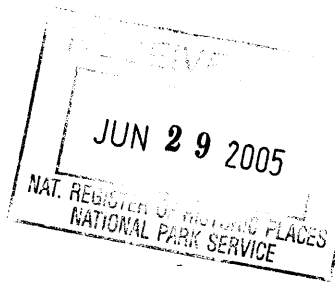


United States Department of the Interior
National Park Service



NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM

1. Name of Property

historic name Hurt, Joel, House
other names/site number N/A

2. Location

street & number Church Street not for publication N/A
city or town Hurtsboro vicinity N/A
state Alabama code AL county Russell code 113 zip code 36860

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Elizabeth Ann Brown
Signature of certifying official/Title

June 28, 2005
Date

Alabama Historical Commission (State Historic Preservation Office)
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting or other official

Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

- entered in the National Register.
 - See continuation sheet.
- determined eligible for the National Register.
 - See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other (explain): _____

Daniel J. Vitek
8/11/05

for
Signature of Keeper

Date of Action

5. Classification

Ownership of Property (Check as many boxes as apply)	Category of Property (Check only one box)	Number of Resources within Property	
		Contributing	Noncontributing
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	<u>3</u>	<u>1</u> buildings
<input type="checkbox"/> public-local	<input type="checkbox"/> district	_____	_____ sites
<input type="checkbox"/> public-State	<input type="checkbox"/> site	_____	_____ structures
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	_____	_____ objects
	<input type="checkbox"/> object	<u>3</u>	<u>1</u> Total

Name of related multiple property listing
 (Enter "N/A" if property is not part of a multiple property listing.)
N/A

Number of contributing resources previously listed in the National Register:
N/A

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat: DOMESTIC Sub: Single Dwelling
Secondary structures

Current Functions (Enter categories from instructions)

Cat: DOMESTIC Sub: Single Dwelling
Secondary structures

7. Description

Architectural Classification (Enter categories from instructions)

MID-19th CENTURY: Greek Revival

Materials (Enter categories from instructions)

foundation: Brick
 roof: Asphalt shingle
 walls: Wood: weatherboard
 other: _____

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations (Mark "X" in all the boxes that apply.)

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

ARCHITECTURE

Period of Significance 1857 ; 1906

Significant Dates 1857, 1906

Significant Person (Complete if Criterion B is marked above) N/A

Cultural Affiliation N/A

Architect/Builder Hurt, Joel (builder)

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary Location of Additional Data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: Private collections of the owners, the Bryant McKees, and of Ron Self, Esq.

10. Geographical Data

Acreage of Property 5

UTM References (Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing	Zone	Easting	Northing
1	<u>16</u>	<u>649740</u>	<u>3567980</u>	4	<u> </u>	<u> </u>
2	<u> </u>	<u> </u>	<u> </u>	5	<u> </u>	<u> </u>
3	<u> </u>	<u> </u>	<u> </u>	6	<u> </u>	<u> </u>

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Linda Nelson, consultant, with Christy Anderson, Alabama Historical Commission

organization FuturePast

date 4-15-05

street & number 4700 Seventh Court South

telephone (205) 592-6610

city or town Birmingham

state Alabama

zip code 35222

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name Bryant and Donna McKee

street & number P.O. Box 537

telephone

city or town Hurtsboro

state Alabama

zip code 36860

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 1

Hurt, Joel, House
Russell County, Alabama

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Description of Physical Appearance:

The Joel Hurt House is a one-storey Greek Revival house of significant proportions, built in 1857 and sited on the northwest corner of a five-acre lot that is bordered on its north side and west front by, respectively, Railroad and South Church Streets in Hurtsboro, Alabama. On its south side the property adjoins that of the Hurtsboro Methodist Church of 1906, which sits closer to Church Street on the other side of an abandoned right-of-way of the old Seaboard Railroad. To the rear of the house on the east, behind the outbuildings at the back of the cleared property, begins a 45-acre wooded tract that is part of the old plantation holdings but not being included in this nomination.

The house is asymmetrical in footprint and exterior appearance, even as it is constructed around a traditional central-and-crossing-hall arrangement; what makes it asymmetrical is the extension of the facade on the south by an extra closed room bay instead of a continuation of the porch colonnade, which on the other side wraps half-way back on the north. Including the main porch, the house in dimension is approximately 75 feet across the facade and about as deep. Basically a rectangle within the walls, there are several projections: the extra room on the front as noted; a shallower attached shed porch behind this on the same side (south), partially enclosed as a sleeping porch that is now an office or study; and a bayed dining room wall on the north side, a later alteration (see History following). Projecting at the rear is a shed *porte cochère* extending over the drive behind the screened rear porch and resting on boxed outrigger posts; the porch itself now includes a windowed side-shed enclosure to the north.

