

## DESIGN IV.

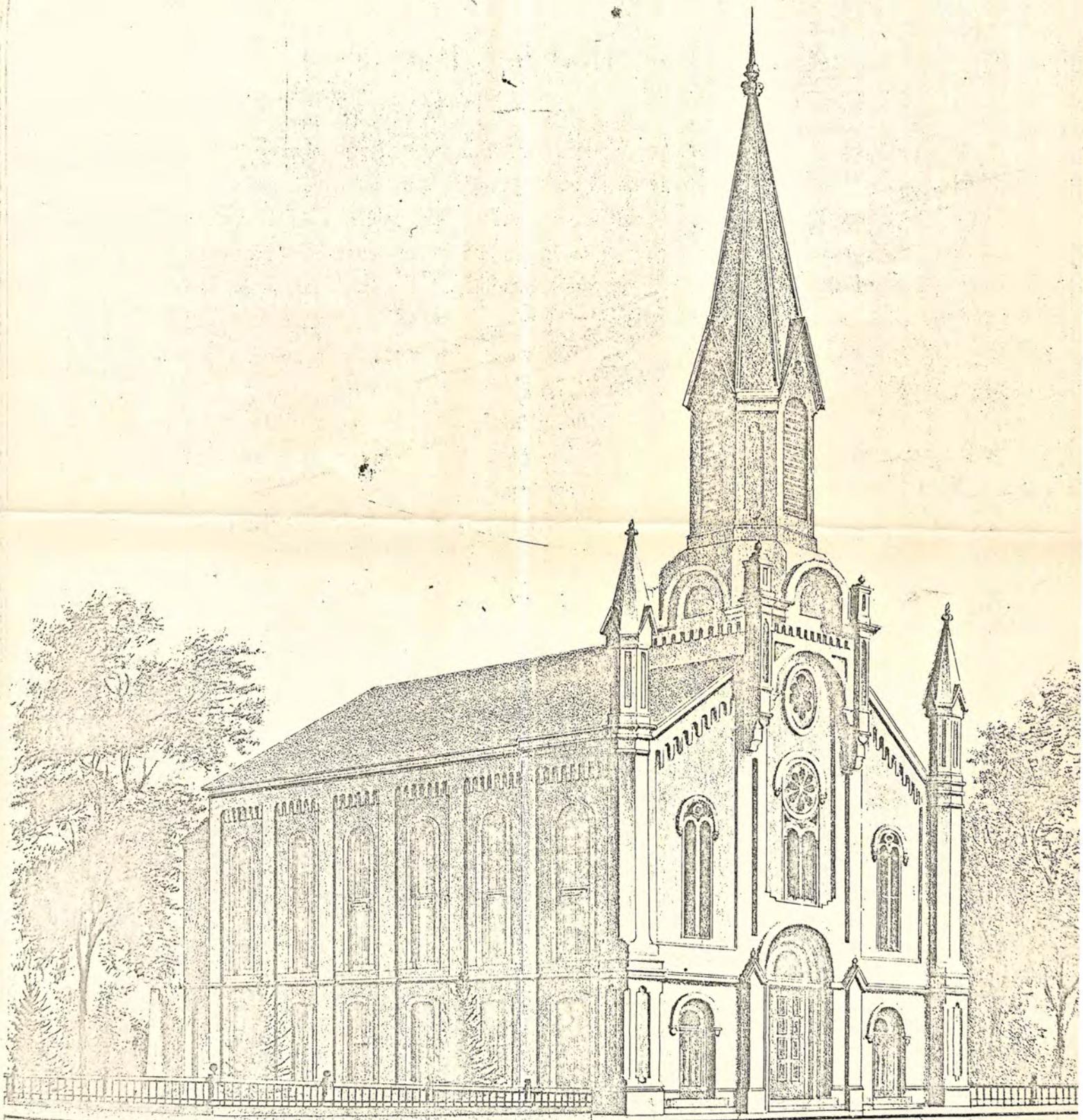
# A CHURCH.

AS CHURCH-BUILDING is universally regarded in Christian countries as a very important branch of architecture, it will necessarily, in a work like the present, claim no small part of our attention. It is in this department of our favorite art the architects of the middle ages particularly excelled. Many of their works still stand in the glory of their pristine beauty, containing in their composition all the elements necessary to the construction and embellishment of a Christian house of worship. From the material thus afforded, it is the mission of the modern architect to select and combine such portions as accord with modern taste and convenience, and to adapt them to surrounding circumstances, which are generally much dissimilar to those under which they were first applied. Here is ample room for the display of talent; although the forms of beautiful detail are unchangeable, and no new ones can be invented, the infinite pleasing varieties of combination that may be given them is work for the architect for all time to come.

The perspective view given on PLATE 20 is of a church, in which several features of the Norman and Gothic styles are combined with a harmonious and pleasing effect. The length of the building, including vestibule and recess on the rear, is ninety-nine feet, and the width across the vestibule is sixty-four feet, and all two stories in height. On each side of the main entrance is a stairway leading to the audience-room, and continued up to the gallery, which extends around three sides of the audience-room.

In the basement are a lecture-room, school-room, and two smaller rooms for primary meetings; rear of these are two flights of stairs, which lead to the gallery and the platform on which stands the pulpit. PLATE 21 shows the front, PLATE 22 the flank elevation, and PLATE 23 the ground plans. The transverse section, PLATE 24, gives a view of the pulpit and recess in the rear; and the longitudinal section on the same plate gives a connected view of the ribbing, gallery, and all the interior arrangements; while PLATE 25 is a section, looking toward the front, with one-half of the partition omitted, thus showing the elevation of the stairway to the audience-room and gallery.

The appearance of the interior of this church, if the design be faithfully carried out, is well calculated to please; all the work bears a character of massiveness that will not fail to leave impressions of grandeur and strength on the mind of the beholder. The softening of the volumes of light by stained glass adds still more to the effect by casting deep, yet beautifully blended shadows; and though Deity may not "dwell in temples made with hands," yet the mind, under

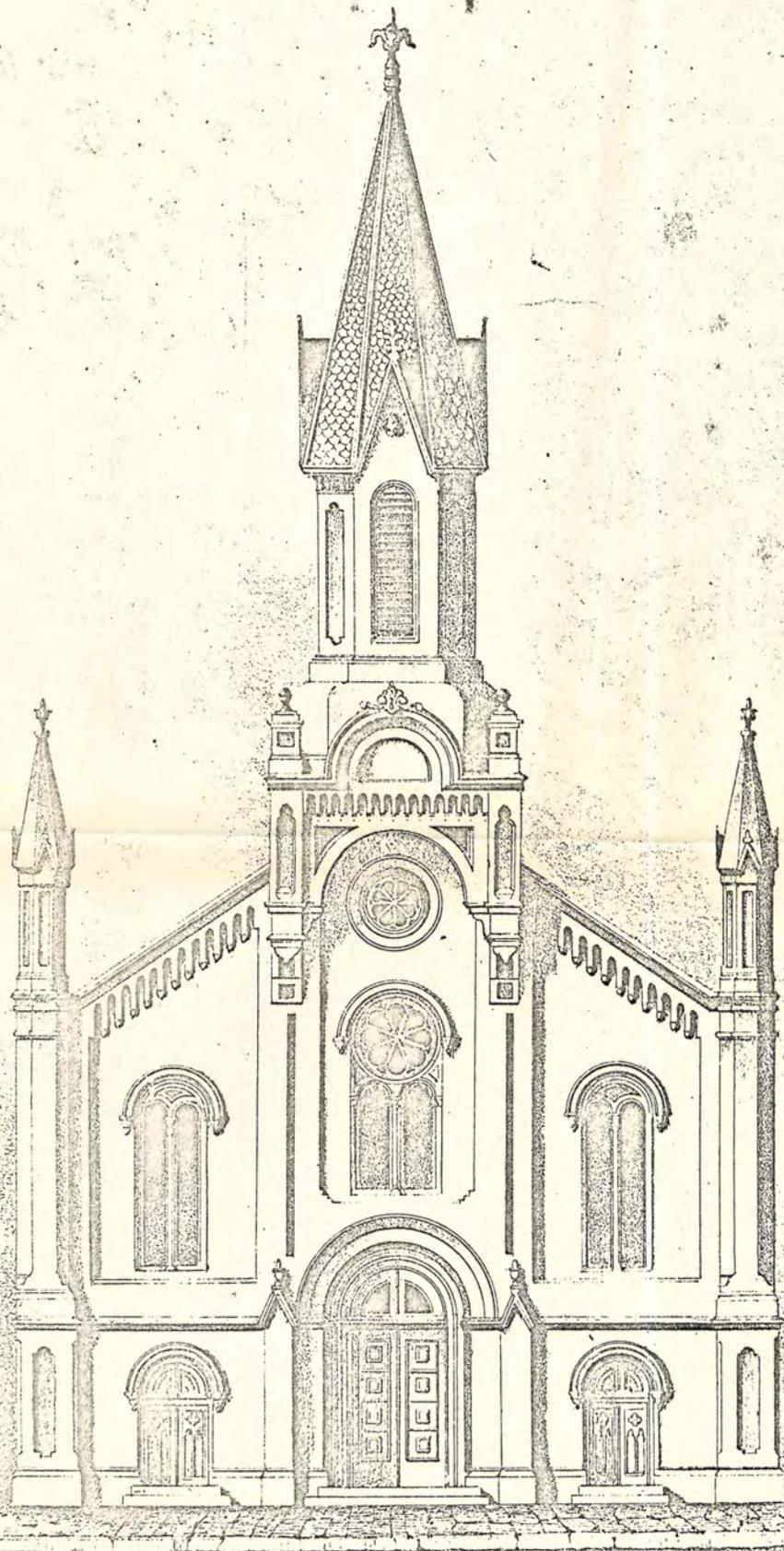


Saml. Sloan, Archt

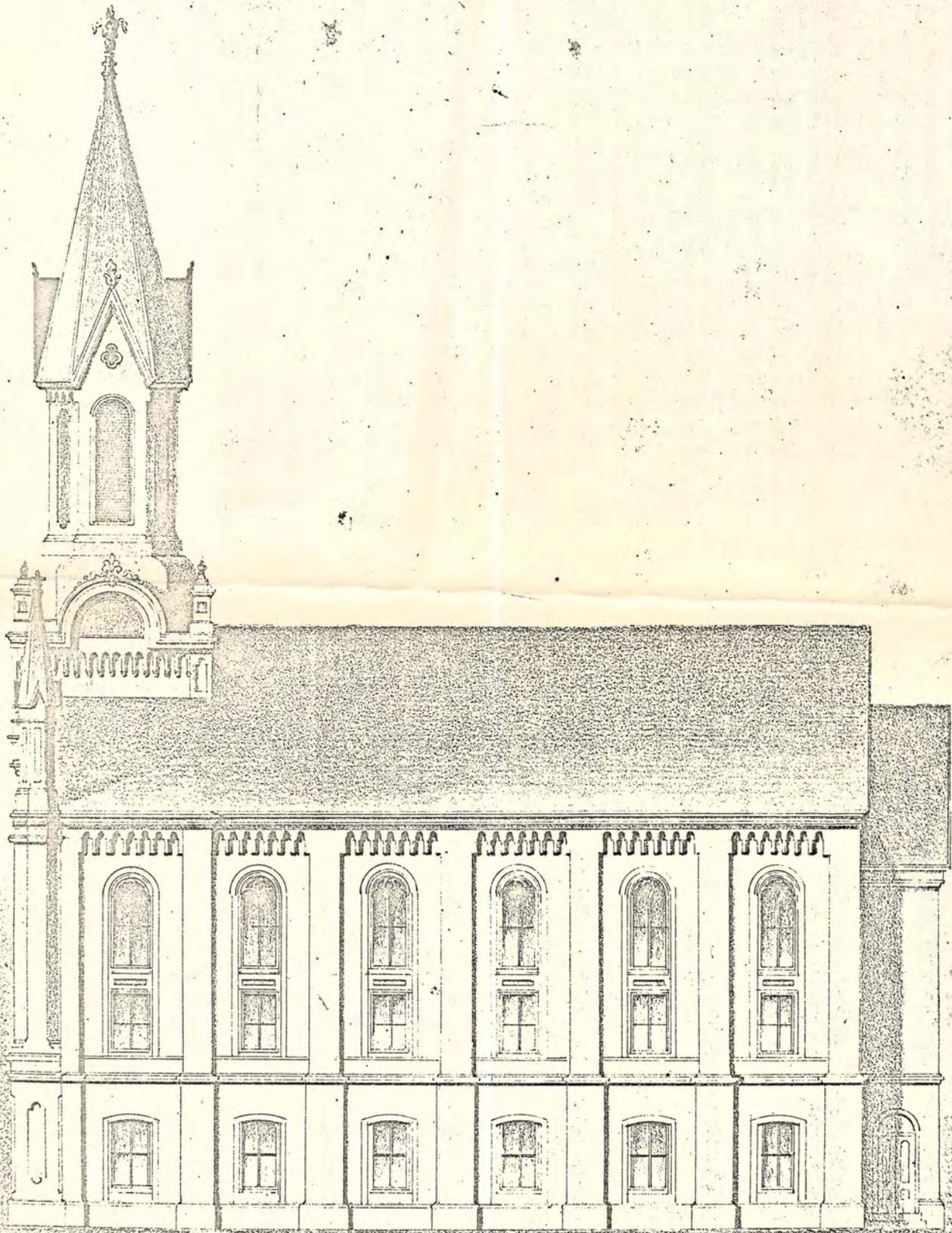
PERSPECTIVE VIEW

L. N. Rosenthal L

J. W. Watson, Litho



FRONT ELEVATION.



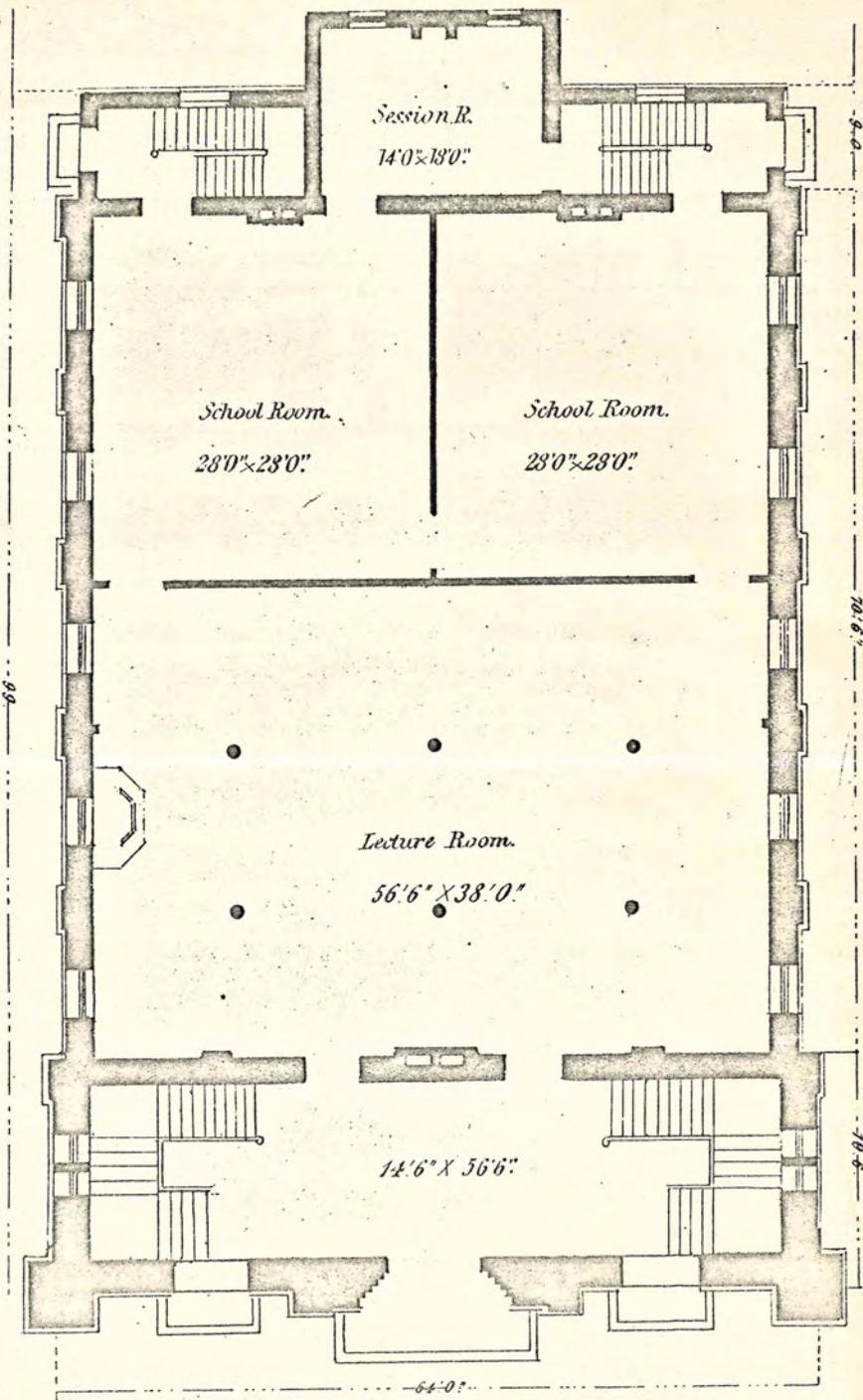
L. N. Rosenthal & Cromo Lith. Phil<sup>a</sup>

FLANK ELEVATION.

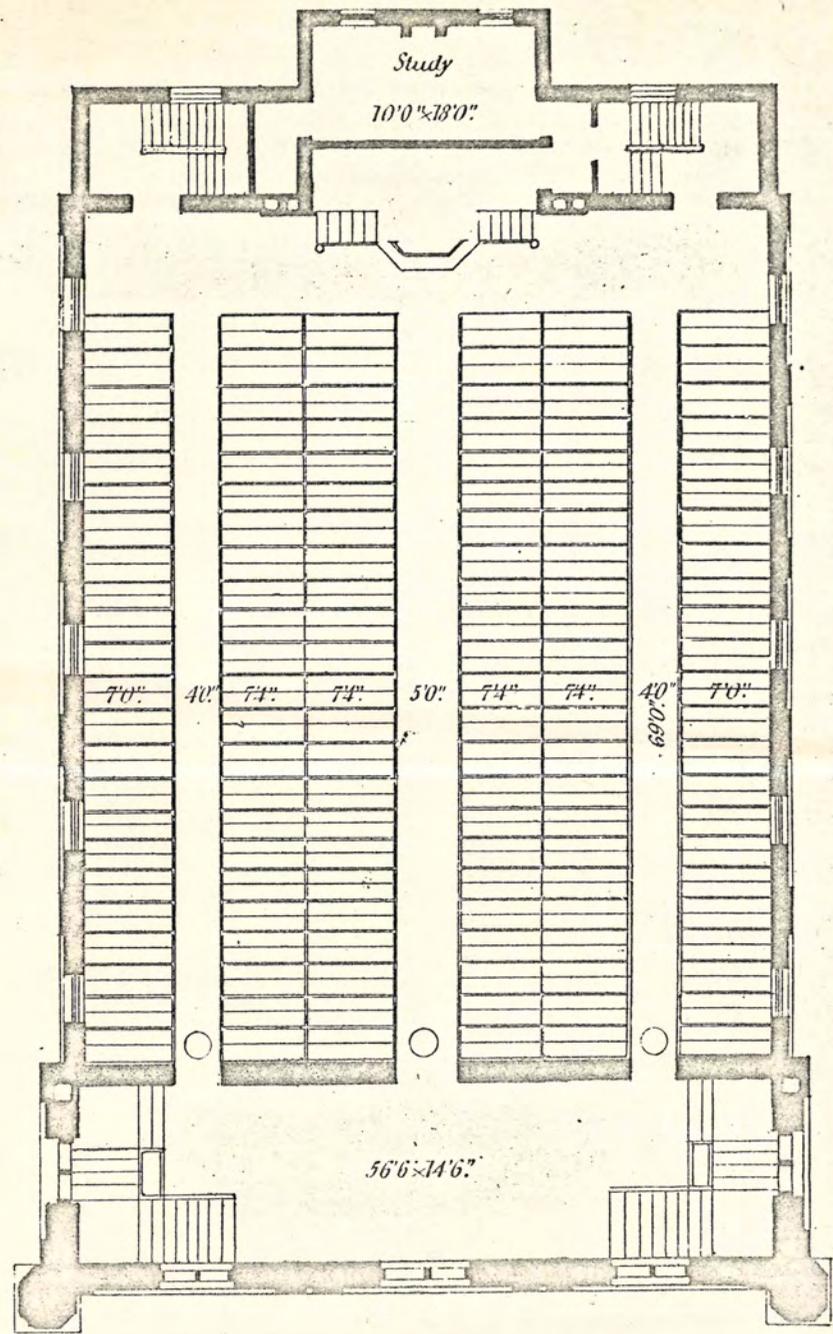
Scale 16 feet to one inch.

Sloan, Arch<sup>t</sup>

J. C. Watsons Lith. Phil<sup>a</sup>

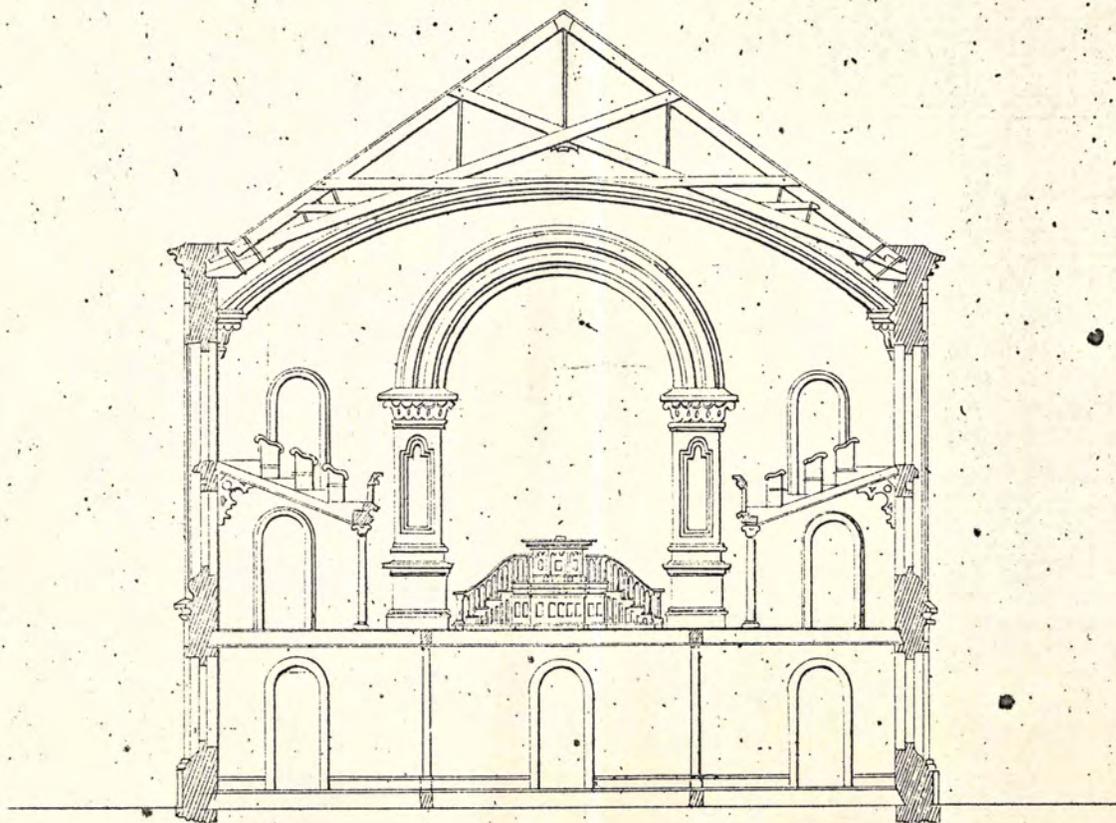


BASEMENT PLAN.

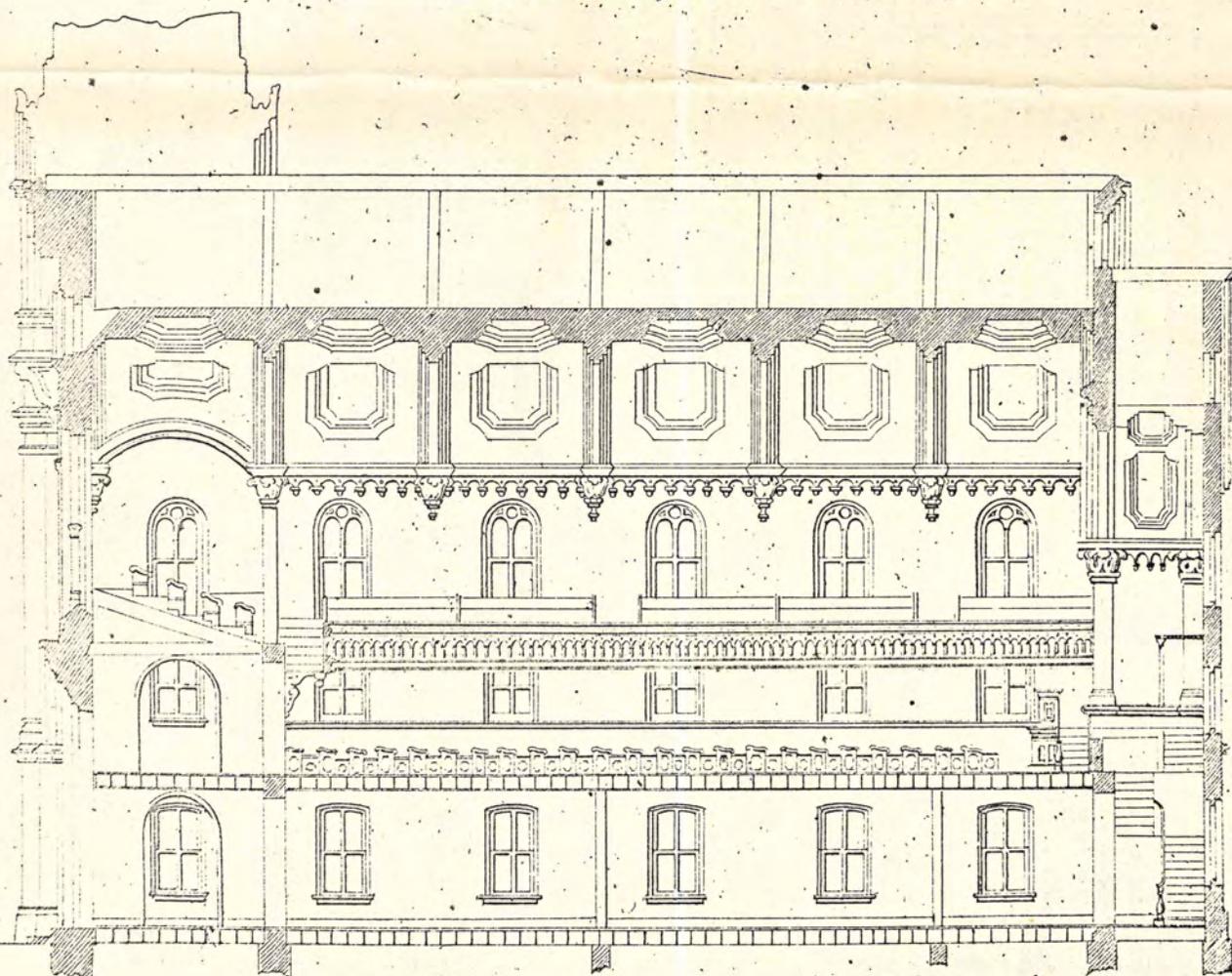


PRINCIPAL PLAN.

