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principle. Now all during the restoration we had trouble with "in principle," because plainly there are no details on there and you couldn't approve it, and there were just lots of things that we just hated as we went along, and we would have great difficulty getting the architects to change anything because they said, "Well, you have already approved it." Plainly we didn't; but anyway, we managed a good many heroic things. You'll notice they had two elevators in this little back part which would have cost us taxpayers a whole bunch more than it did. But generally speaking, this is the plan that we approved in principle, based on Mr. Peterson's recommendation that we treat one area as historic and as pure as we could as a restoration; another area, which we are now in, for administrative, for the governor and his wife to have needed office space; and the upstairs as family quarters. And in theory and in principle that's what was done.

Turner: These next slides show how Mr. Peterson did his architectural/archaeological study. This is an original mantel. We know this for two reasons: One, the type wood that it was made from; and two, because of the design - the rosette going up and down the front. It's identical to the rosette over the governor's office door in the Old Capitol, which was a popular design used at this time.

Capers: ...The same architect.

Docent: Now, where was this mantel, or where is it, if it's still here?

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Capers: The mantel is still here, but I'm not sure what room that is. That would have to be that front room or this room. It would have to be one of the rooms on the west side.

Hilliard: I think I recall the slide that said the northwest bedroom had....

Docent: What did you all do with that mantel?

Capers: Put it back.

Docent: I thought the one in the Old Capitol....

Capers: Well, I fought, bled and died over getting that one back, because they did remove everything; but we flung our bodies around and got that. All right, Miss Turner, now explain that. Jimmy, that's the answer to your question about the brick.

Turner: First, I want to tell you about the fireplace, before I forget it. All of the fireplaces either had gas logs or gas heaters, and everyone knew that that was not original. Even I knew that! But he did pull the gas heater, or the gas log, out and this is the way he got into the fireplace. He could see that it was really much wider at one time. Then, to the right under the window, you can see that he pulled off the first layer of brick. This is a close-up of it.

Hilliard: Now, that's a good shot!

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Turner: Right. You can see the first brick was a rose-colored brick, and then it was a yellow brick put on the rose-colored brick...

Capers: ...And right here, to answer your question about why we didn't go back to that, I think you can see why. The yellow pressed brick was bonded very firmly to the old soft pink brick, which had been sheared off, finished off, to put the yellow brick on; and we thought about it, but it was soft in the first place. We knew that from the Old Capitol. When we restored the Old Capitol, the brick was just so soft for structural purposes. And, also, the architects told us that the bond had been so tight that there was just no way to get that added pressed brick off.

Docent: ...So what is outside now is the yellow brick painted white?

Capers: ...Which it was anyway for - how many years? We don't know.

Hilliard: ...On the historical portion of the building. Now, the family annex is just every-day regular brick...brand new brick that's been painted white.

Turner: You can see that the yellow brick had turned ~~black~~ black. You could look down there and see straight through to the outside; and this is one reason there was so much deterioration. Water was seeping in.

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Capers: And also, here you might be interested. Here is a real good shot to show you a lot of structural things that the structural members... for instance, those joists are cypress, according to Nichols's specifications; and then what you have on top of that that you see there, is a little twentieth century hardwood applied-skin floor, put down over the virgin, heart, long-leaf yellow pine boards.

Docent: Now, did you take those floors up? These are the old boards?

Capers: Yes, ma'am!

Docent: Say that again - the original floors were what?

Capers: You can't get them anymore in this world! Heart, longleaf, virgin yellow pine.

Docent: ...And those were put in over the cypress joists in the original construction....

