

THE LEA HOUSE
Property
LIBBY of RICK
Elizabeth and Richard Kramer
427 Midvale Avenue
St. Louis, Missouri 63130
314/862-1091
Oct. 1986

PROGRAM
#C08858

Willard Hughes
Carpenter
Marion, AL
1-683-8449
Rt III Box 20
36756

LEA HOUSE
Antiques & Co. VPS
406 Wash St
PO 673
M A
36756
Mail Table

1830 LEA HSE - MARION
OCT 20 '88

meet @ site
Reconstruction
Project
Engage
1830's house
St. Louis, Mo.
88120

Dick
Kramer:
Lea Hse in
Marion
1830
St. Louis

Judge Richard Avery
has key to hse. (Marion)

Dick Hudgens, super. of constn

Richard E. Kramer

Lobby

427 Midvale Ave

St. Louis MO.

63130

1-314-862-1091 (H)

Linda Darry, Archd
Morgan Ize
Selma
Cahoon Project

Mrs Fern Thatcher
1-318-987-9133 (Louisiana)

Archie Stewart
2969 Pump Hse Rd
35243 Blmn
~~205~~-967-6642

Leo Lase (Marion, AL) - Duke Kramer - Sources ^{Oct} + Nov 88

Col. Lewis M.
~~Arthur~~ Stewart
Fiddlers Green
683-8943

Dr. Stuart Harris
Jackson & Marion Inst.

Mrs Woody Moore (John C.)
Marion
213 Polk St.
1-683-6542

Sara Rice (Victor)
~~993-5881~~ 683-8444
Hist. Soc. Pres.

Sherry Dorton - Marion
683-8921

"Hist. Homes of Al. &
Their Traditions"

pub. 1935±

(Dicks)
Linda Darry, archaeol. - Selma.

Carolyn
John Sandlin

1-683-8157-

Greensboro Hwy

SCOTT STN RD.

white
brick
road

± 3 MILES

Shop
(Johnson)

school

Leb
GREEN ST

Lea Hse - Marion AL - 2 Nov 88
has old orig. photos of Lea hse

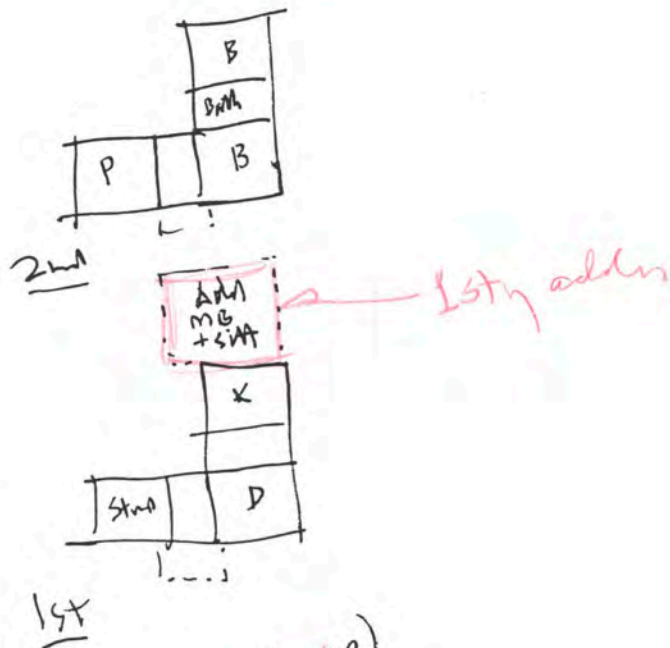
Kramer Res - Marion Al. 88120

Meeting notes w/ clients in Mont.
on 26 Oct 88 AJ

Items for Kramer Hse

1. ~~Draws~~
2. book list
3. bldg. costs discussion
4. ~~remodel~~ remodel vs. rector.
5. Call Bob Gamble
6. " Dick Hudgins
7. " Judge for appt. (access)

8. Mrs K. to get me:
A. surveyor's name not needed
B. book w/ old photo HJ got



~~(over)~~
Dick Kramer -
Lex Hse - Marion, Al.

Richard J Mary Avary
shop → 683-4165
home " 6986
Key to Marion Hse
(address)
CALL BOB GAMBLE

1. Discussed cost - "low 100's of 1000's" said Not possible for "\$100,000" - HJ
2. Discussed remodel vs. rector. (cost reports)
3. " procedures
4. HJ = \$100/hr (6 hrs on trip)
perhaps 30 ± hrs for eval + initial sketch
5. She will get local surveyor's name, to measure & draw exist. hse
6. Dick Hudgins to do remodel + add details

HJ to do hist. eval. of notes, sketch of add.,
of details of portico. Told them cost of Belle Mead
portico (\$50,000). Told them \$100,000 of up in
Hav. for nice custom houses. This would
be \$400,000 of restor. + add. is $\pm 4,000$ S.F.

(She said budget = \$100,000 - HJ said not possible,
- would be \pm \$25 p.s.f.)

JONES & HERRIN

Architecture/Interior Design

11/03/88

Mr. & Mrs. Richard E. Kramer
427 Midvale Avenue
St Louis, MO. 63130

Re: ca 1830 Lea House, Marion, Al.

Dear Dick & Libby:

I enjoyed meeting with you in Montgomery on October 26 to discuss the

Lea House restoration and addition. It will be a pleasure to assist you in recovering the lost historical elements as well as evidence allows. I have called Judge Avery and arranged to get in the house on November 5, and called several persons about historical photographs. Mrs. John Sandlin (683-8157) has some, and I will make photographic copies of these while I'm there.

Attached is a list of references that may be of help to you. If some are not available, let me know and I can photocopy the pertinent parts. I went to our library and photographed the "Historic Homes of Alabama" photo, using a closeup lens.

I understood from Dick Hudgens that you have talked with archaeologist Linda Derry of Selma, and I hope that works out. If so, I'd like to talk with her before she begins work.

If you want to do an accurate paint-color study, here are two which, in our experience, do excellent work:

George T. Fore & Associates
P.O. Box 12801
Raleigh, N.C. 27605
1-919-782-8531

Frank S. Welsh
859 Lancaster Avenue
Bryn Mawr, Pa. 19010

It would be necessary for a color researcher to come to the site and take many samples. They do microscopic analysis and know how to allow for time-shifts of colors of pigments. Typically a house of this age will have 10 to 30 coats of paint in various places. Even if you decide not to use the original colors, it is desirable to have this research and record. It costs, of course, so you will have to look at that. On my visit I'll do some scraping, and I have a 30-power hand-held microscope that is of some help.

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

If some of the painted surfaces were originally grained or marbelized, as was typical of this period, there are several persons skilled in Alabama and Tennessee in this, if you choose to replicate these finishes.

Your major decisions will fall into these categories:

1. Historical:
 - a. Accuracy versus cost.
 - b. Accuracy versus practicality
 - c. Accuracy versus your taste and desires.
 - d. Replication of damaged elements versus sometimes more-expensive repair of damaged parts of elements (broken sashes, for example).
2. Technical:
 - a. Durability versus first-cost.
 - b. Durability versus historical accuracy (shingles, for example).
3. Functional:
 - a. Historical accuracy versus convenience (closets, for example).
4. Cost:
 - a. Cost versus historical accuracy.
 - b. Phasing of work to spread out cost over a period of years.
 - c. Cost versus durability.

There will be many decisions to make in this regard, and Dick Hudgens and I will try to give you "pros and Cons" as the questions arise.

Following are some books that will be of interest to you:

1. Lighting in America - Cooke, editor 1975
Main St./Universe Books, NY.
2. Recreating the Historic House Interior - William Seale
1979 pub. AASLH.
An excellent book. While it is aimed toward strict accuracy, it gives a good knowledge of past practices as a basis on which to make decisions.

3. A Documentary History of American Interiors -
Mayhew/Myers 1980 Scribner's.
4. Wallpaper in America - Catherine Lynn 1980
 Norton
5. Americans At Home - Harold Peterson 1971
 Scribner's (contemporary interior
 views, drawings & paintings).

Also see attached list and excerpt photocopies.

As we discussed in Montgomery, I will try to limit my work to items that I perhaps have more knowledge of than does Dick Hudgens. We have studied, restored or rebuilt several porticos, for example, and these are quite tricky to detail properly. It is very difficult to get them built per the details as well, and we would rely on Dick for that part, since he is close to the site. The key is to check the framing before the trim begins, for if the framing is incorrectly positioned (the usual case) the trim can't come out right. Other than in a general scheme there is little need for me to get deeply involved in the addition, and Dick, since he is close, can best help you on that. We have many written and drawn items from similar previous projects that we can photocopy to assist you and Dick. My time rate is \$100/hr. (6 hrs. maximum for trip to site), \$.20/mile. Technical time (printing, clerical, etc.) is at \$30/hr. Reproduction and photos are cost times 1.15. Billing is monthly. Time spent reading your research, or the Montgomery meeting, is not charged. I see no way at this point to predict the hours since the task is not yet defined and I haven't seen the house. I suspect that it will take 25 to 30 hours to get to the point where I have a set of preliminary notes and sketches (based on the site visit, my annotated photos, and scaled existing plans and elevations furnished by an engineer or surveyor). Detailed construction drawings for the portico or other missing elements will take additional time. I can better evaluate this after seeing the house.

As I mentioned, new custom residences in our area are about \$100 p.s.f. "Good renovation" approaching "restoration" is about \$70-\$80 p.s.f., depending on the condition and design of the existing historic structure. While costs in Marion may be somewhat lower, it might be wise to not count on it. The portico by itself will be a considerable item, perhaps \$25,000 or so, if built with durable wood and proper details. You may want to do the interior work in a phased program in order to spread cost out over a period of time.

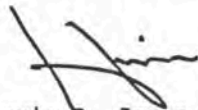
Unless I hear differently I will expect you to have a local surveyor call relative to measuring and drawing the existing house sufficiently for a base plan and portico details. On November 5, I will get enough of a basic sketch for me to proceed with fundamentals, as well as 50 or 60 photos as needed.

For the sketches on the addition, please give us a list and approximate measurements of the furnishings you will probably use in the bedroom-sitting room. We would normally make a room like this about 19'-0" square, but a furnishings list will help us. For the dressing rooms, we need to know the linear feet of rods for short items (shirts, pants, skirts, blouses), medium length items (street-dresses) and long items (gowns) so that we can allocate double and single rod closets. Are trousers to be hung over a coathanger or clipped at the cuffs? No. of lin. feet? Are shoe racks desired? No. of pairs for each person? Special storage for sweaters, purses, etc.? Number of each? Will TV or music system be in this sitting room? Fireplace? Etc.-etc. What fixtures will be in the bath? Compartmented or not? The more detail you give us, the more quickly we can get a suitable sketch design. The details will be developed by Dick, but I need the information to get a realistic general design.

Do you have a FAX? If so, our number is 534-2289.

After my evaluation of the existing conditions I will be back in touch. I'm looking forward to helping you restore this important house.

Respectfully,

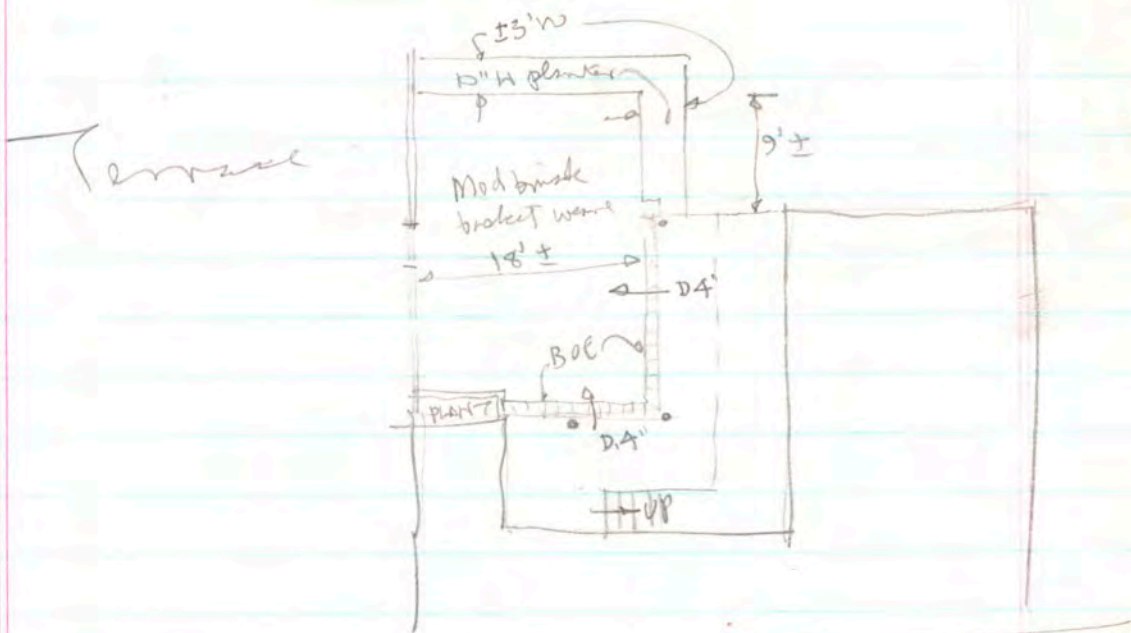


Harvie P. Jones, FAIA
HPJ/am

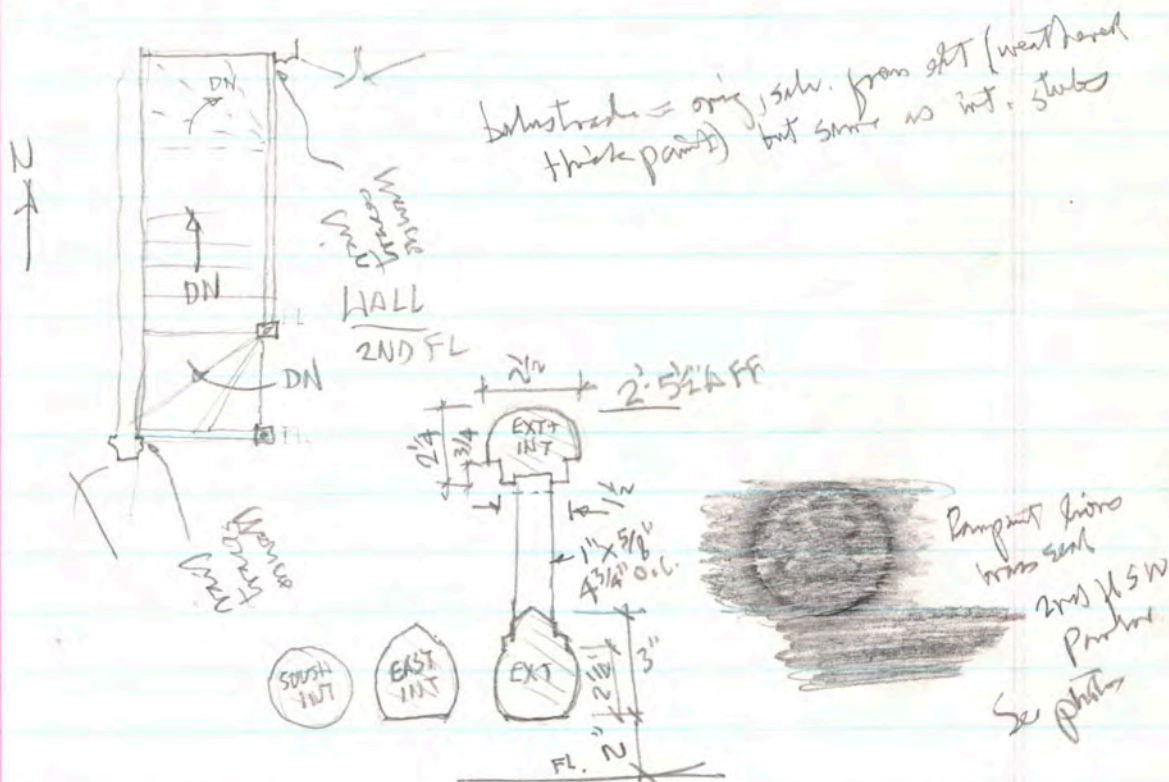
RICHARD B. HUDGENS, ARCH
P.O. Box 475
LINDEN, AL 36748

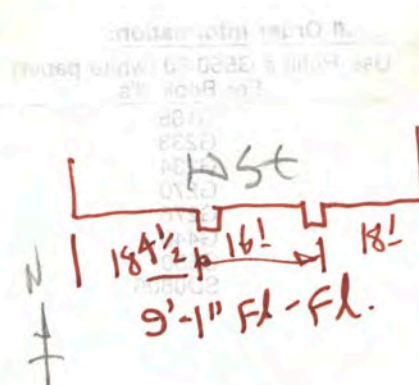
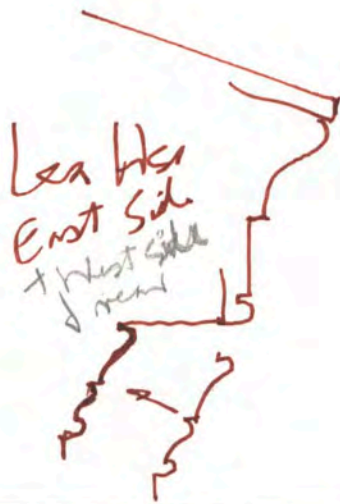
Len Hse 5 Nov 88

FIELD NOTES
+ PHS PHOTOS



Probable stair - see nail traces on photos





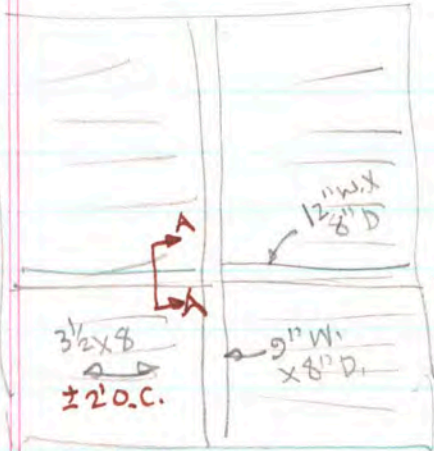
± 4' long
sect. - west
of parties.
Deeper mould
than adjoining
∴ more likely
original.

Lea Hse 5 Nov '88 W.J



Door trim - off wh. - 1. Several doors did have oak graining
 Wains - " "

- Several doors did have oak graining w/ one layer of white over of several layers of other colors under, incl'd black
- Wains = 2 diff. layers of black interspersed by a lt. beige. Black = bottom layer

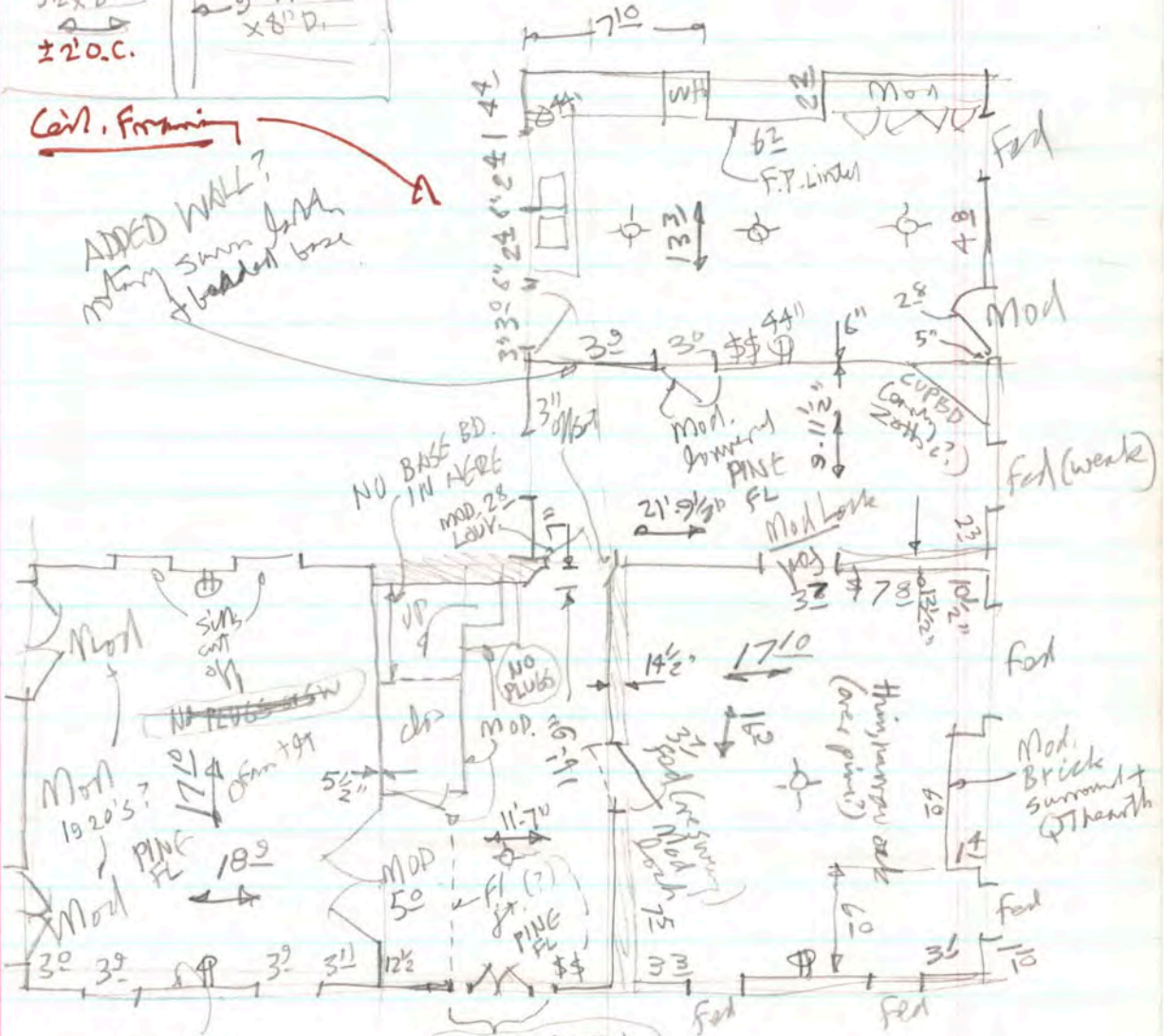


Hewn beams, 1. joints of fl.
 Sash - same joints of fl.
 ← location of partition above?

9'0 1/2"

Ceiling Finishing

ADDED WALL?
 rotting sun lam
 blocked base



Base goes on S. wall



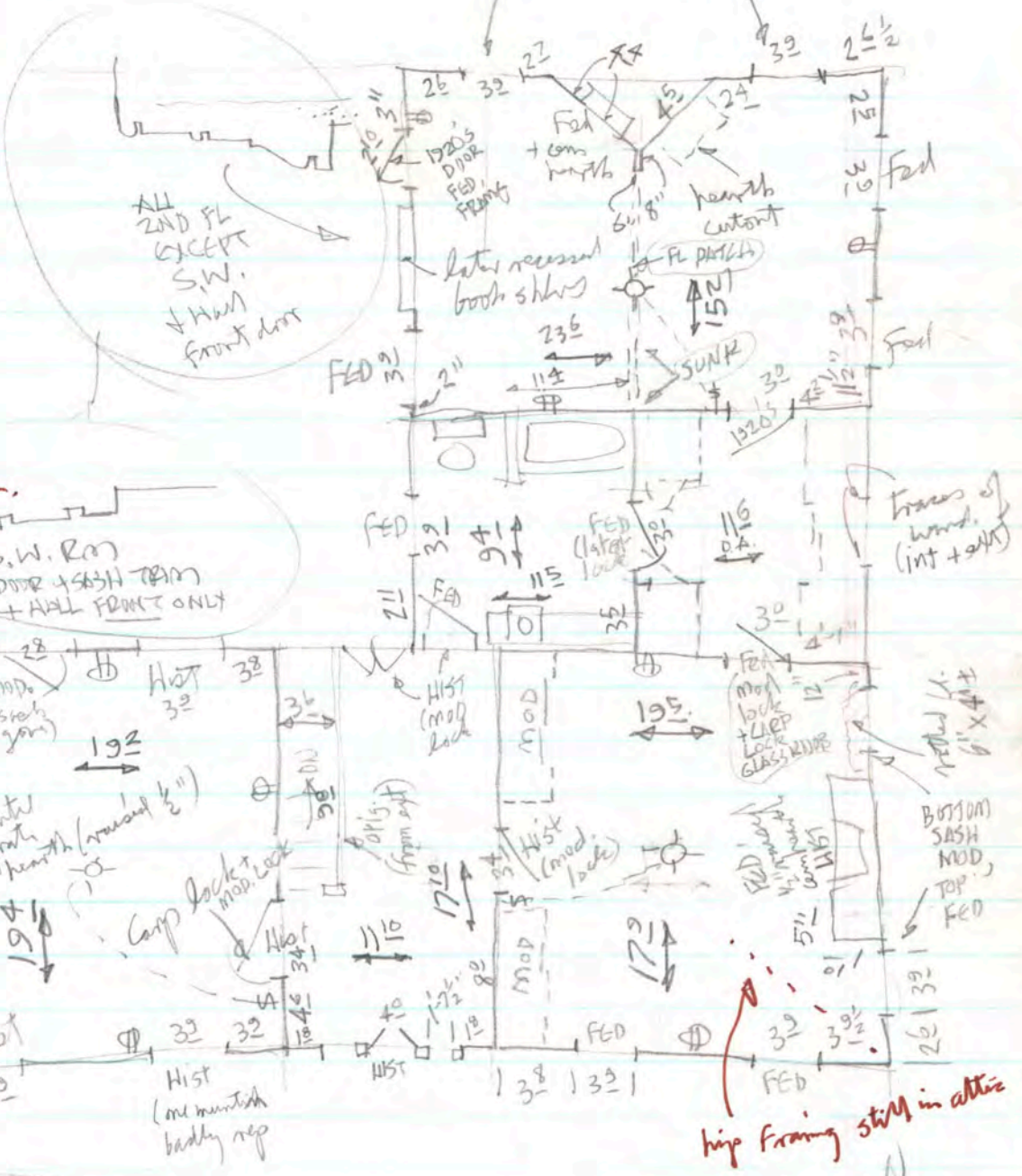
GRAD FL.
 Len Hse
 51W88
 HJ

Plastic tile walls, VATP



Painting
& Gutters

Call 1870 + type



bath

S.W. Rm
DOOR + SASH (BAM)
+ HALL FRONT ONLY

HIST mantle
via girth
on hearth (round 1/2")

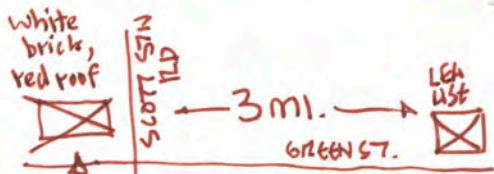
HIST
(one mantle
badly rep)

hip framing still in attic

All sashes weak
Some go to base
or rotten

2ND FL

Len Hice
5 Nov 88



Mrs John Sandlin
683-8157
(old photos)



1ST

Ca 1830 Lou He
Manning, Al.
5 Nov 88 HJ
Dink Kramer, Owner

2ND

Trace of Wind
dms Saw to 1st fl.

JONES & HERRIN

Architecture/Interior Design

11/28/88

Mr. & Mrs. Richard E. Kramer
427 Midvale Avenue
St. Louis, Mo. 63130

Re: c. 1830 Lea House (Kramer Residence)

Dear Mr. & Mrs. Kramer:

Attached for your use are two sets of 4 preliminary drawings showing existing plans and conjectural original plans and elevations based on the information available from one trip to the house, various historical photographs and descriptions and an early 20th century Sanborn map. Also attached is a duplicate volume of my site photographs etc. and a "trial sketch" of three proposed floor plans.

The conjectural original plans and elevations will be refined as more information is developed. Removal of some material such as the modern stairs is needed to answer more accurately some of the questions that are noted on the drawings. Another trip to the site will answer several questions that arose as a result of developing these preliminary drawings.

Between the c.1860 photograph and the site evidence we have far more solid information than I had dared hope for. In my opinion we can reconstruct the portico with almost complete accuracy. The back porch will involve some conjecture, but the basic size and design clues are there, and many similar examples exist. The interior stair can, with removal of the present stair to look for traces, probably be quite accurately reconstructed. The missing mantels at the ground floor will have to be complete conjecture unless we can find a trace on the wall beneath the present finishes. These would probably be simpler than the "piano nobile" mantels (the mantel at the S.E. ground floor room is not original, per a former resident, and appears to be later than this house).

These preliminary drawings will need to be revised as more information is discovered. They have served to give us a "list" of things to be investigated as well as to give a pretty accurate picture of how the house is now and was originally. They will also serve as a tool for planning items for restoration, modification and addition. Once I have your thoughts and notes on these, this process can begin. At that point I would like to go back to the house and try to fill in the gaps (after the modern stair is removed, etc.).

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

On the subject of closets I have a suggestion: Restore the room, then build very simple, unobtrusive, non-antique "wardrobes" that sit in the room against the wall, but do not modify the shape of the historical room. An option is to use antique wardrobes, but they may be too shallow and too small since these were not made to accommodate clothes-hangers. This would, I believe, do less damage to the historical character of the original rooms than fake-"original" closets.

I attach three "trial sketches" of how the addition etc. might be done, to help you get your thinking started. These are merely something to begin the process.

Obviously, all of this restoration and addition will cost, and phasing of the work will be a consideration. How about:

1. Restore front, sides, roof, and front yard.
2. Restore back, including porch. Minimal grounds work.
3. Restore upper, parlor, interior stair. Remodel kit. Rework electrical, plumbing, mechanical, as needed for this phase plus future stub-ins.
4. Option: Remodel master suite into main house, or add a master suite behind the ell. The addition will cost more, of course.
5. Complete the interiors and grounds.

The basic design of the c.1830 Lea House is descended from the 16th century designs of the Italian architect Andrea Palladio, whose 1570 "Four Books of Architecture" was re-published in England in the 18th century and had a great influence there and in this country in the 18th and early 19th centuries. The design utilizes the "piano nobile" concept for the primary floor being the upper floor, with low-ceiling secondary and service rooms being at the ground level (8 foot ceilings below, +/- 12'-6" ceilings above, in this case). The Lea House also originally had a front yard filled about 3 feet deep in front of the portico to further emphasize the piano nobile and de-emphasize the ground floor, as well as to diminish the height of the portico stairs. The portico stairs were divided into two rooms which ran straight up to the front of the outer bays of the tetrastyle portico, like at the 1740 Drayton Hall near Charlestown, S.C. Drayton Hall also has the entrance to the ground floor below the middle bay of the portico, like at the Lea House.

The S.E. corner of the roof is hipped (circa 1860 photo, and site evidence), in the Palladian tradition, but the S.W. roof end is gabled. This is an unusual but apparently original configuration and thus should be retained for historical accuracy.

The doors were grained, probably originally. The exterior clapboards and trim appears to have been a pale gray like we have found on other Federal Period houses. The blinds were a dark green, as was typical. The owner has noticed remnants of graining on the floor of the S.E. primary floor room. More color investigation is needed at the Lea House.

The interior stairs, based on the this evidence (rail stubs and stairwell horizontal and vertical dimensions), was designed to be inconspicuous since it was primarily a way to get from the "piano nobile" down to the secondary rooms of the ground floor. It was narrow and short and would have had to have winders at the top and probably the bottom to fit within the space. There are numerous other similar stair examples in early 19th c. Alabama houses, such as the circa 1816 Phelps-Jones house in Huntsville.

The size and general configuration of the back porch is based on the presence of flush-joint wide board siding at both rear ell walls (typically used only under porch roofs), the remaining brick pier (w/modern stucco) remaining at the N.W. corner of the west leg of the ell, and the fact that the finished siding and tall windows preclude the presence of a soffit at the porch roof. The rear porch column design is conjectured to be a simplified version of the portico square tuscan wood columns, as was typical. The rear porch roof cornice is also simplified, conjectured to be similar to that on the rear porch of the 1829 "Riverdale" back porch in Selma. Riverdale also has no soffit at its back porch at the outer 6 feet. The location of the rear porch stair is conjectural but fits the most logical location as to traffic patterns, structure, etc. The conjectured location of the stair within the porch is similar to the c.1834 Leroy Pope Walker house and the c.1840's Quietdale service building in Huntsville.

The evidence so far appears to indicate that the N.W. room of the rear ell was originally entered from the rear porch and had no access to the adjoining N.E. room or to the small room off the entry. This would not be unusual, particularly if this room served as an office. A small Federal Period house in Huntsville had no interior stair to its second floor (Banister Alley).

The delicacy and flamboyance of the mouldings and mantels is an influence of the Scottish-English 18th century architect Robert Adam, who was in turn strongly influenced by the then-recent excavations of forgotten ancient Roman towns and palaces at Pompeii, Spalato etc. These Roman houses revealed a delicacy and flamboyance of both form and color that was unknown to Palladio. The effect on Adam was more delicacy and elaboration of mouldings, particularly at mantels and cornices, and the use of bold colors such as can now be seen at the

carefully researched and restored dining room of Mount Vernon in Virginia. For example, the Romans used black as a counterpoint to bold colors such as "Pompeian red", deep greens etc; and such rich schemes are found in a majority of Federal Period houses the writer has examined. The mantels in the Lea House appear to have been black, probably marbelized as was frequent.

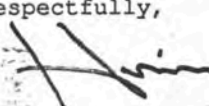
Due to the layout of the house we will need 3 mechanical units (4 if the addition is done). One unit and its ducts will be in the attic and serve the upper floor. One unit will be in a closet in the lower floor central ell room, with short ducts above serving the lower floor S.E. room, kitchen and central ell room. The lower floor S.W. room must be served by a separate "thru-wall" unit since there is no way to get ductwork to this room from another location. Thru-wall units make some noise. Perhaps the mechanical engineer can help with some ideas. For zoning purposes it is good to have 3 or 4 units, so that in itself is an advantage.

The other primary details I will need to get for you for construction purposes are:

1. Construction details of the portico and steps.
2. Construction details of the rear porch.
3. Construction details of the interior stair.
4. Mantel and fireplace details at missing mantels, based on similar mantels of the period. The lower floor mantels have been less elaborate than those on the upper floor.
5. Photocopies of sources and typical details from our files.

I am delighted to be able to help on this handsome house, and look forward to hearing from you. Please let me know when you think it is appropriate for me to return to the site to refine our information.

Respectfully,



Harvie P. Jones, FAIA
HPJ/am

cc: Dick Hudgens, AIA
File

tel - Dec. 2, 1988 14J

Kramer - "C" plan,
small door between
door, by F.P.

M. Bath by St. side \neq table
G. " " porch side

In stairs = wc + lav. + shower

Cont. stairs (?) No decision

Allison S cruggs 611 Moon St.
(Dry - Mts. fortovr) M - A -
36756

Phase I = MB Suite + lav, bath
2 window units
camp-out, "fix up" only

Willard Wuyhen
Rt III box 20

Mar Ala. - Carpenter

36756
1-683-8449

852-3263

JONES & HERRIN

Architecture/Interior Design

12-08-88

Mr. & Mrs. Richard Kramer
427 Midvale Avenue
St. Louis, Mo. 63130

Re: c.1830 Lea House, Madison, Alabama
(Kramer Residence, #88120)

Dear Libby & Dick:

Attached for your consideration are 2 copies of sketch re-use floor plans dated 7 Dec., 1988. There are 3 possible choices on how to do the master suite (actually 4). Please study these and let me know your desires. If you have another idea not shown, suggest it and I'll give it a try.

Per our telephone conversation of 2 Dec., the phasing you are considering is:

Phase 1: Fix up in a minimal fashion the present bath and bedroom in the ell, and the kitchen. Use "window unit" heat/cool units and temporary wiring for same. This is so you won't have to stay in Selma on your visits, but it will be an "as-is-operative" fix-up. This is to delay costly items like putting in heating and cooling for the entire house (except the study) now just to get use of 3 spaces. Of course when the final work proceeds, these spaces would become unusable until completed. If we do final work now on just these three spaces the first phase cost will increase sharply and the final cost will be somewhat more due to the extra cost in multiple small operations versus one operation.

Other items we discussed on December 2 are:

I will get the present drawings (except these last sketches) xeroxed and dry-mounted on foam core board and send them to Mrs. Allison Scruggs at 611 Monroe Street in Marion for her use in next spring's house tour. I think it is good to let visitors see an unrestored house, particularly if there are drawings to show them how it was originally.

I will contact Mr. Willard Hughey, carpenter, at Route 3, box 20 in Marion (1-683-8449) and get him to help uncover things at the house

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

for the investigations previously noted. This will probably be in January '89. I will ask for his hourly rate first.

Note that the plan sketches have very little general storage, and that shown off the office by the kitchen imposes on that room and I'd prefer not to have it. Consider how much you feel you need. Perhaps the "optional cabinet." shown dashed along the kitchen south wall could be a storage unit instead.


This sketch does not attempt to make the kitchen cabinets and appliances look 1830, but would restore the kitchen fireplace, floor, walls, ceiling etc. We have detailed "Federal Period" casework that hides sinks etc. with false tops (lids) and fronts for a museum, but these become somewhat awkward when opened. I can send you some photos if you are interested. They look good when closed.

Read the pros and cons listed at the master suite choices. The two that work best would involve removing one Federal door and partition at the center of the ell central room. You must evaluate preservation versus function in this case.

Thanks for the photos. There were several that will be helpful.

You are to send a house key to me so I can get in for the January visit.

Best Wishes for the Holidays!


Harvie P. Jones, FAIA
HPJ/am

cc: file

c. 1830 LEA HOUSE,
MARION, ALABAMA
OWNERS - MR. & MRS. RICHARD KRAMER

ITEMS FOR HARVIE JONES TO CHECK AT SITE ON SECOND VISIT

A. TOOLS REQUIRED AT SITE

1. Camera, film, w.-a. lens, 50mm lens, zoom lens, b/w film (2 pkgs. 36) flash.
2. Profile gauge, pad, pencil, dim. stick, 25' tape, paint chips, envelopes, flashlight, microscope and battery, magnif. glass.
3. 12 ft. ladder, min. (how do we get this to the site?) (24 ft. if available). Carpenter with removal tools. (This can come later, if necessary). Small pry-bar.

B. EXTERIOR:

1. Remove a section of loose stucco at existing-wall sash lintel and examine jack-arch and brick behind. Look for penciling also.
2. Check frame of east kitchen door to see if it is 1830 or modern. Also check dimensional relationship of door to window above (if the frame is modern) and to the south kitchen wall.
3. At rear balcony, look for traces of 1830 handrail stubs, pilasters, floor framing and trim, and roof framing and trim (need 12 foot ladder for roof check).
4. Measure from 1st floor to 2nd floor and from 2nd floor to roof cornice soffit.
5. Check roof slopes (need 24 ft. ladder), roof cornice dimensions and mould scribes.
6. Check west kitchen door frame (1830?).
7. Look inside near 1st floor storage for trace of original back door.
8. Tap stucco on north kitchen exterior wall for hollow sound of possible windows below the 2nd floor windows.
9. Check hinges at reused blind at rear balcony (modern?).
10. Look for blind hold-backs at both floors. Were blinds at windows under the back porch? (check each floor for hinge cutouts).
11. Was the former door at the balcony east wall (trace is below the window) original or later? Need carpenter to remove one "patch" board to verify.
12. With paint chips, visually match original colors on doors, windows, blinds, siding. Get samples.
13. Scribe pilaster moulds and measure the pilasters and cornice (need ladder). Is pilaster tapered or entasised?
14. Check lower entry details (1830?).
15. Check reused blinds at lower front entry (1830?). Measure, sketch, check joints, hardware, color.

16. With 24 foot ladder, scribe the profile of the apparent c.1830 roof-cornice mould remnant that is west of the portico, +/- 4 feet long.
17. Also scribe the three other 1830 roof-cornice moulds.
18. At portico, measure shapes of rail-traces, and heights.

C. INTERIOR:

1. Carefully look again at 1st floor area south of stair for clues as to original partition and door locations. Look under stair also.
2. Expose a stud in kitchen south partition to check date of partition, and support of summer beam.
3. Light S.W. in main entry? Plugs?
4. Measure closets in 2nd floor S.E. room. Is original base still inside?
5. Look for traces of closed door at N.W. Ell Room into N.E. Ell Room and into W. central Ell room (none observed on initial visit).
6. Re-examine recessed shelves at N.W. ell-room for date. Appears original.
7. Re-examine mantel in 1st floor S.E. room. Looks post-1830.
8. In attic, look for valley traces of original portico roof. Look for old shingles. Photograph framing at ridge and cornice. Check roof slope. Need 12' ladder.
9. Check drawn plan against existing conditions (visual check).
10. List hardware on each door (hinges, lock, bolts, etc.).
11. List hardware on each window (thumb-turns, locks, weatherstripping, ropes, etc.).
12. List flooring in each room. Look for "stone flooring" in S.E. 1st floor described in 1935 book. Need carpenters to carefully remove some of the modern overlay wood floor and whatever wood is beneath it.
13. With paint chips, list colors in each room (mantel, doors, sashes, trim, walls, ceiling, floor).
14. Scribe moulds in each room (base, doors and frames, wainscot and chair rail. Sketch mantel moulds and rough-measure the mantel profiles.

D. INTERIOR ITEMS NEEDING CARPENTRY WORK ASSISTANCE:

1. Remove modern stair and look for traces of original stair design. Measure height and shapes of rail stubs.
2. Have carpenter break into furred north wall at base of stair to see what is in it. Probably is bath plumbing. Look for evidence of rear door.
3. See item B-11, C-12.