The house is constructed of heart pine weatherboard on a brick-filled brick pier foundation; on the facade and the north porch face the boards are flush, a traditional Greek Revival feature. The roof is a low hip, its long ridge running north to south with the facade; a shorter section runs over the rear rooms to the back, while the south sleeping porch and open porch beside it are covered by a shed only slightly lower than the eave line. The great ell gallery porch is recessed under the main roof, supported by twelve boxed square wood columns with simple bases and capital plates; there are nine across the front and three on the north side, the corner column being common to both faces. The entablature around the porch is a simple one, its fascia boards divided by a running molding course. The side shed porch is supported over the open portion by wood posts with graceful segmental brackets, a more Victorian touch. This porch has a standing seam metal roof, while the main roof is shingle.

The facade contains eight unmatched bays; the central block of the house, consisting of the double-leaf entry with two single flanking windows, is the symmetrical part of the composition, while the south end is extended with a small high window, a single door with transom, and a final single window. Columns 4 and 5 are slightly wider apart than the others to accommodate the entry bay, which in 1906 was augmented by an Edwardian portal of richly varnished wood, the one dark and ornate feature in this otherwise pale Greek simplicity. The doors are a pair with single lights surrounded by a leaded transom panel and sidelights, all set in a fluted grid of pilasters and framing elements, with Ionic pilaster caps and a row of dentil molding. The porch floor is tongue-and-groove boards and the ceiling flush planking. The porch foundation and steps are now solid brick with vent panels; the present owner has noted that there is a smaller, curved pier foundation behind this present one, but unfortunately that part of the house, in the best historic photograph of it, is obscured by a fence, so it's impossible to tell anything about the porch foundation at that time. The old foundation piers at the front of the house are three stretchers wide, while those toward the rear go down to two stretchers in width.

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 2

Hurt, Joel, House
Russell County, Alabama

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The large double-hung sash windows are uniformly 9-over-9 sash, singly set all around the house except on the rear beside the porch, where they are smaller 2-over-2 sash with drip caps. All large windows are fitted with working tripartite louvered shutters except on the sleeping porch, where they are close together in a band so have no room for shutters. The small square window on the extended facade is a single-light pivot that lights what is now a bath. The single door beside it is a separate front-porch entry to the end south room (see History following), a six-panel one with a screened door over it, set in a late 19th-century frame of fluted facings with bullseye corner blocks. The side entry into the crossing hallway from the south porch consists of a single half-light and paneled wooden door with a four-light transom panel and flanking 1-over-1 sash windows with bulkheads below them (repeated at the rear door, see below). The ceiling of this porch is tongue-and-groove boards.

On the north side, the dining room bay posterior to the end of the porch was altered, probably about 1906, to be a three-sided projection with a nearly square stained glass window set in it.

There are four corbelled brick interior chimneys piercing the roof, the larger serving back-to-back fireplaces toward the front of the house and situated near the main ridge line. There are smaller ones serving the south rear bedroom and the dining room.

The interior of the house, extensively remodeled in the early 20th century, remains classical in plan but Edwardian or late Victorian in decoration. The ceiling height is 14½ feet. General interior finishes are plastered walls and ceilings and 6" heart pine floorboards. There are 9" baseboards with toe molding and quarter-round caps. The primary departure from the plaster finish is in the main and intersecting hallways, which have been covered walls and ceiling in stamped tin, tinted a two-tone tan with touches of light green. The rear hall and south rear rooms retain their flush board siding, now painted. Interior facings at doors and windows are fluted with bullseye corner blocks, although some of the interior doors in the rear rooms appear to be original or at least earlier than the Victorian facings, with two or four vertical panels. All the trim woodwork in the public rooms and hallways remains unpainted and varnished, and the floors are now polyurethaned for protection. There are picture moldings throughout. Single doors off the south front of the hallway and the intersecting hall, historically bedrooms, have transoms for ventilation.

