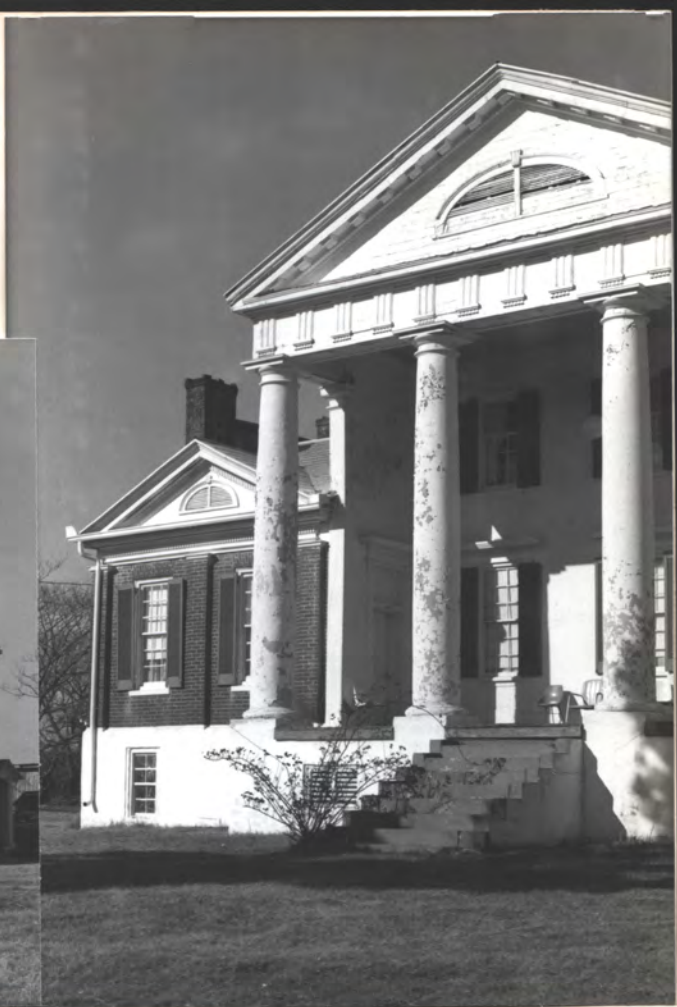


MRS. BECKY MAULDIN
 205-764-9212
 Rt. 8 Box 72B
 Florence, AL
 35630
 (FEB. '94)

NO DELS. PASSAGE FROM "OFF." TO "PARLOR" (MID. DRNG. ADDED)



Not at all intended by col.



1830's
 SAUNDERS
 HALL -
 TOWN CREEK

cement stress base is mid-20th. cent., not on 1930's HABS photos. Said added c. 1950 (owner)

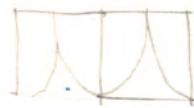
South Facade (front)

cls = stress on brick

Previt & Becky Mauldin house - photos Jan. 1985 H.P. Jones, F.A.I.A.

1830's Saunders-Hall (HABS) Lawrence County, Al. N. of Town Creek

age gutters = 20th cent. ↗



metal shingle roof
perhaps c. 1900



→ N

20th. C. Rebuilt

→ N

enclosed verandah?

domes removed (2 at N. slope)



ogee
gutters are
20th. cent.

cannot
stucco is
mid 20th c.
(not on
HABS
photos)

→ N

2

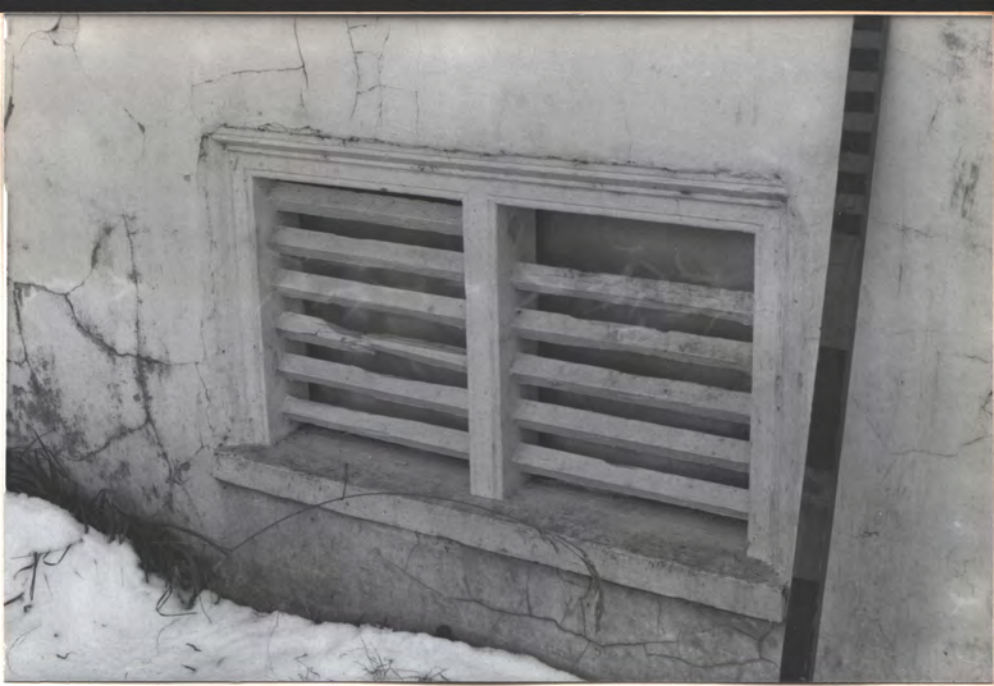
2 false windows }



frnds vent
banded frame

◇ bars (wood)

NE



note 2 false
windows

NE



9 sash = mod. metal

front col.

NE

stucco
on brick
↑
✕
↓
limestone





N 41



N 41

PORTICO

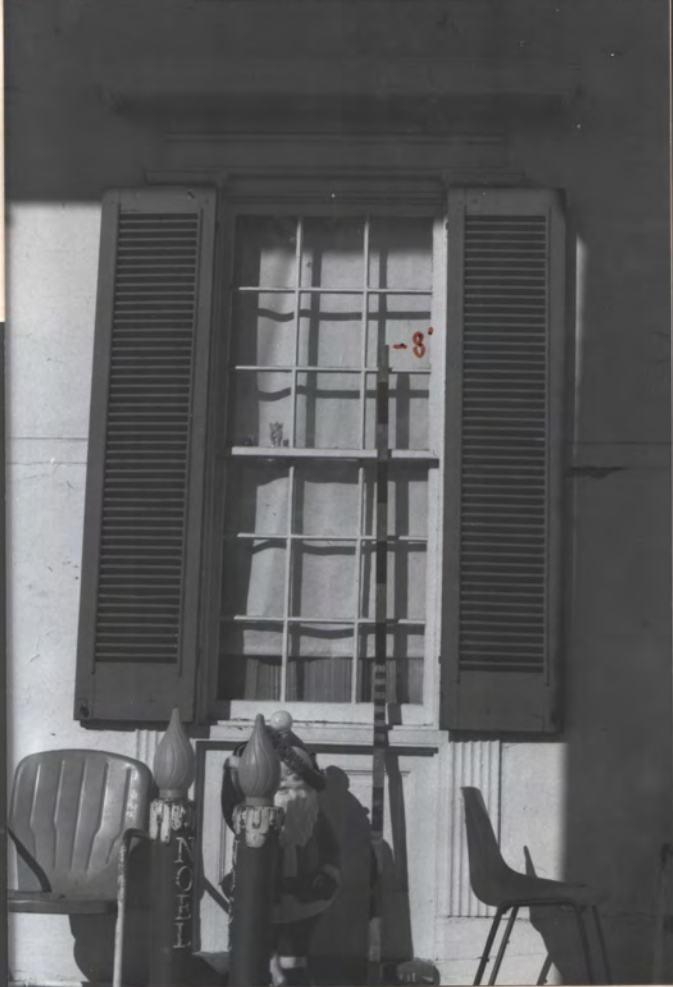
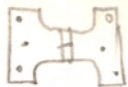


N 41



N 41
main entry
to stairhall

cast-iron hinges
 (typical)
 → then - mortises & pins = typical



AT PORTICO



MAIN ENTRY

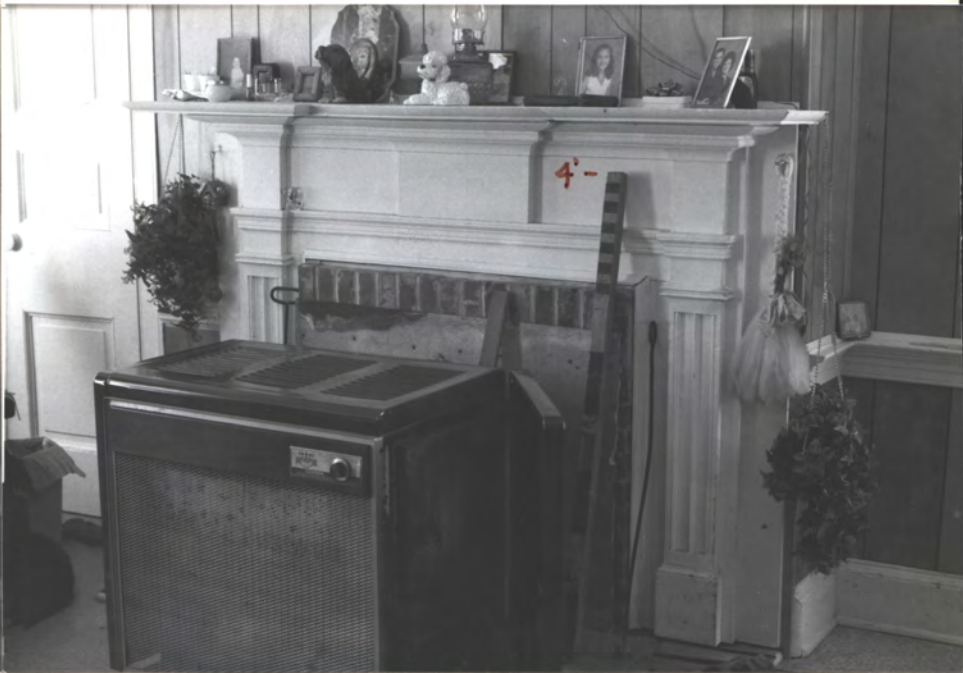
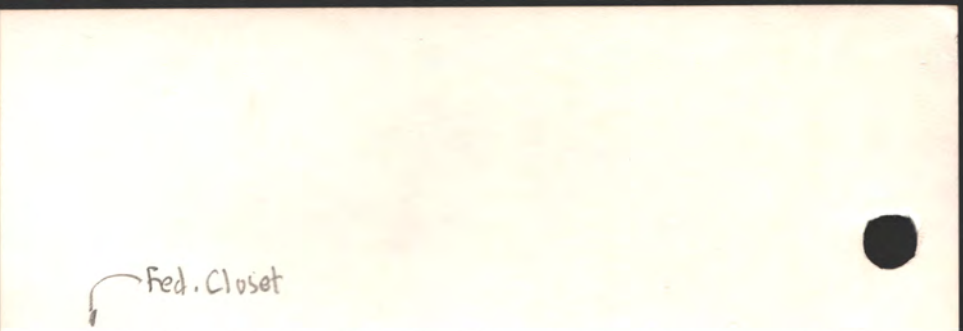
wood ovals over some glass panes
 shown on HABS photos of 1930's
 are gone (see gaps)



MAIN ENTRY SIDEL'T (oval gone)



→ N BIFOLD



→ N



BIFOLD

→



→ N

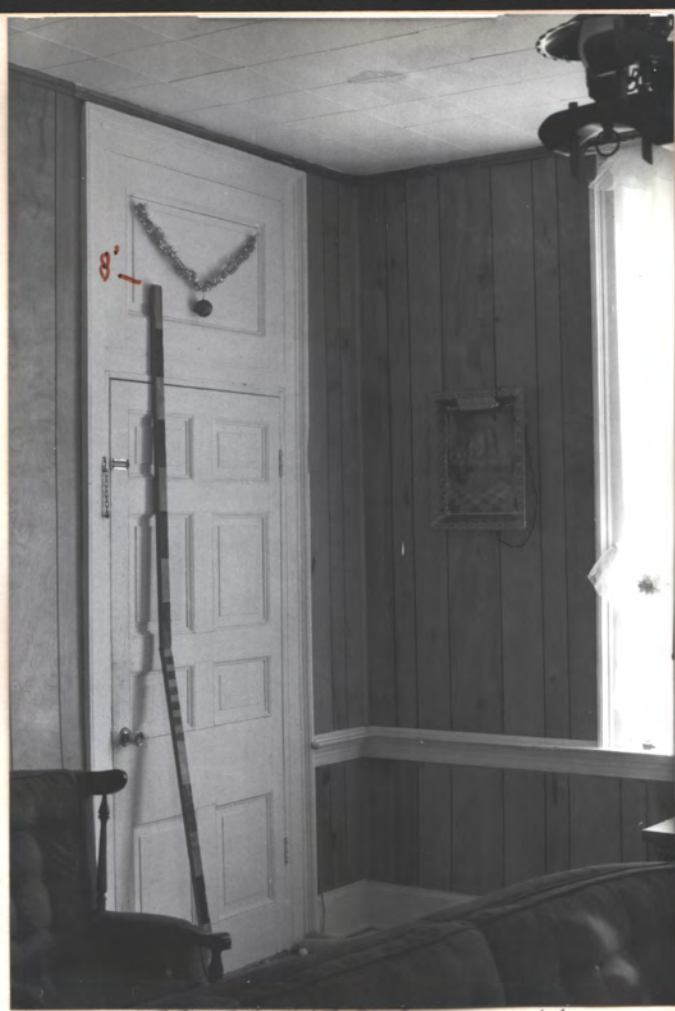
West Rm, apparently a plantations office for originally there was no inside door connecting to main hse (has 20th c. door now)

← bifold door + frame = Fed. = unusual



N+↑

↔ PARLOR ↔



OFFICE (WEST RM)
DOOR TO PORTICO

N+↑



N+↑

20th c.
closet
at edge
of photo

7

N+↑



-B-



→N

PARLOR MANTEL

hearth = 20th c., not correct.
See 2nd fl. central B.R.
for correct orig. hearth



→N



MAIN STAIR

N→

Note makeshift rail
(original is round, as
at landing)

soffit is Vic. (orig = plaster)



NH

MAIN STAIR

NH
Vic. soffit base



dense $5/4$ " heart pine fl. typical

Original rail volute
gone - see 1930's
HABS photos

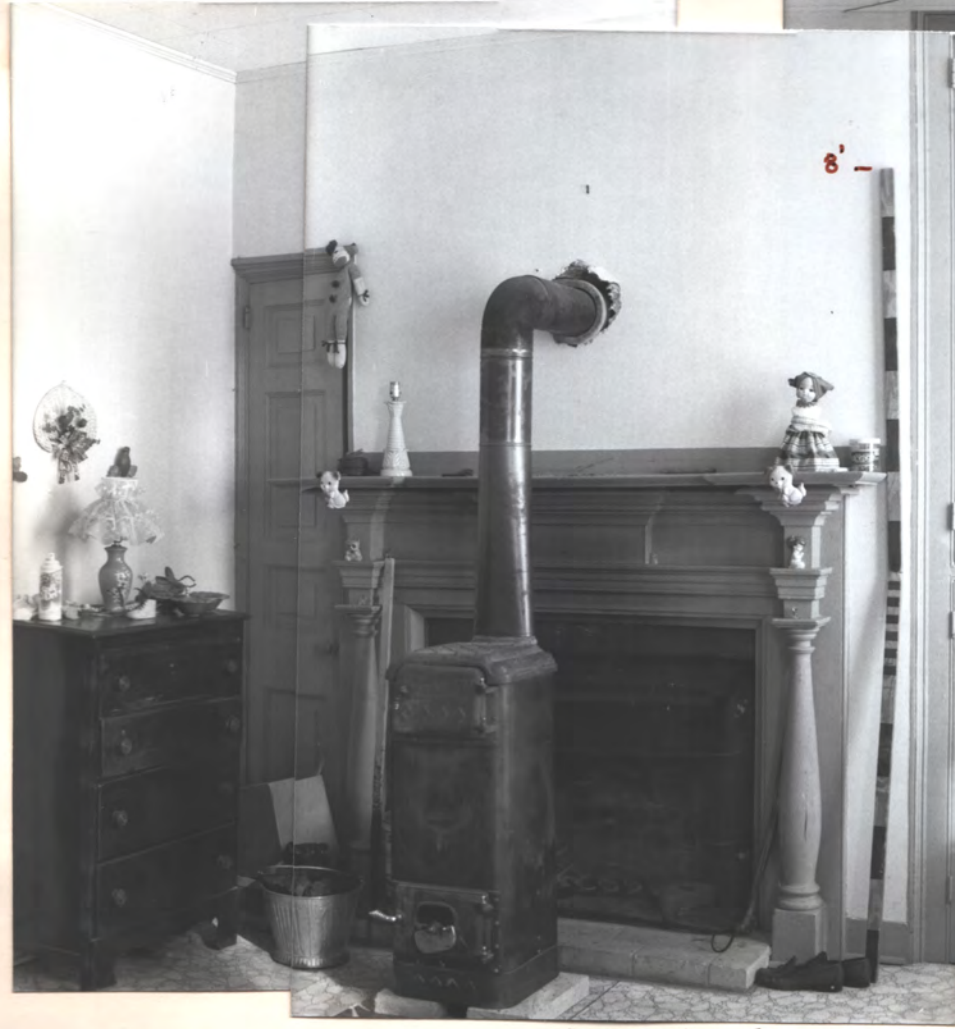


Not
BACK
STAIR
in
N.E.
Rm.
(orig.)



mid-
20th c
door &
wall
added

Parlor Door in Stair Hall



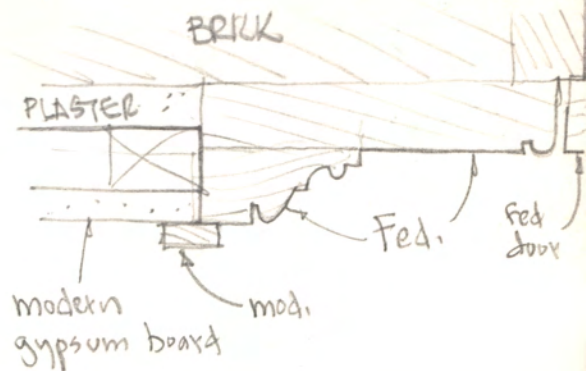
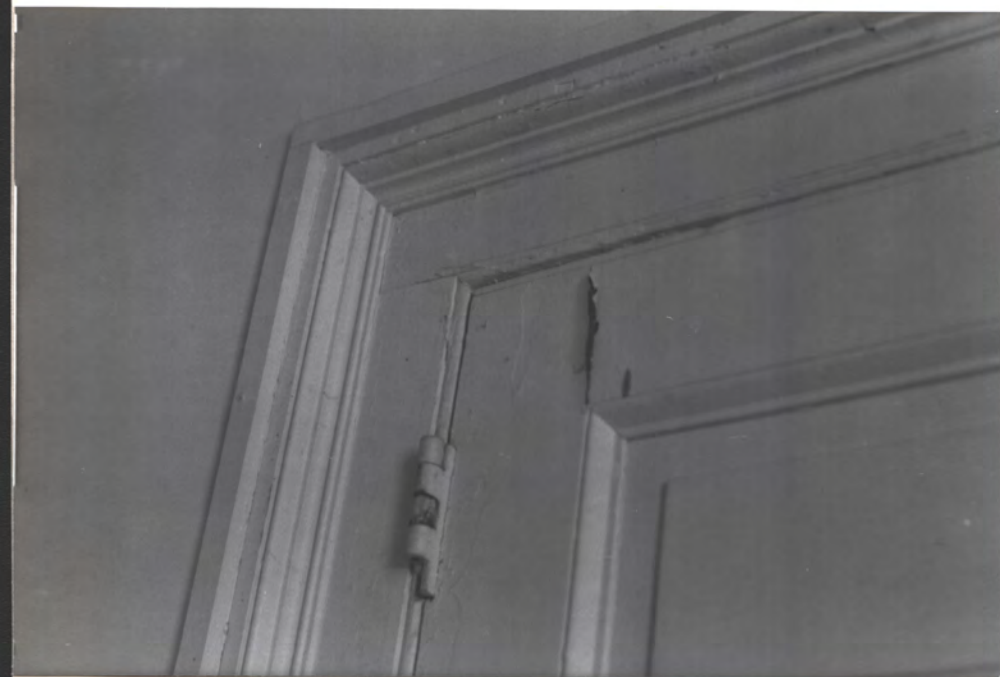
8' -

S.E. 1st fl. B.R.



