



*The Architectural Styles of Our Town:
Columbus, Georgia*

The Architectural Styles of Our Town:
Columbus, Georgia

by
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Artist
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in celebration of its
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1966 – 1996

The Architectural Styles of Our Town: Columbus, Georgia
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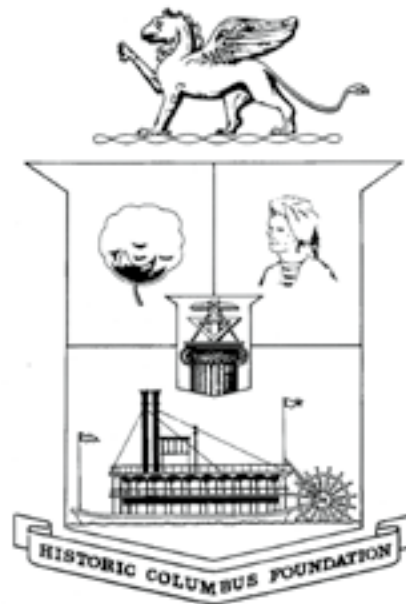
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*A*rchitecture is to be regarded
by us with the most serious thought.
We may live without her
and worship without her;
but we cannot remember without her.

John Ruskin
(1819-1900)



P R E F A C E

For the past twenty-two years I have been with the Georgia State Historic Preservation Office, most of that time as historian with the National Register of Historic Places. During this time I have observed the great need in Georgia for communities to recognize their history and architectural heritage and provide some mechanism for this recognition to be transferred to the next generation. It is only through this process, transferring the interest of those who have started the Historic Preservation movement in Georgia to the next generation, that the result of our labors will be fully realized.

The current work, published on the thirtieth anniversary of the Historic Columbus Foundation, Inc., and the creation of the National Register of Historic Places, is a great example of what needs to be produced by each community.

As one whose roots in Columbus/Muscogee go back to 1836, I am pleased to see that my hometown, your hometown, Our Town, has chosen to publish this guide to Columbus' architectural heritage to focus on some of our most important architectural treasures.

Kenneth H. Thomas, Jr.
Atlanta
August, 1996

A C K N O W L E D G E M E N T S

The Historic Columbus Foundation, Inc., in its continuing commitment to heritage education and its constant efforts to instill a sense of place and a sense of pride in this community, is pleased to add this third component to the "Our Town" series. In 1992 the Foundation published *Our Town: An Introduction to the History of Columbus, Georgia* by Roger Harris, followed in 1994 by *A Historic Tour of Our Town Columbus, Georgia*, a coloring book. The coloring book was written by Roger Harris and designed and illustrated by Peter Cranton. It was published through the generosity of Mary White Coppage and her children.

For over fifteen years "Our Town" has been an integral part of the curriculum in Columbus public and private schools. This educational project was begun under the auspices of the Junior League of Columbus and continued by Historic Columbus. The books, teachers' guides and videos are excellent resources not only for students but also for all those interested in "Our Town," Columbus, Georgia.

This book, *The Architectural Styles of Our Town, Columbus, Georgia*, was made possible by the tremendous community support of the 1995 Riverfest Weekend featuring the Salisbury Fair and Pig Jig. The board of directors of the Historic Columbus Foundation, Inc., in its 1996 budget allocated funds from Riverfest proceeds to publish this book.

Historic Columbus is especially grateful for the assistance of an excellent advisory committee: architects Edward Burdeshaw and Rozier Dedwylder and teachers Clair Derr and Jeanne Herring. We also greatly appreciate the wise advice and counsel of historians John Lupold and Clason Kyle.

The thorough proofreading ability of Jane Etheridge and Bettye Spence was a tremendous help in refining the finished manuscript. Research help was readily obtained from Columbus State University librarian Callie McGinnis, Bradley Library genealogist John Lassiter and historian with the State Historic Preservation Office Ken Thomas. Judy Gunter's extraordinary editing was invaluable in making an excellent book even better.

To HCF staff members Susan Casey and Donald Nichols, who toiled endless hours on this project, a special thank-you. Additionally, HCF appreciates the assistance of summer intern Ellen Austin and the computer expertise of William Gantt.

The creativity of the artist and the exceptional skill of the printers at Communicorp, Inc., resulted in the excellent presentation of Dr. Laufer's written copy and Dr. Pound's artwork. My contact at Communicorp, Kathy Oates, was patient, yet efficient, with such a novice publisher.

It has been a tremendous pleasure coordinating the efforts of these wonderful volunteers and staff and spending the collaborative hours with Marilyn Laufer and Garry Pound. The publication of this book is one of the highlights of my tenure as executive director of the Historic Columbus Foundation, Inc. I am most appreciative to the board of directors of the Foundation for supporting the publication of this book and to Sue Howard and her team of volunteers for providing the Riverfest funds for this project.

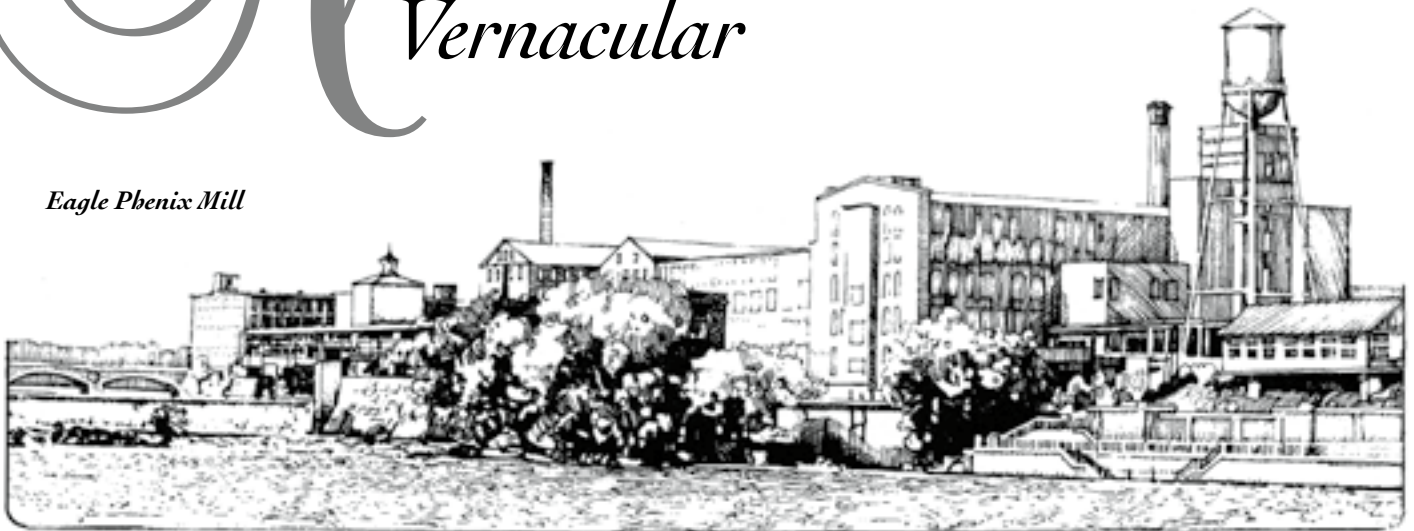
Virginia T. Peebles
Executive Director
Historic Columbus Foundation, Inc.
August, 1996

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Nineteenth Century Vernacular

Eagle Phenix Mill



What do we mean by the term *vernacular* when we use it to describe architecture? To understand this term fully we first need to consider why we have architecture and why humans build.

The original reason for architecture was simply to provide basic shelter. By building a roof and walls, people were able to sleep, eat and raise their families protected from dangers that they might not otherwise have been able to ward off or from circumstances they might not always have been able to control. At first, humans in all cultures used the materials that were readily available to them. Their needs dictated the design of their structures.

Eventually, people came together to build cities to answer their joint needs for community and communication, defense and protection, trade and exchange, worship and government, culture and learning. To provide all these things, the city had to be built. Buildings that provide simple shelter and a reasonable space in which to do business, to educate, to worship, to govern are usually a community's first structures.

Only later are they replaced by architecture that reveals a knowledge of and appreciation for the greater world outside the fledgling community. Style and current fashion become an issue only after the basic needs of a community have been satisfied.

Vernacular architecture refers to those structures that were constructed to fulfill those first basic needs in a manner distinctive to their locale. They are simple and unadorned, and they follow basic logical patterns of design and construction. Most often these structures are a community's earliest houses that may range from the American pioneer cabin of *rough-hewn* logs to the more sophisticated *saltbox* cottage.

The original business district of Columbus features a host of red brick buildings that dominated the riverfront during the latter half of the nineteenth century. These buildings, some abandoned, some still occupied and most now renovated to serve as office space, reveal to the observant student of architecture the city's beginnings as an industrial center. Sited on the

fall line of the Chattahoochee River, Columbus was an ideal spot not only to unload merchandise and raw materials that had been transported up the river but also to make use of the waterpower that could drive the factories. Major industries, ranging from flour and feed mills to iron foundries, were well established along the river before the Civil War. Only parts of these earlier structures still exist. They were built to support the needs of the businesses at hand and are another aspect of nineteenth century vernacular structures.

Unlike many cities physically and economically devastated by the Civil War, Columbus was rebuilt after 1865 driven by the growing cotton textile industry. The *antebellum* company known as the Eagle Mills grew substantially after the war, when it took the new name of the Eagle Phenix Mills. The mills standing just north of the Riverwalk at Twelfth Street were constructed during the decades of the 1870s and 1880s making use of the dams and hydro-power that had been established back in 1844.

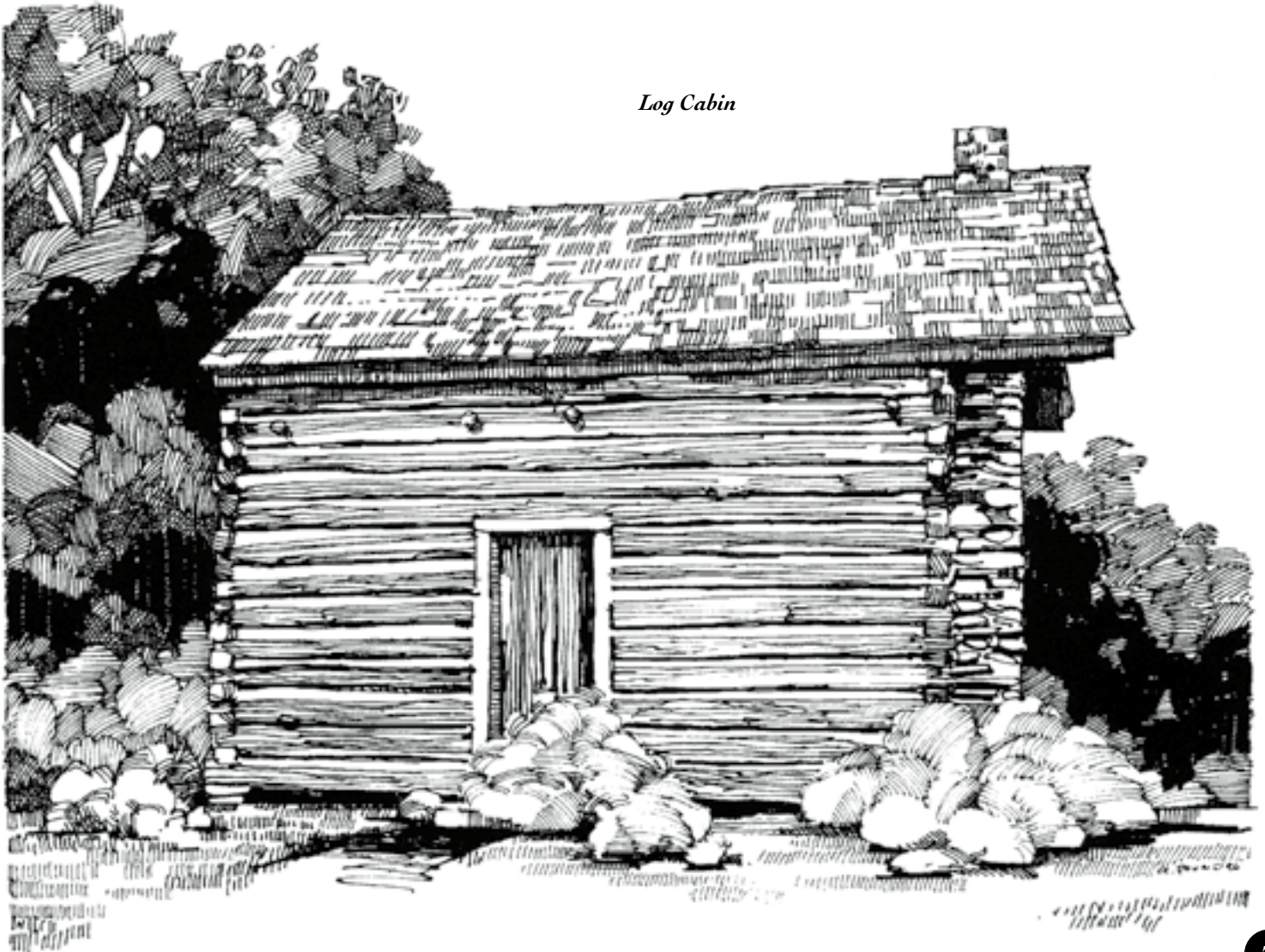
Over the years, hydro-power on the river had been updated continually from waterwheels to hydroelectric stations in the early part of the twentieth century. The five- and six-story brick *edifices* that make up the factory complex are good examples of nineteenth century vernacular architecture. They were designed purely for the function of mill work. Brick was used because it had a greater chance of withstanding fire. Windows originally dominated the *facade* of these structures, not only to allow natural light into the buildings but also to ventilate the space during the

steamy summers. The additions of electric lights and air conditioning resulted in most of those windows being bricked or boarded over.

Nearby along Bay Avenue are red brick cotton warehouses that also date to the years just after the Civil War. Now renovated into office space, these two and three story buildings once stored the raw cotton that came upriver. Looking at the facades, one still can see the outline of the wide doors used for loading and unloading the baled cotton and the simple brick detailing that defined the original windows and doors of these plain but highly

functional structures. The brick detail on both the warehouse buildings and the mills provides these otherwise purely functional buildings with a sense of the elaborate decorative style that dominated the architecture of the later nineteenth century. The true nature of this decorative spirit is only hinted at in these practical vernacular structures. ■

Log Cabin



Federal

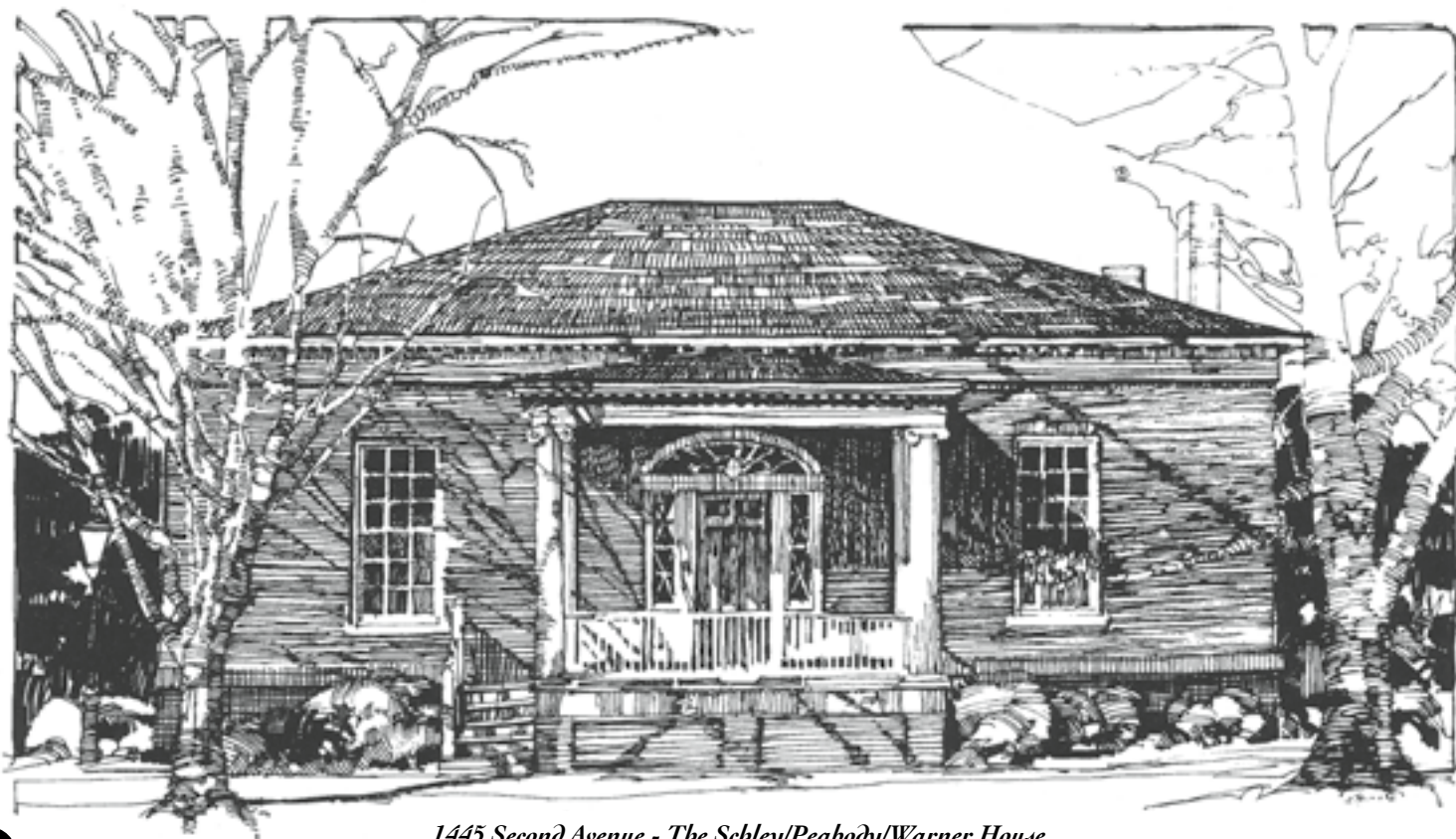
The Federalist style dates to just after the American Revolution, but a few Federal style houses were built as late as the 1840s in newer pioneer settlements like Columbus, Georgia. The style was brought to these later communities through detailed builders' handbooks, which featured the basic style with a few suggested variations to fit individual tastes.