Scale 16 feet to one inch.

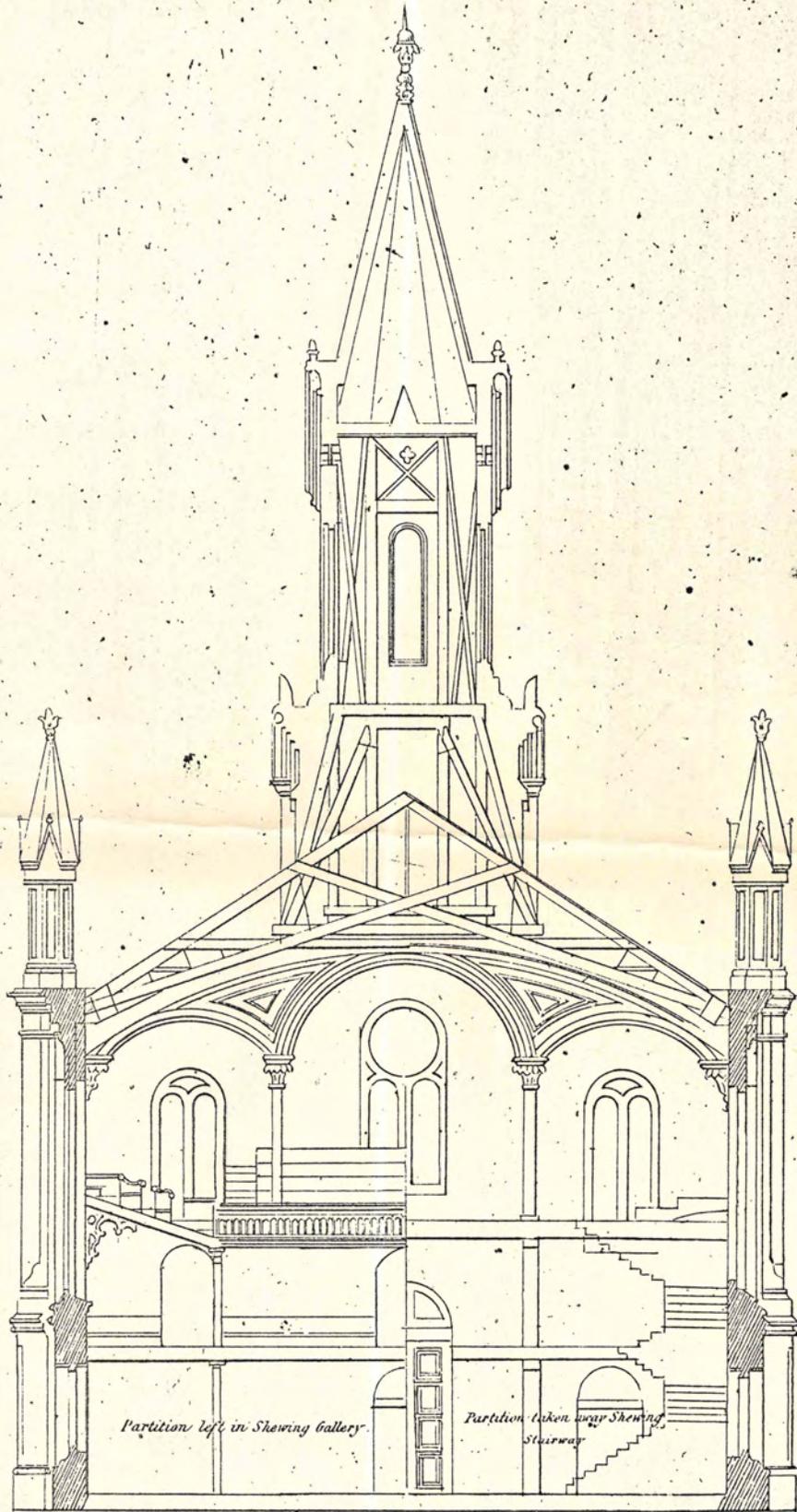


TRANSVERSE SECTION.



LONGITUDINAL SECTION.

Scale 16 ft. to one inch.

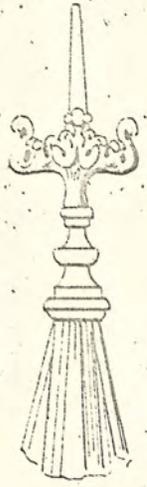


*Partition left in Shewing Gallery.*

*Partition taken away Shewing Stairway.*

TRANSVERSE SECTION  
LOOKING INTO FRONT VESTIBULE.

*Scale 16 feet to 1 inch.*



1.

Fig. 4.

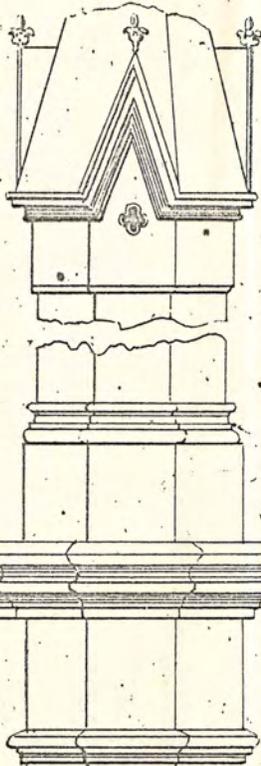


Fig. 6.

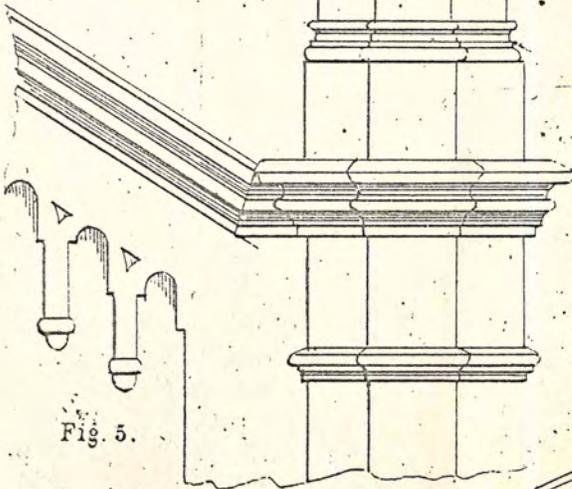


Fig. 3.

Fig. 5.

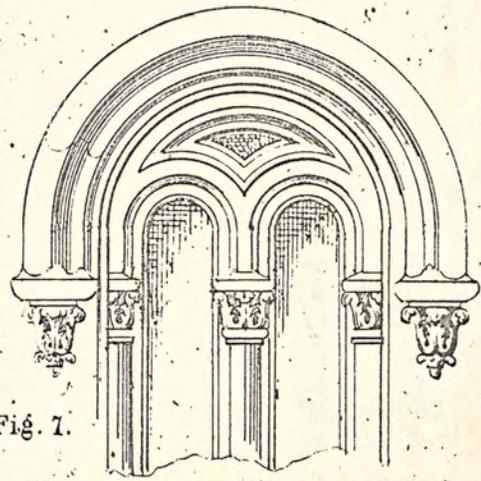
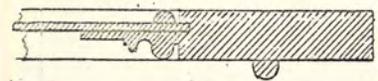
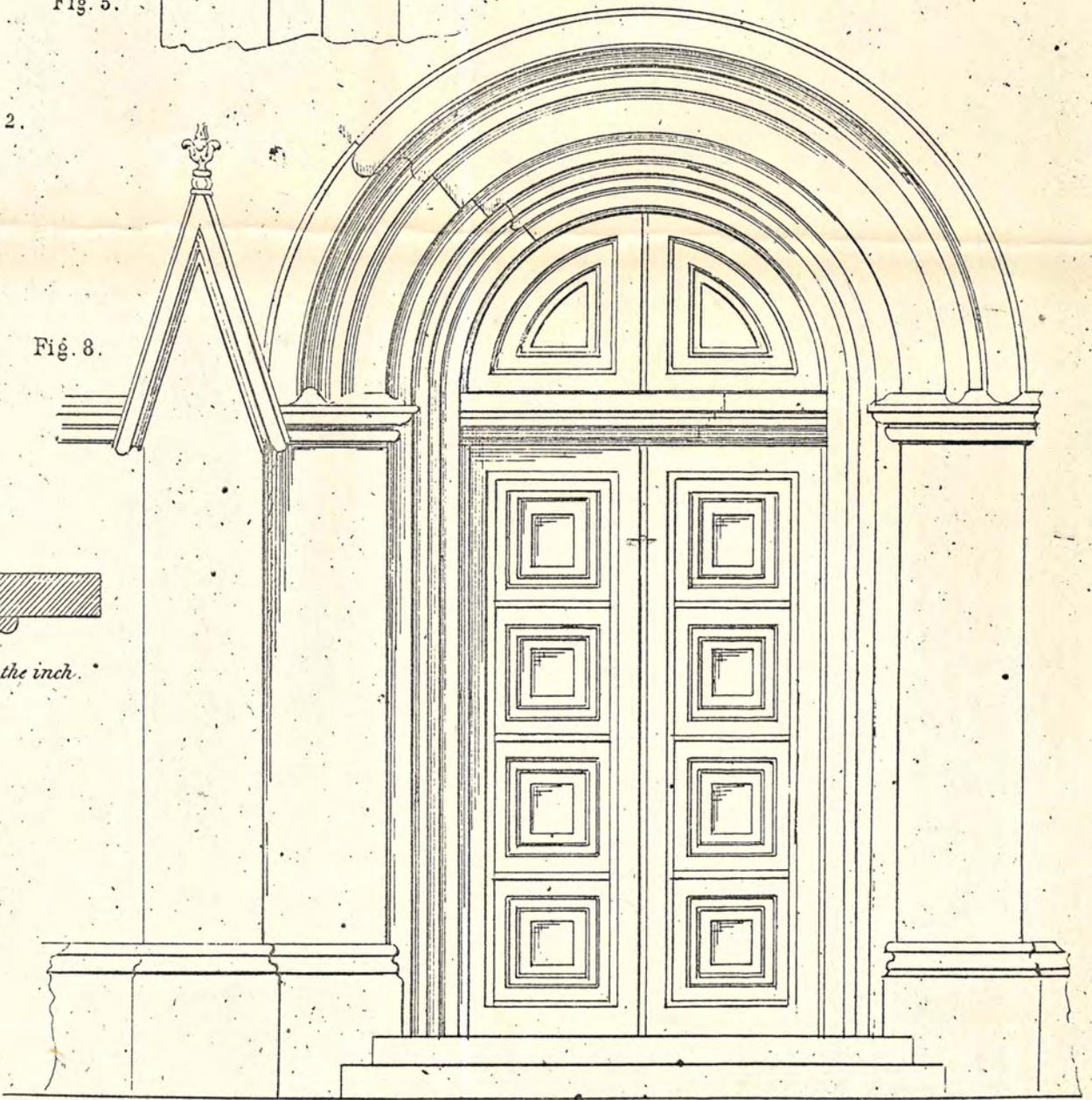


Fig. 7.

Fig. 2.

Fig. 8.

Fig. 9.



Scale to Fig. 7. One foot to the inch.

Scale 4 feet to one inch.

DETAILS.

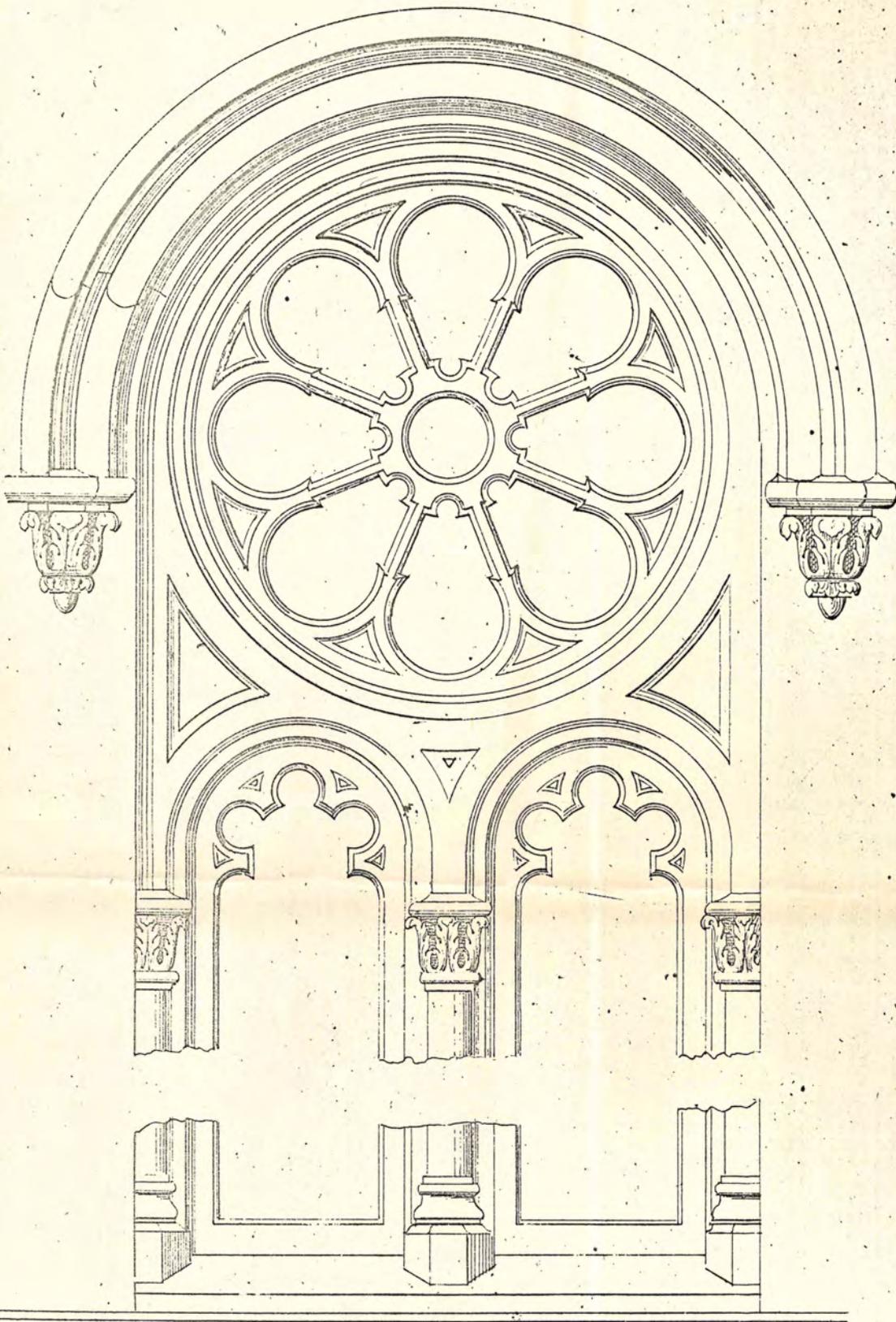
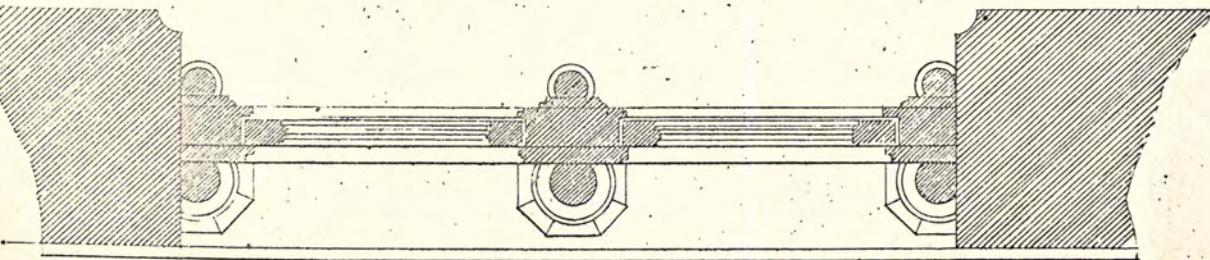


Fig. 2



te; half an inch to the foot

Fig. 1.

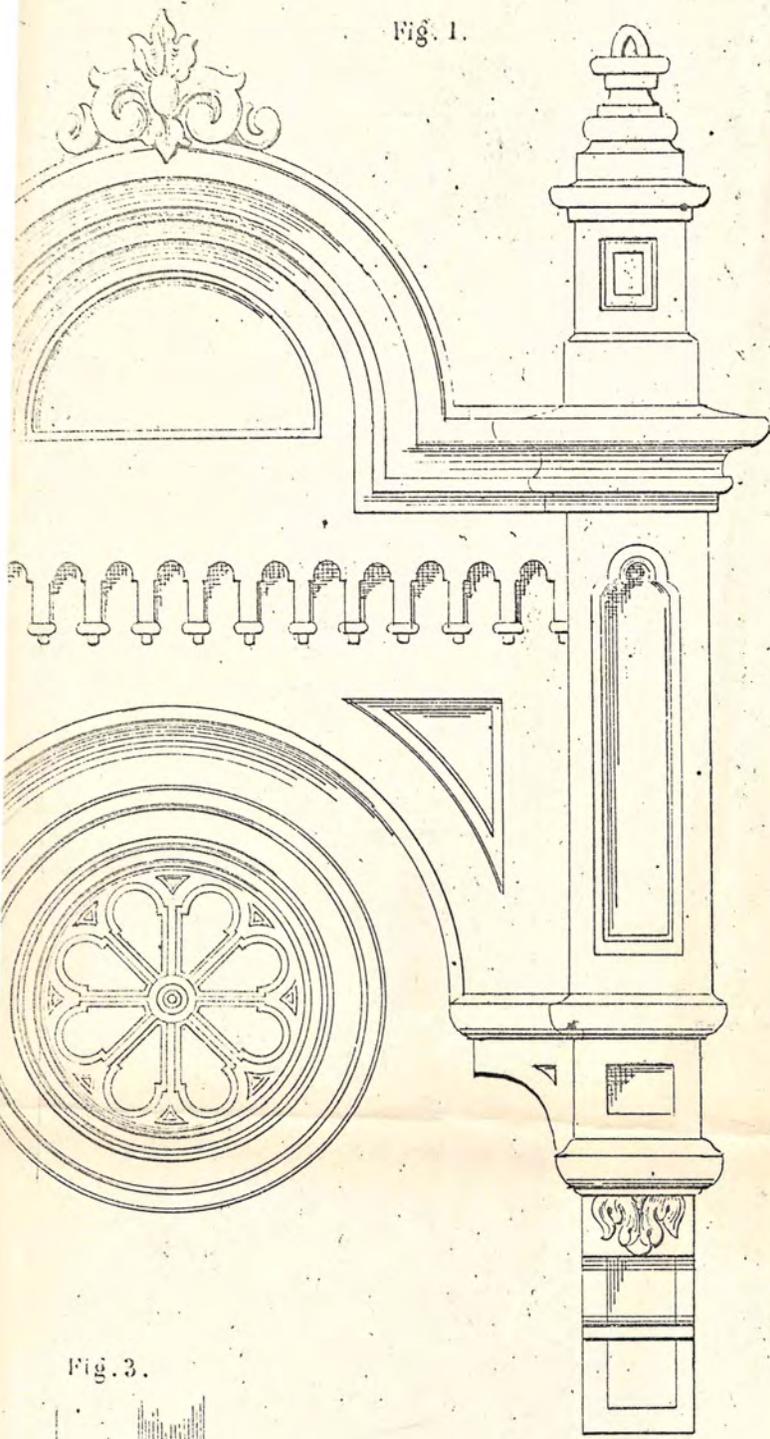


Fig. 2.

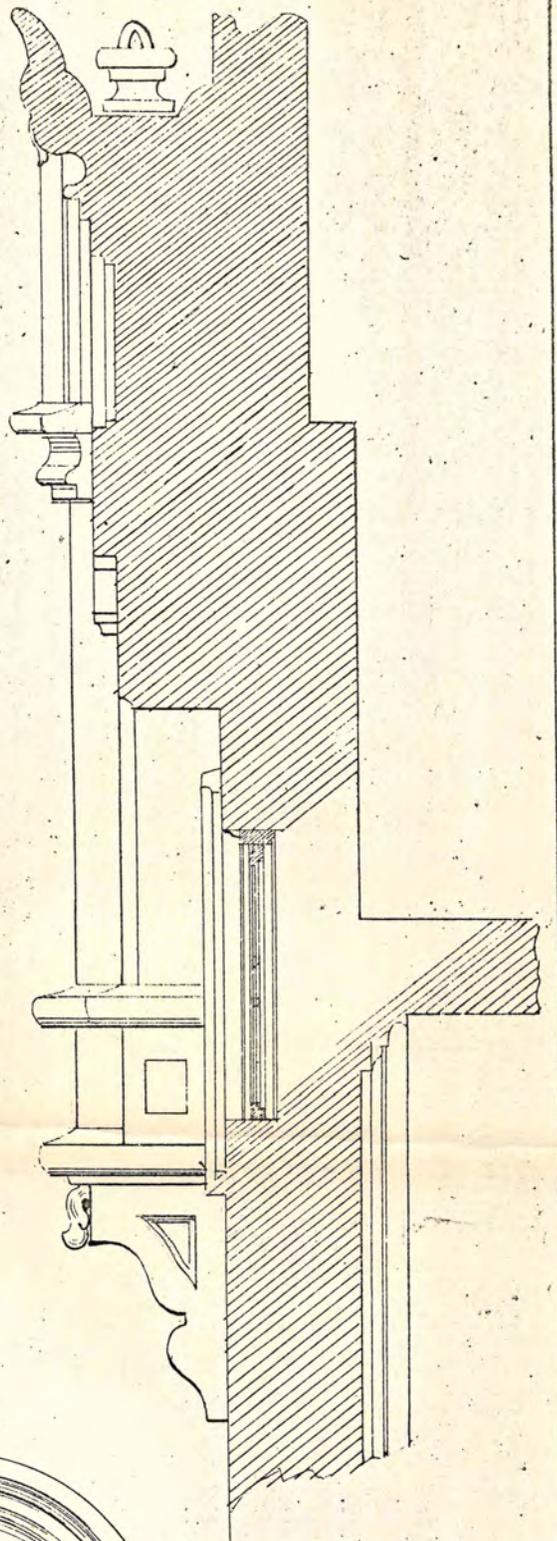


Fig. 3.

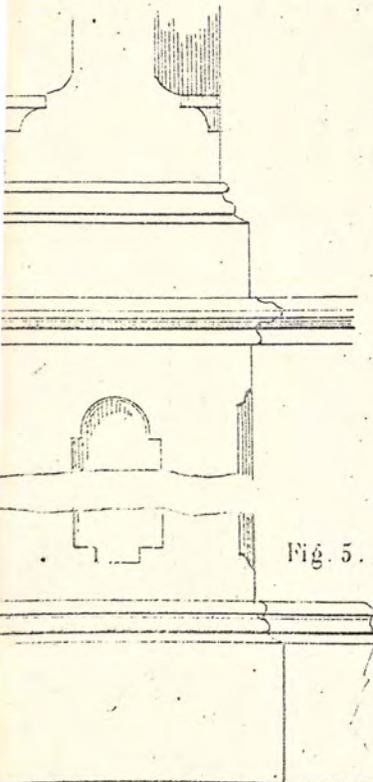


Fig. 4.

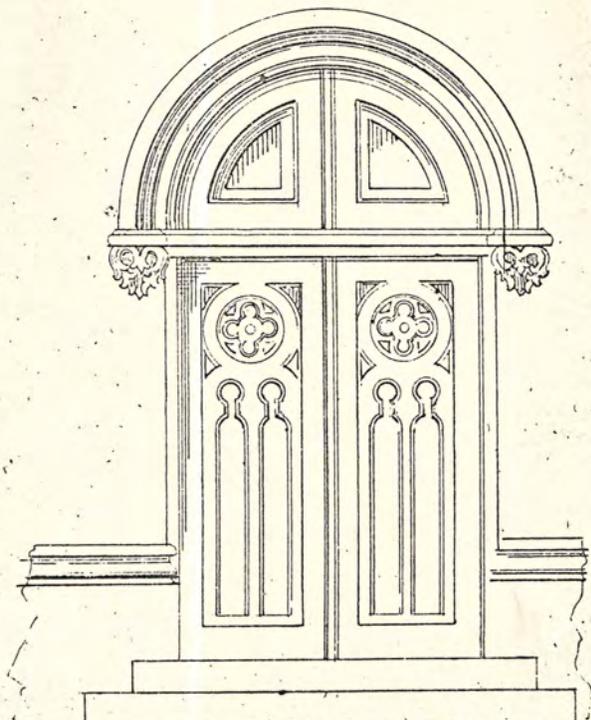
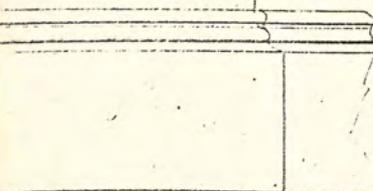
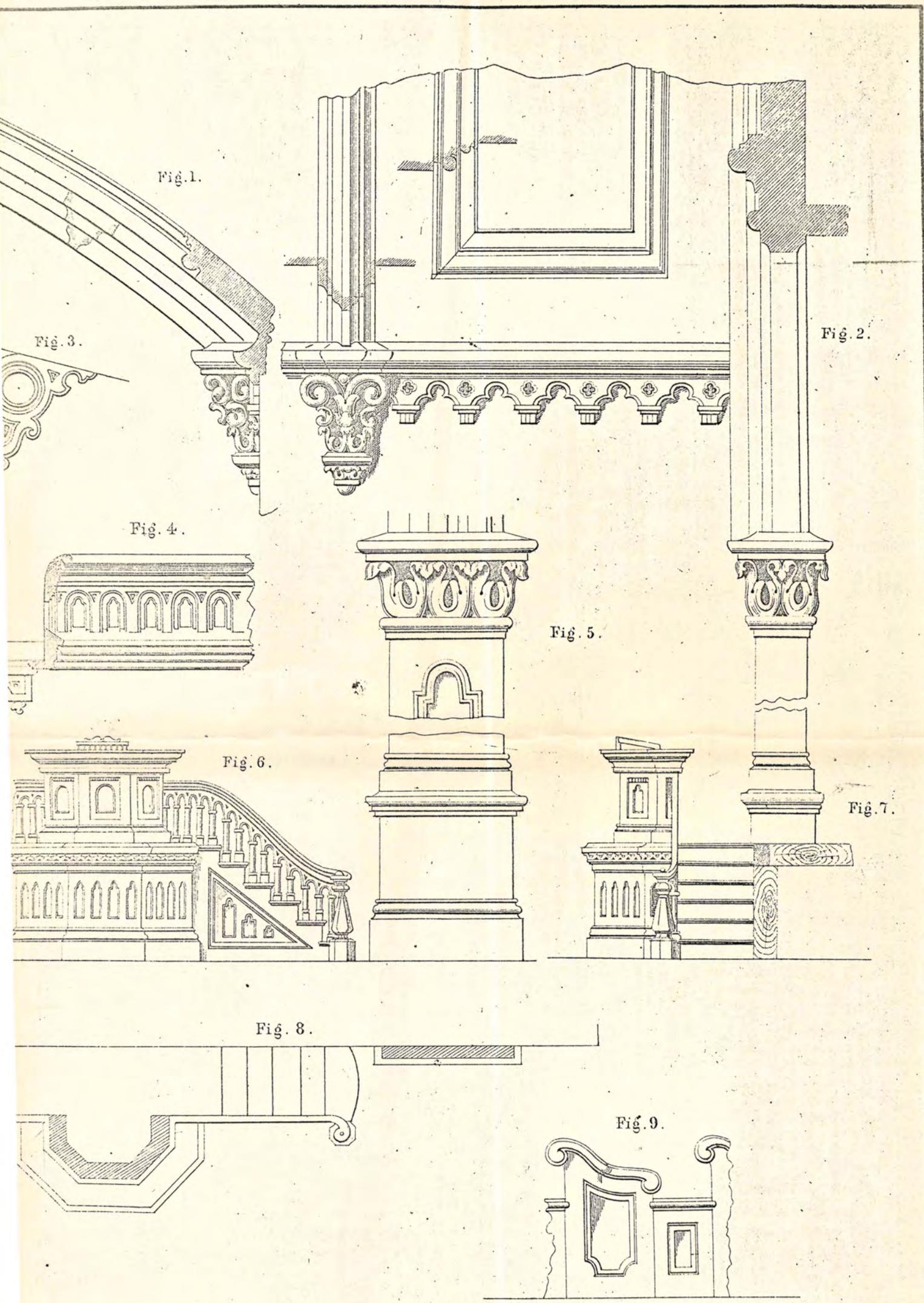


Fig. 5.