NOTES AT SITE
6 JAN 89 HJ

Mr. Hughes's
copy

C. 1830 LEA HOUSE
MARION, ALABAMA
OWNERS - MR. & MRS. RICHARD KRAMER

ITEMS FOR HARVIE JONES TO CHECK AT SITE ON SECOND VISIT

A. TOOLS REQUIRED AT SITE

1. Camera, film, w.-a. lens, 50mm lens, zoom lens, b/w film (2 pkgs. 36) flash.
2. Profile gauge, pad, pencil, dim. stick, 25' tape, paint chips, envelopes, flashlight, microscope and battery, magnif. glass.
3. 12 ft. ladder, min. (how do we get this to the site?) (24 ft. if available). Carpenter with removal tools. (This can come later, if necessary). Small pry-bar.

WST
KEY

B. EXTERIOR:

1. Remove a section of loose stucco at existing-wall sash lintel and examine jack-arch and brick behind. Look for penciling also. *NO PENCILLING TRACES SURVIVE IN AREAS EXPOSED (UNLESS MODERN)*
2. Check frame of east kitchen door to see if it is 1830 or modern. Also check dimensional relationship of door to window above (if the frame is modern) and to the south kitchen wall. *Fin. brick ends at S. Jamb*
3. At rear balcony, look for traces of 1830 handrail stubs, pilasters, floor framing and trim, and roof framing and trim (need 12 foot ladder for roof check).
4. Measure from 1st floor to 2nd floor and from 2nd floor to roof cornice soffit.
5. Check roof slopes (need 24 ft. ladder), roof cornice dimensions and mould scribes.
6. Check west kitchen door frame (1830?).
7. Look inside near 1st floor storage for trace of original back door.
8. Tap stucco on north kitchen exterior wall for hollow sound of possible windows below the 2nd floor windows.
9. Check hinges at reused blind at rear balcony (modern?). *CT one pl.*
10. Look for blind hold-backs at both floors. Were blinds at windows under the back porch? (check each floor for hinge cutouts). *YES AT 2ND FL., NO AT 1ST FL.*
11. Was the former door at the balcony east wall (trace is below the window) original or later? Need carpenter to *carefully* remove one "patch" board to verify.
12. With paint chips, visually match original colors on doors, windows, blinds, siding. Get samples.
13. Scribe pilaster moulds and measure the pilasters and cornice (need ladder). Is pilaster tapered or entasised?
14. Check lower entry details (1830?). *Past 1830 CLK REV*
15. Check reused blinds at lower front entry (1830?). Measure, sketch, check joints, hardware, color.

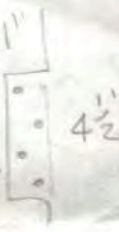
1830
WD. = MOD

break in
at interior
wall to ck.



Mod. (blind tension)

blind hinge



16. With 24 foot ladder, scribe the profile of the apparent c.1830 roof-cornice mould remnant that is west of the portico, +/- 4 feet long.
17. Also scribe the three other 1830 roof-cornice moulds.
18. At portico, measure shapes of rail-traces, and heights.

C. INTERIOR:

1. Carefully look again at 1st floor area south of stair for clues as to original partition and door locations. Look under stair also.

2. Expose a stud in kitchen south partition to check date of partition, and support of summer beam.

3. Light S.W. in main entry? Plugs?

4. Measure closets in 2nd floor S.E. room. Is original base still inside? *YES*

5. Look for ~~traces of closed door~~ at N.W. Ell Room into N.E. Ell Room and into W. central Ell room (none observed on initial visit). *NONE*

6. Re-examine recessed shelves at N.W. ell-room for date. Appears original.

7. Re-examine mantel in 1st floor S.E. room. Looks post-1830.

8. In attic, look for valley traces of original portico roof. Look for old shingles. Photograph framing at ridge and cornice. Check roof slope. Need 12' ladder.

9. Check drawn plan against existing conditions' (visual check).

10. List hardware on each door (hinges, lock, bolts, etc.).

11. List hardware on each window (thumb-turns, locks, weatherstripping, ropes, etc.).

12. List flooring in each room. Look for "stone flooring" in S.E. 1st floor described in 1935 book. Need carpenters to carefully remove some of the modern overlay wood floor and whatever wood is beneath it.

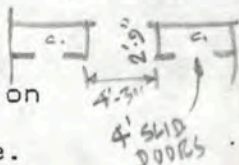
13. With paint chips, list colors in each room (mantel, doors, sashes, trim, walls, ceiling, floor).

14. Scribe moulds in each room (base, doors and frames, wainscot and chair rail. Sketch mantel moulds and rough-measure the mantel profiles.

D. INTERIOR ITEMS NEEDING CARPENTRY WORK ASSISTANCE:

1. Remove ^{parts of} modern stair and look for traces of original stair design. Measure height and shapes of rail stubs.
2. Have carpenter break into furred north wall at base of stair to see what is in it. Probably is bath plumbing. Look for evidence of rear door.
3. See item B-11, C-12.

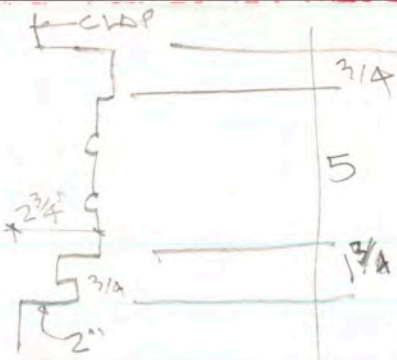
*SMALL ROTARY SAW
POST CIV. WAR
STUDS
LATH*



*BASE, CHAIR RAIL
SPLIT LATH AND
WOOD PLANKS
ALL INTERIOR*

*now
jack
concrete*

LEA HSC JAN 6 '89 HJ



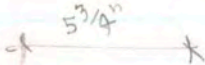
Tympan

1-10 1/4

1-7 1/2" Deep x 10" RECHITRANG

1 15/32"

PL.



10

2 1/2" ±

13/4

3/4

1 1/4

See common window profile

Door

UPPER ENTRY

PIL. CAP

10" W. at top

CLAP.

SHAFT

13/8"

SHAFT 1/2 FRONT

1"

3/8" ±

13/8"

SID

PIL. PLAN

probably 3" diam

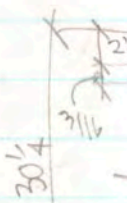
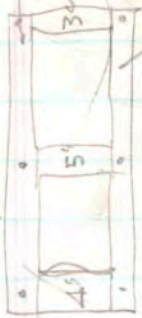
45°

1 1/4"

1/8" TAK

1 1/2" TO

15/8"

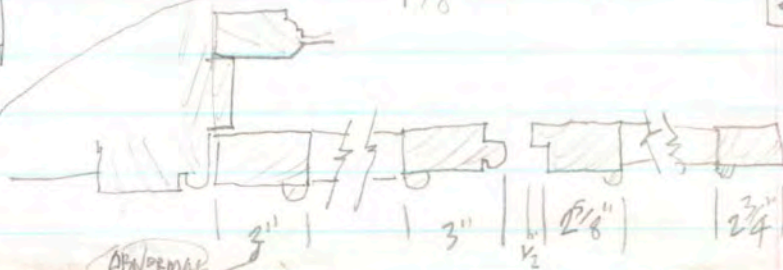


12" x 1 3/8"

3/16" PIP

PIL

FL



APPROX

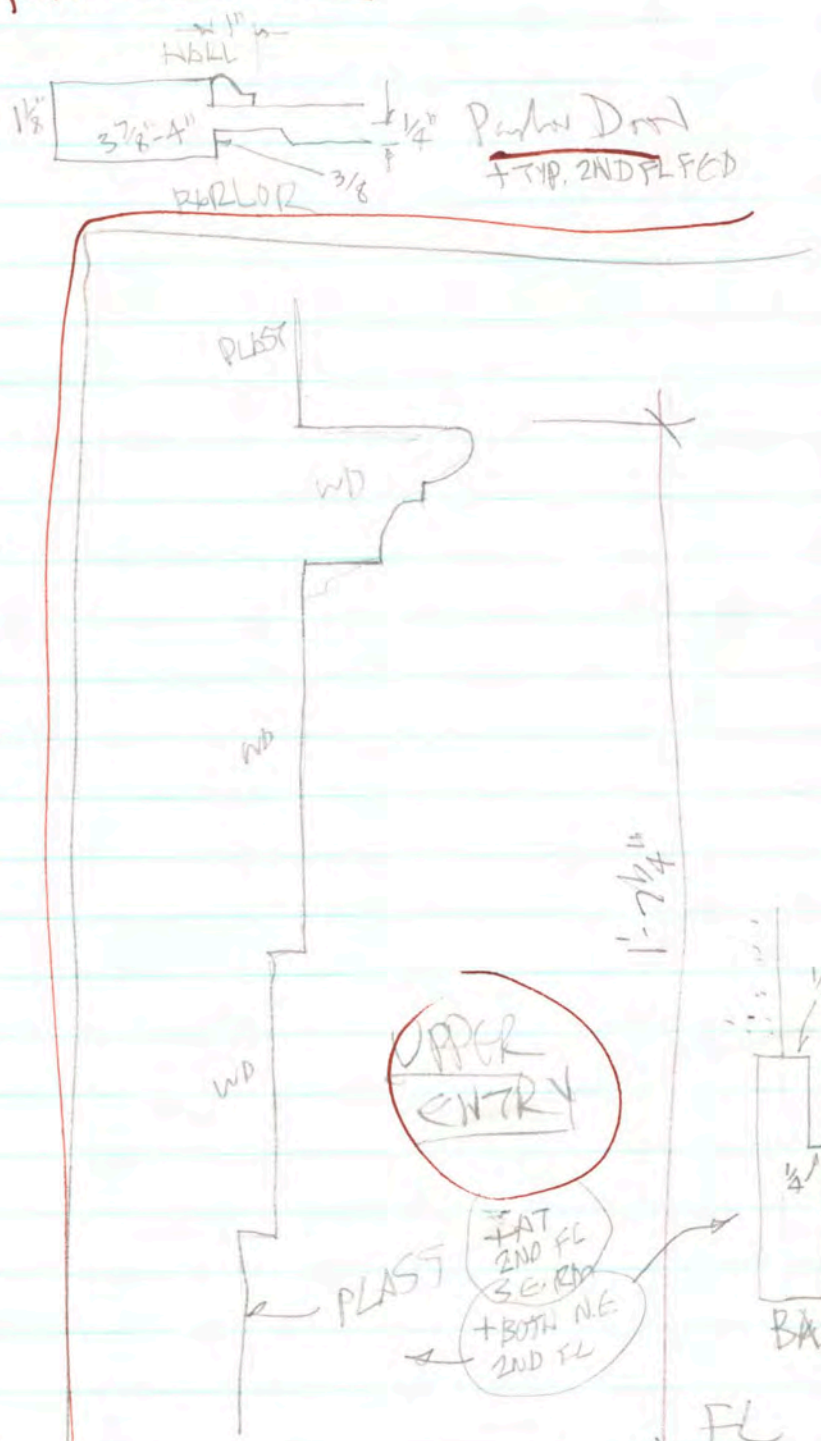
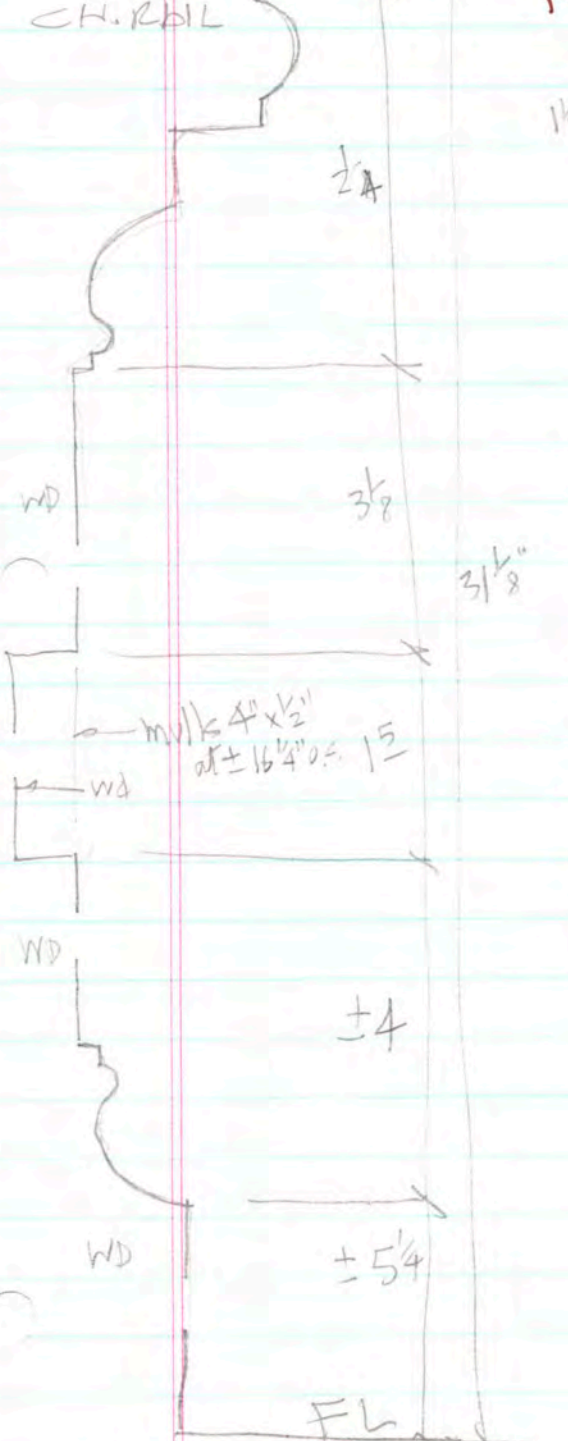
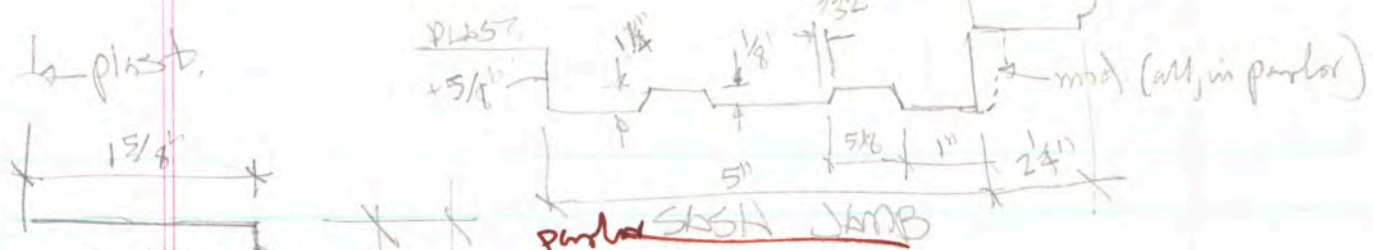
3"

3"

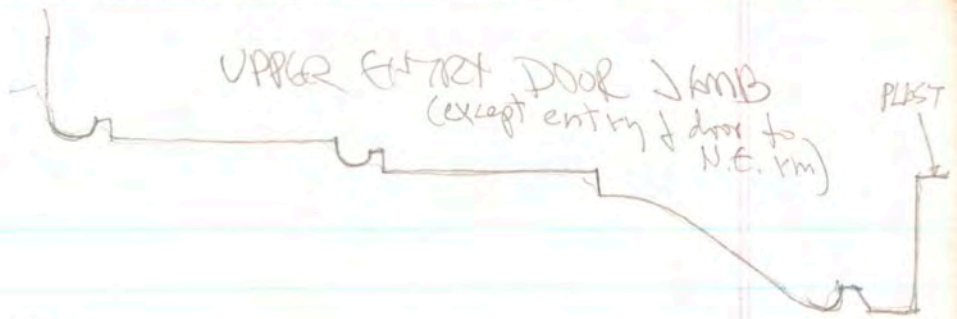
1/2"

1/8"

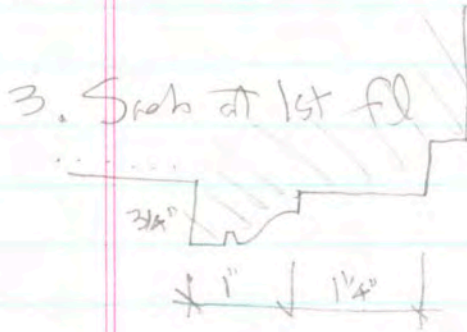
2 3/4"



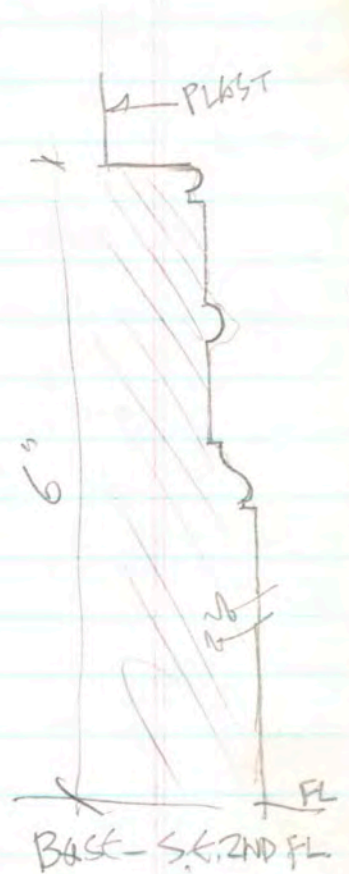
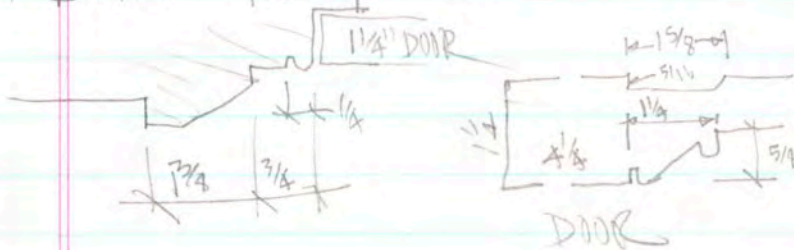
LEB WSE JAN 6 '89 WS



2. Same at 2nd fl. SE rms doors + window



4. Doors - 1st fl SE

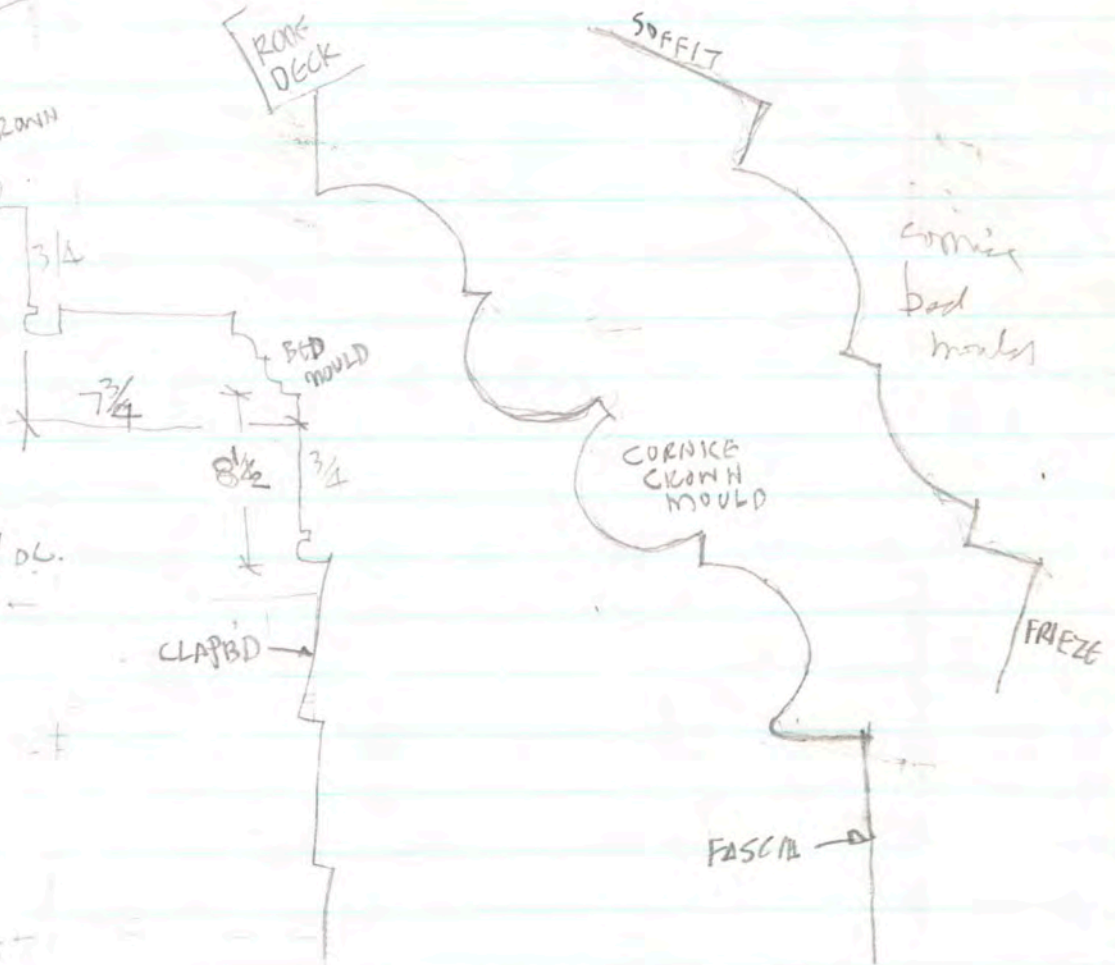
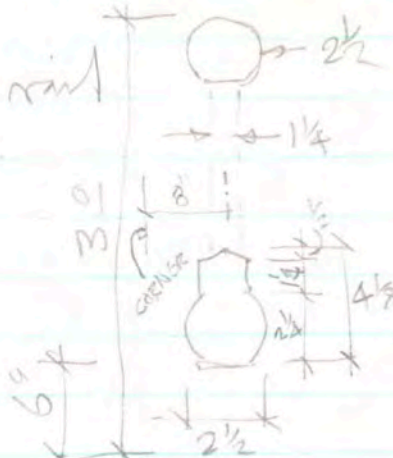


Len Hise Jan 6 '89 LHJ

Let Also to Jan 89 WJ
 of Mr. Murphy (corp.)

1. Tell Kramer - shined, at
 Rm by kite broken

2. Back porch rail
 contents at NE
 corner of porch



Door 6' x 12'
 Bay window 3' x 4' 2' oc.
 Joints 4' x 8' 5'

CLAPBD

FASCIA

Feb. 2-3-4-5

Thurs. Feb. 2 - 7-10:30

Len Hill - Mission
(Kramer Rd) NJ

- 1. Break-in
- 2. East kit. door = orig. entry
- 3. West " " = "
- 4. Exposed orig. 1st fl. back door frame
- 5. Stair - landing at bottom. No step traces apparent from lands. Open at west side, to west rm.
- 6. Base in 1st fl. S.W. of S.E. rm = mod.
- 7. Thin overlay fl. in SW rm 1st fl. has orig pine (not stone) under
- 8. "KIT" F.P. too small for landing (3') of has flared sides
- 9. Col. at kit s. side, + post-War porch (tree removed)
Col. bottom = termites, dropped.
Termites in beams } braces
Joints out of beam pockets }
- 10. No windows at kit. N. wall
- 11. Found near porch handrail traces - like removed inside stair
- 12. Was originally door (not wind.) to room off 2nd fl. entry
- 13. Blind by 1st fl. entry = mod.
- 14. Recessed shelves in E.M. N.W. Rm = orig.
- 15. Colors
grainy = recent
blues
dark trim
some black base
black mantels except 1st fl St

to work with
(Feb)



William Seale

805 PRINCE STREET
ALEXANDRIA, VIRGINIA 22314

703 - 549-6521/4086

April 10, 1989

Dear Mr. & Mrs. Kramer,

I wish you'd marked the December envelope "personal" as, alas, it was mistaken for an ad and, ^{put} in a special box. I'm embarrassed! Nothing interests me more than your San Houston project. Harvie Jones's elevation is great. He'll do a fine job, as he's an excellent restorer.

You may want to go to Huntsville, Texas eventually. The Houston house there is ruined by a "hastatation" of some years ago but the artifacts are in part interesting. Some Houston Museum. Family members have very little but are great people. Included

is Mrs Price Daniel of Liberty, Texas,
widow of one of Texas's most
significant governors.

Sam Houston's wife will be out
in paperback next year, U. of Oklahoma
Press, Norman, Okla.

Keep me posted on the home.

Oh so glad its been rescued.

Sincerely,

Jrjian Deal

30 May 82 - Library of David Kramer house, + 120
 Plot no. 21830 Len Hill, Marion, AL.

1. Jack up level
2. re Roof
3. Int. function. - sketch plan to Kramer + \$ guesses + physical guess

Add to N.E. wing for util area (below)
 + bath or dress rm off MBR above

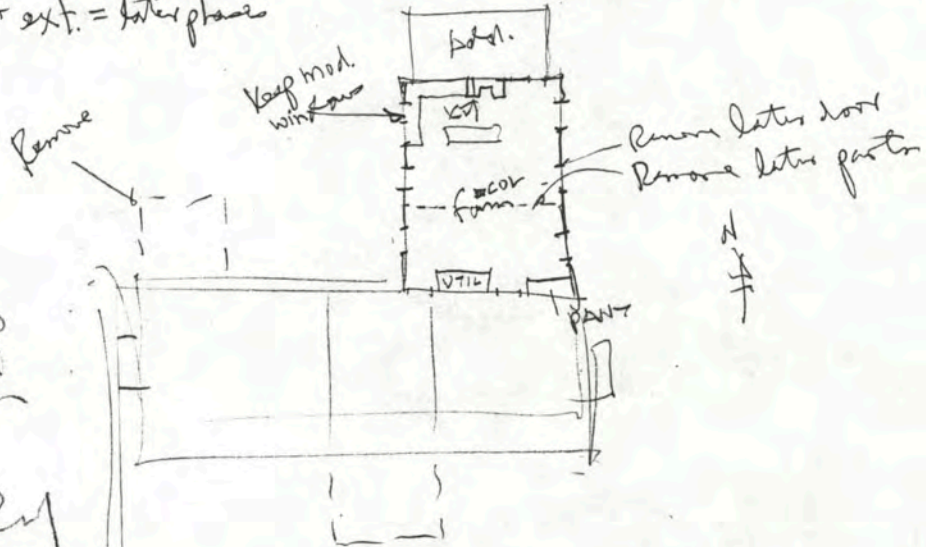
Remove bath off porch

No deis. on stairs. Uncover more for airlock

Put 1st fl. HVAC just N. of D.R., N.W. corner (in kit/farm)

Combine kits w/ N.E. Cor. rm. Remove Porches (to later)

4. Porches + ext. = later phase



Gas cooktop
 El. dbl oven
 Mic
 Wink (2 dr) Ref
 Single S/S sink
 DW.

Disposal (Genus)
 Hood (vent)
 Island
 Wood fl.
 W. + D (inside)
 Pantry + Stor

Corner bath,
 + Shower only } Baths
 One line o.k.
 No wall cabinet
 in KIT.

JONES & HERRIN

Architecture/Interior Design

May 24, 1989

Mr. & Mrs. Dick Kramer
427 Midvale Avenue
St. Louis, Mo. 63130

Re: Lea-Kramer House
Project No. 88120

Dear Dick & Libby:

Attached are two "phase one" plan sketches dated 23 May '89. Please look these over and let me know of any changes you desire.

Per our 3 May conversations, these take the approach of making the interior of the house livable, with little or no restoration, either inside or outside. A small harmonious addition is appended to the rear N.E. wing (view enclosed) to accommodate functional needs.

The minimum first-phase work, contemplated generally is:

1. Permanent roof on house. Patch or temporary roof on portico and back porch. GAF "Timberline" composition shingles.
2. Check and repair/replace wiring and plumbing systems only as needed for safety and first-phase function. Size systems and main panels for future complete re-working and sizing for modern needs. Stub in wiring for future work when needed to avoid doubling -back.
3. Install permanent heating, cooling and ventilation systems. Option - install window heat and cool units only, at this time.
4. Interior work at kitchen and master suite (N.E. wing, both floors) to be complete. Guest bath to be at least "stubbed-in". Make modern stair usable.
5. Remove tack-on bath and storage room from the west wing and replicate the missing windows, trim etc. Retain the original masonry porch pier at the N.W. corner.
6. Do minimum repair and stabilization work to stop deterioration. Items such as weak or broken original sashes should be properly restored so this work does not have to be done again later, or else covered with plywood or cheap sheet acrylic plastic. Keep stucco, portico, back porch, and similar modern elements. Do minimum repairs for safety, not appearance, to these elements.

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

7. Insulate the attic with R-30 blown insulation. Ventilate the attic to minimize vapor build-up. Do not insulate the walls, for this endangers the ability of the wood to hold paint since there is no way to get an inner vapor barrier in the walls without removing all the clapboard - an expensive and intrusive operation. Most heat loss is through the ceiling and doors and windows. At some point, interior acrylic sheet storm windows should be installed. These do not affect the interior or exterior appearance of the windows.
8. Minimal site work - mostly clean-up.

There are many variables in the above list depending on what is repaired and how it is repaired, and on details of the kitchen, baths, etc. The best a contractor can do, even with a more detailed list, is give a ball-park guess and do the work cost-plus. The list involves about 1,315 s.f. to be almost completely restored (kitchen, master suite, and addition) and another 2,085 s.f. to be partially renovated (roof, HVAC, min. repairs) plus 500 s.f. of porches to be minimally repaired. This will be the cost equivalent of building a new 1,800 s.f. house, approximately.

I suggest that after I receive your input, we prepare a more detailed list for a contractor's "ball park" estimate and then see where we go from there.

Please select the exact appliances and plumbing fixtures you desire and give notes on the finish, details etc. of cabinets, bath accessories etc. This will make any estimates more accurate and avoid doubling-back on any notes and sketches.

For the air-conditioning design I will need to get with a mechanical engineer here, unless you want to trust the design to a Marion A.C. contractor. This is risky, for contractors are generally used to working only on standard modern houses. Let me know your choice. The system for the entire house will need to be designed and installed in the first phase, except for the installation of the unit in the first floor S.W. room (office).

Please let me know of any changes you desire, and how we should proceed.

Respectfully,



Harvie P. Jones, FAIA
HPJ/am

cc: File

JONES & HERRIN

Architecture/Interior Design

April 19, 1995

Mr. Al Blanton
P. O. Box 517
Jasper, Alabama 35501

Re: 1830 Lea House, Marion, Alabama

Dear Mr. Blanton:

You are to be congratulated for your plans to save some of Alabama's endangered historic houses. The Lea house in Marion would be, restored, one of the state's most attractive historic houses.

Attached are a few excerpts from our 1988 research and documentation on the 1830 Lea house in Marion. As the restored front elevation drawing and the c.1860 photograph illustrate, this was and can again be a handsome Greek Revival house, as well as one of historic importance in other ways.

I go to Judson College in Marion on about the 20th of each month to check on the restoration of the Alumnae Auditorium, and would be happy to meet you at the Lea house after that (at about 2:00 PM typically). Since the Judson work is an all-day trip anyhow, there would be no charge for that meeting.

You are also welcome to come to our office (just north of the Square) with your son to see our 2-inch thick notebook of research on the Lea house, and see our office. Park in the tan brick parking deck per the attached map.

The attached preliminary restored drawings are of course not enough to enable the proper restoration of the Lea house. I can show you an example of the degree of detail that is required, if you like.

In Marion, we have done two large restoration projects with Lucius Rayfield of Marion Builders (telephone: (205) 683-6625, FAX: (205) 683-4231). Lucius has done a very conscientious job and has a good feel for restoration, which is radically different from new construction. His first job with us, the 1906 Carnegie Library (once slated for demolition), has received two preservation awards. The second project is the 17,000 square foot Judson College Alumnae Auditorium, now in progress.

*bought last for
\$25,000 in 1995.
Called H.J.*

*P.S. Aug '95 -
again for sale. H.J.*

Our firm has executed well over 600 preservation projects in Alabama, Tennessee, Georgia and Florida and these restorations have received twenty-five awards. Many of these projects have been published in books and articles, including ten in the books Silent in the Land and four in Savannah Revisited (where we have done twenty restorations and received five awards). We would be happy to assist you in your restoration efforts. Please let me know if you would like to discuss this.

Respectfully,



Harvie P. Jones, FAIA
HPJ/tm

copy: HJ

attachments

both back doors are open
(both levels) ∴ the white
rectangle at the upper
porch is this, not a post

portico =
5 1/2 x 12 ?
(scaled)



note
hipped
roof at
S.E. cor.

Note no studs on brick.
" Cols = square
" rect. balusters = typ. Fed.
" closed risers = " "
" turned newels = " "

Portico is typical of c. 1815-1830 (Palladian) - stairs & balustrade details are typical of the Federal Period in their details (note newels etc.)

"c. 1860 photo" from book Historic Homes of Al. & Their Traditions
by Nat. League of Am. Pen Women, pub 1935, B'ham Pub. Co.

1 of 29



4N

see pg. 1 enlargement & notes
(1830 configurations in c.1860 photo)

Copy of old photo. Bungalow-style roof eave & "sleeping porch"
seems to indicate early 20th. c. for this porch.
Stucco is modern portland cement. See 1860 photo for brick.



4N

S. front as it existed in 1935 book
Note scored stucco, which is portland (mod.)
cement & must date from this remodeling,
probably early 20th c. or late 19th.
Roof is detailed in "bungalow" style of
early 20th c.

→ N



OLD HOUSTON HOME AT INDEPENDENCE—This historic old house, more than 100 years old, was the home of Mrs. Sam Houston and in it she died of yellow fever on Dec. 3, 1867. It is now the home of Mrs. Ann Williams.

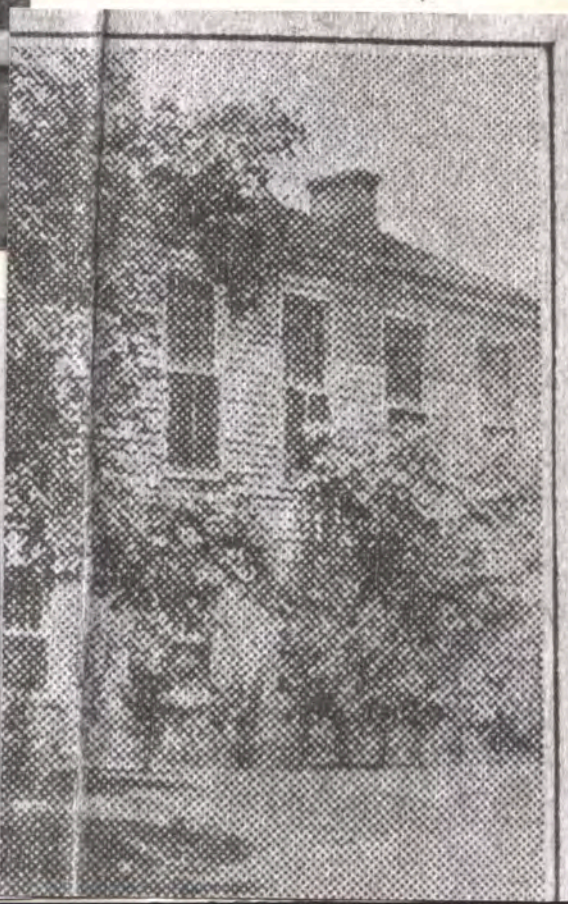
1941
Houston Post 3 of 29

Texas home of Sam Houston

Wose



probably 20th. cent. configuration (bungalow porch roof)



Here is the home of Henry Clinton Lea, in which his sister, Margaret, became the bride of Gen. Sam Houston in 1840. Since this picture was taken, the home has been remodeled.



A^N

scales 5 1/2 : 12

Copies of old photos, perhaps 1920's (?)
to 1950s (?) Awnings + "Colonial
Revival" portico could point to before 1940.



A^N

Portico —
As remodeled,
perhaps in
mid-20th. c. (?)

Note balc. is bigger
than in 1968 (see st. p. 5),
but cols. & roof = unchanged
from this remodeling.



NA
 pilasters = 1830, portico = 20th c.

entry wall = 1830
 balcony = 20th c.

NA
 NA



NA
 1830 Lea Hse - Marion, AL.
 photos 12 Nov. 1988 Harvie P. Jones, FAIA
 pgs. 5 thru 29
 1988 Owners - Eliz. & Richard Kramer
 427 Midvale Ave, St Louis,
 314-862-1091 63130
 5 of 29



Entry = 1830

balcony = 20th c.

door = 20th c.
→ other elements look later than 1830

4N

blinds appear to be from upper fl. windows, based on 1860 photo. Verify size-fit + constr., at site



UPPER ENTRY

1830

LOWER ENTRY (door is mod., sidelights = like Ok. Rev.)



plaster + entry = 1830

balustrade + balcony = 20th c.

N

N



blinds may be from orig. windows (ok.) see c.1860 photo

Modern
architrave

TOP
RAIL

BOTTOM
RAIL

N ↙

Upper Entry
(1830)

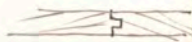
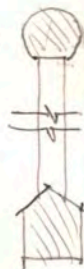
1830 pilaster

East pilaster (1830)

NOTE traces of
orig. top & bottom rails
= typical of Fed. period
(verify exact shapes
& sizes at site).

Note cut-off 5/4 fl. bds.

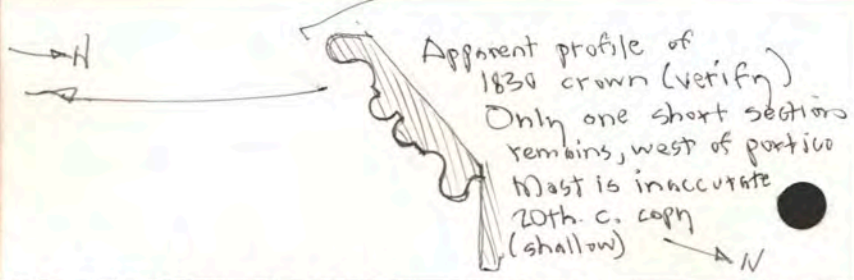
Stucco = 20th. c.



A

Upper Entry door (1830)

(lower entry door = 20th. c.)



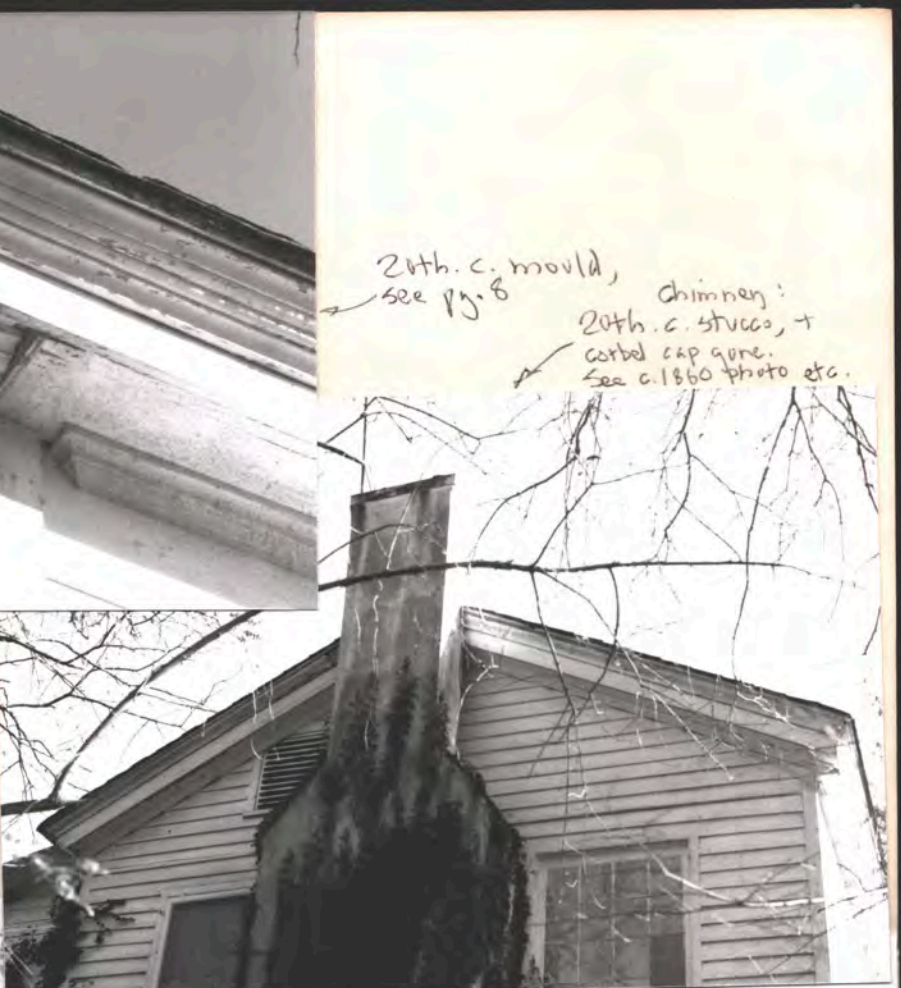
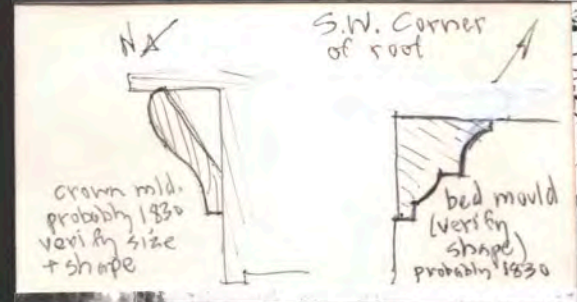
FRONT (S.) WALL
 S.W. roof corner
 N
 S.E. CORN.



20th. c. stucco (Portland) see c. 1860 photo - no stucco
 1830 sashes (pegged) → holdopen for lower sash (typical of Fed. period except usually inside)
 mod. →



20th. c. mould, see pg. 8
 Chimney: 20th. c. stucco, + corbel cap gone. See c. 1860 photo etc.