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Capers: That was original material. Then, during the Brewer administration, the place was in such terrible <sup>SHAPE</sup> place - as you all saw from the pictures...I've had a lot of good information about the Brewers, because Claudia Brewer Strite is still living, and she's real interested and she writes me, and I've asked her questions and she can remember a lot. She said they had matting on the floor and everything was so bad; and that her mother and father got a committee from the Legislature to come over here to see if they

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wouldn't do something about the floors, and Claudia was a little bitty girl and she had a tricycle, and her mother said, "Claudia, ride your tricycle over the matting." So she did and this plume of dust followed her all over the place; and the legislators said, "Well, okay." So then they put down that little hardwood floor over the old floors and took up the matting, the dusty matting!

Turner: This is more of the architectural/archaeological study. This man is in the old dining room...in the dining room...pulling off the wall....

Capers: ...And what he found in there - if you'll back up a minute. In Mr. Nichols' report of 1840, which of course I can't find, he says that he planned to build - he speaks of "on the principal floor the main entrance is from a portico twenty-eight by twelve feet into an octagon vestibule" - and I suggest that since he calls it "vestibule" why don't we? - "...the great staircase leading to the upper floor, the upper floor will contain four spacious chambers, a wardrobe, and a private staircase." Okay, the private staircase - the evidence of it was discovered right there in the dining room, and one recommendation our Board had to make...Mr. Peterson, who is a purist and a scholar, said, "We found that the staircase was here, we know where it was, shall we put it back in?" We had to consider the practical considerations of the governor needing to have room to have dinner parties and there's not that much room. So we said that we would not do one thing that would make it impossible in the future for anybody

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who wants to put that back to put it back; but for the time being the Governor and Mrs. Waller and we thought, too, they needed the room. So we said, "Leave out the staircase." But that is one original feature that is not - that's why Elbert calls it a "selective restoration."

Docent: Then the original private staircase was located in the dining room!

Capers: Well, you couldn't see it. It just took up a good deal of the dining room, because of that little stair-hall that had to be there, but it made the room much smaller.

Hilliard: ...And it went down to the basement.

Capers: ...Went down to the basement. So you see, they could serve - I'm not real clear where they served from because we're not real sure about the kitchen, but it wasn't in the basement. I'm pretty sure about that. But they could bring things up without disturbing the house, up to the...you know, if they had company or something, the servants could go up the private staircase. I've read one account where a governor and his wife had dinner served on the second floor in the main hall upstairs.

Hilliard: There are the sliding doors which are no longer there. We should make reference to those.

Turner: We'll try to go a little faster. Here he has uncovered a sliding door. It was found that in the walls beside all of the wide openings there

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was a sliding door enclosed in the walls. Here you can see he's uncovering it.

Hilliard: Now, we knew these were there because Mrs. Seely knew they were there, because Mrs. Seely knew they had been closed up in the 1961 work.

Turner: This will give you an idea of where it was. It was in this wall that he found the sliding door; but the sliding doors were not original, because you can see a perfect outline of a single door over to the left of the wide opening. The single doors were put back. This is one thing that slows down a restoration. This was something that we had to put a change-order in for.

Capers: A change-order at the quickest slows you down a month, and sometimes it slows you down forever. Isn't that about right, Elbert? You can't expect it under a month, and then sometimes they just resist you until they think you're going to fade away!

Turner: This is looking for the staircase. This is on second floor, and it was found that on the right-hand side there was a double reinforcement. All the way across second floor there was single reinforcement except for this one spot where there were double joists. So we knew that the stairs had landed at this point right here.

Capers: See that heavy joist? That was a perfect clue as to where it landed, but then to find where it started was a real challenge.

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Turner: And we did find it on first floor on the left-hand side of the wall, there was an outline of a stringer going up and also an outline of the first step. This is a close-up of it. This imprint was left <sup>on</sup> of the original flooring.

Capers: And it also has the newel-post hole in it. And that's that fine old floor!

Turner: This is the way they've restored it. They took that outline and put the first step on that outline, and then started up the stringer.

