comes in under the verandah and warms the brick paving. The courtyard is sheltered from chilly late fall and early spring winds, but in the summer, with the numerous adjoining doors and windows opened, it would receive breezes. The two-story central tower helps to induce summer air circulation in the first floor rooms and the courtyard. All first floor rooms have windows on at least two walls. Two rooms have windows on three walls, and the tower room has windows on four walls. The house is quite sophisticated in its layout with regard to climatic conditions.

The house was given to the Alabama Historic Commission several years ago and is now about 80% restored as a house museum.

We enjoyed this graffito and hope you do too.

Respectfully,



Harvie P. Jones, FAIA
HPJ/am



Members of the American Institute of Architects
104 Jefferson Street Huntsville, Alabama 35801
Telephone 205/539-0764

pt in Belle Mont book



F. LAWRENCE OAKS
EXECUTIVE DIRECTOR

STATE OF ALABAMA
ALABAMA HISTORICAL COMMISSION

725 MONROE STREET
MONTGOMERY, ALABAMA 36130-5101



TELEPHONE NUMBER
261-3184

April 1, 1991

Mr. Harvie P. Jones, FAIA
Jones & Herrin, Architects
104 Jefferson Street
Huntsville, AL 35801

Dear Harvie:

Good to hear from you, although I am disturbed by the news about the Owens Crossroads house. On this topic I shall probably be in touch by telephone before you receive this letter.

Regarding your observation about the resemblance between Hayes at Edenton, North Carolina, and our own Rosemount, there is indeed the possibility of a connection. As you know, Nichols came south in the 1820s and first worked about Tuscaloosa. I also strongly suspect him as the architect for The Forks of Cypress for several good reasons--both historical circumstance and physical evidence.

Ford Peatross, the Nichols expert, has found very little evidence of Nichols' later career, although he lived on into the 1850s and died in Lexington, Mississippi. Indeed, Ford has suggested Nichols as the possible architect for Rosemount!

Hayes's overblown belvidere atop a hipped roof crops up again not only at Rosemount but at several houses in east central Alabama and west central Mississippi--certainly within Nicholas territory. In Mississippi, there is Waverly, Riverview, and Camellia Place in and around Columbus. Back here in Alabama, I have also wondered if he could have been the master-mind behind Barton Hall, west of Cherokee. Barton Hall originally had an enclosed, oversized belvidere (now replaced by a balustraded deck). And the overall volumetric "feel" of the place is kin to the Mississippi houses I've mentioned. Besides, how many really sophisticated designers were there working in east Mississippi and western Alabama at that time? Not many!

Turning to Mills Lane's observation about the central-block with wing phenomenon in northeastern North Carolina, I too have wondered about a relation to Belle Mont. However, I still think it more likely that the immediate influence upon Belle Mont was from the Charlottesville area of Virginia, where there was a similar concentration of central-block-with-wing houses. Dr. Alexander Mitchell, Belle Mont's builder, was from the Charlottesville vicinity--as were a number of other prominent Tuscumbia settlers.

Printed Septil Federal Period endogenous simplicity has (still so in May 97)

Mr. Harvie P. Jones
April 1, 1991
Page 2

A Virginia friend and architectural historian has told me that some of the craftsmen trained under Jefferson at Charlottesville later worked in Southside Virginia, just across the state line from the area of North Carolina where Mills's central-block farmhouses occur. Nonetheless, like Mills, I see the North Carolina dwellings as more closely linked to the mid-18th century Williamsburg strain, as exemplified by the Semple house, than to Jefferson. Both strains, of course, are rooted in the English Palladianism which came to this side of the Atlantic via the publications of Robert Morris, William Halfpenny, William Paine, and others.

Hope I haven't bored you with these ramblings! I always enjoy speculating with you on such topics!

obtained - HJ

As to the facsimile edition of Quatro Libri, I can only suggest that you write or call the firm in Milan for which I gave you the address. David Brawley in the Department of Architecture at Auburn, purchased an edition in Milan and might help you. His number is 826-4516.

As ever,



RSG/rf

JONES & HERRIN

Architecture/Interior Design

February 15, 1994

Alabama Historical Commission
468 South Perry Street
Montgomery, Alabama 36130-0900

Attention: Mr. Jack Stell

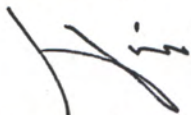
Re: Circa 1828 Belle Mont

Dear Jack:

Attached is the latest Preservation Award for Belle Mont in Tuscumbia, given by the North Alabama Council of the American Institute of Architects.

Belle Mont was also given an award in 1989 in an awards program sponsored by General Shale in North Alabama.

Respectfully,



Harvie P. Jones, FAIA
HPJ/tm

cc: Mr. Larry Oaks
Mr. Bob Gamble
HJ

attachment



STATE OF ALABAMA
ALABAMA HISTORICAL COMMISSION

468 South Perry Street
MONTGOMERY, ALABAMA 36130-0900



F. LAWRENCE OAKS
EXECUTIVE DIRECTOR

TELEPHONE NUMBER
242-3184

February 22, 1994

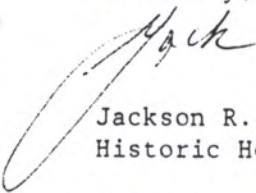
Mr. Harvie P. Jones, FAIA
Jones and Herrin
104 Jefferson Street
Huntsville, AL 35801

Dear Harvie:

Many thanks for sending the Preservation Award for Belle Mont given by the North Alabama Council of the American Institute of Architects. This is quite an honor and wonderful recognition for Belle Mont. We, of course, have you to thank for the splendid restoration which was the result of your excellent planning.

Hopefully one of these days the Belle Mont restoration will be completed.

Sincerely,


Jackson R. Stell
Historic House Museum Coordinator


JRS/gtj

JONES & HERRIN

Architecture/Interior Design

April 17, 1997

Craig Construction Company
P. O. Drawer 129
Florence, Alabama 35631

Attn: Mr. Leland Holden 

Dear Leland:

It has been a great pleasure to work with you and Craig Construction on the several restoration phases of the 1828 Belle Mont House Museum in Tuscumbia over the years since 1984, and on the new bandstand and gazebo in Courtland. You could always be counted on to not only carefully follow the plans and details but to exceed their requirements where possible, and do the best job that conditions allowed.

Congratulations on your well-earned retirement, and thanks for your excellent work!

Respectfully,



Harvie P. Jones, FAIA
HPJ/tm

copy: HJ

sent from paper

HARVIE P. JONES, FAIA
ARCHITECT
420 EUSTIS AVENUE, S.E.
HUNTSVILLE, ALABAMA 35801
(205) 534-6671

April 19-98

Ann Craig
Craig Condon. - Florence
Rt - c. 1828 Belle Mont

P.S. - hopefully will be
painted & roofed in late '98.
(W/assistant Don Parker, notes
of HW suggestion)

Dear Ann:

Last fall I briefly stopped by Belle Mont. Care of maintenance is sorely needed for this fine work of historic architecture. The paint is in poor condition & appears to have not been repainted since the mid-1980's. The 1985 shingles were a temporary roof-covering, now 15 years old, of a type that typically lasts only 12 to 14 years. Several window-blinds are off or damaged, presumably by winds. It would be good to install screen-door hooks on the concealed back edge of the blinds to prevent them from being flapped in high winds.

Perhaps the best solution is for the citizens & govt. agencies of the Quad-Cities to take on the care & operation of Belle Mont.

(over)

Huntsville has several historical museums, none of which is operated by the state. They are operated & maintained by citizens & local government. Several are entirely operated without any government support.

I hope a way is found to not finally lose this beautiful house that is such an asset to the Shoals area of Alabama.

Best wishes—

John



F. LAWRENCE OAKS
EXECUTIVE DIRECTOR

STATE OF ALABAMA
ALABAMA HISTORICAL COMMISSION

725 MONROE STREET
MONTGOMERY, ALABAMA 36104-3898



TELEPHONE NUMBER
832-6621

October 18, 1983

Mr. Harvie Jones, A.l.A.
Jones and Herrin, Architects
104 Jefferson Street
Huntsville, AL 35801

Dear Harvie:

Attached are photocopied views of the McEntire house (1835), Decatur. Only one shows the balustraded deck--the 1865 photo. The later views, however, suggest the size of the deck by the large flat area atop the house. In fact, the roof was virtually flat. There is at least one other Civil War-period photo, plus an 1863 oil painting of the house, copies of which I don't have.

The McDowell house (Huntsville) sketch you sent seems, as you said, closer in scale to what may have been at Belle Mont. But I would suspect the balustrade may have been plain, like that atop the McEntire house.

Jack is keeping you abreast of the contract situation, I understand.

Cheers,

A handwritten signature in cursive script, appearing to read "Bob".

RSG/bt

Enclosures

From: The Historic Decatur Picture Book

By The Morgan County Historic Preservation Society.

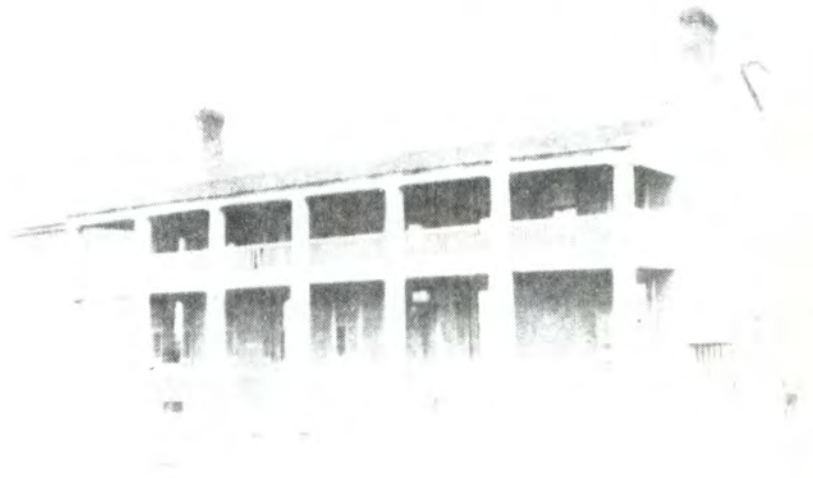
After the war. . .



The periodic clashes between Confederate and Union forces for the railroad bridge over the Tennessee River left the small town in smoldering ruins. Only four buildings were standing near the river when the war ended. In addition to THE OLD BANK, the survivors were:

THE POLK HOUSE, built by Dr. Frank Dancy in 1829, was built as a wedding gift for his daughter and functioned later as a railroad hotel after the tracks were laid nearby. It was operated by Mrs. Polk as a boarding house for a number of years and was sold by Rex Finley to the Ned Andersons several years ago.

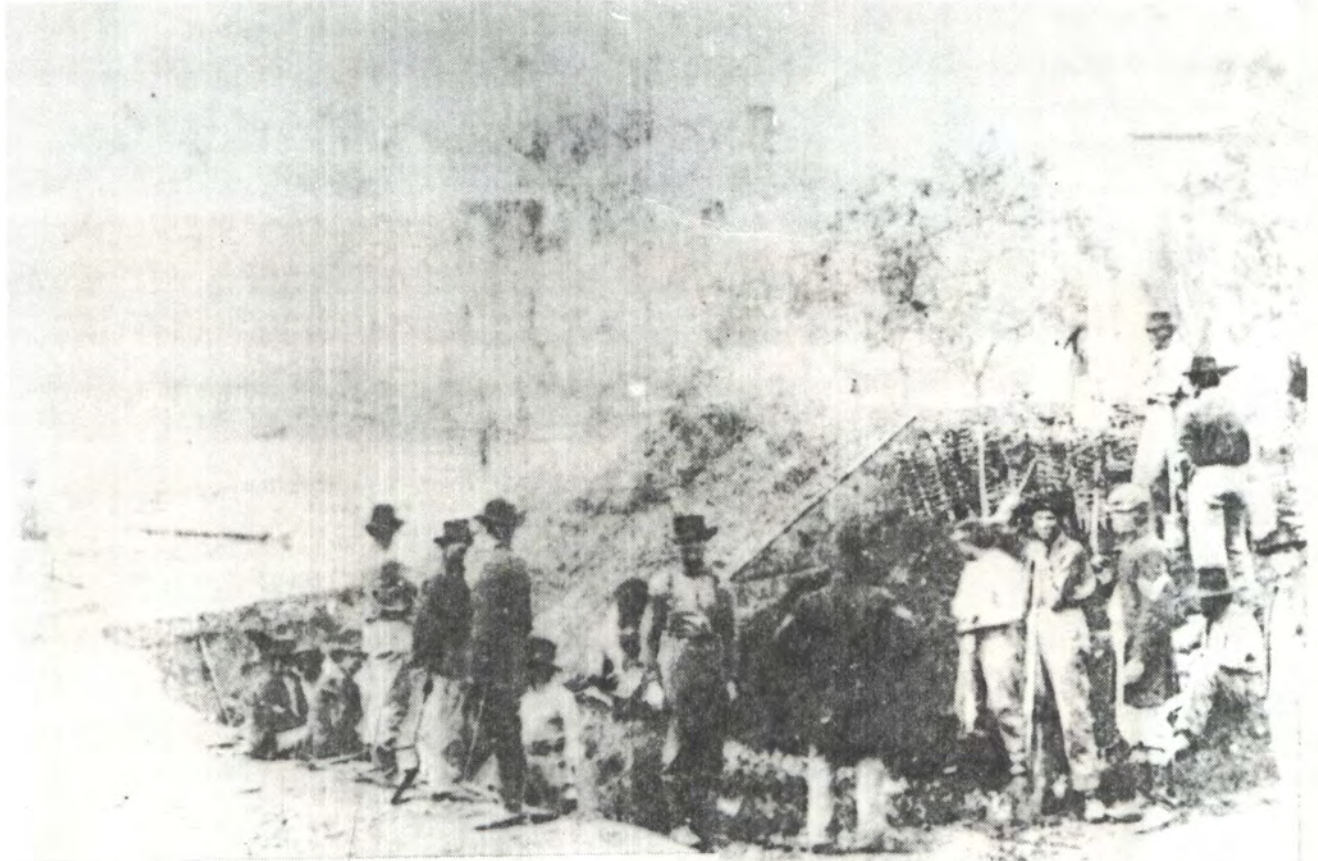
Located at the corner of Market and Bank Streets, the MCCARTNEY HOTEL quartered soldiers during the war. Treasury Department official Robert Perry Baker bought it in 1880 and remodeled it as a hotel and it became a popular meeting place. Elected mayor in 1886, he and his family lived there for a number of years. Later, it stood abandoned for some time and was condemned and razed.



The oldest building in Decatur was constructed 1818 to 1824 by the Burlesons. During the war it was used by the occupying forces because of the nearness to the railroad bridge. The Hinds bought it in 1869 and the MCENTIRE family has owned it since April 6, 1895.

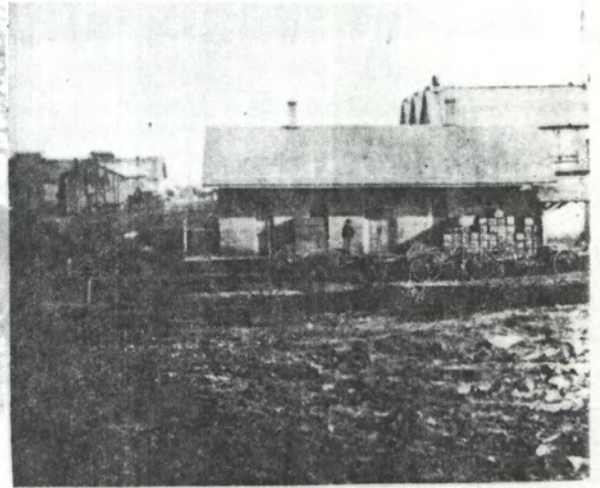
From: The Historic Decatur Picture Book
by the Morgan County Historic Preservation Society

The war. . .



Tradition has it that a Union army band atop the Burselon House mourned the death of President Lincoln with a dirge. The house was seized frequently during the war as a headquarters from which to defend the strategic Memphis & Charleston Railroad bridge over the river. Confederate officers mapped their plans here for the Battle of Shiloh.

The outline of The old Bank is slightly visible in the background as Union soldiers dig a trench in Bank St. near the Tennessee River.



Equipment and supplies are stacked at this supply depot, with two-story building in the background, a stark scene during the Civil War. Exact location near the river is not known.

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"Where the school house now stands was a rope and bagging factory owned by Dr. Rhodes.

"Six months after, my brother and Maggie came to bring me home . . . Now on the north side of the river, opposite the town, was a great field of hemp, belonging to Dr. Rhodes, which he grew for his factory—the first and the last hemp I ever saw growing.

"In 1832 my brother, Samuel Hollingsworth, moved to Decatur after which time I often visited here. He lived on the corner now owned by Maj. D. L. Downs.

"Drs. Rhodes and Dancy, Simon Skyes and Gen. Garth, father of Mrs. Sally Dancy, were among the first settlers and held land deeds from the government. They were all men of considerable wealth.

"The bank was established here about the year 1832 and the first money deposited in it was two thousand dollars (\$2000) in silver sent from New Orleans by steamboat to Florence and from there hauled by wagon to Decatur by Peter Hovis and guarded by two men. Before this, banking business was transacted in a little log house. There was no church in town, and the first sermon I heard here was in a two-story frame building, the upper story being the Masonic Lodge."

Mrs. Leadingham also referred to other developments which came later in Decatur's story, where they will be mentioned.



Reproduced from Walter Jackson collection by William Hannah.
AN EARLY PHOTO OF THE BURLESON-HINDS-McENTIRE HOME
About 1850

From: The Story of Decatur.

By William H. Jenkins and John Knox.



F. LAWRENCE OAKS
EXECUTIVE DIRECTOR

STATE OF ALABAMA
ALABAMA HISTORICAL COMMISSION

725 MONROE STREET
MONTGOMERY, ALABAMA 36130-5101



TELEPHONE NUMBER
261-3184

9 March 1988

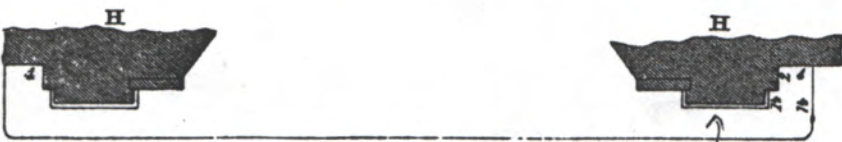
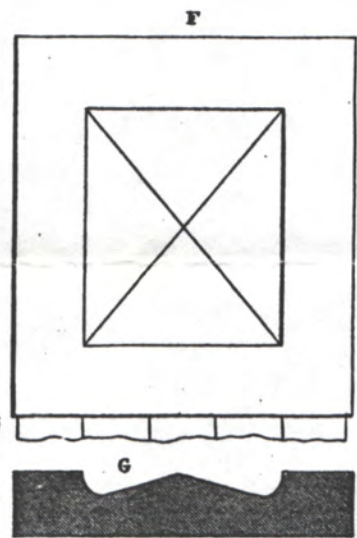
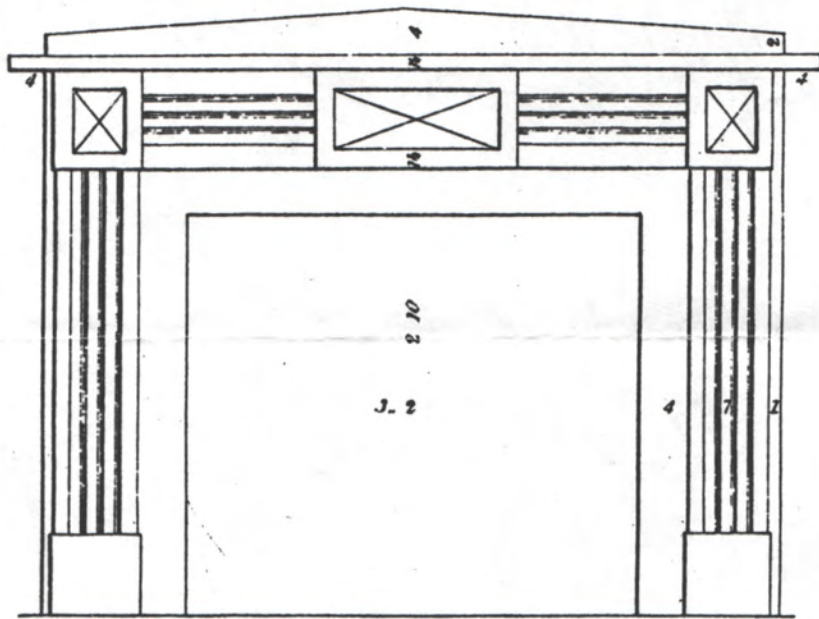
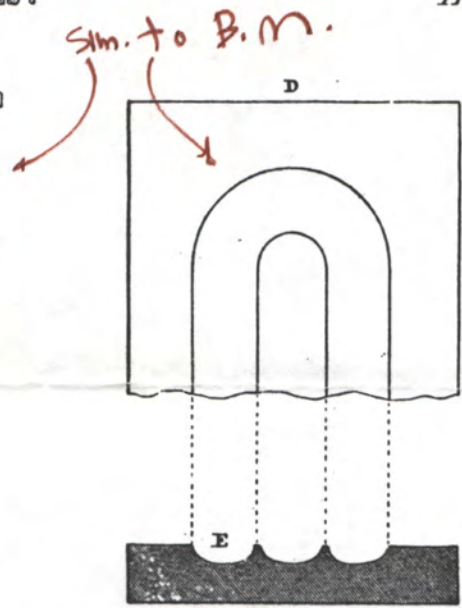
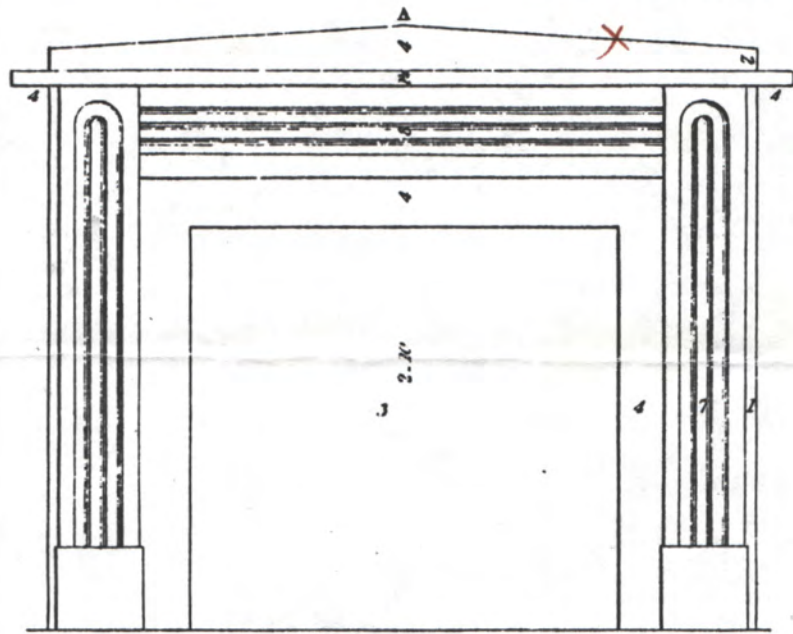
Harrie—

This is the plate from Asher Benjamin's 1833 Practice of Architecture. In the same publication are splayed window reveals similar to those at Belle Mont— though the house was supposedly finished by that time. Of course, such reveals were not that uncommon anyway.

I hope we can get a persuasive case together for the Nativity—

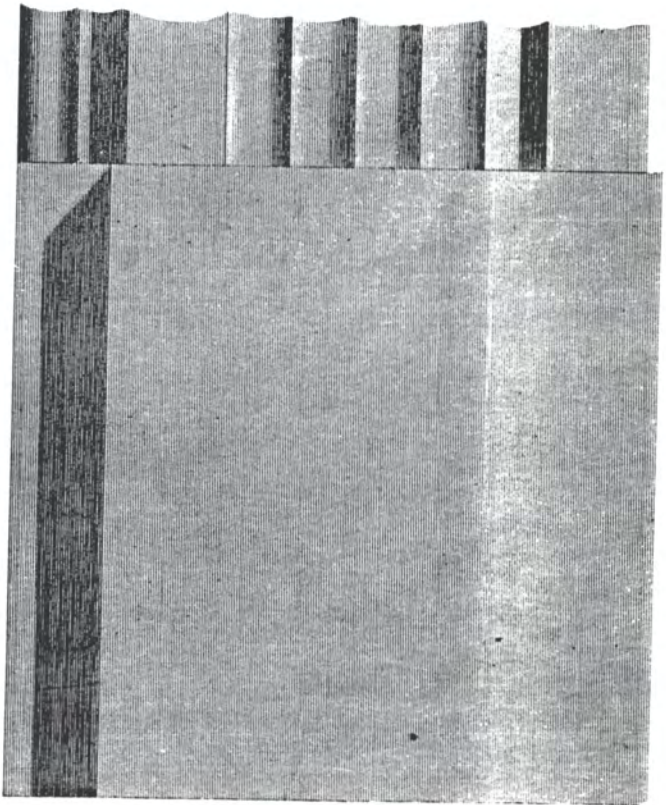
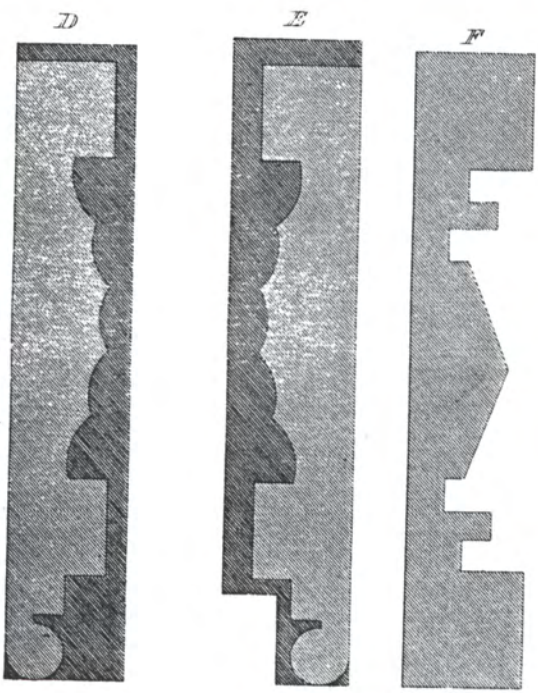
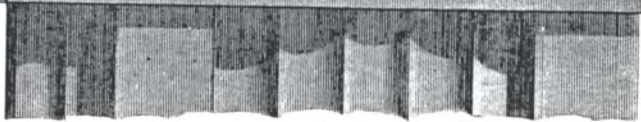
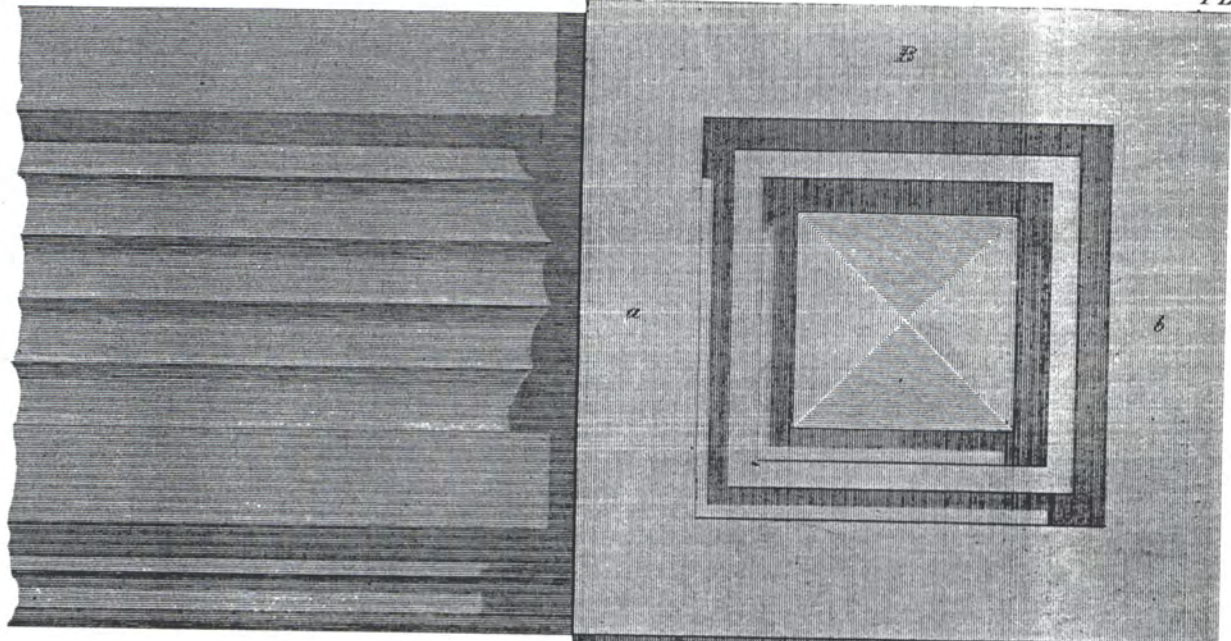
Bob

CORNICE PIECES.



plans + projections of pilasters, plinths, + projection of cornice shelf

Scale $\frac{3}{4}'' = 1'$



Profile like Bell's most mental pilasters.
1830 Asher Durand "Practical House Carpenter"

Sm. to S.M.
↓

WINDOWS.

Pl. 43

A

B

12 x 30

11 x 18

E

F

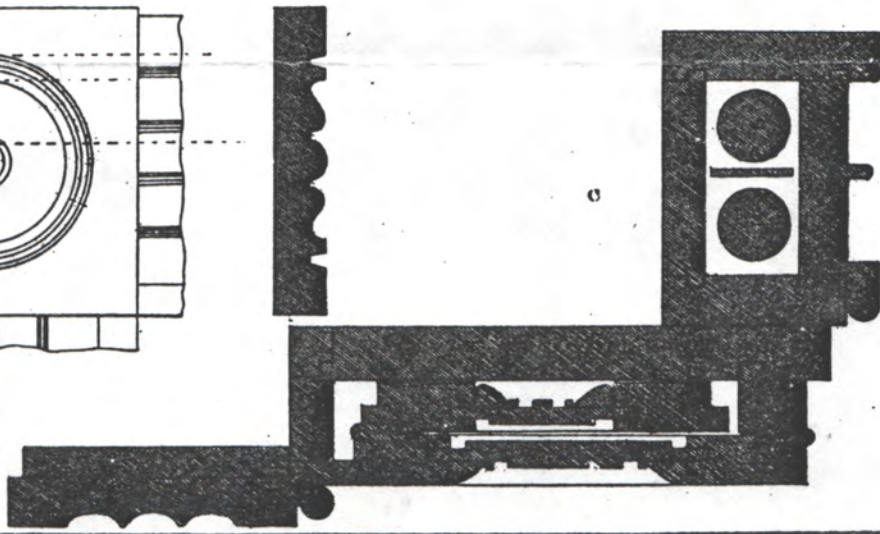
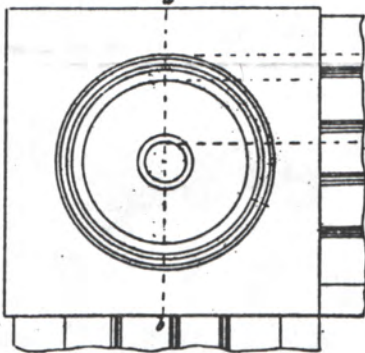


Fig. 68. General View of North Porch of Erechtheum. Athens

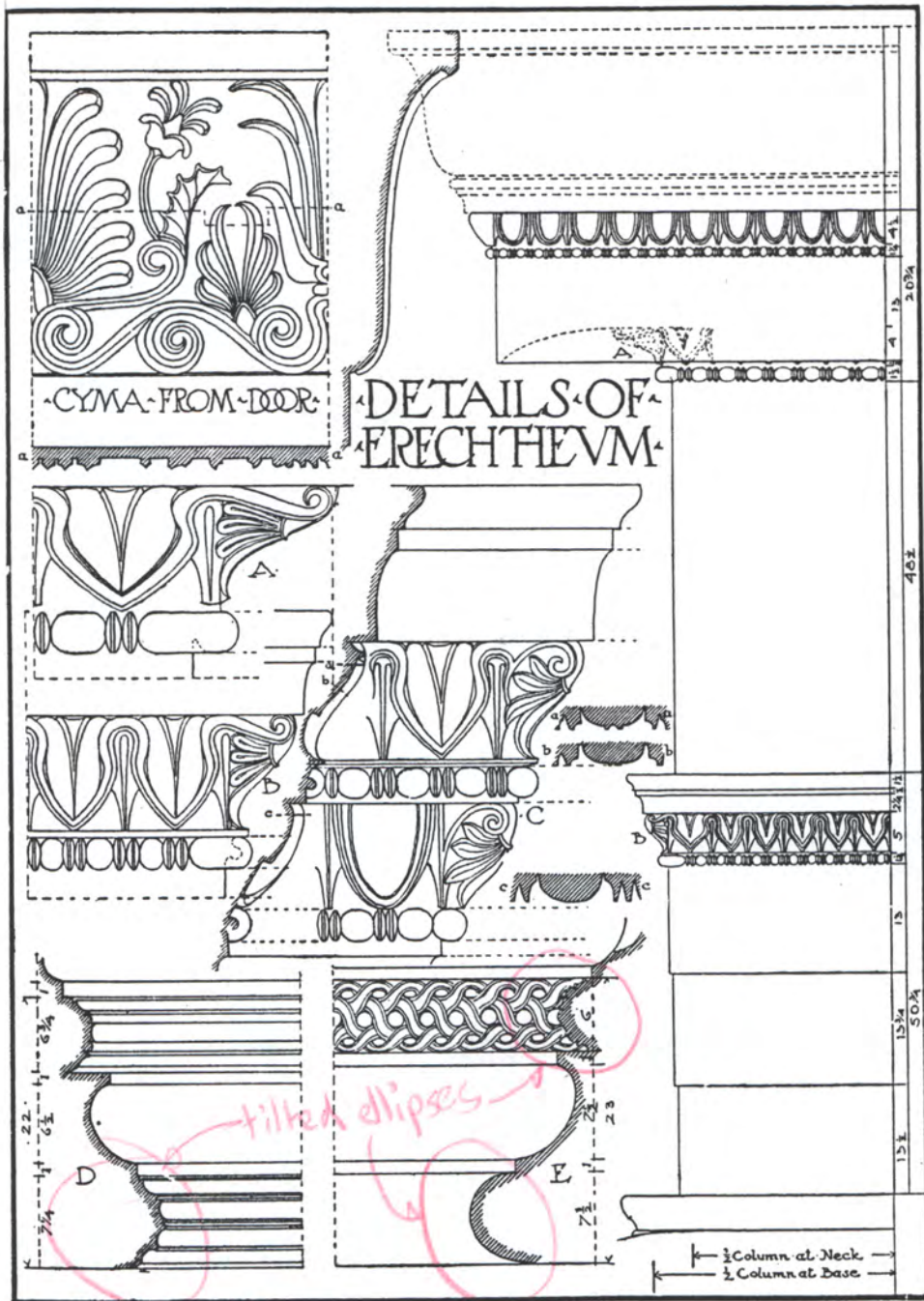


PLATE XLV.

(A reproduction at small size of Portfolio Plate XLV.)

"The Orders" - Frank Chouteau Brown 1926
Am. Tech. Soc.

capitals of the column, inasmuch as they consist of merely a series of fine mouldings below the abacus and set on top of one or more fascias, as in Fig. 91. The contrast offered by the plain surface of these pilasters to the fluted columns with which they are ordinarily used, is very effective, while by their very character, when seen from any distance, they tend to become a part of the wall to which they were attached.

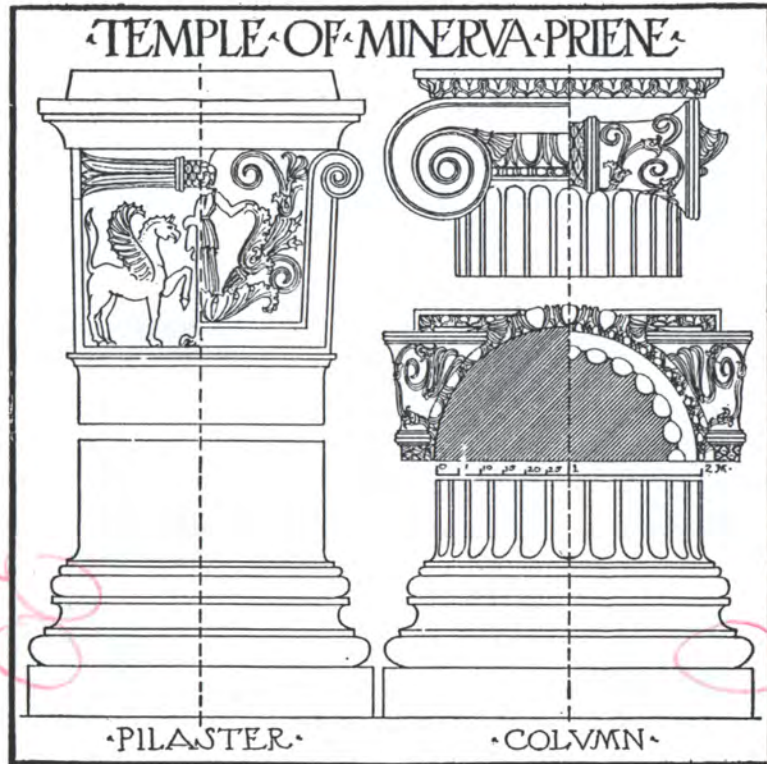


Fig. 93. Comparative Column and Pilaster Treatment.

These pilasters are sometimes given a base the same as the columns, but their cap and base are more customarily formed by the mouldings which are placed at the base and top of the wall against which these antæ are placed. In the Doric Order they generally have a plain projecting plinth base, with no mouldings, although sometimes the shaft descends directly to the stylobate or platform, as in the column of the same Order.

Ionic Pilasters. With the Ionic column the Greeks employed

many different types of pilaster capitals, some being very elaborate in their form and ornamentation. The Ionic antæ, the same as the Doric antæ, have for their bases the lines of the base of the walls for the crowning mouldings of their capitals, the mouldings are covered with ornaments, eggs-and-darts, beads and reels, honeysuckles. The capital of the Ionic antæ receives from the school of Pythagoras sculptured decorations of great variety. The best type is undoubtedly that which we find used in the Erechtheum, with the various examples of the Ionic ornamented capital and column which we have already illustrated. Two of these pilasters are shown in Fig. 92. These

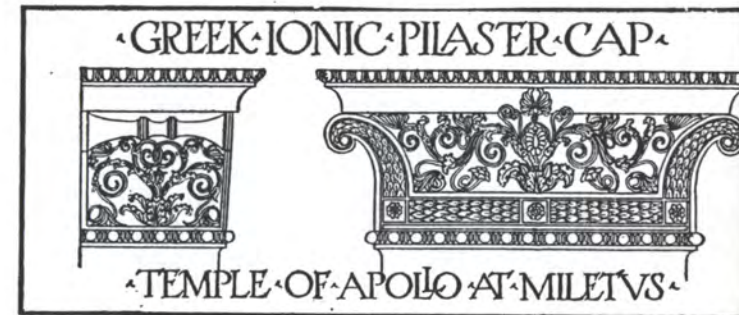


Fig. 94.

capitals are moulded and carved quite elaborately, while along the surface of the frieze in each instance runs the same treatment used to adorn the neck of the accompanying capital. These pilasters are given a moulded base, much the same as that employed on the columns, although the members are ornamented with more horizontal lines than are used on the column base. It will be observed that the pilasters follow the same general treatment as those used with the Greek Doric Order; and they should be compared, in all the examples illustrated, with the columns, shown elsewhere, with which they are used.

Fig. 93 shows side by side a comparative column and pilaster treatment from the Temple of Minerva at Priene. This illustrates the size of the pilaster as regards the column diameter at the neck base. As will be seen, it approximates a mean between these two dimensions. The capital of the pilaster is shown one-half on each side of the center line, to indicate the treatment both of the end and the face. The same treatment was applied to the square detail

"The Construction of the Temple of Apollo at Didyma"
 "Scientific American", Dec. 1985

were drawn first, but the architects did not hesitate to alter them to suit their refined sensibilities. Construction work then proceeded according to the result. The visible sequence of design, revision and production indicates the drawings were definitely not incised into the walls to illustrate what had already been built. A more accurate dating of these drawings can thereby be determined. The construction plans must have been drawn before the individual components pictured were fashioned but after the stone "drawing boards" were smoothed.

We know from one of the surviving "annual reports" of this great enterprise (the temple authorities publicly exhibited stone slabs on which the building's progress and cost to date were summarized) that its first columns were erected in about the middle of the third century B.C. The design of the columns and of their base profile must have preceded the event by at least a short time. According to other building accounts, the podium walls of the adytum, where the finished column and base designs were drawn, were built at more or less the same time, in about 250 B.C. Hence we can reliably date these and all other concomitant drawings to this period.

It was about this time, 80 years after ground for the temple was first broken and after construction work on the stepped platform was for the most part completed, that attention could be turned to the detailed design of the columns and the walls of the superstructure. Indeed, since the podium walls of the adytum were the earliest ones erected, most of the drawings are found on them. By this time the architects responsible for the design, Paionios and Daphnis, were long dead.

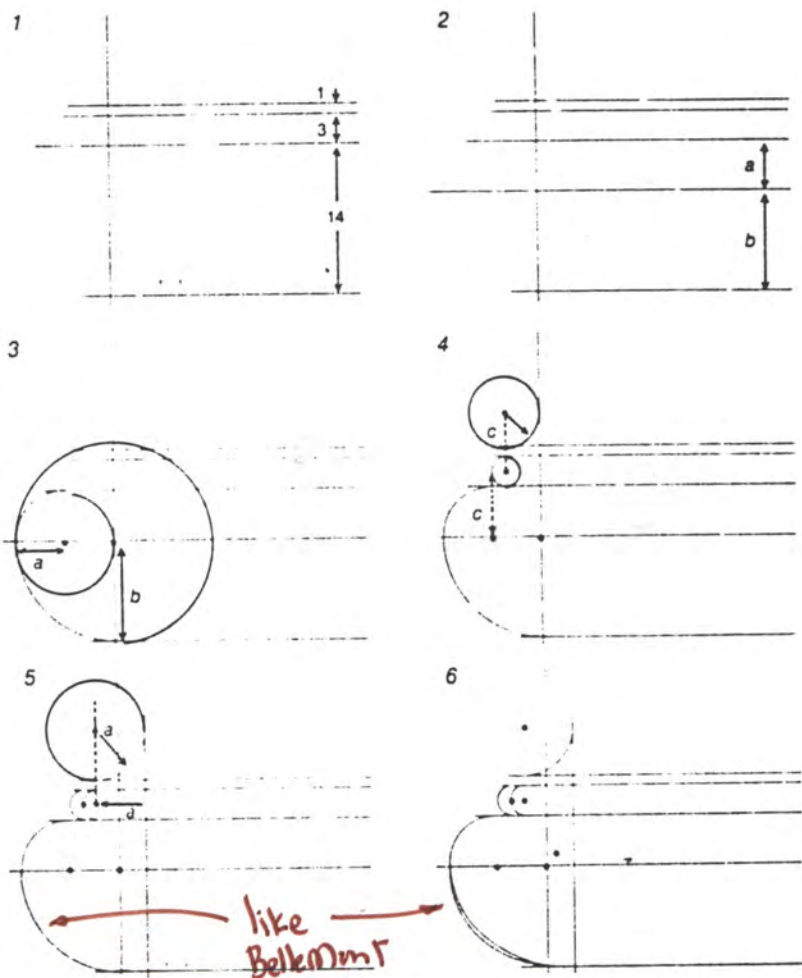
Because columns were the dominant feature of Greek temples, no expense was spared in their production. For the Temple of Apollo no fewer than 120 columns were required. From the bookkeeping records it is known that each column cost roughly 40,000 drachmas, or, at today's wages, nearly a million dollars. Much effort also went into column design.

To make a detailed plan possible, the shaft of these columns, almost 18 meters long, was drawn full scale on the podium walls of the adytum. Of course, because these walls are not 18 meters high, it was necessary to draw the column on its side.

Three lines were enough for representing the bare shape of the column shaft. A pair of closely spaced lines, one straight and the other slightly curved, diverge from each other and, after reaching a maximum separation

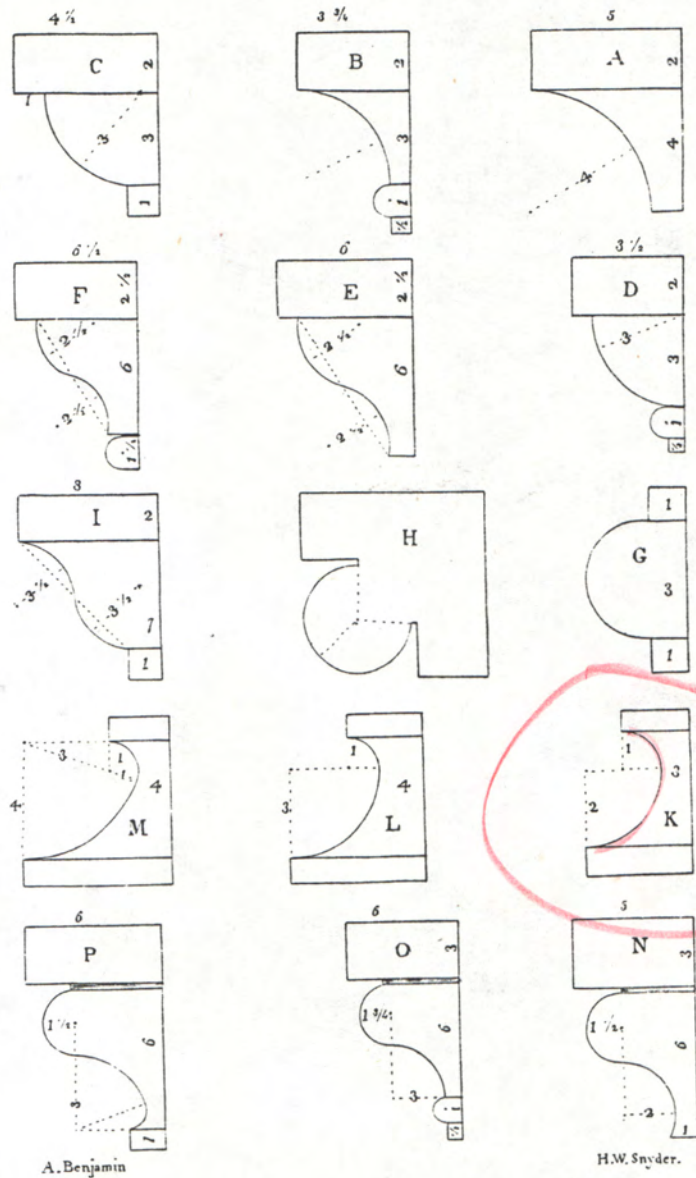
of 4.65 centimeters midway along their length, run together again. These represent the construction lines for the almost imperceptible curvature of the shaft. The third line lies some distance above the other two and runs almost parallel to them. (The distance between this line and the paired lines differs by one-sixth from one end of the column to the other.) The third line represents the column's central axis; it also is the column's axis of symmetry. Although these lines constitute only half of a vertical cross section, they are

tween this line and the paired lines differs by one-sixth from one end of the column to the other.) The third line represents the column's central axis; it also is the column's axis of symmetry. Although these lines constitute only half of a vertical cross section, they are



DESIGN PROCESS for the base of the column was a combination of rigid geometric construction and subjective refinement. Four horizontal lines were drawn through one vertical line (1) so that the respective distances between each pair of lines were (top to bottom) one dactyl (1.85 centimeters), three dactyls and 14 dactyls. Another horizontal line was drawn (2) that split the distance between the bottom pair of lines in such a way that $a:b$ was equal to $1:2$. Around the intersection point of this line and the vertical a circle of radius b was drawn (3). A smaller circle of radius a was then inscribed in the larger circle so that its center and the common point of tangency were also on the horizontal line. Starting from this point of tangency and drawing upward, a quarter of the smaller circle was outlined, and starting from the point of tangency and drawing downward, a quarter of the larger circle was outlined. The outlined portion was meant to depict the cross section of a geometrically "perfect" column base, called the torus. A vertical line drawn from the center of the smaller circle (4) was meant to fix the position of the semicircular molding drawn above the torus, between the middle pair of the original horizontal lines. The center of the molding, in turn, was used as an endpoint for another vertical line equal to c . A quarter of a circle centered on the other endpoint was meant to define the upward curve connecting the column base with the column shaft. Before this design was continued, however, it was arbitrarily changed (5). The semicircular molding was set back a short distance that is apparently unrelated to any of the geometric proportions used up to this point. Nevertheless, the designer did revert to the original proportions when he set the vertical line back a distance a from the molding's new center. In this way the new curve connecting the column base with the shaft could be defined by a circle of radius a . The final sketch, as it stands on the wall (6), also includes several freehand curves that tuck in the bottom two-thirds of the torus.

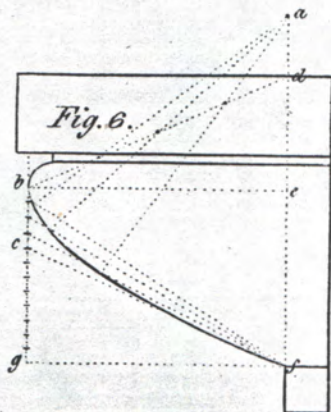
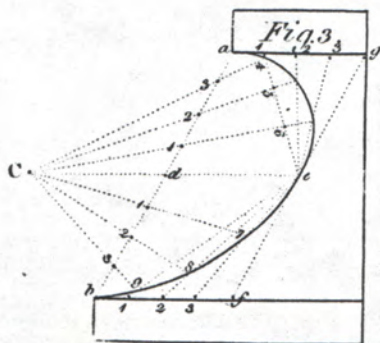
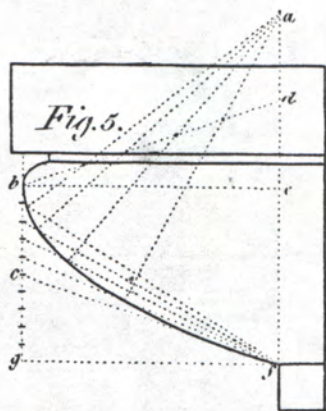
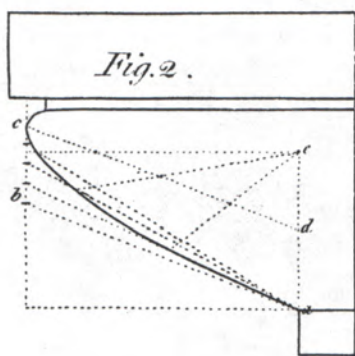
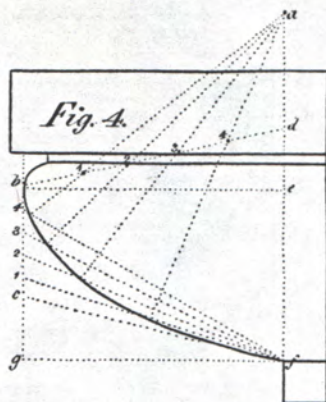
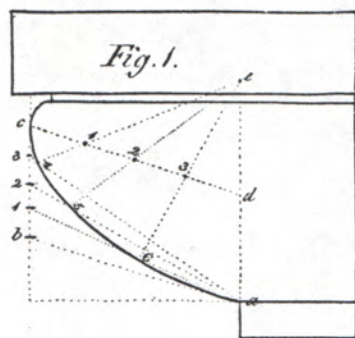
Asher Benjamin
 "Am. Builders Companion"
 1827 Ed.



Motif for elliptical curves
 at Belle Mart store, c. 1829
 HWS

"The Am. Field's Companion" - Asher Benjamin 1820's
 (1927 Ed)

11



↑ very close to cap curve on roads
 at c. 1828 Lake Mont, Tusconbin
 except convex instead of concave - HV

Palladian design, but practically every one of its elements occurs in Palladio's work, and the full-size details of the orders are taken line for line from Palladio's plates of the Doric and the Ionic. His many drawings and notes — unexampled at that time for precision and professional quality — are covered with figures. With his methodical mind, trained to mathematics, he predetermined all his proportions and dimensions by calculation. If using a detail from Gibbs, he would 'correct' it by reference to



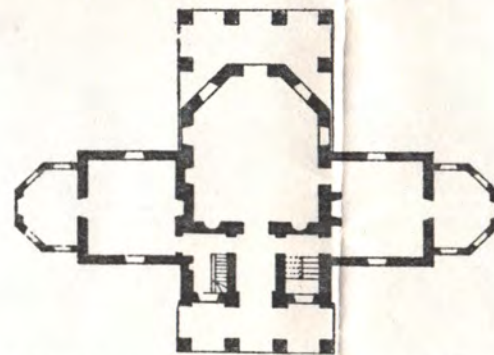
315. Jefferson's Monticello as it was first built, 1770-75. Conjectural restoration by Waterman, rendered by R. E. Collins (Thomas T. Waterman, *The Mansions of Virginia*, University of North Carolina Press)

Palladio, whose figures he believed more authoritative. By totting figures he would arrive at the proportions of a column or the height of an entablature before he started to draw them. This was, to be sure, partly because he was unskilled at freehand and did his drawing mechanically in ink on large sheets of paper, which was laborious and expensive. But it nonetheless reveals a markedly academic method of design.

The first Monticello was begun in 1770 and probably completed in 1775. The house built in these years was later (1796-1809) so completely altered and enlarged that its first appearance must be reconstructed chiefly on the basis of Jefferson's drawings, though its rooms actually form the back part of the present house. The exterior, as originally designed (fig. 315), consisted of a central two-story unit with a pedimented roof running from front to back, somewhat like the scheme of the James Semple House. At the sides were lower wings, with one main story and an attic.

The building was of red brick with cut-stone trim. Brick was made and lumber sawed on the site, and for much of the building Jefferson was his own contractor and foreman of construction; skilled labor was scarce in near-by Charlottesville, and Jefferson trained and supervised his masons, carpenters, joiners, and ironworkers.

The chief architectural accent was the two-story portico, Doric below and Ionic above, all correct in accordance with Palladio. The full entablature of the Doric order, as well as a podium or base for the Ionic, was carried around the wings, forming an unusually heavy band as if to emphasize a one-story composition. The attic above this, in the wings, was a feature also to be found in Palladio. But Jefferson's enthusiasm for a



316. Plan of the first Monticello, Albemarle County, Va., by Thomas Jefferson (Thomas T. Waterman, *The Mansions of Virginia*, University of North Carolina Press)

display of Palladian erudition ran away with his sense of proportion: the portico, proper enough on an Italian villa big enough to carry it, was too large for so small a house. The building was all frontispiece and no volume, like a six-shooter with a shotgun barrel.

The original design was not precisely carried out. It would appear that the upper porticoes were never completed, though the walls behind them were built. As late as April in '75 Jefferson was refiguring the order for the Ionic columns, and it is probable that the Revolution prevented their execution. On the other hand, he added small polygonal projections to the ends of the wings.

The plan (fig. 316) shows a small entrance hall flanked by inconspicuous stair halls. The main room was a drawing room with a polygonal bay projecting under the rear portico. This feature, which does not appear in Palladio, was derived from Morris's book; it was unprecedented in Virginia though a few houses with polygonal projecting bays had been built in Philadelphia and Annapolis. Measuring more than 24 by 28 feet, and with an 18-foot ceiling, the drawing room was an impressive salon for so small a house. The wing at the right, or north, contained a dining room, and there was a tea room in the polygonal addition. The rooms at the left served for Jefferson's bedroom and study. All of these rooms had very lofty ceilings. A corridor connected the two ends of the house. The second

story contained a large library, in the central block, and attic sleeping rooms in the two wings. Service rooms were located in the cellar.

Even as early as 1772 Jefferson prepared a grandiose plan for the location of service rooms in two great L-shaped wings, below ground level (as seen from the west lawn) but taking advantage of the sloping site to gain windows in the outer walls. This also was a skilfully adapted Palladian scheme. It was the basis of the later dependencies but none of these was executed before 1796, except for the small southwest pavilion. This, actually, was the first building at Monticello, for Jefferson had started it as a *pied-à-terre* before the fire at Shadwell in February 1770. He moved in the same month and occupied it as bachelor quarters. And it was to this building that he brought his bride, Martha Wales, during a heavy blizzard on New Year's Day, 1772; it is still referred to as 'Honeymoon Cottage.'

Jefferson's early plans for the terraces and gardens are of extraordinary interest. Though a Palladian at heart, he was not unaware of English romantic landscape design, with its little 'temples' and 'summer houses' and other architectural surprises scattered about the 'naturalistic' gardens. He possessed, as early as 1771, Sir William Chambers' *Designs of Chinese Buildings*. . . (London, 1757). His drawings and notes of 1771 and the years immediately following show schemes for Chinese pavilions at the corners of his terraces, for little Greek buildings, for fantastic 'classic' towers of superposed orders, and even for a Roman triumphal column to surpass that of Trajan's Forum! In 1778 he made a drawing for a medieval tower, with four telescoped stories and a battlemented top.

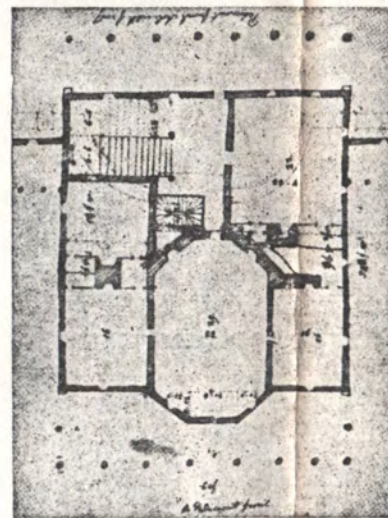
To Jefferson, as to his English predecessors, these bits of architectural scenery were play architecture: fantasies and surprises, not to be taken seriously. But these little caprices in the 'Gothick' or 'Greek' or 'Chinese' taste were portentous omens of that romantic eclecticism which was to sweep England and America in the nineteenth century. Jefferson doubtless had no idea that he was responding to an inner and unconscious romantic rebellion against the strait jacket of Palladianism, nor least of all that he was setting a precedent for later widespread attacks on it. In any event the Revolution and subsequent events prevented the erection of these fantastic pavilions.

Jefferson at Williamsburg

During the very years that Monticello was being planned and built, Jefferson served in the House of Burgesses at Williamsburg (1769-75). Governor Dunmore requested him to plan a great enlargement of the College of William and Mary, and his drawing of 1771 or 1772 shows the old U-shaped plan doubled by an equal addition to the west, forming a large arcaded court. It would have made an impressive building. The foundations were built (and have recently been uncovered in new researches at Williamsburg), but the project was abandoned during the Revolutionary War.

For Dunmore also, probably about 1772, Jefferson made several studies for remodeling the Governor's Palace.¹² The most interesting of these

(fig. 317) involved a complete alteration of the exterior to resemble a classical temple. The Ball Room Wing at the rear was to be demolished, and the entrance hall lengthened by a polygonal projection similar to that planned for the drawing room at Monticello, thus forming an octagonal room. Temple façades of eight columns, carrying pediments, were planned for both ends of the building, and presumably the entire roof was to be remodeled to fit them. This was the closest approach to the complete classical temple form proposed in America to that time. The ideal had been approached in Whitehall, Maryland, a few years earlier,



317. Jefferson's plan for remodeling the Governor's Palace at Williamsburg to a classical temple form, c.1772 (drawing in Coolidge Collection, Massachusetts Historical Society)

but the central temple motive was there embedded between one-story side wings. But Jefferson's temple proposal for the Governor's Palace was evidently discarded as too radical, or too expensive, for nothing was done about it.

In 1776 he drew up the act calling for the transfer of the capital from Williamsburg; it was passed in 1779, and the transfer made in 1780. It seems likely that even in 1776 Jefferson was contemplating new classical splendors for Richmond, as his act specified in some detail the reservation of six blocks for the construction of the new capital of the Commonwealth, 'to be built in a handsome manner of brick or stone, and Porticos where the same may be convenient, and with pillars and pavements of stone.'¹³

Jefferson's taste had certainly progressed away in the direction of the Classic Revival of the period. In 1781 he wrote scathingly of the state of architecture at Williamsburg, he described the palace as 'rude, without,' and the College and Hospital as 'rude,

of
that
glution
though

It seems very probable that Jefferson designed this house, for Morris's *Select Architecture* was one of his favorite books in the early years. If indeed it was built in 1765 or shortly after, Brandon has a particular importance in revealing to us Jefferson's architectural genius as a young man in his early twenties. It would seem that he was well on the way toward creating a free, simple, practical, and indigenous American architecture. We can only regret that this early genius was so stiffened and formalized



313. James Semple House, Williamsburg, Va., c.1780 (Thomas T. Waterman, HABS)

by his discovery of Palladio's book, only a few years later, and his subsequent lifelong devotion to the great Italian classicist.

James Semple House, Williamsburg

Jefferson was perhaps the designer also of the Semple House at Williamsburg (fig. 313). It is believed to have been built about 1780 and was bought in 1799 by Judge James Semple, member of the House of Dele-



314. Plan of the Semple House (Thomas T. Waterman, *The Mansions of Virginia*, University of North Carolina Press)

gates and General Court of Virginia and a professor of Law at the College. It is a small house, with only five rooms; three of these on the ground floor are strung out in a line (plan, fig. 314). The end rooms, containing dining room and drawing room, form one-story wings, their roofs of such low pitch that the gable ends can be treated as perfectly proportioned classic pediments.

The central block contains a salon, with a fireplace at one end. Above

it are two small chambers reached by a winding staircase behind the chimney in the east wing — reminiscent of the small 'concealed' stairs at Monticello. Indeed Jefferson's first drawing for Monticello, in Waterman's view 'parallels the design of the Randolph-Semple house to such a degree that there can be no doubt that they are by the same author.'¹¹ Of chief interest is the handling of the exterior of the central unit: though considerably wider than it is deep, it is treated as a classical temple motive. The roof forms a wide low-pitched gable which is brought out to the main façade as a smooth-boarded pediment. Here, then, the pediment is not merely an applied decorative element on a roof of greater size and different axial direction, but an architectonic feature integral with the mass behind it.

Jefferson and the first Monticello

Thomas Jefferson was born in 1743 at Shadwell, near Charlottesville, where his father Peter Jefferson owned a 1900-acre plantation and 130 slaves. His early childhood was spent at Tuckahoe, near Richmond, and his early teens at Shadwell or at school. In 1760 he went to Williamsburg to attend the College of William and Mary. It was his first opportunity to see any considerable amount of Georgian architecture, and the orderly town plan and formal buildings doubtless impressed him. At Williamsburg three men influenced him greatly: Dr. William Small, professor of Mathematics; George Wythe, the great professor of Law; and Francis Fauquier, one of the finest of the royal governors of Virginia. Jefferson became close friends with these men, ate dinners at Wythe House and at the palace, and enjoyed 'more good sense, more rational and philosophical conversation, than in all my life beside' — a fact that doubtless influenced his later educational and architectural plans for the University of Virginia.

At this time Richard Taliaferro was probably living at Wythe House with his daughter and son-in-law, and it seems entirely likely that Jefferson came to know him and to acquire a serious interest in architecture. We have no certain means of knowing whether he actually began to practice, about 1765, with Brandon and Battersea, but his earliest preserved drawings of about 1768 show such professional quality that they suggest considerable previous experience.

The site of Jefferson's future home was a considerable hill, not far from Shadwell; Jefferson called it his 'little mountain' and long dreamed of building on the summit, with its splendid views in all directions. This in itself was a romantic taste, but his first operations were eminently classical rather than romantic: as early as 1768 he began shaving off the picturesque hilltop by extensive grading operations to prepare a level site of almost three acres.

Work proceeded slowly, and Jefferson evolved several preliminary studies of the plan, presumably in the years 1768–71. These show influences from Robert Morris's *Select Architecture*, but after about 1769, when *Leoni's Palladio* came to hand, that book exerted a controlling influence. The beautifully drawn elevation of the façade is not a copy of any single

Waterman suggests that the Capitol portico was designed by Jefferson,¹⁰ but this seems unlikely in the light of such faint praise.

The 'Roman Country House' style of Palladio is exemplified in several houses of the late Georgian period. The plan layout is completely different from that of early and middle Georgian houses. In place of a large central block, two and a half or three stories high, with detached dependencies, the 'country house' had a long series of connected units, two stories high in the middle, decreasing to low one-story wings and passages, and sometimes accented by two-story terminal pavilions at the ends. This type of plan had many advantages: most rooms were on the ground floor, and the main



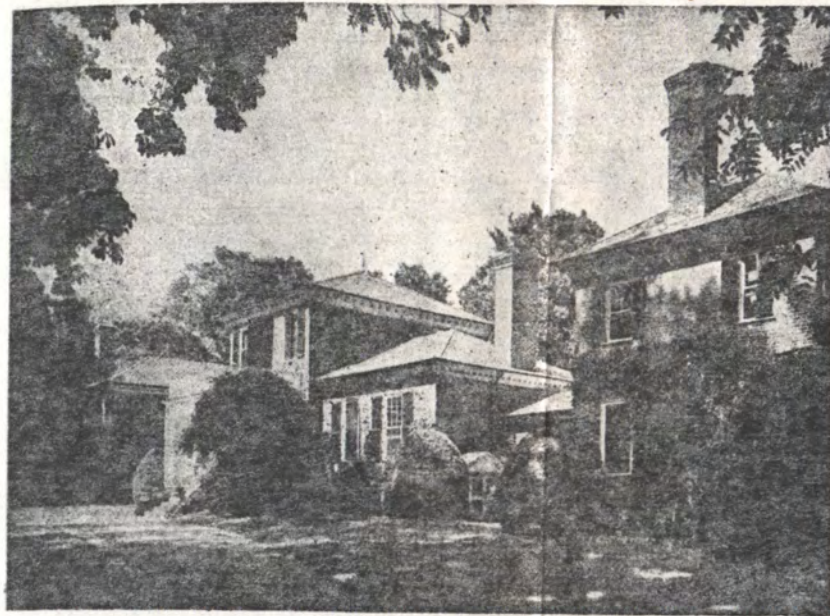
310. Shirley, Charles City County, Va. (HABS)

stair and its wasteful hall could be minimized; all rooms had cross-ventilation; and the kitchen, though located in an end pavilion, was at least under the same roof and not too far distant from the dining room.

Brandon, Prince George County

A fine example is Brandon, in Prince George County. Probably built about 1765 for Nathaniel Harrison, family tradition attributes it to the young Jefferson (22 at the time) who was best man at his friend's wedding that year. The source of the plan was undoubtedly a plate in Robert Morris's *Select Architecture* (London, 1757), a book little used in the colonies but a favorite possession of Jefferson's. The plan of Brandon (fig. 312) shows a central block of three rooms, only the middle one rising to a second story, the others being covered by low hipped roofs. Small low passages connect with two-story terminal buildings housing chambers and service quarters. The original arrangement of the central 'living hall,' with a stair partitioned off at one end, is shown in the plan. Main interior rooms have very tall narrow panels and fully membered cornices. One of the small stairs, in the west pavilion, has a Chinese-lattice rail, instead of the familiar Georgian balustrade; such are occasionally found in late Georgian houses.

Brandon's exterior presents a totally different architectural effect from the traditional Georgian mansion (fig. 311). Low, strung out, its structure divided into small-scale units, it has a refreshing variety and an expression of welcome rather than of aristocratic hauteur. The house is interestingly composed, with its repeated hipped roofs — the central one



311. Brandon, Prince George County, Va., c.1765 (John O. Brostrup)

dominating — its receding and diminishing shapes, and its almost musical *reprise* in the strong simple masses of the end pavilions.

This is a large house, finely designed and well built, but it has an intimate, human scale and the kind of 'American freedom' that Patrick Henry in that very year defended so eloquently in the House of Burgesses



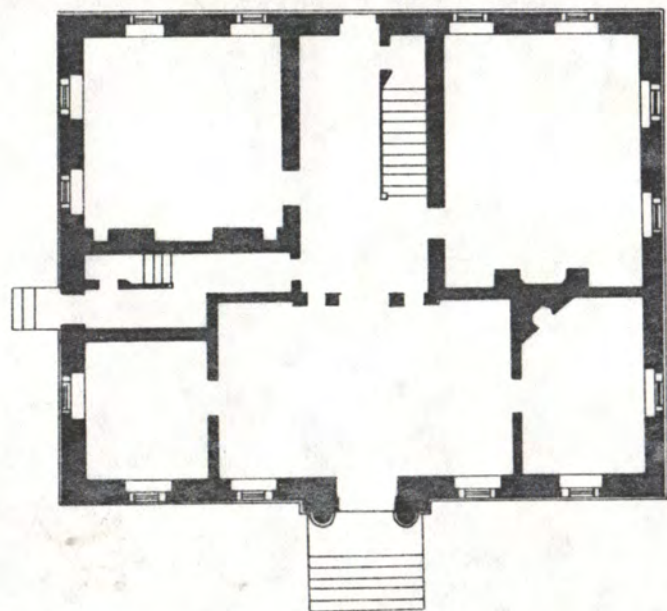
312. Plan of first floor, Brandon (Thomas T. Waterman, *The Mansions of Virginia*, University of North Carolina Press)

against the tyranny of the Stamp Act. It also has many practical functional advantages. It is Palladian *only* by courtesy, for Robert Morris in his prototype design had departed far from the usual Palladian *grandezza*, and Brandon went even further in the direction of simplicity and practicality.



82
Cliveden, Germantown,
Pennsylvania. Benjamin
Chew, 1763-64. Entrance
front.

83
Cliveden, Germantown,
Pennsylvania. Plan of
first floor.



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brought his architect, John Hawks, from England; Hawks had worked under Stiff Leadbetter on Lord Harcourt's house in Oxfordshire, Nuneham Park (1760), with which the New Bern Palace had points in common. Blandfield, in Essex County, Virginia, built circa 1770, differs from Mount Airy and Mannsfield in being of brick instead of stone and in having the dependencies connected with the main block by straight passages.

In their Virginian plainness the elevations of Blandfield are very different from those of the two finest Pennsylvanian examples of the pedimented-center type of house, Mount Pleasant and Cliveden, with their livelier, more Baroque effect and display of pattern-book features. Mount Pleasant, in Fairmount Park, Philadelphia, was begun in 1761 for an immigrant sea captain, John MacPherson; the name of its architect is not known. Cliveden, in Germantown, was begun two years later for Benjamin Chew, attorney general of Pennsylvania (82). Chew was his own architect. Surviving drawings from his hand show that he toyed with the idea of a three-story house modelled on Kew Palace, which had been built for Frederick Prince of Wales to William Kent's designs in the 1730s; the plan of Cliveden as built surely must have been suggested by Colen Campbell's "New Design for Tobiah Jenkyns Esq." in the second volume of *Vitruvius Britannicus* (83). The columnar screen between the entrance hall and stair is an unusual and stately feature which was employed also by William Buckland in the Chase-Lloyd House at Annapolis, Maryland, in 1771; Buckland combined it with the stateliest of all types of stair, the Imperial stair, in which a central flight ascends to a landing at half-story level and parallel side flights return on either side to reach the upper floor (84).

The Chase-Lloyd House is of three stories and distinctly urban character. The Hammond-Harwood House, Annapolis, completed to Buckland's design in 1774, is a country house in town (85). A five-part composition with half-octagon fronts to the outer pavilions or dependencies, this house has a good claim to be considered the culminating work of domestic architecture in the colonies as well as the crowning achievement of Buckland's career. Gibbs was the principal source, and in this it differs from the last group of houses, also cinquepartite, that remains to be mentioned in this chapter. All are in Virginia; the earliest, Belle Isle, Lancaster County, was built about 1760, while Battersea, Dinwiddie County, and Brandon, in Prince George County, went up between 1765 and 1770 (86). Robert Morris's *Select Architecture*, published in 1757, was clearly the book referred to in each case. (It was a book much used by Thomas Jefferson—to whom Brandon has been attributed.) While the

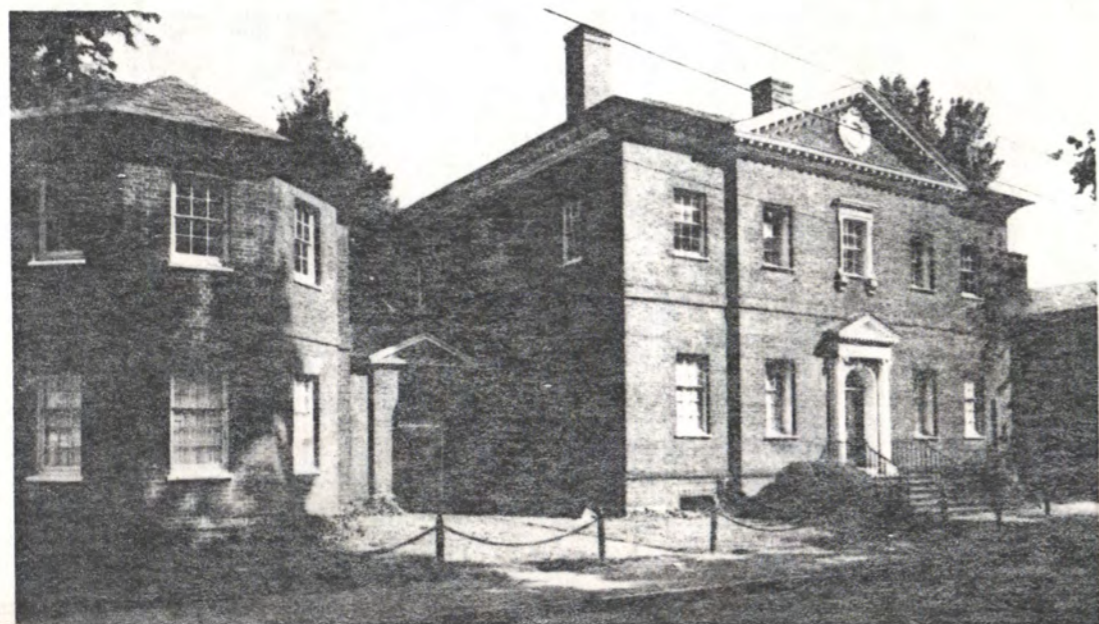
84

Chase-Lloyd House,
Annapolis, Maryland.
William Buckland, 1771.
Stairs.



85

Hammond-Harwood
House, Annapolis, Mary-
land. William Buckland,
1773-74. Street front.



86

Brandon, Prince George
County, Virginia. 1765-
70. View from south.

Hammond-Harwood House is strongly centripetal, owing to the pediment spanning three of the five bays of the central block, these Virginian houses show in an extreme degree what Vincent Scully has seen as an "American instinct . . . toward horizontal expansion and dispersion."

The Domestic Interior

In interior design the general tendency was toward lightness and delicacy. Rooms were sometimes given the full classical treatment, with floor-to-ceiling panelling, tabernacle frames and complete entablatures, down to the end of the colonial period—at Shirley, for example, in the early seventies. But a simpler treatment, encouraged by the introduction of wallpaper, was becoming common; in this, panelling was confined to a dado, the entablature beneath the ceiling was reduced to a cornice, and doors were framed by architraves supporting a frieze and cornice at most. In both kinds of room the richest feature was the chimneypiece, in the ornamentation of which two main styles may be distinguished. Kent's *Designs of Inigo Jones* was the source for the chimneypiece in Governor Wentworth's council chamber in the Wentworth-Gardner House circa 1760, as it had been for that in the entrance hall of John Drayton's house near Charleston twenty years before; the result, as Kimball recognized, is the most elaborate of all the chimneypieces carved in the colonies. But the Baroque massiveness of Jones-Kent ornament was by then beginning to look a little old-fashioned, and designs for chimneypieces of the same type enlivened and lightened with Rococo ornament had already crossed the Atlantic in copies of *The British Architect* by Abraham Swan. Buckland, as we have seen, used Swan's book (which in 1775 became the first book on architecture to be

"Lure of Lore of Limestone (Co.)" (Al.) Edwards & Oxford

...ic the business failed and Samuel was forced to sell the last piece of furniture from his house in order to pay his debts. Samuel didn't know the word "fail," and was soon at work making brick and tanning hides. With the assistance of Brice Townsend and Cyrus Arledge he was soon on his feet again.

Samuel had at least one child, Peterson, by his first wife. His second wife, Margaret ? (1793-1875), was the mother of John as well as several other children. The children of whom we have record were:

- I. Peterson (June 20, 1809-Sept. 5, 1872) md. Sarah Chaffin Redus, daughter of Aaron, in 1834. By 1850 their children were Samuel; Martha md. W. L. Nelson in 1855; Edwin md. Lucinda Cain in 1859; Mary F.; Peterson; Lucy; William; Elizabeth; and Sarah.
- II. Mary Ann md. Samuel P. Irwin on Dec. 23, 1835.
- III. Martha A. md. Stephen O. Nelson on July 11, 1836.
- IV. Meredith md. Rebecca J. Smith on Dec. 21, 1837.
- V. Margaret md. Levin Foote on May 31, 1842.
- VI. John Thomas (Aug. 25, 1820-June 15, 1899) md. Susan Owen Wilson of Greenwood, La., on Nov. 26, 1846, and had (1) Margaret Elizabeth (Apr. 7, 1849-Feb. 11, 1912) md. Dr. W. R. McWilliams (see *McWilliams House*). Their house on the corner of Hobbs and Jefferson Streets burned in 1911. (2) Jason (Mar. 20, 1851-Jan. 22, 1870) was in school in Nashville when he received the following letter from his brother, John Blackwood Tanner, in 1868:

Dear Jase,

I received your letter on the 25th, saying that you was well. I had your saddle put away today. I am going to send you a box of chesnut next week. Aunt Martha is going to send you something nice. The Ku Klux were in town last Saturday about dinner time they rode all around town they stopped at mister Pryors quite a long time and talk to the laddies. I go hunting every evening and kill birds. Mr. Tom Cox killed 80 birds in two shoots. . . . There was a show here last Friday & Saturday night they sent a balloon up it came over our house and Luke said that he was going to put the ladder up and get it. The men tide the showman in a chair tight as they could and he got loose and left every knot in it just as they tide him. uncle Press loaded his rifle in the church and shot at him and the man caught the ball in his teeth. he had a little doll named Tommie. . . . he could talk the man told him to tell the little boys good evening and the doll said good evening little devils. . . ."

(3) John Blackwood (July 18, 1857-Dec. 18, 1906) md. Telec Coffee (1879-1949) (see *Samuel Easter House*). Their only child was John Blackwood, Jr., "Jack." Jack, born Sept. 13, 1904, md. Susan Bowers of Madison. Jack was state conservation officer in Limestone County for a number of years and is full of interesting local lore and wit. Sue taught school for forty years after her graduation from Peabody College and earned the unbelievable record of never having been absent or tardy in all that time.

- VII. Mariah (July 19, 1859-June 6, 1883) is listed as Mariah Donnell on her tombstone. Since we have no record of a marriage for her the name "Donnell" was evidently a

given name in honor of the Tanners' close friendship with the Donnell family. A child of J. W. S. Donnell was named Susan Tanner.

VIII. Stephen (1861-1862).

- IX. Samuel, Jr. md. Elodie Lewis, daughter of Col. John H. Lewis of Huntsville, and sister of Mrs. J. Withers Clay of that city.

The Tanner house was later purchased by Lakin Hightower and inherited by his granddaughter, Katie (Garth) Sherrill (see *Tanner-Arledge-Russell House*). Since the death of Katie her husband and children continue to live in the house which has recently been repainted a soft yellow.

Aaron Redus (Jan. 18, 1778-July 23, 1858) was the son of James A. and Sarah (Chaffin) Redus, and a half-brother of William Penn and Thomas (see *Redus House*). Aaron married Lucy Ann Oglesby (Mar. 11, 1798-Mar. 8, 1856) in Fluvanna County, Va., on Feb. 28, 1816, and moved to Alabama. They lived in Limestone County for thirty years before moving to Monroe County, Miss., the place of Aaron's death. One of the Redus daughters married James H. Hine (see *Craig-Hine-Wilson House*).

MARTIN-MALONE-JOHNSON (ca. 1820)



Flanking porches of heavy balustrades appear arched.