WEST WALL
 (20th. c. French windows)




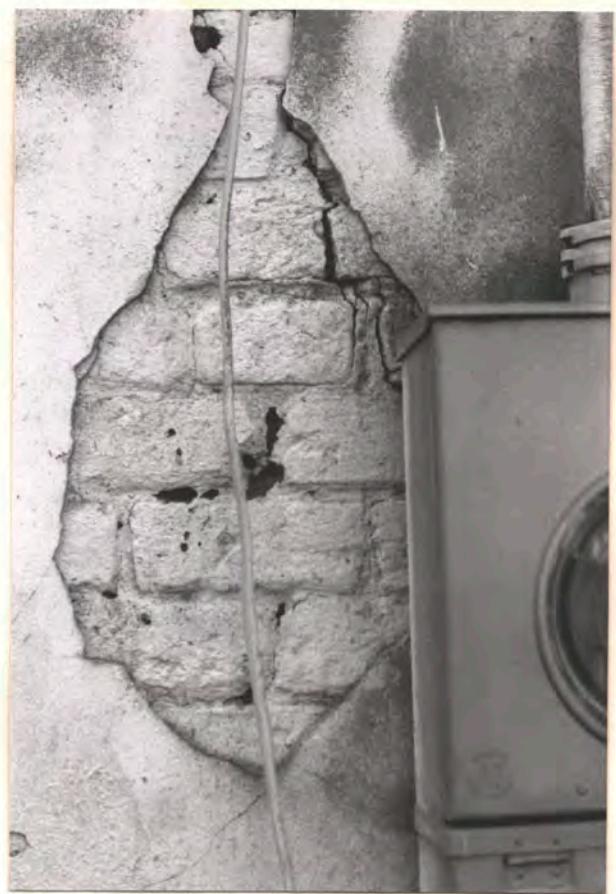
NW ←
 purch = 20th c. ↳ mod. (2 flg.)
 steps + balg. = 20th c.
 terrace = 20th c. Stucco = 20th c.
 Cabinet = "

↙ N.E. Corner

NORTH REAR



These
 6lb
 shingles
 are
 post war
 wms
 replacements

 muntin



Orig. brick behind mod. stucco

Modern:

Porch

Projecting Porch at right

Balcony & Steps

Cabinet

2 windows above cabinet

Stucco

Louvered doors at added closet

NORTH REAR

NE



is this
rain stud?
ok, at
sith

1830 Lea Hill

11 of 29



Porch
Roof = 20th c.

N →
↳ APPARENTLY WAS A DOOR (SASH IS OLD) →

NORITA BEAR AT BALCONY

blinds - reused, 1830,
from a short ground
floor window, ←
apparently

door = 20th. c. →
Opng. = 1830
(see pg. 25)

balcony = 20th c. →

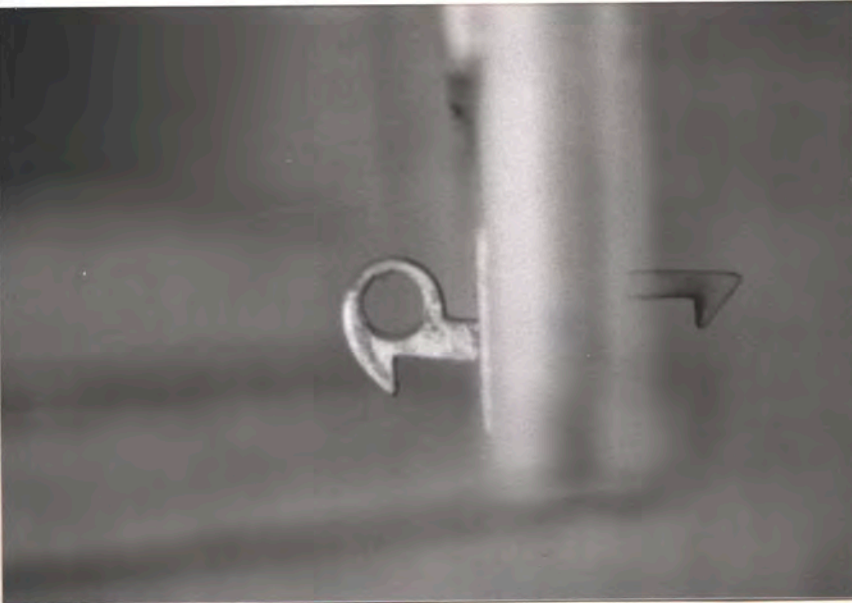


1830 Len Hse

hook of finger hole
to fasten blind
closed over sash
↓

Edge of blind

hook for
hold open at
clap'd



blind-hook

Relocated blinds at upper fl. N.E. Rm., west window

See notes on sh. 12

N-S

2+

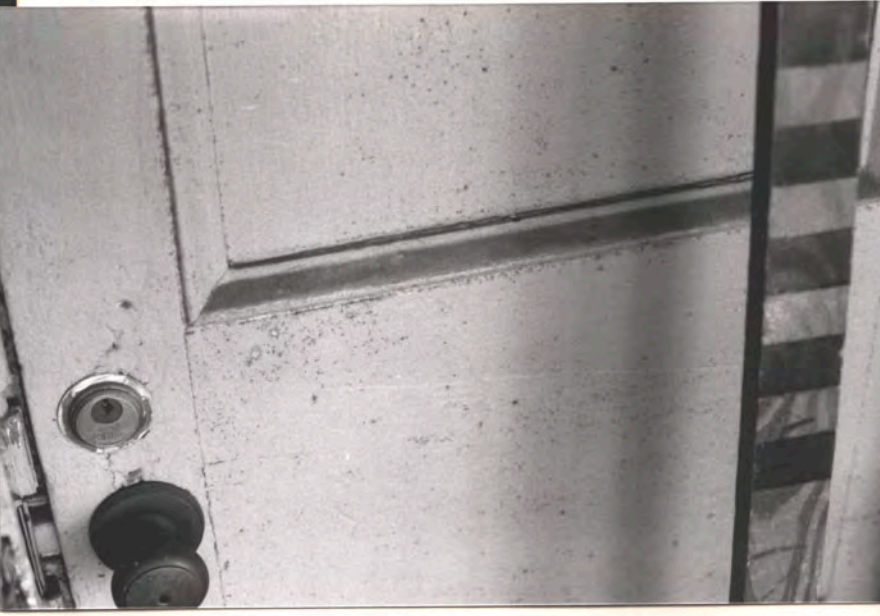


Sash

staple
for
blind-hook

Wood
SILL





24

↓ N

↙ 20th c. bath at upper fl.



→ N

Added Rms (20th c.)
at N.W. corner of
S.W. 1830 Pms. (2 fls)

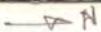
stor.?
(locked)
conc. blk. constn.

N.E. COR.



horners' nest trace

N.E. COR.



N.E. CORNER



N.E. COR.

N.E. COR.

EAST WALL





← east gable = 20th c.

Stucco = 20th c.

↙ this crown looks like a shallow copy of 1830 mould fragment west of portico



→ N

↖ S.E. CORNER ↗

east gable = 20th c.

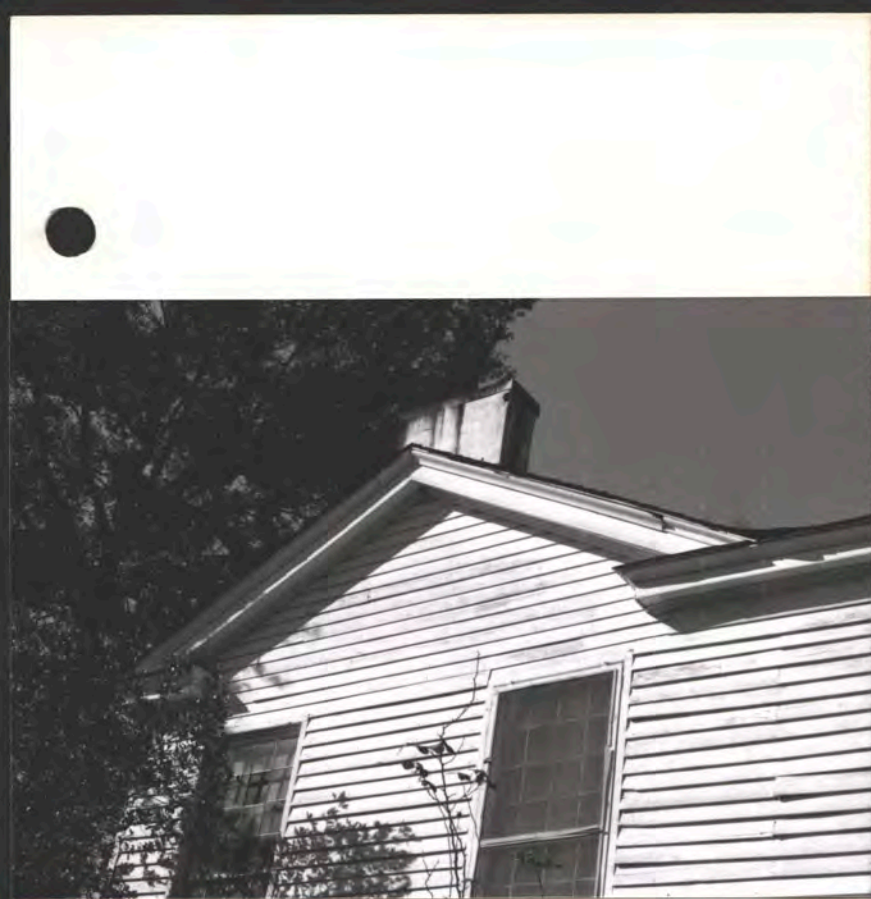
→ N

↙ Gable moulds look 1830 REUSED



horiz. cornice →
originally continued
(east gable = 20th c.)

E. WALL, N.E. COR. OF S.E. ROOM



→ N

Gable = 20th c.
(was hip in 1830)



→ N

↖ Door is
20th c.

EAST WALL



Orig.
Jack
Arch
(verify)
↑
P.S.
-verified

→ N

Stucco = 20th c.
portland cem.

↖ 1830
Sash



→ N

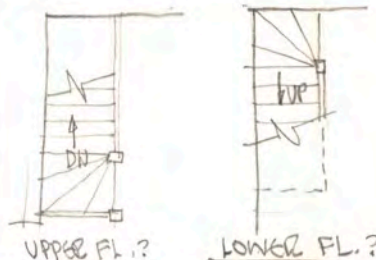


1830 sash (pegged)



EAST WALL SASH - ground fl.

1830 device to hold lower sash "up" (typical Fed.)



STAIR PLAN based on p. 20 etc. VERIFY by wall traces
 Lower entry
 Stair = modern
 Louv. door = modern

N
↑

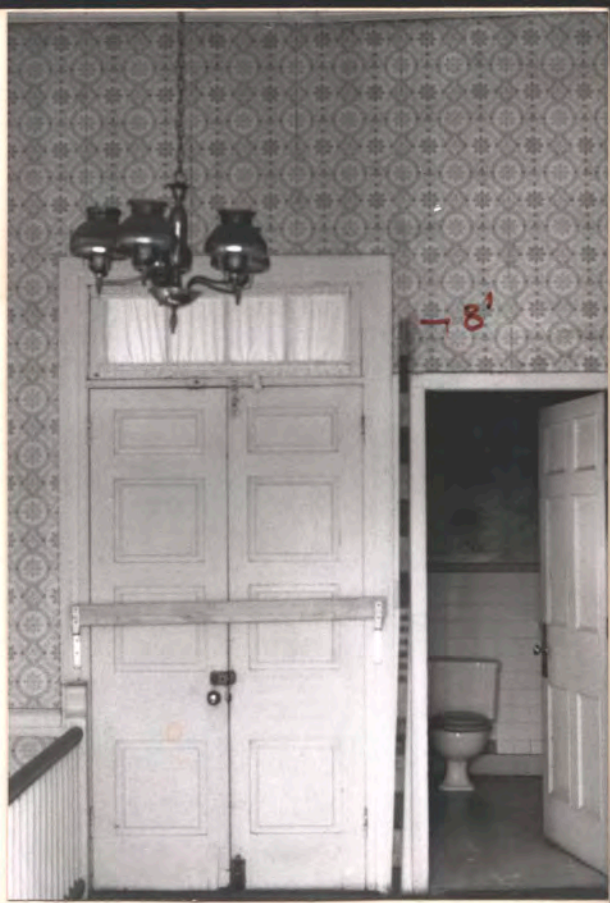
8'



UPPER S. FRONT ENTRY (1830)

LOWER S. FRONT ENTRY

±12'6"
cch.
(VERIFY)



8'

↖ N

to back porch
1830 doors

to N.E. wing
central rms.
1830 door

Bar = 20th c.

4'



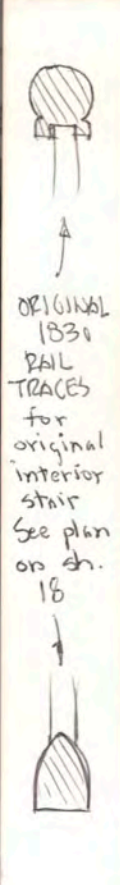
← 8' cch.

door = 20th c.

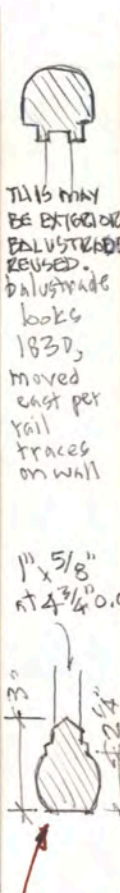
muntins =  like 1840-1860

trim - looks mod. (?)

↖ N



ORIGINAL
1830
RAIL
TRACES
for
original
interior
stair
See plan
on sh.
18



THIS MAY
BE EXTENDED
BALUSTRADE
REUSED.
BALUSTRADE
looks
1830,
moved
east per
rail
traces
on wall

1" x 5/8"
at 4 3/4" o.c.

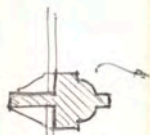


IS SAME AS BACK PORCH RAIL TRACE





Mantel was black, probably marbelized (typical of Fed. Period)



TYPICAL FED. PERIOD MOUNTING



N

present 20th c. stair

20th c. Acous. tile

S.W. RM
(Upper fl.)

20th c. chandel
1830 sash



1830 Mantel + dado
Vic. coal-grate

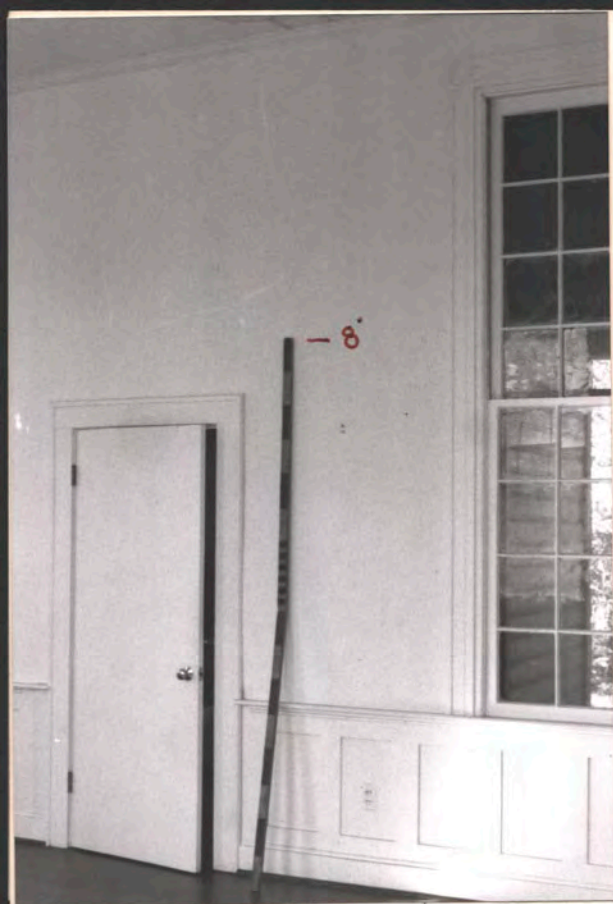
UPPER FL.
S.W. RM.
2nd fl. ceils
±12'-6" verify

21 of 29

1830 Len Hse

1830 pine fl.





20th. c. door to
added path
(replaced a window)

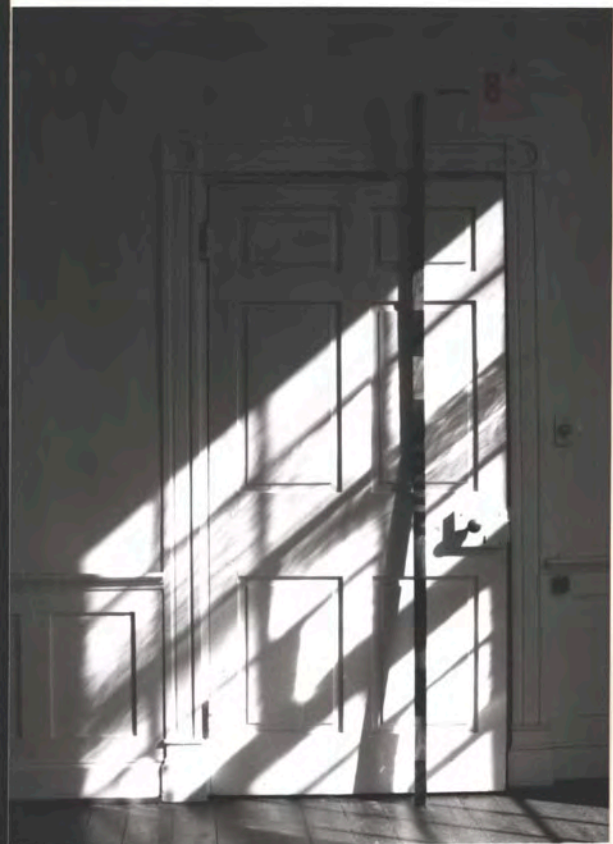
→ N



1830 E. door

→ N

UPPER FL. S.W. RM.



→ N

1830
east
door,
hinges &
"Carpenter"
lock

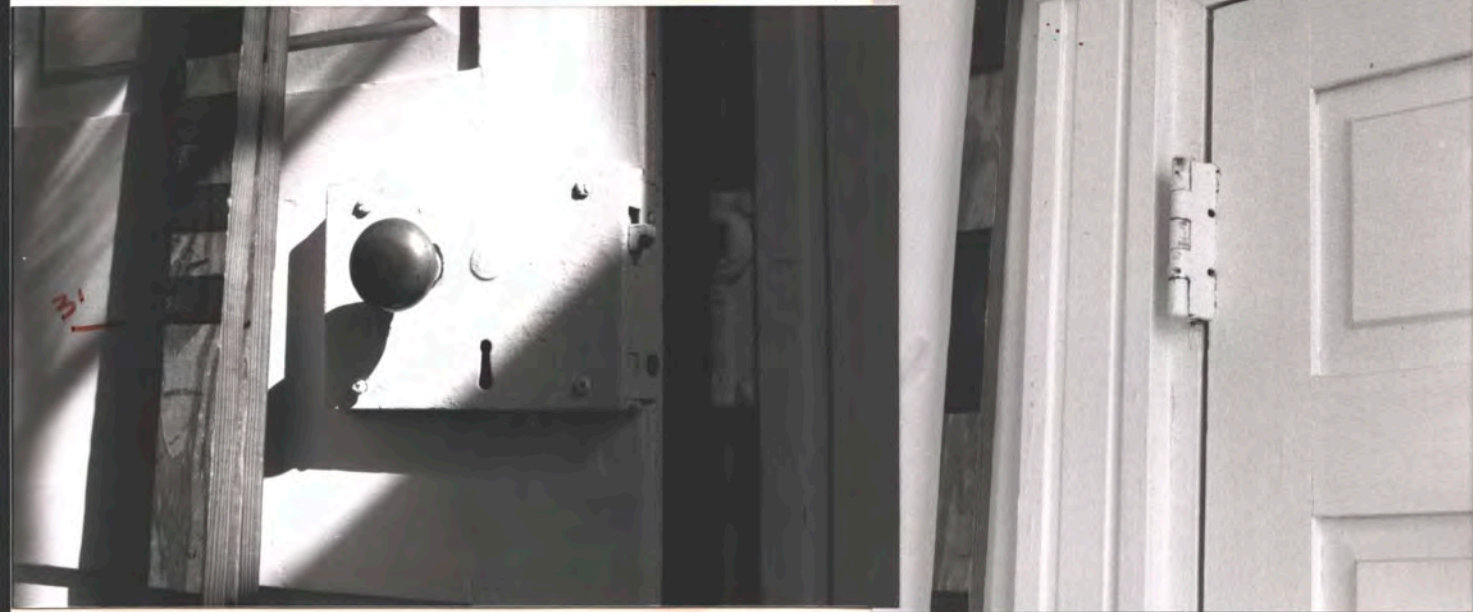
one-pc.
cast iron
hinges

→ N



8'-

exposed
tenon - ends
+ pegs = 1830 type.

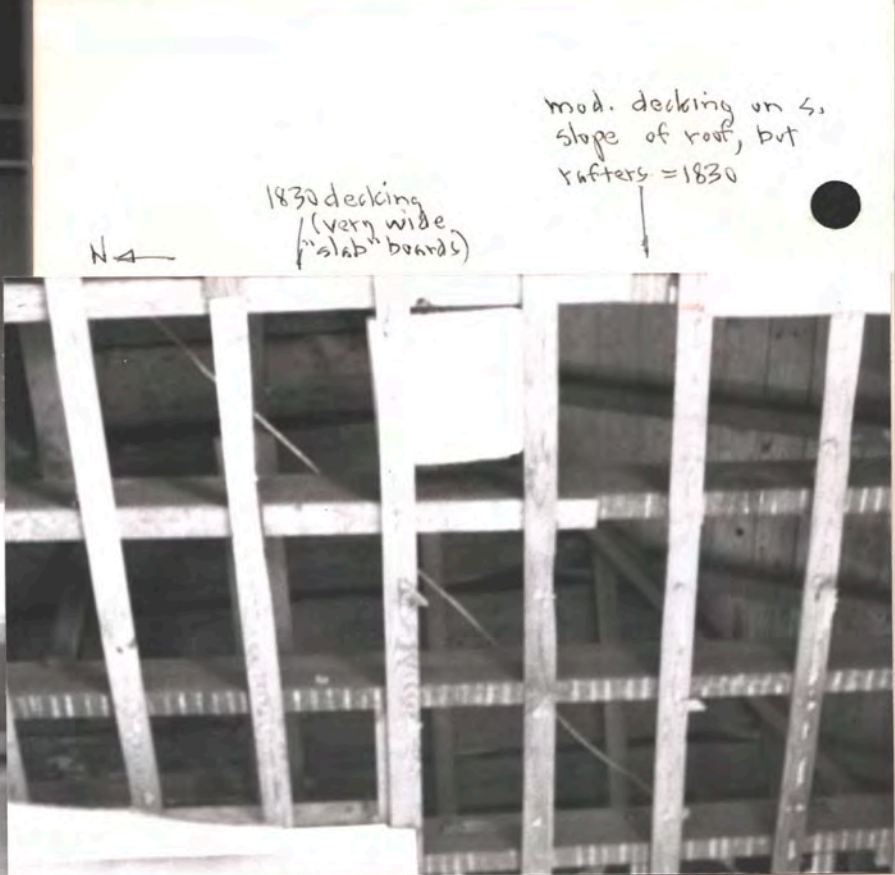


"Carpenter" brand English lock (typical of 1830)
 Brass knob - orig.
E. DOOR AT UPPER S.W. RM

All 1830
 includ. cast iron
 hinges (one pc.)

w/ original brass knob,
 brass seal (painted)
 to rt. of knob
 2 rampant lions,
 crown, shield





mod. decking on S.
slope of roof, but
rafters = 1830

1830 decking
(very wide
"slab" boards)

N ←

N ←

shows 1830 hip roof at S.E. corner still is in place

UPPER FL S.E. ROOM.



1830 mantel
Mod. com. height
Mod. closure
1830 chair rail
+ base + pine fl. (5"-7" ± w.)

dividing partn
removed in
recent times

Removed
fireplace

8'-

4'-



UPPER FL., N.E. Ell, N. Room

Removed parts and

Removed Parts



Note fl. trace of removed hearth, indicating a removed mantel of f.p. in what was the N.E. room before the dividing partn. was removed.

20th. c. door in →
1830 frame
20th. c. shelves →

20th-c. door in
1830 frame

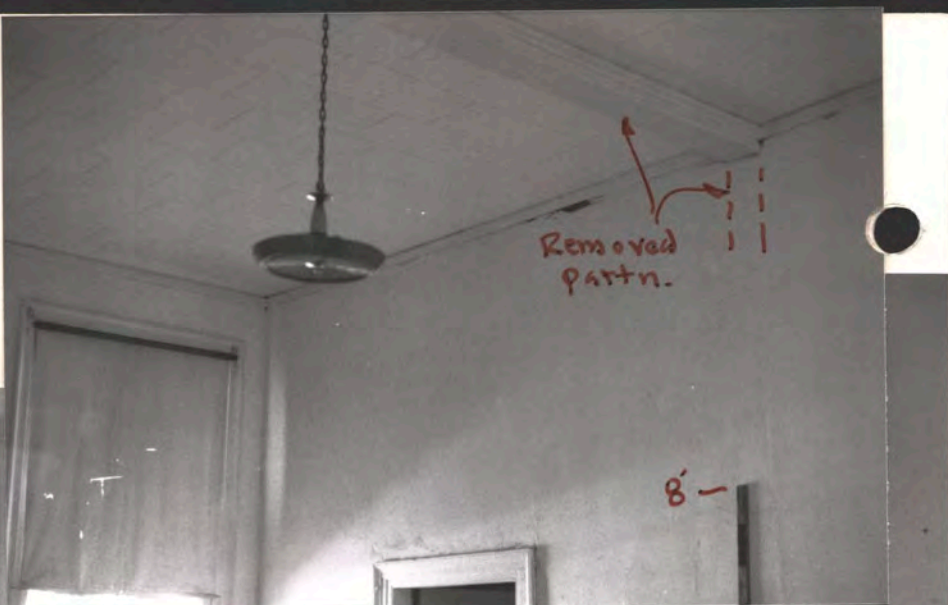


7'-6"



Removed
partn.

8'-



N₂

fl. sagged $\pm 3''$ where
partn. was removed.
See p. 29 for cause.

N. RM. OF N.E. ELL
MAIN (UPPER) FL.

H

hand-split
lath, typical
of pre-1860
(usually
white-ank)

N₂





← "bungalow" (c. 1920's) style mantels & French windows

→ N. WALL W. WALL

LOWER FL. S.W. Rm.



← 1830 window frames & trim, except 20th c. sill aprons. 20th c. shelves

→ N. WALL → FL



← 8'-0" cells ±

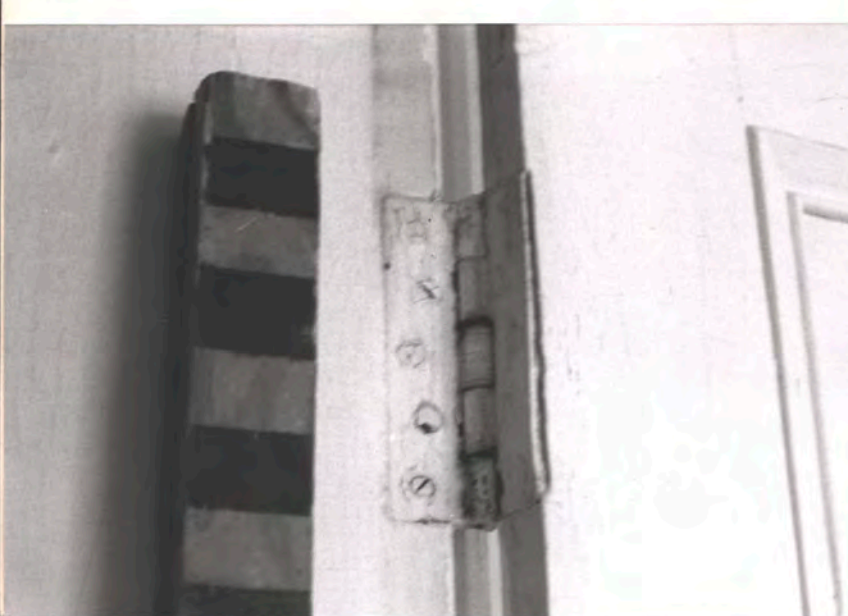
1830 sashes & trim.
Mantel may be 1835-60 (?)

P.S.:

Dick Kramer (tel. 18 Nov. 86) talked w/ a former resident who says he got this mantel from one of the outbldgs. where it was stored & put it in here.
∴ it almost certainly was not here orig.

LONGER FL. S.E. RM.

Mantel looks Greek Revival, 1835-55 (?)
May be relocated from another hse.
Brick surround is 20th c.

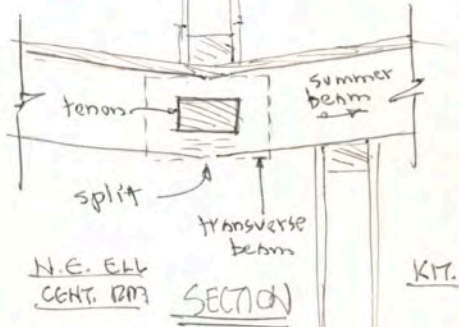


1830 door + frame,
20th. c. lock.
Note narrow trim, but looks Fed.

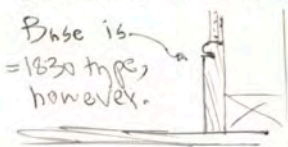
← 1830 cast iron one-pc. hinges.

N.E. ELL
CENT. RM.

UPPER FL.
N.E. ELL.
N. RM.



this part has
Vic. or later
rotary sawn lath.
Is it added?
Cb. studs to see.



N.E. ELL, CENT. RM.
LOWER FL.

Vic. or later cupola
1830 window

20th. c. dbl. windows,
20th. c. cabs. of ply. wall cov. →

N.E. ELL, N. RM
LOWER FL

wide f.p. iron lintel could
indicate a KIT. f.p. for
a "winter kit." in
addition to the usual
detached "summer kit."



conc. fl. +
asbestos tile



N →

See left N →

Orig. Paint
 Trace at
 N.E. corner
 of bark patch
 upper level



3 of 14 - 1850 W. H. S.

South at S.E. corner of porch, 1st fl N →

← See "Field Notes"
Jan. 6 '89



N ↗

N ↗



N ↗

Apparently orig. blinds raised at
2nd fl. N.E. wing, W. side

N ↗

See following pg. also →

4

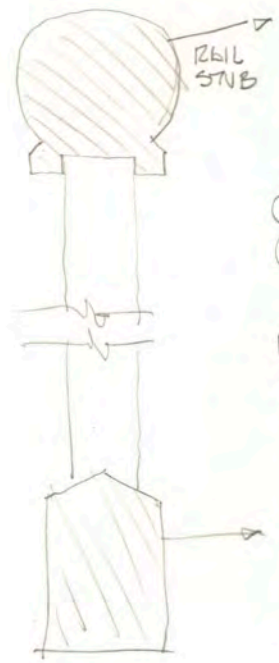


CORNICE OVER UPPER FL. ENTRY



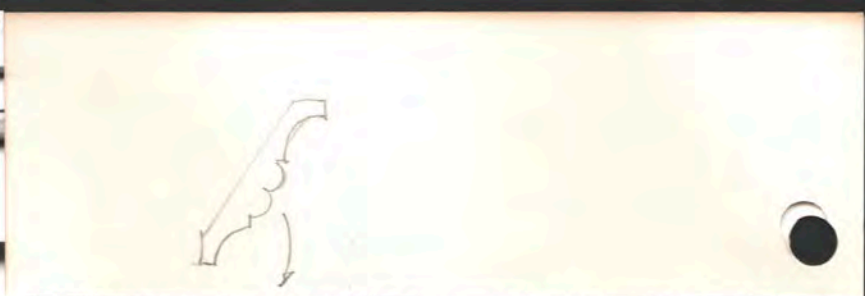
EAST PILASTER - PORTICO - RAIL STUBS

West pilaster, S. portico. ↑
 Note no entasis.



1830 Lea Ave
 Marion, AL.
 Photos G Jan. '89 HPJmes
 1 of 14





Jack-arch, 1st fl. east (typical) → N
Stucco = mod. com

No Rofy cornice above brick porch



Note unmet brick jamb, mura
that opens to orig. → N



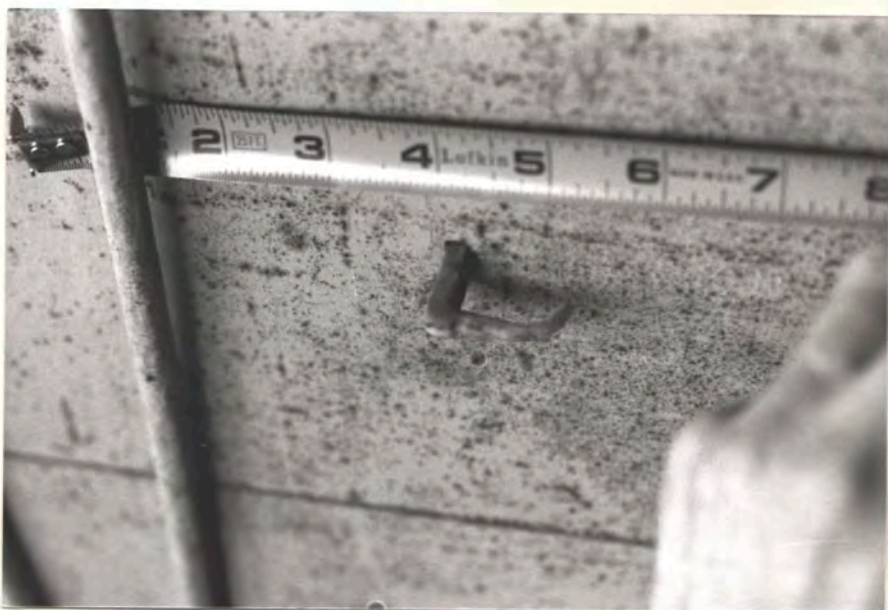
E. door at Mt. Oprg is original; door 20th C
→ N

②

N →
C.I. blind nailing
- apparently orig



N →
blind holdback



→ See previous pg.
also





N6



N6

Handblown cylinder gl. - 1st fl S.W. Pm
South Sash



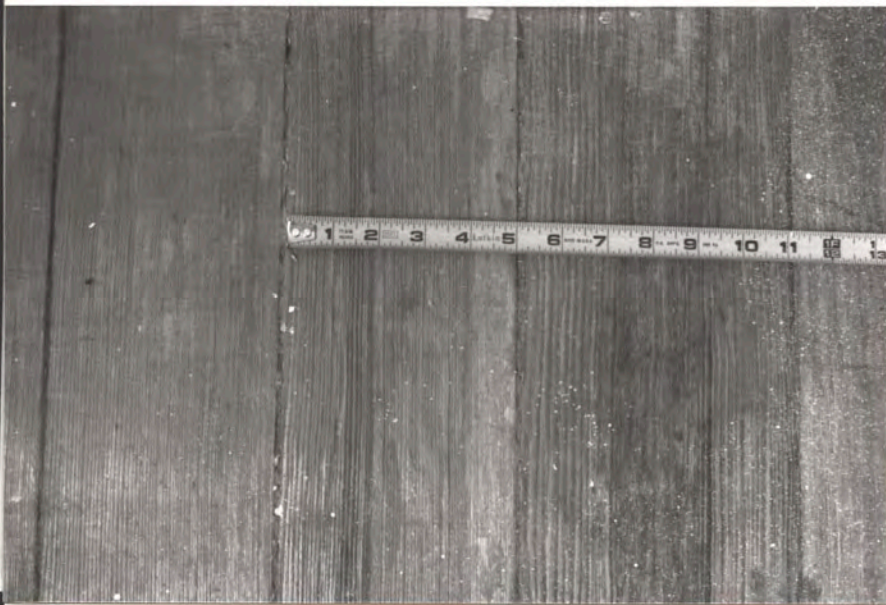
Sash locks (typ. Fed. type)
1st fl., 2 diff. loc. shown



← previous (orig.?) door patch
Rear porch, N.E. wing, S. side



← orig. or early head-bolt
N. door, 2nd fl. entry
(to back porch)



Head pine pl. - 5/4



↗ N Later steps
lower entry



↘ ORIG. BRICK DOOR (FILLED)
1st fl. entry



Orig. - 1st fl. entry N. (brick) door frame
concealed under later plaster

↘ N

↗ N

4

NA

original
door frame
concealed behind
later plaster.
Lower entry, rear



Landing at later
steps, N.W. corner
of lower entry



→ N

↑
Steps are modern,
wall is gypsum bd.
indicating west wall
of 1st fl. entry = not
original, originally open
per a former resident's
recollection.

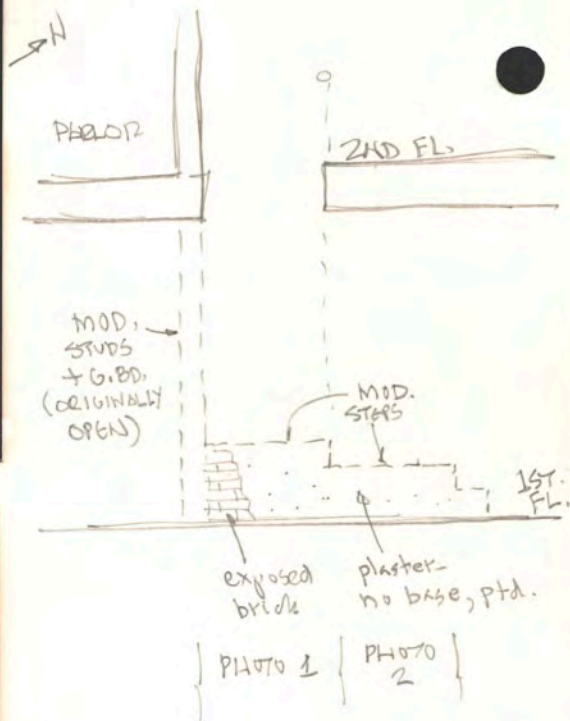


mod. w. wall

PHOTO 1



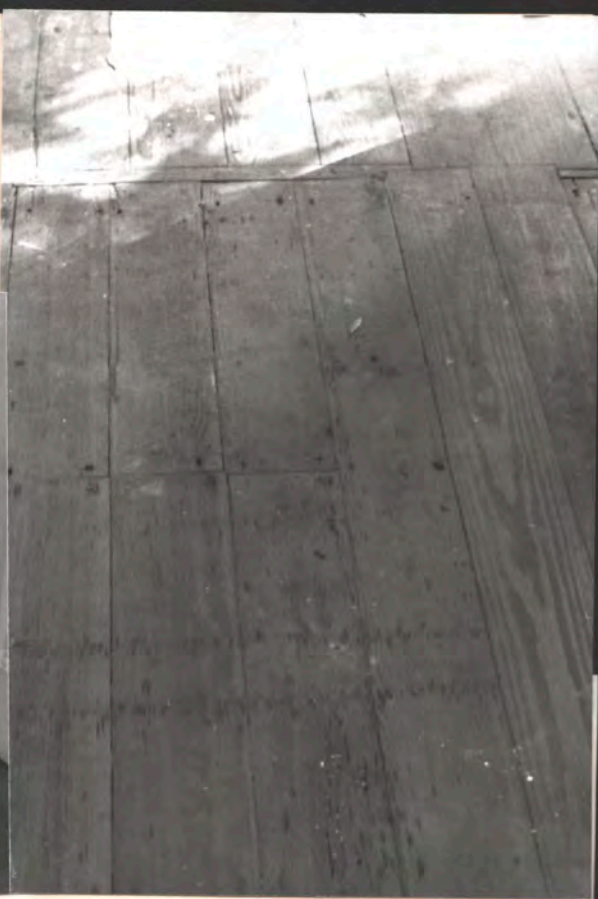
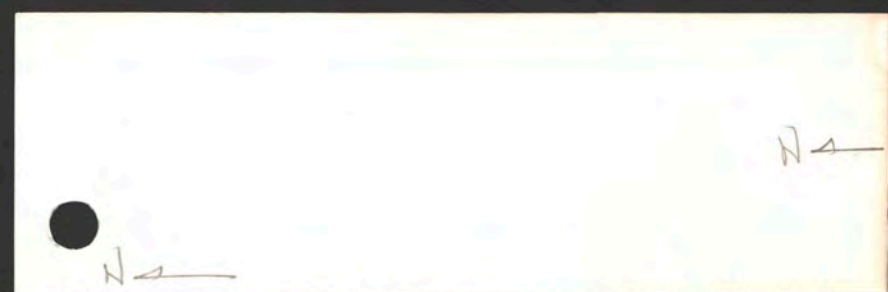
PHOTO 2



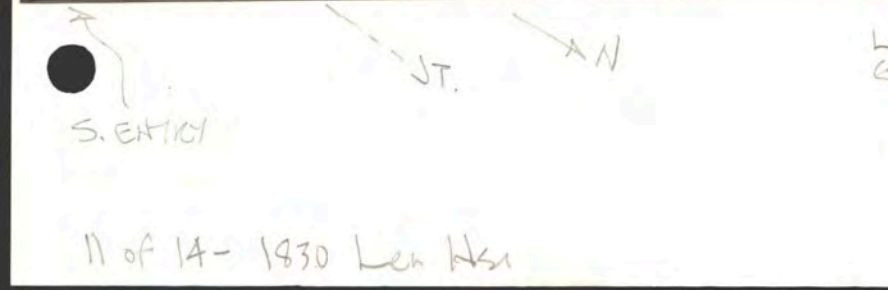
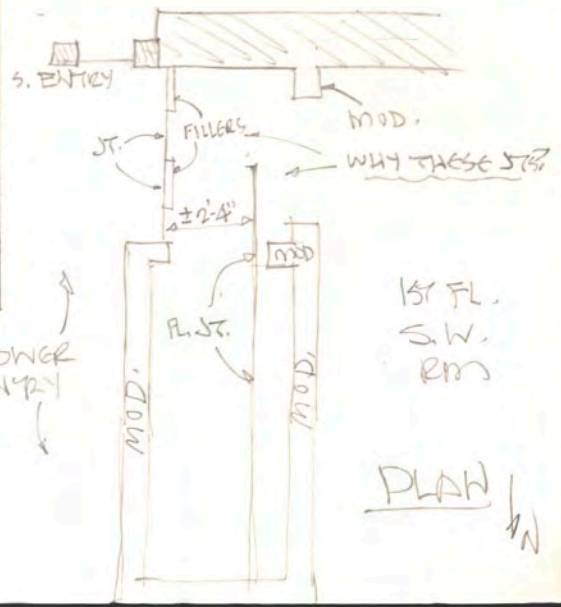
← mod. (20th. c.) stud & gypsum bd. wall.