DETAILS.

Scale 4 feet to one inch.



*1/4 of an inch to the foot.*

*Scale to Fig. 9. only half an inch to the foot.*

DETAILS.

these combined circumstances, more readily adapts itself to the true performance of religious worship than in the broad glare of day.

On PLATE 26, Fig. 1 is the finial, Fig. 2 the base, and Fig. 3 the cornice of the belfry; Fig. 4, pinnacle; Fig. 5, roof-cornice; Fig. 6, finial of pinnacle; Fig. 7, one of the front windows; Fig. 8, main floor; Fig. 9, section of door stile.

Fig. 1, PLATE 27, is the central front window, and Fig. 2 is a plate of the same.

On PLATE 28, Fig. 1 shows the projection of the base of belfry; Fig. 2, a section of the same; Fig. 3, base of octagon buttress; Fig. 4, one of the smaller entrance doors.

PLATE 29 exhibits details of the interior. Fig. 1 is a rib; Fig. 2, ceiling and corbel table; Fig. 3, bracket under gallery; Fig. 4, gallery railing; Fig. 5, front view of pilaster at the recess; Fig. 6, front view of the pulpit; Fig. 7, a side view; and Fig. 8, a plan of the same; Fig. 9, end of a pew.

For the use of the builder, we subjoin the following compact

## SPECIFICATION

Of the workmanship and materials to be employed in the erection of DESIGN IV.

### GENERAL DIMENSIONS.

The building will be sixty-four feet front across the vestibule, and one hundred feet deep from face to face of the walls, including vestibule and recess on the rear. The floor of the basement will be fourteen inches above the pavement line, and the height of the story twelve feet in the clear. On this floor is a lecture-room, two school-rooms, with a small room in the rear. The audience-room and vestibule will occupy the entire second story. The height of the audience-room, from the floor to the springing line of the arch, will be twenty-six feet.

For the divisions and arrangement of the several apartments, reference is to be had to the plans and sections, upon which they are accurately drawn and figured.

### EXCAVATIONS.

A cellar will be excavated throughout the entire extent of the building, seven feet deep in the clear when finished; and the foundation trenches sunk one foot below the cellar depth, or deeper, should the nature of the ground require it, to arrive at a permanent foundation. All the earth must be removed from the premises and adjoining streets at the completion of the building. Four wells must be sunk in the cellar for the reception of rain water, each of five feet diameter, and in depth three feet below water gravel; these will be bricked up with hard bricks of single thickness, and arched over below the surface of the cellar with nine-inch arches of hard brick laid in good mortar.

## MASONRY.

The walls of the cellar throughout will be composed of quarry building-stone of a good quality. The foundation course must be large and flat stones with good beds; those for the outer walls must be of the full width of the wall, and well imbedded in mortar, of which there should be at least four inches in depth, filled in the trenches before laying the stone. The walls on the flanks and front will be two feet nine inches thick; the rear wall of the body of the building will be two feet three inches, and those of the recess will be one foot nine inches, all built up with stone to the level of the pavement line. The foundations for the piers in the cellar will also be stone, and built two feet six inches square; all the stone for the masonry must be laid upon their broadest beds; none to be edged in any part of the walls, and all laid with mortar composed of clean, sharp gravel and fresh lime. All the facings are to be smoothly dashed, and all openings left for cellar windows, doors, pipes, drains, or other purposes that may be required and directed during the progress of the work.

## CUT STONE.

The front steps, platforms, and sills, and the door sills on the rear; all the window sills, the base-course on the front and flanks, and the water-table near the level of the audience-room floor, will be of brown stone, free from defects of any kind, and dressed and set in the best manner.

## BRICK-WORK.

All the walls from the aforesaid stone walls will be constructed with brick, of a good and approved quality. The flanks and the front walls will be twenty-two inches thick up to the level of the audience-room floor, and eighteen inches thick from thence up to the roof. The rear wall will be eighteen inches thick from the stone walls up to the roof, and the wall on the rear of the recess will be thirteen inches thick throughout, including the cross-walls. The above thicknesses are through the body of the walls; the projections are all in addition. The brick for the front will be the best quality of pressed brick, laid in the best manner and of uniform color. The rear and the flanks will be good dark stretchers, also laid in the best manner; moulded and beveled brick are to be used wherever necessary. The piers in the cellar will be hard brick, and twenty-two inches square from the stone foundations up to the girders. The mortar for the brick-work must be composed of the best river sand and fresh lime, properly proportioned.

## CARPENTRY.

The joists of the basement and audience-room floors will be spruce and hemlock, three by twelve inches, placed twelve inches between centres; and each floor will rest upon two girders of ten by twelve inches, running from front to rear. Those girders in the basement floor will be supported by piers, and those of the audience-room floor will rest upon the cross-partitions and iron columns to each, which latter will be supported by the piers above described. The joists should be let into the girders one inch and down eight inches, and notched over the girder, so that the remaining four inches reach over the top of the girder, to receive the flooring. Each tier of joists will require one course of lattice bridging through the centre; the ends resting on the walls should be solidly blocked up. The joists of the audience-room will also require two by three inch scantling nailed across the top, twelve inches apart, for the purpose of elevating the pews two inches above the aisles. The gallery joists will be three

y ten inches, placed sixteen inches between centres, well secured to the walls and framed into a girder on front. The girders will be six by twelve inches, each to be in one length, substantially trussed with seasoned oak, and supported in the centre with an iron column four inches in diameter. At the connection of the side with the end gallery the angles will be filled out to form a small quadrant, and the front neatly finished according to the drawings.

The platform for the pulpit will be elevated at least four feet above the level of the audience-room floor, with scantling of suitable sizes properly framed and secured together.

All the ceiling-joists and common-rafters may be hemlock; the timbers for the framing of the roof, the belfry, and the girders, must be of the best white-pine, and properly framed and secured together with suitable iron bolts, as represented in the sectional drawings.

#### FLOORS.

The floors throughout will be of the best quality of Carolina heart-pine, one and one-fourth inches thick, mill-worked, well-seasoned, and well nailed to the joists, and afterwards smoothed off.

#### STAIRS.

The principal stairs will be substantially constructed, having steps one and a half inches thick and the risers one inch, all yellow-pine, of the best quality; the carriages must be strong and well secured, and the steps tongued, glued, and blocked to the risers and let into the wall-string. The rail will be two and a quarter by four and a half inches, moulded and inclosed with panel-work beneath instead of the usual balusters, and continued up to the gallery. Two flights of stairs will be required on the rear, which will extend from the sement up to the gallery—one of these to communicate with the pulpit. The steps to these will be one and one-fourth inches thick, of yellow-pine, also let into the wall-string, and secured to strong carriages. The rail will be two and one-fourth inches, moulded, with plain balusters.

#### WINDOWS.

The window frames will all be made for sash one and three-fourth inches thick, double hung with best axles and patent cord, and filled in with lead quarries for diamond glass.

#### DOORS.

The front doors will be three inches thick, paneled and moulded, as represented by the drawings, and hung with five by five inch butts, three to each door. Those of the main entrance will be secured with two iron-plate bolts, and an eight-inch upright mortise rebate lock; the others will have four iron-plate flush bolts to each. The other doors, single and folding, (except those opening into the audience-room,) will be made six-panel, one and three-fourth inches thick, moulded, hung with four by four inch butts, and secured with suitable locks, and some which are folding with flush bolts. Those opening into the audience-room, front and rear, will be framed with a quarter inches thick, be made flush for cloth covering, and be hung with three by three inch butts, and provided with springs, hooks, staples and handles.

## WAINSCOTTING.

The audience-room will be wainscotted around the wall up to the line of the window sills, with narrow grooved boards, well secured to the wall; and all that is not wainscotted will require a wash-board of ten inches in width, including a one and three-quarter inch moulding.

## DRESSINGS.

All the openings will require, on the interior, a neat moulding around them, including those in the basement and recess; all the jamb-casing for the doors will be two inches thick, and well secured to the wall-plugs and floor.

The cellar windows will all be glazed, the sash being hinged to a narrow casing, and secured with bolts. A flight of stairs to the cellar will be constructed in the usual manner, under one of the rear flights. A platform will be required in the lecture-room with a neat pedestal pulpit. The girders in the basement to be neatly cased and cornered.

## PLASTERING.

All the walls and ceilings will be plastered with two coats of good brown mortar and one of white hard finish. The cornice, panels, ribs, and corbel table in the ceiling of audience-room are explained by the details. The mortar for the plastering must be composed of clean sharp river-sand and fresh lime, well mixed with slaughtered hair. All lath to be sound and free from bark.

## ROOF.

The roof will be overlaid with the best quality of slate, laid diamond and plain alternately, and properly pointed between the lath. The spire of the belfry will also be slated, and done with slate of contrasted colors, cut in diamond form. The gutters will all be laid with the best quality of leaded roofing tin, painted on both sides, the upper side with two coats, and so arranged as to convey the water to two conductors on each flank; these will be iron, built within the walls, and discharge into the wells in the cellar. All the projections around the belfry must be tinned, and all tin-work, including flushings, must have one coat of paint on the under side before it is laid.

## PAINTING.

All the wood-work on the exterior will have four coats of paint and two of sand, corresponding in color with the stone used for the window sills and water table, except that herein specified to be grained, viz.: the front doors, and all the door frames and window frames on the exterior, which will be done in oak, and receive two coats of best varnish. Also, all interior wood-work will be grained in imitation of oak, and receive three coats of varnish.

## GAS-FITTING.

The pipe for the introduction of gas will be concealed in the walls, and of a sufficient size for the requisite number of burners, which are as follows: Two chandeliers, of eighteen lights each, in the audience-room; three bracket lights on the gallery front opposite to each pier; two stand lights for the pulpit, of three burners each;

two at the entrance, of three burners each; two single burners in the vestibule; one to each stairway; and four lights on the end gallery. In the basement—ten lights in the lecture-room, four lights at the desk of the same, eight lights in each school-room, two lights in each small room on the rear, and one on each flight of stairs, all to be properly arranged and left in a condition ready for connection with the meter and burners.

#### HARDWARE.

All the hardware, locks, bolts, etc., described under the head of carpentry, and necessary for the entire completion of the building, including anchors for the walls, rods for the construction of the roof, will be provided of good and approved quality. Iron columns will also be provided, for the support of the girders and the gallery.

#### GLAZING.

All the windows of the audience-room, and also the front windows, will be glazed with stained-glass, in diamond pattern, with Bohemian border. The windows of the basement may be plain American or colored glass; all of the best manufacture.

FINALLY.—The contractor is to finish, at his own cost and expense, all the workmanship and materials necessary to the entire completion of the building in all its parts; the material to be of good and approved quality, and the workmanship to be done in a good and workmanlike manner.

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#### DESIGN V.

## AN ITALIAN RESIDENCE.

It would require a volume of no small size to fully relate the history and discuss the merits of the beautiful style of architecture now universally known as the Italian. But considering its beauty, appropriateness, and ready adaptation to almost every kind of building, both with regard to construction and ornamentation, we cannot forbear a few remarks on its origin and application.

It dates back to the fourteenth century, but prevailed extensively during the fifteenth, from which circumstance it is sometimes designated the Cinquecento style. It must be understood that the term Italian does not include every style of building found in Italy, but is limited to a style springing from the ancient Roman or classical architecture. After the decline of the Roman empire its architecture was modified to what is commonly termed the Romanesque style; the cities of Italy were adorned with edifices in either the Byzantine or Lombardic manner, as their intercourse preponderated with Byzantium or Rome, the Lombards being then masters of the latter.

"RECYCLE AN 'OLD BUILDING, don't tear it down," is the rallying cry of a group of Washington, D.C., preservationists. Its slogan, and its association with the current environmental trend in the country, inform people that old buildings can have new lives; that with imagination and determination anyone can find uses that meet today's needs for yesterday's buildings. In many cases, reusing an old building costs less than new construction; but regardless of the cost, the owner gets a cultural landmark and community status for his effort.

In this special report we have selected a variety of contemporary uses for old structures to illustrate what people have done and to show you what you can do. If playgoers in Louisville can turn an old bank into a lobby for a new theater; if a developer in Salt Lake City can turn empty street car barns into a shopping center; if architects in Ann Arbor and Memphis can turn old factories into offices; then you too can do that, and more.

### From Bank to Theatre

Perhaps one of the most creative adaptive uses seen recently is the new headquarters for the Actors Theatre of Louisville (photos right). It was a complicated undertaking involving the exchange of two buildings and negotiations with several building owners. The story is a fascinating one, if only because it shows what preservationists can and often must do to save an old building.

The theatre opened last October and was an immediate success. At the old building, there were 9,000 season subscribers; now there are 16,000. There were 350 seats in the old; the 641 at this one are almost always sold out.

The tale began in 1969 when the Actors Theatre was informed that its building—an old railroad station that it had saved earlier from the wrecking ball—was in the way of the city's riverfront expressway. Members of the theatre's board of directors determined that they wanted to remain in the downtown area.

According to Alexander Speer, administrative director of the theatre, there were several possibilities. "We considered building a geodesic dome, but it was too expensive. We then looked at several nearby buildings, including the old Bank of Louisville."

They were immediately excited about the bank building—designed, probably by James H. Dakin of New Orleans, and built by another architect, Gideon Shryock, in 1834—and began to determine how to use it. They commissioned Chicago architect Harry Weese who told them that in order to get the needed width, they would have to obtain the warehouse next door.

### Trading Buildings

Then the negotiations started. The bank was owned by the Louisville Credit Men's Association, a tax-paying, nonprofit group who had completely depreciated the building since it was purchased in 1936. Thus the credit union could not sell without incurring a large capital gains tax liability. The theatre then suggested a trade; the theatre would build a new credit union and the two groups would trade buildings. The exchange finally took place in January 1972.

After raising more than \$1 million, the theatre was able to exercise its option on the warehouse building. In addition, the theatre had to purchase an easement along the warehouse east wall to allow trucks to unload scenery and supplies.

Weese's solution called for restoration of the bank interior and its use as a lobby for the theatre. The warehouse was adapted for use as rehearsal space and offices; its roof was raised to provide additional ceiling height. The project cost \$1.7 million, provided in part by Ford Foundation and HUD matching grants. "We found renovation to be much less expensive than new construction," says Alexander Speer.

Owsley Brown, II, president of the theatre, is pleased with the results and with the fact that not one, but two old buildings were saved. "Somebody would have saved the bank because it is a National Historic Landmark, but who knows about the warehouse."

On the following pages you will find more examples of adaptive use from all sections of the country. Now, what about the early mill or office building or house or factory in your town?

—Carleton Knight, III

# New Life for Old Buildings

A PRESERVATION NEWS Supplement

April 1973

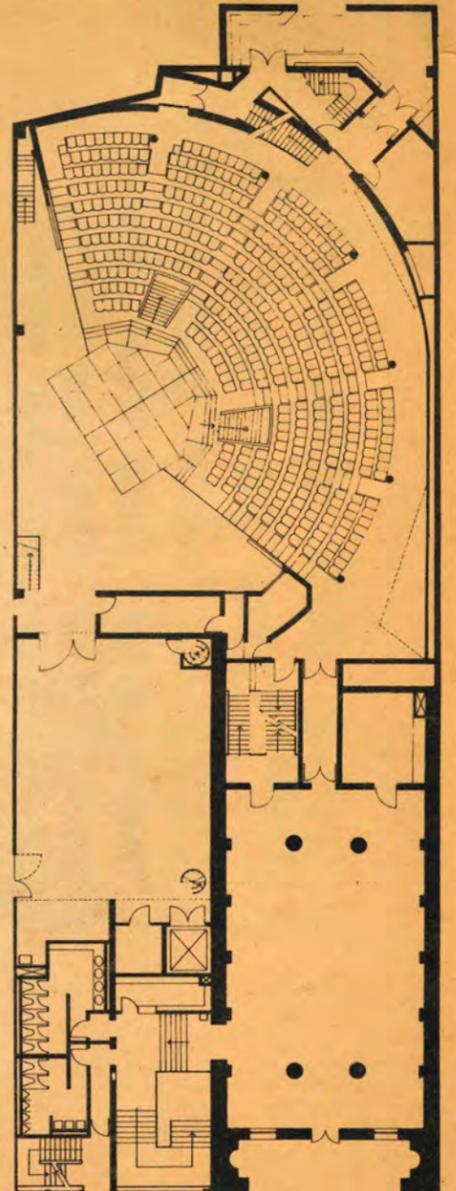
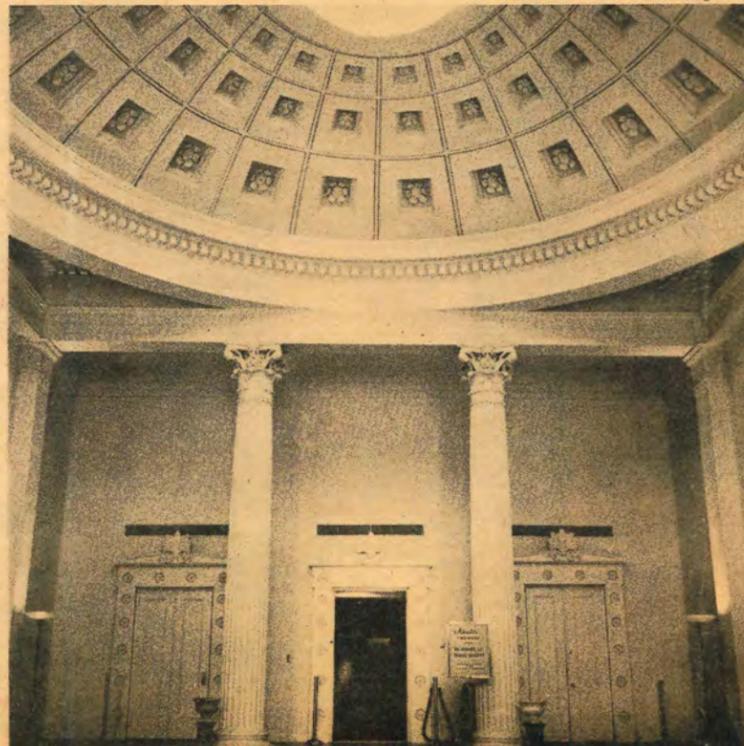


## From Bank to Theatre

The old Bank of Louisville (1834), now the Actors Theatre of Louisville. The theatre bought the bank and the warehouse next door. The bank (left) became the theatre lobby (below, left); the warehouse is used for rehearsal and office space. The new theatre is constructed behind the two old buildings (plan, below).



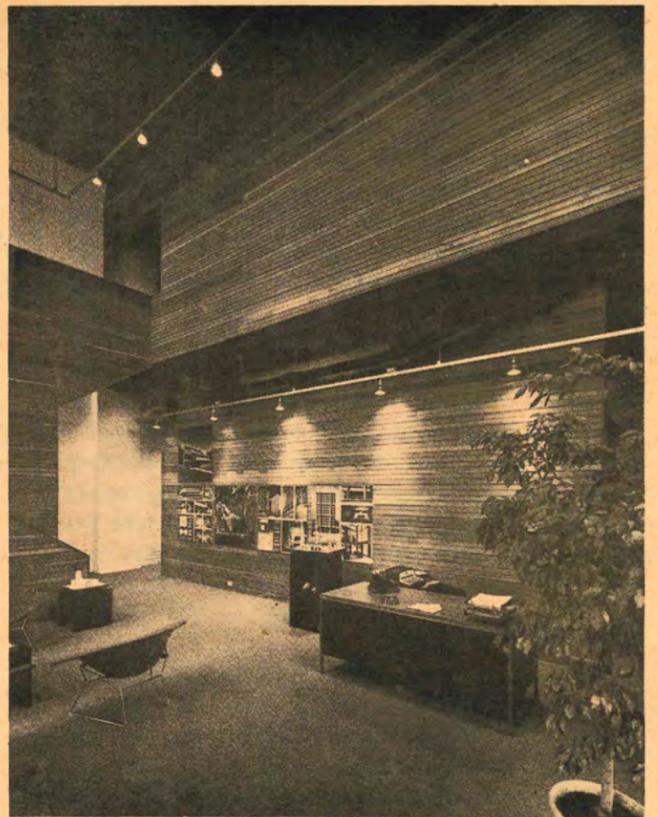
Carleton Knight, III



## New Life for Old Buildings

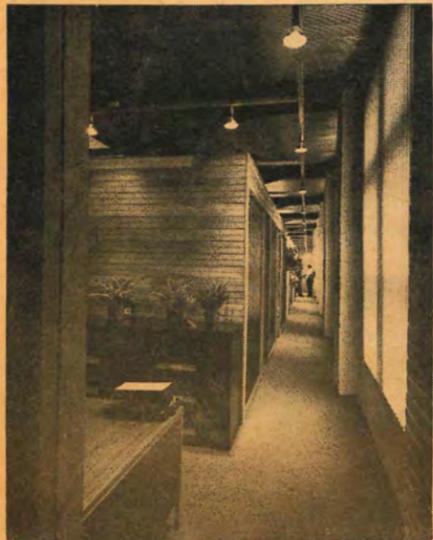


Alexandre Georges



Alexandre Georges

### From Warehouse to Architects' Offices



Alexandre Georges

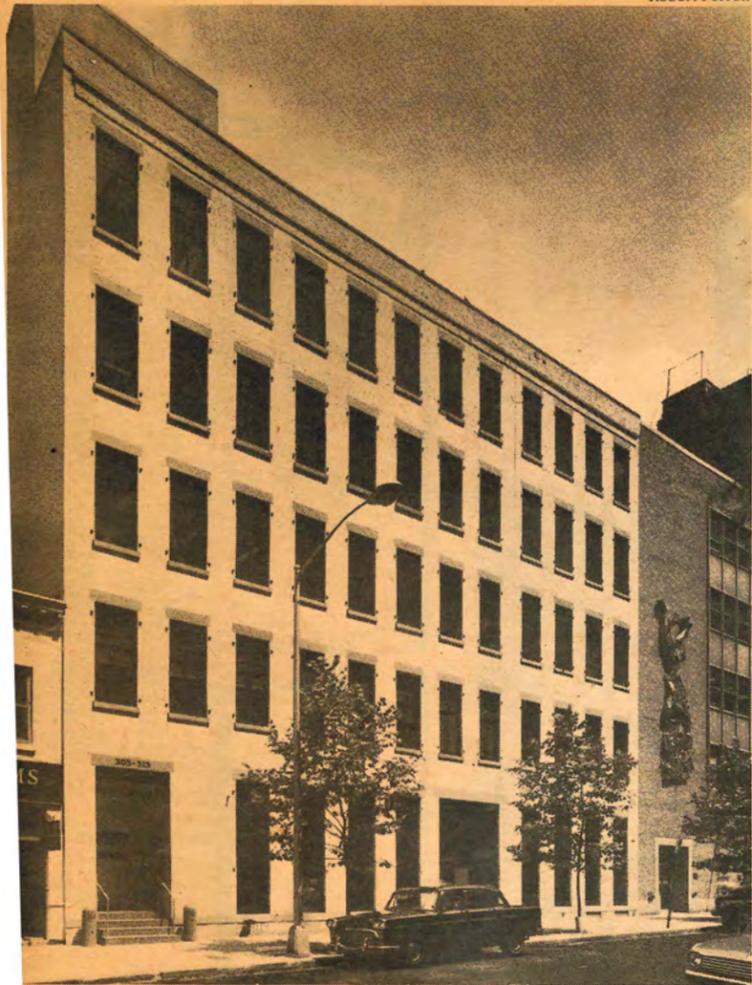
When Gassner Nathan Browne, architects and planners of Memphis, bought the old Memphis Elevator Company factory five years ago, there was a nightclub upstairs and the first floor was vacant. In adapting the space to their needs, they left the ceiling trusses exposed and set the partners' offices back from the brick walls, permitting perimeter circulation. The upper floor is vacant but can be used for expansion. Francis Gassner, FAIA, estimates the space annually costs the firm 30 percent of the average rentals elsewhere downtown.



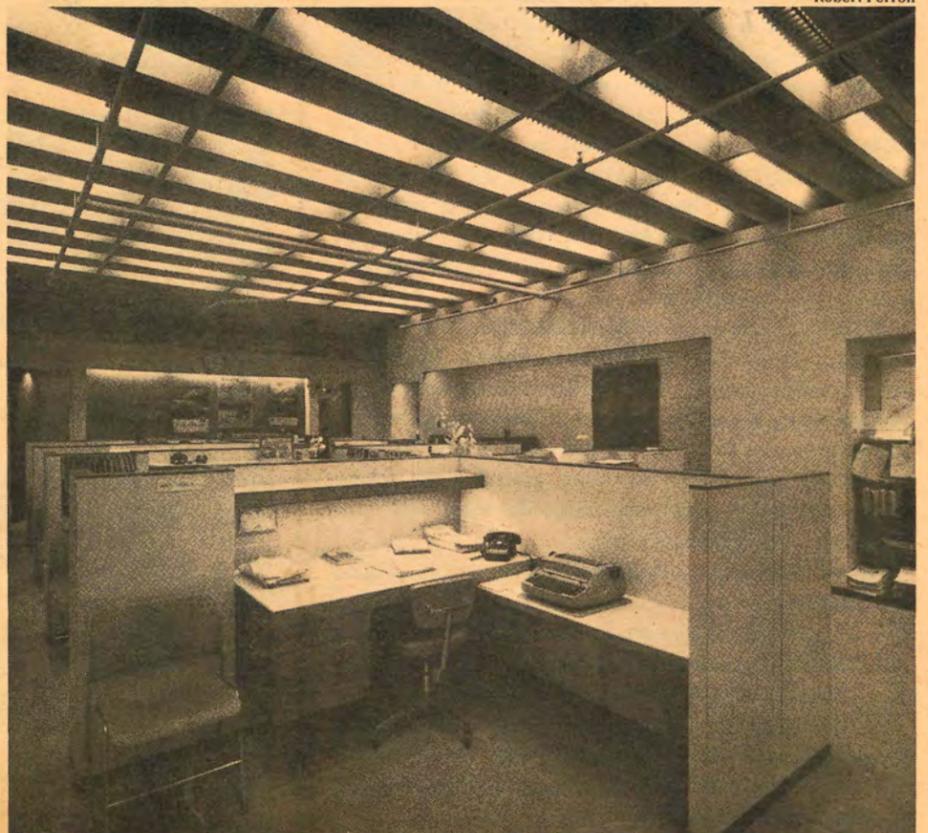
Carleton Knight, III

### From Loft to Headquarters For AFS

In 1965, architects Harold Roth and Edward Saad were asked to study the problem of additional space for the American Field Service headquarters in New York City. AFS decided to remain in the city (East 43rd Street) and it bought the loft building next door. The building had been used in a variety of ways, including a bottling plant and clothing manufacturer. The architects cleaned and painted the exterior, added a mechanical core and left the ceiling joists and brick walls exposed on the interior.