Capers: Now, we took - this is the Board of Trustees again - we took some liberty here, which I think was in perfectly good preservation practice. We knew exactly where the step started. We knew exactly where it landed. We knew exactly where it went along the wall, because we had the stringers. The only thing we did not know, we did not have the original design, so we could not say whether the staircase - you know how a staircase will "land" flat and turn square and go up - so since we didn't know, we said we thought it would be prettier to ease it. And I think that it is and I think that it is beautiful. And Mr. Jones designed it....

Turner: ...It's based on research found at the Library of Congress....

Capers: Yes, and he's just familiar with that period and the decoration on there is the Greek, and the balusters are of very special design.

Hilliard: ...that niche there.

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Capers: Eleana's going to give a little talk about that.

Turner: This is called "paint layering" and this is the way we find out what color a room was...take one layer of paint off at the time. On one door, they found fourteen coats of paint! It was almost impossible to get back to the original color. The colors of the rooms are also based on findings in research of Mr. Jones's. They are not back to the original colors but back to colors used at that time. This is the reading of the bids, and you see Dr. McLemore holding his head. When they called out the bids, the lowest was by Wise Construction Company for \$1.7 million, and we had \$1.5 million to work with so we were in the hole before we started. But the Legislature gave us another one million as we had told you yesterday. After Wise Construction Company began, this is what they did. They completely tore down the back section of the Mansion.

Capers: Look up toward the right-hand corner up a part, and see the building coming away from the old building.

Turner: This was really the only thing to do since the back part was in such terrible condition, and there was nothing historic about it.

~~(End of Side Two)~~

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Capers: I wouldn't say that....

Turner: Well, was not as historical....

Docent: Did the old part have any foundation problems?

Hilliard: I think the most accurate thing to say there is that it was decided that the rear portion was not adequate, spacewise or functionalwise, and that it needed to be larger.

Capers: I think so. You see, what happened actually, the original thought... our original thought...would have been to take the back part and treat it as much as a restoration, because it dated from pretty far back and it did have the historical association of all of those governors, but Governor Waller - the needs of government grow constantly - needed more room, like this room could not possibly have been accomodated in the space that we had. So, the architects added twenty feet onto the area that was already there and started from scratch, taking into consideration an office for the first lady and an office for the governor, and the things that they did not consider in the...although they did have that in the old....

Turner: They had an office for the governor but the first lady did not have one.

Docent: ...They took in in the width of this back part?

Turner: ...With twenty additional feet in length.

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Capers: Length. It had to be the length, because we held the line firmly on the width, because that would have thrown it all...it's pretty much like a long-tailed caboose anyway...but, you know, proportion-wise - I don't like wise, but anyway - as regards to proportion, it's a bit much, really to have that much length, but it's acceptable in that it does not compete with the front, but if you widened it, it would.

Hilliard:  
~~Hild:~~

I'd like to comment here. I think we're indebted to Miss Capers in that we don't have Dunleith on the back end back here!

Docent: Don't have what?

Hilliard: Dunleith or Springfield, or Montaigne!

Capers: ...Or Mary Tudor's house! We just had a horrible time with, you know, plan after plan would come in; and you would not believe it, and so my blood pressure would start! And it isn't easy to change these people, is it? We did hold the line a lot of places; and when I say "we" I don't think it's improper for me to put in a plug for the Department of Archives and History. I think...I want everybody to know that we did - we do - it's our job and when we can, we stand firm to try to do the best thing for the State that will represent the State well, and it's hard when you get into a project like this! Everybody has their little ideas based on - something - not the record!

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Docent: Does that mean that they wanted to put columns and very ornate work?

Capers: We had one plan - we had many plans...my office is so full of plans I can hardly get in...over four years, you can imagine. We would reject them in hand....

Docent: ...Were you trying to keep it very simple....

Capers: We were trying to keep it just like it was on the outside; and we ran into architects who were perfectly nice who were not trained in preservation who wanted to do something of their own, different, on the back; which might have been a nicer residence, but it would be like a two-headed dog or something! Also, it would not be appropriate or correct to put on a Greek Revival house a half-timbered...one of our designs was a half-timbered English - Anne Hathaway was due to come in, I think!