"When I grow up I'm going to give a big party and not invite *anybody* to it," said little Bob Malone, peeved because he was not invited to an adult party being given by Thomas and Indie (Booth) Hobbs in honor of Dr. Henry Booth Malone in 1853. Bob's father, John Nicholas Malone, had purchased this house in 1850.

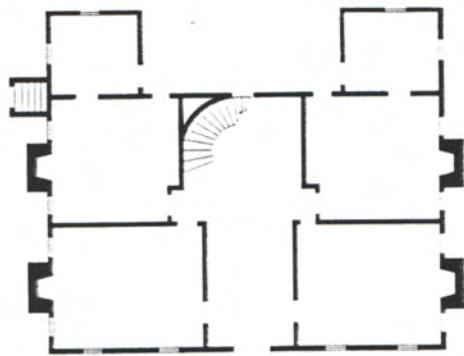
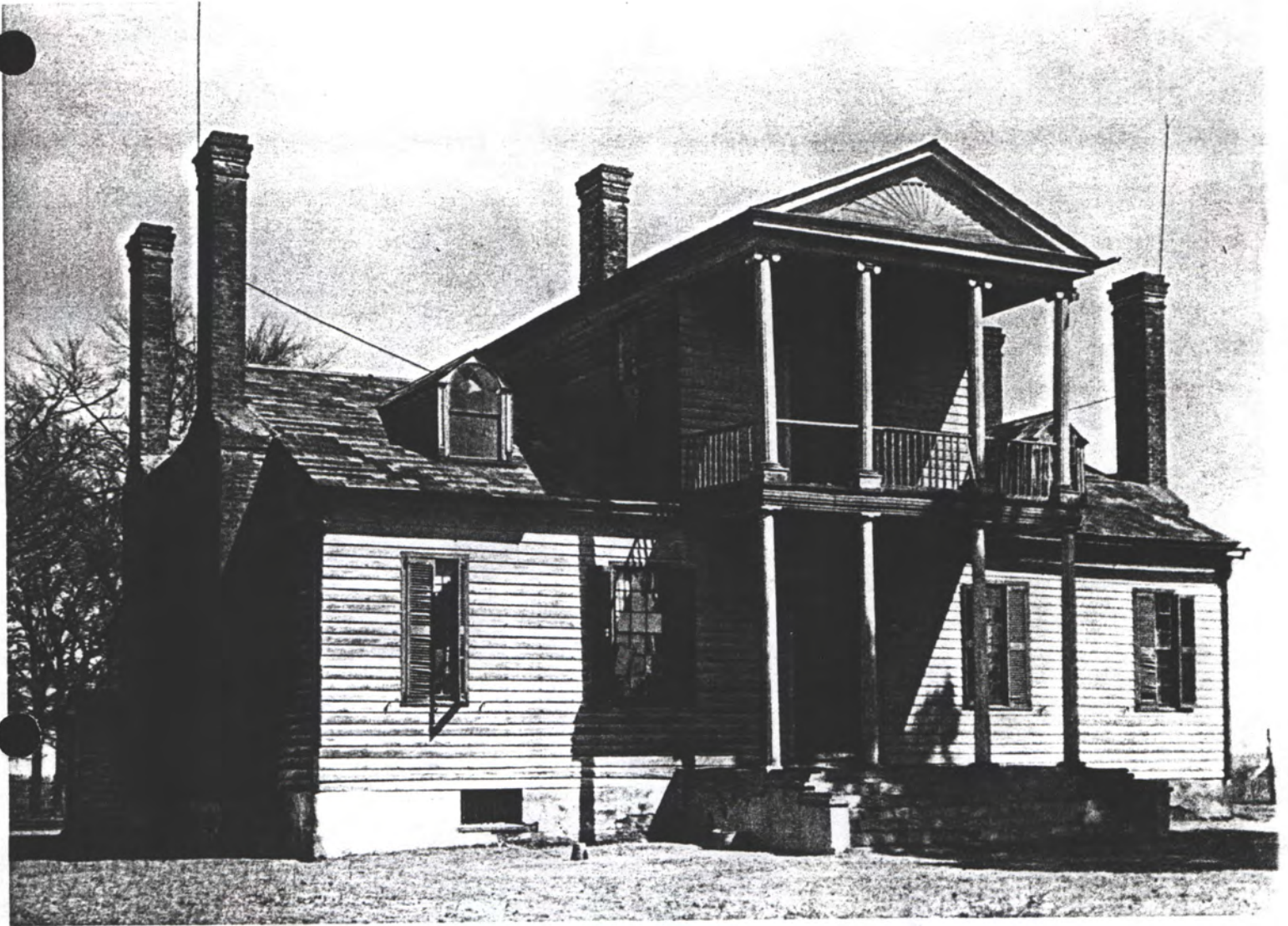
It is reasonable to assume that this house was built by Joshua Martin soon after purchasing the property in 1818. John Tanner wrote that Martin was remodeling the house in 1828. It is believed, therefore, to be the oldest extant

builders was Daniel Pratt, born at Temple, New Hampshire, in 1799, the son of a farmer. After serving his apprenticeship to a neighborhood carpenter for four years, Pratt sailed to Savannah in November, 1819. After a year or two, he moved to Milledgeville, the new state capital, perhaps to be employed by the well-established Marlor.³⁸

Some ten houses in the Milledgeville area, the work of Marlor, Pratt or others, are traditional, boxy, frame buildings distinguished by the use of two-story porticoes, the Roman Doric order, lead fanlights, spiral stairs and richly decorated interiors. Many of the details appear to have been copied from Asher Benjamin's *American Builder's Companion*, originally published in 1806 but in print in five different editions until 1827, another example of New England influence in the Old South. The Cedars, built for Charles W. Howard, at 131 North Columbia Street, Milledgeville, about 1820, has a two-story Roman Ionic portico, a blind fan in the pediment and a second-story Palladian window. Lowther Hall at nearby Clinton, now destroyed, was built in 1822-23 for a planter and lawyer named Samuel Lowther. Lowther Hall had a fanlight entrance and second-story hall window and a spiral stair set behind a transverse arch in the hall. Dr. William Terrell's house at 839 Jones Street in Sparta, built in the 1820's, originally had a narrow two-story portico, though a long one-story porch was added in recent years. This building is distinguished by superb plasterwork, with prescient use of Greek detail, a Palladian hall window and delicate roof balustrade. John Williams House, 251 South Liberty Street, Milledgeville, was built about 1822, with a blind fan in the pediment of its two-story Roman Doric portico and both semicircular and elliptical fanlights.

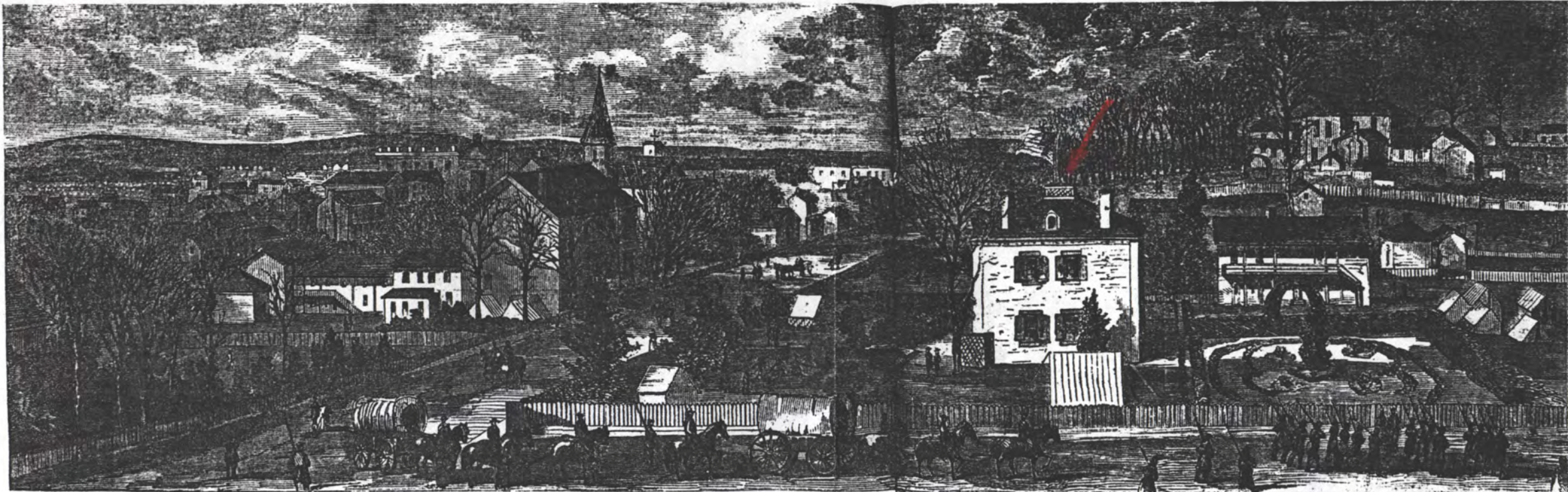
Mt. Nebo, now demolished, was the home of David B. Mitchell, built in 1823 in Baldwin County. Scottish-born Mitchell came to Savannah in 1782, studied law, became a state legislator, judge and Governor. Mt. Nebo, with its temple-like composition of two-story central block, two-tiered portico and one-story wings, seems to have been inspired by English Palladianism. William Halfpenny, a popularizer of Palladian designs whose books were intended for modest country builders, illustrated many small farm buildings with two-story centers and one-story wings in his *Useful Architecture* of 1752. Robert Morris's *Select Architecture*, issued in 1757, one of the most important English architectural books, illustrated temple-like houses with wings, but many other popularizers of Palladian designs also showed them. This design afforded grandeur on a small scale and considerable light and cross-ventilation.

The home of another governor and wealthy cotton planter, John W. Gordon, in Jones County near Milledgeville, has been attributed to



Mount Nebo, Governor David B. Mitchell House, Baldwin County, 1823, with its plan. *Photograph from Library of Congress*

Possible rooftop balustrade of platform type
at "Belle Mont" s. of Tusculum



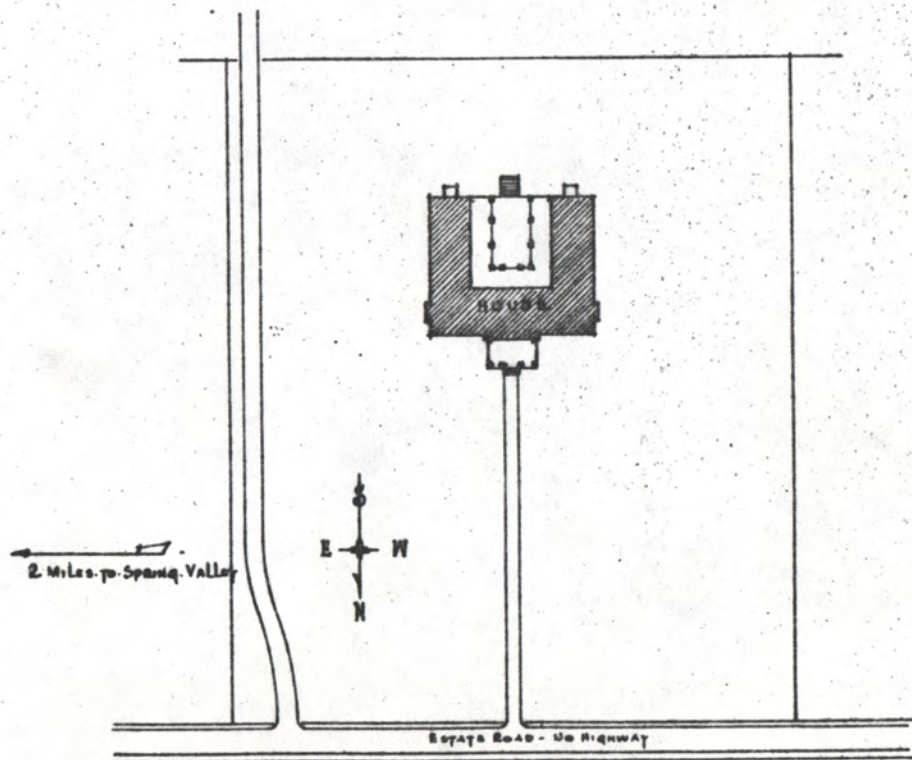
47. Federal occupation of Huntsville in 1864. In this view, the McDowell home is seen at center. To the left are Adams Street and the Pynchon home, and in the dis-

tance the Episcopal and Presbyterian churches. The road in foreground ran between the McDowell and Moore homes. From *Harper's*, August 1864.

"BELMONT"

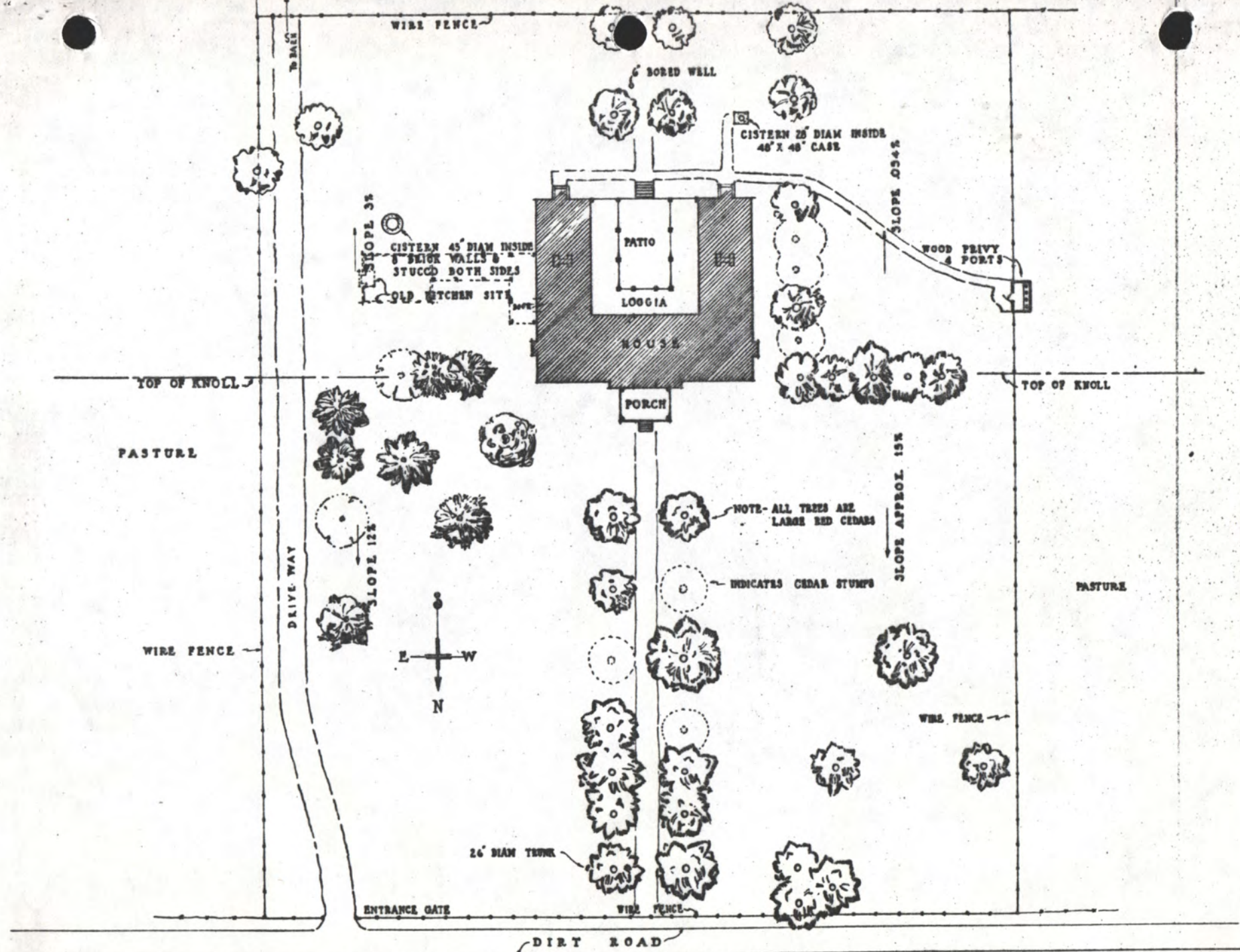
THE HENRY THORNTON PLANTATION

NEAR SPRING VALLEY, COLBERT COUNTY ALABAMA



SKETCH MAP SHOWING LOCATION

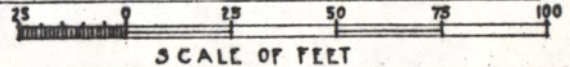




ATHIEL C. JOHNSON DEL.

FARM LAND

PLOT PLAN
SCALE 1" = 24'-0"



WORKS PROGRESS ADMINISTRATION
OFFICIAL PROJECT NO-265-6907
U.S. DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN

NAME OF STRUCTURE
"BELMONT" - THE HENRY THORNTON PLANTATION
NEAR SPRING VALLEY - COLBERT COUNTY, ALABAMA



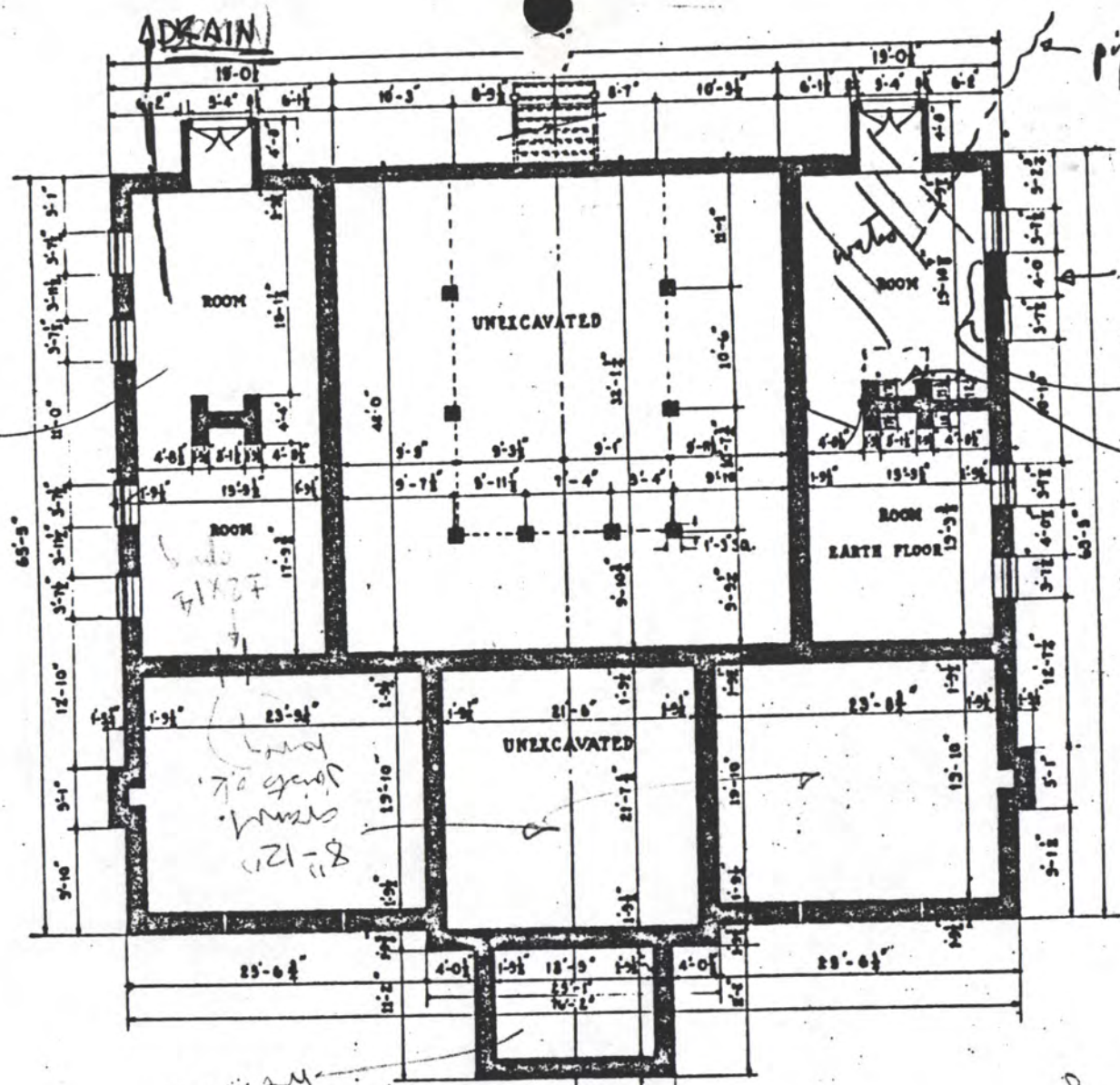
SURVEY NO.
ALA 388

HISTORIC AMERICAN BUILDINGS SURVEY
SHEET 1 OF 13 SHEETS

DATE OF SURVEY
1937

Notes
16 Aug 83
H Jones

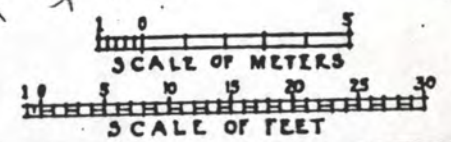
Handwritten notes on the left side of the plan, including "H" and "S.W.M. pipe".

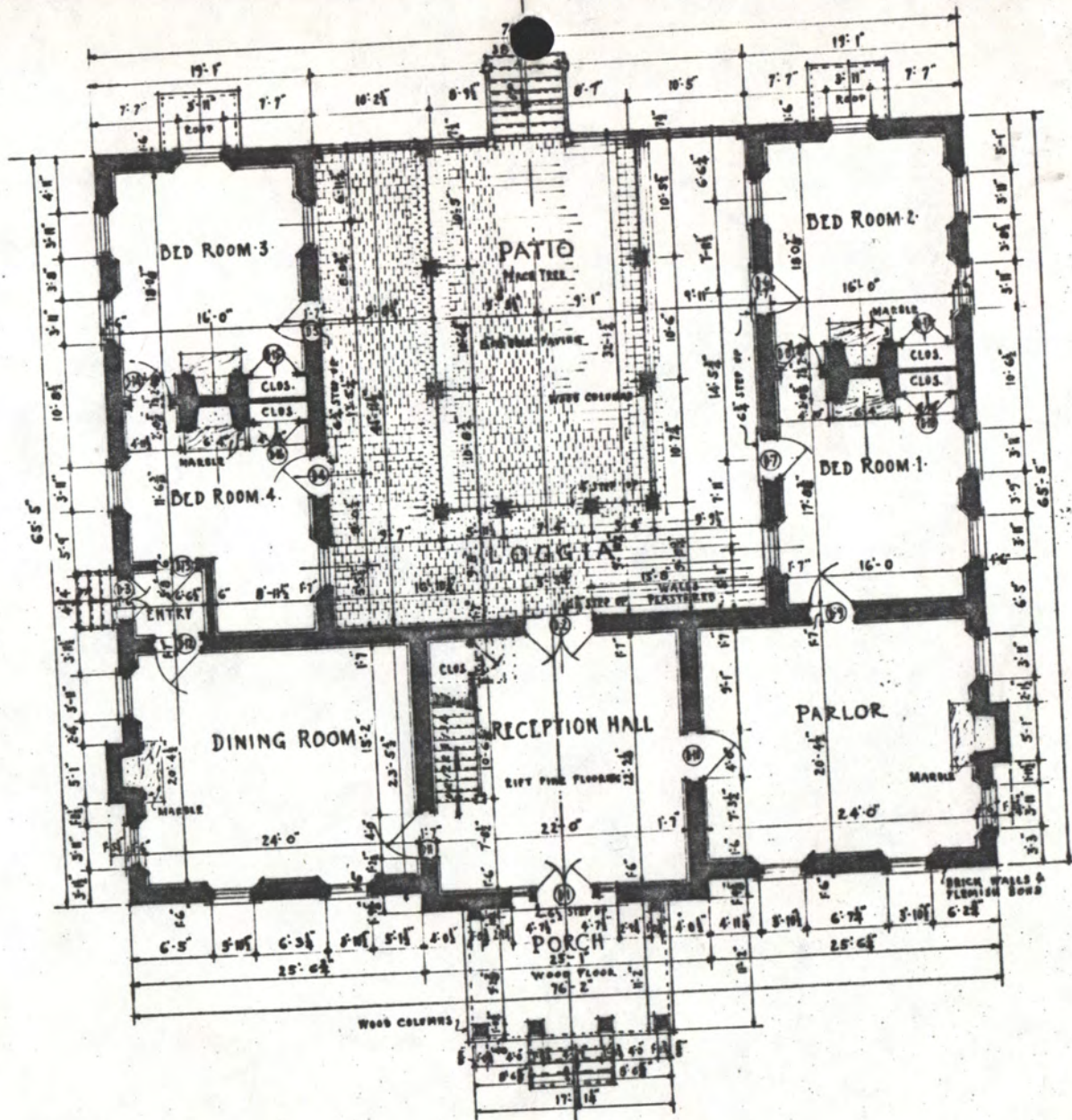


Handwritten notes on the right side of the plan, including 'S.W.M. pipe', 'pips ± 75' to drain', and '1st fl. Chimney + 14x23 1/2 x 22 1/2 OC'.

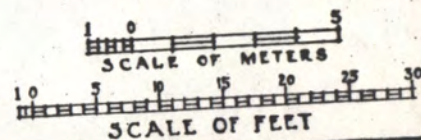
FOUNDATION AND BASEMENT PLAN
SCALE 1" = 1'-0"

Large handwritten notes at the bottom of the page, including 'Some bank hole in 1st fl. S.W.M. pipe - more but seen', '25. Sept 28 - Jack Stoll Report limits are now set', and 'No wall. Sept 28 - Jack Stoll Report limits are now set'.





FIRST FLOOR PLAN
SCALE $\frac{1}{8}'' = 1'-0''$



PHILIP S MEWHINNEY-DEL.

WORKS PROGRESS ADMINISTRATION
OFFICIAL PROJECT NO-265-4907

DIVISION OF UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN

NAME OF STRUCTURE
"BELMONT"- THE HENRY THORNTON PLANTATION
NEAR SPRING VALLEY-COLBERT Y-ALABAMA



SURVEY NO.
ALA
38

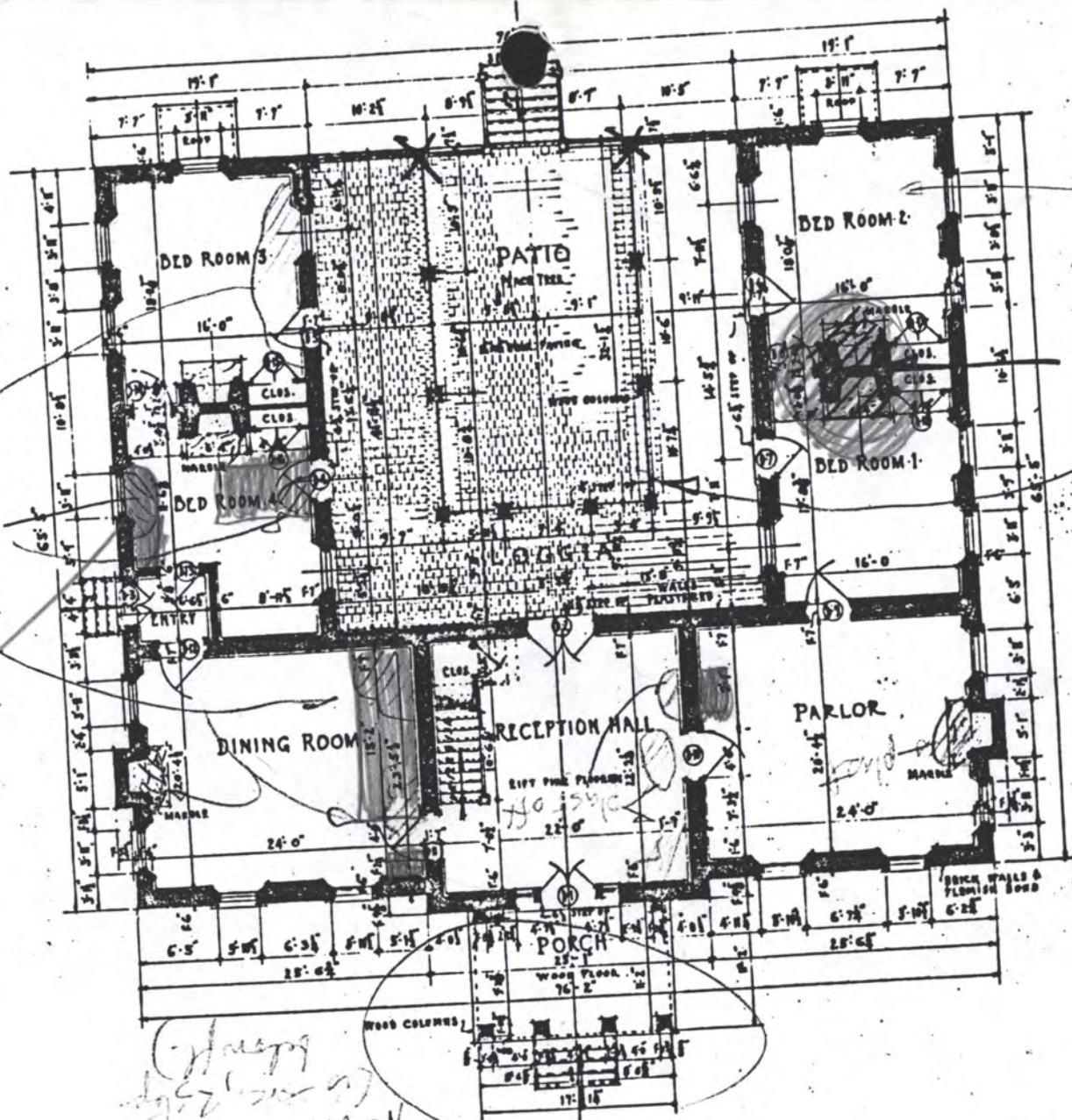
HISTORIC AMERICAN
BUILDINGS SURVEY
SHEET 3 OF 13 SHEETS

UNIVERSITY OF PITTSBURGH
ARCHITECTURAL
SERIES
11. Sp. 11
1.

Ruffin
 ± AX 5d.
 ± 2'0"

Work by
 (you bed)

10/29/10
 Pinned
 Plans
 Cover in
 room



Mr. C. F. and Mr.
 W. C. - your
 work out

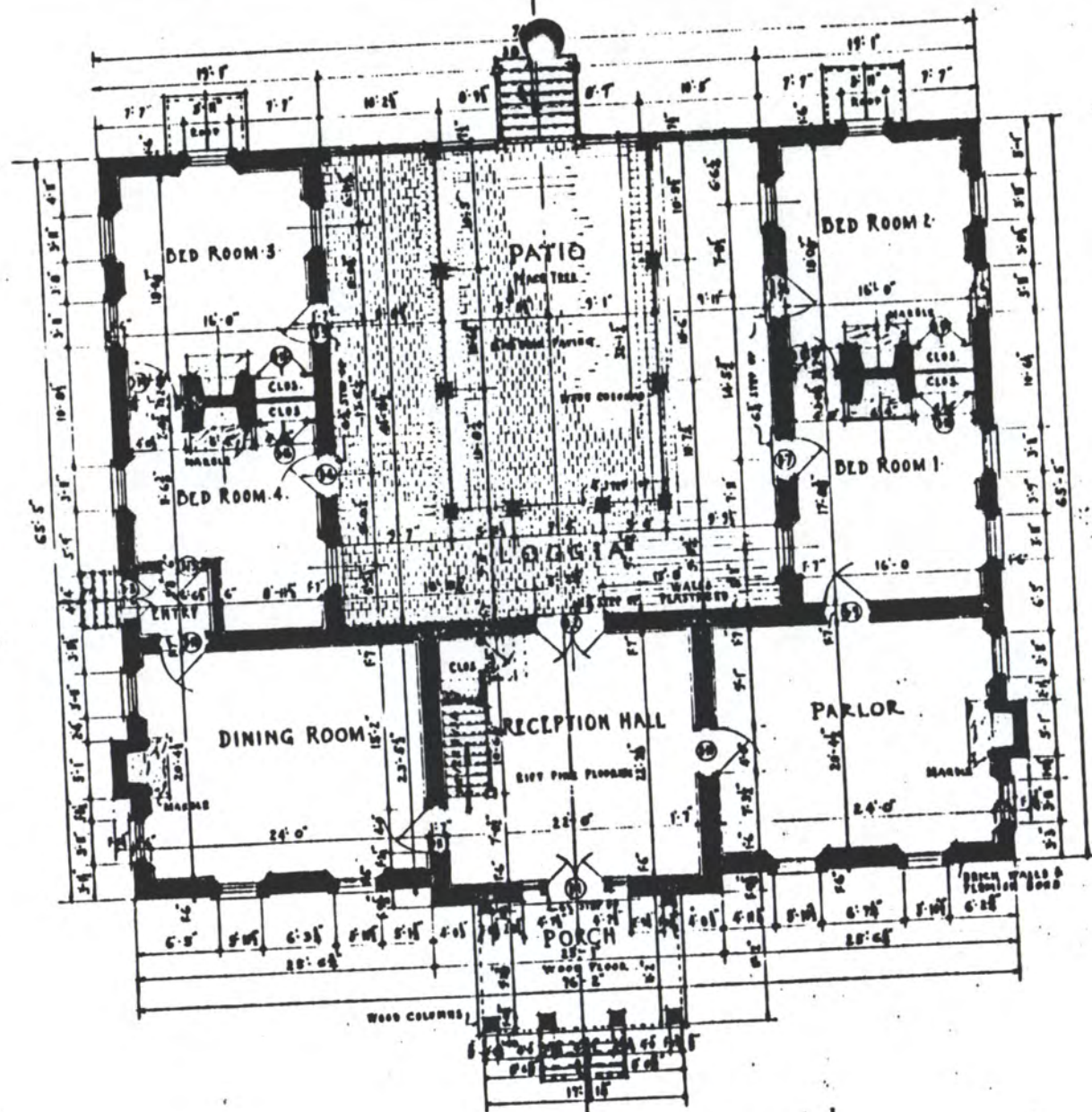
Roof Frame looks OK

LOGGIA
 ± 10'5" BUT
 buttons gone
 (obv 3/4 x 5 3/4)

Many soft
 beds are
 loose in
 center
 (chipped 1/2")

FIRST FLOOR PLAN
 SCALE 1/8" = 1'-0"





FIRST FLOOR PLAN
SCALE 1/8" = 1'-0"



PL. P. 3 MEWHNEY-DL.

WORKS PROGRESS ADMINISTRATION
OFFICIAL PROJECT NO. 469-4507
U.S. DEPARTMENT OF THE INTERIOR

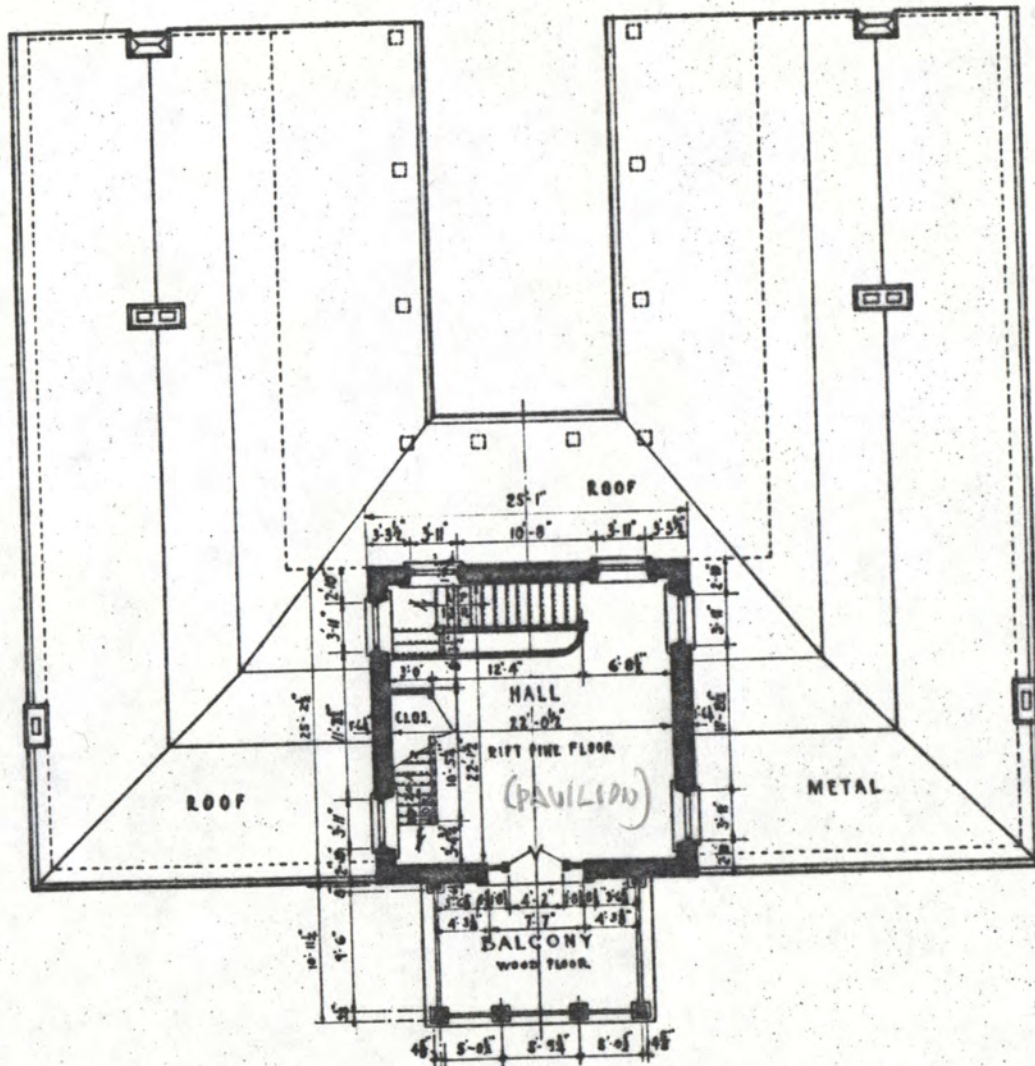
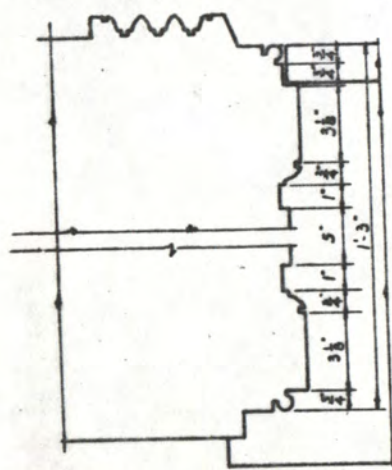
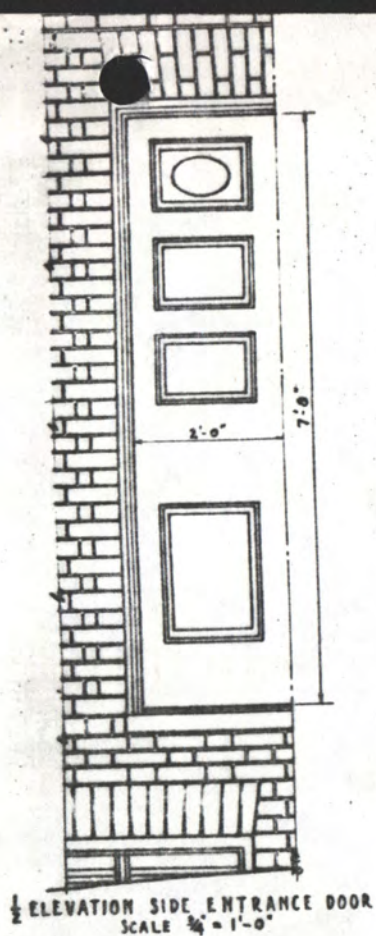
NAME OF STRUCTURE
"BELMONT" - THE HENRY THORPE
NEAR SPRING VALLEY - COLBERT

PLANTATION
Y-ALABAMA

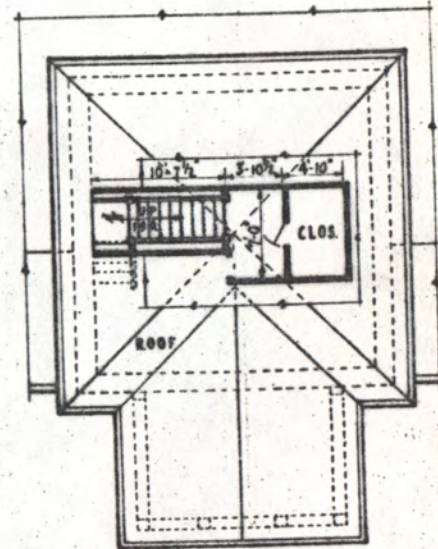


SURVEY NO.
ALA
3A

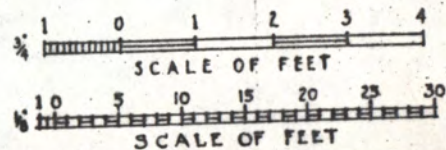
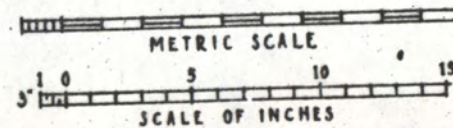
HISTORIC AMERICAN
BUILDINGS SURVEY
3 OF 13 SHEETS



- SECOND-FLOOR-PLAN -
SCALE $\frac{1}{8}$ " = 1'-0"



- ATTIC-PLAN -
SCALE $\frac{1}{8}$ " = 1'-0"



CLIVE RICHARDSON DEL.

WORKS PROGRESS ADMINISTRATION
OFFICIAL PROJECT NO-265-6907

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN

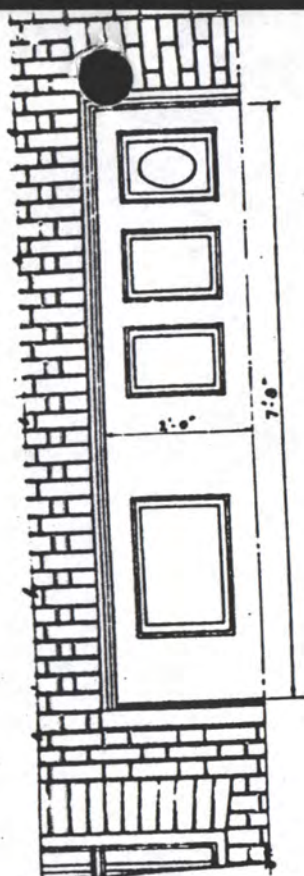
NAME OF STRUCTURE
"BELMONT" - THE HENRY THOMAS
NEAR SPRING VALLEY - COLEMAN COUNTY - ALABAMA

ON PLANTATION
COUNTY - ALABAMA

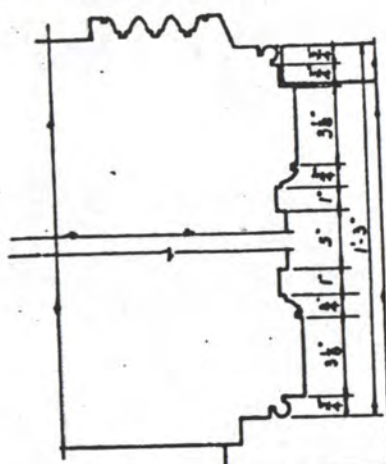
SURVEY NO.
ALA
388

HISTORIC AMERICAN
BUILDINGS SURVEY
SHEET 4 OF 13 SHEETS

UNIVERSITY OF ALABAMA
AT TUSCALOOSA
1-



ELEVATION SIDE ENTRANCE DOOR
SCALE 1/4" = 1'-0"

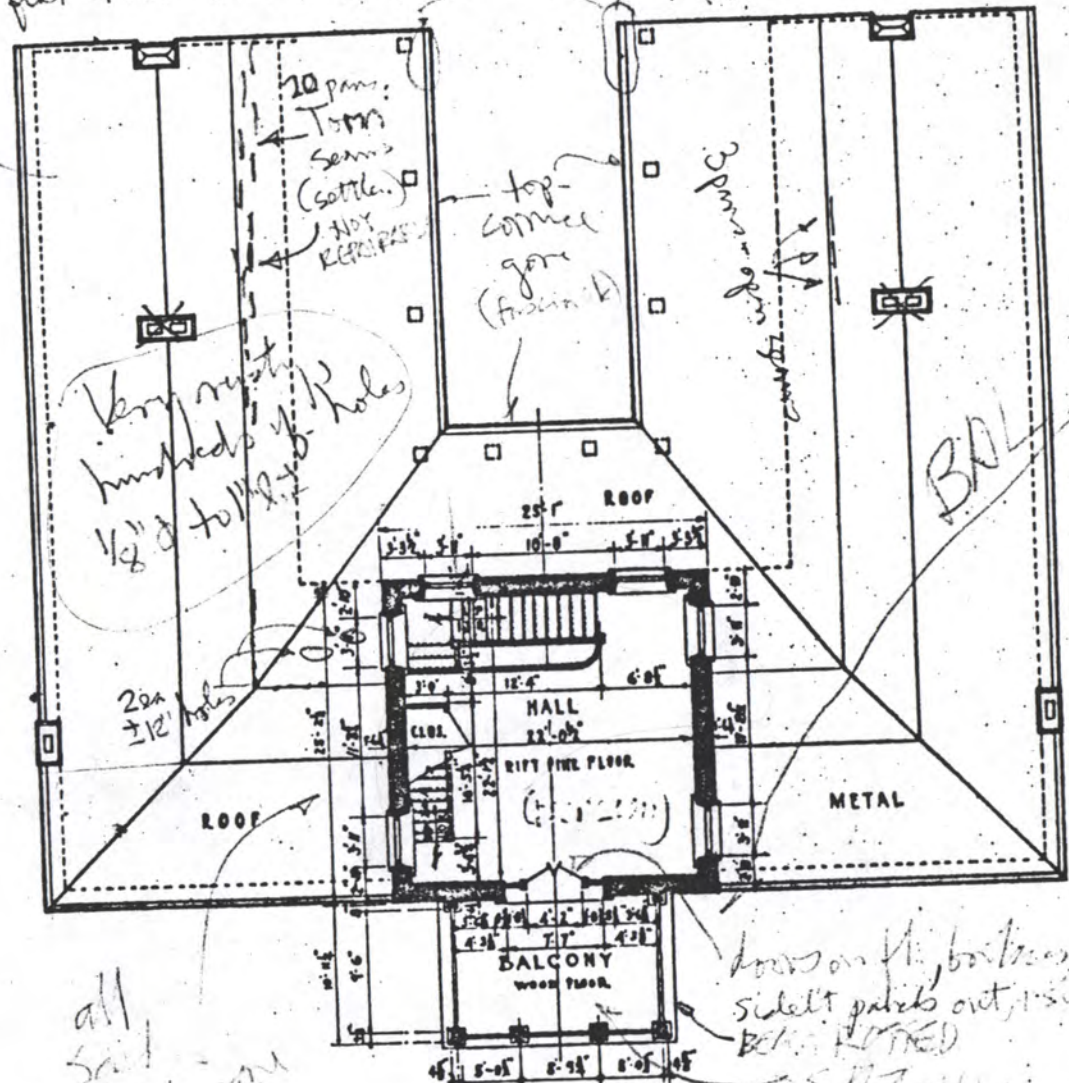


PLAN SIDE ENTRANCE DOOR JAMB
SCALE 5" = 1'-0"

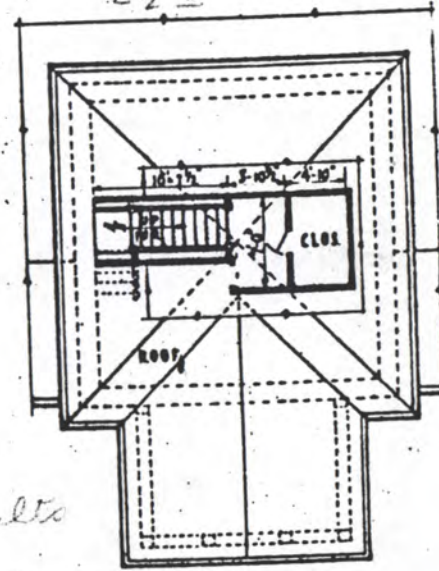
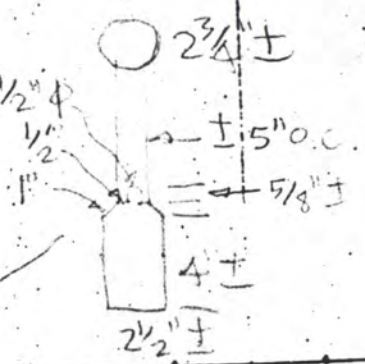
Stamb. Sems 18" oc. 5/8" h.
+ flat cross-sems. = 12 3/4" o.c.

no floor joists
+ architrave 50/20

Control
reach to measure



- SECOND-FLOOR-PLAN -
SCALE 1/8" = 1'-0"



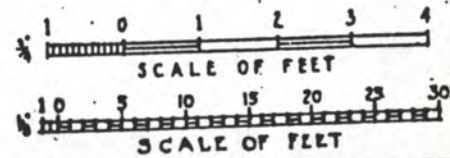
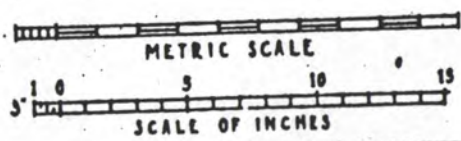
- ATTIC-PLAN -
SCALE 1/8" = 1'-0"

all soil
of brick gone

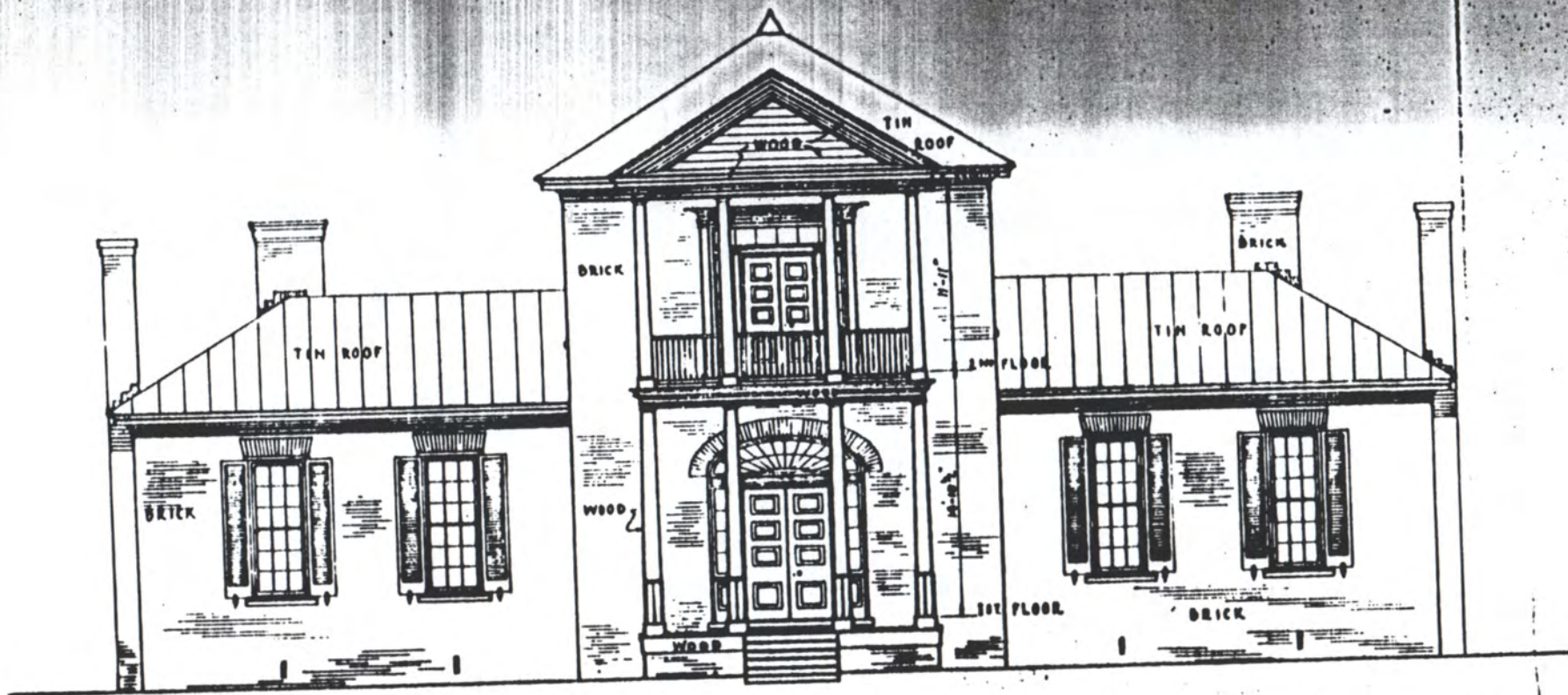
old joists gone
bottom of joists
= seam of floor joists

doors on N. balcony
sided panels out, 1 side to
be re-rotted

5/17/70
Archit. org. & good



1930's HABS drwg



"Belle Mont"
per old family
letters

FRONT ELEVATION
SCALE $\frac{1}{16}'' = 1'-0''$

NOTE: BRICKWORK IS Laid IN
FLORIAN. BOND.



CLIVE RICHARDSON - DEL.

WORKS CONGRESS ADMINISTRATION
OFFICE PROJECT NO-263-6007

DIRECTOR OF UNITED STATES DEPARTMENT OF THE INTERIOR
GENERAL LAND OFFICE, BUREAU OF PLANS AND DESIGN

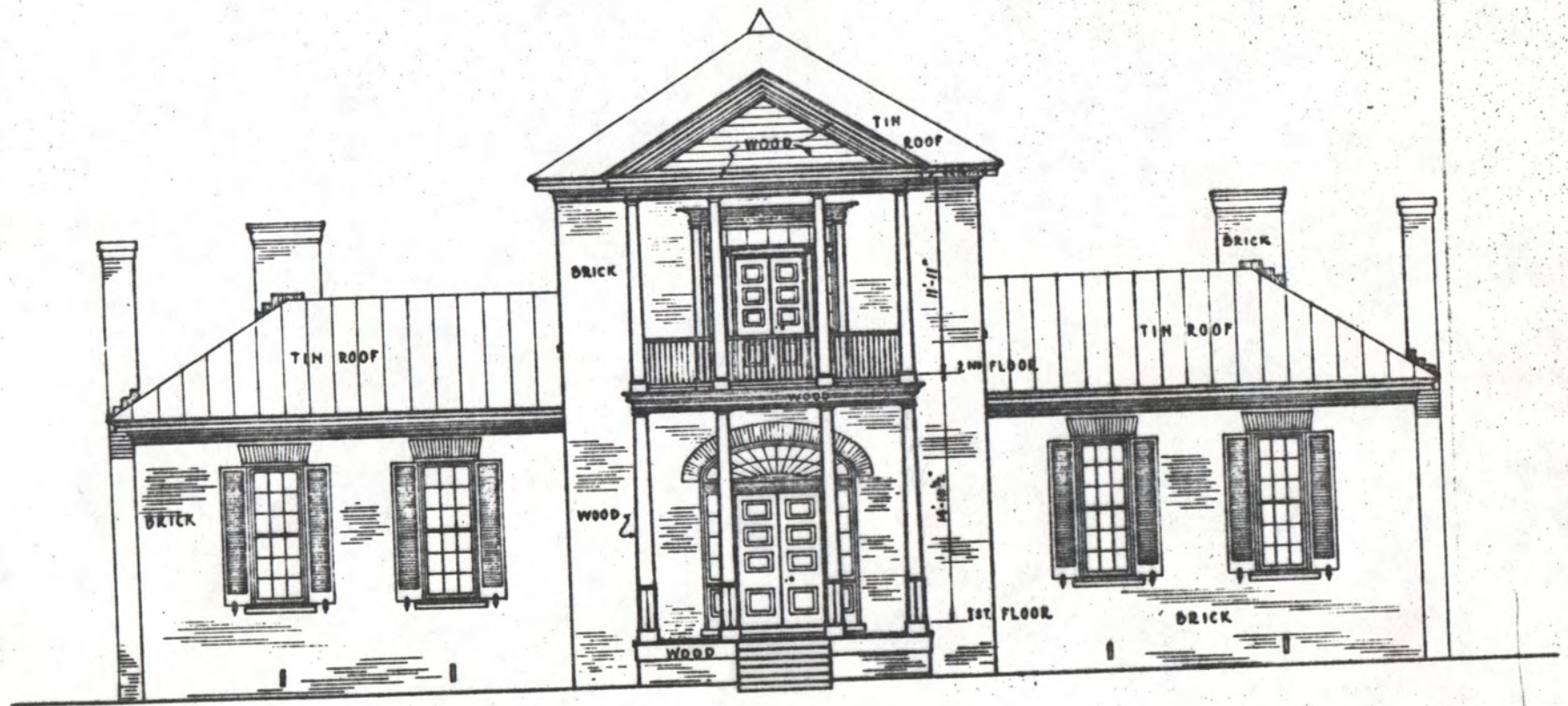
NAME OF STRUCTURE
"BELMONT" - THE HEY THORNTON PLANTATION
NEAR SPRING VALLEY - CO. BART COUNTY - ALA. MA



SURVEY NO.
ALA
366

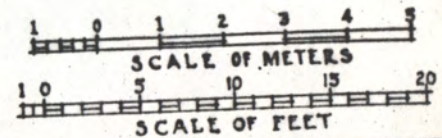
HISTORIC AMERICAN
BUILDINGS SURVEY
5 of 13 SHEETS

SCALE
1:50



FRONT ELEVATION
SCALE $\frac{3}{16}'' = 1'-0''$

NOTE: BRICKWORK IS LAID IN
FLEMISH BOND.



CLIVE RICHARDSON - DEL.

WORKS PROGRESS ADMINISTRATION
OFFICIAL PROJECT NO-265-6907

DIRECTOR OF UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN

NAME OF STRUCTURE

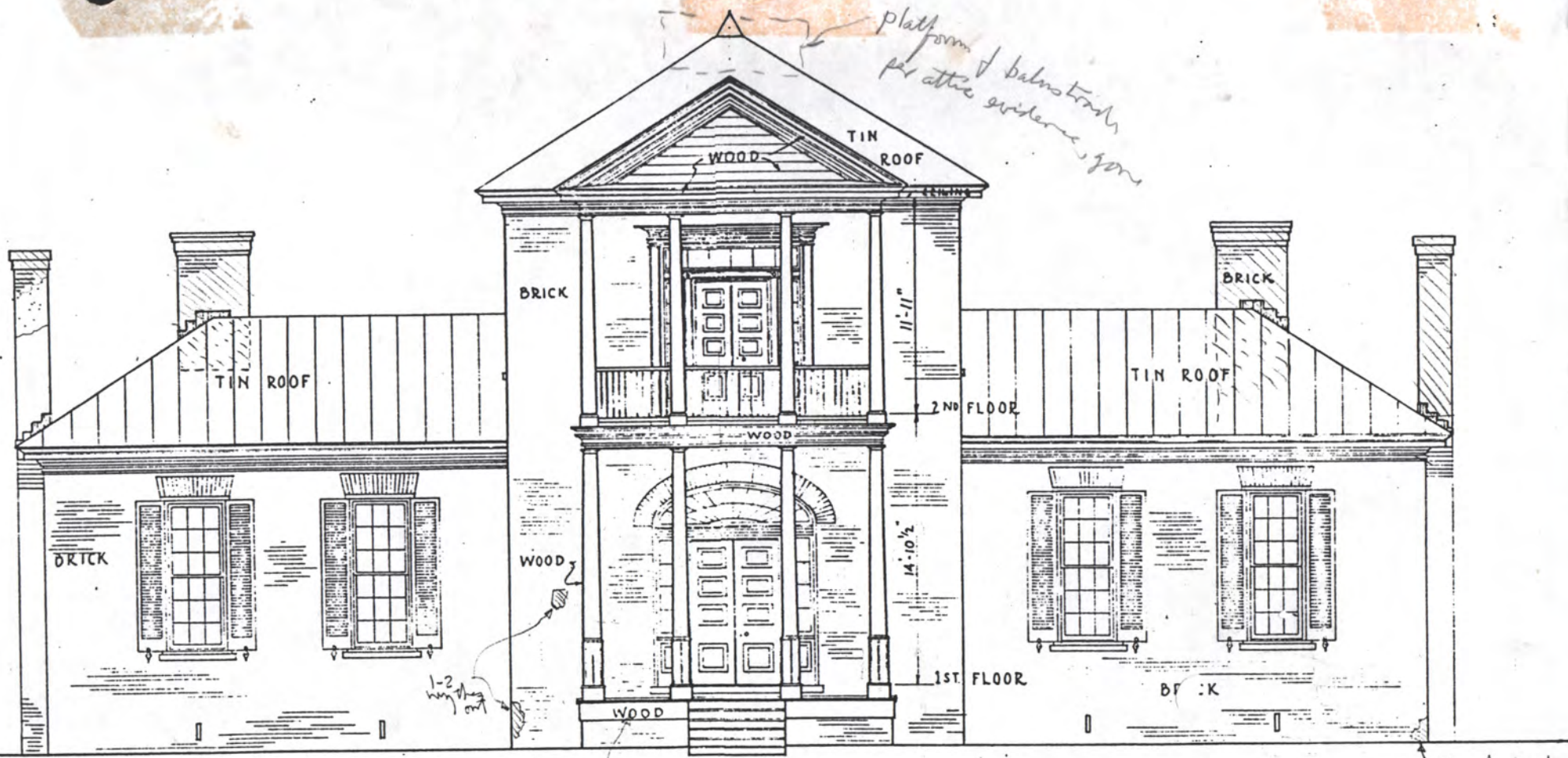
"BELMONT" - THE HENRY THORNTON PLANTATION
NEAR SPRING VALLEY - COBERT COUNTY - ALABAMA



SURVEY NO.
ALA
388

HISTORIC AMERICAN
BUILDINGS SURVEY
SHEET 5 OF 13 SHEETS

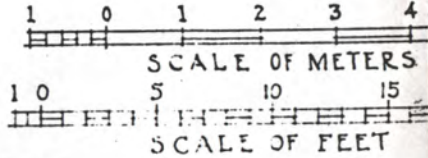
DATE OF DRAWING
ALA
17 APRIL
1938



FRONT ELEVATION (NORTH)

SCALE $\frac{3}{16}'' = 1'-0''$

NOTE: BRICKWORK IS LAID IN FLEMISH BOND.



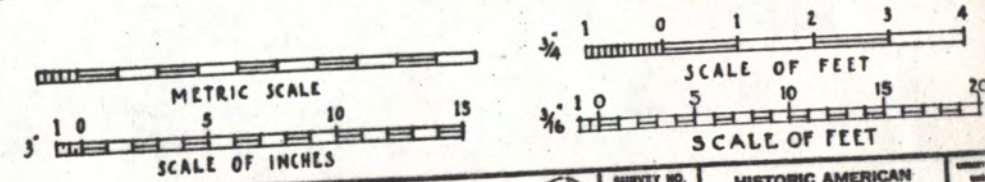
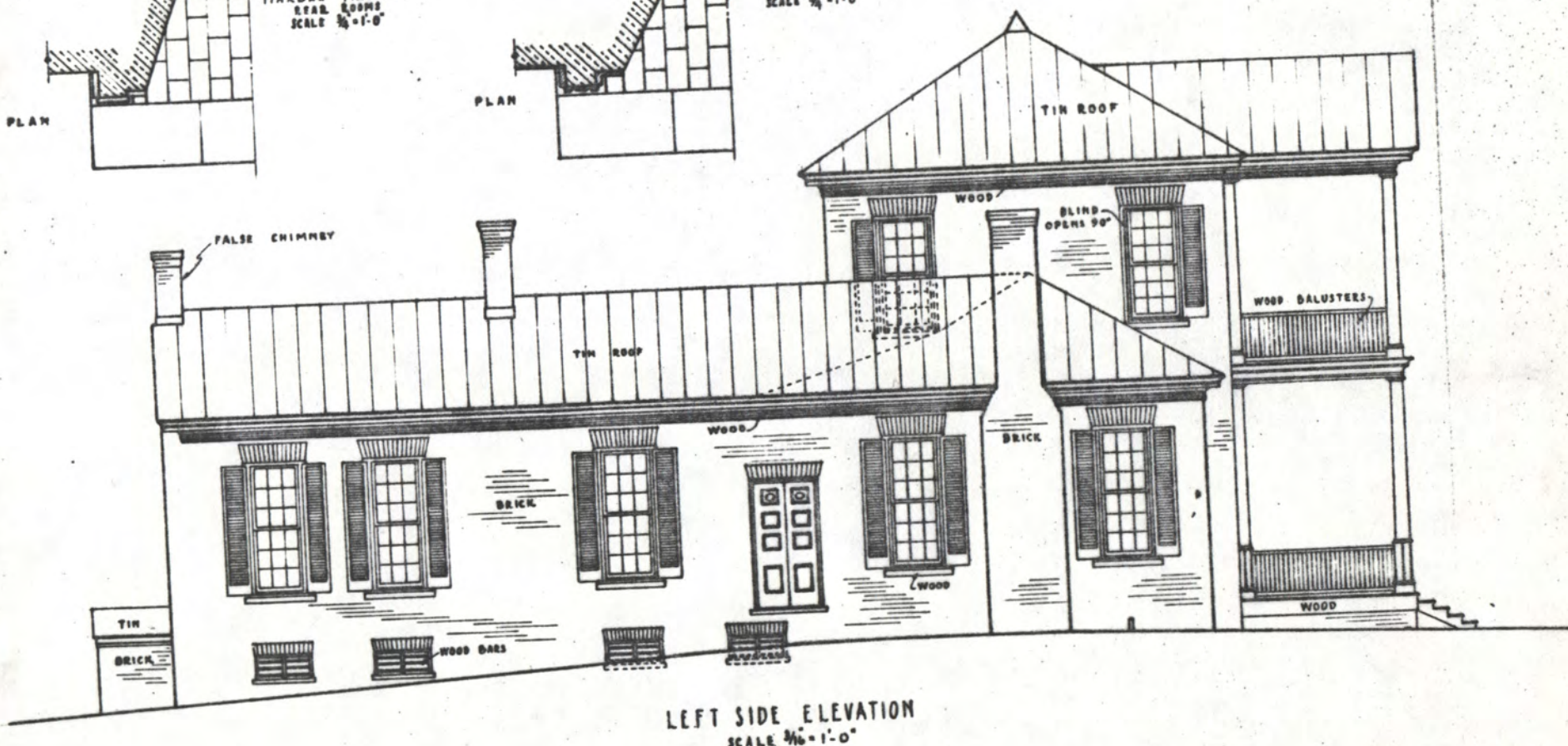
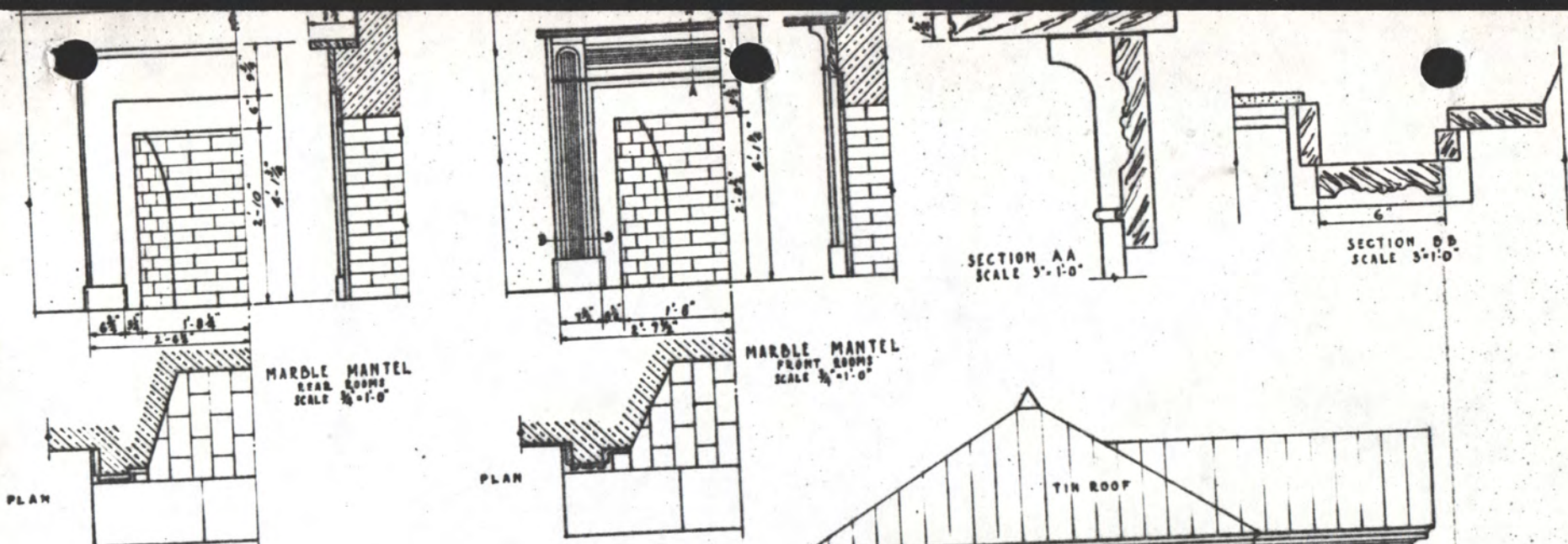
"Belle Mont" per old family letters - HU

NAME OF STRUCTURE
"BELMONT" - THE HENRY THORNTON PLANTATION
 NEAR SPRING VALLEY - COLBERT COUNTY - ALABAMA

SURVEY NO.
 ALA
 388

HISTORIC AMERICAN
 BUILDINGS SURVEY
 SHEET 5 OF 13 SHEETS

ARDSON - DEL -
 CONGRESS ADMINISTRATION
 PROJECT NO-265-6907
 UNITED STATES DEPARTMENT OF THE INTERIOR
 OFFICE, BRANCH OF PLANS AND DESIGN

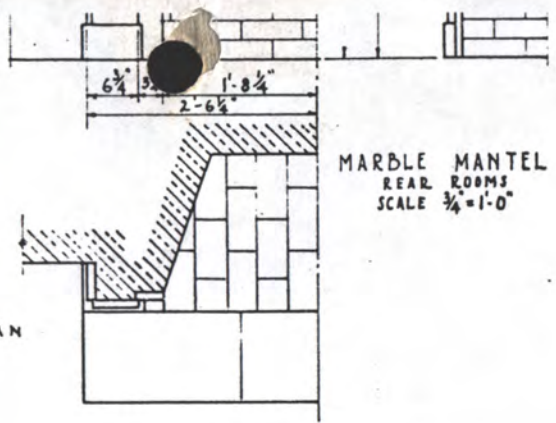


CLIVE RICHARDSON - DEL.
 WORKS PROGRESS ADMINISTRATION
 OFFICIAL PROJECT NO-265-6907
 DIVISION OF UNITED STATES DEPARTMENT OF THE INTERIOR

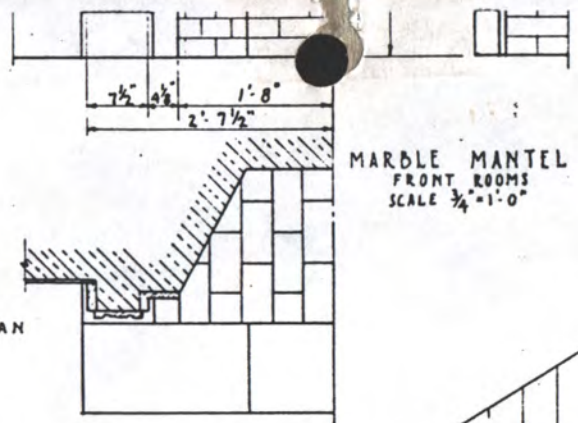
"BELMONT" - THE HENRY
 NEAR SPRING VALLEY - CO

TON PLANTATION
 COUNTY - ALABAMA

SURVEY NO. ALA 388
 HISTORIC AMERICAN BUILDINGS SURVEY
 SHEET 6 OF 13 SHEETS



MARBLE MANTEL
REAR ROOMS
SCALE 3/4" = 1'-0"

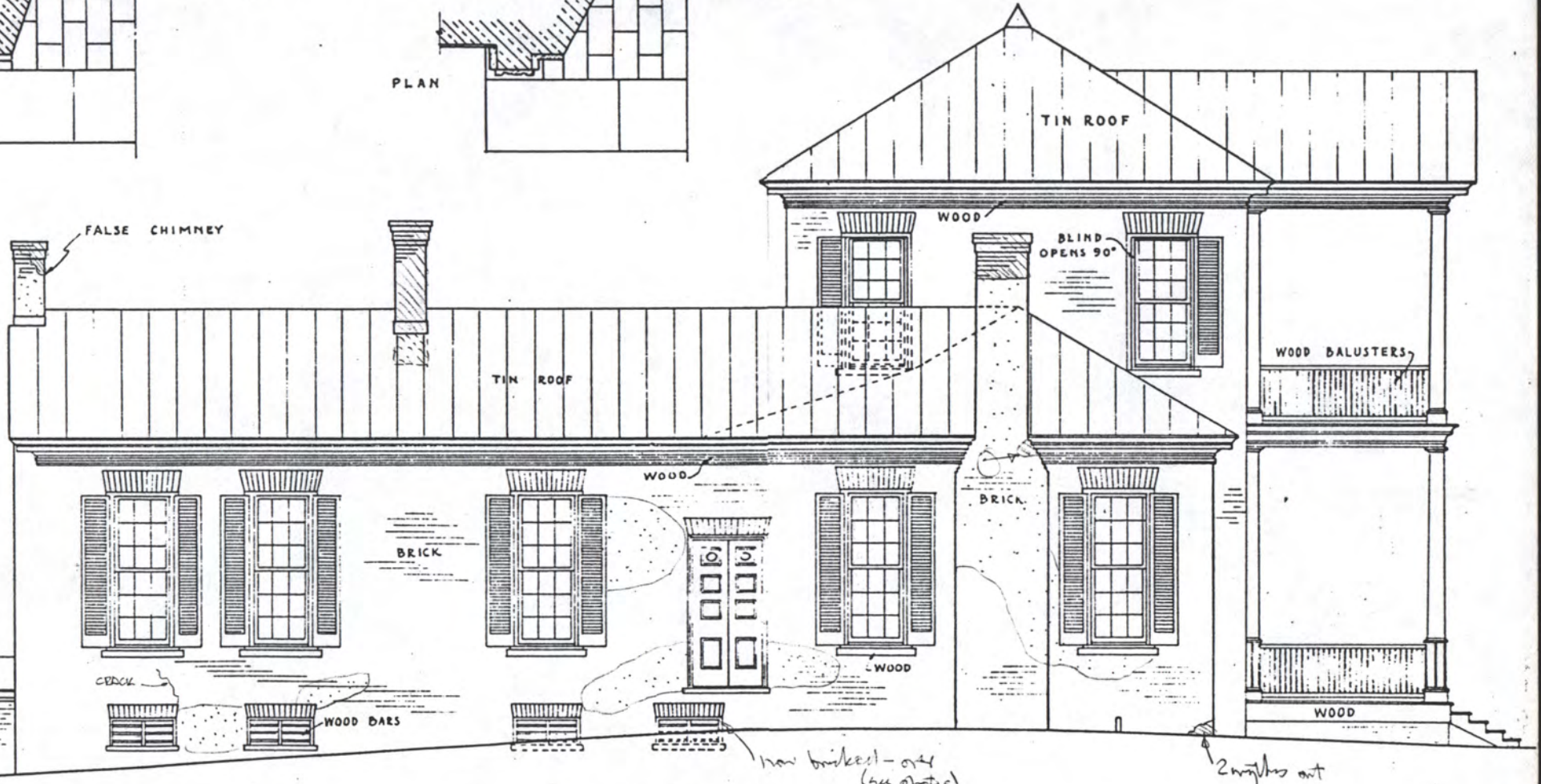


MARBLE MANTEL
FRONT ROOMS
SCALE 3/4" = 1'-0"

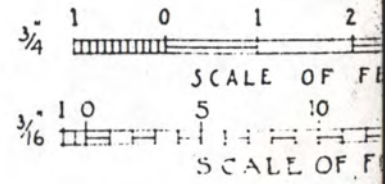
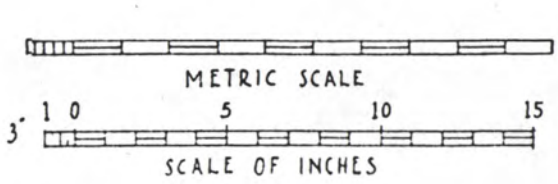
SECTION AA
SCALE 3" = 1'-0"

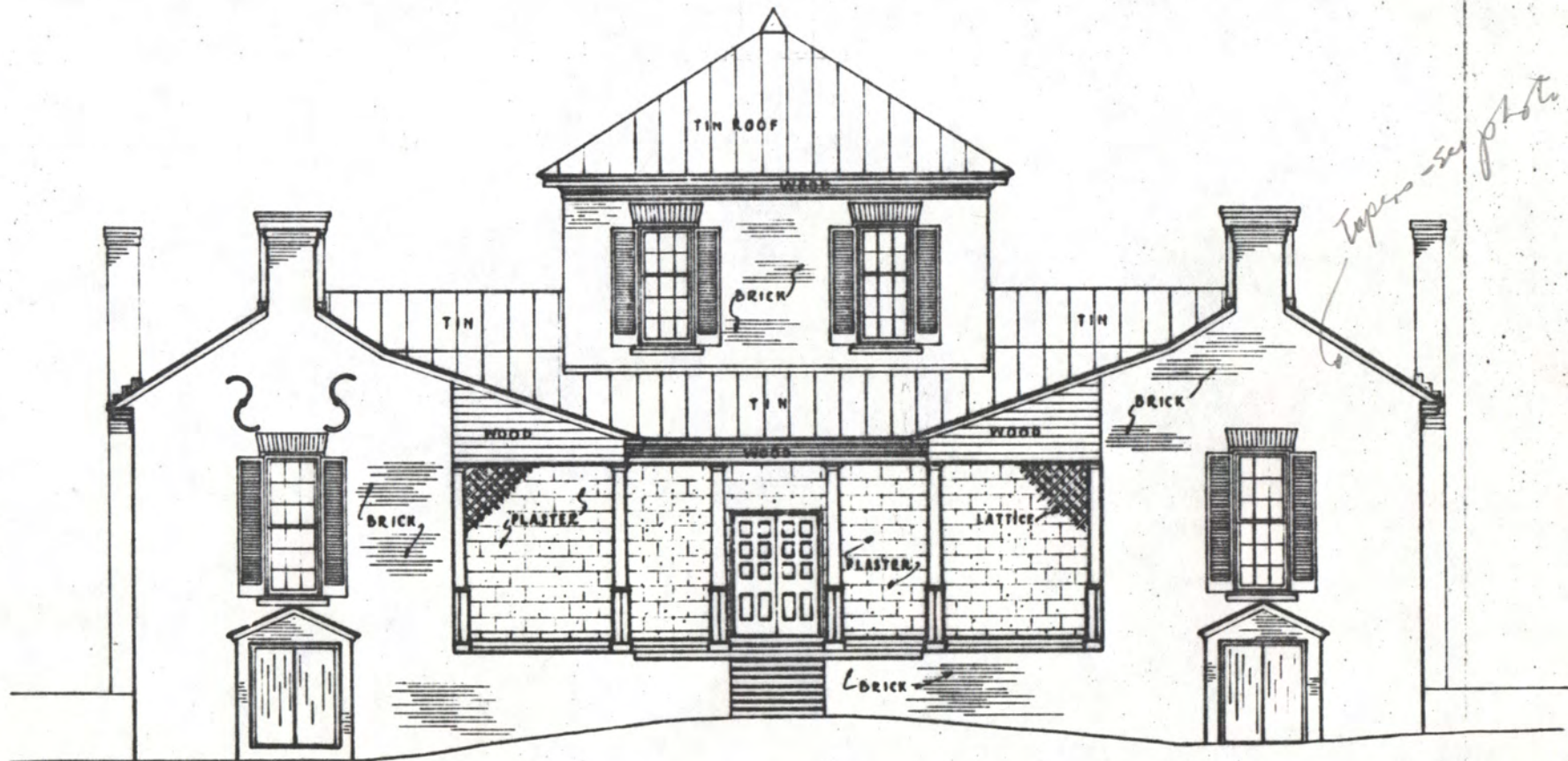
SECTION DD
SCALE 3" = 1'-0"

*highest brick
level
of joints*

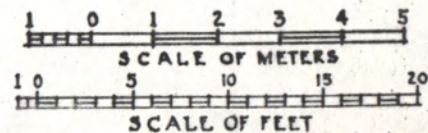


LEFT SIDE ELEVATION (EAST)
SCALE 3/16" = 1'-0"





REAR ELEVATION
SCALE $\frac{3}{16}$ " = 1'-0"



CLIVE RICHARDSON - DEL.