Another arresting feature of the interior is the raked stone fireplace at the intersection of the main and intersecting hall, which was a 1906 addition. Just posterior to this is the elaborate carved and molded wood portal into the rear hall, with its paired fluted Ionic columns on paneled bases under beaded cornices on either side, and a lacy carved wood valence between them to mark the transition between the front and the back of the house. Some of the fireplaces have remained wood-burning and some have been converted to coal-burners; most have classically simple mantelpieces, but there are some with Victorian mirrored overpanels. In the south rear bedroom there is an unusual block-brick chimney breast fashioned like a mediaeval pylon; this is surely an early 20th-century addition and in fact is very like another one observed in Hurtsboro's most typical Craftsman bungalow, c. 1912.

The dining room is of a piece an Edwardian creation, in a room that was originally the rear parlor and still separated from the front parlor by functional pocket doors: besides the projecting bay noted above, it also has a beamed ceiling, a paneled wainscot, and a coal-burning fireplace with bracketed chimney breast and overmantel. What had been the old dining room, now the main part of the kitchen, retains the stamped tin ceiling intact. The rest of the kitchen was created out of an earlier laundry/utility room by removal of the

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 3

Hurt, Joel, House
Russell County, Alabama

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demising wall (see original and existing floor plans for this area accompanying the nomination). Walls of rooms in the back that were originally outside the original exterior of the house or that were service rooms are sided in feathered boards. On the back porch the double rear doors are surrounded by flush-board siding, while the original exterior ell, now enclosed, retains its weatherboard siding. The rear door is constructed just like the south side entry, as above.

Although much original hardware remained in the house at the time of the death of its long-time owner Miss Kate Hendrick in 1997, vandals managed to get away with some of it before its restoration by the new owners, beginning in 2001. Some of the old brass light-switch plates remain, and much of the door hardware, since it had been photographed for documentary purposes, could be fabricated to match the originals.

Also part of this nominated property are a number of outbuildings to the south and rear of the main house. These include a low (animal height) brick and board kennel and fenced yard with an attached double garage; a small gabled board barn with side-shed extensions; and a modern timber-framed horse barn. There is no anecdotal or documented information about the construction dates of the older outbuildings, although it appears that they are all earlier than 1930. A note on an old property sketch indicates that some or all of the original outbuildings burned, but there is no date attached to this. The horse barn was built in 2002 by the present owners, the Bryant McKees, who are riders and competitive showers of horses, and this is the only outbuilding that would be non-contributing.

Archeological Component:

No formal archeological survey has been done on this property, but considering the age of the house and grounds and the many activities associated with it over the years (including a railroad spur), there is a good potential for subsurface artifacts should a survey be undertaken. It might also be fruitful to locate the foundations of former outbuildings and slave or tenant houses, although the latter would not be on the acreage presently being nominated.

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 4

Hurt, Joel, House
Russell County, Alabama

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Statement of Significance:

The Joel Hurt House is being nominated to the National Register on the basis of Criterion C, Architecture. Its significance is based on its status as a typical and intact Alabama plantation residence of the Greek Revival period, its interesting deviation from the pure form, and its later Edwardian enhancements. The plantation itself is no longer in evidence, and the older outbuildings appear to be of a later, early 20th-century vintage. The house sits in a five-acre lawn, any of its old trees, fencing, drives and the railroad spur (see History below) now gone. Some of the recent loss of natural plantings is due to the 1981 tornado that tore through Hurtsboro; the house survived well, but the old trees in the yard did not.

Although not being nominated under Criterion B for its association with Joel Hurt Sr. or Jr., the Hurt House should still be noted as the self-built seat of the founder of Hurtsboro, Joel Hurt Sr., who at one time was among the two or three most prominent landowners and respected citizens in Russell County, and as the childhood home of Joel Hurt Jr., who became a leading citizen and urban developer of Atlanta. The younger Joel made his family name famous, but the entire Hurt family, along with the Longs, has peopled Alabama and the South with prominent and productive citizens.

