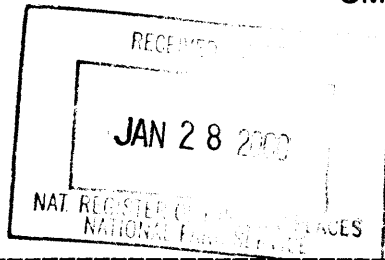


United States Department of the Interior
National Park Service



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**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**

1. Name of Property

historic name Huntingdon College Campus Historic District

other names/site number Women's College of Alabama

2. Location

street & number 1500 East Fairview Avenue not for publication N/A
city or town Montgomery vicinity N/A
state Alabama code AL county Montgomery code 101 zip code 36106

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, 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.)

[Signature]
Signature of certifying official

1/20/00
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

Signature of the Keeper

Date of Action

[Signature] 2/24/00

other (explain): _____

[Signature]

Signature of the Keeper

Date of Action

USDI/NPS Registration Form

Property Name Huntingdon College Campus Historic District

County and State Montgomery County, Alabama

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Category of Property

(Check only one box.)

- private
- public-local
- public-state
- public-Federal

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing

13

1

14

Noncontributing

8 buildings

 sites

 structures

 objects

8 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: EDUCATION Sub: College

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

Current Functions (Enter categories from instructions)

Cat: EDUCATION Sub: College

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

7. Description

Architectural Classification (Enter categories from instructions)

Late Gothic Revival

Tudor Revival

Materials (Enter categories from instructions)

foundation brick

roof slate; asbestos

walls brick

other concrete

Narrative Description (Describe the historic and current condition on continuation sheet/s.)

USDI/NPS Registration Form

Property Name Huntingdon College Campus Historic District

County and State Montgomery County, Alabama

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)

- X 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.
X 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.) N/A

- 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 Other: Women's History
Education
Landscape Architecture

Period of Significance 1909-1949

Significant Dates N/A

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

Cultural Affiliation N/A

Architect/Builder see continuation sheet

Narrative Statement of Significance (Explain 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) N/A
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:
[X] State Historic Preservation Office
[] Other state agency
[] Federal agency
[] Local government
[] University
[] Other
Name of repository

USDI/NPS Registration Form

Property Name Huntingdon College Campus Historic District

County and State Montgomery County, Alabama

=====
10. Geographical Data
=====

Acreeage of Property 58 acres

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

Zone Easting Northing	Zone Easting Northing
1. 16 567010 3579470	3. 16 567540 3578900
2. 16 567510 3579470	4. 16 566960 3579220
<u> </u> See continuation sheet.	

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 Susan Enzweiler; Trina Binkley, AHC Reviewer

organization Alabama Historical Commission date August 1999

street & number 468 South Perry Street telephone 334-242-3184

city or town Montgomery state Alabama zip code 36130-0900

=====
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 Huntingdon College Board of Trustees

street & number 1500 East Fairview Avenue telephone _____

city or town Montgomery state Alabama zip code 36106

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**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

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Huntingdon College Campus Historic District
Montgomery County, Alabama

VII. NARRATIVE DESCRIPTION

The 58-acre campus of Huntingdon College is located in an early-twentieth-century neighborhood of tree-lined streets. The campus itself is shaded by large, mature trees and features a large amount of green space. It is bordered on the north by East Fairview Avenue, on the east by Narrow Lane Road and the Montgomery Country Club, on the south by Woodley Road, and on the west by Bankhead Avenue. An area on the west side of Bankhead between East Fairview and Woodley Road was owned by the college until at least the late 1940s. At some point after that, however, this land was sold and is now occupied by upscale, single-family housing. This property is probably the approximately three acres that Dr. Mifflin Wyatt Swartz purchased circa 1917 in order to prevent the construction of a home for delinquent boys and girls on the western boundary of the campus (Ellison 1954:183).

The grounds of the campus still reflect the design plans for Huntingdon College which were proposed by the nationally known Olmsted Brothers firm of landscape architects in 1908 and 1947. The main entrance to the campus extends south from East Fairview and is on axis with Flowers Memorial Hall. The road encircles this main building on campus and then proceeds south along both the east and west ridges to Woodley Road. Most of the other campus buildings either line the outer sides of these roads or are located in the northwest corner of the campus. The area found between the ridge roads is a small valley or glen with clusters of mature trees. A narrow creek meanders through this green space from north to south. A small pond is located near the center of this glen. There are only two buildings, the President's Home and the Little Theater, located in this central green space and they are both found on the eastern edge of it. Recent additions to this central space include a wooden gazebo and a small raised stage. As is often the case for colleges and universities, the campus evolved over time and its landscape plan was modified in response to the needs of Huntingdon.