Fed. panels gone, w/ vic. bds here

Fed
Clos.
+
doors



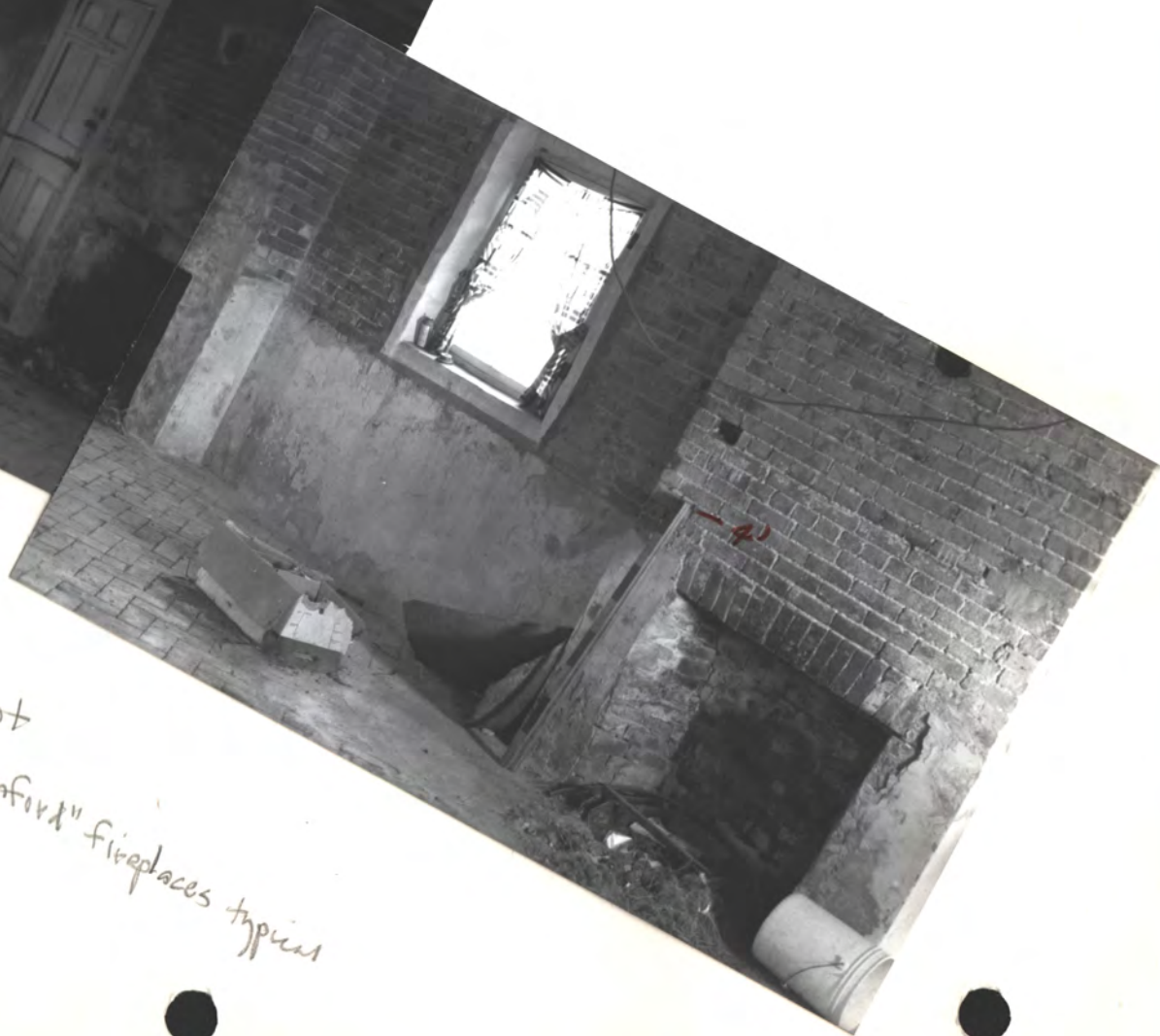
→ N

West Door at N.E. Rm
(gypsum bd. is 20th cent.)

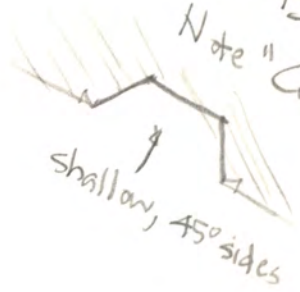


HA

↳ Fed. door.



East Basement
Note "Count Rumford" fireplaces typical



shallow, 45° sides



N →

note plaster traces on joist bottom + lath holes

East Basement

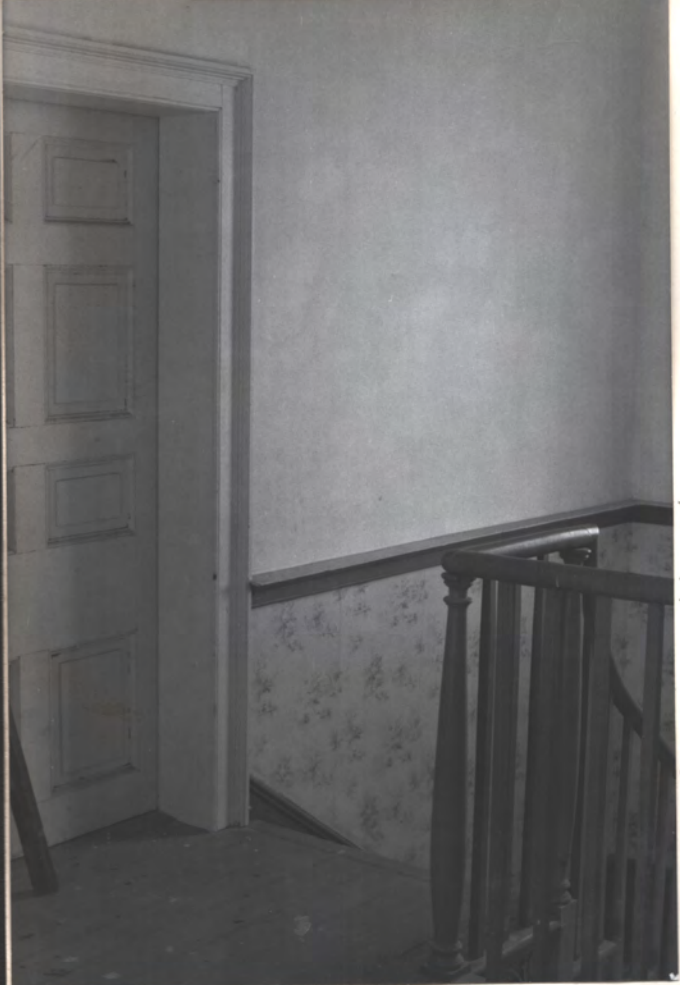
flooring = sash-sawn = typical
joists = sash-sawn = unusual
 (usually hewn + pit sawn)

→

72



4'-



MAIN STAIR AT 2ND FL → N



Chair rail at 2nd fl. hall, w. wall → A DOOR ↗
(end has been cut off 45° later)

RAIL RETURN →
AT END FL.



→ N



modern

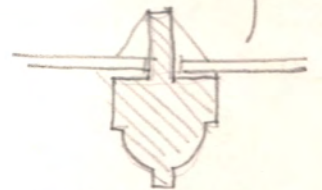


Federal



N4+

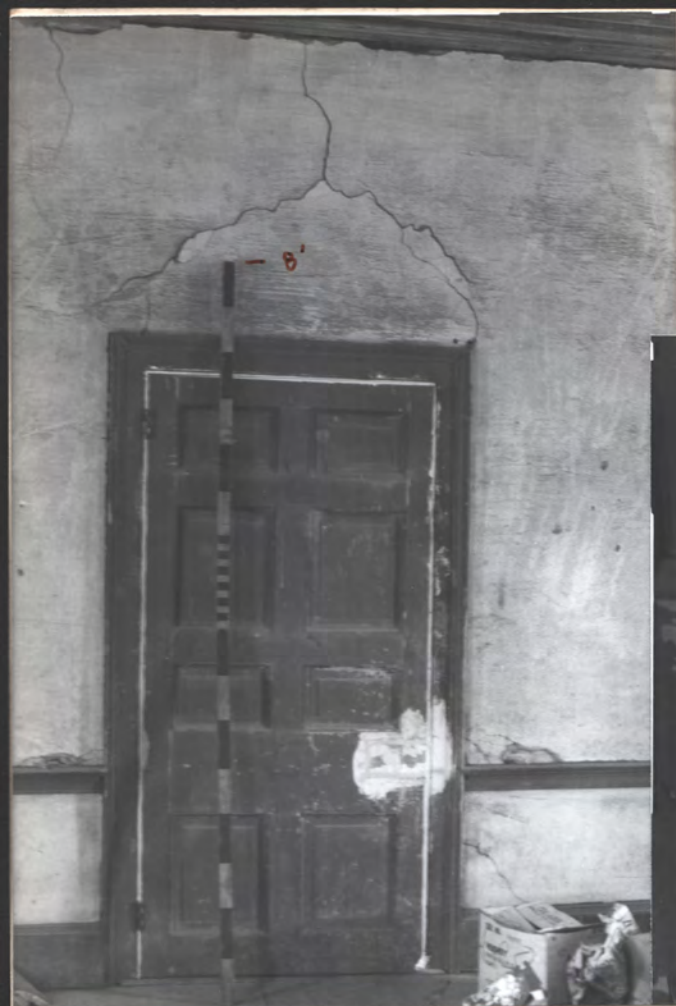
2nd Fl Parlor - Chamber
(central B.R. above parlor)



TYPICAL MUNTIN
= FEDERAL TYPICAL

(some are
modern replace.)





N ←



N ←

←-----*
TRACE PATCH OF
ORIG. FED. RIMLOCK
± 5" x 8"

2ND FL. PARLOR-CHAMBER
(B.R. over parlor)

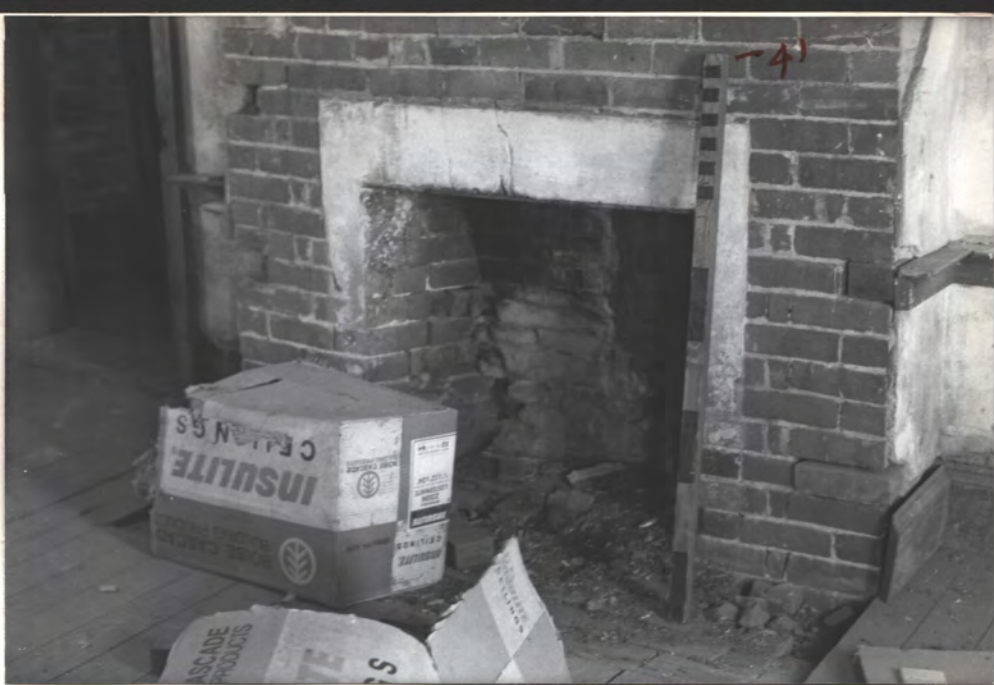


N ←

← orig. cast. iron
one-piece door
hinges

brick shows where
mantel is gone.
white is plaster

→ N



2ND FL PARLOR - CHAMBER



Original brick
height
= typical of Fed. Period
Tight butt jts, no mortar

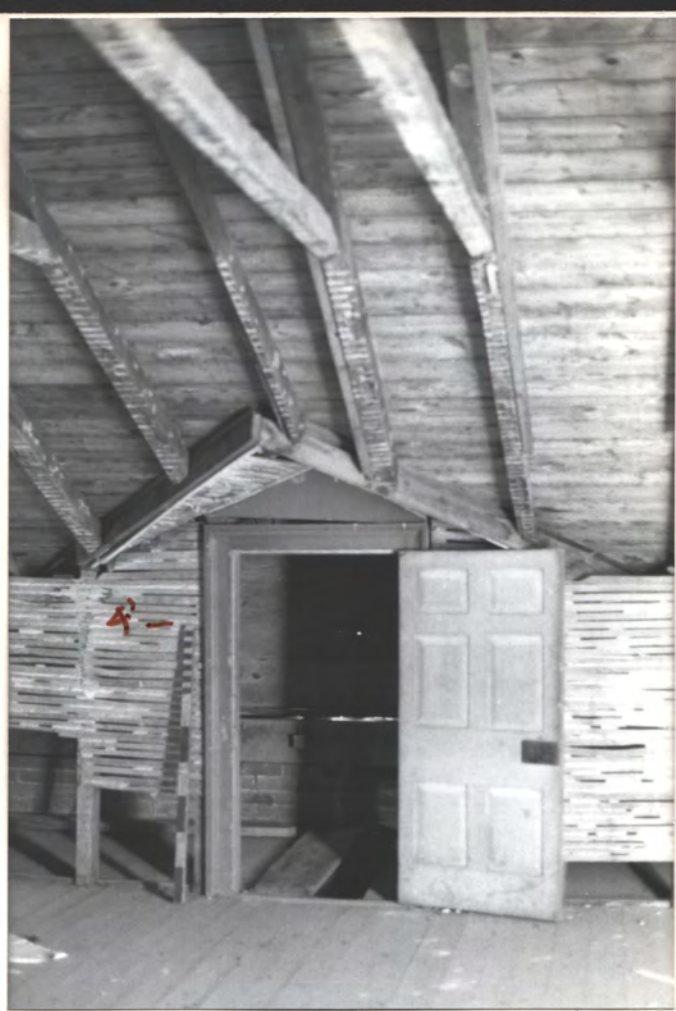


→ N



white paint stripe "penciling" at brick joints

all = "penciled"



2ND FL WEST RM

South wall

↓N



Removed N. dormer

AN

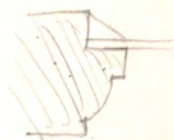


Split oak lath by dormer

↓N



← note
peg



S65H
J6MB
(TYPICAL
FED)

2nd fl.
West BR.
West Window



backband





















Leonard Preuit Mauldin
Post Office Box 100
Town Creek, Alabama 35672
(205) 685-3301

May 2, 1985

Mr. Harvie P. Jones
Jones and Herrin, Architects, AIA
104 Jefferson St.
Huntsville, Alabama 35801

Dear Mr. Jones:

We certainly appreciate your taking the time to consult with us.

We were glad to hear that you believe that the house can be rehabilitated into a comfortable home and that as yet there are no unrepairable structural problems.

As you suggested we have had measured scale drawings done of the house. Bob Whitton, a young graduate of Auburn's School of Architecture, did the drawings during his weekends. I have mailed, today in a mailing tube, a blue print of these drawings.

I have enclosed the photo-copies of the H.A.B.S. photographs that you requested. To the best of our knowledge these photographs and the additional three pages of written material are all of the materials available from the Library of Congress. I have also enclosed some glossy photos that are duplicates of the photos that we have in our photo album. If you need better reproductions, please let me know and I will have a photo lab make us another set of glossy prints.

We are also in the process of attempting to get a one-time ruling from the I. R. S. on the tax law as it applies to our particular project. Hopefully we will be back in touch with you soon with a favorable I. R. S. ruling.