History of the House:

The man who built this house was born in Putnam County, Georgia in 1813. At the age of 23 he accompanied his father Henry Hurt and his uncle Joel to new lands on Big Uchee Creek in Russell County, Alabama. At about exactly the same time, in 1835, another Georgia resident named Nimrod Washington Long also moved to Uchee, bringing among his family his daughter Lucy Apperson Long. Joel Hurt met Lucy Long about two years after their families' arrival in Russell County, and even though he was ten years older than she, he succeeded in winning her hand and marrying her in 1838. As young as he was, Joel Hurt's ability and determination had made him a prominent citizen and landowner in the County, sharing this status with his new father-in-law. An often quoted fact in their biographies, apparently originating with Lucy, was that at the time of their marriage "Russell County . . . was owned almost in its entirety" by her husband and her father.¹

Mr. Long maintained lands in Barbour County as well, having acquired a place near Spring Hill where in about 1840 he built a fine Greek Revival house with a columned porch extending along two sides and wide crossing interior hallways. Joel Hurt's certain occasional presence in this house can only be assumed to have inspired the design of his own house, which he built about 16 years later.

Joel and Lucy Hurt after their marriage continued to live on the Hurts' Uchee plantation and later on a smaller place near Cowagee, until about 1855; they then moved to a Pike County plantation but lived there only briefly, returning to Russell County in 1856. This abrupt change in residence was inspired by talk of the Mobile & Girard Railroad coming through the County from Girard (now Phenix City) to Union Springs. The line was to go through a portion of the Hurt lands somewhat south and west

NATIONAL REGISTER OF HISTORIC PLACES
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Hurt, Joel, House
Russell County, Alabama

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of Uchee, a sparsely settled area with large stands of timber and a creek, later to be known as Hurtville Creek, running through it. Learning of the proposed rail route across his property and the creek, Mr. Hurt

envisioned the crossing as an ideal site for a sawmill. He owned pine timber and slaves who could work in the mill when not needed on [the] plantation, and the railroad would provide transportation. He and William Marshall . . . built a sawmill on [the] east side of Hurtville Creek and built homes for themselves out of [the] first lumber sawed [sic], virgin heart pine, both of which are still occupied. This first sawmill expanded into what is now a huge lumber industry in that area. Hurt and Marshall laid out streets and built slave cabins in this community called Hurtville. The Mobile and Girard Railroad did not reach Hurtville until [the] following year . . .²

The house was begun in 1857 and finished in 1858, and each of these dates is sometimes given as the date of origin of the house. We do not have documentation of the specific acreage of this part of Joel Hurt's holdings in Russell County, but there is a reference in family letters to the cotton crop; since Hurtsboro became and remained until the 1960s a major cotton market in that part of the state, it seems safe to assume that the majority of the acreage was cultivated in cotton.

The Hurts' audacious beginning of a new life in a great country house was to be cut short for them almost immediately, however. The storm clouds were gathering, both personal and national. Joel and Lucy lent three sons to the Confederacy, only two of whom came home. The first to enlist was Charlie, who was taken ill at Manassas; on a wagon trip back from Uchee, where Joel and Lucy had gone to solicit the assistance of her brother-in-law there, who was a doctor, their horse was spooked by a storm and both were thrown out of the careening wagon. She was not seriously hurt but Joel sustained a head injury from which he died several days later on September 10, 1861. In her memoirs, Lucy would subsequently say:

It is not necessary to relate the details of succeeding events: suffice it to say, Mr. Hurt's death was a tremendous loss, not only to his family, but to the community as well. Under the laws of the State of Alabama an administration was had upon the estate. Most of his property except the slaves³ and land was sold, including the large sawmilling interests which he had at Hurtsville.⁴ . . . Then the slaves were freed, so that the bulk of the accumulations of a lifetime was swept away from the family.⁵

In the aftermath of Joel Hurt's sudden death, the house was sold at auction about a year later; Lucy Hurt had to re-purchase it on the Courthouse steps for \$3,150.⁶ Of the original acreage, some 133 acres were retained with the house, most of which were outside the town limits of Hurtville. The house stayed in the family, in any case, and Lucy continued to live there with her younger children for many years. Then in 1887, when she was living at least part of the time in Atlanta and Columbus, she conveyed the house to her oldest son Charles Davis Hurt, who was by that time a prominent physician in Georgia and no longer living in Hurtsboro. The following year he sold the house to his mother's sister Frances Elizabeth Long Brown (Fannie), who had married Edward Norphlet Brown in late 1858. As a young man, Mr. Brown had been in Barbour County teaching school, having graduated from Franklin

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 6

Hurt, Joel, House
Russell County, Alabama

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College (which became the University of Georgia) in Athens in 1854; he taught in Barbour County for about five years, during which time he met the family of Nimrod Washington Long and married Lucy's younger sister Fannie around the time Joel Hurt built his house at Hurtsville.