WORKS PROGRESS ADMINISTRATION
OFFICIAL PROJECT NO-265-6907

DIVISION OF UNITED STATES DEPARTMENT OF THE INTERIOR

NAME OF STRUCTURE

"BELMONT" THE HENRY THORNTON PLANTATION
NEAR SPRING VALLEY - COLBERT COUNTY - ALABAMA



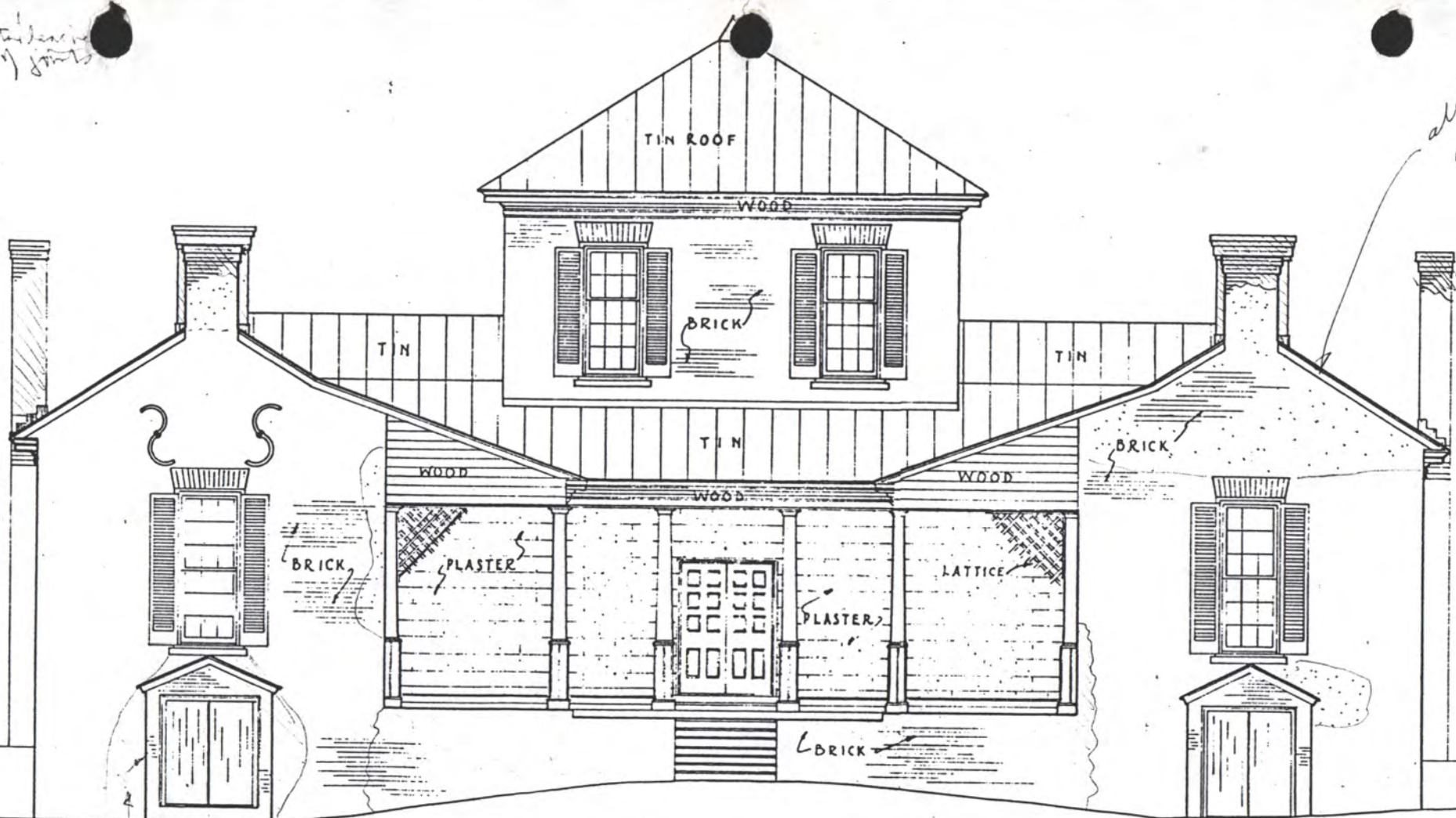
NO. 388

HISTORIC AMERICAN
BUILDINGS SURVEY
SHEET 7 OF 13 SHEETS

19-SPRIVA
1-

Mortar leaving
out of joints

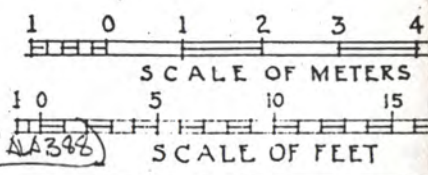
all these have
drawn - as
they are
I have got



all brick pattern
= hole in wall

REAR ELEVATION (SOUTH)
SCALE 3/16" = 1'-0"

Terrest
correct spelling is "Belle Mont"
for an 1850's family letter recently turned - up. Use that on our drawing
BELLEMONT (HABS. "BELMONT" AL398)



N - DEL -
ESS ADMINISTRATION
JECT NO-265-6907
STATES DEPARTMENT OF THE INTERIOR
E, BRANCH OF PLANS AND DESIGN

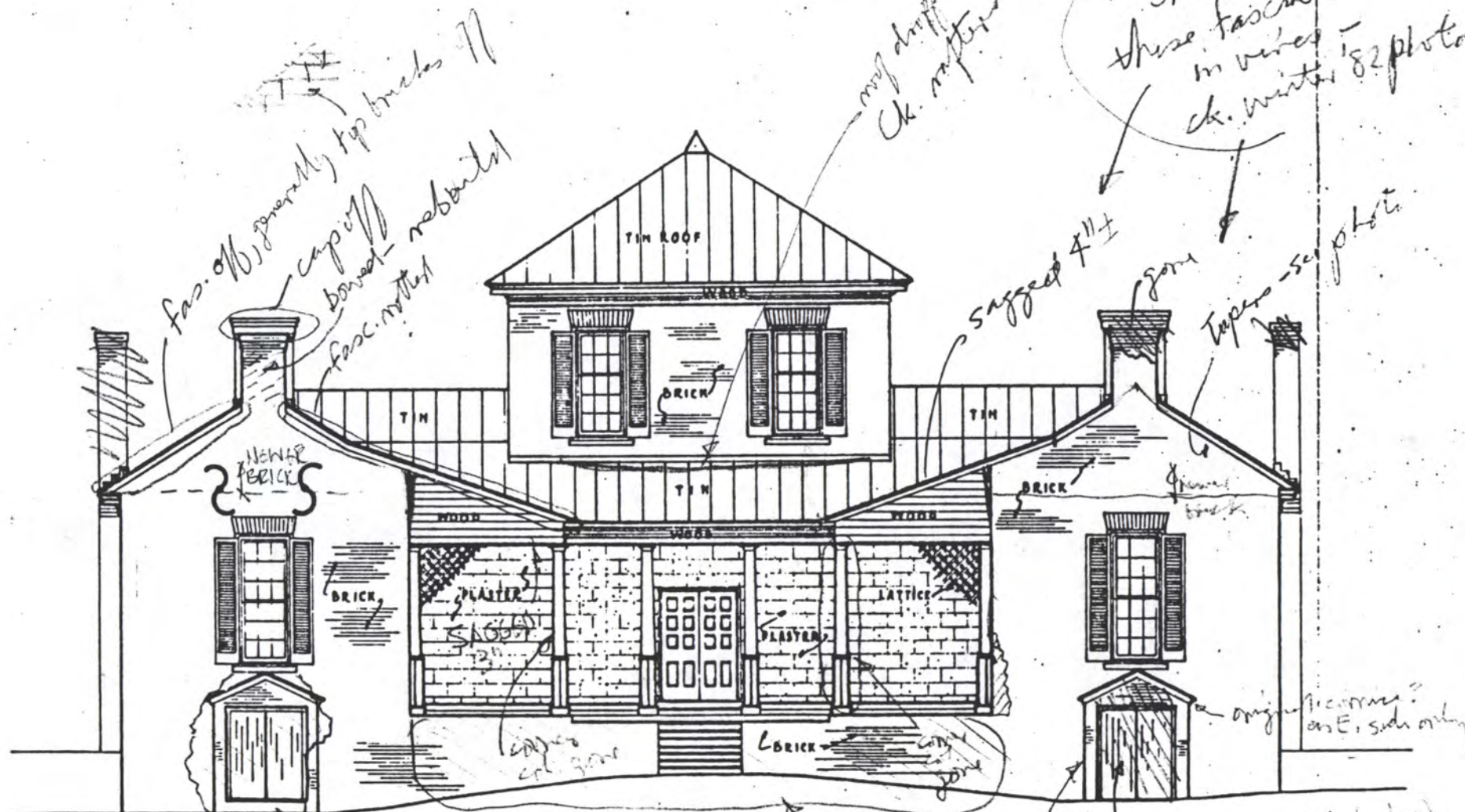
NAME OF STRUCTURE
"BELMONT" THE HENRY THORNTON PLANTATION
NEAR SPRING VALLEY-COLBERT COUNTY-ALABAMA



SURVEY NO.
ALA
388

HISTORIC AMERICAN
BUILDINGS SURVEY
SHEET 7 OF 13 SHEETS

All sashes essentially gone
 Frames generally off (excl. M. + S.M.)
 About 20% brick marks re-point.
 All blinds off, almost, a few remain



S.E. GABLE
 these fascias covered
 in vines -
 ck. winter '82 photo

fasc. off, generally, top bricks off
 cap off
 board - rebuilt
 fasc. not set

may drop 3" at 4"
 ck. m. photo

sagged 4 1/2"
 gone
 tapes - see photo

original windows?
 on E. side only

wall
 out
 part down

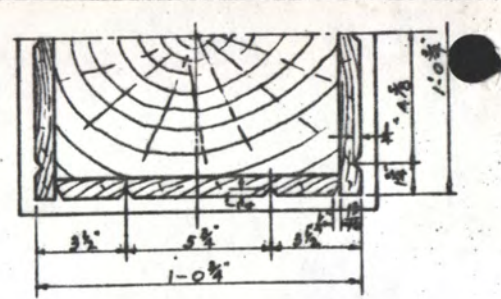
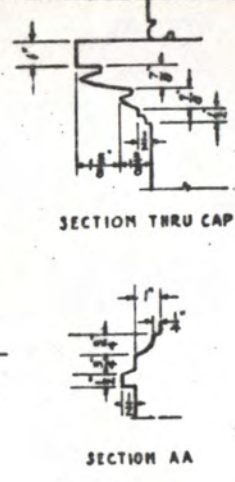
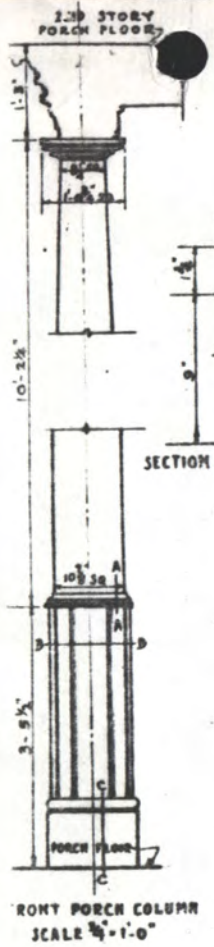
wall & steps
 mostly gone

new
 brick
 (best
 set)

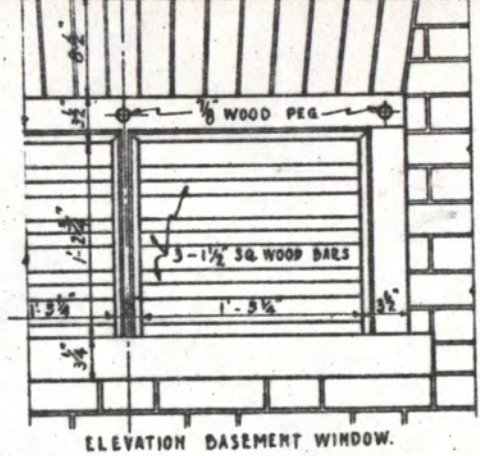
gone (doors & gable bricks)

REAR ELEVATION
 SCALE 1/8" = 1'-0"

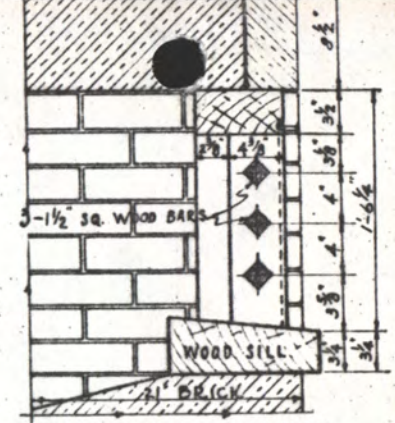




SECTION D D
SCALE OF SECTIONS 3\"/>

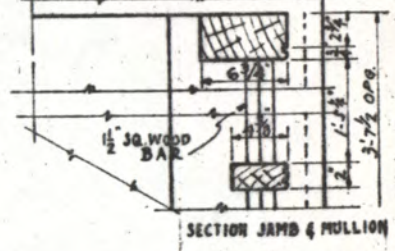


ELEVATION BASEMENT WINDOW.

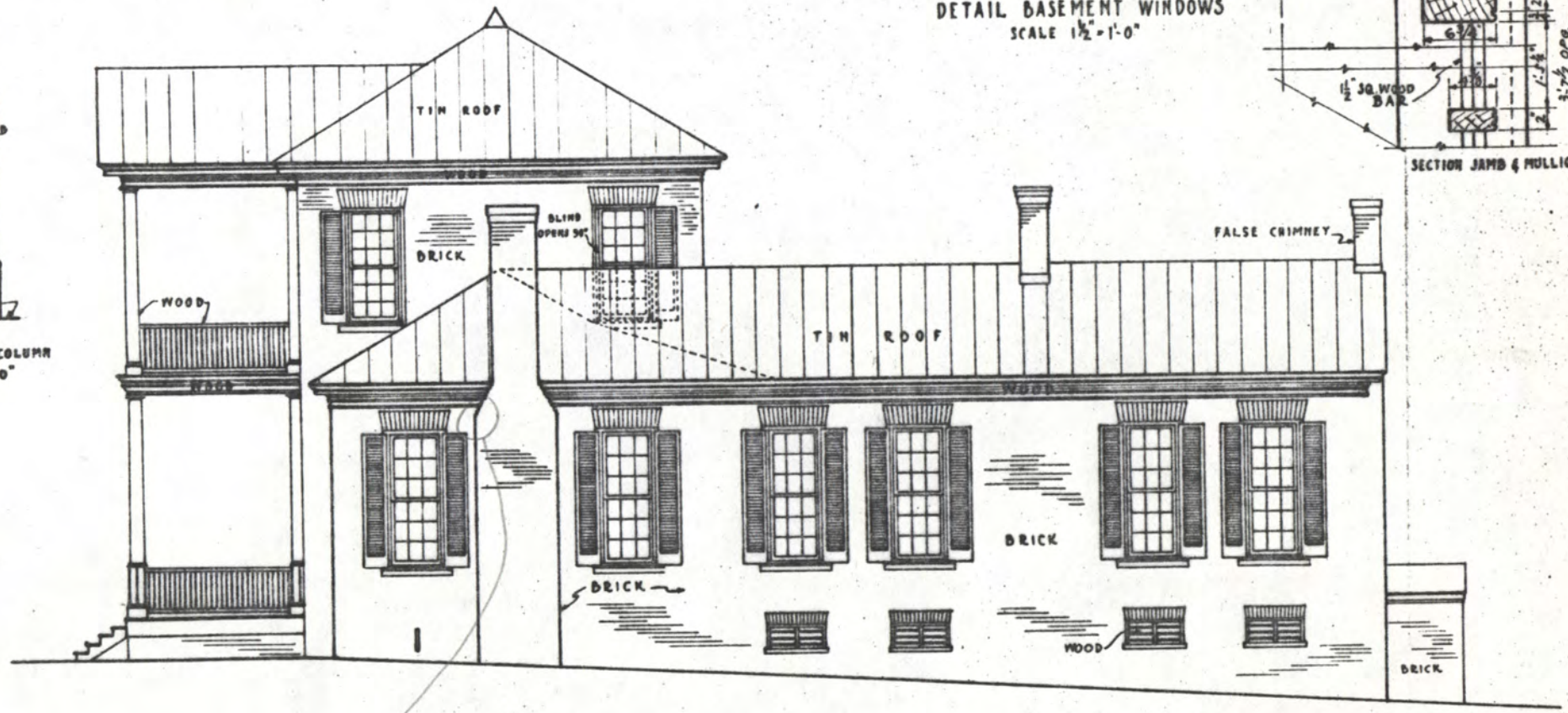


SECTION BASEMENT WINDOW

DETAIL BASEMENT WINDOWS
SCALE 1 1/2\"/>

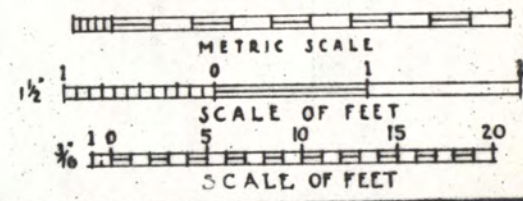


SECTION JAMB & MULLION



RIGHT SIDE ELEVATION
SCALE 3/16\"/>

See photo

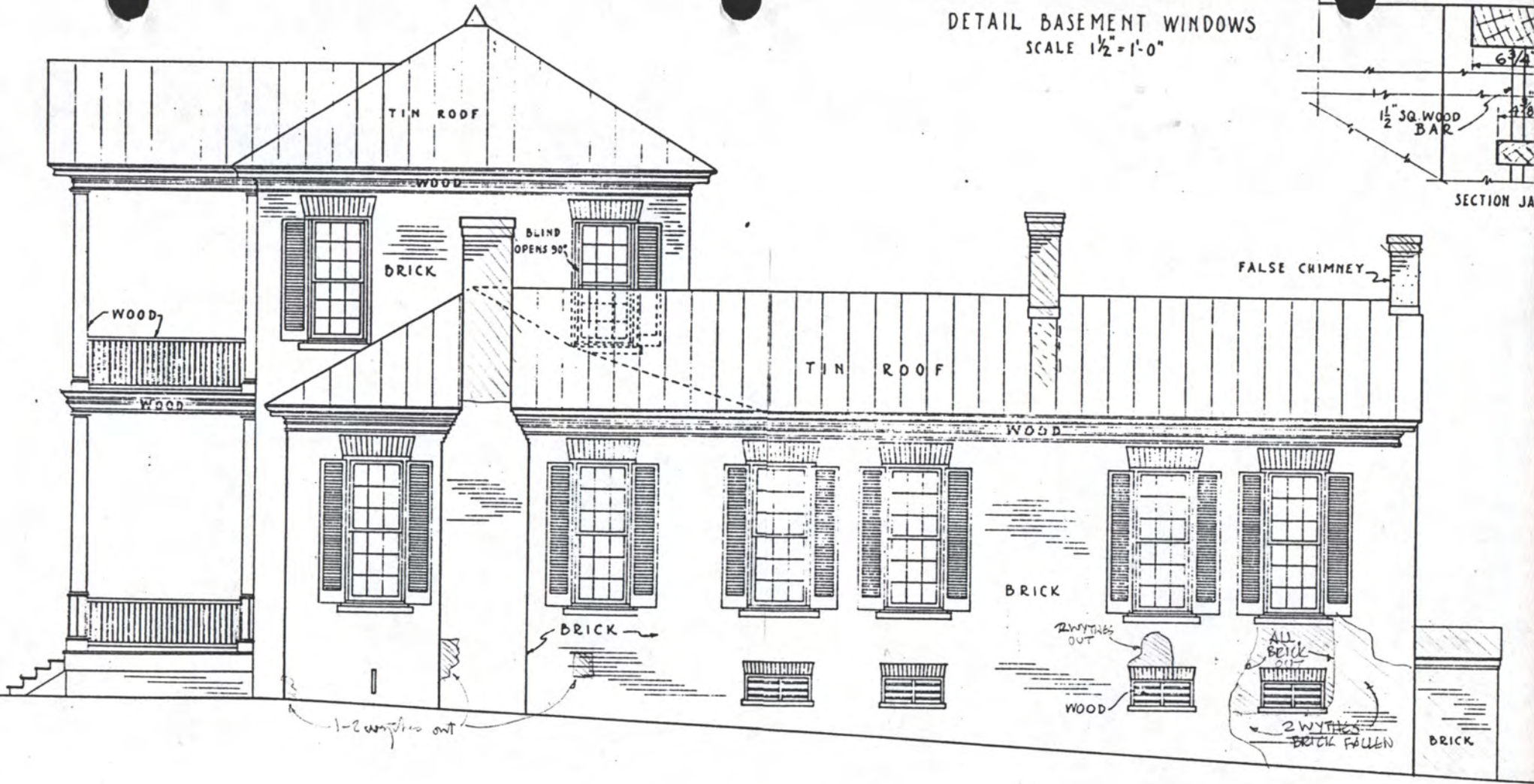
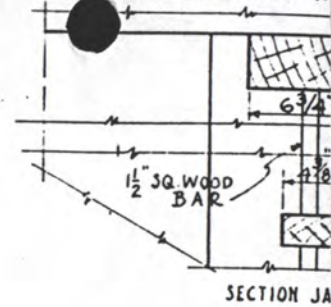


SECTION BASEMENT WINDOW.

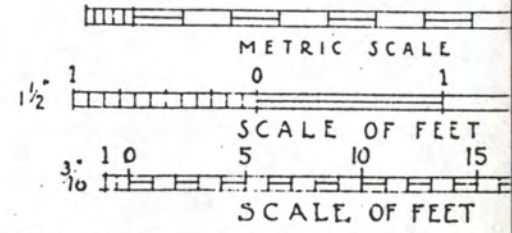
SECTION BASEMENT W

DETAIL BASEMENT WINDOWS

SCALE 1/2" = 1'-0"



RIGHT SIDE ELEVATION (W.C.S.)
SCALE 3/16" = 1'-0"



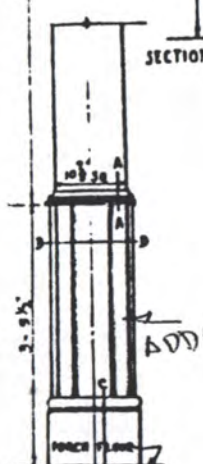
EDSON - DEL -
PRESS ADMINISTRATION
PROJECT NO-265-6907
UNITED STATES DEPARTMENT OF THE INTERIOR
OFFICE OF ARCHITECTURE
VICE, BRANCH OF PLANS AND DESIGN

NAME OF STRUCTURE
"BELMONT" - THE HENRY THORNTON PLANTATION
NEAR SPRING VALLEY - COLBERT COUNTY - ALABAMA

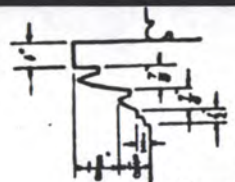
SURVEY NO.
ALA
388

HISTORIC AMERICAN
BUILDINGS SURVEY
SHEET 8 OF 13 SHEETS

2ND STORY PORCH FLOOR



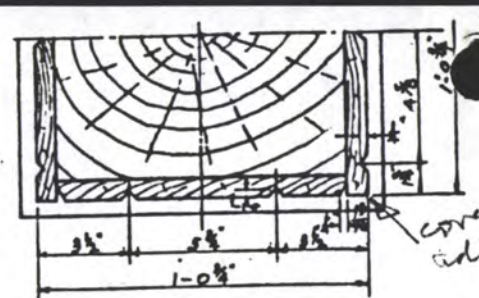
RIGHT PORCH COLUMN SCALE 1/4" = 1'-0"



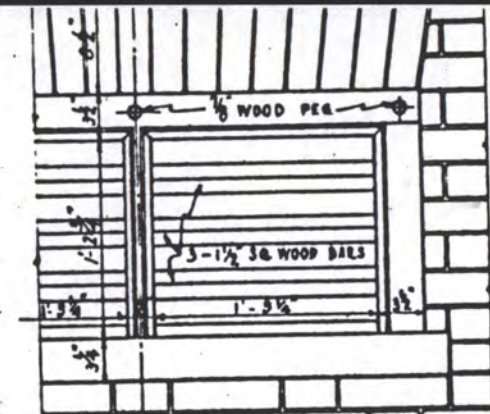
SECTION THRU CAP



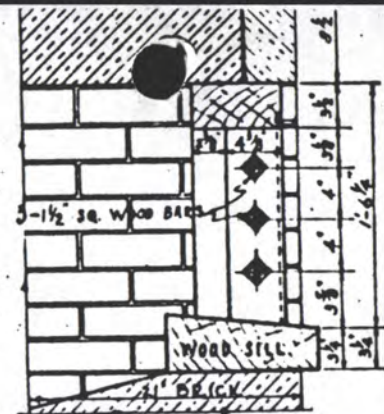
SECTION AA



SECTION DB SCALE OF SECTIONS 5" = 1'-0"

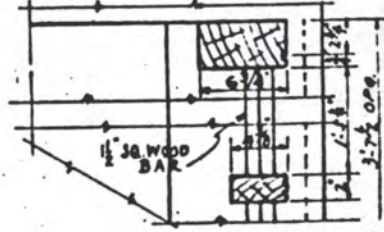


ELEVATION BASEMENT WINDOW.

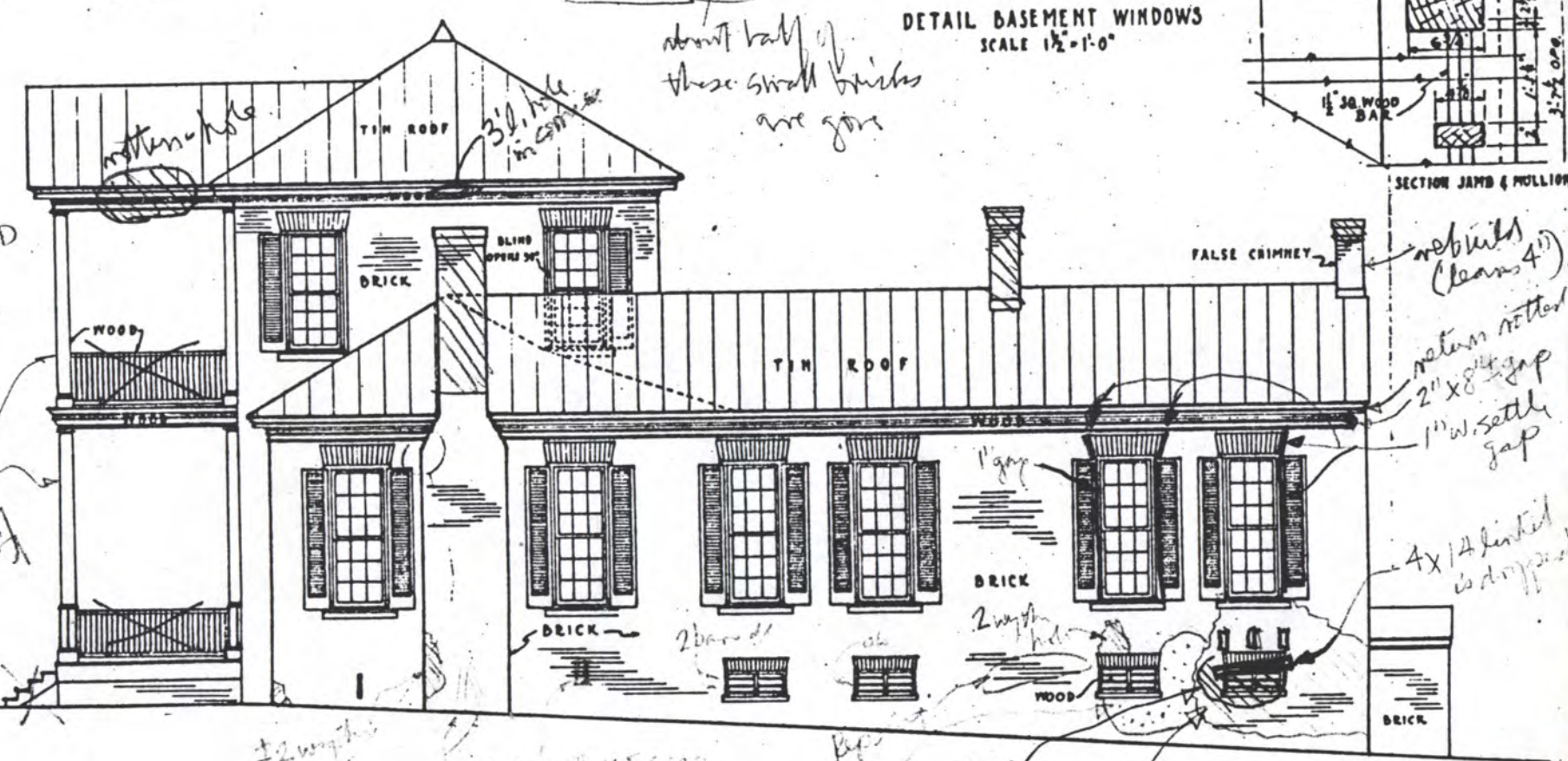


SECTION BASEMENT WINDOW

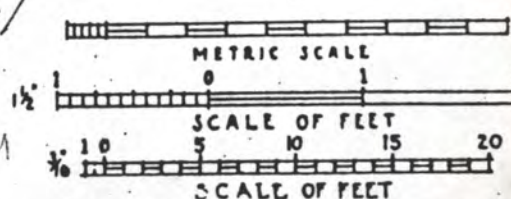
DETAIL BASEMENT WINDOWS SCALE 1 1/2" = 1'-0"



SECTION JAMB & MULLION



RIGHT SIDE ELEVATION SCALE 3/8" = 1'-0"



CLIVE RICHARDSON - DEL.

WORKS PROGRESS ADMINISTRATION SPECIAL PROJECT NO-263-6907

"BELMONT" - THE HENRY THORNTON PLANTATION



HISTORIC AMERICAN BUILDINGS SURVEY

UNIVERSITY OF MICHIGAN LIBRARY

mitten hole

3 1/2" hole in cornice

about half of these small bricks are gone

All cols barely standing

rebuilt (clears 4")
return not too
2" x 8" gap
1" w. settle gap

4x1/2 lintel is dropped



7'13" high to chin

hole (3 widths)
2 widths off
wall bonded 3/4" out of patch

hole ± 9" x 5" or so

1" gap

2 bars

WOOD

BRICK

BRICK

BLIND OPENING

TIN ROOF

BRICK

FALSE CHIMNEY

WOOD

SECTION CC

SECTION AA

SCALE OF SECTIONS 5" = 1'-0"

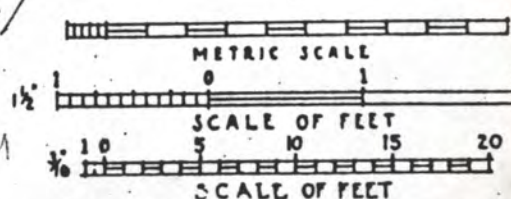
ELEVATION BASEMENT WINDOW.

SECTION BASEMENT WINDOW

DETAIL BASEMENT WINDOWS SCALE 1 1/2" = 1'-0"

SECTION JAMB & MULLION

RIGHT SIDE ELEVATION SCALE 3/8" = 1'-0"



CLIVE RICHARDSON - DEL.

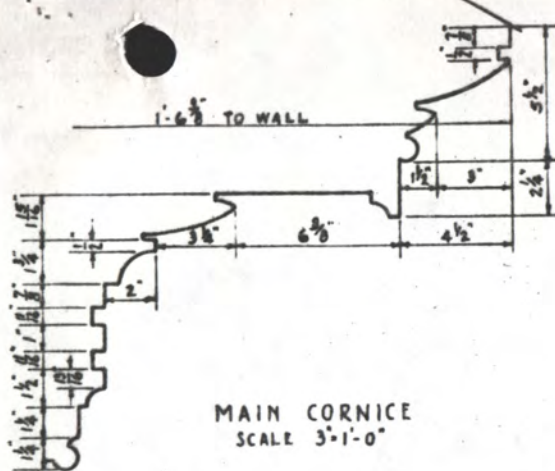
WORKS PROGRESS ADMINISTRATION SPECIAL PROJECT NO-263-6907

"BELMONT" - THE HENRY THORNTON PLANTATION

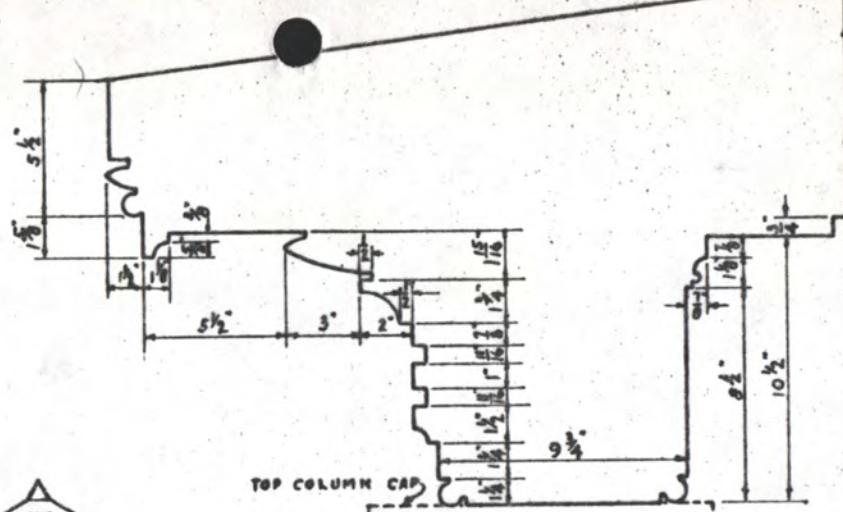


HISTORIC AMERICAN BUILDINGS SURVEY

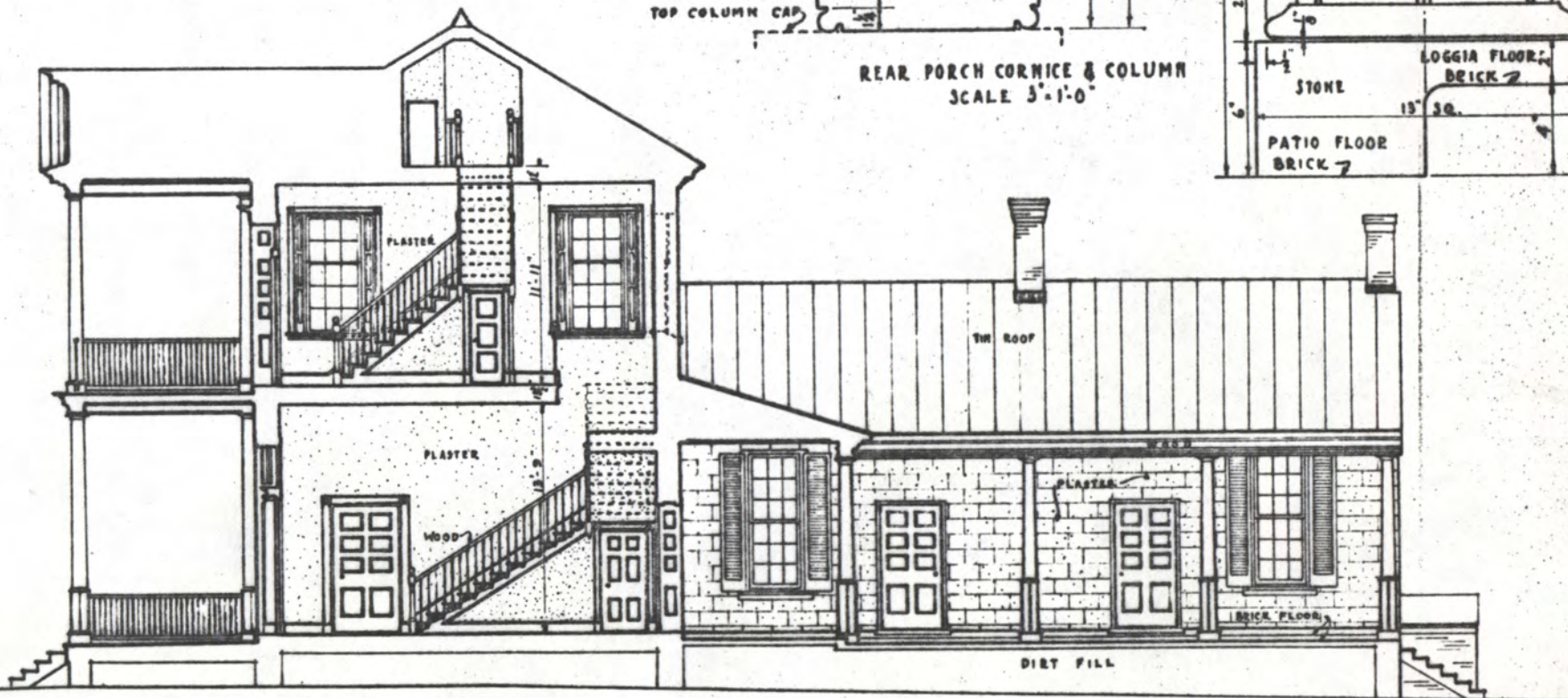
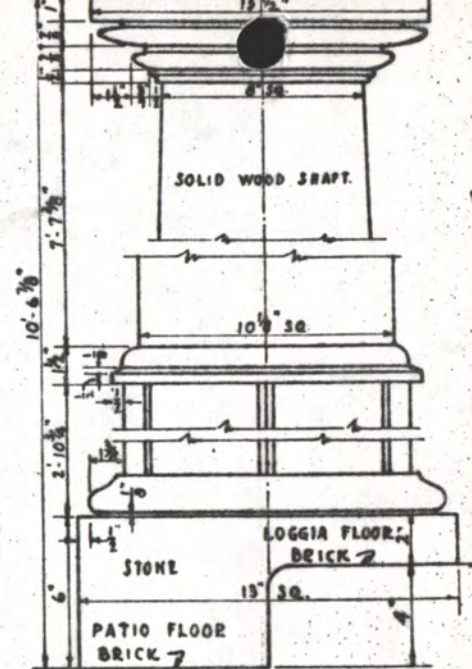
UNIVERSITY OF MICHIGAN LIBRARY



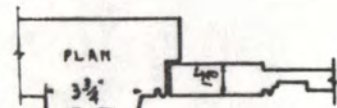
MAIN CORNICE
SCALE 3" = 1'-0"



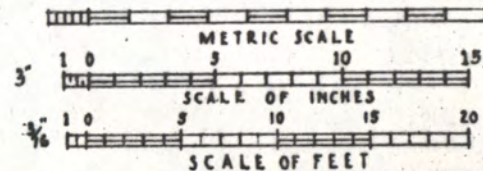
REAR PORCH CORNICE & COLUMN
SCALE 3" = 1'-0"



SECTIONAL ELEVATION
SCALE $\frac{3}{16}$ " = 1'-0"



2ND FLOOR STAIR CLOSET DOOR
SCALE $\frac{3}{4}$ " = 1'-0"



CLIVE RICHARDSON - DEL -

WORKS PROGRESS ADMINISTRATION
OFFICIAL PROJECT NO-263-6907
DIVISION OF UNITED STATES DEPARTMENT OF THE INTERIOR
FOREST SERVICE, BRANCH OF PLANS AND DESIGN

NAME OF STRUCTURE
"BELMONT"- THE HENRY THORNTON PLANTATION
NEAR SPRING VALLEY-COLBERT COUNTY-ALABAMA



SURVEY NO.
ALA
388

HISTORIC AMERICAN
BUILDINGS SURVEY
SHEET 9 OF 13 SHEETS

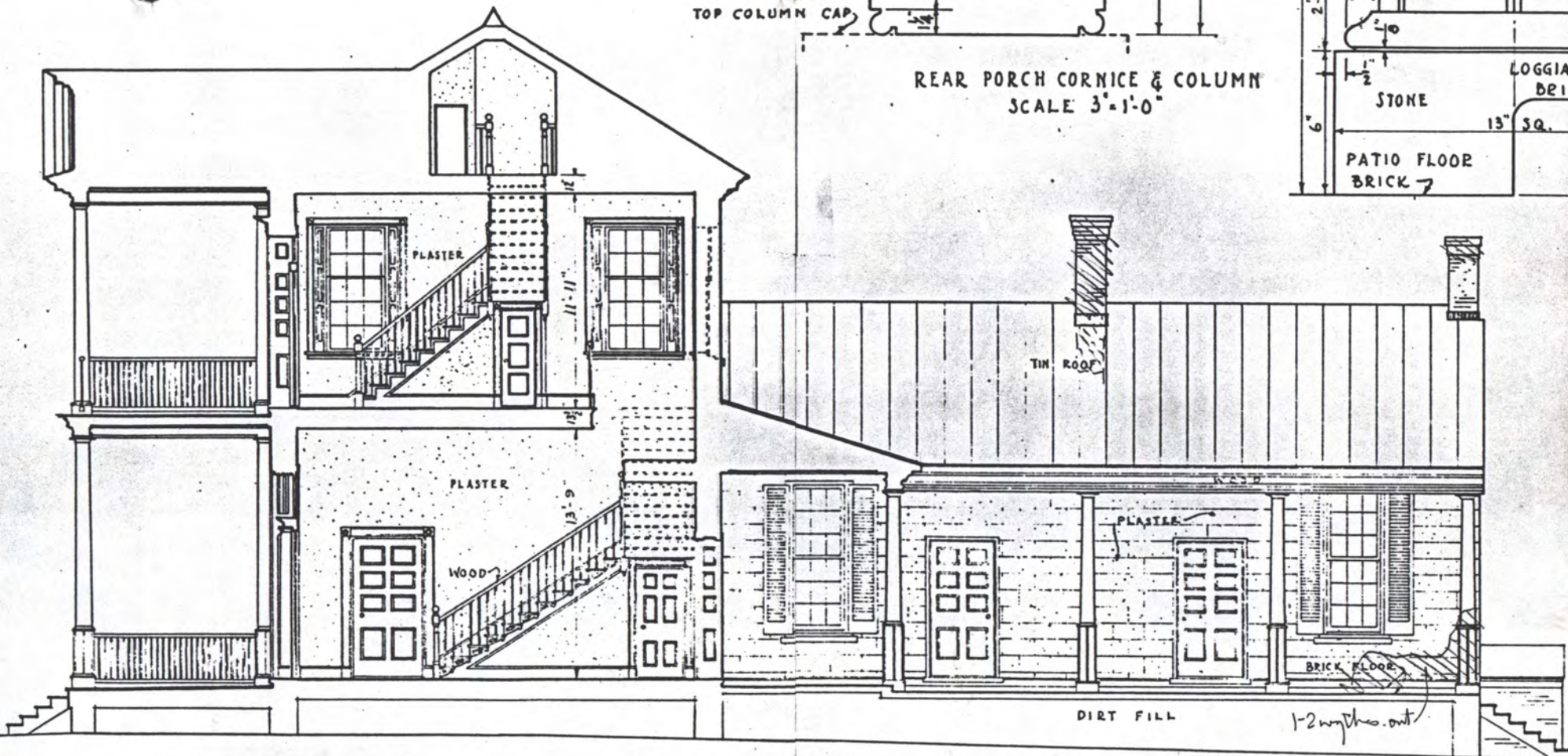
LIBRARY OF CONGRESS
SERIES 9000
ALA
17 SPAIN
1

SCALE 1" = 1'-0"

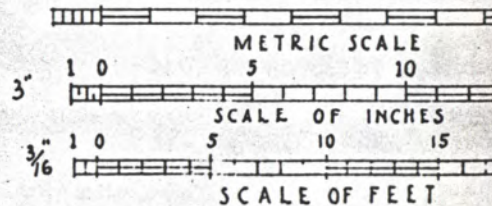
TOP COLUMN CAP

REAR PORCH CORNICE & COLUMN
SCALE 3" = 1'-0"

LOGGIA FLOOR
BRICK 7
STONE
13" SQ.
PATIO FLOOR
BRICK 7



SECTIONAL ELEVATION (Looking East)
SCALE 3/16" = 1'-0"



POSET DOOR
1'-0"

RDSON - DEL -

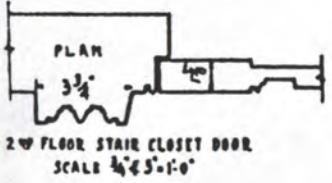
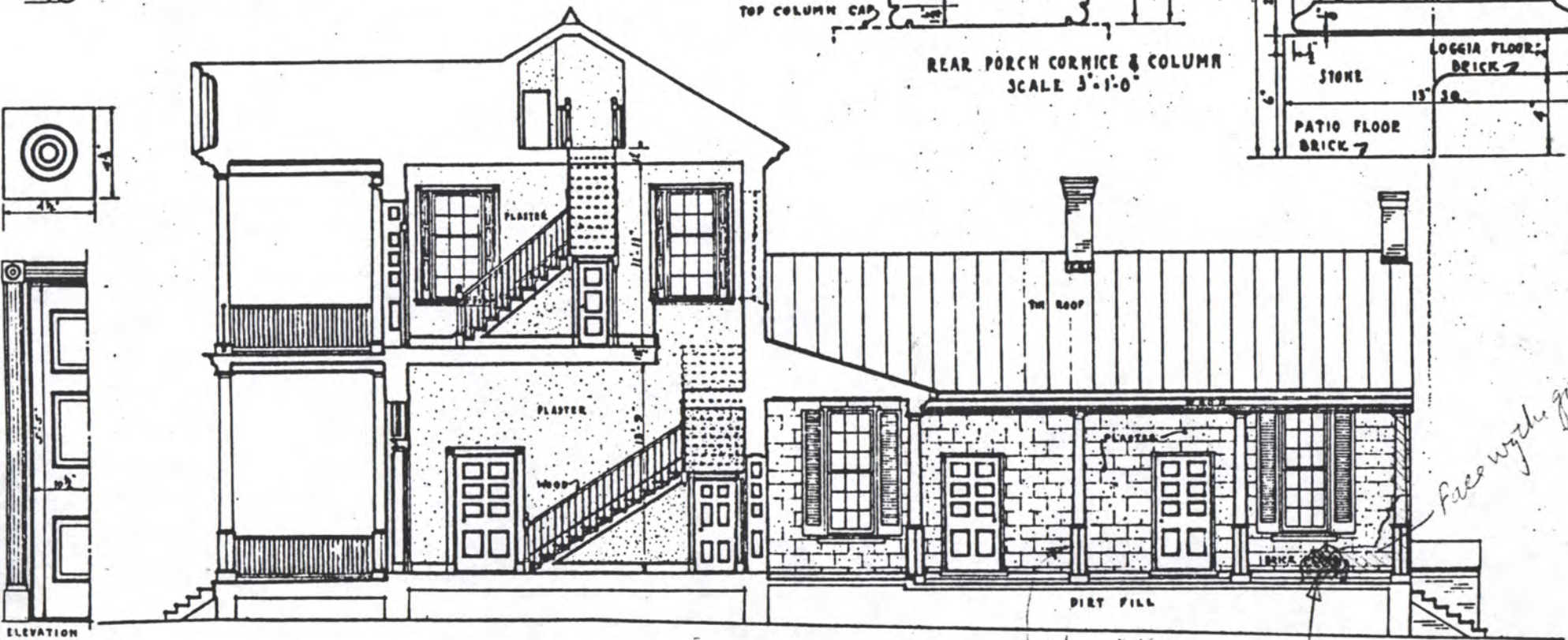
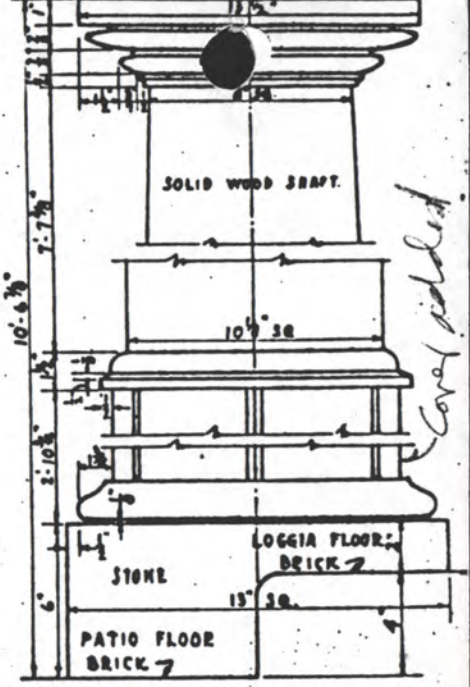
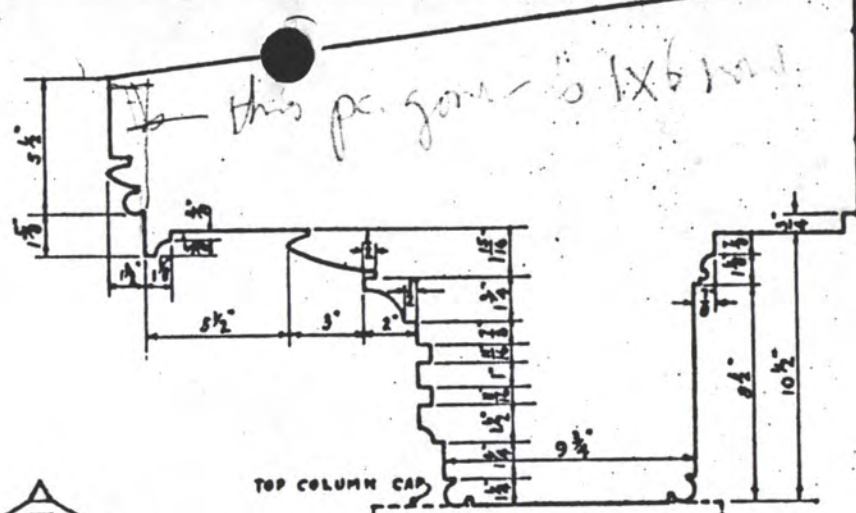
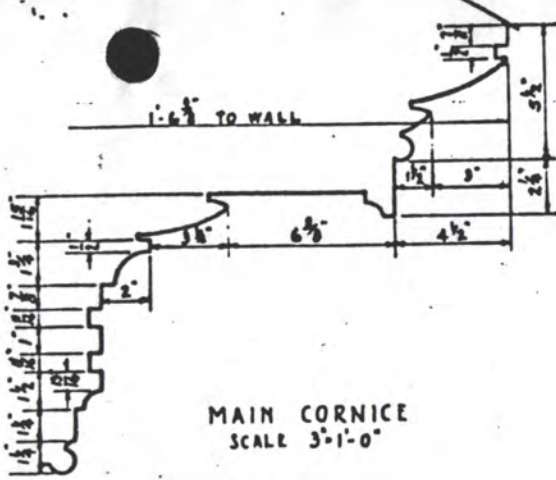
RESS ADMINISTRATION
PROJECT NO-265-6907
D STATES DEPARTMENT OF THE INTERIOR
ICE, BRANCH OF PLANS AND DESIGN

NAME OF STRUCTURE
"BELMONT"- THE HENRY THORNTON PLANTATION
NEAR SPRING VALLEY-COLEBERT COUNTY-ALABAMA



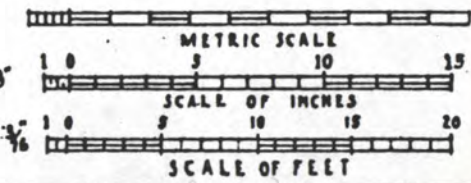
SURVEY NO.
ALA
388

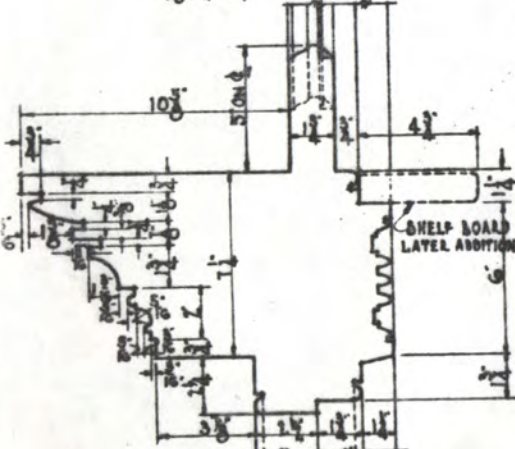
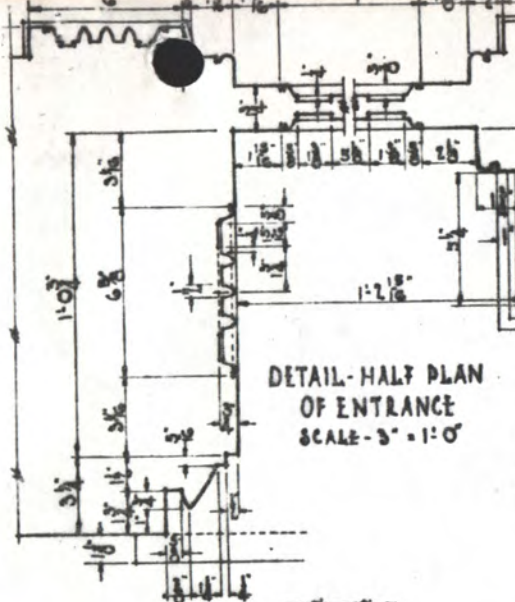
HISTORIC AMERICAN
BUILDINGS SURVEY
SHEET 9 OF 13 SHEETS



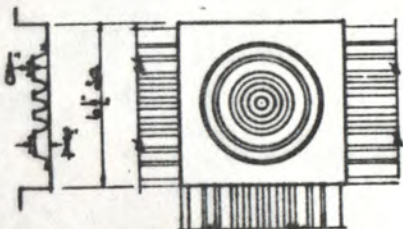
All added skints (paint is under) Col. bottoms rotten probably

Face with gone



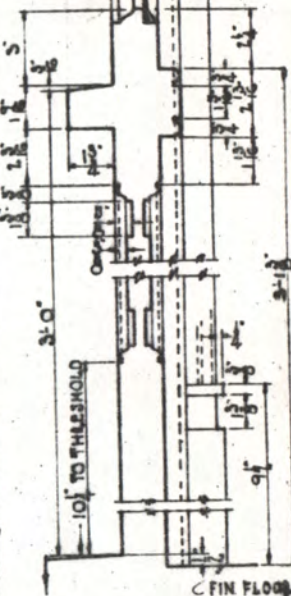
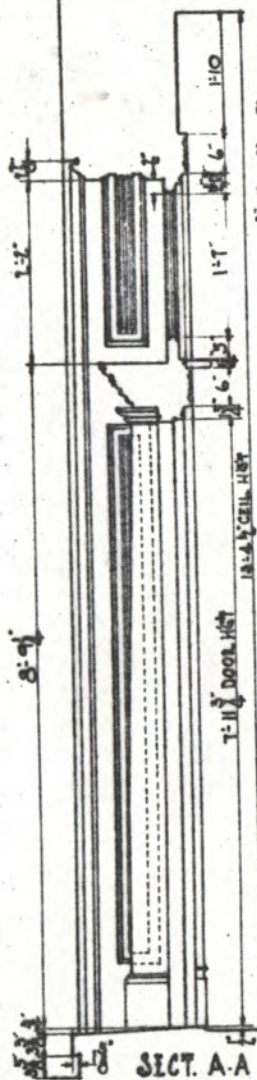
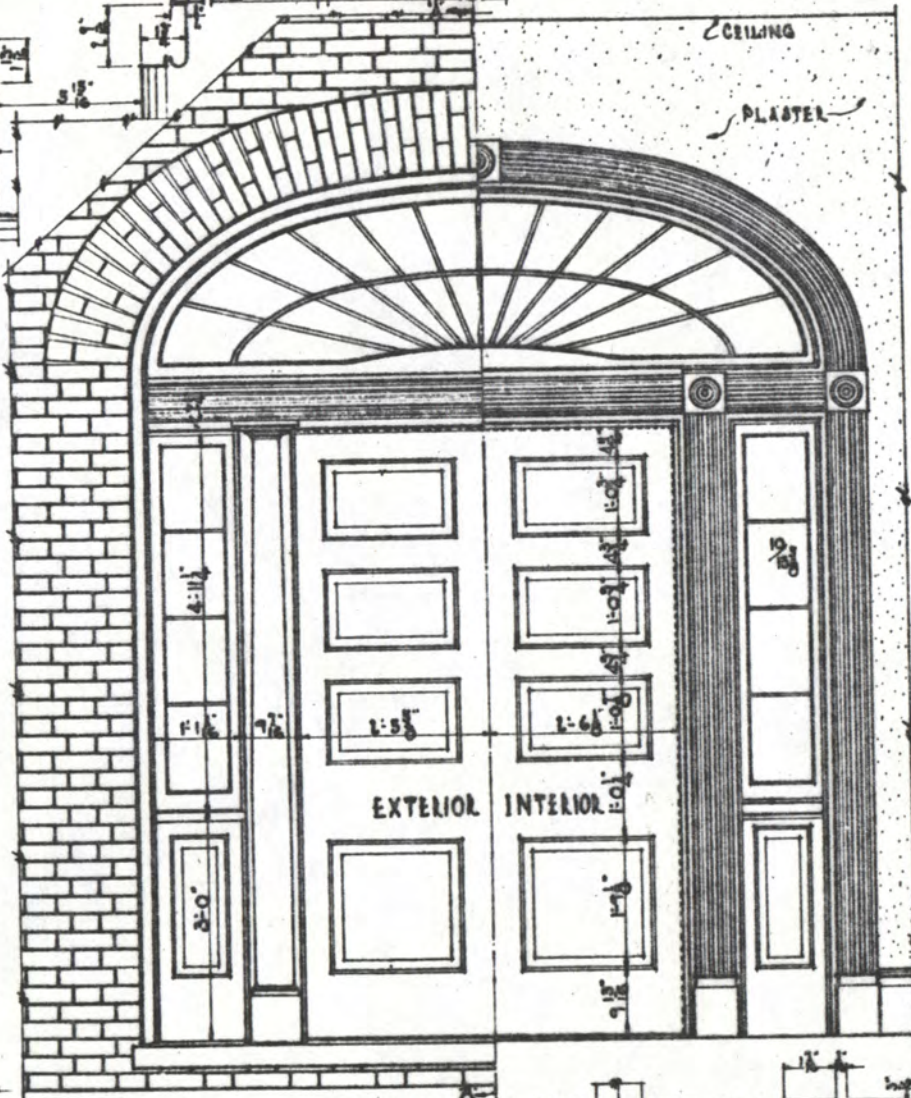


SECTION THRU TRANSOM BAR
SCALE - 5" = 1'-0"

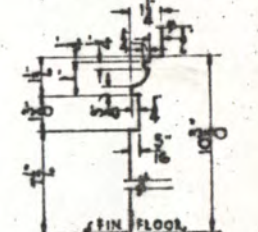


DETAIL OF PLINTH BLOCK
ON ENTRANCE DOORS
SCALE - 3" = 1'-0"

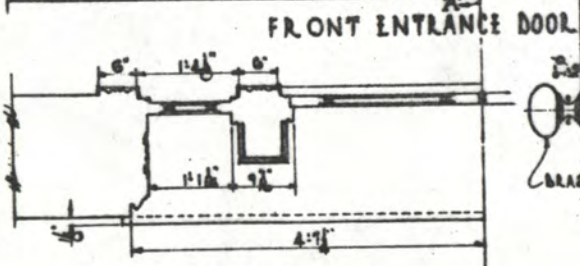
CALL EDINS - DEL.



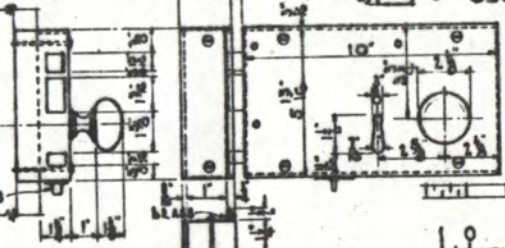
SECTION THRU SIDE LIGHT
STOOL & PANEL
SCALE 5" = 1'-0"



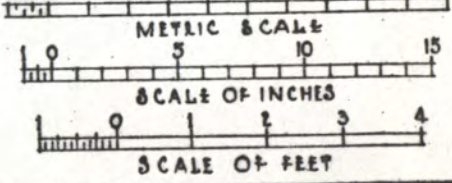
SECTION THRU 1st
FLOOR BASE
SCALE 5" = 1'-0"

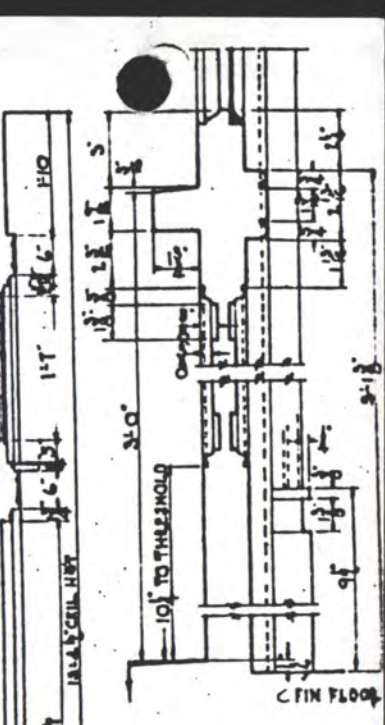
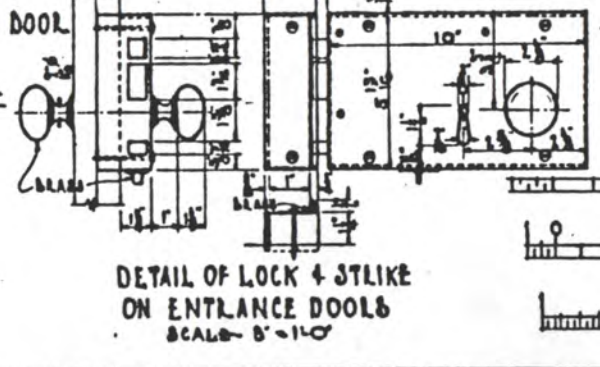
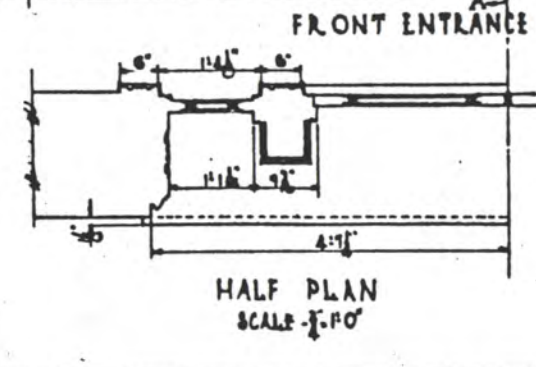
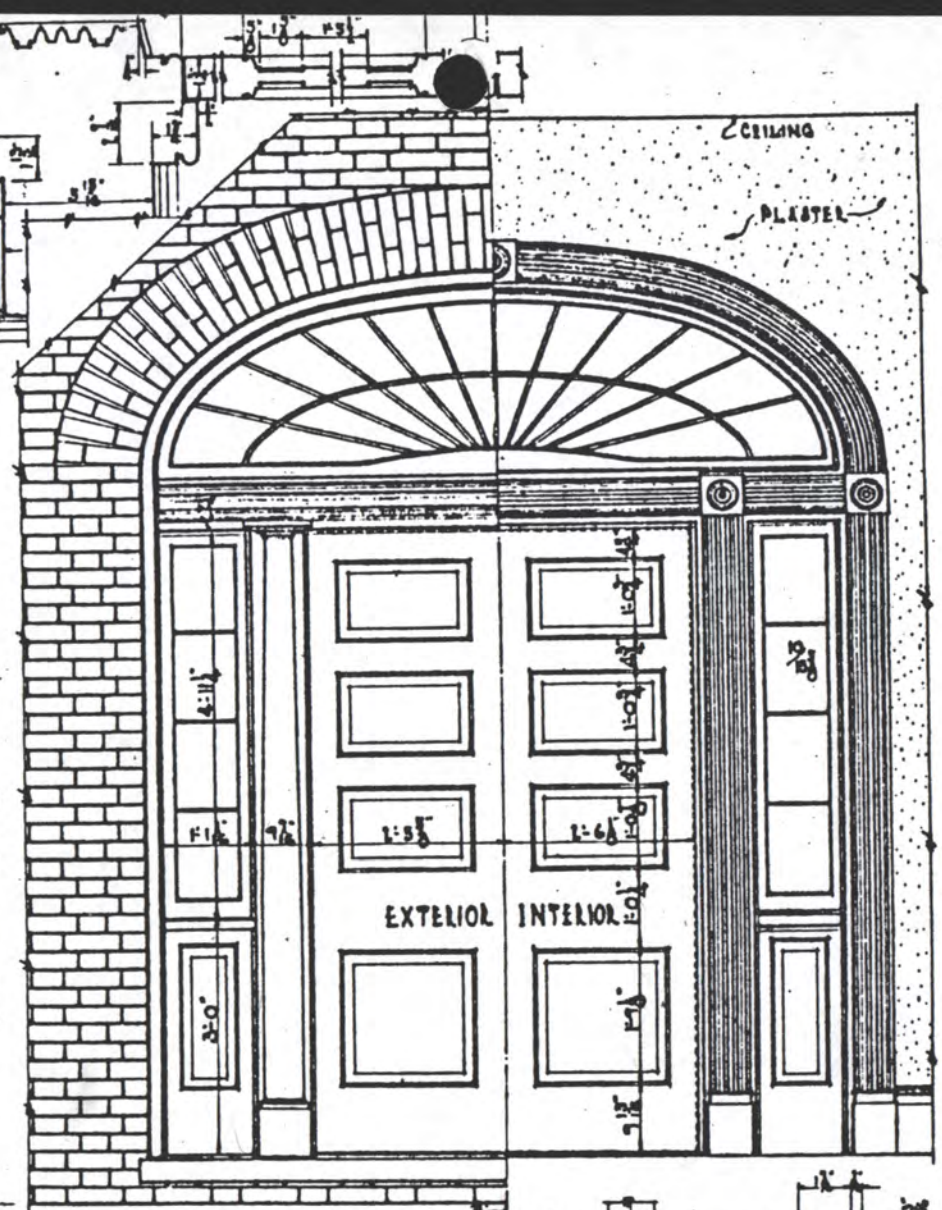
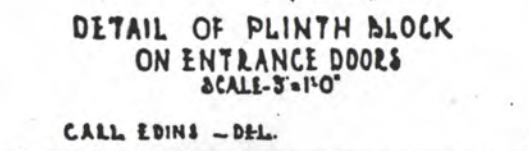
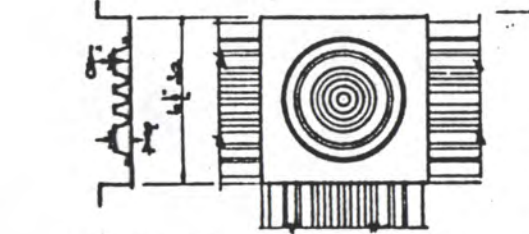
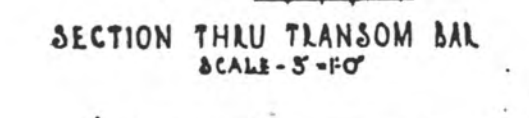
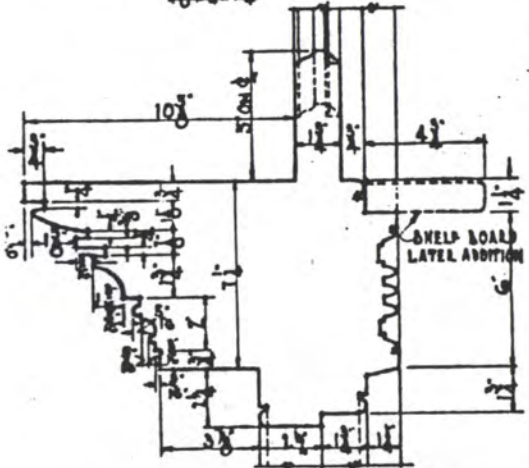
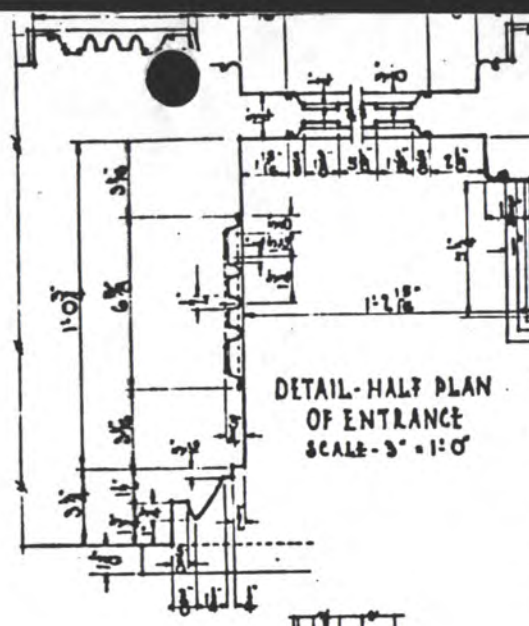


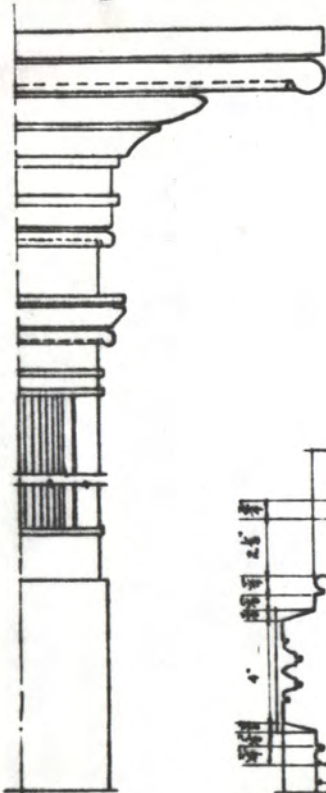
HALF PLAN
SCALE 3" = 1'-0"



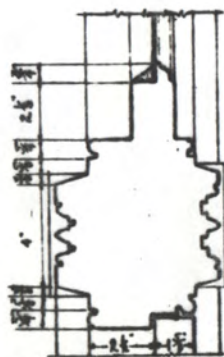
DETAIL OF LOCK & STRIKE
ON ENTRANCE DOORS
SCALE - 5" = 1'-0"



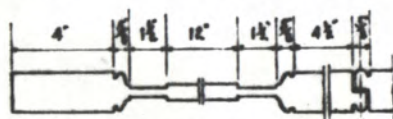




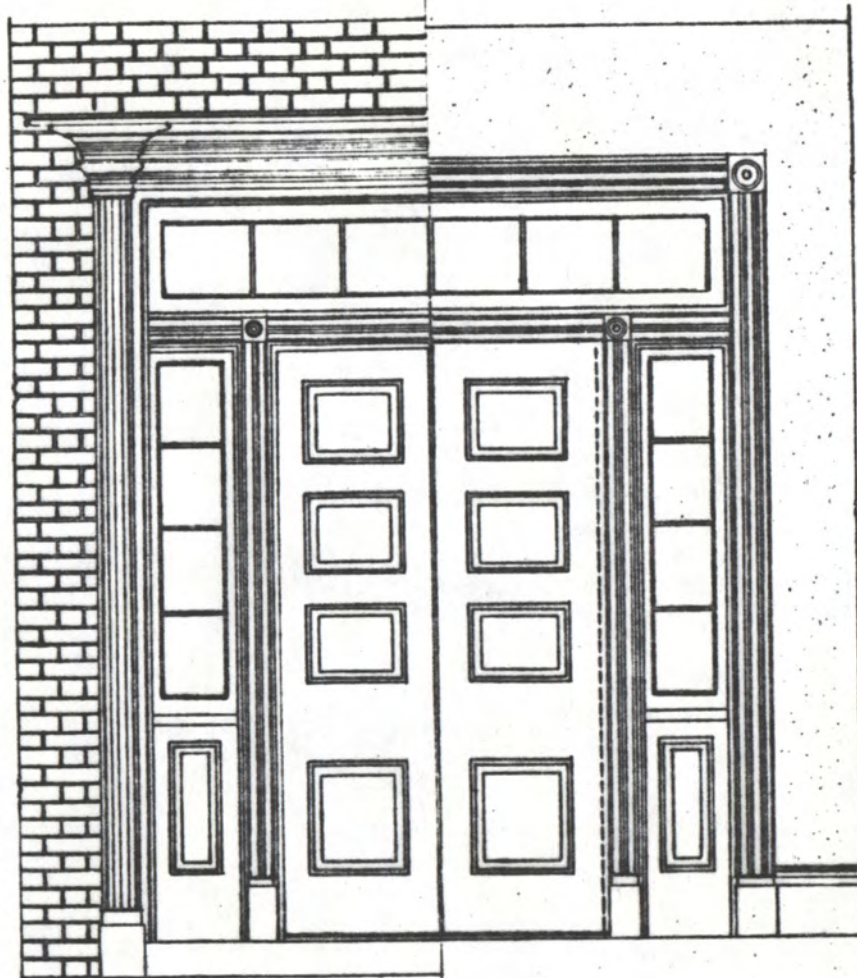
ELEV. OF ARCHITRAVE



TRANSOM BAR SCALE 3'-1"

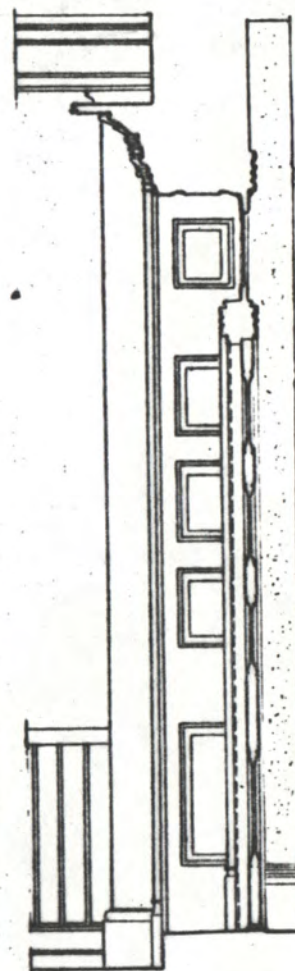


PLAN OF BALCONY DOOR

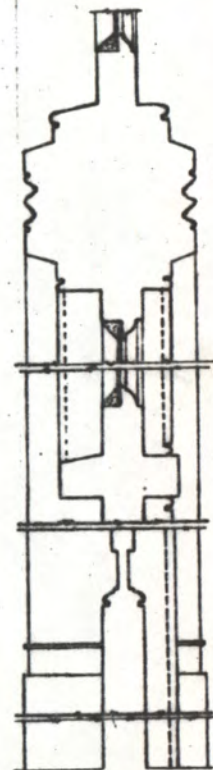


HALF EXTERIOR ELEVATION

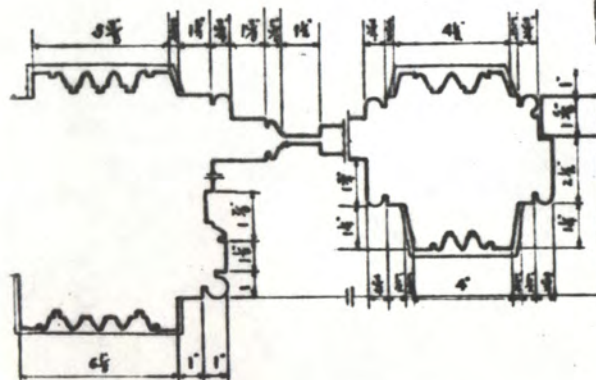
HALF EXTERIOR ELEVATION



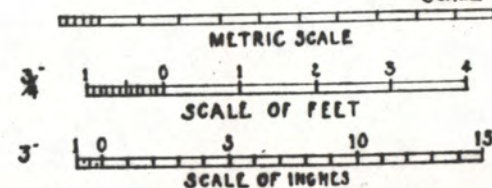
SECTION A-C-L



SECTION THRU SIDE LIGHT
SCALE 3'-1"



HALF PLAN



J. K. VANDIVER DEL.

WORKS PROGRESS ADMINISTRATION
OFFICIAL PROJECT NO. 265-6907
DIVISION OF UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN

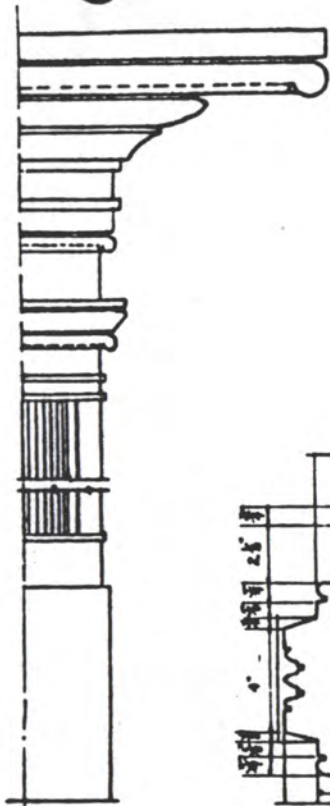
NAME OF STRUCTURE
"BELMONT"—THE HENRY THORNTON PLANTATION
NEAR SPRING VALLEY-COLBERT COUNTY-ALABAMA



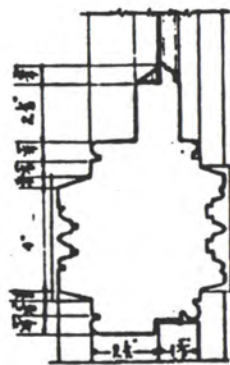
SURVEY NO.
ALA
588

HISTORIC AMERICAN
BUILDINGS SURVEY
SHEET 11 OF 13 SHEETS

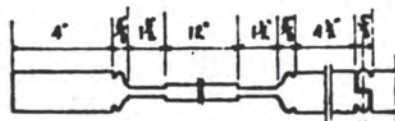
DATE OF SURVEY
ALA
17 SPRING 1934



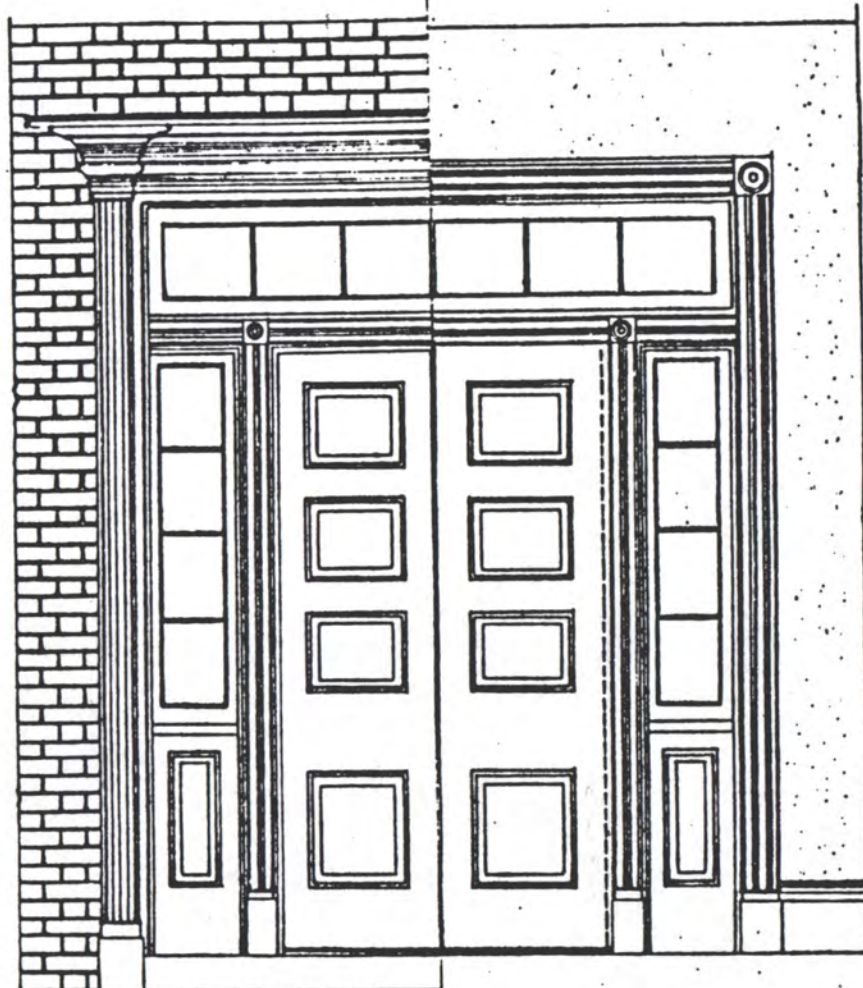
ELEV. OF ARCHITRAVE



TRANSOM BAR SCALE 3'-1'