Docent: Well, these people that presented these drawings, were they commissioned to do this, or did they just do it?

Capers: Yes, they were commissioned - not to do that! No, this is the thing that comes up all through life in our work. You have so many people working when you work for the State. The real authority in this project is not us. It is the State Building Commission. The State Building Commission employs the architect, and then they ask us - and they asked us, we didn't just come surging in - to advise, and they don't mean they'll pay any attention. Which is all right. I mean,

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legally they're absolutely okay. But in an area like this, which is somewhat sensitive to be done properly, we really kind of pushed pretty hard to try to get some things done. Nobody was a villain! Everybody was doing the best that they knew, but we had to work with the Building Commission, the architects, the consultants, the engineers, the Board of Trustees, the sub-committee of the Building Commission, and many people who just gave voluntarily of their time and thought to tell us what to do. And we just saw a lot of people, didn't we, Elbert! So, it's just a hard thing, and I think that the end results are good, but I think what Mr. Hilliard has accomplished...we will probably have a better chance the next time we do something like this, because - explain "pre-planning" and being able to get your own architect....

Hilliard: Well, on our other projects, such as the Grand Village of the Natchez Indians and Jefferson College, we've been able to undertake a system with the Building Commission which changes the old system. Under this new system, you first undertake your historical research, your architectural research, your archaeological research, and, in the case of Jefferson College or the Manship House, measured "as found" drawings to document the house as it stands at the time that you go in. Based on all that, then the architect will come up with working plans and specifications for the restoration project. All this is new. Heretofore, the Building Commission has appointed an architect and he would just jump in and start drawing plans and specifications at the very beginning before you....

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Capers: Before you could do any research - which was not his fault, because that was his job, and it was no criticism of him; but before we did our research which would have taken us at least a year, we had completed plans to approve. And so, of course, we had just an awful lot of things that we didn' accept. So, it's going to be better in the future, I hope.

Hilliard: On Jefferson College we'll have a different philosophy there, in that it is not a residence, and the objective there will be to come up with a purer restoration. In many areas it will be an actual preservation project, in that we are trying to preserve as much of the original fabric of the building as we possibly can, even if it might not be as attractive or aesthetically pleasing as an architect might like to have it to be. But we want to try to preserve it as it was, as it functioned. So you have different philosophies that guide you on different projects. No one would have been happy if the Governor's Mansion had been preserved, or restored to how it actually was, you see.

Capers: No, and that was not our purpose. Our purpose is perfectly acceptable, practical preservation; but we just were trying to look after details we could look after, and we were trying to keep the exterior as compatible with itself and with the old part as possible.

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Docent: In other words, the purpose of the Mansion is not to be preserved as a museum, but as an executive residence in keeping with the period of its original use? That may be an important point to make to some people who come in and stumble around and want to know why not.

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Capers: We would like it to be, right! Well, it's up to...we don't...that was just a recommendation. Everybody who comes in here, and I would certainly like to say that nobody has ever been more interested than Carroll Waller, or worked any harder or tried to do it any better; but anybody who comes in...she couldn't control it either! You know, you may think - I thought all she had to do was say, "Don't do that," but, my word, she and I bumbled around down here, and we just had terrible - lots of things we couldn't quite get done! But now, the next person who comes in, or whoever comes in, I think this is their home, and they can do with it whatever they want. We don't...we're not going to tell them how to do anything! We'll just suggest that it would be nice and...they're just as historical as anybody else, you know, in the progress of time. The more they live in it, the more interesting it will be and the more flavor it will have. We would like it used as a residence. We didn't ever want it used just as a museum, but that's all right. They're using it. They entertain in it, you know, now

Wooldridge: ...They're going to get another bed for the Kuwaitis....