Most commonly, the Federalist style house is a simple box that is two rooms deep and two rooms wide with a central hall. The door is centrally placed while the windows are arranged symmetrically on either side. A key identifying feature for this style of house is the semi-circular window above the

front door. This is called a fanlight because of its shape that might remind one of a lady's open fan. Such a window allowed for daylight to fill the interior hall while also providing the privacy of a closed solid door. It also gave the overall appearance of a rounded Roman arch to the front entry.

The Schley/Peabody/Warner House has such an entry with the addition of sidelights (windows on either side of the door). There is also a central portico supported by Ionic columns that extends in front of the house. The tops or capitals of these columns have scroll-like spirals called volutes. This kind of portico is a very common Federalist detail. The house was built about 1840 by Philip Thomas Schley, a

prominent Columbus lawyer, and was relocated to this spot, brick by brick, in 1858 by real estate entrepreneur Colonel Seaborn Jones. Such a move explains why the front stairs are no longer at a central position as they would have been. During the Civil War the house was reportedly occupied by the parents of philanthropist George Foster Peabody and eventually became the home of the descendants of Major James H. Warner, who commanded the Columbus Iron Works during the Civil War when it was known as the Confederate Naval Works. Over the years the various owners have added on and modernized. These additions were done sensitively, retaining much of the original design of the house.



1445 Second Avenue - The Schley/Peabody/Warner House



616 Broadway - The McGurk House

The exteriors of most Federal style houses have few decorations other than the elaborate door. This *hipped roof* brick example has the common addition of a decorative *dentil molding* (so called because they protrude like a row of teeth) at the edge of the roof and across the top of the portico. Also, a heavy *lintel* (sometimes called a flat or jack arch) is set in the brickwork over the front windows and an accentuated window sill, both common details for the Federalist style in brick. Though windows with *double hung sashes* in the Federal style are usually six panes per sash, this example may have been changed in later years to the nine panes over nine panes found today.

The McGurk House is a wooden two-story example of the Federalist style. Built about the same year as the brick example (1840), it reveals the waning of this style in favor of the newer Classical Revival style.

Classical Revival is a transitional style that followed Federal design and preceded the Greek Revival that dominated American architecture until the 1860s.

The overall appearance of this house is again *symmetrical*. The central placement of the door flanked by two sets of windows for each story is still a dominant Federal feature. At this time the straightforward central hall plan with four rooms expands to a second story that repeats the same floor plan. A noticeable difference is in the simple transom light over the door rather than the elaborate fanlight. The front entry, in this case, makes use of a *pedimented*, or triangular roofed, two-story *pavilion* that extends beyond the face of the house, which is a Classical Revival feature. The pavilion has a porch accessed from the second floor above the front door. The pavilion features square columns that were

a simpler and less expensive alternative to the traditional rounded column. Again, one must take into account that any house will, over the years, have additions and alterations to the original plan.

The McGurk House also has a low, hipped roof like the one in the Schley/Peabody/Warner house with the variation of nine over nine pane windows, but the McGurk house, unlike the first example, retains its shutters. Similarly, both houses have their chimneys set within the exterior walls. Federal houses that have chimneys outside the exterior walls and gabled roofs are familiar variations, suggestive of the individual choices available to the builder. A comparison of these two Federal style homes shows how the individual tastes of each homeowner elaborated on or simplified the basic design. ■

Greek Revival

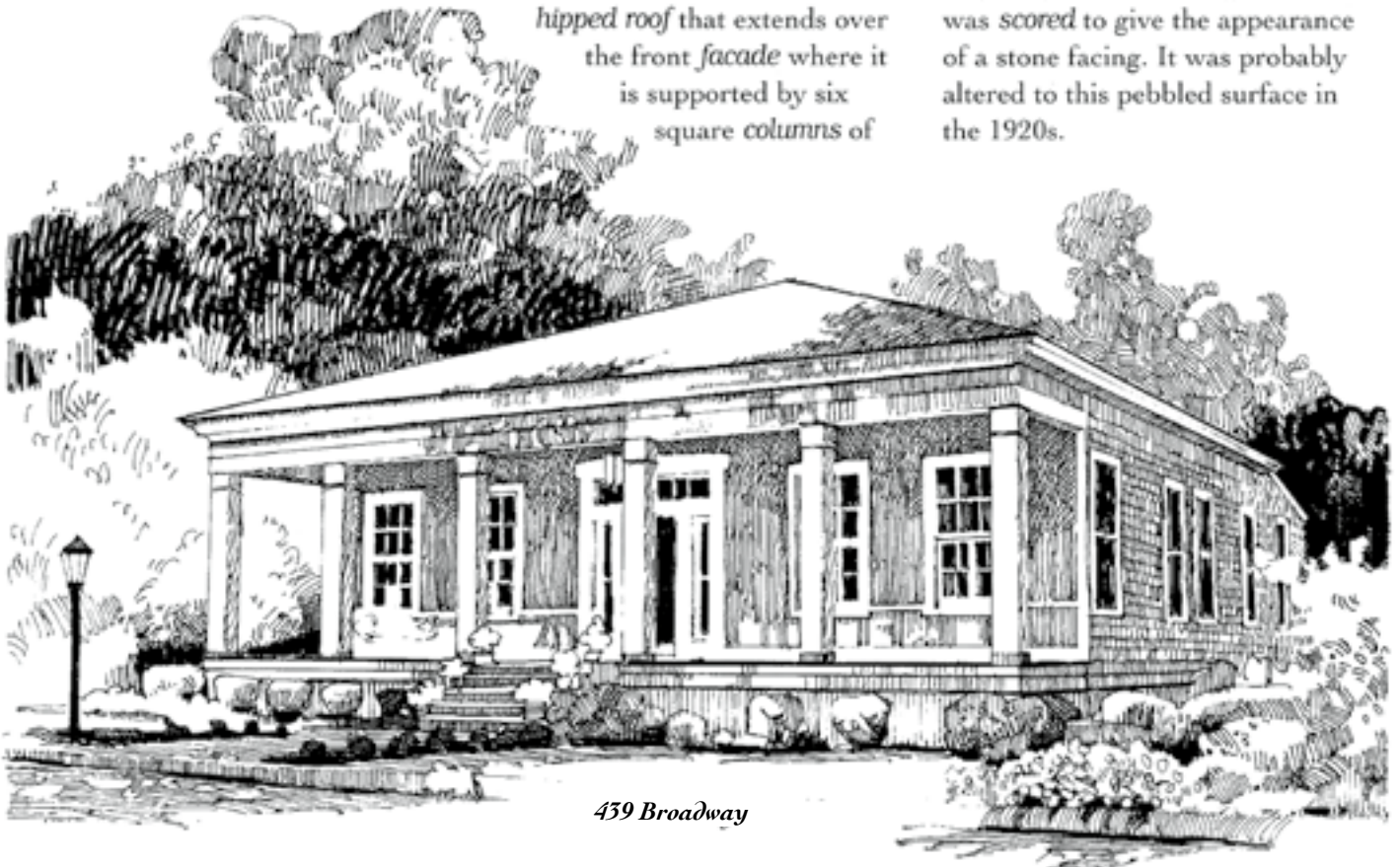
The Greek Revival style began as the preferred architectural style for public buildings in America as illustrated in many of the structures found in Washington, D.C. After 1850 the style was translated into home design and spread to outlying areas through carpenter guides and pattern books. These books were an important resource through which floor plans and the latest architectural designs were distributed across the nation. Like many Georgia communities that thrived before the Civil War, Columbus has very fine examples of this style. Wealthy businessmen, who came

to increase their fortunes in this thriving industrial settlement, built substantial homes a short carriage ride outside the original city limits. These homes assured not only the comfort of their families but also their status in the new community, and their homes became centers of social interaction and entertainment. The Greek Revival style can be found in all sections of the United States that were settled before 1860, though it has come to symbolize the height of Southern gracious living before the Civil War.

The modest one-story wooden frame Greek Revival home at **439 Broadway** originally stood at 808 Front Avenue. It was moved in 1978 by the Historic Columbus Foundation, Inc., to its present location when construction of the Hilton Hotel threatened it. Built about 1840, the structure has a hipped roof that extends over the front facade where it is supported by six square columns of

the Doric order. This forms a porch that runs the entire length of the house. Above the columns is a simple entablature adorned with dentil molding. The front door is handsomely detailed with a full transom and two side lights. Two engaged square columns flank the door frame. Symmetrically placed on either side of the front entry are two six-pane double hung sash windows, a common feature in Greek Revival homes.

The central hall plan design of this house is typical of and similar to that of the Federal style houses already mentioned, but in this particular case the hall is notably wider. Two rooms flank each side of this hall, each featuring a fireplace. Another interesting feature is the stucco facade that may have originally been smooth plaster that was scored to give the appearance of a stone facing. It was probably altered to this pebbled surface in the 1920s.



439 Broadway

1846 Buena Vista Road - The Elms



The Elms, built about 1834 by Lambert Spencer, is also a wooden one-story home with a low pitch hipped roof. The original home, like the one previously discussed, is a four room central hall plan. Again, across the entire front length of the house extends a porch with simple Doric columns. What is very different here is the use of a second smaller projected porch topped by a *pedimented* roof, suggestive of the entry to a small Greek temple. The Greek Revival and earlier Classical Revival style found favor among Americans because it connected this relatively new nation with the great cultural and social traditions of the ancient democracy of Greece and the Republic of Rome.

The front entry of the house is topped by a Federalist style fanlight that is flanked by smaller side lights. Traditionally, Greek Revival doors have a rectangular transom, like the one found at 439 Broadway, in keeping with the horizontal *lintels* of Greek architecture. The panes in the windows across the facade of this home are in a six over nine format, creating a tall, narrow effect that echoes the shape of the door and allows for increased ventilation. The original cottage had a separate building behind it that housed the kitchen.

This was a common feature in many homes at that time in the South because it kept the noise, smells, heat and danger of fire away from the more formal part of the house.

By 1868, *The Elms* had passed into the hands of Lloyd G. Bowers. In that year, Bowers had two *hexagonal* wings added to the original house. His inspiration for these unusual additions probably came from the very popular book, *The Octagon House, A Home For All*, by Orson Squire Fowler. A few years earlier, an actual octagonal house had been built in Columbus, and Mr. Bowers must have known about it (see the chapter on Octagon style). In the 1880s a second addition joined the separate

kitchen building to the house by a covered porch that still later was enclosed, adding an extended wing off the original home.

A good comparison to the understated simplicity of the first two houses is the *Illges House*. This home was built in 1850 by James A. Chapman. It is a brick mansion with a stucco covered facade that has been scored to give the appearance of stone. Across the entire two story facade extends a *portico* supported by six *Corinthian* columns, each 20 feet high. The Corinthian column features a *capital*, or top, that looks like an inverted bell covered with *acanthus* leaves and is considered the most ornate of ancient column designs.



1428 Second Avenue - The Illges House

The centrally located door is elaborately trimmed with an ornamental *architrave* supported by *pilasters* (or engaged columns) at each side. Directly above the front door is a flying balcony, so called because it is *cantilevered* from the building and does not appear to have any means of support.

At either side of the front door are symmetrically placed ten foot tall pedimented windows, echoing the front entry and continuing the classical design. A very unusual detail that breaks with the Greek

Revival style of this house is the Italianate detail of ornate *brackets*, placed in pairs under the extended eaves across the front.

Like all classically inspired designs, the original floor plan of this house used a central hall flanked by two rooms of equal size in front and two at the rear. This plan was repeated in the second story. The eight original rooms of this house are quite large, measuring approximately 20 x 20 feet. The kitchen and servants' quarters were in sepa-

rate buildings at the back of the property.

In 1877, the new owner, Abraham Illges, added a back wing in brick that included a kitchen, butler's pantry, back porch and lower level bedroom. He also enclosed the front yard with the elegant wrought iron fence which echoed the wrought iron work of the front balcony and the trim across the roof, called *cresting*. Again, later modifications to the house have maintained its original elegance and design. ■

Gothic Revival

Before the Civil War, one direction of American architecture stood in clear contrast to the classical symmetry of Greek Revival. Called the Gothic Revival (1850-60), this new style revealed a preference for the romantic that resulted in picturesque country cottages. Windows and doorways used a pointed or Gothic arch, roof lines were steeply gabled, and highly decorative bargeboards foresaw the ornamentation of the High Victorian style that was yet to come.

One of Columbus' few remaining examples of this antebellum Gothic Revival style is a small cottage behind the stunning 1836 Greek Revival



2035/2037
Thirteenth Street
Cottage Behind The Cedars

home built by John Banks known as *The Cedars*. The 1845 cottage, also built by Banks, was used for guests and extended family for many years. In 1915 it was moved to its present location and part of it was converted into a garage. It was remodeled into a two apartment dwelling in 1940 under the supervision of local architect Thomas Firth Lockwood. Though the structure has undergone many alterations in its history, there are a number of

Gothic Revival elements still present such as the vertical board-and-batten siding preferred by pattern books authors of that era. Also the decorative *bargeboard* beneath the eaves of the steeply *gabled* roof presents a scalloped or wave-like design that was probably created using a scroll saw. The finely carved wooden *firials* placed at the peak of the gables are notable, too. ■

Italianate

In Italianate architecture, Columbus is lucky to have a number of perfectly maintained historic homes as well as a wonderful example of a commercial building. The Italianate style was made popular through the influential pattern books of Andrew Jackson Downing, who toured the country tirelessly lecturing and promoting his books. Judging from the popularity of this style, which extended from the 1840s through the early 1880s, Downing was very successful.

Dinglewood, built in 1859 for Alabama cotton grower Joel Early Hurt, was designed by the local architectural firm of Barringer and Morton. This is a beautiful example of the Italianate style. Identifying features of the Italianate include the low pitched roof with wide overhanging eaves that appear to be supported by decorative brackets that, in this case, are paired. The Italianate style also features tall, narrow arched windows, often framed elaborately, and a *cupola* features both found at *Dinglewood*.

The two-story, stucco over brick house has a lower level *veranda* (sometimes called a *piazza*) that surrounds the building on three sides. On the fourth side, or the rear of the house, is an enclosed area that contains the kitchen. It can be reached through an early twentieth century addition of a *porte cochere*. The central front entry with its flowing staircase and curved cornice tie the house to the



earlier Classical Revival styles.