In 1922, the 61-acre campus was essentially a large pasture that produced an annual hay crop of 700 to 800 bales. The college buildings included only John Jefferson Flowers Memorial Hall (the administration building), two dormitories (Julia A. Pratt and Massey Memorial Halls) and the student social center known as the Hut. There were also several other buildings that are no longer extant. A row of servants' houses stood in the woods near the site of the current president's house. Built during World War I, they provided free housing to the black servants of the college. President Swartz purchased a ward from the defunct Camp Sheridan hospital in 1919 and moved it to the campus to serve as the president's house. A brick house that faced Narrow Lane Road provided housing for two faculty families. A dairy barn existed at the location of the present heating plant. However, the college disposed of its cattle in 1923 and eventually demolished the barn (Ellison 1954:179-180, 206-207).

Construction on the campus continued intermittently throughout the rest of the period of significance. By the end of the 1920s, for example, the number of college buildings on the campus had doubled. In the spring of 1927, the Little Theater, now an art gallery, was built. Between the spring of 1928 and the spring of 1930, the college constructed Bellingrath Hall as a science building, Houghton Memorial Library and a central heating plant. Construction slowed down during the 1930s, but Trimble Hall was completed as faculty housing in 1936. As World War II ended, Huntingdon recommenced its building program. Ligon Memorial Residence Hall (1947) and the President's Home (1949) were constructed in this period. At the same time, Huntingdon officials conferred with Carl Rust Parker of the Olmsted Brothers firm to rethink the campus landscape plan. This plan will be discussed more fully in the Statement of Significance under Criterion C: Landscape Architecture (Ellison 1954:208, 213, 215).

The grounds of Huntingdon College improved slowly throughout the period of significance. In 1911, the muddy, rutted road that led from the main gate of the campus to Flowers Hall was graveled and the oval shrubbery bed in front of the building was installed. In the 1920s the area around the administration building was graded, the driveway paved and extended on to Pratt Hall, and campus sidewalks constructed (Ellison 1954:157, 170,209). The Board of Trustees authorized some funds for "landscaping gardening" in January 1923. Most of the money went for purchasing and planting pecan trees to the north and west of Massey Hall and for other species of trees that were planted around the campus. Throughout the rest of the decade, the college continued to plant pecan trees plus additional trees such as yellow poplar, dogwood, cottonwood,

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Huntingdon College Campus Historic District
Montgomery County, Alabama

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sycamore, oak, and cedar. Virtually halted by the Great Depression and World War II, the improvement of the grounds resumed again in the late 1940s. Most of the Hawthorne thicket on the south side of the green was removed, immediately giving the campus a "trimmer and neater" appearance. Azaleas and camellias were also planted around this time. By the end of this decade, Huntingdon College had "attained its present smooth, rolling vistas and park-like appearance" which people still enjoy today (Ellison 1954:207, 256).

Buildings and other facilities have been added to the campus in recent decades, but the original landscape plan for the college has been respected. On the west side of the campus between the road that runs along the ridge and Bankhead Street, the more recent buildings include the Carolyn and Wynton Blount Residence Hall (1995) at the northwest corner of the campus, the Hubert F. Searcy Residence Hall (1970), the Julia Walker Russell Dining Hall (1963), and the James W. Wilson Center for Business (1987). The Sybil Smith Music Hall (1985) is located directly across the main drive from Bellingrath Hall (1928) and to the northeast of the John Jefferson Flowers Memorial Hall (1909-1911). All of these late-twentieth-century buildings, with the exception of the Searcy Residence Hall, mirror the design of the earlier campus buildings. This new construction reduced green space, except for Blount Hall which sits on the site of a former parking lot. Athletic fields and tennis courts occupy the eastern edge of the campus bordering Narrow Lane Road. Near the baseball field, which occupies the northeast corner of the campus, a concession stand has recently been constructed. The southeast and southwest corners of the campus are wooded lots. Parking lots are scattered around campus and are at least somewhat hidden from view by the buildings.

The buildings comprising the Huntingdon College Campus Historic District range from 4 ½ (Carolyn & Wynton Blount Hall) to one story tall with the overwhelming majority being between 2 ½ to 3 ½ stories. In addition, they illustrate how the Gothic Revival and Tudor Revival styles were interpreted in twentieth-century collegiate architecture. Nineteen out of the twenty buildings display brick wall treatments. Several of these also have half-timbering in their upper stories. The Gothic and Tudor Revival buildings that were constructed during the period of significance feature such design elements as multi-light windows with Gibbs surrounds or flat Tudor arches, pointed Gothic arches, finials, concrete panels and other decorative details like molded water tables and front facing gables trimmed with coping. The late-twentieth-century buildings that were constructed in these styles are not nearly as ornate but do display multi-light windows, Gibbs surrounds, and/or flat Tudor arches and front facing gables with coping. The President's Home also features brick diapering.