Sincerely,

Preuit Mauldin
Preuit Mauldin

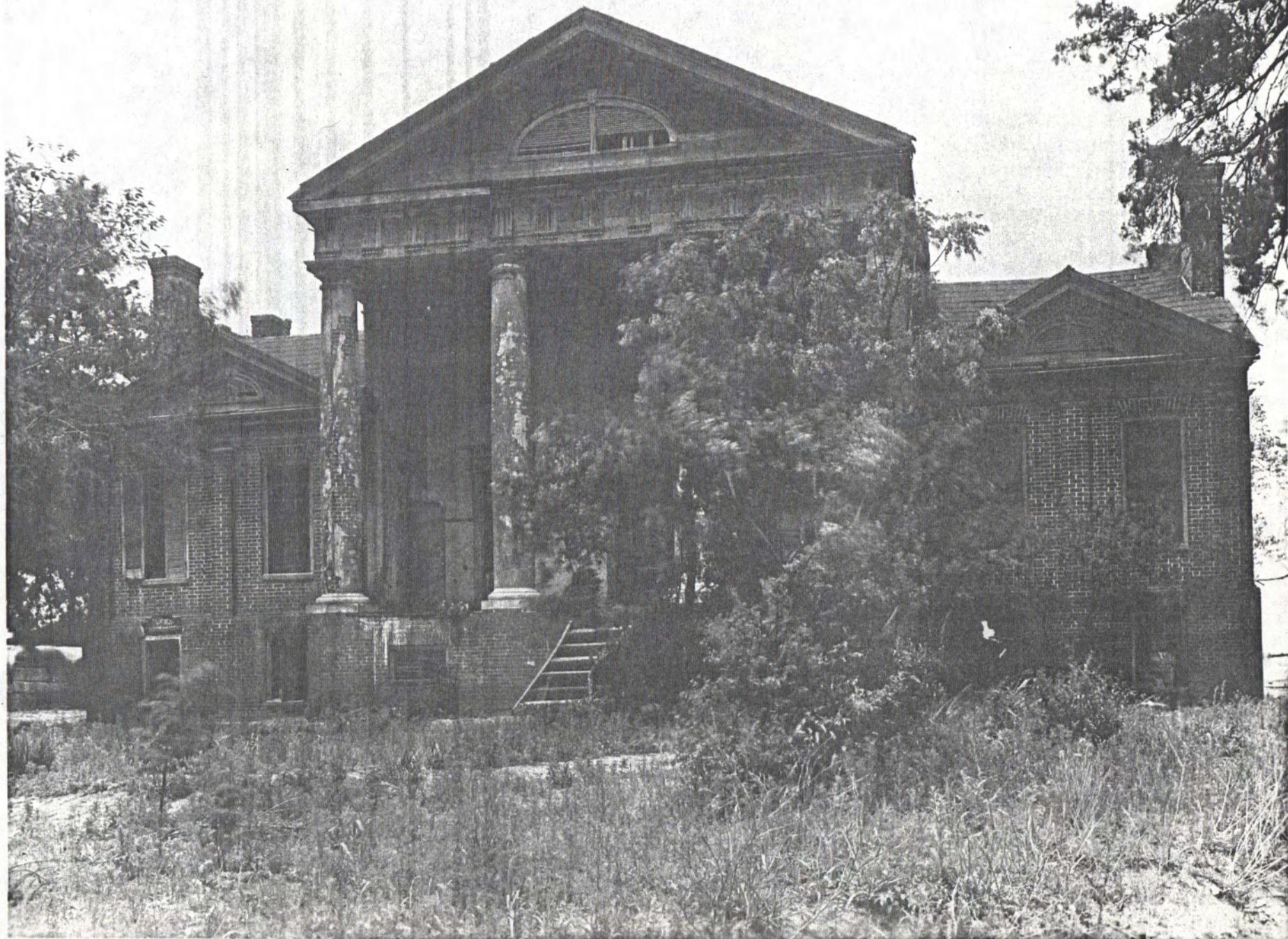
JONES AND HERRIN
ARCHITECTS, AIA

MAY 10 1985

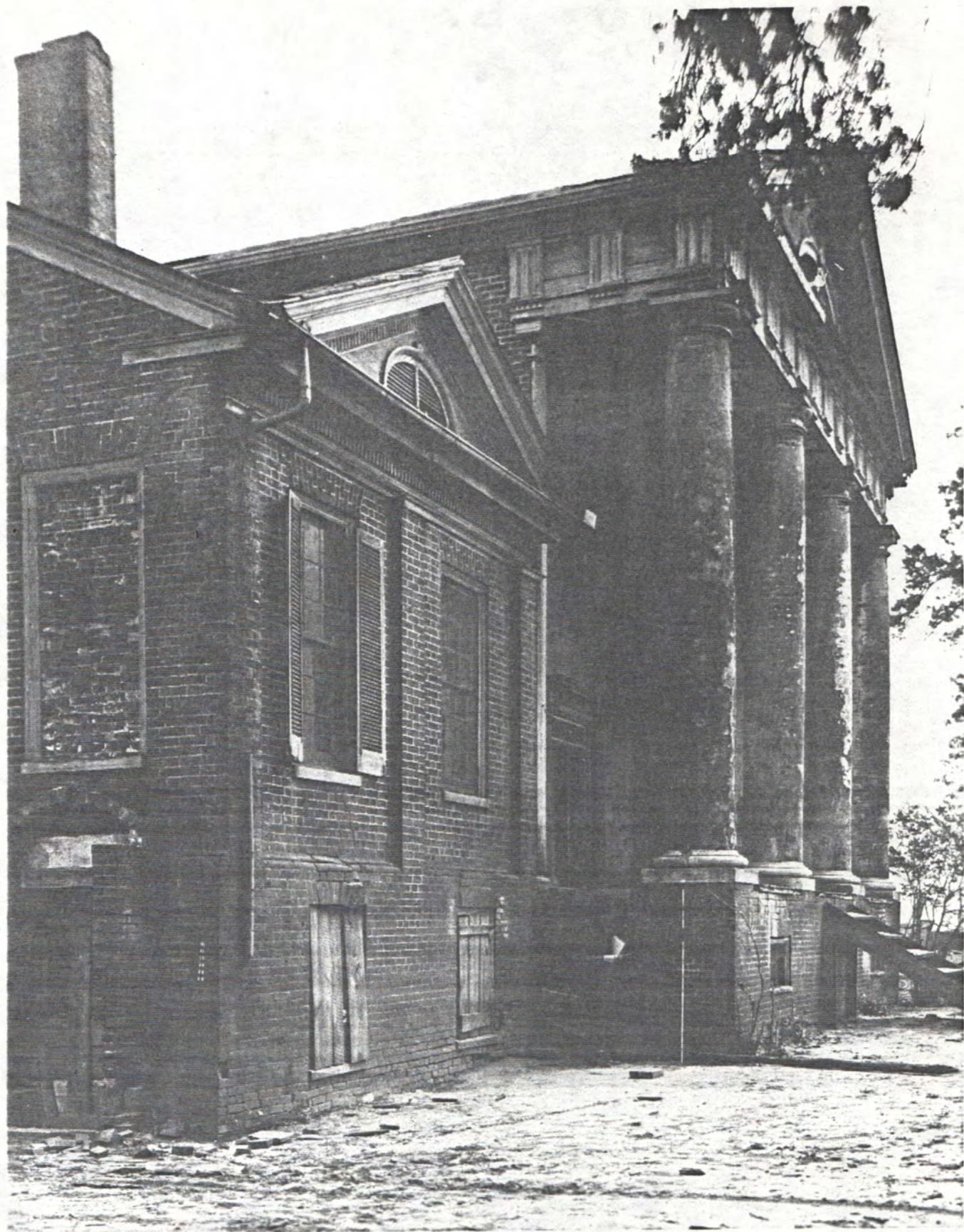
RECEIVED

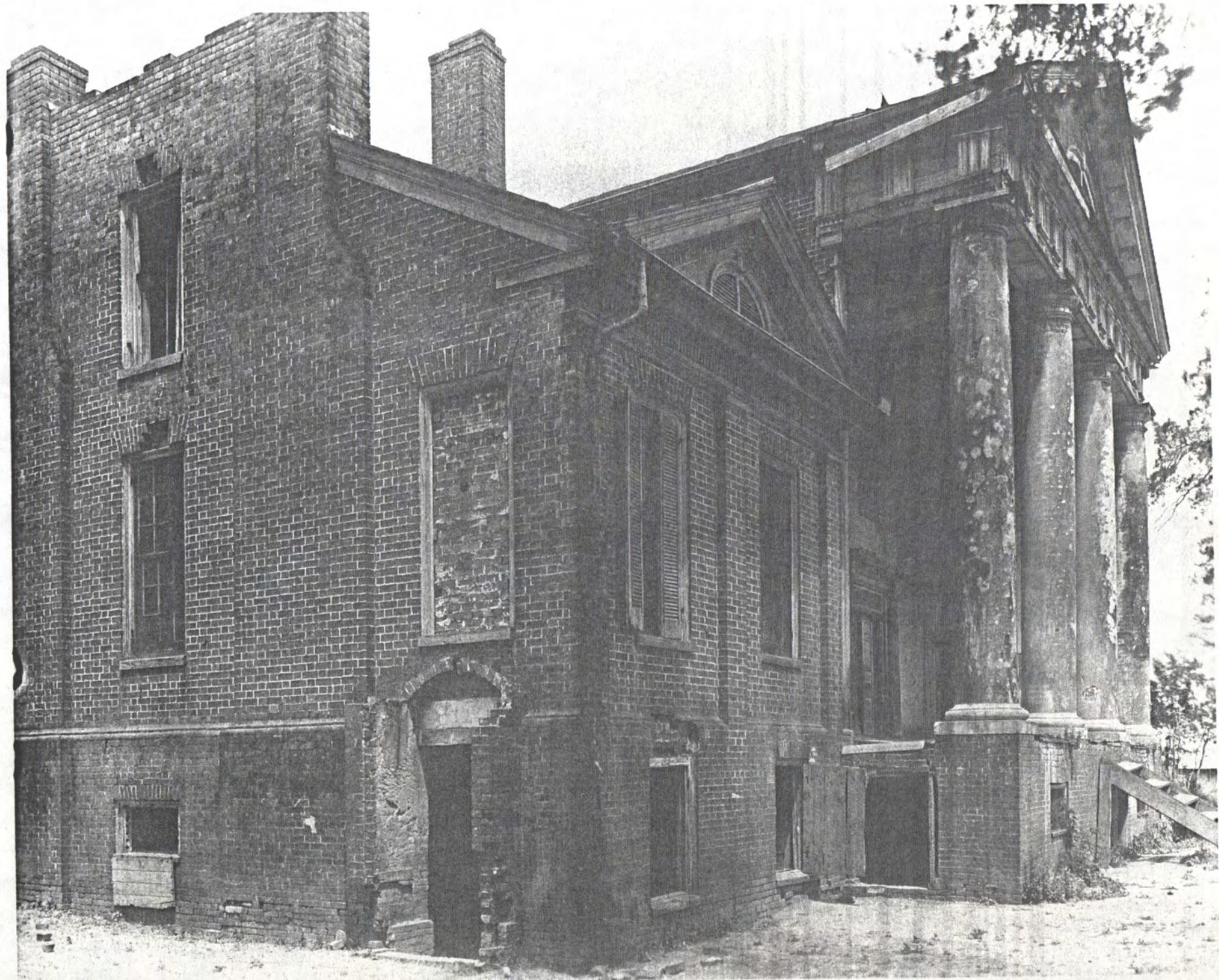


61 A 324







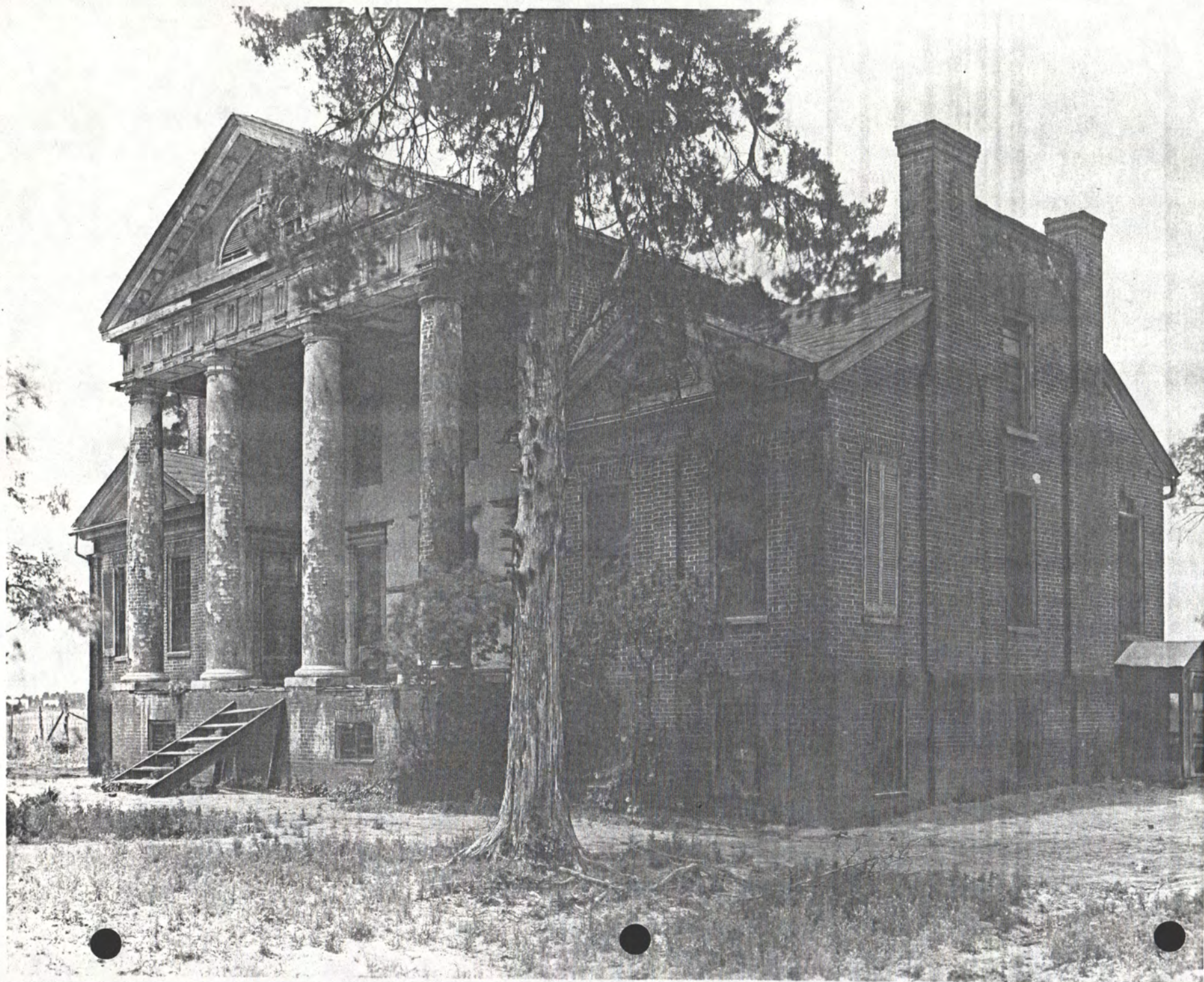






ALA-124



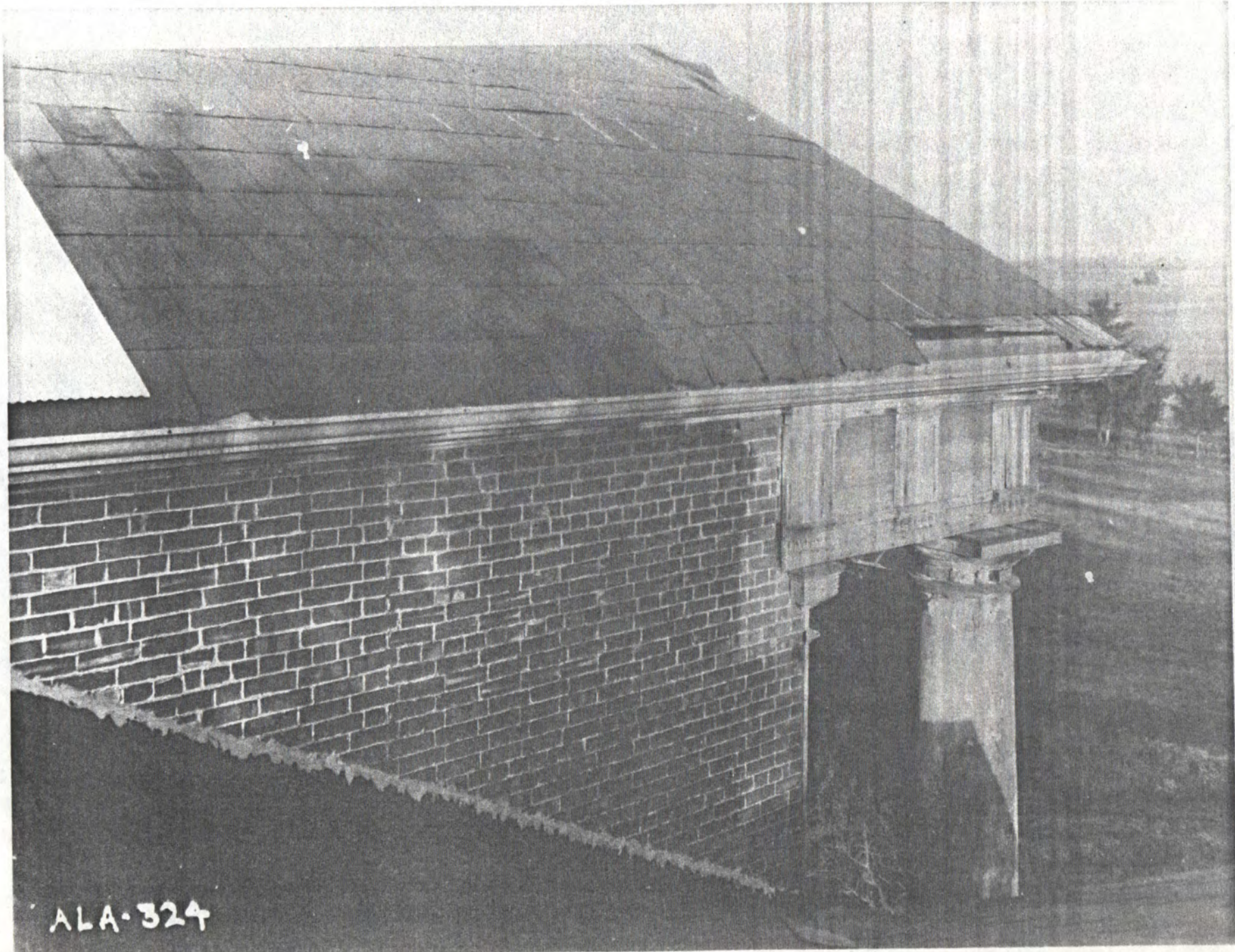




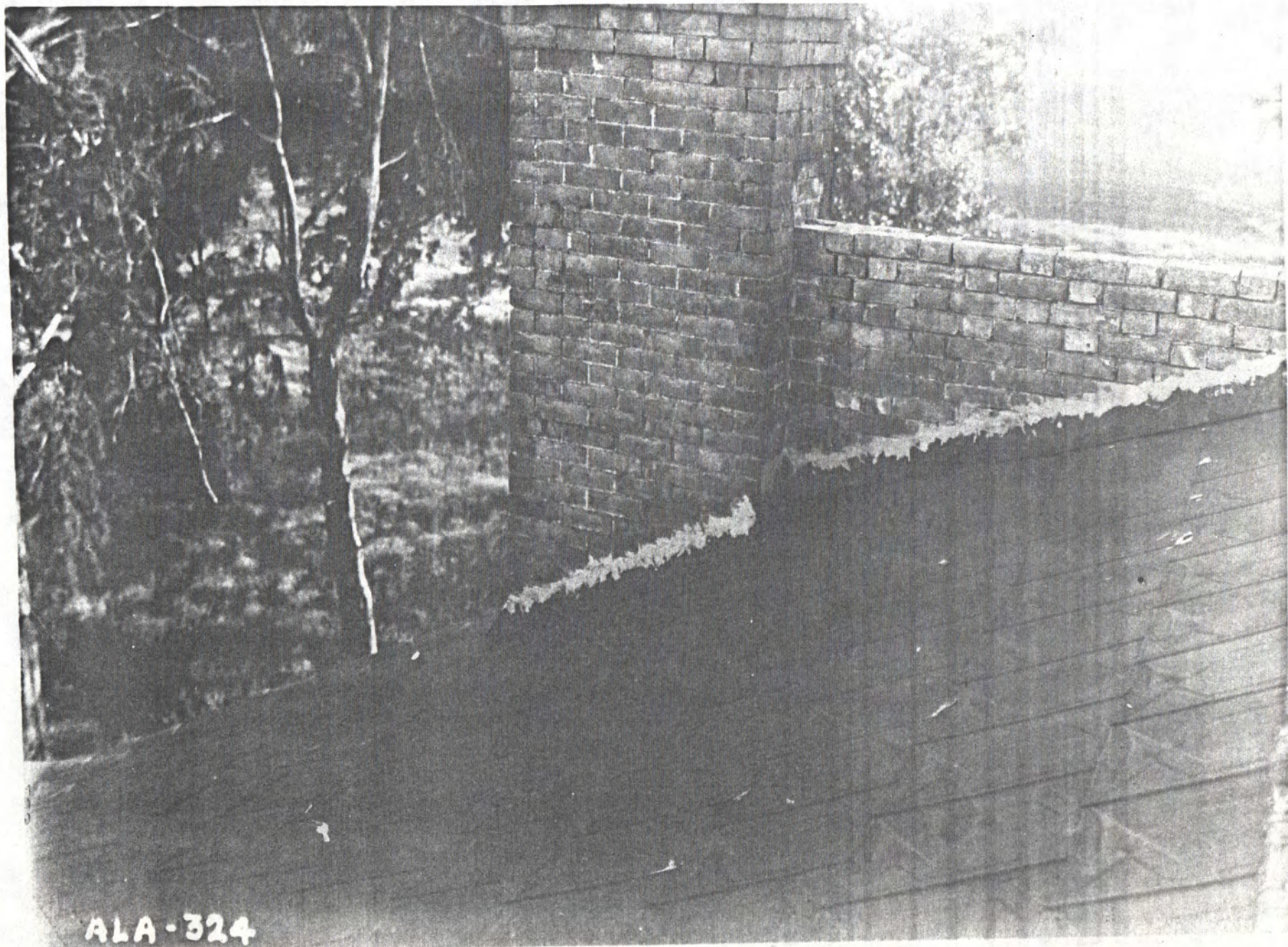


AL 3324





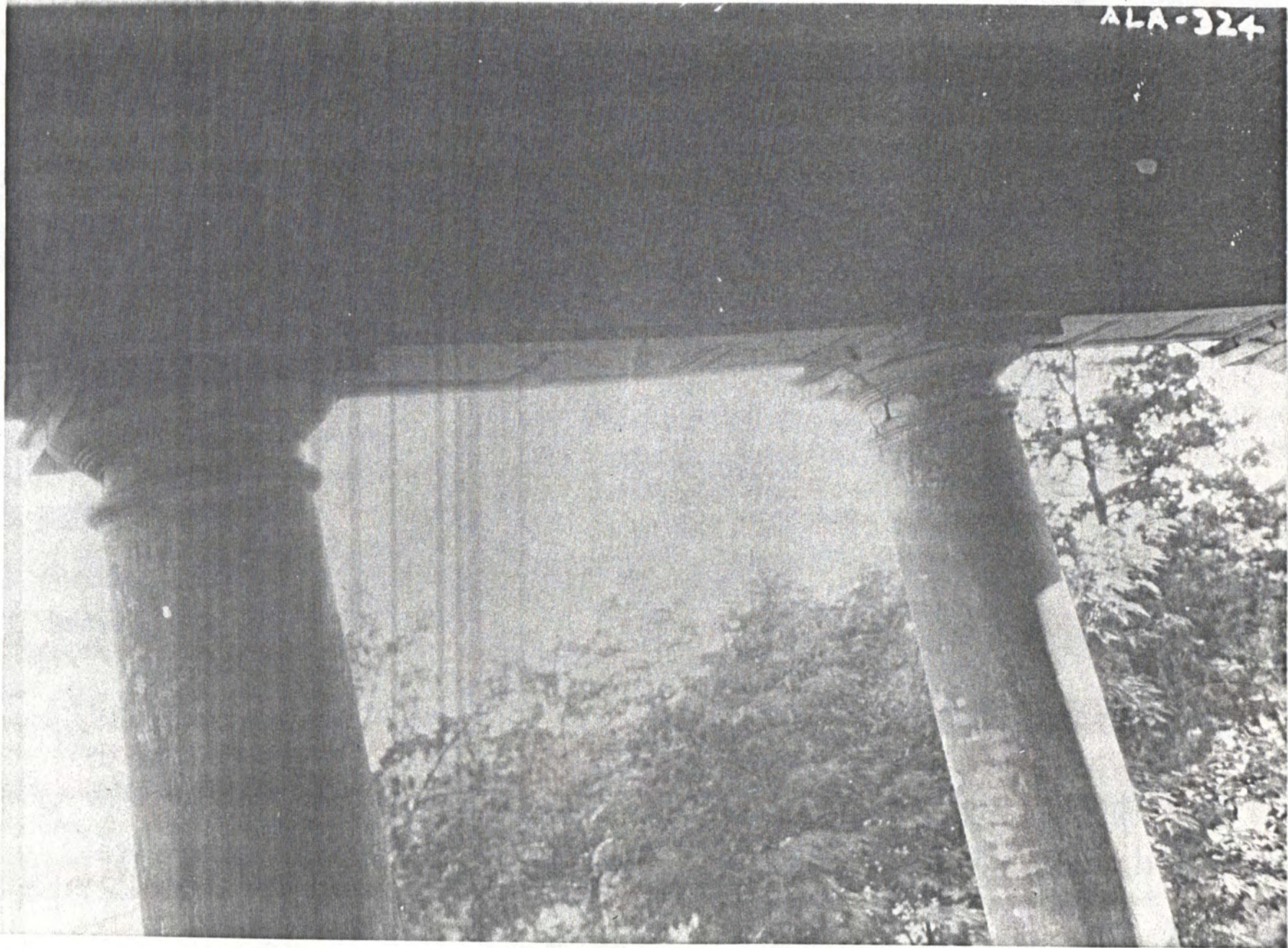
ALA-324

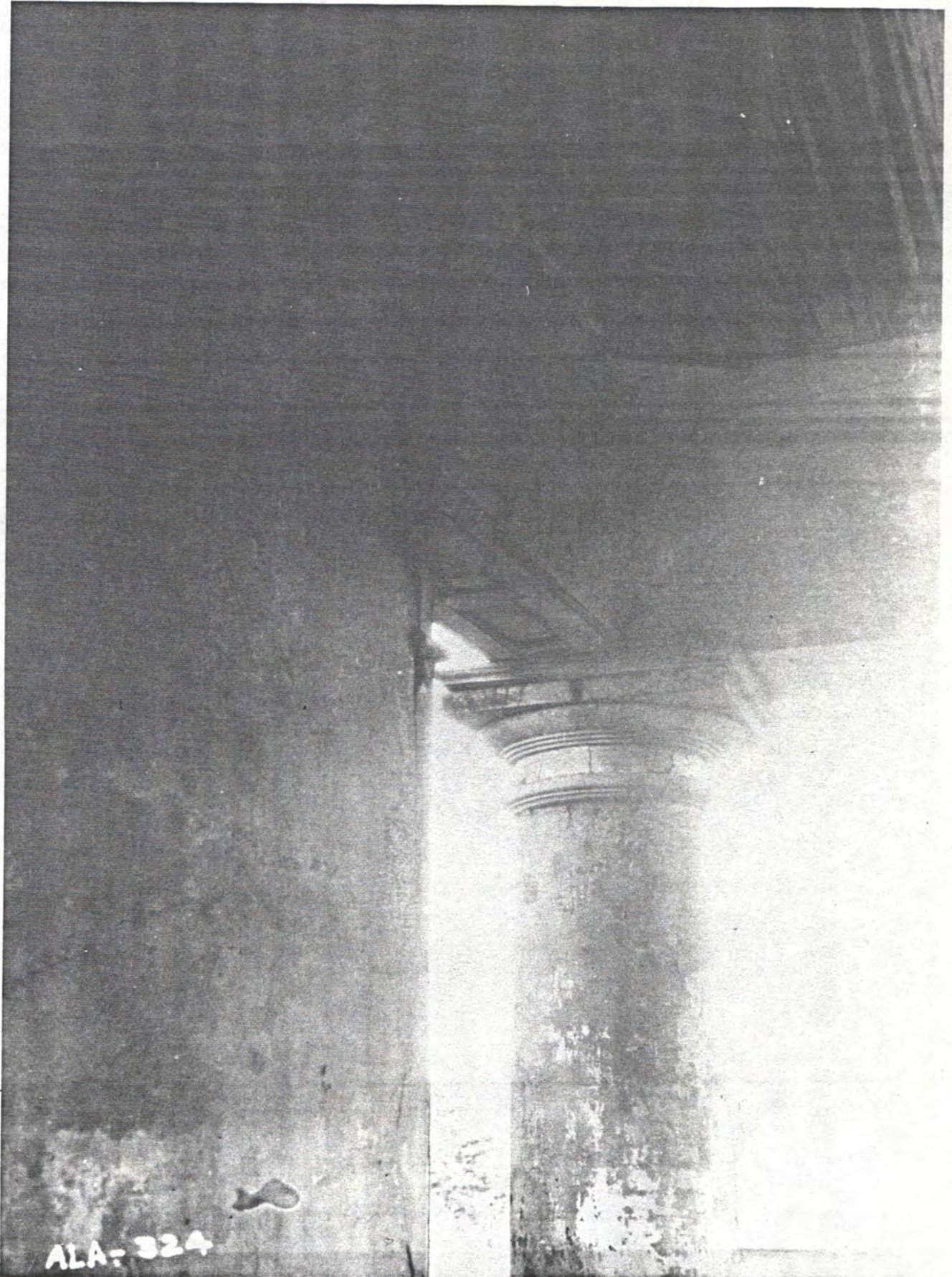


ALA-324



ALA-324

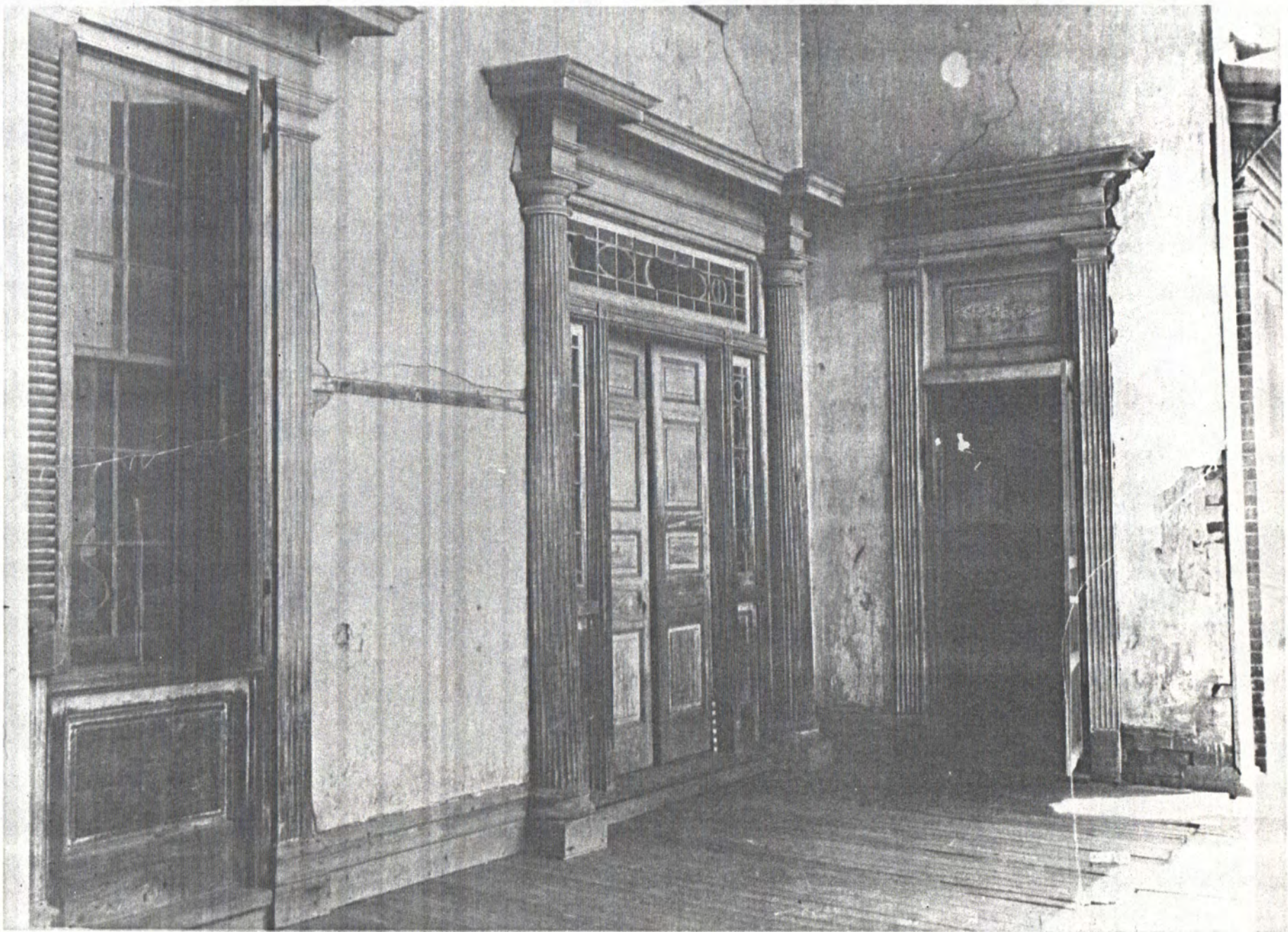