This Classical Revival link is really apparent when one examines the paired *Corinthian* columns that flank the front door. The tall windows at the veranda level are topped with ornate *lintels* in contrast to the sec-

1429 Dinglewood Drive
Dinglewood

ond-story arched windows and the paired arched windows in the square cupola. Columbus summers were made more bearable when these tall veranda windows were opened for maximum ventilation.

Originally on a thirty acre estate, Dinglewood was an elaborate house for its time featuring private water and gas works. The house plan uses a central hall plan flanked by a series of three rooms that open onto one another. The upstairs repeated this floor plan with six bedrooms. Italian artisans, housed in the two rear cottages built for this purpose, were brought to Columbus specifically to work on this home. Their skill can be seen in the grand mahogany staircase and the Italian marble fireplaces as well as in the ornamental woodwork of the veranda.

The White Bank Building, also Italianate in style, has a rather elaborate history. Here the builders made use of the new breakthrough technology of *cast iron*. This meant that the prefabricated iron front of the building could be cast somewhere else, shipped and then bolted together and attached to a conventional brick and wood building. The idea was that this cast iron frame or skeleton would serve as the *load bearing* support for the two street facing sides of the structure.



1048 Broadway
*The White
Bank Building*

That is why this building has so many windows. It is like an open grillwork filled with glass, which provided a very light and airy interior space.

Inside the conventional structure, cast iron columns were used to support the wooden beams and joists.

These columns replaced traditional heavy brick piers that would have taken up valuable interior floor space. Cast iron construction was the first step toward designing all twentieth century skyscrapers that replaced the cast iron frame with steel, a much more versatile material.

The idea to use this new technology probably came from Columbus businessman William Henry Young. Young was one of the founders of both the Georgia Home Insurance Company and

the First National Bank, which originally occupied this building. The cast iron facade is believed to have been fabricated in Pittsburgh, Pennsylvania, and was shipped to Columbus just before the Civil War. The war delayed the completion of the building until 1867.

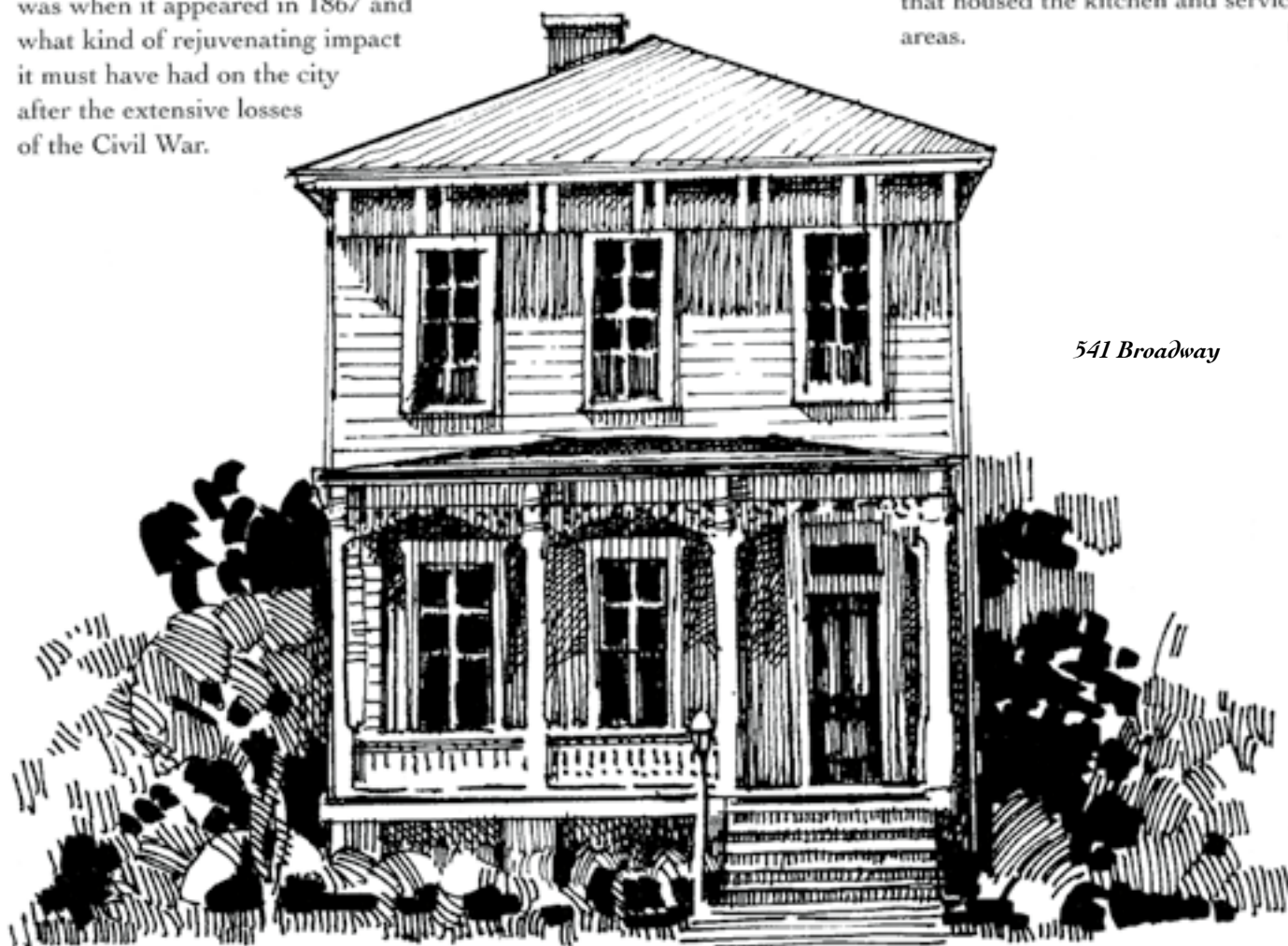
The three stories of the building are defined by a decorated *entablature* that separates each row of elaborately arched windows. At each level the arches are crowned by the ornamental *acanthus* leaf. Each arch appears to be supported by fluted *Corinthian* attached columns. The flat roofed building has a projected *cornice* that appears to be supported by Italianate decorative *brackets*. With all of this very elaborate ornamentation, one can consider what a high profiled building this was when it appeared in 1867 and what kind of rejuvenating impact it must have had on the city after the extensive losses of the Civil War.

The house at 541 Broadway is an example of an Italianate townhouse. Though the style was used extensively in the expanding Midwest after the Civil War, it is less common to the South which had fewer resources for new building directly after the war. Yet in Columbus, with its assertive program of post-war redevelopment, this style became a preferred home design for middle and upper middle-class urban dwellings. When one considers how many examples of this Italianate townhouse style are still standing in the Historic District alone, its popularity becomes all the more apparent.

Built in the 1880s, this two-story wooden frame home features a low pitched roof with a wide projecting *cornice* supported by paired *brackets*. A single story entry

porch supported by four square columns graces the front facade. The porch is adorned by ornate trim similar to that found on Victorian houses that were also built during this time. In many ways this late Italianate style is a transitional design before the full blown Victorian style with its steep *gables* and ornate surfaces (see our chapter on the Victorian).

The *asymmetrically* placed entry is elaborately framed with what appear to be two modified brackets that support an ornate *lintel* above a rectangular *transom*. Similarly the two elongated windows at the first floor level are also topped with detailed lintels. Inside the front door are a long hall and stairwell that are flanked at the left by two formal rooms. Across the rear of the house is a single-story structure that housed the kitchen and service areas. ■



541 Broadway

Octagon

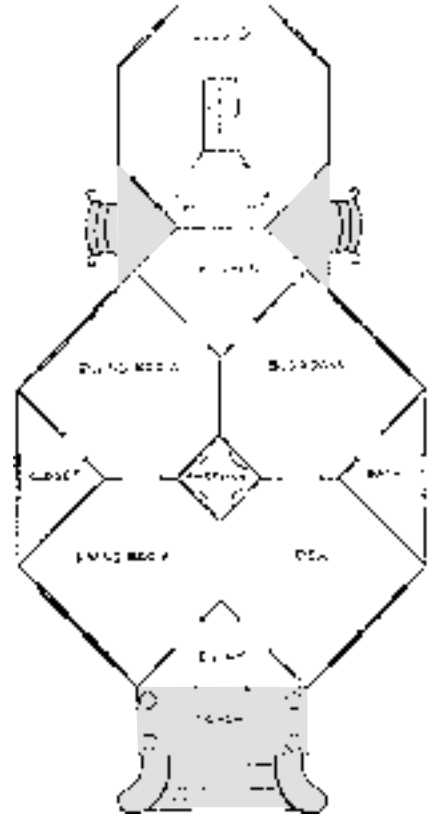
Orson Squire Fowler was an eccentric social reformer who in 1849 wrote an

*architectural handbook that celebrated the merits of an octagon-shaped house over more conventional design. Called **The Octagon House, A Home For All**, the book was so popular it went through nine editions. According to Fowler, such a house increased sunlight and ventilation, reduced building costs and heat loss through the walls, and enclosed more floor space than a rectangular design. Other authors imitated Fowler and produced a number of pattern books that featured the Octagon from 1850 to 1870.*

In the early 1860s, Columbus carpenter Leander May purchased a small cottage that dated back to 1831. The cottage had been built by the young lawyer Alfred

Iverson for his wife, Julia Forsyth, the daughter of Georgia Governor John Forsyth. Upon purchasing the property, Mr. May added an octagon-shaped addition to the front of this box-like cottage. The addition featured four large rooms clustered around a central fireplace. If one imagines a Greek cross floor plan that used triangular-shaped closets and a foyer to fill in each arm of the cross, then one will understand how this house works. May later converted the original cottage into a smaller octagon, making his home the only known double octagon still standing in the United States. It has been recognized as a National Historic Landmark.

May chose some very unusual details for this already unusual house. The double front doors are flanked and crested by leaded glass



windows that take the shape of a rounded arch with a point at the top. This is called an *ogee* arch, and it is most often found in the architecture of the Middle East, as in Islamic mosques. The columns and carved woodwork on the entry

porch continue this exotic design. Other exterior details such as the windows and cornice trim are simple in comparison to the elaborate entry. The brick chimneys, rising above the low-pitched *hipped roof*, are handsomely detailed. ■



527 First Avenue - The Folly

Victorian

The styles of architecture that were popular from 1860 to 1900 in the United States are often placed under the heading of Victorian. This term refers to Queen Victoria, whose long reign in Britain marked those years.

Architectural construction during the Victorian era changed drastically, greatly influencing the styles of this time.

Balloon frame construction made use of milled timber, all cut to uniform sizes and held together with manufactured nails. This new, almost modular construction method replaced the need for heavy timber framing that needed on the spot fitting and cutting. Doors, windows, roofing and siding were often mass produced in factories and shipped by rail across the country at lower costs than ever before. Because of this, structures were no longer limited to boxes composed only of right angles which resulted in a great variety of design. Technological innovations such as the jigsaw allowed for elaborate details and ornamentation that previously had been too expensive when carved by hand.

Design ideas were still disseminated through pattern books such as the ones produced by Andrew Jackson Downing. These books, however, became greatly expanded with ideas and details for the home builder to chase and often even to order by mail. The results are fanciful and sometimes overtly decorated as restraint and classical ideals of symmetry and balance were replaced by elaborate and imaginative design.

201 Seventh Street
The Rothschild/Pound House

Second Empire

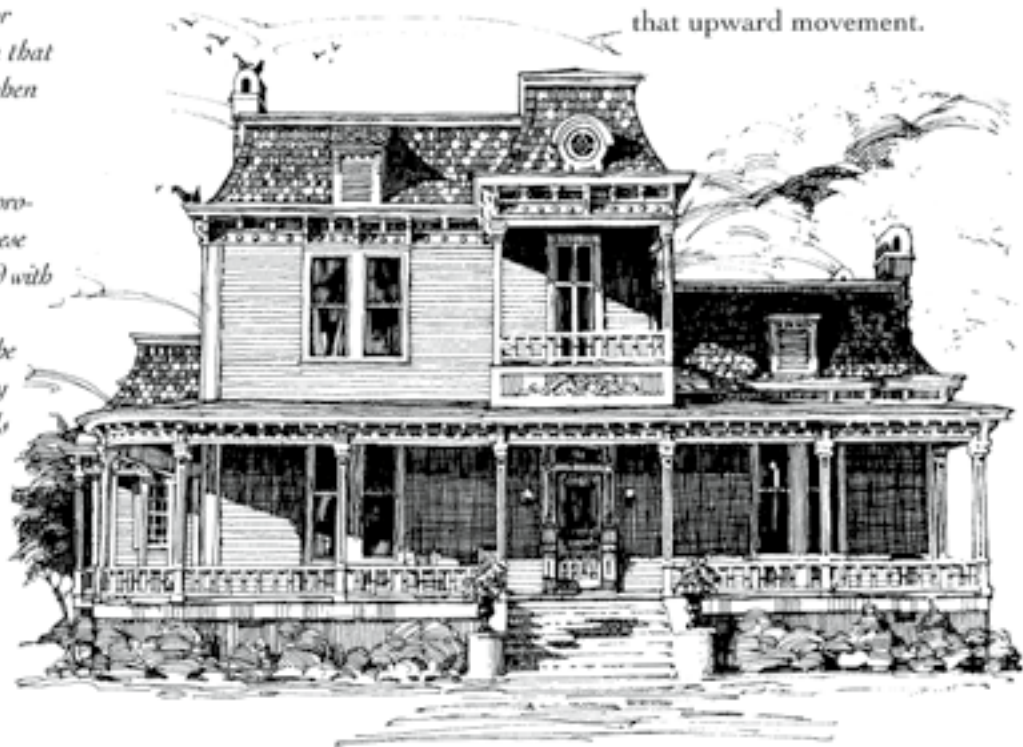
These two Second Empire homes had been down the street from each other until the *Rothschild/Pound House* was moved to its present location in 1993 to save it from demolition. In moving the wood frame structure some later additions were sacrificed, but the current house retains all of the charming detail and beautiful proportions of the early Second Empire style.

Built after the Civil War by J.K. Redd, the house was later the home of David Rothschild and family from 1910 to 1958. The *mansard roof*, in this case concave in shape, is the most identifying feature of this style. Of special interest are the molded *cornices* that finish the lower roof slope and the decorative *brackets* below the eaves.

This two-story wooden frame home features a wide porch that

extends across the facade of the house and wraps around the western end leading to a side entrance. The highly decorative millwork trimming the porch and framing the front door are all the more dramatic because of their contrasting color. This kind of exterior paint scheme using three or more colors is a hallmark of the Victorian home. The ornate trim at the lower level *cornice* uses a stylized leaf, while the upper level cornice uses a repeated circular pattern.

An interesting architectural detail is the second-story porch that extends above the front entry. Visually, this porch, positioned directly over the door, leads the eye upward, having an effect similar to a tower, which is often a component of Second Empire architecture. At the same time the strong horizontal band of the roof, which is continuous from house to porch, sets a nice visual counterbalance to that upward movement.



Leaded glass is featured in the front door as well as in the *transom*, modified to suggest a squared-off *fanlight*. The floor plan of this house is based upon the idea of a central hall plan flanked by two rooms at either side, but across the back the house expands out of the strict rectangular shape to include a kitchen and breakfast room. On the second floor liberties were also taken with the strict symmetry of the rectangle, making for a less predictable and very interesting interior.

The Bullard/Hart/Sampson House was built for Dr. William L. Bullard in 1891. The local contracting firm of Jackson and Tinsley went bankrupt trying to complete this

plete the job. The New York design firm of Le Rolle Company handled the ornate interior design. The house was one of the first in Columbus with electricity.

The mansard roofs used here are of two shapes. On the house proper the roof slope is straight, while on the central roof tower it is convex. Wrought iron *cresting* along the roof line is another fine Second Empire detail. Most Victorian about this house is how ornamental decoration is overwhelmingly used and most interesting is how this

ornament is combined, mixing classical features with folk Victorian.