Only a few buildings do not adhere to the Gothic and Tudor Revival vocabulary. The Hut (1922) is not high style but blends in with the campus architecture in terms of size, massing, and building materials. The Delchamps Student Center (1958) is a late example of the Moderne style with its low horizontality further emphasized by concrete beltcourses. Its brick wall treatment and setback from the road lessen its impact as an architectural distraction. The Little Theater was renovated in an inappropriate manner but as a simple wooden building probably never articulated a particular style. The major architectural faux pas on campus is the Hubert F. Searcy Residence Hall (1970). With its early 1970s modern style, it is a total departure from the design precedent that had been set on campus. Fortunately, it lies near the western border of the campus and is somewhat hidden from view by the Miriam Jackson Home and the Julia A. Pratt and Weenona Hanson Residence Halls.

Archaeological Component

Although no formal archaeological survey has been made of this district area, the potential for subsurface remains is good. Buried portions may contain significant information that may be useful in interpreting the entire area.

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Huntingdon College Campus Historic District
Montgomery County, Alabama

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VII. INVENTORY

- 1) John Jefferson Flowers Memorial Hall 1909-1911 C
Architects: H. Langford Warren & F. Patterson Smith
Associate Architects: Benjamin B. Smith & T. Weatherly Carter
Contractors: A. J. Shafer & R. A. Chapman

This irregularly massed, 3 ½-story, brick building is roughly H-shaped but has a rear, central wing that houses the chapel. It is designed in the Collegiate Gothic style. The 11-bay wide, front facade is visually divided in half by a slightly projecting, gabled bay and also has projecting, gabled end bays. The central bay displays a Gothic arched frontispiece that includes double wooden doors and an arched "tympanum." Gothic arched windows with small multi-lights and stone tracery flank the entrance. Above the frontispiece are a rose window and stone carvings that include two shields. One shield reads "Enter To Grow In Wisdom" and the other reads "Go Forth To Apply Wisdom In Service." Moving upward, the bay also has a centrally located, three-sided bay window flanked by two statues, additional stone carving and a tripartite window with a Tudor arch. The other front bays (excluding the end bays) comprise four-part, multi-light windows with Gibbs surrounds. The third and ninth bays on the first story are multi-light, bow windows. The end bays contain tripartite, multi-light windows with Gibbs surrounds and also have coping that is accented by finials. Each side elevation is five bays wide. Each full story displays four- and five-part, multi-light windows with Gibbs surrounds. The rear elevation is dominated by a 2 ½-story, central wing with a gable roof that is crowned by a steeple. This wing has modified buttresses and Gothic arched, stained glass windows which date from the early 1950s. Other features on the rear elevation include multi-light windows with Gibbs surrounds. A side-gabled, slate roof crowns the building. Hip roofed dormers with casement windows punctuate the roof on all elevations.

On the first floor interior, three Gothic arches divide the foyer from the central hall that spans the width of the building rather than the depth. Stone ribwork accents the foyer's brick ceiling. Across the hall from the three Gothic arches are three pairs of paneled, double doors and two single leaf doors, all of which lead into the chapel. It features brick walls with paneled wainscoting and stained glass windows. Three pairs of paneled, double doors which lead outside are on both the east and west elevations. At the south end of the chapel is a raised stage. Rows of movie theater seats face this stage. There is also a large organ. Outside the chapel, wood wainscoting lines the walls of the first and second floors of Flowers Hall. On the third floor, where renovations were underway at the time of this survey, the wainscoting is either being replaced or being added for the first time. All of the full stories feature wooden, paneled doors or doors with multi-lights and multi-light transoms. Some offices have dropped ceilings. The two interior staircases ascend from the basement to the uppermost floor.

Mrs. John Jefferson Flowers and her children, wishing to make "a generous gift to Christian education" in memory of their husband and father, financed and oversaw the construction of Flowers Memorial Hall. The family agreed in 1907 to underwrite the first building on the Montgomery campus of the Women's College of Alabama if certain stipulations were met. The first stipulation required that the citizens of the capital city donate \$50,000 to the college for construction. Secondly, each of Alabama's two Methodist conferences were to give \$25,000 to the college for the same reason plus pledge a total of \$6,000 annually for the college's support. After these requirements were met, the family would construct a building at a cost not to exceed \$50,000 and to be named the John J. Flowers Memorial Hall. The offer of the Flowers family stimulated other donations to the college, but all the funds were not obtained until 1910. The college commission decided in January of that year that the building would house the administration offices. It undertook a canvass at that time to raise money for grading work on the campus grounds and to build a \$50,000 fireproof dormitory. The plan was for the two buildings to be ready for the fall 1910 term (Ellison 1954:148-150, 153-154).