Because E.N. Brown became a prominent citizen of Hurtsville and continued to live there all his life after the War, it seems probable that he and his growing family lived at the homeplace with Lucy and her children, and that he provided an adult male presence there. He actually served as the first Mayor of what in 1882 became Hurtsborough (later Hurtsboro), and he was proud to state that he drew up the "first code of laws for that town."⁷ He also served as a Justice of the Peace, a Notary public, and Russell County representative in the Alabama Legislature in 1880-81 and 1894-95. He and Fannie raised seven children in Hurtsboro; when she died in 1889 he inherited the house and continued to live there until his death in 1918.

Well before Mr. Brown died, however, he had conveyed the property in 1900 to Dr. Walter B. Hendrick, who had married his youngest daughter Margaret May, known as Maggie, in that year. Dr. Hendrick became a deeply respected pillar of the community, who with Maggie raised four girls and a boy in the house. He died in 1941 and Maggie inherited the house, living there until her death in 1968. It was to be the Hendricks' youngest child, Kate, who would inherit the house and remain in it until her recent death in 1997.

Lucy Long Hurt herself finally left Hurtsboro in the early 20th century and went to Atlanta permanently, where Joel Jr. had begun the successful career in business, real estate and city-building for which the family is so well known today. She moved into Joel's house in Inman Park in 1903, and was prevailed upon by him to write her memoirs in 1910. She died in 1915, "having been in full possession of her faculties throughout her 93 years."⁸

Prior to its recent restoration, there was one major period of change to the house, around 1906. At that time, what we see today as the Edwardian features of the entry and interior finishes were added: the single-light door with its leaded framing panels and elaborate surround; the stamped tin cladding of the hallway walls; the fluted columns on paneled consoles flanking a portal between the public and private reaches of the hall; and the raked stone fireplace at the hall crossing-- which Miss Laulie Hendrick, older sister of Kate, was later to say she remembered being constructed when she was a child.⁹ Many of the other fireplaces were most probably altered about this time, and certainly the one in the south middle bedroom, as noted above, dates from the period. Alterations to the dining room, including creation of the stained window bay, were done at this time as well. This also appears to be the vintage of the separate front entry into the south front room.

The reason all this was done in and about 1906 is unknown, other than that this was a time of general reviving prosperity after the economic *malaise* of 1903. The death in Atlanta of Charles D. Long in 1906 also makes it tempting to wonder if he did not make some bequest to his family in Russell County: having survived his war-time illness and returned from fighting in Virginia, he had become a physician and practiced in Hurtsboro until 1884;¹⁰ he then went to Columbus and finally to Atlanta at the urging of his brother Joel, where he was instrumental in founding the Wesley Memorial Hospital, later Emory University Hospital. His undoubted prosperity at the time of his death suggests the possibility that at least some of the work on the house could have been underwritten by him. This is no more than a guess, however.

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 7

Hurt, Joel, House
Russell County, Alabama

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What *is* known is that members of both the Hurt and Brown families had sufficient means to pay for the work on the house.¹¹ Other than Mr. Brown and Dr. Hendrick, who were actually living there, another candidate for house benefactor is Edward Norphlet Brown Jr., a civil engineer who became superintendent of the Mexican Central Railroad and retired to live in New York a wealthy man. It was said about him in family annals that he

never forgot his beloved Hurtsboro, where he was born and reared. He kept the family property in Russell County and returned there from time to time after he was an old man. . . . In 1921, he presented to the family "The Long Tree," a family tree of his mother's family, which has meant so much to the following generations who would have had nothing but hearsay to go on in tracing this enormous and distinguished family.¹²

E.N. Jr. also had a railroad spur built in the front yard of the Hurt House, so he could just detach himself from the Central of Georgia when it came through town and stay a while.¹³

There has been speculation since Miss Kate's death about the origins and uses of the extra south front room, which throws off the classical balance of the architecture and seems, because of its exclusive entries from both the front porch and the south hallway, to have had a use independent of the everyday family life of the house. The best explanation for the original presence of this room, however, is that, as with the Longs in Barbour County, there were lots of children to be raised and nurtured in the house, and there was simply a need for more bedrooms from the very beginning. The south room was at one point the studio for the four Hendrick girls, who were all artistic and creative; surrounded on three sides by windows and full of light as it is, the room was ideal for the purpose. It is also known that later Laulie Hendrick and her husband occupied this room early in their marriage, and that she bore a child there. After Miss Kate's death, many relics and reminders of the girls' creative life were found in this old studio of theirs. There were also many exotic gifts brought to them from all over the world by their uncle, E.N. Brown Jr.¹⁴

It is known, in any case, that the angled entry into the room off the south crossing hall was created in 1906 with all the other interior changes. Another significant addition at that time was the small bath at the front between the south room and the room just off the hall, which was put in for Mr. Brown. That inner front room was known as "Grandfather's room," and in it hung a large portrait of E.N. Brown and Frances Elizabeth Long Brown from earlier days of their marriage.