1st fl. S.W. Rm.
 No apparent trace on fl. of
 newel peg or steps coming
 out from a landing

base = orig., shifted from
 S. wall of this rm. & reused

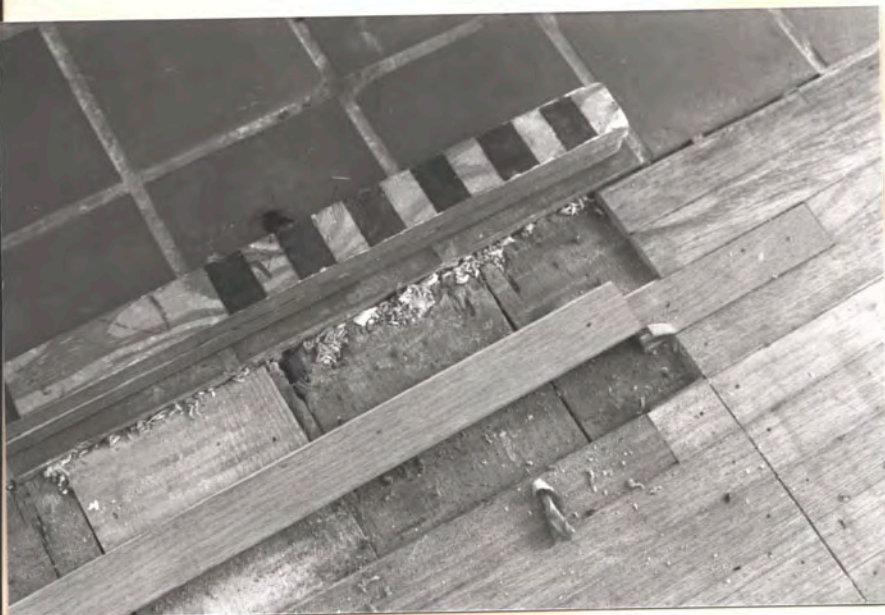


LOWER ENTRY
FL. JT. PUZZLE





1st fl. SE Rm.
 Base is 20th c.
 Note wire nails, +
 base applied over plaster
 (reverse of 19th. c. practice)



← 20th. c. hearth

this 20th. c. one fl.
 over orig. 5/4 pine fl.
Not depressed brick per
 a resident's descrip.

1st fl. SE Rm

→



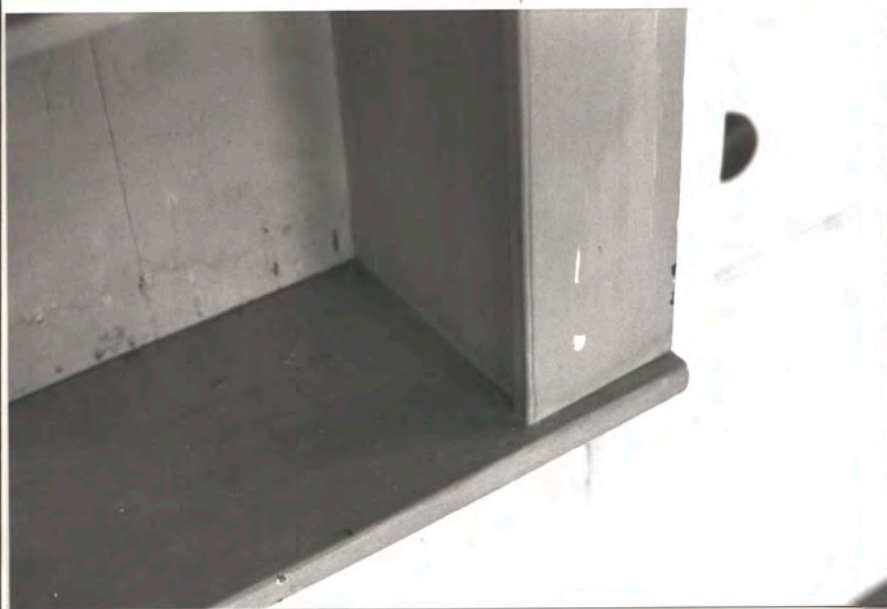
1st fl. N.E. Ell, N. Rm
 (KIT)
 looking into
 bricked - mg F.P.

→ N



↓ S. WALL. - NO TRACE OF PREVIOUS
 N DOOR TO ELL MIDDLE RM
 beady

↗ ORIG. SHELVS. - 2ND FL. N.E. (ELL) RM. ↘



Jack-plane marks
 (indicates early 19th c.)

13 of 14 - 1830 Len Hs



→ N

2nd fl. S.W. Rm
(Parlor) mantel



→ N



→ glass knob = 20th c.
Carpenter type lock, N.E. door
of 2nd fl. S.E. rm., N. face



RUSSELL & IRWIN
eagle
BRASS SEAL on lock

14 of 14



N
↑



N
↓

APPARENT SECT. OF
DEEP-REVEAL ORIG. CORNER
(BEST = MOD. SHALLOW COPY)



N
↓



N
↓

c.1830 Lea Hse, Marion, AL.
photos Fall 1986 by Rich. Kramer, owner (A p. 56, color)

1 of 14



↖ N

EAST SIDE

LATER OR
ORIG. FRAME?
OK.



↖ N

REAR (LATER PORCH)



↖ N



↖ N



N →



N →



N →

REAR

N →



ORIG. BACK DOOR FRAME

3 of 14 Lens Hse



↖ N



↖ N

BACK (N.) YARD



↖ N



↖ N

4



BACK
YARD

↙ N



↘ N



↙ N

MAIN (UPPER) ENTRY



↘ N

5 of 14 Len Hse



NZ

NZ



ENTRY
(MOD.
STAIR)



NZ

6



↑
UPPER
FL.
N. WALL

NZ



MOD STAIR



LOWER ENTRY

mod. door toping

MOD. CLOS.



NOTE FL. CLOS.



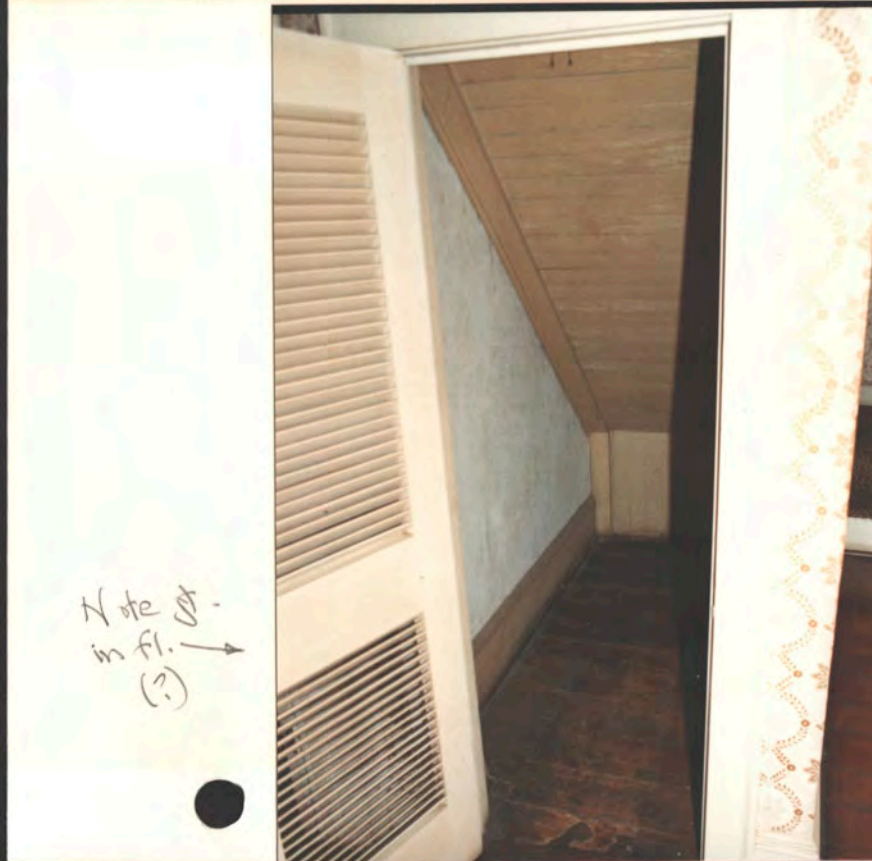
7 of 14 Len Hse





this jt. continues under stairs.
See below left & rt.

Fl. Jts seem to
indicate partn.(s)
(?)



Note
in fl. cat.
(?)

Mod.
enclos.
under
stair





→ N



→ N

Main (Upper) Fl. S.W. Parlor



→ N



→ N

Mod
bath
door

9 of 14 Low Hgt



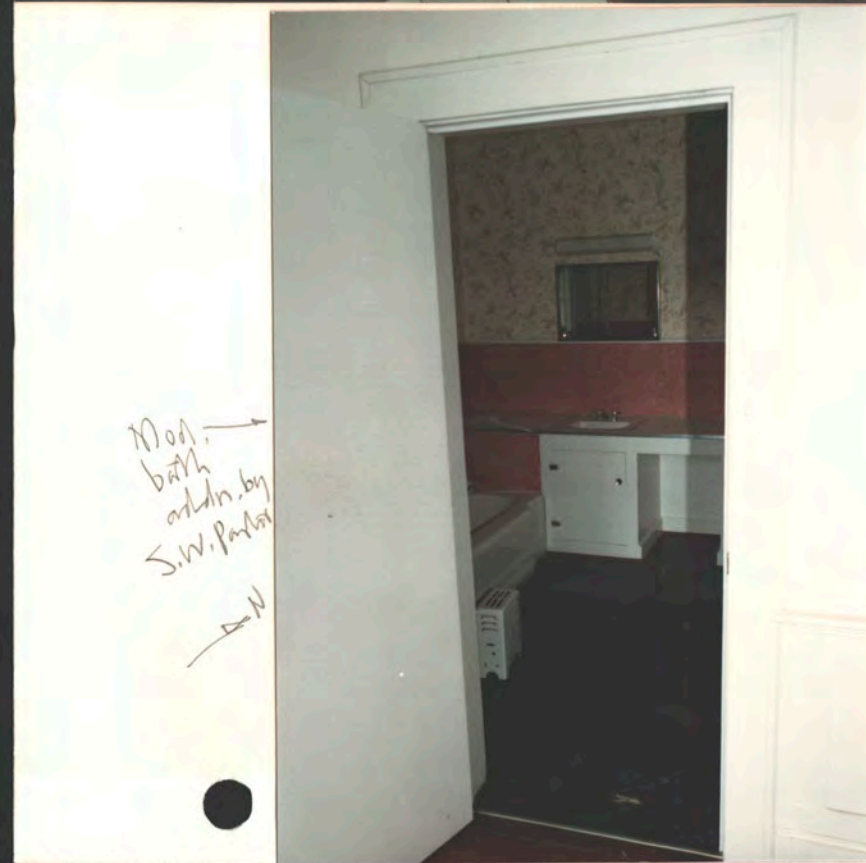
NA
Ceil. at
Upper Fl.
S.E. Rm
(Rear fr.)



N
↑

NE
ELL
Rm
(MAIN
UPPER
FL)

N
↑



Mod.
bath
addn. by
S.W. Parker
→ N





→ N

NE. ELL UPPER RM



→ PATCH
REMOV.

→ REMOVE TRAIL



→ N

* FL.
PATCH
(PATCH
REMOV.)



→ N

* → FL. + WALL + GIL
PATCH



W



NA

Lower FL. S.E. RM



NA

Mod.
Wood
over(?)



NA

12



KIT.

N

ELL Central
Lower Fl Rm



N



N



→ N



→ N

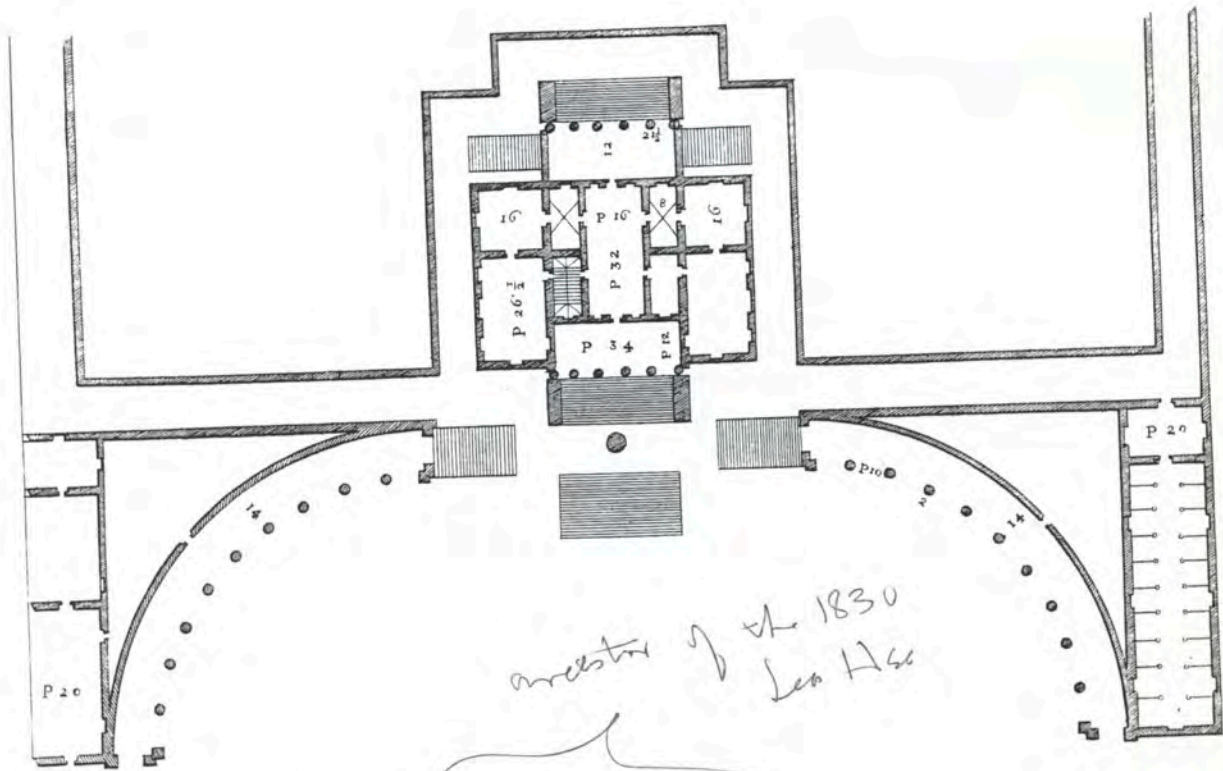
ELL N. RM. (KIT.)



→ N

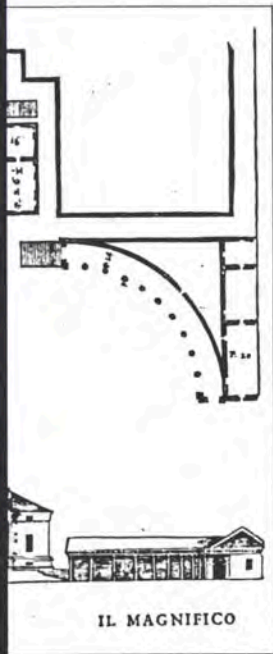
Palladio's book 2
p. 1570
p. 31, Villa Cornaro

HIST.
DATA



orchestra of 1830
Leo H 46

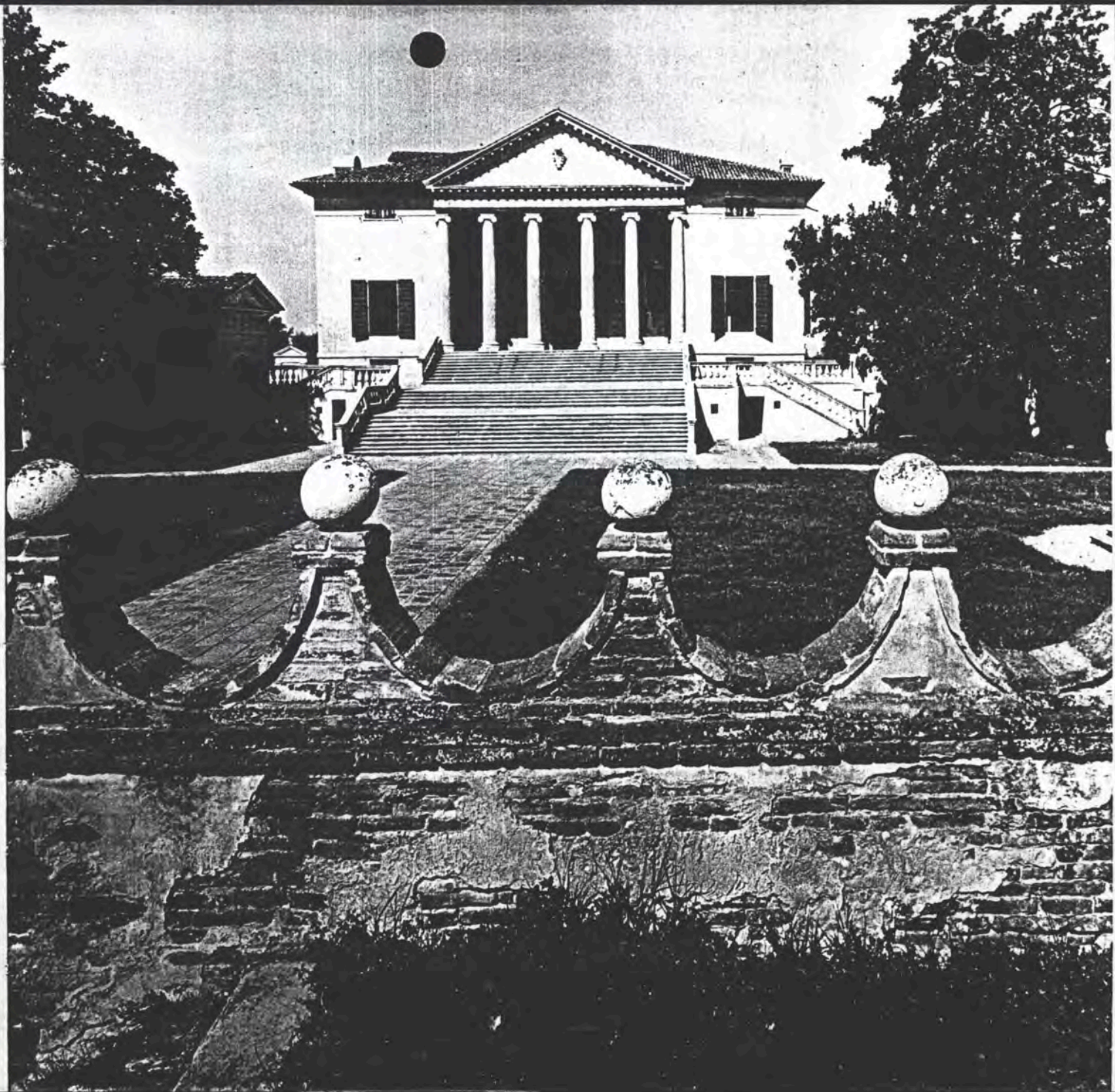




(Rovigo), from the Quattro Libri,

Villa Barbaro
1556
Palladio

(Rovigo). Forecourt and façade.

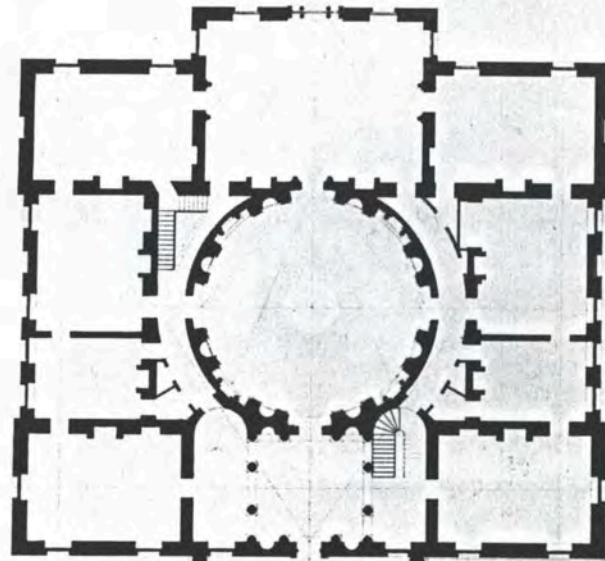


"The Palladians" - John Harris - Rizzoli

JOHN SANDERSON: ROTUNDA IDEAS

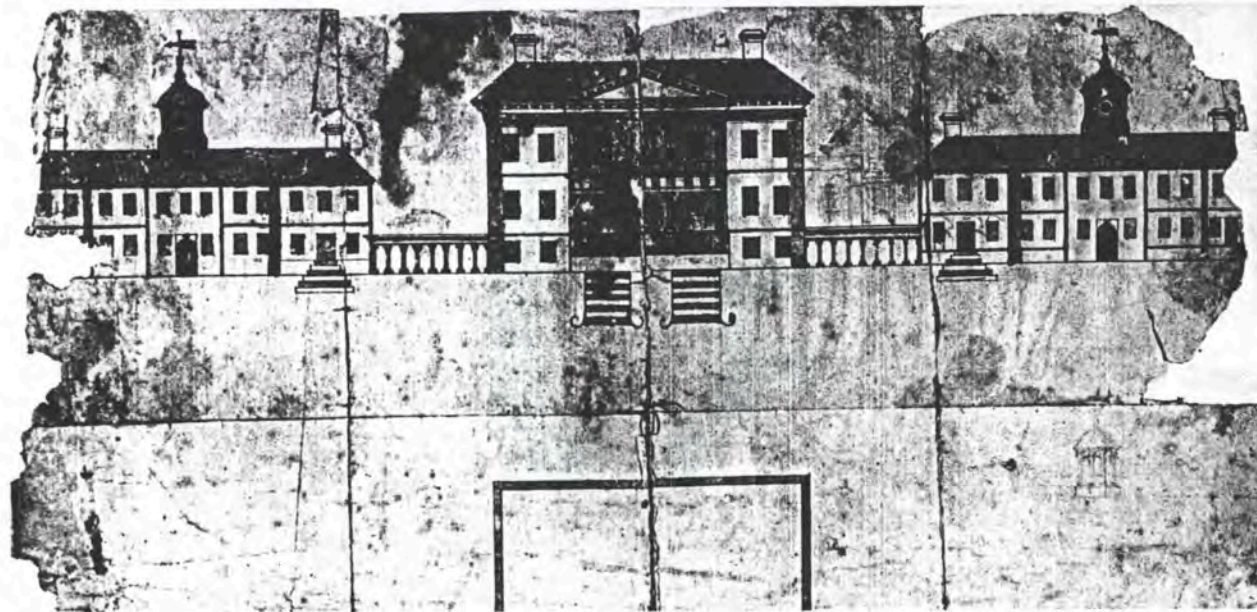
John Sanderson represents a Palladian who belongs to the second generation. In 1731 he designed Stratton Park, Hampshire, for the 3rd Duke of Bedford, and this big house was, in terms of elevation, a trial run for the 4th Duke's Woburn Abbey designed by Flitcroft in 1747, for that was nothing more than a recasting of Stratton. Working drawings (Figs 95-6) suggest that Sanderson also built a large rotunda house whose location has never been established. As these came from Copped Hall in Essex, they may all be preliminary studies for that house, built by Sanderson for John Conyers from 1753, but apparently under the direction of others. Sanderson, however, seemed to have frequently shown his designs around to various clients to give an idea of the sort of house he was capable of designing. He uses all the conventional Palladian elements, but in a somewhat more refined way than his contemporary Flitcroft. He was certainly aware of prevailing fashions, as he was adept at rococo decoration, and as his rotunda hall decoration reveals (Fig. 155) was a fine and sensitive draughtsman.

95 John Sanderson. Plan and elevation for a house with a hexastyle portico and large circular rotunda-type central hall. Pen and wash (515 x 360)



96 John
with a
(300 x

125. Drayton Hall, 1740, on the Ashley River, South Carolina. Entrance front.
 126. Drawing of Drayton Hall, 1740 or before.



names, such as — Adamical, all of which indicate a fresh American architect the vanquished British temple form, which had garden structures, and domestic architecture, by as well. Except for a Jefferson preferred Roman independence in 1820 in the United States, including. When at the U built his temple-form parades, prosperous southern the summers at Virginia lottesville and saw Jefferson; when they returned pediments around their fronts. No matter that ries, or outdoor living room Greek Revival in the South in Natchez, is a beautiful in the deep South in a rustic some portico, but the gable set *in antis*, a favorite device. The order is Roman betray the influence of Jefferson's unique development ped two front doors, each with a stair, separated by central most southern towns were South Carolina, was that were turned at right angles ventilation with a garden leries were developed with garden side to catch every ries turned into Jefferson brick arches, like the lovely on East Bay.

In 1840, a revolution in American architecture, neoclassic, had followed. Even the Jacobean structures New World had been by the Gothic Revival at the time, and Palladio's old express the functions of

2
 1/5"±
 8'-6"±
 12'-6"±
 2'-8"±
 21'-6"±
 4'-6"±
 8'-0"±
 2'-3"±



SECTION
 ISOLATED FROM PHOTOS.
 RED. VERIFY AT SITE.

Restored
 front elevation

By J.H., Arch
J.H., some

serv. bldg,
(see below)

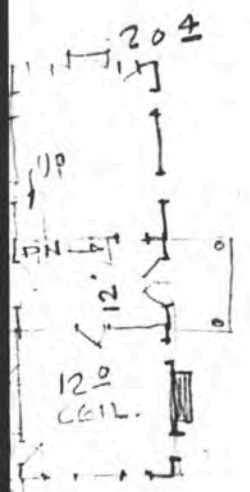


fig. 1. down
1850

Serv. Bldg.
c. 1850



MAIN USE

Orig.
back
porch
details,
no soffit

Model for 1830
Lea Her
back porch,
Marion, Al.



1829
Riverdale
Selma



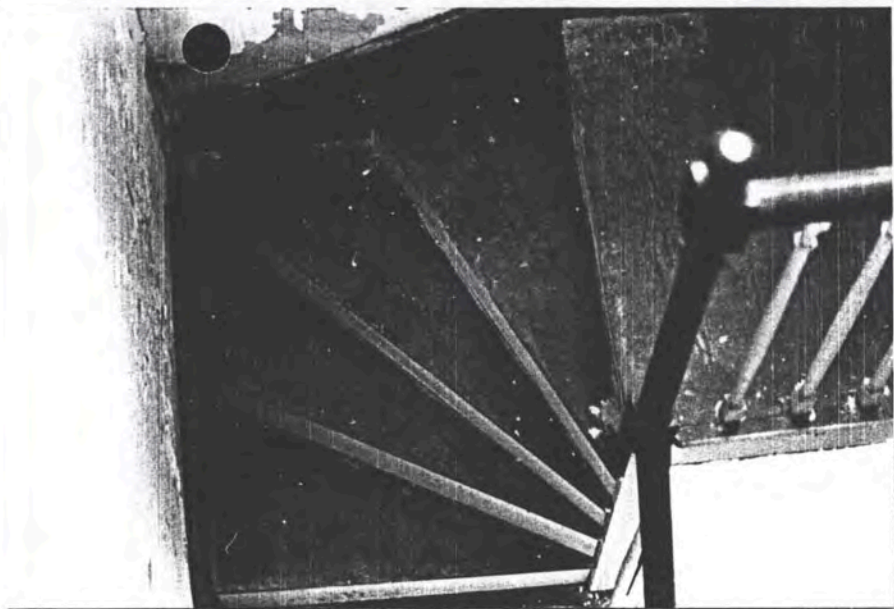
Via Train = Gates

N. PORCH
W. END
2ND FL.

Leroy Pope Walker c. 1834

Stair within porch

Product for Leroy Walker
side porch stair



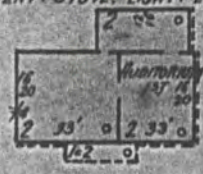
STAIR IVLL - 21D FL

N
↑

c. 1828 (N) - McClintock - ^{AL} Completion of (1/10/1747) / 3 of

Stair - turn similar to Lea Hill

HART: STOVE, LIGHT, ELEC.



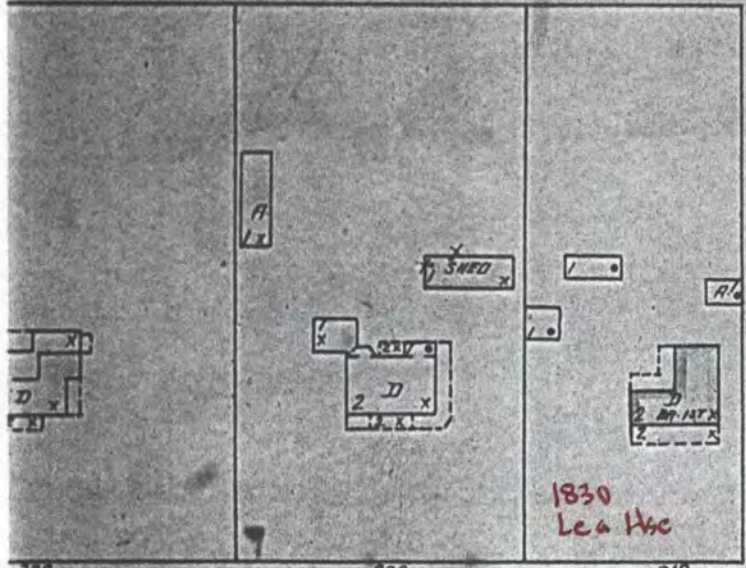
4" W. PIPE
DH

322

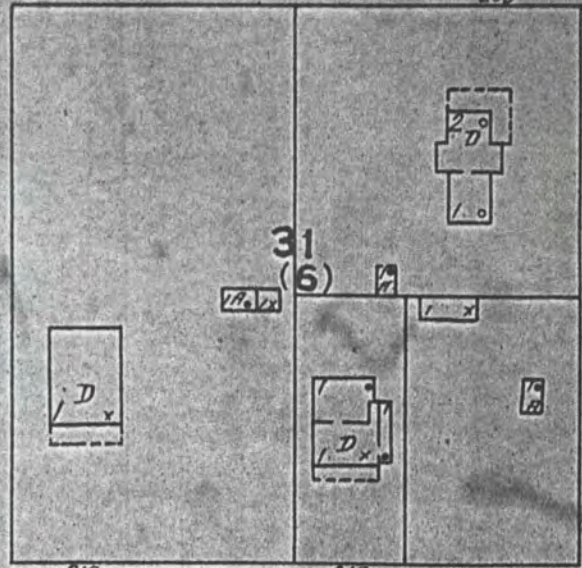
W. MONROE

26' 4" W. PIPE B

205



4" W. PIPE
SPRING (ST. MARY)
DH



322

320

4" W. PIPE

W. GREEN

1830
Lea Hse

DH

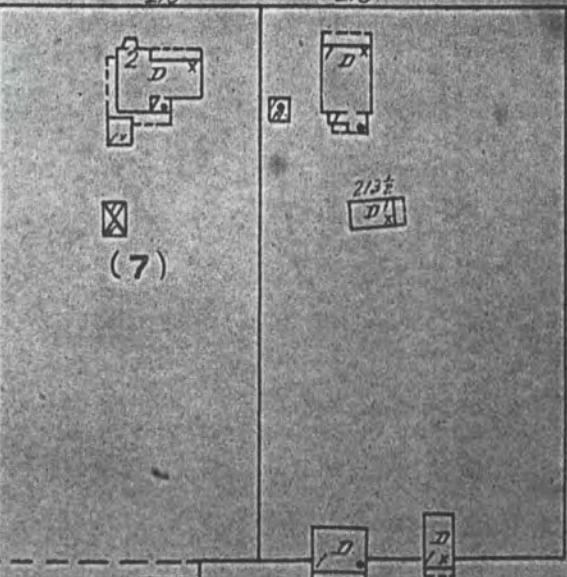
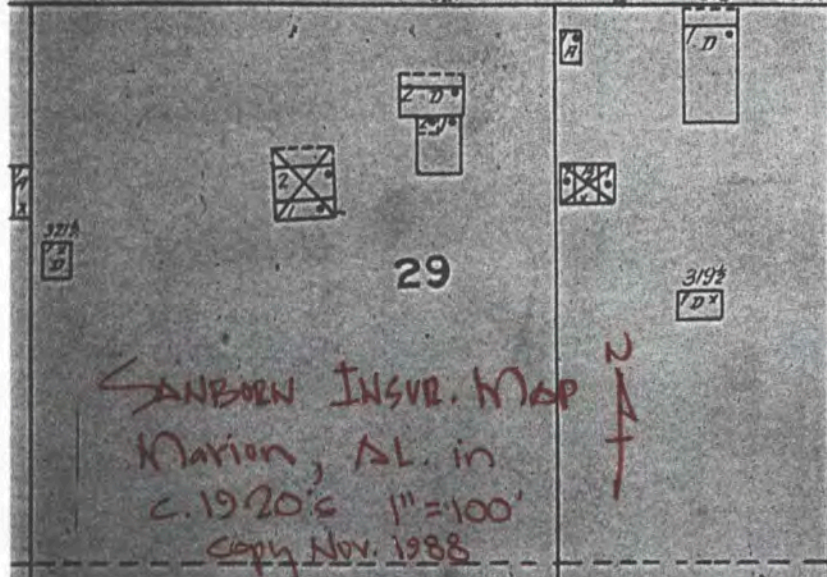
321

319

DH

215

213



SANBORN INSUR. MAP
Nation, AL. in
c. 1920's 1"=100'
copy Nov. 1988

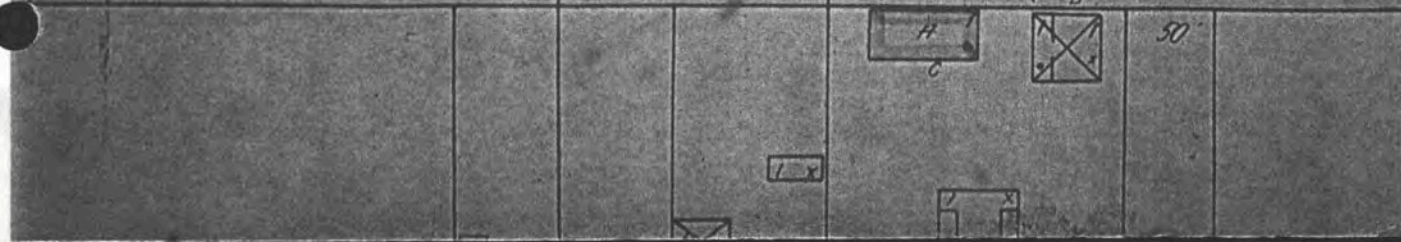
N
A

W. JEFFERSON (CLOSED)

60'

60'

60'





old postcard - Ralph Allen coll.
Copies Feb '87. No date. Making steps, not orig.
HS Highly retouched.

The Lea Mansion
MARION, ALABAMA
where General Sam Houston and
Miss Margaret Lea were married, May 8, 1840

HAND COLORED 3
POST CARD

THE FINEST AMERICAN MADE VIEW POST CARDS - THE ALBERTY CO., BROOKLYN, N. Y.

JONES & HERRIN

Architecture/Interior Design

April 6, 1989

Dick & Libby Kramer
427 Midvale Avenue
St. Louis, MO. 63130

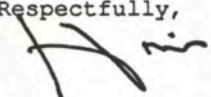
Re: 1830 Lea House, Kramer Residence
Project No. 88120

Dear Dick & Libby:

Mrs. John Shaver of Huntsville grew up in Marion and read about the Lea House in the Marion paper. She mentioned that James Park's mother-in-law is related to the Lea family, and James says she "never throws anything away, even broken flower pots". Her address is :

Mrs. Bruce McEachin
721 Queens City Avenue
Tuscaloosa, Al. 35401
(205) 758-3880

Respectfully,


Harvie P. Jones, FAIA
HPJ/am

cc: File
HJ

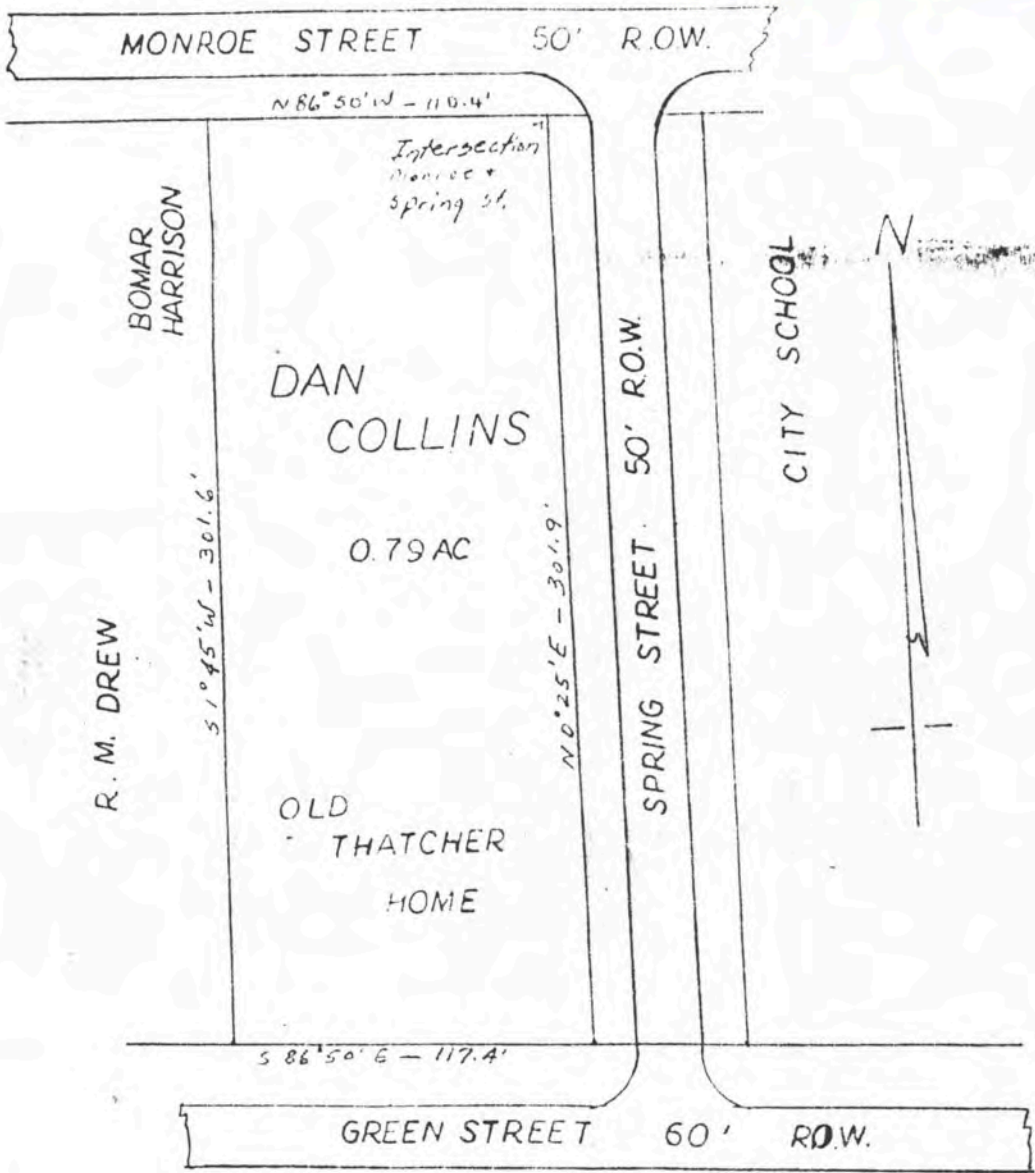
Marriage site
of General Sam Houston and
Miss Margaret Lea on
May 9, 1840

The 150 year old home
is listed on the
The National Register of Historic Places
and is designated as a
Perry County Historical Landmark.



page 1

"Spring Hill"
302 Green Street
Marion, Alabama



SURVEY & PLAT OF PROPERTY FOR DAN COLLINS IN THE CITY OF MARION.

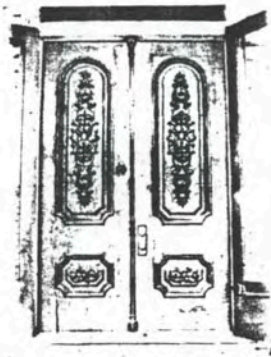
LEGAL DESCRIPTION:

Begin at the intersection of the south boundary of Monroe Street and the west boundary of Spring Street, thence run North 86 Degrees and 50 Minutes West along the south boundary of Monroe Street 110.4 feet, thence run South 1 Degree and 45 Minutes West 301.6 feet to a point on the north boundary of Green Street. thence run South 86 Degrees and 50 Minutes East 117.4 feet to a point on the West boundary of Spring Street, thence run North 25 Minutes East 301.9 feet along the west boundary of Spring Street to the point of beginning and ending. Said land lying in the City of Marion, Alabama and containing 0.79 acres more or less.