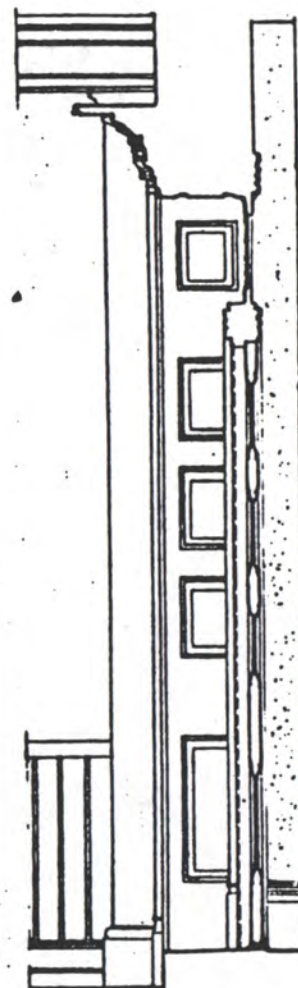


PLAN OF BALCONY DOOR

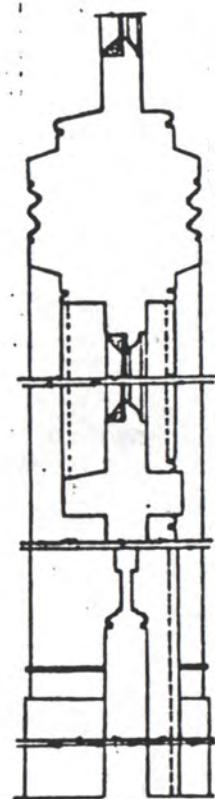


HALF EXTERIOR ELEVATION

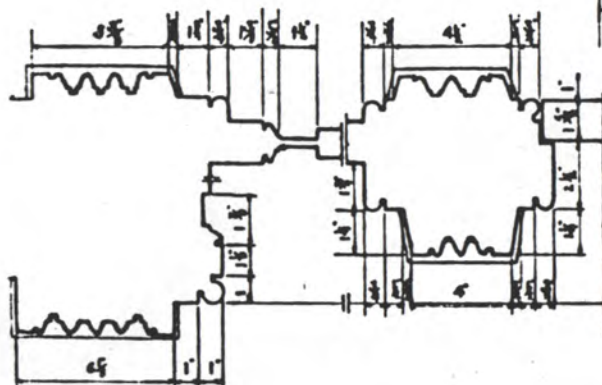
HALF EXTERIOR ELEVATION



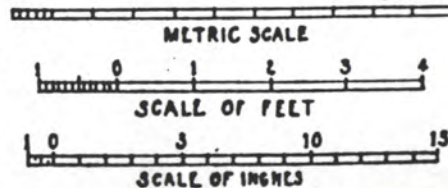
SECTION AT C-L



SECTION THRU SIDE LIGHT
SCALE 3'-1'



HALF PLAN



J. K. VANDIVER DEL.

WORKS PROGRESS ADMINISTRATION
OFFICIAL PROJECT NO. 265-6907

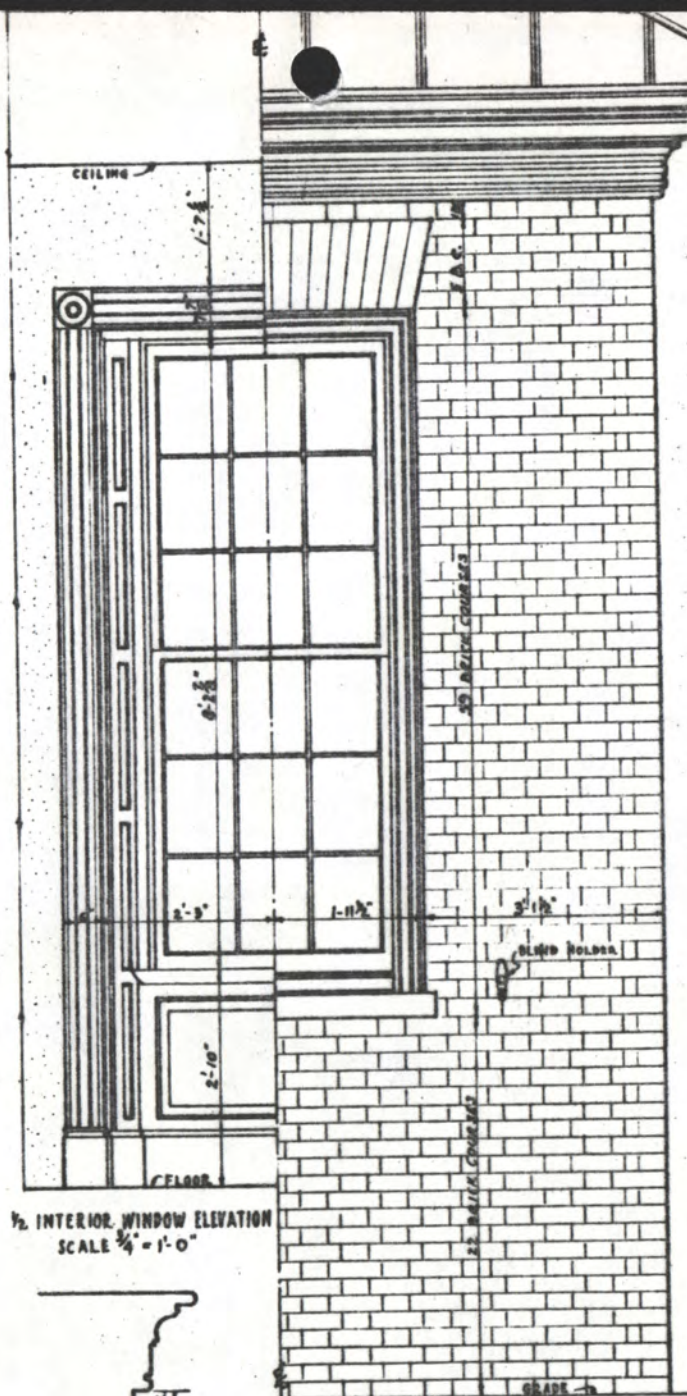
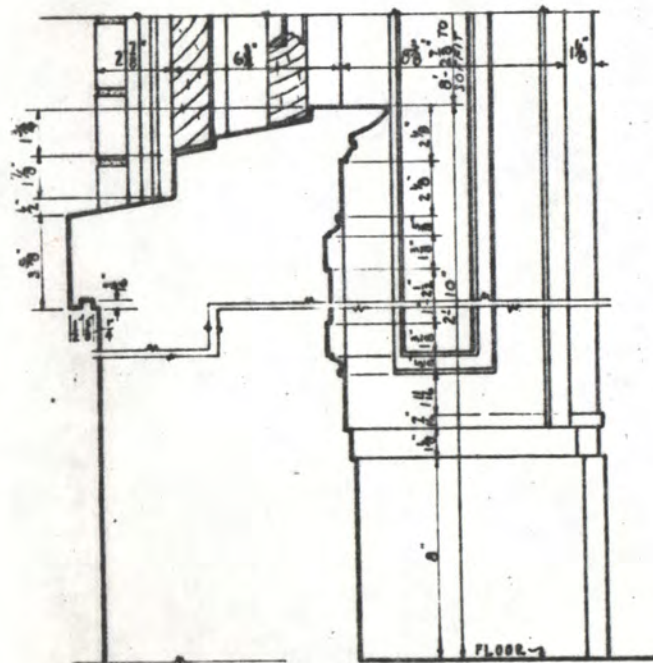
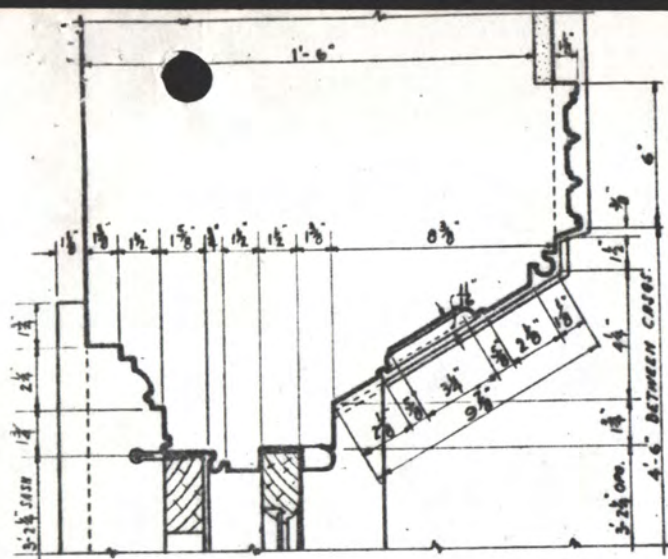
"BELMONT"—THE HENRY THORNTON PLANTATION
NEAR SPRING VALLEY, COLBERT COUNTY, ALABAMA



SURVEY NO.
ALA
588

HISTORIC AMERICAN
BUILDINGS SURVEY
NO. 11-17

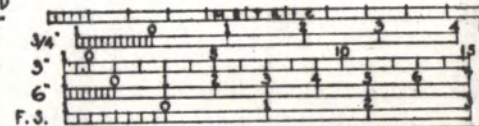
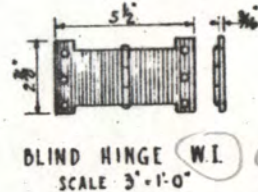
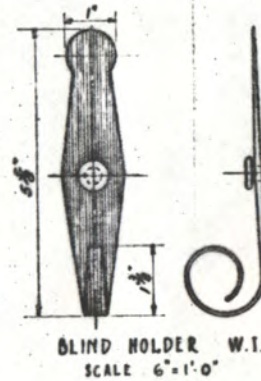
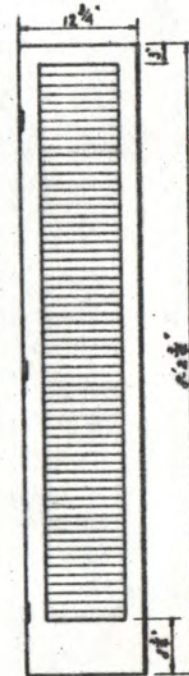
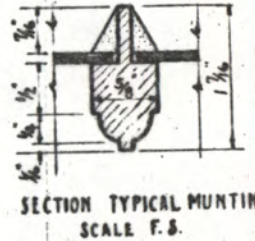
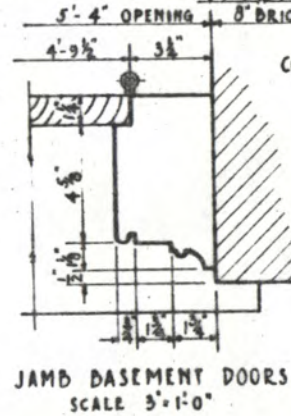
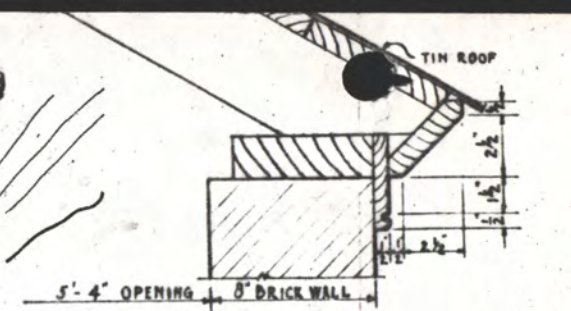
MADE IN U.S.A.
19 50-11-17



STOOL 2ND FL. WINDOWS
SCALE 3'-1'-0"

1/2 EXTERIOR WINDOW ELEVATION
SCALE 3/4'-1'-0"

WINDOW BLIND
SCALE 3/4'-1'-0"



CLIVE RICHARDSON - DEL.

WORKS PROGRESS ADMINISTRATION
OFFICIAL PROJECT NO-263-6907
DIVISION OF UNITED STATES DEPARTMENT OF THE INTERIOR

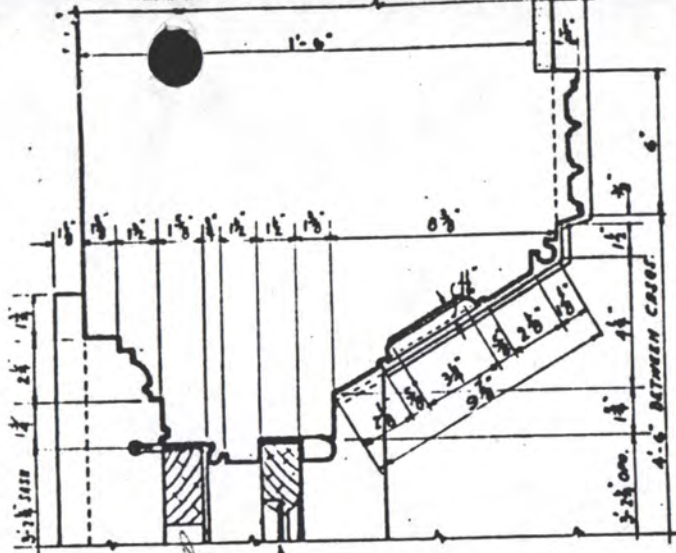
NAME OF STRUCTURE
"BELMONT" - THE HENRY THORNTON PLANTATION
NEAR SPRING VALLEY - COLBERT COUNTY - ALABAMA.



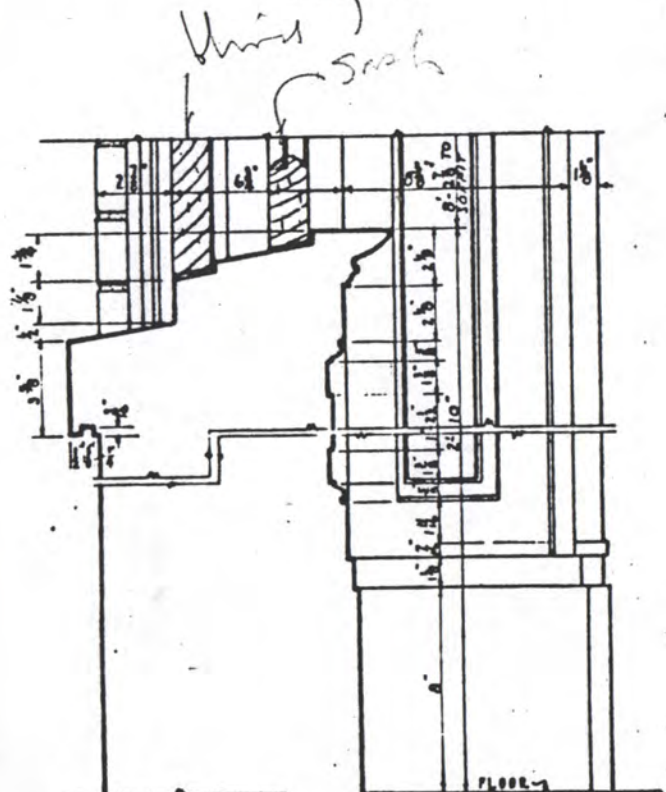
SURVEY NO.
ALA
386

HISTORIC AMERICAN
BUILDINGS SURVEY
SHEET 12 OF 13 SHEETS

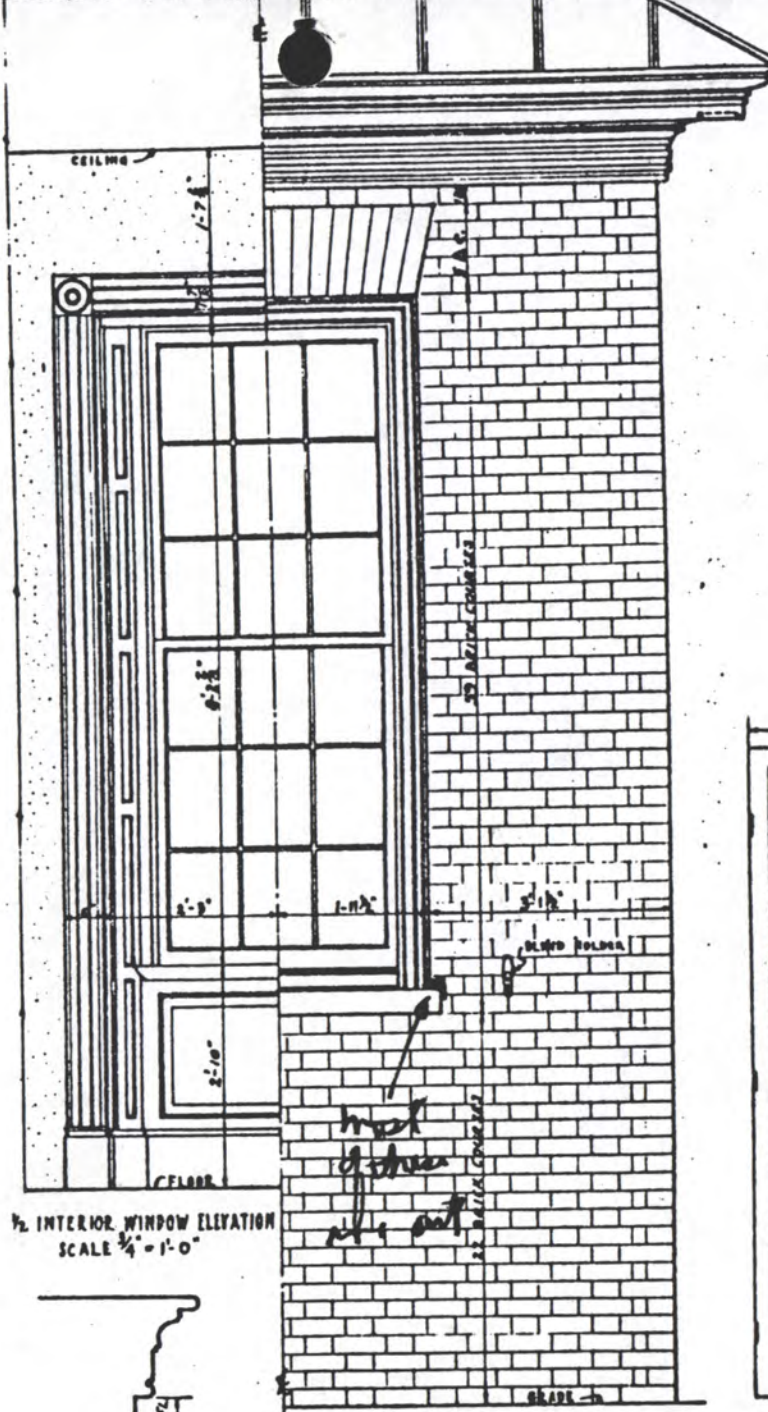
LOCATION OF SHEET
ALABAMA
IN SERIES
I.



SECTION TYPICAL WINDOW JAMB.
SCALE 3" = 1'-0"



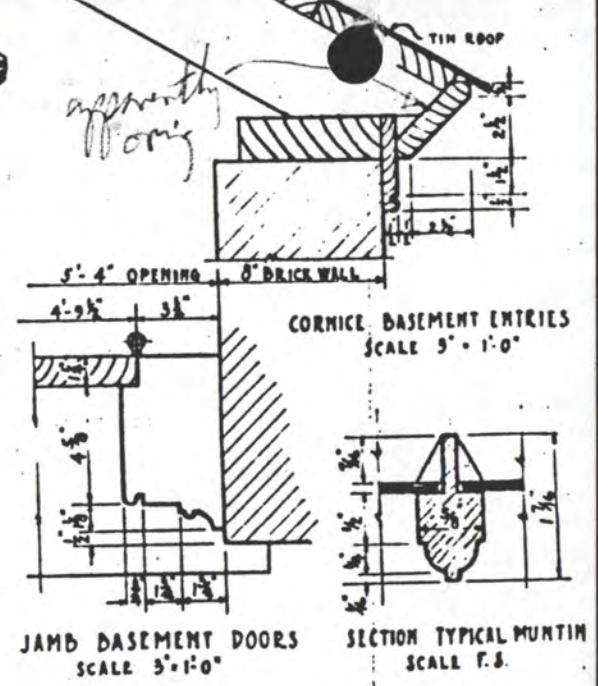
SECTION 1/2 FLOOR WINDOW SILL
SCALE 3" = 1'-0"



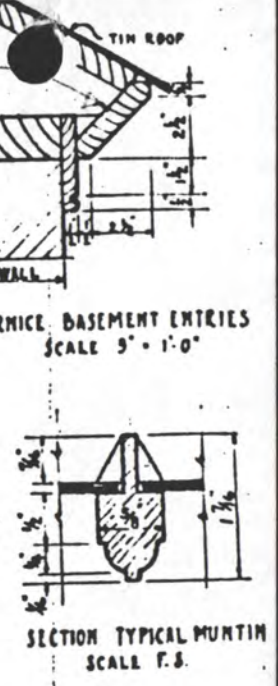
1/2 INTERIOR WINDOW ELEVATION
SCALE 3/4" = 1'-0"

1/2 EXTERIOR WINDOW ELEVATION
SCALE 3/4" = 1'-0"

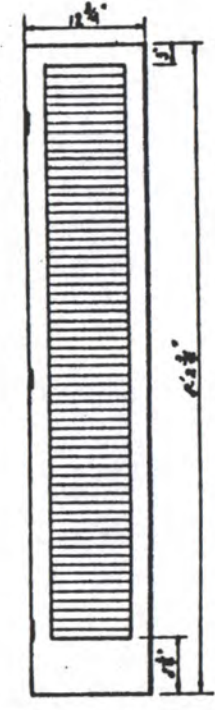
STOOL 2ND FL. WINDOWS
SCALE 3" = 1'-0"



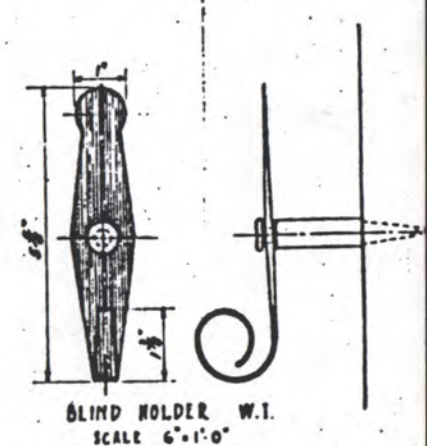
JAMB BASEMENT DOORS
SCALE 3" = 1'-0"



SECTION TYPICAL MUNTIN
SCALE F.S.



WINDOW BLIND
SCALE 3/4" = 1'-0"



BLIND HOLDER W.I.
SCALE 6" = 1'-0"



BLIND HINGE W.I.
SCALE 3" = 1'-0"



CLIVE RICHARDSON - DEL-

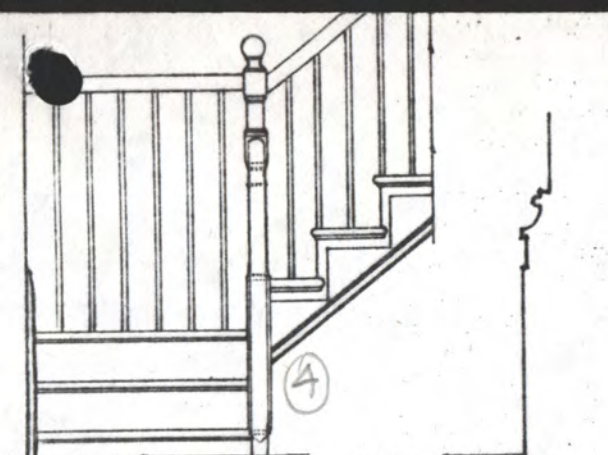
WORKS PROGRESS ADMINISTRATION
FEDERAL PROJECT NO. 763-6307

NAME OF STRUCTURE
"BELMONT" - THE HENRY THORNTON PLANTATION



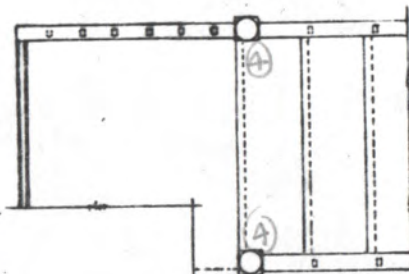
SURVEY NO.
ALA

HISTORIC AMERICAN
BUILDINGS SURVEY



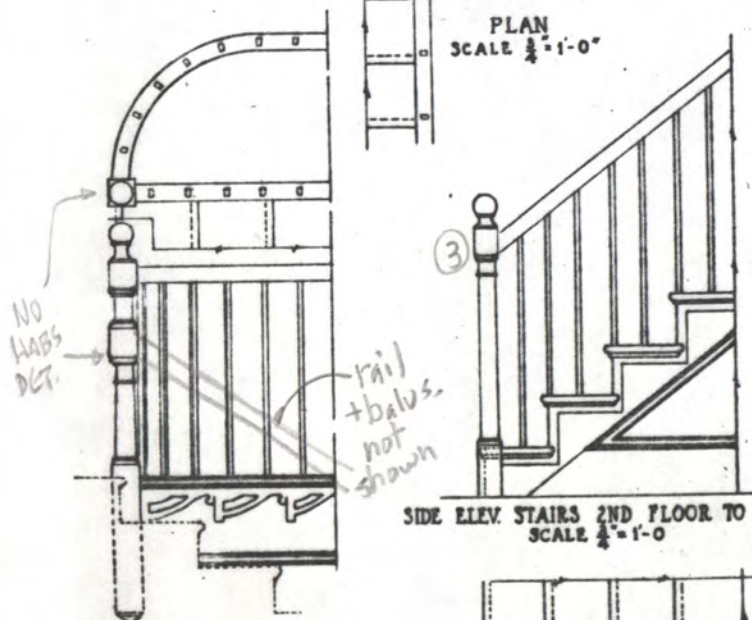
ELEV. NEWEL & STAIRS AT LANDING
BETWEEN 2ND FLOOR & ATTIC
SCALE $\frac{1}{4}$ "=1'-0"

BASE BOARD.

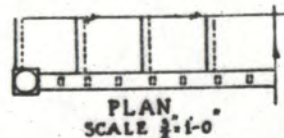


PLAN
SCALE $\frac{1}{4}$ "=1'-0"

NO HANDS
DETAIL OF
NEWELS
AT TOP
→



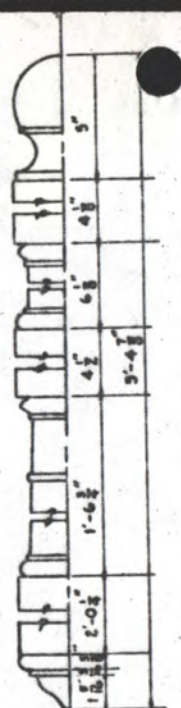
SIDE ELEV. STAIRS 2ND FLOOR TO ATTIC
SCALE $\frac{1}{4}$ "=1'-0"



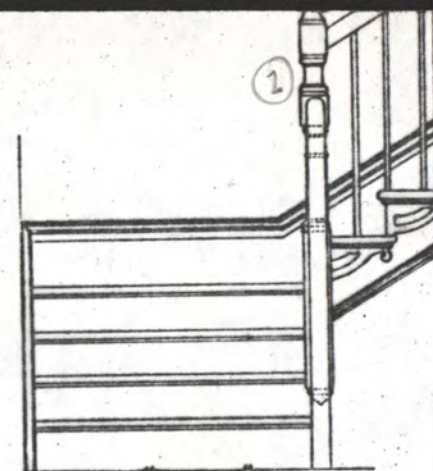
PLAN
SCALE $\frac{1}{4}$ "=1'-0"

NEWEL & WELL AT HEAD OF
FIRST FLOOR STAIRWAY
SCALE $\frac{1}{4}$ "=1'-0"

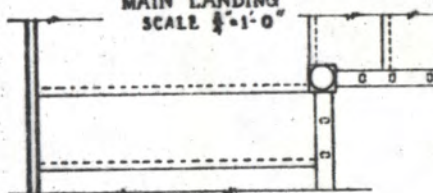
ATHIEL C. JOHNSON DEL.



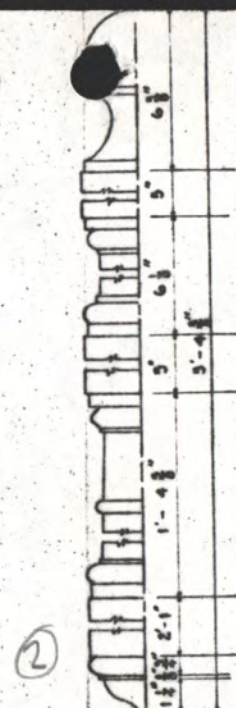
DETAIL $\frac{1}{4}$ " ELEV. NEWEL AT LANDING
BETWEEN 2ND FLOOR & ATTIC
SCALE 3"=1'-0"



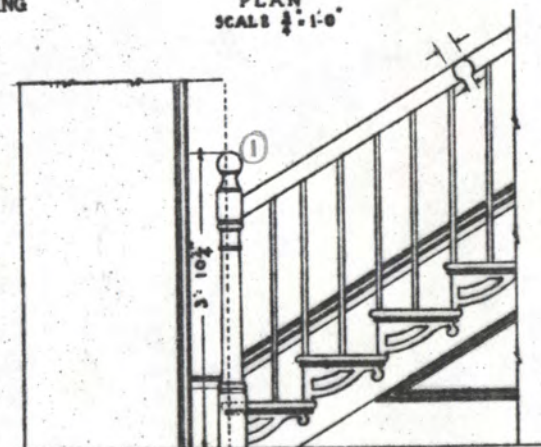
ELEV. NEWEL & STAIRS 1ST FLOOR
MAIN LANDING
SCALE $\frac{1}{4}$ "=1'-0"



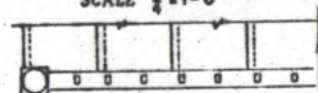
PLAN
SCALE $\frac{1}{4}$ "=1'-0"



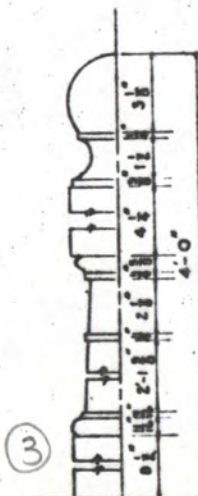
DETAIL $\frac{1}{4}$ " ELEV. NEWEL 1ST FLOOR
MAIN LANDING
SCALE 3"=1'-0"



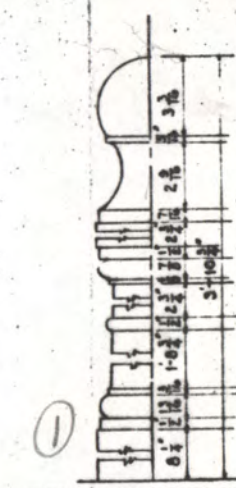
SIDE ELEV. START NEWEL & STAIRS 1ST FLOOR
SCALE $\frac{1}{4}$ "=1'-0"



PLAN
SCALE $\frac{1}{4}$ "=1'-0"

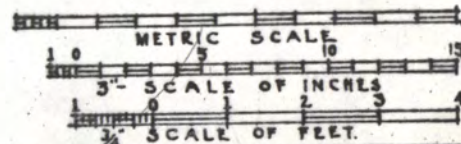


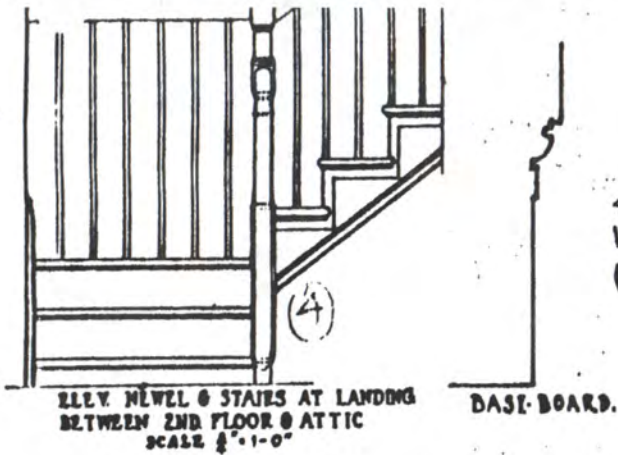
DETAIL $\frac{1}{4}$ " ELEV. OF START NEWEL
2ND FLOOR STAIRS TO ATTIC
SCALE 3"=1'-0"



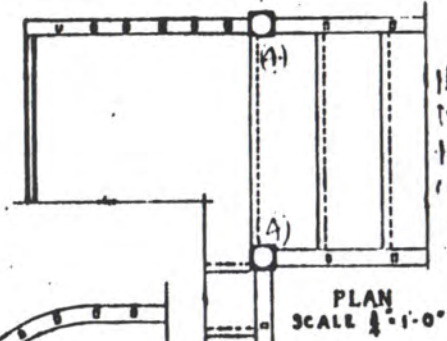
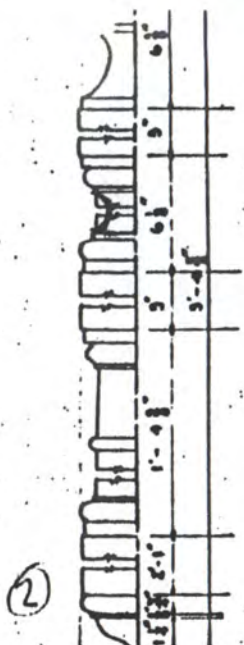
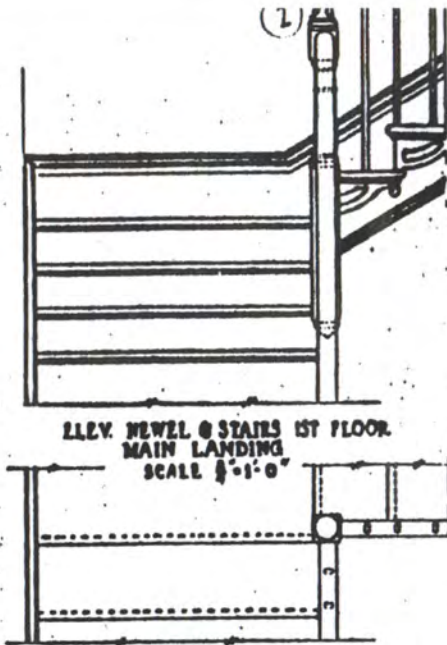
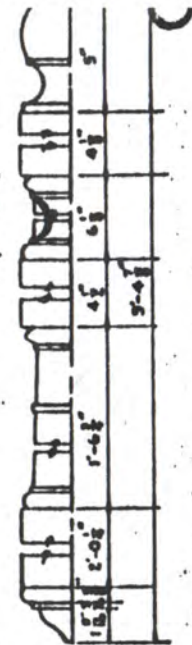
DETAIL $\frac{1}{4}$ " ELEV. OF NEWEL AT
START OF MAIN STAIRWAY
SCALE 3"=1'-0"

SCALE DETAIL OF INTERIOR STAIRS





SEE HABS PHOTOS

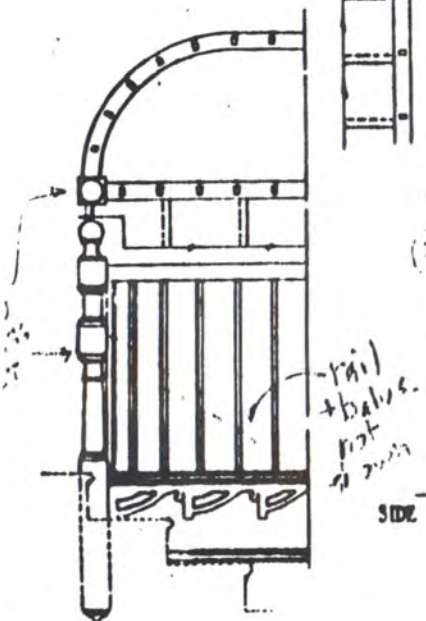


NO HABS DETAIL OF NEWEL AT TOP

DETAIL 1/2 ELEV. NEWEL AT LANDING BETWEEN 2ND FLOOR & ATTIC SCALE 3/4" 1-0"

PLAN SCALE 1/4" 1-0"

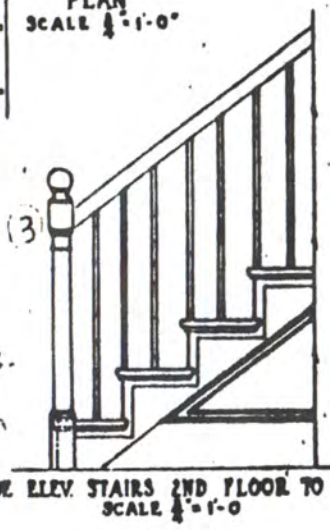
DETAIL 1/2 ELEV. NEWEL 1ST FLOOR MAIN LANDING SCALE 3/4" 1-0"



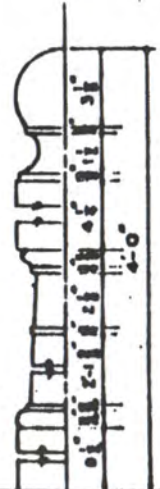
NEWEL & WELL AT HEAD OF FIRST FLOOR STAIRWAY SCALE 1/4" 1-0"

ARTHUR C. JOHNSON DEL.

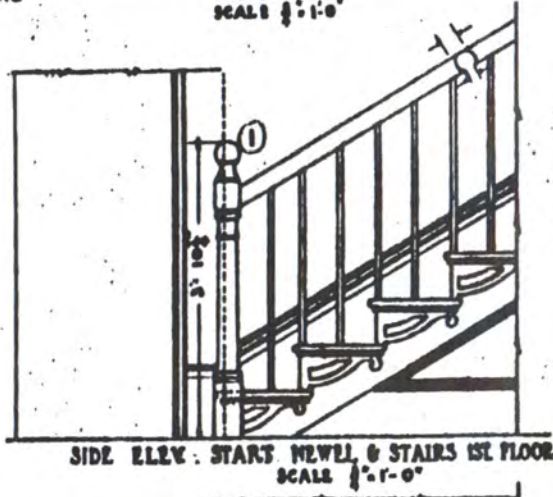
WORKS PROGRESS ADMINISTRATION OFFICIAL PROJECT NO. 265-6807



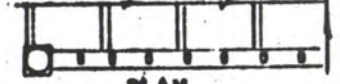
SIDE ELEV. STAIRS 2ND FLOOR TO ATTIC SCALE 1/4" 1-0"



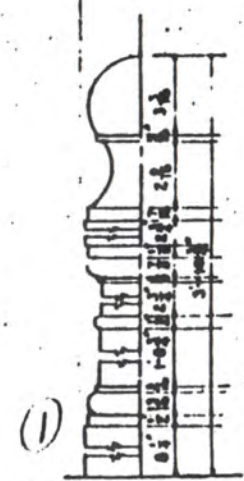
DETAIL 1/2 ELEV. OF START NEWEL 2ND FLOOR STAIRS TO ATTIC SCALE 3/4" 1-0"



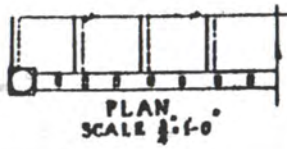
SIDE ELEV. : START NEWEL & STAIRS 1ST FLOOR SCALE 1/4" 1-0"



PLAN SCALE 1/4" 1-0"



DETAIL 1/2 ELEV. OF NEWEL AT START OF MAIN STAIRWAY SCALE 3/4" 1-0"



PLAN SCALE 1/4" 1-0"

SCALE DETAIL OF INTERIOR STAIRS



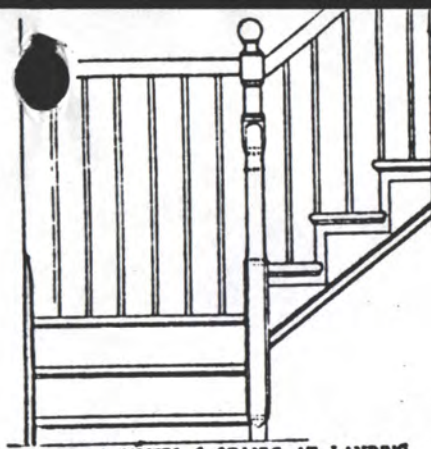
"BELMONT" - THE HENRY THORNTON PLANTATION NEAR SPRING VALLEY, ALBERT COUNTY - ALABAMA



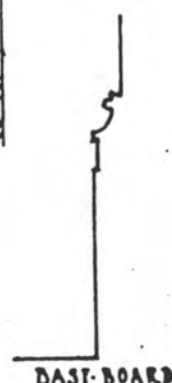
SURVEY NO. ALA 388

HISTORIC AMERICAN BUILDINGS SURVEY SHEET 13 OF 13

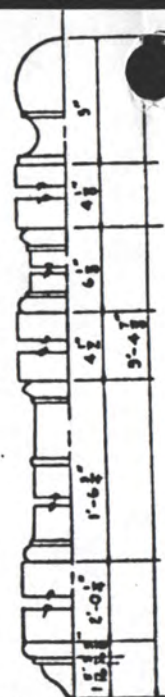
DATE OF SURVEY 11/19/51



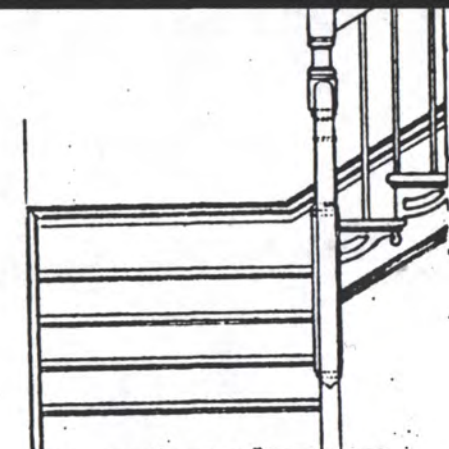
ELEV. NEWEL & STAIRS AT LANDING
BETWEEN 2ND FLOOR & ATTIC
SCALE $\frac{1}{2}$ "=1'-0"



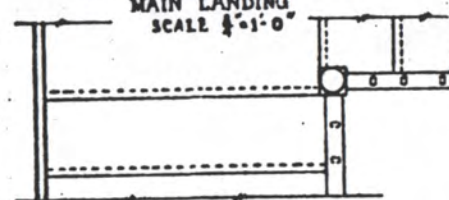
BASE-BOARD.



DETAIL $\frac{1}{2}$ " ELEV. NEWEL AT LANDING
BETWEEN 2ND FLOOR & ATTIC
SCALE 3"-1'-0"



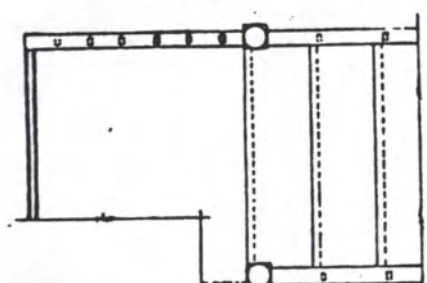
ELEV. NEWEL & STAIRS 1ST FLOOR
MAIN LANDING
SCALE $\frac{1}{2}$ "=1'-0"



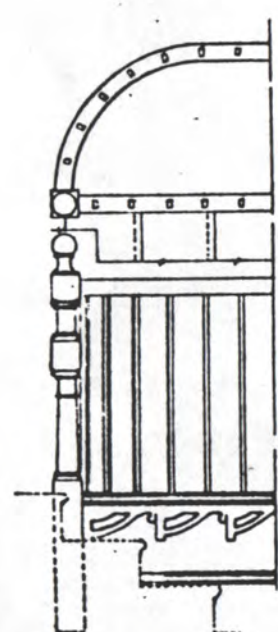
PLAN
SCALE $\frac{1}{2}$ "=1'-0"



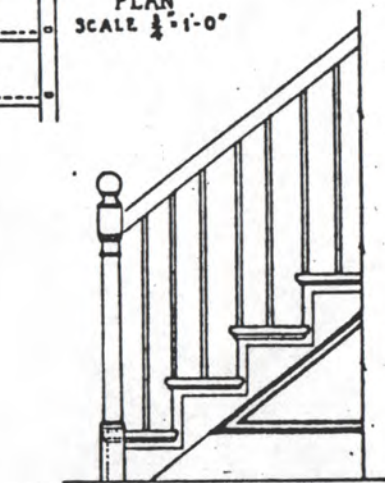
DETAIL $\frac{1}{2}$ " ELEV. NEWEL 1ST FLOOR
MAIN LANDING
SCALE 3"-1'-0"



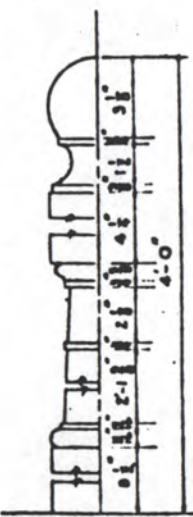
PLAN
SCALE $\frac{1}{2}$ "=1'-0"



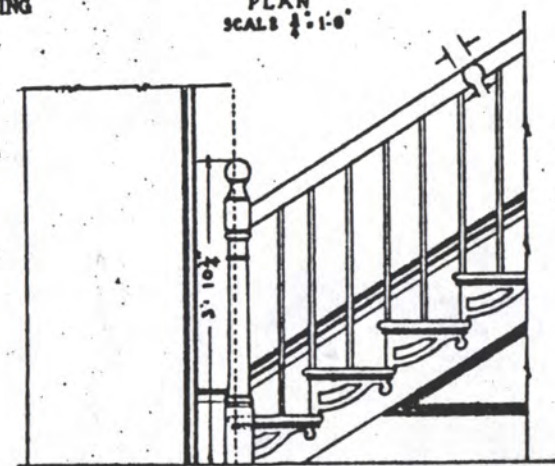
NEWEL & WELL AT HEAD OF
FIRST FLOOR STAIRWAY
SCALE $\frac{1}{2}$ "=1'-0"



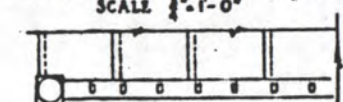
SIDE ELEV. STAIRS 2ND FLOOR TO ATTIC
SCALE $\frac{1}{2}$ "=1'-0"



DETAIL $\frac{1}{2}$ " ELEV. OF START NEWEL
2ND FLOOR STAIRS TO ATTIC
SCALE 3"-1'-0"



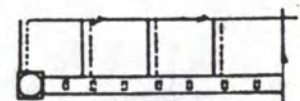
SIDE ELEV. START NEWEL & STAIRS 1ST FLOOR
SCALE $\frac{1}{2}$ "=1'-0"



PLAN
SCALE $\frac{1}{2}$ "=1'-0"



DETAIL $\frac{1}{2}$ " ELEV. OF NEWEL AT
START OF MAIN STAIRWAY
SCALE 3"-1'-0"



PLAN
SCALE $\frac{1}{2}$ "=1'-0"

SCALE DETAIL OF INTERIOR STAIRS



ATHIEL C. JOHNSON DEL.

WORKS PROGRESS ADMINISTRATION
OFFICIAL PROJECT NO. 265-6907
U.S. DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN

NAME OF STRUCTURE
"BELMONT"- THE HENRY THORNTON PLANTATION
NEAR SPRING VALLEY-COLBERT COUNTY-ALABAMA



SURVEY NO.
ALA
388

HISTORIC AMERICAN
BUILDINGS SURVEY
SHEET 13 OF 13 SHEETS

DATE OF SURVEY
ALL SHEETS
1937



N+T

1. Note dark stain on brick arches - probably original
2. Random widths board soffit probably orig. (gone in 1983)



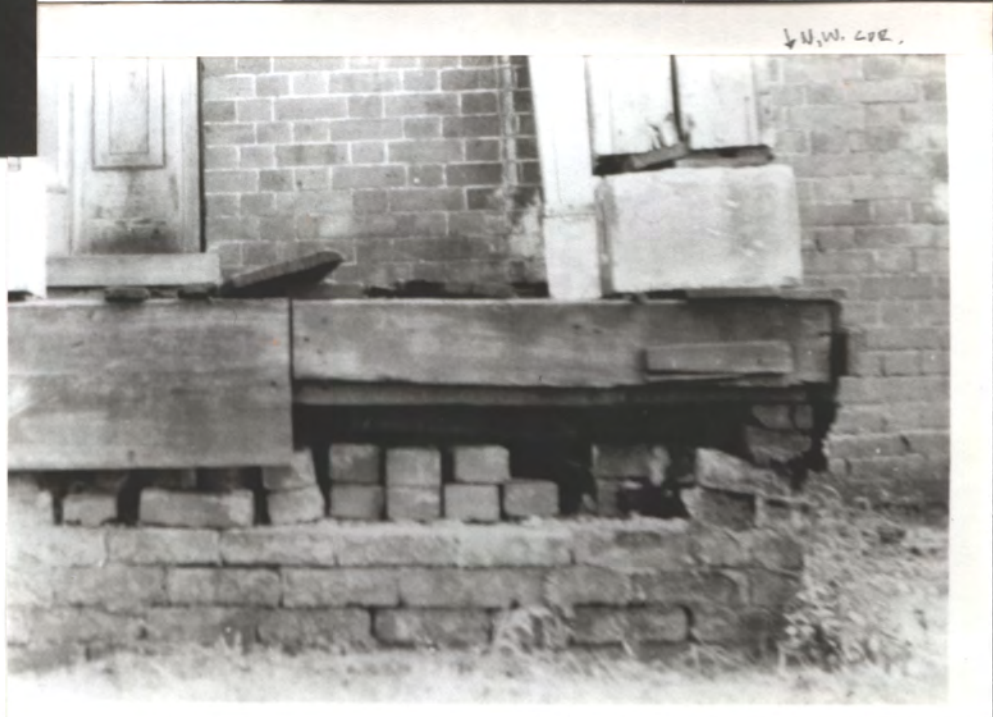
orig. wood steps gone
 orig. balustrade gone at 1st fl.
 (evidence still there)

"whingsot" at cols
 is modern
 (painted under)

1936 A.A.B.S. Photos (1987 copies by HJ)
 c. 1828 Belle Mount portico, S. of Tusculum, GA.
 Restor. by J.H. Architects, H.R. Jones, FOLA - 1983

1 of 5

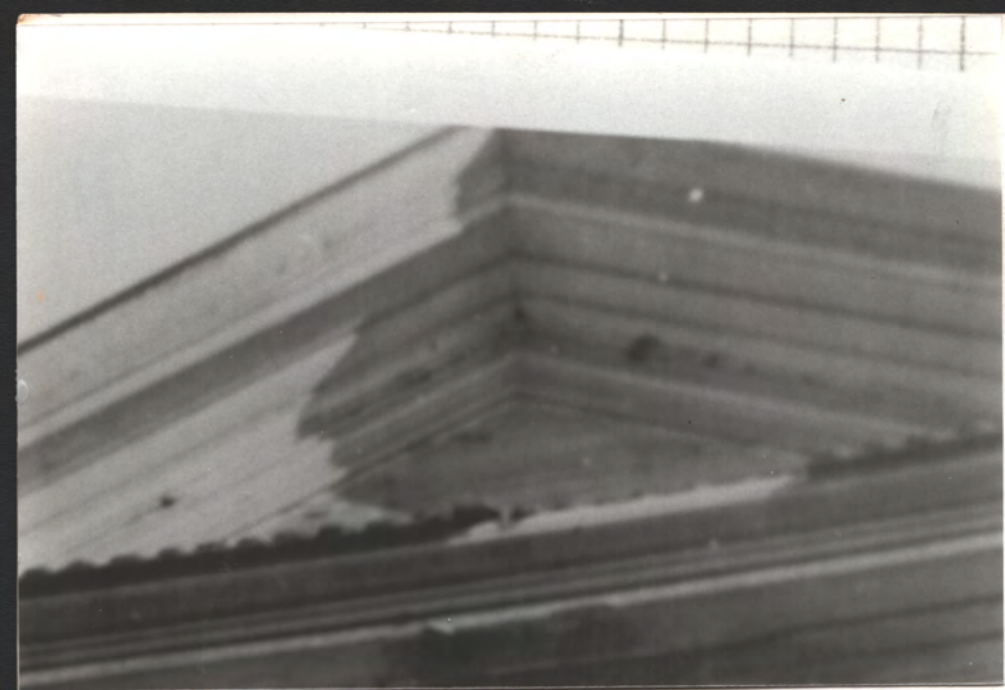
Note round-end wood shingles. Still there in 1987.
 Shingles found in attic were square-butt (1984)



N →

Note very elaborate cornice moulds at 2nd fl. level, gone by 1963. Replanted in 1987

↓ N.W. cor.



← note bird or squirrel holes
in moulds - still there
in 1987



Roof soffit = plaster on wood lath
(gone in 1983) ← vic. dbl. bend bbs now.



← 2nd fl.

Note $\pm 3\frac{1}{2}$ " wide joists about 1' o.c.

1936 HABS photos



a balustrade like
this was originally
at 1st fl. also
(mortises still there)



1428 Belle Mont
HABS photos, 1936 (1987 copies HS)

Gutters appear modern (downspouts have "sweep" bends)



← Fl. bds appear to be about 4" - 6" wide = typical would be 3/4 T&G heart cedar



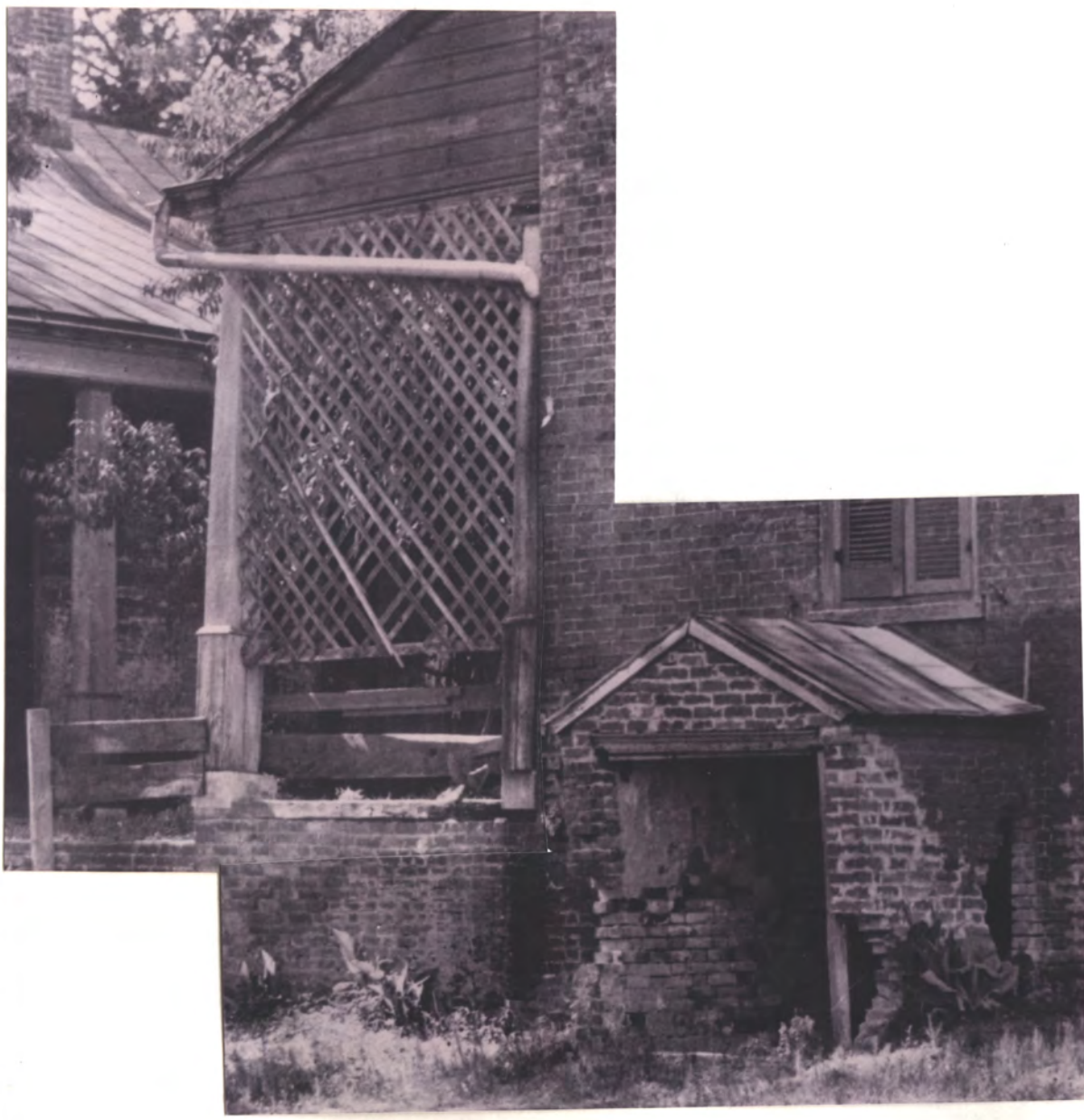
← note "shutter-dog", Only 1 remained in 1984, later stolen. See 'HJ' photo of about 1984.

c. 1826 Belle Mont
1936 HABS photos
1987 copies 5 of 5



c. 1928 Belle Mont
± 6 mi. s.w. of Tusumbing, AL
1930's HABS photos
(copy S. view only)
1995 Logico-HABS

186



→ N



N →



3046







S. door
of entry hall
(W. door of Ct.)

N
P

5046

ALA 368

6066



Painted
marbling
& pencilled
joints



8 1/2" x 11"
brick
4 1/2" x 2 1/2"
(meas.
from brick
surface)



"Belmont"
Henry Thornton Place
Spring Valley, Near
Tuscumbia, Alabama



Historic American Buildings Survey
Alex Bush, Photographer, May 20, 1936

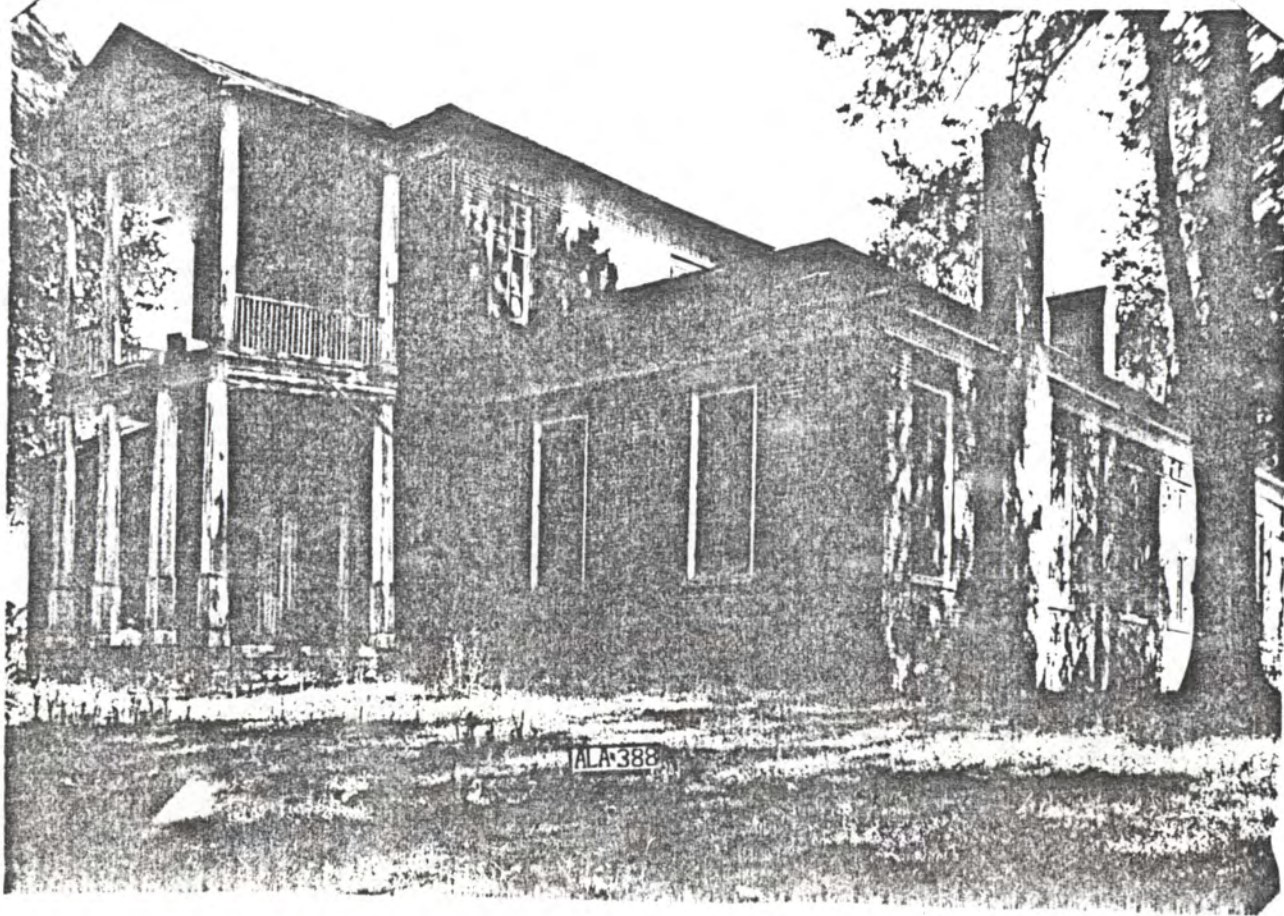
GENERAL VIEW TOWARD SOUTH WEST

HABS NO. ALA4388 (WPA)

HABS
ALA.

17-Spriva.v

1-1



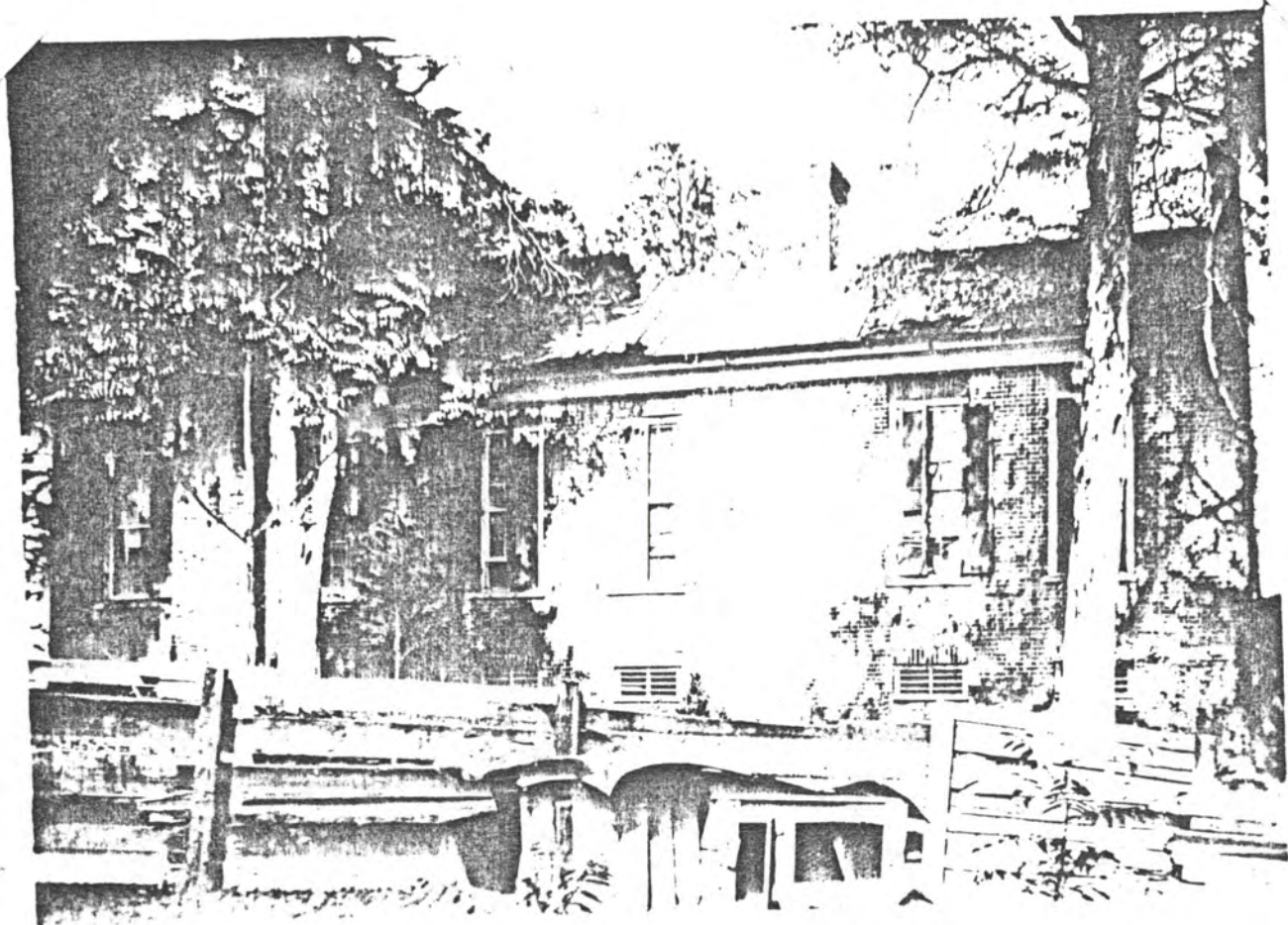
"Belmont"
Henry Thornton Place
Spring Valley, Near
Tuscumbia, Alabama

HABS No. ALA-388

Historic American Buildings Survey
Alex Bush, Photographer, August 5, 1935

NORTH FRONT, WEST SIDE

HABS
ALA.
17-SPRIVA.V
1-2



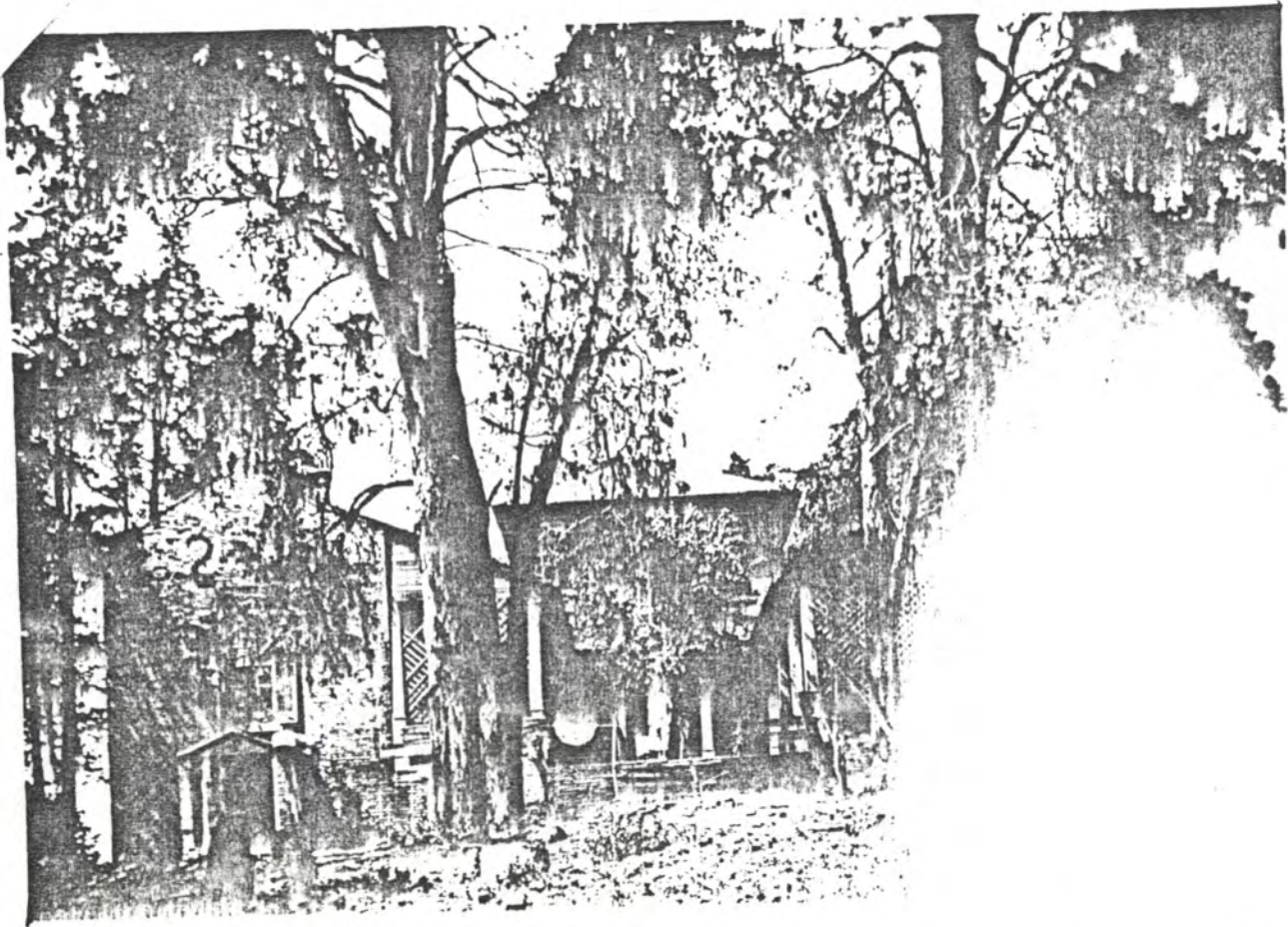
"Belmont"
Henry Thornton Place
Spruce Valley, Near
Tuscumbia, Alabama

HABS No. ALA-5887 (WP A)

Historic American Buildings Survey
Alex Bush, Photographer, May 30, 1936

WEST ELEVATION (SIDE)

17-SPRIVA.V
1-2
ALA
H.S.



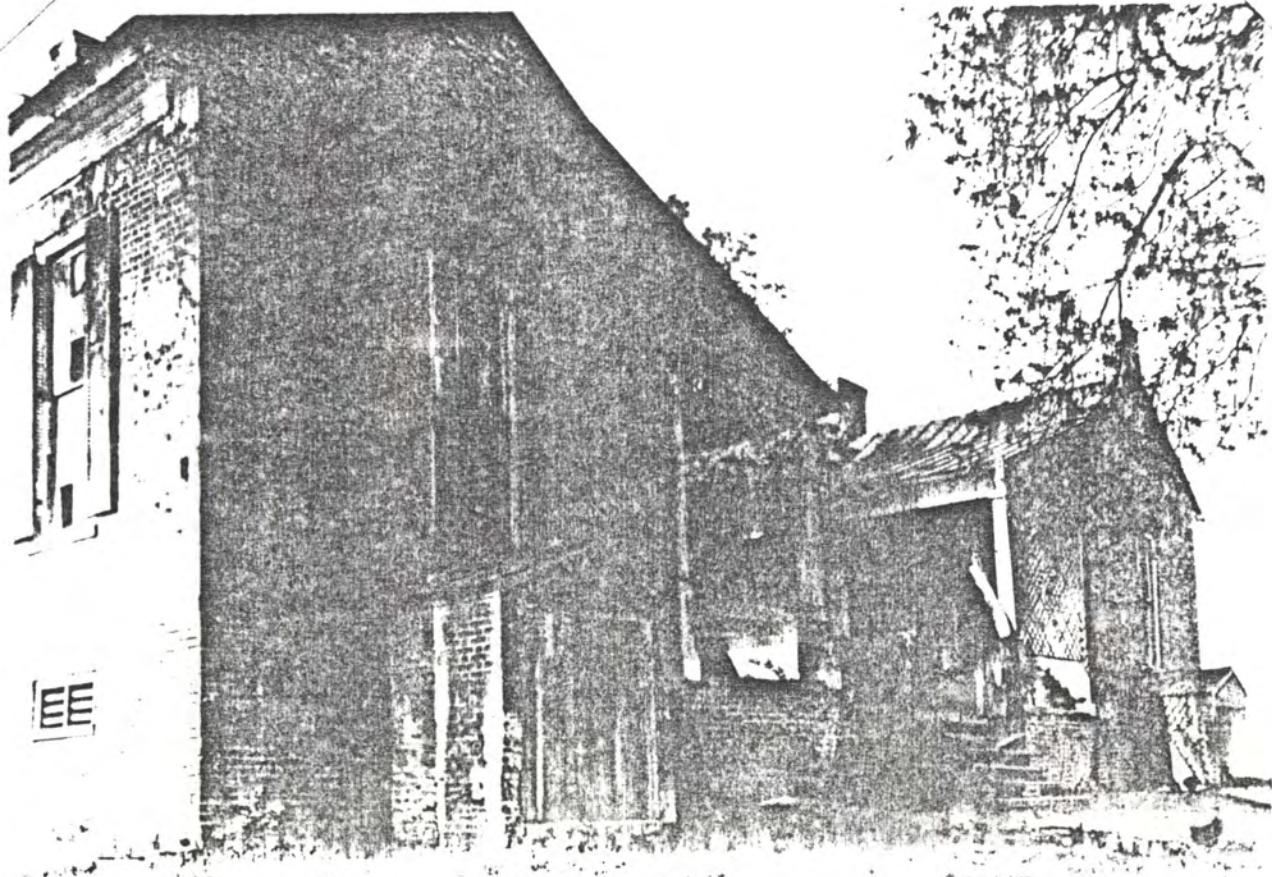
Historic American Buildings Survey
Alex Bush, Photographer, May 20, 1936

REAR ELEVATION (SOUTH)

"Belmont"
Henry Thornton Place
Spring Valley, Near
Tuscumbia, Alabama

HABS No. ALA-398 (WPA)

HABS
ALA.
17-SPRIVAN
1-4



Thornton Place
Tusculum, Ala.

HABS No. ALA-388-14

Historic American Buildings Survey
Alex Bush, Photographer, June 3, 1937

LOOKING AT NORTHEAST AT REAR.

HABS
ALA
1937
1-5

HABS

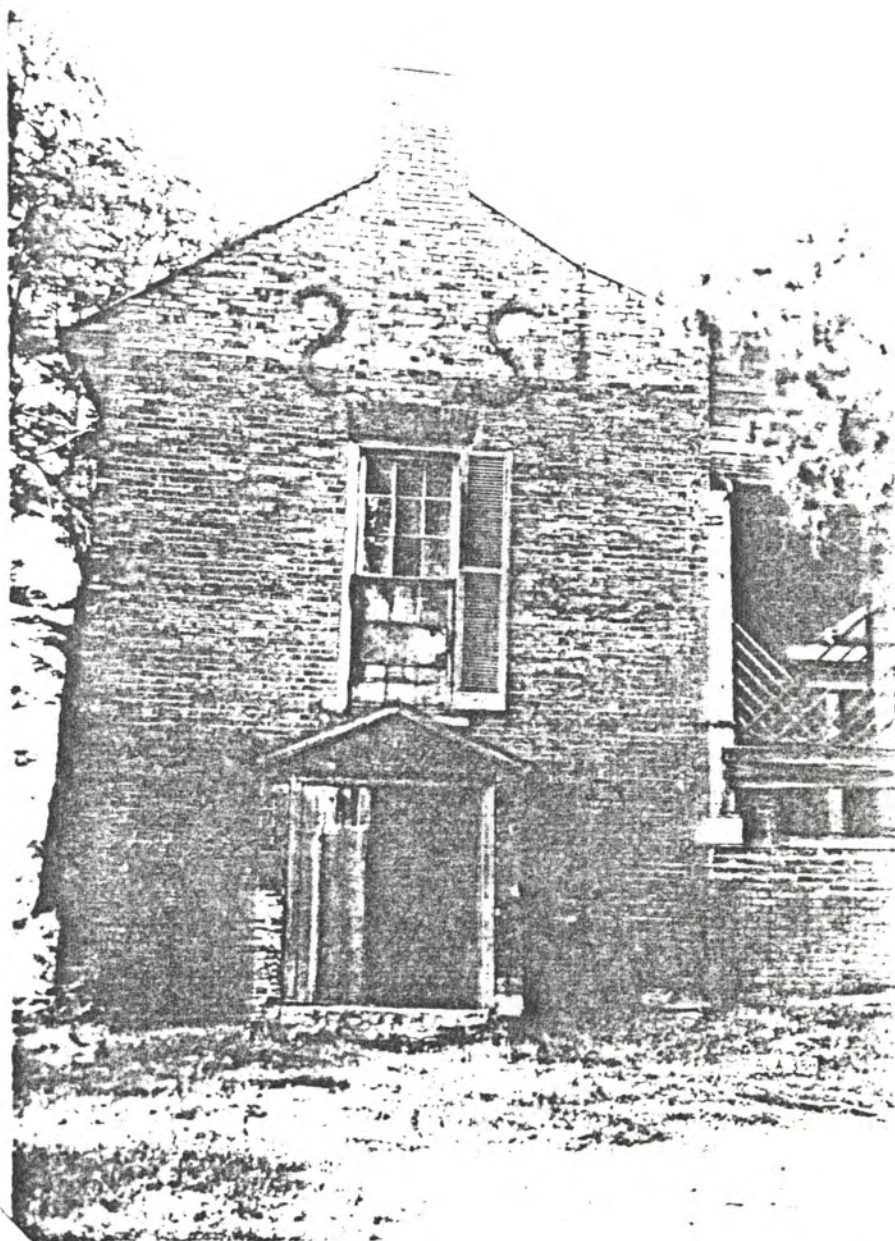
ALA.

17-56164

1-6

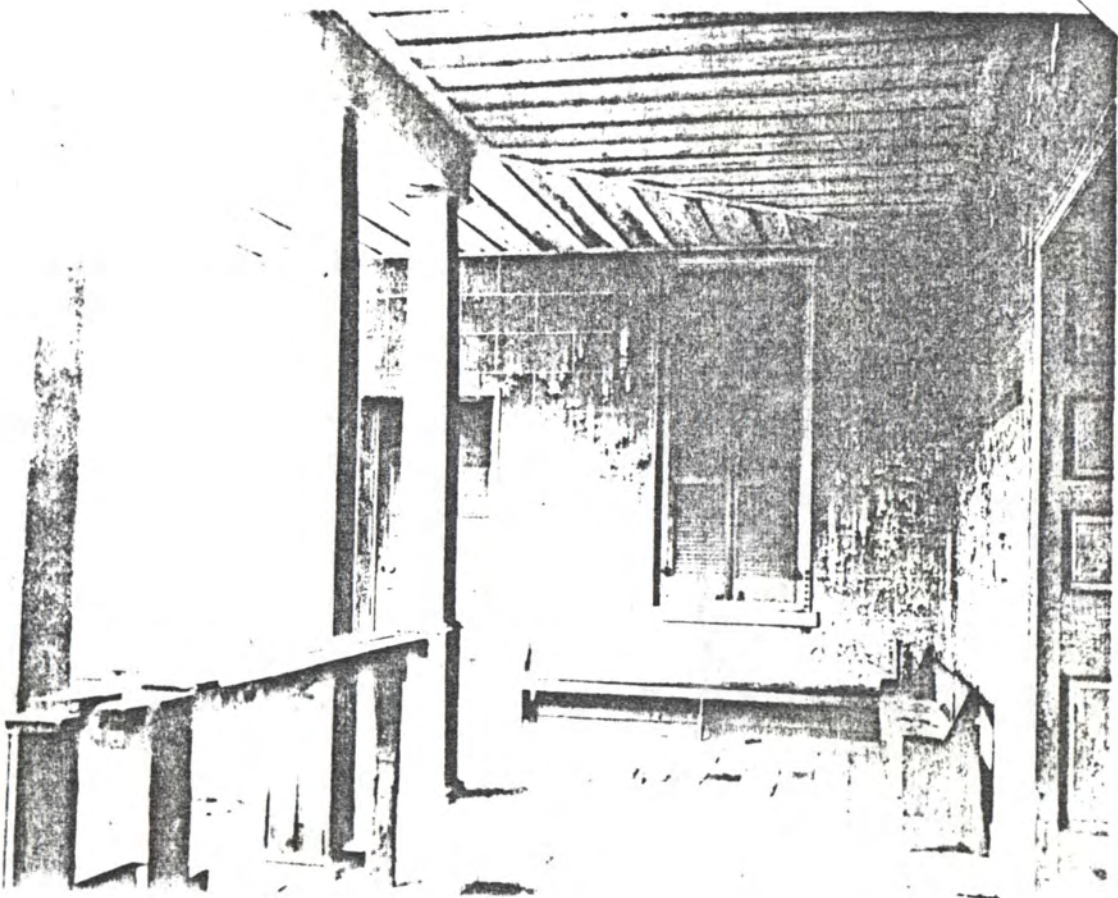
Thornton Place
Tuscumbia, Ala.