J. M. Dannelly, financial agent of the Women's Methodist College, wrote to Mrs. Flowers and her children on November 28, 1908, that the college commission was ready to begin construction on the Women's College building. This was a bit optimistic. The commission rejected the plans submitted by the original architect for the project, Poindexter from Washington, D. C., as well as later plans of a Spanish Revival design. At this point, the college commission procured the

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services of H. Langford Warren of the architectural firm of Warren and Smith in Boston. According to Huntingdon's historian Rhoda Coleman Ellison, Judge William H. Thomas of Montgomery, a commission member, had become interested in Collegiate Gothic architecture through his reading of THE OUTLOOK, a popular magazine of the day. He contacted Dr. Lyman Abbott, the magazine's editor, in search of an architect with experience in designing this style. Abbott recommended Warren. Anne Henderson, a former professor at Auburn University, contends, however, that Frederick L. Olmsted, Jr. suggested Warren for the job (Letter from J. M. Flowers to Mrs. John J. Flowers and Children, 11/28/1908; Ellison 1954:150-152 and memo to Melanie Betz from Anne Henderson dated November 30, 1992).

H. Langford Warren (1857-1917) had been born in Manchester, England, to American parents who were Swedenborgian missionaries in Europe. He was educated in England and Germany. He arrived in the United States in 1875. Warren graduated from the Massachusetts Institute of Technology after studying architecture and then spent four years at Harvard's School of Design. In his late twenties, he worked for H. H. Richardson as his assistant in design. He later opened up an architectural firm with F. Patterson Smith. Warren also began teaching architecture at Harvard University in 1890, becoming head of the department six years later. He held the Chair of Architecture until just before his death in 1917 (Withey 1996:635).

By June 1909, the associate architects in Montgomery and the contractors were on board. The foundations for the building were constructed that summer and on November 25, 1909, the cornerstone was laid during a public ceremony. Flowers Hall was not completed by the fall term of 1910, but the students and faculty occupied it anyway. The construction costs for the building were to eventually total \$150,000, but it was a befitting landmark for the Montgomery campus of the Women's College of Alabama (Ellison 1954:153-154, 156).

The *Women's College of Alabama, Announcements 1911-1912* glowingly described Flowers Hall as "built of roughfaced bricks made especially for the purpose, and trimmed in oolitic limestone with heavy reveals and classic carvings. . . . In its classic lines and beautiful proportions it will compare favorably with the old, Gothic buildings at Oxford and Cambridge, England." The first floor of the building contained a rotunda and two corridors off which were offices and classrooms and the rear chapel. Plans called for the chapel to have paneled wainscoting, brick walls, and Gothic trusses. On the exterior, Gothic arched cloisters would line the side elevations. The plans were scaled back somewhat to trim expenses. The rear chapel wall was plastered instead of exposed brick. A large, green window dominated this elevation, but the side windows were clear glass rather than also being green glass as the plans dictated.

The chapel received an extensive renovation in the late 1940s and early 1950s. The addition of a balcony was planned which would seat 220 more people in the chapel. In 1952, Mr. and Mrs. Walter D. Bellingrath donated a new Green Window. Other donors replaced the side windows with stained glass windows designed by A. W. Klemme, the president of the High Point Glass and Decorative Company in High Point, North Carolina. These side windows bear the names of Dr. George W. F. Price, Mr. and Mrs. William Henry Purcell, Sam Jones Carroll, Ruth Lawrence, Doretta Elisabeth Kaacks, Charles E. Estes, Annie Delchamps Moore, and Mrs. Marylee Collins. Klemme, the windows' designer, was a German octogenarian whose family had been making stained glass for 300 years (Ellison 1954:152-153, 170, 248, 257).

