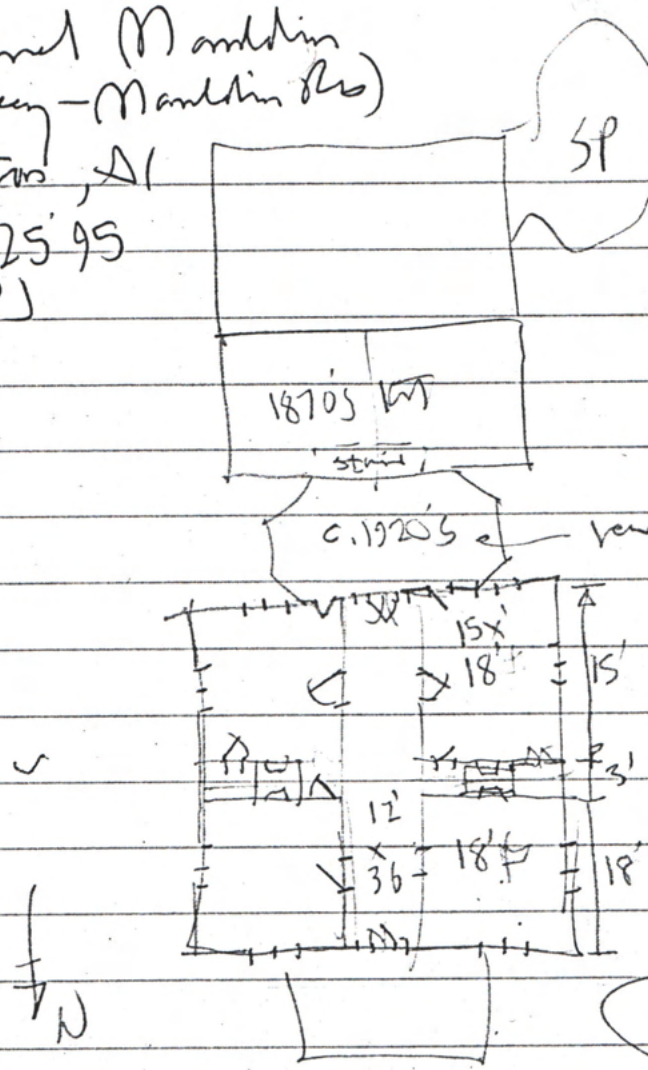
Forrest Mauldin
(Lackey–Mauldin Ho)
Leighton, AL
Mar 25 '95
NPJ

Send Austr. of forms to FB



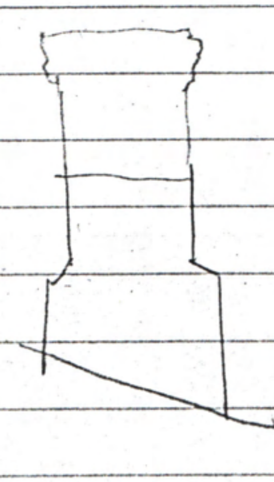
veneer pins on p. 2

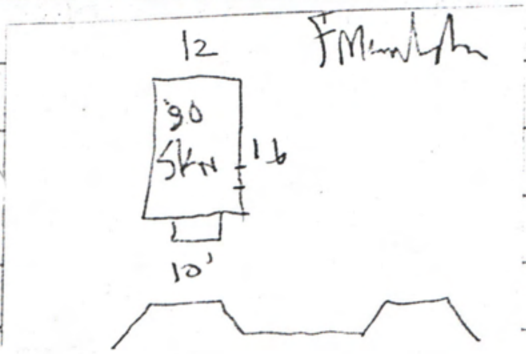
Widows walk reconst from photo – 1978

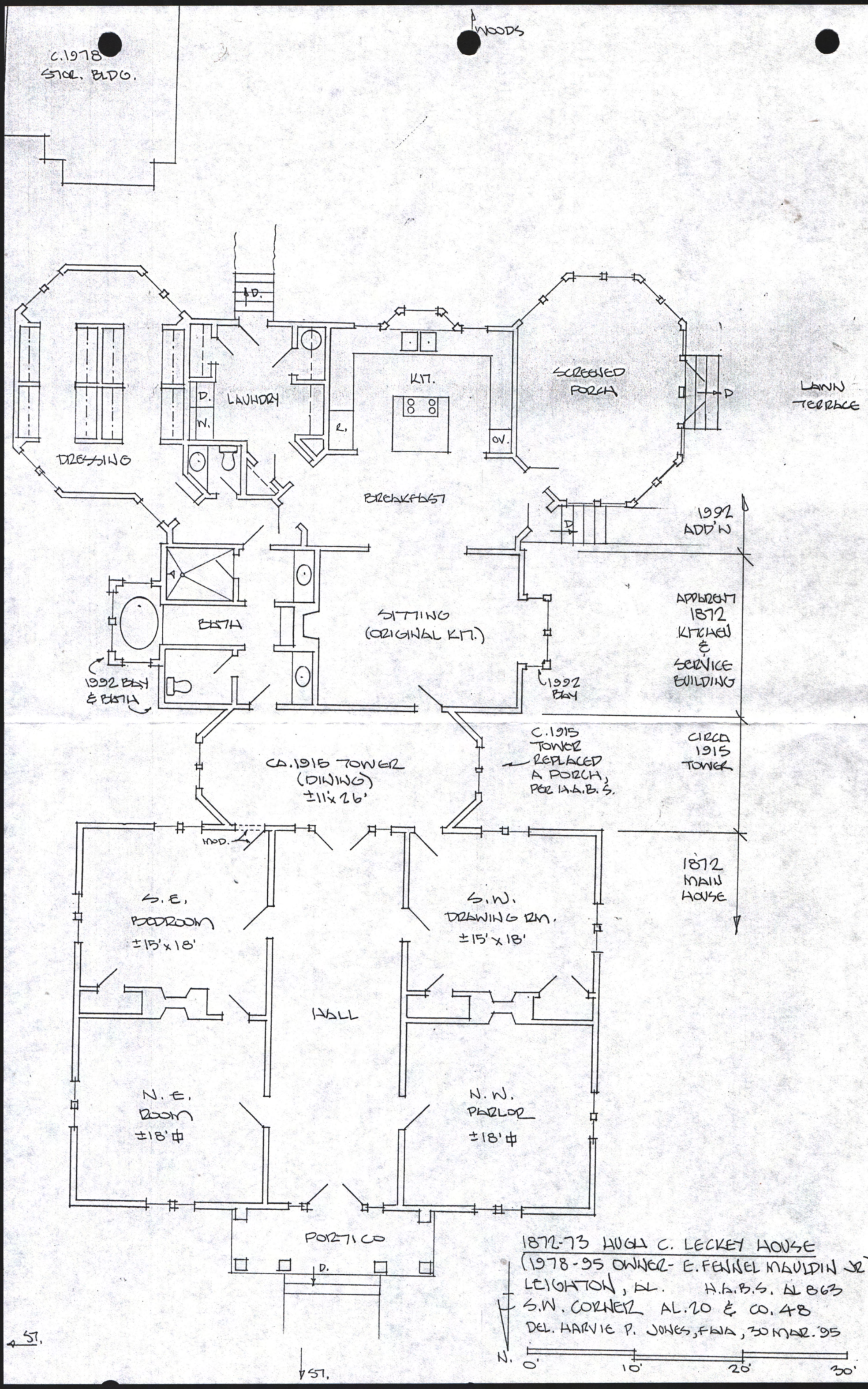
12' ceils

Orig – bricks
not Lackeys (1878 Bell of Bell)
Crown in front hall = orig
+ 2 front rms
back 2 rms = later copies
Fl in front