HABS No. ALA-388-3



Historic American Buildings Survey
Alex Bush, Photographer, June 3, 1937

LOOKING NORTH AT REAR.



Thornton Place
Tuscumbia, Ala.

HABS No. ALA-338-7

Historic American Buildings Survey
Alex Bush, Photographer, June 3, 1937

LOOKING WEST ON REAR PORCH.

1-7

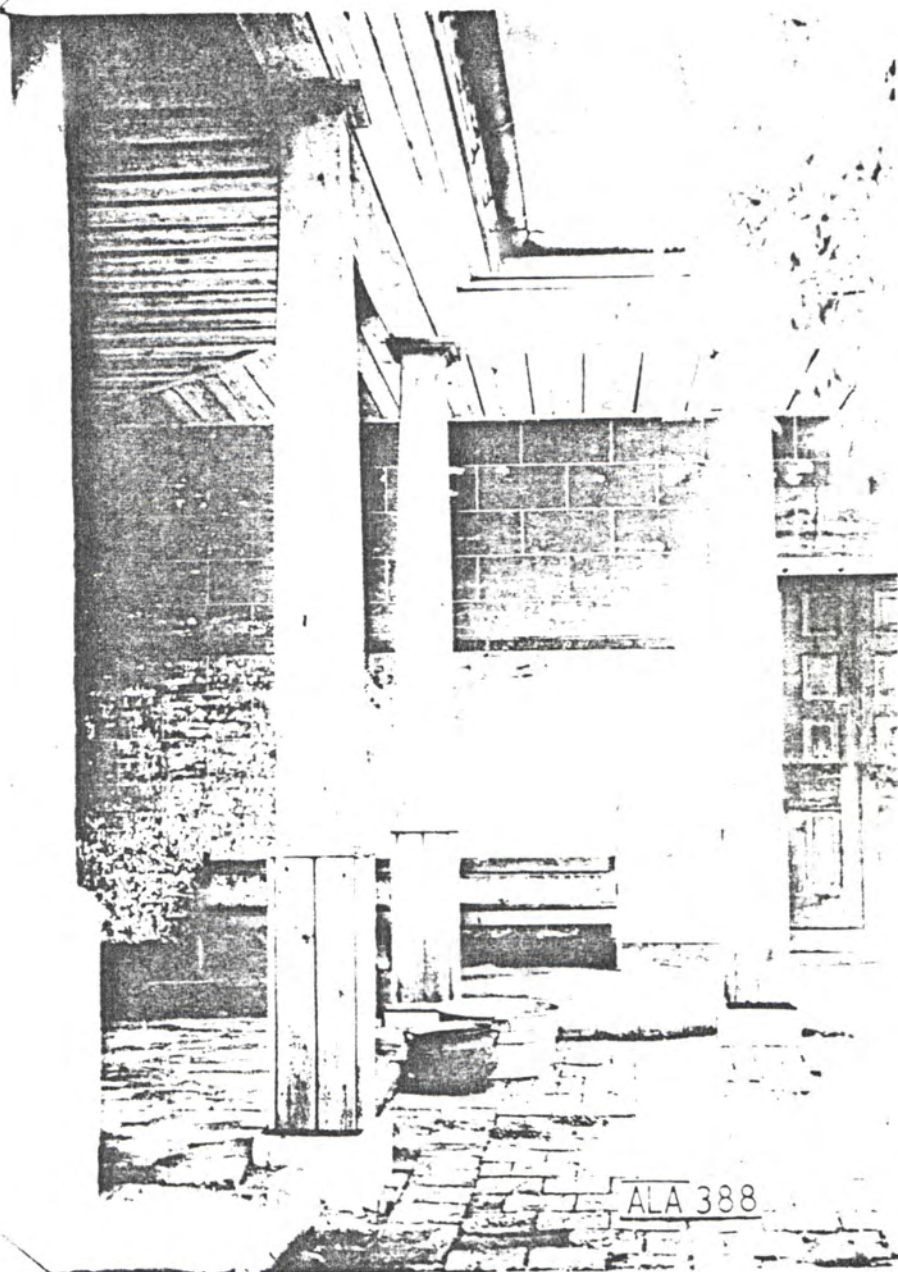
M. Spawlin

HABS
ALA

"Belmont"
Henry Thornton Place
Spring Valley, Near
Tuscumbia, Alabama

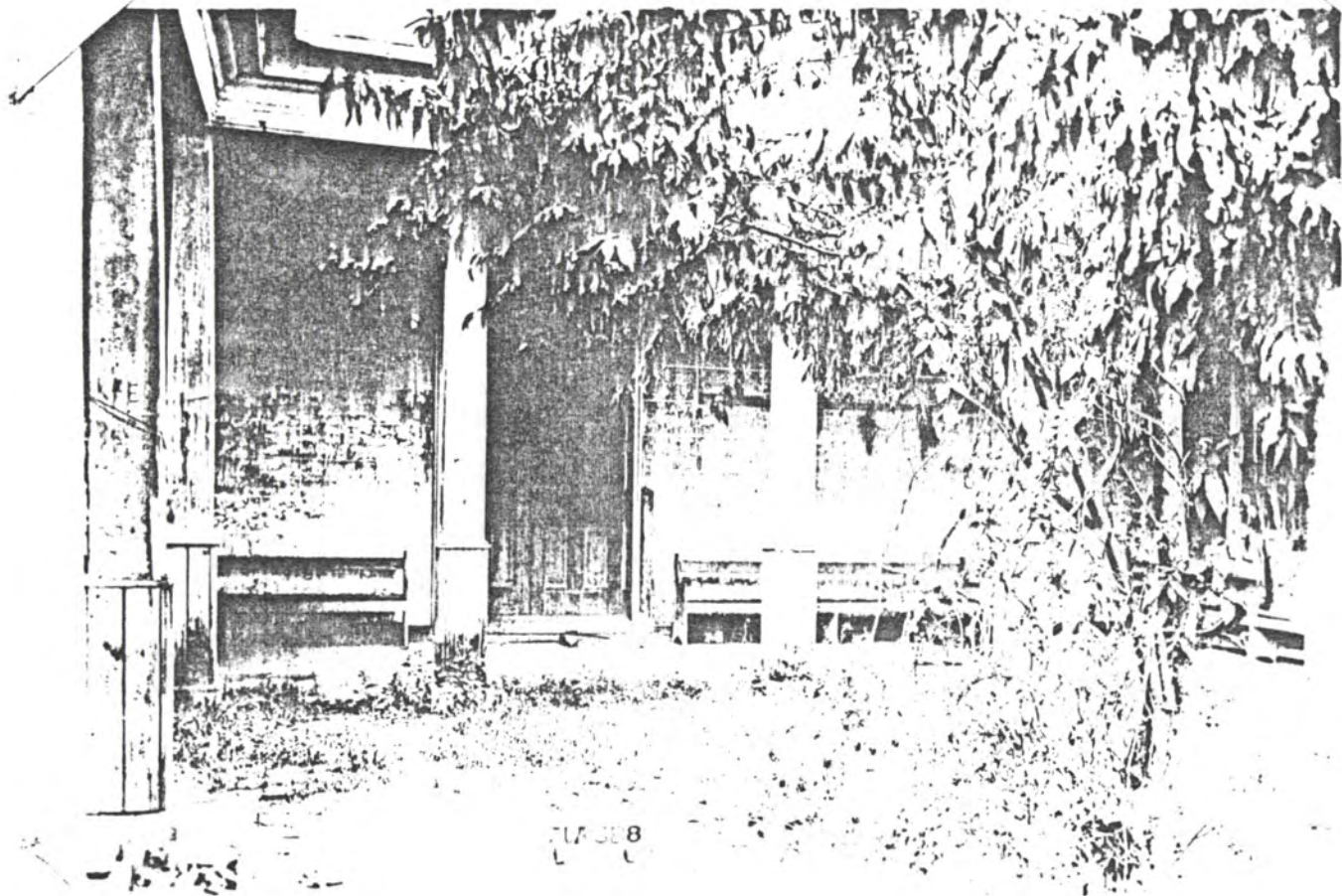
HABS No. ALA-388 (WPA)

HABS
ALA.
17-SPR.VA.V
1-8



Historic American Buildings Survey
Alex Bush, Photographer, May 30, 1936

VIEW TOWARDS NORTH IN COURT (REAR)



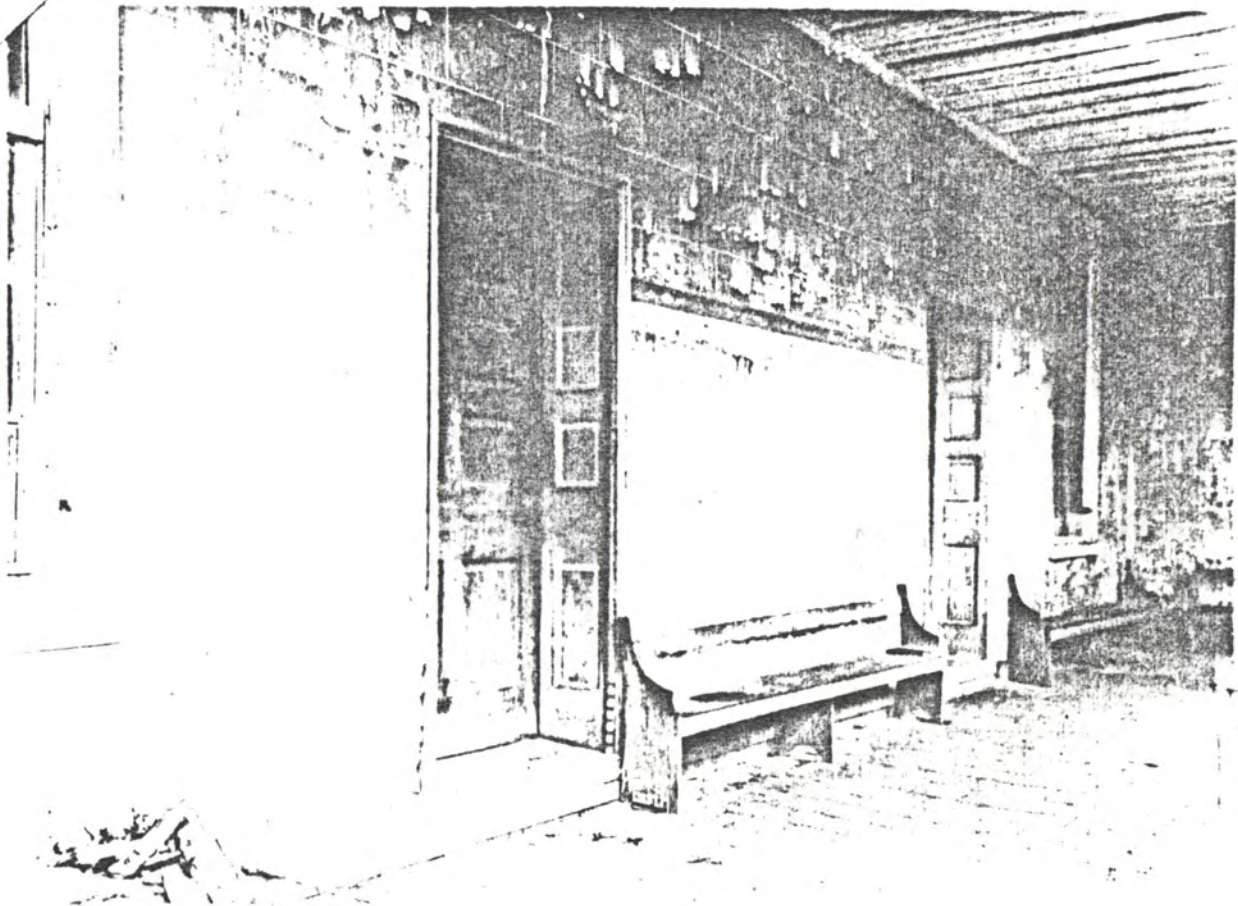
"Belmont"
Henry Thornton Place
Spring Valley, Near
Tuscumbia, Alabama

HABS No. 14-395

Historic American Buildings Survey
Alex Bush, Photographer, August 5 1935

COURT AT REAR

17-58144.V
1-9
ALABAMA



Thornton Place
Tuscumbia, Ala.

HABS No. ALA-388-5

Historic American Buildings Survey
Alex Bush, Photographer, June 3, 1937

LOOKING NORTH WEST ON REAR COURT.

1-10

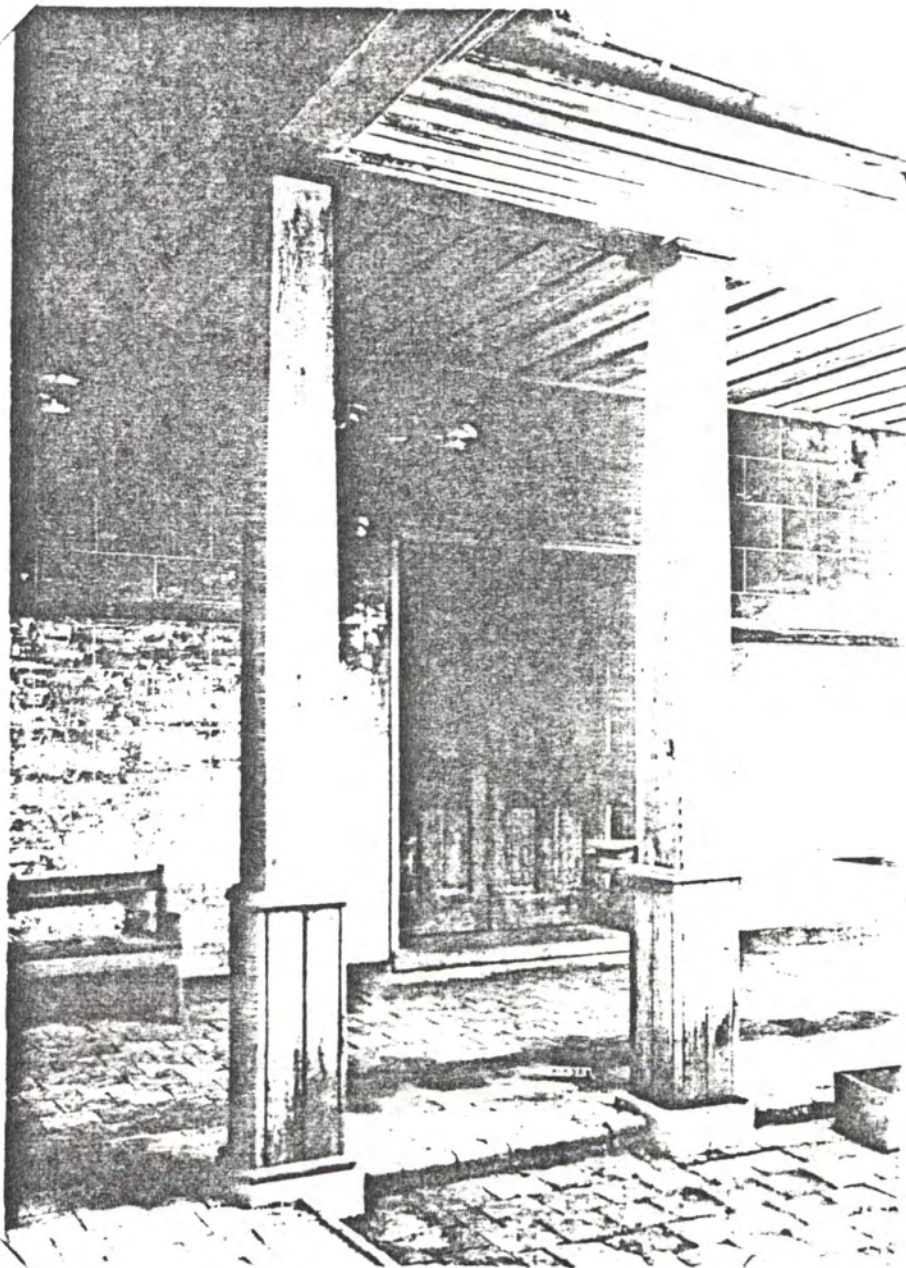
19. SP. 17. 17. 17.

HABS
AIA

Thornton Place
Tuscumbia, Ala.

HABS No. ALA-388-6

HABS
ALA
M. S. P. V. V.
1-11



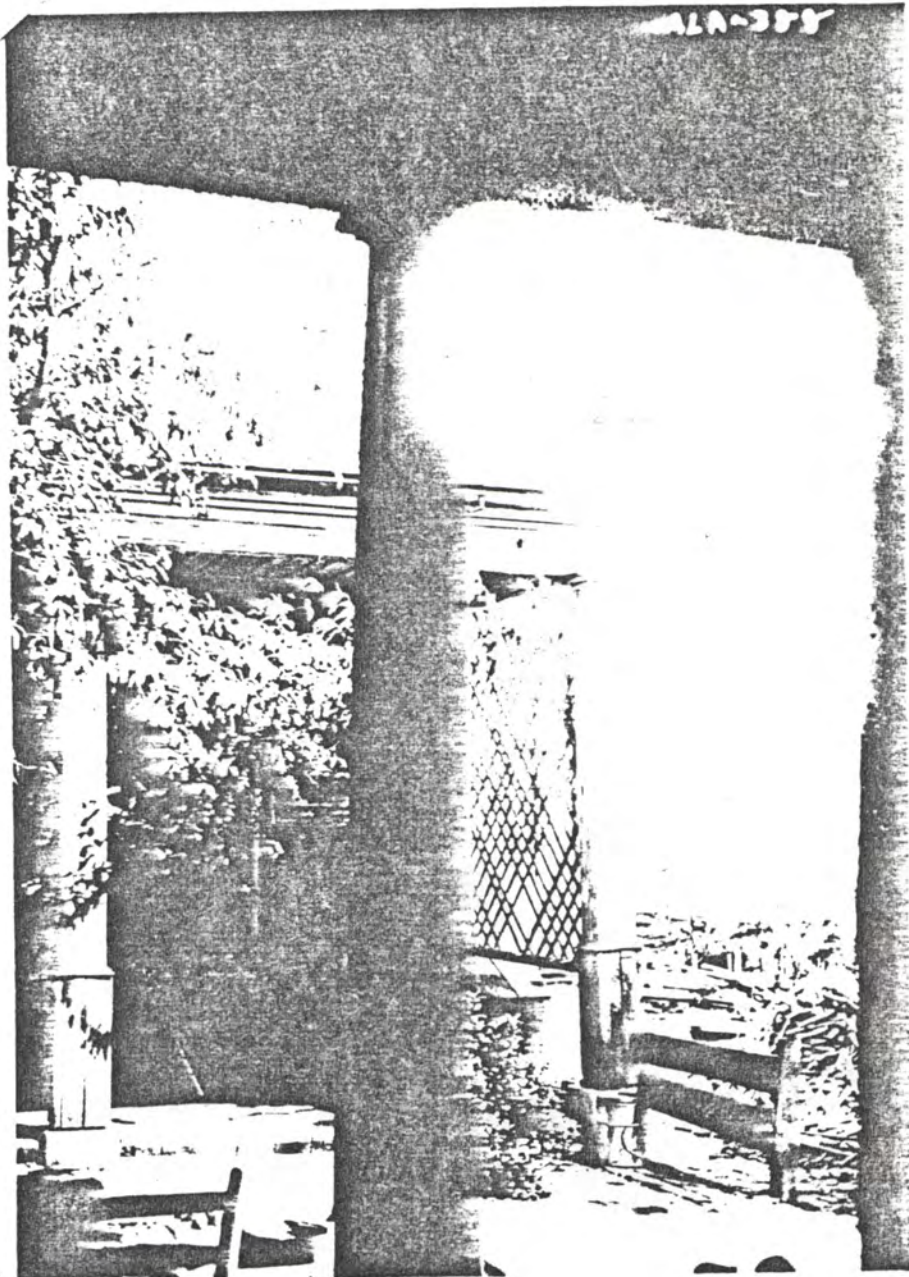
Historic American Buildings Survey
Alex Bush, Photographer, June 3, 1937

LOOKING NORTHEAST ON REAR COURT AT REAR
HALL DOOR.

"Belmont"
Henry Thornton Place
Spring Valley, Near
Tuscumbia, Alabama

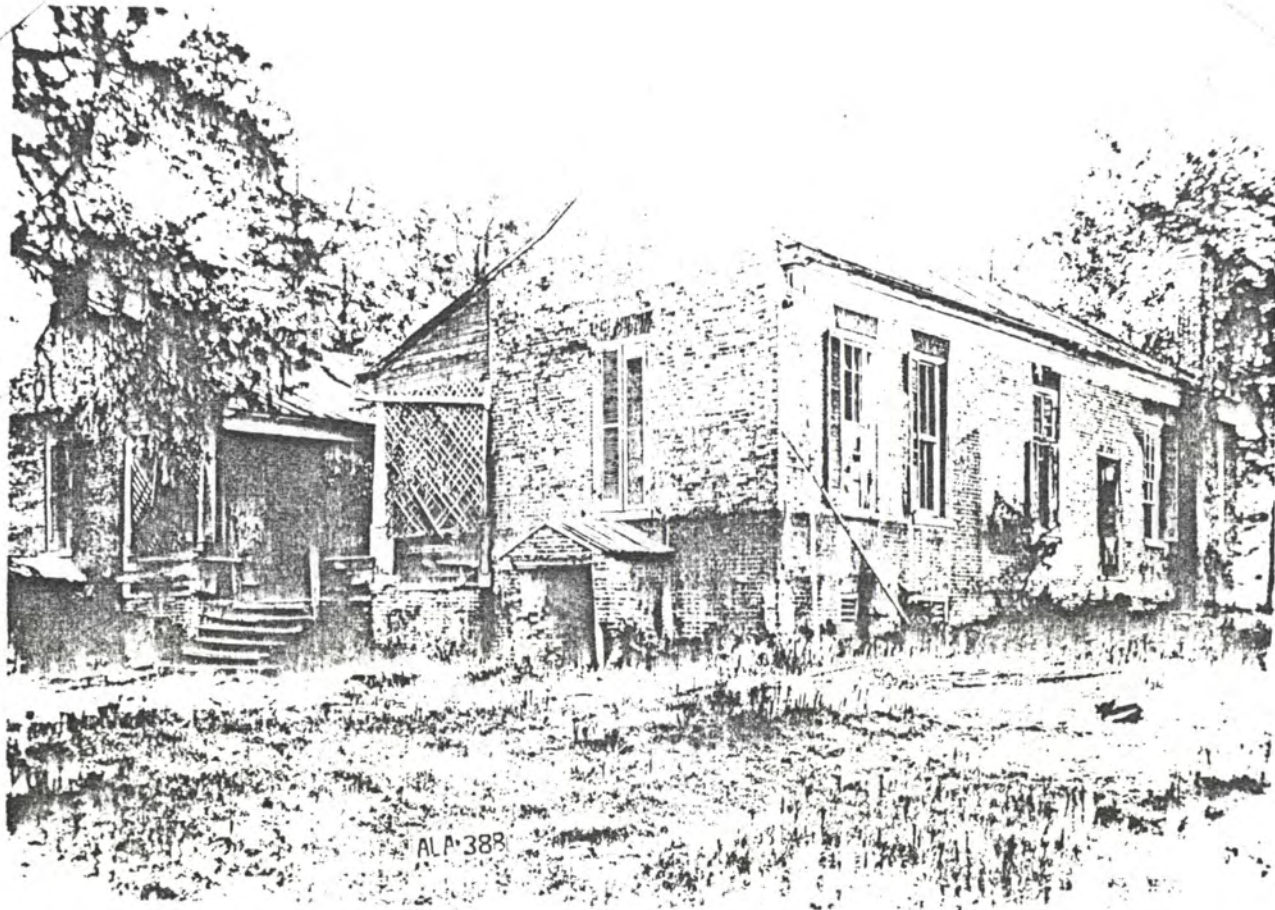
HABS No. ALA-~~388~~ (WPA)

HABS
ALA-
17 SPRING V
1-12



Historic American Buildings Survey
Alex Bush, Photographer, May 20, 1936

VIEW TOWARDS EAST ON COURT



ALP 388

Historic American Building Survey
Alex Bush, Photographer, August 5, 1935

SOUTH REAR AND EAST SIDE

"Belmont"
Henry Thornton Place
Spring Valley, Near
Tuscumbia, Alabama

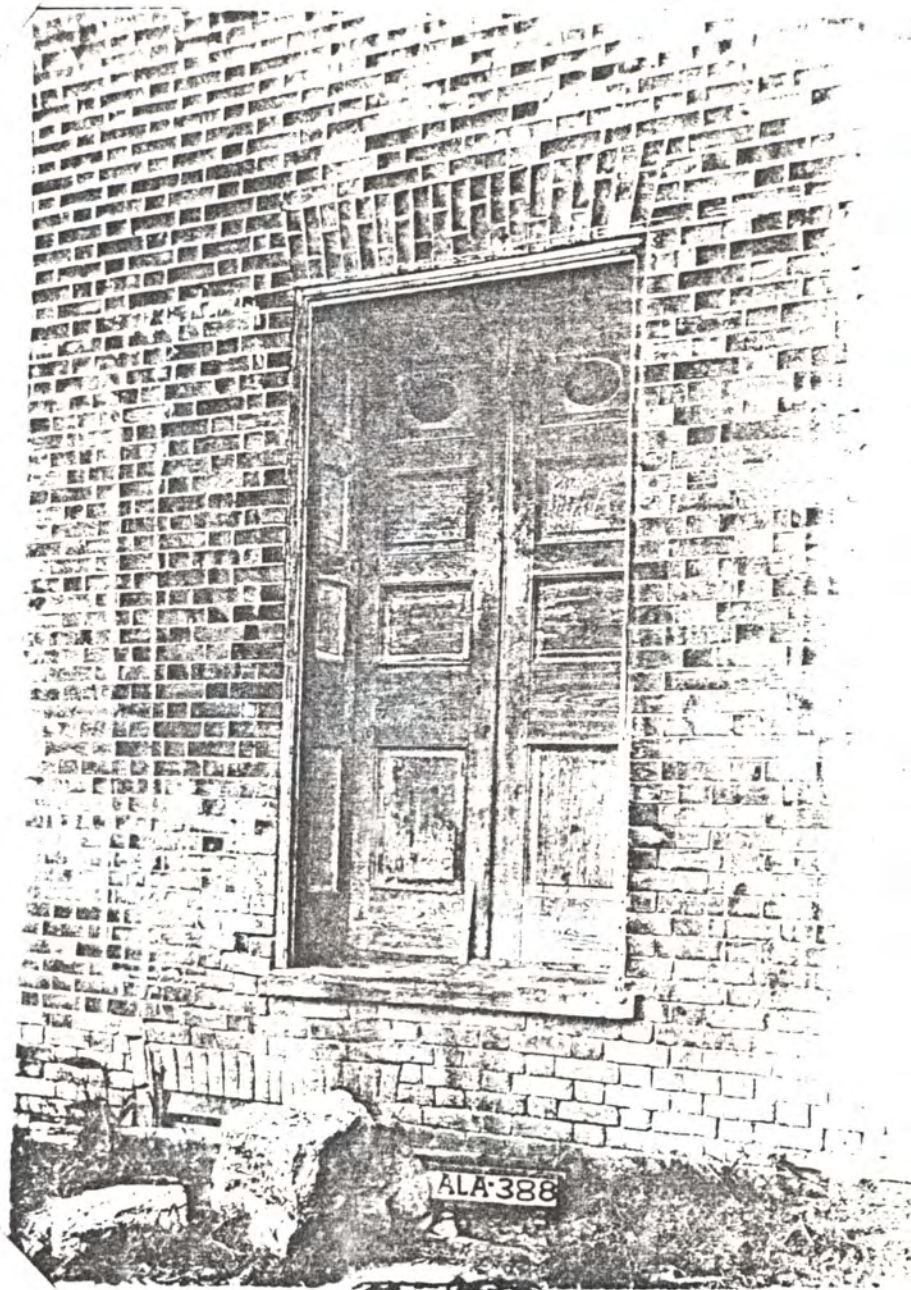
HABS No. ALA-353

F-EE
ALA
17-Spriva.V
1-13

"Belmont"
Henry Thornton Place
Spring Valley, Near
Tuscumbia, Alabama

HABS No. ALA-388

HABS
ALA
17- SEP 1935
1-14



Historic American Buildings Survey
Alex Bush, Photographer, August 5, 1935

FROM HOUSE
OLD DOORWAY TO OLD KITCHEN - EAST ELEVATION

"Belmont"
Henry Thornton Place
Spring Valley, Near
Tuscumbia, Alabama

HABS No. ALA-~~388~~ (WPA)

HABS
ALA.
17-SPRIVA.V
1-15



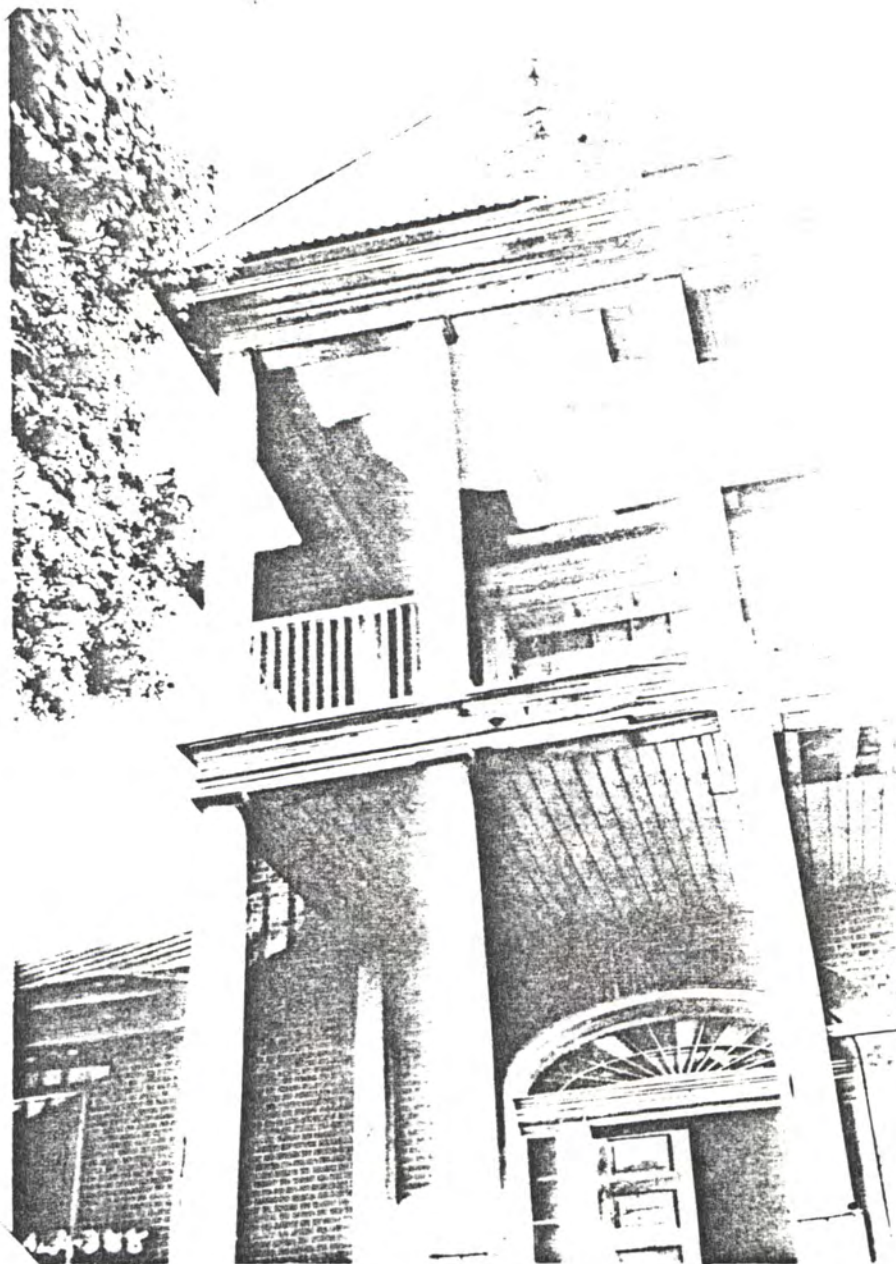
Historic American Buildings Survey
Alex Bush, Photographer, May 30, 1936

CLOSE-UP OF FRONT ELEVATION (NORTH)

HABS
ALA.
17-SPRIVA.V
1-16

Thornton Place
Tuscumbia, Ala.

HABS No. ALA-388-1



Historic American Buildings Survey
Alex Bush, Photographer, June 3, 1937

LOOKING UP AT FRONT.

HABS
ALA.
17-388-11
1-17

Thornton Place
Tuscumbia, Ala.

HABS No. ALA-388-11



Historic American Buildings Survey
Alex Bush, Photographer, June 3, 1937

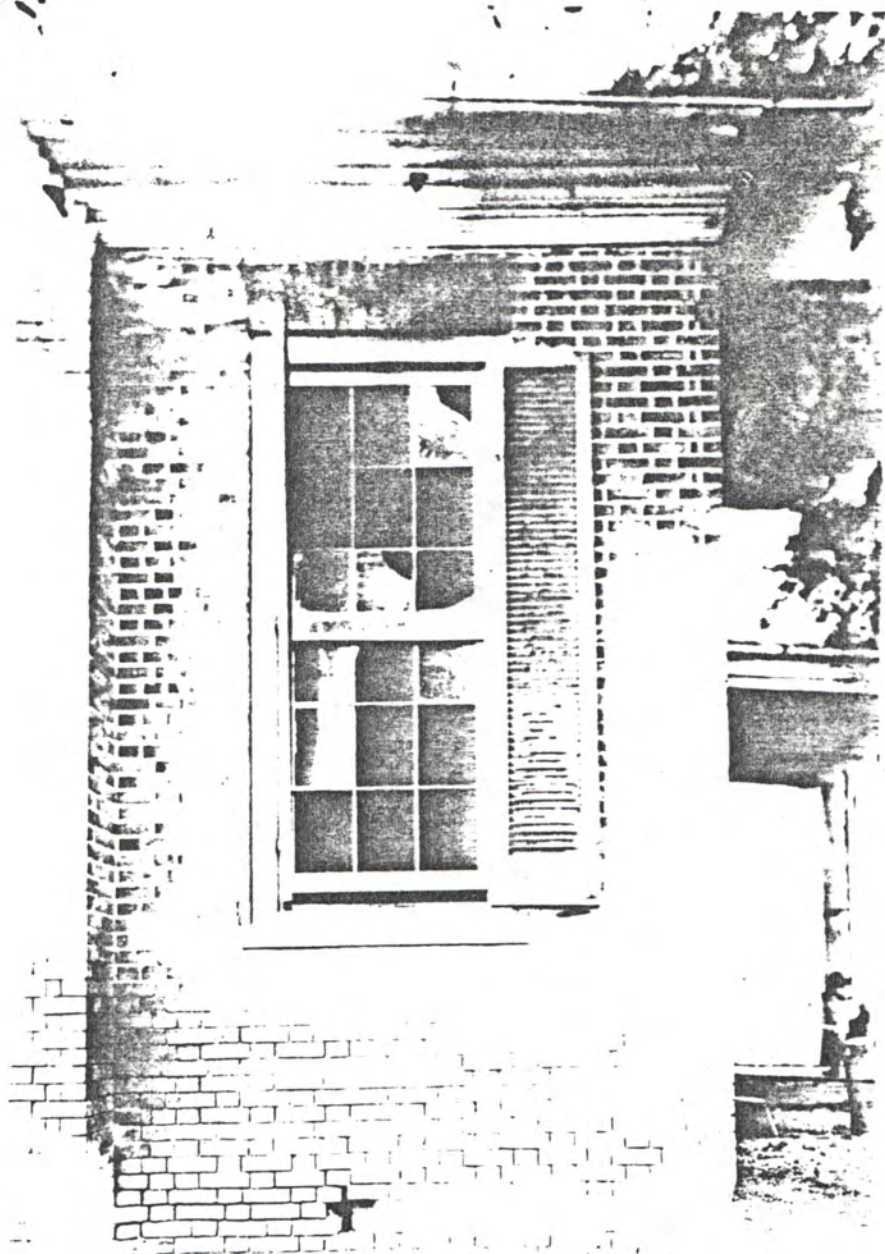
LOOKING NORTHEAST FROM ROOF.

"Belmont"
Henry Thornton Place
Spring Valley, near
Tuscumbia, Alabama

HABS No. ALA-388

HABS
ALA
17-SPRIVAN

1-18



Historic American Buildings Survey
Alex Bush, Photographer, April 24, 1937

CLOSE-UP DETAIL OF NORTH EAST CORNER

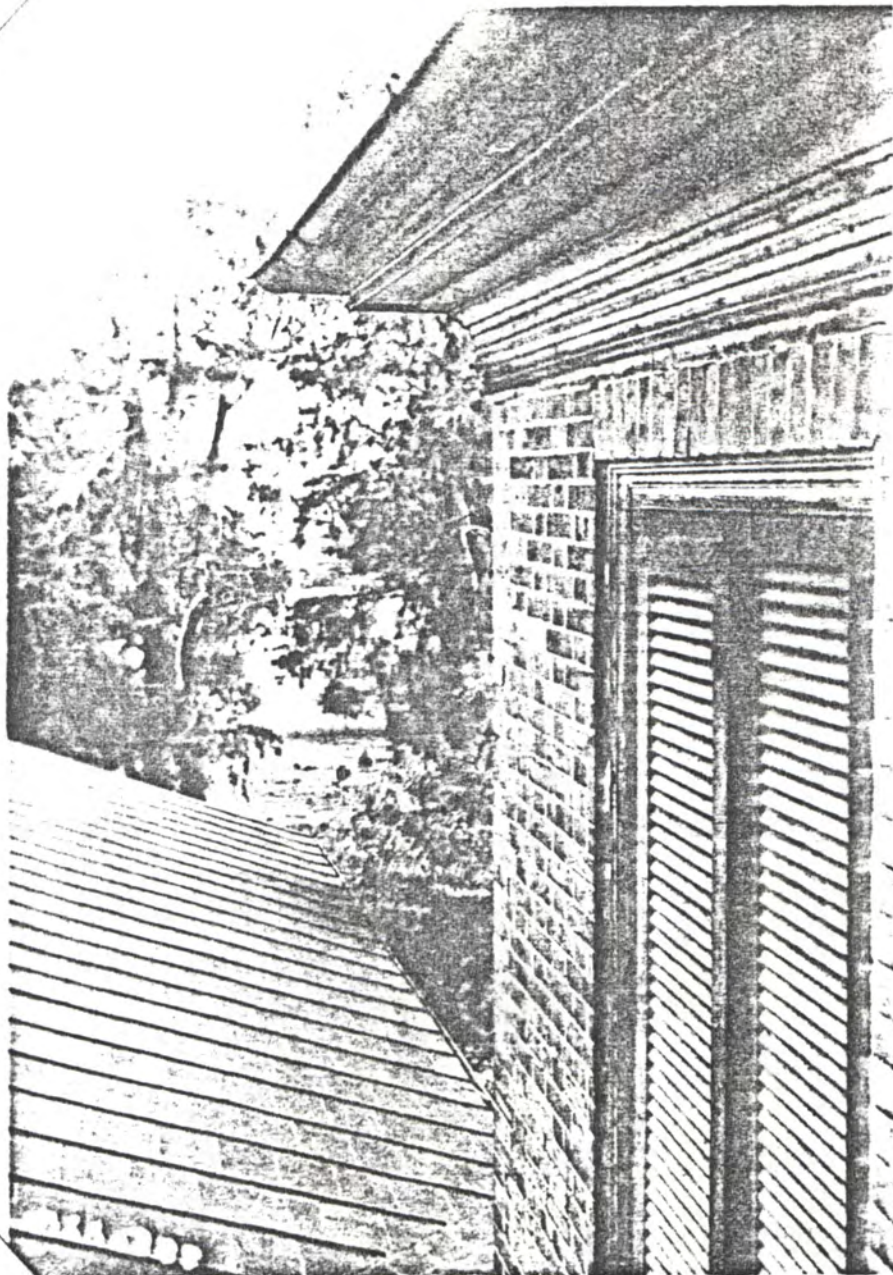
HABS
ALA.

17-SPRIVA.V

1-19

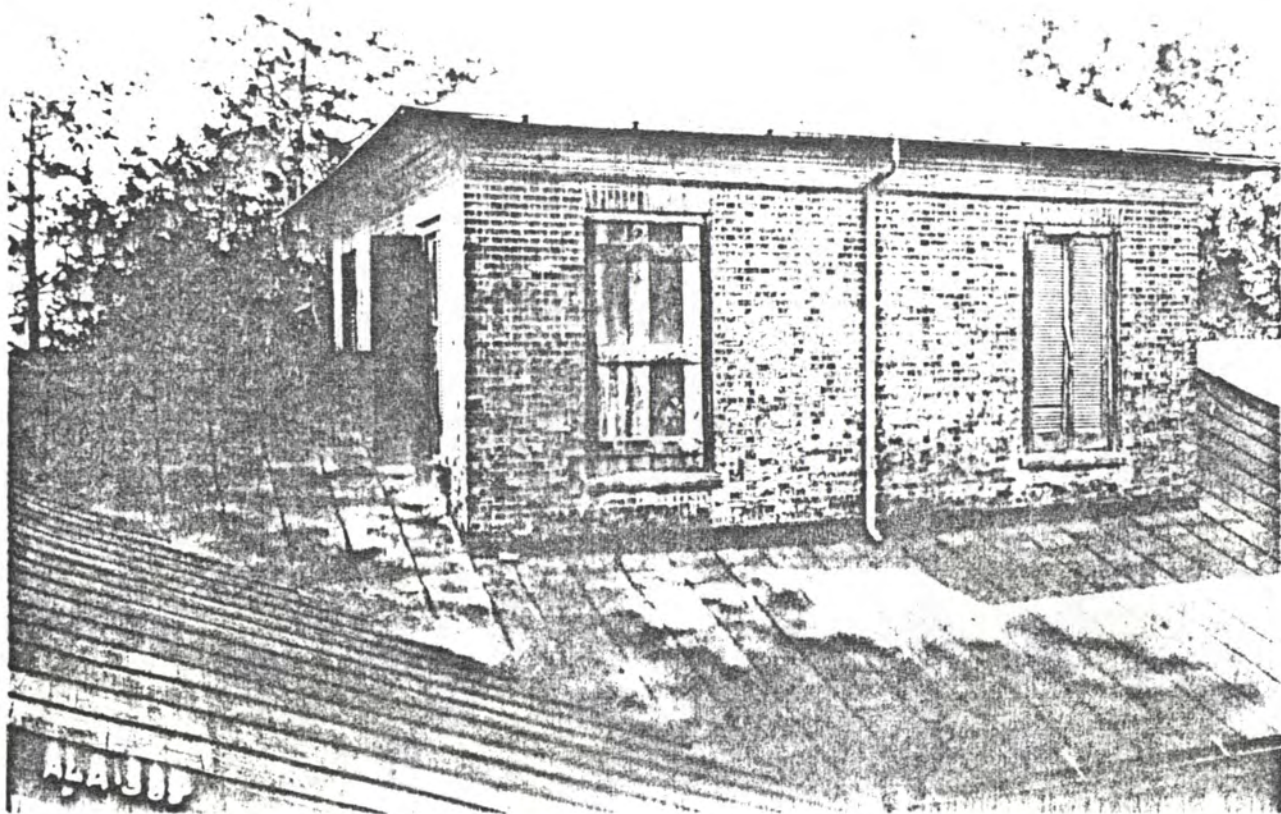
Thornton Place
Tuscumbia, Ala.

HABS No. ALA-388-13



Historic American Buildings Survey
Alex Bush, Photographer, June 3, 1937

LOOKING SOUTHWEST ON ROOF AT SECOND
FLOOR.



Thornton Place
Tusculum, Ala.

HABS No. ALA-588-12

Historic American Buildings Survey
Alex Bush, Photographer, June 3, 1937

LOOKING NORTH EAST AT REAR OF ROOF ON SECOND
FLOOR.

HABS
ALA
IN SEVEN
1-20



Historic American Buildings Survey
Alex Bush, Photographer, May 20, 1936

CLOSE-UP OF FRONT ENTRANCE

"Belmont"
Henry Thornton Place
Spring Valley, Near
Tuscumbia, Alabama

HABS No. AIA-3392 (WP A)

HABS
ALA.

17. SP. IV. V.

1-21

"Belmont"
Henry Thornton Place
Spring Valley, Near
Tuscumbia, Alabama

HABS No. ALA-588-(WPA)

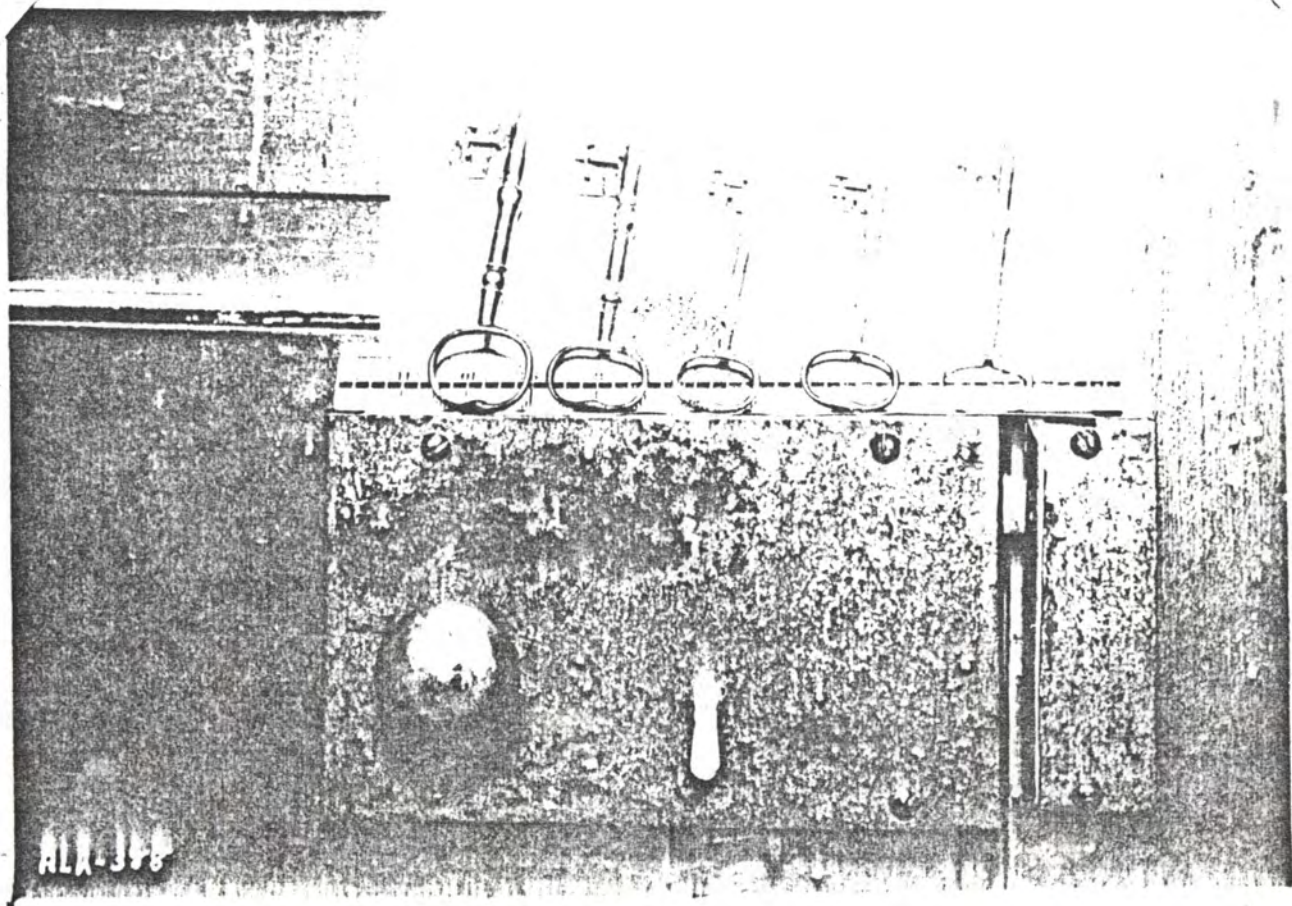
HABS
ALA.
17-SPRIVA.V
1-22



Historic American Buildings Survey
Alex Bush, Photographer, May 30, 1936

DETAIL OF UPPER PART OF FRONT DOOR

"Belmont"
Henry Thornton Place
Spring Valley, near
Tuscumbia, Alabama



Historic American Buildings Survey
Alex Bush, Photographer, May 30, 1936

LOCK AND KEYS ON FRONT DOOR

HABS No. ALA-388 (WPA)

HABS
ALB

17-SPR-14.V

1-23

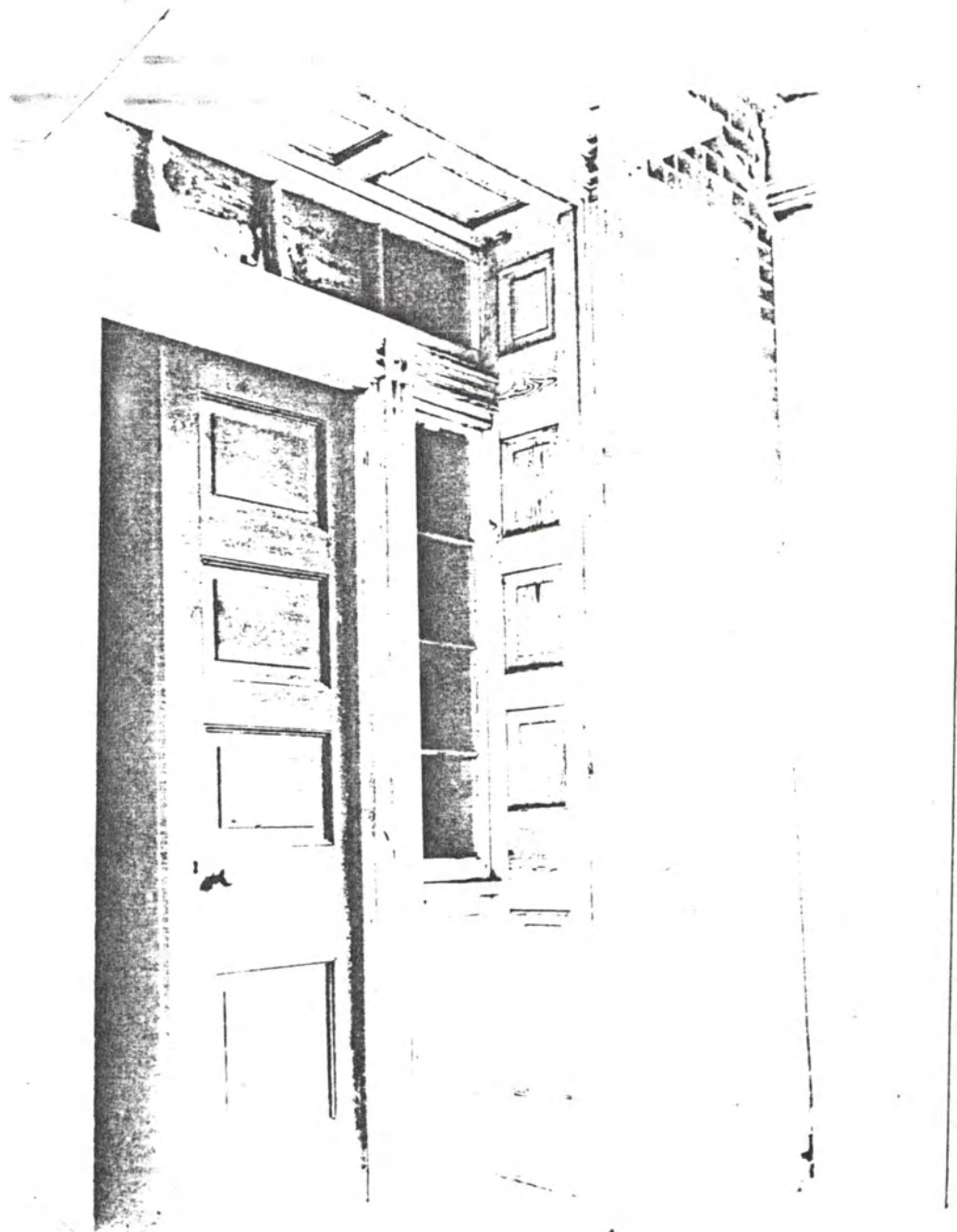
"Belmont"
Henry Thornton Place
Spring Valley, near
Tuscumbia, Alabama

HABS No. ALA-388

HABS
ALA

17-SPRIVA.V

1-24



Historic American Buildings Survey
Alex Bush, Photographer, April 24, 1937

DETAIL OF PORTION OF FRONT DOOR, SECOND
FLOOR



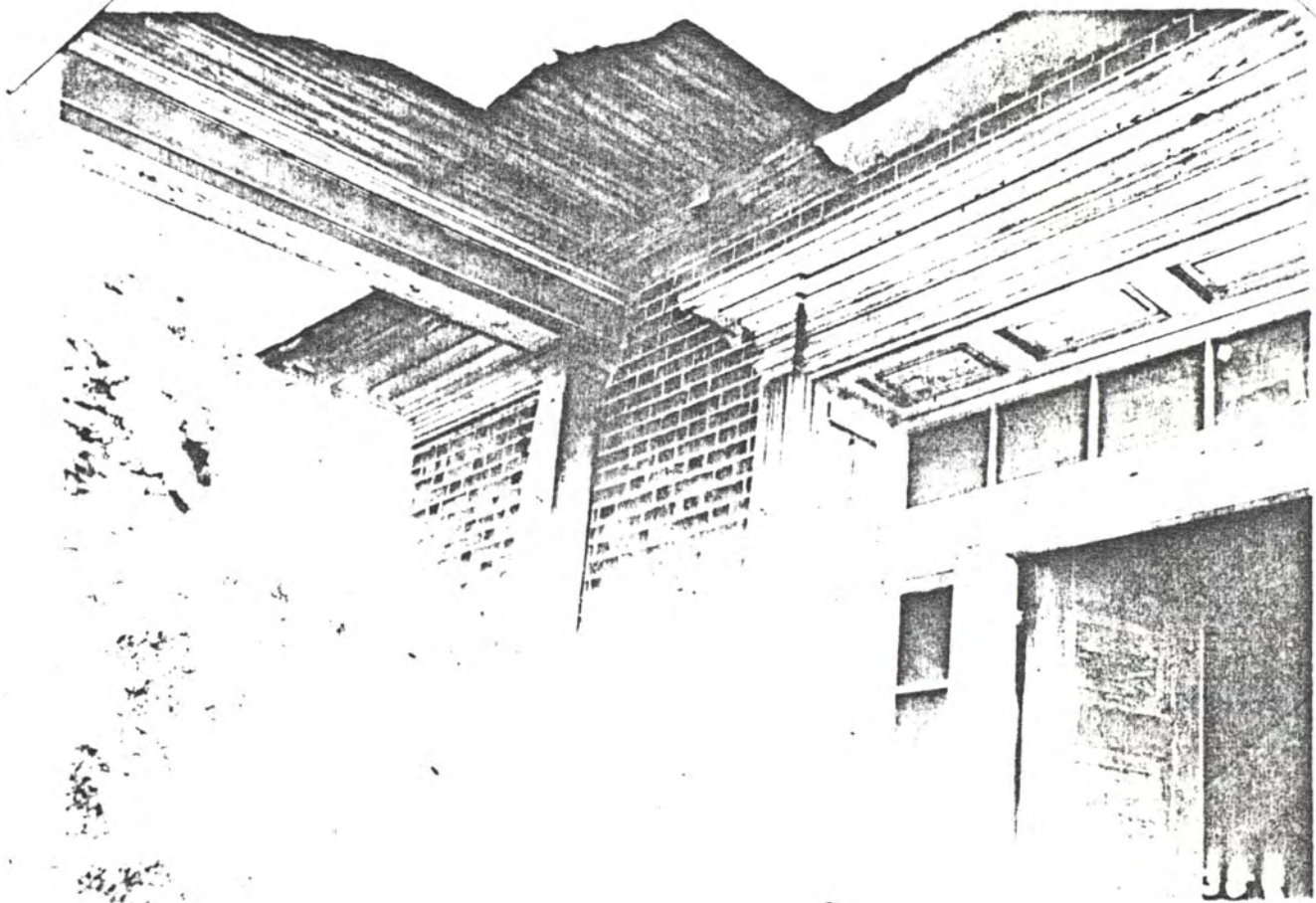
Thornton Place
Tuscumbia, Ala.

No.
HABS/ALA-388-9

Historic American Buildings Survey
Alex Bush, Photographer, June 3, 1937

LOOKING SOUTHEAST ON SECOND FLOOR PORCH.

HAES
ALA.
M. SPRING
1-25



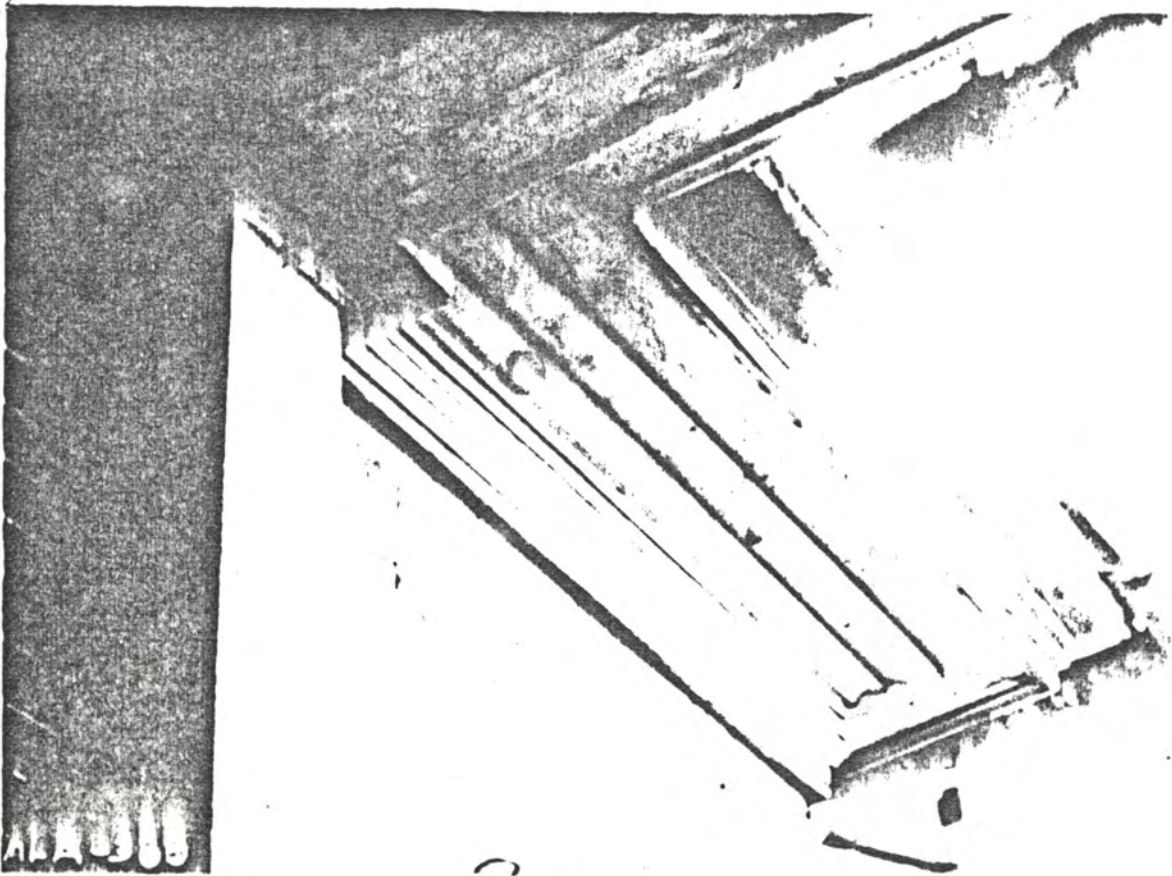
Thornton Place
Tusculmbia, Ala.

HABS No. ALA-388-10

Historic American Buildings Survey
Alex Bush, Photographer, June 3, 1937

LOOKING SOUTHEAST ON SECOND FLOOR PORCH.

HABS
ALA
1-56
19. SEP. 1937



"Belmont"
Henry Thornton Place
Spring Valley, near
Tuscumbia, Alabama

HABS No. ALA-~~2887~~

HABS
ALA

17. SRIVAV.

1-27

Historic American Buildings Survey
Alex Bush, Photographer, April 24, 1937

CORNICE AND PILASTER TO NO. WEST CORNER

~~DISCARD~~

"Belmont"
Henry Thornton Place
Spring Valley, near
Tuscumbia, Alabama

HABS No. ALA-~~250~~ HAES
ALA
17. SPRIVAN
1-41



Historic American Buildings Survey
Alex. Bush, Photographer, April 24, 1937

DETAIL OF DOOR TO OLD KITCHEN - EAST ELEVATION

"Belmont"
Henry Thornton Place
Spring Valley, Near
Tuscumbia, Alabama



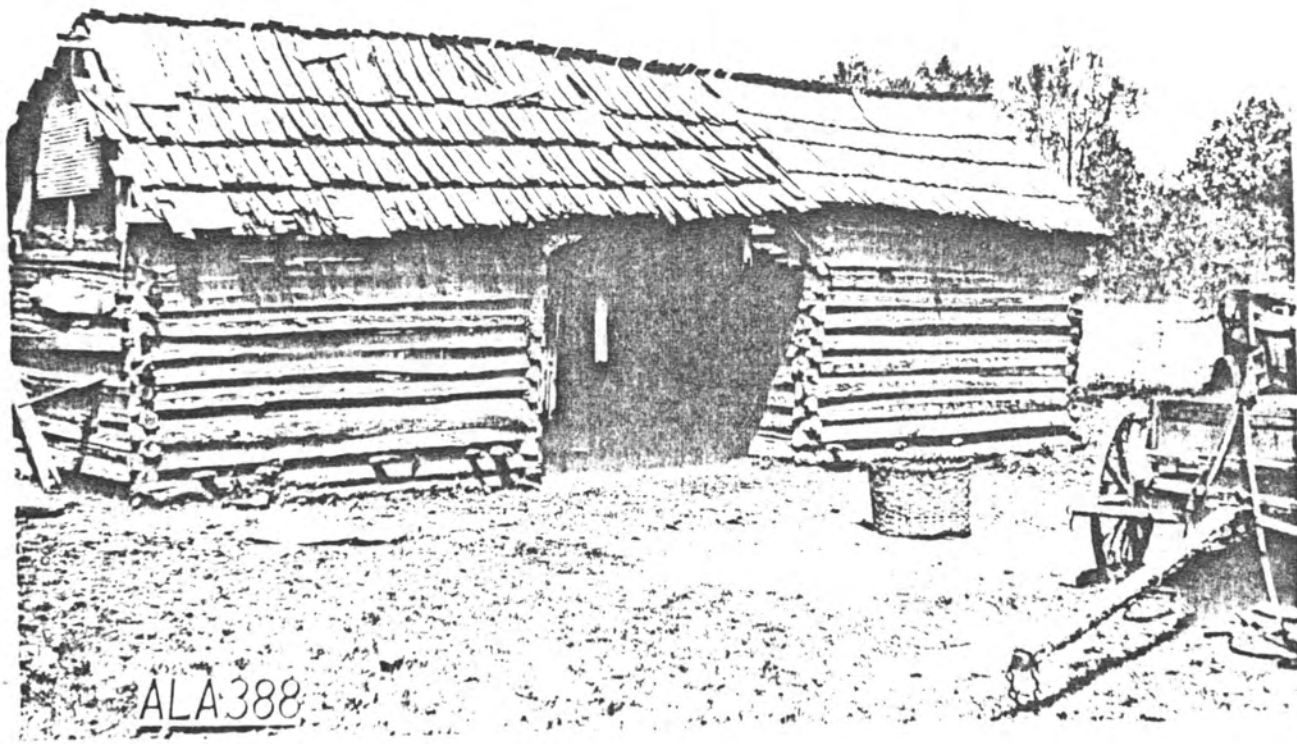
HABS No. ALA-588 (HPA)

Historic American Buildings Survey
Alex Bush, Photographer, May 30, 1936

CABIN. EAST ELEVATION (FRONT)

HABS
ALA.
17. SPRING V.
1A-1

"Belmont"
Henry Thornton Place
Springs Valley, Near
Tuscumbia, Alabama



ALA 388

Historic American Buildings Survey
Alex Bush, Photographer, May 20, 1936

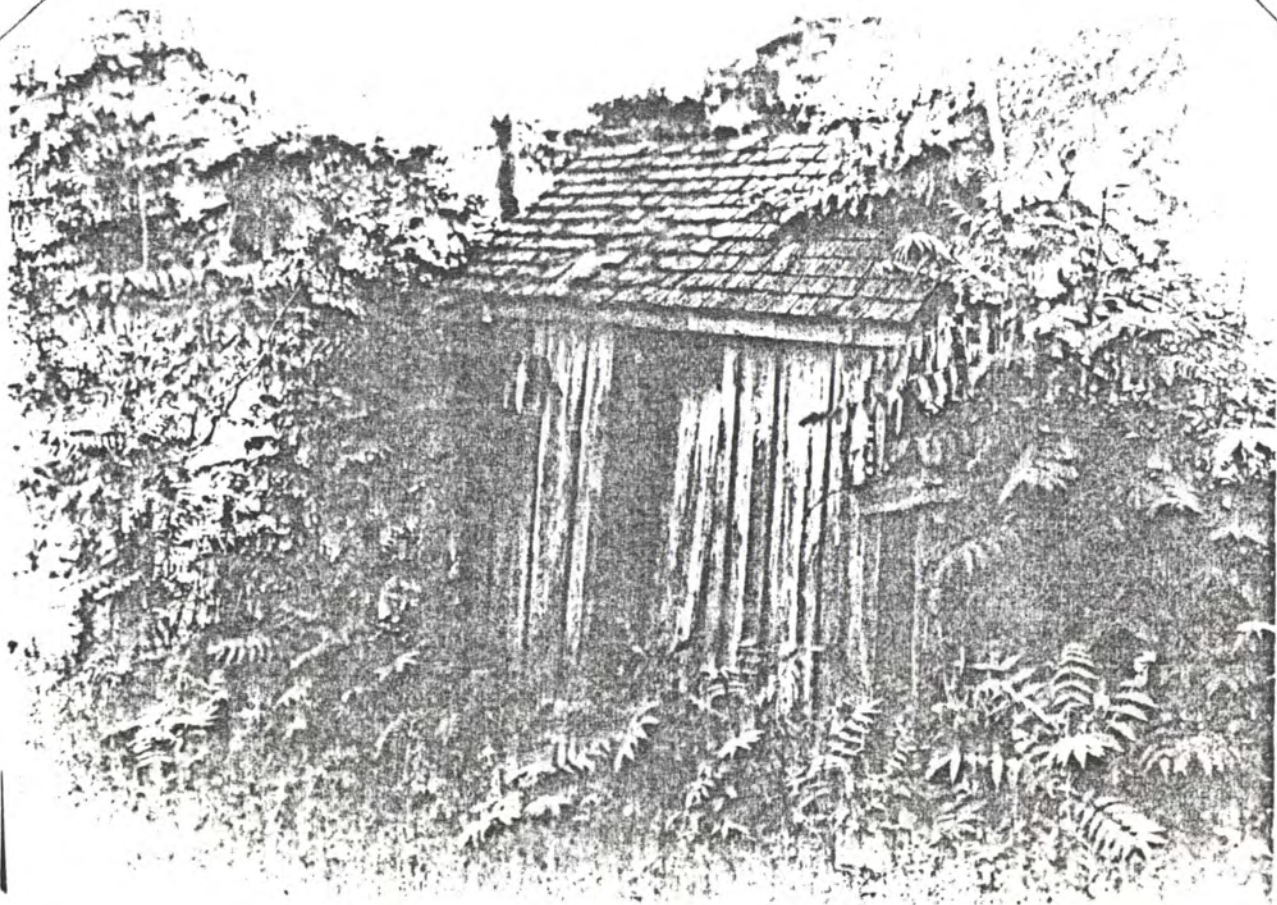
BARN. FACES SOUTH

HABS No. ALA-389 (WPA)

HABS
ALA

17. SPERRYAN

13-1



Thornton Place
Tuscumbia, Ala.

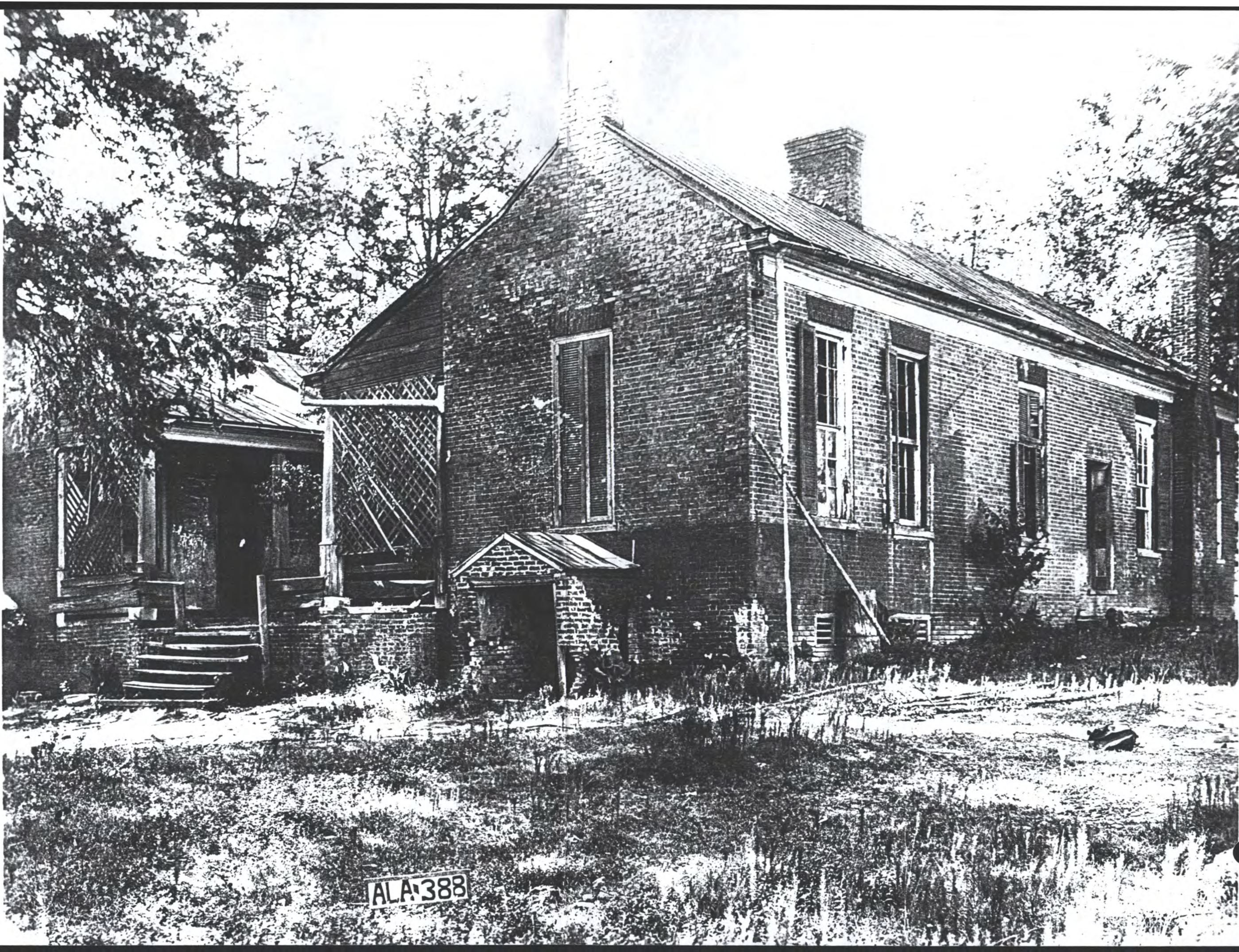
HABS No. ALA-388-4

Historic American Buildings Survey
Alex Bush, Photographer, June 3, 1937

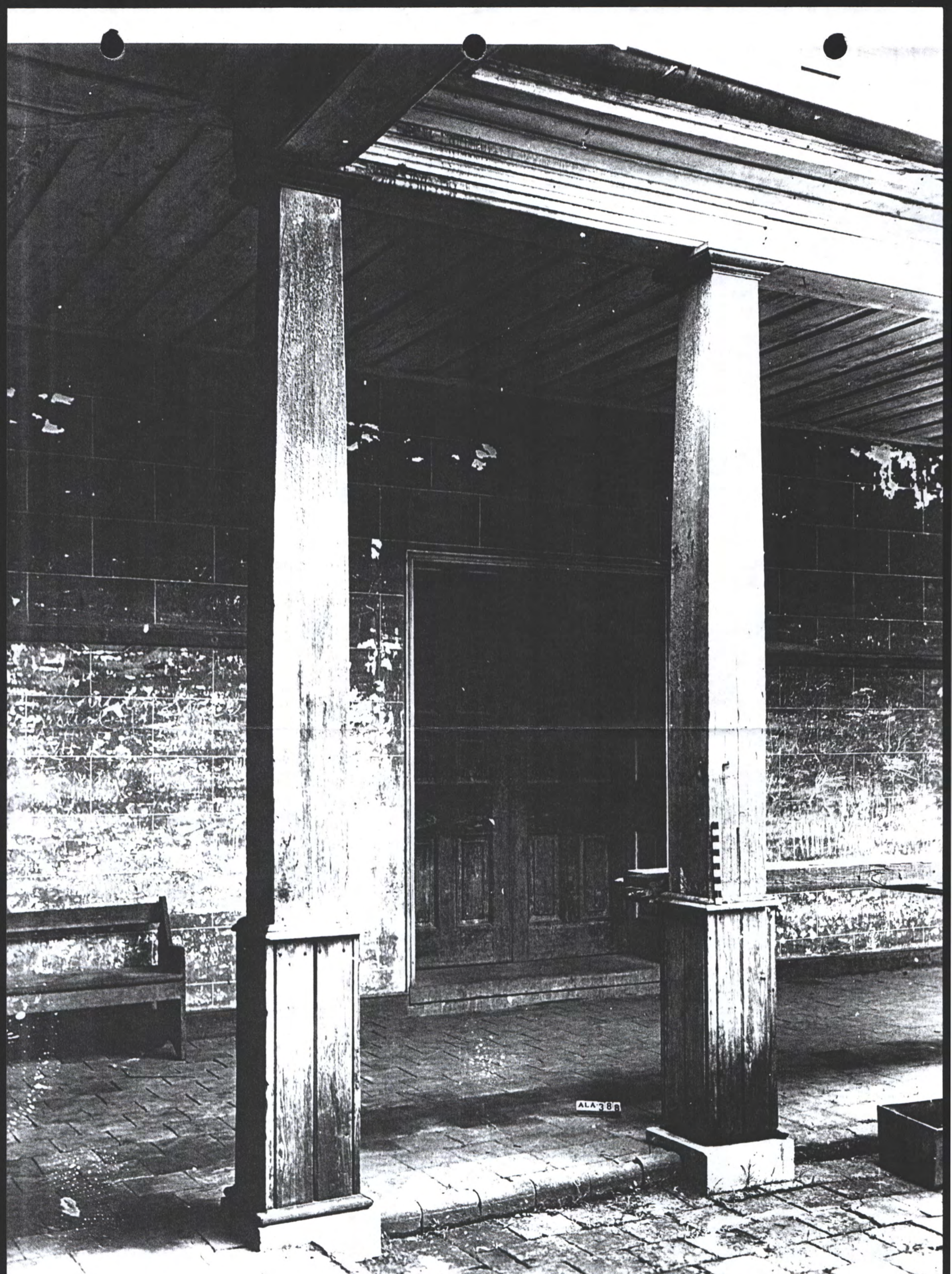
LOOKING WEST AT TOILET.