The plan of this three-story wooden frame

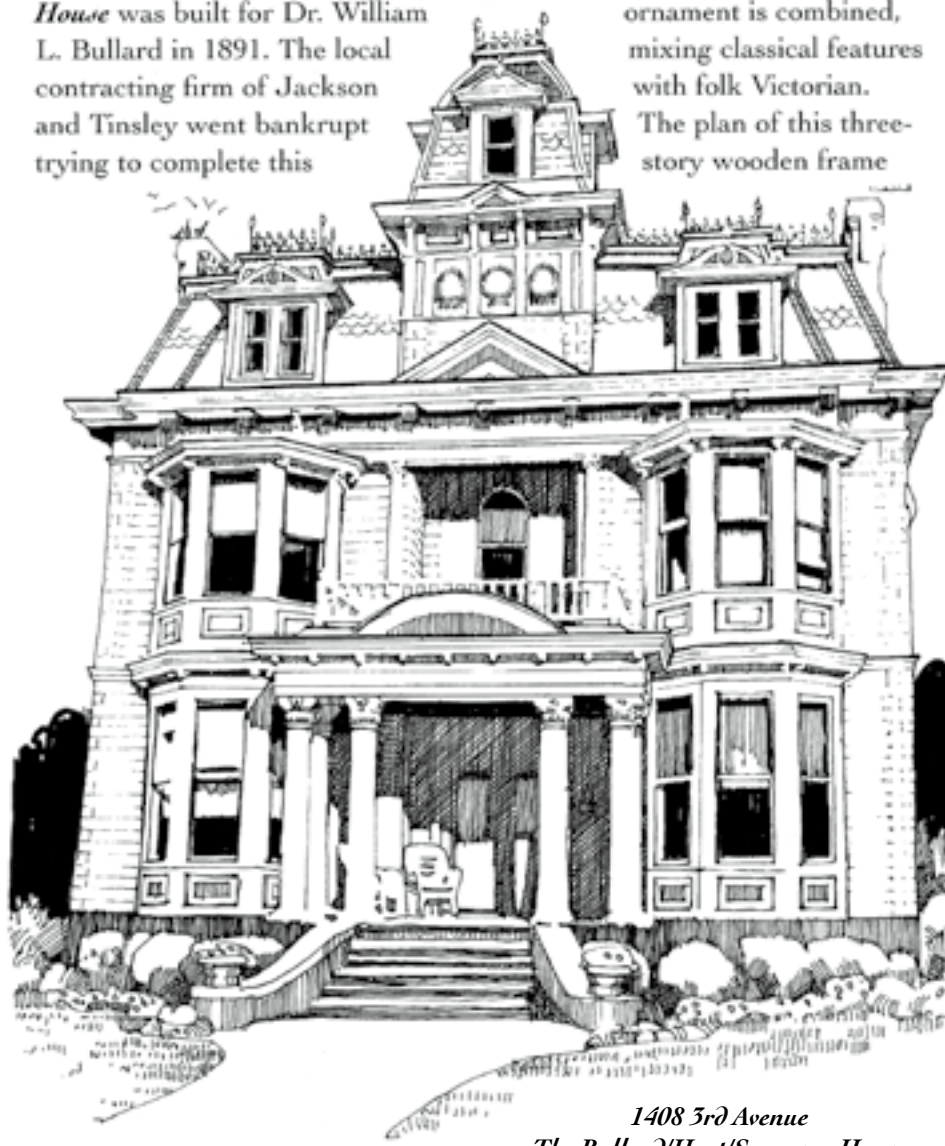
ing is a kitchen area on the first floor and a paneled billiard room on the second floor. The front facade has been enhanced by two projecting bays on each side of the central tower that crowns the roof over the front entry. This kind of bay, with windows on three sides, allows for more natural light to enter into the interior space.

Beneath the tower is a second story balcony with two columns and a decorative wood railing. Below that is a most impressive entry. A flat roof *portico* is supported by eight fluted columns with gold painted *composite* capitals. A beautiful stained glass fanlight appears over the double carved oak front doors. The ornate frame surrounding the doors is a complex combination of classical elements put together uniquely. The beveled glass within the doors is etched with the original owner's initials.

Queen Anne

The term Queen Anne style was first used by the nineteenth century English architect, Richard Norman Shaw, to describe his historically derived *half-timbered* and patterned *masonry* houses. Shaw's use of this term was historically inaccurate. The buildings on which he modeled his style predated the reign of Queen Anne (1702-1714) by more than a century. Still, the name stuck and the earliest American examples that followed Shaw's design date to the 1870s. In the 1880s and 1890s the style spread through pattern books and the inventive American use of the *jigsaw* for gingerbread detail.

Designed by architect L.E. Thorton, *Hillcrest* was built in 1890. The owner was John Francis Flournoy, a successful businessman who established a streetcar line



1408 3rd Avenue
The Bullard/Hart/Sampson House

house causing the architectural firm of L.E. Thornton and Company to take over and com-

house is symmetrical with a central hall flanked by three rooms at each side. Across the rear of the build-



1652 Carter Avenue - The Flourney House (Hillcrest)

from the business center of town to his newly developed Wildwood Park and surrounding suburbs. The house has a steeply pitched roof that has many different *gables*. Queen Anne houses are really the first American architectural design that abandoned the classical ideals of balance and *symmetry*. The desired effect was for non-uniformity and asymmetry, which made for many surprises. Another important identifying feature of this style is the surface detailing that uses many different materials and ornamentations. Overlapping shingles, applied wooden moldings and lacy decorative trim are all part of the elaborate design that mixes textures and patterns in a fanciful Victorian design. Add to this what would have been a most impressive three- to five-color exterior paint scheme and one can imagine the original impact of this house in the 1890s. Many elaborate Queen Anne homes were white-washed in the 1920s because of changing tastes and to avoid the labor intensive upkeep.

The carved floral lattice work on the single-story porch is the most dominant visual feature of this three-story wooden frame house. This kind of decoration is often referred to as gingerbread or Eastlake detailing (after Charles Eastlake, the 19th century furniture designer). This intricate pattern is used not only on the wrap-around porch but also on the *port cochere* and again to form the *balustrade* or railing on the second story porch, which features a roof with flared eaves reminding one of a Japanese temple.

The front entrance captures one's attention because the designer/builder has stacked three very different features that draw the eye upward. At the first level is a pedimented pavilion that extends beyond the porch and is supported by four ornately carved posts. The detail in the pediment features fish-scale shingles (so called because they overlap like fish scales). Above that is a second-story porch that appears to step back behind the first floor pavilion but is aligned with the wraparound porch

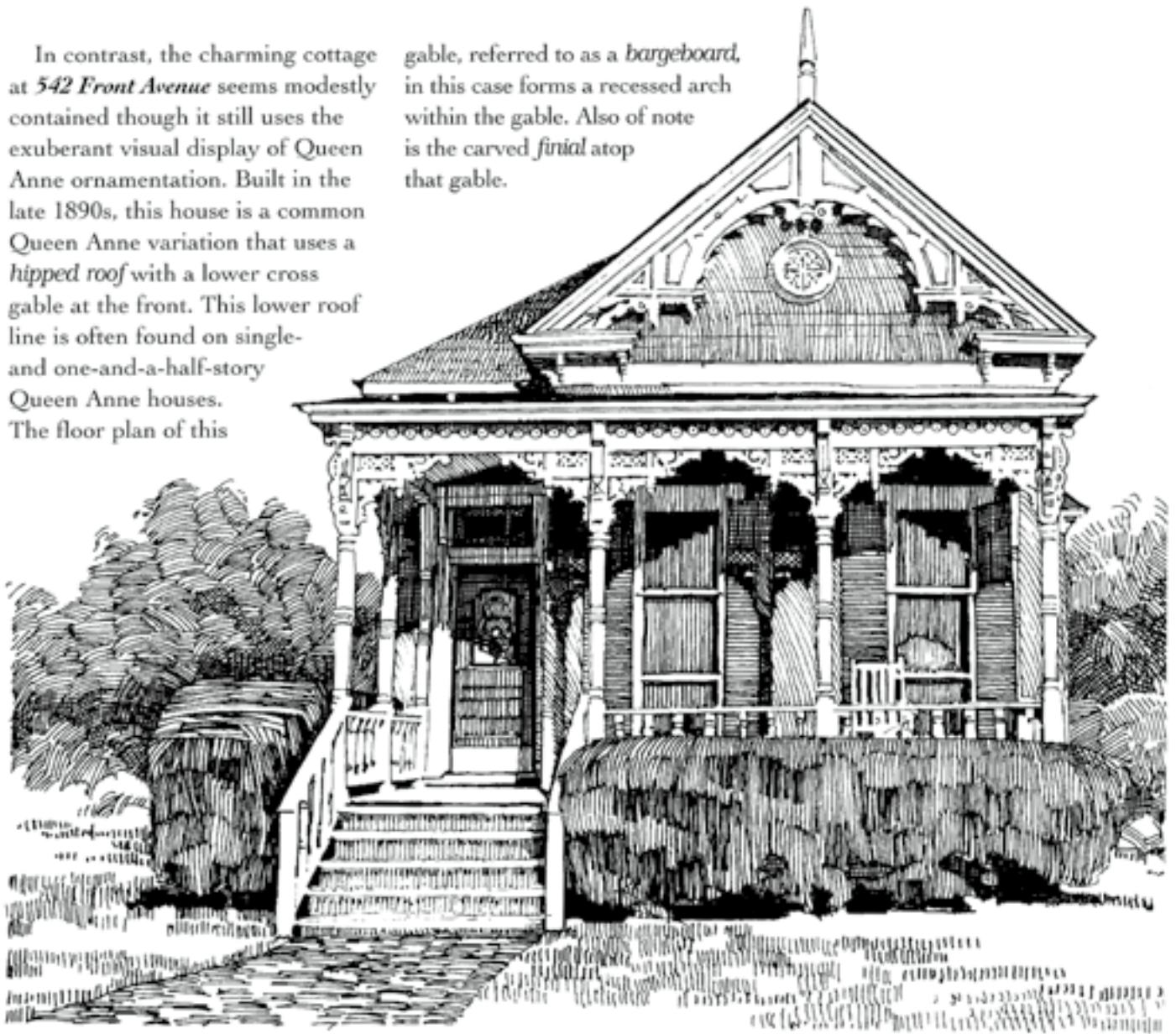
below. This porch, as already mentioned, has a pagoda-style roof. Finally, above that is an enclosed roof tower that is stepped back once again, aligning it with the front of the house. This tower has paired stained glass windows in addition to a most elaborate arched window in its gable. As one's eye moves upward and discovers all of these details, it also notices the recession into space, that was intended to break up the height and volume of the vertical surface of the structure.

Stained glass, a popular feature of the Victorian house, is used here in either a fruit or floral motif that appears in the transom-like feature that crowns every window at the first and second levels.

With all of its complicated architectural spaces, such as the second-story bay windows under a classically inspired pediment, and all of the detailed surface ornamentation, this house has a commanding presence, all the more because it sits atop the hill for which it was named.

In contrast, the charming cottage at 542 Front Avenue seems modestly contained though it still uses the exuberant visual display of Queen Anne ornamentation. Built in the late 1890s, this house is a common Queen Anne variation that uses a *hipped roof* with a lower cross gable at the front. This lower roof line is often found on single- and one-and-a-half-story Queen Anne houses. The floor plan of this

gable, referred to as a *bargeboard*, in this case forms a recessed arch within the gable. Also of note is the carved *finial* atop that gable.



542 Front Avenue - Queen Ann Cottage

house features an *asymmetrical* side entry hall with two adjacent rooms at the right. The house widens across the back, allowing it to expand beyond the limitations of the narrow rectangle visible from the front.

The elaborate porch that dominates the facade of the house features *turned posts* with brackets at the top and finely detailed *jigsaw* work. Most intriguing is the exceedingly fine gingerbread that adorns the front *cross gable*. The intricate wood trim on the triangular eave of the

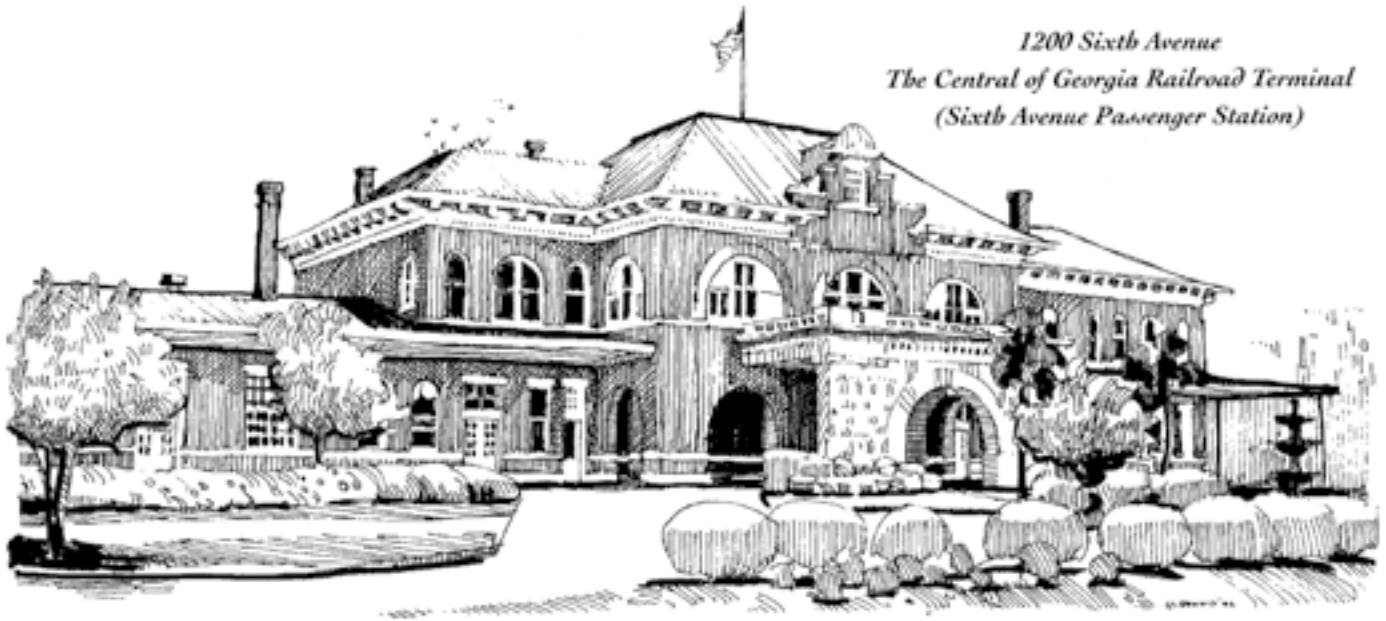
Romanesque

The Sixth Avenue Passenger Station, designed in 1901 by the Atlanta architectural firm of Bruce and Morgan, employs many of the ideas used by the innovative nineteenth century Bostonian architect, Henry Hobson Richardson. Sometimes the style is referred to as Richardsonian Romanesque in honor of his work. Richardson had finished only a few public buildings and private homes in this style at the time of his death in 1886. The popularity of this monumental style

that emphasized mass, volume and scale over the Victorian fashion of extensive decorative detailing reached its peak in the 1890s and continued into the early years of the twentieth century.

Most characteristic of this style are the round Roman arches that occur over windows and entrances and as porch supports. The Romanesque building is usually of masonry; and, in the case of Victorian or Richardsonian styles, often of two or more colors and textures. Here the red brick is accentuated by *rough hewn* granite.

1200 Sixth Avenue
The Central of Georgia Railroad Terminal
(Sixth Avenue Passenger Station)



The square central building of the depot and its extended office wings feature a low *hipped roof* with extended overhangs, a very unusual but welcomed feature in bad weather. This wide overhanging eave is further detailed with the addition of a series of *modillions* that look very much like simplified *brackets* and appear to serve the same purpose. There is also a line of *dentil molding* at the *cornice*. Across the facade of the central building are three second story arched windows enhanced by detailed brickwork. Above the windows is a stepped gabled dormer trimmed in granite. The most notable feature of this building is the magnificent *rough-hewn granite porte cochere* that extends across the front of the main building. It is composed of two huge stone piers that flank a wide central arch. Above that is an ornate stone *entablature* which includes dentil molding.