2) Bellingrath Hall 1928 C
This three-story, 1 by 5 bay, slightly T-shaped, brick building rests on a full basement and has a complex gable roof clad in slate. Its design reflects both Gothic Revival and Tudor Revival influences. The ground slopes down from the front of the building to the back, revealing the full basement. The main bay of the front facade is a slightly projecting, steeply gabled bay that is delineated by quoins. The steep gable displays coping and a finial at its peak. The recessed front entrance, which is contained in this bay, comprises double leaf, paneled, wooden doors with multi-light windows and a multi-light, Gothic arched tympanum. This entrance is within a molded, concrete Gothic arch that is within a larger Tudor arch. The Tudor arch has a concrete panel which reads "Bellingrath Hall 1928." This arch and panel are accented by rosettes. Above this entire frontispiece, are a pair of Gothic arched, multi-light windows with Gibbs surrounds. They are located within

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a Tudor arch. A multi-light casement window with Gibbs surrounds and an attic vent are above this Tudor arch. In front of this gabled bay, two low steps lead up to a small terrace with a wrought iron balustrade and two concrete benches. The south (side) elevation features multi-light casement windows of varying widths with Gibbs surrounds and slip sills. They are interspaced with modified, shouldered buttresses. A concrete water table and quoins also accent this elevation. Gabled dormers and round arched attic vents punctuate the roof on this elevation. Similar treatments are found on the west (rear) and the north (side) elevations. The rear elevation, however, features banks of windows. One of the Gibbs surrounds does not surround a window but brick that appears to be original. There was probably never a window here, but the surround was put in place to maintain the symmetry of the elevation's exterior. The north (side) elevation has two slightly projecting, gabled end bays marked by quoins, coping and, at their peaks, urn-shaped finials. Here on the north side of the building, the roof has gabled dormers. At the basement level there is a double leaf entrance in a Tudor arch. The interior of Bellingrath Hall features a staircase with a delicate wrought iron balustrade.

Bellingrath Hall was constructed as a science building during the college's building boom in the late 1920s. In 1946, the campus bookstore was moved out of its basement so that the chemistry department could expand. It still serves as the science building today (Ellison 1954:213, 256).

3) Miriam Jackson Home

1923-1924

C

This former infirmary now houses the admission and financial aid offices. Designed in the Tudor Revival style, this 2 1/2-story, 5 by 3 bay, symmetrical, brick house has a basement and side-gabled roof with exposed ends that is clad in slate. Both side elevations feature a one-story, square wing. A centrally located, slightly projecting, gabled bay dominates the front facade. The main entrance is located here. It features a modern aluminum sash and glass door, sidelights, a Gothic arched, glass tympanum and an original Gibbs surround. Above this entrance, the bay displays brackets, a four-part, multi-light casement window with a transom and decorative brickwork between half-timbering. The gable itself pierces the main roof and features stucco and half timbering and wide bargeboards. This central, front bay is flanked first by 9/9 double hung sash on both stories and then 6/6-9/9-6/6 double hung sash, tripartite windows on both stories. The south (side) elevation has an exterior, brick chimney. Its one-story wing has a first floor, single leaf entrance and a basement entrance. It also has a variety of window styles. A terrace with a wrought iron balustrade crowns the wing. A single leaf entrance on the second story accesses this terrace. The gable on this elevation displays stucco and half timbering and a tripartite 6/6 double hung sash window. The north (side) elevation's wing has wide, double hung sash windows. A majority of these feature concrete lug sills and brick flat arches. A water table of header brick encompasses the wing. The treatment of the terrace and the main gable are the same as on the south elevation. The rear (west) elevation has a variety of window styles, but most are 9/9 double hung sash. A five paneled, wooden door in a small gabled stoop accesses the basement.

The Miriam Jackson Infirmary was the first building to be constructed during the administration of Dr. Walter D. Agnew (1922-1938) and was designed to be the college infirmary. Fred M. Jackson of Birmingham, the chairman of the college's Executive Committee of the Board of Trustees, covered the construction costs, which totaled close to \$42,000, and then paid to outfit the building. The Women's College of Alabama thus became one of the first colleges in the South to have a well equipped infirmary building (Ellison 1954:209-210).

4) Julia A. Pratt Residence Hall

1912

C

Designed in a Tudor Revival style, this 3 1/2-story, brick residence hall sits on a raised basement and has a side gable roof. A molded concrete water table visually separates the basement from the upper stories. A molded concrete beltcourse runs between the second and third stories. The seven-bay wide front facade terminates with projecting, gabled, end bays whose gables are set perpendicular to the main roof ridge. Both of these end bays display paired 8/8 double hung sash windows with Gibbs surrounds and flat Tudor arches. The gables display coping and finials. In each gable peak is a paired round-arched window with a flat Tudor arch. A three bay wide terrace that provides access to the main entrance dominates the center of the front facade. This terrace features a brick deck laid in a herringbone pattern and a parapet wall of brick piers