ALA-324



ALA-324





ALA-324

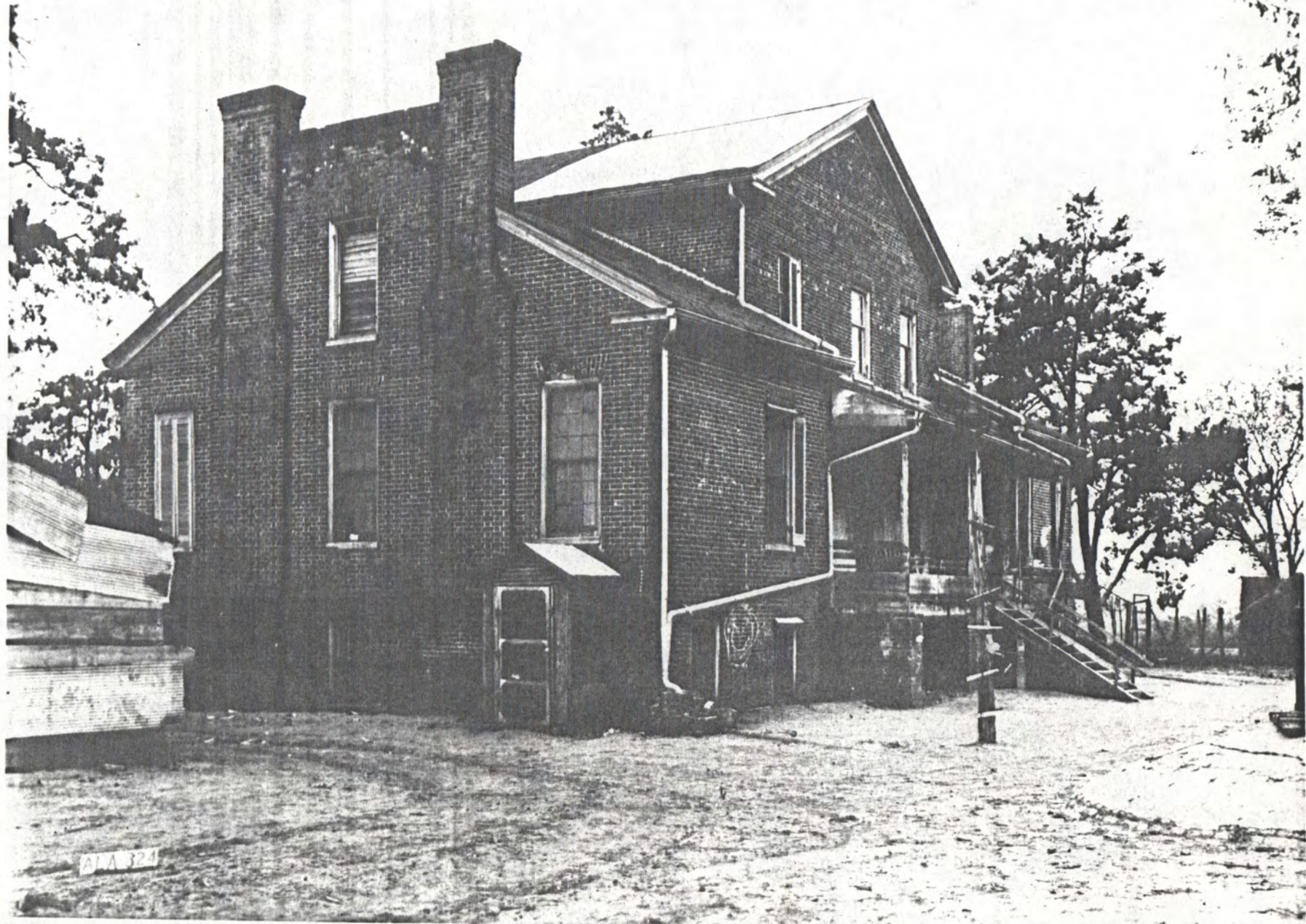






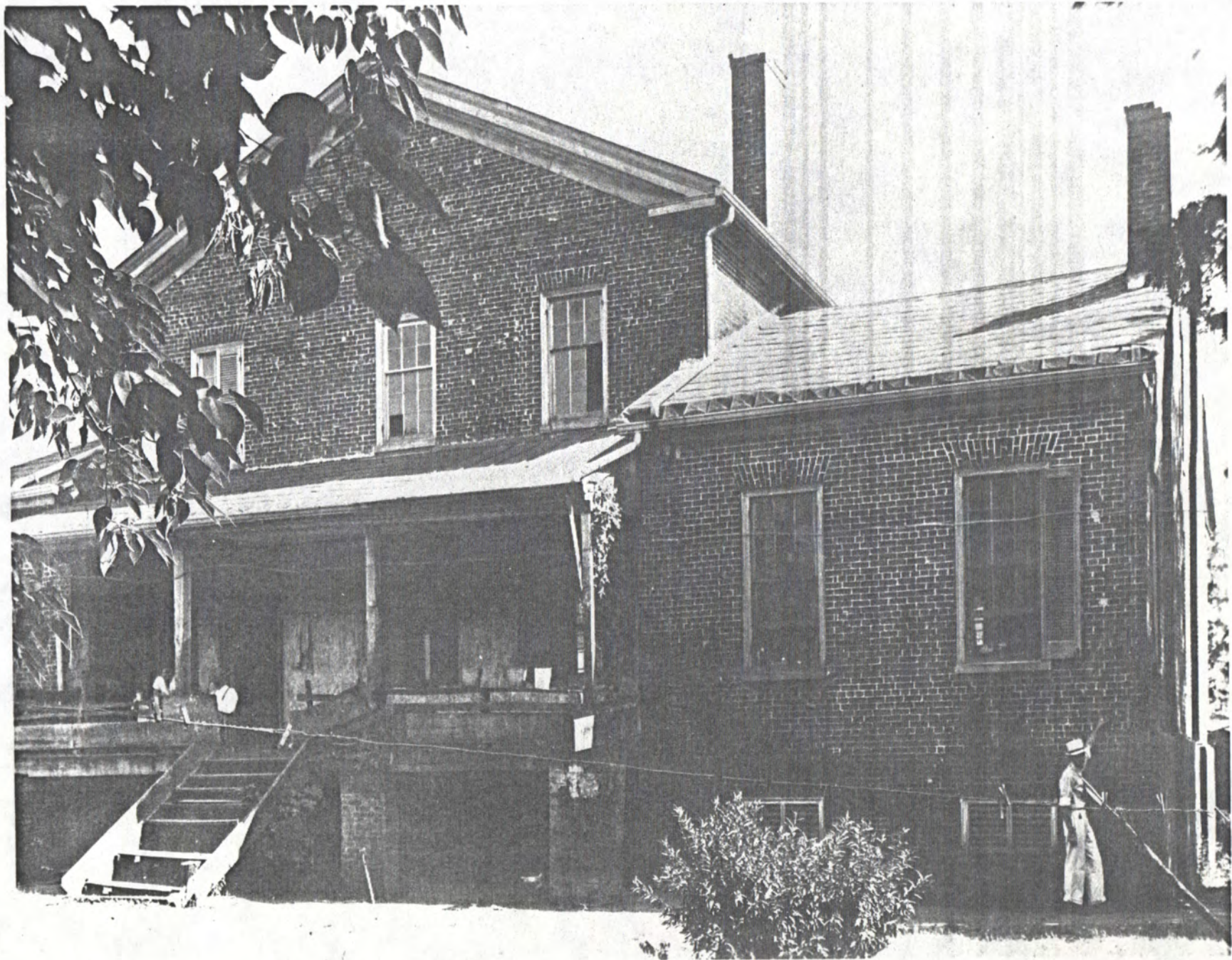


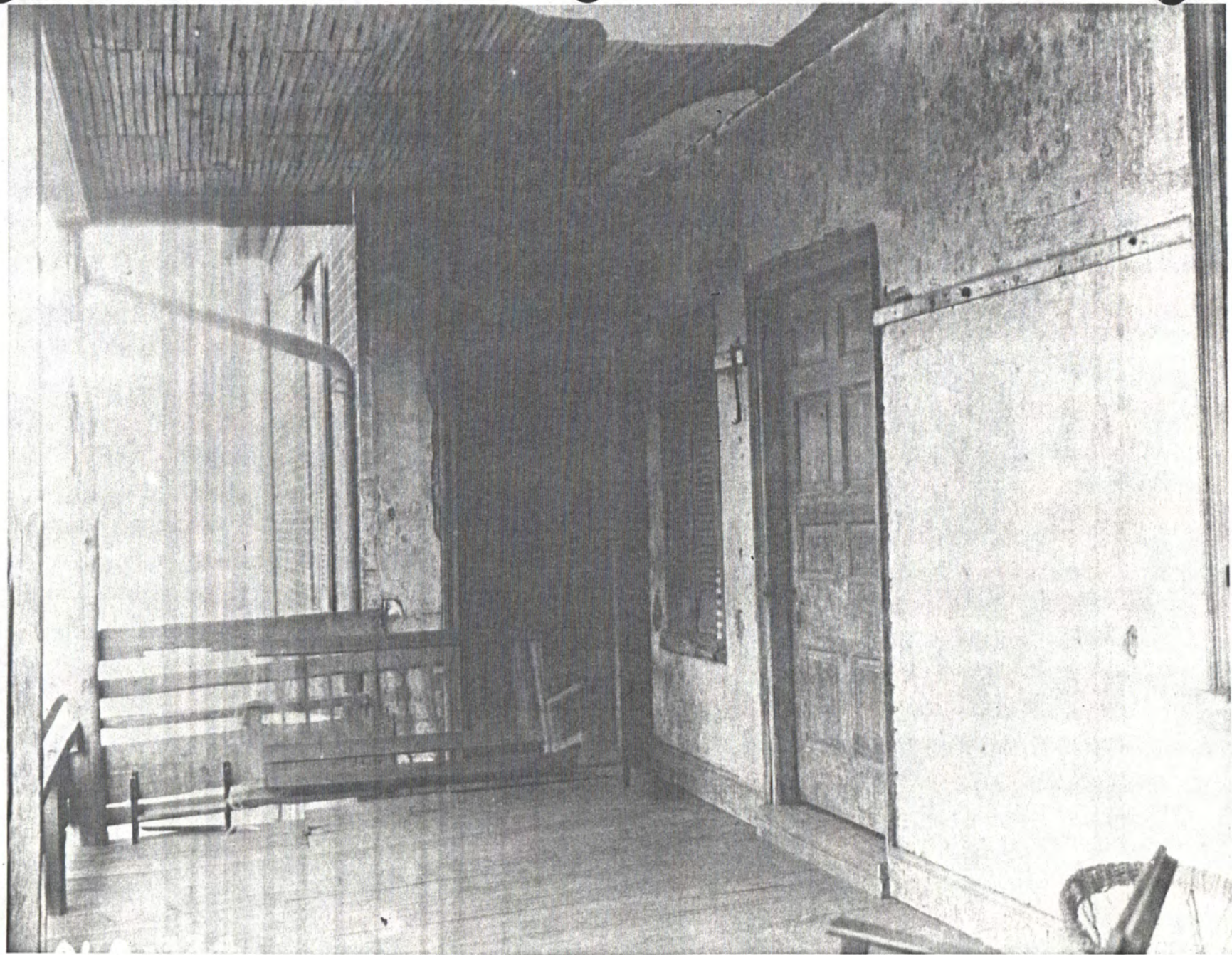
ALA 324





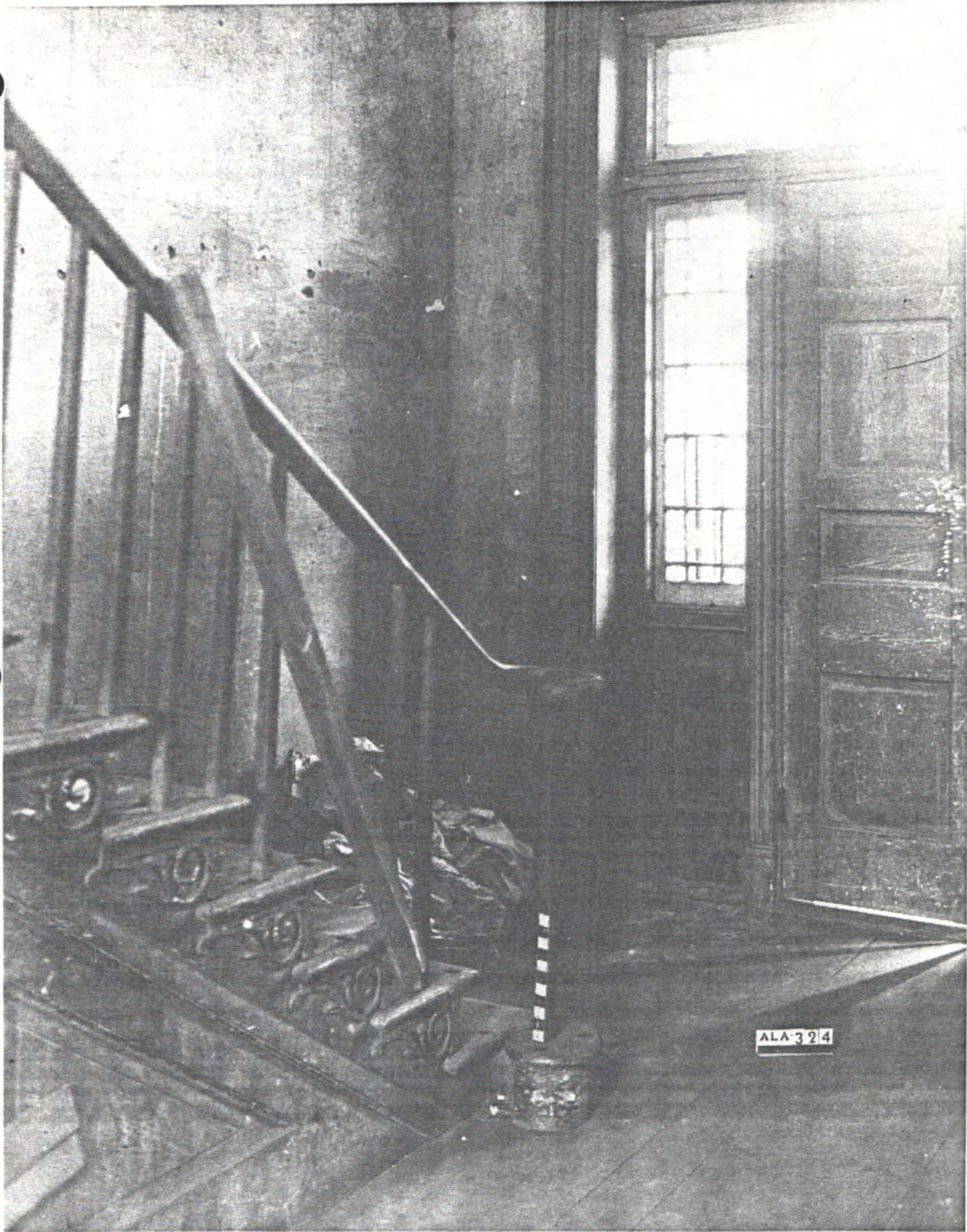
ALA-324







1024



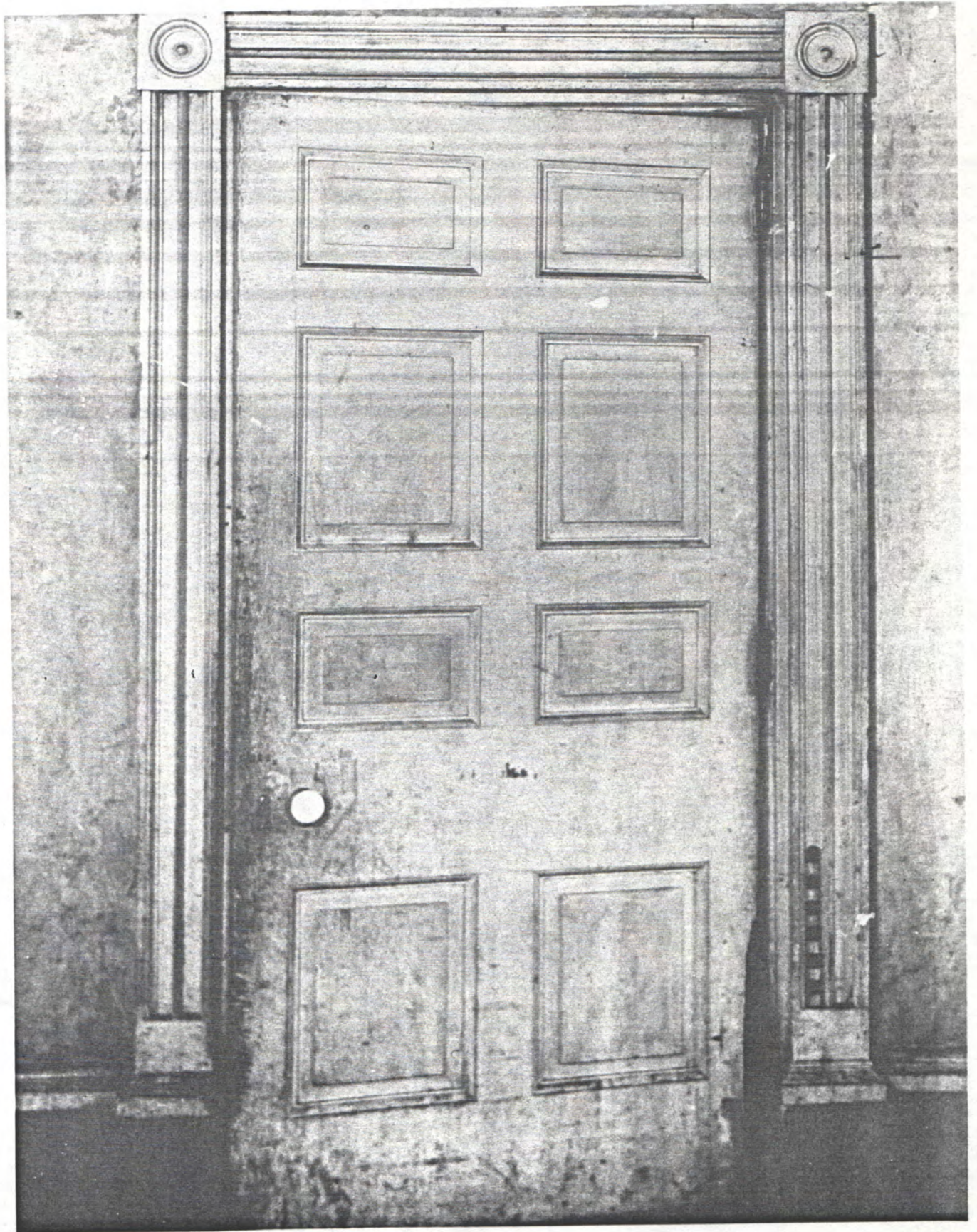
ALA 3214





ALA 324





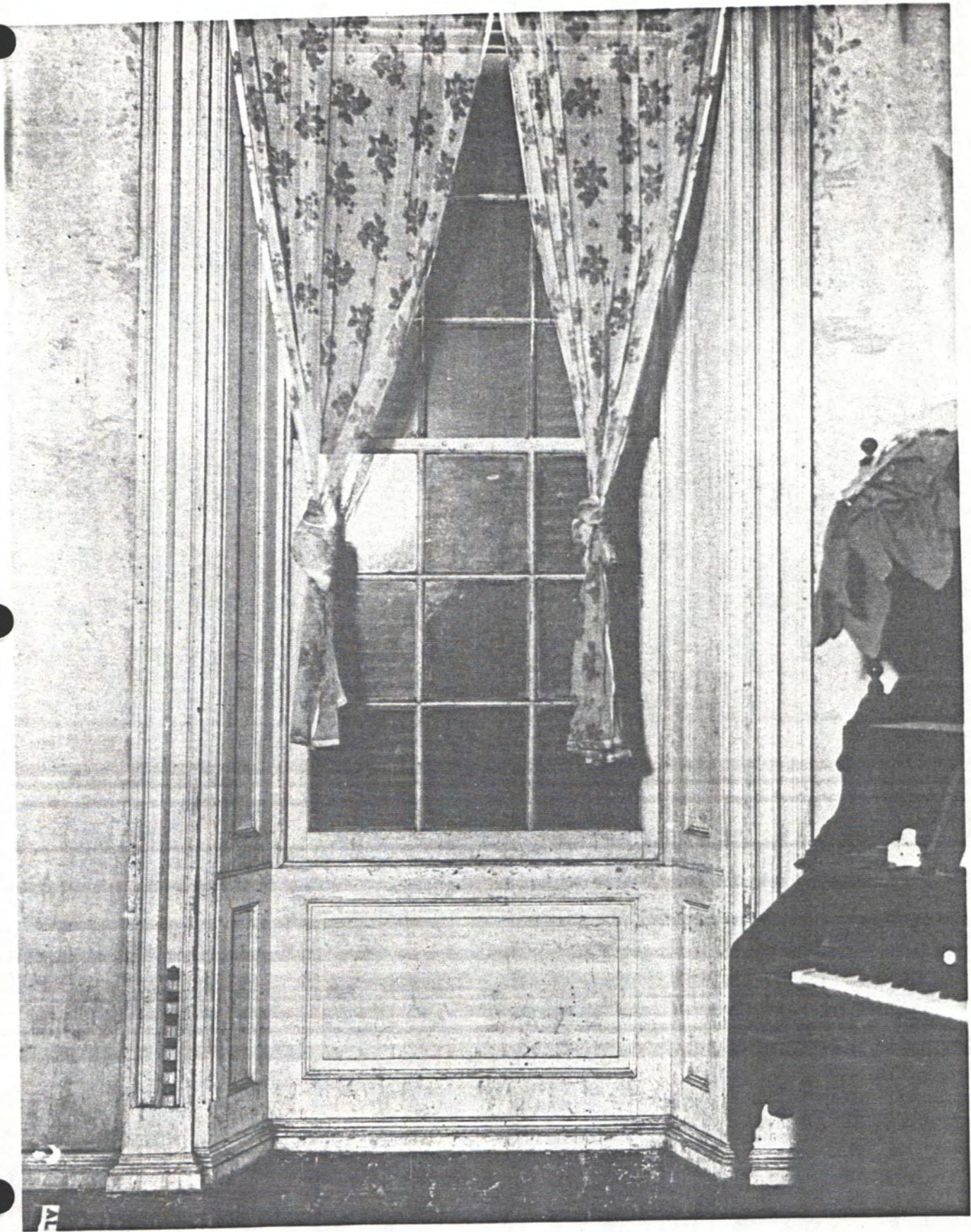


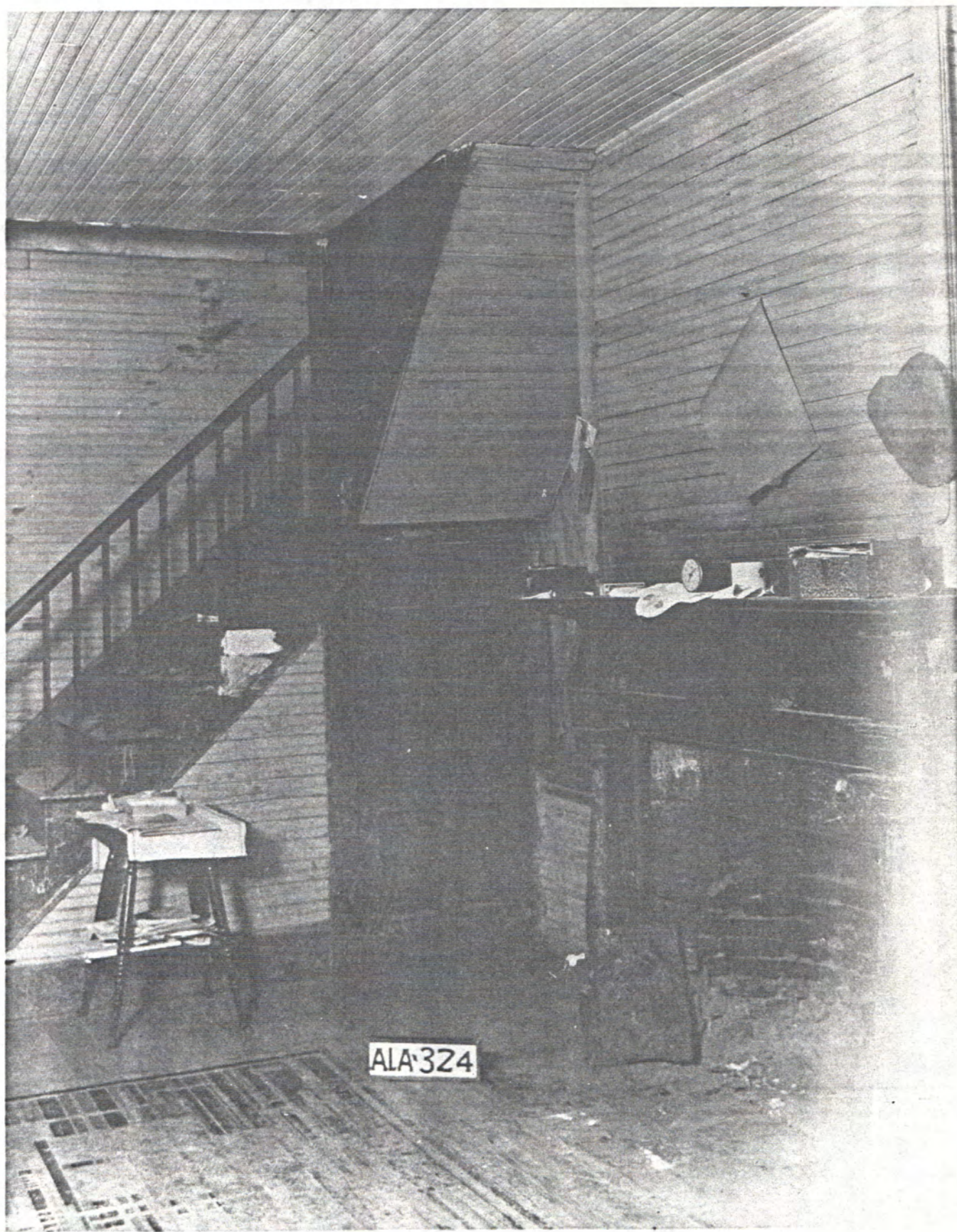


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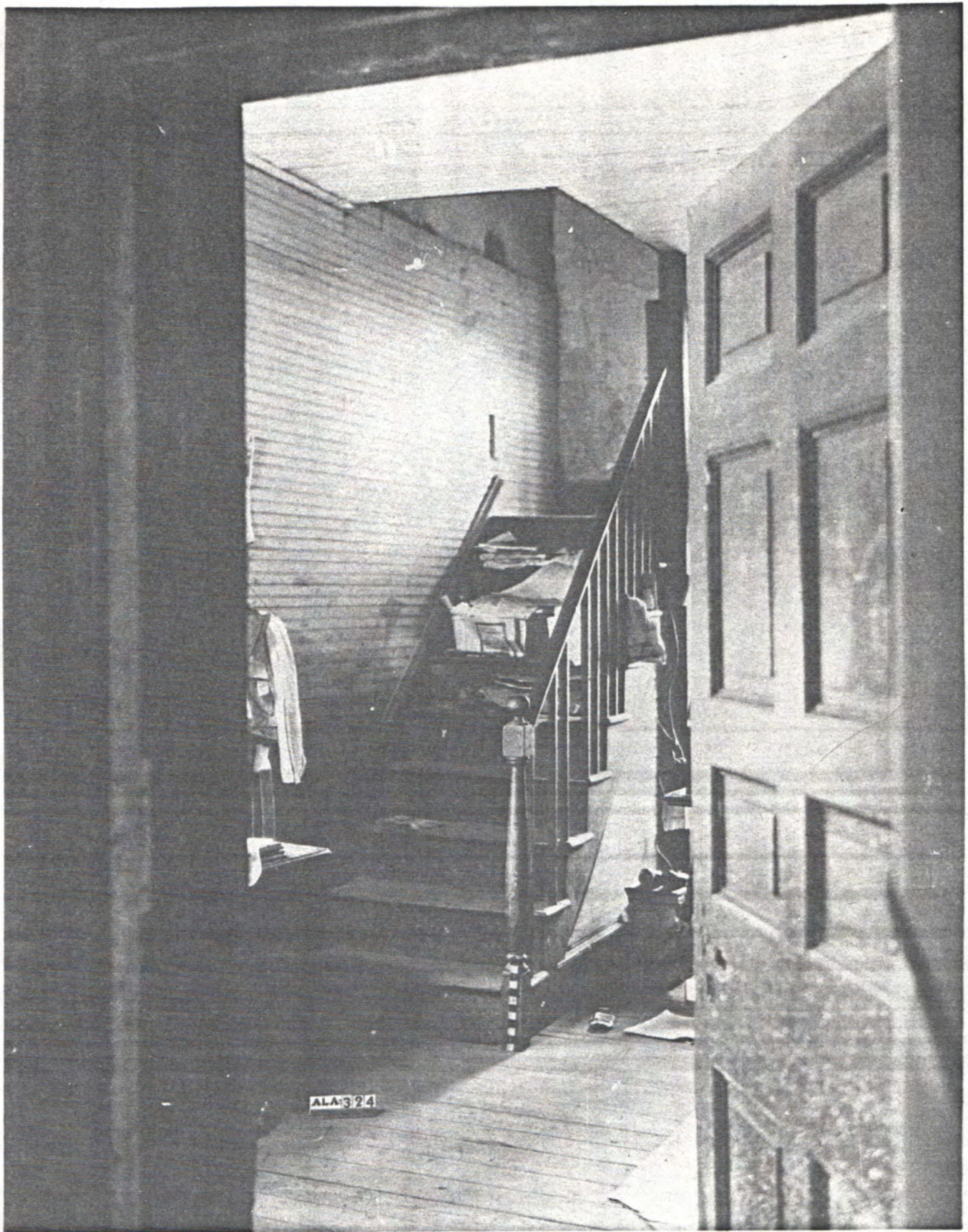


ALA-324



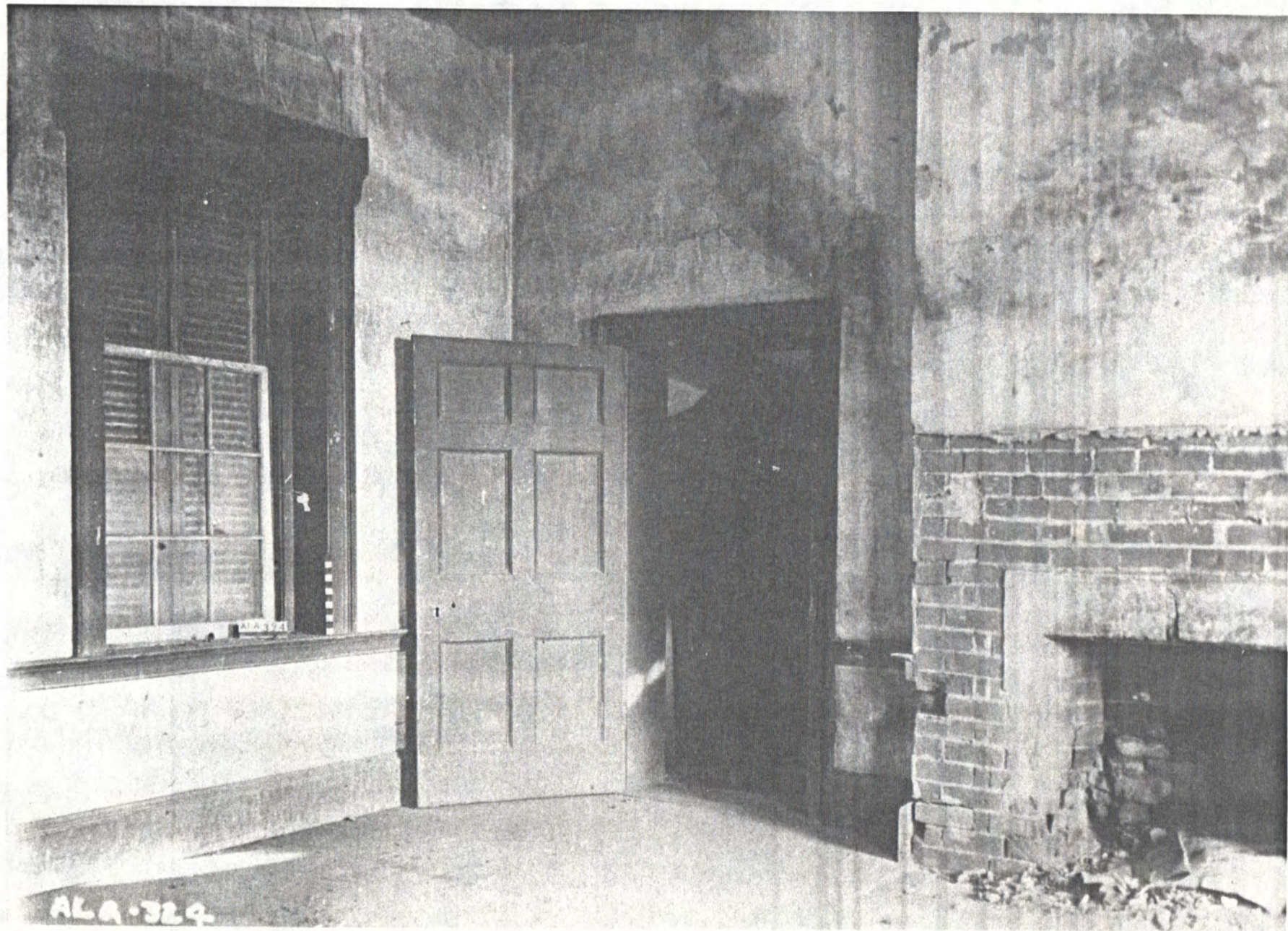