Robert Perron



Robert Perron



John J-G. Blumenson

## From City Hall to Restaurant

Long before Boston's new City Hall was completed in 1969, preservationists were concerned about what would happen to the 1862 Second Empire Old City Hall. One such person was Roger Webb who had organized Architectural Heritage, Inc., to breathe new life into old buildings.

After a number of complications involving Boston city politics, Webb was finally able to get the \$3.2 million project going. He started Old City Hall Landmark Corporation as a subsidiary of Architectural Heritage and commissioned architects Timothy Anderson and George Notter to do the work. The building was opened in October and contains private and state offices, a bank, a restaurant and Webb's own headquarters.

The building is now producing revenue for the city—in lieu of taxes. Boston expects to collect more than \$25 million in rentals from a 99-year lease to the corporation.



Leslie Larson

## From Press to Offices and Design Shops

Dr. Albert Chase put Ann Arbor, Mich., on the map in the late 1800's when he published his Recipe Book; at one time it was second in U.S. sales only to the Bible. His "steam printing house" served a number of uses until 1968 when Johnson, Johnson & Roy, landscape and preservation architects, bought the building, which had already lost its cornice.

Their adaptation included painting the exterior of the 1864 building, cutting an arcade through the ground floor for design-related stores and opening up the second and third floors (their offices) with a well.

The cost was more than \$100,000, but the rejuvenation has brought a new spirit to downtown Ann Arbor.



## From School to Corporate Offices

When SEDCO, Inc., bought the 1888 Cumberland School in downtown Dallas in 1969, nobody was quite sure what would happen to the old Victorian landmark. Even W.P. Clements, Jr., then chairman of the board of the oil drilling and pipeline firm and now Deputy Secretary of Defense, didn't know. He was not going to tear it down but decided if it could be adapted to a boutique complex, it could just as easily become the SEDCO corporate offices.

SEDCO had purchased the building for \$1.3 million and spent another \$1 million restoring the building as nearly as possible to its original design. Architects Burson, Hendricks & Associates added the hip roof and cupola, which had been removed sometime after construction; cleaned and painted the exterior; and removed architectural elements that had been added later.

The building received a top award in Dallas Architecture '71 and has a Texas Historical Survey Committee landmark plaque.

# From Street Car Barns to Shopping Center

An imaginative group of Salt Lake City, Utah, real estate developers in 1969 purchased the city's 1908 trolley barns and began to adapt them into a shopping center.

Trolley Square, as the complex is called, was 92 percent leased as of December. In addition to an open air market, shops, banks and a gas station, there is a four-in-one movie theater. The privately financed \$7 million project has brought new life to the neighborhood and once again proved that old buildings can be economically adapted to new uses.

In 1969 Salt Lake City realtor Wallace A. Wright, Jr., learned that the 10-acre site was for sale. The then-occupants, the Salt Lake City bus company, had taken over when the last trolley made its last run 25 years previously and were looking for a more modern headquarters. Wright then formed a partnership with seven other young local businessmen and the group bought the site for less than \$1 million.

## National Trend

"We were prompted," says Wright, "by the national trend of restoration and preservation rather than demolition, and more specifically by the appeal of such renovation projects as Ghiradelli Square (San Francisco) and Underground Atlanta."

The partners commissioned Albert L. Christensen, Architects/Planners Alliance, to turn the area into a shopping and entertainment center "reflecting a turn-of-the-century atmosphere." The site contained four Mission style buildings—the 420-foot long, five-bay car barn; two maintenance structures, smaller but of a similar design; and a sand house, where the cars received grit in icy weather.

## Preliminary Work

As a first step all the buildings were cleaned and layers of exterior paint were removed—the dominant color of the

center is now the deep red of the brick walls. New floors were poured to cover the tracks and the grease pits were converted into mechanical tunnels. All overhead power lines were removed.

Tenants began to lease space, finding that the unusual atmosphere created an ideal climate for attracting shoppers. More than 20,000 square feet of space in the machine shop was converted into four movie theaters, each seating 300 persons. The large car barn offered 270,000 square feet of leasable space on two levels. Tenants include clothing shops, restaurants, offices, a flower shop and, taking 8,000 square feet, what is billed as "the largest ice cream store in the world."

## 900 Parking Spaces

Three levels of indoor parking connect with the car barn, and this combined with space outside allows room for 900 cars. Also outside are a gas station and two banks with drive-up

windows. One bank is in the old sand house; the other is in a trolley. An old water tower dating from the early 1900's was retained and a circular staircase added to make the structure into an observation tower. More than 6,000 lights were added as Christmas decorations last year. Eventually it is anticipated that a local radio station will broadcast from the water tower.

In the course of research on the buildings, it was discovered that the site served for several years around 1890 as the official Territorial Fairgrounds. The partners then decided to tie this theme with a large open-air market and craft center. This section runs the full length of the second bay of the car barn and is open to the roof where skylights dating from the construction of the building remain.

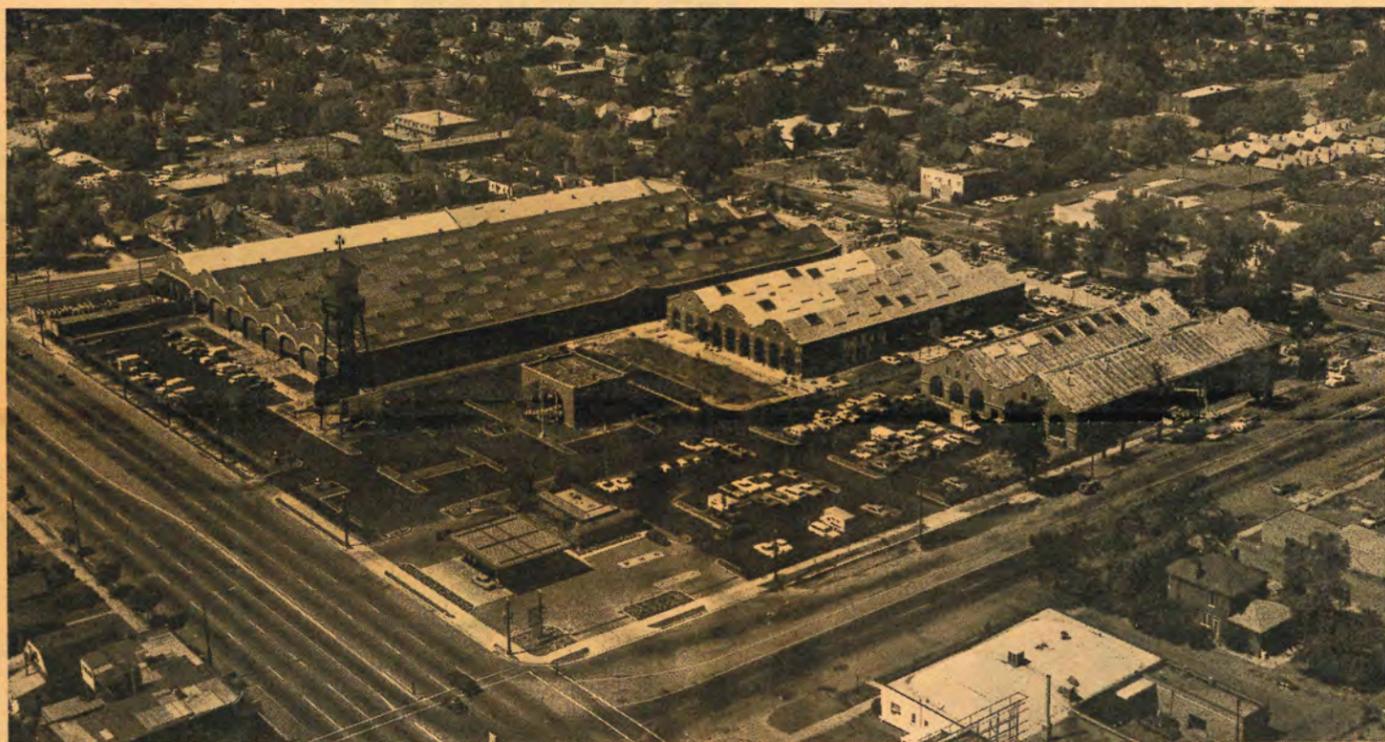
Architectural artifacts from three demolished mansions were placed in the open spaces of the car barns to serve as kiosks. Wrought iron railings are on all

balconies. More than 40 antique wrought iron lighting fixtures that once were used on the streets of downtown Salt Lake City now light up the exteriors of the buildings. Used brick by the ton was bought for use on the walkways.

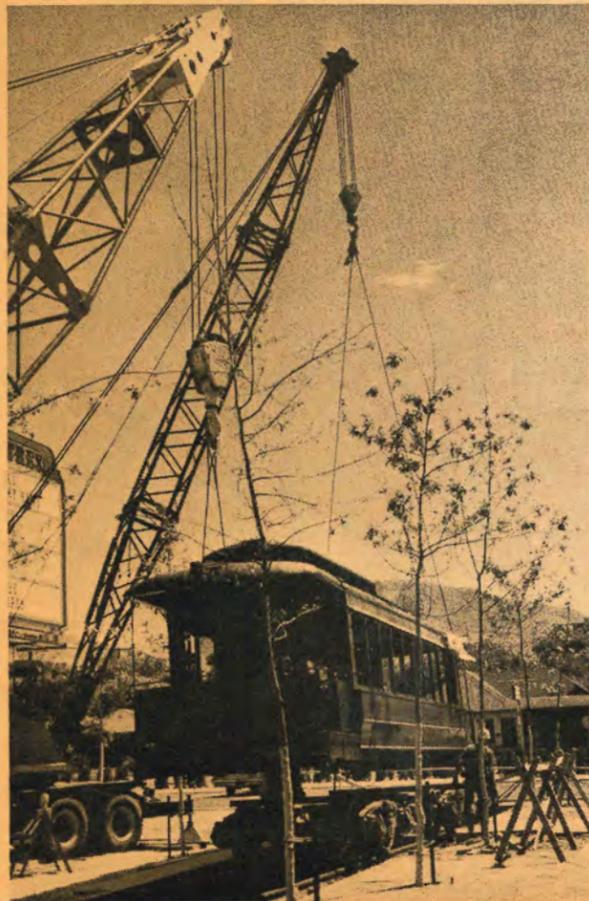
## A Streetcar Named Desire

The owners purchased 11 old trolley cars—at prices from \$1 to \$200 each—and restored them. One serves as the office for the gas station, another is a savings and loan office. The others are located inside the car barn and serve as stores. The flower shop is in a trolley renamed "Desire."

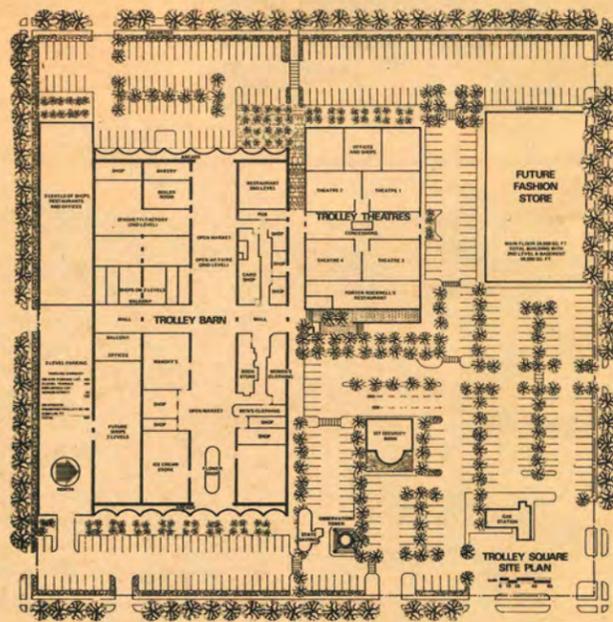
Managing partner Wright says of the project, "We are convinced that the value of this private urban renewal project involving the rehabilitation of historic real estate cannot be measured in dollars and cents alone; but must include consideration of the contribution to the architectural legacy of the community as well."



David Jones



Trolley Square in Salt Lake City makes use of unused street car barns for a shopping center. Eleven trolley cars were brought to the site for use as commercial space. The interior of the largest car barn was divided into two levels for the various stores, including what is called "the largest ice cream store in the world."



This supplement to PRESERVATION NEWS, April 1973, is the first in a series of periodic special reports on subjects of interest to preservationists. Extra copies are available for 10 cents each (5 cents in quantities of 25 or more) from the Preservation Bookstore, 740-748 Jackson Place, N.W., Washington, D.C. 20006.

PERCIVAL  
WARD

# BUILDING DATA SHEET - HISTORIC SAVANNAH INVENTORY

Card No.  Color Code  
29

Street and Number: 122 Bull St. Ward: PERCIVAL Lot: Trust lot F

Present Owner: Lutheran Church Original Owner: Architect or Builder:

Original Use: Assessed Value: EXEMPT  
Land Building Total Assessors File No. 33

No. of Stories: Basement x1, 2, 3  
Present Use: Church

Remarks: Design of present building from Samuel Howe  
1920 Interior & exterior alterations  
1948-49 remodel

Year Built: 1843 Altered  1879  
Material: Brick, stone facing

STYLE OF ARCHITECTURE  
Early Republic  Victorian   
Greek Revival  Not Classified

Faces WRIGHT Square.  
Intrusion on the neighborhood: Yes  No

OTHER DOCUMENTATION:  
S.M.S. April 13 1873 3/3  
P&P Photos (F)

EVALUATION  
HISTORICAL SIGNIFICANCE  
National   
State   
Community

ARCHITECTURAL SIGNIFICANCE AS AN EXAMPLE OF ITS STYLE  
Exceptional   
Excellent   
Good   
Fair   
Poor

IMPORTANCE TO NEIGHBORHOOD  
Great   
Moderate   
Minor

DESECRATION OF ORIGINAL DESIGNS  
None or little   
Moderate amount   
Considerable

PHYSICAL CONDITIONS  
Structures  Good  Fair  Poor  
Grounds  Fair  Poor  
Neighborhood  Fair  Poor  
Relation to green  Good  Fair  Poor  
Total Score: 14 57

Date: Surveyed by: Checked by: PSD

JULY 1962



10 (45)  
1844 Edifice. DR J. F. Posey - architect; masons  
Messrs. Clarke & Luffburn, carpenter messrs. Wm & J.  
Quantock. The painting is very well done by Wm. Wright  
1879 Geo. B. Clarke (Ch. observer - 1844) copy 1879  
architect.  
(Beckmann & Clark)

& nearly the entire carpenter work in the interior was  
done by the young men of the congregation, all  
regular, after the close of their usual duties,  
and for their labors no praise is too high."

Rev. J. B. Reimensnyder 1879

Descrip. Dms April 21, 1879 -

-----"The chancel was handsomely decorated with flowers. A small cross of white roses was suspended from the pulpit, and the step outside the altar railing in front of the pulpit was a large white cross, and opposite, in front of the reading desk, a large anchor composed of roses.

"Description of The Church"

"The church is built on a plan in which several features of the Norman and Gothic styles are combined, with a harmonious and pleasing effect. The length of the building, including vestibule and recess in the rear, is one hundred and twenty-five feet, and the width across the vestibule is fifty-eight feet. - all two stories in height. On each side of the entrance is a stairway leading up to the upper vestibule, and from thence to the gallery, which extends across the building and is over the upper vestibule, thus economizing space and giving much larger audience room than could otherwise be obtained. In the basement are a lecture room, school room, infant school room, library room, and rear entrance room, from which a stairway communicates with the audience chamber, vestry room and pulpit recess above. The audience room is fifty feet in width by eighty-five feet in length, has thirteen circular head twin windows, 7x18 feet, all glazed with stained glass of beautiful design; one hundred and thirty pews, with a seating capacity of six hundred and fifty persons. The ceiling is divided into a series of panels by ribbing and mouldings, and is beautifully frescoed. All the termini of the ribs are corbels connected by tracery which beautifies and enriches the whole. On the gallery are two large round marbelized columns, with capitals of very rare design. The chancel has two large panelled columns, with antoe capitals, from caps of which spring heavy arch mouldings. The church ceiling is

DMN. April 21, 1879

divided into panels, also by ribbing, at the terminus of which are four marbelized columns with gothic capitals. In the rear of these is the Purse memorial window, subject: 'The Ascension of Christ', which gives effect to the whole.

"The appearance of the interior is well calculated to please.

-----

"description of Ascension window'

"Nearly the entire carpentar work in the interior was done by the young men of the congregation, at night, after the close of their usual duties, and for their labors no praise is too high."



# William Anderson Blun House.

APR. 9, 1825 LOT SOLD TO WILLIAM WILLIAMS \$650  
1827 MTDG LOT BY WILLIAMS + 6 SLAVES \$1000  
TO MORDECAI MEYERS - (FOR BUILDING)  
TAX D. 1828 WILLIAM WILLIAMS W/2 LOT 9 \$13300  
1830-31 \$4000 (COMPLETING HOUSE)

Co. 1827

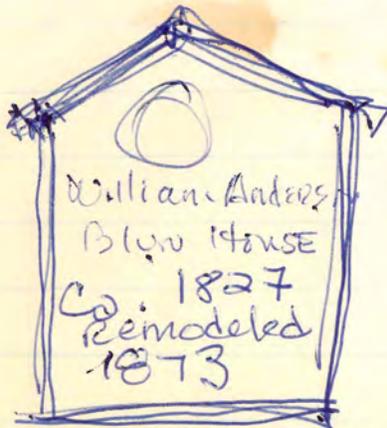
TAX ASSESSMENT BOOK 1870 OWNER J.W. ANDERSON  
LOT VALUED \$3,200 IMPROVEMENTS VALUED \$5,000

1871 LOT \$3,500 UNIMP. \$5,000

TAX ASS. BOOK 1872 HENRY BLUN LOT VALUED  
\$4,000 UNIMP. \$5,000

1874 HENRY BLUN LOT VALUED \$3,200  
UNIMP. \$7,500

1873 did changes



THE LUTHERAN OBSERVOR

1844

Friday, Baltimore

March 22, 1844

"Lutheranism in Savannah - It affords us much pleasure to announce the erection of a new Lutheran house of worship in Savannah, Ga. Building is very expensive in that city, and as our Lutheran brethren are not very numerous there, they deserve the more praise for their liberality and success in the good cause. The Rev. Mr. Aldrich, the pastor, seems to have attended well to the interests of our Zion, and now has the satisfaction of worshipping with his people in an edifice which is highly creditable to all concerned, and is justly regarded as an ornament to the city.

"May the Lord abundantly bless that devoted people, and make their pastor a messenger of salvation to many - many immortal souls.

"From the (Savh) Republican

"Dedication of The Lutheran Church - Its Description - We were yesterday present at the very interesting ceremony of the dedication of the new Lutheran Church in this city. The house was thronged by an attentive audience, and the services of the morning were performed by the Rev. Dr. Bachman of Charleston, assisted by the pastor, the Rev. M. Aldrich, and Rev. Mr. Stroebel. The dedication was pronounced by Dr. Bachman, in a solemn and impressive manner, after the customary form of the Lutheran Church. His sermon was appropriate to the occasion. It was an effective, well digested discourse, and one calculated to impress the importance of the occasion, and unite the members of the congregation in the bond of

Christian fellowship could not well have been penned. That portion of it relating to the history of the Church which stood on the same ground, was full of interest. The Rev. gentleman stated that he first visited Savannah on business connected with the church twenty years since. The services by the Choir were highly interesting. Two anthems were sung during the morning in a style, and with a spirit and execution, that we have seldom heard in this city.

"The Lutheran Church has gradually risen up on the site of the modest old structure until it is now completed, and constitutes one of the most pleasing buildings in the city. It is well and substantially built of brick. It is in the form of a rectangle, with the front towards the West, where the entrance is protected by a beautiful Grecian Doric portico. There are six massive columns of very just proportions, with the abacus, echinus, and arris flutes, their bases resting on the floor. The portico is surmounted by an entablature and pediment, while above the summit of the whole, rises a neat octagonal tower for the accommodation of a bell. There is but one door of entrance on the exterior, which conducts to three interior doorways, and to two spiral flights of steps to the North and South leading into the galleries.

"The interior of the building is finished off in a style of chaste simplicity. Below is a broad or middle aisle, and two side aisles. A gallery, which is supported by handsome Ionic columns, runs around three sides of the church. The under surface of the gallery is a horizontal plane, while in front the entablature of the order is surmounted by very handsome pannels. The architect has introduced dentils into the

cornice of the entablature with a very good effect. The pulpit is a cell between two dwarf columns, connected by a large pannel of which the mouldings are richly gilded. Below it, and in front, is an altar pannelled in like manner, standing on a platform raised three steps above the floor of the ailes, and surrounded by a mahogany railing. The ceiling is perhaps the best specimen of workmanship. It is vaulted to the height of several feet, the intersection of the arches, making handsome groins at the angles. On the summit of the arch rests a parallelogram with a chaste rosette in the centre from which the chandelier is to be suspended. The entire ceiling is stuccoed with a high finish. The parallelogram is deeply recessed, and both the spring of the arches and their termination are marked by heavy and very great mouldings. It is certainly one of the most severely simple, and yet elegant ceilings, that we have seen. The whole building is an elegant, compact, and useful structure. It will constitute one of the ornaments of the town, and reflects credit on the architect, Dr. J. F. Posey, the masons, Messrs. Clarke and Lufburrow, and the carpenters, Messrs. Wm. & J. Quantock. The painting is very well done by Mr. Waite."

# BUILDING DATA SHEET - HISTORIC SAVANNAH INVENTORY

Card No. 30  Color Code

Street and Number <i>Bull York State</i> York St., Bull to Whitaker St.	Ward PERCIVAL	Lot Trust lots E and Gand W. President St
Present Owner United States Government	Original Owner	Architect or Builder <i>Wm. Aiken SUPERVISING ARCHT.</i>
Original Use	Assessed Value Land Building Total <i>EXEMPT</i>	Assessors File No. <i>32+34</i>

No. of Stories Basement 1 2 x 3 <input type="checkbox"/>	Present Use Post office and federal building.
Year Built <i>1899 1895</i> Altered <input type="checkbox"/>	Material Stone

Remarks  
*7 1/2 Wm. Aiken east H.?*  
X Site of colonial court house, 1774, demolished 1831. Part of present building built in 1899, addition (on President St. right of way and trust lot E) after 1917, *matching original design*  
*Site of colonial court - 1/2 lot sold 1799.*  
Faces WRIGHT Square.  
Intrusion on the neighborhood: Yes  No

STYLE OF ARCHITECTURE

Early Republic  Victorian   
Greek Revival  Not Classified   
-----

OTHER DOCUMENTATION:  
*61467 S.M. v. J.M. 28, 1895*

EVALUATION

HISTORICAL SIGNIFICANCE ~~50~~

National -----   
State -----   
Community -----  0

ARCHITECTURAL SIGNIFICANCE AS AN EXAMPLE OF ITS STYLE

Exceptional -----   
Excellent -----   
Good -----  15  
Fair -----   
Poor -----

IMPORTANCE TO NEIGHBORHOOD

Great -----  15  
Moderate -----   
Minor -----

DESECRATION OF ORIGINAL DESIGNS

None or little -----   
Moderate amount -----  8  
Considerable -----  38



PHYSICAL CONDITIONS

	Good	Fair	Poor	
Structures -----	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Grounds -----	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Neighborhood -----	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Relation to green -----	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<span style="float: right;">14</span>

**Total Score**  
52

Date \_\_\_\_\_ Surveyed by \_\_\_\_\_ Checked by *PSD*

answered 9-18-73

9148 Ferguson Ave.  
Savannah, Ga. 31406  
Sept. 16, 1973

Mrs. Lawrence Lee, President  
Historic Savannah Foundation, Inc.  
Savannah, Ga.

Dear Betty;

An article in the Savannah Evening Press of August 29th concerned the relocation of the Court House and the disposition of the present building. I do urge Historic Savannah to use all means to prevent the demolition of this building for when the new Court House is built on another site it will end two hundred years of continued occupancy of the present site. I would guess that no other site in the city has been used as long and as continuously for one purpose as Lot H on Wright Square. Of course Lot D on Johnson Square was laid out for the church in 1733 but the cornerstone of the <sup>first</sup> church was not laid until March 28, 1744 and the building not dedicated until July 7, 1750. Thus the Court House predates the church.

The following information is taken from some notes I made several years ago. It occurs to me that it may now be of interest and perhaps useful.

COURT HOUSE

1733 - Small hut on northeast corner of Bull street and Bay lane.

1736 - First Court House building on Lot H, Wright Square.

1764 - The General Assembly passed a law providing for pulling down the old Court House and erecting on the same spot "another Court-House in its stead with Jury-Rooms and other necessary Conveniences." The old building was sold to the Lutherans and moved across President street (then called King street) to Lot F. As the Lutherans did not acquire Lot F until April 27, 1771, the "large brick court-house" must have been built after that date.

1831 - The Court House was again torn down and a new brick and stucco building replaced it on the same lot - Lot H.

1889 - The above building was replaced by the present building on Lot H.

I would like to see the present building retained and used for some civic purpose and with an appropriate and prominent marker to preserve the history and significance of the last Court House situated thereon.

Wishing you a very happy and successful term as president of Historic Savannah, I am

Sincerely yours,

*Elizabeth S. Waring*  
Elizabeth S. Waring

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Savannah, Ga. 31406  
Sept. 16, 1973

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Historic Savannah Foundation, Inc.  
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Wishing you a very happy and successful term as president of Historic Savannah, I am

Sincerely yours,

*Elizabeth S. Waring*  
Elizabeth S. Waring

# BUILDING DATA SHEET - HISTORIC SAVANNAH INVENTORY

Card No. 31 Color Code

Street and Number <u>124 Bull St.</u>	Ward <u>PERCIVAL</u>	Lot <u>Trust lot H</u>
Present Owner <u>Chatham County</u>	Original Owner	Architect or Builder
Original Use	Assessed Value <u>EXEMPT</u>	Assessors File No. <u>35</u>
	Land	Building
		Total

No. of Stories	Present Use
Basement	<u>County court house</u>
1	
2	
x 3	
<input type="checkbox"/>	
Year Built <u>1889</u>	Material <u>Brick</u>
Altered <input type="checkbox"/>	

Remarks  
On site of former Greek Revival court house(c. 1830), which was attributed to Robert Mills.  
Designed by Russell warren, Tallmant  
Buckling Providence, R.I 1830  
Sav'n Georgian 6-3-1830 p-2c. 1

Faces WRIGHT Square.  
 Intrusion on the neighborhood: Yes  No

STYLE OF ARCHITECTURE

Early Republic  Victorian   
 Greek Revival  Not Classified   
 -----

OTHER DOCUMENTATION:

*[Faded text from a document pasted on the left side of the page]*

EVALUATION

HISTORICAL SIGNIFICANCE

National -----   
 State -----   
 Community -----  0

ARCHITECTURAL SIGNIFICANCE AS AN EXAMPLE OF ITS STYLE

Exceptional -----   
Excellent -----   
 Good -----   
 Fair -----  20  
 Poor -----

IMPORTANCE TO NEIGHBORHOOD

Great -----   
 Moderate -----  15  
 Minor -----

DESECRATION OF ORIGINAL DESIGNS

None or little -----   
 Moderate amount -----   
 Considerable -----  8 43

PHYSICAL CONDITIONS

	Good	Fair	Poor	
Structures -----	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Grounds -----	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Neighborhood -----	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Relation to green -----	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	

Total Score 14 57

Date \_\_\_\_\_ Surveyed by \_\_\_\_\_ Checked by PSD

S.M.N. December 11, 1886 8/5

Proposed new Court House: article on requirements for bids.