According to my Survey this the 16th day of June 1983.

David A. Cook

HISTORIC HOMES *of* ALABAMA
AND THEIR TRADITIONS



By Alabama Members
NATIONAL LEAGUE OF AMERICAN PEN WOMEN
Edited by the Birmingham Branch



C. R.

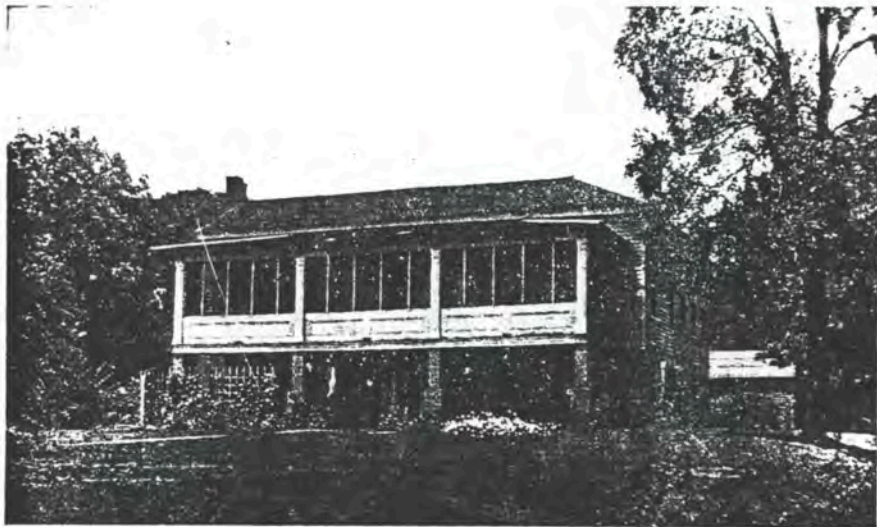
BIRMINGHAM PUBLISHING COMPANY
BIRMINGHAM, ALABAMA

1935

700 copies printed



#7 IS THE LEA HOUSE



THE LEA HOME

SPARSELY interspersing brick and frame dwellings throughout the rural districts of the Commonwealth of Alabama, we find a few unusual homes of long ago standing as mute witnesses of different eras in our state's history. Some have long since sunk into decay; others have been kept as nearly as possible in the original state, with only the deterioration caused by usage and Father Time. A few have been restored to their former state. Alabama has many well preserved ante-bellum homes. One that has made history is the Lea Home, situated in the picturesque little town of Marion.

The Lea Home is linked with history and romance. In fact, it has been said that "old houses are like old romances: both are filled with mystery." The home in which General Houston wooed, won, and plighted his troth with the beautiful Margaret Moffett Lea will ever be of interest.

History tells us that the romance of Margaret Lea and Sam Houston began when the General was in Alabama buying blooded horses and seeking capital for his Texas enterprises. The quest for capital took him to Mobile to interview William Bledsoe, who straightway invited him to his stately country home, Spring Hill. General Houston accepted the invitation on a "radiant afternoon in May, upon

the occasion of a strawberry festival which Mrs. Bledsoe was giving on her lawn."

Marquis James, historian, says: "Antionette Bledsoe, wife of the host, was eighteen years old. Her Parisian ancestry spoke in lustrous dark eyes, a vivacious manner, and love of pretty clothes. In the presence of such a hostess, Samuel Houston was at his best. They were strolling in the rose garden when a young girl carrying a dish of strawberries passed.

"General Houston, may I present my sister, Margaret Lea?" said Mrs. Bledsoe.

"General Houston bowed low. 'I am charmed,' and he really was." Mr. James further says: "He thought he had never seen anyone as beautiful as the girl who regarded him with placid violet eyes. She was taller than Antionette, and two years older. She was dressed less extravagantly. Her features were fairer and more tranquil. Her hair was dark brown, except for a gay band of golden ringlets circling her temples like a halo. Margaret's thoughts swept back to a Sunday in New Orleans, when that city had received the victor of San Jacinto, and to the premonition she had, that some time she would meet this romantic man and the meeting shape her destiny.

"That night a candle burned late in a room at Spring Hill. Margaret Lea was writing a poem.

"Strong-minded and plain-spoken Nancy Lea, widow of Temple Lea, a Baptist minister, opposed her daughter's marriage to Sam Houston, but despite herself she liked the man."

However, Margaret was loyal, so the wedding was set for May 9, 1840, and solemnized in the Lea residence in Marion. In the Perry County Court House is recorded the marriage license as it will go down in the state archives for all time.

Margaret Lea was splendidly educated and gifted with the pen, contributing poems and articles regularly to *The Mother's Journal of Philadelphia*. A charming poem of hers is entitled *Our Daughters*. Many biographers have written of the life of The Raven and history is filled with stirring accounts of his deeds of statesmanship and political affiliations; but little has been expressed of his marriage to Margaret Lea, or of the home in which this ceremony was performed.

The house as it stood in its original state was of modest Virginia Colonial architecture, coupled with the French style of the Southern Gulf shore. Rising over a semi-basement, it was entered by a few downward steps. It is an old fashioned "L" shaped house, unpreten-

12

1201

The State of Alabama, 3
 Perry County 3 Gospel Judge of the State in and
 Vice of the Peace of said County. You are hereby authori-
 sed to celebrate the rites of matrimony between Samuel
 Houston and Margaret N. Lea and join them together
 in the holy bonds of matrimony and for so doing this
 shall be your sufficient authority.
 Given under my hand and office this the 9th day of
 May 1840
 J. B. Stone. C. J.

MARRIAGE LICENSE OF GENERAL SAM HOUSTON AND MARGARET LEA

tious but pleasingly odd, built in the right hand corner of an oblong lot of nearly two acres. It is two stories, the first one being constructed of gray stones or brick 18 inches thick, while the second story is fashioned of weather-boarding.

The house itself is wide but not deep; however, the large porch on the rear adds to the depth of the house and renders it more symmetrical in appearance if not by actual dimensions. Large brick chimneys at each end of the house are plainly seen and tell their own tales of hospitable log fires. The front veranda has four square columns extending from the ground to the gabled roof.

The interior is not unlike other homes of the South built prior to 1840. There are four large rooms with unusually high ceilings on the first floor and the same number upstairs. During the Lea occupancy the basement room on the right was paved with large gray stones, polished by the hand of Time, as well as by those of faithful slaves. This room was formerly used as the state dining room. The fireplace at the extreme right end, with its ample hearth, seems to throw out a glowing welcome to present-day visitors as it did in those days of long ago. It was in this room that the famous Lea dinings were held with the whole roasted pigs, the plum pudding smoking from the lighted spirits as it was borne to the table, the fruit and pound cake, sillabub, and those other delicious viands.

On the same side of the house as the banquet room, but behind it, down a long corridor and across the back yard, the mistress of the Lea Home had her culinary department. Behind the "stove room" as the darkies called it, stretched the negro cabins, but these have all dis-



Not the 1st fl. S.E. Rm. - Wide heart-pine fl. stem in place in '89, beneath the mod. thin oak topping
 Perhaps meant the N. m. of the N.E. wing, now cov. fl.
 HQ Jones

12

1201

The State of Alabama,
Terry County, *3* *1201* *✓*
I, *3* *1201* *✓* *12*
Gospel Judge of the State in and
of the peace of said County. You are hereby authorized
to celebrate the rites of matrimony between Samuel
Houston and Margaret M. Lea and join them together
in the holy bonds of matrimony and for so acting this
I shall be your sufficient authority.
Given under my hand and official seal this 9th day of
May 1846
J. B. Stone. *CLB*

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*composed w/
2000 c. stone & stairs*

*brick pier up
to main fl.,
sp. wood w/
porch*

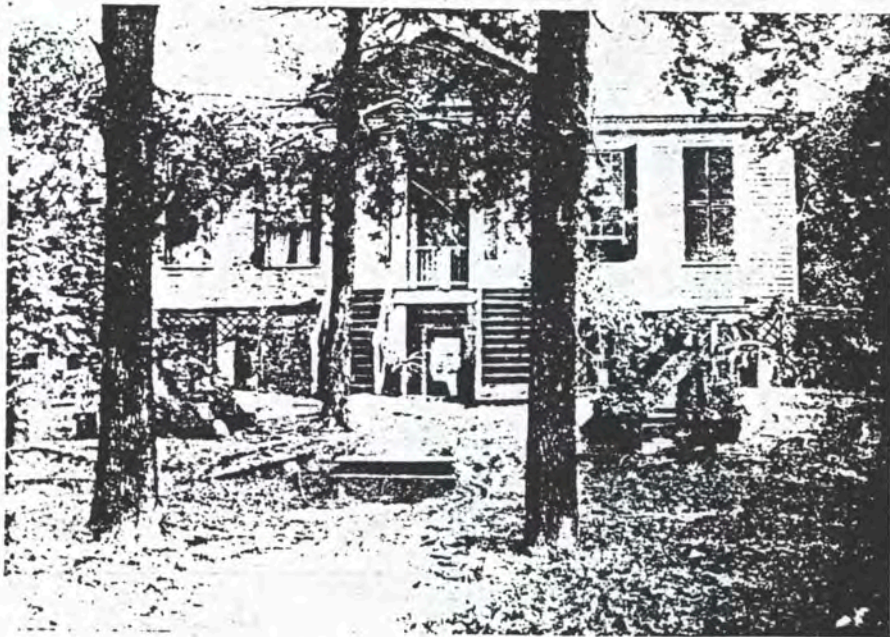
*see Sanborn map
for detached*

appeared, and today only a few scattered stones mark the spot where the foundations once stood.

Two reception rooms were on the second floor. The one above the dining room was where the marriage ceremony that united one of Alabama's daughters to the President of the Texas Republic was performed.

Intimate friends were entertained in the living room down stairs, cozy in winter with its log fire and shining brass andirons. More formal callers went to the front door upstairs, and were ushered into the parlor to the left of the hall. On each side of the front veranda were brick walks, 14 feet wide, extending the entire width of the house. Over these walks were latticed arbors.

A brick walk, bordered with beds of hyacinths, narcissi, and daffodils led to the house. Stately elms in front bent their heads to many storms. Locust trees shaded the croquet ground to the left of the house, and in blossom time the air was heavy with perfume, and bees came from afar to sip the nectar. At the southwest corner of the house, an immense silver poplar tree was a thing of beauty, with its wide-spread branches. There were many mulberry trees in the backyard, and the always interesting covered well with its "old oaken bucket."



THE LEA HOME, ABOUT 1860

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THE LEA HOME, ABOUT 1860

Over the arbors close to the house, crimson roses rioted in season, and yellow jasmine vines seemed to grow out of the brick walk, making their way to the second story, where they twined in and out of the slats of the old green blinds of the parlor windows and at the top fell in a shower of golden bells.

Only a few scattered trees and shrubs are standing today to remind visitors of the glory of the flower garden that Nancy Moffett Lea, mother of Henry Clinton Lea, tended and supervised. The home was some distance from the heart of Marion as distance was measured by horseback ride and carriage, sheltered in a grove of oak and elm trees which cast their embracing shadows to welcome the host of friends and relatives.

In the hospitable shades and halls of this old home, Henry Clinton Lea, then a distinguished lawyer and legislator, and his wife, surrounded by their young sons and daughters, entertained many of the bench and bar and other celebrities. It was at a time when the new State of Alabama was attracting many men of means and talent who came to develop the vast resources of this sunny, fertile region, and guests were often carried to nearby plantations to enjoy the sports and pleasures of the open country.

This home was used as a hospital during the War Between the States. Here were held many meetings of the Board of Trustees of Judson, one of the first female colleges of the South; Henry Clinton Lea being one of the founders of the college, and his small son, Sumpter Lea, one of the first pupils.

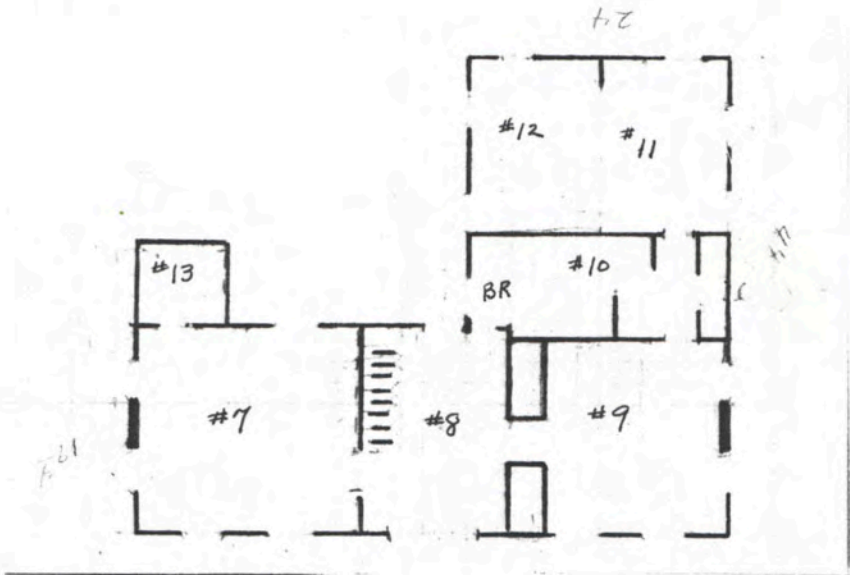
In 1861 the son was called from this home to take command of the Marion Rifles and to fight for the Confederacy, his young bride giving her wedding dress to be made into a flag that was carried throughout the war. The flag was presented to the Marion troops under what is now known as the "Confederate Oak," on the campus of Judson College, and is a favorite trysting place of the beaux and belles of Marion of today.

Across the street on the east, in the years during and following the War Between the States, lived Nicola Marschall, famed as the designer of the Confederate flag and uniform.

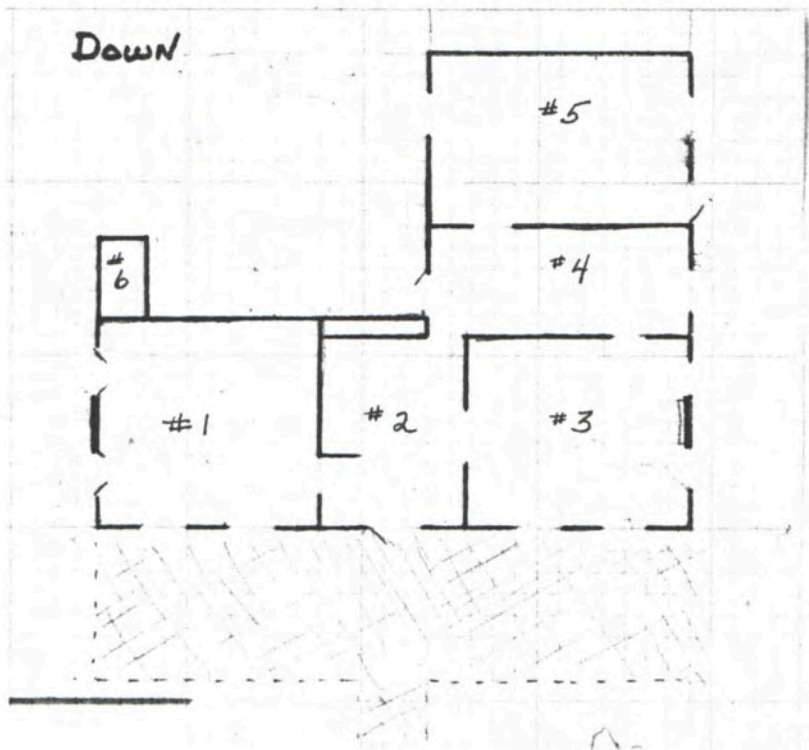
After the regime of the Lea's, this became the home of James Gregory and his wife, Islay Virginia Carrell, and was owned by the Gregory family for forty-five years. They, with their children, including the twin daughters, loved the old place, and added much beauty to the garden and grounds.

FRANCES YOUNGBLOOD.

up



Down



FRONT FACADE OF HOUSE

ORIGINAL:

1. Plastered over sized bricks on lower level.
2. Clapboard on upper level.
3. Lights around upper and lower front doors.
4. Upper door and all windows.
5. Exterior end chimney on left, interior end chimney on right

CHANGES:

1. Portico and original columns replaced
2. Shutters gone
3. Front stairs gone
4. Brick walks gone
5. Roof line changed from hipped to gable.
6. Slope of front elevation modified.



ROOM #1, LEFT OF THE DOWNSTAIRS FRONT HALL AS YOU ENTER

ORIGINAL:

1. Pine floors, chimney location.
2. Plaster walls.
3. Most woodwork.
4. Front windows, 8 over 8, glass panes.
5. Chimney placement.
6. Hearth appears to be original polished stone.

CHANGES:

1. Side windows, 8 over 8, turned into French doors on either side of fireplace.
2. Back windows, 8 over 8, turned into bookshelves.
3. Entrance door widened.
4. Woodwork reworked to fit new apertures.
5. Fireplace reworked with brick facing, mantle removed.

ADDITIONS:

1. Ceiling fan.
2. Double doors leading into room.

ROOM #2, CENTER DOWNSTAIRS HALL

ORIGINAL:

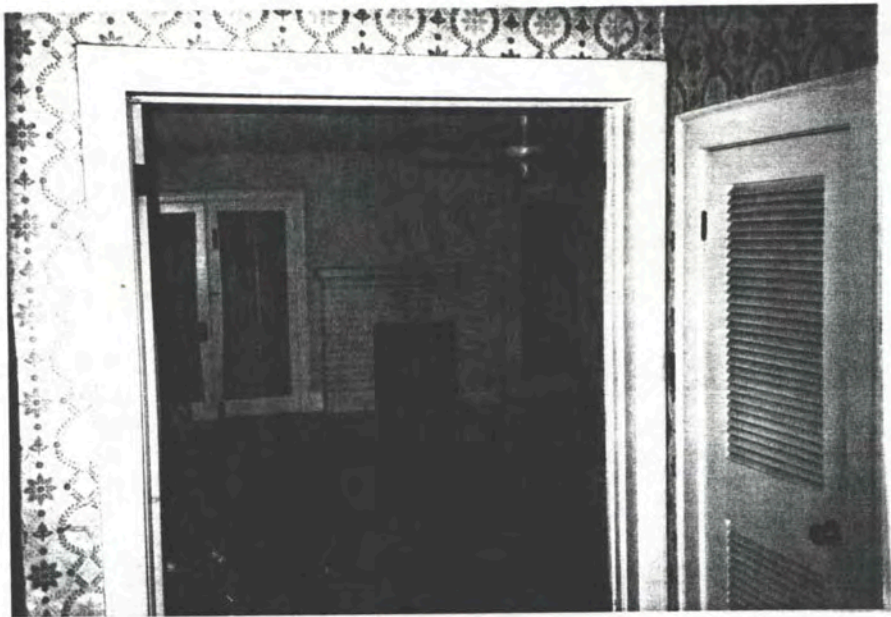
1. Pine floors.
2. Most woodwork
3. Plaster walls
4. Glass panes around front door.

CHANGES:

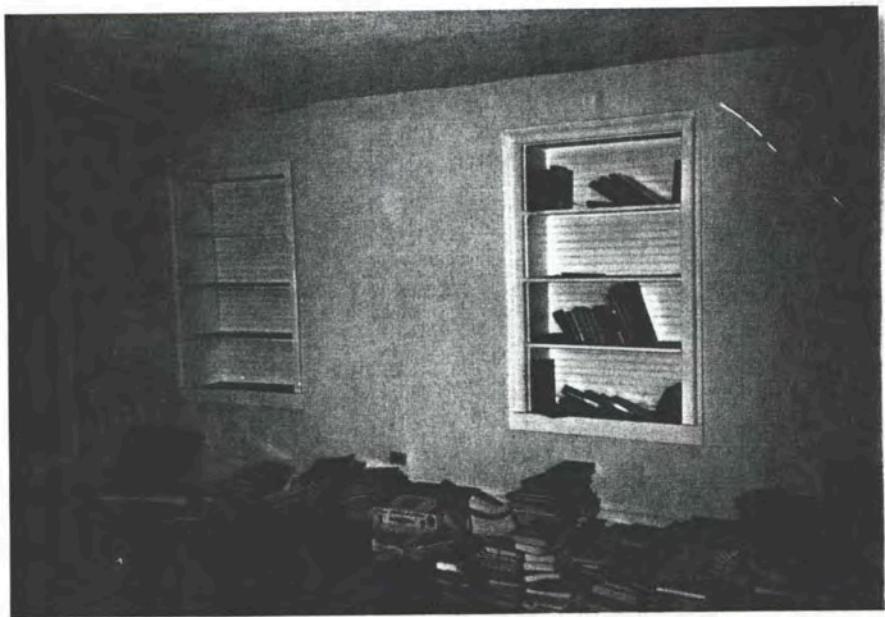
1. Front door replaced.
2. Stairs reversed.
3. Back center door walled over forming an outside storage closet.
4. Doorway changed leading into family dining room.

ADDITIONS:

1. Louvered door into closet formed by reversing stairs.
2. Accoustical ceiling.



Room #1



Room #1

ROOM #3, MAIN DINING ROOM

ORIGINAL:

1. Plaster walls
2. Mantle
3. Front windows, 8 pver 8
4. Side windows, 8 over 8
5. Woodwork

CHANGES:

1. Fireplace reworked with brick facing.
2. Original polished stone floor replaced or covered with narrow board floor.

ADDITIONS:

1. Accoustical ceiling
2. Narrow board floor

ROOM #4, FAMILY DINING ROOM

ORIGINAL:

1. Side window, 8 over 8
2. Pine floor
3. Woodwork

CHANGES:

1. Center support wall removed, causing upstairs sagging.

ADDITIONS:

1. Built in corner cupboard.
2. Accoustical ceiling.

ROOM #5, KITCHEN

ORIGINAL:

1. Side window, 8 over 8.

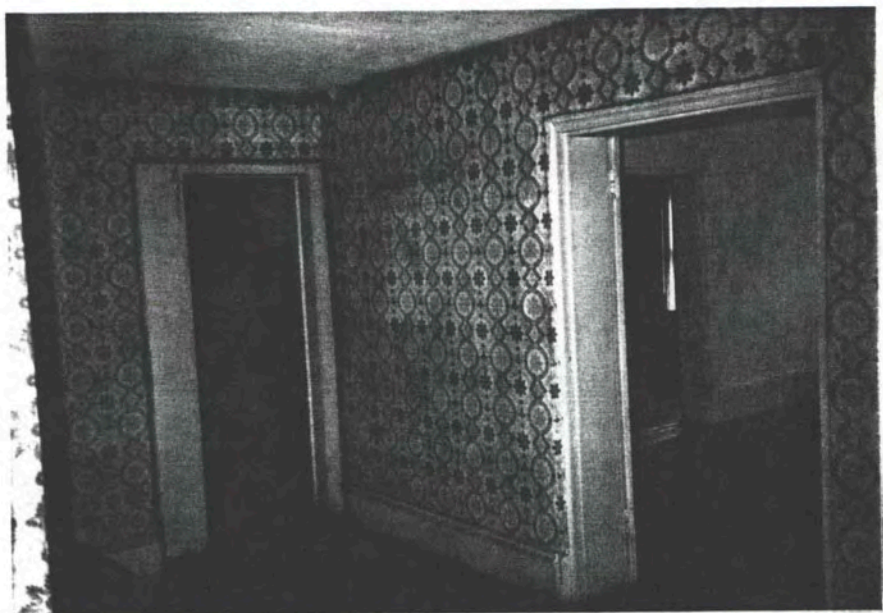
CHANGES:

1. Asphalt tile floor over cement or stone.
2. Fireplace walled over.

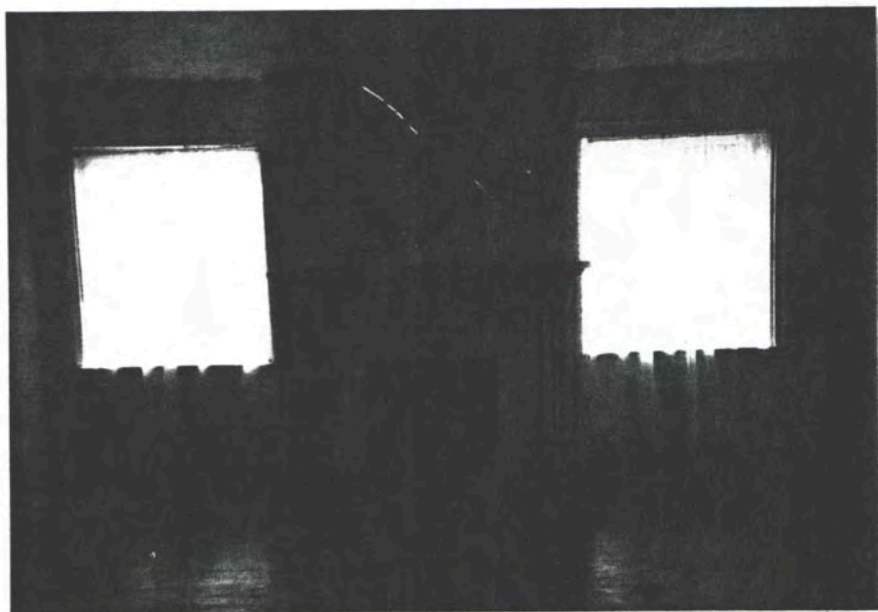
ADDITIONS:

1. Accoustical ceiling
2. Pseudo wood paneling on walls
3. Kitchen counters and cupboards.

ROOM 6, CINDERBLOCK UTILITY STORAGE BEHIND ROOM #1



Room #2



Room #3

ROOM 7, FORMAL UPSTAIRS PARLOR

ORIGINAL:

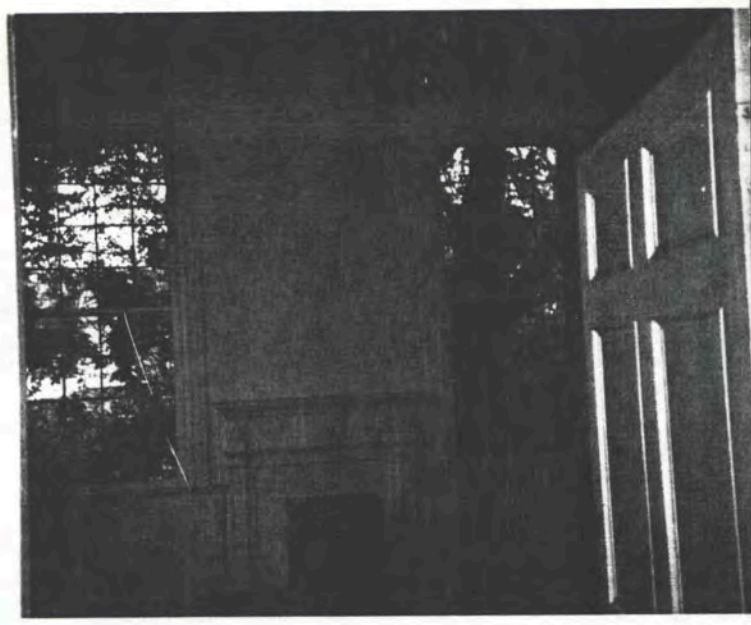
1. Five windows (16 over 16), original glass.
2. Mantle and polished stone hearth
3. Woodwork and dado paneling.
4. Entrance door.
5. Pine floors.

CHANGES:

1. One back window removed and replaced with door.
2. Fireplace opening walled up.

ADDITIONS:

1. Accoustical ceiling
2. New Chandelier
3. Door hardware



Room #7



ROOM 7, FORMAL UPSTAIRS PARLOR

ORIGINAL:

1. Five windows (16 over 16), original glass.
2. Mantle and polished stone hearth
3. Woodwork and dado paneling.
4. Entrance door.
5. Pine floors.

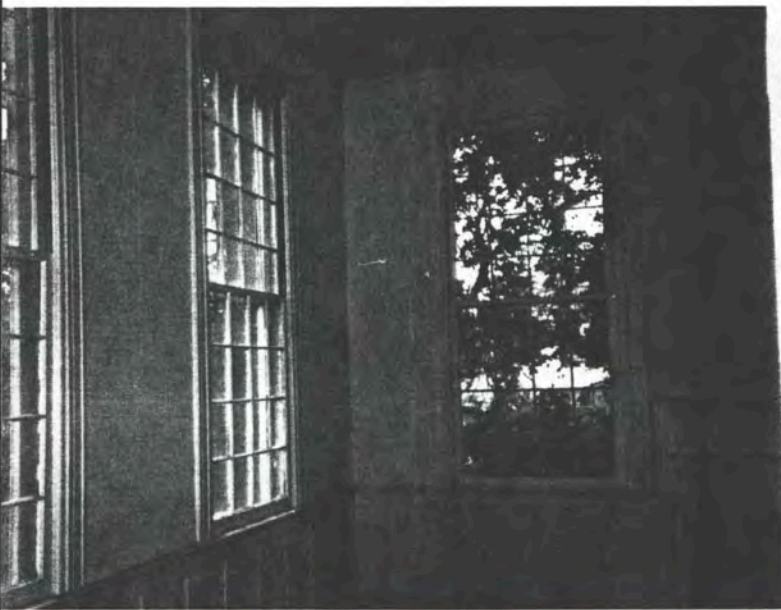
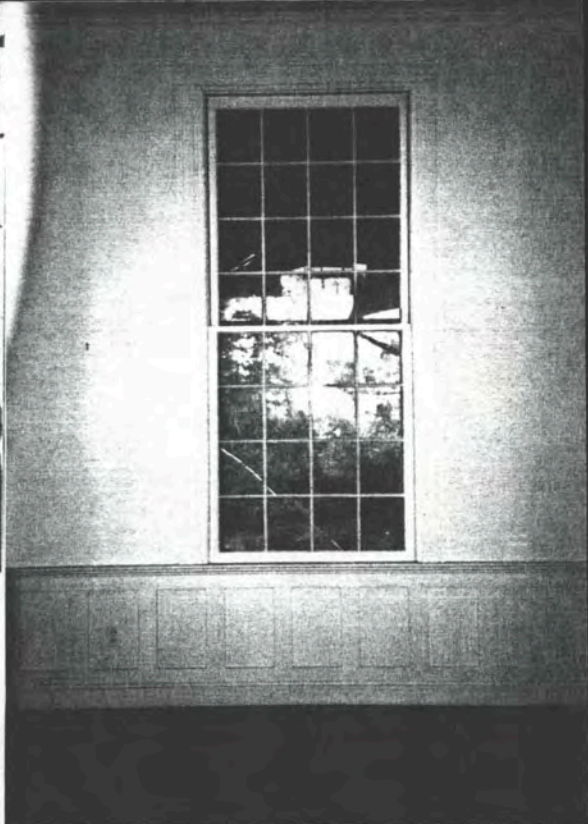
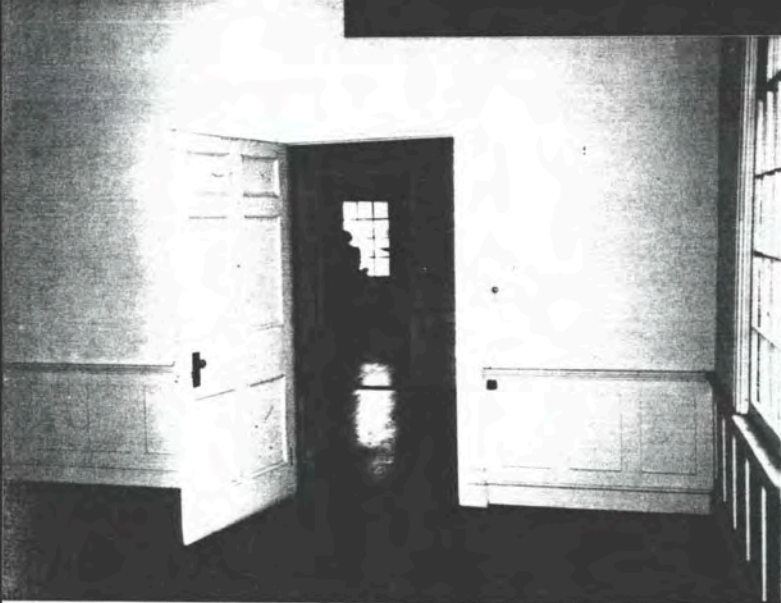
CHANGES:

1. One back window removed and replaced with door.
2. Fireplace opening walled up.

ADDITIONS:

1. Accoustical ceiling
2. New Chandelier
3. Door hardware

Room #7



ROOM #8, UPSTAIRS HALL

ORIGINAL:

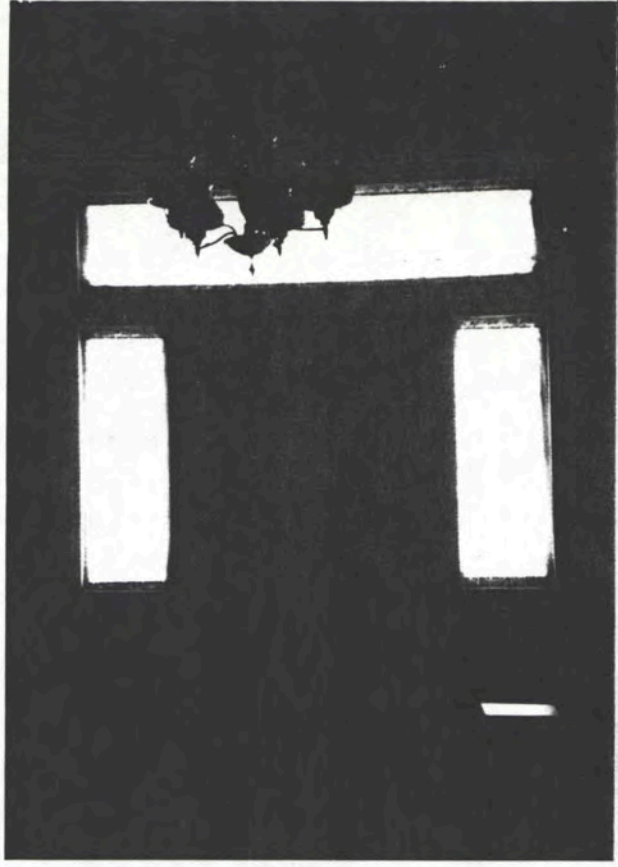
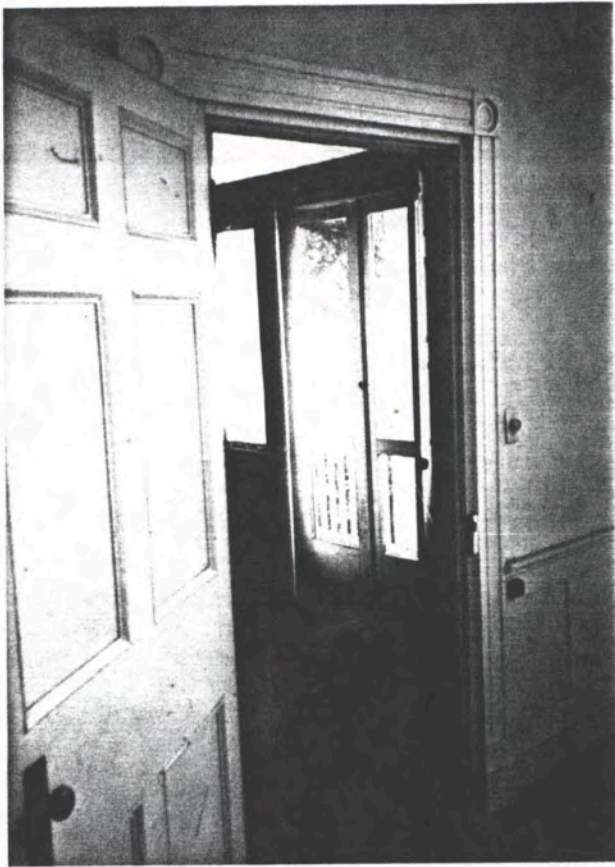
1. Front and back double doors and glass panes
2. Pine floor
3. Walls and woodwork

CHANGES:

1. Upstairs stairway reworked.

ADDITIONS:

1. Chandelier
2. Replaced banisters and rail work
3. Accoustical ceiling
4. Hardware



Room # 8



ROOM #9, UPSTAIRS PARLOR OR BEDROOM

ORIGINAL:

1. Front and side windows and glass, 16 over 16
2. Pine floors
3. Walls, woodwork, doors and chair rail
4. Mantle and hearthstone

CHANGES:

1. Fireplace opening walled up

ADDITIONS:

1. Two closets, one on each side of doorway to hall.
2. Louvered closet doors
3. Accoustical ceiling

ROOM #10, DRESSING ROOM CHANGED TO BATHROOM AND CLOSETS

ORIGINAL:

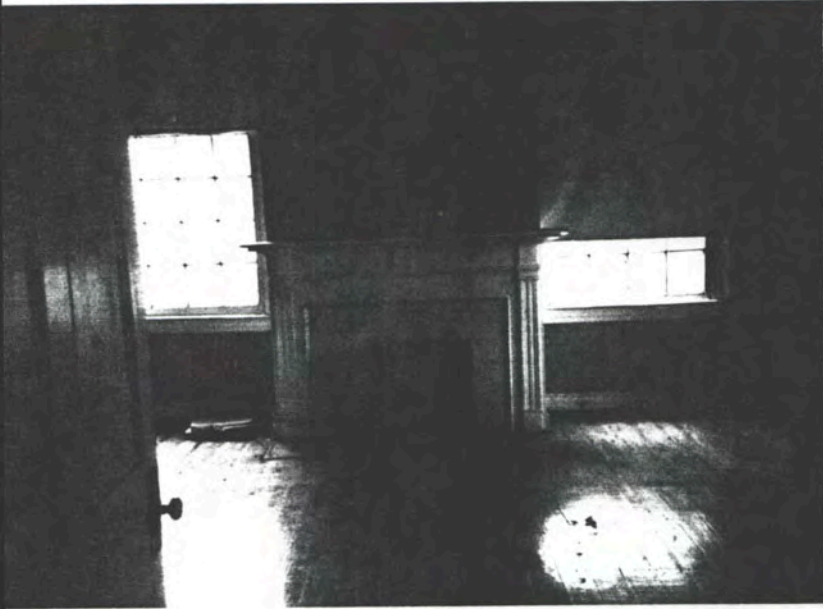
1. Pine floor on half of area
2. Some woodwork
3. 16 over 16 window overlooking courtyard.

CHANGES:

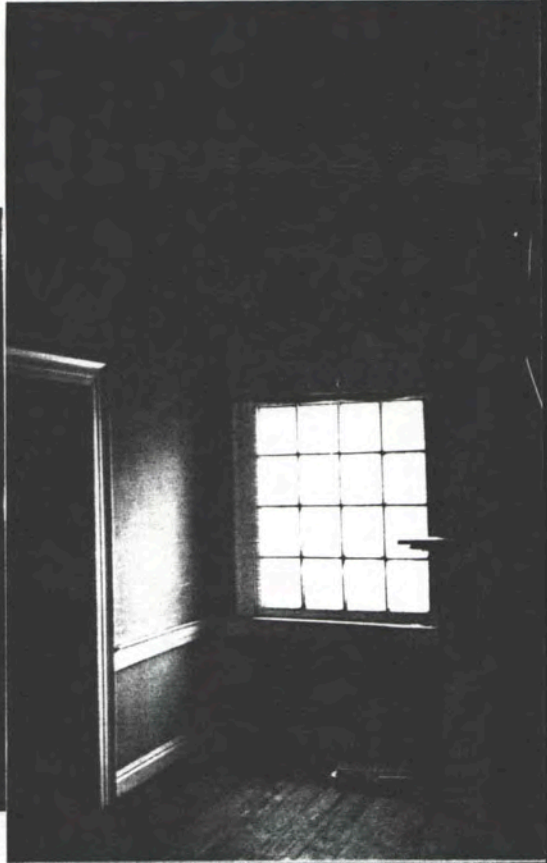
1. Room divided up into a bathroom, two small closets and one larger closet.
2. Window in side wall, 16 over 16, removed in what is now back of closet.
3. Removal of support wall on first level has caused floor to slant.
4. Floor of bathroom area is poured concrete!
5. Window panes, 16 over 16, in bathroom have been frosted.