Roof balustrade =
1978 reconstr per
old photo

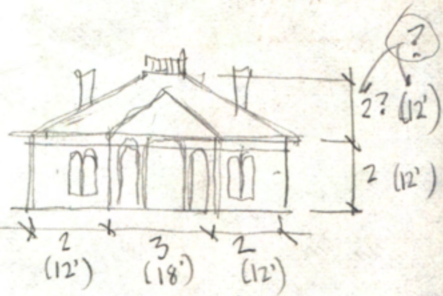




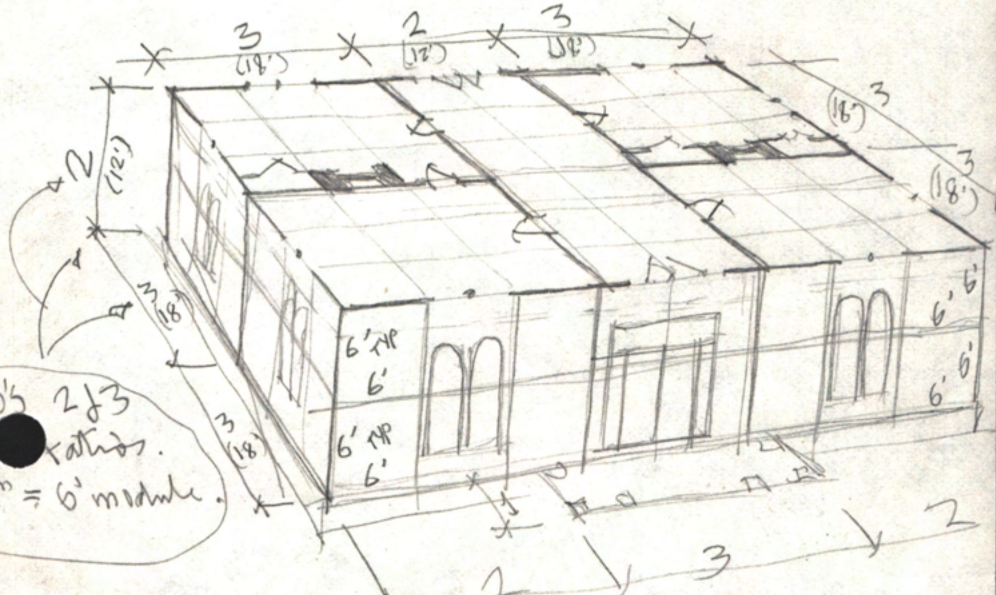


1872-73 HUGH C. LECKEY HOUSE
(1978-95 OWNER- E. FENNEL MAULDIN JR.)
LEIGHTON, AL. H.A.B.S. AL 863
S.W. CORNER AL.20 & CO. 48
DEL. HARVIE P. JONES, FAIA, 30 MAR. '95

N. 0' 10' 20' 30'



Sun. April 2 95 NW



NO's 2 & 3 are ratios.
"1" = 6' module.

AL. H.A., B.S. Catalogue
HAER-Gaines 1987

cluding plan, elevation); 1 ext. photo (1935), 1 int. photo (1935).

Smokehouse, approx. 0.5 mi. NW of house on Chisca Rd. (originally part of neighboring William Dickson plantation complex). Frame with clapboarding on high brick base, hipped roof. 1 ext. photo (1936).

Slave House, approx. 0.3 mi. W of house. Frame with clapboarding, rectangular, gable roof, single brick-and-stone exterior end chimney. Probably one of original row of slave cabins. 1 ext. photo (1936, W end and chimney only).

Mounting Block and Hitching Posts, in front of house. Granite; hitching posts obelisk in shape, mounting block has steps to narrow platform. 2 photos (1935–36). *See also* FBJ (J7-ALA-1041 through 1049).

Buzzard Roost Covered Bridge (AL-361B), Old Memphis Rd. (Gaines Trace Rd.) at crossing of Buzzard Roost Creek, approx. 0.2 mi. E of Natchez Trace Pkwy. and 0.5 mi. S of U.S. 72 overpass. Frame (Town lattice truss secured with pegs) resting on ashlar abutments, 94′ span, board-and-batten sheathing, gable roof. Built ca. 1860; underpinned with concrete caissons in early 20th C.; burned by arsonists in 1972. 1 ext. photo (1936), 1 int. photo (1936).

Colbert, George, House (AL-4), overlooking W bank of Tennessee River 0.1 mi. NW of Natchez Trace Parkway at W end of river bridge (site included in Natchez Trace National Park); approx. 6.0 mi. N of Cherokee. Frame with clapboarding, rectangular (3 bays downstairs, 2 upstairs), 2 stories with 1-story lean-to across rear, 2 exterior end chimneys at E end, shed porch at front; single large downstairs room plus lean-to. Begun ca. 1801 for Colbert, a Chickasaw chieftain, by U.S. soldiers according to provision of 1801 treaty (Colbert himself finished house prior to 1806); burned 1929. Possibly first frame house in northern Alabama. Colbert operated Tennessee River ferry on Natchez Trace. 1 ext. photocopy (n.d.); 1 int. photocopy of mantel (n.d.).

Cunningham Plantation. *See* Barton Hall (AL-337), Old Memphis Rd.

Goodloe, John Calvin, House (AL-310), approx. 0.3 mi. N of old U.S. 72 facing W at end of farm lane (entrance to lane approx. 3.0 mi. E of junction of U.S. 72 with Co. 15 at Cherokee); 0.2 mi. due E of Mulberry Creek. Frame with clapboarding on stuccoed and scored brick foundation, rectangular (5-bay front), 2½ stories over full basement, gable roof with bracketed cornice, full-height pedimented entrance portico composed of 2 pairs of fluted Ionic columns, recessed doorway with balcony above enclosed by cast-iron balustrade, house partially encircled by unusual brick-paved drymoat with ashlar retaining wall topped by cast-iron railing (space served to light basement windows), low 2-story lean-to and porch across rear; center-hall plan, curved stairway, decorative plasterwork. Built ca. 1855 incorporating earlier log house at rear; stairway reputedly built by skilled black craftsman whose name is unknown; demolished 1964. First owner, J. Calvin Goodloe (1817–95), was large cotton planter, prominent Union sympathizer during Civil War. 9 ext. photos (1935), 12 int. photos (1935).

Kitchen, SE of house. Brick, rectangular, 1 story, gable roof, 1 exterior end chimney, porch. 1 ext. photo (1935), 1 int. photo (1935).

Restor. consult. J&A-HJ c1978)

Leighton

Leckey, Hugh C., House (AL-863), SW corner of intersection Ala. 20 and Co. 48 (County Line or Byler Rd.) in Leighton. Frame with clapboarding, approx. 48′5″ (3-bay front) X 36′5″ plus rear cross hall and wing, 1 story, truncated hipped roof (main block) with balustraded deck, 2 interior chimneys, arcuated entrance porch with pediment, flanking double-arched windows, bracketed cornice; center-hall plan with open porch originally connecting main block with gabled 2-room kitchen and dining wing at rear. Built 1872–73 for Leckey, an Irish-born merchant; rear porch replaced by 2-tiered octagonal room ca. 1915; restored 1978–79, including reconstruction of rooftop deck. Notable example of Italianate stylistic elements applied to smaller dwelling. 2 ext. photos (1978).

Addns - Nunns (Johnson) 1991-2 + outbldgs.

Leighton Vicinity

Oaks, The (Abraham Ricks House) (AL-362), facing N on W side of Ricks Lane, approx. 0.4 mi. S of junction with Ala. 157; approx. 0.7 mi. due N of Polk Branch. Built in 2 sections (designated as Old House and New House) with connecting 1-story hyphen forming overall H-shaped plan. Front section (New House): frame with clapboarding,

for Nat. Register of Hist. Places Nom.
Norma Jones

DRAFT

MAULDIN RESIDENCE
PROJECT NO. 95052

ARCHITECTURAL DESCRIPTION

March 31, 1995

The 1872-1873 Leckey House is an unusual example of Italianate in that it is one story, with predominantly horizontal proportions. Most Italianate examples are not only primarily two story, but have a strong vertical emphasis on their overall proportions. In the Leckey house, the vertical emphasis is seen mainly at the pairs of round-arch-top windows and to a lesser degree at the portico arched openings.

The main body of the house is a rectangle of about 36'-5". The proportions of the house follow the classical proportional system of "musical" ratios in wide use in architecture in the Renaissance and before. The essential plan is a grid of four squares of a 1:1 ratio (18 feet square) separated by a rectangle whose width is a 2:3 ratio relative to the room widths (12:18 feet), and whose length is a ~~1:3~~ ratio (12:36 feet). The vertical dimension closely follows this ratio (about 12 feet from floor to eave), giving the room vertical sections a ratio of 3:2 (18:12 feet) and the hall vertical section a 1:1 ratio (12:12 feet).