HABS
ALA
17 SPAINWAY
1C-1

1930's HABS photo - Belle Mont - Tussumbia AL

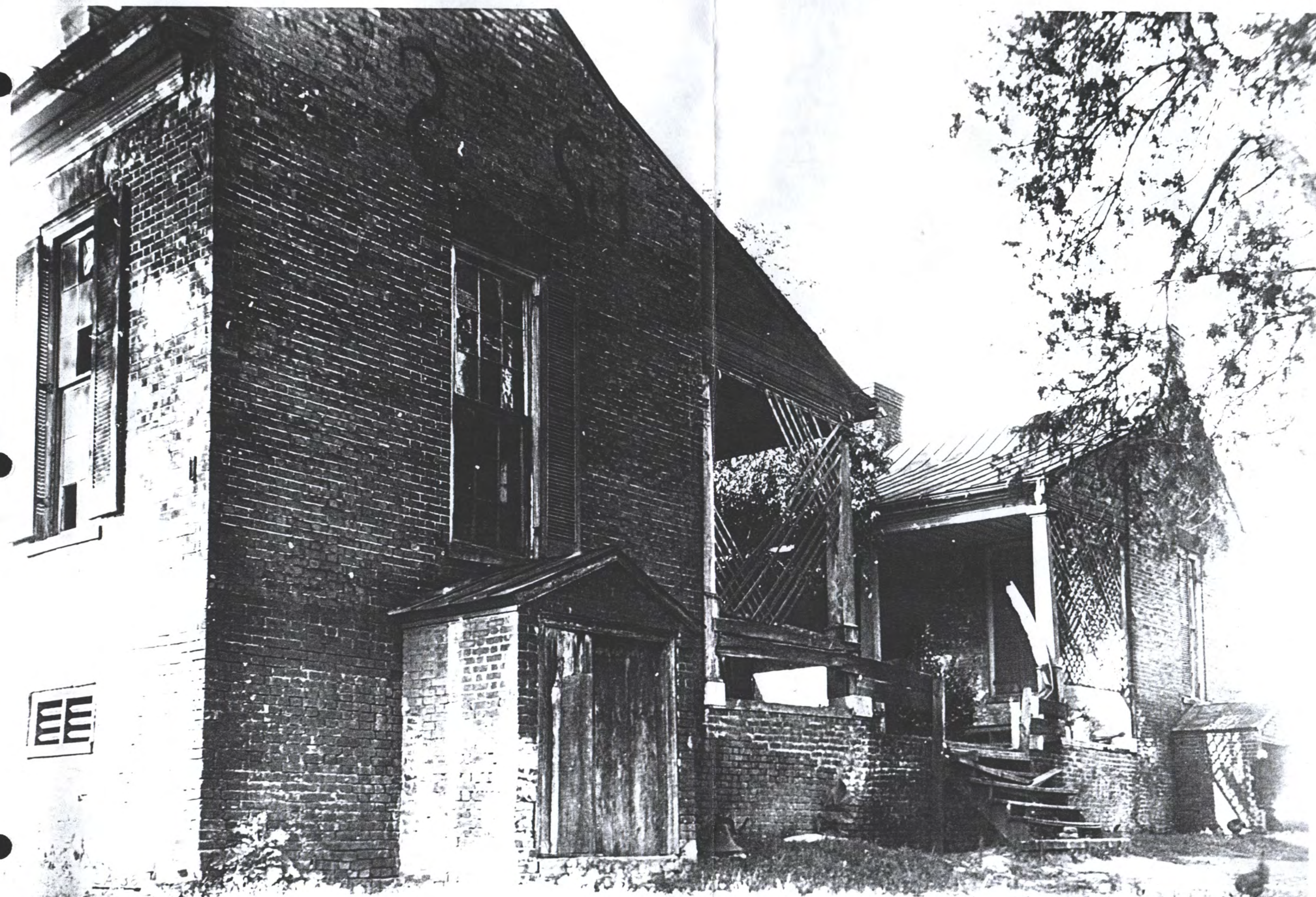


ALA 388



ALA 388

1930's HABS photos - Belknap (c. 1824) Tusculum, AL



1930's HBBS photo - B.M. 100-10



FROM NE

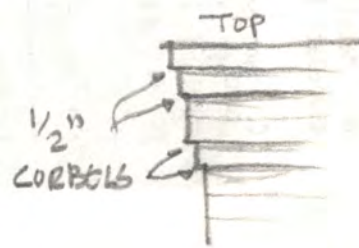
c. 1966

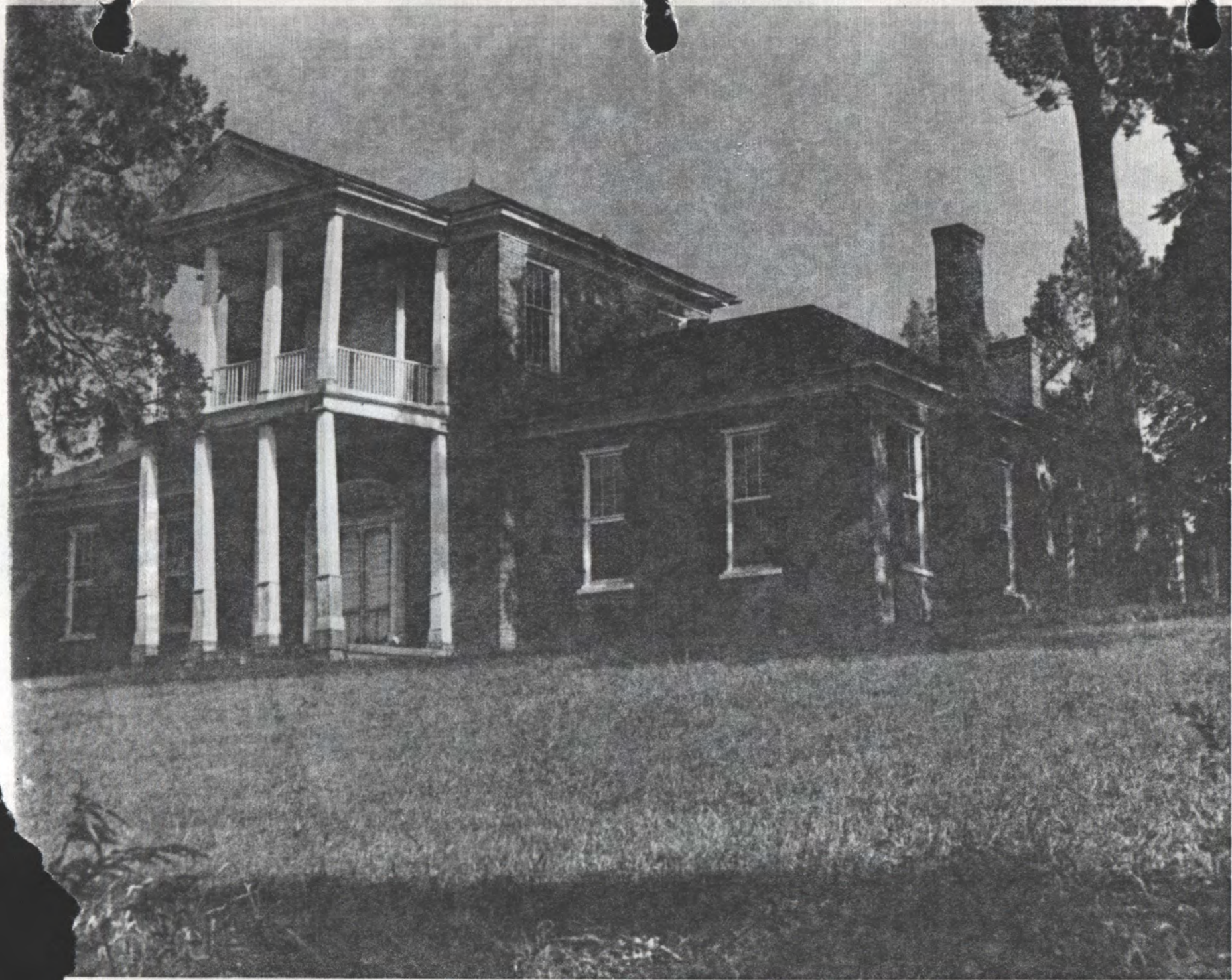
Belmont



photo 1966

Chim. caps
Bellevue





M N

c. 1966

Belmont



N →

N →

At 1st fl.

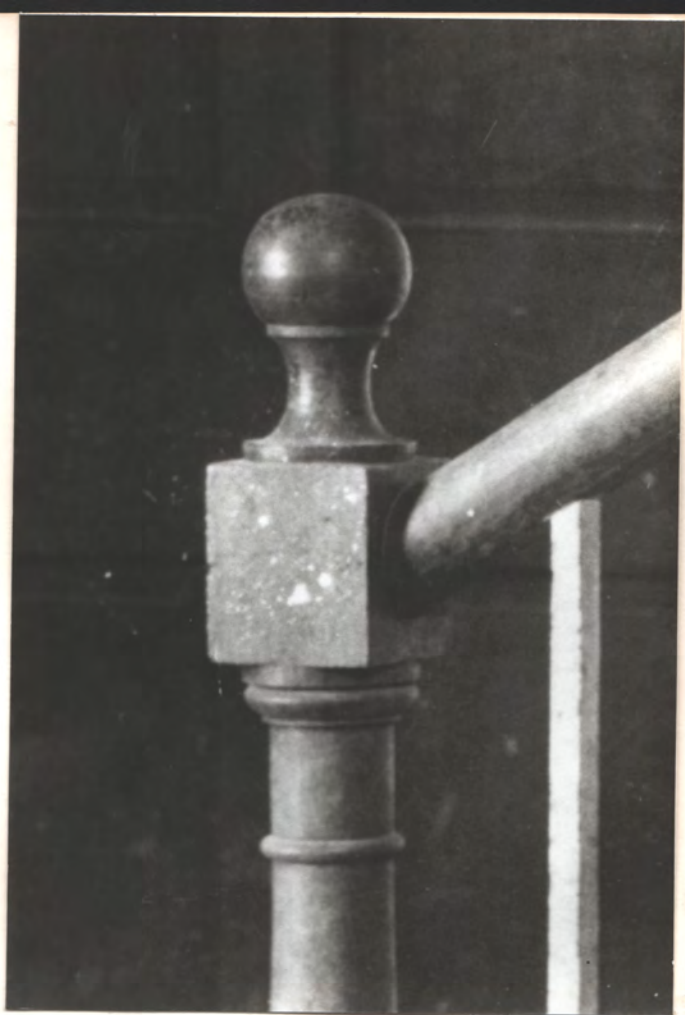


N →



N →

c. 1828 Belle Mont - Tuscombina
1935 H.A.B.S. photos - 5 pgs - June 1986
copies 1 of 5



N
↑
MAIN STAIR



LANDING
C

HABS
1335

2 of 5



MAIN
STAIR



No

↘ M3 = same view ↗

No

No



at
2nd
fl
↑

HABS 1935

c. 1828
Bellevue
Tusculum

3 of 5





2nd fl
→



↙ attic stairs (M3 = same view) ↘

Na

Na



HABS
1235

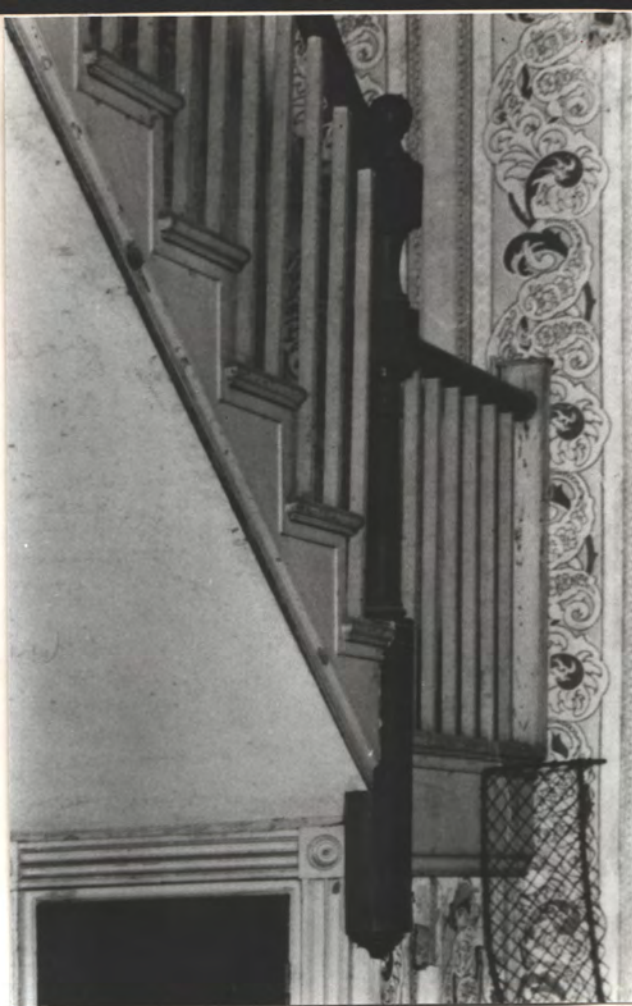
4 of 5





11.28.1935

12



N →

After Stair
(AM 3 = same view)

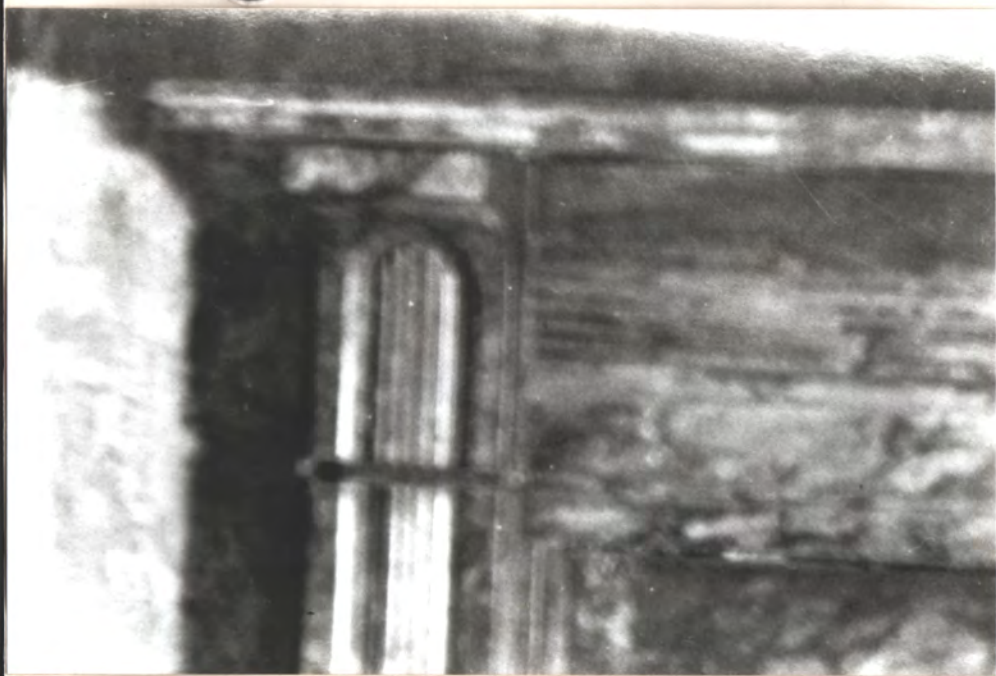


12

c. 1828 Belle Mont - Tusculum
5 of 5 1935 HABS photos

veins match photo on pg 3
↓

blotch is on
neg., not wall
↓

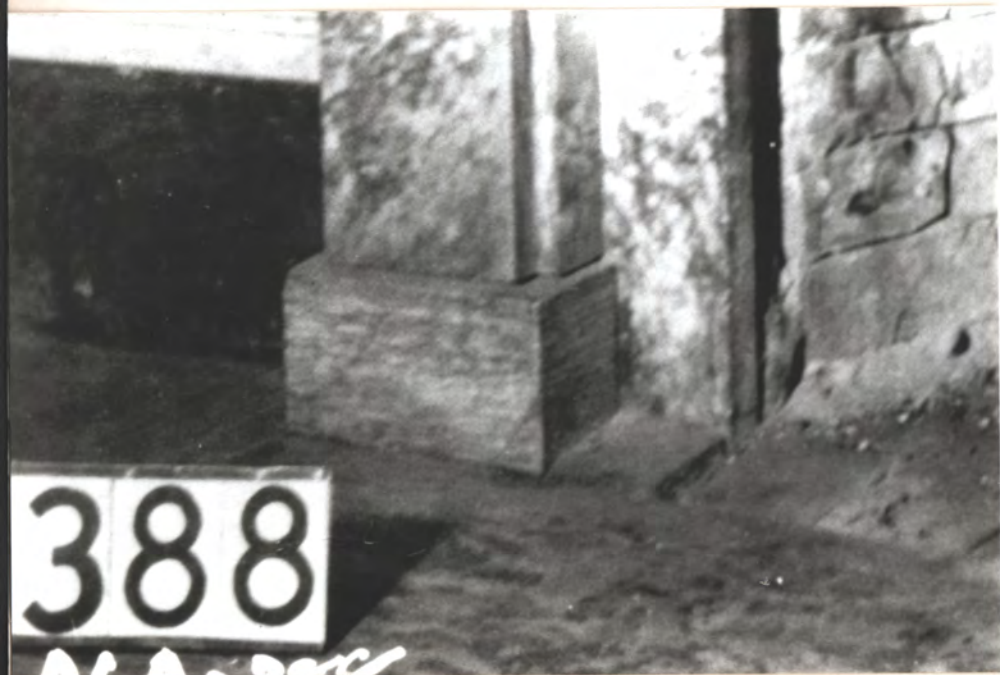


1093



N. E. Room mantle
Marble = warm gray mottled, per chips found. (mantels gone)





N. W. Run Mantel

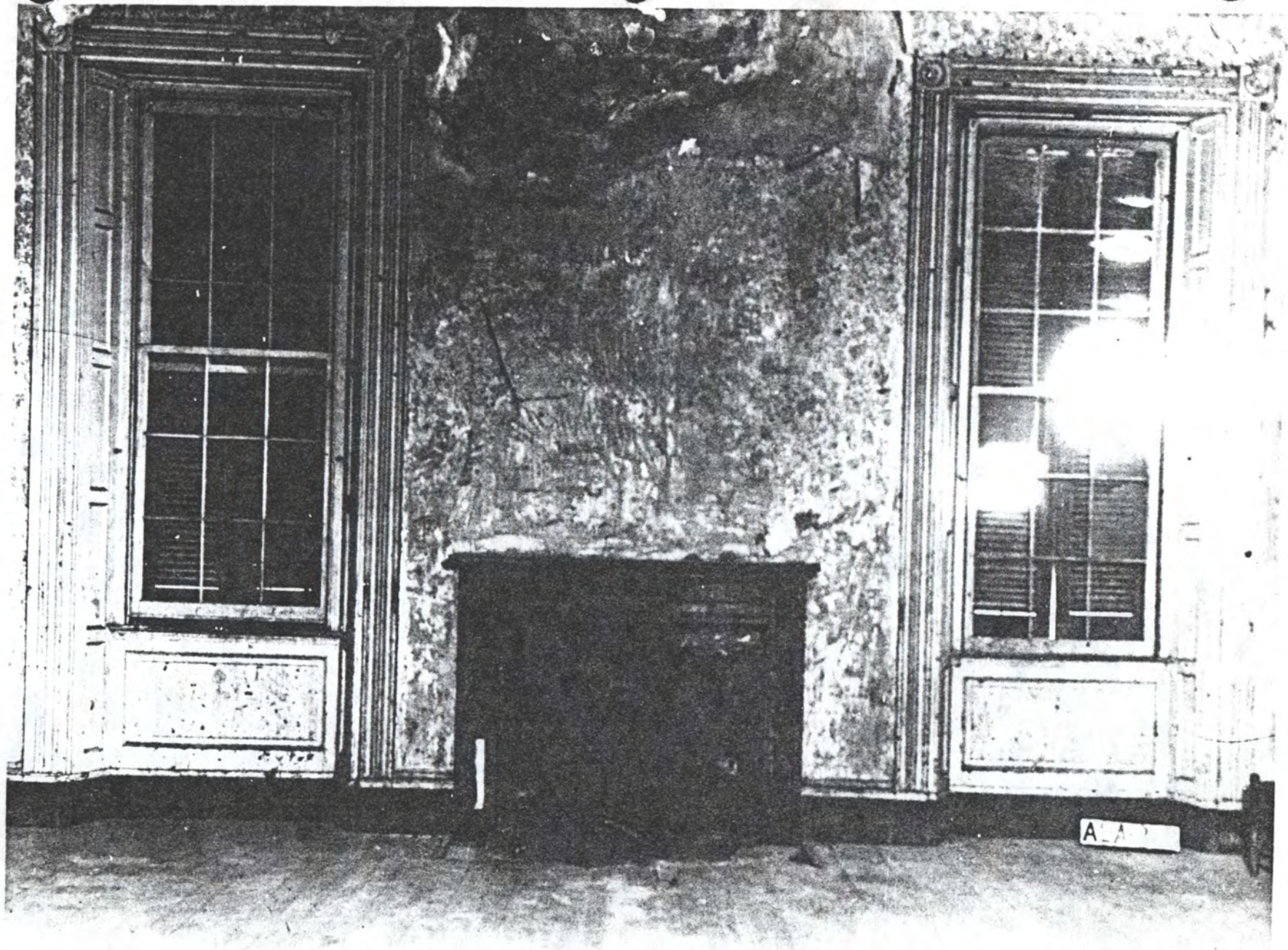
1 marble 1
fl. block

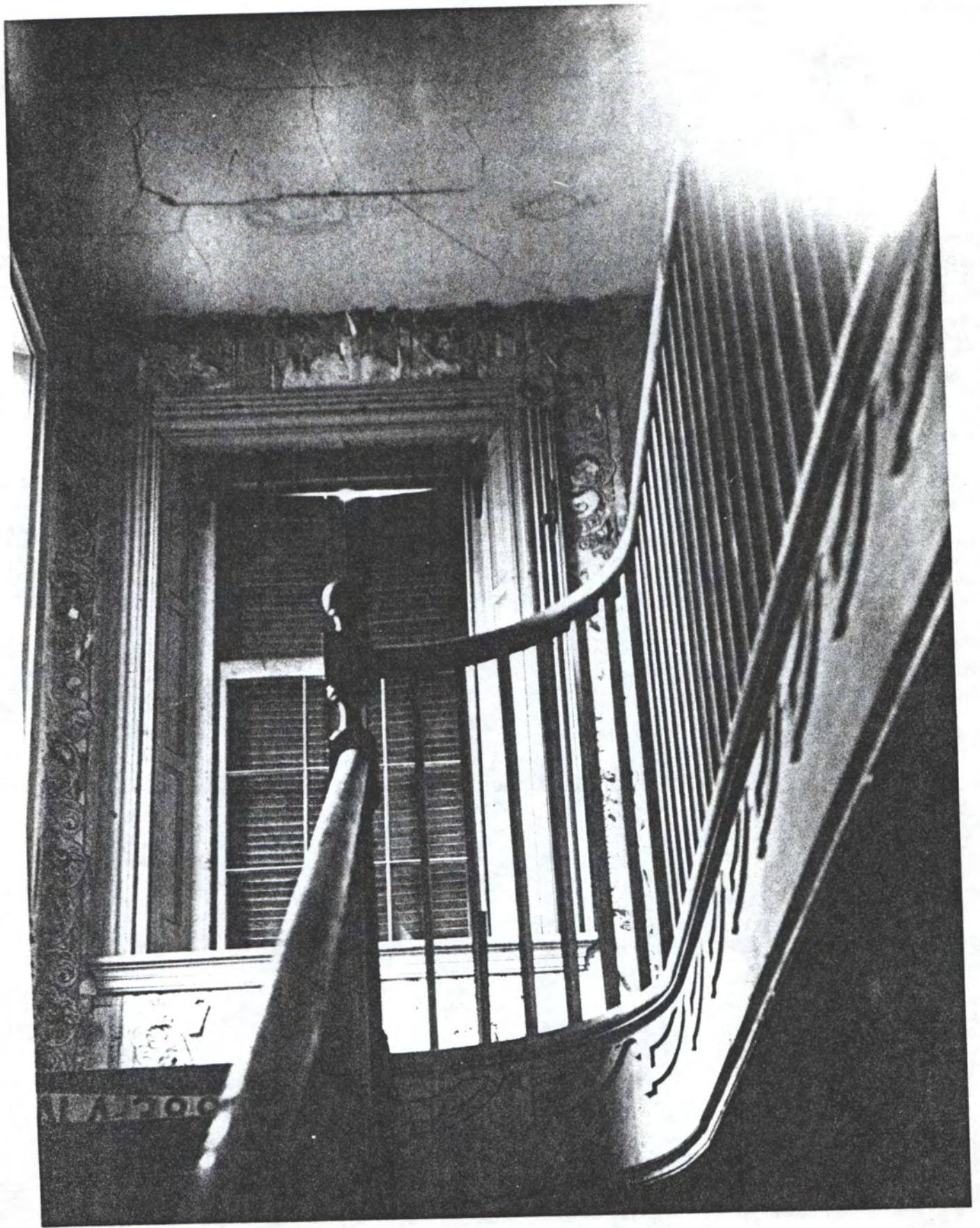
2043

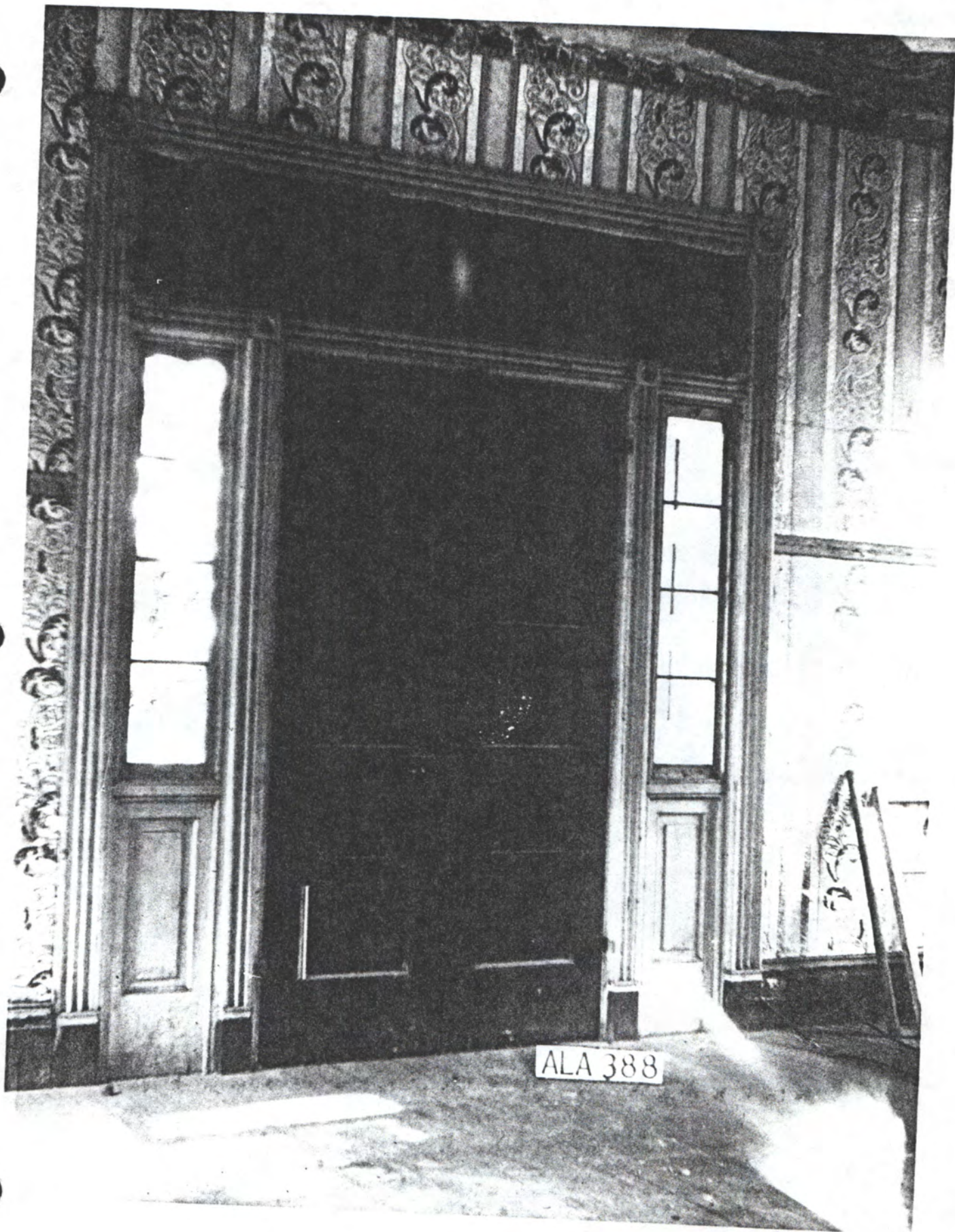


N. E. Rm Mantel - grayish marble
Note that marble veins match that on pg. 1 photos,
proving this is the N. E. mantel

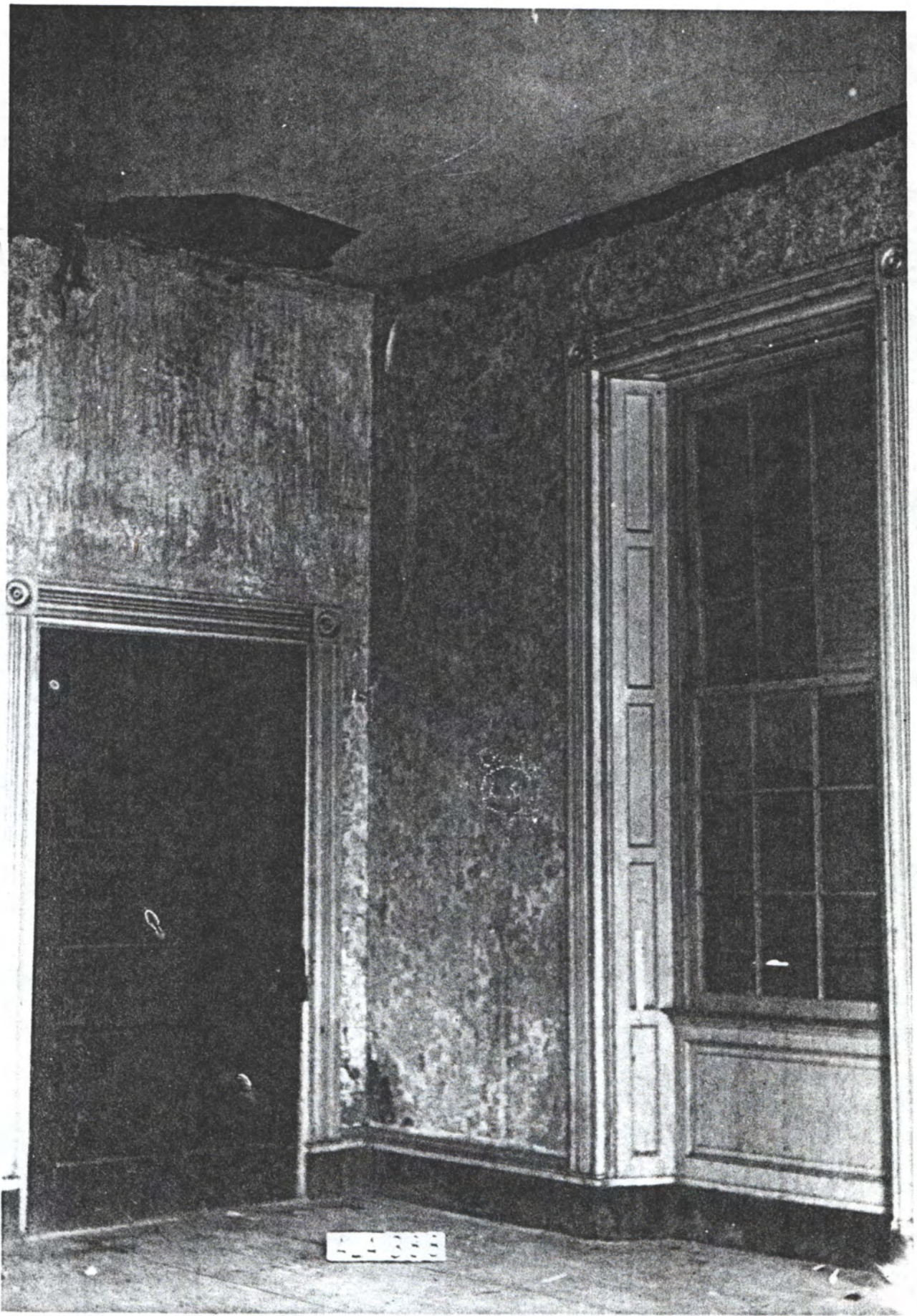
HABS 1930's exterior photos

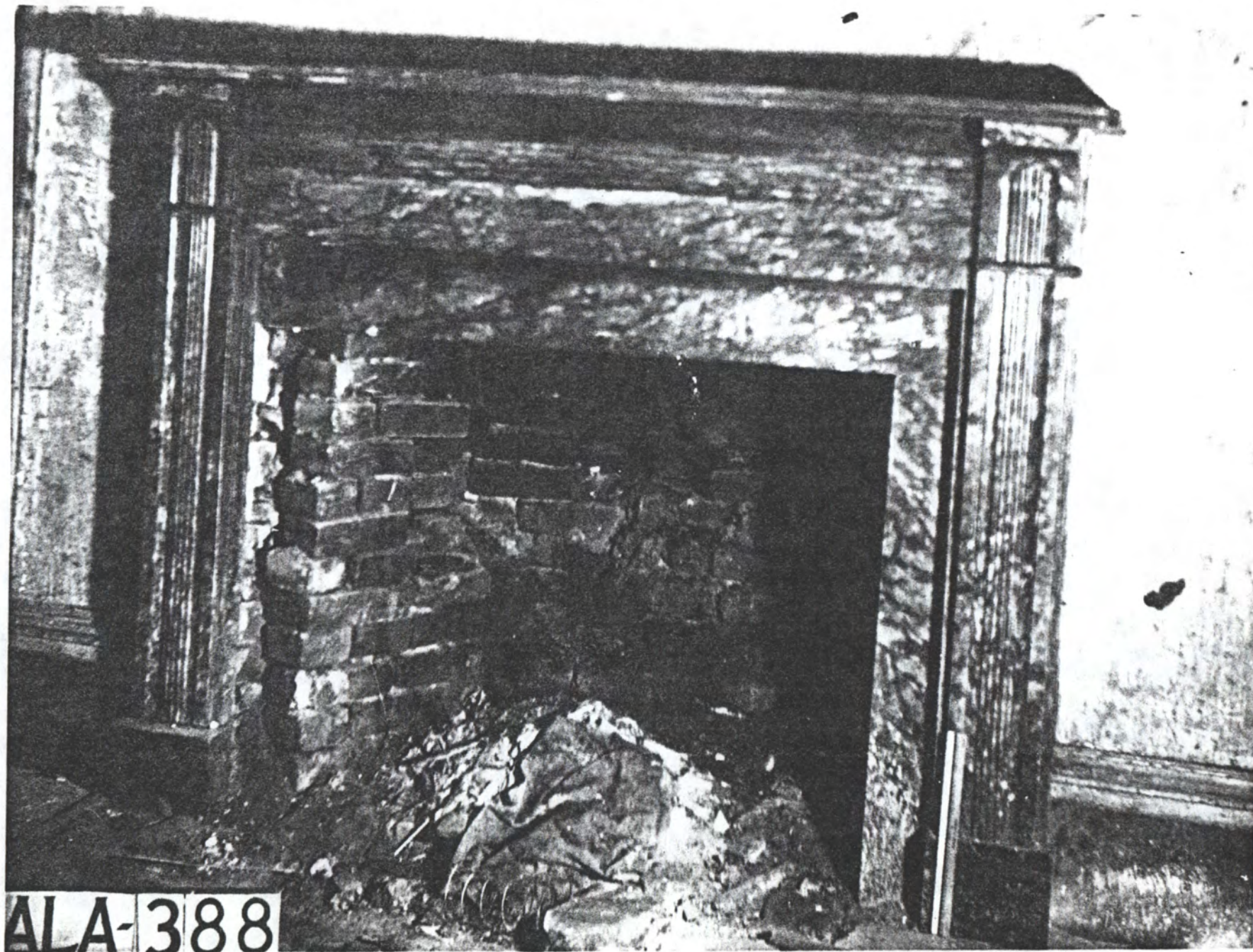




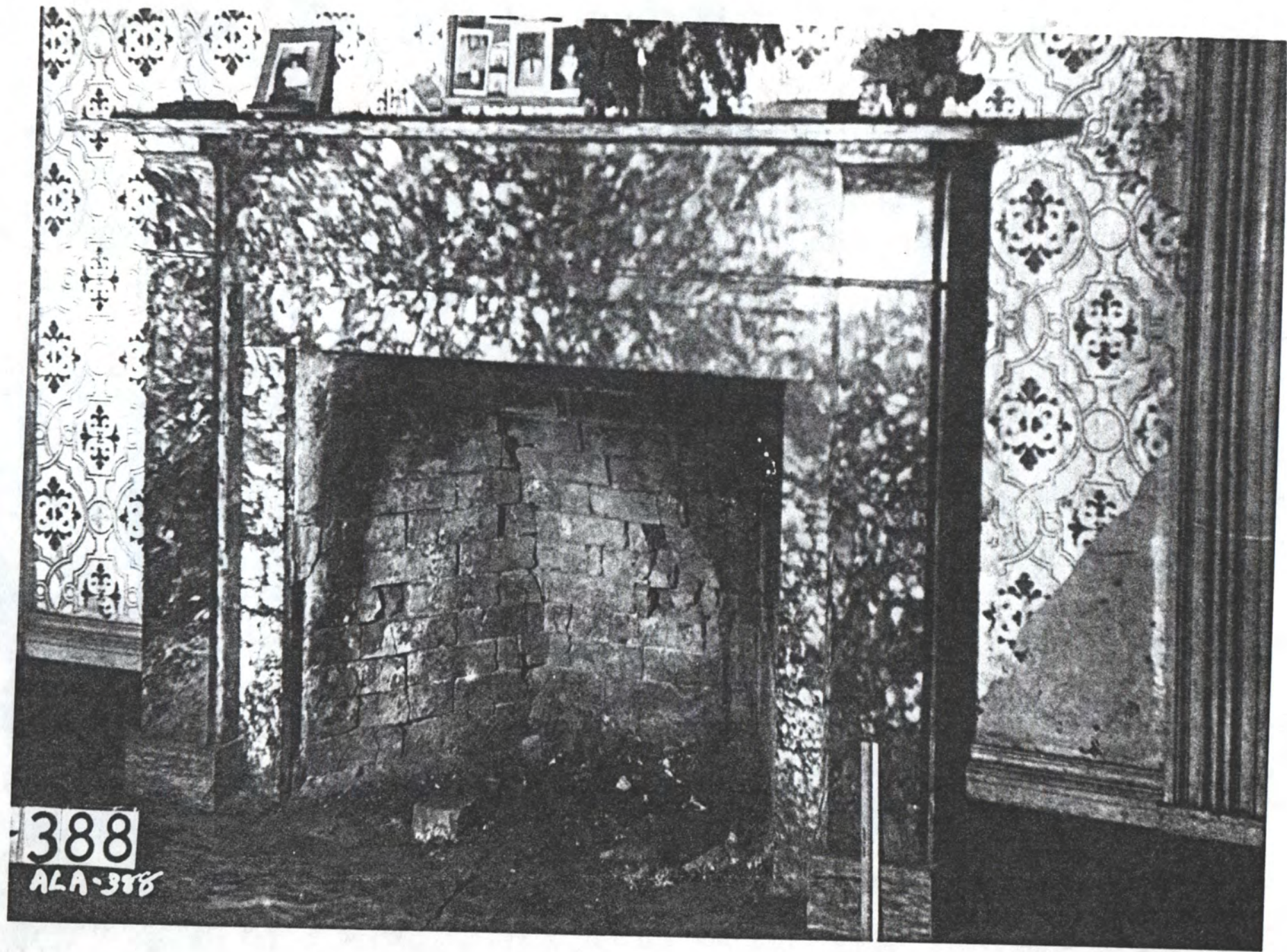


ALA 388



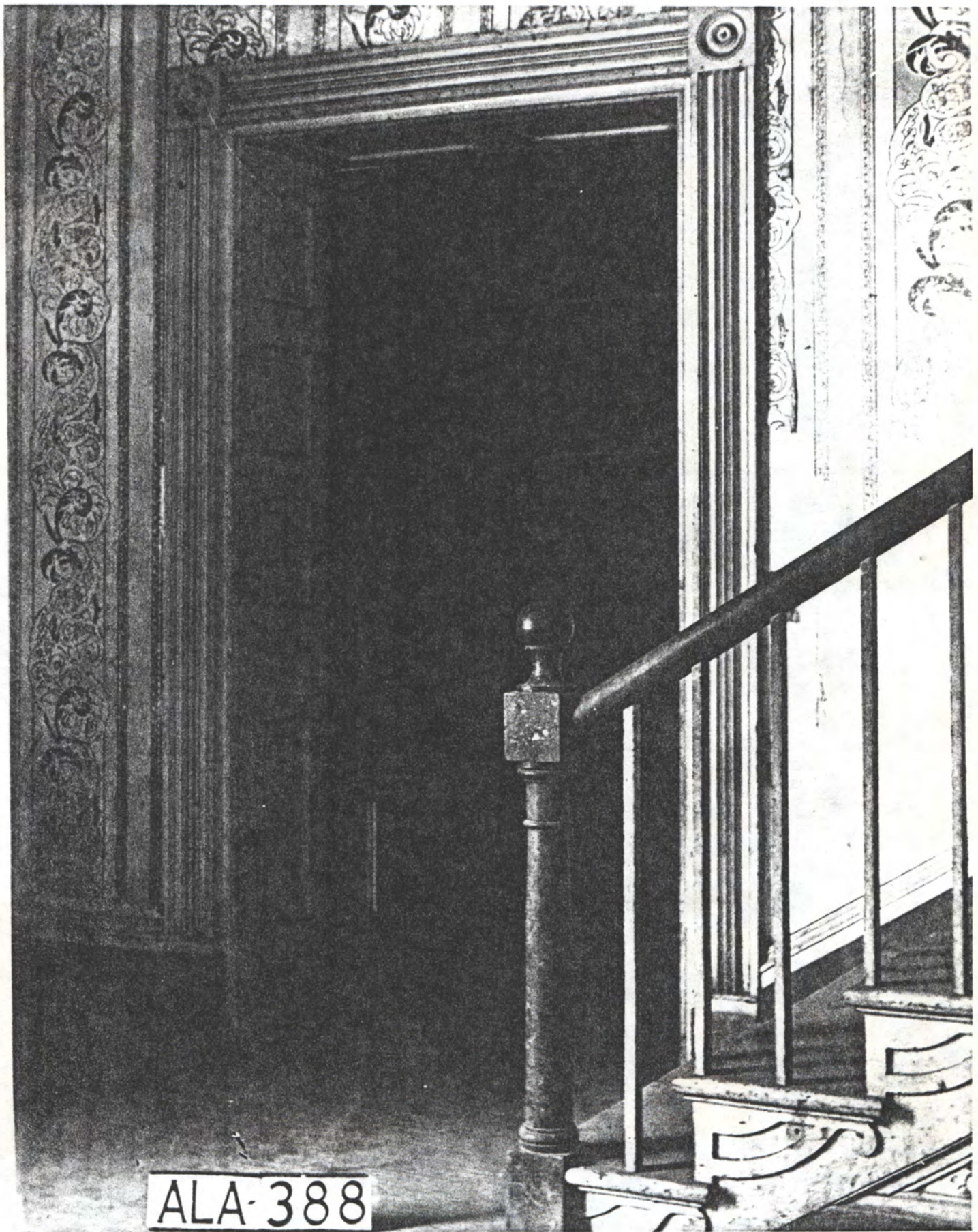


ALA-388

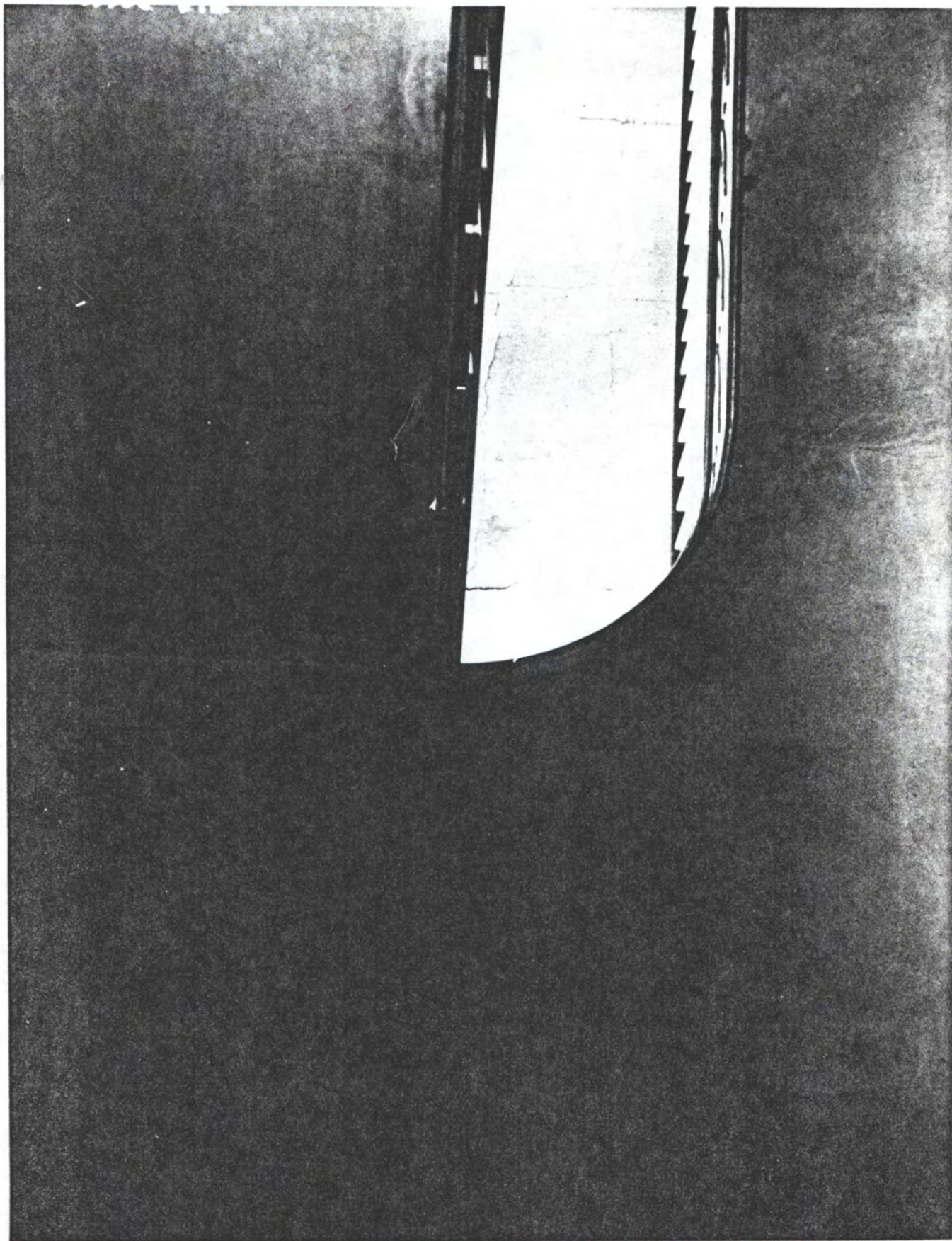


388

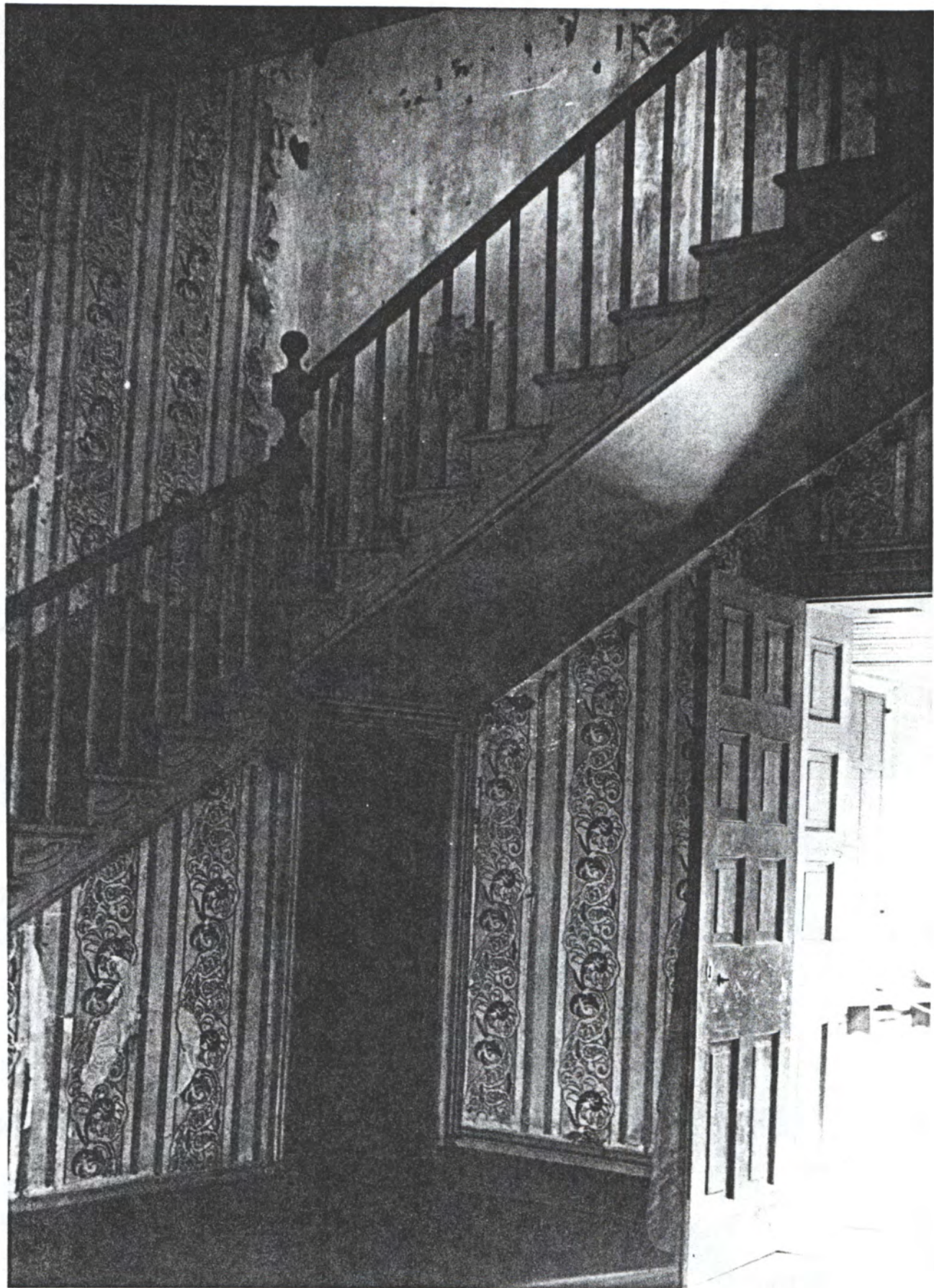
ALA-388



ALA-388

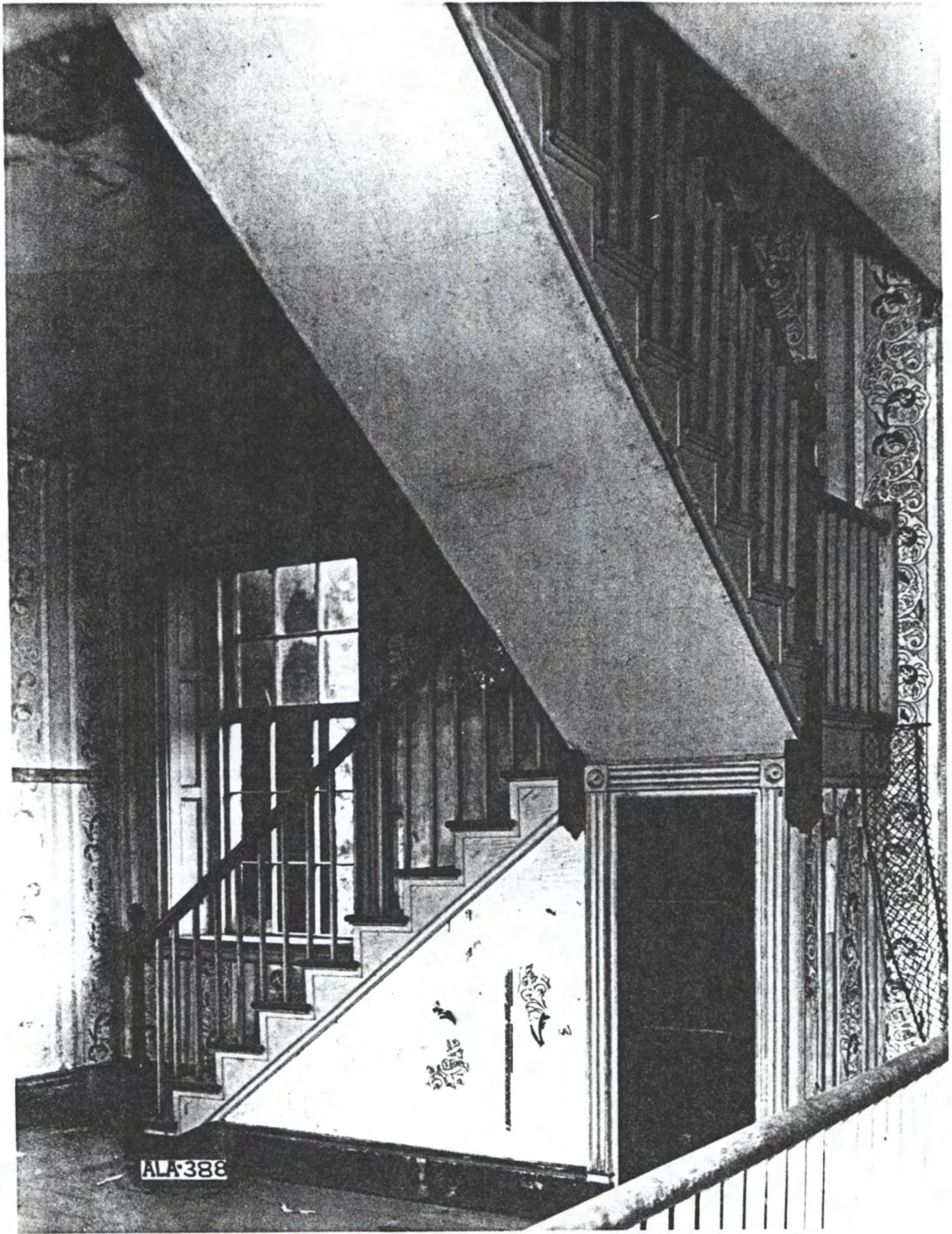




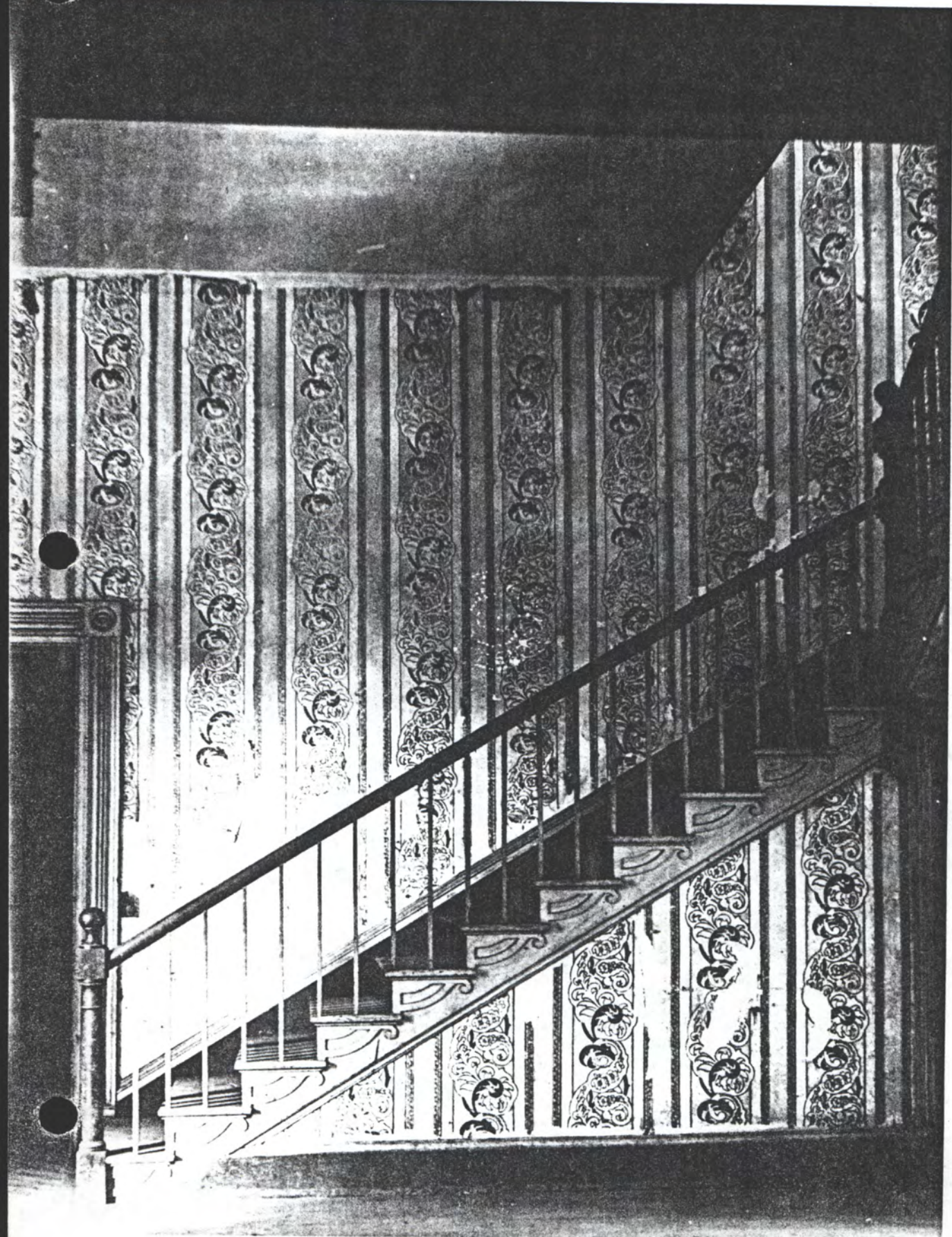




AI A-388



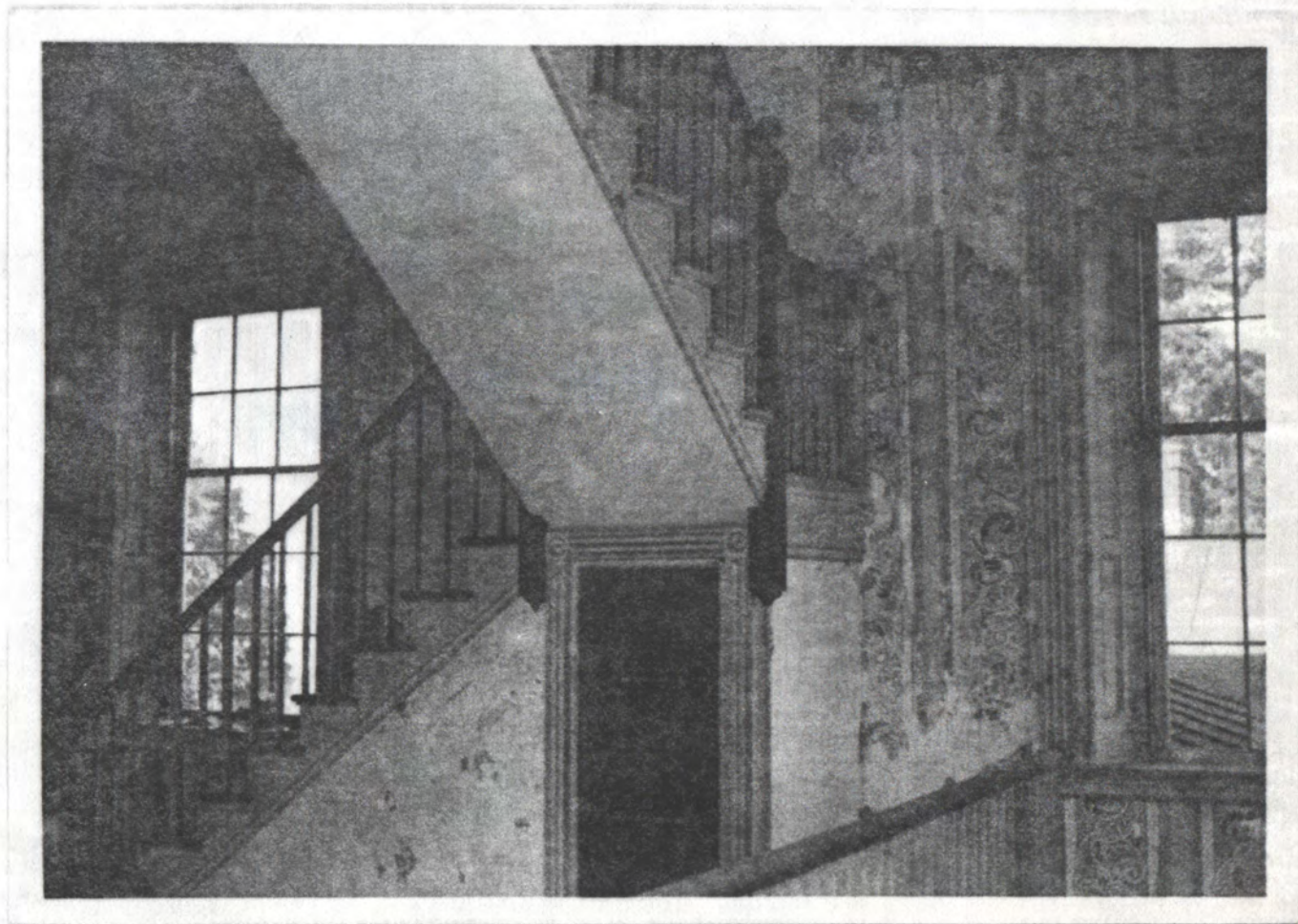
ALA-388





Main stair (c. 1966)

Belmont



Attic stair (c. 1966)
Belmont



c.1828 Belle Mont, S. of Tusculum - Restored JJA, ARN - H Jones 1983-91 (to 90%) photo c.1988 by Roger McNeessel of AHC

"BELMONT" (HENRY THORNTON HSE, c.1828
 ("BELLE MONT") W.A.B.S., S. OF TUSCUMBIA

NOTE: IS "BELMONT" ON
 W.A.B.S. DOCUMENTS.
 SPELLED "BELLE MONT" IN
 AN 1860S FAMILY LETTER = PROBABLY
 CORRECT



PALLADIAN PAVILION + DEL.-TIER PORTICO

NOTES + PHOTOS - HARVEY P. JONES, F.A.I.A.
 APRIL 1983



later fl.

← arch →
 appears
 rubbed
 + stained

cols. +
 colonettes
 have
 entasis
 (not
 straight
 taper)

ENTRY



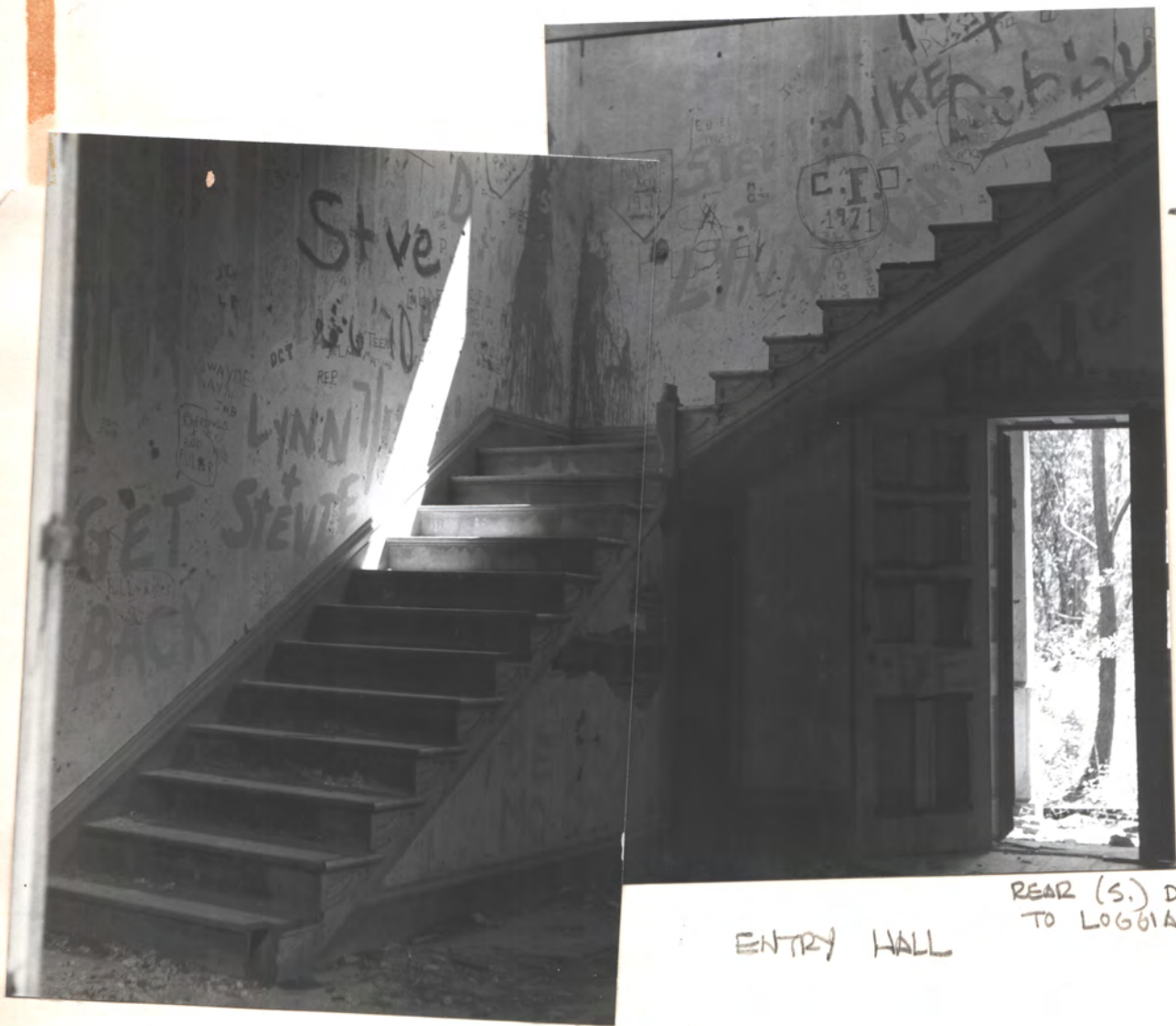


SECT.
AT FLUTE

POINTED CONVEX FLUTES,
ENDS STOPPED & SHAPED

↑
ENTRY SIDELIT
ABOVE

ENTRY JAMB



←
BALUSTRADE
SAWN OFF

← DOOR PANELS
KICKED OUT

REAR (S.) DOOR
TO LOGGIA & PATIO

ENTRY HALL



N. ENTRY SIDE L'T, MAIN LEVEL



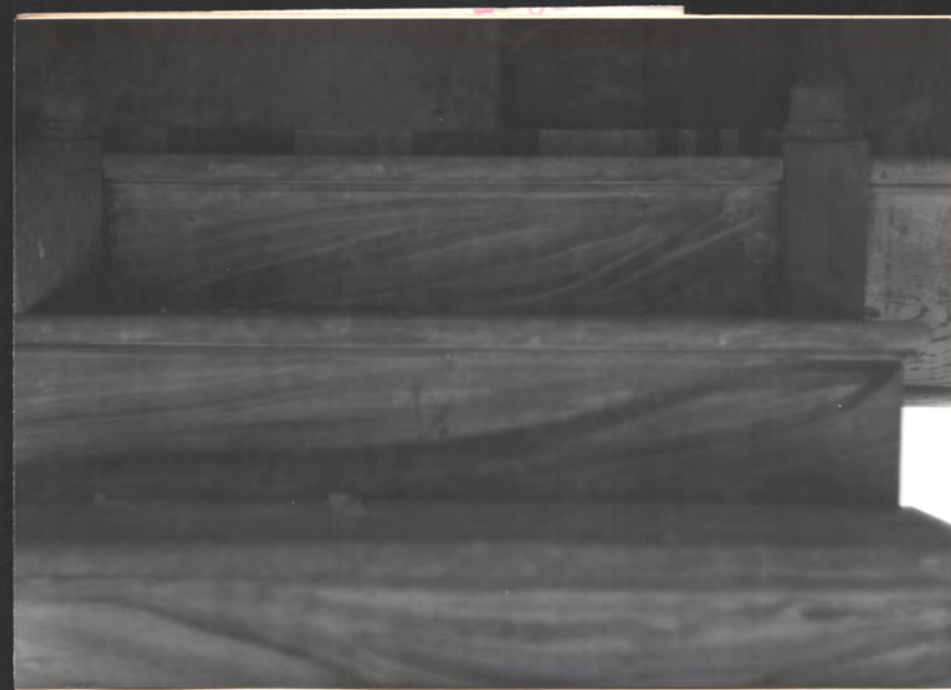
N. ENTRY TO PORTICO
(MAIN LEVEL)
COLS = SOLID WD., W/ ENTASIS
(NOT STRAIGHT
TAPER)




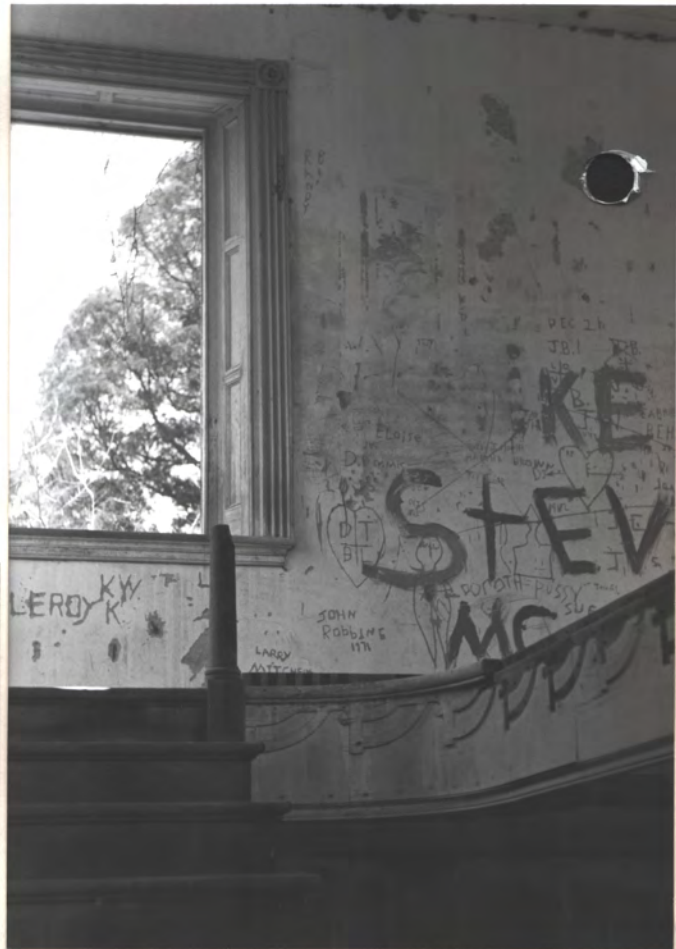
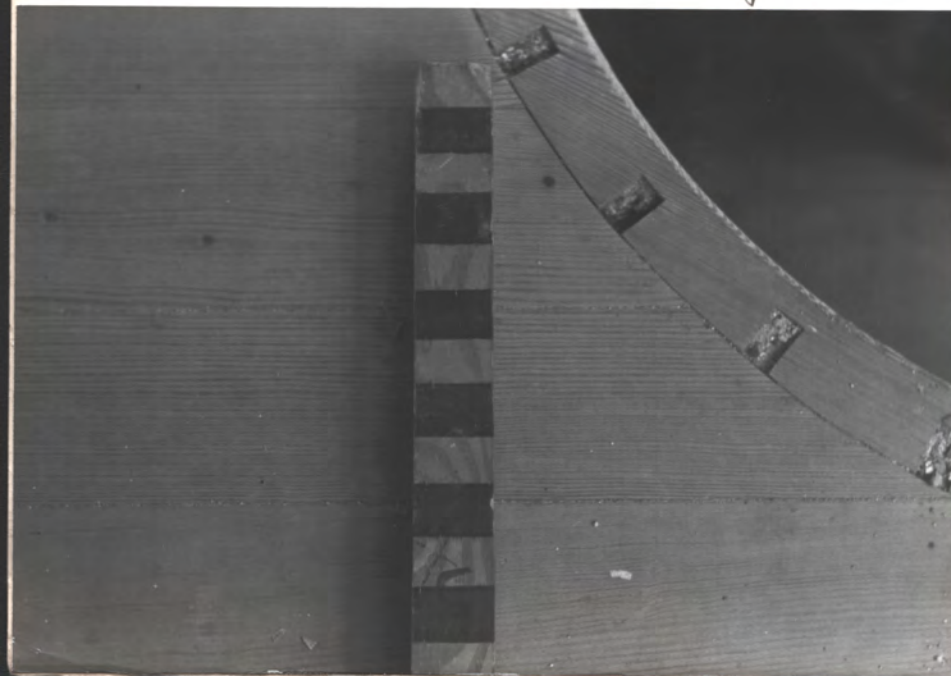
MAIN STAIR (BALUSTRADE GONE)

BALUSTRADE SAWN OFF (SEE NEWEL)

PAINTED MARBELIZING
ON STAIR TO PAVILION ATTIC
APPEARS ORIG., GRAYISH



LANDING AT 2ND FL. PAVILION ENTR. 

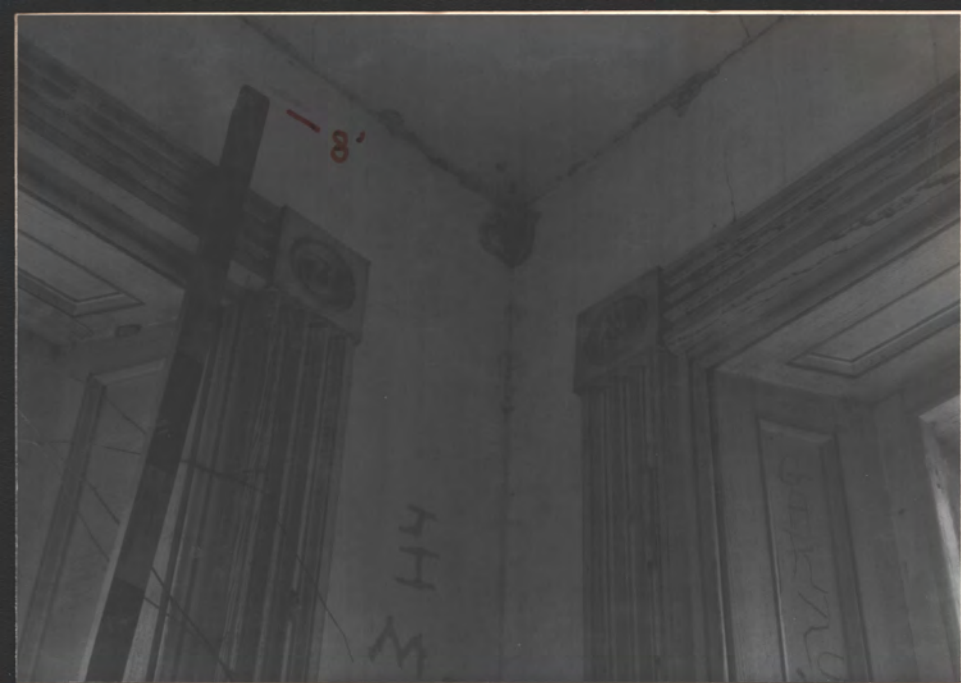


MOST FLOORING IS RIFT-SAWN
VERY TIGHT JTS., 3"-4" ± WIDE
(NARROWER THAN USUAL 5"-6")



STAIR FROM 2ND FL.
PAVILION RM. TO ATTIC

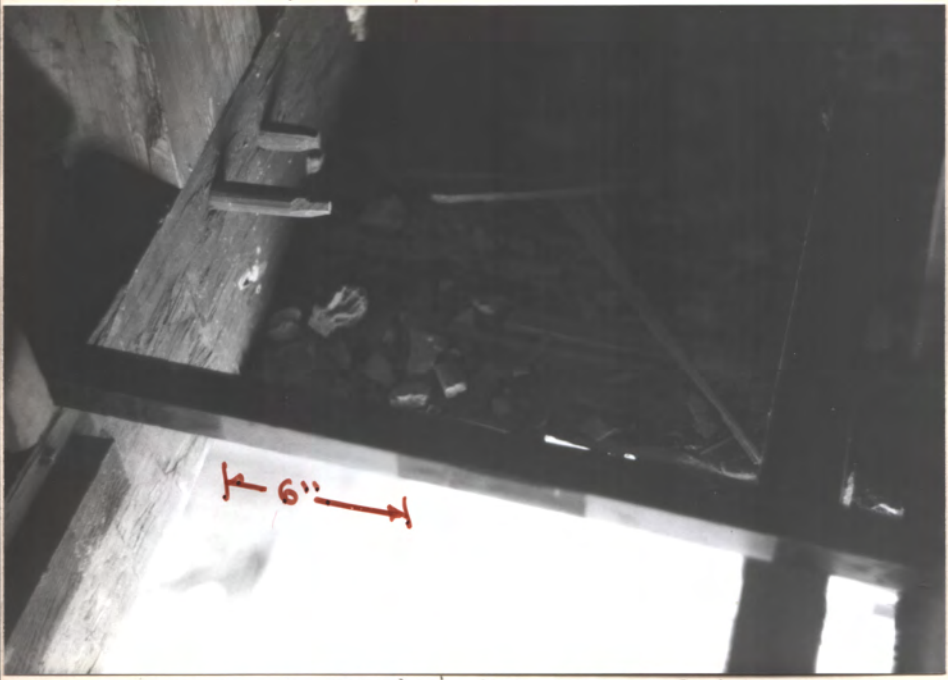




WINDOW TRIM AT
2ND FL. PAVILION RM.
S.W. CORNER

VERT.
TRUSS
MEMBER

HORIZ.
TRUSS
MEMBER



MORTISE & TENON & PEG JT. AT PAVIL. ATTIC
LOOKING DOWN TO 2ND FL. RM. (CEIL. HOLE.)

LATER SUPPORT ↷



UPPER TIER OF PORTICO



2ND FL. N. DOOR TO
UPPER TIER OF PORTICO
(ENTASIS ON COLS., SOLID WD)
MUNTINS & LOWER PNLs KICKED OUT



SHUTTER - DOG (MATCHES H.A.B.S.) - ONLY ONE REMAINING
2ND FL. S. WALL, W. WINDOW.
HAS BEEN FLATTENED - SEE H.A.B.S.)

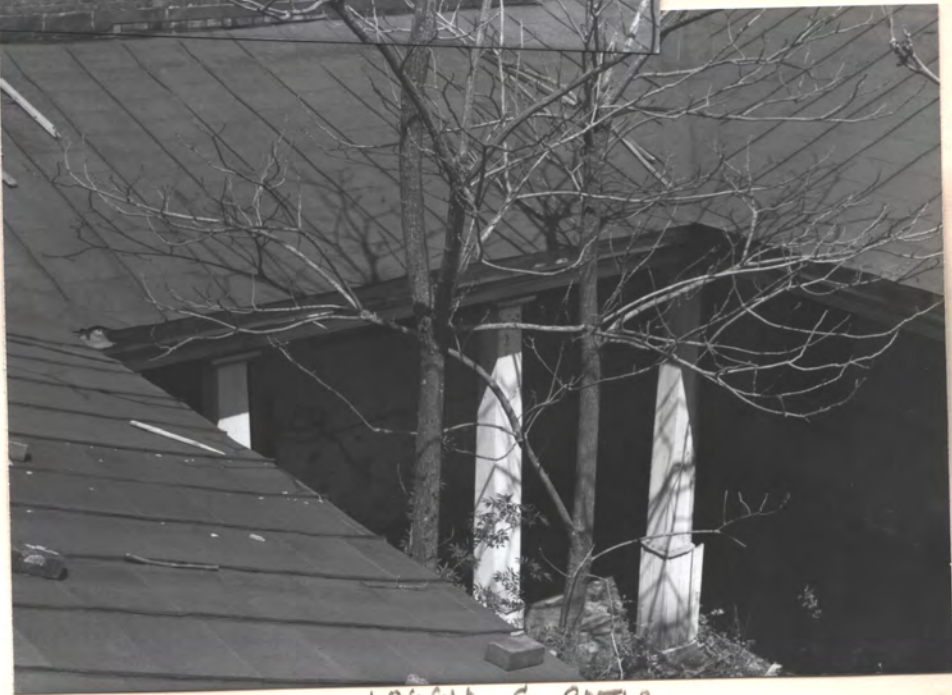


2ND FL. E. WALL, S. E. COR.