The 1906 changes to the Hurt House were to be the last of any consequence until the 2001-02 restoration of the house following the death of Miss Kate Hendrick in 1997. The entire property of the house and 133 acres, held intact since Lucy bought them back, were sold after Miss Kate's death to a buyer who then re-sold the acreage outside the present 50 acres. The restoration work was initially undertaken by the first purchaser, who apparently intended to convert the house into a hospitality venue; this project was abandoned, however, and the house was then purchased by the present owners, the Bryant McKees, who completed the work and meticulously guarded the historic properties of the house. Primary interior alterations have included the closing of one entry to the front bath that had been Mr. Brown's; incorporation of some of the utility space on the north rear behind the kitchen into the main

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 8

Hurt, Joel, House
Russell County, Alabama

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kitchen by removal of a demising wall; and updating of the master bath— at one time the only bath other than the small one up front (see floorplans).

There is no anecdotal or documented information about the construction dates of the older out-buildings, although it appears that they are all earlier than 1930. A note on an old property sketch indicates that some or all of the original outbuildings burned, but there is no date attached to this.¹⁵ The horse barn was built in 2002 by the McKees.

Notes to History of the House

¹ Memoirs of Lucy Apperson Long Hurt, 1910, quoted by Sara Simms Edge, "Joel Hurt's ancestry" in *Joel Hurt and the Development of Atlanta*, The Bulletin of the Atlanta Historical Society, Vol. IX, No. 37, April, 1955, p. 14.

² Bright Bickerstaff West, "Joel Hurt" in *The History of Russell County, Alabama*, Charles Tigner, Ed., Russell County Historical Commission. Dallas, Texas: ShareGraphics, Inc., 1982, p. F124.

³ 1860 census information shows that Joel Hurt had 104 slaves at that time, although there is no indication of how they were distributed among all his holdings. The figure from "Russell County, Alabama: Largest slaveholders from 1860 slave census schedules," AL Gen Web (County Genealogical Resources), p. 5.

⁴ The spelling of "Hurtsville" is here from a transcription of Lucy Apperson Long's memoirs. The town elsewhere appears in some writings as "Hurtville." In any case it was changed to Hurtsborough in 1882, due to the written confusion for the Post Office between "Hurtsville" and "Huntsville."

⁵ "Joel Hurt's ancestry," [see Note 1], pp. 23-24.

⁶ For information related to the ownership of the house I am indebted to Ron Self, who grew up in Hurtsboro across the street from the Hurt House and was a friend of Miss Kate Hendrick, the last member of the Hurt family line to own and live in the house. Later Mr. Self was to be executor of Miss Kate's estate; he has copies of all the deeds and conveyances over the years and kindly shared them for purposes of this nomination.

⁷ "A biographical sketch of Edward Norphlet Brown, Sen.," unpublished typescript of a document of April, 1913 by Mr. Brown, n.d., n.p.

⁸ Bright Bickerstaff West, "Lucy Apperson Long Hurt" in *The History of Russell County* [see Note 2], p. F-125.

⁹ Personal communication from Cheryl Mann Hardin, who knew Miss Kate and ultimately was to inventory the house and furnishings after the latter's death. The 1906 date for the alterations is confirmed by Ron Self, who got it from Miss Kate.

¹⁰ Reported in a previous draft of a National Register nomination of this house, not submitted, and attributed to Sara Simms Edge, *op. cit.*, p. 112. Charles' early practice in Hurtsboro is also mentioned in Margaret Thompson Winkler, *The "Long Tree" and Others: Longs, Davises, Thompsons, Cratins, and Slatons*, William Frazer, Editor. Montgomery, Alabama: Uchee Publications, 1995, p. 33. Most of the information about the Long side of the family comes from this extensive genealogy, compiled by one of numerous great-grandchildren of Nimrod Washington Long, who was often noted to have had 85 grandchildren.