The house is clapboarded. The main roof is hipped, with a small rectangular balustraded deck on top. A wide bracketed frieze surrounds the roof line. The projecting gabled and pedimented wooden portico is fronted by a wide central arch flanked by two narrow arches, in a variation on a "Venetian" opening, with elliptical arches on the portico sides used to make the arch-tops match the height of the narrow front arches.

The plan of the main house is a wide central hall flanked by two rooms on each side, the front rooms being about 18 feet square and the rear rooms being about 15x18 feet. The extra 3-foot band across the central part of the house is occupied by two chimneys and three original closets or cupboards. While the original use of the rooms is not certain, the location of original doors implies that the southwest room may have been the dining room (an original rear door opens to what was a back porch connecting the kitchen building to the house.) The northwest room was probably the parlor, with the two east rooms perhaps being bed-chambers. The presence of three original closets or cupboards is somewhat unusual, although a fair number of 1820-1870 houses had some, (c.1832 Cotton Hill, Limestone County, c.1832 Lane House, Huntsville 1828 Shackleford House, Courtland, etc).

The heat for the main house was two internal chimneys with back-to-back fireplaces. The four Italianate-style painted wooden mantels, apparently original and shown in a photograph of about_____, are present. The historic photograph shows that the mantel was "marbled" with paint and that the fireplace surround was plaster, as was typical. The surrounds are now exposed modern bricks and the hearths are also brick, both dating from the 1979 work.

Although the original 4-panel doors were painted in a solid color by 1978, a protected circle of about 4 inches in diameter behind the door bell shows that the doors were once grained in a "golden oak" color. The doors possess their apparently original cast-iron hinges with ~~pointed~~ finials, but all the original locks were gone by 1978. In 1977 the doors were also gone, but were found in an area salvage store and restored to their rightful location.

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The original floors of dense heart pine, about 5" wide, remain.

The rooftop balustrade was missing in 1977 and was rebuilt in 1978 per a historic photograph of the house.

About eleven feet behind the main house and centered on the house is the apparent original kitchen and service building (clapboarded, gable roofed, central chimney, two rooms) on its apparent original location (HABS, plus the construction of the piers). The interior of this building is altered, and a bay window was added at each gable-end in 1992.

In about 1915 (per HABS) the back porch was replaced by the present tower, which is about 11x26 feet with 3-sided ends, ~~framing~~ forming an elongated octagon. This tower had a never-completed low second floor room, whose floor was removed in 1978 to open the space to the encircling arch-top windows at the tower's wall-tops.

In c.1978 a small detached clapboarded one-story storage building (about 16x20 feet) was added at about 35 feet southeast of the kitchen/service building.

In 1992 a clapboarded hip-roofed section of about 22x60 feet was added behind the original kitchen building to accommodate a modern kitchen, dining area, laundry, master bath, dressing room, and a screened porch. A detached one-story clapboarded garage/carport/storage structure was placed about 26 feet west of the screened porch, designed in a manner to complement the house and form a lawn-terrace courtyard. The 1992 addition was designed to harmonize with the 1872 house and the c.1915 tower, but not to imitate them. The screened porch is ringed with round-top arched openings, grouped in pairs in the manner of the 1915 tower and the 1872 house. The detached garage has a somewhat vertical emphasis and utilizes two arched openings in a 1990's manner. All moulding shapes of the 1992 work are "off the shelf" modern shapes to identify the period of construction. A bay window was added to each gable-end of the kitchen-service building to provide daylight to these rooms. The architects for the addition were Jones & Herrin Architecture/Interior Design, (Harvie P. Jones, FAIA), of Huntsville, Alabama. The contractor was_____.

In 1977 the site was overgrown, the house, vandalized and in an endangered condition. However, virtually all the original components were present, or recovered (doors). The unknown designer of the 1915 tower set a good precedent in complementing the 1872 house in a then-modern manner, and the present owners have continued that precedent while carefully restoring this unusual center-hall four-room Italianate house.

composed of arcuated and trabeated systems combined. Giulio Romano too had used a form of serliana for the garden elevation of the Palazzo del Te, and his proposal for Vicenza may have included the motif. But this is all conjecture, and undoubtedly it was Palladio who made this popular device work so convincingly for the proportions of the whole. That achievement was only possible through his profound appreciation of antique Roman models, such as the Colosseum, which provided a venerable precedent for a hierarchical arrangement of the orders and the overlay of a trabeated frame on an arcuated system of construction. A second Rome trip, between September 1545 and February 1546, may have been motivated by the desire to study such examples more closely.

Trissino led this second expedition as he had the first. Included in the party were the painter-poet Giambattista Maganza (who painted
1 the only certain portrait of Palladio) and the poet Marco Thiene (with whom the architect may have become friends during work on the Palazzo Thiene). The personal resources and contacts of Trissino in Rome were necessary for the success of the trip, and it is likely he was still exerting an influence on Palladio, offering him criticism on his reconstruction drawings and advising on suitable monuments to study. Presumably Palladio was anxious to refine his initial details for the Basilica project, to examine stone joints, constructional techniques, and the proportions of the Colosseum and other Roman theatre buildings – knowledge on which he would draw for the wooden trial bay that was erected after he received the commission.

Regarding the dimensions and proportions of the final building, the length of the bays as built varies to match the pre-existing structure, while the width of the arched openings remains constant. On the lower storey that width is 9 *piedi* 10 *oncie*. In the illustrations
19 he published later in his career, however, Palladio shows a standard 'ideal' bay width with the lower openings 10 *piedi* wide. The principal orders are set at 22 *piedi* centres, and the dimension from one arch to another can be calculated as 12 *piedi*. A rhythm of 6-10-6 *piedi* (solid-void-solid) between the centres of the half-columns of the trabeated frame is established. This combination of the numbers 6 and 10 pervades the 'ideal' design that Palladio presents: the ambulatory around the building is given the depth of 16 *piedi*. His choice of number was not arbitrary, and reflects his commitment to a fundamental Vitruvian principle, that measure and number have 'ideal' qualities which should be used to enhance a design and move it as close as possible to natural perfection.

Renaissance artists and architects believed that perfection derived from the imitation of Nature. In architecture this required that form should be controlled by certain geometries, and that modules should regulate the dimensions of the whole design. Vitruvius had taught the importance of achieving a congruity of all the parts so that measurements and form are interrelated. He called this approach *dispositio*. Buildings should also be governed by *symmetria*, which means not only that one form balances another across an axis (the modern meaning of 'symmetry'), but also that every element is governed by the same ratios as those of the whole, and that a consistent module is used throughout. The module that established the fundamental beauty of a building – its general form – was usually a standard measure, such as the foot. The surface ornament would be controlled by a module taken from some principal ornament, commonly the diameter of a column. Each module would be multiplied by certain preferred numbers which have their roots in classical theory, especially the Pythagoreo-Platonic number sequences which related number to universal harmony.

Vitruvius describes the perfect numbers in relation to ideal measure. He explains that buildings were designed using a standard which reflected human proportions, and that there existed a traditional belief that symmetry in architecture echoed the principles governing the symmetry of the human body, a point he held to be particularly relevant to sacred architecture. The 'perfect' numbers are to be found in 'ideal' human proportions. The ancient measures – the finger (*digitus*), palm (*palmus*), foot (*pes*) and cubit (*cubitus*; the length of the forearm)– are dominated by two 'perfect' numbers, 6 and 10: 10 is 'perfect', Vitruvius explains, because of our 10 fingers, 4 of which make a palm, while 4 palms make a foot; 6 is 'perfect' because it is the sum of its factors and because the foot is one-sixth of a man's height. These numbers combine to make the 'most perfect' of all numbers, 16.