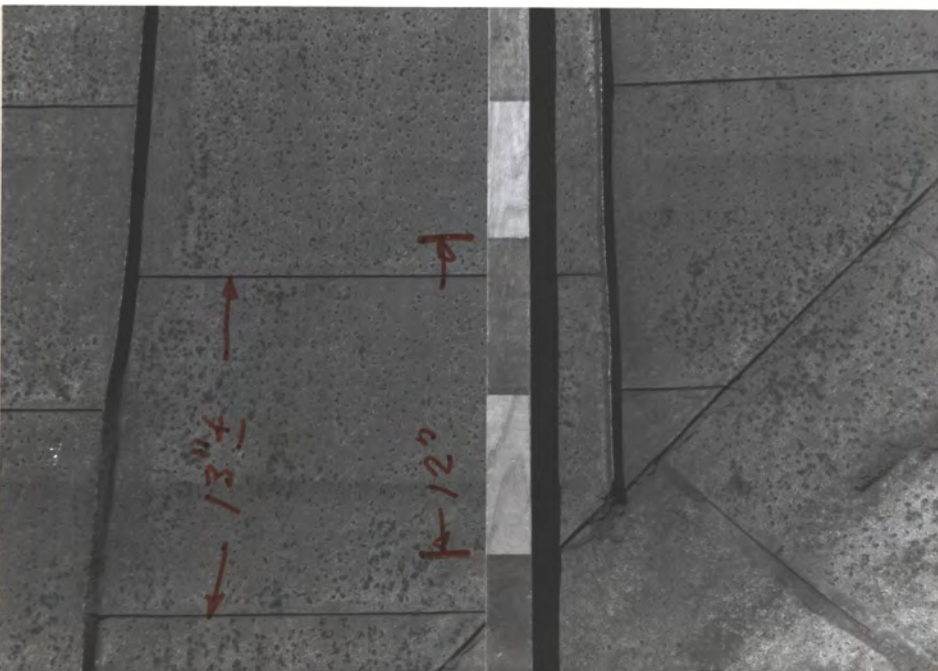
2ND FL. W. WALL, N. W. CORNER,
PORTICO BEYOND



2ND FL. PAVILION RM.
S. WALL

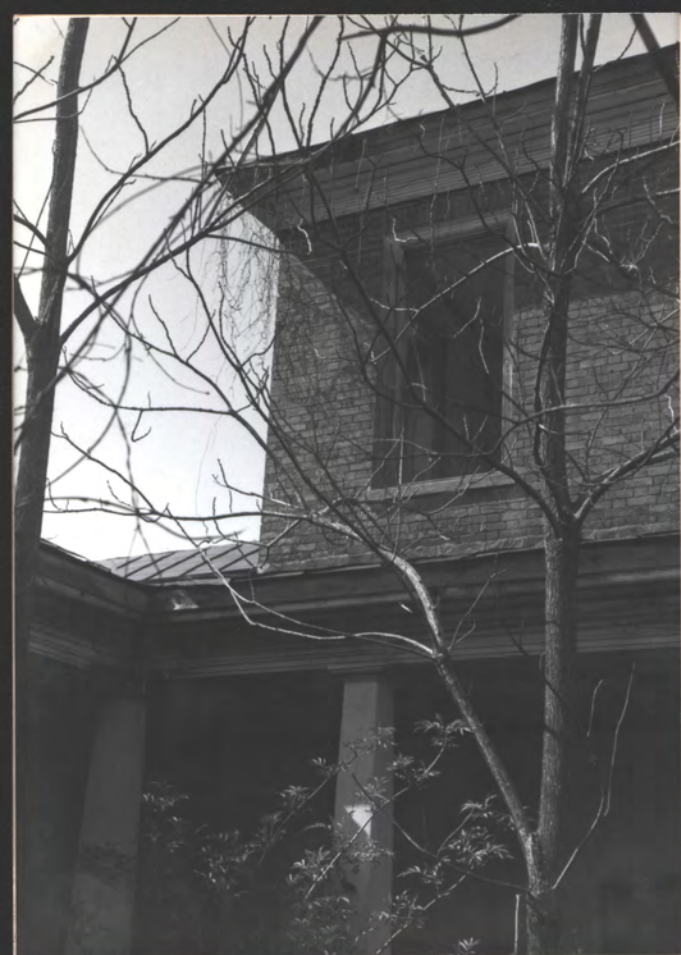


LOGGIA & PATIO



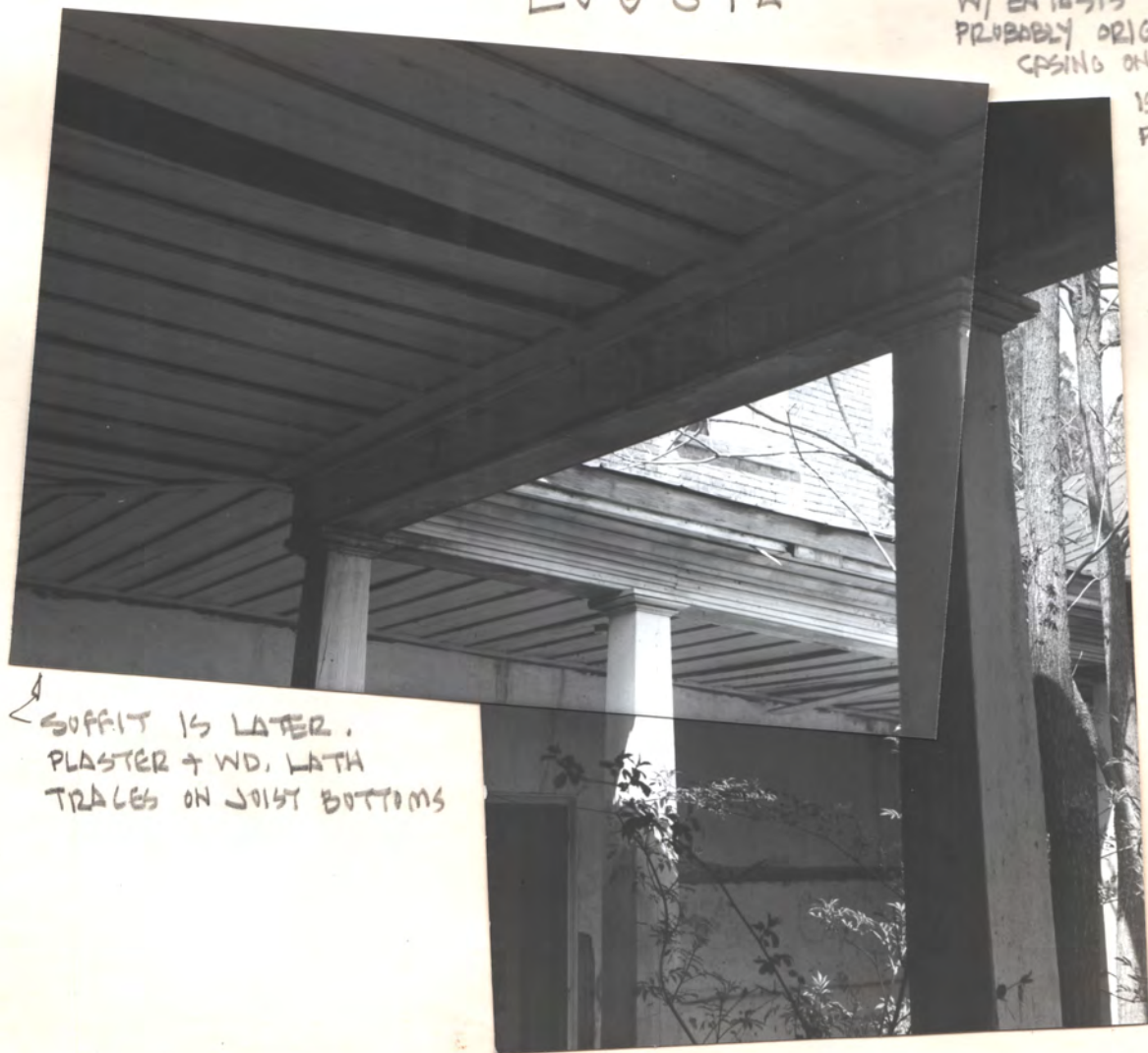
LATER METAL ROOF (ON H.A.B.S.)
(DECK BDS. HAVE
MANY SHINGLE-NAILS)
12" ST. SPACING INDICATES
THIS IS SAME ROOF AS
ON H.A.B.S. DWG, MOST
LIKELY.

c/1833 Belmont 9 of 21



LOGGIA

SOLID WD. COLS.
W/ ENTASIS
PROBABLY ORIGINAL (EXCEPT
CASING ON BOTTOM 1/3
IS ADDED - HAS
PAINT UNDER)



← SOFFIT IS LATER.
PLASTER + WD. LATH
TRACES ON JOIST BOTTOMS



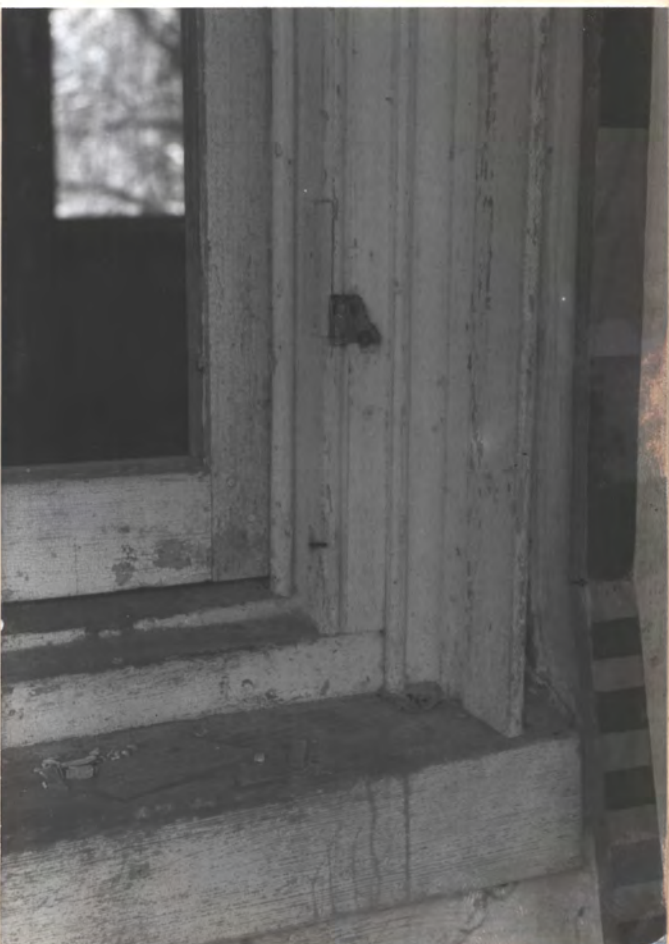
W. WALL DOOR AT LOGGIA. BD. IN STUCCO
FOR HANGING ITEMS ON WALL



"PENCILLED" FALSE STONE JTS.
ON STUCCO AT LOGGIA.
STUCCO LOOKS MARBELIZED,
REDDISH MOTTLE (UNCERTAIN)



TYPICAL PATIO BRICK (MOST GONE)
PATTERN IS 1/2 BOND PER H.A.B.G.



LOGGIA →
W. WALL
S. SIDE

c1828 Belmont

11 of 21



FLOOR BIN FROM 1920'S ERA KIT. (DB).
SIFTER ON BOTTOM

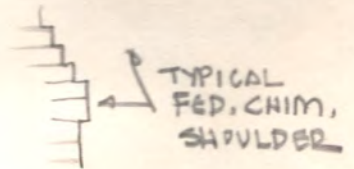
LOGGIA + PATIO, LOOKING NNW.



W. WALL PATIO, N. SASH.
CAST IRON HINGE LATER, SEE HINGE-PATCH
ABOVE IT, & PG. 13 HINGE



NOTE FIXED BLADES,
NO MIDDLE RAIL,
MORTISE/TENON JTS

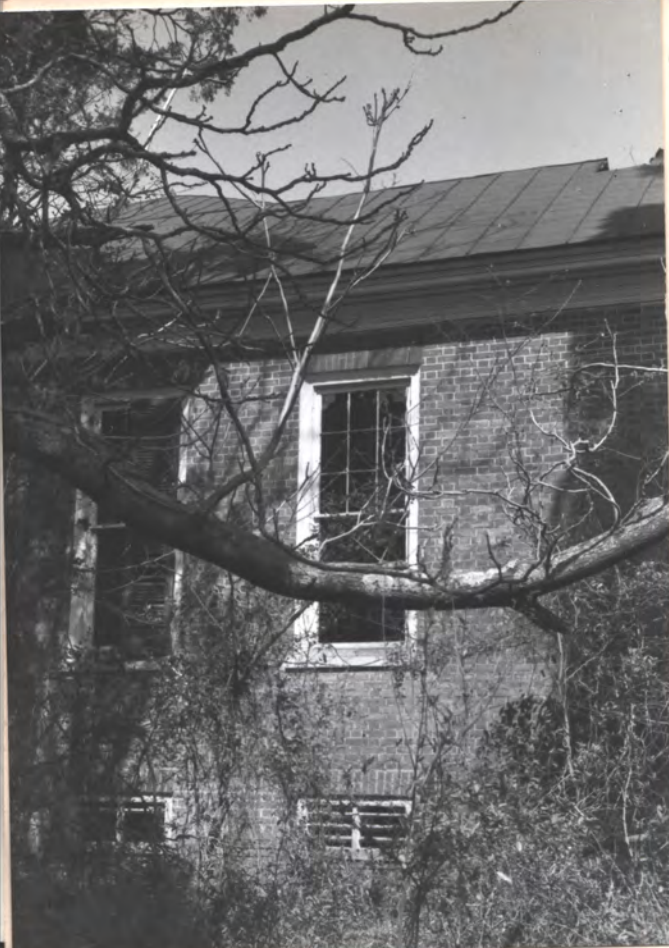


NOTE HINGE (C.I.) = ORIGINAL
COMPARE W/ PG. 12

N.W. CORNER
→



W. WALL



N. WALL, N.W. CORNER BR.



TAPERED, BOTTOM-BEADED RAKE FASCIA (TYPICAL FED.)

MODERN
BRICKS
AT GABLE

NO. 2 QUAL.
BRICKS

NO. 1 QUAL. BRICKS



BRICK - ALL FLEMISH BOND (USUALLY
COMMON BOND ON BACK & SIDES)
NO. 2 BRICKS ON BACK 2 WALLS
NO. 2 BRICKS BELOW FL. ELEV.
RUBBED, GAGED & STAINED ARCHES

S. WALL, S.E. WING



S. (REAR) WALLS FROM S.E. OF HSE.



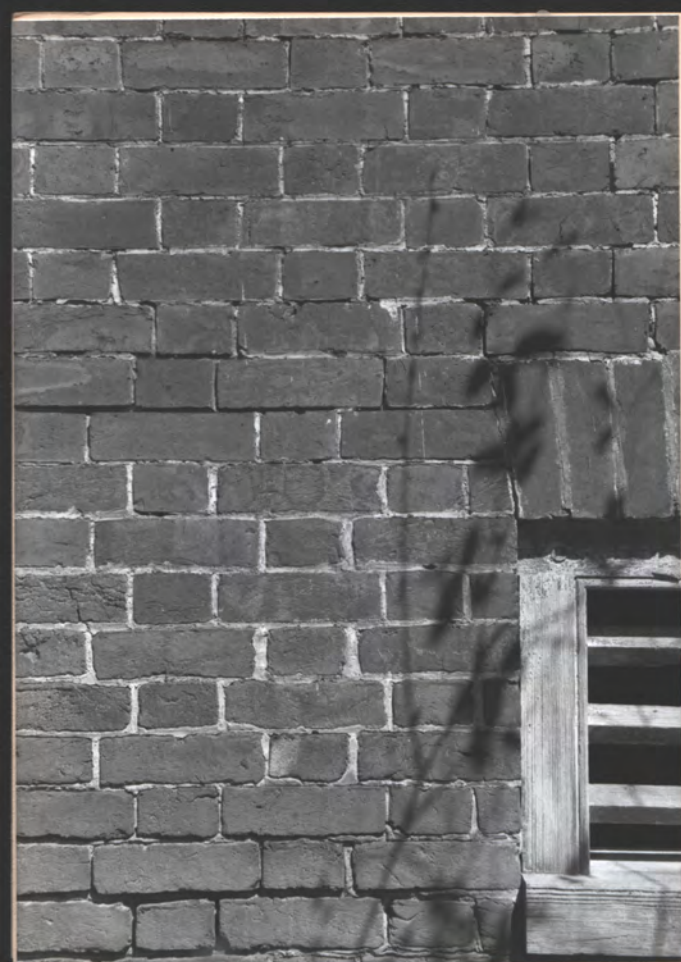
W. SASH IS ABOVE (S.W. WING)
VENT WAS HERE
FL. JOISTS + FL. IS ABOVE



PENT ROOF COLLAPSED
(SEE H.A.B.S.)

REAR (S.) WALL
OF S.W. WING

← MAIN FL.
← JOISTS
(WENN + PIT-SAWN)



WEST WALL ENDN. VENT

NOTE NO. 2 QUALITY BRICK BELOW THE VENT TOP LEVEL, NO. 1 ABOVE
HORIZ. BARS IN VENT FAIRLY UNCOMMON. NOTE BEAD AT FRAME = STD,

SPLIT LATH, HAIR PLASTER, PIT-SAWN STUDS



S. W. WING, S. DOOR, TO PATIO (BRICKS GONE)

← BASE
E. SIDE ENTRY, W. WALL

PARLOR MANTEL
REMOVED, SEE
H.A.B.S.



ENTRY FL., MOST IS RIFT-SAWN, TIGHT JTS.
± 3" - 4" W.

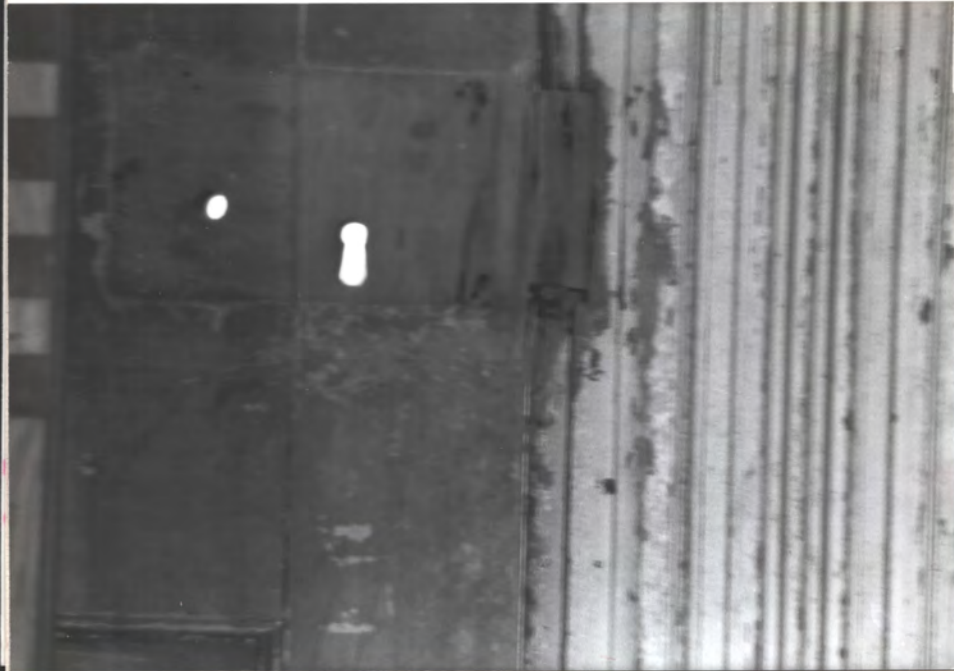


← DINING RM S.E. DOOR →



TYPICAL C.I. DOOR HINGE





LOCK TRACE



PARLOR, S. DOOR TO B.R. 1



CLOSET, B.R. 2

COLLAPSED
S.W. CHIM. ↓

c1828 Belmont



WINDOW, MAIN FL.



PROP →



PROP ↗

COLLAPSED ↗
CHIMNEY

9/9 WINDOW, B.R. 2 (S.W. WING)

c. 1828 Belmont

Prage 22-38 taken³⁰ August 1983 by H Jones
after A. Hist. Comm. had cleared brush from
around house

Dahmont. ca. 1888, Tuscumbee, Al. (S. - ± 3 miles)
HABG

Prage 28A, 28B taken 16 Aug 83 HJ



collapsed
SW chimney

13" pan-seams
indicate probably
19th cent. met. roof (late 1800's)
Orig roof was wood shingles (many in attic)

looking N.E.



N
↑

Looking NW

Aug '83

23

c. 1828 Bldg. Mont



W. WALL OF PAVILION RM

countertop finish
is gone at
roof



Looking NE

Jan



E. WALL OF PAVILION

72



N.E. Chimney



↓
 pan - seems
 about 13" o.c.
 indicates
 late 19th or
 early
 20th c.,
 most likely

S.E.
 Chimney



S.E.
 False
 Chimney

SW = similar
 See pg. 23

Aug '83

c.1828 Bell Mt

25.



→N

→N
note w/d
shingles
(orig. roof)

S.W. Wing, looking thru chim. opng.
note ridge-member, approx $5/4 \times 6$ (unusual in Fedl. Period)
"slab" bdr deck w/ wood-shingle nails (w/d. shingles gone by 1933)
Note loose wood shingles on ceil. top

False chimneys
(SW+SE)



↑
N



↑
N

↑
collapsed
"part" 3 like
at SE. cor.

S.W. cor.

Aug '83

c. 1828 Bellefont

27



↑ later brick
at gable
(note color change)
orig. bricks had "pointing"
S. wall of SW wing



← collapsed
"pent" →



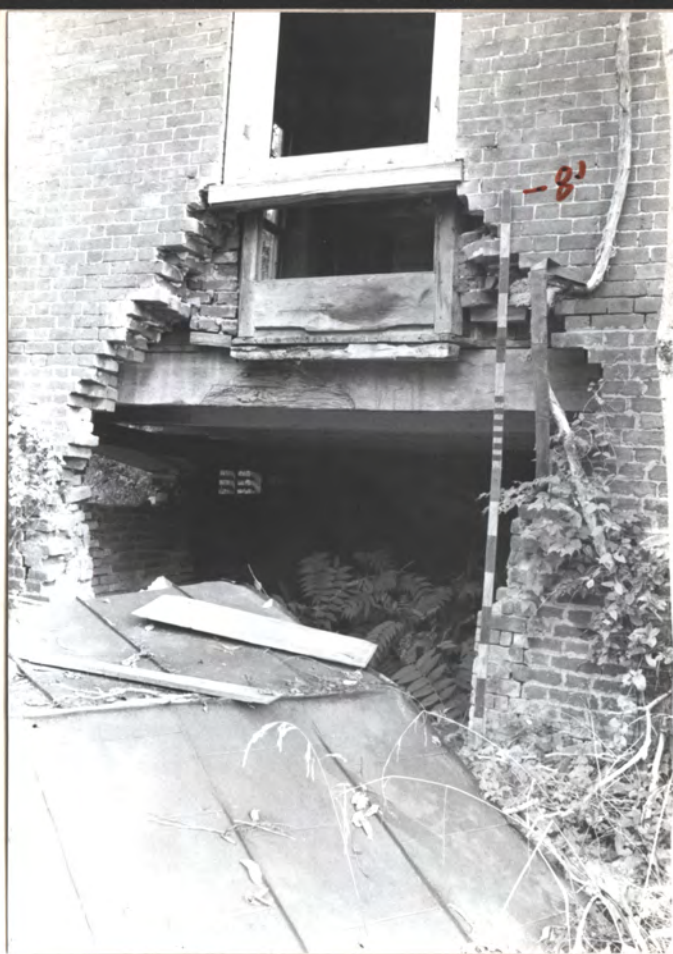
collapsed pent A

Under SW wing

→ N

c. 1828 Ball's Mt

16 Aug 83
28-A



S. Wall, SW Wing
collapsed part

W. Wall near
S.W. corner





Under SW Wing, look N.

14A-83
28-B

c. 1828 Belle Mont
Aug '85

one remaining remnant
of cornice return



cornice 4N
+



S.E. Wing

→ N

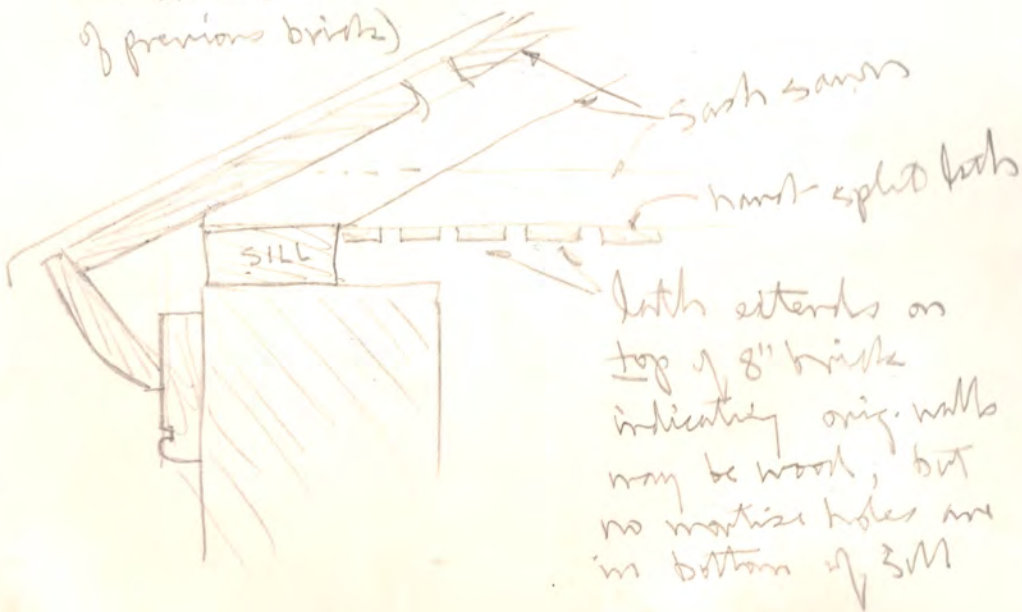
gable brick not orig.
"pent" brick is 20th c. hard, square orange-red.

Corridor, west side
(look N.)
Bd ceil. is later:
lath + plaster marks
are on ceil. joists



20th c. brick at pent
only, is not keyed into
old brick (no trace
of previous bricks)

SE. PENT



Aug '83

c. 1828 Belle Mead

31



E. Side



E. Wall, S. Rm.



E. Wall, Center Rm.
with 20th cent. brick over vent

note roof trace - see HABS

N.E. COR.



E. WALL



E. DOOR

A find. vent is
under the later
stone steps



N.E.
COR.

9

20th z. brick
over vent

Aug '83

21828 Belle Mead

33



PORTICO



PORTICO in 1984
(since restored)



1924 photo
c. 1928 Belle Mead
Tusculum, AL



Such just east of portico
 Note finch nest - slot
 Most kind-hinges are
 later, probably Vic.
 A few are orig. - see pg. 13 + 12

PORTICO

masonry fl. is
 later, after HABS 1930's
 Support is later (Vic?)
 Original probably
 was plaster like
 in courtyard -
 see pg. 30

C. 1829 Billo Mont

35.
 Aug '83



← note hole
in brick

← orig. limestone blocks
on later mas. pier
Note mortises for
bottom-rail



rest. balusters
4" o.c.



PORTICO RAIL



Portico top-rail (lying on conc. portico fl.)



Vic. of later support
see pg. 35 note

Portico
(streaks are photo-process)

c. 1828 Belle Mont

Aug '83

37



NW Cor.



N.W.
COR.



West
Wall



Stairs up to former roof deck
on top of 2nd fl. partition roof



Door to stairs
by stairs to
partition roof



Aug '83

61829 Belle Mont

2nd fl
N



N
1st fl
S.E. Rm



c. 1828 Belle Mont

Aug '83
41



NS

2nd fl.



NS

c. 1830 Belle Mont
 S. of Tuscombina, A1
 Photos Aug. '83 HP Jones, FAHA
 Subsequent restor. by JHN, Arch - HU



E. Side → N



SE Wing Rear → N



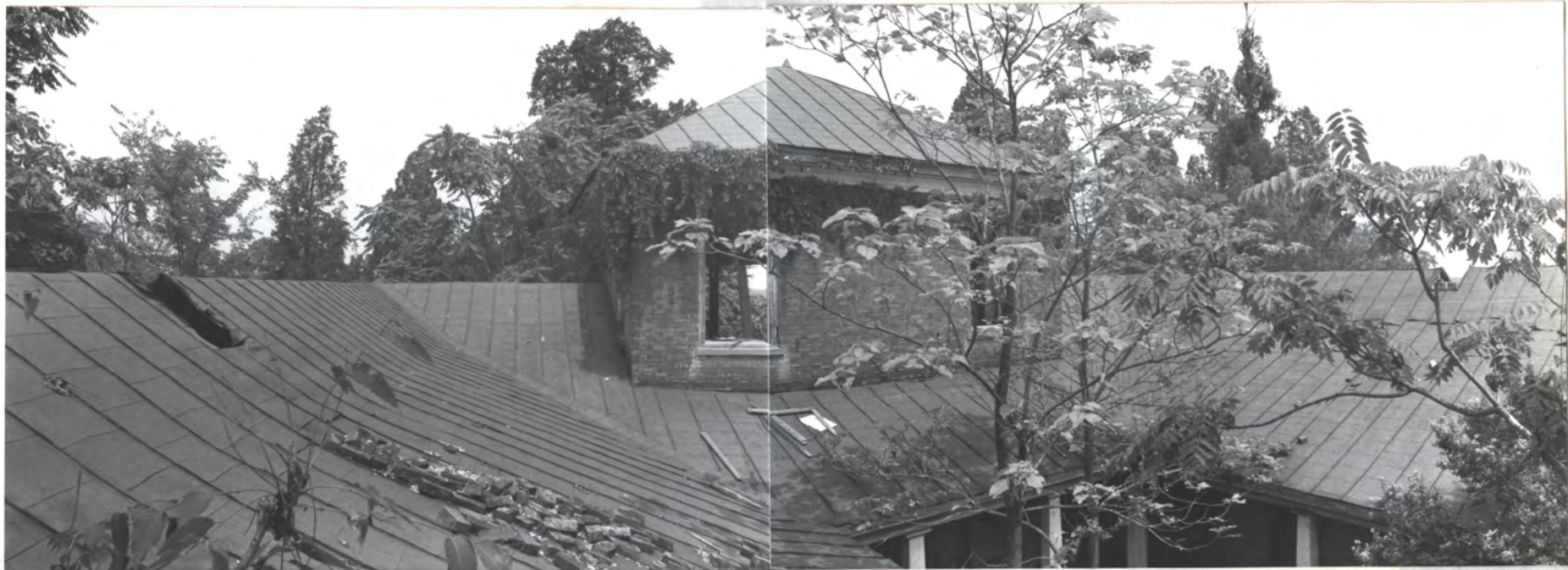
SW Wing, rear

↙ N
 Court →



↙ N SE Wing, rear

2



COURT

AN



S.W. Basement
 (chim. + wall
 collapsed - poor soil)

AN



S.W. WING REAR
↓
N

COURTY D



N A

COURT

false chim. →



← COURT

c. 1830
Belle Mont
Tusculum
3 of 4

S.W. WING REAR N A



N. window at W. wall N
of S. Rm. of S.W. wing

N →

wall
collapsed

S.W. Corner
of S.W. wing ↑



N →

W. Wall, W. wing

↑ N.W. Chim.



BOTTOM 4TH FLIGHT 3⁷/₈" SQUARE



BOTTOM 4TH FLIGHT



BOTTOM 4TH FLIGHT?

c. 1828
Belle Mont
Stair newels
photos June '86



BOTTOM 4TH FLIGHT

pendii



TOP 1ST FLIGHT

↑
havel
↓



TOP 1ST FLIGHT 4 1/4" SQUARE



TOP 1ST FLIGHT



TOP SECOND FLIGHT

NEWELS



TOP 2ND FLIGHT 4 1/4" SQUARE

c. 1828
Bellefontaine
Stair newels
photos June '86



pendils →

BOTTOM 4TH FLIGHT NORTH 3 3/4" SQUARE
SOUTH 3 7/8" SQUARE

OCT '83



SOUTH WALL



WEST WALL

EWING'S S. RM

1983/10/14

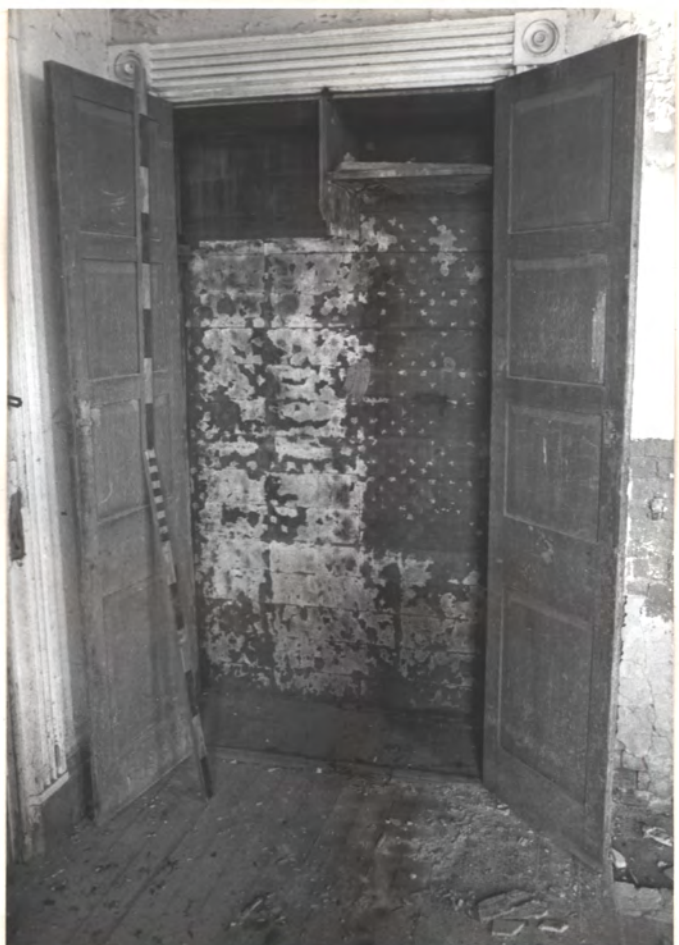


NORTH WALL



EAST WALL

c. 1828 Belle Mont



CLOSET AT NORTH WALL

OCT '83

S.E. CORNER ROOM
BEDROOM # 3

BEDROOM # 3 (SE. CORNER)

PHOTOS - RALPH ALLEN



NORTH WALL



CLOSET AT SOUTH WALL

CENTER ROOM - EAST SIDE (BEDROOM #4)



SOUTH WALL



NORTH WALL



EAST WALL



WEST WALL

E. Wing Center Room

3



↓
N

E. Cent. F.P.
As-built 1987



SOUTH WALL

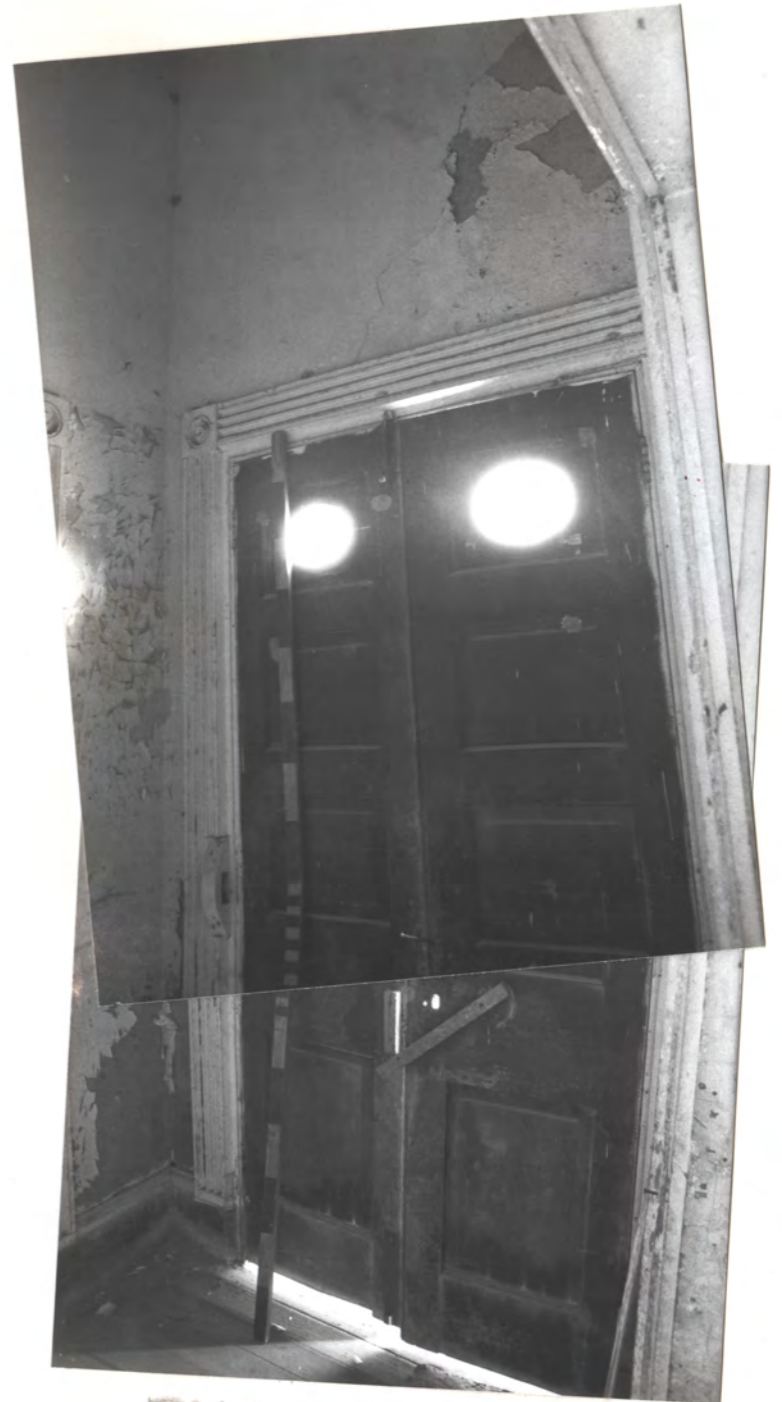


WEST WALL

East Entry



NORTH WALL



EAST WALL/DOORS

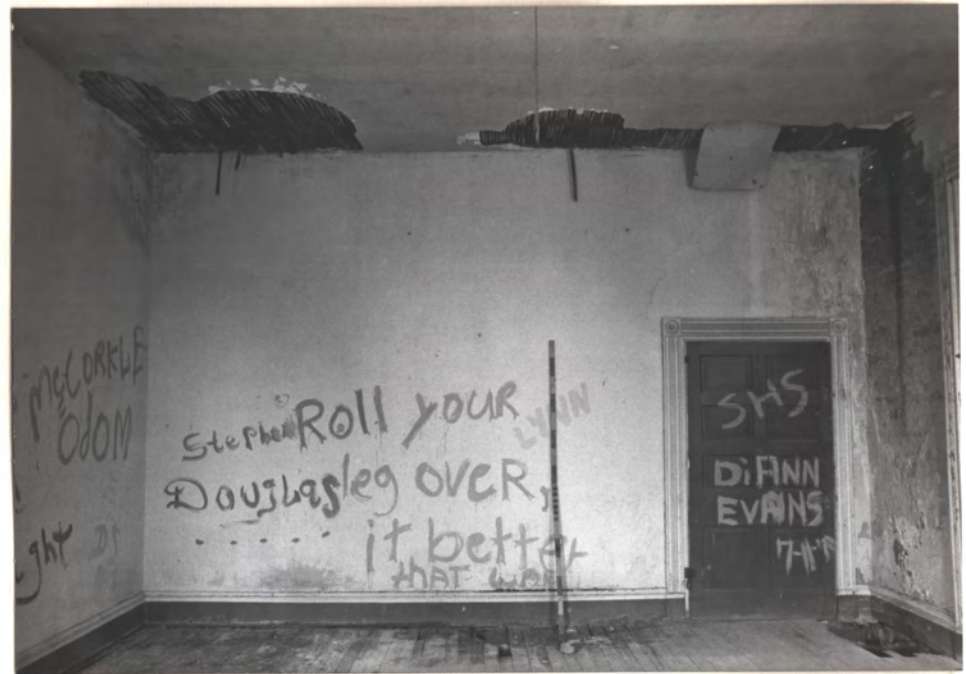
EAST ENTRY ROOM

OCT '83

c.1828 Bellefont



NORTH WALL

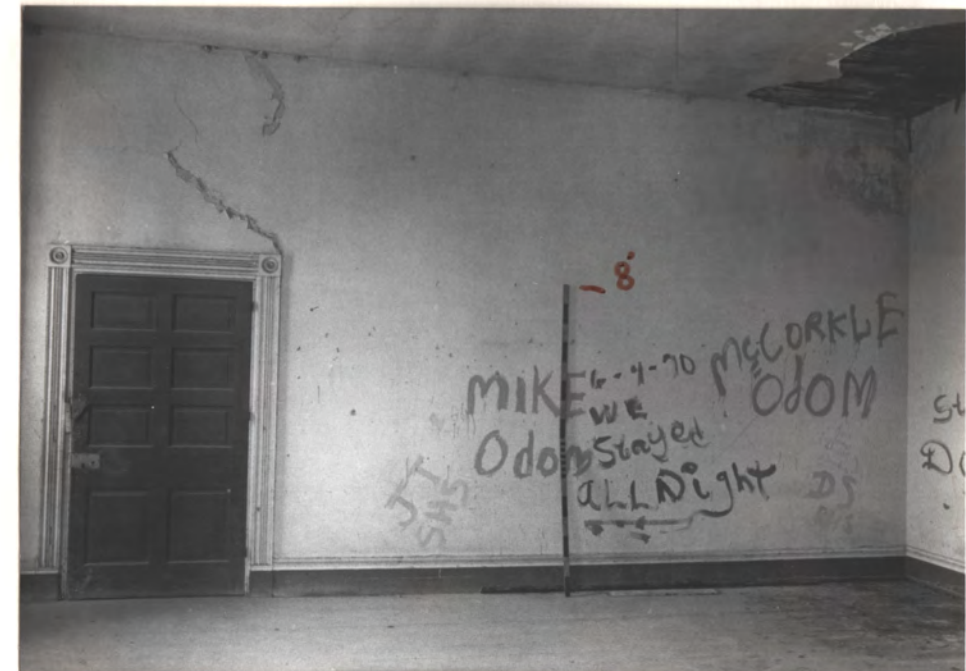


WEST WALL

EWING, N E Rm

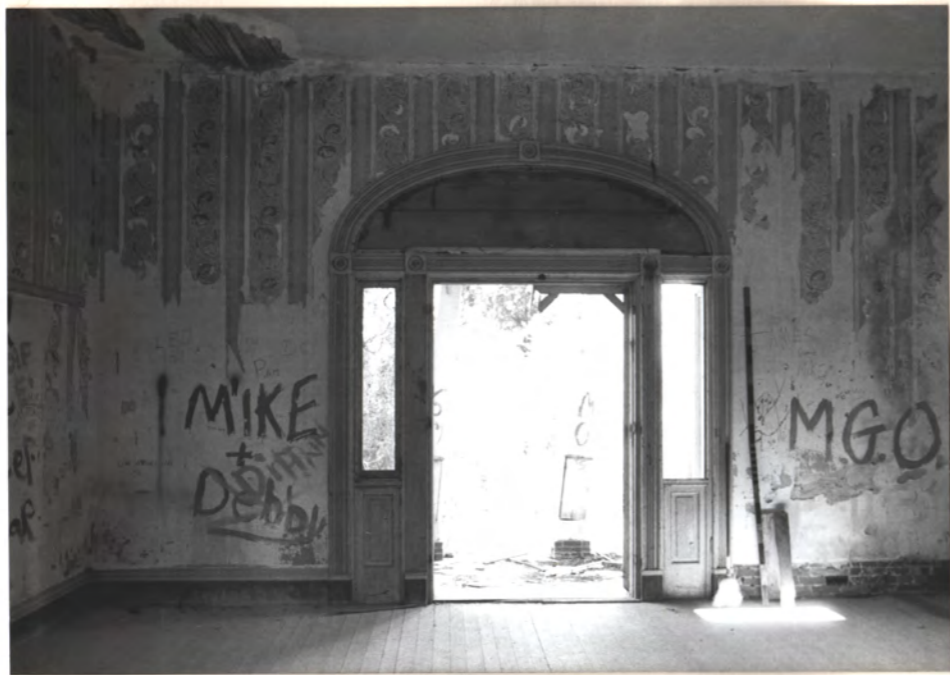


EAST WALL



SOUTH WALL

NORTH EAST CORNER ROOM (EWING)
"DINING ROOM"

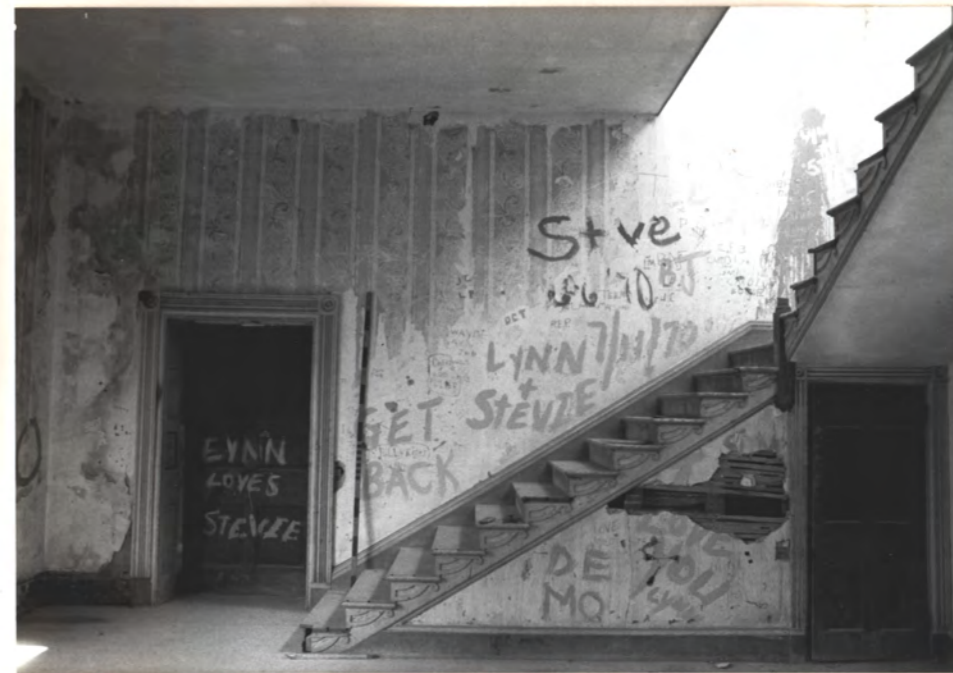


NORTH WALL

Entry



SOUTH WALL



EAST WALL

Entry



WEST WALL

CENTER NORTH ROOM
"RECEPTION HALL"



NORTH WALL



NORTH WALL

c. 1828 Bell Mont

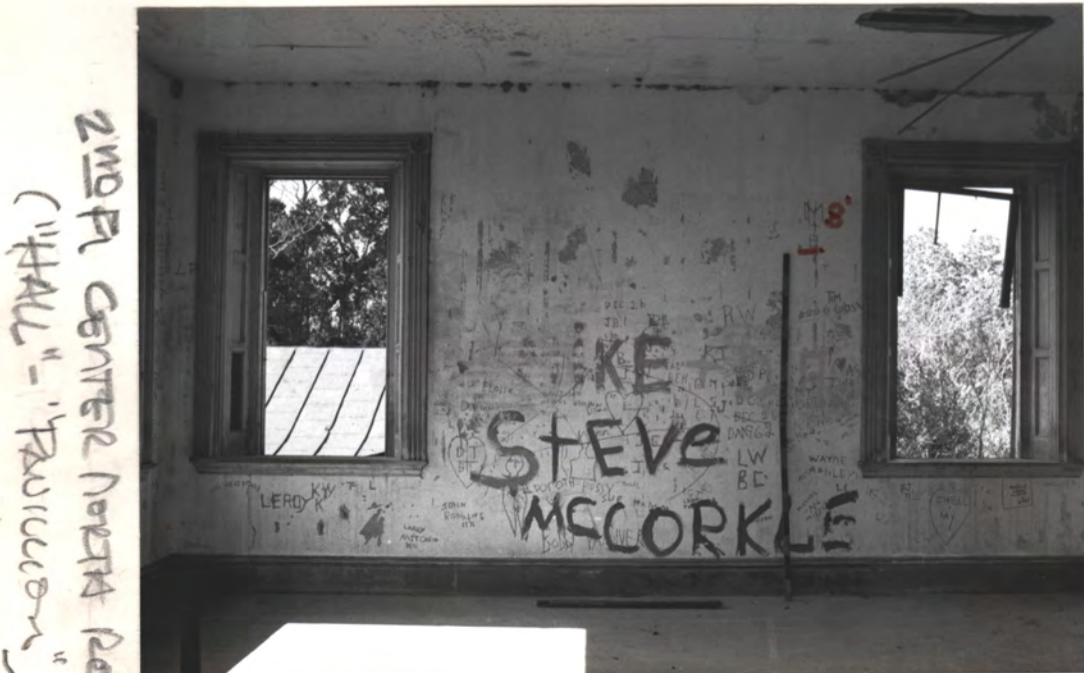
2ND FL



EAST WALL



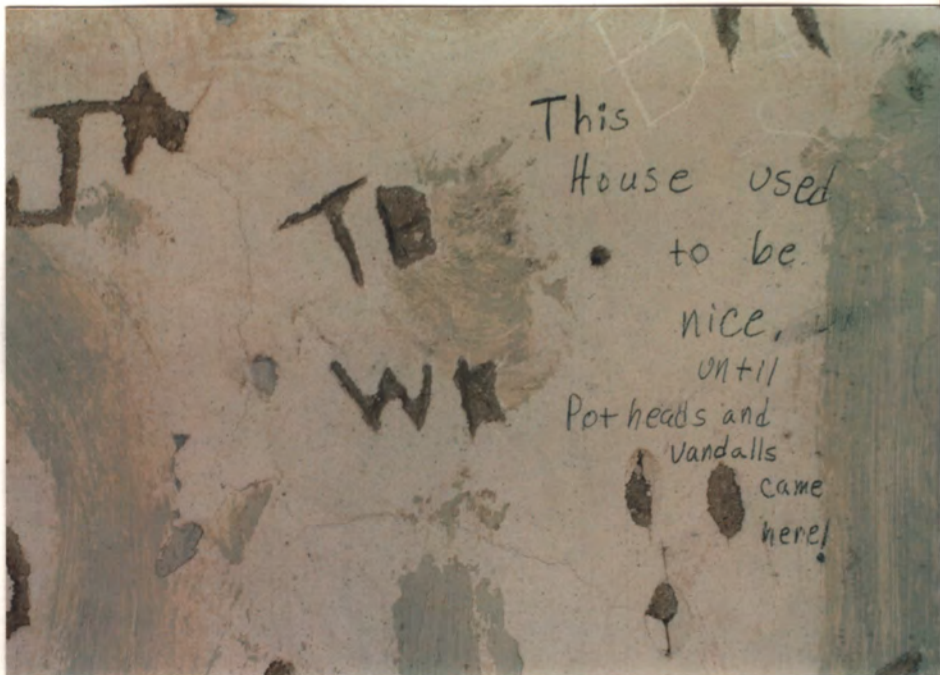
SOUTH WALL



WEST WALL

2ND FL CENTER NORTH ROOM
("HALL" - "Pavilion")

OCT 83





NORTH WALL



EAST WALL



SOUTH WALL



WEST WALL

21828 Bulletin Mt

NORTH/WEST CORNER ROOM "PARLOR"



NORTH WALL



EAST WALL



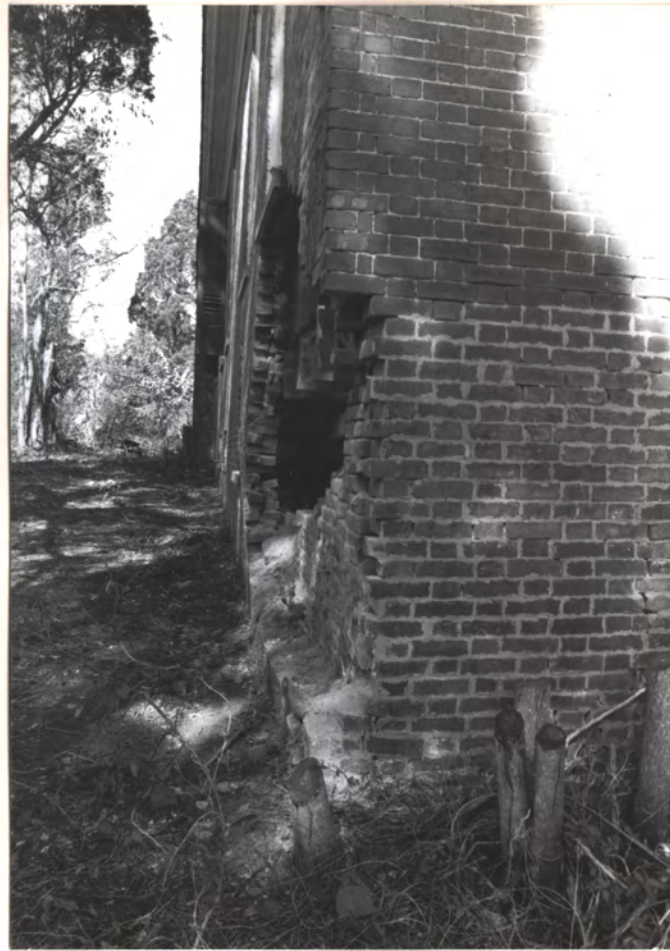
SOUTH "WALL"



WEST WALL

CENTER WEST ROOM "ROOM 1"

051 83



S.W. Corner



LOOKING WEST IN CENTER OF
WEST CELLAR



NORTH WALL
W. Wing, S.W. Rm



South WALL
OCT '83 c. 1828 Belle Mont



NORTH END OF ROOM
W. Wing, S.W. Rm



WEST WALL
S.W. CORNER ROOM
"BEDROOM 2"



EAST CELLAR
NORTH END



EAST CELLAR
SOUTH END



EAST CELLAR
LOOKING North



EAST CELLAR- WEST WALL



EAST CELLAR- EAST WALL
(LOOKING SE.)

OCT '83



H. Jones WEST CELLAR - WEST WALL



← H. JONES

WEST CELLAR - EAST WALL



WEST CELLAR - LOOKING NORTH



← H. JONES

WEST CELLAR - LOOKING NORTH

c. 1828 Belle Mont

Note - bricks etc are "perilled" w/ 1/4" white paint stripes (typical of Fed. Period)

Perilling runs behind portico pilasters, proving that etc. were perilled prior to fin. carpentry, probably before scaffolds were dismantled (Was same on 1819 Weeden Hse, where perilling runs behind back door face-trim) AJ

Sashes & roof cornice repaired/restored 1984 (except portico)

NORTH ELEVATION



↖ N

NORTH ENTRY



↖ N

NORTH WEST CORNER



↖ N

c. 1828 Belle Mont
S. of Tusculum, Al.

① of 14

photos Sept '85 HBJones
after phase II Stabil. + Restor.



All chimneys rebuilt, 1984 (false)
 Roof = temporary
 asphalt shingles
 on ply.



All sashes repaired and/or
 replicated 1984. Glass = modern
 (no orig. survived)

WEST ELEVATION



NOTE:
 COLLAPSED, MID 20th cent
 REBUILT IN
 1984

WEST ELEVATION



**SOUTHWEST
 CORNER**



SOUTH
ELEVATION



SOUTHEAST
CORNER





→ N

EAST ELEVATION



wooden
finch vent is behind
later stone steps

→ Z

EAST WALL
(LOOKING NORTH)



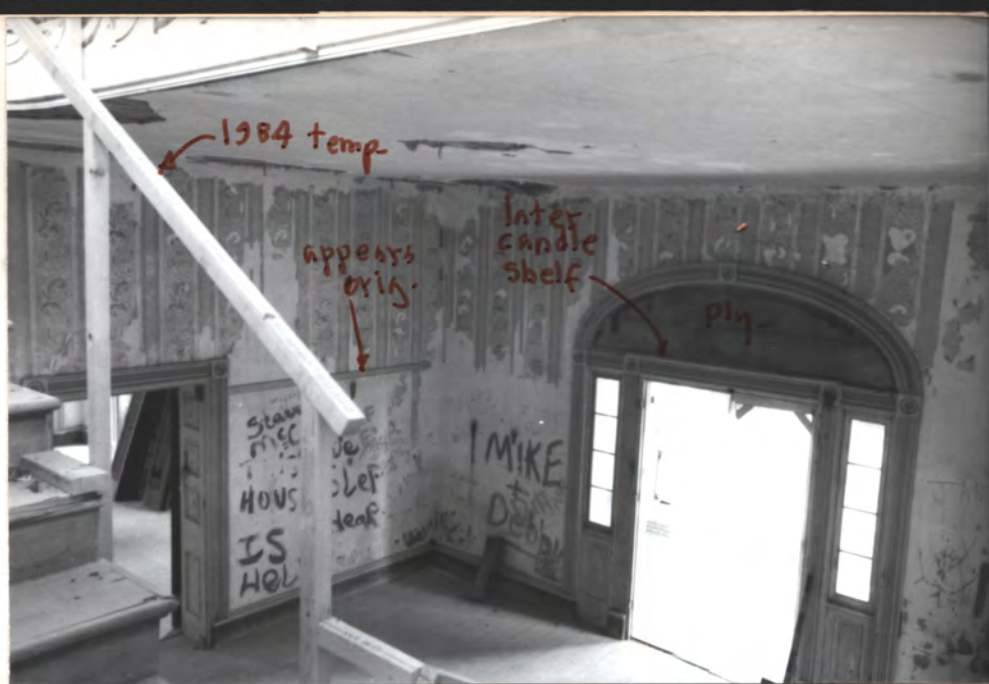
bulge repaired
in 1987

EAST WALL
(LOOKING SOUTH)

→ N

NORTH CENTRAL
Room

→ N



NORTH CENTRAL
Room

ENTRY HALL
1ST FL.

→ N



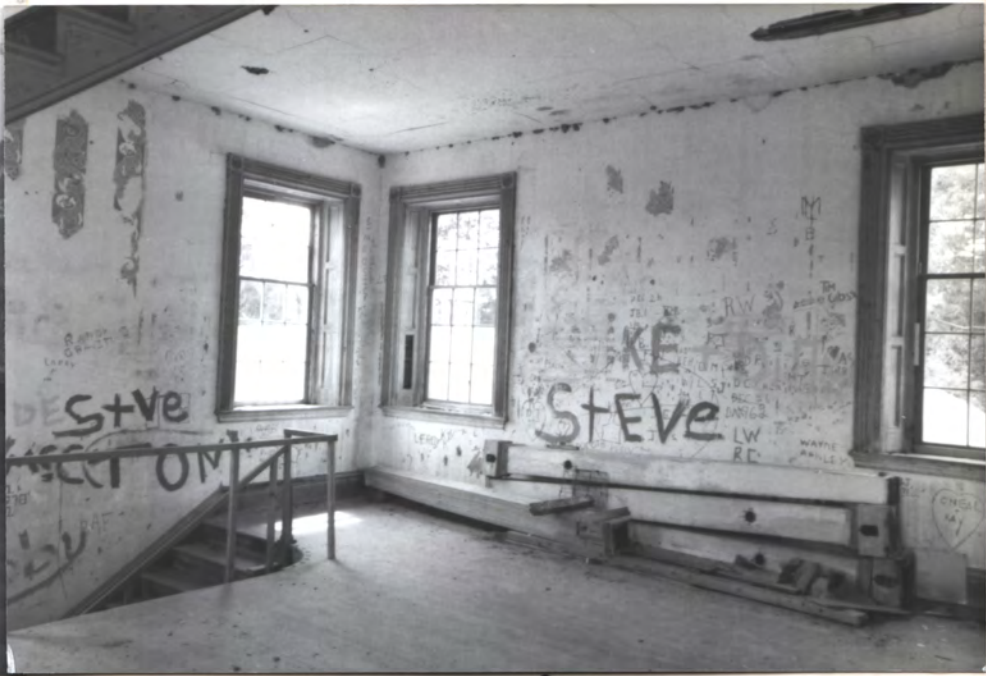
ENTRY DOORS
(OWNER HAS)

→ N

ENTRY
DOORS
(N)



2ND FLOOR



N

2ND FL.

N

A
Temporary constr. handrails.
P.S.: balustrade was later
replaced from
HABS in 1986-87
HJ



N

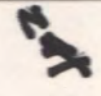
2ND FLOOR



Temporary supports



PORTICO 2ND FL.
(NO WORK)



STAIR TO "ATTIC" → N



Replicated ext. trim for portico

N



N

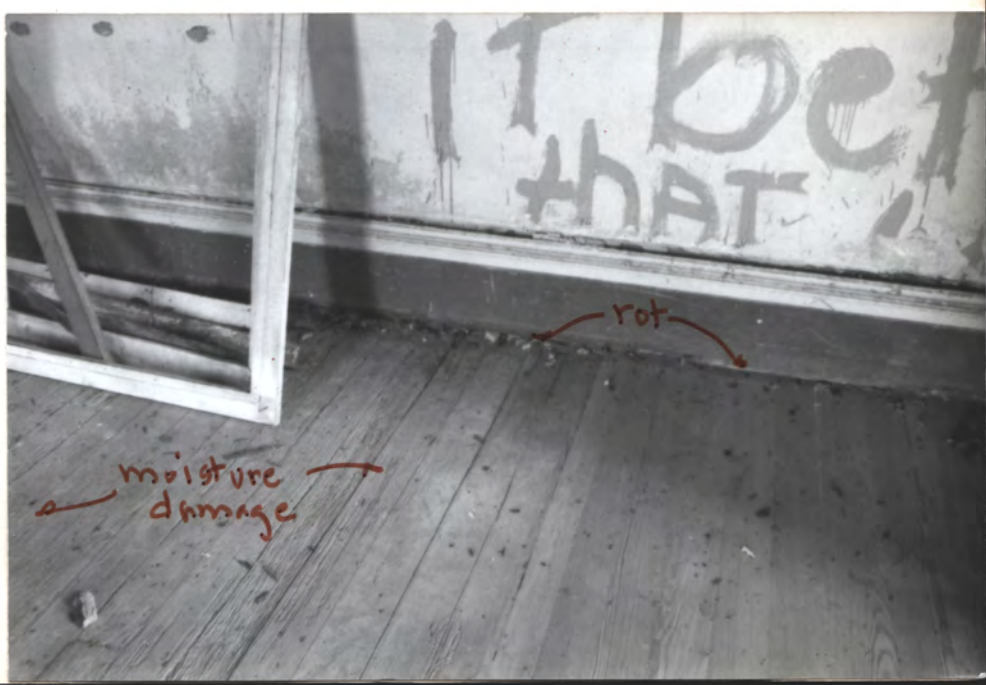


N
1st FL N.E. RM
143
8

1ST FL NE. RM.

144

⑨ of 14 Belle Mont, Sept '85





EAST VESTIBULE **HN**



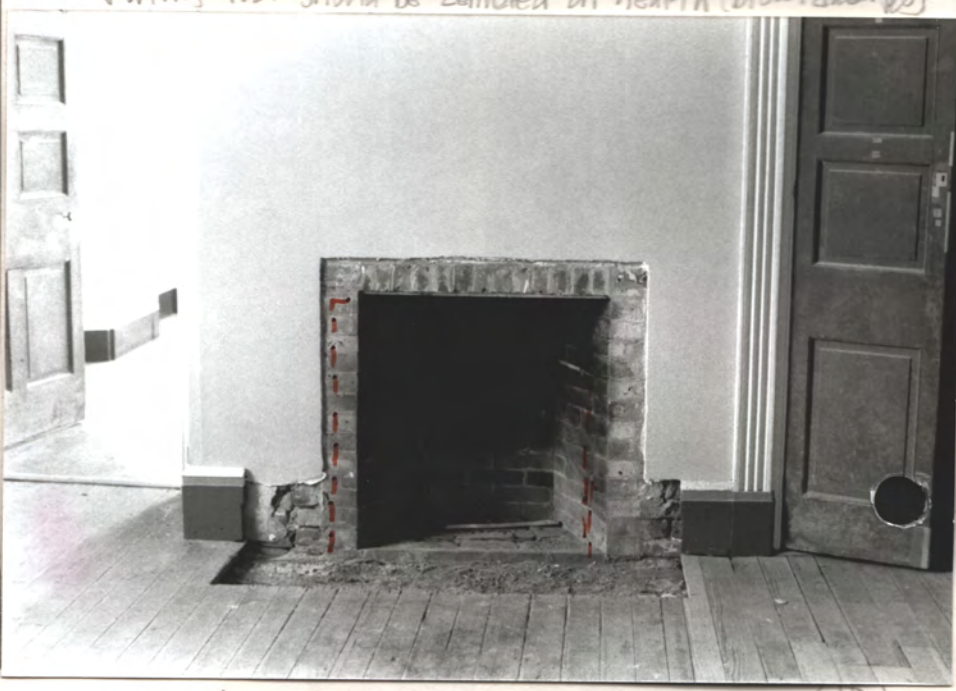
ORIG. KINFILL ORIG.

EAST CENTRAL RM (Sept '85)

This photo Nov 1987 - fireplace rebuilt, but wrong loc. - should be centered on hearth (brown dashes)



AN



AN

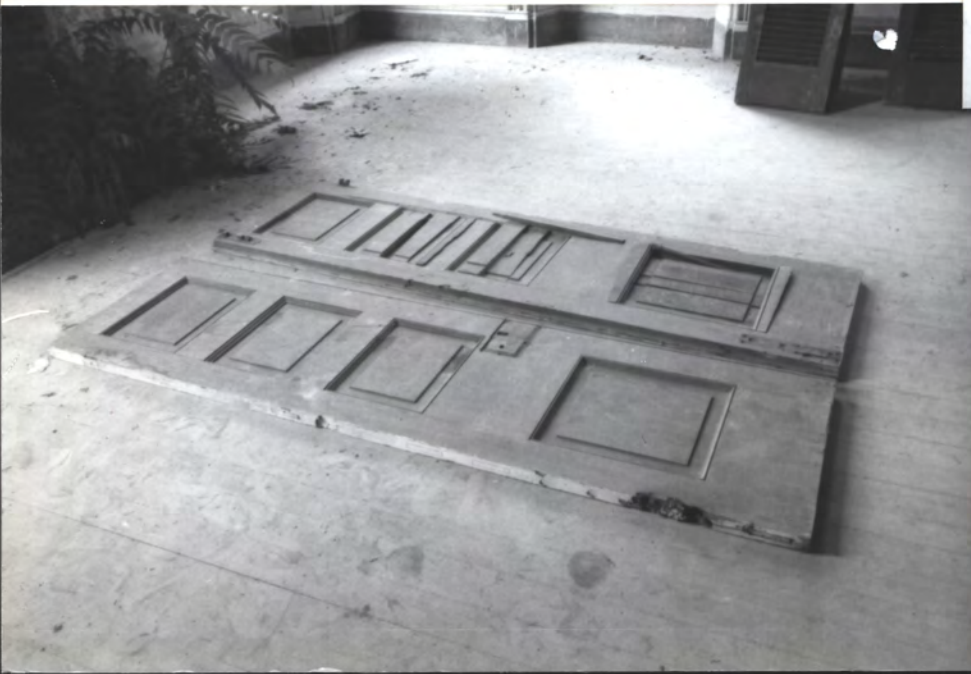


later
infill

X2

X2

S. E. ROOM



→ N

N W RM

← REAR (S.) ENTRY DOORS
 Kicked to pieces by vandals,
 pcs. laid out for reassembly

NA

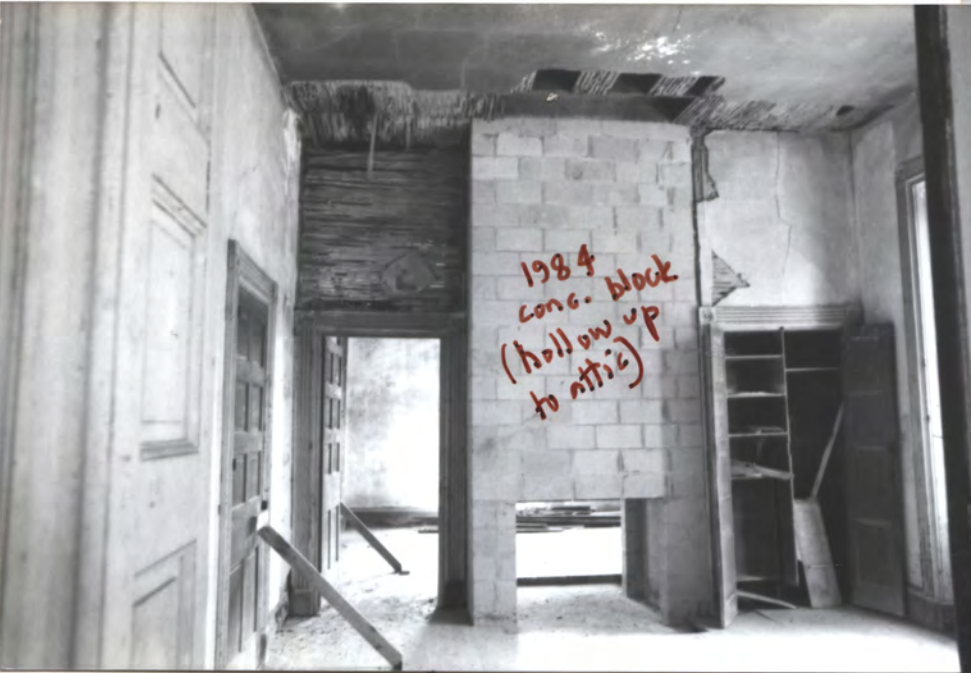
147

(12)

1984
conc.
block



1984
conc. block
(hollow up
to attic)



N

Fl. hole repaired 1984
WEST CENTRAL RM

ORIGINAL
CLOSET
SHELVES

N



N

N.W. RM.
BEYOND

N



148

(13) c. 1839 Belle Mont - Tusculumbia Sept 85 HJ



→ N



8" 1984
conc. block
(hollow shaft
up to attic)

→ N

S.W. ROOM

← chimney
collapsed prior
to 1983 (poor soil)

← hole in fl.
repaired 1984



PN



Temporary brnces by J & H, arch
installed c. 1994, to prevent collapse

Soffit at roof level
= modern. Was
plaster on latb.
(see HABS photos)

1st fl. soffit
+ 2nd fl. const.
All = modern
(perhaps 1920's?)

N

c. 1828 Bellefont
s. of Tusculmbia, Al.
May 1987 photos - H.L. Jones, FAHA



← this mould assumed to have been at porch col. bases also (all gone by 1983)
(See detail photo on page)

← only wood fl. level \pm 6" below hse fl.

→ modern conc. step & 1st fl



Stone col. bases (limestone) appear original. Note mortises for balustrade bottom-rail.
Brick piers = modern, installed when porch fl. was made conc.



mod. conc. steps, fl. of
brick piers



mod. boxing over
orig. solid wood cols
note plinth mortises for
bottom rail of balustrade

orig. limestone
plinths

mod. brick
piers

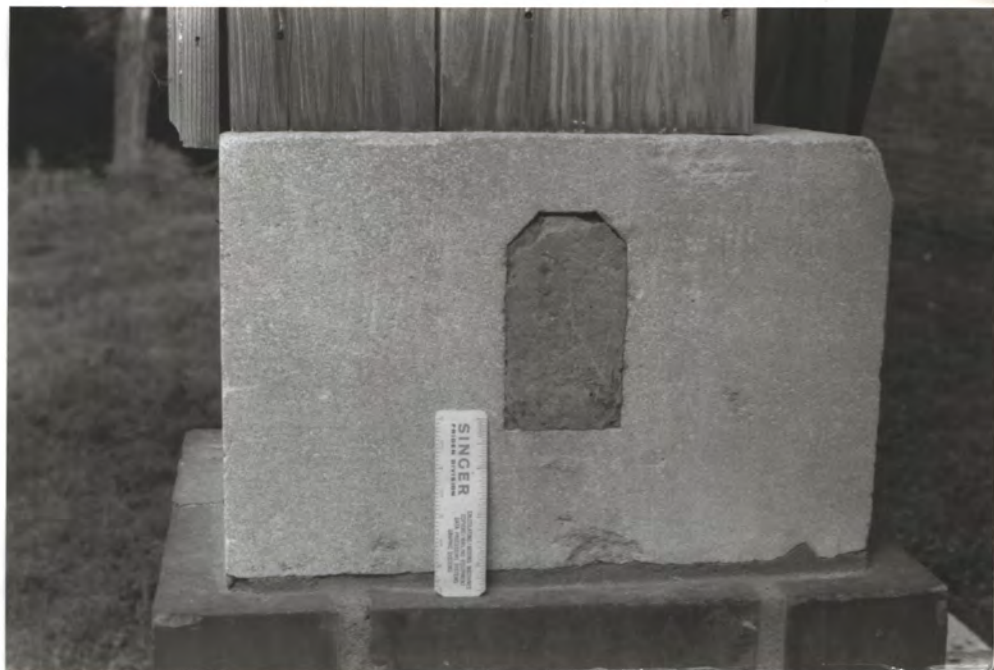
mod. conc.



stone plinth
w/ mortise for
rail. Fits size
of 2nd fl. rails

c1828 Bellefont porch
May 1987 photos HRS

3 of 5

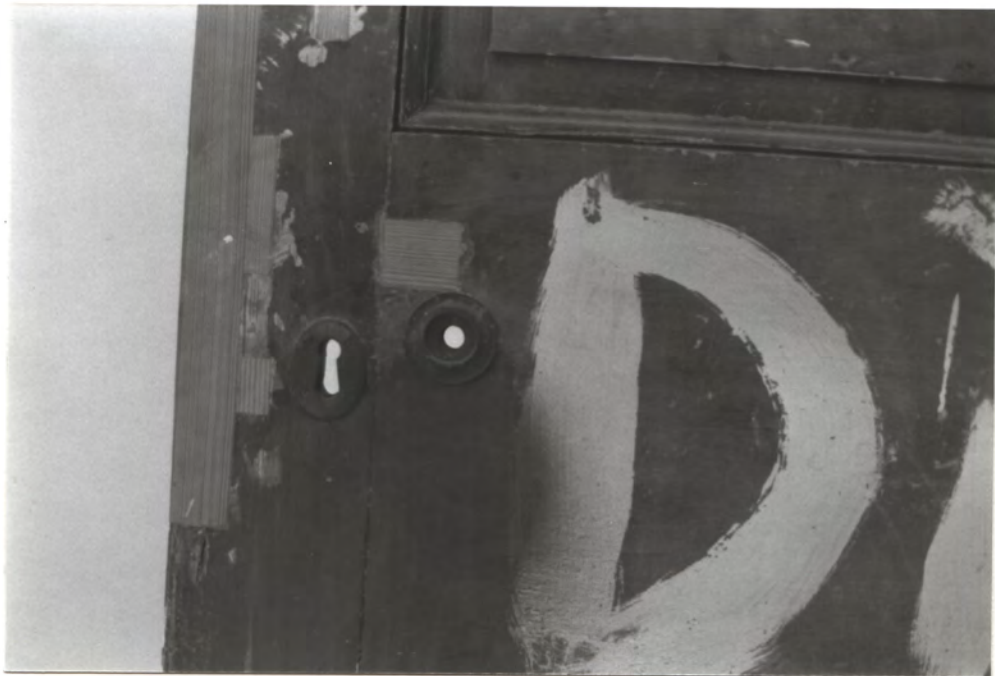




Coli Capital

Pilaster base by N. entry.
This mould assumed to be also
at portico coli bases (all gone by 1984)

→ N



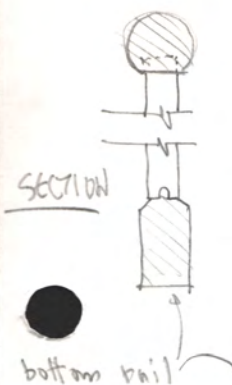
Example of care taken by Jacques Millwork of Florence in
repairing vandalized doors. Very tight, as small as
practicable set-in blocks of dense old pine



Tip Rail end



$\pm 1/8"$ $1 1/8"$ balusters top Rail, bottom mortises for balusters



Portico Rail Parts
1828 Belle Mont
May 1947 photos HB
5 of 5



Bottom Rail

bottom rail + baluster m-place





- Photos Sept '47 showing board covers removed from
porch cols
1. Multiple - plank patch bottoms
 2. Slanted mortise - holes for nail at steps (col. is rotated 90°)
(Doesn't show up on 1930's HABS)



→ repaired
Cols.



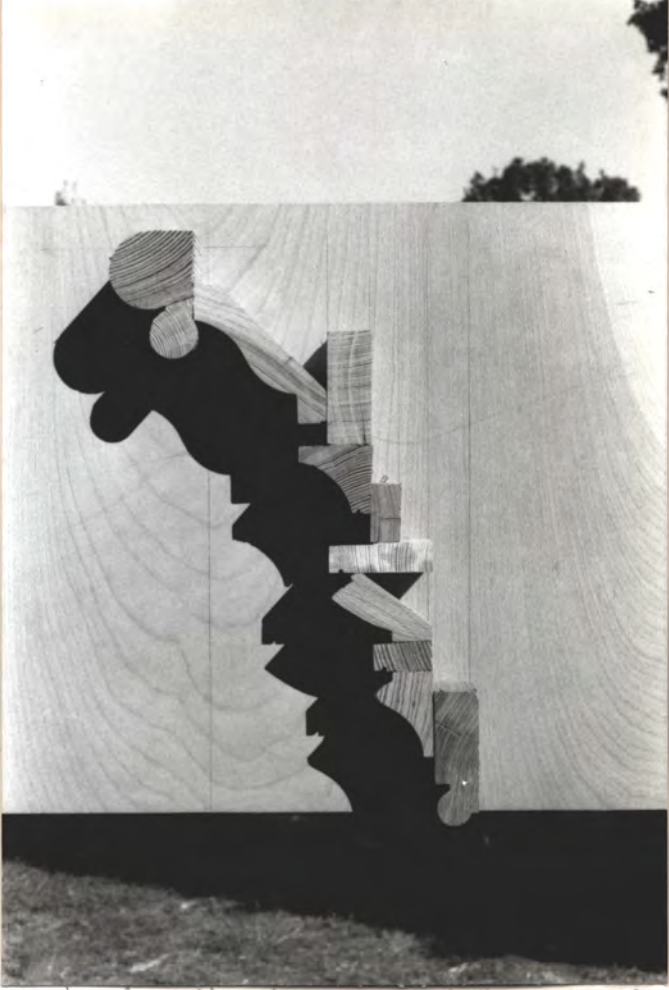
millwork & carpentry by Buck & Larry Jaynes of
Jaynes Millwork, Florence = excellent!
Gen. Contr. = B.H. Craig, Florence. Owner = Al Hist. Commission

← Temporary
bracing 1983
by JH-HJ
to prevent
portico collapse
(imminent)
Cols. removed
for repair

Portico
→ N

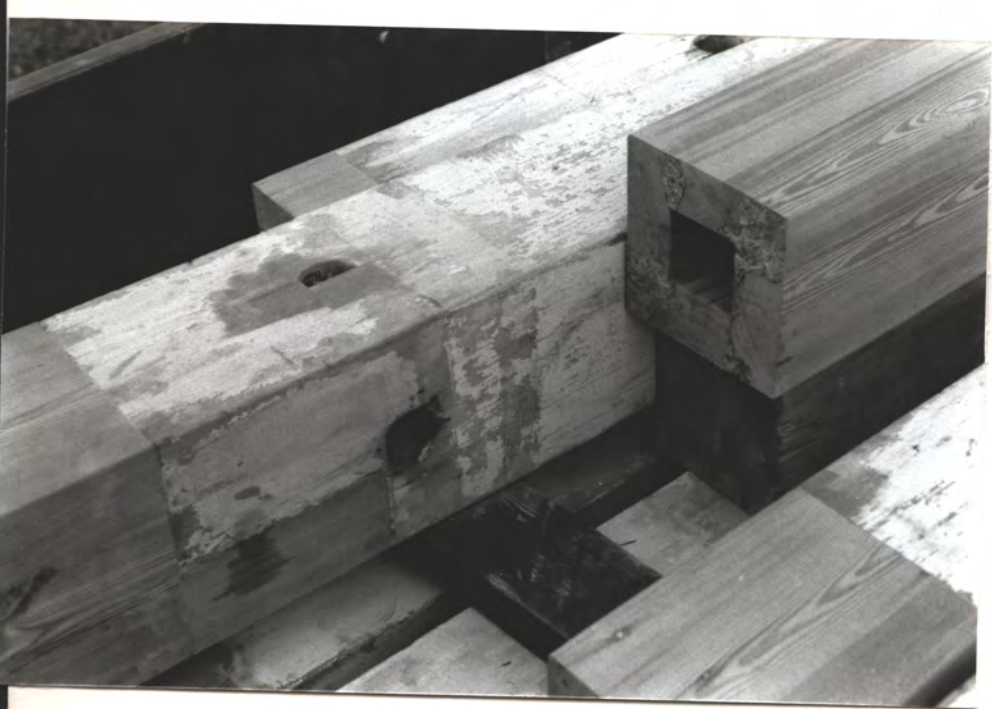
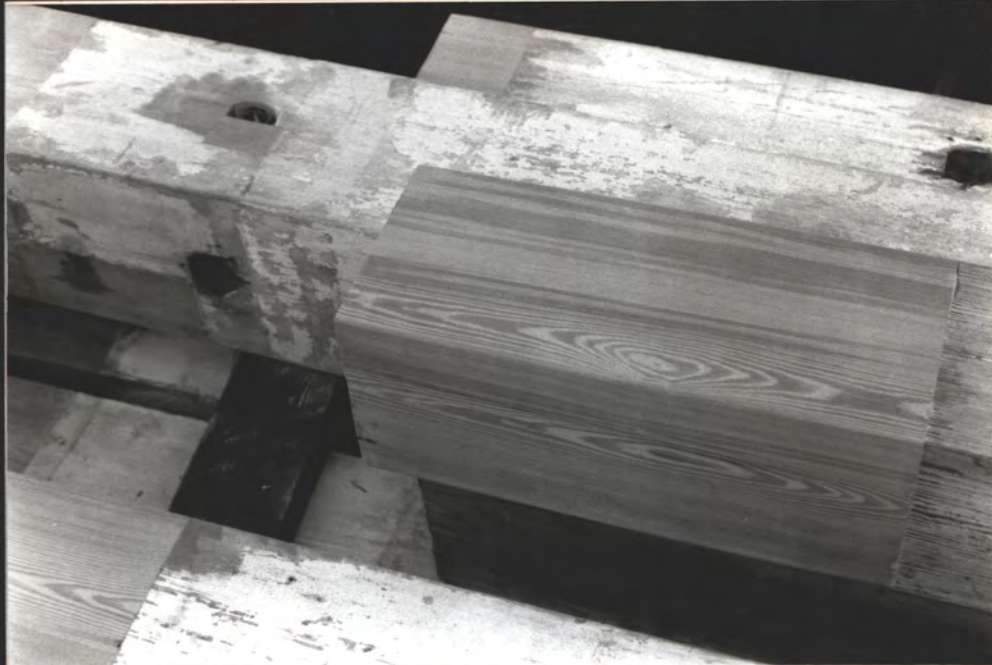
→ Repaired
col.
bottoms
- see pg 2
Original
= solid
wood.

photos - Fall
1987 by HJ
Portico
restor.