Inside the building, popularly known as "The Depot," is an expansive lobby with thirty-four foot ceilings. The marble floor and stamped metal ceiling are part of

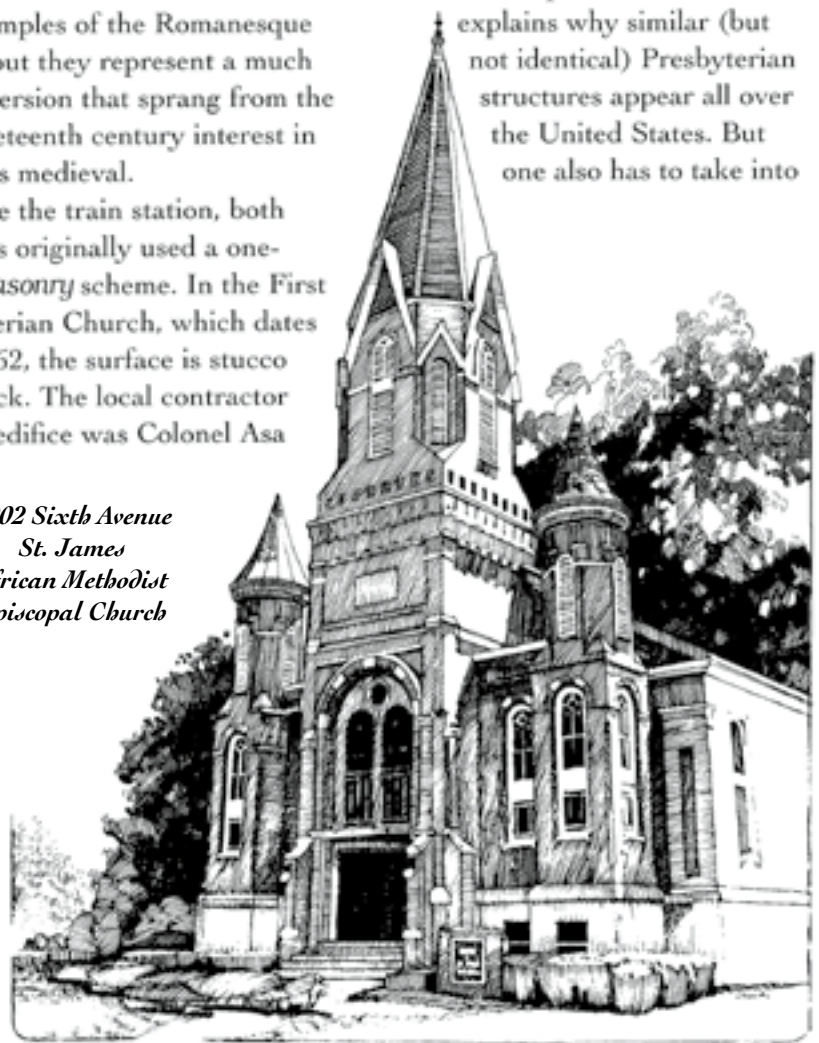
the historic renovation by Total System Services, Inc.

The First Presbyterian Church and St. James A.M.E. Church are also examples of the Romanesque revival but they represent a much earlier version that sprang from the mid-nineteenth century interest in all things medieval.

Unlike the train station, both churches originally used a one-color *masonry* scheme. In the First Presbyterian Church, which dates from 1862, the surface is stucco over brick. The local contractor for this edifice was Colonel Asa

Bates, who followed the approved architectural plans from the central office of the Presbyterian Board in Philadelphia. This somewhat explains why similar (but not identical) Presbyterian structures appear all over the United States. But one also has to take into

1002 Sixth Avenue
St. James
African Methodist
Episcopal Church



account how ideally suited this medieval design application is for churches.

The original building facade of the First Presbyterian Church is gabled and flanked by two square bell towers of differing heights. The taller south tower has a six-sided spire while the north tower features a simplified four-sided spire. A *string course* or horizontal architectural band across the entire facade ties the two towers directly to the square sanctuary. Brick detailing called a *corbel table* decorates the church gable and both towers. The rounded arch windows are taller and narrower when compared to the wide Roman arches found at the train station. The arched windows as well as front doors are enhanced by a series of *archivolts*. These are the repeated arch moldings that appear to recede into the exterior wall. Flanking the three front entries, engaged square columns seem to support the *spandrels* over each door.

The church was destroyed by fire in 1891 but was rebuilt two years later. That is when the clock was added to the south tower. Additions and renovations in 1952, 1969 and the 1990s were done in keeping with the original Romanesque revival design.

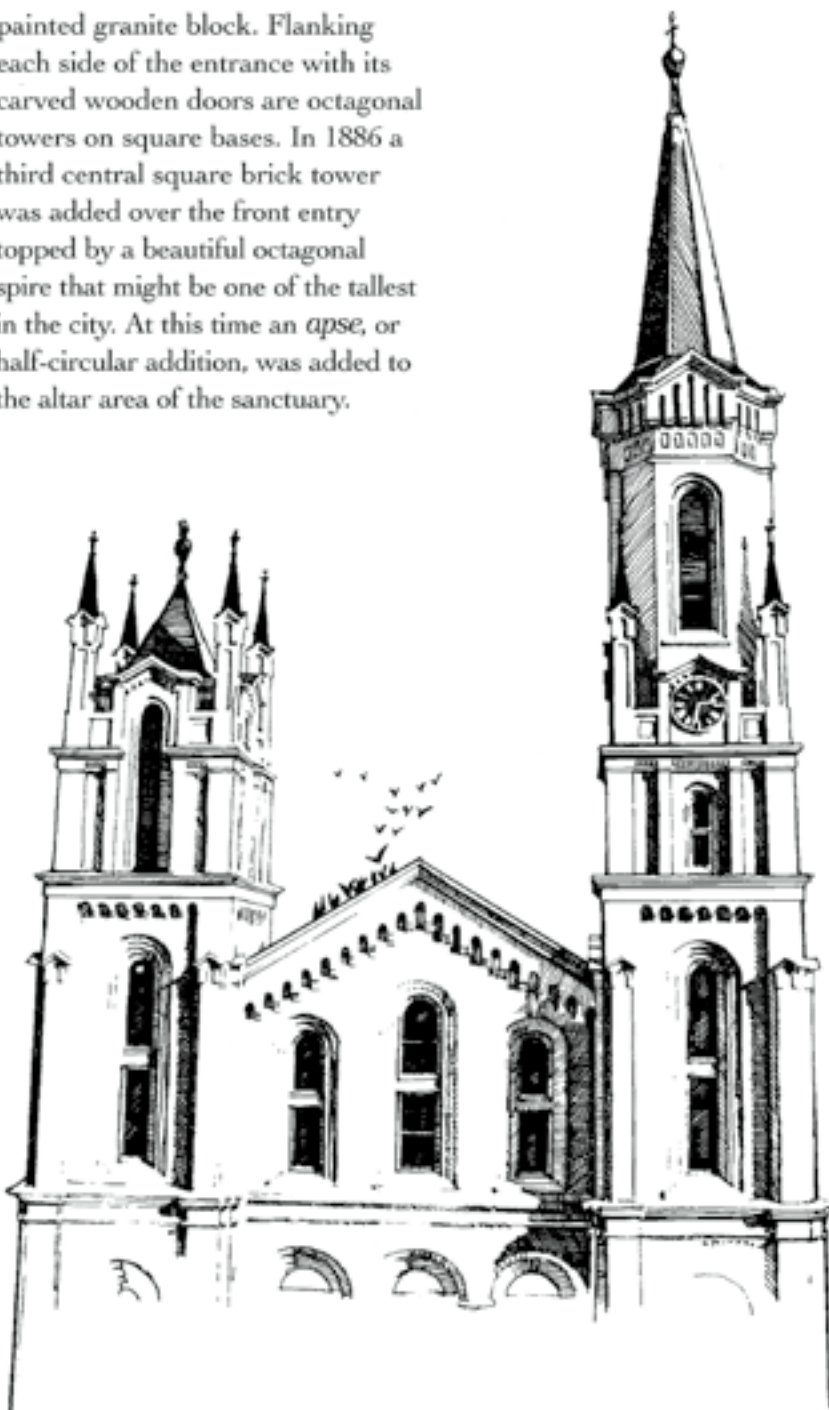
The St. James African Methodist Episcopal Church was

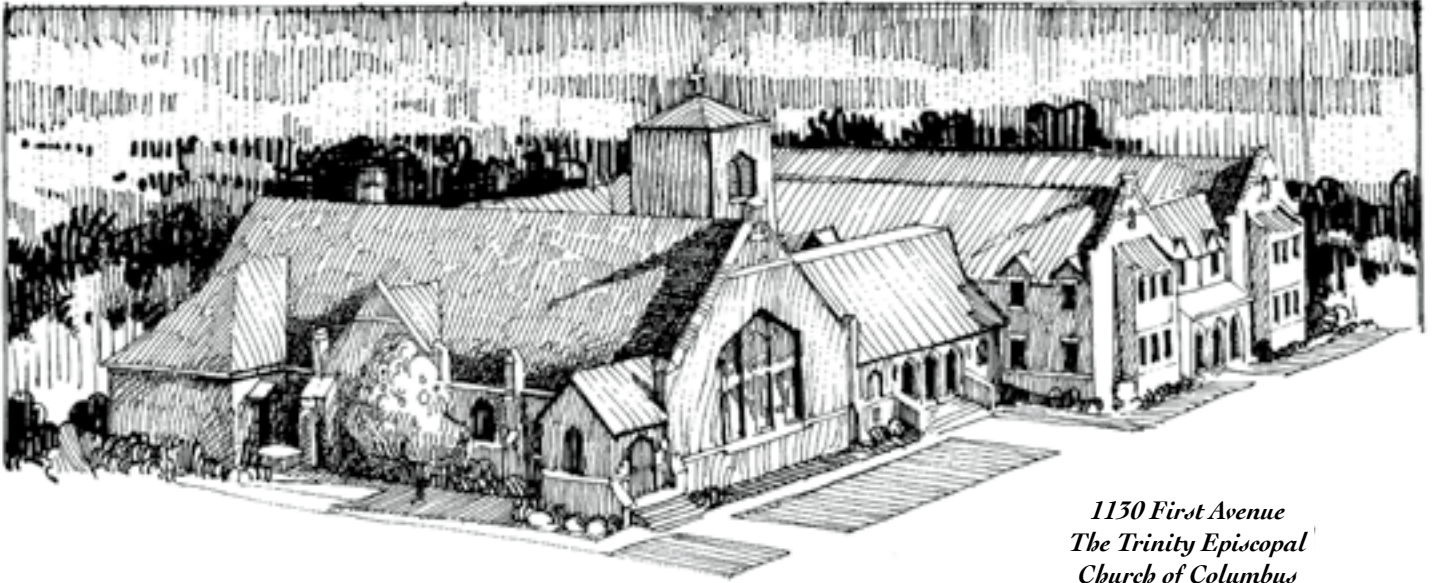
completed in 1876 and is the second oldest church of that denomination in Georgia. Because of its large capacity, it has served as a primary meeting place for African Americans before and after the Civil Rights movement of the 1960s. In addition to its social history, it is also an important architectural example in Columbus.

The rectangular sanctuary of this solid brick building is two stories tall above a raised basement of painted granite block. Flanking each side of the entrance with its carved wooden doors are octagonal towers on square bases. In 1886 a third central square brick tower was added over the front entry topped by a beautiful octagonal spire that might be one of the tallest in the city. At this time an *apse*, or half-circular addition, was added to the altar area of the sanctuary.

The building with its tall narrow stained glass windows and lofty central spire has often been referred to as Victorian Gothic Revival in style. When one considers its solid mass and heavy brick detail in the central tower, as well as the rounded arches used both at windows and doors, the term Romanesque Revival may seem more fitting. ■

*1100 First Avenue
The First Presbyterian
Church of Columbus*





*1150 First Avenue
The Trinity Episcopal
Church of Columbus*

Early Twentieth Century Revival Styles

From the turn of the century until about World War II, American architecture was dominated by revival movements that stressed close copies of a variety of architectural styles which had originated in Europe and colonial America. One inspiration for this movement was the 1895 World's Columbian Exposition held in Chicago, where visitors saw historically accurate interpretations of various architectural styles. The American revival movement had slow beginnings since many of the styles necessitated solid masonry, which was costly. It was not until the 1920s, when techniques were developed that allowed a thin veneer of brick or stone to serve as the exterior surface of a wooden balloon frame, that the twentieth century Revival movements flourished.

Gothic Revival

Partly in reaction to the excesses of Victorian tastes, a more direct and simplified Gothic interpretation developed at the turn of the twentieth century. A very good example of this later style, sometimes called Collegiate or Jacobean Gothic is the *Trinity Episcopal Church of Columbus*. Designed in 1891 by the Atlanta architectural firm Wheeler and Downing, the building is brick bond with sandstone details that include the low *string course* and the cross that appears in the gable.

The original sanctuary uses a Tudor arch to define the front stained glass window as well as the original entry at the north side of

the building. This arch has its origins in the pointed Gothic arch but has been altered into this somewhat flattened version. The *Tudor arch* is repeated in the window of the square tower located at the rear of the chapel.

The Parish House, which was added to the grounds as a separate structure in around 1926 by the architectural firm of T. E. Lockwood and Son, continued this simplified Gothic Revival style with parapeted gables, steeply pitched gabled dormers and casement ribbon windows. The same brick and sandstone trim is used in this building. Later renovations enlarged the existing buildings and connected the complex.

Neo-Classical Revival

Classical models dominated the 1893 World's Columbian Exposition held in Chicago. These dramatic colonnaded buildings seriously affected architectural fashion in the United States for at least the first half of the twentieth century. This was especially apparent in public building design that used this expression of balance, tradition and formality to project a sense of ongoing stability and permanence.

The original *Shepherd/Feimster House* was constructed by Mr. and Mrs. Andrew H. Shepard around 1888 and was originally situated much closer to Wynnton Road. Around 1910, the house was moved to its present position and went through an extensive Neo-Classical renovation that included the addition of the four very elaborate fluted *Corinthian* columns. These wooden

columns dominate the facade of this house. Attached *pilasters* at each corner of the front facade continue this elaborate *Corinthian* design. Special note should also be made of the *cantilevered* balcony over the front entry and the side porch with smaller *Corinthian* columns. Both are common elements of Neo-Classical design as is the *dentil molding* at the *cornice*.

The *U.S. Post Office and Courthouse* building was completed in 1934 under the local supervision of E. Oren Smith of the Atlanta architectural firm of Edwards and Sayward. James A. Wetmore was the federal government's supervisory architect. The choice of using a design of such classical formality suggests the government's ongoing desire to establish a feeling of deep-rooted stability through this major architectural presence, all the more important during the time of the Great Depression.

This elaborate building is a three-story construction of sandstone *masonry* with steel and wood framing. Its classical design is sometimes called Second Renaissance or Renaissance Revival in reference to the use of classical elements as they were reinterpreted by Renaissance architects rather than the strict adherence to the forms found in antiquity. These components include its massive scale and size, the use of terra cotta tiles and the distinct *string course* that emphasizes the building's horizontal profile. Other characteristics of this building such as its overall *symmetrical* design; its elaborate use of *Ionic* columns; and its heavily carved *pediments*, *architraves*, crowning *cornices* and *pilasters* all refer to its *classical* roots.

The elaborate front facade of the structure begins with the red clay tile roof. This strong use of color is continued in the cornice that contains



1430 Wynnton Road - The Shepherd/Feimster House



120 Twelfth Street
The United States Post Office and
Federal Court Building

blue and red tiles decorated with eagle heads and classical *acanthus* leaves. The lower cornice bands feature dentil moldings and a trim using the egg and dart design. The classical *frieze* that completes the *entablature* alternates a red on blue tile color scheme.

There are three main entrances into the building, each flanked by engaged Ionic fluted columns. The architraves over these entries are ornately detailed *broken pediments* supported by rams' heads. Also in these elaborate carvings are references to the various means of transporting the mail. This theme is

more clearly stated in the four blue tile rosettes on the front of the building that depict mail delivery by foot, horseback, boat, train and airplane.

Mediterranean Revival

This unique architectural style has its earliest beginnings in the red tile roofs and stucco facades of Spanish structures found throughout the American Southwest. In the early twentieth century the style was adapted for the lavish construction of resort hotels and private houses in Florida and California. The 1915 Panama-California Exposition held in San Diego had much to do with popularizing the style nationwide.

In the early 1930s, the R. W. Page Corporation, which owned both the Columbus Enquirer (est. 1828) and the Columbus Ledger (est. 1886), decided to house both dailies in a new corporate headquarters. The Columbus architects hired to design this new office were E. Oren Smith and James J.W. Biggers. Both had recently traveled in Florida and Southern California and were so impressed by Spanish inspired architectural design that they decided to adapt these unique features into the plan for this office building. These features included the ornate low relief carvings that decorate the surface, the arched windows and doorways, and the decorative *parapets* and *cornices* used to define the roof line.