Alberti set out to examine this reasoning in his *Tabulae dimensionum hominis* (Tables of Human Dimensions), appended to his treatise *De statua* (On Sculpture). Through a blend of classical and medieval commentaries on human proportions and his own measurements, Alberti repeated Vitruvius's proportional schema in general (a foot is one-sixth of a man's height, etc.), though he switched from the description by Vitruvius of an 'ideal' man whose navel is the centre point of a square and circle (a symbolic centre point) to one whose centre is marked by the base of the pelvis (the true mid-height of a man). Although in this system the navel is not centrally located,

Alberti accorded it a significant proportion in relation to a man's overall height, using the 'perfect' numbers: the distance from the foot to the navel and that from the foot to the top of the head are in a ratio of 6:10. Moreover, his 'tables' show that this proportion is distributed throughout many parts of the body.

In his treatise on architecture, Alberti related this experience to the Vitruvian rules which determine the proportions of the classical orders:

> When [the ancients] considered man's body, they decided to make columns after its image. Having taken the measurements of a man, they discovered that the width, from one side to the other, was a sixth of the height, while the depth, from navel to kidneys, was a tenth. The commentators of our sacred writings also noted this and judged that the Ark built for the Flood was based on the human figure. The ancients may have built their columns to such dimensions, making some six times the base, others ten times.

On the proportions of man and Noah's Ark Alberti was following the 4th-century writings of St Augustine, but the parallel between sacred Christian numbers and those of ancient 'pagan' columns was his own. Recent studies have shown that this association between man, a God-given archetype, and a primitive formulation of the orders was of fundamental importance to the principal exponents of Quattrocento architecture, and evidence of its application has been found in Alberti's church of S. Andrea in Mantua, and Bramante's Tempietto in Rome (a building greatly admired by Palladio): combinations of 6, 10 and 16 permeate and regulate their form and measures.

The Vitruvian notions of *dispositio* and *symmetria*, which determine the elements and numbers within a building like this, were brought together by Alberti under a single heading, *concinnitas* – a blend of number, measure, proportion and arrangement, which was wholly classical in conception.

In Renaissance Italy, however, 'measure' was no longer a reflection of an idealized system of human proportion, since standard measures had by then become abstract quantities, often of uncertain origin. Since antiquity each Italian city-state and republic had evolved its own standards of weights and measures, with considerable variations from place to place. Palladio's mentor Trissino was concerned by this and was anxious that currencies, weights and measures should be systematized throughout Italy, a matter so important that he had felt compelled to address Pope Paul III on the subject in 1541. Whatever

his reaction, no harmonization of systems was attempted; and in any case Italians had become adept at translating measures from one place to another. To perform any commercial transaction between different systems formulae provided by the Merchant's Key or the Rule of Three were generally used. These involved an interaction of means and extremes which was familiar to any recipient of a basic education, and which made the process of proportioning a building design quite straightforward.

Alberti used a proportional procedure to explain the numbers behind the classical orders (IX, 7, pp. 309ff.): the first columns were 6 and 10 units high, but these were rejected as either too thick or too slender, and the ancients sought a column that 'lay between the two extremes. They therefore resorted first to arithmetic, added the two together, and then divided the sum in half; by this they established that the number that lay between 6 and 10 was 8. This pleased them, and they made a column 8 times the width of the base, and called it Ionic.' Alberti applies this same procedure to determine the Doric canon as 7 modules high ($6+8=14\div 2=7$) and the Corinthian as 9 modules ($8+10=18\div 2=9$).

Alberti had written on the relationship between musical theory and the 'ideal' ratios for architecture in the chapter preceding his discussion of the orders. The formula of the mean and two extremes was applied to the sequence of the Pythagorean harmonic scale which was known to every humanist artist and architect. The argument Alberti put for the appropriateness of musical theory to architecture was that 'The very same numbers that cause sounds to have that *concinnitas* [a certain harmony] pleasing to the ears, can also fill the eyes and mind with wondrous delight' (p. 305). The sentiment was echoed by Palladio in his *Quattro libri*. The Greek harmonic system is determined by the relationship of four similar strings, of a proportionally related length, expressible as the progression 6:8:9:12. Pythagoras found that when these strings are vibrated, under equal tension, the sound (wave length) interval between them creates consonant tones, which correspond to ratios of whole numbers. Doubling the string length (1:2) creates an octave (called by the Greeks *diapason*); a ratio of 2:3 creates a difference in pitch of a fifth (*diapente*); of 3:4 creates a fourth (*diatessaron*). Again, as Alberti explains,

> the musical numbers are 1, 2, 3 and 4; there is also *tonus* where the longer string is one eighth more than the lesser. Architects employ all these numbers in the most convenient manner possible: they use them in pairs, as in laying

out a forum, *piazza*, or open space, where only two dimensions are considered, width and length; and they use them also in threes, such as a public sitting room, senate house, hall, and so on, when width relates to length, and they want the height to relate harmoniously to both.

These 'perfect' numbers can be found in the plans that Palladio published late in his career in the *Quattro libri*. They occur either singly or, more usually, as ratios determining the harmonious arrangement of the principal elements. In realizing these proportional systems, expressed in whole numbers, Palladio habitually used the measurements of the locality in which he was working. He could hardly do otherwise, since the local measures determined the size of his building materials, such as bricks. He would have used the Vicentine foot (357mm) in and around Vicenza, and the slightly shorter Venetian foot (348mm) in Venice.

When he came to publish the plans of ancient Roman buildings, however, he was faced with the difficulty that the Roman foot was shorter than either of these measurements (about 296mm), so there could be no precise correspondences in their proportions. Had he kept the measurements of Roman buildings in Roman feet these correspondences would have been clear, but he chose to convert them into Vicentine feet, and their proportional relationships were thus obscured. They could no longer be expressed in terms of 'perfect' numbers, or indeed of whole numbers at all. The result was that while the proportional systems of his own buildings were recognizable, those of the antique buildings (and of highly regarded Renaissance buildings of 'perfection' like Bramante's Tempietto), which were equally carefully calculated, were overlooked. The more popular the *Quattro libri*, with its dimensions in Vicentine feet, became, the more this unfortunate consequence increased. In the end, paradoxically, this contributed to the devaluing of number and measure in architecture as elements bearing a universal significance, and to their becoming merely expressions of quantity.

Palladio designed with preferred numbers which are multiples of the local foot familiar to his masons. Brick dimensions were determined by the foot; and repetitive elements, such as column shafts, could be ordered in standard sizes from the quarry, a practice common in ancient Rome and Venice itself. Room dimensions are often multiples and combinations of the numbers 6, 10 and 16, which become design modules of a sort: rooms are typically 6×10 feet, 10×16, 16×16, $16 \times 26\frac{1}{2}$ (an approximation of the ratio 6:10 – not, as

is sometimes said, 3:5). They can also be based on harmonic numbers and combinations: typically 12×18, 18×18, 18×27, 18×30, etc. Overlaps occur between the two systems.

With Alberti's notion of *concinnitas*, number, measure and proportion are the means by which architectural space is made to conform with natural principles. Palladio too was adamant that such principles should be followed, and he expressed forcibly his dissatisfaction with 'that manner of building, which departs from that which Nature teaches us about things, and from that simplicity which one discerns in those things created by her, almost creates another Nature and departs from the true, good, and beautiful way of building' (I, p. 51).

The secrets of Nature had been explored in the 'natural' architecture of antiquity, and Christian commentators had long been fascinated by the Biblical archetypes – Noah's Ark, Solomon's Temple and Palace complex – which exhibited certain natural numerical and proportional combinations, and had anthropomorphic parallels too (such as the relationship of the Ark to human proportions described by Alberti above, following St Augustine). All this is behind Palladio's belief that buildings 'should appear an entire, and well finished body' (I, 6); later in the same book he relates the hierarchy of space and use within a building to the body: just as 'our blessed Lord had designed the parts of our body, so that the most beautiful should be in places which are exposed to sight and the less decent in hidden places', so there should be noble spaces, and concealed areas of utility within buildings. Consequently, kitchens were placed below with the cellar, or in some villas in outbuildings along with stables and storerooms; whereas the principal living and entertaining rooms in both the villas and the palaces were placed on the ground and first floors. In the villas the roof space was often used as a granary.