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supporting heavy, concrete coping. The main entrance's molded concrete frontispiece comprises a Gibbs surround, "bas-relief" quatrefoils and Gothic arches, finials and a large Tudor arch which contains the door. This single leaf, glass and aluminum sash door is flanked by blind sidelights. The front facade's windows represent a variety of styles. On the upper stories, they tend to be 6/6 double hung sash with Gibbs surrounds and flat Tudor arches. The basement windows are original, but many others are replacements. Five hip roof dormers with original, multi-light casement windows punctuate the front half of the main roof as do three brick chimneys and two large attic vents. The north and south (side) elevations are similar in treatment. Both are three bays wide with a central, projecting, gabled bay that houses an interior stairwell. On the north elevation, this central bay has a single leaf entrance that is flanked by narrow replacement windows. Above it, on both the second and third stories, are three tall, narrow windows which provide light to the stairwell. The two end windows on the second story have small, diamond-shaped lights while the central window is one solid sheet of glass. The third story windows are single sheets of glass reinforced with chicken wire. In the gable peak is a round arched window with a Gibbs surround and a flat Tudor arch. The gable itself is accented by coping and finials. Flanking this gabled, central bay, on each story, are 6/6 double hung sash replacement windows with Gibbs surrounds. Those on the first and second stories also display flat Tudor arches. The tall windows in the central, projecting, gabled bay of the south elevation all have single sheets of glass reinforced by chicken wire. The round-arched window in the gable peak is a multi-light casement window. The rear elevation is similar in treatment to the front facade except for one major alteration. A three-story, brick connector extends from the center of the elevation to connect with Weenona Hanson Hall. Though these two residence halls are connected, access between them is limited and they can and do function as two separate buildings. Furthermore, the connector's design visually reinforces this fact. It is plain in appearance and narrower than either Julia A. Pratt Hall or Weenona Hanson Hall.

By the fall of 1911, Dr. William Ewing Martin (1909-1915) had increased the enrollment to 128 and needed a new dormitory for these students. The college borrowed the money for the construction of Julia A. Pratt Hall. Its cornerstone was laid on May 31, 1912, and the dormitory was completed for the fall 1912 term. It had cost just over \$52,000 (Ellison 1954:170-171).

When Dr. Martin and his family and 120 students moved into Pratt Hall, this freed up the improvised bedrooms in the John Jefferson Flowers Building for classrooms. A new kitchen and a new dining room were placed in the basement of the dormitory, removing these facilities from the Flowers Building (Ellison 1954:171).

5) Weenona Hanson Residence Hall 1924 C
 Architect: Frank Lockwood

Though this residence hall is connected to the rear elevation of Julia A. Pratt Residence Hall, access between the two is limited and they can and do function as two separate buildings. Furthermore, the connector's design visually reinforces this fact. It is plain in appearance and narrower than either Julia A. Pratt Hall or Weenona Hanson Hall.

An example of the Tudor Revival style, this building contributes to the architectural landscape of the campus. It is a 3 1/2-story, thirteen-bay wide, brick building on a raised basement and has a side gable roof. Its east (side) elevation is attached to the connector. Slightly projecting, three-bay wide, gabled end bays and a central, gabled bay dominate the front facade. The central bay contains the main entrance. This entrance consists of a modern, double-leaf door with a glass tympanum. It is located in a three-story, concrete frontispiece which displays a Tudor arch. Above the arch is a multi-sided, slightly projecting bay with multi-light windows and castellation. The end bays have concrete coping delineating their gables. The majority of windows have Gibbs surrounds, but are replacement 6/6 and 4/4 double hung sash. The basement windows are original 6/6 double hung sash with concrete lug sills and lintels. At the top of the front facade, there is a castellated parapet. Four shed roof dormers pierce the front roof. The west (side) elevation is three bays wide and is crowned by a gable. The single and paired replacement windows on the upper stories display Gibbs surrounds and flat Tudor arches. In the gable there is a tripartite window with a Gibbs surround and a lintel. The basement windows on this elevation are also original. The rear elevation is fourteen bays wide. Its windows are similar in design to the windows on the other elevations.

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10) James W. Wilson Center for Business 1987 NC
 Architect: Cole and Hill
 Contractor: Blount Brothers Corporation

Housing the mathematics and computer science departments is this 2 1/2-story, fifteen-bay wide, brick building. It is crowned by a steep, side gable roof that has side gables accented by concrete coping. Each side elevation is dominated by a two-story wing that is set back slightly from the front elevation. Each of these wings has a bowed end wall. The majority of windows are single or paired casement windows with concrete dog-ear arches and lug sills. The three central bays of the front facade are located in a slightly projecting, gabled bay as are the fifth and the eleventh bays. Concrete coping crowns these gables. The building has a concrete water table.