Because of the steep slope of the site, the architects devised a plan that presented a two-story building on the eastern facade and a three-story building at the west. The building was constructed using a steel skeleton covered by a stucco over masonry

facade. The original double front door of the building on Twelfth Street is topped by a sandstone balcony surrounded by carved terra cotta. This decorative organic theme is repeated in panels horizontally placed across the building facade to define each floor level. They are contrasted by the vertical *pilasters* that are crowned at the second-story window level by a terra cotta capital in the shape of a sea shell. Featured at the east end of the Twelfth Street facade is a square tower with arched windows. Above it rises an octagon-shaped bell tower. At the west end a contrasting *pavilion* is featured with an elaborately carved sandstone parapet topped by a weather vane.



17 West Twelfth Street
The Ledger-Enquirer Building

In 1950, an addition was constructed that is in keeping with the original style. Though a later expansion stands in strong contrast to the unique original flavor of this structure, the 1989 addition returns to the Mediterranean Revival design. In neighborhoods such as Overlook, Weracoba and Peacock Woods that were developed in the 1920s and 1930s, this Mediterranean style is adapted for residences. What makes the Ledger-Enquirer building so singular is that this architectural design is used for a commercial building.



2331 Wynnton Road (Pure Oil Gas Station)

Tudor

(English Vernacular Revival)

The term Tudor Revival is somewhat of a misnomer. It is not the early sixteenth century of Tudor England that is referred to in this style but a wide variety of late English Medieval structures that actually predate this period. Therefore, it is often called the English Vernacular Revival Style. There are many wonderful examples of this style in Columbus, and most

of them reflect how handsomely this design was adapted for residential use between 1890 and 1940. It reached the height of its popularity between 1920 and 1940.

One such example of residential Tudor is the stately home at *1687 Flournoy Drive*, in Peacock Woods. The architect, John Martin, trained at Auburn University, worked for J.F. Flournoy, who developed this neighborhood. Mr. Martin and his family actually

resided in this home, built in 1925-26, until the early 1930s when it was purchased by Mrs. Harry Woodruff. It was the Woodruff/Box family who oversaw the construction of an addition to the rear of the home using carefully matched brick and slate roofing. The home was purchased by the Irwin Rothschild Family in 1940 and members of this family have continuously occupied it since then.



1687 Flournoy Drive

The second example from the late 1920s is unique in that it was built as a gasoline service station. The fledgling automotive industry was catching on at the time. Opening a gas station to service the new industry was an innovative business venture. Some gasoline companies like Pure Oil or Standard Oil came up with the plans for what they hoped would be an attractive and eye-catching structure that would get the driver's attention. These building plans

were distributed and built nationwide. This style seems to have been a good choice since it still catches the eye today with its bright blue glazed roof tiles. The Tudor style reminds one of cozy villages nestled in the picturesque English countryside. For potential service station patrons in the 1920s who might have been hesitant about the complexities of their new automobiles, this building perhaps made them a little more comfortable by suggesting a simpler time and offering a

warm and friendly place.

The features that identify both of these structures as Tudor Revival include the steeply pitched *gabled* roof, the front of which is dominated by a prominent *cross gable* structure and the decorative *half-timbering* in that cross gable. Presently, the half-timbering on the gas station is white-washed. Originally the half-timbering contrasted against the brick facade of the building.



1519 Elmwood Drive

Colonial Revival

The term Colonial Revival refers to houses that were rarely historically accurate but were instead inspired by colonial details. The 1876 Philadelphia Centennial International Exhibition inspired the first wave of interest in reconsidering Colonial architecture. This

was followed by a second surge of popularity that began in the 1920s when places like Colonial Williamsburg, Virginia, were being established. The style remained popular for residential architecture until the end of World War II.

This example, which dates to the late 1920s, has a formal Federalist inspired entry porch with a semi-

circular *portico* supported by *Ionic* columns. A lovely *fanlight* over the front entry completes the Federalist reference. Flanking each side of the central brick building are two single-story wings with flat roofs. The windows are not paired but set individually and symmetrically across the brick facade. ■



3200 block of Sixth Avenue

Early Twentieth Century Vernacular

Americans are practical and, as has already been shown in the examination of the brick warehouse and factory buildings along the Columbus riverfront, architectural form is most often dictated by its intended function. Those nineteenth century vernacular buildings were designed to fulfill a specific need of industry and economics. Similar directives were to inspire these two examples of vernacular architecture in the first half of the twentieth century. Both of these house designs are referred to as architectural types. They conform, with a few individual variations, to a set floor plan found in homes built all over the United States. Individual architectural style comes into play when a certain structure is ornamented with a specific kind of detailing, such as Victorian jigsaw or classical moldings.

Shotgun

The term Shotgun refers to the idea that it was a straight shot from the front door of this structure

through the series of connected interior rooms to the back door, and that a shotgun blast could travel that course uninterrupted if all the doors were left open.

The long, narrow single-story structure flourished in Southern urban areas from the 1880s through the 1930s.

Often built as housing for mill workers or as general lower income rental property, these structures were turned so that the triangular gable end of the house faced the street. This permitted a row of these houses to be built side by side on a single city lot. The design originated in the early 19th century in New Orleans, where it is believed to have evolved out of African, French and local traditions.

The front entrance of the Shotgun almost always featured a front porch that served an important social purpose for gathering and for extended outdoor space

during the height of the summer. On the porch columns or on the eaves of the gable some ornamental detail could be added to individualize the otherwise severe and practical lines of the house.

American Foursquare

This solid two-story design became the staple of middle class America in the construction boom before the Great Depression of the 1930s. The unpretentious square or rectangular house plan is often topped by a hipped or pyramidal roof and features wide overhanging eaves and a deep front porch. This porch again reminds one of the important social purpose such a gathering place would have been for the family and their neighbors before World War II. The advantage of the Foursquare was its simplicity and adaptability. Usually a wooden balloon frame skeleton was used,

but the Foursquare could also be constructed using more costly solid masonry. A variety of exterior surfaces could also be applied ranging from shingles, wood, brick, cement block or even poured concrete. Depending upon the preference of the individual owner, the house could have decorative elements added from the Tudor,

Mediterranean or even Classical Revival styles.

A wonderful local example of the Foursquare is the *Spencer House* built in 1912. William Henry Spencer

was an outstanding African-American educator in Columbus. The first black high school in this community was named for him. The family continued to live in the home long after Mr. Spencer's death in 1925.

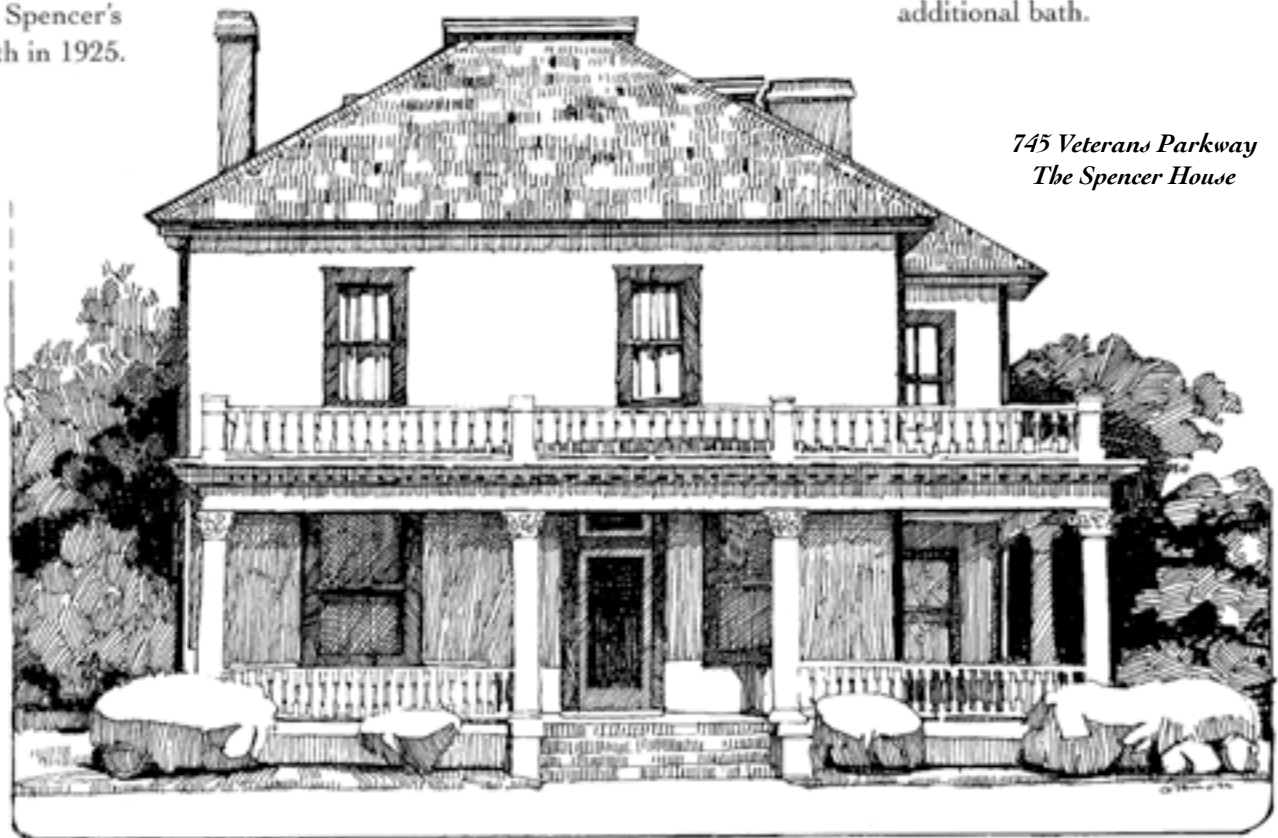
The millwork on the interior and exterior of this house uses Classical Revival designs as seen in the fine *Corinthian* columns and the *dentil* molding on the front porch. The central

*Examples of
Shotgun Houses*



entrance leads one into a hall area that is flanked by the stairwell at right and the parlor at left. The dining room and kitchen continue past the parlor, while on the right

side of the hallway beyond the stairwell are two bedrooms. At the back of the house is a bathroom and a back staircase. The second floor features five bedrooms and an additional bath. ■



*745 Veterans Parkway
The Spencer House*

Bungalows

The word bungalow was used by the nineteenth century British living in India to describe a single-story house with large encircling porches. The term was later adopted to describe the Victorian Queen Anne cottage that flourished at the turn of the

lumber, nails, doors, windows and other necessities would be shipped for assembly on site. It is no small wonder that this comfortable single family dwelling flourished nationwide between 1900 and 1930.

Characteristic features of this design include the low pitched gabled roof with wide overhanging

with our example on *Nineteenth Avenue*. Porches, extending either the full or partial width of the house, are also an essential feature, and the structures used to support the porch roof can vary from slender columns to massive battered piers. Exterior wall surfaces include stone, clapboard, shingle, brick, stucco, and even concrete block or a variety of combinations.

The home on *Thirteenth Street* is a very elaborate and formal interpretation of the bungalow design. Of interest is the *jerkin head* or clipped gable roof line on the *cross gable* at the front of the house, a detail intended perhaps to suggest the thatched roof of an English cottage. The elongated facade features window groupings, which is a very common feature in the bungalow. Unusual in this example is the window grouping of three *palladian* windows at the far right. Here the *port cochere* begins its transformation into a carport as the automobile becomes more dominant in American life. ■



2509 Nineteenth Avenue - Craftsman

century. In California, the cottage floor plan was updated by architects Greene and Greene with new details and decorative elements inspired by their interest in oriental wooden structures and the Craftsman movement. Furniture designer Gustav Stickley embraced the idea and style of the Craftsman bungalow and produced an influential pattern book in 1909 called *Craftsman Homes*, which had a wide circulation. Extensive publicity in popular magazines, such as *House Beautiful* and *The Ladies' Home Journal*, also did much to popularize the style nationwide. Sears Roebuck offered several models to choose from its mail-order catalog. The pre-cut

eaves. Often roof rafters are left exposed under these eaves, and decorative braces are added, as



2025 Thirteenth Street

Art Deco / Art Moderne



1529 / 1535 Broadway - The Greyhound Bus Station (Country's Barbecue)

The terms Art Deco and Art Moderne originated with a 1925 exposition held in Paris called the *Exposition Internationale des Arts Decoratifs and Industriels Modernes*. It showcased designs that truly reflected the modern machine age. These styles became very popular in American urban architecture in the 1930s and 1940s. Their streamlined surfaces of smooth walls, which often necessitated curved window glass that wrapped around corners, suggested high speed and perhaps a futuristic style.

The blonde brick of this structure originally built as a *Greyhound Bus Station* (more recently becoming a *Trailways Bus Station*) places it in marked contrast to the older red brick facades of the area. The flat roof and curved walls are characteristic of the Art Moderne style, as is the glass brick in the second-story area that rises above the

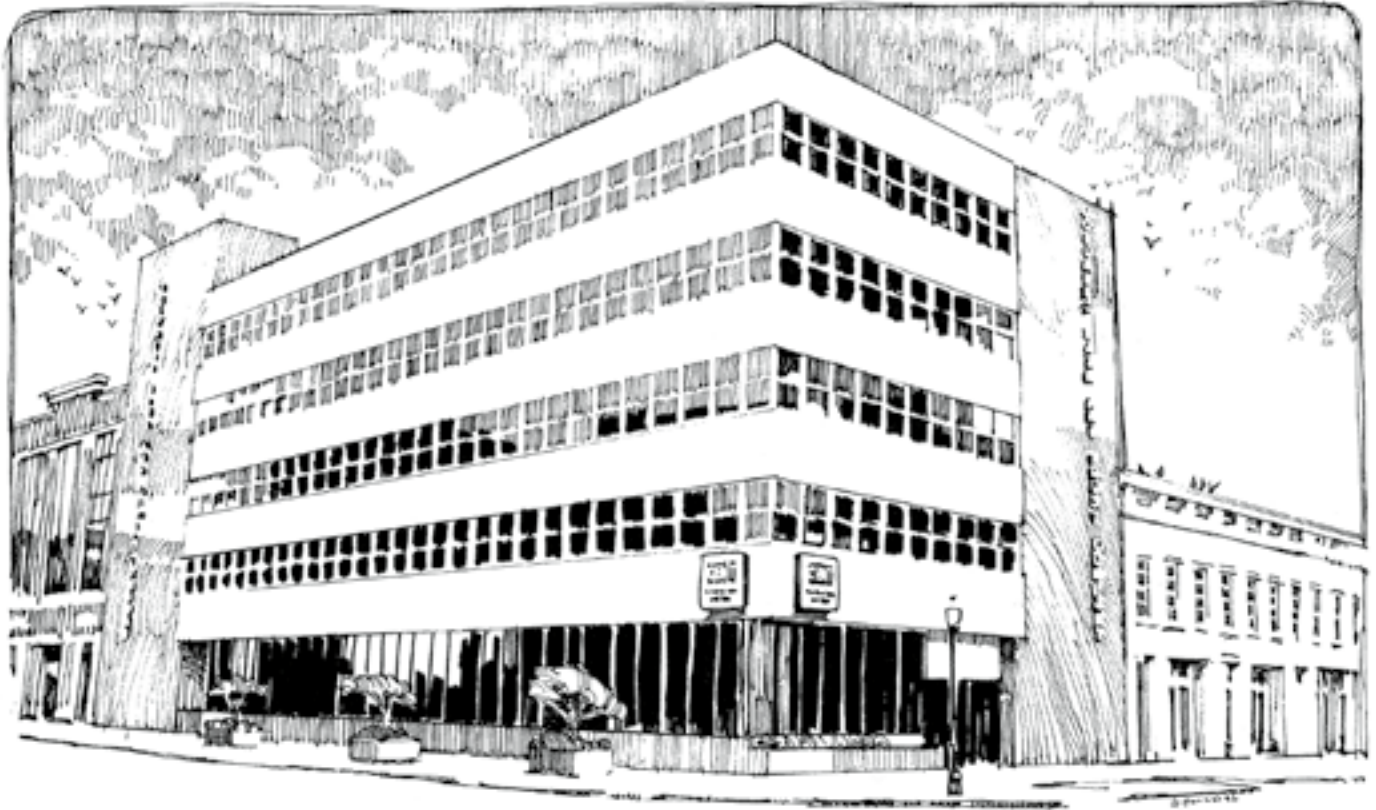
front door. Stainless steel metal trim details the cantilevered portico at the front entry as well as the covered bus ports at either side of the building. These unbroken horizontal lines and smooth curves were intended to suggest high efficiency streamlining that would give

the potential bus traveler the utmost confidence in this modern means of transportation. In contrast, an Art Deco design placed greater emphasis on geometric ornamentation and less on curved or rounded edges. Zig-zag shapes and chevrons were favored. Sometimes Art Deco detailing is used on an Art Moderne building as on the commercial building located 1301 Thirteenth Street. Originally built as

a floral shop flanked by two greenhouses, the huge curved facade is in keeping with the Art Moderne, but the attached brick vertical projections at the roof line with their geometrically inspired detail are Art Deco elements. ■