✓ S.M.N. December 8, 1889 8/2

New Court House up to <sup>third</sup> second story: contractor: Miles and Bradt

"the Court House is the second building in Savannah of buff brick, and the color attracts a great deal of attention.: *"The color is becoming decidedly popular"*

✓ S.M.N. Jan 8, 1890

The terra cotta panel for the new Courth House has arrived.....walls complete to the third floor.....to be placed on President Street side...

"It is a splendid piece of workmanship. justice is represented by scales and other designs are skillfully wrought."

S.M.N. April 11, 1890 8/4

Description of Couth House tower. "The new tower with its illuminated dials, tile roof and the vane with its wrought iron staff varying from a square to a spiral column will add architectural finish to the handsome structure. The blade of the vane will have two c's linkied together on is, standing for Chathma County.....

S.M.N. April 18, 1890 8/1

Couth House partitions.....all hollow tiles, makes a light but fireproof wall.....outside walls are lined with 2 inch hollow tiles which prevents dampness penetrating.....

S.M.N. May 14, 1890 8/1

to go on with the work.....furniture.....

S.M.N. September 20, 1890 8/2

Court House inspected and accepted ....fully satisfied with the building.

# BUILDING DATA SHEET - HISTORIC SAVANNAH INVENTORY

Card No. 47  Color Code

Street and Number: 135-139 Bull St. Ward: PERCIVAL Lot: Holland tything 1

Present Owner: Est. Thomas Halligan Original Owner: Sav. Volunteer Guards Architect or Builder: Gilbert Butler

Original Use: Assessed Value: Land 21,848 Building 10,698 Total 35,546 Assessors File No. 49

No. of Stories: Basement  1  2  3   
 Present Use: Optical co., optometrist, offices (finance) 1<sup>st</sup> floor

Remarks: Masonry parapet, sheet metal cornice. Masonry piers at street level, stone pilaster caps, metal cornice.  
 Originally one story - 2nd floor added 1888-1898

Year Built: late 19 c. Altered  1875  
 Material: Brick, stucco finish

Second story probably added 1895 to Thomas Halligan

STYLE OF ARCHITECTURE  
 Early Republic  Victorian   
 Greek Revival  Not Classified

Adjacent to WRIGHT Square.  
 Intrusion on the neighborhood: Yes  No

OTHER DOCUMENTATION: NE 1896  
 6/14/07 N.I. 1875

EVALUATION  
 HISTORICAL SIGNIFICANCE  
 National  State  Community  [0]

ARCHITECTURAL SIGNIFICANCE AS AN EXAMPLE OF ITS STYLE  
 Exceptional  Excellent  Good  Fair  Poor  [15]

IMPORTANCE TO NEIGHBORHOOD  
 Great  Moderate  Minor  [15]

DESECRATION OF ORIGINAL DESIGNS  
 None or little  Moderate amount  Considerable  [4] [34]

PHYSICAL CONDITIONS  
 Structures  Good  Fair  Poor   
 Grounds  Good  Fair  Poor   
 Neighborhood  Good  Fair  Poor   
 Relation to green  Good  Fair  Poor  [14] [48]

Date: \_\_\_\_\_ Surveyed by: \_\_\_\_\_ Checked by: PSD



1854 —

1861 sou'h VOL. GUARDS Free

1871 " " NOT TAXABLE

1875 " " \$4,800 New Imp.

MARCH 3 1875 — MR. Gilbert BUTLER, ARCHITECT-

1883 " " 1STORY - 4 STORES BUILDER

1884 Thomas Halligan

1894 Thomas Halligan \$5,750

# BUILDING DATA SHEET - HISTORIC SAVANNAH INVENTORY

Card No. 48  Color Code

Street and Number: 9 W. York St. Ward: PERCIVAL Lot: Holland tything 2

Present Owner: Lindsay and Morgan Company Original Owner: LINDSAY & MORGAN Architect or Builder:

Original Use: Assessed Value: Land 27,772 Building 34,675 Total 62,447 Assessors File No. 50

No. of Stories: Basement 1, 2, 3,  4 Present Use: Furniture store

Remarks: Faces WRIGHT Square. Intrusion on the neighborhood: Yes  No

Year Built: 1920 Early 20c. Altered  Material: Brick

STYLE OF ARCHITECTURE: Early Republic  Victorian  Greek Revival  Not Classified

OTHER DOCUMENTATION: Blg. Permit 1920-1921 4 story Brick

EVALUATION HISTORICAL SIGNIFICANCE: National  State  Community  OMIT



ARCHITECTURAL SIGNIFICANCE AS AN EXAMPLE OF ITS STYLE: Exceptional  Excellent  Good  Fair  Poor  15

IMPORTANCE TO NEIGHBORHOOD: Great  Moderate  Minor  10

DESECRATION OF ORIGINAL DESIGNS: None or little  Moderate amount  Considerable  8 33

PHYSICAL CONDITIONS: Structures  Good  Fair  Poor  Grounds  Neighborhood  Relation to green  Total Score: 14 40

Date: Surveyed by: Checked by: PSD

# BUILDING DATA SHEET - HISTORIC SAVANNAH INVENTORY

Card No. 49  Color Code

Street and Number: 17-21 W. York St. Ward: PERCIVAL Lot: Holland tything 3

Present Owner: Lindsay and Morgan Co. Original Owner: Thomas Heydens Architect or Builder: \_\_\_\_\_

Original Use: \_\_\_\_\_ Assessed Value: See card # 48 Assessors File No.: 50

Land	Building	Total
------	----------	-------

No. of Stories: Basement  
1  
2  
x 3

Present Use: Furniture store

Remarks: Brick parapet, sheet metal cornice. Brick segmental arches, masonry piers at street level, sheet metal cornice over. Two and three story buildings similar.

Year Built: late 1890 c. Material: Brick  
 Altered

STYLE OF ARCHITECTURE

Early Republic  Victorian   
 Greek Revival  Not Classified   
 \_\_\_\_\_

Intrusion on the neighborhood: Yes  No

OTHER DOCUMENTATION:

EVALUATION omit



HISTORICAL SIGNIFICANCE

National   
 State   
 Community

ARCHITECTURAL SIGNIFICANCE AS AN EXAMPLE OF ITS STYLE

Exceptional   
 Excellent   
 Good   
 Fair   
 Poor

IMPORTANCE TO NEIGHBORHOOD

Great   
 Moderate   
 Minor

DESECRATION OF ORIGINAL DESIGNS

None or little   
 Moderate amount   
 Considerable

PHYSICAL CONDITIONS

	Good	Fair	Poor
Structures	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Grounds	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Neighborhood	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Relation to green	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Total Score: 10 43

Date: \_\_\_\_\_ Surveyed by: \_\_\_\_\_ Checked by: PSD

# BUILDING DATA SHEET - HISTORIC SAVANNAH INVENTORY

Card No. 52  Color Code

Street and Number: 4 W. Oglethorpe Ave. Ward: PERCIVAL Lot: Holland tything S. part 6

Present Owner: Mary D. and Troy T. Rimes, Jr. Original Owner: George W. Anderson Architect or Builder: Gilbert Butler

Original Use: Dwelling Assessed Value: Land 16,500 Building 10,831 Total 27331 Assessor's File No. 54

No. of Stories: Basement 1, 2, 3 Present Use: Rooming house, shops (Bull St.)

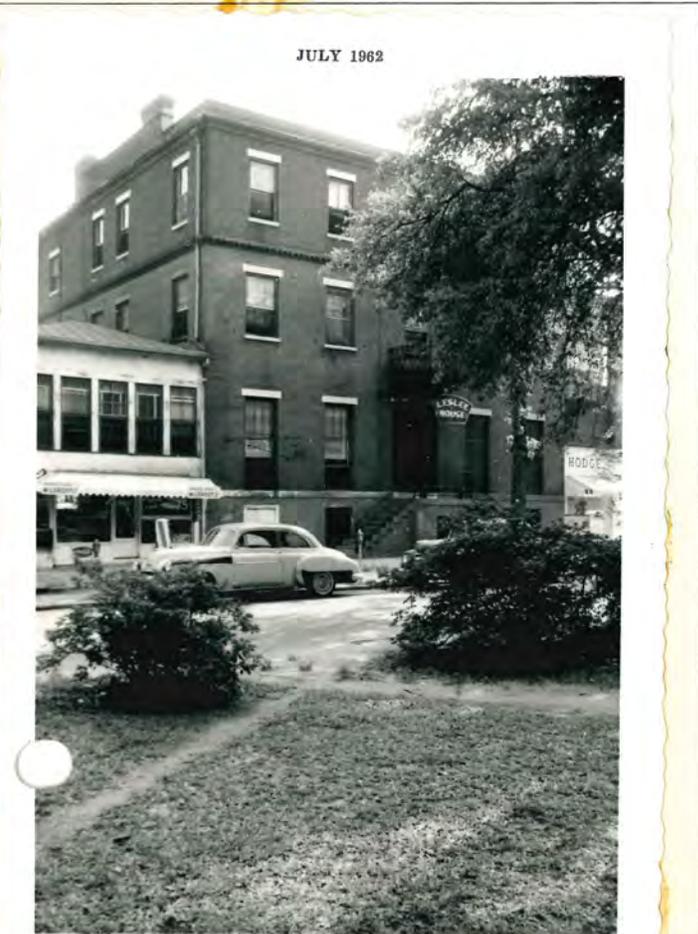
Remarks: Masonry parapet, metal cornice, brick dental string course at third-floor level. Face brick, thin joint, laid in Flemish bond. Stone window lintels and sills. High entrance stoop, stone steps, wrought iron balustrade. Two-story commercial addition on Bull St. West 1/2 added 1867 under direction of Gilbert Butler. 1922 - structure addition on the west side (with second floor) in 1922 when done & after...

Intrusion on the neighborhood: Yes  No

Year Built: Mid 19c. Material: Brick

STYLE OF ARCHITECTURE: Early Republic  Victorian  Greek Revival  Not Classified

OTHER DOCUMENTATION: 6/4/67



EVALUATION HISTORICAL SIGNIFICANCE: National  State  Community  15

ARCHITECTURAL SIGNIFICANCE AS AN EXAMPLE OF ITS STYLE: Exceptional  Excellent  Good  Fair  Poor  15

IMPORTANCE TO NEIGHBORHOOD: Great  Moderate  Minor  15

DESECRATION OF ORIGINAL DESIGNS: None or little  Moderate amount  Considerable  8 38

PHYSICAL CONDITIONS: Structures  Good  Fair  Poor  Grounds  Neighborhood  Relation to green  18 74

Date: \_\_\_\_\_ Surveyed by: \_\_\_\_\_ Checked by: \_\_\_\_\_



# BUILDING DATA SHEET - HISTORIC SAVANNAH INVENTORY

Card No.  Color Code  
21

Street and Number: 110-118 Bull St. Ward: PERCIVAL Lot: Huckes tything W.  $\frac{1}{2}$  6

Present Owner: Est. A.R. Altmayer Original Owner: *D.R. Altmayer* Architect or Builder: *Alfred S. Gickling*

Original Use: Assessed Value: Land 28,314 Building 5,606 Total 33,920 Assessors File No. 21

No. of Stories: Present Use: Stores, offices  
Basement: 1, x2, 3

Remarks: Sheet metal cornice, brackets. Stone sills. Sheet metal cornice over north portion of store front. Store fronts recent.

Year Built: *Late 1892* Material: Brick, stucco finish  
Altered

STYLE OF ARCHITECTURE  
Early Republic  Victorian   
Greek Revival  Not Classified

Adjacent to WRIGHT Sq.  
Intrusion on the neighborhood: Yes  No

OTHER DOCUMENTATION:  
*SMV 5/18, 1892*

EVALUATION  
HISTORICAL SIGNIFICANCE  
National  State  Community



ARCHITECTURAL SIGNIFICANCE AS AN EXAMPLE OF ITS STYLE  
Exceptional  Excellent  Good  Fair  Poor

IMPORTANCE TO NEIGHBORHOOD  
Great  Moderate  Minor

DESECRATION OF ORIGINAL DESIGNS  
None or little  Moderate amount  Considerable

PHYSICAL CONDITIONS  
Structures  Good Fair Poor  
Grounds     
Neighborhood     
Relation to green

Date: \_\_\_\_\_ Surveyed by: \_\_\_\_\_ Checked by: *PSD*

Total Score: **39**

# BUILDING DATA SHEET - HISTORIC SAVANNAH INVENTORY

Card No. 10  Color Code

Street and Number: 12 W. State St. Ward: PERCIVAL Lot: Moore tything W. 1/2 8

Present Owner: Morris Kaplan Original Owner: W. R. Waring Architect or Builder:

Original Use: Assessed Value: Land 7,674 Building 4,295 Total 11,969 Assessors File No. 11

No. of Stories: Basement 1, 2, x3

Present Use: Camera sales and photo finishing

Remarks: High pitch gable roof, two gable dormers, semi-circular top light in sash. Parapet later. Store front at street level recent.

Year Built: 1894-25 Early 19 c. Altered

Material: Brick, stucco finish

STYLE OF ARCHITECTURE: Early Republic  Victorian  Greek Revival  Not Classified

Intrusion on the neighborhood: Yes  No

OTHER DOCUMENTATION: 6/19/62

EVALUATION: HISTORICAL SIGNIFICANCE: National  State  Community



ARCHITECTURAL SIGNIFICANCE AS AN EXAMPLE OF ITS STYLE: Exceptional  Excellent  Good  Fair  Poor  [Handwritten: 15]

IMPORTANCE TO NEIGHBORHOOD: Great  Moderate  Minor  [Handwritten: 10]

DESECRATION OF ORIGINAL DESIGNS: None or little  Moderate amount  Considerable  [Handwritten: 0, 25]

PHYSICAL CONDITIONS: Structures  Good  Fair  Poor  Grounds  Neighborhood  Relation to green  [Handwritten: 10, 35]

Date: Surveyed by: Checked by: PSD

# BUILDING DATA SHEET - HISTORIC SAVANNAH INVENTORY

Card No.  Color Code

Street and Number <b>14 E. State St.</b>	Ward <b>Percival</b>	Lot <b>E 1/2 7 HUCHS TR</b>
Present Owner <b>CE</b>	Original Owner <b>H. E. NANCE</b> <b>A. D. HEVIRANCE</b>	Architect or Builder
Original Use	Assessed Value	Assessors File No.
	Land	Building
		Total

No. of Stories	Present Use	Remarks
Basement		
1		
2		
3		
<input type="checkbox"/>		

Year Built <b>1908</b>	Material
Altered <input type="checkbox"/>	

**STYLE OF ARCHITECTURE**

Early Republic  Victorian

Greek Revival  Not Classified

.....

Intrusion on the neighborhood: Yes  No

**OTHER DOCUMENTATION:**

**EVALUATION**

**HISTORICAL SIGNIFICANCE**

National .....

State .....

Community .....

**ARCHITECTURAL SIGNIFICANCE AS AN EXAMPLE OF ITS STYLE**

Exceptional .....

Excellent .....

Good .....

Fair .....

Poor .....

**IMPORTANCE TO NEIGHBORHOOD**

Great .....

Moderate .....

Minor .....

**DESECRATION OF ORIGINAL DESIGNS**

None or little .....

Moderate amount .....

Considerable .....

**PHYSICAL CONDITIONS**

	Good	Fair	Poor	
Structures	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Grounds	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Neighborhood	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Relation to green	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
				<b>Total Score</b>

Date \_\_\_\_\_ Surveyed by \_\_\_\_\_ Checked by \_\_\_\_\_

# BUILDING DATA SHEET - HISTORIC SAVANNAH INVENTORY

Card No.    Color Code

Street and Number <i>24 East State St</i>	Ward <i>Percival / <del>Dorby</del></i>	Lot <i>East 1/2 Lot 9 Hooks Tything</i>
Present Owner	Original Owner <i>Patrick Duffy</i>	Architect or Builder
Original Use	Assessed Value Land                      Building                      Total	Assessors File No.

No. of Stories	Present Use	Remarks
Basement		
1 2 3		
<input type="checkbox"/>		

Year Built <i>1855</i>	Material
Altered <input type="checkbox"/>	

**STYLE OF ARCHITECTURE**

Early Republic       Victorian   
 Greek Revival       Not Classified   
 \_\_\_\_\_

Intrusion on the neighborhood: Yes  No

OTHER DOCUMENTATION:

**EVALUATION**

**HISTORICAL SIGNIFICANCE**

National \_\_\_\_\_   
 State \_\_\_\_\_   
 Community \_\_\_\_\_

**ARCHITECTURAL SIGNIFICANCE AS AN EXAMPLE OF ITS STYLE**

Exceptional \_\_\_\_\_   
 Excellent \_\_\_\_\_   
 Good \_\_\_\_\_   
 Fair \_\_\_\_\_    
 Poor \_\_\_\_\_

**IMPORTANCE TO NEIGHBORHOOD**

Great \_\_\_\_\_   
 Moderate \_\_\_\_\_    
 Minor \_\_\_\_\_

**DESECRATION OF ORIGINAL DESIGNS**

None or little \_\_\_\_\_   
 Moderate amount \_\_\_\_\_     
 Considerable \_\_\_\_\_

**PHYSICAL CONDITIONS**

	Good	Fair	Poor	
Structures _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Grounds _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Neighborhood _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Relation to green _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/> <b>Total Score</b>

Date	Surveyed by	Checked by
------	-------------	------------

# BUILDING DATA SHEET - HISTORIC SAVANNAH INVENTORY

Card No. 26  Color Code

Street and Number: 22 E. State St. Ward: PERCIVAL Lot: Huck's tything 9

Present Owner: Hannah M. Bradley Original Owner: PATRICK DUFFY, JOHN A. DUFFY Architect or Builder: [blank]

Original Use: [blank] Assessed Value: Land 6,049 Building 2,264 Total 8,313 Assessors File No. 27+ 28

No. of Stories: Basement 1, 2, x3 Present Use: Locksmith, customer parking (W. 1/3 9)

Remarks: Brick parapet and cornice, dentils; stone lintels and sills (visible at rear of building). Two-story carriage house at rear, poor condition, storage. Brick parapet, cornice, dentils. Stone window lintels and sills.

Year Built: Mid 19c. Material: Brick, stucco finish

STYLE OF ARCHITECTURE: Early Republic, Victorian, Greek Revival, Not Classified

Intrusion on the neighborhood: Yes  No

OTHER DOCUMENTATION: NL 1904 - 1-2 ST. B. [unclear]

EVALUATION: HISTORICAL SIGNIFICANCE: National, State, Community



ARCHITECTURAL SIGNIFICANCE AS AN EXAMPLE OF ITS STYLE: Exceptional, Excellent, Good, Fair, Poor

IMPORTANCE TO NEIGHBORHOOD: Great, Moderate, Minor

DESECRATION OF ORIGINAL DESIGNS: None or little, Moderate amount, Considerable

PHYSICAL CONDITIONS: Structures, Grounds, Neighborhood, Relation to green

Date: [blank] Surveyed by: [blank] Checked by: PSD

OMIT

15

10

0 25

10

Total Score 35

# BUILDING DATA SHEET - HISTORIC SAVANNAH INVENTORY

Card No. 1  Color Code

Street and Number <u>1 W. Broughton St.</u>	Ward <u>PERCIVAL</u>	Lot <u>Moore tything 1</u>
Present Owner <u>Independent Presbyterian Church,</u>	Original Owner <u>N.B. Hoagson</u>	Architect or Builder <u>MISS TELFAIR</u>
Original Use	Assessed Value <u>55%</u>	Assessors File No. <u>1</u>
	Land <u>106,237</u>	Building <u>58,417</u> Total <u>164,654</u>

No. of Stories	Present Use
Basement	Store: five and ten (McCrorry's)
1	
2	
3	
<input checked="" type="checkbox"/> 4	

Remarks  
Store front recent. Building may be dated by side facing alley which still retains original details; sheet metal cornice and brackets and cast iron window pediments. Cast iron store front details (pilasters, consoles) on rear facade.

Year Built c. <u>1880</u>	Material Brick, stucco finish
Altered <input checked="" type="checkbox"/> <u>1855</u>	

ALTERED + REMODELED  
1913 In I.P.C.  
Site of MUSEUM HALL  
WILLED TO CHURCH by MARY TELFAIR  
See S.M.N. Jan. 7, 1875  
Intrusion on the neighborhood: Yes  No

STYLE OF ARCHITECTURE

Early Republic <input type="checkbox"/>	Victorian <input type="checkbox"/>
Greek Revival <input type="checkbox"/>	Not Classified <input type="checkbox"/>
<input type="checkbox"/>	

OTHER DOCUMENTATION:  
3. J. & C. Jan. 8, 1855 2/3

## EVALUATION

HISTORICAL SIGNIFICANCE

National <input type="checkbox"/>	<input type="checkbox"/>
State <input type="checkbox"/>	
Community <input type="checkbox"/>	

ARCHITECTURAL SIGNIFICANCE AS AN EXAMPLE OF ITS STYLE

Exceptional <input type="checkbox"/>	<input type="checkbox"/>
Excellent <input type="checkbox"/>	
Good <input type="checkbox"/>	
Fair <input type="checkbox"/>	
Poor <input type="checkbox"/>	

IMPORTANCE TO NEIGHBORHOOD

Great <input type="checkbox"/>	<input type="checkbox"/>
Moderate <input checked="" type="checkbox"/>	
Minor <input type="checkbox"/>	

DESECRATION OF ORIGINAL DESIGNS

None or little <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Moderate amount <input type="checkbox"/>		
Considerable <input checked="" type="checkbox"/>		

PHYSICAL CONDITIONS

	Good	Fair	Poor	<input type="checkbox"/>	<input type="checkbox"/>
Structures <input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
Grounds <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
Neighborhood <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
Relation to green <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		



2961 DIV

Date \_\_\_\_\_ Surveyed by \_\_\_\_\_ Checked by PCN

Total Score  
10 35

# BUILDING DATA SHEET - HISTORIC SAVANNAH INVENTORY

Card No.  Color Code

Street and Number: 5-7-9 W. BROOKHURST Ward: PERCIVAL Lot: 2 MOORE TYPING

Tenant Owner: \_\_\_\_\_ Original Owner: MEINHARD BROS. Architect or Builder: MULLER & BROWN

Original Use: \_\_\_\_\_ Assessed Value: \_\_\_\_\_ Land: \_\_\_\_\_ Building: \_\_\_\_\_ Total: \_\_\_\_\_ Assessors File No.: \_\_\_\_\_

No. of Stories: \_\_\_\_\_ Present Use: \_\_\_\_\_  
 Basement: \_\_\_\_\_  
 1   
 2   
 3

Remarks: 1905 NE HISTORIC ADDED

Year Built: 1967 Material: \_\_\_\_\_  
 Altered

STYLE OF ARCHITECTURE  
 Early Republic  Victorian   
 Greek Revival  Not Classified   
 \_\_\_\_\_

Intrusion on the neighborhood: Yes  No

OTHER DOCUMENTATION:

## EVALUATION

HISTORICAL SIGNIFICANCE  
 National   
 State   
 Community

ARCHITECTURAL SIGNIFICANCE AS AN EXAMPLE OF ITS STYLE  
 Exceptional   
 Excellent   
 Good   
 Fair    
 Poor

IMPORTANCE TO NEIGHBORHOOD  
 Great   
 Moderate    
 Minor

DESECRATION OF ORIGINAL DESIGNS  
 None or little   
 Moderate amount    
 Considerable

PHYSICAL CONDITIONS

	Good	Fair	Poor		Total Score
Structures	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
Grounds	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
Neighborhood	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Relation to green	<input type="checkbox"/>				

Date: \_\_\_\_\_ Surveyed by: \_\_\_\_\_ Checked by: \_\_\_\_\_

# BUILDING DATA SHEET - HISTORIC SAVANNAH INVENTORY

Card No.    Color Code    

Street and Number <i>11, 13, 15 W. BROUGHTON</i>	Ward <i>PERCIVAL</i>	Lot <i>3 MOORE TRILING</i>
Present Owner	Original Owner <i>GEORGE WALKER</i>	Architect or Builder <i>MULLER + BROWN</i>
Original Use	Assessed Value	
	Land	Building Total
		Assessors File No.

No. of Stories	Present Use	Remarks
Basement		
1		
2		
3		
<input type="checkbox"/>		

Year Built <i>1867</i>	Material
Altered <input type="checkbox"/>	

**STYLE OF ARCHITECTURE**

Early Republic     Victorian   
 Greek Revival     Not Classified   
 \_\_\_\_\_

Intrusion on the neighborhood: Yes  No

**OTHER DOCUMENTATION:**  
*BSN V AUG. 15, 1966 3/2*  
*SMN JUNE 3, 1967 3/2*

**EVALUATION**

**HISTORICAL SIGNIFICANCE**

National \_\_\_\_\_   
 State \_\_\_\_\_   
 Community \_\_\_\_\_

**ARCHITECTURAL SIGNIFICANCE AS AN EXAMPLE OF ITS STYLE**

Exceptional \_\_\_\_\_   
 Excellent \_\_\_\_\_   
 Good \_\_\_\_\_   
 Fair \_\_\_\_\_    
 Poor \_\_\_\_\_

**IMPORTANCE TO NEIGHBORHOOD**

Great \_\_\_\_\_   
 Moderate \_\_\_\_\_    
 Minor \_\_\_\_\_

**DESECRATION OF ORIGINAL DESIGNS**

None or little \_\_\_\_\_   
 Moderate amount \_\_\_\_\_     
 Considerable \_\_\_\_\_

**PHYSICAL CONDITIONS**

	Good	Fair	Poor	
Structures _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Grounds _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Neighborhood _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Relation to green _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
				<b>Total Score</b> <input type="checkbox"/>

Date \_\_\_\_\_ | Surveyed by \_\_\_\_\_ | Checked by \_\_\_\_\_

# BUILDING DATA SHEET - HISTORIC SAVANNAH INVENTORY

Card No.  Color Code  
6

Street and Number: 23-25 W. Broughton St.      Ward: PERCIVAL      Lot: Moore tything E. 1/2 5

Present Owner: Walter C. Hartridge      Original Owner: Owen Foley      Architect or Builder:

Original Use:      Assessed Value: Land 46,043 Building 12,366 Total 58,409      Assessors File No. 6

No. of Stories: Basement 1, 2, x3,   
Present Use: Shoe store(Buddy Dale)(23) Vacant(25)

Remarks: Brick parapet and cornice, dentils. Stone window pediments. Store fronts at street level recent.