Capers: Yes! The Kuwaitis must want to lie down a lot!

Docent: ...They didn't bring their sleeping bags?

Wooldridge: They might have, we don't know, but we wanted to have a bed in case they didn't bring their camel's hair robe!

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Turner: Okay. This is as they started up with the new portion for the back. This was the back wall in the 1840s, when it was completed in 1841; this was the back wall and this was a window at one time. You can see the brick where it had been added...closed in and made into a door, probably in 1908 when they needed access to the back part.

Capers: That was on the second floor.

Turner: Right. But this could not be done, because we couldn't close it up. We couldn't make a window there, and couldn't make a door there, we had to close it up. This is the way Mr. Jones treated that, as a niche in the stairwall. This was the front door, the bevelled glass door, which was inappropriate for the 1840 period. It was changed to this, and this is a design - Bill Allen will show you a slide taken from the design, but it will be this design; but this was the design of the 1840s.

Docent: This is beautiful fabric....

Turner: Mr. Jones, to the left, Miss Capers and Mrs. Waller, on a trip to Georgia to see some work that Mr. Jones had done; and this is the drapery material used in the front parlor....

Capers: And we're on the plane up in the sky!

Hilliard: Who took that slide?

Turner: Probably Mr. Wise, or either the....

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Capers: ...Terrell Wise, I reckon.

Hilliard: It's a good picture!

Turner: ...With our camera, though!

Capers: Tell about that material.

Turner: This drapery material was purchased for \$75 a yard, and since that time it has tripled in price! We were lucky that he had gone on and purchased it.

Capers: Can you believe that! I mean, you can, but that is fabulous and we selected it when, in 1972?

Turner: It was right at the first of 1973. This is just a progress slide, showing you about the restoration.

Capers: ...The new construction in the back, that's all new, and that's where we are now.

Turner: This is hardwood flooring....

Capers: It's pine flooring....

Turner: Right...pine flooring. The dark is some that has never been moved from the Mansion. Some of it had been replaced throughout the years,

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and they got old pine flooring from a building that was torn down in Alabama and replaced what had been replaced before....

Hilliard: I think we'd be correct in saying that the contractor got old flooring from a warehouse in Birmingham. Where it came from to there, we don't know!

Turner: This is the yellow brick under the white paint. This is Mr. Peeples from Albany, Georgia, who was a worker for Mr. Jones and he started our people off on the plastering. This instrument is called a "mule" and he would take the plaster and put it on the wall and run the mule and it would leave an impression of the design that he wanted. Then he would work with it.

Capers: ...And he's done work in the White House and the State Department.

Turner: He's done a good bit of work. He's an apprentice...this is the way they got the plastered cornices....

Docent: One of the people kept saying, "Why did they take those crown moldings down, because they were done by Italian workers?" Is that true?

Capers: Elbert, that's for you.

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Hilliard: You'd like for me to answer that. You give me the hard ones!

Capers: That's right, we give you the hard ones! Or we could tell the truth!

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Hilliard: Well, I always tell the truth! - Bill, the terminology is what - cornice? Is that what you call that? All right, plaster cornices. You've seen in the slides that we've had showing the Mansion before this project began, that the cornices were more ornate than they are now, gilt, or gold leaf...gilt. Okay, that work was indicative of the 1850s....

Capers: 1857....

Hilliard: ...1857 era, so it was not original to the Mansion. Now, the project architect made the decision...you may have read about some of the pieces of cornice falling off before the restoration work began, during the Williams administration...so the project architect architect made the decision that the cornices were too deteriorated to save. Now a pure preservation/restoration architect like Mr. Peterson or Mr. Jones would have come in and saved that; but they were headstrong that it was too deteriorated to save because it was falling off here there and yonder. Their recommendation was that we have new cornice work, molding, made to duplicate that. But when Mr. Jones arrived on the scene...it was down when he got here...and he made the recommendation that we go back to the earlier, simpler period. So this is how we came to have the new cornice molds and designs. Mr. Jones based those designs - there was no architectural evidence here in the building for him to base designs on - so he went to the collections of the Historic American Buildings Survey in the Library of Congress and spent about a week studying the moldings for Greek Revival

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houses of the period in Alabama, Louisiana and Mississippi; and based on those studies, came up with the designs for the cornices, and the centerpieces.