1301 Thirteenth Street - (Sbo-Place)



Twelfth and Broadway The CBe&T Building

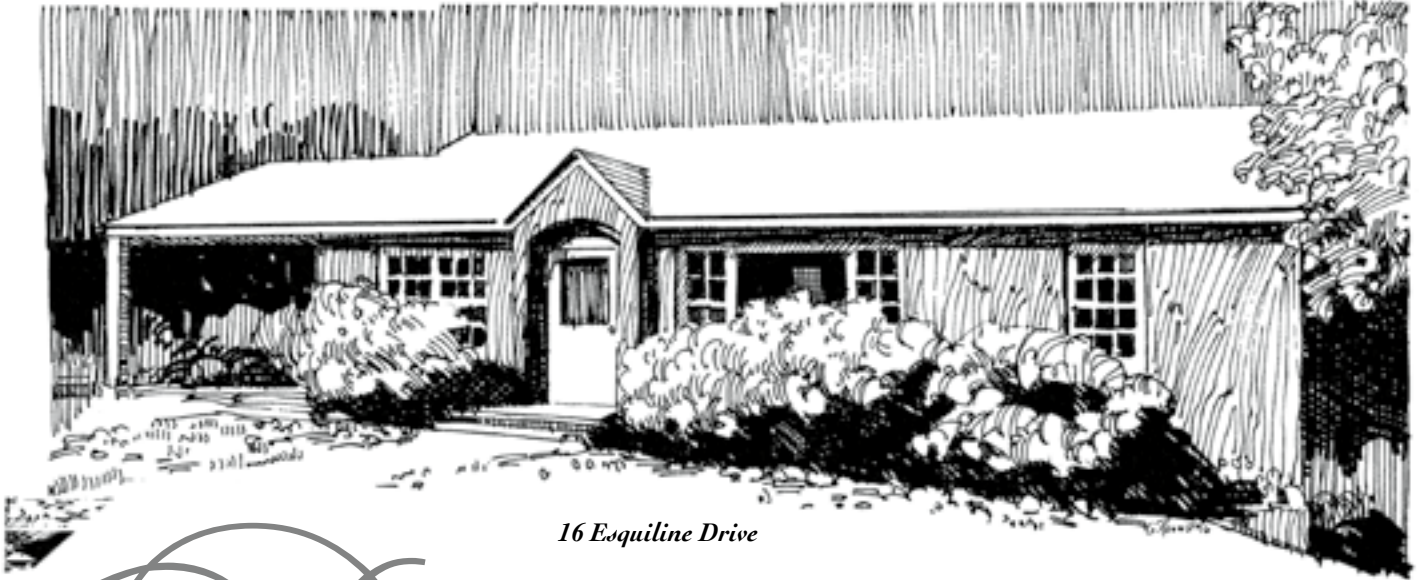
International Style

The International Style of architecture was developed by a number of European architects during the years between World War I and World War II. Their work was based on modern structural principles and incorporated the new materials used at the time. Concrete, steel and glass were not only an important part of the fabric of the building, but they also became the aesthetic preference for these new structures in which all non-essential decoration was rejected. During the 1930s, many of these architects, like Walter Gropius and Mies van der Robe,

left their homelands because of the pending war and emigrated to America. It did not take long for their architectural philosophy of "form follows function" to influence a whole generation of architects throughout the United States.

The *Columbus Bank and Trust Building* was designed in 1957 by the architectural firm of J. N. Pease and Company. This five-story, flat roof rectangular structure uses an interior steel skeleton frame from which the exterior walls of the building are hung. Since the exterior walls are not load bearing, architects could use

long ribbons of windows that wrapped around both street facing facades. These windows are set flush with the exterior wall and are separated by equal bands of marble veneer that define each floor level. The horizontality emphasized by these alternating patterns of window and marble, or dark and light, stands in contrast to the solid gray stone wall that abruptly defines the edge of the building on Broadway. The vertical stacked lettering that runs the height of this wall further accentuates it as an intended vertical contrasting element. ■



16 Esquiline Drive

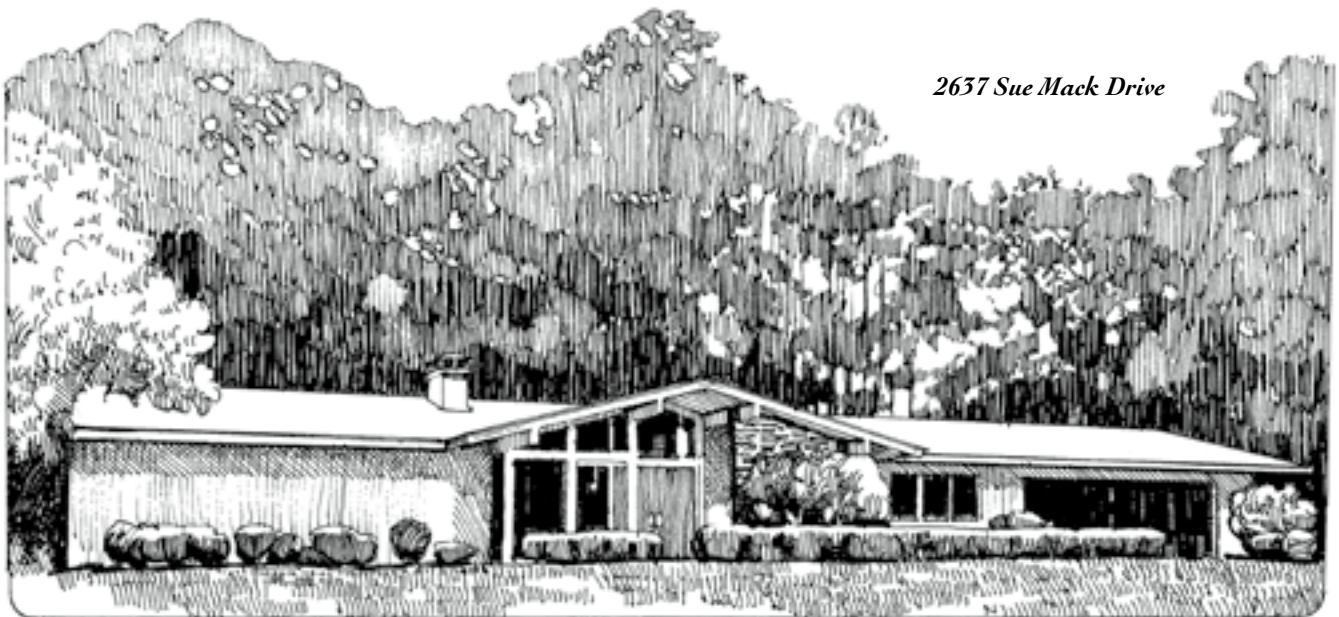
Post World War II: Suburban Housing

*After World War II, the trend in architecture was the new rambling floor plan of the **Ranch style** house which was usually one story, with a low pitched roof and an attached garage or car port that expanded the front facade of these structures. The style has its origins in Southern California, but it quickly spread across the country as the*

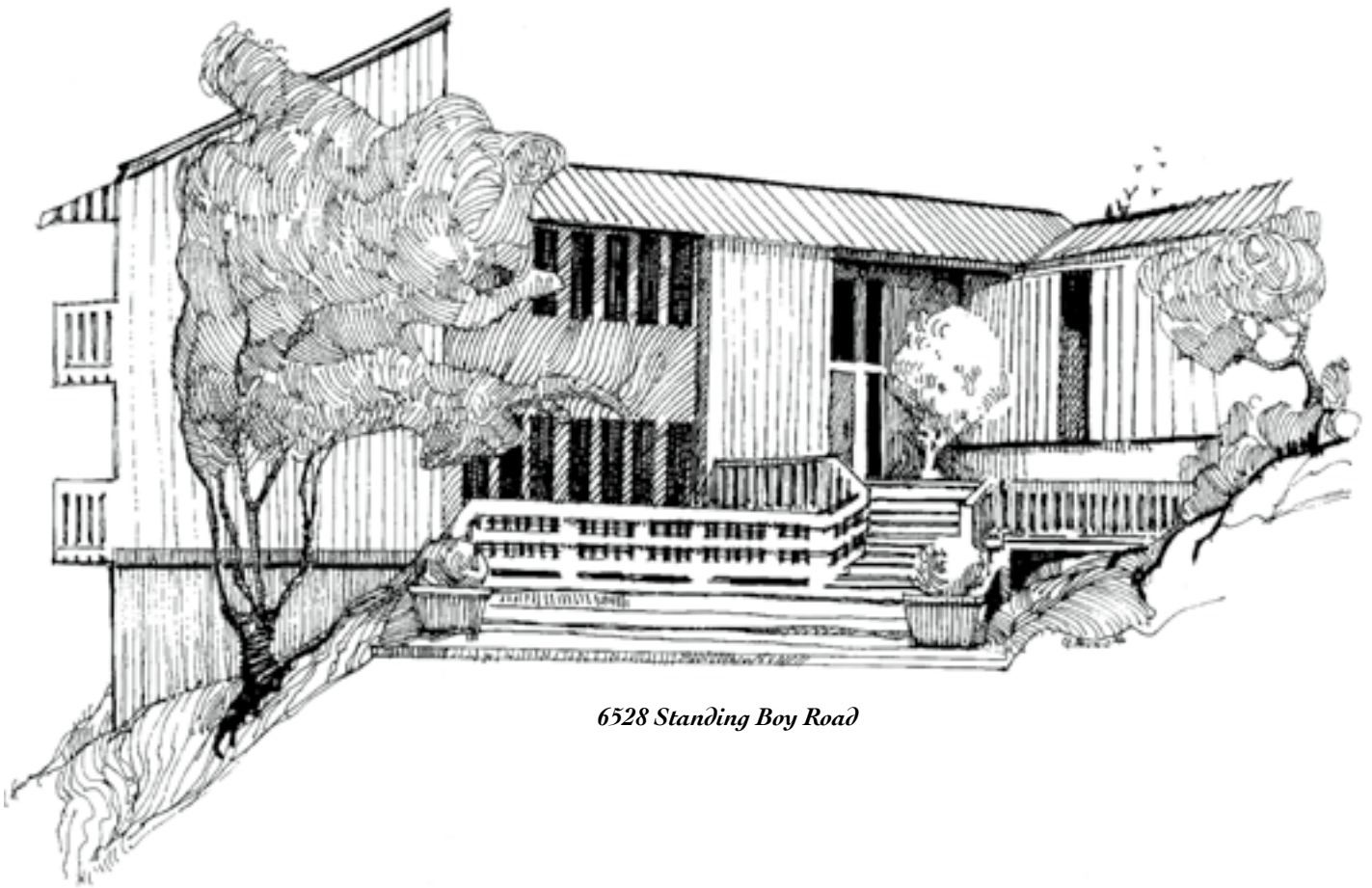
suburban landscape evolved. The lots for these new suburban homes were much larger than the traditional compact city lots, permitting sprawling designs to accommodate the families of the Baby Boom generation. Accessible only by car, entire neighborhoods of this house style seemed to spring up overnight on the outer reaches of cities. This trend

reached its peak in many areas in the 1970s.

The houses are usually brick veneered, wood sided or a combination of the two. Decoration is minimal and runs the gamut from Colonial references such as shutters to Mediterranean details such as ornamental wrought iron. A



2637 Sue Mack Drive



6528 Standing Boy Road

Contemporary

large ribbon or picture window is often a feature of the front facade, which offers visual contact with the front yard and the street. More important is the private outdoor living area at the rear of the house. Often this area is accessed through sliding glass doors. This patio area replaced the huge front porch that had been so important for the interaction of family and neighbors from the 1870s through the 1930s. This change marks an entirely new sociological development for the nuclear family and its desire for privacy versus the extended family and strong sense of neighborhood and community that had existed earlier.

This style of contemporary design is often referred to as the Shed style because of the use of a shed or half gabled roof. First appearing in the 1960s in the work of such architects as Robert Venturi, the effect of these multi-directional roof angles suggests stacked building blocks. Interior spaces often have soaring ceiling heights and a variety of windows that offer a great openness and lightness to the space.

Designed by local architect Murphey Pound in 1985 for Richard and Helen Olnick, this home uses vertical board siding that was originally bleached cypress. Because of the natural slope of the landscape, a house plan that could conform to the

terrain was desirable. The Shed style, with its massing of a variety of different geometric units, was a perfect choice, especially with its natural facade that blends so well with the wooded landscape. The result was this multi-leveled dwelling that provides open public entertaining spaces, private contemplative spots, and access to the wooded property through a variety of decks and timbered paths. Additions to provide more space were done first in 1987 and again in 1991 by designer Jack Collins. These additions did not alter the original design or intention of this home that is so well integrated into its environment. ■

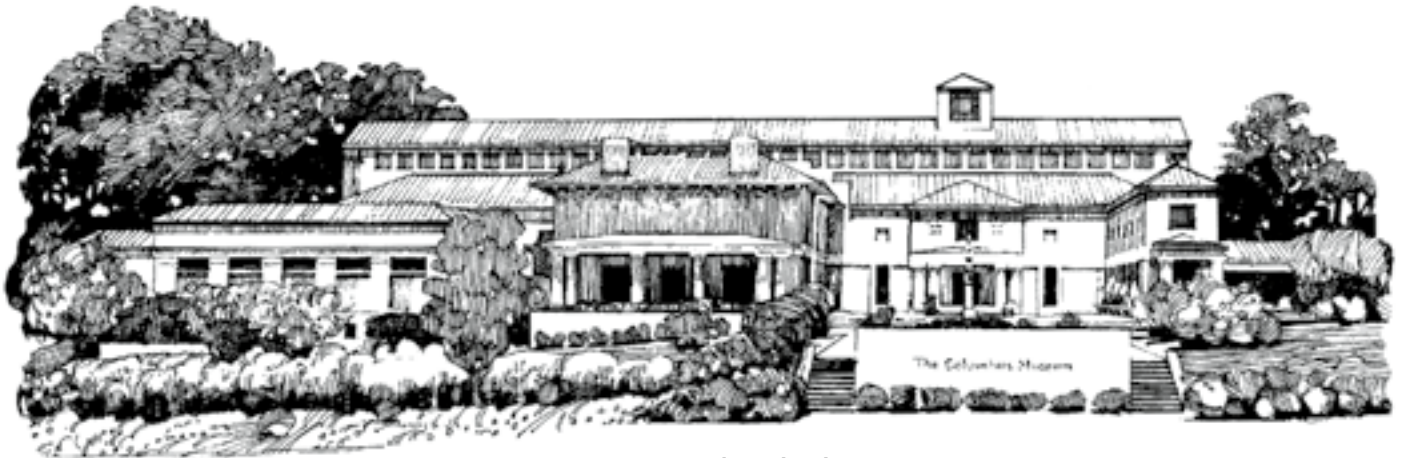
Post Modern

In 1989, the collaborative architectural efforts of Hecht, Burdesbaw and Johnson of Columbus and the firm of Kress Cox Associates of Washington, D.C., resulted in the creation of a new museum for the community. At the heart of this new building is the 1912 Mediterranean style home designed by Atlanta architect A. Ten Eyck Brown. This house, a gift of William Clark Bradley, had been the

spatial elements in innovative and sometimes evocative ways.