11) John E. Trimble Memorial Building 1936 C
 Architect: Carl Cooper
 Contractor: Henry I. Flinn
 Landscape Architect (for building grounds): J. B. Van Pelt

This 2 1/2-story, 5-bay wide, brick, Tudor Revival building has a side gable roof and a one-story wing on each side elevation. It houses faculty and staff apartments. The front facade features a centrally located, slightly projecting, gabled bay whose gable pierces the main roof. Contained within this bay, there is a small stoop. In the stoop area is a double leaf entrance. This entrance displays a multi-light tympanum, a Gibbs surround, a Tudor arch, and a flat Tudor arch. Above the entrance is a paired casement window with a Gibbs surround and a lug sill. The bay's gable has stucco and half-timbering and carved bargeboard. The other front bays consist of banks of casement windows with concrete lug sills and dog-ear arches. Two gabled dormers with multi-light, diamond-shaped panes of glass dominate the front half of the main roof. On the west (side) elevation, the wing has a casement window like those on the front facade and a terrace with a wrought iron balustrade on its roof. This terrace is accessed by a single leaf door located in the exterior brick chimney. The main roof gable on this elevation features stucco and half-timbering, a paired casement window, an attic vent and bargeboard. This side elevation also has a single leaf door accessing the first floor. The east (side) elevation is similar in design to the west elevation except that the single leaf entrance is on the rear of the wing. The rear elevation displays five central bays located in a slightly projecting bay that has a shed roof extension coming off the main roof. There are two single leaf entrances. Two hip roof dormers with attic vents pierce the main roof on this elevation. The majority of windows are single, paired, or tripartite casement windows.

The Trimble Building was constructed in 1936 with a bequest of \$25,000 from John E. Trimble. This building contained four apartments in which to house faculty families, including an eight-room apartment for the president's family (Ellison 1954:215 & Trimble Apartments 1937 File Folder).

12) President's Home 1949 C

This brick house comprises a 2 1/2-story, side gabled block with large, 1 1/2-story, side gabled wings on its side elevations. The main block is five bays wide and displays single, paired and banks of casement windows. The main entrance is set off-center in a slightly projecting, 2 1/2-story bay with a gable that pierces the main roof. The concrete frontispiece consists of a slightly recessed, Tudor arched, wooden door set beneath a Tudor arch and a Tudor flat arch. Above the entrance are a paired casement window and a very narrow, rectangular attic vent. A beltcourse runs beneath the second story windows on this block creating a continuous sill. The north side of the main block has a corbeled brick chimney. The north wing curves slightly and contains a two-car garage. The front half of its roof displays two hipped dormers. The wing on the south (side) elevation has a slightly projecting bay with a bank of casement windows that have a concrete surround with a flat Tudor arch. Below these windows are panels of brick set in a herringbone pattern. On the south end of this wing is a corbeled brick chimney. The majority of windows are casement and some have concrete surrounds. The roofs are clad in slate. The generosity of the Delchamps family led to the construction of the President's Home. The house contains private family quarters as well as areas for entertaining. Its plan, according to Huntingdon College's newspaper at the time, "is of the rambling style typical of the period" (President's Home File Folder).

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13) Ligon Memorial Residence Hall

1947

C

Here is a 3 ½-story, brick, Tudor Revival residence hall with a side gable roof that is clad in slate. It is thirteen bays wide, including the bays of the shallow, two-story wings on the side elevations. The three central bays of the front facade are located in a slightly projecting gabled bay whose gable pierces the main roof. This gable displays coping and, at its peak, a finial. In front of this bay is a terrace with a tile deck and a brick parapet wall with concrete coping. This terrace provides access to the front entrance. This entrance comprises a recessed, double leaf, Tudor arched entrance that is located in a massive, concrete frontispiece. Above this frontispiece is a two-story, three-sided bay with concrete quoins. Flanking this three-sided bay are two concrete panels with Gibbs surrounds. Each one contains two tripartite 4/4 double hung sash windows. The other front bays which flank the central, projecting bay consist of paired and single 6/6 replacement windows. Those on the first floor have Gibbs surrounds, those on the second floor, flat Tudor arches and those on the third, concrete lug sills. The front corners of the main block are accented by shouldered buttresses. The wing on the north (side) elevation features a double leaf door with a metal overdoor. The wing is topped by a terrace with a brick parapet wall that is marked by concrete panels and coping. A single leaf entrance accesses the terrace. This elevation's gable has a deteriorating peak but also contains a three-part attic vent with a Gibbs surround and a flat Tudor arch. The south (side) elevation has the same characteristics as the north elevation. The rear elevation has two three-story, gabled, projecting bays whose gables pierce the main roof. They have the same window treatments as the front facade. A molded concrete beltcourse divides the high brick foundation from the upper stories.

Ligon Hall was completed in the fall of 1947 and 100 students moved into this new dormitory in February 1948 (Ellison 1954:256).