ADDITIONS:

1. Bathroom equipment.
2. Three closets.



Room #9



Room #10

ROOMS #11 AND 12, BACK BEDROOMS, NOW ONE

ORIGINAL:

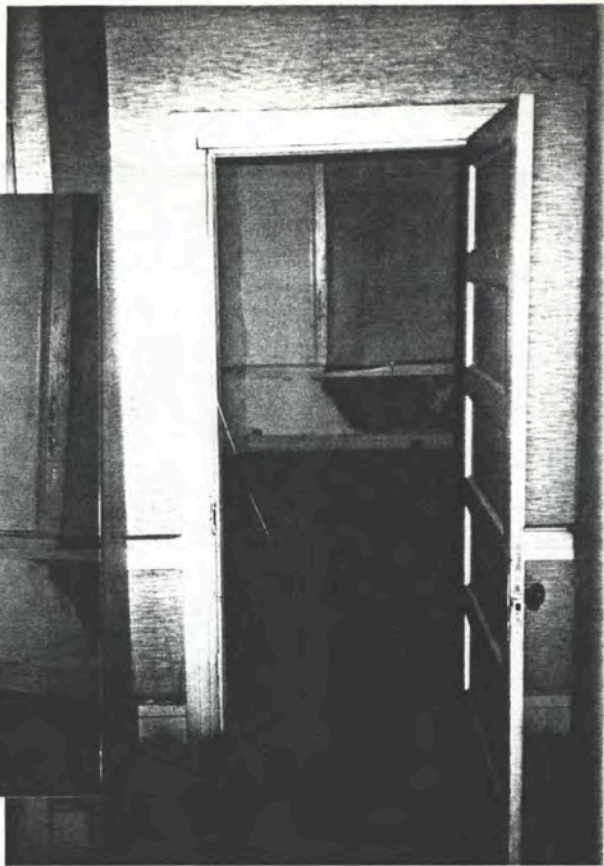
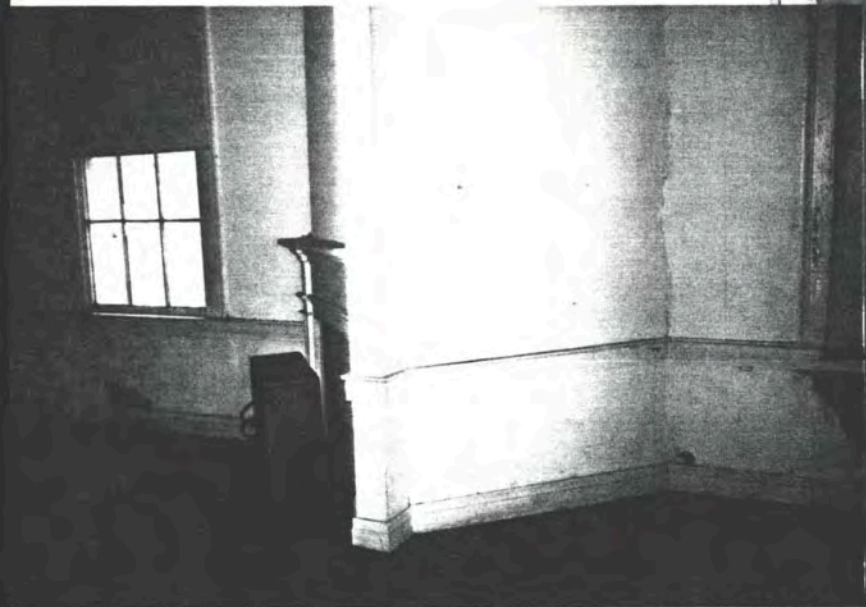
1. Courtyard and side windows, 16 over 16.
2. Two back windows, 6 over 6.
3. Pine floors
4. One corner fireplace and mantle.
5. Most woodwork.

CHANGES:

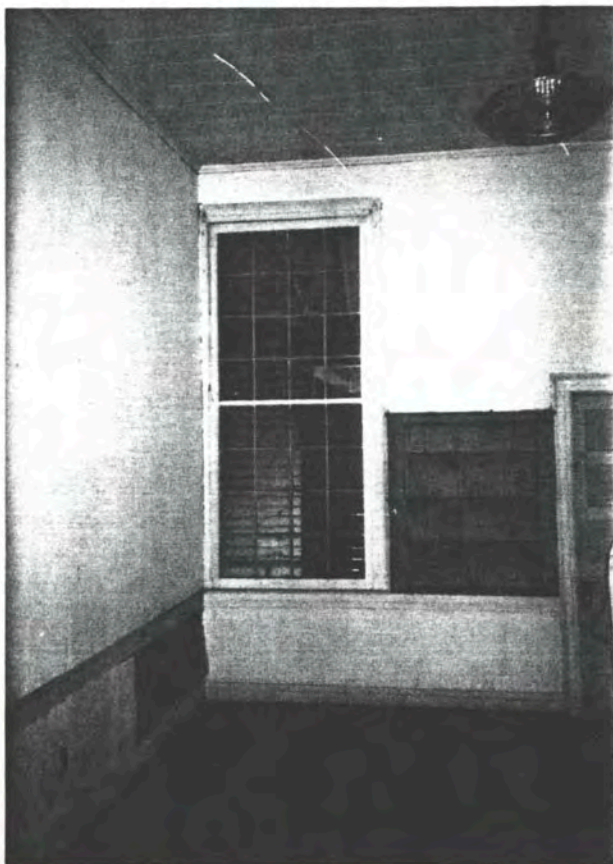
1. One fireplace has been removed or walled over.
2. One fireplace opening has been walled up.
3. Diving wall between the two bedrooms has been removed.

ADDITIONS:

1. Light fixture
2. Accoustical ceiling



Rooms # 11 & # 12



ROOM #13, BATHROOM BEHIND FORMAL UPSTAIRS PARLOR

ORIGINAL:

1. Nothing

CHANGES:

1. Back window, 16 over 16, has been removed and replaced with door.

ADDITIONS:

1. The entire room.

GALLERY AND COURTYARD

ORIGINAL:

1. One shutter on gallery window of back bedroom.

CHANGES:

1. Gallery and outside stairs may have been rearranged or replaced.
2. Courtyard has been rebricked.
3. The kitchen may not be as early as the rest of the house, or it may not have been joined in just this way..

ADDITIONS:

1. Gallery post supports.
2. Counter and sink below kitchen window.

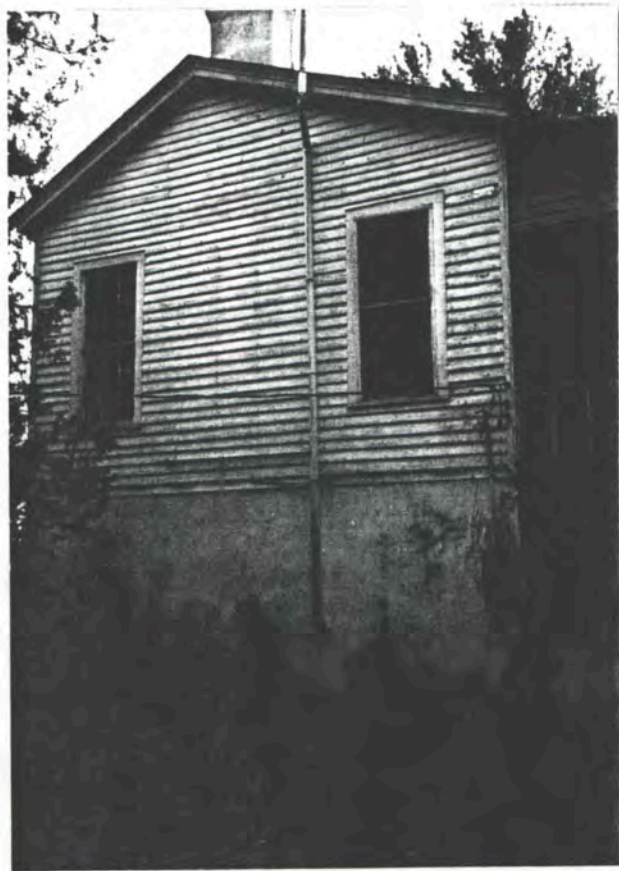


Gallery

#13
↑



Courtyard



Conversation with Col. Lewis M. Stewart of Marion, Alabama, age 70, who lived in the house from birth to the early 1960s.

The front porch extending across the front second floor of the house was put on by my father who had eight children. We slept on that porch, winter and summer.

As you came in the front downstairs door, to the left was the living room with no partition separating it from the hall. The stairs opened from the front and went up and turned right to the upstairs landing.

The room to the right of the front downstairs hall was the dining room, narrow oak floors were in it. Fireplace worked -- burned coal. Behind the dining room was the breakfast room which was all one room as it is now. Behind that was the kitchen and I believe there was a fireplace in it. There was a door leading outside, and a door leading to the courtyard.

Upstairs, there was no bathroom off the formal parlor on the left and there were two windows on the back wall of this parlor. My father had a concrete floor poured for a bathroom off the upstairs hall. The window had not been removed from the dressing room area. There was a sliding door between the back two bedrooms and two corner fireplaces there.

In the northwest corner of the lot there was a barn and the northeast corner a fence and a vegetable garden. About ten feet north of the kitchen was a well. The construction changes were made about 1928 (porch etc.) by Madison Tucker and his sons John and Juliun, hired by my father. The Thatchers took off the front porch in the early 1960's and remodeled the house again.

Ownership of the house seems to be:

Lea Family 1830 - 1873
Gregory Family 1873 - 1918
Stewart Family 1918 - 1960's
Thatcher Family (nee Stewart) 1960's - 1983
Collins Family 1983 - 1988

PHOTOGRAPHIC HISTORY OF HOUSE

The house is supposed to have been built in 1830, but we do not know who built it or what the original floor plan included. The photographic record that we have assembled indicates that,

THE 1850 HOUSE HAD:

A raised portico supported by four columns, possibly round, with simple cap and base over exposed or plastered brick lower columns. The portico was reached by two simple straight staircases in front of it. The roof was hipped with an exterior end chimney on the left and an interior end chimney on the right. All windows had louvered shutters. The upper level was clapboard, the lower level was plaster over brick.

THE 1860 HOUSE HAD:

All of the above with the addition of arbors on either side of the staircases.

THE 1929-35 HOUSE HAD:

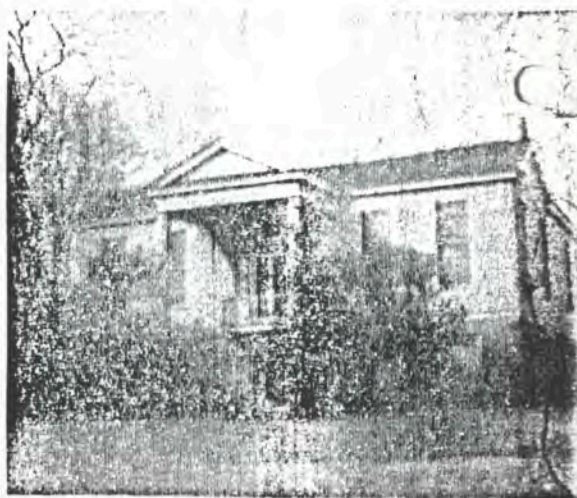
No portico, but instead a full porch across the upper story. Roof line and chimney placement is the same. The L wing and rear interior chimney are visible in the photographs, but they may have been there all along. A 1935 written description of the house indicates that this porch is across the back, but the chimney and window placement suggest otherwise. A 14 foot wide brick walk on either side of the front stairs is also described. A 1929 fire insurance map shows two outbuildings on the left side in the rear yard. The 1935 photographs shows one on the right rear.

THE 1964 HOUSE HAD:

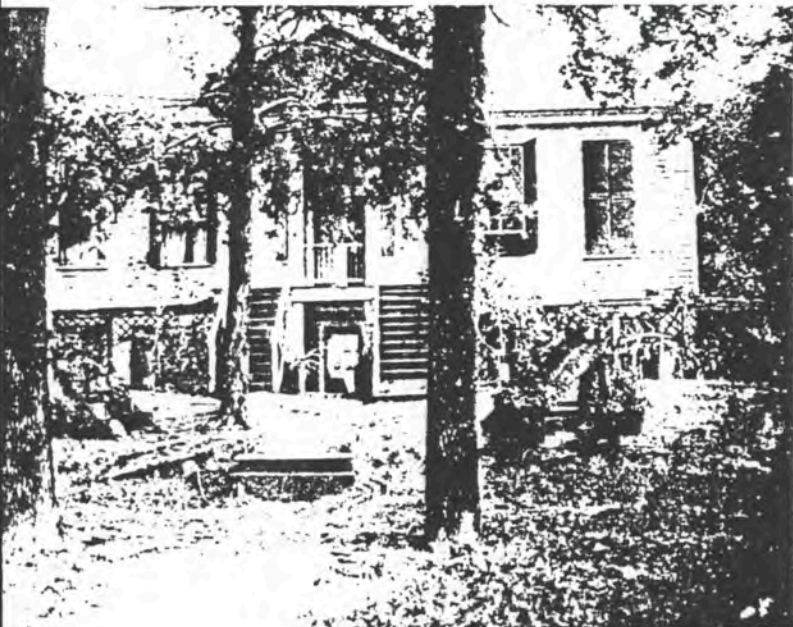
No porch, but a portico again. This time the portico has only two full length columns supporting it, and no stairs leading up to it. The roof is no longer hipped but is now gabled in the front portion. The 1964 house closely resembles the 1988 house, suggesting that sometime prior to 1964, the center side window was removed when a closet was put in upstairs, and the fourth window downstairs has become an outside side door. The bathrooms were probably put in at the same time.



1980



1964

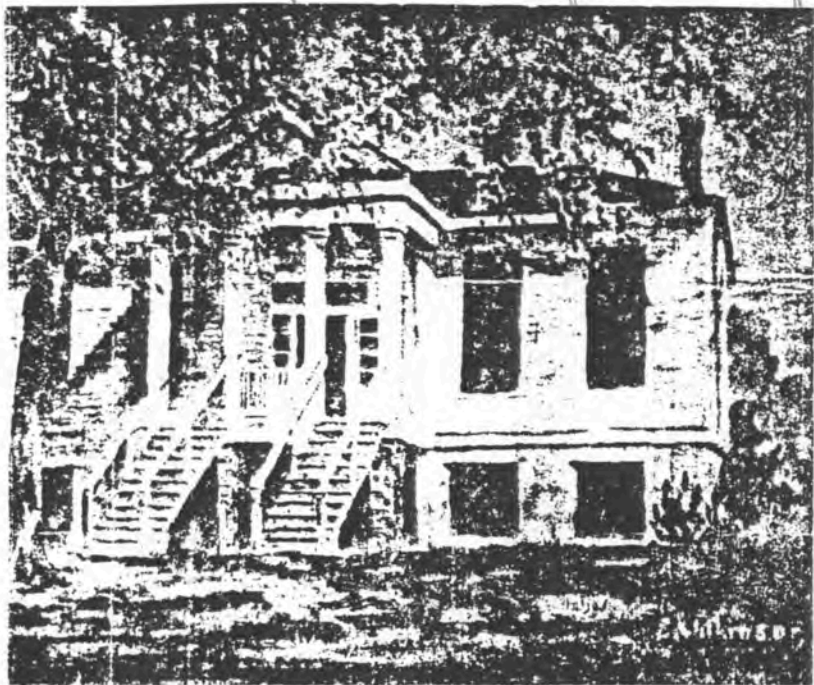


THE LEA HOME, ABOUT 1860



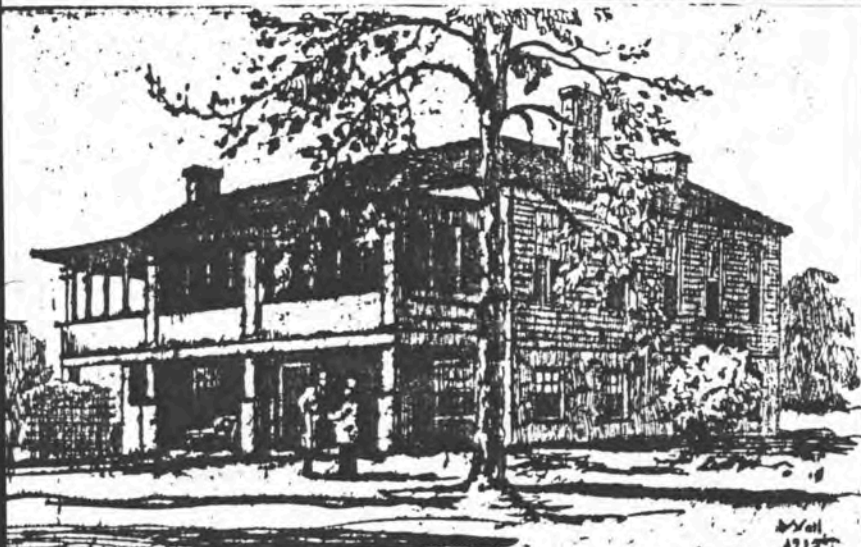
These steps are crude replacements (of the same configuration)
 for the c. 1830 steps shown in the
 c. 1860 photo, which has refined details

typ. of c. 1830 for
 porch steps
 H.P. Jones





1929

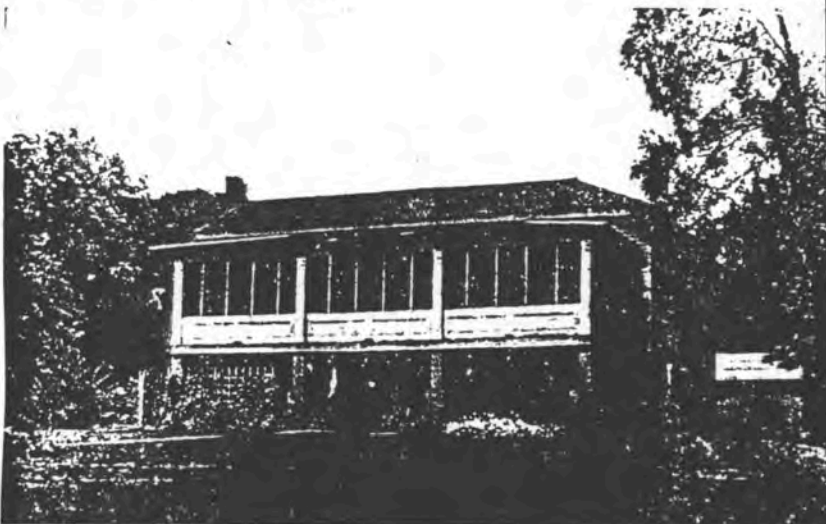


1935

1935

Residents at Marion, Alabama where Gen. Houston was married, May 9, 1840.

Collection of Col. A. J. Houston La Porte, Tex



1935

(Dictated by Col. Sumpter Lea, August 9, 1912 when he was nearly 80 years old.)

PRESIDENT SAM HOUSTON, HIS COURTSHIP AND MARRIAGE IN ALABAMA

Temple Lea's ancestors were English. They settled first in Virginia, and removed afterwards and were the founders of Leasburg, a town on the border line between North and South Carolina. Temple Lea's father moved to Hancock County, Georgia and married a lady of Huguenot descent named Nancy Moffett. When Alabama was ceded to the United States, Temple Lea was among the earliest pioneers to move into the new country, carrying his fortune, consisting largely of slaves, locating his residence in the town afterwards called Marion on the Red Hills and his slaves upon a plantation in the Cane Brake as it was then called, now a part of the Black Belt.

Henry C. Lea, a son of Temple Lea was sent back to the University of Georgia where he graduated with all the honors of his class in the year 1821 and soon afterwards married Miss Serena Rootes, the daughter of Thomas Reade Rootes who owned the White Marsh Estate in Gloucester County, Virginia.

Soon after, their father having died, Margaret Moffett Lea, the youngest sister of Henry C. Lea, came under her brother's care and was a member of his family when she became the wife of President Sam Houston of Texas, as is hereinafter related.

Under the care of her brother, Miss Margaret Lea received a finished education at a girl's seminary in the State of North Carolina and grew to be a young woman of rare beauty and loveliness, as well as of great culture and refinement. Having grown to her young womanhood, about the year 1839, she went to spend the winter months with another brother, who resided in Mobile, Alabama, and had gone from Mobile with her brother and his wife on a visit to the gay metropolis, New Orleans, at the time the center of social life in its most elevated development.

It so happened at this visit of Miss Lea's to New Orleans that General Sam Houston, was on his journey as an ambassador to Washington City to offer to the United States his magnificent territory to become a part of the United States and the City of New Orleans had welcomed and was entertaining him with royal splendor and hospitality. The city was crowded with people from all parts of the United States and the rest of the world. A reception had been tendered General Houston and in order that all persons might see him, a large hall had been opened and decorated about the center of which was a stand slightly elevated, upon which the President and his Staff were placed and in front of which a constant procession of people were passing near enough for the distinguished guest to see the throng of people as they passed, while they, in turn, might get a view of the world famous hero of the epoch.

Sometime during the evening Mr. Lea, with his wife leaning on one arm and his sister, Margaret, on the other, passing on like others in the procession, but as they approached the stage their appearance seemed to have made a far different impression upon President Houston as his eye fell upon them than that made by all others who had preceded them, and he impulsively moved across the stage, stepped down upon the floor and addressed Mr. Lea with his two ladies. Although this act delayed the whole procession, he continued his conversation with them until he had ascertained their names and gained permission to visit

them at their hotel in the city.

The next morning his visit was punctually paid. He then asked and obtained permission to visit the young lady at her brother's home in Mobile, as he passed through that city a few days later. In a short time after this the President, in his journey towards Washington, having to pass through Mobile, did visit Miss Lea and laid all his glories and honors at her feet and asked her to take him along with them. We can only imagine the chagrin and disappointment of President Houston when the young woman replied to his flattering and distinguished offer by telling him that she was then absent from her parental home and away from the advice and counsel of her older brother and his wife who had had all the care of her early training and education and who stood in relation to her as parents and to she owed all the obligations of a daughter and although she was so highly flattered and dazzled by the offer he made her, yet she could not bear to be guilty of such an undutiful act toward them as to receive his proposals away from their counsels and approval. With all ardor of a devoted lover, the President urged upon her that her motives and intentions were such as he was bound to approve and admire yet the conditions imposed were impossible, and therefore it would be an act which otherwise might appear to be undutiful. It was in vain that he urged his suit and her relatives with whom she was staying urged and entreated her not to throw away so brilliant an opportunity just for such girlish sentiment. The lover President proceeded on his embassy a disappointed man and the young woman soon returned to her country home, to all appearances having thrown away the most brilliant opportunity she could ever hope to have.

The history of the Nation records what occupied General Houston's attention for several months succeeding his visit to New Orleans and Mobile, how his offer of a vast empire was rejected for a long time by a majority of the representatives of the Nation in Congress upon the ground that Texas would be a slave holding state on account of its soil and climate, or might be divided into several slave holding states and thus the South with its peculiar institutions by its majorities in Congress might dominate the Nation. Here was heard the first muttering thunders which prophesied "that irrepressible conflict" which resulted in the war between the states". This great national matter, however, was finally settled by a compromise and President Houston now started on his return to carry the result of his embassy back to his republic.

In those days the journey was made from Washington to Texas either by sea voyage around the coast in vessels made principally for carrying freight and was therefore long, tedious and uncomfortable, or else by stage coaches and steamboats to New Orleans and thence across the Gulf.

The later mode was adopted by President Houston, who went by the stage coach until he reached Montgomery, Alabama, where he took passage on an Alabama River Steamboat. To the surprise of all who accompanied him, he went no further down the river than the City of Selma, where he landed his entire party, bag and baggage. Selma was the nearest point on the line of travel to the town of Marion where Miss Margaret Moffett Lea lived, and it was soon ascertained that to visit her was the object of his delay.

To reach Marion it was necessary that a journey on horseback the distance of twenty-seven miles over narrow, poorly kept public roads, through miles of forest and vast stretches of cotton and corn fields, surrounded with zig-zag fences and presenting landscapes that were monotonous and dreary in the

extreme. Along this route General Houston with his brilliant retinue mounted on the finest horses that he could possibly procure, made their journey, turning his back upon all the pride, pomp and circumstance of his glorious career and all the honor with which the world was crowning him, to visit a country village remote and obscure, to kneel at the feet of a country girl, whose extraordinary beauty had conquered the conquerer. For generations afterwards the story was told of the wonderful appearance of his calvalcade as it proceeded through the narrow lanes and roads, while the negroes toiling in the fields abandoned their task and rushing to the borders of their fields climbed upon the fences to see this brilliant cavalcade, a sight which they had never witnessed before and never would witness again.

The President and his party arrived at Marion after rapid riding, during the early hours of the evening of the same day and couriers having been dispatched before them to prepare quarters for him and his staff, his arrival was not unexpected and both sides of the main street was thronged with all the citizens of the town both old and young to witness this extraordinary occurrence. The party did not stop at the first hotel they reached, but proceeded down to the one nearest to where the residence of Col. Henry C. Lea was situated, where they dismounted and were soon disappeared in the halls and apartments of the Lafayette Hotel.

The residence of Col Lea was an imposing building even for those early days and was of that style of architecture known as Colonial. The grounds fronted on Greensboro Street, two wide blocks from the Lafayette Hotel. The lower, or basement, story as it was then called was built entirely of red brick in this story was located the spacious dining hall and on the other side was the library and business apartment, and further on were the store rooms and still further back was the pastry and preserving kitchen, there being another kitchen apart from the house in which the ordinary meals were prepared. The building was in the shape of an L and the second story being of wood was by this conformation made of bed chambers, each of which was supplied with windows opening into the light. The second story was reached by two winding stairways starting on the lawn and landing on each side of the Grecian Portico upon which opened the broad folding doors opening upon a reception hall on the left of which was a spacious parlor furnished with old time mahogany furniture, a piano and other musical instruments.

It was about three o'clock in the afternoon when the President of Texas emerged from his hotel in his best array and proceeded up the sidewalk leading to the residence above described on an errand of love. Opening the gate he entered upon the wide lawn. By resting his one hand upon his walking cane and the other on the rail he began ascending one of the stairways, which owing to two wounds he had suffered in his right limb between the ankle and the knee joint, one from an Indian arrow in a battle fought in Alabama and the other by a Mexican bullet at the Battle of San Jacinto, and this accent tedious if not painful. Reaching the broad doors, he raised his hand and made the bronze knocker give notice of his presence. The servants soon opened the door and he was ushered into the parlor, and the servant was sent to announce to Miss Lea his presence. To this summons Miss Lea was not slow in responding, and dressed in pure white, her angelic face was radiant with blushes and her beautiful eyes flashed unconcealed joy, which the occasion naturally afforded her. It is a task too difficult for my pen to attempt to describe this apparition. Miss Lea was about the medium height of woman and beyond the measurement that Grecian artists gave to their sculptured statues of the goddesses, but such excess did

"Winding" apparently means the zig-zag travel needed to go up the the entry as shown in the c.1850 photo, for these steps have Fed. Article 1875

not in any way suggest masculine strength or coarseness. There was that mysterious charm both in rest and motion which is called gracefulness, a something that art cannot reach, and something which nature alone can bestow, which seemed to be a kind of aura, visible but not tangible. Her complexion had that subdued beauty that is the expression of nature of youthfulness and a perfect health. Her face in form and feature resembled greatly those that were chosen by the ancient masters for their angels and madonnas. But her eyes, those beautiful eyes, through her pure soul looked out with so much love and kindness upon the rugged world. It seemed to be intensified in their beauty by the color of her hair, deeply black and as glossy as the wing of an uncaged bird.

At some time later in the evening the young lady appeared from the parlor and finding her sister returned and introduced her to the President and retired leaving them together to settle her destiny, what then took place, the narrator has heard more than once from that lady who was his mother. (Serena Lea)

After some preliminary conversations, the President, addressing Mrs. Lea, said that the object of his visit to their residence and asking for the interview, was to obtain her approbation to paying his addresses to her sister. Her husband, Col. Lea, being absent from home, Miss Lea had referred this matter to the consent of her sister. That he wished to give his most solemn assurance of the purity of his love and the sacredness of his purpose and that if his suit was accepted his devotion to the happiness of the lady. Mrs. Lea listened, as she said, with pleasure to the eloquent expression of his sentiment, for no one could be more eloquent than he, and she hesitated at first to give her cordial consent to his marriage but turned to him with great timidity, and beginning by assuring him how much they were all honored by his proposal to their sister and that what she was going to say to him was not prompted by any more curiosity; from absolute conviction of duty that she owed to the young woman who for several years had borne to her the relation of a daughter and to ask him to explain to her the mystery surrounding his marriage and divorce which of course was a matter of history. That lady in relating this conversation says that these words were scarcely uttered when she would have given all her possessions to have withdrawn it, so startled was she by their effect.

What then occurred will be given as near as memory will serve us in the language of Mrs. Lea, who was the only witness: "Gen. Houston was a man of six feet and four inches in height and seemed to be of gigantic strength. Rising to his full height his face assumed an expression that was pitiful to behold, his lips turned not only pale, but white, his cheeks seemed ashen as if the blood had forsaken them, his eyes seemed to have retired beneath his heavy brows and broad forehead, and to glow as if they were actual fire. He said: "Madam, you have torn a gap widely apart, the deepest and most deadly wound that ever pierced my soul. Your question has called to mind an event that to me was so terrible that it drove me like Timon, to hide myself and to dwell in the wilderness. I had hoped that time had cauterized this wound and that that awful event had been buried forever in forgetfulness, but here, now, in the supremest hour of my life, when I had hoped that all my sorrows past, Heaven in mercy would crown me with this its choicest blessing, the unsullied love and companionship of this a beautiful woman, supremely beautiful in form and character. Your question rings like the toll of a funeral bell, awakening memories that drive me to madness. Then in an instant his frame seemed to relax, his fiery luster forsook his eyes and stooping forward in almost a husky voice he almost seemed to whisper, "It would be a mockery for me to seek to take leave of her, but please bear this message to her, that amidst all this

desolation, my love for her is the holiest thing that was ever in my poor broken heart." As he walked away, his proud form seemed to be bowed and he presented an object most terrible for anyone to behold, a strong man in his agony, not only of body but of spirit."

Tears were shed in the Lea mansion that night over this sad event, and prayers went up to Heaven for the man on whom, from their supreme sense of duty, they had been forced to inflict so much pain and disappointment, but amidst it all, the path of duty seemed too plain for any compromise.

That night in the town of Marion in all public places was a memorable one. When the President reached the hotel he found a committee waiting for him with a request that he address the public at the Court House that night. It was noticeable to all that he was laboring under the most intense excitement, but he accepted the invitation and hurried away to his private apartment.

At the hour appointed, the President appeared in the Court House now brilliantly illuminated, while great bonfires blazed on each corner of the public square in the center of which the Court House was situated. Those who heard this address in an audience composed of the students and professors from the several colleges and seminaries as well as from the other citizens of the town, all spoke of it as wonderful in its eloquence and beauty. His description of what he had suffered from having protected the life of Santa Anna against the righteous indignation of the Texans after the Battle of San Jacinto was extremely pathetic. He had at great peril and injury to himself, from a sense of duty, as well as from a desire that his new Empire, Texas, should enter upon its existence without violating the laws that govern humanity and nations, in reference to the protection and even courtesy due the ruler or the General of another nation, amidst all the joy of the recognition of Texas, as an independent country, were the howlings and curses of very many of his countrymen, that he had taken such great care of this monster of cruelty, who had destroyed every soul in the Alamo and had violated all the laws of God and man in murdering the Texas Regiment that had surrendered at Goliad. He described the beauty of Texas and extended to all invitations to come and partake by becoming citizens of the bounties of that nation. The audience retired after the oration was finished, most of them, of course to their homes, but a very many of them to a night of festivity and revelry. Tubs of apple jack, a famous drink in those early days, composed of roasted apples, sugar and whiskey, with ladles and cups convenient to everybody, were set at points around the Court House doors and the effect soon began to show itself in lurid oratory and in shouts and songs, so mingled as to be indistinguishable, made up a night of revelry never forgotten in the traditions of that town.

The President, however, after having issued strict orders to his retinue that the horses should be at the door of the Inn at the first light of the next morning and everything ready to begin the returning journey, retired to his room alone.

The next morning the horses with their beautiful mountings were in obedience to his orders at the door, while the wide fireplaces in the kitchen had for an hour before, been all aglow, pots boiling, kettles steaming, pans frying in the preparation of a sumptuous morning repast for the departing guests, but strange to say the fires died out and everything grew back to normal conditions in the kitchen, while the horses still stamped the ground and hostlers yawned and stretched, waiting in vain for the appearance of the President and his party.

The village urchins who had risen betimes and hastened with unwashed faces and who had hurried to the streets adjoining the Lafayette House in order not to miss the extraordinary scene of the departing visitors, had been compelled to bury their hopes and retire by the protracted waiting. The President did not appear nor was any one willing to go to inquire as to the cause of his delay, so matters continued until the noon hour arrived, when the Secretary and the Aide of the President after consulting ordered the horses to be returned to the stable and watered and fed, while the attendants were told to await further orders. About the middle of the evening the President was heard descending the stairs of the Hotel and without a word of explanation to anyone or even a moment's delay, he passed out of the Hotel door and on to the sidewalk and then on to the Lea residence.

Again down the gravel walk between the bright portiers of flowers up the long winding stairs, a wounded and conquered warrior climbed back to the Grecian porch and raised the old bronze knocker, the either end of which was held in the mouths of lions of bronze and probably not as loud as on a former visit, hammered down the announcement of a visitor. The ceremony of a former visit was repeated and Mrs. Lea with some timidity produced by the experience of the day before, had answered his request and was with him in the parlor. Hardly waiting for any ceremonious remarks the President, as memory now serves us, with the following relation:

"Madam, a different individual from the one who left you on yesterday is now here to confess his errors and to ask forgiveness. After hours of reflection, I now see clearly that your demand upon me for explanations of former occurrences in my life under the circumstances surrounding us were the promptings of a pure and noble mind and were in every respect proper and demanded in me a far different response to the one I made. I will now be glad to comply with your request and reveal to you a mystery that has hung like a dark cloud over my life, but which now in this new light seems to me not worthy of the importance which I have placed upon it.

Before I reached my twenty-first year I had been an officer in two campaigns under General Andrew Jackson and by the age of 34 had been chosen as their Governor by the people of the State of Tennessee. Attending the ceremonies connected with my inauguration as Governor there was a gentleman from an inland town accompanied by his wife and daughter, a young girl scarcely out of her teens, but of great personal beauty. Becoming acquainted with this family, my addresses to the young lady had been accepted and approved and a day not very distant had been appointed for the celebration of our marriage.

At that time, it being the early days of the State's existence, there were many important questions involving the civil and political rights in reference to boundary lines between adjoining commonwealths and many other important matters requiring the constant and watchful attention of the Executive. As soon as the Legislature adjourned the time appointed for the marriage having arrived, in order to meet any emergencies that might arise, I had relays of horses posted along the road between the State Capital and the inland town at which the marriage was to take place, with instructions to be informed immediately by couriers should anything of importance demand the attention of the Chief Executive, so that leaving Nashville, accompanied by a few attendants and our servants, we traveled the intervening fifty miles arriving at our appointment about the close of the second days journey. The evening of the following day was appointed for the marriage and we found that extensive preparation had been

made for a wedding and a large attendance invited. The next day had advanced past the middle of the evening, leaving but a few hours to intervene between the appointed hour, when a courier arrived in great haste announcing that a commission representing the adjoining states had unannounced arrived in Nashville for the purpose of holding a consultation in reference to mutual rights and other questions involving between the states and my presence was required immediately and imperatively. After reflecting on the matter, I concluded to make a suggestion which was adopted by all, that the marriage ceremony should be performed as soon as the guests were well assembled and leaving them to enjoy the feast and the frolic. I should mount my horse and return night and day speedily to the Capitol, so that my horse and attendants were awaiting me at the gate and pausing only to obtain fresh horses at intervals, we arrived at Nashville as soon as the journey could possibly be completed.

I found important matters awaiting my arrival and I devoted myself with all my youthful energy most industriously to their performance, which without delay, required several days before I was at liberty to again leave the Capitol. When however, these matters had received the attention that was due them and my presence could be spared, I again performed the journey of fifty miles and arrived toward the close of the second day at the town where the wedding had taken place, riding immediately to the home of my wife. Dismounting and giving the reins to my attendants to carry the weary horses to the stable, and seeing no one, I opened the gate and walked toward the main entrance of the residence. Proceeding to the front door I saw through an open window my bride sitting with her back towards the door and near the opposite end of a large parlor and apparently gazing out of the window. No one's attention had at that time been attracted by my arrival and in a playful mood I walked across the soft carpet towards the white clad figure in the chair and to surprise her by throwing my arms around her neck before she had discovered my presence, but when just near enough to perform this act, as I bent forward, I discovered at a glance that the lady was weeping and gazing through her tears at the miniature likeness of a young man which she held in her hand. I shrank back and this act must have attracted her attention as she almost shrieking rose in confusion and looking at me with a gaze I shall never forget which seemed to indicate resentment at my having come in upon her without warning. That recollection is too painful to linger upon. My remembrance is that I spoke first. I told her that I had unintentionally evidently discovered a secret which had been far better for both our happiness had I known before, but which even now it was well I had discovered, else it might have been a source of eternal misery to us both. She replied to this that she would be to me all she had promised to be, a true, faithful and obedient wife. I replied, "My wife, without your heart, that is a mockery, a wife weeping over the picture of another man with tears of regret and that picture hidden in her bosom". She told me sobbing that the miniature was that of a cousin with whom she had grown up from her earliest youth and though there had been no declaration of love between them she had discovered too late that she did love him with more than cousinly love, but that her life should be devoted to conquering every such affection or attachment. I replied, I fear with too much bitterness that the humiliation and mortification that the discovery had occasioned was bitter to me as death, yet her beginning to repent of her first love with the miniature of her lover bound around her neck and hidden within her bosom destroyed all hope that she would be able to love me with that devotion which my heart demanded, and so turning away from her, without another word, in a few hours I was again on that dark gloomy journey back to Nashville."

This is all of that sad story, and as it ended a sob broke from his lips and tears streamed down his cheeks, but they were not the expression of that agony that had been exhibited by him on the evening before. The lady who sat beside him was also weeping in sympathy and when she moved her handkerchief from her eyes she saw the face that had the evening before been filled with passion wore now the expression of great peace as he turned his eyes longingly towards her to await her decision. She could only trust herself to speak as she arose, to say as she left the room, "I will go and send Margaret to you. An hour elapsed and what happened during that blissful period, there has been no revelation, but at its end he took his leave of the household the happiest man, he said, in all the world.

It is recorded in the annals of the State of Tennessee that a year and a half after his inauguration, Governor Houston, by proclamation reconvened the General Assembly and after arranging all the business connected with his office, he tendered his resignation. It also appears from the Acts of the General Assembly that a bill divorcing his wife and himself was passed by that Legislature, as it required that kind of a law to annul a marriage contract at that time. Soon after these occurrences he took passage on a steamer navigating the Cumberland River, his departure being witnessed by a vast concourse of people who had assembled for that purpose and began a voyage down stream which ended at a landing on the Mississippi River in the State of Arkansas.

Going ashore at this point and turning his back upon the civilized world, he continued his journey until he reached the tribe of Cherokee Indians, where he remained for a period of seven years. He himself told how he lived in absolute ignorance and indifference to what was going on in the great world without, until one evening when alone, he accidentally found a piece of newspaper which contained an earnest appeal from the settlers in Texas, then a new country, appealing to the people of the United States for protection from the oppressions of the bordering Mexicans. This appeal stirred up his recollections of his old soldier campaigns and appealed so strongly to his love of liberty that he determined to break his purpose to separate himself from the world and answer the appeal of the Texans for assistance. The next day after this he persuaded two young Indian bucks to go with him on a hunting expedition resorting to this scheme of getting away from the chief of the tribe, knowing that his departure would have been forbidden had his intention been discovered. After proceeding with his young friends two days through the wilderness, he disclosed to them his purpose and asked them to return and ask forgiveness from his tribe. He then pursued his solitary journey which he continued by one means of transportation and another when he arrived at New Orleans, where he joined himself to a company of other Americans who had listened to the same appeal for assistance that he had heard and by some means gaining passage on a vessel soon they reached the coast of Texas, where he soon became the leading spirit in that revolution, which under his generalship resulted in being delivered from the dominion of the infamous Mexicans.

Returning to this present narrative, the President and his party returned home that night by the way in which they had come. The next morning found them on an Alabama River Steamer homeward bound. The President no doubt greatly rejoicing in his two great successes, first having united the great Empire of Texas by his efforts to the Dominion of the United States and secondly having won the love and the heart and the hand of a woman worthy of his whole soul's

devotion which he bestowed upon her.

As soon as all the affairs of the Empire could be well disposed of he returned again to bring home his Alabama bride. Arriving at Marion, everybody in Marion and the surrounding country vied with each other to give honor and welcome to the hero. On the day of his marriage on his way to the church, the ground was literally carpeted with beautiful flowers and at least a thousand people attended the wedding and the feast incident to it. A great barbecue was also given in his honor a few days afterwards and the whole county abounded in generous hospitality.

The General and his wife remained in Marion long enough to organize an immigrant train for an overland journey to Texas. She had negroes and other personal property which had to be carried to her new home. To this train there was eventually added from his wife's kinsfolk as many as five different parties. The female immigrants were provided with vehicles called carry-alls, very strong and roomy vehicles set on springs, with cushioned seats, and each being drawn by two strong horses, made traveling as comfortable as possible for those days. The rest of the train was made up of wagons whose bodies were covered with white tent cloth, while the men were mounted on horses or mules. The whole train, as is now remembered was about an eighth of a mile in length, and in this way they progressed, always resting on Sundays, until they reached Independence, the old Capital of Texas.

Here began the civil life of General Sam Houston, a homelife, whatever may be said of his public career, of unalloyed domestic felicity. All his public life is known to history and now is not the time even to allude to it.

I have spent many summer evenings sitting along with other nephews of his wife, around this great man on the porch of the Governor's mansion in Austin, listening to many thrilling stories he told of his adventures. He had an inveterate habit of whittling. All the cutlery manufacturers of the world seemed to have complimented him with the finest specimens of their creations, knowing, I suppose, his habit of whittling. There were horn handled, ivory handled, pearl handled, and all other sorts of knives kept in convenient boxes along with proper material which he with considerable skill fashioned into reels for fishing tackle and reels for women to wind their silk and other kinds of thread on, and very many toys and puzzles which he distributed as souvenirs among the hundred of visitors who came from all parts of the world to see and speak to him.

In all my visits I never heard a harsh word in his household, and memory now in my old age finds no greater pleasure than going back to those evenings and sitting upon the moonlight porch and to hear again the notes of those soft loving songs, which human living could sing more sweetly than Mrs. Houston. There are some more fondly remembered, which she, I believe composed, in part. How sweet it was to hear her sing;

"Tis home wher'er the heart is,
Wher'er is magic influence dwells."

Another which was entirely original, being an answer to a song famous in those days called, "The captive Indian Boy's Lament."

"Yes, go Indian, go to thy home in the West,
Where thy mother awaits thee to rest on her breast,
Where the seasons revolving pour out their supply,

And the great Spirit warns thee of a home in the sky."