¹¹ Personal communication, Ron Self.

¹² Winkler, *The Long Tree*, p. 45.

¹³ Personal communication from Cheryl Hardin, all learned from Miss Kate, see Note 9.

¹⁴ These insights into the uses of the south room from Cheryl Hardin and Ron Self.

¹⁵ Personal communication, Ron Self.

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CRITERION C: ARCHITECTURE

In the academic sense, the Hurt House was built relatively late (1857-58) in the Greek Revival period (c. 1835-1865), but it is at least partially copied from an earlier house (c. 1840) built by Mr. Hurt's father-in-law in Barbour County. It shares with the earlier house its cross-hall floor plan and asymmetrical facade, the latter formed in this case by the appendage of a room to the south (see above); the general plan, however, is classically symmetrical with its front-to-back central hall and rooms distributed to both sides, on the south with an intersecting cross-hall. The colonnade across the front and wrapping partially on the north side is not of a formal Greek order but is typical of country residences in Alabama, being a square-columned support for the hipped roof that extends to cover the open porch, a style noted by Robert Gamble as being very common throughout Alabama for residences of the period.¹⁶

Other Greek Revival features of the Hurt House are its flush-boarded facade under the porch roof (the method in wood of imitating smooth stone that in brick houses was done by stuccoing), and its post-and-beam construction, without any curve or arch. Even when the entry bay was redone c. 1906 with a more elaborate Edwardian surround, the rectilinear features of the style were preserved even as the simplicity of the construction and the purity of the white paint were replaced with Ionic capitals on fluted colonnettes, single-light doors and leaded transom and sidelights, all framed in highly varnished mahogany.

Edwardian finishes were also installed in the interior, including the stamped tin hall ceiling and walls; the added masonry chimney breasts and mantelpieces, the interior doorways with their fluted facings, bullseye blocks and six-panel doors; and the division of the central hall by fluted colonnettes resting on paneled consoles. Perhaps the Edwardian additions, more elaborate than the Greek Revival in style and finish, can be accommodated so well in this house because of the generous balance and proportion of the original, built of local materials for plain living but imbued with a sense of grandeur and spaciousness that seemed to come naturally to builders in the Greek style. Architectural historian Clay Lancaster has described the Greek Revival in America as an architecture "of bigness, spaciousness, graciousness and consistence," although employing "more commonplace materials . . . predominantly wood and brick, some stone, plaster, iron and glass."¹⁷ He has described the Hurt House absolutely.

Good Russell County examples of this one-storey Greek Revival house are Cedar Heights Plantation near Glennville, a home of a daughter of the Long family, Gertha Puryear Holmes (NR 1980), and the Pitts-Mitchell-Benton House (Greenwood Plantation) in Pittsview (NR 1992). Unlike the Hurt House, these two examples have more classically colonnaded recessed front porches and later wings and extensions, leaving the main blocks of the houses somewhat pristine from the front. By contrast, the extended footprint of the Hurt House to both south side and rear encompasses what changes there were, without altering the original shape of the house. Another good example of the one-storey house, this one with a gabled roof and entry-bay porticoes and with generously proportioned crossing halls, is Laghee Plantation, on the road from Seale to the Chattahoochee; the halls are 20 feet wide and occupy an unusually large portion of the interior space. Laghee was designed for quadrilles.

¹⁶ Robert Gamble, *The Alabama Catalogue: Historic American Buildings Survey: A Guide to the Early Architecture of the State*. Tuscaloosa: University of Alabama Press, 1987, p. 61. "Far more common throughout the state . . . was either a pedimented central portico . . . or else a wide hipped roof, sans pediment of any kind, that swept down over a colonnade running the length of the front and sometimes wrapping around one or both sides of the building."

¹⁷ Clay Lancaster, "Greek Revival architecture in Alabama," in *Alabama Architect*, Vol. 4, No. 1, January/February, 1968, p. 6.

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Major Bibliographic References

The personal collection of books and memoirs related to the Long and Hurt families, in the possession of the present owners of the house, the Bryant McKees. This collection includes :

Edge, Sara Simms: *Joel Hurt and the Development of Atlanta*, a special edition of the Bulletin of the Atlanta Historical Society, Vol. IX, No. 37, April, 1955. The chapter used for this nomination is "Joel Hurt's Ancestry," which dealt with the generation that built the Hurt House. This source includes long excerpts from the memoirs of Lucy Apperson Hurt.