At the Columbus Museum, the original Mediterranean theme has been expanded both inside and out. The sloping landscape of the site resulted in the creation of a multi-level edifice that recalls an Italian mountain villa surrounded by lush gardens. Though each area of the museum has unique details and elements that define its distinct

Central to the interior of the building is a three-story rectangular *galleria* from which all exhibition, activity and business spaces flow. Defining this space is an elongated oval shaped *arcade* composed of a series of heavy arches at the lower level and crowned by an unadorned Tuscan colonnade at the upper level. At one end of the *galleria*, staircases lead from one floor to the next and also provide landings



1251 Wynnton Road - The Columbus Museum

original home of the institution since its beginnings in 1953, and its stucco exterior, green tile roofing and long low verandas set the tone for the project.

Post Modern architectural design rejects the purity of any one architectural style in favor of a combination of design elements. The clean, unadorned lines of the International style, which had dominated the urban architectural landscape for most of the last fifty years, was cast aside by Post Modern architects who sought something less austere and perhaps more interestingly human for their work. They borrowed from the past, recombining details and

purpose, they are tied together by recurring elements. These include the beige stucco-like exterior surface contrasted by the green roof, the strong horizontal emphasis of details and windows and the columns and piers that support and surround courtyards and verandas. Though there are different entries at the various building levels, the intended main access is defined not only by a courtyard with reflecting pool and a colorful piece of contemporary sculpture, but also by a square windowed *cupola* that rises above the long green horizontal roof.

for viewing the dramatic open space that ends in a massive archway framing a *Palladian window* and the garden beyond.

The Columbus Museum's Post Modern style creates a variety of very versatile spaces that fill its many needs. It also provides a dramatic stage set that intrigues and inspires the visitor to return not only to see the collections and changing exhibitions but to experience its unique architectural composition of space and detail. ■

GLOSSARY OF ARCHITECTURAL TERMS

A

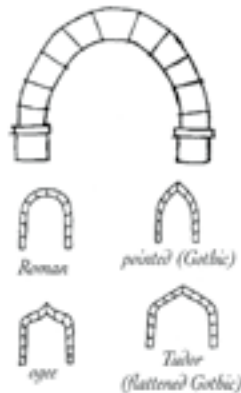
ACANTHUS A prickly plant of the Mediterranean region with large, deeply scalloped leaves. The leaf pattern has been traditionally used as a design element in classical architectural ornamentation.

ANTEBELLUM Pre-Civil War.

APSE A half-cylinder structure that projects beyond the main part of a church building. It is often covered with a half dome and is located behind the altar.

ARCADE A series of arches supported by columns or piers; a building or part of a building with a series of arches; a roofed passageway.

ARCH A curved structural form designed to span an opening. A Roman or Romanesque arch is wide and rounded while a Gothic arch is pointed at the top. A Tudor arch is also pointed, but the curved area is somewhat flattened. An Ogee arch is composed of two reversed "S" curves at the top.



ARCHITRAVE The lower part of a classical entablature resting directly on the capital of a column; the molding around a window or door. See *entablature* illustration.

ARCHIVOLTS An ornamental molding around an arch.

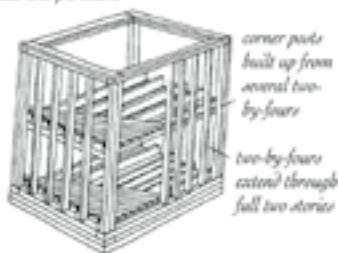
ASYMMETRIC Not symmetrical or balanced. In an asymmetrical design each half of a building would not be a mirror image of the other.

B

BALLOON FRAME

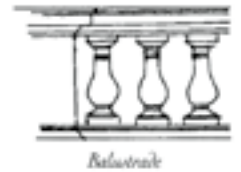
A system of framing a building that was begun in Chicago in the 1850s. This system eliminated altogether the tedious hewn joints and massive timbers of braced-frame and

Floor supported by two-by-fours in walls and partitions



post-and-girt construction. A balloon frame house uses pre-cut timbers which are joined by mass produced nails to form the skeleton or interior support of the building.

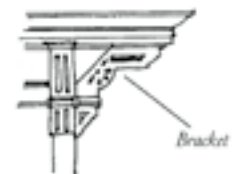
BALUSTRADE A series of upright supports for a rail.



BARGEBOARD A board, ornately carved, attached to the eaves of a gabled roof; sometimes referred to as a *vergeboard*.

BATTERED PIERS An upright masonry support structure that tapers toward the top. These elements were often used to support the porches on bungalows.

BRACKET A support element often found under eaves, shelves or other overhangs; often more decorative than functional.



C

CANTILEVER A projecting beam or part of a structure supported only at one end so that it partly extends away from the wall.

CAPITAL The top, decorated part of a column or pilaster crowning the shaft and supporting the entablature.

CAST IRON Iron, shaped in a mold, that is brittle, hard and cannot be welded. In nineteenth century American commercial architecture, cast-iron units were frequently used to form entire facades.

CHEVRON A V-shaped decoration generally used as a continuous molding.



CLASSICAL Characteristic of the architecture of ancient Greece and Rome.

COLUMNS: See *Ionic, Doric, Corinthian, Composite*.

COMPOSITE CAPITALS A capital that does not adhere to any strict order of classical design but rather combines many designs into one.

CORBEL A bracket or block projecting from the face of a wall that generally supports an architectural structure or serves as a decorative detail.



Corinthian

CORINTHIAN ORDER The most ornate of the classical Greek orders of architecture, characterized by a slender fluted column with a bell-shaped capital decorated with stylized acanthus leaves. Variations of this order were used extensively in ancient Rome.

CORNICE The upper, projecting section of an entablature or molding along the top of a building or wall. See *entablature*.

CRESTING Ornate metal work that trims a roofline.

CUPOLA A windowed roof-top structure that can be circular, octagonal or square.

D

DENTIL (MOLDING) A band of small, square tooth-like blocks used as ornamentation.

DORIC ORDER The oldest and simplest of the classical Greek orders of architecture, characterized by heavy fluted columns with no base, plain saucer-shaped capitals and a bold simple cornice.

DORMER A vertically set window on a sloping roof; the roofed structure housing such a window.

DOUBLE-HUNG SASH WINDOW A window with two frames, one above the other, arranged to slide vertically past each other.

E

EAVES The projecting overhang at the lower edge of a roof.

EDIFICE A building, especially a large or massive structure.



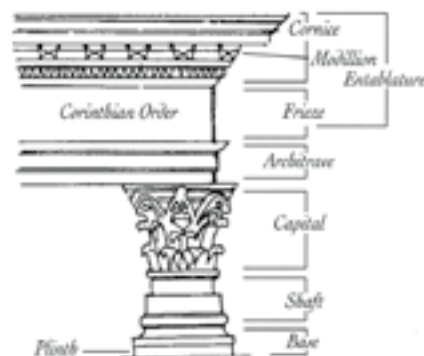
Composite Capitals



Doric

ENGAGED COLUMNS Non-supportive decorative columns attached to the wall. They may appear to be half or even three-fourths columns. See *pilaster*.

ENTABLATURE In classical architecture, the horizontal feature that rests on top of columns or pilasters. It comprises three parts: architrave, frieze and cornice.



F

FACADE The front of a building; any other face of a building given special architectural treatment.

FANLIGHT A semicircular or fan-shaped window with radiating members or tracery set over a door or window.

FINIAL An ornament at the top of a spire, gable or pinnacle.

FLUTED Having regularly spaced vertical parallel grooves, or "flutes," as on the shaft of a column, pilaster or other surface.

FRIEZE One of the parts of the entablature. See *entablature* illustration.

G

GABLE The triangular area formed by the slopes of a pitched roof at the end of a building. It extends from the eaves to the ridge of the roof. In classical architecture, the gable is called a pediment.

GALLERIA A sheltered walkway.

H

HALF-TIMBERING Wall construction in which the spaces between the timber framing are filled with brick, stone or other material and are left visible as part of the exterior surface decoration.

HEXAGON A shape formed by six angles or six sides.

HIPPED ROOF A roof with four uniformly pitched sides.

I

IONIC ORDER An order of classical Greek architecture characterized by a capital with two opposed volutes or scrolls.

Ionic



J

JERKEN HEAD ROOF A clipped gable roof.

JIGSAW WORK Wood cut into scrolls and spirals and snaky patterns by power saws that allow one to make sharp and twisting curves. The invention of the jigsaw in the late nineteenth century encouraged builders to use decorative details such as wooden curlicues along roof eaves, porches and balconies.

L

LEADED GLASS Small panes of glass held in place with lead strips. The glass may be clear or stained (tinted various colors).

LINTEL A horizontal beam or architectural element spanning and usually supporting the weight of the wall above an opening.

LOAD BEARING A mass or weight supported by something; that part of a structure, such as the wall or frame, that is supportive.

M

MANSARD ROOF A roof that has two slopes on all four sides. Named for the seventeenth century French architect,

Francois Mansart, the roof design was done to avoid taxes. Parisians were taxed by how many stories their building had, and the steep pitch of this roof allowed for a full upper story of living space in what technically was the attic and therefore not taxable. Its use was revived in France, England and the United States in the mid-nineteenth century.

MASONRY Wall construction of materials such as stone, brick and adobe.



Mansard Roof

MODILLION An ornamental bracket or console used in series under the cornice of the Corinthian order. It is also found as ornamental detail in later nineteenth century architectural styles.

O

OCTAGON A shape formed by eight angles or eight sides; in architecture, a structure having eight sides.

ORDER Any of several specific styles of classical and Renaissance architecture characterized by the type of column used (e.g., Doric, Ionic, Corinthian, Composite, Tuscan).

P

PALLADIAN WINDOW A three-part window with a large arched central opening and flanking rectangular side lights.

PARAPET A low, solid, protective wall or railing along the edge of a roof or balcony.

PAVILION A part of a building projecting from the main body; an ornamental structure in a garden or park.

PEDIMENT A wide, low-pitched gable rising above the facade of a building in a classical style; any similar triangular crowning element used over doors, windows and niches. Broken pediments have parts of their cornices omitted or altered from the usual triangular format.



Pediment

PIER A vertical element that supports the end of an arch or lintel.

PILASTER A non-supportive column attached to a wall. See *engaged column*.

PORTE COCHERE A French term meaning "coach door." It is a covered porch area large enough for a vehicle (carriage or car) to drive under, discharge passengers and continue on to the stable or garage.

PORTICO A porch treated in the classical manner with a colonnade supporting a pediment and/or entablature. Often the approach is up a wide set of stairs.

R

ROUGH HEWN Rough, unsmoothed or unfinished.

S

SALTBOX Typically a two-story clapboard house with minimal ornamentation. A central chimney is one feature as is the distinctive silhouette of the roof, which has a steep slope or pitch in front and a longer, more gradual slope at the rear.

SASH A frame in which the panes of a window are set; any framework of a window; may be movable or fixed.

SCORED Marked with lines, groves, scratches or notches.

SKELETON FRAME A freestanding frame of iron or steel that supports the weight of a building and on which the floors and outer covering are hung.

SPANDREL The triangular space between the exterior curve of an arch and the rectangular framework surrounding it; the space between adjacent arches and the horizontal molding or cornice above them; in skeleton frame construction, the horizontal panels below and above windows between the continuous vertical piers.

SPINDLE A turned wooden element often used in screens, stair railings and porch trim.

STRING COURSE A narrow, continuous ornamental band set in the face of a building as a design element; a horizontal architectural band.

SYMMETRY Balanced proportions with each half creating a mirror image of the other.

T

TRANSOM A horizontal window set over a door. The transom and sidelights are typical features of the Greek Revival style. They represent the lintel-and-post form of Greek construction, whereas the fanlight of the Federal style represents the arched construction of the ancient Romans.



TURNED POST Stone or wood pieces cut to have a circular outline such as columns, balusters, etc; usually

cut on a lathe, although some shapes are cut by hand.

TUSCAN ORDER A simplified version of the Doric order found in Italy.

Tuscan



V

VENEER A thin sheet of a material; a protective or ornamental facing (as of brick or stone).

VERANDA An open gallery or porch. Usually, a veranda has a roof, a railing, tall posts and decorative elements.

VERNACULAR The common, functional building style of a period or place (A mode of building based on regional forms and materials).

VOLUTE A spiral, scroll-like ornament usually found on Ionic Order capitals.



Volute

W

WROUGHT IRON A commercial form of iron that is malleable (bendable) and relatively soft.

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ABOUT THE ARTIST



Dr. Murphey Garrett (Garry) Pound is a native of Columbus, Georgia, and a popular and successful artist. He grew up in an artistic environment: his mother, Barbara Golden Pound, is a well-known painter; and his father, Murphey Pound, is an architect, artist and expert draftsman.

Garry Pound attended Sewanee, the University of the South, in Sewanee, Tennessee, where he graduated with honors in 1977. He spent a year at Indiana State University, in Terre Haute, Indiana, working on his Master's in art and then went to Ohio

University, in Athens, Ohio, where he was awarded the Siegfried Scholarship for overall achievement in graduate studies. He taught classes in art appreciation and critical analysis, receiving his doctorate in comparative arts, a cultural history degree, in 1985.

As a professional artist he has a strong interest in landscapes as well as in the human figure. Dr. Pound has rendered treasured portraits of the children of countless area families. Acclaimed in his hometown for his talent, his portrait and landscape work now draw commissions from throughout Georgia.

For the last ten years he has been actively involved in the historic preservation movement in Columbus, sometimes lamenting that his preservation projects leave little time for his career as an artist. Trustee of the Historic Columbus Foundation, Inc., co-chairman of the Board of Historic and Architectural Review and past president of the Historic District Preservation Society are just a few of his many preservation hats.

Dr. Pound had rehabilitated two houses in the original city Historic District before undertaking the tremendous task of restoring a property that had been scheduled for demolition but was saved by relocation. Today he and his wife, Mamie, are the proprietors of this restored 1890s Second Empire house, the Rothschild-Pound Bed & Breakfast. They have recently restored another Victorian cottage as an annex to the B & B.

In this publication, Dr. Pound combines his extensive artistic talents with his love of preserving the best of Columbus. The Historic Columbus Foundation, Inc., is indeed fortunate that this gifted artist and dedicated preservationist spent countless hours creating the marvelous drawings for this book.

ABOUT THE AUTHOR



How fortunate for us that Dr. Marilyn Laufer began calling Columbus, Georgia, home in 1994. Dr. Laufer is eminently qualified to author HCF's book on architecture. Her academic achievements are equalled only by her contributions in eleven states in the fields of art history, museum education and photography. She received her Bachelor of Arts degree from the Department of Art, Douglass College, Rutgers University, New Brunswick, New Jersey. In 1992 she earned her doctorate from the Department of Art History and Archaeology, Washington University, St. Louis, Missouri. Her areas of concentration included American art, twentieth century art and history of photography.

Currently, Dr. Laufer is a faculty member in art history at Columbus State University. She has served on the faculties of Marshall University, Huntington, West Virginia; Morehead State University, Morehead, Kentucky; Washington University, St. Louis, Missouri and the University of South Dakota, Vermillion, South Dakota.

Her museum positions have included: interim director and education curator, Sioux City Art Center, Sioux City, Iowa; educational consultant, Mitchell Museum, Mt. Vernon, Illinois; education coordinator, St. Louis Art Museum, St. Louis, Missouri; and curator of education, Saginaw Art Museum, Saginaw, Missouri.

Dr. Laufer held the National Endowment Humanities Fellowship at the University of North Carolina, Chapel Hill, North Carolina, and the Smithsonian Fellowship at the National Museum of American Art, Washington, D.C. She has an impressive list of activities and affiliations as a lecturer and curator. Her subjects as a lecturer range from "Public and Private Myths: Walker Evans, Robert Frank and the Photographic Search for America" to "Contemporary Hispanic Artists." As a curator her exhibits have included *Herbert L. Fink: Drawings and Watercolors, 1978-1987* for the Illinois Art Gallery and *Beasties: Animal Imagery in Art* for the Sioux City Art Center.

She was involved with another book on architectural styles and she organized the grant that documented and catalogued the architectural heritage of Sioux City, Iowa.

Columbus gained not only a marvelous new leader for the arts community when Tom Butler became director of the Columbus Museum but also a tremendous asset in his diminutive, scholarly wife, Marilyn Laufer. The Historic Columbus Foundation, Inc., is grateful to Dr. Laufer for her energy, enthusiasm, dedication and expertise in writing *The Architectural Styles of Our Town, Columbus, Georgia*.