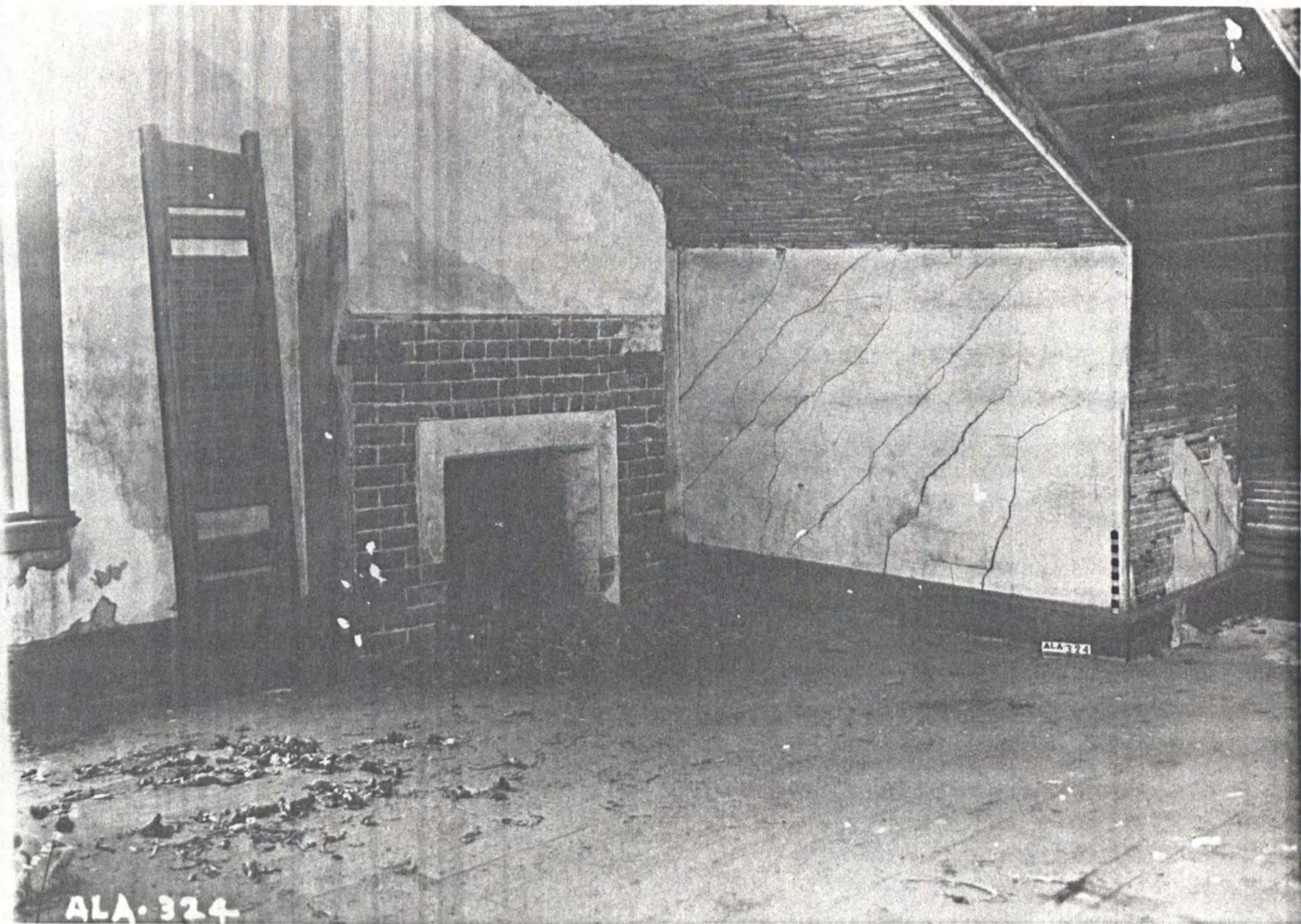
ALA 324



ALA:324

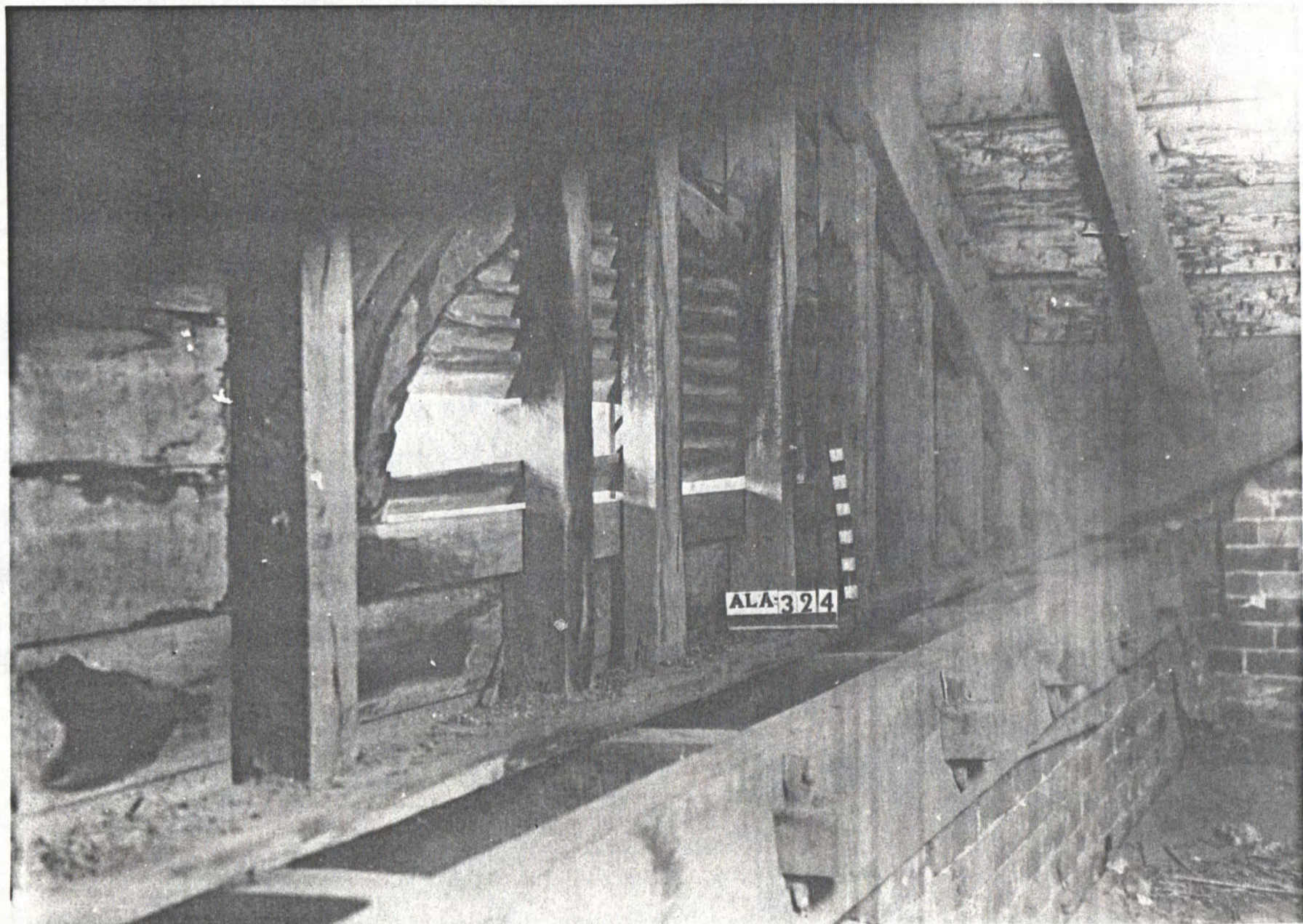


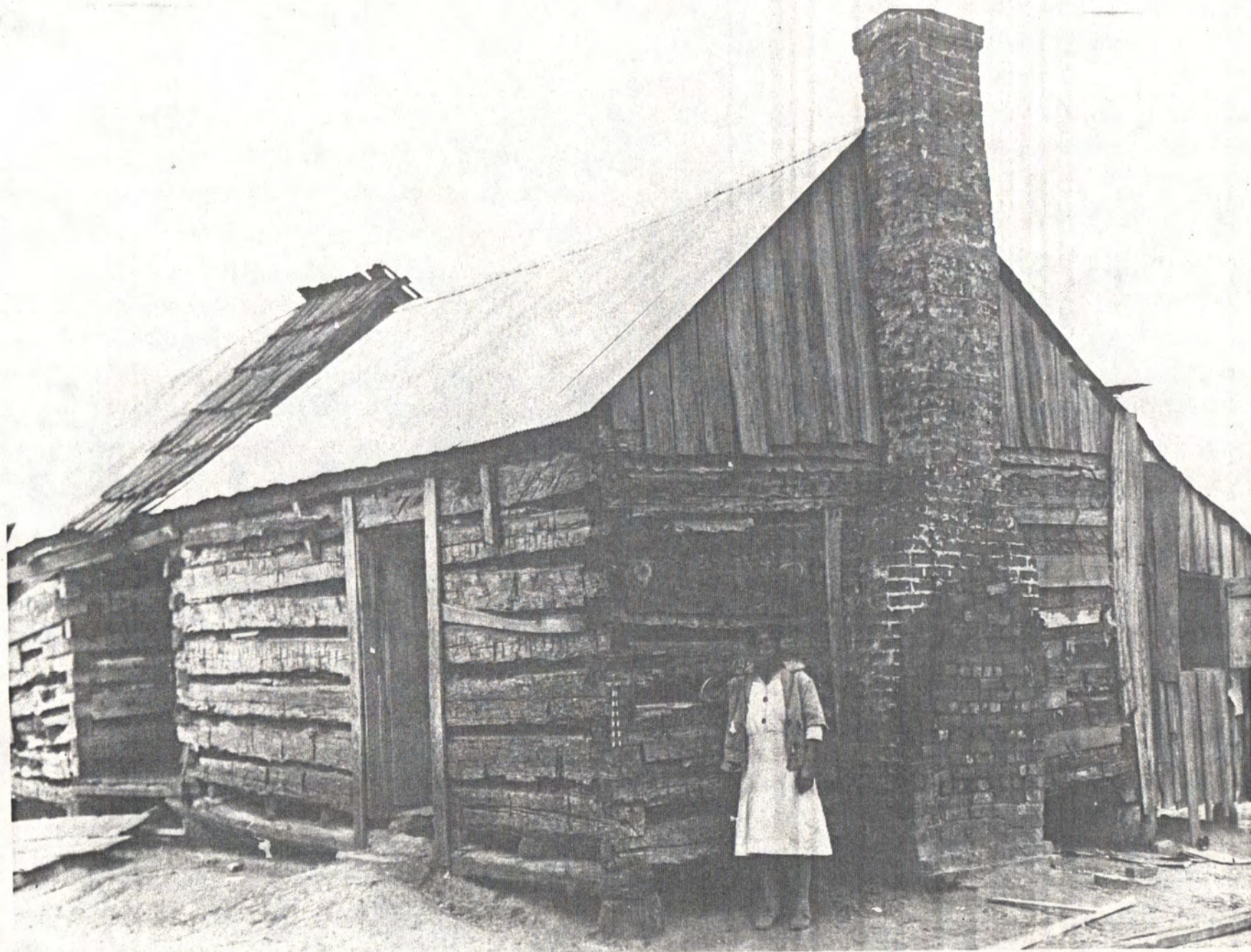




ALA-324

ALA-324







ALA-324



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

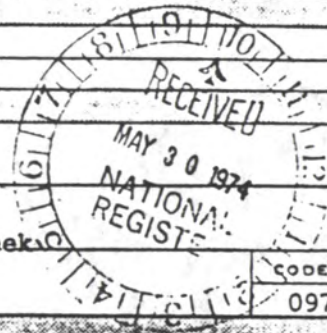
NATIONAL REGISTER OF HISTORIC PLACES
PROPERTY PHOTOGRAPH FORM

(Type all entries - attach to or enclose with photograph)

STATE	
ALABAMA	
COUNTY	
LAWRENCE	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE

SEE INSTRUCTIONS

1. NAME		
COMMON:	Goode-Hall House	
AND/OR HISTORIC:	Saunders House	
2. LOCATION		
STREET AND NUMBER:		
CITY OR TOWN:		
Approximately 2 miles north of Town Creek		
STATE:	CODE	COUNTY:
Alabama	01	Lawrence
3. PHOTO REFERENCE		
PHOTO CREDIT:	Frank L. Thiemonge III	
DATE OF PHOTO:	April, 1973	
NEGATIVE FILED AT:	Alabama Historical Commission, Montgomery, Alabama	
4. IDENTIFICATION		
DESCRIBE VIEW, DIRECTION, ETC.		
#1 of 2 front view		



GPO 921-737

RECEIVED
MAY 30 1974

RECEIVED PROPERTY OF THE NATIONAL REGISTER

FREEMAN GOODE PLACE.
Town Creek, Lawrence County, Alabama.