Virginia Moore's footnote:

Henry Clinton Lea, son of Temple and Nancy Moffette Lea was one of the first lawyers in Marion. Lea was born in Clark County Georgia in 1803 and in 1829, after graduating from the University of Georgia, he came to Marion where he read law and obtained a liscense to practice. It was after he had his liscense, Lea was elected district solicitor, filling the post for several years.

From 1836 to 1842, Lea was in the state senate from Perry County. In 1843 he was the unsuccessful candidate for his party, but from 1847 to 1851, he again represented Perry County in the senate. In 1854 he was elected district solicitor and for many years he was a trustee of Judson Institute.

Lea was married August 5, 1828 to Serena Rynng Roots, daughter of Col. Thomas Read Roots and Sarah Rynng Roots of Virginia. Their home was the residence now owned by Mr. A. W. Stewart. Henry and Serena's children were Lucy, Sumpter, Henry C., Martha and Mary Welles. Lea died in Marion in December 1854 and is buried in the Marion Cemetary.



7

HOME OF MR. AND MRS. GRAY THATCHER

The home of Mr. and Mrs. Gray Thatcher on Green Street is linked with history and romance. This was the home of Henry C. Lea and it was here that his sister, Margaret Moffette Lea, became the bride of Sam Houston, President of the Republic of Texas and its first state governor. Records in the Perry County Probate Office show that a marriage license was issued to "Samuel Houston and Margaret M. Lea" on May 9, 1840. A photograph of the license is shown on the inside front cover of this brochure.

The marriage was performed by Rev. Peter Crawford, pastor of Siloam Baptist Church, and followed a romance which had met with strong opposition from both the family of Miss Lea and friends of Houston. Knowing his love for wandering and his habits of living, they felt that Margaret—the sheltered daughter of staunch Baptist parents—was not prepared for life with this older man of the world. After their marriage, Houston joined the Baptist Church and in 1851 when he visited Alabama, the Alabama Convention of Baptists called him "our big Baptist brother."

General Houston met Margaret in May, 1839, while a guest at "Spring Hill," the home of her sister, Mrs. William Bledsoe, in Mobile. Following their marriage, they departed for Texas and despite the dire predictions, theirs was a happy marriage, ending with the general's death on July 26, 1863.

PERRY COUNTY COURTHOUSE

Perry County was created by the legislature on December 13, 1819. The first county seat, known in later years as "Old Perry Courthouse," was located east of Marion and west of the Cahaba River. This site was so inconvenient and gave cause to so much complaint, the legislature authorized the election of commissioners to permanently locate the county seat.

Regarding this election, Sheriff Anderson West's report reads, in part, as follows: ". . . agreeable to an Act of the General Assembly passed at Cahawba on the 20th day of November, 1821, authorizing the Sheriff of Perry County to hold an election on the first Monday in February 1822 to elect seven commissioners to select the site for the permanent Seat of Justice of Perry County, that George Weissinger, J. F. C. Poole, John Welsh, Reuben Lockett, Joseph Evans, James Shackelford, and William Ford were duly elected commissioners as aforesaid . . ." The commissioners made their selection on March 4, 1822, and the "Seat of Justice" was moved to Muckle's Ridge (Marion).

A log cabin was erected in 1823 and used as the courthouse until 1837 when a brick building was erected. This building is believed to have been used until the construction of the central portion of the present Perry County Courthouse in 1855-56. In 1954, wings were added and the interior of the old building was modernized. At the same time, the building was painted white because it was impossible to match, to an acceptable degree, the brick of the old section made by slaves on the corner of the square.

The original floors of this building were of black and white marble squares, quarried in Bibb County. However, a fear that standing on marble would give old people colds prompted the covering of the marble with wooden floors. At the time of renovation, the marble squares were uncovered, sold at auction

and today serve as patios, walks and flower bed borders for numerous Marion citizens.

Several memorials and items of historical interest may be seen at the courthouse. In the courtroom there is a marble plaque, placed in memory of Judge John Moore who served as Circuit Judge from 1866-1868 and from 1880-1904, and who was the father of John Trotwood Moore, author and journalist.

On the square there is a marker in memory of Nicola Marshall, designer of the Confederate flag and uniform. On the southwest corner, off the square, is a horse watering trough erected for the convenience of farmers who drove their horses and mules to town and used until the recent past.

The clock serves as a memorial to Dr. Samuel Perry who practiced medicine in Marion for many years. During the last years of his life, he decided there should be a clock on the courthouse and, on horseback, solicited contributions to pay for the clock. Dr. Perry died March 18, 1914, at the age of 81.

In the Probate Office, may be seen the record of the marriage license of Sam Houston and Margaret M. Lea and the first map of Marion of record, dated May 4, 1824.

1201
The State of Alabama, *3* to my vicar and minister of the
Perry County *3* Gospel Judge of the State in sus-
tice of the Peace of said County. You are hereby authori-
zed to celebrate the rites of matrimony between Samuel
Houston and Margaret M. Lea and join them together
in the holy bands of matrimony and for so doing this
shall be your sufficient authority.
Given under my hand and official seal this 9th day of
Oct. 1846
S. B. Ware, C. C.

MARION OF THE PAST

Marion's beginning dates back to 1817 when Michael Muckle made his way into a dense forest, cleared an acre of land and built a cabin on the present site of the Perry County Jail. Constant encroachment of others soon made this lover of the wilderness dissatisfied and he sold his improvement to Anderson West.

West immediately added several acres to the cleared spot and was assisted in the task by his wife, who "... helped to pile logs that were cut off our public square ... over which her lady-like daughters now walk with conscious pride in having such a mother."* The writer explains that this incident is recorded to "show how readily in the 'olden times', men and women gave a helping hand to all vocations ..."

Little else is known of activities in "Muckle's Ridge" until March 4, 1822, when it was selected by seven duly elected commissioners as the Seat of Justice for Perry County.

After the location of the courthouse square was determined, streets were surveyed and on May 22, 1822, lots were sold at public auction. Shortly thereafter, it was proposed to give the town another name and Joseph Evans, George Weissinger, Anderson West, William Moore, and a Dr. Alexander were chosen to select a name. Evans, a South Carolinian, suggested that the town be named Marion for General Francis Marion of Revolutionary fame and the name was adopted.

Although there were some immediate efforts of development, the entire population, white and black, numbered only 144 in the year 1826, and Townes notes that until the year 1828, Marion had the appearance of a pri-

vate gentleman's country residence. After 1828, however, the place improved steadily and rapidly.

Stores and shops began to multiply and in a few years, the village assumed all the bustle and importance of a thriving little town. When Townes wrote his history, the corporate limits extended one-half mile from the center of the public square in all directions and the population was estimated to be about 1500, which included nine preachers, six doctors of medicine, three botanical doctors, fifteen lawyers, and two resident surgeon dentists. There were two well kept taverns, eight good stores with annual sales of approximately \$180,000, two grocery stores (not dram shops, he notes!), two confectionaries, two drug stores, two shoe makers, one tin ware manufactory, two saddle shops, two livery stables, three blacksmiths shops, four tailor shops, two carriage makers, one gin factory, two cabinet shops, and two printing offices.

From its very beginning, Marion has been noted for its churches and schools. Churches sprang up simultaneously with the town. The town commissioners set aside four acres of land on Lafayette Street for the use of churches. A street was located west of the cemetery between Lafayette and Jefferson Streets, known as Clement Street. It was on this street that the Baptists built first, probably in 1822 when the church was organized. The Methodists built next on the corner of Clement and Lafayette. When the Methodists bought a lot nearer town, the Campbellites built on the lot abandoned by the Methodists. The Campbellites Church was later bought by the Catholics. The small building stood idle for many years and in 1940 Judson College bought it and tore it down.



Story book romance



Margaret Lea of Marion, determinedly in love

Texas hero
of San Jacinto,
Sam Houston,
wins Alabama
girl as bride

1830

BY HOWARD L. HOLLEY, M.D.



Sam Houston, Texas' hero
of San Jacinto

(Illustrations from the Sam Houston Shrine, Huntsville, Texas)

FEW ALABAMIANS know that one of the most important chapters in the life of that strangely romantic and picturesque character, Gen. Sam Houston, was written in Marion, Ala.

There is an almost forgotten entry in the duty records of the books in the probate office of the ante bellum Perry County Courthouse which commemorates one of the great days in the history of Marion.

It tells of the day when the victor of San Jacinto, the then most popular hero of the country, Sam Houston, came to Marion to wed the beautiful Margaret Lea.

The record of this marriage license is brief and formal, certifying that on May 9, 1840, a marriage license was issued to Samuel Houston of Texas and Margaret Lea of Perry County, Ala. It is signed in due form by J. F. Nave, the clerk.

MARGARET MOFFETT LEA was the second daughter of Temple and Nancy Lea. She had been brought up in

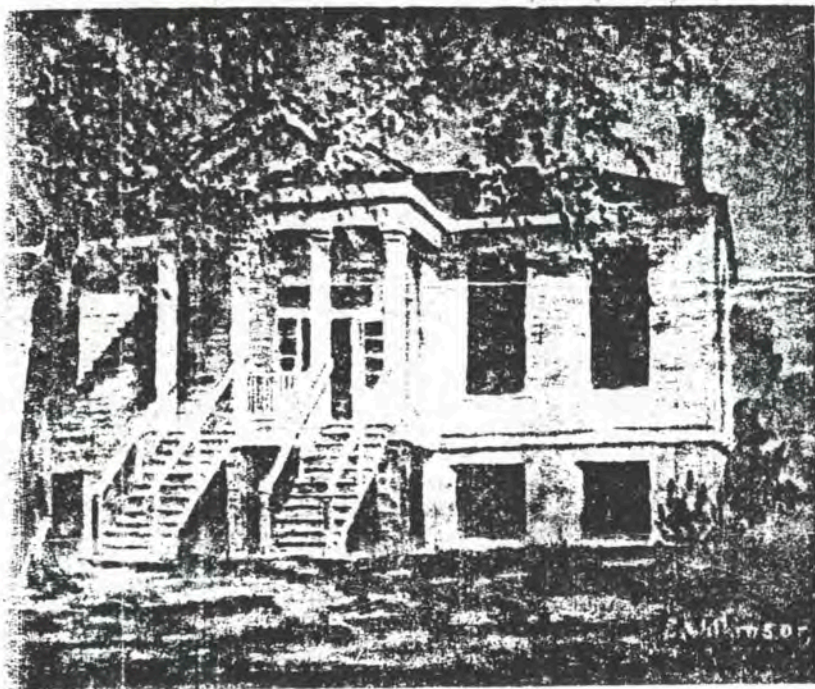
ALSO, HE HAD refused to explain an other mystery that hung around his ill-fated marriage to Eliza Allen. He separated from her three months after their marriage and gave up the governorship of Tennessee without explanation.

Gen. Houston made at least one trip to Marion before his marriage, presumably to seek permission of Margaret's family for her hand. He came by boat to Selma and by horseback through the countryside to Marion.

While in Marion he had lodgings in the Lafayette House.

JUST WHAT TRANSPIRED at the Lea residence during this visit is not known, but the wedding date was set.

Up until the last minute, Margaret's family doubted the wisdom of the match. How could Margaret entrust her future to a man so much older than herself and a rover of Houston's reputation? The family feared the marriage would not last six months, and made a last effort to save the girl from this fate.



Where the wedding took place; home still stands in Marion, Ala.

BIRMINGHAM NEWS MAGAZINE

Marion and we know that she attended Judson College, but fires have destroyed the records of her attendance. Her mother and father were devout Baptists and are listed among the founders of the Siloam Baptist Church.

Just when this story book romance began is a matter of conjecture because it is known only that Margaret first met the hero of Texas in New Orleans soon after the Battle of San Jacinto. Gen. Houston had been severely wounded in the battle and had been sent by boat to New Orleans for treatment.

THEY DID NOT meet again until several years later. The general was in Alabama, buying blooded horses and seeking capital for his Texas enterprises. William Bledsoe, Margaret's brother-in-law, lived in Spring Hill, near Mobile, and he invited the general to be a guest in his home while on this visit.

Bledsoe's wife, the former Emily Antoinette Lea, was entertaining at a garden party honoring the lovely 21-year-old Margaret who was visiting her. Just what took place at the party is not known, but when Gen. Houston left, Margaret was definitely in love.

Although Houston was the most eligible man of the century, Margaret's family, and especially her mother, opposed the romance. It was said that he still had an Indian wife. In fact he had married a Cherokee Indian during his self-imposed exile among them, but she had died with pneumonia.

With the minister actually waiting, one of Margaret's brothers delivered to the bridegroom an ultimatum that unless his separation with Eliza Allen could be satisfactorily explained, the wedding would not proceed. To this, Houston angrily replied, "I have nothing to add to what I have already said and if you insist that I shall speak, call your fiddlers off!"

SO THE WEDDING was held at the home of Margaret's brother, Temple Lea, on Greensboro-st. This house, standing today, looks practically as it did when Gen. Houston's wedding party drove up to the gate. It is a two-story wooden structure of a type familiar to ante bellum life in the South and is presently the home of Mr. and Mrs. Gray Thatcher.

The ceremony was performed by the Rev. Peter A. Crawford, pastor of the Siloam Baptist Church.

Contrary to all fears, the marriage was a happy one, and the general and Margaret had eight children. Margaret was an indefatigable church worker, even though her health was poor. She was a lifetime sufferer of asthma. With her influence, Gen. Houston joined the Baptist Church and became a reformed man. He died in 1863.

MARGARET WAS helping nurse the sick in Independence, Texas, during the yellow fever epidemic of 1867 when she became ill and died shortly afterwards.

Thus ended a great love story that spanned two nations and the Civil War.

★ ★ ★

May-December marriage united San Jacinto hero, Alabama girl

BY CLARKE STALLWORTH
News staff writer

The brass band struck up a brave tune, and the crowd on the New Orleans dock craned their necks to see their hero.

The boat came alongside the dock, and they lifted him to bring him ashore. Matted hair, bloodshot eyes, tangled beard, strips of bloody shirt wrapped around a shattered ankle.

The band stopped playing, the brave tone died on the summer air, and mouths dropped agape.

This was Sam Houston, victor over the Mexicans in the Battle of San Jacinto, authentic American hero?

As the general was lifted onto a litter, his eyes rolled and he fainted. In the crowd, a 17-year-old schoolgirl, Margaret Lea from Marion, Ala., cried at the sight. It was May 22, 1835.

HOUSTON, recuperating in New Orleans from battle wounds, already had lived a full life in his 43 years. Born in Virginia, he grew up on the Tennessee frontier. He ran away from home at 15, and spent three years among the Cherokees.

He enlisted to serve with Gen. Andrew Jackson, and fought at the Battle of Horseshoe Bend in Alabama in 1814. Later, he became governor of Tennessee, then his wife left him and he resigned as governor.

Moving to Texas, he organized an army against the Mexicans and became its commander. He captured Santa Anna, the Mexican commander who had spilled American blood at the Alamo, and Mexico recognized the independence of Texas.

But Houston was wounded in his greatest battle, and he came to New Orleans to recuperate.

Houston went on to become president of Texas, finally getting Texas into the Union, in 1845.

But it was in May of 1839, three years after they carried him off the boat in New Orleans, that Houston first saw Margaret Lea. She was visiting relatives in Mobile, and Houston came to visit her sister's house.

HOUSTON MISTOOK her for her sister, and said to a friend: "If she were not already married, I'd give that charming lady a chance to say no."

That's the unmarried sister, a friend told him. "So you are free give her the chance, General."

Houston stayed with her sister's family for a week, making talks about land values in Texas, trying to lure investors to his state. Each evening, Margaret sat at the piano, playing and singing to him. The General was smitten.

One evening, according to one biographer, Houston pointed to a lone star low in the heavens. It was his star of destiny, he told Margaret, and he asked her to look at it after he was gone.

She was to remember, he told her, about life in Texas. It was the most

without hardships. He was going to Nashville to see his old friend, Andrew Jackson, and he would write her.

Margaret's family frowned on the romance. Houston was too old; he was 47, she was 21. She was a devout Baptist, cultured, educated and with a flair for writing. He was a rough pioneer, had little use for churches, sprouted profane language like a fountain, and absorbed whisky like a sponge.

HOUSTON WROTE her from Tennessee, and watched the postman like a schoolboy for her reply. Soon it came, a letter from an innocent, sheltered girl in love for the first time.

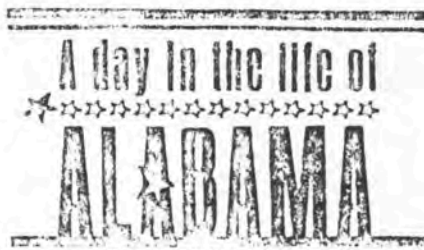
He came back through Alabama on his return to Texas, and visited Margaret at her home in Marion. When he left for Texas, he was smiling. She had promised to be his wife. Later, someone asked her why she had cased all in the face of the warnings she had been given about Houston. Her answer was simple: "He won my heart."

In Texas, Houston pleaded with her by mail: Come to Texas. She wrote back, giving the date when she would arrive. But when the boat docked at Galveston, Houston charged aboard, only to find Margaret's mother.

"Gen. Houston," said the stern-faced Mrs. Lea, "My daughter is in Alabama. She goes forth in the world to marry no man. The one who receives her hand will receive it in my home, and not elsewhere."

A month later, Mrs. Lea went back to Alabama. Houston meekly followed. At Marion, he rode horseback out to the Lea home, reined in his horse, and asked for Margaret's hand before the family in the parlor. Then came a shock. The family insisted he tell them about his first wife, Eliza Allen, who had left him. Houston, tight-lipped, strode from the house and rode back into Marion. But soon he was back again, and told them how Miss Allen had married him at her parents' insistence, even though she told them she loved someone else. That satisfied the family.

ON MAY 8, 1840, Margaret Muffet Lea and Sam Houston were married at the home of her father, Henry Lea, on Greenboro Road in Marion. At a public dinner for the distinguished visitor, the presiding officer offered a toast: "I give you... the daughter of the..."



From Marion, the Houstons went to Mobile, New Orleans and Galveston. On the way, Margaret told her new husband her views on temperance. The general agreed: He would never drink to excess again.

In 1841, Houston again became president of Texas, and for the next 25 years, Margaret Houston's life was tied up with the political affairs of Texas. They had eight children, four boys and four girls, and Margaret Houston devoted her life to her family.

Houston worked to get Texas into the Union. After admission in 1845, he served as U.S. senator from Texas from 1846 to 1852.

With war clouds boiling over the hori-

zon, Houston disagreed with other Southerners about secession: Texas should stay in the Union, not leave it. In 1859, he ran for governor of Texas on a "stay in the Union" platform and won the election. But in 1861, Texas voted to secede, Houston refused to lead his state out of the Union, and the Confederates removed him from office.

Although strongly opposed to secession, Houston sadly gave his permission for his eldest son to join the Confederate army. He died two years later, in the midst of the war he tried to avoid.

Mrs. Houston, after her husband's death, moved to Independence, Tex., where her mother had lived.

In 1867, a yellow fever epidemic broke out, and Mrs. Houston worked day and night at the bedsides of the stricken people of her town.

At the age of 48, Margaret Lea Houston, one of Alabama's greatest daughters, died in Texas, a victim of yellow fever.

(Note: Material for this story came from an article in the Alabama Review of October, 1961, written by Joan M. Hartwell. It was read at the annual meeting of the Alabama Historical Association in Auburn, April 25, 1961.)

Some Gems Of Good Living At Old Marion

By C. M. Stanley
Editor, The Alabama Journal

MARION, county seat of Perry County, is rich in history. Though somewhat off the main routes of travel Marion has intimate and prominent connections with all parts of the state, for it has Judson College, Marion Institute and until 1888 was the home of Howard College, now located in Birmingham.

Sam Houston, president of The Texas republic, was married to Margaret Lea in Marion in 1840 at the home of A. T. Stewart, a Marion lawyer. The deeply shaded home at 318 Green Street, later became known as the Lea House, residence of Col. Sumter Lea. Col. Lea lost his sight in the battle of Murfreesboro and in 1887 removed to Birmingham to make his home.



STANLEY

Woodrow Wilson was a long-time member of the board of trustees of Marion Military Institute whose advertisements boasted that it was located "at the foothills of the Appalachians in the Eden of the South."

SOME of Montgomery's best known citizens are natives of Marion. Mrs. J. T. Merwin of Montgomery has shown me an old cookbook which was compiled and published years ago by the Ladies Aid Society of Siloam Baptist Church in Marion, the birthplace of the Southern Baptist Convention. Mrs. Merwin was Cullen Haynie, daughter of W. A. S. Haynie of Marion.

WE NOTE in this cookbook that in 1844, according to S. A. Townes, Marion and Perry County had the following professional and business establishments:

Preachers, 9; doctors, 5; lawyers, 15; surgeon dentists, 2; taverns, 2; dry goods stores, 8; grocery stores, 2; drug stores, 2; livery stables, 2; tin manufactory, 1; confectionaries, 2; shoemaker shops, 2; saddle shops, 2; blacksmith shops, 3; tailor shops, 4; carriage makers, 2; gin factory, 1; cabinet workshop, 1; printing offices, 2; newspapers, 1 (Herald); colleges, 3.

HERE are two typical recipes found in this old book.

German waffles—One cup of sour milk and one of cream, three eggs beaten separately, one tablespoon of sugar, one-half teaspoon of salt, one-half teaspoonful of soda, one teaspoonful of baking powder, and flour to make a moderately stiff batter. Melt butter size of egg; add whites last, beaten to a froth. Eat with butter and jelly. P. S.—Say grace before eating.—Mrs. M. E. Newheart, (niece of Dr. Henry L. Brannon).

Recipes for tomato vinegar, fig vinegar and plain vinegar, the latter being:

Ten gallons of rain water (warmed), two gallons of molasses, one gallon of whisky.

ONE OF the interesting advertisements in the Ladies Aid Cookbook is that of Stephen Childs' Sons, bakers and confectioners. These are sons of the Stephens Childs, a Negro who was postmaster at Marion during reconstruction days. He was very popular and gave entire satisfaction to the people of the town in his important office. Here are some of the things the well patronized sons offered for sale in the old cookbook:

Stephen Childs' Sons
Bakers and Confectioners

Try our extracts

When you don't quite understand certain formulas and ingredients used in them, ask us.

Wilbourne Bros. advertise ladies high top, laced Dorothy Dodd boots for \$3.00 and \$3.50.

Ostermooer full-sized mattresses are offered for \$15.

Advertisements by former Marion residents include Fowlkes and Myatt of Birmingham and Rosemont Gardens of Montgomery.

ONE OF Marion's sons who attained fame as an author and poet was John Trotwood Moore. Mr. Moore must have loved the culinary arts of Marion housewives, for he wrote the following appreciative preface for the Ladies Aid Cookbook:

PREFACE

By John Trotwood Moore

"The climate, the soil, the air play their part in the art of good recipes. The cooking of the North and West is very different from that of the South, for Southern recipes are the products of sunshine and south winds, of culture, of rest, of the Old South.

"And nowhere has the Old South flowered to sweeter perfume than in my native town of Marion

"Recipes, indeed, are a test of one's civilization—one's religion, one's mentality. They are the products of the centuries, beginning with the primitive clam and ending with the thousand glories of the oyster. They are the literature of the laughter which comes from good eating, the bon mots of jolly stomachs, the sparkle of centuries of good cheer, the moral of mucous membranes, the religion of healthy lives

"**T**HINK not lightly then of this book, for you have in your hand the concentrated perfection of the culinary ages

"I have not read these recipes; I speak from higher authority—I have tasted them. From my infancy up I have known them. They are part of my life, and this tribute returned to them is a feeble result for their cause. They are interwoven with the memory of my home, in the song of the pine tree, in the opal gleam of the old red hills, in the sweetness, the culture, the religion of Marion. And today, should Abou Ben Adhem's angel come to me in the night and ask for the name of one blessed beyond his dues, I would answer:

"It is I, O angel. Blessed beyond words in the mother I had, blessed in my birthplace, in the people among whom I grew up, the moral sweetness of their schools and churches—blessed that I was born in

MARION

An opal sky and sea of green
Marion.

And ruby-red the hills between,
Marion.

Twilight tints that blend and shine
Through sinking clouds and sighing pine—
Dear native land—sweet mother mine—
Marion.

Rest and peace and sweet release,
Marion.

Home, and the loves that never cease,
Marion.

O, cradling stars from out the glen—
O, sweet moon-mother, come again—
O, Peace that passeth human ken—
Marion.

MTGY ADVERTISER

DEC 26 1954

Leisurely visit to Marion

Thanks to Mayor R. Leigh Pegues I have received a nice invitation to visit historic Marion, Ala., and before the suns of summer beam down too warm on Alabama I'm going to spend a full day in the delightful town.

Folks in and around Marion call it the cultural center of the plantation South — and if you visit there you'll most likely agree.



On the beautiful old Judson College campus is "Elmcrest," the home of poet John Trotwood Moore. Of course Judson was founded by the Rev. Milo P. Jewett, a Vermont Yankee who later helped found Vassar. Judson was acquired by the Baptists in 1841 and has had a distinguished history since.

Howard College, too, was started in Marion — in 1842. But for many years it has been the home of Marion In-

stitute, a military school with many distinguished graduates.

If you plan a leisurely drive to Marion, you'll want to see the restored home of Andrew Barry Moore, the Civil War governor of Alabama. Drive down Marion's Green Street and see the house where Sam Houston married Margaret Moffette Lea. Sam Houston, the Tennessean, became President of the Republic of Texas. The house now owned by Mr. and Mrs. Gray Thatcher was the home of Mrs. Houston's brother, Henry C. Lea, when the wedding took place.

When you visit Marion, Ala., plan for a nice, quiet time, and be sure to allot plenty of time for looking and listening.

OLE YIP LEFT US THE OTHER DAY. He came to

live with us as a two-months old pup when the children were little and lived for 16 years.

Yip was of the cocker family, of an unknown sire. Like most of his breed he was a gentle dog, not too much of a watch dog, but as friendly as they come. He was under heel as a pup, barking sometimes when silence would have been golden. He spent a few perilous years chasing after motorcycles. And when old age began to strike some five years ago he would wander off to sleep in the busy streets.



KEITH
around when he got away.

Friendly to the end

YIP BECAME A TELEVISION FAN and could count people. He always wandered into the room with the most people. He would lie down and go to sleep. Or sometimes just sit and listen.

In his last days he couldn't see too well and his hearing was bad.

But up until the very end he kept that friendly look in his eyes for those he liked. And he liked most of the human world.

It was a sad day for all of us when he crawled off for the last time.

B'ham News
March 24, 1964

B'ham News
March 24, 1964

Perry Co.

Marion Sees Stars-Bars 'Unfurling'

By SARAH RICE

Advertiser Correspondent

MARION — The city of Marion hasn't enjoyed so much fun in years. Confederates moved into town Friday to the beat of drums and marching feet as the Stars and Bars were strung again to the Southern winds.

Before an audience of several thousand, local citizens reenacted the designing of the first official flag of the Confederacy in Marion by Nicola Marshall and its first unfurling in Montgomery 100 years ago, March 4.

Dignitaries on the portico of the 105-year-old Perry County Courthouse acted out the story. Preceding the pageant, Judy Anderson, as Letilda Tyler, arrived at the town square, leading a parade of troops carrying flags of the seceding states and followed by the entire battle group of Marion Institute as well as the Scout troops of Marion.

Music for the event was furnished by the Perry County High School band, followed by that of the Judson College choir from the courthouse balcony. Their songs of the old South drew applause from the hoop-skirted women and frock-coated men, who lingered long after the pageant to see and be seen by the crowd.

An ante bellum tea in the halls of Judson College followed the courthouse lawn event. Receiving gifts were Mrs. Ruston Barron, Mrs. Lieth Pedues, Miss Judy Anderson, Sammy Robertson, Mr. and Mrs. John Driskill and Mrs. A. T. Anderson.

Among the distinguished visitors for the gala event was Mrs. John Minter of Orrville, daughter of Mrs. Sumter Lea of Marion who gave part of her wedding dress for the white stars and bars of the Confederate flag.

"The program brought tears to my eyes," said Mrs. Minter, recalling how often her mother had told the story. The wedding dress, she said, was a very heavy white silk and was made in France. Susan Hill, daughter of William Mays Hill of Cahaba, had been married less than a month and had gone to Mobile on her wedding trip before the gown became part of the Confederate banner.

Judges had a hard time Friday selecting top places among Confederate window displays in town. First place went to DAR, second place went to UDC and third place was awarded the Tri-Ad Club.

The final event of the week-long commemoration, a ball, will be held Saturday night at the Armory.

MONTGOMERY ADVERTISER

March 4, 1961

Society Formed To Help Preserve Marion's Pre-Civil War Buildings

By VIRGINIA GIBSON

MARION — In the early 1800's an influx of settlers came to West Alabama. One settler who made his way into the state in 1817 was Michael Muckle.

Muckle cleared an acre and built a cabin but later moved on for "elbow room" when other settlers moved in around him.

But he left his name behind at Muckle's Ridge which became the seat of justice for Perry County in 1822.

At that time a group of townsmen gathered, possibly in search of a more sophisticated name for their settlement and decided on the name Marion for Gen. Francis Marion of Revolutionary War fame.

The planters of the early 1800's decided to build their homes in Marion rather than out on properties in the surrounding countryside because bad weather usually cut the plantation families completely off from the city.

As a result, the City of Marion now has a collection of the oldest and best preserved pre-Civil War mansions in the state.

A movement is now under way to keep the old homes and other historical sites intact. It began this month with the organization of the Perry County Historical Preservation Society.

A society steering committee is presently at work drawing representatives into the group from various civic clubs. The society was formally chartered March 8.

The 50 society members are under the direction of Marshall Knudsen, a college teacher at Marion Institute.

"We feel the buildings here are historically and architecturally important," Knudsen said.

Highlights of the city's historical buildings include Marion Institute, Judson College and the remains of the Old Marion Female Seminary, all built in the early 1800's.

Judson College was founded in 1839 by the Rev. Milo P. Jewett of Vermont who later founded Vassar College, according to a Judson official.

Marion Institute was founded as Howard College in 1842. It became Marion Institute when the Alabama Baptist Convention voted in 1887 to move Howard College to Birmingham.

In 1863 the college's dormitories were used as hospitals by Confederate soldiers. The school's chapel and South Barracks, both still standing and in use, were a part of "Old Howard," according to school officials.

The known and unknown Rebel soldiers who died while at the Howard hospital are buried at St. Wilford's Episcopal Church. The church was organized in 1839.

In the midst of the neat rows of tombstones stands a 90-foot

redwood tree in the church cemetery. The tree was planted 90 years ago by a Marion woman as a "living memorial" to the Confederate dead.

"It's the tallest redwood East of the Mississippi River," boasts Knudsen.

The Seminary which is still sometimes used as a school was built in 1896 as a finishing school for girls.

The Confederacy's first flag and uniforms for Rebel soldiers was designed in a studio of the school by Nicola Marschall, a

Prussian who taught art and foreign languages at the school.

Local historians eye the Seminary building as a possible museum or library, if restored.

A main attraction among the 20 to 30 historical homes in the city is one belonging to Mr. and Mrs. Gray Thatcher. Here in 1840, Sam Houston, then president of the Republic of Texas, married Margaret Lea. The marriage certificate hangs in the City Hall building on court square.

A home across the street once

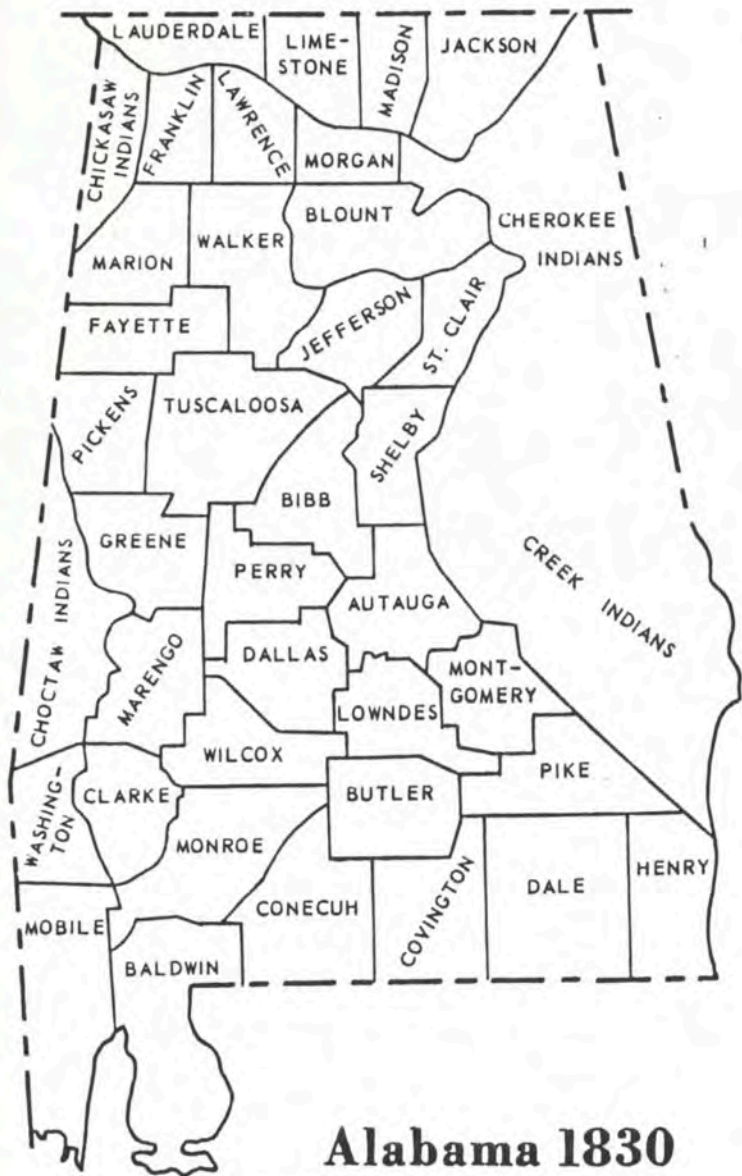
known as The Eagle Hotel is believed to be where Houston stayed prior to his marriage to Miss Lea.

Knudsen says so many of the historical homes remain intact, some have never been painted, because the City of Marion did not fall into the path of Wilson's Raiders. Wilson, a Union general, destroyed many southern homes in his march through Alabama.

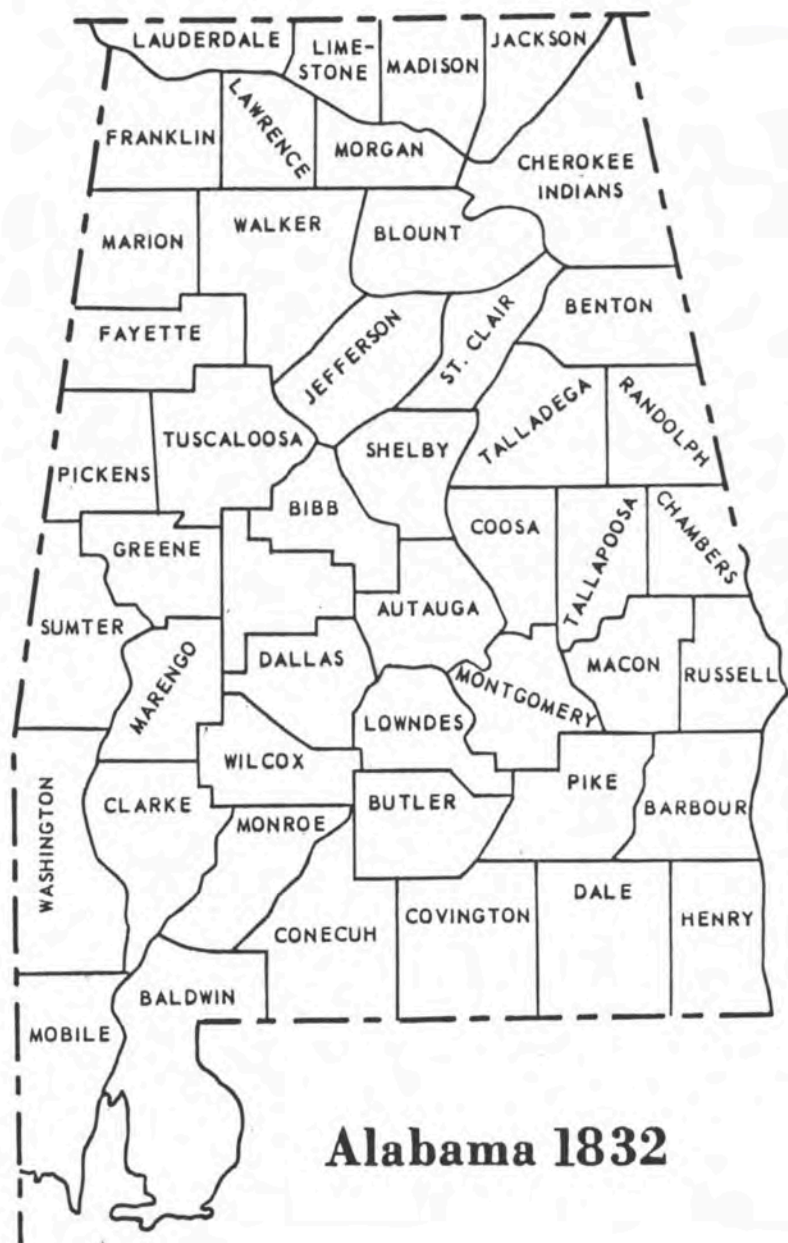
"Thank goodness the Yanks never came to Marion," Knudsen said.

ALA JOURNAL

APR 16 1972



Alabama 1830



Alabama 1832

bers of the Senate to form and constitute a Joint Committee of the House and Senate to hear and determine upon such evidence as the U. D. C., or any one else, interested in the subject matter of this claim, and make report to the Legislature of their findings in the premises.

This Joint Resolution was adopted by the Senate on April 14, 1931, and Senators Howard Cooper and G. J. Hubbard were appointed by the presiding officer to serve upon the committee for the purpose of ascertaining the facts. After a careful study of the subject the committee made the following report:

The Legislative Report

TO THE LEGISLATURE OF ALABAMA:

Your Joint Committee appointed in the House Joint Resolution No. 91, for the purpose of investigating and reporting to you its findings as to the real original designer of the Flag of the Confederate States of America, begs leave to report as follows:



NICOLA MARSCHALL

We have carefully investigated the matter and, after the study of written documents and individual testimony, we unanimously find that it is conclusively established that Mr. Nicola Marschall, who in 1861 was a teacher in the Female Seminary at Marion, Alabama, and who died a few months ago in Louisville, Kentucky, was the designer and maker of the first official Flag of the Confederate Government and was the flag raised by Miss L. C. Tyler over

the State Capitol at Montgomery, Alabama, on March 4, 1861.

In addition to testimony given by individuals orally we

have secured confirmatory evidence from the history of Alabama by Mrs. Pitt Lamar Matthews and from the history of Alabama by Joel C. DuBose, together with letter of Mrs. Mattie Underwood Wallace of 426 Centerville Street, Marion, Alabama, and affidavits attached thereto of Mrs. James A. Smith, Mr. J. O. Bailey and Mrs. Anna L. LeVert, and from the article by Mrs. Chappell Cory of Birmingham, Alabama, entitled: "The True Story of the First Confederate Flag," all of which evidence we ask to be printed and filed in the Department of Archives and History of Alabama as an official record of the State.

And we recommend that this Legislature adopt the following resolution:

RESOLVED by the House and Senate concurring, That the report of this Committee be adopted and that Mr. Nicola Marschall be and he is hereby recognized by the State of Alabama as the real designer and maker of the first Flag of the Confederate States of America.

W. T. HARRIS,
J. G. HAMBY,
G. J. HUBBARD,
W. H. COOPER,
J. HENRY MIZE,

Legislative Joint Committee.

This report was adopted in both Houses of the Legislature on May 13, 1931. Approved May 20, 1931, by B. M. Miller, Governor.

Affidavits of Contemporaries

The Legislative Committee had before it for consideration witnesses who appeared in person and affidavits of contemporaries of the Confederate War period. The following statements were presented and afforded conclusive proof of the claim that Nicola Marschall was not only the designer of the first Confederate Flag—the "Stars and Bars," but was also the designer of the uniforms of the several branches of the Confederate army.

Mrs. Mattie Underwood Wallace

The State of Alabama,
Perry County.

Before me, Irby Pope, Judge of Probate of Perry County, Alabama, personally appeared Mrs. Mattie Underwood Wallace, who is known to me, and who being duly sworn, deposes and says as follows:

I state with pride that I am the daughter of Veteran John Weyman Underwood whose service in the War between the States was that of Artilleryman in Selden's Battery, Walthall's Division, Stewart's Corps, Army of Tenn. I was born and reared in Perry County, near Marion, Ala., and with the exception of two and a half years spent as Art teacher in Texas I have lived in Marion, and above named county my entire life. I am the widow of veteran Rufus B. Wallace who served in Co. K. 11th Ala. Reg. After graduating from Marion Female Seminary, I continued the study of Art, completed the course and received a diploma from Prof. James D. Wade while Miss Mary E. Jones taught art for him. I am Registrar of Andrew Barry Moore Chapter U. D. C., and have been at least fifteen years. I have taught in S. S. for nearly 30 years; since my marriage as my husband's health or mine would, or would *not* permit. To this simple declaration I affirm by oath to the truth of these statements.

MRS. MATTIE UNDERWOOD WALLACE.

Sworn to and subscribed before me,
this the 12th day of May, 1931.

IRBY POPE,

Judge of Probate, Perry County, Alabama.

(SEAL)

March, 1931.

Director, State Department of
Archives and History,
Montgomery, Alabama.