If the outside of a building should appear like a 'well finished body' and expressive of this hierarchy of use, the organization of the interior spaces should also be arranged hierarchically, the whole and the parts being resolved through the application of geometry and proportion. For the interior Palladio described seven room shapes as the finest and most successful: 'they are either made round (though rarely) or square, or their length will be the diagonal line of the square, or of a square and a third, or of one square and a half, or of one square and two thirds, or of two squares' (I, 21). Ideally, the height of a room is to be determined by a harmonic sequence, though, as he admits, 'it will

not be possible always to find this height in whole numbers'; 'there are also other heights for vaults, which do not come under any rule, and are therefore left for the architect to make use of as necessity requires, and according to his own judgment' (cf. Burlington and Chiswick Villa, below, p. 165). He offers two examples for scrutiny. First, using the formula of height equals the square root of length times width: 'if the place that we intend to vault is 9 feet long, and 4 wide, the height of the vault will be 6 feet; and the same proportion that 9 has to 6, 6 also has to 4, that is *sesquialteral*.' The second example is arranged thus:

length	*height*	*breadth*	
12	9	6	the height, 9, is found by halving the sum of the length and the breadth, thus: $12+6=18$; $18\div 2=9$
108	72	54	the median number, 9, multiplies the extremes, 12 and 6, thus: $9\times 12=108$; $9\times 6=54$
	8		72 is found by multiplying the extremes, 12×6. 8 is the number that multiplies 9 to equal 72

What Palladio wished to show here was a number which is proportionable to the harmonic sequence, but allows flexibility if it be necessary to have a lower vaulted ceiling (say to maintain a uniform floor covering above), ensuring that it will remain 'beautiful to the eye'. This is typical of his approach, which is in contrast to the more uncompromising doctrine of Vitruvius and Alberti. Palladio states the 'ideal' objectives and the principles that will obtain them, yet he offers simplified and practical methods for achieving 'similar' results, in the light of his own considerable experience, which allowed him to pare down the 'laws of Nature' to the essentials required by architects.

There can be no doubting the missionary zeal with which, by the early 1550s, he was intent on spreading the Vitruvian classical message, for several publications were in hand which he produced alone or in collaboration, and which were intended to clarify and so promote the course he himself had embarked on. The most important of these early publications was a new edition of Vitruvius's treatise produced with Daniele Barbaro, which grew out of an architectural collaboration with Daniele and his brother Marc'Antonio on their new villa at Maser.

2 THE BARBARO BROTHERS, *VITRUVIUS*, AND THE EVOLUTION OF THE PORTICO

In Vicenza, early in September 1548, after the wooden mock-up for the Basilica by Palladio had been built, three civic commissioners were selected to supervise the building project. They authorized payment to Palladio for more drawings and models, though his involvement long-term was still in the balance. Models of earlier schemes had been ordered, made, and abandoned. The decision to proceed was not made until a full Council debate on 11 April 1549, when the commissioners offered persuasive arguments in favour of Palladio's design. It won the day, by a vote of 99 to 17. Palladio was appointed superintendent immediately and work began the following month. Although not completed in his lifetime, the Basilica was of major importance for his subsequent involvement with public architecture.

Palladio had many noble friends in that decisive debate who had already committed themselves to his architecture. Pietro Godi, whose villa at Lonedo was the first that Palladio designed, was an obvious rallying-point for support. Most influential for the debate, however, were Gian Alvise Valmarana and Girolamo Chiericati, two of the building commissioners, whose families were current patrons of Palladio and who individually patronized him, and Gabriele Capra, who was civic supervisor for the timber mock-up of the sample bay.

Girolamo Chiericati had Palladio design him a palace at about this time (*c.* 1550). It is a two-storeyed U-shaped building which forms a courtyard to the rear, while along the front there is a two-tier colonnaded portico. When Girolamo asked for permission to build the portico, which actually projected beyond his site, he pleaded successfully that it would be 'for my greater convenience and for the convenience and ornament of the whole city', since it fronted a piazza used as Vicenza's cattle market and offered a distinguished backdrop and a place to shelter nobles who frequented it.

The portico, eleven bays long, is Doric at ground level and Ionic above, with a central element of five bays set slightly proud of three-bay-long wings. The Doric entablature follows an example by Sanmicheli, and the arches that close the ends at both levels derive from the antique Portico of Octavia in Rome (see below, p. 84). The upper storey has its central element walled in, to provide the Chiericati with private accommodation.

DRAFT

PHOTOGRAPHS for Nat. Regis Nom.
Mar. 31, 1995
HJones

1. North front in 1978 before restoration (HABS photo)
2. East side in 1978 before restoration (HABS photo)
3. Center hall looking north to entry, in 1978 before restoration. Front doors stolen, later recovered. Photo by Fennel Mauldin, Jr.
4. Detail of photo of Northwest parlor wood mantel showing marbeling, early 20th century family photograph. Photographer unknown. Also see photo 15.

Photos 5 - 19 by Harvie P. Jones, Huntsville, Alabama, FAIA, April, 1995

5. North front and east side. Arcuated screened porch at right rear and carport at right are 1992.
6. North front and west side. Note 8 foot measuring stick.
7. West side, 1993 porch at rear, garage/carport/storage room of 1992 at right.
8. West side. Tower is c.1915. Bay window at original kitchen is 1992. Screened porch at right is 1992.
9. Typical fenestration, shown at west side wall. Original blinds and sashes. Sashes are in-swinging casements.
10. South rear. Left to right = screened porch, kitchen, master dressing room, storage outbuildings all c.1980-92.
11. East side. Tower = c.1912. Bay at original kitchen building is 1992. Semi-octagonal room at left is 1992.
12. Entry hall looking north. Wallpaper frieze is 1980's.
13. Entry hall, typical original door with arcuated top-panels. Original floor is +/- 5" wide heart pine.
14. Entry hall, looking south into c.1912 tower
15. Wood Italianate mantel at Northwest room, once marbeled (see photo 4). Brick surround is 1978 (was plastered originally).
16. Wood mantel at Southwest room, and original cupboard at left. Surround would typically have been plaster, as in photo 4.
17. Interior view of typical paired Italianate arcuated in-swinging casement sashes, here at west wall of Northwest room.
18. Typical original interior trim at doors and sashes, here at top of doors at south end of hall.
19. Typical original loose-pin hinges with acorn finials.

AUGUST

Leckey House 1874 Colbert County

S	M	T	W	T	F	S
AUGUST				1	2	3
4 *Summer Olympics in Atlanta end*	5	6	7	8	9	10
11	12 *Registration begins*	13	14	15	16	17
18	19	20	21	22	23	24
25	26 *Classes begin* *Late registration*	27	28	29	30 *End of late registration*	31

After years of neglect this Italianate-style Leighton residence, with its arched portico and rooftop widow's walk, was handsomely restored in the 1970's. The sidelights and transom that frame the broad front door are filled with panes of ruby-red glass. In 1992, compatible additions designed by Huntsville architect Harvie Jones were added to the rear of the house.

48 WAFF

N. Front

West side

N

N

1873 Leckey-Mauldin Hse – Hist. Pres. consul by HJ in 1978 & 89 (ADD + RENOV.)
Leighton. AL.
Owner = E. Fennel Mauldin
(2 new rms = 1978-79 remod. by Bart & Tune, Arch. – Florence, AL)

photo by Fennel Mauldin in c. 1989

c.1873 LECKEY-MAULDIN (LEIGHTON)