Docent: In other words, the acacia leaf came in at a later period?

Turner: It was added in 1857 when they put gas lighting in to cover up the pipes

Hilliard: Now, is that all right, Bill? Miss Capers, does that...?

Capers: That's fine, that's absolutely true.

Turner: They're putting in six over six windows. The panes were one over one prior to the restoration, so they had to add the six over six to the back also to make it look better. Here you can see the trim carried from the front to the back. This is what six over six windows look like.

Hilliard: Of course, I don't know anything, but I think the windows did as much to bring the building out as anything.

Turner: This is Mr. Lewis, the architect, Mr. Hilliard, Dr. Mortensen of the National Park Service, Miss Capers, and Dr. McLemore. This was a visit of the people from the National Park Service to check out the Mansion before putting it on the National Historic Landmarks - naming it a National Historic Landmark. This gives you an idea of how they did the centerpieces where the chandeliers would hang from. He used an

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instrument similar to a geometry compass and he would go around, and then he would take this instrument and put the plaster up when he got his circular design. This is Berle Smith, who was the decorator, working with Mr. Jones on the back part of the Mansion. This is Mr. Jones again, with DeWitt Hamilton, of the Building Commission. This is some of the drapery material that is used in one of the upstairs bedrooms. All of the drapery material is to the period. It is made on a loom that was used in the earlier period, or...the green draperies upstairs are of material and were made into curtains in the 1840s but were never hung, and he got this material and we did it for our windows.

Hilliard: Will you go over that again for me? This is something new I've learned.

Turner: I seem to be the only one that knows this. I hate to tell it. But Mr. Jones told me himself. I hate for you all to tell it and maybe it was....

Docent: Where did he get the material?

Turner: I don't know that. I don't know where he got it from, who he purchased it from, but he said it was old drapery material actually made into drapes during the 1840s....

Hilliard: Which is that, now?

Turner: The green....

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Capers: Well, I'll tell you what I do know about this particular piece of material there. He had that manufactured by Scalamandre' in New York from a document, which is what they call a piece of original material of the period. He just had a fragment. And that is copied for this Mansion. And it's signed, and I think it's got "Carroll" written on it somewhere, you know, how they weave it in for the Mansion or....

Hilliard: Now, set us straight on the 1838 card or loom or whatever. I'm not straight in my mind on that.

Capers: I'm not either. Don't look at me. What, about what Eleana was talking about? I don't know what she's talking about....

Turner: No, not what I'm talking about, what you're talking about...the original looms....

Capers: Are you looking at me? I never heard that thing we just said about the curtains!

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Hilliard: We're talking about the "cards." You told me they were woven on cards....

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Capers: That's exactly right, but I don't know what it means! Wait a minute, I've got to get control of this meeting. It's getting out of hand! As presiding officer, I have a right to defend myself, and I'd like to say I don't know a thing about the draperies. The only thing I know about, we haven't gotten to, and those are the carpets. And the carpets....

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Hilliard: ...That's what I'm thinking about! I take it all back, strike the recor

Capers: All right, let's wait till we get there.

Turner: Here they're working with the paint, and it was really a lengthy job to get the right paint color. Mr. Jones stood right over the painter. I felt sorry for him in a way!

Capers: It was cold, freezing cold!

Turner: Yes, and they would mix, and mix, and mix until they got the exact color that he had matched to his materials and everything.

Hilliard: Wouldn't you say that this gentleman was one of the most conscientious of the craftsmen?