My dear Mrs. Owen:

Some weeks ago my attention was called to an article writ-

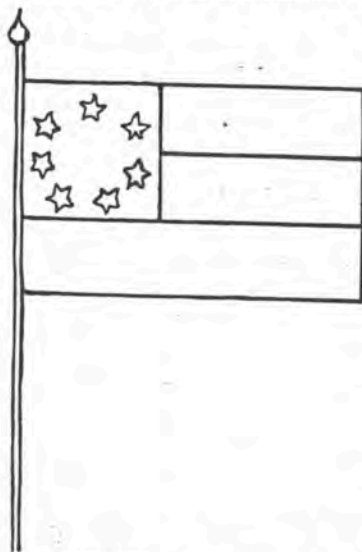
ten by yourself, and printed in The Montgomery Advertiser, on "Who designed the Confederate Flag?" Upon that publication came numerous requests that I write an article on the subject. For in my possession are facts pertaining to the subject which answer the question raised and proves who designed the Confederate Flag.

Now in behalf of the former and present citizens of Marion and community, Confederate Veterans of Camp Garrett and the United Daughters of the Confederacy, especially those of the Andrew Barry Moore Chapter, I heartily congratulate you on your splendid letter. No statement confronting me at any time of my life ever brought such consternation as did the statement that another than *Nicola Marschall* designed the Confederate Flag. With me it has been proven by direct evidence, for my beloved and proficient Art teacher, (Miss Mary E. Jones) highly educated, Christian, and artist, an art pupil of Nicola Marschall, was present when he was asked by Mrs. *Napolean Lockett* to design the Confederate Flag. She has often told me and others the circumstances.

She said Mrs. Lockett came into Mr Nicola Marschall's studio and said, "Mr. Marschall, seven of the Southern States have seceded from the Union; we want a flag designed; will you do it?" To this he gladly consented, got a piece of cardboard, began sketching, Mrs. Lockett standing by his side and suggesting that it should not be too unlike the United States' Flag. He sketched and colored three designs, all on one card and handed them to Mrs. Lockett to inspect. This was some time the last of February, 1861. She took the card, started out of the room, reached the door, came back and asked him to design the uniform also. At the moment he thought it would take several days to complete that picture, as the full length human figure would have to be drawn and colored with the rank of each separate officer in his uniform. All of this would require thought to design and time to execute, but owing to his artistic skill and rapid execution, when Mrs. Lockett came the next day it was finished. The three designs of the flag and the uniform were submitted to The Confederate States Congress at Montgomery, Alabama, the first Capital of the Confederacy. Mr. Nicola

Marschall himself says his first effort on the card of the three submitted was the flag adopted by the Confederate States Congress as the flag of the Confederacy.

But to go back before the designing of the flag. Texas, the seventh state, had seceded on Friday, February 1, 1861, and on



STARS AND BARS DESIGNED BY
NICOLA MARSCHALL

Monday, February 4th, the seven seceding states made a new constitution under the name of the Confederate States of America. This Mrs. Lockett heard of from Governor Moore, the first War Governor of Alabama, who was connected with her family by intermarriage. A committee on flags had rejected all designs which had been submitted, and it was now the latter part of February or the first of March, 1861, and yet no design had been adopted. With this knowledge, Mrs. Lockett saw the necessity for immediate action. After talking with Governor Moore who was

deeply interested and knowing of Marschall's superior ability as an artist, she in this extremity went to him.

Miss Mary E. Jones, a pupil of Nicola Marschall, who was in the studio when Mrs. Lockett entered and made the request for a flag, afterwards became my teacher. She told me that Marschall sat by a north window; she standing by his side saw the flag designed from start to finish. This took the skilled genius twenty minutes to complete. He designed the flag, known as "The Stars and Bars," for the Southern Confederacy and also designed the gray uniform worn by the soldiers of the South in the War between the States.

Mrs. James A. Smith, formerly Miss Fannie Johnson, who

has an unusual memory, says, "Mrs. Lockett, never swerving from her purpose, gave the designs to Governor Moore which were conveyed to Congress then sitting in Montgomery. Although both the flag and uniform designs had been accepted by the Confederate Congress, Mrs. Lockett not yet having heard it, anxiously inquired concerning them." She was told the glad news by Governor Moore. "They were both adopted by Congress."

Next Mrs. Lockett began to collect material for making a Confederate Flag. Due to congested conditions at that time and inadequate means for procuring the desired material the emergency made a touching appeal to Mrs. Sumpter Lea, a bride of a month or more, living in Marion, and she gave her silk wedding dress which in combination with other silk patterns served to make a handsome flag. These circumstances substantiate the fact by direct proof that Nicola Marschall designed the first flag, and it was accepted by the Confederacy.

In his *History of Alabama* Thomas M. Owen states that: (at the beginning of the Congress) "A committee on flags was appointed to receive and consider all designs submitted. The statement is made that the flag as adopted and reported was the choice of the committee, and none of the designs sent by individuals having been thought suitable. However, it is *quite definitely determined* that the flag as adopted embodies in large part the suggestions submitted by Nicola Marschall, a distinguished portrait painter residing in Marion, Perry County, Alabama." Dr. Owen felt that Mrs. Lockett deserved part of this honor.

I find in *Memoirs of Jefferson Davis*, by his wife, in Volume 11, page 36 that: "He was very averse to relinquishing the old flag and insisted that a different battle flag would make distinction enough between the combatants, but he was overruled, and a new one was submitted with a blue union containing the stars in white at equal distances; the flag had one broad white and two red stripes the same width."

A clipping from a paper printed at the time the flag was designed is taken from the first scrapbook made by my friend, Miss Virginia F. Drake, now of Auburn, Alabama. But during

the War between the States she was a "girl in her early 'teens living in Marion and attending the *Marion Female Seminary* at the time when the Confederate Flag had its birth between the stately walls of that historic building." This clipping shows a crude but distinct diagram of the flag designed by Nicola Marschall and signed—"Selma Reporter." Now this diagram of a flag was made within thirty miles of the place where the flag was designed, and it corresponds to the description given by Mrs. Lockett and others of N. Marschall's flag. *This can be no fraud.* The diagram represents two broad red bars on either side of one broad white bar all of the same width; a field of blue in the upper left hand corner in which is a circle of seven stars, the number of states which that time had seceded. This treasured evidence which has been carefully preserved in Miss Drake's scrapbook through all these years and has now waked from its long repose and is actively telling the story, without dispute, of "Who designed the first Official Flag of the Confederacy."

On March 4, 1861, the Confederate Flag was raised on the Capital grounds by Letitia Tyler, the daughter of Colonel Robert Tyler, and granddaughter of John Tyler, a former President of the United States. Her family at that time were living in Montgomery. This flag as described by Mrs. Davis corresponds to one which Nicola Marschall designed and could have been no other.

In the *History of Alabama* by Joel DuBose, appendix page 345, we find: 1861—March 4th. Miss L. C. Tyler, granddaughter of ex-President John Tyler, elevated the first flag of the Confederate States to the summit of the staff on the Capitol in Montgomery."

Jefferson Davis had taken the oath of office on February 18, 1861. In Mrs. Pitt Lamar Matthews' *History Stories of Alabama*, on pages 184-186 we find about the flag planned by Nicola Marschall, which was adopted by the Confederate Congress as the flag of the Confederacy; that Mrs. Napoleon Lockett, Miss Tabitha Curry, and other friends went with Nicola Marschall from Marion to Montgomery, when he presented the flag to President Jefferson Davis. On March 4, 1861, the Confederate

Flag was raised on the Capitol grounds at Montgomery, Alabama. A great crowd of patriotic men, women, and children gathered for the occasion. *This* flag with a white bar, a red one on either side, with a blue ground at the upper left hand corner, containing a circle of seven stars at equal distances apart—the designs of both flag and uniform conceived in the fertile and well cultivated brain of Nicola Marschall, the young artist in the Art room of the Marion Female Seminary.



MRS. NAPOLEON LOCKETT

Andrew Danny Moore from who mour Marion Chapter of U. D. C. takes its name.

History Stories of Alabama, a textbook for children used in public schools, confirms most of the facts relative to designing the flag, which some of the citizens of Marion and the community still living know.

Up to the present, the people of Marion have not emphasized, as they should have, the designing of the flag. They knew the facts themselves and felt as if everybody else did. The first move toward affirming these facts was due to Mrs. Chappell

Cory, the Alabama Division President of the U. D. C. in 1912 and 1913. She came to Marion when I was President of the Andrew Barry Moore Chapter, got data from living witnesses, went to Louisville, Kentucky, where Nicola Marschall and his wife were then living and got his statement.

Nicola Marschall himself never made any effort to establish his claim to the designing of the flag; he only confirmed the fact when he was questioned about it.

It seems to me that his claim should be emphasized—before all of his contemporaries have passed away. These facts should be impressed on the U. D. C. of the District, the Confederate Veterans, Sons of Veterans, Federated Memorial Association, the State, and the South. Do you not with me think that he deserves to have a bronze monument erected in his honor and to his memory on the Court House Square in Marion? Dr. S. A. Gordon, a member of the State Board of Health and Board of Censors, and the possessor of a fine library, has ably assisted me in this work by collecting data, and in addition to this valuable service he has generously offered to head the list with \$25.00 toward this memorial. Would it not be also fitting to establish a memorial elsewhere? Children and grown people will want to have some part in honoring the South's adopted son who made the Southland his home, freely contributing designs for flag and uniform; then he took up arms to defend her rights and shared the lot of a common soldier.

My husband, Rufus B. Wallace, served from the beginning to the end of the War between the States. He was engaged in the hard battles around Richmond, in the man-to-man combat at the Crater in which he was victor over his opponent and took from the dead officer's body his tasselled, red silk sash slightly stained with the life-blood. We were looking at the sash on one occasion; he was telling me "how the officer singled him out, how he felt that his own life depended on accurate aim and rapid firing." I said, "It is known by whom your victim's flag was designed, but it is not generally known who designed the Confederate Flag." He quickly spoke, "Why do you not write it up and give it publicity?" I regret that I did not then take up the task of writing what so many others living at that time knew,

firmly and definitely setting forth the just claim of Nicola Marschall. Had there been a champion for his cause to keep the subject alive before the people, the honor of designing the flag would long ago have been justly accredited to him without dissent.

In *The Confederate Veteran* of December, 1930, was published an account of the erection of a memorial stone by the North Carolina Division of the U. D. C. in memory of Orren Randolph Smith. The inscription read thus: "In Loving Memory, Orren Randolph Smith on February 12, 1861, designed the Stars and Bars, first Official Flag of the Confederacy adopted by the Confederate States Congress at Montgomery, Alabama, March 4, 1861. First unfurled on Court House Square, Louisville, North Carolina, March 18, 1861, and carried through the Battles of the War between the States, 1861-1865."

The words engraved on stone will give to future generations erroneous impressions relative to the designing of the first Official Confederate Flag.

Mr. Marschall gave this definite statement to numbers of Marion people from whom I heard it years ago, and some of these yet live and have recently told it again to me. He said, "The first of the three drawings I made was with two red bars on either side of the white one of the same width, with the lower red extending the whole width under the blue field in the upper left corner, containing a circle of seven white stars." This was the flag which was adopted by the Confederate States Congress as the first Official Flag *designed by himself*.

Now we do not claim, as Miss Jessica Smith does, that our "Stars and Bars" was carried through all the battles of the war, for at Manassas' battles when Beauregard and other leaders discovered that the Confederate Flag was often mistaken for the United States Flag, Beauregard designed a battle flag which was accepted by Joseph E. Johnston and afterward adopted by the Confederate Congress. Veterans J. G. Wallace of Sprott, Alabama, and Phelan Harris of Brent, Alabama, testified that Beauregard's battle flag was carried in all of "their" battles. A letter from a woman of unquestioned veracity, Miss Anna LeVert, came saying that she knows that Nicola Marschall design-

ed the Confederate Flag—the first flag which was made. The second, Beauregard's flag, is known as the Battle Flag; it was used in battles, the one most often seen for the Confederate Veterans revere and carry it in parades. The Flag of the Confederacy was used on the ships at sea and floated from all public buildings. The way in which it was designed and the exact spot is not solely from memory, but it is confirmed by a diary I kept in girlhood, written down as told to me by an eye witness.

Miss Smith claims also for her father that he designed the flag of February 12, 1861. This was long before North Carolina ever made a move to secede, while his state was still waiting for Virginia (the mother state) to make her decision as to where she would fight. In the midst of this indecision she still claims her father to have decided and designed the first National Confederate Flag. Her father, if living in North Carolina, was hundreds of miles away from Montgomery, and Nicola Marschall was only eighty miles from the Capitol.

Alabama made her choice of sides and had shown it by seceding on January 11, 1861. Alabama was right on the scene and lost no time in getting the flag "adopted, and unfurled with an immense crowd to witness at the Capitol of the Confederacy on March 4, 1861," on the very day that Miss Smith claims her father's was adopted.

Why? I would ask, did her father design a flag for North Carolina to fight under when it had not yet, nor did it secede from the Union until May 20, 1861, afterward and was accepted by the Congress of Confederate States of America seven days later on May 27th. A confirmation of this secession of North Carolina is found in *History of the United States* written by Alexander H. Stephens, Vice-President of the Confederacy, Chapter 11, pages 429-430, where he speaks of North Carolina (on the 20th of May) the 86th anniversary of her celebrated Mecklenburg Declaration of Independence. The date is more definitely confirmed in *The South in the Building of The Nation*, a history of the Southern States, published at Richmond, Virginia, by the Southern Historical Publication Society. In Volume 1, Chapter IV, pages 483-484, it speaks of assembling a convention on the 20th and declaring the State to be no longer

one of the United States. A subsequent resolution declared the accession of the State to the Confederate States, by whose Congress it was accepted as a member a week later on May 27th.

By these ungrounded claims on the memorial tablet Miss Smith ignores history. In History we also find that she seems to be claiming Beauregard's flag, which is a little too much.

After combining practically the same statements from these different historians, statement of an eye witness, and statements of those citizens of Marion and vicinity still living and who know, a fair and unbiased deduction will forever destroy even the shadow of a doubt as to who designed the first Confederate Flag.

My peculiar environment has enabled me to know the facts which I hope will be of some service to you in securing the information you desire as historian of Alabama and keeper of its archives. In your important position you may substantiate these facts in history.

Yours for success in righting any wrongs in history.

MATTIE UNDERWOOD WALLACE,
426 Centerville Street,
Marion, Alabama.

Affidavits of Others

The State of Alabama,
Perry County.

Before me, Irby Pope, Judge of Probate in and for said State and county, personally appeared Mrs. James A. Smith, formerly Miss Fanny Johnston, who is known to me, and who, being duly sworn, deposes and says as follows:

"My name is Mrs. James A. Smith. Before my marriage, I was Miss Fanny Johnston. I was reared in Marion, and was living there during the Civil War. I knew Nicola Marschall well during the war and after the war was over. Mr. Marschall told me that the first of the three drawings made by him was with two red bars on each side of a white one of same width, with the lower bar red extending the whole width, under a blue field in upper left corner, containing circle of seven white stars. This

was the flag which was adopted by the Confederate States of America as the first official flag, and that the said Nicola Marschall designed said flag.

MRS. JAS. A. SMITH.

Sworn to before me this March 28, 1931.

IRBY POPE,

Judge of Probate, Perry County, Ala.

State of Alabama,
Perry County.

Before me, Irby Pope, Probate Judge of Perry County, Alabama, appeared Mrs. James A. Smith, personally known to me, who first being sworn, says on oath, that affiant is a resident of the City of Marion, County of Perry and State of Alabama, where she has been a resident since the 2nd day of April, 1842.

That affiant was born in Marion, Alabama, April 2, 1842, and has lived here continuously. That affiant was personally acquainted with Mrs. Nalopeon Lockett in years 1860 and 1861. That affiant personally knows that Mrs. Napoleon Lockett went to the office of Nicola Marschall requesting him to make a flag February, 1861. At her suggestion he immediately designed three flags, one of which was accepted. Mrs. Lockett delivered these designs to Governor A. B. Moore who was spending the week end at her home with his daughters who had married Mrs. Lockett's sons. Governor Moore carried the designs to Montgomery and presented them to Confederate Congress, one of which was accepted as the first Confederate Flag.

I was a life long friend of Nicola Marschall.

MRS. JAS. A. SMITH.

Subscribed and sworn to before me this the 28th day of March, 1931.

IRBY POPE,

Judge of Probate, Perry County, Ala.

State of Alabama,
County of Perry.

Before me, Irby Pope, Probate Judge of Perry County, Alabama, appeared J. O. Bailey, personally known to me, who first

being sworn, says on oath, That affiant is a resident of the City of Marion, County of Perry and State of Alabama, where he has been a resident since the 7th day of January, 1855.

That affiant was born in Edgefield, South Carolina, where he lived until he moved to Marion in year 1855.

That affiant was personally acquainted with Mrs. Napoleon Lockett in years 1860 and 1861; That Nicola Marschall in years 1860 and 1861 was a resident of Marion, Alabama, and his business was that of a portrait painter. Mr. Marschall very often talked to affiant and affiant knew him well, his residence was the lot within two blocks of the County Court House, and is the lot now occupied by the City of Marion's Grammar School.

That Mrs. Lockett requested Mr. Marschall to design a flag for the Southern Confederacy, which Mr. Marschall promptly did, and which design was accepted as the design of the Flag for the Southern Confederacy.

That Mr. Marschall was Prussian, and informed affiant on several occasions that the design he made was taken from a Regimental Flag of the Prussian Troops.

Mr. Marschall later moved to Louisville, Kentucky, and was recognized as one of the greatest portrait painters who ever lived in the United States. He painted a portrait of General Ulysees Grant and practically every President of the United States of America from Grant's Presidency on through the Presidency of Theodore Roosevelt.

Mr. Marschall was a man of fine education and a charming entertainer and warm personality.

/s/ J. O. BAILEY.

Subscribed to and sworn to before me this the 24th day of July, 1930.

/s/ IRBY POPE,

Probate Judge of Perry County, Alabama.

The State of Alabama,
Perry County.

Before me, C. O. Nichols, Justice of the Peace in and for said State and county, personally appeared Miss Anna LeVert,

who is known to me, and who, being duly sworn, deposes and says as follows:

My name is Anna L. LeVert. I live at Sprott, Alabama, and have lived in Perry County, Alabama, all of my life. I knew Mrs. Thompson during her lifetime intimately. She was my aunt. I also knew Mrs. Napoleon Lockett during her life time, and was intimately associated with her. I have heard Mrs. Thompson and Mrs. Lockett discuss the designing of the Confederate Flag (The Stars and Bars) often. They stated emphatically in my presence on many occasions that this flag was designed by Nicola Marschall, of Marion, Alabama, at the request of Mrs. Lockett. This was so generally accepted as a matter of fact that I was surprised to learn that during recent years the claim that Mr. Marschall was the designer of the flag was questioned.

ANNA L. LEVERT.

Sworn to before me this March 23, 1931.

C. O. NICHOLS,
Justice of the Peace.

Mrs. Cory's "True Story"

In addition to the foregoing the Joint Legislative Committee had before it a booklet written by Mrs. Chappell Cory, of Birmingham, Ala., in which the claims made in behalf of Mr. Marschall's authorship of the "Stars and Bars" were set forth in an historical manner, supported by numerous affidavits of Confederate period survivors as well as their descendants and others.

THE SIMPLE, TRUE STORY OF THE FIRST FLAG OF THE
CONFEDERACY—THE STARS AND BARS

It was at Washington, D. C., on the memorable meeting of the nineteenth annual convention of the U. D. C., to lay the cornerstone of Arlington Monument, that I first heard of any other claimant than Nicola Marschall for the honor of having designed the first flag of the Confederacy, known throughout the world as the Stars and Bars.

It was on opening night in the beautiful hall of the Daughters of American Revolution, that a large silk flag, the Stars and Bars, was presented to the Convention in the name of Major Orren R. Smith, with the announcement that he was the designer of the first flag of the Confederacy. It came like a thunderbolt to me, an Alabamian, who all my life long had heard that a great artist Nicola Marschall had designed the Stars and Bars at the request of Mrs. Napoleon Lockett—I had heard my father and others mention it ever since I could remember. Turning to friends, I announced this fact and was urged by them to challenge the statement. Feeling, however, that on such a gala evening, with the President of the United States, Mr. Taft, and other officials and distinguished personages on the rostrum, and a brilliant Washington audience present, was not the time or place for a correction, I awaited the quiet business sessions. Several Alabama gentlemen who were in Washington the next day confirmed my knowledge of the flag, and thought as President of the Alabama Division U. D. C., I would be perfectly right to state my version of the question. Accordingly I did at the business session, challenge the Smith claim to this honor, in the most loving way that I could, remembering the while, that my great grandfather King was a loyal son of the Tar Heel State. Since that good day at Washington I have gone deep into the question, determining for the sake of true history, that if my research proved I was wrong, I would be big enough to acknowledge it. I believe I was the more influenced

MARION, "the College City," is located just off Alabama Highway 5, eighty miles from Birmingham and Montgomery, fifty miles from Tuscaloosa, in the rich dark soil of the Alabama Black Belt. The city began in 1817 with one log cabin but Michael McElroy soon moved on, saying the place was crowded even before circuit riders, schoolteachers and planters moved in. Pilgrimages today take visitors to century-old homes and churches, beautiful Judson College and historic Marion Military Institute. For tour information about Marion and sister cities in the Black Belt Tourism Council, write the Perry County Historical and Preservation Society, Box 257, Marion, Ala. 36756.



REVERIE, 1860, is embellished with a curved mahogany staircase and exquisite cornices. West LaFayette Street.



MAGNOLIA HILL, 1847, boasts a handsome blend of Italianate and Greek Revival styles, as well as one of the largest magnolias in Alabama. West Green Street.



THE HENRY HOUSE, ca. 1850, has mammoth columns peculiar to the area. Under restoration. Washington Street.



THE LEA-COLLINS HOME, ca. 1830. Here in 1840, Texas hero Sam Houston married Margaret Lea. West Green Street.



THE CAFFEE-LOVELACE HOME, ca. 1860, could tell a dramatic story. Each spring flaming azaleas add to the beauty of the Greek Revival mansion. West LaFayette.



MARION FEMALE SEMINARY, ca. 1856, Pilgrimage headquarters. West Monroe Street.



THE COCKE-GIBLER HOME, ca. 1830, is outstanding for its ceiling medallions and frieze work. Highway 45.



THE BARTON HOME, ca. 1837, was the plantation home of Marion's first schoolteacher. Lakeland Farm Road.



THE PETERS HOME, ca. 1860, displays beautiful saw work by master carpenters. West DeKalb Street.



CARLISLE HALL, ca. 1857, is called one of the two finest examples of the Italianate style in America. Greensboro Road.

Her churches and colleges have always been at the heart of Marion's life. Marion Methodist was begun by circuit rider Ebenezer Hearn in 1819; Siloam Baptist dates back to 1822; Marion Presbyterian, 1832; St. Wilfrid's Episcopal, 1838; and the Congregational Church, 1867.

Settlers organized Marion Female Seminary in 1836, Judson Female Institute (Judson College) in 1838, and Howard College (parent institute of Marion Military Institute and Samford University)



in 1842. Congregationalists founded Lincoln Normal School, forerunner of Alabama State University, in 1867. Judson today is one of the oldest colleges for women in America, celebrating its 150th anniversary this decade.

The city has been home to governor Andrew Barry Moore, Confederate flag designer Nicola Marschall, silversmith Roswell Huntington, Tennessee poet laureate John Trotwood Moore, band leader Hal Kemp, artist Arthur Stewart, civil rights leader Coretta Scott King. Judson women have become denominational and civic leaders. Marion Military Institute is a nationally recognized honor service academy preparatory school and junior college, numbering admirals and generals in its alumni ranks.

Tour groups are always welcome. The Historic Marion Pilgrimage coincides with homecomings at Judson and MMI each spring; summer brings a crafts show, Muckle's Ridge Festival; and in December, Holiday House comes to Marion.

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THE HISTORIC MARION SPRING PILGRIMAGE brings open house at lovely homes and churches, special events at Judson College and Marion Military Institute, a large antique show, a crafts show, and a tearoom for the convenience of visitors.

Don't miss THE ALABAMA WOMEN'S HALL OF FAME at Judson College, and the historic CHAPEL at Marion Military Institute, both open all year. A quaint antebellum building on the MMI campus was once the city hall and is now being restored as a military hall of honor.

During the year, maps direct visitors on drive-by tours of historic sites and homes. Individual residences may be open by pre-arrangement.

PILGRIMAGE DATES

April 8, 9, 10, 1988
April 7, 8, 9, 1989

April 6, 7, 8, 1990
April 5, 6, 7, 1991

Group tours are invited throughout the year.

Write the Perry County Historical and
Preservation Society
Box 257

Marion, Alabama 36756
or call City Hall
205-683-6545.

Tours sponsored by
the Perry County Historical and
Preservation Society



Paid for in
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Bureau of
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Travel.

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Alabama!
The State Of Surprises!

MARION, A TREASURE in Alabama, The State of Surprises

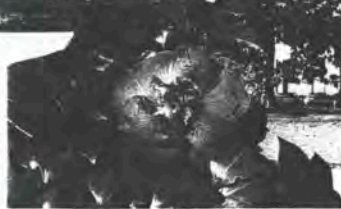


The Black Belt
Tourism Council



Alabama's Black Belt

Camden
Demopolis
Eutaw
Greensboro
Marion
Selma



Alabama's Black Belt is a narrow strip of rolling prairie soil that lies between the northern and the southern ends of the Gulf Coastal Plain. From this soil comes the name that makes us uniquely a part of the Deep South of legend and in fact . . . the rich black soil of the great plantations where cotton was king.

Worth An Extra Day

On the broad pasture lands of the Black Belt, sleek cattle graze, and in the hedgerows and thickets that border the fields, quail, wild turkey and deer make their homes, and harken to the sound of the hunters' guns.

It is a land of rivers named by the Indians who used them as highways through the wilderness—Alabama, Tombigbee, Cahaba, Coosa, Tallapoosa, Black Warrior—where wild ducks nest and the call of the bull alligator roars through the inlets and swamps that feed the waters.

A Closer Book

Shades of Indian warriors still stalk this land, hoofbeats still thunder from the ghostly cavalry bands of blue and gray who bled and died upon it, but it is a thunder only dimly heard.

The towns of the Black Belt remember and preserve the historic past in their antebellum and Victorian houses and downtown districts, but they look to the future as they live in the lifestyles of today.

Our hospitality is legend and it is yours.

Come, rest awhile with us.



Food/Lodging Available

For more information contact:

We're worth an extra day

Welcome to the Black Belt

Six cities in this region that is more than a geographic area have joined as one to offer to you a glimpse of the heritage that enriches the Black Belt, and to invite you to linger in the beauty that is ours.

Camden, located in the bend of the Alabama River, is a Black Belt town typical of life as it was lived in the cotton plantation South.

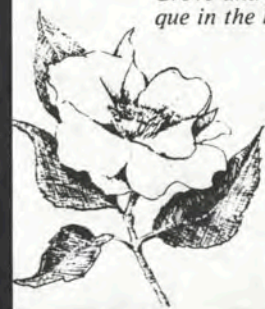
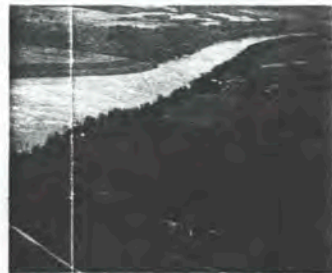
Demopolis was the first American home to a community of exiles from the army of Napoleon Bonaparte, who gave it a name meaning "of the people, a city."

Within a few blocks of the 19th century courthouse, **Eutaw** has more than 30 structures of antebellum vintage in a variety of architectural styles.

In antebellum **Greensboro**, Magnolia Grove and the Noel-Ramsey House are unique in the history of Alabama.

Marion is a Black Belt town with a cultural heritage dating back to the 1830s . . .

and Selma — William Rufus King planned this city of broad streets and towering oaks, then named Selma for one of Ossian's poems.



Cafeteria

☆ ☆ **BRITLING'S**. 1963 Memorial Pkwy SW (35801), at Dunnavant Mall. 205/539-9700. Hrs: 11 am-8 pm. Avg ck: buffet lunch \$4.50, dinner \$4.95. Child's plates. Specializes in squash croquettes, strawberry cobbler. Own baking. Background music.

**Jasper** (B-2)

Settled: 1815 Pop: 11,894 Elev: 339 ft (103 m) Area code: 205
Zip: 35501

(See Birmingham, Cullman)

Motor Hotel

★ ★ ★ **BEST WESTERN JASPER INN**. (Box 1528) 1400 US 78 W. Bypass. 205/221-3050. 150 rms, 2-4 story. S \$30-\$36; D \$34-\$40; each add \$6; under 12 free. Crib free. TV. Pool; wading pool. Cafe 6 am-10 pm. Bar 11 am-midnight, Fri-Sat to 2 am, closed Sun. Rm serv. Ck-out noon. Valet serv. Meeting rms. Some oversize beds. Cr cds: A, C, D, DS, MC, V.

**Restaurant**

★ ★ ★ **WHITE WAY**. (Box 1387) 3 mi E on US 78. 205/384-9544. Hrs: 10:30 am-10:30 pm. Semi-a la carte: lunch \$3.95, dinner \$4.95-\$14.95. Sun buffet \$4.95. Specializes in fresh seafood, steak. Salad bar. Own baking. Background music. Cr cds: MC, V.

**Marion** (C-2)

Settled: 1817 Pop: 4,467 Elev: 376 ft (115 m) Area code: 205 Zip: 36756

First called Muckle's Ridge after Michael McElroy ("Muckle"), it was later named in honor of Francis Marion, the "Swamp Fox," hero of the Revolution. Sam Houston, later president of the Republic of Texas and first governor of that state, was married here in 1840 at the home of his bride, Margaret Lea, on Green Street. The old City Hall (1832) is one of many antebellum public buildings, churches and homes. Southern and Northern Baptists separated here in 1845, when the Alabama Resolution was adopted by the Baptist State Convention. The first Confederate flag and the Confederate uniform were designed here by Nicola Marschall, teacher of art, music and languages at Marion Female Seminary, which was founded in 1835. Marion Institute (1842) with a cadet corps is also here.

What to See and Do

- Judson College** (1838). (500 women) Bibb St between Lafayette and DeKalb. One of the oldest women's colleges and the only senior college for women in Alabama. Portraits by Nicola Marschall are shown in Jewett Hall. In the Bowling Library is the Alabama Women's Hall of Fame (Sep-June, daily exc Sun; July-Aug, by appt; closed July 4, Thanksgiving, Dec 25-Jan 1; free). Tours of campus. Phone 683-6161.
- St Wilfrid's Cemetery**. Clement St, behind St Wilfrid's Episcopal Church. Largest redwood tree in the eastern US grew here before being blown down by a storm in 1987. Inscribed plaque; graves of 77 Confederate and Union soldiers are marked with marble headstones and a special historical marker. William Brooks, president of the Alabama Secession Convention of 1861, is also buried here.
- Magnolia Grove** (1835-38). 21 mi NW on AL 14, at 1002 Hobson St in Greensboro. Built for wealthy planter, Col. Isaac Croom, it was also the home of his nephew, Richmond Pearson Hobson, admiral, congressman and spokesman for a strong navy. He was responsi-

ble for sinking the *Merrimac* to blockade the Spanish fleet in Santiago Harbor in June, 1898. The house, of bricks made at the site, is a fine example of Southern architecture. An unusual feature is the unsupported winding stairway. Many of the original furnishings including family portraits are still here. The Museum Room contains souvenirs Admiral Hobson brought from his travels. (Daily exc Mon; closed state hols). Phone 624-8618. €

- State Fish Hatchery**. 6 mi NE via AL 183, 175. Warm-water species propagated here include striped and largemouth bass, bluegill, redear sunfish, channel catfish. (Daily; office closed Sat, Sun, hols) Bird-watching, picnicking. Phone 683-6550. Free.

(For accommodations see Demopolis, Selma)

Mobile (E-2)

Founded: 1711 Pop: 200,452 Elev: 7 ft (2 m) Area code: 205

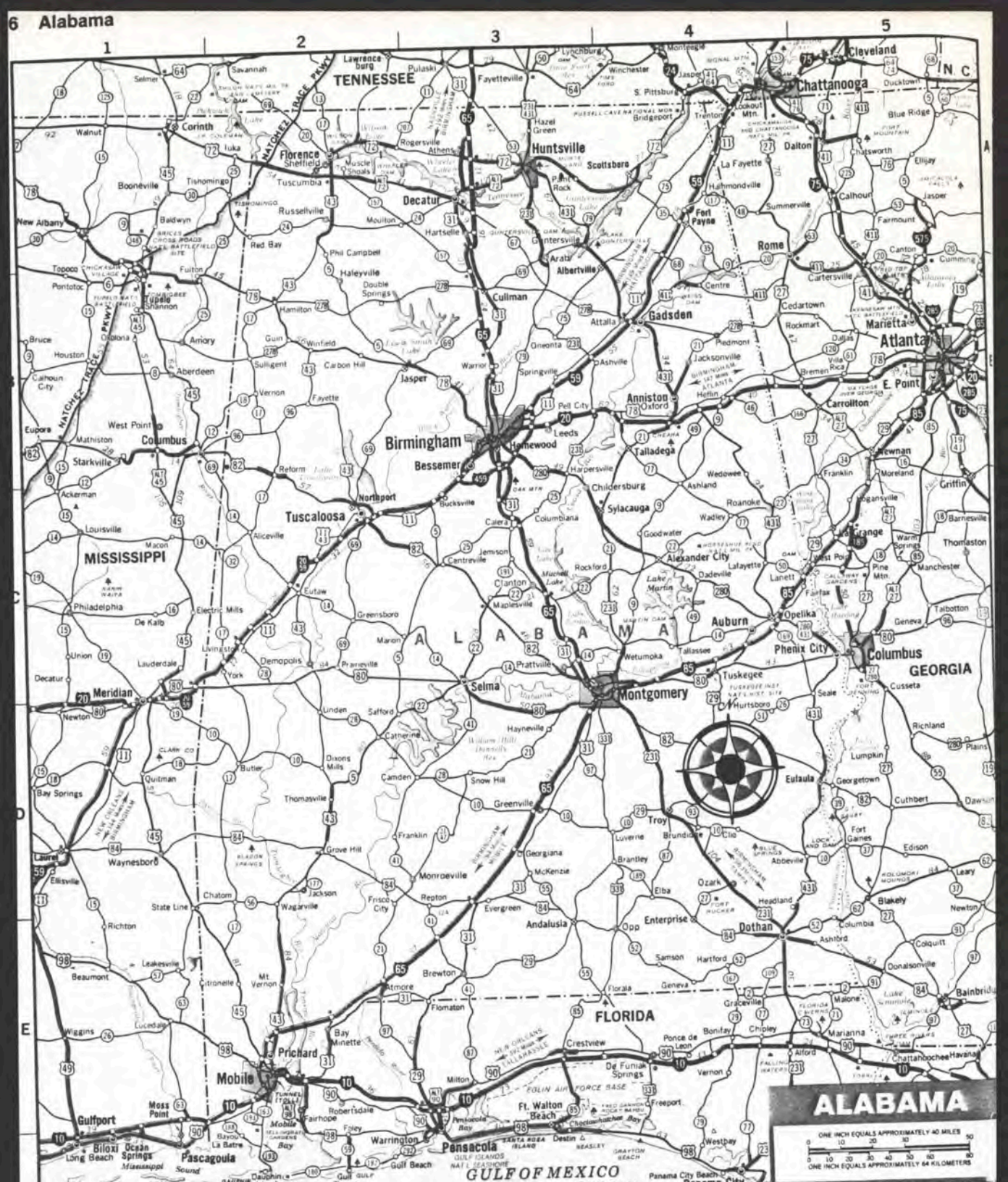
Mobile, Alabama's only port city, is a beautiful blend of Southern grace and new Southern enterprise. In 1711, when Jean-Baptiste LeMoyne, Sieur de Bienville, moved his colony from Twenty-Seven Mile Bluff to the present site of Mobile, one of America's oldest and most attractive cities began its career. A growing industrial seaport, Mobile has managed to preserve its story in four historical districts: Church Street, DeTonti Square, Oakleigh Garden and Old Dauphinway. Mobile invites its visitors to stroll the oak-lined streets of these historic districts and view the major architectural styles that are The Old South.

The average mean temperatures for Mobile are 62°F (17°C) in spring; 90°F (32°C) in summer; 67°F (19°C) in fall; and 43°F (6°C) in winter.

Shipping, shipbuilding and a variety of manufacturing make Mobile a great industrial center. More than 34.6 million tons (31.4 million metric tons) of cargo clear this international port annually. Paper, petroleum products, textiles, food processing and woodworking are among the principal industries.

What to See and Do

- Oakleigh**. 350 Oakleigh Pl at Savannah St. This 1830s antebellum home stands on the highest point of Simon Favre's old Spanish land grant, surrounded by azaleas and the live oaks for which it was named. Bricks for the first story were made on the site; the main upper portion is of hand-hewn timber. The Historic Mobile Preservation Society has furnished the house in the pre-1850 period; 1850s Creole cottage included in tour. Museum collection of local items. (Daily; closed hols, Mardi Gras, Christmas wk) \$3.50; over 65, \$2.50; college students with ID \$2; 6-18, \$1; under 6 free. Phone 432-1281. **DISCOUNT COUPON.**
- Bellingrath Gardens and Home**. 20 mi SW via US 90 or I-10 and Bellingrath Hwy, near Theodores. This 800-acre (324-hectare) estate comprises natural woodland and some 65 acres (26 hectares) of planted gardens on the Isle-aux-Oies (Fowl) River. It is also a bird sanctuary. Many varieties of native and other trees are background for the innumerable flowers and flowering plants that are in bloom all year. Each season has its own special flowers but many bloom for more than one. There are approximately 250,000 azalea plants of 200 varieties, camellias, roses, water lilies, dogwood and hydrangeas. Travels to world-famed gardens abroad inspired the Bellingraths to create their gardens in the 1920s. Development of the gardens was perpetuated after Mr. Bellingrath's death in 1955 by the Bellingrath-Morse Foundation, which he established. Visitors get a pictorial map showing gardens' walks and principal features. There is a restaurant, a multi-media slide show at the entrance and a free "pet motel" near the exit. The Bellingrath home, in the center of the gardens, is furnished with antiques, fine china and rare porcelain; it is open to a few people at a time (daily tours). Gardens (daily). \$4.40; military & 6-11, \$2.20; under 6 free. Home \$5.60 additional for everyone. Since the home is located within the gardens it is not possible to visit it without visiting the gardens. Handicapped facilities (wheelchairs). Phone 973-2217. **DISCOUNT COUPON.**
- Richards-DAR House** (ca 1860). 256 N Joachim St. Restored Italianate townhouse features elaborate ironwork, curved suspended staircase, period furniture. (Daily exc Mon; closed Mardi Gras, Easter, Thanksgiving, late Dec) Phone 438-7320. €



ALABAMA

ONE INCH EQUALS APPROXIMATELY 40 MILES
 0 10 20 30 40 50 60
 ONE INCH EQUALS APPROXIMATELY 64 KILOMETERS

PARTIAL INDEX TO CITIES AND TOWNS
 State Population 3,893,978

Abbeville	D-4 Ashland	Brantley	D-3 Childersburg	E-4 Georgiana	D-3 Harpersville	B-3 Leeds	B-3 Opelika	C-4 Repton	D-3 Thomasville
Albertville	B-3 Athens	Brewton	E-3 Citronelle	D-5 Goodwater	C-4 Hartford	E-4 Linden	D-2 Opp	E-3 Troy	D-3 Tusculooza
Alexander City	C-4 Atmore	Bridgeport	A-4 Clanton	C-3 Eufaula	C-2 Hartselle	A-3 Livingston	C-2 Oxford	B-4 Rockford	A-2 Tusculooza
Aliceville	C-2 Attalla	Bridgeville	B-3 Columbiana	E-3 Evergreen	D-3 Headland	E-4 Marion	D-3 Ozark	D-4 Rogersville	A-2 Tusculooza
Andalusia	E-3 Auburn	Butler	D-2 Columbiana	E-3 Fairhope	B-3 Helin	B-3 Mobile	C-2 Pell City	B-3 Russellville	A-2 Tuskegee
Annisson	B-4 Bay Minette	Calera	B-3 Cullman	B-3 Fayette	B-2 Hill	D-2 Homewood	E-2 Phenix	Sanson	E-4 Union
Arab	A-5 Bessemer	Camden	D-2 Dadeville	E-2 Guin	B-2 Holt	B-2 Huntsville	C-5 City	C-5 Scottsboro	A-4 Springs
Ashford	E-5 Birmingham	Camden	D-2 Dauphin	A-2 Gulf	B-2 Huntsville	B-2 Huntsville	C-3 Piedmont	B-6 Seima	A-2 Warrrior
		Chattahoochee	B-2 Dauphin	F-2 Jay	A-3 Jacksonville	A-3 Jacksonville	C-2 Prattville	C-2 Sheffield	B-2 Wetumpka
		Chattanooga	D-2 Decatur	F-2 Shors	F-2 Jackson	B-2 Jasper	E-2 Prattville	C-3 Sulligent	B-2 Wetumpka
		Chickamauga	C-3 Demopolis	A-3 Fort	A-2 Jacksonville	B-2 Jasper	E-2 Prattville	C-3 Sulligent	B-2 Wetumpka
		Chickasaw	C-3 Dothan	A-4 Haleyville	B-2 Jasper	B-2 Lafayette	C-2 Red Bay	A-2 Talladega	C-4 York
		Chicklawnee	D-2 Elba	A-4 Haleyville	B-2 Lafayette	C-4 Northport	B-2 Reform	B-2 Talladega	B-4 York
		Chicklawnee		E-4 Hammondville	A-4 Lanett	C-4 Onatona			

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