Year Built: Mid 19 c.      Material: Brick  
Altered

STYLE OF ARCHITECTURE  
Early Republic  Victorian   
Greek Revival  Not Classified

Intrusion on the neighborhood: Yes  No

OTHER DOCUMENTATION:  
6/19/67 SMN Jan 22  
1050 2/2

EVALUATION  
HISTORICAL SIGNIFICANCE  
National   
State   
Community

ARCHITECTURAL SIGNIFICANCE AS AN EXAMPLE OF ITS STYLE  
Exceptional   
Excellent   
Good   
Fair   
Poor

IMPORTANCE TO NEIGHBORHOOD  
Great   
Moderate   
Minor

DESECRATION OF ORIGINAL DESIGNS  
None or little   
Moderate amount   
Considerable

PHYSICAL CONDITIONS  
Structures  Good  Fair  Poor  
Grounds     
Neighborhood     
Relation to green



2961 171P

Date:      Surveyed by:      Checked by: PSD

Total Score: 10 + 10 + 4 = 24  
39  
70  
PSD

# BUILDING DATA SHEET - HISTORIC SAVANNAH INVENTORY

Card No. 11  Color Code

Street and Number: ~~16 W. State St.~~ 16 W. State St. Ward: PERCIVAL Lot: Moore tything E. part 9 E 2/3

Present Owner: Mark Silvers Original Owner: ~~ISAAC MORRELL~~ 18 W. State Architect or Builder: 18 W. State

Original Use: Assessed Value: Land 15,300 Building 8,636 Total 23,986 Assessors File No. 12

No. of Stories: Basement 1 2 x3  Present Use: Billiard hall

Remarks: Brick parapet, cornice. Flat brick arches over windows, brick sills. Store front at street level recent. 16 W. State 1883 EDWARD LOUENL

Year Built: ~~1883~~ Late 1900s Altered  Material: Brick

~~16 W. State St.~~ 18 W. State S.W. pt. 9. ISAAC MORRELL  
Intrusion on the neighborhood: Yes  No

STYLE OF ARCHITECTURE  
Early Republic  Victorian   
Greek Revival  Not Classified

OTHER DOCUMENTATION:

EVALUATION  
HISTORICAL SIGNIFICANCE  
National  State  Community  omit 0



ARCHITECTURAL SIGNIFICANCE AS AN EXAMPLE OF ITS STYLE  
Exceptional  Excellent  Good  Fair  Poor  15

IMPORTANCE TO NEIGHBORHOOD  
Great  Moderate  Minor  10

DESECRATION OF ORIGINAL DESIGNS  
None or little  Moderate amount  Considerable  4 19

PHYSICAL CONDITIONS  
Structures  Good  Fair  Poor   
Grounds  Fair  Poor   
Neighborhood  Fair  Poor   
Relation to green  Fair  Poor   
Total Score 10 39

Date: \_\_\_\_\_ Surveyed by: \_\_\_\_\_ Checked by: PSP

# BUILDING DATA SHEET - HISTORIC SAVANNAH INVENTORY

Card No. 14  Color Code

Street and Number 32 W. State St. 26 W. State Ward PERCIVAL Lot Moore tything W. part 10

Present Owner Tom Antonopoulos Original Owner DR. J. J. Waring Architect or Builder

Original Use Assessed Value See Card # 13 Assessors File No. 13  
 Land Building Total

No. of Stories Present Use  
 Basement Art supplies and gift store  
 1  
 2  
 x 3

Remarks  
 Wood cornice and brackets. Brick segmental arch, window heads, stone sills. Store front at street level recent.

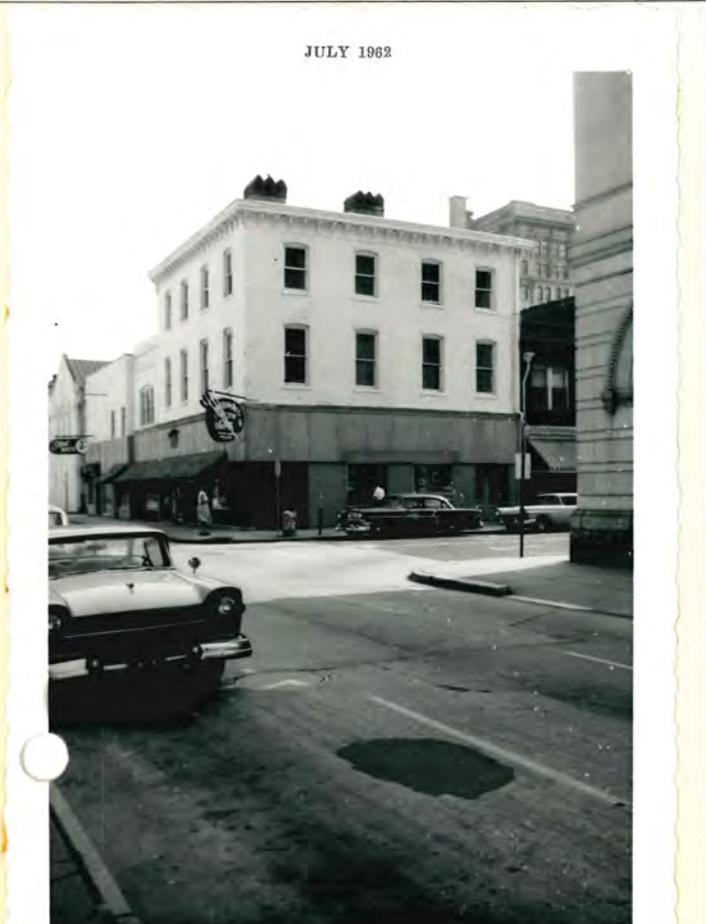
Year Built Late 19~~th~~ 20<sup>th</sup> c. Material Brick  
 Altered

STYLE OF ARCHITECTURE  
 Early Republic  Victorian   
 Greek Revival  Not Classified

Intrusion on the neighborhood: Yes  No

OTHER DOCUMENTATION:

EVALUATION  
 HISTORICAL SIGNIFICANCE omit  
 National   
 State   
 Community  0



ARCHITECTURAL SIGNIFICANCE AS AN EXAMPLE OF ITS STYLE  
 Exceptional   
 Excellent   
 Good   
 Fair   
 Poor  15

IMPORTANCE TO NEIGHBORHOOD  
 Great   
 Moderate   
 Minor  10

DESECRATION OF ORIGINAL DESIGNS  
 None or little   
 Moderate amount   
 Considerable  4 29

PHYSICAL CONDITIONS  
 Structures  Good  Fair  Poor   
 Grounds     
 Neighborhood     
 Relation to green

Total Score 10 39

Date \_\_\_\_\_ Surveyed by \_\_\_\_\_ Checked by PSD

# BUILDING DATA SHEET - HISTORIC SAVANNAH INVENTORY

Card No. 32 Color Code

Street and Number 136-140 Ward REPUBLICAN Lot Sloper tything 1

*et*  
~~MN 4-27-90~~ *8/3 (25 This 136-140) (Bull?)*  
 NEW SCHWARZ BLDG - YORK + BOLL  
 ON SITE OF DAVID BROS. PRESENT  
 MUSIC HOUSE 60x90' 4 STORIES  
 ABOVE STREET LEVEL AT THE  
 CORNER WILL BE A GRACEFUL  
 TOWER EXTENDING ABOVE THE  
 BLDG. PROJEZ SURMOUNTED BY  
 A PLAF STAFF. DRAWINGS HAVE  
 BEEN MADE BY ALFRED EICHBERG

Architect or Builder  
ALFRED S. EICHBERG

Assessors File No. 36  
42,071 Total 67,002

ick work and stone trim typical of  
 ice(sheet metal?) removed. Masonry  
 et level, metal cornice above.  
 REMOVED BY Co. Stea  
 + Joana.

STYLE OF ARCHITECTURE

Early Republic  Victorian   
 Greek Revival  Not Classified

Faces WRIGHT Square.  
 Intrusion on the neighborhood: Yes  No

OTHER DOCUMENTATION:  
67410 *B.P.A. Oct. 1, 1907*

EVALUATION

HISTORICAL SIGNIFICANCE

National   
 State   
 Community  15

ARCHITECTURAL SIGNIFICANCE  
 AS AN EXAMPLE OF ITS STYLE

Exceptional   
 Excellent   
 Good  15  
 Fair   
 Poor

IMPORTANCE TO NEIGHBORHOOD

Great   
 Moderate  15  
 Minor

DESECRATION OF ORIGINAL DESIGNS

None or little   
 Moderate amount  8 38  
 Considerable

PHYSICAL CONDITIONS

	Good	Fair	Poor	
Structures	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Grounds	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Neighborhood	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Relation to green	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	14
				52

Date \_\_\_\_\_ Surveyed by \_\_\_\_\_ Checked by PSD

JULY 1962



①

Perceval Ward  
Bull Street 136-140  
Georgia State Savings Bank  
C. A. 1890  
Notable

1 SLOPER TYTHING

1890-94 TO JOHN SCHWARZ  
JBL<sup>10</sup> Lot \$30.00

# BUILDING DATA SHEET - HISTORIC SAVANNAH INVENTORY

Card No. 32 Color Code

Street and Number: 136, 140 Bull St. Ward: PERCIVAL Lot: Sloper tything 1

Present Owner: Georgia State Savings Bank Original Owner: JOHN SCHWARZ Architect or Builder: ALFRED S. EICHBERG

Original Use: Bank and office building Assessed Value: Land 21,931 Building 42,071 Total 67,002 Assessors File No. 36

No. of Stories: 4 Present Use: Bank and offices

Remarks: Ornamental brick work and stone trim typical of period. Cornice (sheet metal?) removed. Masonry piers at street level, metal cornice above.  
1907 REMOVED BY CO. STON  
Savage + Son Co.

Year Built: 1890 c. Material: Brick  
Altered

STYLE OF ARCHITECTURE  
Early Republic  Victorian   
Greek Revival  Not Classified

Faces WRIGHT Square.  
Intrusion on the neighborhood: Yes  No

OTHER DOCUMENTATION:  
B.P.A. Oct. 1, 1907

EVALUATION  
HISTORICAL SIGNIFICANCE  
National   
State   
Community



ARCHITECTURAL SIGNIFICANCE AS AN EXAMPLE OF ITS STYLE  
Exceptional   
Excellent   
Good   
Fair   
Poor

IMPORTANCE TO NEIGHBORHOOD  
Great   
Moderate   
Minor

DESECRATION OF ORIGINAL DESIGNS  
None or little   
Moderate amount   
Considerable

PHYSICAL CONDITIONS  
Structures  Good  Fair  Poor   
Grounds     
Neighborhood     
Relation to green

Date: \_\_\_\_\_ Surveyed by: \_\_\_\_\_ Checked by: PSD

Total Score: 14 52

136-140 Bull Street      lot 1 Sloper Tything      Percival Ward

1890-94 T.A. John Schwarz      2 brick      \$12,000. lot + \$30,000.

S.M.N. April 27, 1890      8/3

New Schwarz Building: York and Bull Streets on the site of Davis Bros. present music house.....60' x 90'....4 stories above street level at the corner will be a graceful tower extending above the building proper and surmounted by a flag staff..... Drawings have been mad by Alfred S. Eichberg.

1907, October 1. Application for Building Permit

1 Sloper Tything, Percival Ward, 136 Bull Street

Georgia State Building and Loan Company: to remodel and convert into a bank.

DeLeon McKinney Co.

# BUILDING DATA SHEET - HISTORIC SAVANNAH INVENTORY

Card No. 36  Color Code

Street and Number 15 E. York St.	Ward PERCIVAL	Lot Sloper tything W. part 4
Present Owner Waco Homes Inc.	Original Owner	Architect or Builder
Original Use	Assessed Value Land 3,606 Building 3,993 Total 7,599	Assessors File No. 39

No. of Stories Basement 1 2 x3 <input type="checkbox"/>	Present Use Realty and insurance company
--	---

Remarks  
Part of same structure as 17-19 E. York St. Brick parapet, metal cornice. Original high stoop removed, new brick front at street level.

Intrusion on the neighborhood: Yes  No

Year Built 1892 Late 19 c. Altered <input checked="" type="checkbox"/>	Material Brick
---	-------------------

STYLE OF ARCHITECTURE

Early Republic  Victorian   
 Greek Revival  Not Classified   
 \_\_\_\_\_

OTHER DOCUMENTATION:

EVALUATION

HISTORICAL SIGNIFICANCE

National \_\_\_\_\_   
 State \_\_\_\_\_   
 Community \_\_\_\_\_  0

ARCHITECTURAL SIGNIFICANCE AS AN EXAMPLE OF ITS STYLE

Exceptional \_\_\_\_\_   
 Excellent \_\_\_\_\_   
 Good \_\_\_\_\_   
 Fair \_\_\_\_\_  15  
 Poor \_\_\_\_\_

IMPORTANCE TO NEIGHBORHOOD

Great \_\_\_\_\_   
 Moderate \_\_\_\_\_  10  
 Minor \_\_\_\_\_

DESECRATION OF ORIGINAL DESIGNS

None or little \_\_\_\_\_   
 Moderate amount \_\_\_\_\_  4 29  
 Considerable \_\_\_\_\_



PHYSICAL CONDITIONS

	Good	Fair	Poor	
Structures _____	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Grounds _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Neighborhood _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Relation to green _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<span style="border: 1px solid black; padding: 2px;">10</span>

Total Score 29

Date \_\_\_\_\_ Surveyed by \_\_\_\_\_ Checked by *PSD*

# BUILDING DATA SHEET - HISTORIC SAVANNAH INVENTORY

Card No.  Color Code  
37

Street and Number: 17-19 E. York St. | Ward: PERCIVAL | Lot: Sloper tything E. part 4

Present Owner: Harry P. Anastos | Original Owner: PETER OTT | Architect or Builder:

Original Use: | Assessed Value: Land 6,657 Building 4,253 Total 10,910 | Assessors File No. 40

No. of Stories: Basement 1, 2, x3

Present Use: Realty co.

Remarks: Part of same structure as 15 E. York St. Stucco finish. Probably had high entrance stoop originally.

Year Built: late 19<sup>th</sup> c. 1892 | Material: Brick, stucco finish | Altered

STYLE OF ARCHITECTURE

Early Republic  Victorian   
 Greek Revival  Not Classified

Intrusion on the neighborhood: Yes  No

OTHER DOCUMENTATION: 6/18/92 (MN July 27, 1892 8/2)

EVALUATION

HISTORICAL SIGNIFICANCE

National   
 State   
 Community  0

ARCHITECTURAL SIGNIFICANCE AS AN EXAMPLE OF ITS STYLE

Exceptional   
 Excellent   
 Good   
 Fair  15  
 Poor

IMPORTANCE TO NEIGHBORHOOD

Great   
 Moderate  10  
 Minor

DESECRATION OF ORIGINAL DESIGNS

None or little   
 Moderate amount  4 29  
 Considerable

See 15 E. York St.

PHYSICAL CONDITIONS

	Good	Fair	Poor	
Structures	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Grounds	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Neighborhood	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Relation to green	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
				Total Score <span style="border: 1px solid black; border-radius: 50%; padding: 2px 10px;">10</span> <span style="border: 1px solid black; border-radius: 50%; padding: 2px 10px;">39</span> 40

Date: | Surveyed by: | Checked by: PSD

# BUILDING DATA SHEET - HISTORIC SAVANNAH INVENTORY

Card No. 39  Color Code

Street and Number 25 E. York St. <sup>273</sup> Ward PERCIVAL Lot Sloper tything E. 1/2 5

Present Owner Claudia M. Baker Original Owner MRS. ESTHER SJENDRIT Architect or Builder

Original Use Assessed Value Land 7,986 Building 3,621 Total 11,607 Assessors File No. 43

No. of Stories Present Use  
 Basement  Cafe  
 1  
 2  Lawyer's office  
 3

Remarks  
 Part of same structure as 23 E. York St. Stone window lintels and sills (stuccoed). High entrance stoop, brick with stone steps, wrought iron balustrade.  
 Intrusion on the neighborhood: Yes  No

Year Built c. 1850 <sup>1853</sup> Material Brick  
 Altered

STYLE OF ARCHITECTURE  
 Early Republic  Victorian   
 Greek Revival  Not Classified

OTHER DOCUMENTATION:  
(1962)

EVALUATION  
 HISTORICAL SIGNIFICANCE  
 National   
 State   
 Community  0

ARCHITECTURAL SIGNIFICANCE AS AN EXAMPLE OF ITS STYLE  
 Exceptional   
 Excellent   
 Good  15  
 Fair   
 Poor

IMPORTANCE TO NEIGHBORHOOD  
 Great   
 Moderate  10  
 Minor

DESECRATION OF ORIGINAL DESIGNS  
 None or little   
 Moderate amount  4 29  
 Considerable

PHYSICAL CONDITIONS  

	Good	Fair	Poor	
Structures	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Grounds	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Neighborhood	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	10
Relation to green	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	29



Date \_\_\_\_\_ Surveyed by \_\_\_\_\_ Checked by PSD

# BUILDING DATA SHEET - HISTORIC SAVANNAH INVENTORY

Card No. 38  Color Code

Street and Number: 21 23 E. York St. Ward: PERCIVAL Lot: Sloper tything W. 1/2 5

Present Owner: C.E. Helfrich & Frank E. Pesler Original Owner: ANN RICKER Architect or Builder: \_\_\_\_\_

Original Use: Dwelling (semi-detached) Assessed Value: Land 5,866 Building 3,539 Total 9,405 Assessors File No. 42

No. of Stories: \_\_\_\_\_ Present Use: Offices (architect)

Basement:  1  2  3

Remarks: Part of same structure as 25 E. York St. Similar except has original incised design in window lintels, entrance doorway redecorated.

Year Built: c. 1850 Material: Brick

Altered

STYLE OF ARCHITECTURE

Early Republic  Victorian   
 Greek Revival  Not Classified   
 \_\_\_\_\_

Intrusion on the neighborhood: Yes  No

OTHER DOCUMENTATION: 6/1/51

EVALUATION

HISTORICAL SIGNIFICANCE

National \_\_\_\_\_   
 State \_\_\_\_\_   
 Community \_\_\_\_\_  0

ARCHITECTURAL SIGNIFICANCE AS AN EXAMPLE OF ITS STYLE

Exceptional \_\_\_\_\_   
 Excellent \_\_\_\_\_   
 Good \_\_\_\_\_  15  
 Fair \_\_\_\_\_   
 Poor \_\_\_\_\_

IMPORTANCE TO NEIGHBORHOOD

Great \_\_\_\_\_  15  
 Moderate \_\_\_\_\_   
 Minor \_\_\_\_\_

DESECRATION OF ORIGINAL DESIGNS

None or little \_\_\_\_\_   
 Moderate amount \_\_\_\_\_  4 34  
 Considerable \_\_\_\_\_

PHYSICAL CONDITIONS

	Good	Fair	Poor	
Structures _____	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Grounds _____	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
Neighborhood _____	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Relation to green _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	

14 48 Total Score



2961 DUV

Date: \_\_\_\_\_ Surveyed by: \_\_\_\_\_ Checked by: PSD

# BUILDING DATA SHEET - HISTORIC SAVANNAH INVENTORY

Card No. 40 Color Code 3

Street and Number: 10 E. Oglethorpe Ave. Ward: PERCIVAL Lot: Sloper tything S. part 6

Present Owner: Girl Scouts of the U.S. of America Original Owner: *J. Gordon Dr. Wayne* Architect or Builder: William Jay(?)

Original Use: Dwelling Assessed Value: EXEMPT Assessors File No.: 44

No. of Stories: Basement x 1, 2, x 3 Present Use: Museum house and Girl Scout offices

Remarks: \*Wayne-Gordon House. Birthplace of Juliette Gordon Low, founder of the Girl Scouts. Design of this house is attributed to William Jay. Third story and porch wing on east are later additions.

Year Built: 1819-1821 Material: Brick, stucco finish

(Over for History)  
*1871 Aug, 16. Beg. permit to W. D. Gordon  
 to build wing of porch piazza to Lewis  
 ) wing of house + porch piazza  
 1918 NE. W. D. Gordon carriage house*  
 Intrusion on the neighborhood: Yes  No

STYLE OF ARCHITECTURE  
 Early Republic  Victorian   
 Greek Revival  Not Classified   
*Kegansay*

OTHER DOCUMENTATION:  
 ABS (photos), Nichols *6/4/57*

EVALUATION *Naturally exempt*  
 HISTORICAL SIGNIFICANCE  
 National  State  Community  30



ARCHITECTURAL SIGNIFICANCE AS AN EXAMPLE OF ITS STYLE  
 Exceptional  Excellent  Good  Fair  Poor  25

IMPORTANCE TO NEIGHBORHOOD  
 Great  Moderate  Minor  15

DESECRATION OF ORIGINAL DESIGNS  
 None or little  Moderate amount  Considerable  4 44

PHYSICAL CONDITIONS  
 Structures  Good  Fair  Poor   
 Grounds  Fair  Poor   
 Neighborhood  Fair  Poor   
 Relation to green  Fair  Poor   
22 96 Total Score

Date: \_\_\_\_\_ Surveyed by: \_\_\_\_\_ Checked by: *PSD*

This house was designed by William Jay for James Moore Wayne, a well-known lawyer of Savannah, who served as Mayor and congressman from the first district of Georgia. The date of its construction is established by a surveyor's certificate, a transcript of which is in the archives of Historic Savannah Foundation, Inc.:

City of Savannah.

This is to certify that I have at the request of the Honorable James M. W(a)yne Surveyor and marked off the Lot Number Six (6) in Sloper Tything Percival Ward, containing sixty feet five inches in width and nin(e)ty feet in depth and fixed the foundation of the building now erecting on said Lot, on the true lines of Bull and South Broad Streets.

Certified this 12th Feby. 1819 -

John McKinnon City Sur<sup>r</sup>.

Rec'd. four dollars in full for the above.

John McKinnon

1820 was a disastrous year for Savannah, fire, yellow fever, and economic depression prostrated the community. Jay left town in quest of greener pastures, the interior trim of the Wayne house unfinished. Wayne was appointed an Associate Justice of the United States Supreme Court by Andrew Jackson and moved to Washington. In 1831 he sold this house to the husband of his niece, William Washington Gordon, who installed marble mantels in certain downstairs rooms and had the plaster mouldings completed. As Mayor of Savannah and first President of the Central of Georgia Railroad, Gordon played an influential role in local and regional affairs. After his death in 1842, the house passed to his son, the younger W. W. Gordon, a leading cotton merchant. In anticipation of the marriage of his daughter Juliette to William Mackay Low in 1886, Gordon commissioned the well-known New York architect, Detlef-Lienau, to add a third story and a side porch. The Wayne-Gordon house is now maintained as a house museum by the Girl Scouts of the United States of America.

## The Juliette Gordon Low Birthplace

BY ROBERTINE K. McCLENDON, Director

ON OCTOBER 30, 1860, the home of Mr. and Mrs. William Washington Gordon II on Oglethorpe Street was the scene of an event that was to have national repercussions. This was the birth of a daughter, christened Juliette Magill (1860-1927) who some fifty years later organized the first troop of Girl Scouts in this country. Juliette (who was always called Daisy) married William Mackay Low (1855-1905) in 1886, and although they traveled extensively together, it was to Savannah and this house that she always returned and it was here--on March 12, 1912, after her husband's death--that she founded the Girl Scouts of the United States of America. The significance of Mrs. Low's contribution was recognized when, on October 19, 19<sup>56</sup>~~66~~, the house (then known as the Wayne-Gordon house) was dedicated by the Girl Scouts as the Juliette Gordon Low Birthplace. Another honor was accorded to Mrs. Low in 1965, when the National Park Service registered the Birthplace as a historic landmark.

The dedication of the Birthplace climaxed a three-year

effort of nationwide fund raising, total property preservation, hunting for family possessions, acquiring appropriate furnishings, accepting gifts and loans--all following purchase of the house in 1953 from the family who had lived there for five generations over a span of one hundred and <sup>thirty</sup>~~thirty~~-six years.

The Girl Scouts became the fourteenth owner in the documented series of owners of the land from 1733, four by grant and ten by purchase. Today's Juliette Gordon Low Birthplace is the last of three houses erected on the <sup>two</sup>~~two~~ colonial lots originally recorded as "6 and 7 Sloper Tything, Percival Ward," which came together under a single ownership in 1760. The first dwellings were a pair--each described as

ing "a frame of sawed timber, 24 by 16 foot, floored with rough deals, the sides with feather-edged boards unplanned and the roof shingled"; the second house on Number 6 was a "commodious" one erected in the early 1760's. The present house was built between 1818 and 1821 by Savannah's youngest mayor, the brilliant James Moore Wayne. His architect was the celebrated William Jay; the builders left their names and dates incised on a beam: Smith & Hingsley 1821. Wayne was later appointed to the Federal Supreme Court and sold his property to his nephew, William Washington Gordon I, Daisy's grandfather, on June 4, 1831. The first extensive alterations were made to the house in 1886 when the top floor, piazza and pantry, and iron fence--attached to the segment of original wall--were added <sup>by</sup> ~~by~~ Juliette Low's father, William Washington Gordon II; his architect was Detlef Lienau. In 1942 Mark Sheridan designed changes to meet the needs of both family occupancy and wartime housing. When preservation of the house began in 1953, Stephen P. Bond was the architect.

The years since then--a short time in the life of a

house already old--have brought 159,119 visitors to the birthplace of a dynamic American personality who made a great contribution to our national life. In addition teen-age Girl Scouts make full use of the four floors of the house itself and enjoy the garden and courtyard. The old stable is today's Troop House, and offices and a gift shop are accommodated in the old carriage house and servants' quarters.

1

The Juliette Gordon Low Birthplace; designed by William Jay and built between 1818 and 1821 for Savannah's young mayor, James Moore Wayne. The house was extensively altered and enlarged by William Washington Gordon II in 1886; at that time the third floor was added. His daughter, Juliette Gordon Low, was born here on October 31, 1860; she became the founder of the Girl Scouts of America and the house is now open to the public as a memorial to her and her organization. All photographs by Taylor and Dull.

2

Projecting bays flanking the rear entrance were used repeatedly in successive designs by Jay; the high basement story and a string course of one flat slightly projecting band are also distinctive elements in his houses. Scoring of the stucco finish to resemble blocks of Bath stone on the original stories, and the plain finish on the top floor, blend two architectural styles--Regency and Victorian. The courtyard is paved with old Savannah gray bricks made at the Hermitage Plantation up the Savannah River.

3

The entrance hall gives an immediate welcome. A nineteenth-century red Turkoman rug, ordered by Daisy's father, embellishes the original heart-pine floor. The newel and balusters reflect the 1886 alterations when earlier slender, tapered spindles were replaced. The mahogany Regency cabinet, with its brass-collared, projecting columns and ormolu decoration, has been attributed to Charles Honoré Lannuier. Its mirrored back reflects family heirlooms and a pair of white glass urns with lids of opaque overlay and white enamel decoration. The Philadelphia tall clock is by Peter Stretch (c. 1730).

4

The dining room, with its concave-convex rear wall, is especially rich in family furnishings. The table (c. 1850) is set with old majolica and cut glass in a Russian pattern which is part of a set given Daisy by her mother. The cherry highboy (c. 1725) was probably made in Rhode Island and has its original brasses; the carving on the drawers was added at a later date, probably by Daisy herself. The Chippendale-style chairs are mahogany, are be-

lieved to have been made in Savannah. Hanging from a molded center ceiling medallion is a five-light Waterford chandelier (c. 1780-1790). The Turkish rug is one of a pair made to the order of Daisy's father in the 1830's for the double drawing rooms. The fireplace of Egyptian marble, installed in the 1830's, shows linear incised decoration.