Winkler, Margaret Thompson: *The "Long Tree" and Others: Longs, Davises, Thompsons, Cratins, and Slatons*, William Frazer, Editor. Montgomery: Uchee Publications, 1995.

Russell County Historical Commission, *The History of Russell County, Alabama*, Charles Tigner, Editor. Dallas: ShareGraphics, Inc., 1982.

Personal communication with Ron Self of Columbus, formerly of Hurtsboro, who grew up across the street from the Hurt House and who knew Miss Kate Hendrick well in her later years; and with Cheryl Mann Hardin of Hurtsboro, who was a friend of Miss Kate's in her later years and was likewise very familiar with the house and its history.

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Verbal Boundary Description

The property being nominated to the National Register is comprised of the 5-acre pie-shaped tract that is Parcel A-4 on the accompanying survey map from Russell County. On this drawing the orientation of the house is improperly rotated 90° to the right so that the rear appears to face Railroad Street. In fact it is the side of the house that lies along Railroad, and the front of the house faces South Church Street.

Justification of Boundary

This five acres are the property that has historically been associated with the Hurt house— the yard, defined on the front by South Church Street and on the south side by the railroad easement running from the main line behind the Methodist Church property and crossing Long Street on the south. Other natural boundaries are Railroad Street on the north side and the large expanse of woods (Parcel A-3) on the east to the rear of the nominated property.

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Photographs

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Description of Photographs

1. Joel Hurt House, facade, from West.
2. Facade, detail of 1906 entry surround.
3. Same, more detail of leaded glass panels and fluted woodwork.
4. House from SW.
5. Facade, detail of south end bays and separate entry into end room, from West.
6. Same, closer detail of bath window and separate entry, from West.
7. House, south side from S., showing side porch and closed sleeping porch.
8. Same view, closer up.
9. Southwest front corner, detail showing entablature and eaves.
10. South side, detail of side porch and sleeping porch (now an office).
11. South porch, detail of side entry, from S.
12. Typical window, this one on south side.
13. Rear of house, back screened porch and *porte cochère*, from E.
14. Rear entry off screened porch into back of hallway.
15. Back screened porch, looking north; separate door into what is now a bath.
16. Rear of house from more ENE, showing north (now kitchen) exterior wall.
17. North elevation from across Railroad Street.
18. North side, detail of dining room bay and termination of porch.
19. North front of house, oblique view across front porch.
20. House from NW.
21. Rear of house as seen from the horse barn, from ESE.

INTERIOR:

22. Main hallway, looking from front hall toward rear (from West).
23. Rear of main hallway and back door onto porch, from West.
24. Crossing of south side hall and angled fireplace, from WNW.
25. View from main hall into south side hall toward side door, from NNW.
26. Hallway chimney breast and mantle, detail.
27. Commencement of rear hall, showing flush paneling, contrasting door heights, from South.
28. Rear hall, looking into added bath space, from SW.
29. Main hall, details of tin wall covering, punch plate light switch and door hardware.
30. Main hall, detail of stamped tin wall covering.
31. Main hall, detail of console portals separating front from rear areas.
32. Living room on north front, photographed from hallway, looking generally north.
33. Dining room in north center, photographed from hallway, looking north.
34. Dining room, detail of c. 1906 chimney breast and mantelpiece, from SW.
35. South front bedroom ("Grandfather's room"), from NW.
36. Same, looking generally south; note entry to bath.
37. South middle bedroom, looking generally SSE.
38. South rear bedroom and entry to sleeping porch/office, from North.
39. South rear bedroom, detail of doorway into bath.
40. South sleeping porch/office, looking onto open porch from East.

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Description of Photographs, continued:

41. Kitchen, looking from door from hall toward north rear corner.
42. Back of kitchen, looking toward hallway and old pantry door. Line of hanging cabinets and supporting pilaster denote location of an original interior wall.
43. Looking from back of kitchen into storage pantry in enclosed portion of rear porch.

OUTBUILDINGS:

44. Garage doors, from North.
45. Kennel at rear of garage, from SW.
46. Barn and shed additions, from SW.
47. Horse barn, from NW.

All photographs were taken in October, 2003; the exteriors are shot with Kodak T-Max 100 and the interiors with T-Max 400. Negatives will be archived with the Alabama Historical Commission.