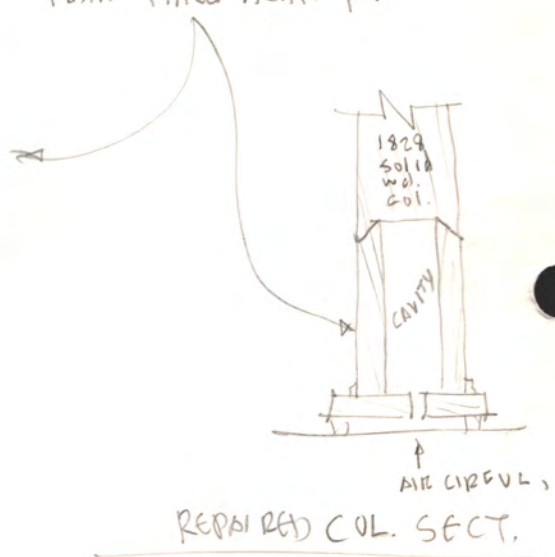


Sample of moulds at portico 2nd fl., per AABS
(all gone before 1983)





rotted bottoms of portico cols.
 repaired, using salvaged old
 resin-filled heart pine



(P.S. - Jan 1996 -
 cols. still o.k. (1996)
 NJ

c. 1828 Bole Mans
S. of Tusculum, Ala
photos May 1980 HOD ones, FAIA

COURTHAZD



mod. temp steps

↑ N

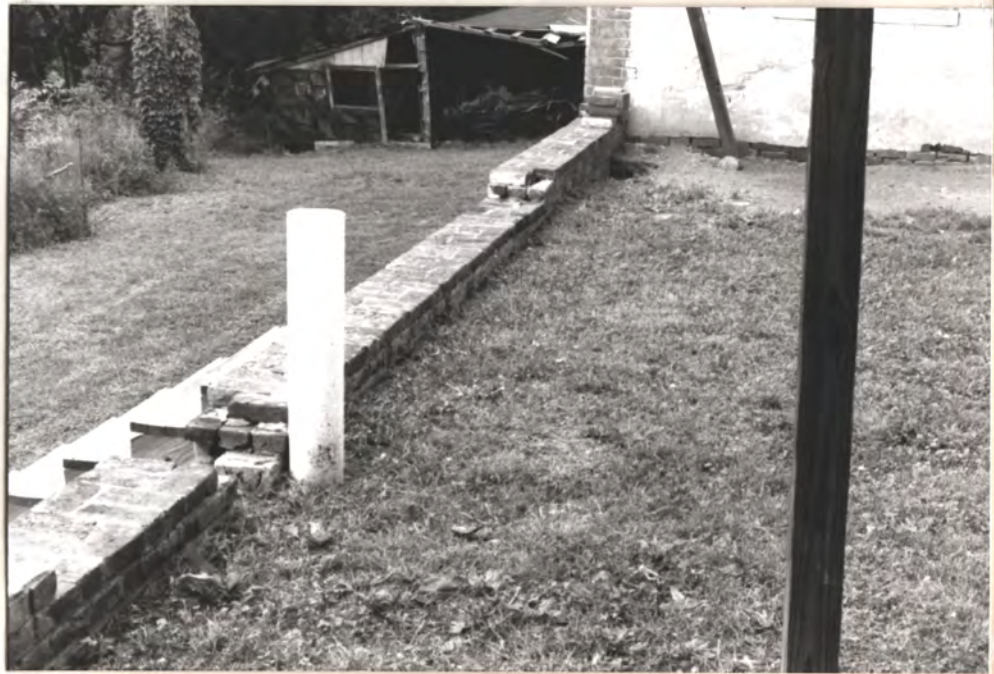
temp.
← mod.
ply
doors

P 1950's (?)
bricks, but roof is
original



↑ N

mod. PVC drain pipe



↑ N

CP
YD.



PH



→ N

orig. soffit was plaster.
This may be c. 1850's. See sh 4



N

→ N

Bd. covers are later, but show
on 1930's H.A.B.S. photos + drawings



Col's. were
"granitized" in 19th cent. → N



N ←

N. Veranda
(look E.)



↑ E

E. Veranda (look N)



↑ S

West Veranda (look S)

3.18

Not original
Plaster & laths

Bld. 5 ft or probably
to 1850's + Smith

(Durrell H. in Athens)
An example = c. 1850

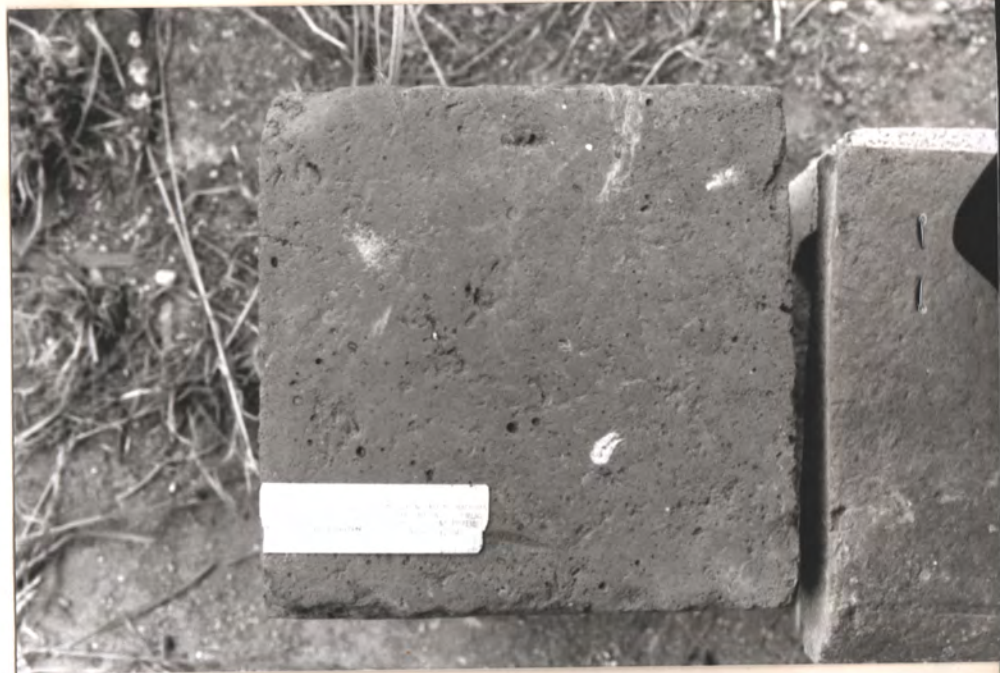


↙

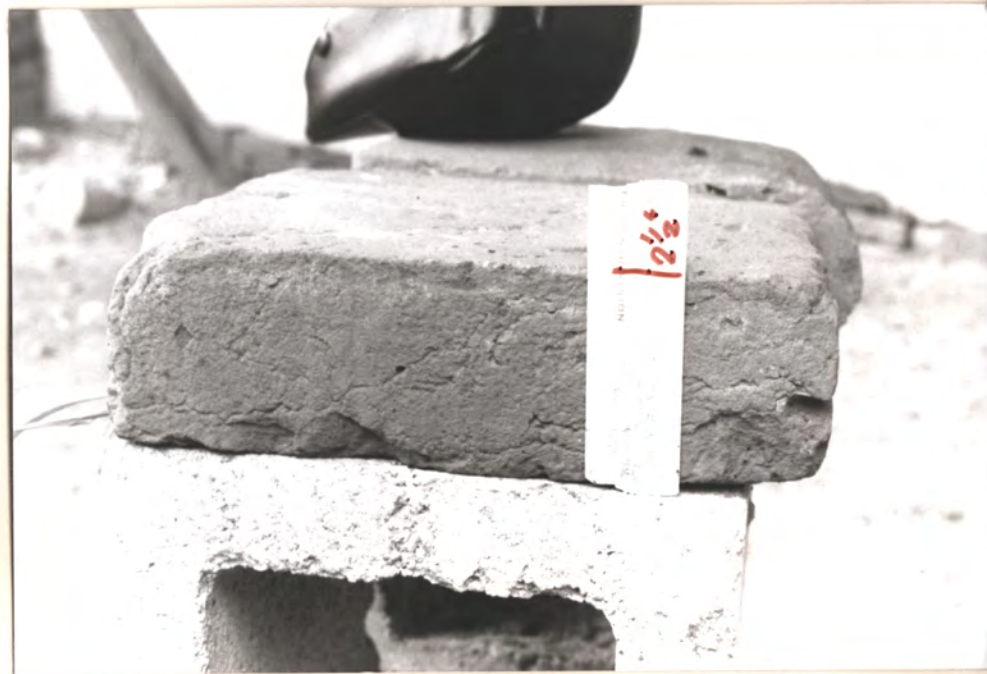
↙

E. Vermilion
(book N.)





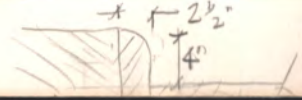
Original brick pavers at S. Ct. Yd (see 1936 HABs photo of dump)



SAB



NOSING BRICK, WAS AT STEP-DN. AT VERANDA EDGE (SEE H.A. P. 5.)





→ N. N.W. Corner of Vermont St.



→ N.

col. bases are orig. limestone



eroded
orig. $\frac{1}{2}$ "



tuck-pointed
c. 1986
per orig. $\frac{1}{2}$ "
= good 'job'!

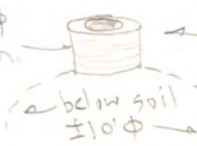


S. E. Pent cornice

orig.
1828
brick

mod. brick
perhp 1950's \pm

13' ϕ
x 13' n.

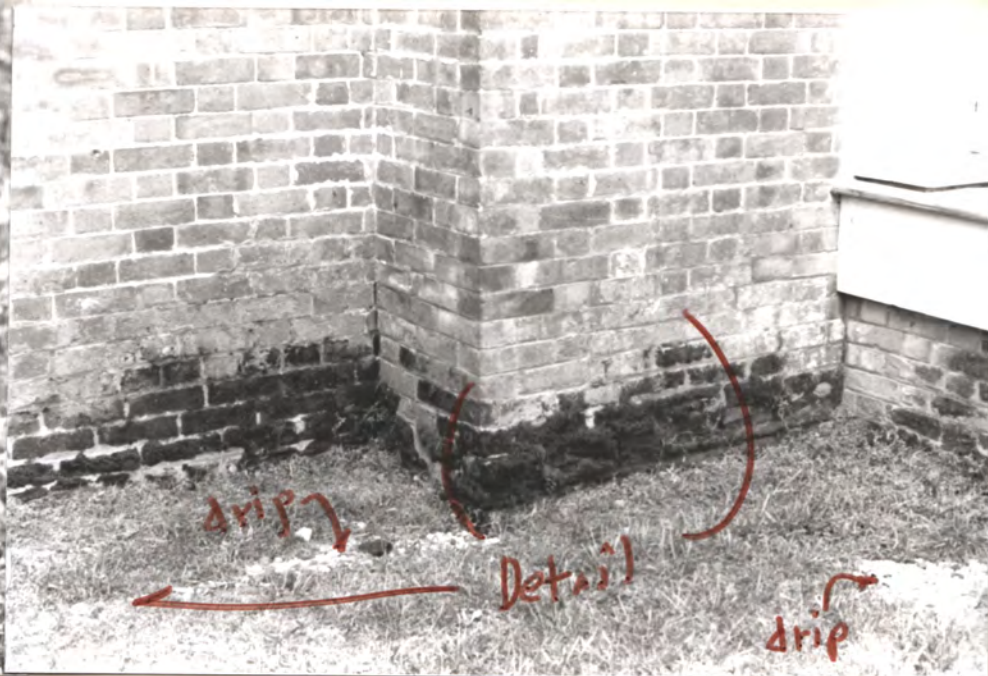


Cistern at

$\pm 50'$ S. of
S.W. wing
(also one
 $\pm 25'$ east of east wing)

7/1/8

1828 Bellefont



→ N

water spill from roof valley → N

N.W.M

Moss near ground
 due to rain-water
 spilling off roof &
 soaking into bricks.
 Has damaged plaster
 inside due to
 "rising damp".



water spill from roof valley from N →

1/16/12



temp. 1984 steps

N

D.S.

4x4
prop



Retain. wall / 1984 PVC drainage stub

N



N

c. 1828 Bellem mt - S. of Tusculum, Al.
Rem south courtyard - photos for restor. - Oct 1995 HJms (ALB)

N. Doors into entry hall

N

5661
11/10/12



strip for hanging rails



down into entry hall

plank sheaths are not original. Cols. are "granite" under planks

North Side of Ct. YA.



NE Col

orig. limestone plinth



W. Cent. col

E. Cent. col

W. W. col.

2

3610



→ E. Cont. Col.

N. SIDE
OF
C.Y.D.



→ N.E. Col.



WEST WALL OF CT. YD

→ N



Missing
Plaster
See HBS
photo

DETAIL
OF
marbling
& penciling

→ N



→ N

S&F10



SW corner

W. WALL OF CT. YD.





S.W. DOOR

→ N



N.W. DOOR

→ N

W. WALL OF CT. 7D.



S. CENT. COL.

→ N



N. CENT. COL.

→ N

7081b



↑

E. wall of Ct. YD



Missing
plaster -
See Abbas 1938
photos

bel?

↑



↑



~~N4~~ N. Cent. Col. (long gone)



~~N4~~

S.G. Door

~~N4~~



3'-



C1.7D
E. COLS

N. Cent.
Col.

S. Cent.
Col.



0106

← "Granitized" paint under the pre-1934 planks
on the col. bottoms.

This is N. face of N.W. col. $\pm 2'$ above grade
Photo covers about 6" ht.



N.W. Corner



CL. YD.
SOFFIT



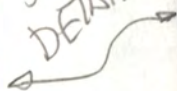
N
N.E.
Corner



W. Side, Look S.



SOFFIT
DEWIL



Ceiling joists
← note orig.
wood - both
mill holes

← note plaster-
key marks of
orig. plaster
soffit

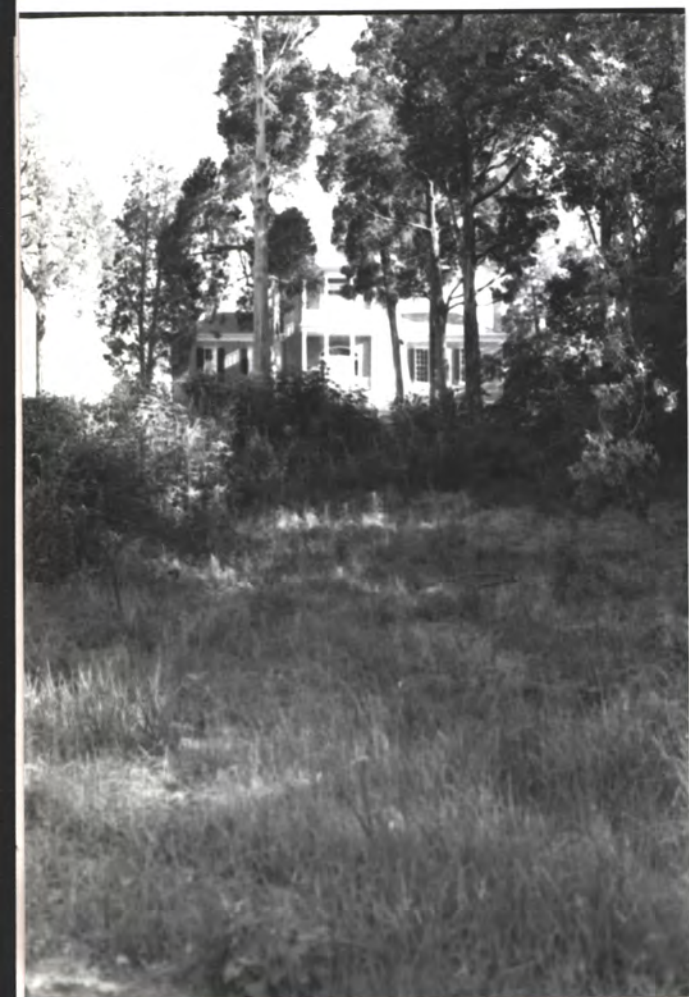


AFTER



C. 1848
Bellevue
S. of
Tusculum
restor. by
J. H. Arch.
A. Jones

photos July 1991, A. Jones





this portion of wall had completely
collapsed by 1983.
Repaired 1984 ±.
Lowered footings ± 2' to get to good soil
("plastic" soil was cause of settlement
& collapse)



C. 1828 Belle Mont, S. of Tuscomb, Ala.
 Restored from ruin by J. H. Koch, 170, 1984-89
 (+ 80% restored) Photos © 1992 H. Jones

H →



1991 photo
 Harris P. Jones
 FAIA

LW



W. Wall
 SW Wall
 S Wall

This wall was
 collapsed
 (soft soil)
 in 1983





ENTRY
 balustrade
 had been
 stolen.
 This is
 replicated
 from recent
 sketches of
 1930's
 HBBS
 photos of
 drawing



→ Z

2

→ Z



F



FL. 2



P-Z



N.W. RM

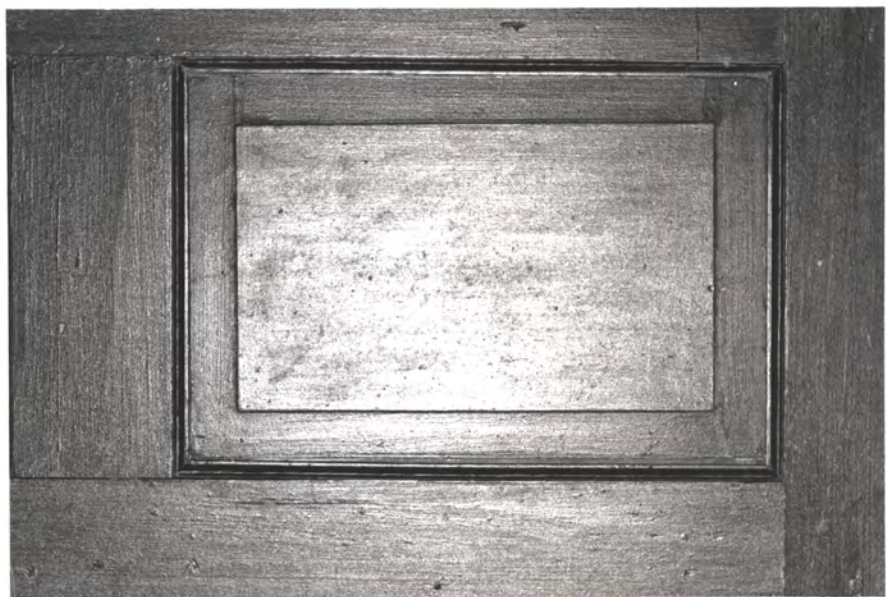
Mantel is antique, "King of Prussia (Pa.) marble",
from Philadelphia. Design is close to original
(had 1930's photos of mass. + fragments)
but not exact.

Hearth is Ga. marble = not original

U-X



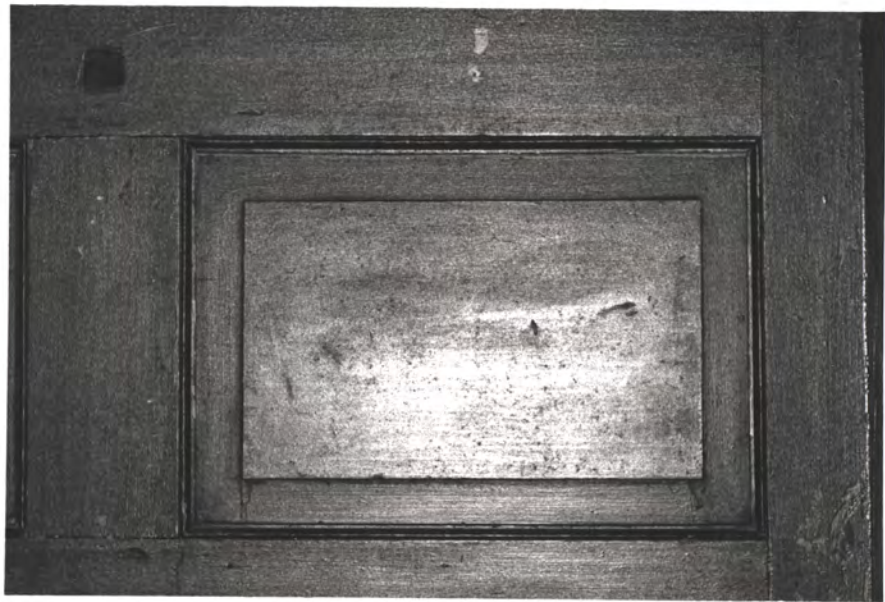
N.W. Rm.
E. Door
1840's
graining
preserved



Ham side = 1840's graining (doors were
painted in green shades in c.1828)



←
1921
black
"marking"
redwood
per
original



H.W. Burr:
Hall side of E. Door
Re-grained in 1991
to match 1840's graining



1840

106



N.E. Rm.
Replacement antique
"King of Prussia" (P.A.) marble mantel
- closely matches orig. shown on
1930's HABS photos, & fragments
Hearth = Ga. marble, not original.





Exposure ruined by film-developer as "Kodak" X

c. 1828 Belle Mont

photos Jan. 1988 H.P. Jones

Portico restored per 1930's

H.A.B.S. photos & measured drawings
of site evidence

Cols, caps & pediment = mostly orig.

Both fls. rebuilt per H.A.B.S. (fls had been
rebuilt perhaps c. 1950 not per orig.)

For example all 2nd fl. face moldings
were gone, & 1st fl. was conc.

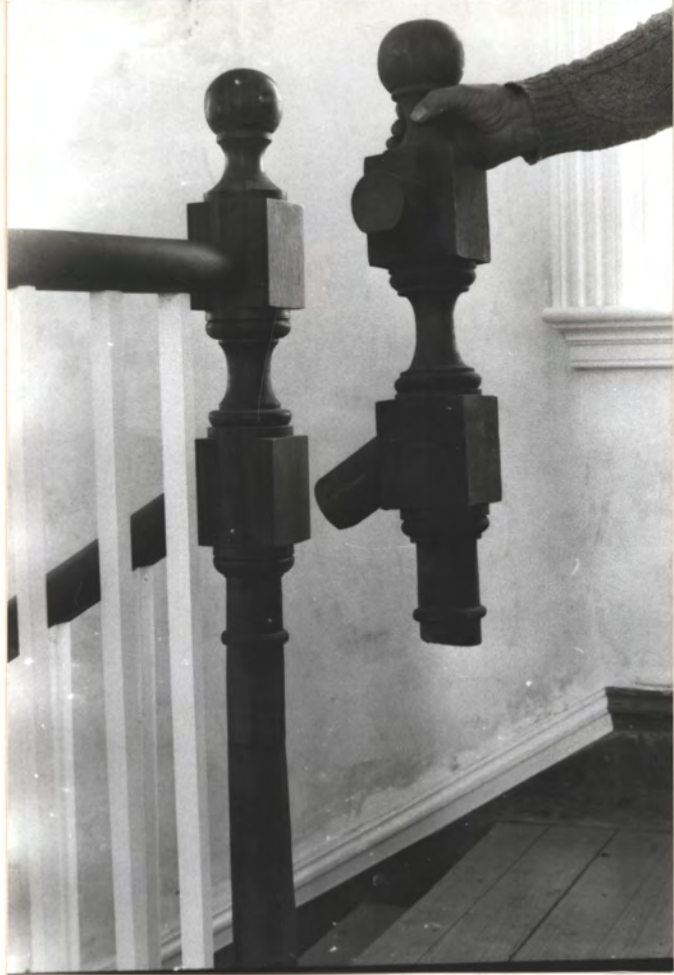




FIRST FL. NEWEL

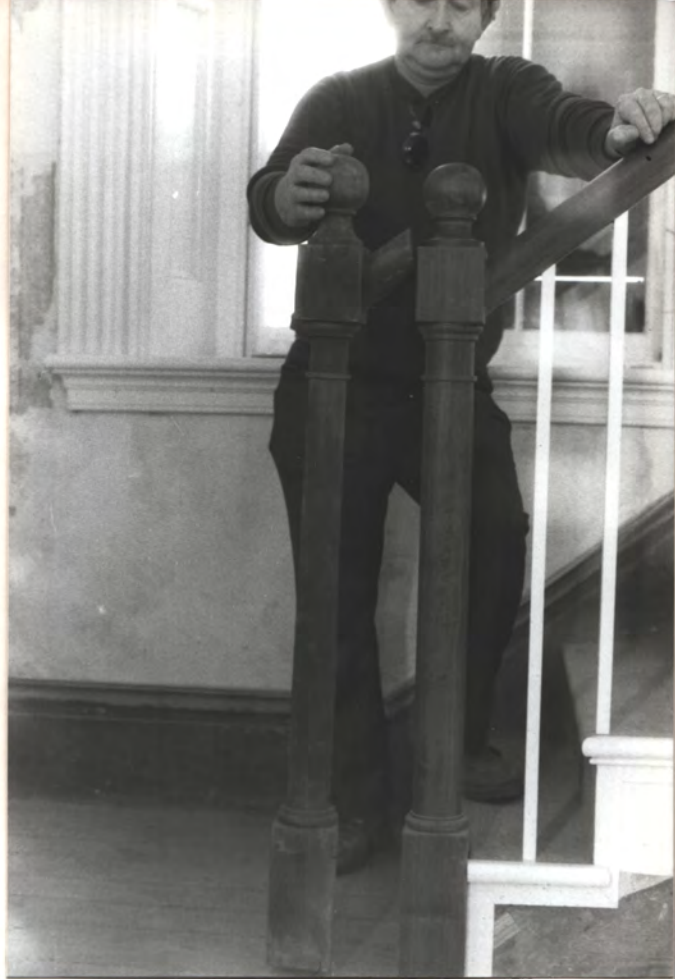
c. 1824 Belle Mont - Tusculum
 STAIR BALUSTRADE
 photos Jan '88 NU
 Balustrade (& newels) were sawed off
 & gone long before 1983±.
 Therefore the newels etc. were
 reproduced per the 1930's HABS photos,
 dwgs & few dimensions.
 In Dec. 1987 the original newels
 were given to the Al. Hist. Comm.
 (whereabouts previously not known).
 The originals will, hopefully, be
 put back.
 While the match is good, this
 shows it is not possible to exactly
 match from photos & drawings.
 There is no substitute for the original!

Contr. was told this ball was
 not oval enough in horiz. if
 it was due to correct it
 could tell from HABS photo



REPRO. † † ORIG.
2ND FL., MAIN STAIR

(NO DIM. OR CLEAR PHOTO TO SHOW THAT THIS NEWEL
WAS SIMILAR TO THE OTHERS. WAS REPRO. SAME AS OTHERS



2ND FL., ATTIC STAIR REPRO.



ORIG. REPRO.
MAIN STAIR MID-LANDING



N2



N2



N

N

Photos Jan '89 HP Jones

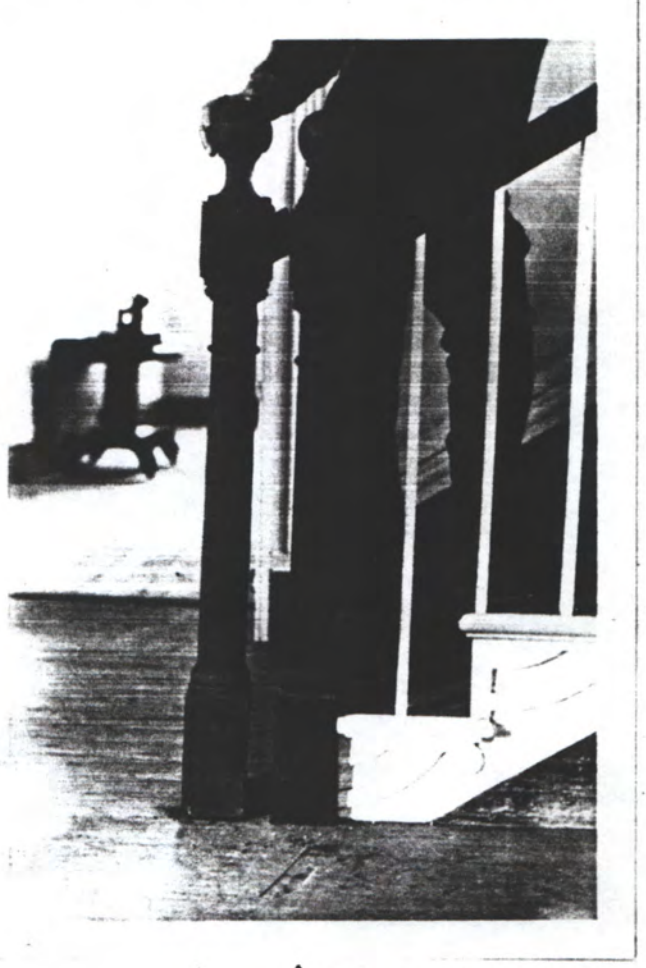


Jan.
1989
c. 1828
Bellevue
HS



c. 1828 Baile Mint near Tusculum, AL.

1987 photos - Jones & Herrin, Architects, Huntsville, AL., Harvie P. Jones, F.A.A.



portico restored 1987 per HABS
& site evidence.
See "before" photocopy attached.

↑ recovered original
(post-replication
per HABS)

↑ replica per HABS + stubs
(this newel was
completely gone)



2.19.28 Belle Mont

Tuscumbia, AL.

1937 photos

Jones & Herrin, Architects, Huntsville, AL.



← replica
per HABS

↑ original
(recovered)



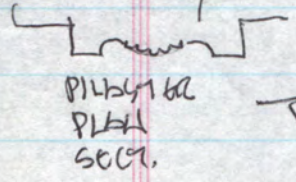
original ↓
(recovered)

↑ replica per HABS

longer neck on original due to
rail not originally parallel to
slope of stairs.

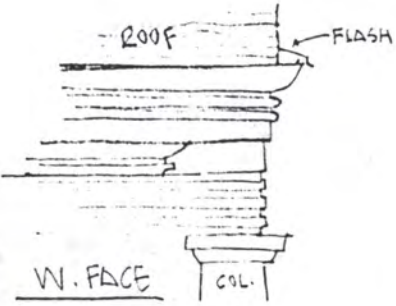
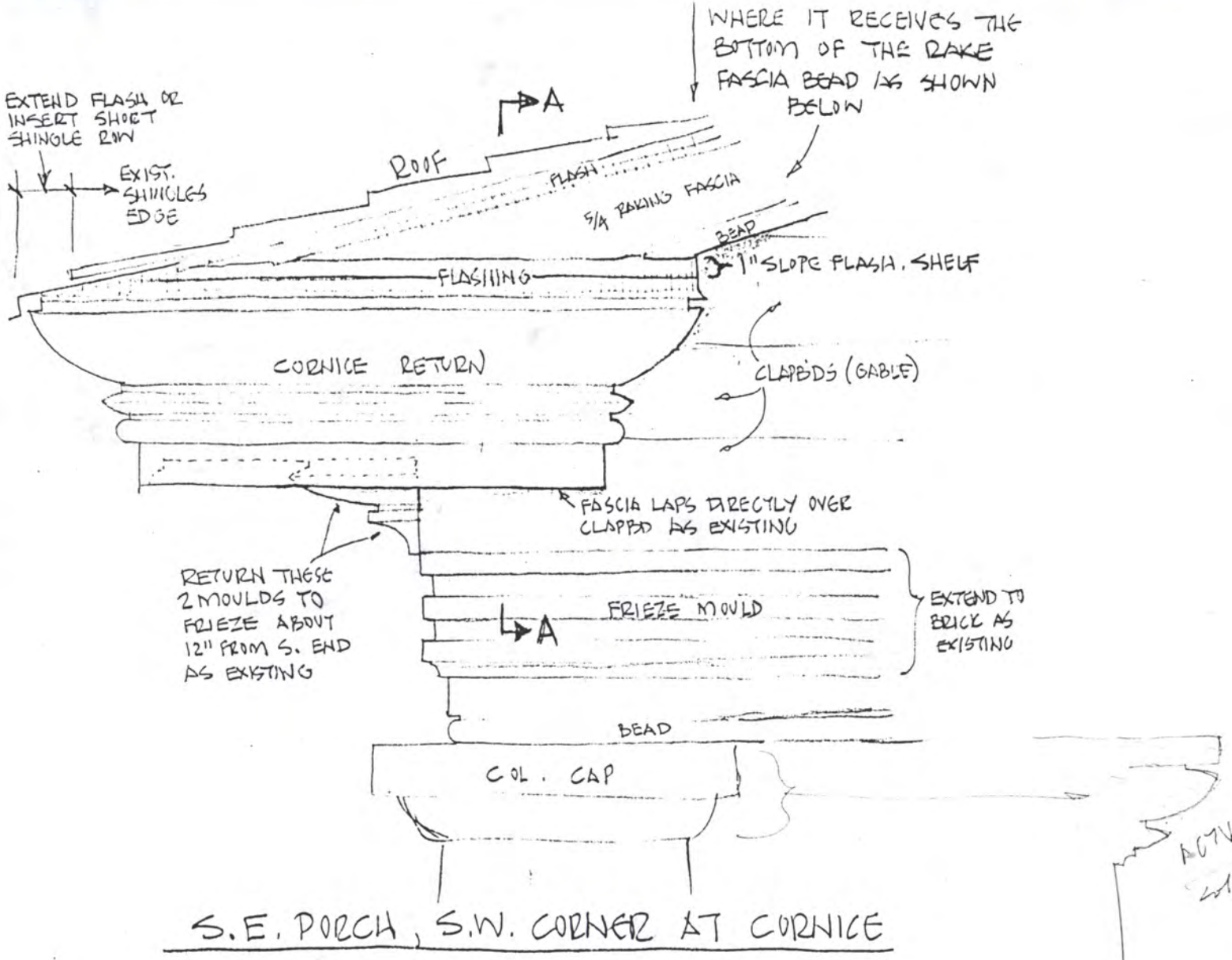
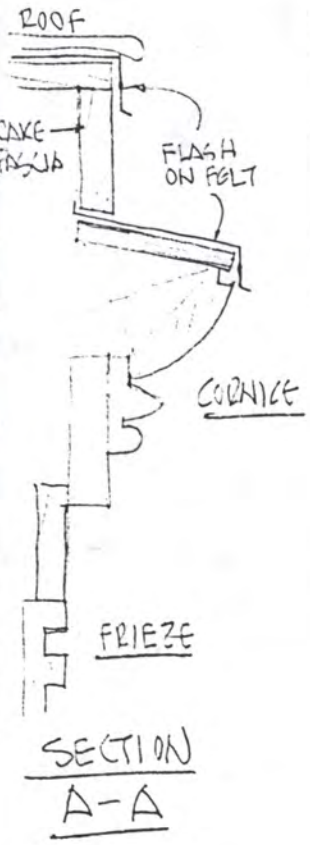


like gildaste
 Mantels in c.1840's Cobey Hill
 in Florence, Al.
 = same mottled warm-gray
 Philadelphia-area marble
 found at Belle Mont (1828)



This is a minor variation on the
 mantels in c.1828 Belle Mont

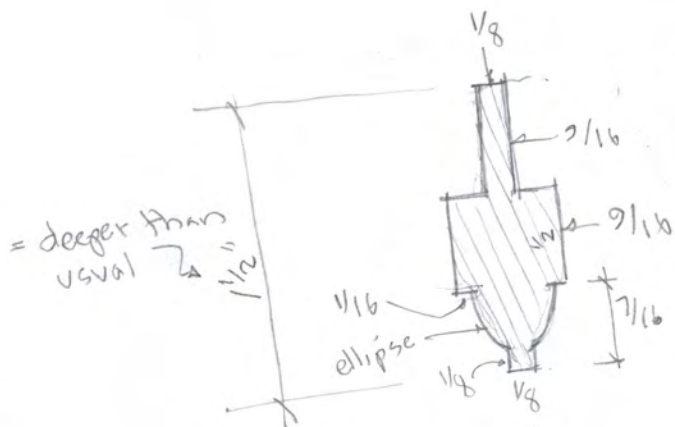
HP June Aug 3 '93

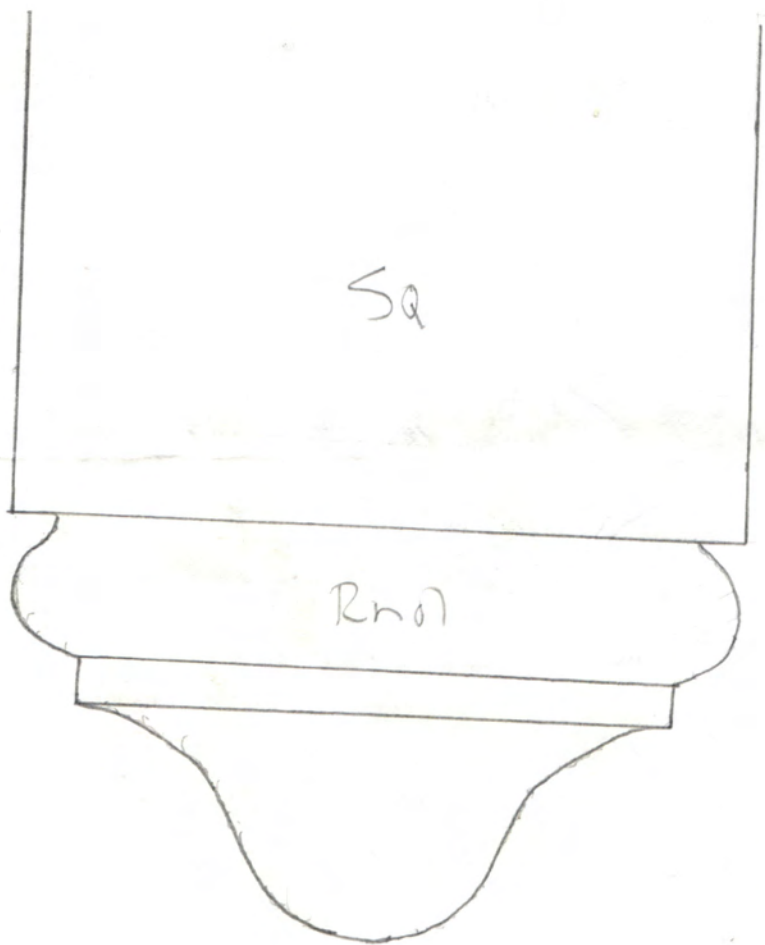


C. 1833 BELLE MONT
PHASE II RESTOR.
APPENDIX 2 - 5 June 84 HJ

Jones & Herrin
Architects, A.I.A.
104 Jefferson Street
Huntsville, AL 35801

Horizontal
Martin bar
c. 1828 Belle Mont
Tusconbia, Al.





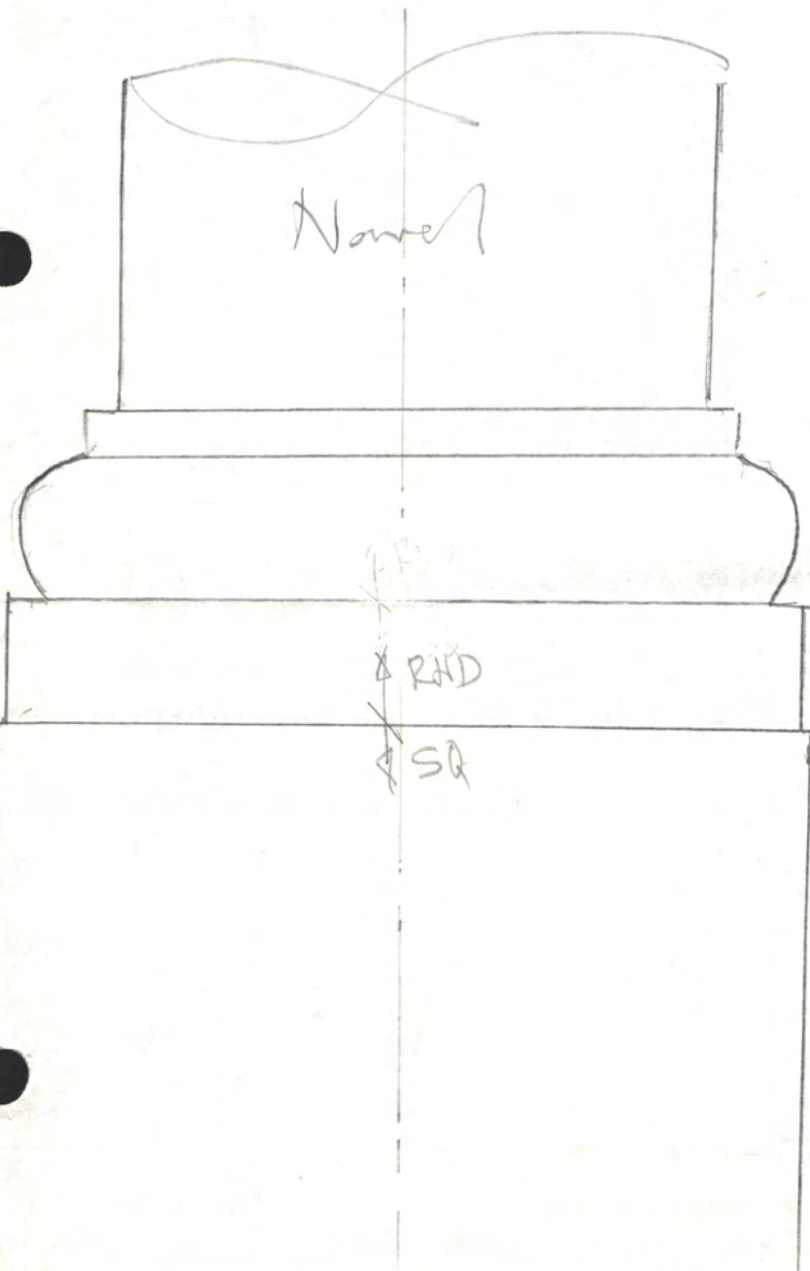
← pedestal

c. 1828
Belle Mont

stair pedestal (scribed

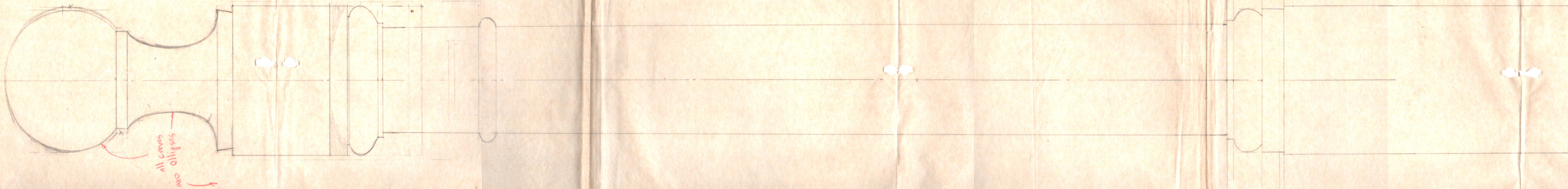
June '86

on site)
by James
M. [unclear]



c1828
Belle Mont
Stair newel (orig.)
June '86
Scribed on site by
James Millhoush

11/20/68



all curves
no ellipses

JONES & HERRIN ARCHITECTURE/INTERIOR DESIGN
104 JEFFERSON STREET (205) 539-0764
HUNTSVILLE, AL 35801

BELLE MONT
PAINT SCHED.

Harvie P. Jones

ARCHITECTURAL REP: HARVIE P. JONES.....
BELLE MONT PROJECT A85086
INTERIOR & ENTRY EXTERIOR PAINT COLOR SCHEDULE - 2 OCTOBER 1986
(Prepare samples for October 10, 1986, 10:00 a.m. review)

1. South-East Wing (S.E., S. Central, & E. Entry Rooms only)

- a. Use George Fore's "First Painting" 1828 schedule.
- b. Plaster to be painted in a white which simulates unpainted plaster, per Fore's schedule.
- c. Do not paint old painted woodwork inside closets if they still have the green colors listed on Fore's schedule. New or old Wood in closets not having Fore's "1st painting" colors shall be painted those colors, per Fore's schedule.
- d. The exterior surfaces at the east entry shall be per Fore's "1st painting" schedule.

2. Rooms other than item 1:

- a. Use George Fore's "Fifth painting" circa 1855 schedule, except that no visible graining or marbelizing will be painted over, and new wood and painted-over-grained wood shall be painted in a brown shade which harmonizes inconspicuously with the graining's overall color. Please prepare a sample (not listed by Fore).
- b. Do not paint old painted woodwork inside closets if they still have the green colors listed on Fore's schedule. New or old wood in closets not having Fore's "1st painting" colors shall be painted those colors, per Fore's schedule.
- c. Plaster to be painted in a white which sumulates unpainted plaster, per Fore's schedule.
- d. The exterior of the north and south entries and all the courtyard doors shall be per Fore's "5th painting" schedule, except painted-over surfaces noted to be grained shall be painted per note 2a.
- e. Do no painting of unrestored members of the front (north) portico or the courtyard columns, beams, soffit, etc.

3. Surfaces to be painted shall be sanded enough to ease lumps, but not so much as to remove considerable amounts of the old paint layers in order to preserve as much of the old paint history as practicable. Prepare a sample about 2 feet long next to a similar rough but unsanded area for comparison.

4. Do not paint, sand or finish any wood floors or treads. See Specifications and plan notes for cleaning etc., of floors and treads.

5. Stair balusters shall be painted per Fore's "5th painting" schedule, but do not paint any walnut newels and rails. These items will be sealed only, by the millwork contractor.

6. Note that only the top "fillet and mold" of the baseboards are painted in the "5th painting". The baseboard plinths are grained.

7. Please contact architect on any items that appear questionable prior to painting them. An object of the Oct. 10 meeting is to try to resolve questions and paint color samples.

COLOR
ANALYSIS
& SCHEDULE

To George Fore (please reply to 3, 4, 5 - Thanks Harvie Jones)

ARCHITECT/ENGINEER

REPORT OF

INSPECTION

GEORGE FORE'S
PAINT INSTRUCT.
30 OCT, '86

Firm: JONES & HERRIN ARCHS. : DATE : OCT. 10, 1986 :
Address: 104 JEFFERSON ST. : Report No. :
HUNTSVILLE, ALA 35801 : 8 :
Phone: 205-539-0764

Owner : Architect : Contractor :
ALABAMA HISTORICAL COMM. : JONES & HERRIN ARCHS. : B.H. CRAIG CONST.CO.INC
725 MONROE STREET : 104 JEFFERSON ST. : P.O. DRAWER 129
MONTGOMERY, AL 36130-5101 : HUNTSVILLE, AL 35801 : FLORENCE, AL 35631
261-3184 : 539-0764 : 766-3350

Name/No: BELLE MONT PHASE III COLBERT COUNTY
PROJ. NO. A85086

PROJECT: Owner: ALABAMA HISTORICAL COMMISSION
City: TUSCUMBIA County: COLBERT Zip: 35630

Site Conditions: DRY Weather: SUNNY # Workers 5

Starting Date: APRIL 23, 1986 Scheduled Completion Date: SEPT 20, 86

Scheduled State of Completion: 100% Estimated Actual Completion +/- 80%

Contractor's Superintendent: LELAND HOLDEN/J. FREDERICK Job Phone:

Comments/Deficiencies:

Activities: Present on site - about 5 persons (mechanical, millwork, general contractor). Also present: Bob Gamble and Jack Stell of the Alabama Historical Commission.

1. Stair balustrade fabrication work proceeding. Having difficulty getting well-cured heart large-dimension walnut for newels. If the choice comes down to laminated sections versus repaired split solid sections, all agreed repaired solid sections were preferable.

OK? (ink on door) 2. Window-blind hinges shall be dark green like the blinds (both halves of hinges). *YES, SEE #3 - GTF

3. George Fore will advise on how to paint the door hinges (both halves same? Color(s) ?).

*ALL OF HINGE IS COLOR OF DOOR STILE EXCEPT FOR PORTION MORTISED INTO JAMB



: Suspected Code Violations: Delays after Last : People Contacted About :
: are Listed : are Indicated : Inspection are Listed :
: -none- : -none- : *copy: George Fore :

SIGNATURES: Inspector: [Signature] Architect/Engineer: HARVIE P. JONES

cc: Owner, Contractor, Building Commission, Bldg. Comm. Inspector, file.

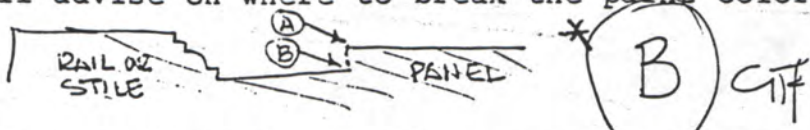
cont'd

Contractor will send +/- 3" x 6" paint color samples to George Fore for review and approval. Samples must be full-coats, sanded and dry, just like finished painting. In order to minimize matching-time, try to match the Munsell chips accurately.*

CALLED IN COMMENTS 10/22 or 10/23 GTF

5. George Fore will advise on where to break the paint color at the door panel edges.

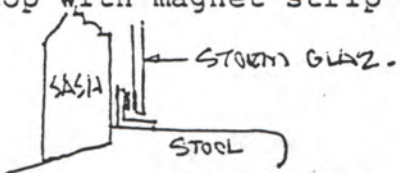
A or B?



6. The Glidden second-coat plaster paint appears to dissolve the primer. Primer adheres to plaster. May be defective second-coat paint. Change paint brand or batch as needed to produce good result. Use "first-line" paint.

7. One heat pump is operational.

8. Cautioned J. Frederick and L. Holden to get storm window supplier to carefully fit the window openings which are generally not square, straight or uniform in size. Install one sash as a trial. Do not use the wood strips previously discussed; instead use the std. 5/8 inch metal angle with magnet attached. Paint angles same as interior frame. Send architect closeup and overall photos. If contractor has only a 7/8 inch angle, then use 5/8 x 1/2 wood stop with magnet strip and no angle. Discuss with architect.



9. Electrical Engineer (James W. Ellis) reports that if lighting conductors are to run in the attic (as desired) they must be concealed in conduit for safety. He will get conduit information to Jones & Herrin. Contractor please quote on change-order for this item when details are received.

P.S. 16 OCT. - J.W.E. REPORTS WIRE CAN BE ON INSULATORS & NO C.O. NEEDED. HE HAS COORD. W/ ELECT. SUB. (HPD)

c. 1828 Belle Mont - Tuscumbia
Color Analysis

Belmont
Colbert County, Alabama

Historic Finishes Analysis

Prepared by

George T. Fore & Associates
P. O. Box 12801
Raleigh, North Carolina 27605

September, 1986

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GENERAL METHODOLOGY

The purpose of this study was to determine the original and subsequent paint colors and finishes of the exterior and interior of Belmont in Colbert County, Alabama. The principal investigator was George T. Fore of Raleigh, North Carolina.

Paint layer sampling was carried out in July, 1986. Samples, including substrate, were removed with surgical scalpels and placed in individual envelopes keyed to plan drawings of the structure. Multiple samples were taken for all elements.

Samples were individually evaluated in the laboratory using a Nikon SMZ-2 binocular microscope at magnifications from 10X to 60X. A color description was noted for each coating layer in the sample, with the colors being matched to their closest equivalent in the Munsell Universal Color System, Glossy and Matte Collections. Because of the closeness of the hue and value of many adjacent layers, and because of the possible deterioration of paint samples, field examination for chromochronology and color matching was not attempted. Samples identified for color matching were sectioned from other layers and chemically treated to return the index of refraction of its pigments to that of a paint layer. Cross sections of paint samples were edge polished using a #600 wet paper and scalpels. The ordering of layers was enhanced by using a sodium sulphide solution.

Analyses of representative samples for each element of the house are included in the color schedules for each room or area described by the corresponding Munsell Color Standard. The Munsell Standards are edge mounted in one-and-one-half inch square swatches, and presented in the same order as they appear in the collections. Color schedules were constructed using the cumulative results of the laboratory testing.

INTRODUCTION

The interiors and exterior of Belmont in Colbert County, Alabama, have survived nearly intact from its ca. 1828 construction. The major loss of architectural elements was a result of recent vandalism. This involved the complete removal of the marble mantels, the removal of the interior stair balustrades and posts and general damage to the doors and sash.

One of the tasks involved in the general area known as paint research is the setting up of chromochronologies for the various elements of a structure. A chromochronology is simply the noting of each paint layer in order of application. Because paint layers have individual characteristics, often only noticeable under higher magnifications, a unique sequence can be set up by noting surface dirt layers, pigment flake colors and distribution, surface oxidation, subsequent layer medium penetration, florescence under UV light, lead and zinc oxide percentage etc. With the chromochronologies for various elements one cannot only determine the color scheme at various times, but one can also determine the order of additions and deletions for those elements as they relate to one another. In the case of this study, the order of application was used to determine the pattern of a polychromed original scheme, aided by the analysis of a monochromatic second painting.

Both the exterior and interiors were found to have a completely intact finishes history, having never undergone the "restoration" process that disrupted so much of America's architecture earlier in this century. This was most fortunate, for the closeness in hue and chroma of the first two color schemes made the analysis of the samples particularly difficult. Added to this was the oxidation of the exterior finishes during a period of exposure from the mid-nineteenth century until well into the twentieth century.

ANALYTICAL CONCLUSIONS

Portions of the exposed finishes of Belmont, mainly found in the interiors, survive unchanged from the mid-nineteenth century. In particular, the mahogany grained doors and baseboard plinths, as well as the wallpaper of the halls, appear, though having suffered from neglect, as they would have during the third quarter of the nineteenth century. Indeed, all of the mid-century finishes of the interiors, as well as the exterior, were exposed well into the twentieth century, as shown in the 1937 photographs taken by the Historic American Building Survey (HABS) project, Illustrations 24-29. The east line of rooms from the Dining Room to Bedroom 4 have been repainted, along with the exterior. The central halls and the west line of rooms, the Parlor to Bedroom 2, have exposed mahogany graining, with a white applied to the remaining woodwork.

Two major periods have been identified as significant in the interpretation of Belmont. The first, of course, is the original construction, identified as ca. 1828. The second period is of an undetermined date, thought to be ca. 1850-1870, and includes the still exposed graining mentioned above. This latter period was the fifth painting of the interior.

Ca. 1828 Painting

The analysis of the finishes of Belmont revealed that the interior was originally painted in a polychromed scheme with variations from room to room in color and color application patterns. Similar colors and patterns were applied in the original painting of the exterior. The variations in the color schemes are best described in the finishes charts provided for each room or area. The text of this report will describe the finishes in general terms.

The first floor hall was originally finished with two colors. The panel mold and fillet of both the doors and the door reveals was painted a dark yellow-green matching the 10GY 3/1 notation of the Munsell Color System, Gloss Collection. The sash of the sidelights and transom of the north entry were painted an off-white 5Y 9/0.5. The newel posts of the stair, being of mahogany, were finished with a clear glaze. The stair treads were left unfinished. All of the remaining woodwork of the room, the door and door reveal stiles and rails, the baseboards, the door architraves, the stair balusters and risers, and the peg boards in the plaster were painted a light cream 5Y 8.5/1.

The plaster of the entry hall, as well as the plaster of the second floor hall, the Parlor and Bedrooms 1 and 2, were all originally finished with a white plaster coat. The remaining rooms' plaster was painted and is described later.

The Parlor and Bedroom 1 were originally painted with the same colors and same pattern, an unusual treatment in this scheme. The stiles, rails and panels of the doors and door reveals were painted a red-brown 2.5YR 3/6. All remaining woodwork, except for the 5Y 9/0.5 off-white of the sash, was painted the cream 5Y 8.5/1.

Bedroom 2 was first finished in a scheme employing four colors. The baseboard cap mold and fillet, the architraves, window reveals, and the door mold and fillet were painted a cream matching the 5Y 8.5/1 notation. The plinth of the baseboard and architraves was painted a dark yellow-green matching the 10GY 4/2 notation. As in the Parlor and Bedroom 1, the door stiles, rails, and panels were painted a red-brown 2.5YR 3/6. The sash was finished with the off-white 5Y 9/0.5.

The baseboard cap mold and fillet, the door mold and fillet, the architraves and the window reveals were originally painted the cream

5Y 8.5/1 in Bedroom 3. The plinth of the baseboards and architraves, as well as the door stiles, rails and panels, were painted a dark green-yellow matching the 10GY 3/1 notation. It is in this room that the first painted plaster was documented. The plaster was left rough, without a finish white coat. The walls were painted an intense yellow, matching the 7.5Y 8/8 matte notation. The ceiling was painted a blue-green matching the 5BG 6/2 matte notation. That this intense plaster treatment is the earliest finish was documented in each room where it was found by the discovery that it was applied to the walls before the woodwork was painted. Along the baseboard cap mold and the edges of the architraves were found areas of the matte yellow beneath the primer coats of the woodwork.

The woodwork and walls of Bedroom 4 and the East Entry were finished with the same scheme. The baseboard cap mold; the door and door reveal stiles, rails, panels and molds; the architraves and window reveals were painted a cream 5Y 8.5/1. The fillets of the baseboard, doors and door reveals were painted a blue matching the 2.5B 5/2 notation. The baseboard architrave plinths were painted a 10YR 4/1 dark gray-yellow. The sash were finished with an off-white 5Y 9/0.5. As found in Bedroom 3, the walls and ceilings were painted the 7.5Y 8/8 and 5BG 6/2, respectively.

The Dining Room baseboard cap mold and fillet, the architraves, window reveals, and the door stiles, rails and panels were painted the light cream 5Y 8.5/1. The baseboard and architrave plinths and the molds and fillets of the doors were originally painted a medium green 10GY 5/4. The sash were painted the 5Y 9/0.5 white. As in the three previous areas, the wall plaster was finished with the 7.5Y 8/8 yellow, but with a white plaster ceiling.

The second floor hall was found to have been originally finished in four colors. The baseboard cap mold and fillet, the architraves, the window

reveals, the door molds and fillets and the outer stringer of the stair were painted the same 5Y 8.5/1 cream as found throughout the house. The baseboard and architrave plinths, as well as the stair risers, were painted a dark yellow green matching the 10GY 3/1 notation. The stiles and rails of the doors were painted the same red brown 2.5YR 3/6 as found in the east rooms of the first floor. The sash of windows, sidelights and transom were painted an off-white 5Y 9/0.5. The stair balustrade posts to the third level were unfinished, as were the stair treads.

On the third level the beaded baseboard and the stair stringer and treads to the fourth level were painted the 10GY 3/1. The closet door, architrave, and the baluster wall post were painted the 5Y 8.5/1. The belvedere, or fourth level structure, has been removed. The details of the plates and stair indicate that this level was indeed in place at one time. The flush board ceiling of the third level dates to the time of the upper structure's removal, and was painted just once, a white N9.

The original exterior finishes of Belmont reflect similar treatments found on the interior, variations in color treatments among the elevations. All of the upper and lower cornice elements, as well as all of the window frames and sash, were painted a light gray matching the N 8.25 notation. All of the early window blinds were first painted a dark green 5G 3/4. The north elevation portico and all of the elements of both the first and second floor entries were also painted the N 8.25 gray. The exception to this was the columns of the portico. They were painted in what appears to be a marbled finish, with a base coat matching the N4 notation, with remnants of black and off-white veins. Somewhat larger areas of the columns than the laboratory

sized samples might reveal the veins. The columns of the patio also were finished with the same treatment.

The exterior of the East Entry was polychromed. The stiles, rails and panels of the door were painted a chrome yellow matching the 5Y 7/6 notation. The door mold was painted a medium green-yellow 7.5GY 5/4. The fillet of the door was painted a Prussian blue 5B 4/4. In the only instance in the initial painting of the door reveal not being painted the same as the door, the reveal was found to have been wholly painted the 7.5GY 5/4 green. The narrow architrave of the door frame was painted the N8.25 gray as found on the cornices and windows.

The patio area originally had a plaster ceiling, as evidenced by the lath marks on the ceiling joists. The masonry walls are finished with a plaster having a white plaster lime coat, first painted a matte white matching the N 9.25 notation. The five entries into the various rooms were all finished in the same manner. The stiles, rails and panels of both the doors and door reveals were painted a green yellow 7.5GY 5/4. The molds of the doors and door reveals were painted a yellow 5Y 7/6. The fillets of the same were painted a blue 5B 4/4. The outer architrave was painted as the East Entry, with a N 8.25 gray.

The cornice and entablature above the columns were painted as the cornices elsewhere, gray N 8.25. The beaded baseboard of the patio was painted a dark red 10R 3/2. The remaining exterior wood elements, the wood foundation vents, were found to be painted the gray N 8.25. As can be seen in the protected wall areas beneath the cornices and the portico, the mortar joints of the masonry were penciled in a N 9.5 matte white. This treatment was used on all of the joints and served to give the brickwork a very regular appearance.

Ca. 1855 Painting

The second finishes period of concern can very easily be described, and will not require the length of that above. The pattern is a simple one and applies to all interior rooms, as well as most of the exterior. All elements of all doors were grained to appear as mahogany, using a basecoat matching the 10R 3/8 notation and the characteristic dark glazing coat. This finish was applied to interior as well as exterior doors. All baseboard, and architrave plinths, and all stair risers up to the landing between the second floor and third level were also mahogany grained. The stair risers above the described landing were not grained, but were left marbleized, as they now appear, a treatment that was applied at the third painting of the interior (Illustration 23). All other interior woodwork was painted a N 9.25 gloss white.

As can be seen, the interior faces of the closet doors in the bedrooms are painted green, a treatment dating from the second treatment of the interior, and so should not be overpainted.

By the time of the mahogany graining/white interior finishes, the fifth period of treatments, the plaster walls were apparently all covered with wallpapers. Of course, the largest evidence of this is the wallpaper of the first and second floor walls, stylistically dating from the 1840s-1850s. As seen in Illustrations 27 and 29, mid-century wallpapers of a different pattern have survived at least until 1937. In Illustration 20 can be seen another early rag paper wallpaper found in the closet of Bedroom 4. And as found on all of the architrave edges, there are remnants of wallpapers in every room. Most of the latter have been subsequently overpainted, making identification of the patterns difficult. This will remain a project for future study and documentation.

The mid-century exterior finishes consisted of the mahogany grained doors, as well as the front portico balustrade rails; N 9.25 white trim; yellow-green blinds matching the 7.5GY 3/4 notation; a N4 matte gray finish on the patio walls with N 9.25 matte white penciled joints; a dark gray N 2.25 patio baseboard; and gray granitized patio columns. This latter was one of the most exciting finds at Belmont, for it has been preserved beneath the applied boards at the base of the columns, as shown in Illustration 15. The basecoat for this imitation of granite is of a gray N 5.5. The granite effect is achieved in three steps: first by splattering a light gray N 8.25 in small streaks over portions of the basecoat, followed by striking dots onto the surface with a charcoal gray N 2.5, and finally a red 10R 3/4. These areas should be carefully preserved, for along with the interiors of the closet doors, the graining, the marbleized upper stair risers, and the wallpapers, several early finishes are exposed to view, and reveal much concerning the nineteenth century appearances of Belmont.

The subsequent painting periods of Belmont, particularly the second, third and fourth interior paintings, are shown in the color schedule charts for each room. Though their description is secondary to the present study, they are, of course, of no less importance or interest, for they each are preserved beneath the subsequent repainting. And, they are simple enough in their pattern to be easily described.

The second painting, while it accounted for the most difficulty in analyzing the first finishes due to the closeness in value and hue of the two periods, eventually proved to be a most helpful benchmark for determining the polychromed appearance of the first finishes. This painting consisted of four colors, always being applied in the same pattern. All door stiles,

rails, and panels and the plinths of the baseboards and architraves, were painted a medium yellow-green 10GY 4/4. The door molds and fillets were painted a dark green 5G 2/2. The sash were painted a white N9, with all remaining woodwork being painted a light yellow gray 10Y 8/1.

The third painting introduced marbled baseboard and architrave plinths, and stair risers consisting of a light gray N 8.75 basecoat and a dark gray veining coat. Except for N9 white sash, all other woodwork was painted a cream 5Y 9/1.

The fourth painting introduced the first graining at Belmont. All of the doors were grained to appear as light oak, using a 7.5YR 7/6 basecoat and a light amber grain coat. All other woodwork was painted N9, followed by a clear, glossy glaze.

	1st Painting	2nd	3rd	4th	5th	
Baseboard mold/fillet Architraves Balustrades Stair stringer & riser Peg boards in plaster	5Y 8.5/1	10Y 8/1	5Y 9/1	N9	N 9.25	
Door stiles/rails/ panels	5Y 8.5/1	10GY 4/4	5Y 9/1	7.5YR 7/6 with oak graining	10R 3/8 with mahogany graining	COLOR SCHEDULE CHARTS
Door mold/fillet	10GY 3/1	5G2/2	5Y 9/1	7.5YR 7/6 with oak graining	10R 3/8 with mahogany graining	
Door reveal stile/ rail/panel	5Y 8.5/1	10GY 4/4	5Y 9/1	N9	N 9.25	
Door reveal panel/ mold	10GY 3/1	5G 2/2	5Y 9/1	N9	N 9.25	
Baseboard plinth	5Y 8.5/1	10GY 4/4	N 8.75 with marbleizing	N9	10R 3/8 with mahogany grain	

	1st painting	2nd	3rd	4th	5th	
Sidelights Transom sash	5Y 9/0.5	N9	N9	N9	N 9.25	
Newel posts	Clear glaze		N9	N9	N 9.25	
Walls	Plaster white coat				Wallpaper	
Ceiling	Plaster white coat					
Candle board			N9	N9	N 9.25	

PARLOR	1st painting	2nd	3rd	4th	5th	6th
Baseboard, cap, mold and fillet Architraves and window reveals	5Y 8.5/1	10Y 8/1	5Y 9/1	N9	N 9.25	GY
Bseboard plinth Architrave plinth blocks	5Y 8.5/1	10GY 4/4	N 8.75 with marbleizing	N9	10R 3/8 with mahogany graining	
Door stiles, rails, panels	2.5YR 3/6	10GY 4/4	5Y 9/1	7.5YR 7/6 with oak graining	10R 3/8 with mahogany graining	
Door panel mold and fillet	5Y 8.5/1	5G 2/2	5Y 9/1	7.5YR 7/6 with oak graining	10R 3/8 with mahogany graining	
Door reveals Stiles, rails, panels	2.5YR 3/6	10GY 4/4	5Y 9/1	N9	N 9.25	GY
Door reveal Panel mold and fillet	5Y 8.5/1	5G 2/2	5Y 9/1	N9	N 9.25	GY

	1st painting	2nd	3rd	4th	5th	6th
Sash	5Y 9/0.5	N9	N9	N9	N 9.25	GY
Ceiling	Plaster white coat					
Walls	Plaster white coat				Wallpaper	

BEDROOM #1

	1st painting	2nd	3rd	4th	5th	
Baseboard top mold, baseboard fillet, architraves, window reveal	5Y 8.5/1	10Y 8/1	5Y 9/1	N9	N 9.25	
Baseboard plinth Architrave plinth blocks	5Y 8.5/1	10GY 4/4	N 8.75 with marbleizing	N9	10R 3/8 with mahogany graining	
Door stile, rail, panel	2.5YR 3/6	2.5G 4/4	5Y 9/1	7.5YR 7/6 with oak graining	10R3/8 with mahogany graining	
Door fillet and mold	5Y 8.5/1	5G 2/2	5Y 9/1	7.5YR 7/6 with oak graining	10R 3/8 with mahogany graining	
Door jamb to Bedroom #2	2.5YR 3/6	10Y 8/1	5Y 9/1	N9	N 9.25	
Sash	5Y 9/0.5	N9	N9	N9	N 9.25	

1st painting

2nd

3rd

4th

5th

Ceiling

Plaster white
coat

Walls

Plaster white
coat

Wallpaper

BEDROOM #2

	1st painting	2nd	3rd	4th	5th
Baseboard cap mold and fillet Architraves, window reveals	5Y 8.5/1	10Y 8/1	5Y 9/1	N9	N 9.25
Baseboard, plinth Architrave plinth block	10GY 4/2	10GY 4/4	N 8.75 with marbleizing	N9	10R 3/8 with mahogany graining
Door stiles, rails, panels	2.5YR 3/6	10GY 4/4	5Y 9/1	7.5YR 7/6 with oak graining	10R 3/8 with mahogany graining
Door panel molds and fillets	5Y 8.5/1	5G 2/2	5Y 9/1	7.5YR 7/6 with oak graining	10R 3/8 with mahogany graining
Closet doors Interior stiles, rails, panels	5Y 8.5/1	10GY 4/4			
Cash	5Y 9/0.5	N9	N9	N9	N 9.25

1st painting

2nd

3rd

4th

5th

Ceiling

Plaster white coat

Walls

Plaster white coat

Wallpaper

	1st painting	2nd	3rd	4th	5th	6th
Baseboard cap mold and fillet	5Y 8.5/1	10Y 8/1	5Y 9/1	N9	N 9.25	Brown
Baseboard plinth Architrave plinth blocks	10GY 3/1	10GY 4/4	N 8.75 base coat marbleized	N9	10R 3/8 with mahogany graining	Brown
Door panels, stiles and rails	10GY 3/1	10GY 4/4	5Y 9/1	7.5YR 7/6 with oak graining	10R 3/8 with mahogany graining	Brown
Door panel mold and fillet	5Y 8.5/1	5G 2/2	5Y 9/1	7.5YR 7/6 with oak graining	10R 3/8 with mahogany graining	Brown
Door and window architraves/window reveals	5Y 8.5/1	10Y 8/1	5Y 9/1	N9	N 9.25	Light blue
Sash	5Y 9/0.5	N9	N9	N9	N 9.25	White

BEDROOM #3 CONTINUED

	1st painting	2nd	3rd	4th	5th	6th
Wall plaster	7.5Y 8/8 matte				Wallpaper	
Ceiling plaster	5BG 6/2 matte				2.5PG 4/4 matte	Medium gray

BEDROOM #4	1st painting	2nd	3rd	4th	5th	6th
Baseboard cap mold Architraves	5Y 8.5/1	10Y 8/1	N9	N 8.5	N 9.25	White
Baseboard fillet	2.5B 5/2	10Y 8/1	N9	N 8.5	N 9.25	White
Architrave plinth blocks Baseboard plinth	10YR 4/1	10GY 4/4	N 3.75 with marbleizing	N 8.5	10R 3/8 with mahogany graining	Brown
Door stile, rail, panel	5Y 8.5/1	10GY 4/4	5Y 8/2	7.5YR 7/6 with oak graining	10R 3/8 with mahogany graining	Brown
Door panel Mold	5Y 8.5/1	5G 2/2	5Y 8.2	7.5YR 7/6 with oak graining	10R 3/8 with mahogany graining	Brown
Door panel Fillet	2.5B 5/2	5G 2/2	5Y 8/2	7.5YR 7/6 with oak graining	10R 3/8 with mahogany graining	Brown

	1st painting	2nd	3rd	4th	5th	6th
Sash	5Y 9/0.5	N9	N9	N9	N 9.25	White
Wall plaster	7.5Y 8/8 matte				Wallpaper	
Ceiling plaster	5BG 6/2 matte				2.5PG 4/4 matte	

	1st painting	2nd	3rd	4th	5th	6th
Baseboard cap mold Door architraves	5Y 8.5/1	10Y 8/1	N9	N9	N 9.25	White
Baseboard fillet	2.5B 5/2	10Y 8/1	N9	N9	N 9.25	White
Baseboard plinth Architrave plinth blocks	10YR 4/1	10GY 4/4	5Y 8/2	N9	10R 3/8 with mahogany graining	Brown
Door stiles, rails, panels	5Y 8.5/1	10GY 4/4	5Y 8/2	7.5YR 7/6 with oak graining	10R 3/8 with mahogany graining	Brown
Door panel molds and fillets	5Y 8.5/1	5G 2/2	5Y 8/2	7.5YR 7/6 with oak graining	10R 3/8 with mahogany graining	Brown
Door reveal to dining room--stiles, rails, panels.	5Y 8.5/1	10GY 4/4	5Y 9/2	N9	N 9.25	White

	1st painting	2nd	3rd	4th	5th	6th
Door reveal panel Mold and filelt	5Y 8.5/1	5G 2/2	5Y 8/2	N9	N 9.25	White
Walls	7.5Y 8/8 matte				Wallpaper	
Ceiling	5BG 6/2 matte				2.5PB 4/4 matte	

DINING ROOM

	1st painting	2nd	3rd	4th	5th	6th
Baseboard cap mold and fillet Architraves Window reveals	5Y 8.5/1	10Y 8/1	5Y 9/1	N9	N 9.25	White
Baseboard plinth Architrave plinth blocks	10GY 5/4	10GY 4/4	N 8.75 with marbleizing	N9	10R 3/8 with mahogany graining	Brown
Door stiles, rails, panels	5Y 8.5/1	10GY 4/4	5Y 9/1	7.5YR 7/6 with oak graining	10R 3/8 with mahogany graining	Brown
Door panel molds and fillets	10GY 5/4	5G 2/2	5Y 9/1	7.5YR 7/6 with oak graining	10R 3/8 with mahogany graining	Brown
Sash	5Y 9/0.5	N9	N9	N9	N 9.25	White
Walls	7.5Y 8/8 matte				Wallpaper	

1st painting

2nd

3rd

4th

5th

6th

Ceiling

Plaster white
Coat

SECOND FLOOR HALL	1st painting	2nd	3rd	4th	5th	
Stair stringer Baseboard cap mold and fillet Architraves Window reveals	5Y 8.5/1	10Y 8/1	5Y 9/1	N9	N 9.25	
Stair risers Baseboard plinth Architrave plinth blocks	10GY 3/1	10GY 4/4	N 8.75 with marbleizing	N9	10R 3/8 with mahogany graining	
Door stiles/rails/ panels	2.5YR 3/6	10GY 4/4	5Y 9/1	7.5YR 7/6 with oak graining	10R 3/8 with mahogany graining	
Door panel mold and fillet	5Y 8.5/1	5G 2/2	5Y 9/1	7.5YR 7/6 with oak graining	10R 3/8 with mahogany graining	
Sash Sidelights	5Y 9/0.5	N9	N9	N9	N 9.25	
Newel posts to third level	Unfinished					

SECOND FLOOR HALL CONTINUED

1st painting

2nd

3rd

4th

5th

Walls

Plaster white
coat

Wallpaper

Ceiling

Plaster white
coat

Candle board

N9

N9

N 9.25

THIRD LEVEL

	1st painting	2nd	3rd	4th	5th	
Stair risers to 3rd level above landing	10GY 3/1	10GY 4/4	N 8.75 with marbleizing			
Baseboard	10GY 3/1	10GY 4/4				
Closet door and door architrave	5Y 8.5/1					
Wood ceiling (later addition)			N9			
Baluster wall post	5Y 8.5/1	10Y 8/1				
Stair stringer and treads to 4th level	10GY 3/1	10GY 4/4				

EXTERIOR

	1st painting	2nd	3rd	4th	5th	6th
North portico columns	N4 (marbleized)	5Y 9/1	N9	N9	N9	N 9.25
Cornices, window sash and frames, north entries, portico entablatures	N 8.25	5Y 9/1	N9	N9	N9	N 9.25
Blinds	5G 3/4	N5	N9	5G 4/2	10GY 4/3	7.5GY 3/4
Foundation vents	N 8.25	5Y 9/1	N9	N9	N9	10R 3/4
Cornice-entry to east basement			N9	N9	N9	10R 3/4
Masonry	N 9.5 penciling on joints					10R 3/6 matte on arches with N 9.5 matte penciling

EXTERIOR CONTINUED

	1st painting	2nd	3rd	4th	5th	6th
Portico top/bottom Baluster rails	N 8.25	N5	N9	N9	N9	10R3/8 with mahogany graining

EXTERIOR CONTINUED

EAST ENTRY DOOR

	1st painting	2nd	3rd	4th	5th	6th
Door stiles/rails/ panels	5Y 7/6	10GY 4/4	10YR 7/1	7.5YR 7/6 with oak graining	10R 3/8 with mahogany graining	Red
Door panel mold	7.5GY 5/4	5G 2/2	10YR 7/1	7.5YR 7/6 with oak graining	10R 3/8 with mahogany graining	Red
Door panel fillet	5B 4/4	5G2/2	10YR 7/1	7.5YR 7/6 with oak graining	10R 3/8 with mahogany graining	Red
Door reveal stiles/ rails/panels	7.5GY 5/4	10GY 4/4	10YR 7/1	7.5YR 7/6 with oak graining	10R 3/8 with mahogany graining	White
Door reveal panel mold and fillet	7.5GY 5/4	5G 2/2	10YR 7/1	7.5YR 7/6 with oak graining	10R 3/8 with mahogany graining	White
Architrave	N 8.25	N9	10YR 7/1	N9	N 9.25	White

EXTERIOR CONTINUED

PATIO DOOR ENTRIES	1st painting	2nd	3rd	4th	5th	6th
Door stiles/rails and panels	7.5GY 5/4	2.5YR 6/4	5G 3/4	5Y 9/1	7.5YR 7/6 with oak graining	10R 3/8 with mahogany graining
Door panel mold	5Y 7/6	2.5YR 6/4	5G 3/4	5Y 9/1	7.5YR 7/6 with oak graining	10R 3/8 with mahogany graining
Door panel fillet	5B 4/4	2.5YR 6/4	5G3/4	5Y 9/1	7.5YR 7/6 with oak graining	10R 3/8 with mahogany graining
Door reveal stile/rail	7.5GY 5/4	10Y 5/1	5B 3/1	5Y 9/1	N9	N 9.25
Door reveal panel	7.5GY 5/4	10R 3/6	5B3/1	5Y 9/1	N9	N 9.25
Door reveal panel mold	5Y 7/6	10R 3/6	5B 3/1	5Y 9/1	N9	N 9.25

PATIO DOOR ENTRIES CONTINUED

1st painting

2nd

3rd

4th

5th

6th

Door reveal panel
fillet

5B 4/4

10R 3/6

5B 3/1

5Y 9/1

N9

N 9.25

Architrave

N 8.25

N9

N9

5Y 9/1

N9

N 9.25

EXTERIOR CONTINUED

PATIO	1st painting	2nd	3rd	4th	5th	6th
Patio columns All elements	N 4 (Marbleized?)	5Y 9/0.5 Marbleized or granitized	N5	2.5YR 3/4	N 2.75 (Granitized?)	Granitized N5.5 basecoat N8.25 splatter N2.5 dots 10R3/4 dots
Patio baseboard	10R 3/2	10GY 4/4	5Y 9/1	5Y 9/0.5	5Y 9/0.5	N 2.25
Patio ceiling				N9	N9	N 9.25
Patio walls	N 9.25 matte	Lime wash	Lime wash	10YR 4/1	N 6.25	N 4 matte with N 9.25 matte pencil