Turner: Mr. Jones was really pleased with this painter.

Hilliard: He was a local man....

Turner: This is the finished product of the centerpieces and the chandelier hanging. Mr. Jones called it a "centerpiece" and this is in the vestibule.

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Hilliard: Eleana's the first one to use the term "vestibule" since William Nichols. That's good!

Turner: This is the front parlor. This is just some of the trim, cornice work, and it's plaster.

Docent: What is supposed to be the life of this plastered cornice?

Allen: If it's well-maintained, it will last forever.

Docent: Would...is that a good thing to have in an old house, rather than wood?

Allen: Well, wood is so much harder to work with and to carve, and it's just a lot easier do plaster work.

Docent: Well, do we have craftsmen...in plaster for these little eight-foot ceilings that most of us live in?

Allen: Well, I don't know that you'd want a plaster cornice in an eight-foot ceiling. The whole point of having these in plaster is that you can do a whole lot with minimum effort. You can still get the wood mold, small; but to be in scale, which I will talk about later, these cornices have to be enormous to fit the room and you just cannot do that in wood.

Capers: Bill, one question I'm not sure that you answered fully - what she

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means in the question about plaster, is that she wants to be sure it was appropriate that they might have had plaster in 1840.

Allen: ...Not that they might have, they would have! They would not have used wood.

Turner: Moving to the exterior of the building, this was made during the restoration before they put the windows back to six over six. This is of the front portico. Most everything out...is original. This is the lawn, this is the east lawn, the front lawn....

Capers: ...Just presto!

Docent: I came to a meeting over here one afternoon and when I went in it had no yard, and when I came out it was into the grass!

Turner: This is from the back looking to the front. This is a typical Southern garden of the....

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Capers: I think we ought to say here that Bill Garbo, who is with the R&D Center was the landscape architect for this, and Mrs. Waller had much to do with it. This was really her project, and she and Mr. Garbo did this, and it's beautiful. It's very formal. I hope she will be able to take us around the yard, because she knows a lot more about that. We really didn't have anything to do with that. We reviewed a good many plans....

Hilliard: We helped get \$20,000 for it from the Bicentennial Commission.

Capers: We had a lot to do with it. All right, I'd like to back up and say that I think that you did that - the \$20,000 - and we did look at a lot of plans, but, as far as having anything to do with that, I didn't. But it's mighty pretty!

Docent: Well, why did they take down the two magnolia trees that were on either side of the Mansion grounds? Of course, I never had noticed that except that they had two beautiful magnolia trees....

Capers: Ask Mr. Wooldridge. I didn't know that was done.

Wooldridge: They were ruining the foundation of this house. They were just too close to the house and they were afraid....

Docent: The wood was used to make something out of it, what was it?

Wooldridge: Mrs. Waller's desk.

Capers: Yes, there are a lot of things...sentimental nice things like the benches, which were made from the cedar trees in front of the Manship House, and the magnolia wood was used to make a desk for Carroll Waller; and I will say because I think it's important, that constantly through our work we just didn't have enough money. In the contract there was nothing like the yard...landscaping. And so when landscaping

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time came, there was absolutely no money except what was in the contract which simply provided for getting in and out; and Mr. Hilliard got, through the Bicentennial Commission, a \$20,000 grant, and Mrs. Waller raised a lot of money and that's how that was financed, by them; because we didn't have any money for that. Wasn't that nice, Elbert!

Turner: This is the Mansion now. These are all buildings by William Nichols. This is the president's home at the University of Alabama, and it was restored in 1969...the Gorgas House at the University of Alabama; the Lyceum Building at Ole Miss; and our Old Capitol.

Capers: Are you through? Thank you, Eleana. All right, now what time is it?

Turner: Eleven-thirty-three.

Capers: Eleven-thirty. Do you all want to run get a cup of coffee? Is that what we're supposed to do?

Miller: I'm not sure. I know she'd love us to do so, though.

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