5

Juliette Gordon Low's bedroom, over the south drawing room, was probably the master bedroom in the original house. Her Sheraton mahogany four-post bed, c. 1830-1840, was probably made in Newport, Rhode Island. It has a tufted bedspread and a silk and velvet patchwork quilt. The rug is a nineteenth-century Turkoman. Daisy's Bible is under a glass dome on her sewing table of mahogany with fruitwood inlay.

Color Plate, facing page.

Juliette Gordon Low's portrait hangs over the fireplace in the south drawing room; William Mackay Low commissioned Edward Hughes, R. A., to paint his bride in the gown in which she was presented to Queen Victoria soon after they took residence in London in 1887. The gouache painting is from a set of six, of birds, flowers, and fruits, by William Mussill (d. 1906) which were hung in their Grosvenor Street house. The crystal chandelier is one of a pair hung in these drawing rooms in the early 1880's. The rich-toned Persian animal rug is signed <sup>\*</sup>in a cartouche at one end. The window frames of both drawing rooms, like <sup>K</sup>those of the single doors, are embellished at the top with classic motifs, and through the mahogany sliding double doors framed by Ionic columns may be seen the concave-convex wall of the north drawing room. The matching mantels of Egyptian marble in these rooms are, like all the others, original to the house and <sup>are</sup>~~are~~ fitted with brass pierced and footed fenders. Above that in the north drawing room hangs an oil portrait painted by Juliette

McClendon - caps - 5

Gordon Low of her mother, Eleanor Lytle Kinzie (1835-1917  
of Chicago, before her marriage; it is a copy, done in  
the winter of 1886-1887, of an original of c. 1855 by  
G. P. A. Healy (1813-18<sup>8</sup>94). Color photograph by Louis  
Schwartz.

*A Warm Welcome Awaits You At*



*The Juliette Gordon Low Birthplace*

A National Program Center For Girl Scouts

Registered National Historic Landmark

Open Daily for Visitors — Individuals and families  
Mondays through Saturdays, 9 a.m. to 4.30 p.m.  
Sundays, 2 to 4.30 p.m.

Admission by Voluntary Gift

Closed New Years Day, Thanksgiving Day  
Christmas Day

Cadette and Senior Girl Scout Troops and other groups visit only by Advanced Reservations because it is necessary to have additional staff for service to groups. Information Kit for planning visits gladly sent on request.

**The Juliette Gordon Low Birthplace**

142 Bull Street  
Savannah, Georgia

For visiting — Ring doorbell at 10 East Oglethorpe Ave.

Mailing address—142 Bull Street

*“HONOR THE PAST—SERVE THE FUTURE”*

## The Juliette Gordon Low Birthplace

(1818-1821)  
Savannah, Ga.

This property, now a National program center owned and operated by the Girl Scouts of the U.S.A. since 1953, is also a museum of historical memorabilia of Juliette Gordon Low and of Girl Scouting and an historic restoration of national interest to both Girl Scouts and Girl Scout friends being the birthplace of the founder of Girl Scouting, Juliette Gordon Low (1860-1927), a dynamic, creative American personality.

The house, designed by William Jay, is a fine example of English Regency architecture on a historic corner, Oglethorpe Avenue at Bull Street, important to Savannah since Colonial days, 1733.

The house was built for James Moore Wayne who became Associate Justice of the U. S. Supreme Court and sold the property to William Washington Gordon, grandfather of Juliette Gordon Low, in 1831. Five generations of Gordons lived here.

Many of the furnishings used in the house today belonged to the Gordon Family and to Juliette Low.

The Garden of the 1870's is restored to the period of Juliette Gordon Low's girlhood days here. The old stable and carriage house serve present-day needs as a Troop House for program activities of visiting Girl Scout troops, and as administrative office and Gift Shop.



Member of the National Trust for Historic Preservation

### The Juliette Gordon Low Birthplace

142 Bull Street  
Savannah, Georgia

A Program Center of the Girl Scouts of the U. S. A.

*While in Savannah . . .*

*Stroll and Enjoy Our Unique Squares and Architecture.*

*You May Be Interested in Seeing . . .*

*The Imposing Marble Monument to William Washington Gordon I (1796-1842), grandfather of Juliette Low, and founder of the Central of Georgia Railway in 1833, one-half block north of the Juliette Gordon Low Birthplace in Wright Square on Bull Street. Also a bust of this grandfather done by Juliette Low rests on its handsome marble pedestal in the Council Chambers of City Hall, Bull and Bay Streets.*

*Colonial Dames House—Andrew Low House, on Lafayette Square, 329 Abercorn Street. Open Monday through Saturday, 10:30-5. Donation \$1 per person; 50¢ per person in groups of ten or more. No donation required from members of NSCDA. Built in 1848 for Andrew Low (1813-1886), Anglo-American merchant, father of William Mackay Low, whom Juliette Magill Gordon married December 21, 1886. From her marriage until her death in 1927, Mrs. Low took pride in keeping this as her Savannah residence, even though she had homes in England. A dignified house of the Victorian Period, it is owned by the National Society of Colonial Dames of America in the State of Georgia.*

*Headquarters of Girl Scout Council of Savannah, Inc., Drayton Street at Macon, chartered by Girl Scouts of the U. S. A. to administer Girl Scouting in 26 counties, occupies the two-story carriage house at the rear of the Colonial Dames House—Andrew Low House. Juliette Low established First Girl Scout Headquarters in the United States in this carriage house which she bequeathed to her "beloved Girl Scouts of Savannah."*

*The Grave of Elizabeth Meade Gordon (1764-1838), Juliette Low's great-grandmother, in Colonial Park Cemetery, Oglethorpe Avenue, East, at Abercorn Street. When faced with support of her family during the War of 1812, she sailed down the Savannah River from Augusta sitting in a rocking chair atop cotton bales to be sure they reached English vessels. She was the wife of Ambrose Gordon (1750-1804) who served in the Revolutionary War under Colonel William Washington, kinsman of General George Washington.*

*Gordonston Park (Edgewood Road), in the subdivision of Gordonston, formerly the farm of General William Washington Gordon II, bequeathed to the city by Mrs. Low. At its entrance stand unique iron gates which Mrs. Low forged in 1888 in England for her home, "Wellesbourne." Dedicated to her parents in July, 1926, one gate bears the monogram of her mother and the other that of her father. The gateposts have appropriate decorations of daisies.*

*The Grave of Juliette Gordon Low in Laurel Grove Cemetery (entrance at west end of Anderson Street), marked with a handsome Celtic Cross in the large Gordon plot. It is directly behind the splendid tombs of General and Mrs. Gordon which Mrs. Low designed.*

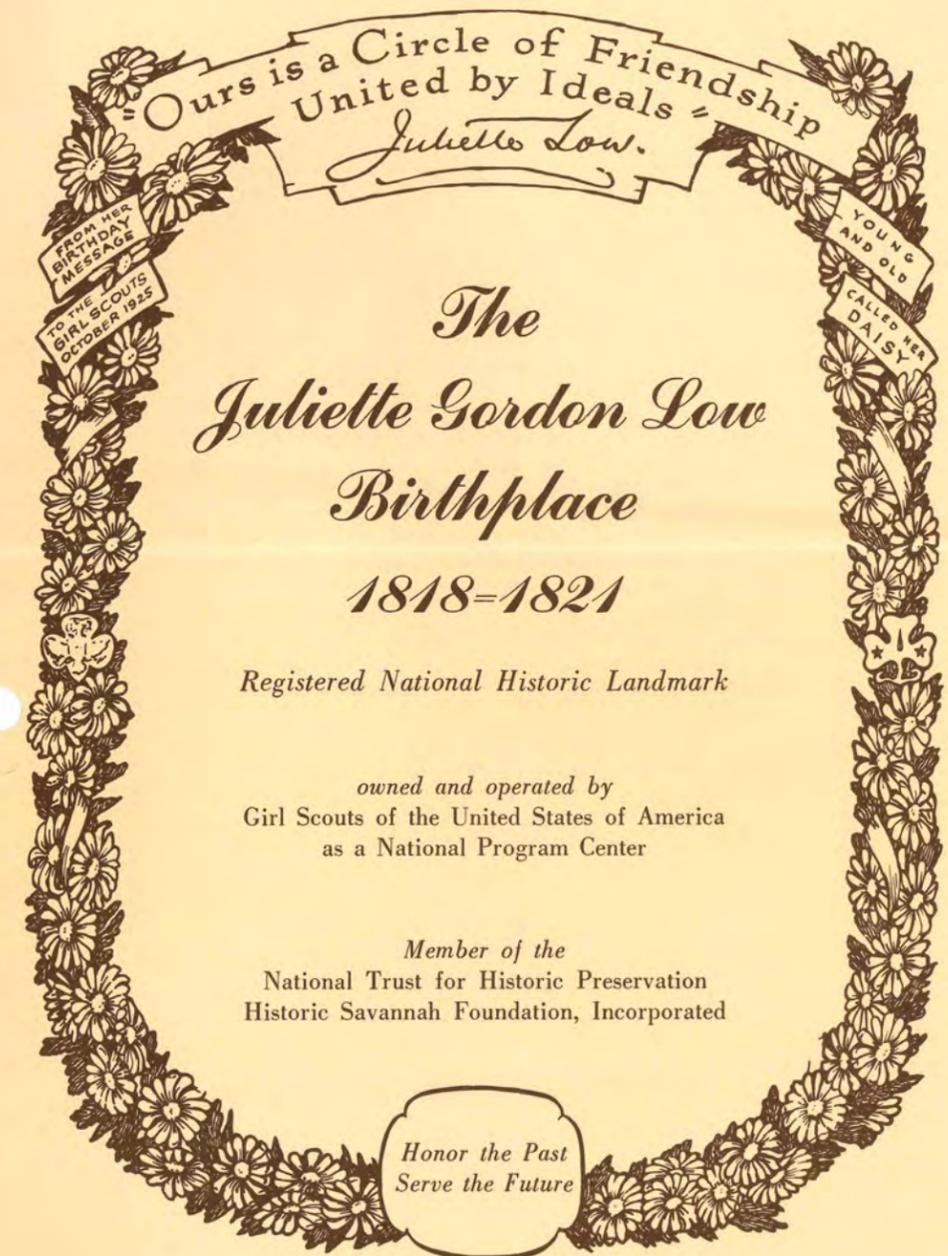


1967  
NATIONAL HEADQUARTERS GIRL SCOUTS OF  
THE U. S. A., 830 THIRD AVENUE,  
NEW YORK, NEW YORK 10022

April 1967

12

KENNICKELL — SAVANNAH



*The  
Juliette Gordon Low  
Birthplace*

*1818-1821*

*Registered National Historic Landmark*

*owned and operated by  
Girl Scouts of the United States of America  
as a National Program Center*

*Member of the  
National Trust for Historic Preservation  
Historic Savannah Foundation, Incorporated*

FOR VISITING — RING DOORBELL AT 10 OGLETHORPE AVENUE,  
EAST . . . FOR MAILING ADDRESS AND OTHER BUSINESS —  
142 BULL STREET  
SAVANNAH, GEORGIA 31401

## DAISY LOW

*She gave the lead.*

*She is not dead if we but keep alive the spirit that  
was hers.*

And that spirit was in very truth the spirit that we would infuse into our girls today—the spirit of *Love*. Love that should be the basis of our every act and deed; love that should be so broadminded as to bridge the rifts of country, class, and creed; love for others so true and constant as to oust the too prevailing love of self.

Her sense of *humor* too was great. Not the mere idle joy of laughter but the gift to see things in their right proportions, such that gives the courage (which she possessed in notable degree) to face the slings and arrows of outrageous fortune of which she had her share to an extent perhaps unknown except to those who were her intimates.

Markedly too she had that energy and the *keen desire* to do the right which was almost fierce in its intensity, but never so extreme as to impair her common sense.

It was largely thanks to these qualities in that one great-hearted woman that Scouting took its root and gained the widespread power for good it holds today among the girlhood of America.

The best memorial then that we of either race can raise to her is to keep her line of aim and action bright and living, and, making it our own, to pass it on to all our girls.

*Robert Baden-Powell*

K.C.B., G.C.V.D., LL.D.

FOUNDER OF THE BOY SCOUTS AND THE GIRL GUIDES  
PAX HILL, BENTLEY, HAMPSHIRE  
JUNE, 1927



## *Your Guide to the Juliette Gordon Low Birthplace*

You have just walked up the “welcoming arms” stairs flanking the portico and into the entrance hall of this handsome old town-house.

The Juliette Gordon Low Birthplace—Savannah’s old Wayne-Gordon House—was dedicated on October 19, 1956 as a living memorial to the Founder of Girl Scouting in the United States, culminating a three year effort of fund-raising, preservation, restoration and furnishing following its purchase in 1953.

Today’s Girl Scouts, from all parts of the U. S. A., from neighboring countries to the north and south, and from distant lands as well, have firsthand opportunities for experiences at the Birthplace that reflect the lively mind of the girl who grew up in this house when it, too, was young. As a direct service to its ever youthful and growing membership, the Girl Scouts of the U. S. A., through its proud stewardship, enables girls to catch a bit of the fire, creative spirit, and determination of the young Daisy Gordon (Juliette Magill Gordon was always called Daisy) who began life within its walls and whose character was largely formed during her life here.

Now that you are in the hall look above at the distinctive ceiling medallion and rosettes, plaster decoration of a bygone era. In the Gordon Regency cabinet, on your right, with its “petticoat mirror” is a souvenir of Daisy’s travels, a Buddha, given to her lifelong friend, Mary Gale Clarke. It was presented to the Birthplace by Mrs. Clarke’s daughter, who was also Daisy’s goddaughter, Mrs. Arthur O. Choate of Pleasantville, New York. The coffee service is a gift from Daisy’s nephew, Arthur Gordon, in tribute to the family continuity such a possession bestows on an historic house as the service was originally given on the occasion of the golden wedding anniversary of General and Mrs. Gordon by their children in 1907.

The furnishings of the Birthplace are either Gordon Family pieces, or antiques appropriate to the architecture and period of the house.

### PARLOR FLOOR

**Drawing Rooms** Turn now to the left and enter our beautiful double drawing rooms. These elegant rooms were the scene of many gay and stylish parties. The handsomely molded ceilings and unique decoration above the windows and doors are characteristic of the English Regency style. Notice the charming and practical brass fingertip plates on the massive mahogany doors.

*Note: As you go through the house you may discover that specific articles are not in the place described in this booklet. As in any home, articles are sometimes moved or displayed for various reasons in different places.*

Daisy enjoyed the beautiful surroundings you see here. All of her life she recalled pleasantly her active family life with her brothers and sisters. She possessed many skills and creative forms of self-expression. She had a generous appreciation of such artistic ability in others. You will find examples of this personality richness of hers throughout your visit.

The beautiful portrait over the south drawing room mantel is of Juliette Gordon Low, painted by the English artist, Edward Hughes, R. A., about 1887. It depicts her wearing the gown in which she was presented at Queen Victoria's Court shortly after her marriage to William Mackay Low here in Christ Church on Johnson Square.

One of our proudest possessions is the lovely portrait over the north drawing room mantel of Eleanor Kinzie Gordon, Daisy's mother, painted by Daisy from the original by George Peter Alexander Healy. The brilliant crystal chandeliers, restored to the house in March 1960, were hung in memory of Dorcas Campbell (1896-1959) of New York City, Treasurer of the Girl Scouts of the U. S. A. from 1951 to 1957.

In the north drawing room on your left is the Healy portrait of John Harris Kinzie (1803-1865), Daisy's distinguished grandfather, who was a founder of Chicago. You will find the matching portrait of Daisy's maternal grandmother upstairs. She was Juliette Augusta Magill (1806-1870) of Middletown, Conn. Both portraits were painted in Chicago in the 1850s and are on loan by William Washington Gordon IV, Daisy's nephew.

The Aubusson rug is the center panel removed by the original owners at a much earlier date from the two ends used as a wall tapestry upstairs.

The large oil landscape—"Niagara Falls in Moonlight"—was restored to this room after many vicissitudes. Daisy's parents always cherished it—not only because they had spent their honeymoon there in 1857 but because Daisy's maternal great-grandmother, Eleanor Lytle (Mrs. John Kinzie of Portage, Wisconsin, Detroit and Fort Dearborn, Chicago) had been returned to her parents at Fort Niagara in 1783 by Cornplanter, Chief of the Senecas, following her kidnapping in Pennsylvania by them four years earlier.

The six gouache paintings, favorites of Daisy's in her English homes as well as in Savannah, were painted by William Mussill, an artist who designed for the famous Minton factory.

**Library** This is where the Gordons had their family gatherings. The bookcases and fireside seat are as they were when Daisy was young and used to read in front of the glowing fire. The bookcases now contain valuable memorabilia of the family and of the early days of Girl Scouts of the U. S. A. when it was still called the Girl Guides.

Those February and March days leading up to the official registering of the charter members on March 12, 1912 are reflected in the photographs of Mrs. J. Randolph Anderson, first leader to be recruited by Daisy, and leader of the White Rose Patrol (Troop), and Miss Marjorie Van Diviere (Mrs. McCurry Neville), leader of the Carnation Patrol (Troop). The charming girlish head in plaster on the table is of Daisy's niece, another Daisy Gordon (Mrs. Samuel C. Lawrence, Sr.), as she looked when her aunt enrolled her in the Carnation Patrol (Troop).

Eighteen girls in two troops with their three leaders and with the four adults who served as local councilors (the board of directors) *all* joined Juliette Low with faith and enthusiasm for opening up this new world for girls in the U. S. A.

In one section of the bookcase is the Nina Anderson Pape Collection, Daisy's kinswoman and outstanding educator who was the recipient of the founding telephone call, one of the charter "councilors" and loyal and staunch supporter of Girl Scouting throughout her lifetime.

Have you noticed the handsome fireplaces with their marble and elegant fittings? And how much smaller they are than those we build today? These



Daisy Gordon About 1878

Over the mahogany sideboard in his handsome frame hangs Ambrose Gordon, Daisy's great-grandfather, who was born in Monmouth County, New Jersey, where the family had settled prior to 1685 and following his serving as lieutenant under Colonel William Augustine Washington during the American Revolution, removed to Georgia where he lived in Augusta and Savannah with business interests in both places. This portrait is the gift of W. W. Gordon IV and was painted by Daisy working from an earlier pen and ink sketch of him.

The table is often set either with the flowered dessert set painted by Daisy or with old Majolica, the gift of Miss Fanny Y. Phillips who often visited the Lows in England.

### FAMILY FLOOR

**General Gordon's Room** Entering the first room on your left from the spacious hall, you will find the mahogany four-poster bed and clothes press with its simple brass trim that were used by Daisy's father.

The matching chairs are known as gentleman's and lady's chairs. The quaint shaving stand is a piece of furniture all elegant gentlemen of the period possessed. Often-times General Gordon read his Bible from a stand like this, and the framed embroidery of his monogram with forget-me-nots is what is left of the bookmark Daisy embroidered for him.

The star patchwork quilt on the bed was made by Sarah Anderson Stites Gordon, General Gordon's mother. It is the gift of Daisy's niece, Mrs. Samuel C. Lawrence, Sr., who wanted such a treasure back in the home "because it is a beautiful example of an art which may soon be lost."

**Mrs. Gordon's Room** The adjoining room is where Daisy was born on Wednesday, October 31, 1860. The crib is similar to one used for Daisy as a baby. To the left of the dressing table is a small picture of Daisy's maternal great-grandmother, Eleanor Lytle Kinzie.

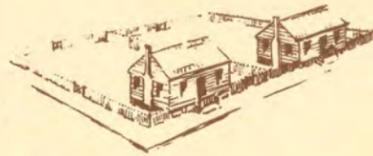
were built to burn coal and, though small, were so well constructed that the rooms were adequately heated. This was very important, considering that in Daisy's time fireplaces were the only means of heating. Keeping the fires burning brightly and the fenders and other brass work shining took many busy hours!

Two of Daisy's favorite possessions that reflect her worldwide travels are the elaborately inlaid marble tabletop made at the time the Taj Mahal was built and the antique Chinese silk embroidery hanging in the back hall.

**Dining Room** This room is particularly rich in family furnishings. On the sideboard are a pair of silver cases or knife boxes, the gift of Mrs. Richard Platt of St. Louis, Missouri, niece of Daisy Low. In Daisy's day knives and serving spoons stood up in these cases. The cut glass in the Russian pattern was restored to the house by Troop 2 of Allston, Massachusetts. The Turkish rug is one of a pair originally ordered for the drawing rooms by the Gordons.

## OUR CORNER OF HISTORY

. . . linking in an ongoing chain of history and events, its use by the Yamacraw Indians of the Lower Creek Tribe, the civilization of the English Colonial system in its southernmost colony, the tempestuous years of decision and bloody warfare of the American Revolution, the extensive sweep of its port life and merchant princes, the conflicted years of the Civil War, the unhappy years of Reconstruction and into the changing years of the latter part of the Twentieth Century. There have been fourteen owners of this property—four by grant and ten by purchase.



1733 — Corner Lots #6 and #7, Sloper Tything, Percival Ward — houses built by August of this year. No. 6 was granted to Thomas Gaypen, an English farmer and gaoler for the Colony.



1764 — Built by John Graham, Royalist, of Mulberry Grove Plantation, who purchased the two lots as a single piece of property.



1818 — James Moore Wayne (1790-1867) purchased the property on May 10, 1817 for \$4,000. William Jay of Bath and London was practicing architecture in Savannah and Charleston and designed this house. In 1831 William Washington Gordon I bought this property for \$10,600.



1886 — In preparation for the wedding of his second daughter, Daisy Gordon, to William Mackay Low, William Washington Gordon II added the piazza and top floor, designed by Detlef Lienau, New York City, a founder of the American Institute of Architects.



1956 — October 19 — Dedication of the old Wayne-Gordon house as the Juliette Gordon Low Birthplace. Having purchased it in November, 1953, Girl Scouts of the U. S. A. had spent three years in fundraising, preservation and furnishing. Stephen P. Bond was the architect; W. H. Artley, Sr. of Artley & Co. was contractor.

Hanging over this mantel is the companion portrait to Colonel Kinzie downstairs in the north drawing room of Juliette Magill Kinzie. This is Daisy's maternal grandmother, for whom she was named.

The small room across the front of the house—"Mammy's room," as it was called—served as a nursery, playroom, and sewing room. The pair of shadow-boxes hanging on the wall contain three different pictures. Be sure to view these from the center and from each side! The dollhouse of the Gordon Family was returned by Mrs. Eleanor Wayne Macpherson of Washington, D. C., daughter of Daisy's oldest sister.

The closets, as you see, have some wearing apparel of the 1860s. The embroidery bespeaks one of the favorite feminine pursuits of earlier days. A quaint hip bathtub is on the closet floor.

Isn't this a charming, feminine room? Daisy enjoyed using the fan gracing the chest of drawers. She liked an early morning cup of tea from her violet-covered tea set on the table by the window. Her well-worn Bible, bound in alligator skin, rests on the desk.

The bed and chest are those that Daisy used. The photograph on her bedside table is that of William Mackay Low, whom Daisy married on December 21, 1886.

We call this last bedroom Mabel's Room in honor of Daisy's beloved youngest sister who was her maid-of-honor at her wedding and who like Daisy spent her married days in England. In 1898 she married the Honorable Charles Frederick Rowland Leigh of Warwickshire and London. The Victorian rosewood bedroom suite was given in memory of Mrs. C. C. Harold of Macon, Georgia, an early Girl Scout board member and troop leader.

## TOP FLOOR

When you have gained the top of the stairs, look down at the graceful oval curves.

This bedroom floor was added to the house before Daisy's wedding. Furnished in keeping with the rest of the house, it is used as the studio floor for visiting Girl Scout troops to do some of the same things Daisy and her brothers and sisters did—making silhouettes, viewing the 1860s and 1870s through stereopticons, reading about the 1860s and 1870s from books and magazines of that time, sketching and drawing.

When you are in the northwest room, be sure to look out the window over the magnolia trees to the imposing Italian marble monument in Wright Square that honors Daisy's Grandfather Gordon for the founding of the Central of Georgia Railway, Georgia's oldest railroad.

The Aubusson rug hanging in the hall is the two ends completing the center panel in the north drawing room. It hangs over a portiere pole from Savannah's old Habersham House.

As you go down the stairs to the English basement or garden floor, you will see halfway down the lower stairs an inset panel showing the inside of the wall. Details of the old construction show Roman numeral markings for studs and joists and hand-split laths. There is a four-inch layer of insulation consisting of clay and wood shavings. A sample of this insulating material is now molded as a trefoil.

## GARDEN FLOOR

When Daisy lived here, this floor contained the kitchen, servants' rooms, and storerooms and looked very different from the way it does today. The floors were of brick, the famous old "Savannah gray," and the walls of stone. A smoke-room, with big hooks in the ceiling to hold hams and other smoked meats, was located in what is now the front entrance hall where the lovely wrought-iron memorial gate tells Daisy's history in three important dates.

The present Assembly Room was used for storage and servants' rooms. An old-fashioned coal furnace was here at the time of the preservation. Now, these rooms are used for various Birthplace activities and for meetings of civic and cultural groups.

The informal dining room has a still life of fruit painted by Daisy. Over an old family sideboard is a copy of the Furman Cerveau tempera of Savannah of the 1830s—the time the Gordons first lived here.

Today's kitchen was a kitchen in Daisy's time also. The fireplace, with its interesting old iron fittings and candlesticks, is as it was then. When she was a very little girl, the house, like all the houses of that time in Savannah, had no running water. Someone had to go to Barnard Street (two blocks away) where there was a public water pump and fetch all the water used in the house! Imagine what a job carrying all those buckets of water must have been! You may review the architectural history of the house from the framed records here on the curved wall.

### GARDEN OF THE 1870s

You may step out into the parterre garden from the informal dining room on the Garden Floor. This sheltered area under the piazza is a very pleasant cool place to sit on sultry evenings.

Daisy's oldest sister, Nellie, reminisced, "I was impatient for my sister to be old enough to play in the garden with me. When at last she was permitted to do so, I was wild with delight. How we loved that garden with its violet-bordered paths, its pink azaleas, its snowdrops, its coral and white and pale pink camellias, its violets and century plants."

The fountain sparkling in the center honors the first Girl Scout leader in the U. S. A. (whose photograph you saw in the library), Mrs. J. Randolph Anderson, and is the gift of her daughter, Mrs. Henry N. Platt of Philadelphia, who is herself a charter member of Girl Scouts of the U. S. A.—as Page Randolph Anderson in the White Rose Patrol (troop). The bronze cranes are a gift also of Mrs. Platt and used to be in the garden of the Anderson home, just across the street from Daisy's own home (now the Colonial Dames House). Walk along the gravel-covered paths into the Troop House.

### TROOP HOUSE

In Daisy's time this was the stable where the Gordons kept their horses and cow. The 1912 Room commemorates the year Juliette Low founded Girl Scouting, and the Savannah Room, upstairs, honors the city where she started Girl Scouting. Both of these rooms and their kitchens are used by visiting Cadette and Senior Girl Scout troops—as well as other groups—for their orientation and as their work centers when they spend the day here. Cadette and Senior Girl Scout troops and all other groups visit by advanced reservation only. Information Kits giving full details for planning a visit and making reservations are available on request to the Birthplace office.