1 of 5

N

NS

3 of 5

A

N

5 of 5

Fennel Mauldin
P.O. Box 269
Leighton, Alabama 35646

+ Becky

FAX: (205) 386-5149
home ph 205-446-9781
PROJECT NO. 91077

1992

"Bank Independent"
205-386-5000

N. ELEV.

1 of 4

1873 Leckey-Mauldin house (Fennel Mauldin) Leighton, AL - 1991 photos by FM

N

for 2 Rear Rms = 1973 Addn

ORIG. KIT. BLDG. ? 1920's Tower

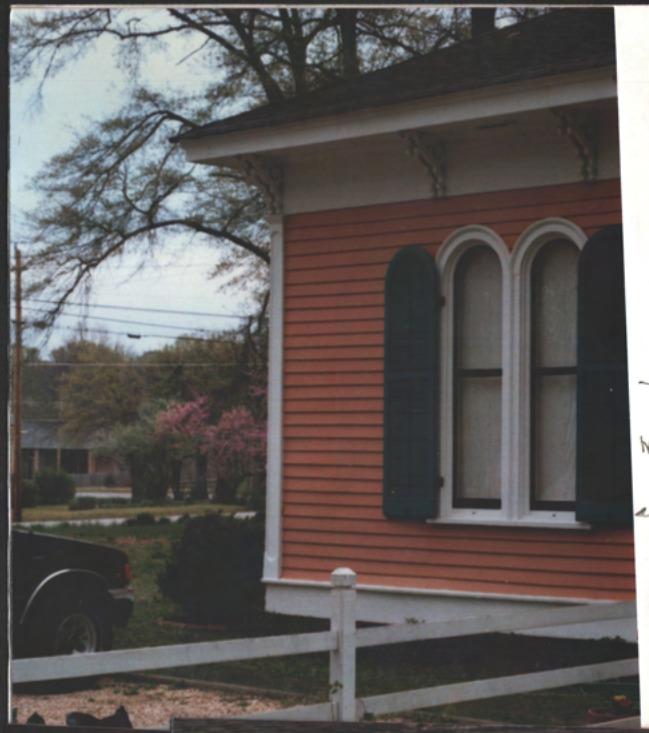
N

Tower added in 1920's. Upper fl. removed in c.1977 to make a tall din. rm

original kit. Int. modif. 1977. Int. + 2 bay windows are 1991-2 J.H. work See 1994 photos

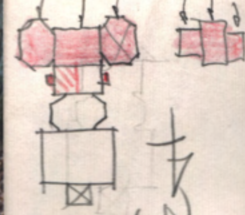
Modern shed removed for 1992 addn

1873 Lecky-Hamblin Leighton AL. 1991 photos - FM



MATCH LINE

MATCH LINE



← Gar./terrace) Stor.-N

Kit + Screened porch framed-up →

1873 Leckey-Mauldin Hse, Leighton, Al.
Fennel Mauldin, owner, c.1978-----(1992)
Photos by F.M., 1992 Feb
"Progress" shots on addns by JHA, Arch-AJno, FAIA

1 of 3

New gas. str.

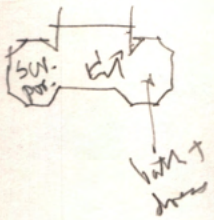
Ht. = kit
left = screened porch

New gas. str.

kit (porch at left)

Hosp

S. Elev.



N

East Elev.

N

added bay

added screened porch

added carport/ verandah

May 1992 progress photos by Fennel Mauldin
Addns to 1870's
"Leckey-Mauldin"
house in
Leighton, AL.
Jones/Herring, Archs.
NPS nos, FAIA

Added kit/bkfst

N

N

added kit./bkfst.

added porch

added carport

N

added bay

added porch

Gar. designed to de-emphasize the usual low, wide [sketch] 2-car garage effect, which would not go w/ this Italianate house

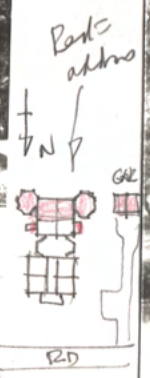
Owner says cars drive in & out w/ bicycle in rack on top & can (door is 8'6") — an unanticipated benefit.

2 photos 17 Oct '92 HJones

Jones & Harris, Archs., Hudson
(almost complete here)

1 of 6

N. entry



1870 Leckay - Mauldin House, Leighton, Al.
after addns & renov. by Jones & Herrin, Architects
Huntsville, AL Jones, FAIA
Photos May 1993 HJ

Fennel Mauldin, owner

GAR/carport

mystery dress

1992 ← → c.1870

Sun. porch Carport Gar N

Sun. porch N Carport

1912-3 Athens
West
Sun

Sun. Porch Carport N

Carport
(Doubles as a porch for you)
N

2

3 of 6

N ←

c.1870 ← | c.1980+ | → 1992 kit, util & scr. porch; 1992 Brm dining modif — 1992 gar

1992 Carport/terrace — 1870 ← | → 1992-3 — N ←

N ↑ c.1870 ← | → 1992-3

→ N — 1992-3

1992-3
Gar. / Carport /
Terrace / Shed

in gar.

bike tracks in shed

5 of 6

1992-3 master dress. rm. ← c.1980 w/ bay added + [illegible] revised for master bath → 1986 c.

c.1980 addition w/ 1992-3 modif. inside & out ← Date of "tower" is c. 1915 per H.A.B.S. → c.1871

Originally had 2 fls. (in 1978) drawn has 1 = full dim. rm.

c.1870 entry, looking north to front of house

1992-3 Kitchen

c.1870
S.W. Rm.

1992-3 S.W. Screened porch

N ←

1978 H.A.B.S. photo, just before Mauldin's restor. Hse empty & vandalized

1978 HABS photo, before restor

→ N

1872-73 Hugh C. Leckey Hse
SW corner of Al. 20 & Co. 48, Colbert Co Al.
1995 owner — Fennel Mauldin Jr.
Nims FAIA = restor. consult. in 1978
+ designed S. additions & outbldg in c.1992