Ownership:

Present Owner: Mrs. William E. Skeggs Estate.
Decatur, Alabama.

Previous Owners: Reverend Turner Saunders.
Freeman Goode.
Hall Estate.
Mrs. William E. Skeggs.

Date of Erection: 1821.

Architect: Unknown.

Builder: Reverend Turner Saunders.

Present Condition: Poor.

Number of Stories: Two.

Materials of Construction: Two story brick; metal roof;
loggia from first to second floor supporting roof; basement.

Other Existing Records:

DATA NOT COMPILED AND NOT GUARANTEED
BY LIBRARY OF CONGRESS

Source of Material: Anna Hotchkiss Gillespie and Emma Skeggs
Crawford, Decatur, Ala.

Compiled by: Katherine Floyd, Auburn, Ala.

Approved: E. Walter Burkhardt, District Officer, HABS.
6/2/1937

T.T.W. 7/26/37

RECEIVED
MAY 1937

Additional Data: The place, known as the Freeman Goode place, to the older generation of the Courtland section of the Tennessee Valley, and as the Hall place to the younger generation, is a plantation of about 1400 acres, some five or six miles northwest of Courtland.

This place was originally bought from the Government Land Office at Huntsville, Alabama (according to the Act of Congress April 24, 1820) by the Reverend Turner Saunders, a minister of the Methodist Church. Mr. Saunders came from Brunswick County, Virginia to Franklin, Tennessee in 1808. From there he made several tours into what is now Lawrence County.

This house was built by Turner Saunders soon after he moved to Lawrence County. It is so well built that even after 100 years there is not a crack in the brick walls. From a distance the place resembles an old Greek Temple.

The brick was probably burned on the place near where the house stands, as the soil is largely red clay or clay subsoil. There is a full story cellar, about half of it being above ground.

The main doorway leads into a hall, which gives access to the large parlor and to the rooms in the right wing. To the left wing a doorway leads into a ballroom which extends across the left end of the house. Stairways lead to the upper story and to the basement from the hall. In the back room of the right wing is a stairway leading only to the floor above.

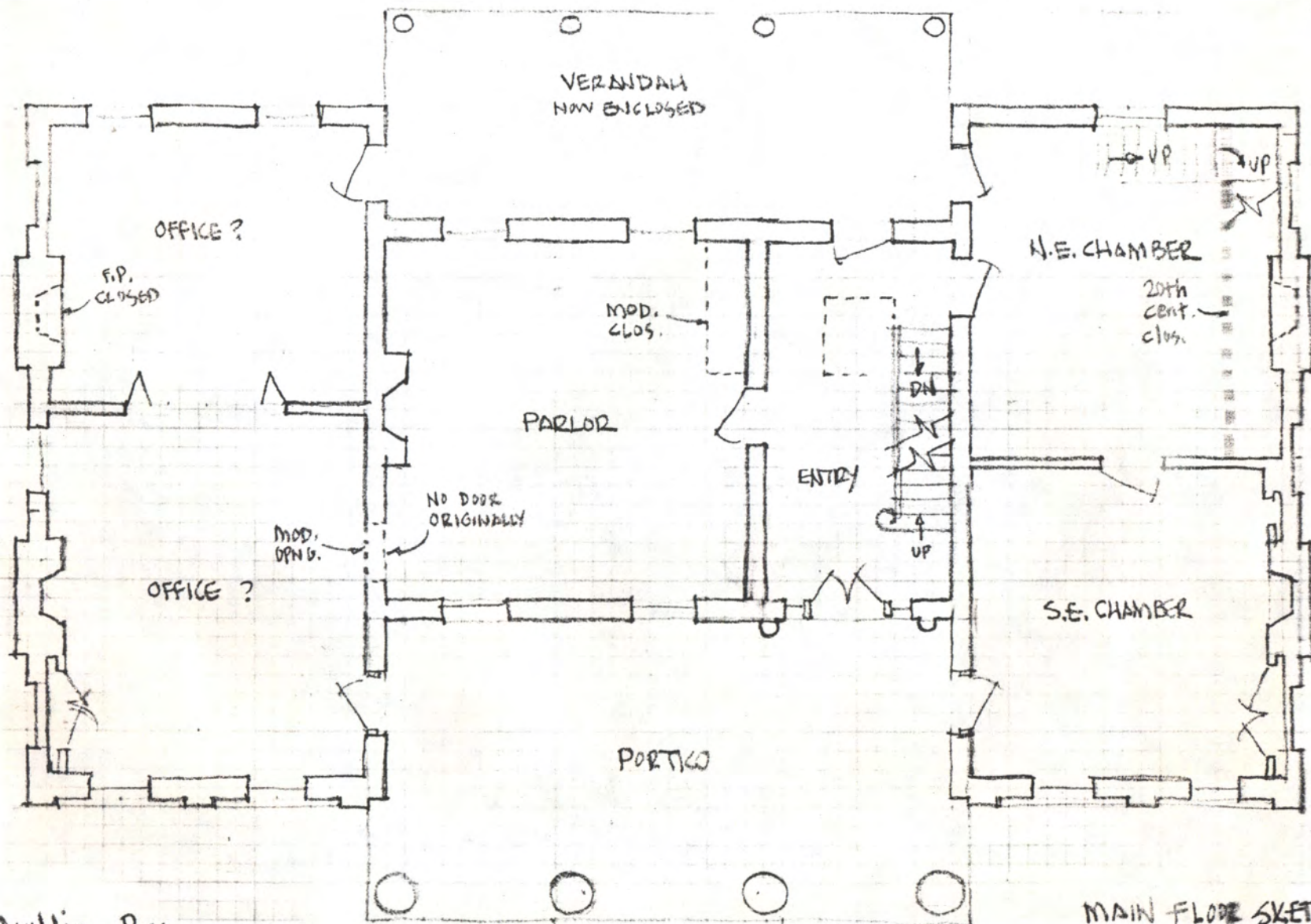
This place was sold to Freeman Goode by Turner Saunders, Mr. Goode increased the acreage to 3500 acres. He was the son of John Goode of Abbeville District, S. C. This place was the scene of much happiness before the War Between the States.

The place was bought by the Halls, from Mr. Goode, they in turn sold it to Mrs. William B. Skeggs, of Decatur, Alabama. This home is said to be one of the best specimens of the Southern Architecture in the Courtland section of the Tennessee Valley.

DATA NOT CONTROLLED AND NOT GUARANTEED
BY LIBRARY OF CONGRESS

RECEIVED
MAY 19 1901

RECEIVED



Previt Mauldin Res.
"Saunders Hall"
1830's - Lawrence Co.

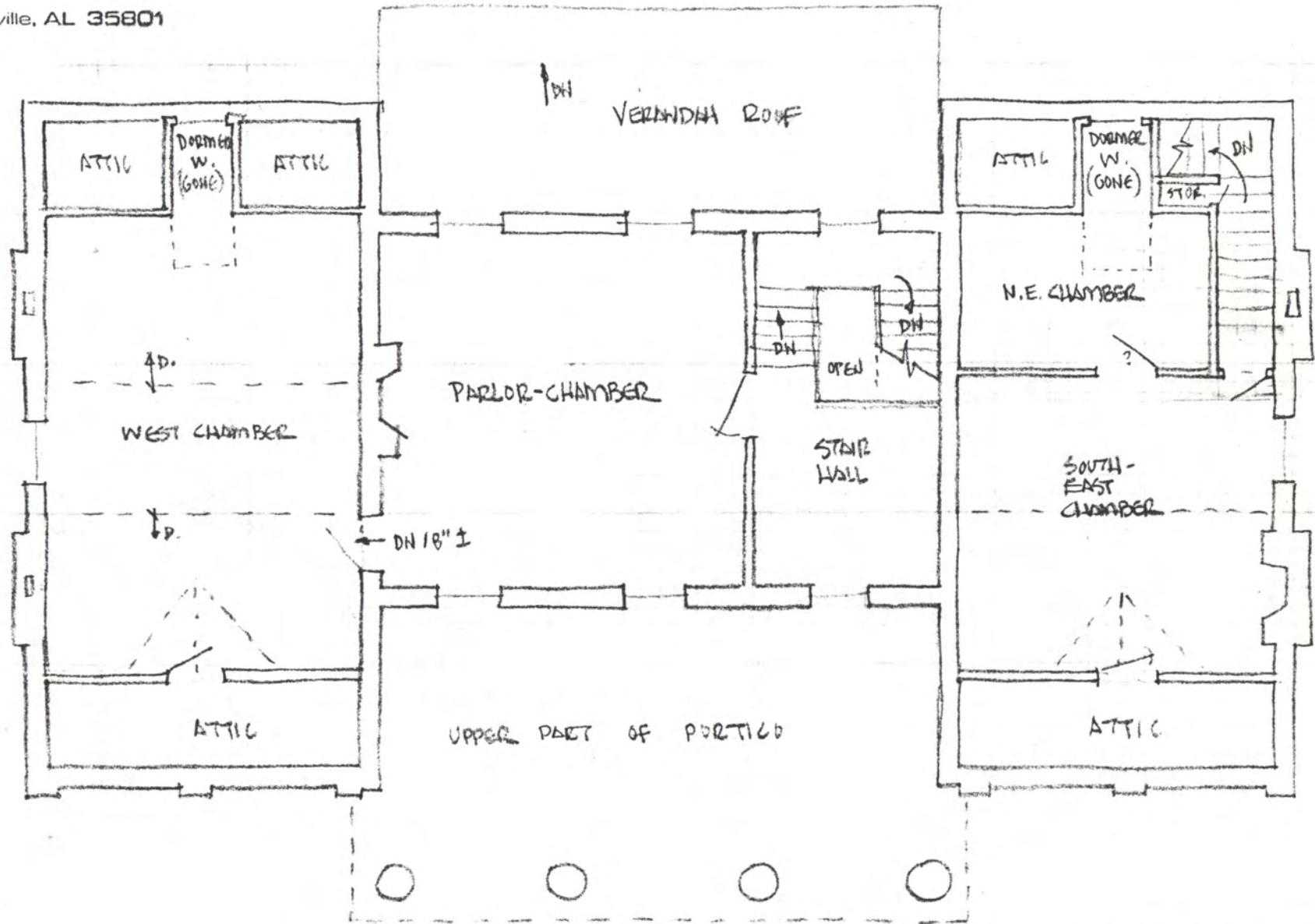
MAIN FLOOR SKETCH
2 FEB. 1985 H.P. JONES
NOT TO SCALE
(BASED ON MEMORY)

N
↑

Jones & Herrin

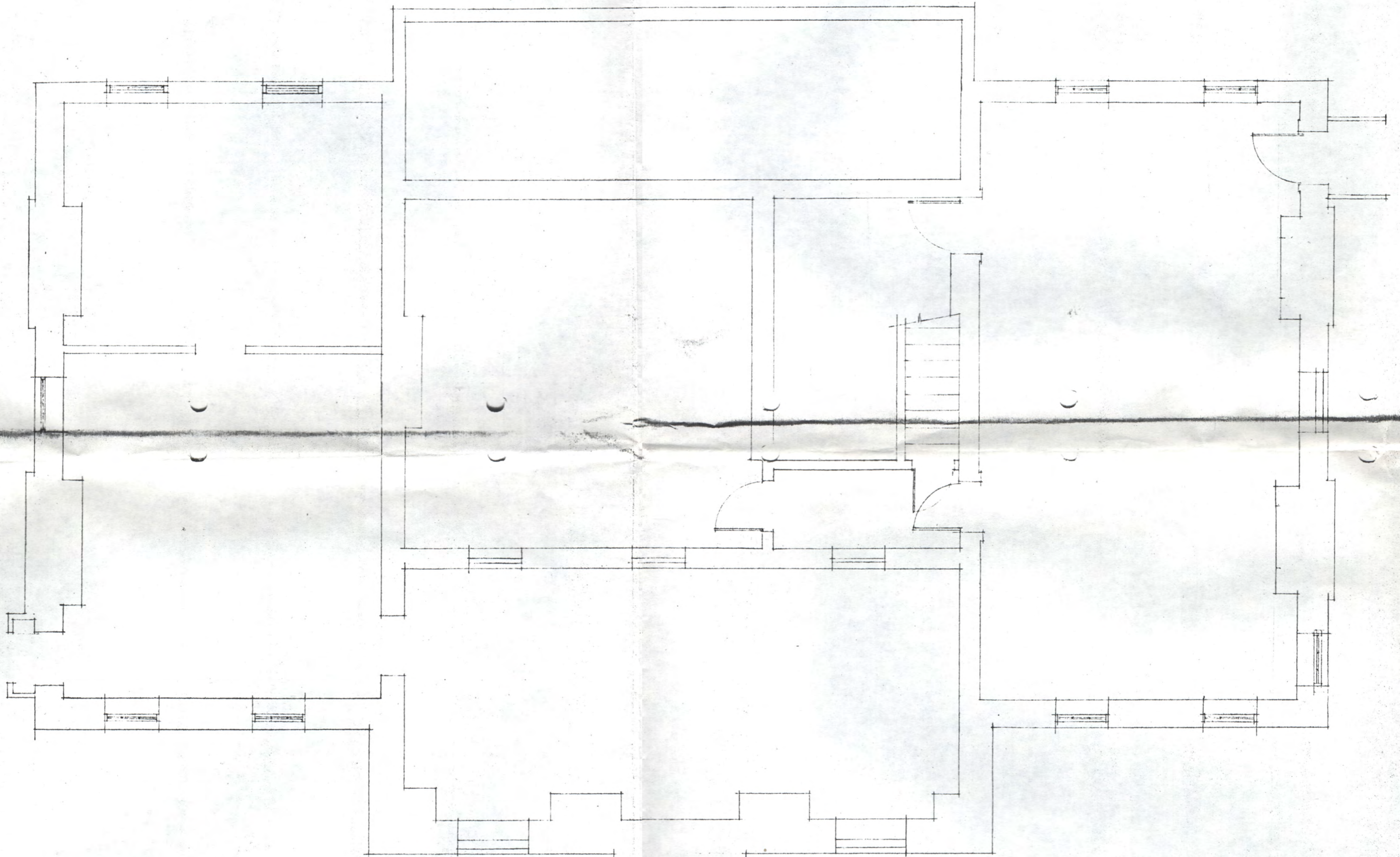
Architects, A.I.A.

104 Jefferson Street
Huntsville, AL 35801



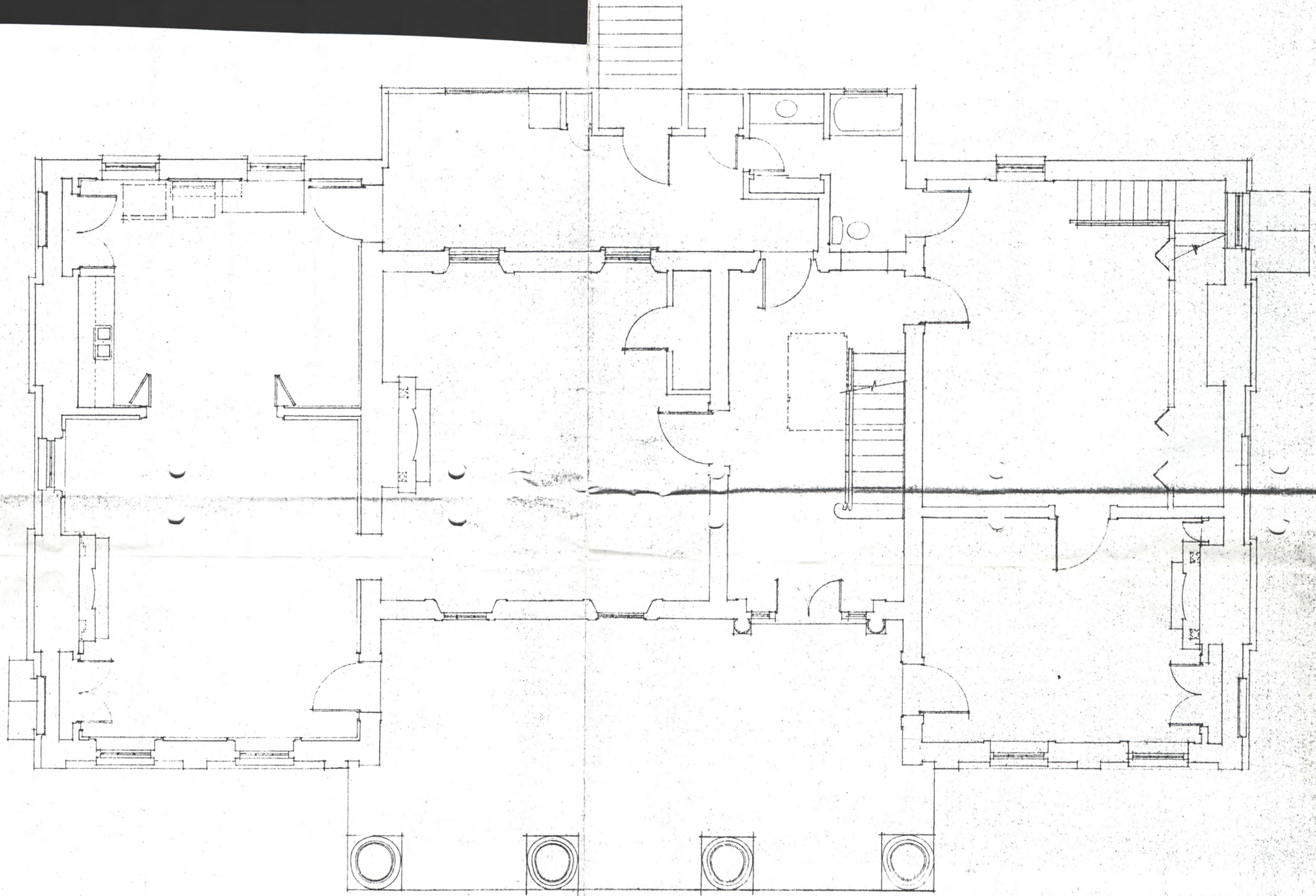
SECOND FLOOR SKETCH
2 FEB. 1985 HP JONES
NOT TO SCALE
(BASED ON MEMORY)