"It all began with a telephone call"—back in 1912 when Juliette Low arrived from England, encouraged by the then Sir Robert Baden-Powell and fired with enthusiasm to start the Girl Scouts—and commemorating this is the museum acquisition of the 1912 telephone, a gift of the Southern Bell Telephone and Telegraph Co. You will see a display of Girl Scout uniforms from 1912 - 1937 in the 1912 Room.

You will see framed photographs of three members of the founding Carnation Patrol (troop): Elizabeth Purse (Mrs. Elizabeth Purse Ellis) who earned the first Proficiency Badge in the U. S. A.—the Child Care Badge; Elizabeth Skeele (Mrs. William Klein) who was in the U. S. A. delegation to the First World Camp of Girl Guides and Girl Scouts at Foxlease, July, 1924; Florence Norvell Crane (Mrs. J. Fred Schwalb) who shares her birthday with the chartering of Girl Scouts of the U. S. A.—she reached age eleven years on March 12, 1912 and therefore could become a member.

### COURTYARD

The courtyard is paved with Savannah gray brick. Looking up, you can see that the blinds and windows are shaped to fit the magnificent Regency curved walls of the house. The "Savannah pink" color of the exterior of the house is best seen against Savannah's blue sky or over the pink oleander when it is in bloom.

Be sure to notice some of our distinctive ironwork—the two simple supporting columns, the urns, the downspout with its dolphin head, and the iron stairway.

From the courtyard you enter the Gift Shop, which used to be the carriage house. Back of the Gift Shop is the office, and upstairs, formerly the servants' quarters, is the director's office.

The Gift Shop receives troop-made articles of appropriate arts and crafts from Girl Scout troops everywhere to be sold as their contribution to the Birthplace. Troops often get ideas from each other through this exchange of handwork. Special Birthplace souvenirs are available. The "Daisy Pin" is worn only by those who visit the Juliette Gordon Low Birthplace, and it may be purchased here and may be worn on the Girl Scout uniform.

*Our family about 1873, left to right: Mabel, Nellie, Daisy, Arthur, Willie and Alice.*



### Did You See?

Daisy's handwriting in her letters? Her remarkable spelling?  
The knitted lace coverlet on the baby crib?  
The quaint terra cotta tiles outlining the flower beds?  
The carving on the posts of General Gordon's bed?  
The autographs of the ambidextrous Lord Robert Baden-Powell in Daisy's guest book?  
The sundial in the courtyard with its fossilized scallop shells in the Tennessee marble base?

The three hundred year old shapes inlaid in the contrasting marble of insects, flowers and butterflies in the marble table top in our library?  
The intricate designs and symbols woven in the splendid oriental rug in the south drawing room?  
The original pierced brick wall at the back of our garden?  
The two historical markers in front of our property in the center plot of Oglethorpe Avenue?  
The Roll of Honor in the front hall of the Garden Floor?

### Do You Know?

1. What ormolu means?
2. What period of time is covered by English Regency? Victorian?
3. How old "Savannah gray" brick differ from modern brick?
4. Anything about whooping cranes?
5. When camellias blossom?
6. Why a dumb waiter is called "dumb waiter"?
7. That a banana is not a tree?
8. That in mythology a pomegranate is the symbol for fall and winter?

### Answers

1. Gilded brass or copper mounts for furniture principally used by the French ebonistes of the 18th century.
2. From 1810 to 1830 when the Prince Regent was on the throne for George III. From 1837 to 1901 when Victoria was Queen.
3. Old "Savannah gray" is softer than modern brick, made of local clay and not baked as long. All the labor was done by slaves.
4. They are large white cranes wintering in Texas and Louisiana in the U. S. A. There are only a few left and they are carefully protected. Our bronze major cranes came from the Imperial Gardens of China.
5. The single Sasangua variety starts blooming in September but the larger, more showy Japonica needs cooler weather. Most are at their height during January and February.
6. This answer you can guess!
7. It is a shrub whose flowering stalk dies after it has borne fruit. A new stalk comes up from the root. The fruit does not always mature this far north, but one morning we served grilled bananas picked from the "trees" in the garden.
8. Look up the Greek myth of Pluto and Persephone.

### The Juliette Gordon Low Birthplace Committee Chairmen

Mrs. W. Bruce MacIntosh, Miami Beach, Florida, 1953-1957  
Mrs. John F. Camp, San Antonio, Texas, 1957-1960  
Miss Dorris S. Hough, Vineyard Haven, Massachusetts, 1960-1963  
Mrs. M. Boydston Satterfield, Atlanta, Georgia, 1963-1966  
Mrs. Robert Glass, Arlington, Virginia, 1967-

*Admission to the Juliette Gordon Low Birthplace is by voluntary gift. Contributions to the Anne Hyde Choate Endowment Fund for the Juliette Gordon Low Birthplace are welcomed.*

*"In Memoriam" contributions are recorded in our "In Memoriam Book" as designated, and acknowledgment is made from the Birthplace to the family or as designated by the donor.*

### IMPORTANT DATES

- 1733 The southern boundary of Savannah, last Colonial capital of the 13 original Colonies, was marked by what is now Oglethorpe Avenue.
- 1818 - 1821 The Juliette Gordon Low Birthplace was built, having been designed by William Jay, architect of Bath, England, for the owner James Moore Wayne, Mayor of Savannah. (See Historic Marker on Oglethorpe Avenue.)
- 1831 June 24th—William Washington Gordon I (Juliette Low's grandfather) bought the house and property from his wife's uncle, James Moore Wayne. Until purchased by Girl Scouts of the U. S. A. in 1953, the property had been in continuous use by five generations of the family.
- 1833 Chartering of the Central of Georgia Railway by William Washington Gordon I.
- 1857 December 21st—Wedding date of Eleanor Lytle Kinzie of Chicago and William Washington Gordon II, Juliette Low's mother and father. Later she chose the same December day for her wedding.
- 1860 October 31st—Birthday of Juliette Magill Gordon.
- 1886 Top Floor and piazza added, Detlef Lienau, New York City, architect. December 21st—Wedding in Christ Church of Juliette Magill Gordon and William Mackay Low of Savannah and London, England.
- 1887 Daisy and Willie Low moved to England.
- 1905 Death of William Mackay Low.
- 1911 Daisy met General Sir Robert Baden-Powell at luncheon in London. She began her first Girl Guide Company with his help in Scotland in August.
- 1912 March 12th—Juliette Gordon Low chartered the first Girl Scout troops in the United States, the White Rose and the Carnation Patrols (troops) with 18 charter members. The day was first observed in 1916 as the Birthday of the Girl Scouts of the U. S. A.
- 1920 October 31st—First official observance of Founder's Day.
- 1922 January 24-27—Eighth Girl Scout National Convention met in Savannah.
- 1925 February 12—On the 192nd Anniversary of the Founding of Georgia, Savannah paid tribute to Juliette Gordon Low and her accomplishments with a city-wide gathering in Forsyth Park.
- 1927 January 17th—Death of Juliette Gordon Low. She was buried in the Gordon plot in Laurel Grove Cemetery in Savannah. The funeral was held in Christ Church.
- 1937 Silver Anniversary National Convention held in Savannah, Hotel DeSoto, October 13-15.
- 1942 Juliette Low Museum opened in Girl Scout Council of Savannah offices; removed to the Birthplace in 1956.
- 1953 Girl Scouts of the U. S. A. become the 14th owner of the property now known as the Juliette Gordon Low Birthplace.
- 1956 October 19th—Formal opening and dedication of the Juliette Gordon Low Birthplace as a living memorial to Our Founder and as a National Girl Scout Program Center.
- 1960 Observance of the Centennial of Juliette Gordon Low.
- 1964 Initiation of Museum Aide Project—National Service Opportunity for Senior Girl Scouts in June, July and August. Purpose: To enrich the experience of Girl Scouts and other visitors at this national program center, which is also an historic house and a museum of Girl Scouting, and to offer service opportunities.
- 1966 Celebration of the Decennial of the Juliette Gordon Low Birthplace on the day itself at the Birthplace, October 19th, and in Detroit, Michigan as a part of the 37th National Convention of Girl Scouts with a Decennial Dinner on the evening of October 26th.

**22nd ANNUAL MEETING AND PRESERVATION CONFERENCE**

**THE NATIONAL TRUST FOR HISTORIC PRESERVATION**

**October 24-27, 1968**

**Savannah, Georgia**

TICKETS and Information for all events are available at the REGISTRATION DESK in the lobby of the MUNICIPAL AUDITORIUM. Open Thursday, October 24, 12:00 noon to 5:00 p.m.; Friday, October 25, 9:00 a.m. to 5:00 p.m.; Saturday, October 26, 9:00 a.m. to noon.

**WEDNESDAY, OCTOBER 23rd**

**OPTIONAL DINNER AND CANDLELIGHT TOUR**

limited to 75 persons

Conferees must obtain transportation to the Sign of the White Hart Restaurant for dinner, beginning at 7:30 p.m. A prepared menu will be served by the Restaurant followed by a candlelight tour of two museum houses. (Transportation provided). The original Sign of the White Hart flourished from 1790 to 1820. The present restoration utilizes two fine houses, one of the City's finest remaining Federal structures, built in 1810 and the attached blue house, ca. 1870.

Of the two museum houses to be toured, the first will be the DAVENPORT HOUSE, built in 1820 by Isaiah Davenport, master builder, for his own use. It ranks among the great Georgian houses of America, having been recognized as outstanding by the Historic American Buildings Survey, in 1930. The house, headquarters for Historic Savannah Foundation, Inc. faces Columbia Square where one of the six town gates stood when Savannah was a walled city. (See Cover Photo).

Final stop on the tour will be the JULIETTE GORDON LOW BIRTHPLACE, (see Map pages 11 and 12) where a light refreshment will be served under the piazza. The house, designed by William Jay, one of the most important architects practicing in America in the early 19th Century, for James Moore Wayne, well-known lawyer of Savannah passed unfinished to William Washington Gordon who installed marble mantels and had the plaster moulding completed. Following his death his son, W. W. Gordon commissioned the well-known architect, Detlef Lienau, to add a third story and a side porch. The Wayne-Gordon house is maintained as a National Program Center by the Girl Scouts of the United States of America in memory of Juliette Gordon Low who was the founder of the Girl Scouts and was born in this house.

**JULIETTE GORDON LOW BIRTHPLACE**



Taylor & Dull Photo

## **THURSDAY, OCTOBER 24th**

Beginning on Thursday morning, shuttle service transportation will be available from all hotels and motels to all scheduled events. Please consult the special **TRANSPORTATION SCHEDULE** available from the *Registration Desk* in the Municipal Auditorium and at all hotels and motels.

### **SAVANNAH RIVER AND FORT JACKSON MARITIME MUSEUM**

Two departures to Fort Jackson will be made from the dock on the River Street side of City Hall at 1:30 p.m. and 3:00 p.m., each tour to return 1½ hours following departure. Buses for the tours will depart from the Municipal Auditorium at 1:15 and 3:15 respectively.



A handsome brick fortification, **FORT JACKSON** stands three miles east of Savannah on the Savannah River along what was known as "Five Fathom Hole" on deep anchorage for old Savannah sailing vessels. To protect this anchorage a fort was built in 1776 known as Mud Fort. Torn down in 1808 it was replaced by a new structure named for Governor James Jackson of Georgia. By the mid 1820's the fort stood abandoned and was almost totally destroyed by fire in the 1830's.

Fort Jackson was rebuilt and enlarged in 1842 and garrisoned for the Civil War. Though its part in the "Great War" was relatively minor, it did serve as one of the anchors for the inner line of fortifications made up in part of Fort Lee, Fort Bartow and other earthen forts. The "Georgia" a Savannah ironclad, sunken off Fort Jackson further protected the harbor and city against attack from the army advancing up the river. It is interesting to note that this line of fortification was not penetrated from the coast during the course of the War.

Graffiti of the Confederate Troops are still visible on the interior Fort walls. The site was acquired as a gift from American Cyanamid Company in 1964 to the State of Georgia and is being restored by the Georgia Historical Commission, as a maritime museum depicting the history of ships and shipping on the Savannah River.

### **OPTIONAL DINNER AND CANDLELIGHT TOUR**

limited to 75 persons

This tour is repeated from Wednesday evening. Transportation will be provided from the restaurant to the museum houses and return to all hotels and motels at the completion of the tour. (See separate **TRANSPORTATION SCHEDULE**) for those not participating in Thursday night Candlelight Tour.)

# BUILDING DATA SHEET - HISTORIC SAVANNAH INVENTORY

Card No. 44 Color Code ✓

Street and Number: 18-20 E. Oglethorpe Ave. Ward: PERCIVAL Lot: Sloper tything W. part 9

Present Owner: Jessie E. & Harold E. Thompson Original Owner: JAMES DEUGAUX? WILLIAM WILLIAMS Architect or Builder:

Original Use: Dwelling Assessed Value: Land 7,333 Building 12,133 Total 19,466 Assessors File No. 47

No. of Stories: Basement Present Use: Photographer's studio  
 1 Rooming house  
 2  
 x3

Remarks: 2 stories low built  
 High pitch gable roof, wood cornice and brackets. Sheet metal window pediments. Balcony on side. High entrance stoop, wood portico.  
July 7, 1962  
 Demolition permit requested by Rocco Wicks - owner named as Neal Herustain - may be agent.  
 Told Lee, who took Herustain number to phone Rocco - 232-3155  
 originally 2 1/2 stories on BRICK Basement see 1855 view of Savannah.  
 1873 Rainier on a low brick foundation + intrusion on the neighborhood: Yes  No  brick 1st story

Year Built: ca. 1836 Material: Wood frame  
 c. 1870 1826 Altered

STYLE OF ARCHITECTURE  
 Early Republic  Victorian   
 Greek Revival  Not Classified

OTHER DOCUMENTATION:  
2/167

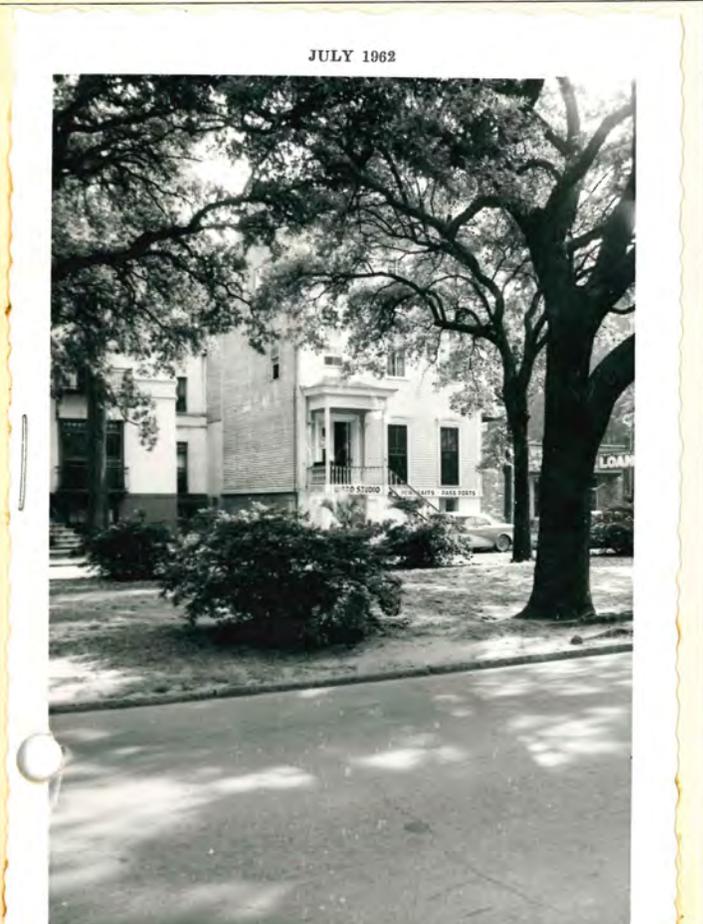
EVALUATION  
 HISTORICAL SIGNIFICANCE  
 National   
 State   
 Community  15

ARCHITECTURAL SIGNIFICANCE AS AN EXAMPLE OF ITS STYLE  
 Exceptional   
 Excellent  20  
 Good   
 Fair   
 Poor

IMPORTANCE TO NEIGHBORHOOD  
 Great   
 Moderate   
 Minor  15

DESECRATION OF ORIGINAL DESIGNS  
 None or little   
 Moderate amount   
 Considerable  8 43

PHYSICAL CONDITIONS  
 Structures  Good  Fair  Poor  
 Grounds     
 Neighborhood     
 Relation to green    18 76



Date:  Surveyed by:  Checked by: PSD

leachhold 60 ft - 17,500

32,000  

---

49,500

NOTES ON 18 E. OGLETHORPE AVENUE

DATE AND HISTORY: The 1853 Vincent map located in the Georgia Historical Society shows a substantial wood frame building located on the W $\frac{1}{2}$  lot 9, Sloper Tything, Percival Ward. John W. Anderson, cotton factor, commercial merchant, shipper and agent to the Empire Line steamship company to New York, made tax returns on this property valued at 5,000 dollars, in the year 1855.

Earlier references to this property are vague and there are no available records on it between the years 1836 and 1853. Mortgage deeds are recorded for the years 1829, 1830, 1833; these mortgages ranged from 1000 to 2000 dollars each and besides lot 9, many other properties were put up as collateral, so it must be assumed that there was no substantial dwelling on the property in question at that time. At present no more accurate date can be given than that the wood frame dwelling on lot 9 was erected between the years 1836 and 1853.

Later references to the property are much more numerous and deal with additions made to the original house. In 1872 the house was sold for 11,250 dollars "Together with all rights, members, hereditaments and appurtenances, gas fixtures, range, shades, and curtains in the dwelling house upon said lot" 4M's 424-25 (see attached sheet for all reference material). The house was extensively remodeled in 1873 as referred to in deed 4P's 144: "and whereas I am still seized and possessed of the premises above described by good and perfect title and being out of debt and in comfortable circumstances and having recently rebuilt and repaired the residence on said lot with the intention to give the said property to my wife as a Christmas present..." The extent of these additions may be gathered in part from an 1884 map of Savannah by Sanborn and Company, a publishing company; a map which shows the addition of a side porch and brick additions to the rear of the house. (see attached drawing)

STRUCTURE: 3 $\frac{1}{2}$  story wood frame house on a brick basement; Victorian additions.

Exterior: Dentil work on chimneys; wood pilasters form corners of house; sheet metal window pediments (iron?), Savannah Gray brick basement. Side porch with dentil work probably Victorian addition. (see attached drawing for roof line)

Interior: First story: Stair case has 11 inch treads, Victorian balusters (see sketch). Front parlor separated from rear room by great arch resting on ornate pilasters with niches at the springing point of the arch. 2 full length windows about 8 inches deep in front parlor, also window or door to porch now filled in. Mantels are Victorian and seem to be made of iron. Original depth of house around 28 feet. Victorian additions of a morning room and back hall separated from each other by an arched doorway. Morning room was probably originally a back porch on a Savannah Gray brick foundation. Fine plaster mouldings in all rooms.

Second Story: Stair: Balusters placed 5 inches apart, oval wall on stair landing where stair turns to go to second floor, wall contains two niches, oval, 3 feet 10 inches high and 18 inches wide. Floor mouldings similar to rest of house one foot high. Random width floor boarding.

Third Story: Stair: Landing: floor boards 7 inches wide, 13 inches where carved out for the banister turn. Balusters have changed to thin tapered columns of simple undecorated design. (These are probably the original balusters).

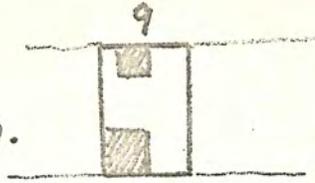
Attic: 13 inch wide floor boards; 6/6 paned dormer windows, and two 6/6 windows at either end of attic. 4 dormers in all, 2 on the front and 2 on the back. These details support and early date for the house. It was from the attic and the third floor that the original depth of the house was determined.

Further details: All doors have transoms on parlor and second floors; the wreckers had already begun their work when the house was rescued so the additions to the rear of the house are in a precarious state of partial removal. Many of the floor mouldings have been removed but as far as can be told they are intact in piles of wreckage. Mouldings around ceilings are in good condition.

18 E. Oglethorpe Avenue is of great importance to its neighborhood, and its neighborhood itself is a prime residential district. 18 E. Oglethorpe Avenue is located two doors from the Juliette Gordon Low birthplace, a fine home by the nationally known architect William Jay; from the stoop of 18 E. Oglethorpe one can see the Independent Presbyterian Church another nationally known landmark by the architect John Holden Green; from the stoop in another direction one can see a number of the beautiful residential homes along Oglethorpe Avenue; and less than a block away are some of the oldest homes in the city. 18 E. Oglethorpe is within walking distance of downtown Savannah commercial district, and shares with other fine buildings in the area the honor of being in one of Savannah's richest historical and architectural areas.

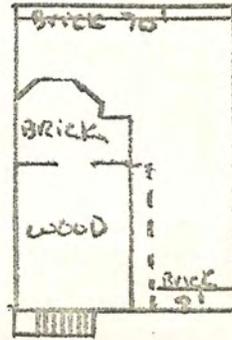
REFERENCES AND DRAWINGS

1853 Vincent Subdivision Map: view of lot 9.



 = Brick  
 = Wood

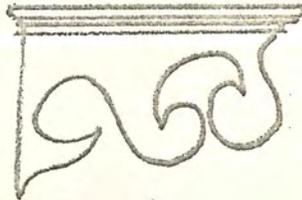
Sanborn Map 1884 Section 11: view of lot 9.



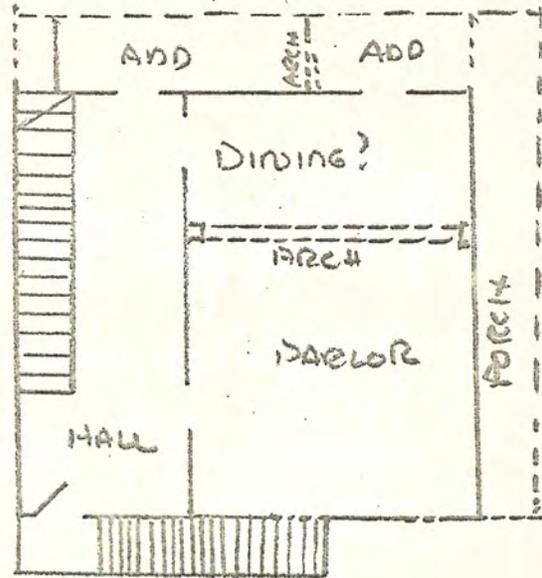
Sketch of roof line:



Sketch of finish on stairs:



Sketch of first floor:



Sketch of Victorian baluster:  
similar to Victorian newel  
post with gas fixture.



NAMES, REFERENCES, AND ABSTRACT OF DEEDS

Deeds located in the records room of the Chatham County Court House

<u>Grantor</u>	<u>Grantee</u>	<u>Folio</u>	<u>Date</u>	<u>Deed</u>
Crown	Deveaux, James	A281	9/8/1756	Grant
Crown	Roche, Math.	B 85	5/1/1759	Grant
Roche, Wm.	Mauson, Wm.	conv. 79-80 342	2/10/1780	Deed
Roche, Wm.	Boullion, John	C 221	12/19/1780	Deed
Leuden, Mary	Vallotton, Eliz.	2 G 148	8/9/1816	Mtg. W $\frac{1}{2}$
Leuden, Mary	Eppinger, James	2 N 208	2/14/1825	Power to sell W $\frac{1}{2}$
Leuden, Mary	Williams, Wm.	2 N 209	4/9/1825	Deed
Williams	Myers, Mordecai	2 O 618	5/1/29	Mtg. W $\frac{1}{2}$
Williams	Myers	2 P 498	4/8 1830	Mtg. W $\frac{1}{2}$
Williams	Stone, F.M.	2 S 85	10/17/1833	Mtg.
Williams	Waters, Est. John	2 J 569	2/24/ 1836	Mtg.
Anderson, Jno.W.	Battersby, Wm.	3 X 322	1863	Mtg.
Anderson	Anderson, Robt.	? A 221	1871	Mtg.
Anderson, John	Anderson, Jessie	4 B 132	10/15/1868	Deed
Anderson, Robert	Blun Henry	4/M242272	4/12/1872	Deed
Anderson, John	Blun, Henry	4 M 425	4/12/ 1872	Deed
Blun	Blun, Cath.	4 P 144	12/24/1873	Deed

Names:

William Williams was a grocer.

Myers, an attorney

Henry Blun listed in the Savannah City Directory p. 41, 1860 as part of Blun and Meyer Auctioneers.

Other Reference material used:

Savannah City Directory: 1860, p. 35, p. 41.  
1871 - 1872, p.30,

1855 Tax Digest (located Georgia Historical Society), p. 3.

Other references in Deeds:

2N 209 sale "for and in consideration of the sum of six hundred and fifty dollars to them in hand..."

2 Q 618 Mtg. for 1000 dollars, also put up another lot and slaves.

2 P 498 Mtg. for 2000 dollars, " " " "

2 S 85 Mtg. for 1000 Dollars, and many other lots.

2 J 569 Folio Missing

3 X 322 Mtg. for 50, 000 dollars, and other acerage.

The presence of this house in an 1855 view of Savannah gives absolute proof that it is an early residence, probably built around 1836, of a type similar to 335 Barnard St. now in the process of restoration. 18 E. Oglethorpe Avenue was originally 2 stories and an attic on a brick basement as it is shown on the 1855 view. There are few buildings of this style remaining in Savannah, Therefore it is with utmost urgency that steps be taken to preserve this house.

A photo of this building  
will be sent next week.

July 11, 1967  
Beth Lattimore

1873 June

# BUILDING DATA SHEET - HISTORIC SAVANNAH INVENTORY

Card No. 33

Color Code

Street and Number 5-9 E. York St.	Ward PERCIVAL	Lot Sloper tything 2
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Present Owner Georgia State Savings Bank	Original Owner	Architect or Builder
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Original Use	Assessed Value Land 17,598 Building 5,741 Total 23,339	Assessors File No. 37
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No. of Stories Basement 1 x2 3 <input type="checkbox"/>	Present Use Laundry pick-up and offices (insurance, real estate)
--	---

Remarks  
Masonry parapet and cornice, dentils. East part of building later.

*Demolished*

Faces WRIGHT Square.

Intrusion on the neighborhood: Yes  No

Year Built Mid 19 c. Altered <input type="checkbox"/>	Material Brick, stucco finish
---	----------------------------------

STYLE OF ARCHITECTURE

Early Republic  Victorian   
 Greek Revival  Not Classified   
 \_\_\_\_\_

OTHER DOCUMENTATION:

EVALUATION

HISTORICAL SIGNIFICANCE

National   
 State   
 Community

ARCHITECTURAL SIGNIFICANCE AS AN EXAMPLE OF ITS STYLE

Exceptional   
 Excellent   
 Good   
 Fair   
 Poor

15

IMPORTANCE TO NEIGHBORHOOD

Great   
 Moderate   
 Minor

10

DESECRATION OF ORIGINAL DESIGNS

None or little   
 Moderate amount   
 Considerable

4 29

PHYSICAL CONDITIONS

	Good	Fair	Poor
Structures	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Grounds	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Neighborhood	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Relation to green	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

14 43



Date \_\_\_\_\_ Surveyed by \_\_\_\_\_ Checked by PSD