photos April '95
for Nat. Register of
Hist. Places Nom. — HJ

N ←

1995

← 1995

3 of 12

N.E. corner →N

→N

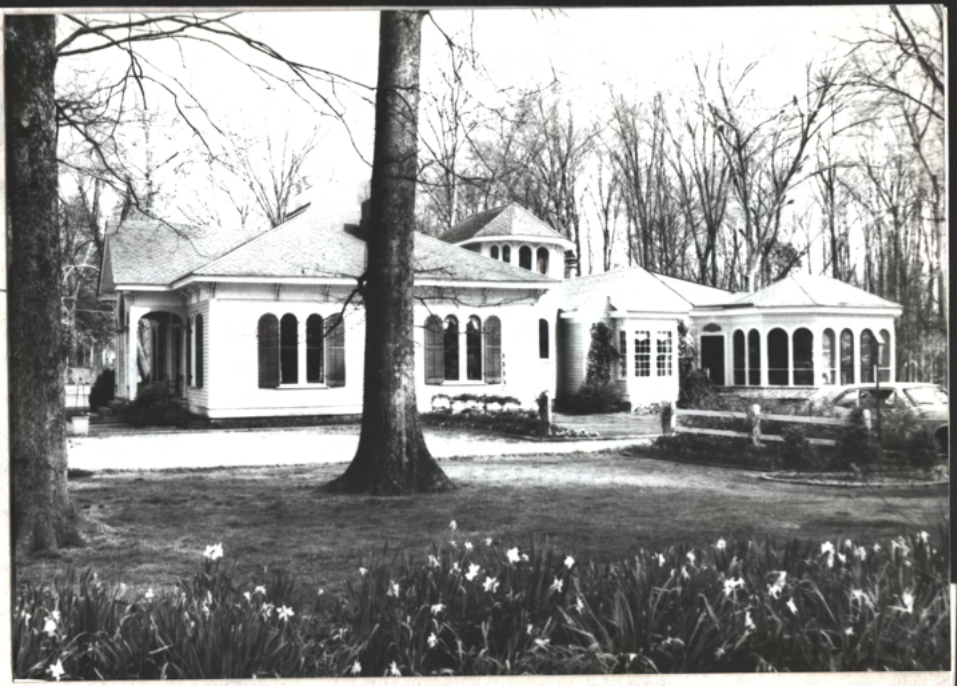
Portico →N

Tower added c.1915

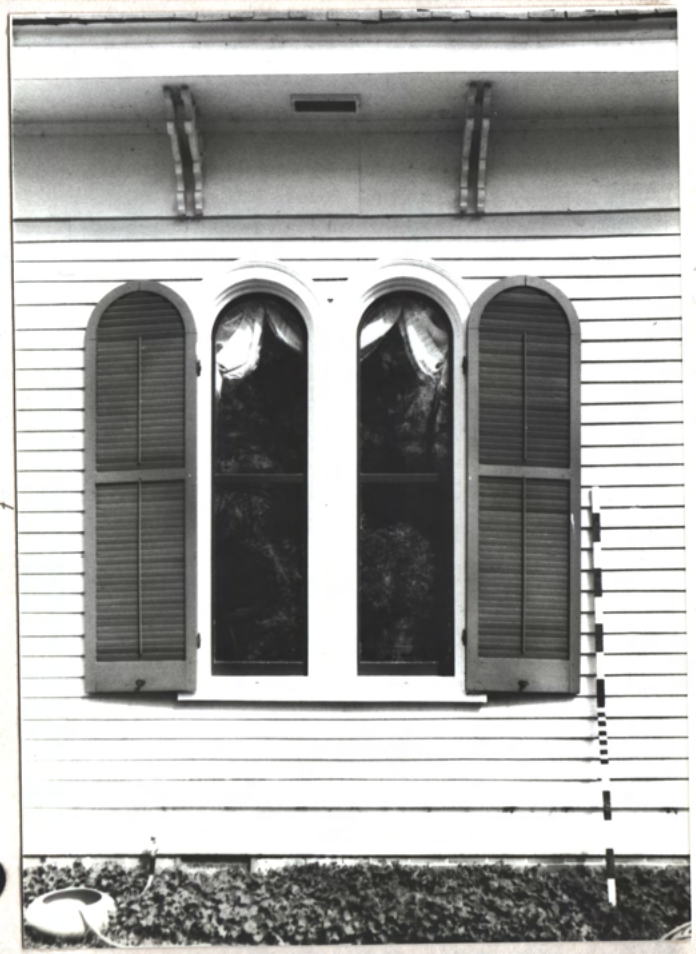
N

1992 gar etc. JH-HJ

N



1992 JH-HJ



blinds, doors only (thru-mortise & tenon) JHJ

c.1915 Tower

A

"Acme"
C.I.
hinge,
still avail.
in 1995

℄ ACME

℄ thru-mortise,
tenon & peg jts

ORIG
1st | c.1915
tower

+ BAY
±1992
HJ

KIT. + UTIL. + porch add'
JJH Arch. HJ, 1992

ORIG. KITCHEN, KIT.

STOR. | GAR | CARPORT/ VERANDA | LAUN TERRACE | SUN. PORCH | KIT. | UTIL. | MASTER DRESS RM. | Stor., c.1980 not by HJ

ADDED 1992 James J. Herrin Arch.-HJ

N

M. DRESS RM HJ ADD. | c.1915 TOWER | ORIG. | N

HJ added bay & removed chimney

N

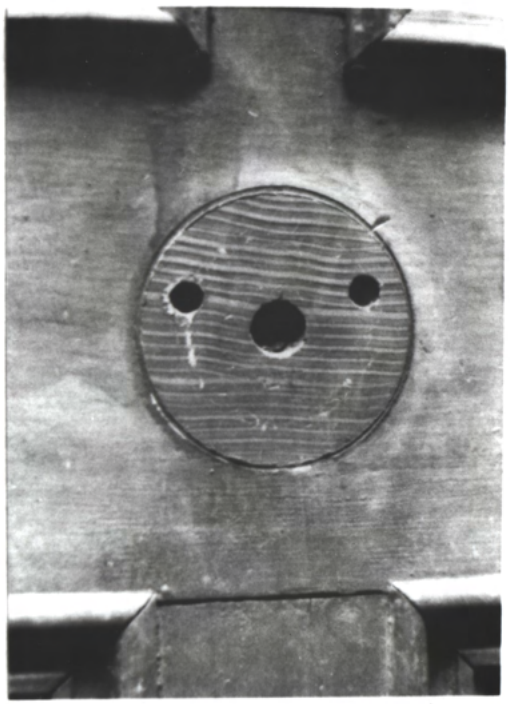
HJ Addn (Dress Rm) | c.1980 Stor., Grg

7 of 12

1978 photo — Doors stolen (recovered at a nearby "antiques" shop)

↳ freize mould = c.1978 (w/o paper freize)

↑ c.1872 hall



± 4" ϕ protected circle behind door bell showing orig. "golden oak" paint-graining