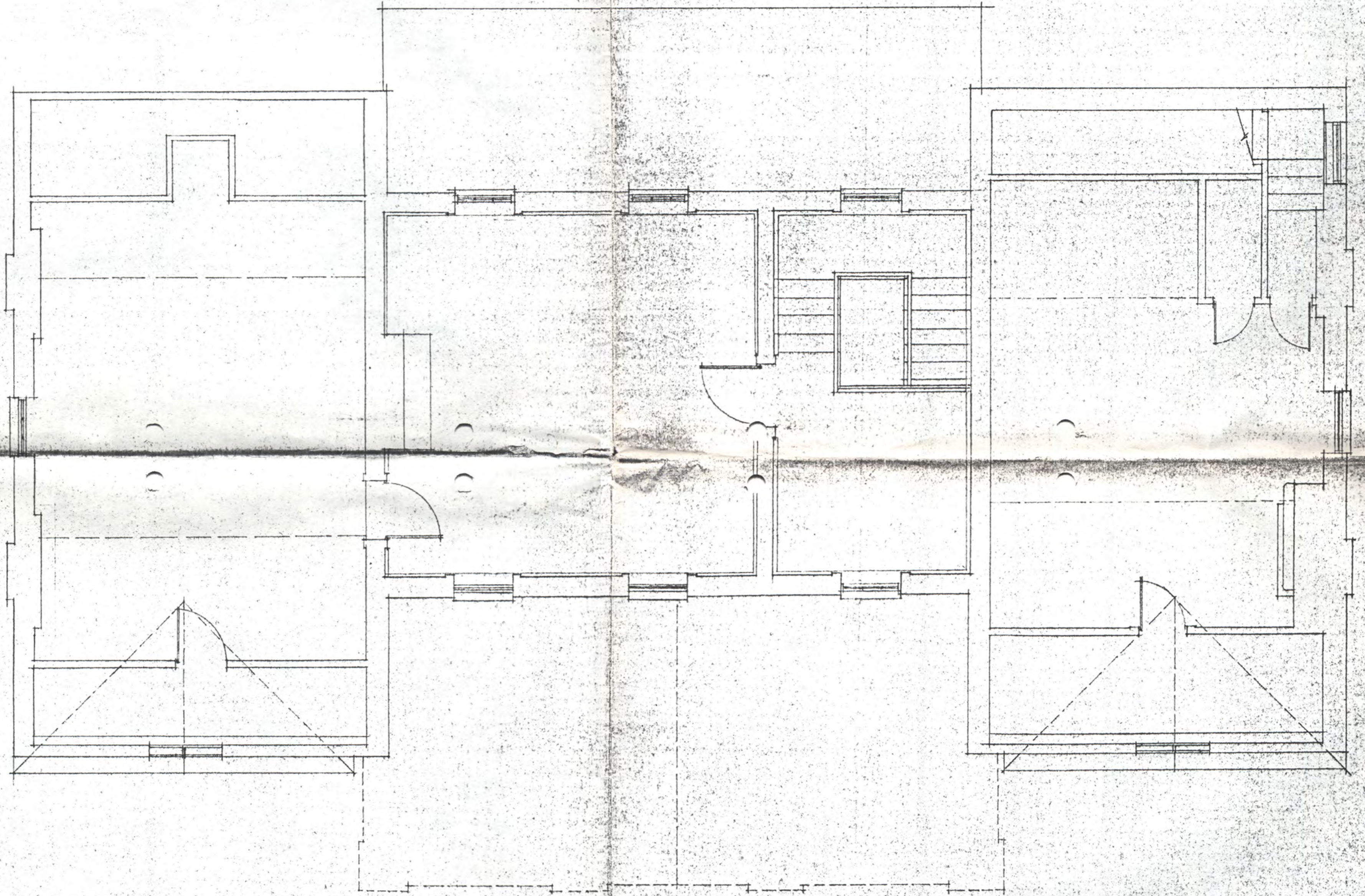
GROUND FLOOR PLAN
THE SAUNDERS-HALL HOME

1/4" = 1'-0"



FIRST FLOOR PLAN
THE SAUNDERS-HALL HOME
1/4" = 1'-0"

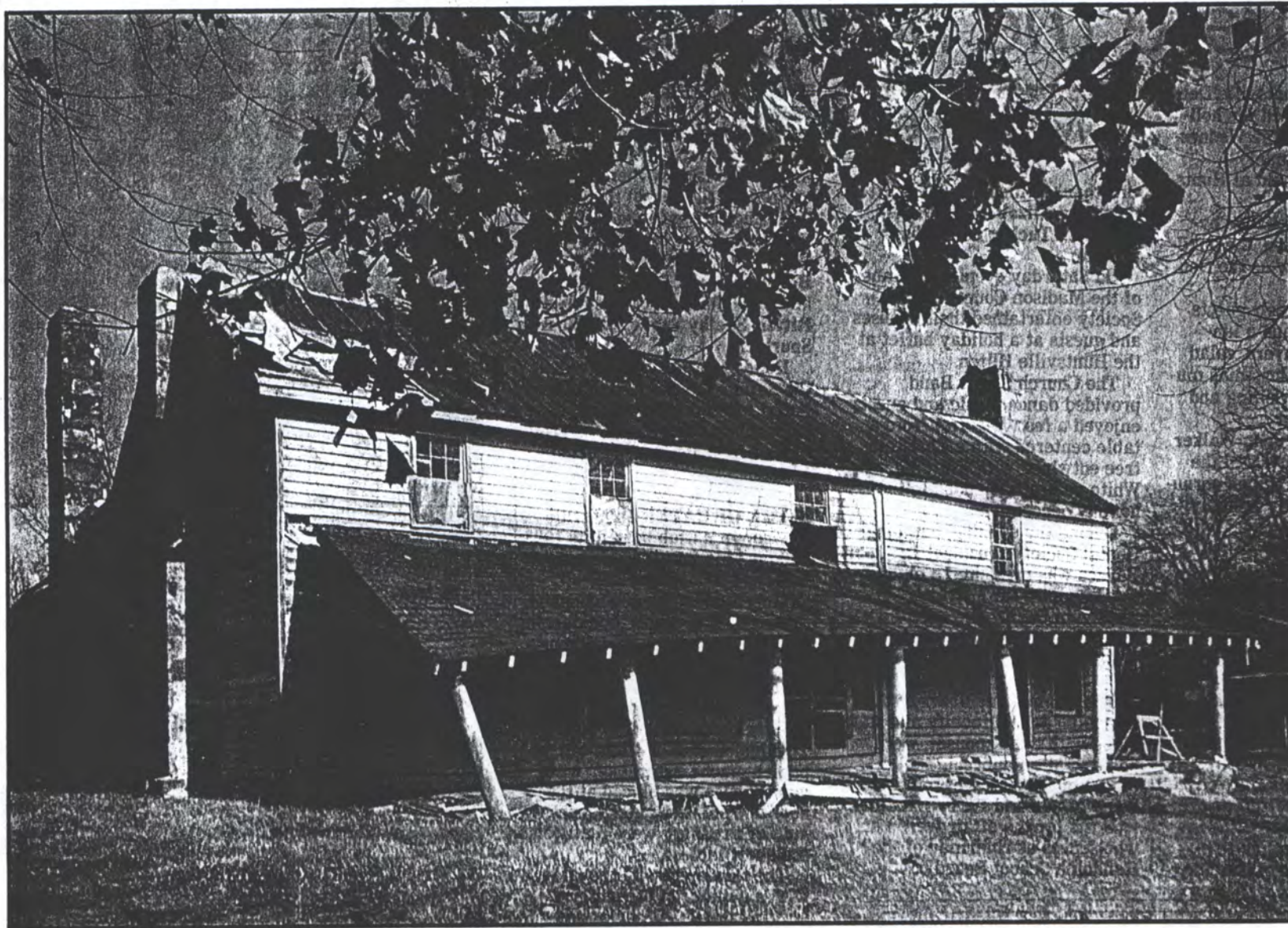
Drawn 1985



Tom Creek, Al. 1830's

SECOND FLOOR PLAN
THE SAUNDERS-HALL HOME





Chip Cooper

The Peck House in Morgan County stands near the site of the first house built at Gandy's Cove when the area was homesteaded in the early 1820s.

'Silent in the Land'

House images reflect life in Alabama

By DAVID BOWMAN
News Staff Writer

A memorable tribute to "Silent in the Land" comes from novelist Harper Lee that deserves special notice: "(This book) is a visual feast. With photography and text it evokes a Southern agrarian culture of which little remains but echoes and glimpses — heard in the reminiscences of the very old, seen in the dwelling places of their ancestors...(Many) of them were the work of black craftsmen — gifted woodcarvers, stonemasons, carpenters — who, while serving their masters, built their own monuments. What is left must be preserved."

"Silent in the Land" (CKM Press, \$45) is a triple treat devised of the splendid color photographs of Chip Cooper, loving architectural descriptions of these Alabama dwellings by Robert Gamble, and warmly evocative sketches of the human-kind who built and lived in them, written by Harry Knopke.

As an adopted Alabamian since 1985 I am putting this book into my small but cherished "Best of Alabama" collection along with Harper Lee's classic novel "To Kill A Mockingbird" and Tallulah Bankhead's autobiography.

What is so touching about "Silent in the Land" is that many of these dwellings are in peril.

Some are clearly close to crumbling away if they do not find good stewards as other Alabama landmarks have done.

What the photos, descriptions and humanistic essays capture is the platonic ideal that makes them exist in a kind of eternal perfection.

Huntsville's friends of historic houses have an opportunity to meet the three principals of this creation Thursday from 6 to 8 p.m. at Shaver's Bookstore and Dec. 18 at Fleming Books.

All proceeds from the sale of the book are designated for the endowment of the University of Alabama Division of Student Affairs.



Chip Cooper

Sanders Hall, located three miles outside of Town Creek, is an aging reminder of days gone by.

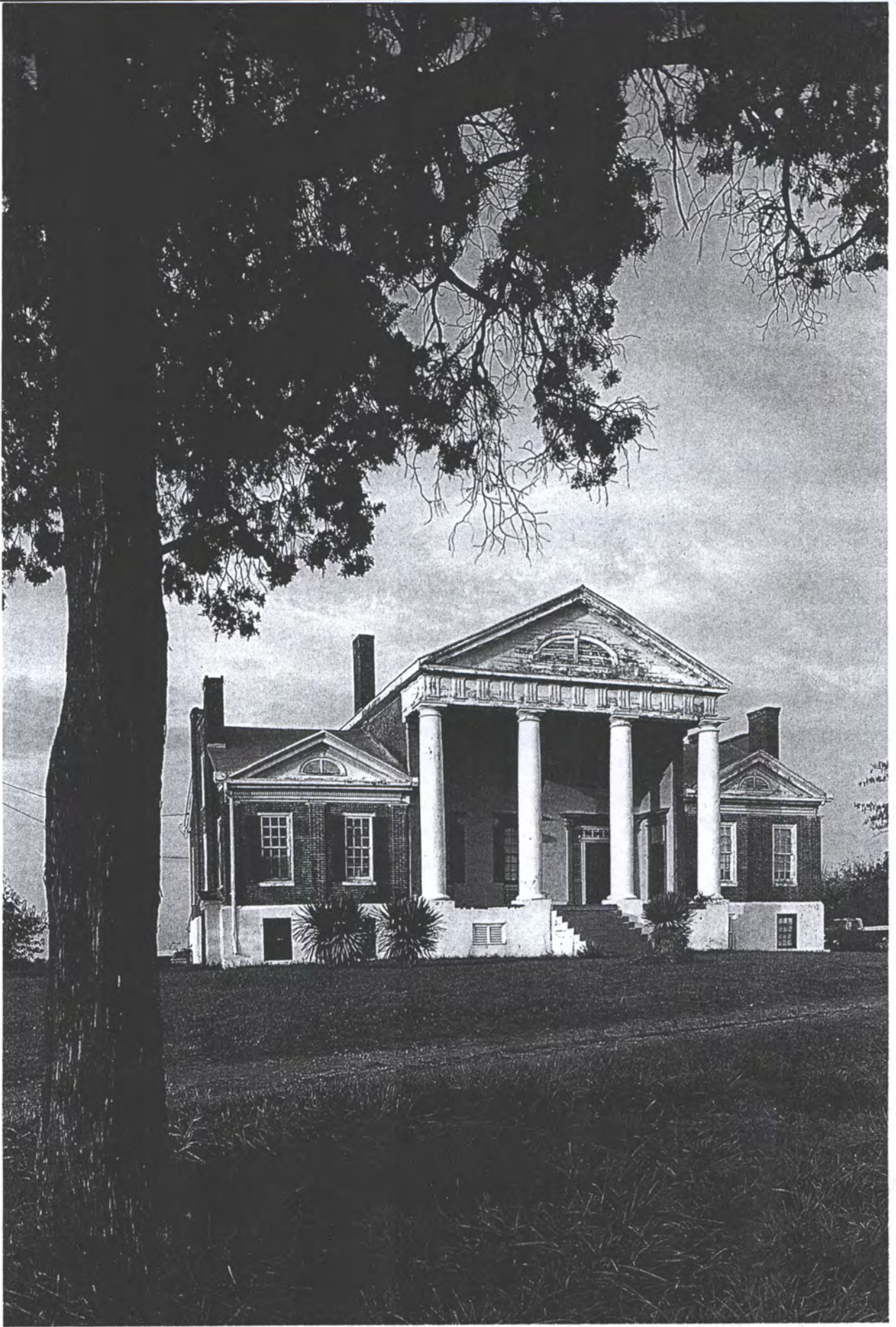
S AUNDERS HALL

*Silent in the Land 1913
Bob Omyk*



Preuit Mauldin has been in cotton farming all his life. His family has extensive holdings in North Alabama, part of which include Saunders Hall, acquired by his grandfather and great-uncle in the 1940s. The house has been described as an Alabama expression of Jeffersonian classicism exhibiting Palladian influence. Built originally for the Rev. Turner Saunders, a planter and Methodist minister from Virginia, the home was vacant and came with 1,000 acres the Mauldin family purchased to expand their farming enterprise (800 acres continue to produce cotton today). No Mauldin family member has lived in the house, as it is pretty far out in the country for modern women. Workers on the Mauldin farm have lived in the house over the decades, however. ❖ Mauldin tells of

the conflicting pressures experienced by those who own such houses. The kind of money needed today to restore Saunders Hall would pay for two or three comfortable new homes. He sees this reality as particularly difficult for young people, who don't have the resources to commit to such a project. At the same time, the location of the house presents an inconvenience for older persons. Three miles out from the village of Town Creek is more remote than some older people are interested in, Mauldin knows. ❖ If his children wanted to live in Saunders Hall, Mauldin says, he would work to find the money for restoration. The significant financial resources entailed are the first consideration, but not the last. Saunders Hall does not lend itself well to modern life. Its unusual H-shaped interior is without hallways; the center section, one room deep, is connected to wings, each two rooms deep, which means that one room is accessible only by walking through another. This traffic pattern would be difficult for contemporary dwellers to accept, accustomed as they are to private bedrooms. Although the house is large, its rooms would not accommodate new fixtures. In Mauldin's opinion, any restoration would necessitate adding on to the house to introduce modern conveniences - although he would want any such work done to retain the architectural integrity of the house. ❖ The restoration of Saunders Hall would present many financial and architectural challenges, Preuit Mauldin says. For now, the house will continue as it is, overlooking a vast expanse of cotton fields, an aging reminder of days gone by.



CEDAR TREE AND APPROACH





RICHTER FARMHOUSE
1898 • Cullman County



ROSEWOOD
1855-56 • Lowndes County



SAUNDERS HALL
ca 1830 • Lawrence County

Architecturally, this is a house that
t be more appropriate to a Midwest-
arm than a plateau of the Appala-
h foothills. Its steep roof hunkers low
stout walls of randomly-laid stone
hed off with brick at the gables, mak-
or a snug half story that seems better
d for the snow of the great plains
the stifling heat of Deep South sum-
. And despite the fact that the house
lies literally within the shadow of a
interstate highway, it still exudes a
y self-sufficiency that must have per-
ied its immigrant builders, Wilhelm
rich Richter and his wife, Juliana.

The flood of settlers from central
eastern Europe which inundated the
frican hinterland after the Civil War
ed barely a trickle in the rural South.
e and here, however, Germans,
les, G rks, Finns and other groups
lished small farming enclaves, often
esteading marginal lands which, with
mercial fertilizers and railroad access
arkets, could now be made profit-

So it was that in the 1870s and
s scores of German families, many of
m had first lived briefly in the North
idwest, took up land in the sparsely
lated northern Alabama hill country
utherans and Catholics in the midst
ptists, thrifty and industrious farm-
ho at times must have looked askance
e lax ways of oldtime neighbors.

Most of the new settlers built mod-
wellings of wood, a few, of log. The
ters, however, erected their own L-
ed house of fieldstone gathered from
ne surrounding farm. Walls are 24
es thick, plastered inside directly over
stone. Ceilings are tongue-and-
ve milled, again according to family
tion, from wood off the farm. A
h, added in the 1920s by Richter's
Otto, is the only change to the front
e ho though subsequent addi-
have been made at the rear.

Glimpsed through moss— hung
cedars at the end of a heart— shaped
drive, Rosewood possesses a setting wor-
thy of fiction. At the same time, the
house itself is an enchanting elaboration
of the basic raised cottage format. Set
above a sunken ground floor and fronted
by a pillared portico from which twin
curving stairways descend toward the
remains of a landscaped garden, Rose-
wood is a country house in the Palladian
spirit — a dim and distant American echo
of famous Anglo-Palladian houses like
Kedleston Hall and Chiswick. To be
sure, Rosewood's builder, Dr. Hardy
Vickers Wooten, and his contractor would
have been surprised and even puzzled at
the comparison. But many a client and
master-builder in the rural South worked
unconsciously within traditions that had
been influenced generations before by
mainstream architectural movements.

The rooftop of the house is capped
by a monitor once delicately crested with
iron filigree. And beneath the columns of
the portico, a trio of elliptical arches form
a loggia that opens into fully outfitted
basement rooms.

In contrast to the low-ceilinged
intimacy of the basement is the startling
loftiness and verticality of the main-floor
rooms overhead. Here, paneled doors
more than nine feet tall are swung inside
heavy Grecian-style "eared" facings after
the manner popularized in two mid-1830s
patternbooks, *The Modern Builder's Guide*
and *The Beauties of Modern Architecture*.

There is further contrast between
Rosewood's ceremonial front, where even
the wood cladding has been rusticated to
simulate stone, and the relaxed, subtle
irregularity of the rear elevation — where
both the slender supports of the recessed
porch and the door openings behind them
are spaced with little mutual regard, while
a lone chimney rises casually to one side.
In a nearby grove of trees stands an aban-
doned servant house, with shady porches
before and behind.

Saunders Hall is a striking if some-
what provincial rendition of the three-
part Palladian plan inherited from the
Renaissance and first introduced to
America in the 18th century through
English architectural patternbooks.
Dominated by a well-proportioned
Tuscan-style portico much in the spirit of
Thomas Jefferson's work at the Univer-
sity of Virginia, the house sits high on a
full basement containing an array of brick-
floored domestic and storage areas. This
is as Palladio himself, ever sensitive to the
domestic needs of a large country estate,
might have had it. The only jarring note
in the composition of the facade is the
rather cramped proximity of three trian-
gular pediments, those of the great por-
tico itself and the two lower look-alike
wings that sit respectfully back from the
colonnade. Handsome parapeted chim-
neys visually terminate each of the wings,
while all three pediments are pierced by
a pretty semielliptical lunette.

If its three-part massing gives
greater monumentality to Saunders Hall,
its unusual H-shaped floor plan must have
been devised with air circulation in mind.
The two-story central block is decep-
tively small — only one room up and one
down, with a broad adjacent stairhall hall
at each level. But the advantage was cross
ventilation. The wings, too, were ar-
ranged for coolness, with not only win-
dows, but secondary doors opening onto
verandas front and rear. A two-room
suite linked by paneled folding doors
occupied the west wing, while its oppo-
site held two large bedrooms — one
connected by a corner stair to the nursery
overhead.

Worth a special note is the elegant
front door, framed by a pair of engaged
fluted columns that carry a beautifully-
molded cornice, repeated in miniature in
the treatment of the tall adjacent win-
dows.

1993
Bob G...
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