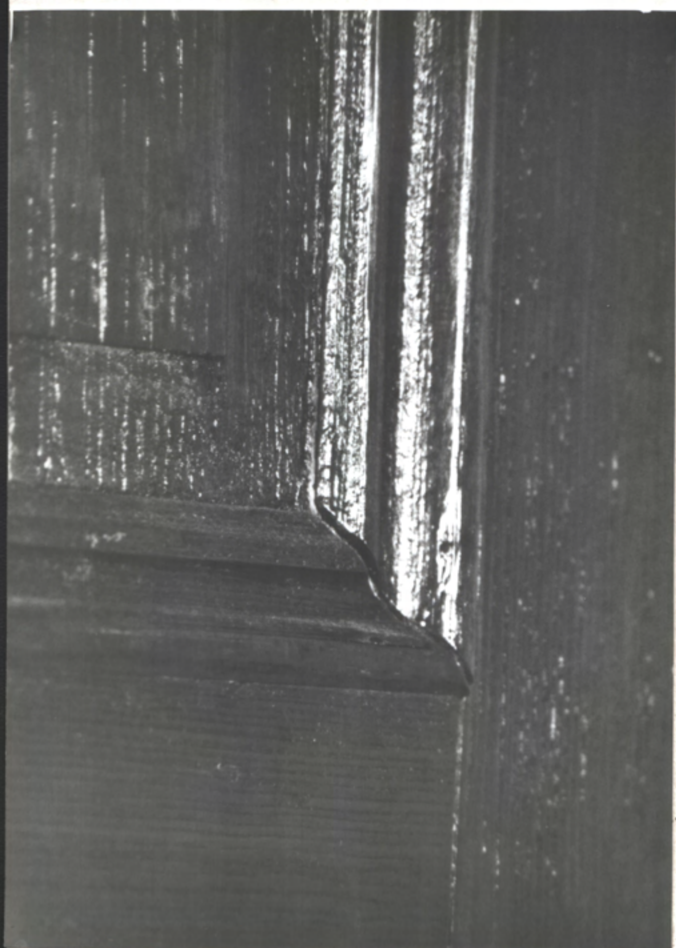
Door Lock into c.1915 Tower

door bell circle on door

N

N — typ. 1872 hall door

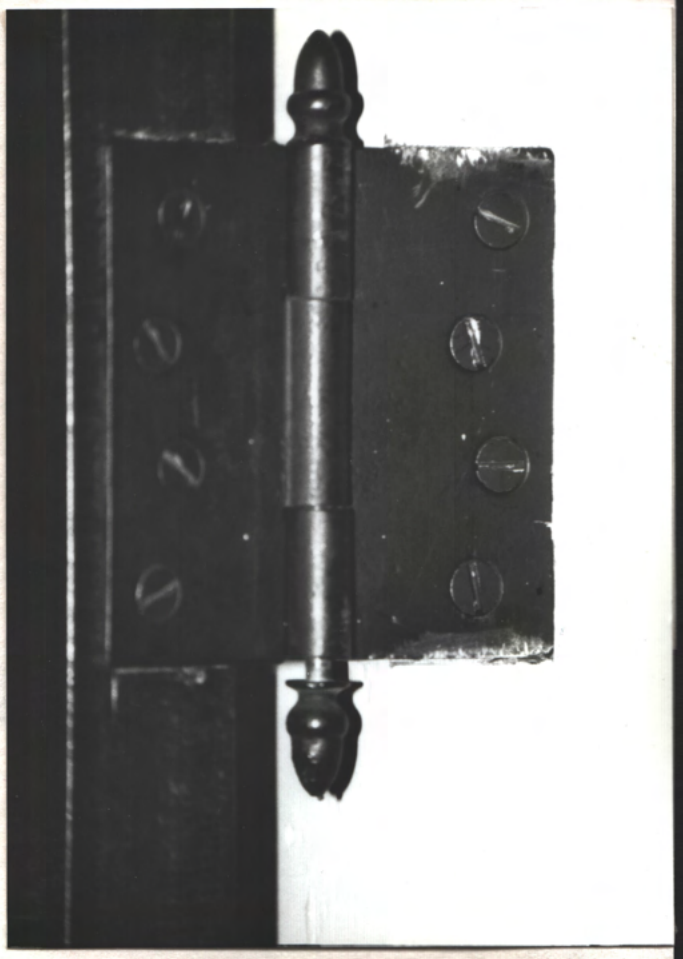
" " c.1915 tower room



↖ Typ. 1872 DOOR

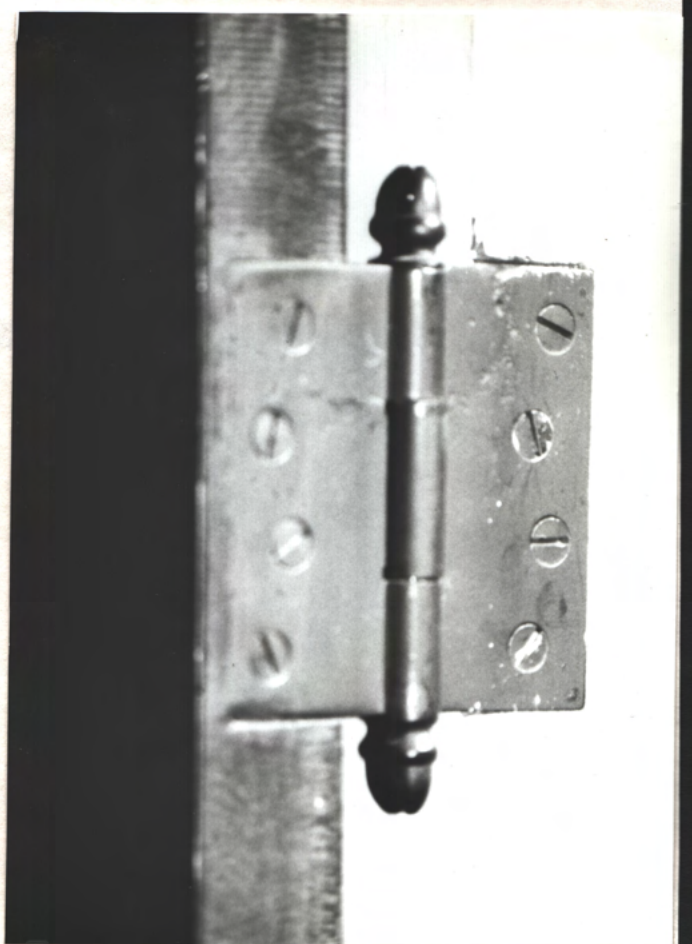
hall fl. (typ.) 1872 pine ±4½" w.

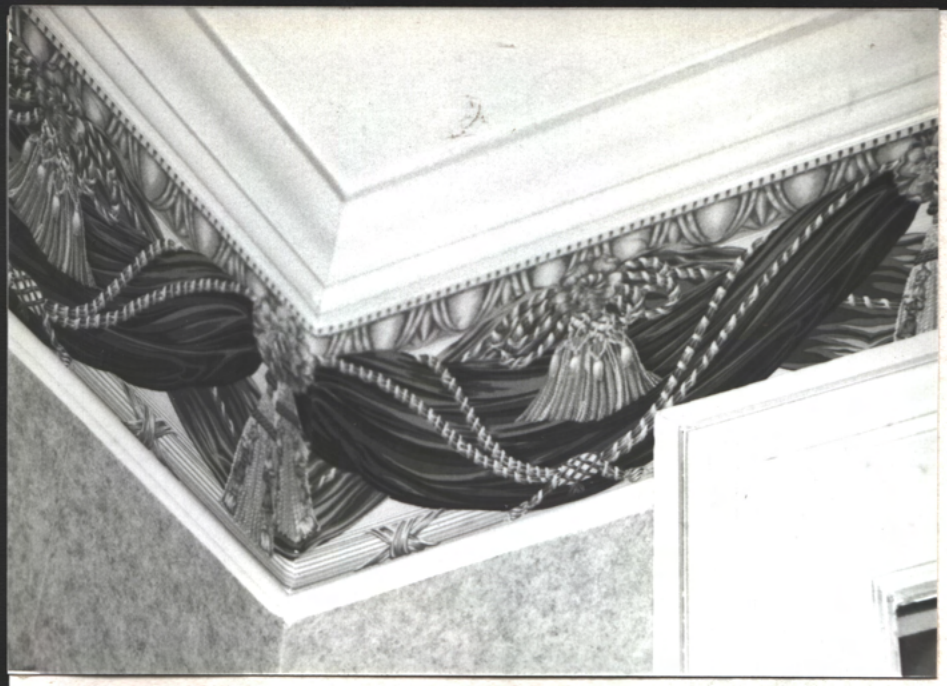
Ehall, S. Mt. door headbolt
looks orig.

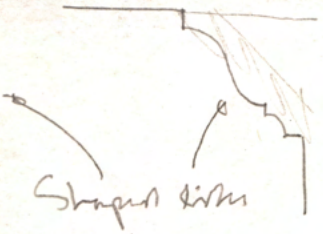


Typ. hinge, look original
(C.I.)

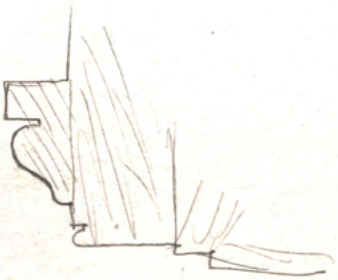
Ehall, S. Mt. door footbolt,
looks orig







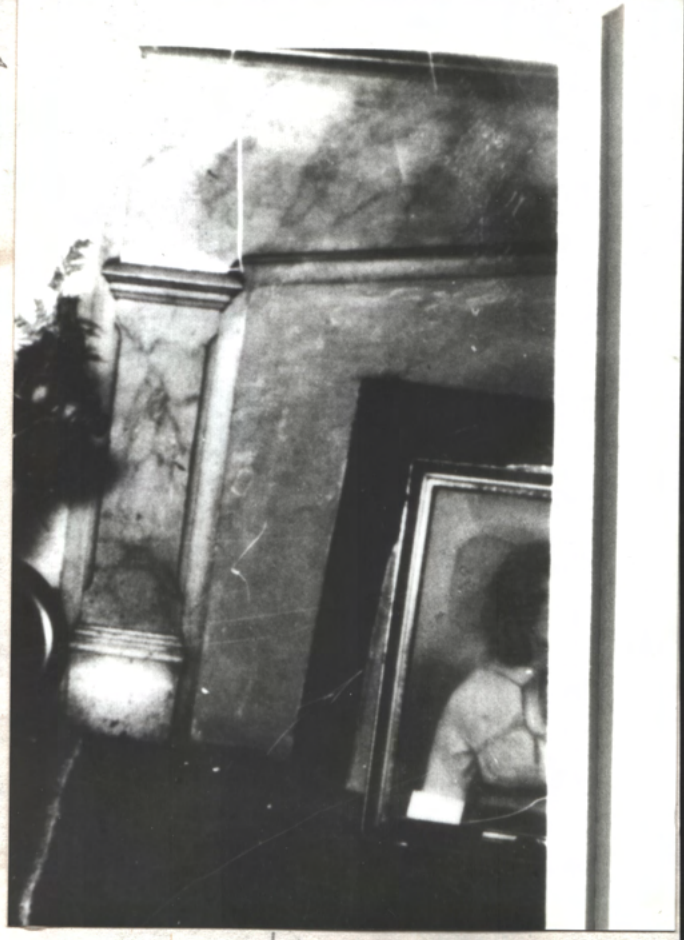
Shaped sills
a modern crown, but was here in previous 1978 photo, so may be original (?)



Typ. 1872
door-transom hd.

Transom Sill
+ Door head

Hist photo showing paint – marbeling on the N.W. parlor mantel, & plaster surround (typical) Photo date ——



Same mantel

1" raised hearth not correct & not per HJ recomm

11 of 12

replastered brick surround is 1978 & not hist. correct & not per HJ recomm.

Sashes appear orig. (comments)

S.W. Rm. orig. dims. & mantel but unplastered brick not most correct & not per 123 recommendation.
Also 1"h. raised hearth not correct.