14) Massey Memorial Hall

1916-1917

C

Architects: Edward Okel, Jr. & C. B. Cooper

Contractor: J. O. Estes

This Tudor Revival style, 3 ½-story, 7-bay wide, brick building sits on a raised basement. Its side gabled main block features front gabled end wings. A molded concrete beltcourse divides the basement from the upper stories. A second one divides the third story from the lower stories and also serves as a continuous sill for the third-story windows. The center of the front facade displays a projecting, two-story bay with shouldered buttresses and crenelation. It contains a Tudor Revival frontispiece with a Tudor arch, a flat arch and a Gibbs surround. Unfortunately, it also has modern, aluminum sash and glass, double leaf doors. The basement windows are 6/6 double hung sash with lug sills and lintels. The first- and second-story windows are paired 8/8 and 6/6 double hung sash with Gibb surrounds and flat Tudor arches. The third-story windows are 6/6 double hung sash with Gibb surrounds, except for those in the front gabled end wings which are 8/8 double hung sash with Gibb surrounds and flat Tudor arches. The front gables display paired, round arched, 6/6 double hung sash windows with Gibb surrounds and flat Tudor arches, coping, and finials. The eastern gable is missing its top finial. The front of the main roof is pierced by five, large, hipped dormers with paired 4/4 double hung sash windows. On the west (side) elevation, there is a projecting, 3 ½-story, gabled bay that contains a Tudor style frontispiece with aluminum sash and glass, double leaf doors. Above it, on each story, are 6/6 double hung sash, tripartite windows bordered in Gibb surrounds. Concrete panels are located between these windows. Flanking this bay are more 6/6 double hung sash windows with Gibb surrounds. The rear elevation is similar to the front facade in design but has no projecting bay. Its single leaf entrance is located in a stylized Tudor frontispiece. There is an interior brick chimney.

By the mid-1910s, another dormitory was needed at the Women's College of Alabama. Pratt Hall and the Flowers Building were overcrowded with students. In the 1915-1916 term there were 208 enrollees compared to 182 the previous year. The Board of Trustees authorized the construction of a new dormitory that was not to cost over \$47,000. The actual construction costs amounted to \$56,000. Named after Dr. John Massey, who had served as the college's president from 1876 to 1909, the new residence hall was completed by May 1917 (Ellison 1954:180-182).

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15) Little Theater

1927

NC

This building has been inappropriately rehabbed. It is a rectangular, 1 by 1 bay building on a brick foundation with a low hip roof. On the short end that faces east/northeast is a single leaf, modern wood door. It is protected by an overdoor that extends off the main roof. At the rear of each side elevation is an original 6/6 double hung, wood sash window. The building is clad in vertical, pressed wood paneling.

Originally constructed as a little theater, this building was completed in the spring of 1927 at a cost of \$1,871. It was renovated in 1953. Judging from its current appearance, the building was again rehabbed some years later. It currently serves as an art gallery (Ellison 1954:213, 256).

16) Delchamps Student Center

1958

NC

This 19-bay wide, one-story, brick building is irregularly massed and is built into a bank, thus revealing its full basement. Its metal sash windows have plain concrete surrounds. The front facade features three, double leaf, aluminum sash and glass doors in a projecting concrete surround. The projecting wings on the front facade each contain a double leaf, aluminum sash and glass door with an extending concrete surround. The building displays concrete beltcourses.

The Delchamps Student Center houses the gym, the pool, a snack bar, the bookstore, dance studios, and training rooms.

17) The Hut

1922

C

One of the smaller buildings on campus, this one-story, 7 by 2 bay, brick building has a side gable roof clad in asphalt shingles. The building is built into a bank so its full basement is not visible from the front. A terrace wraps around the front and west (side) elevations. Its parapet wall comprises brick piers crowned with coping. A large portion of the front facade is shaded by a low hip roof that is supported by massive brick piers. This forms a five-bay wide porch on the terrace. In the porch area are three double leaf entrances and two paired 6/6 double hung sash windows with concrete lintels and lug sills. On the terrace, to the east of the porch, a single leaf door and a 6/6 double hung sash window are located under a metal awning. All the front doors are replacements. The main roof on the front is dominated by three hip roof dormers which display multi-light windows and exposed rafter ends. The west (side) elevation features two pairs of original, double leaf doors with glass panes and new metal awnings. These doors access the building from the terrace. An endwall chimney marks the west gable peak. On the rear (north) elevation are a double leaf and a single leaf door into the basement. The basement windows are metal sash casement windows. The rear, first story windows are paired and single 6/6 double hung sash with concrete lintels and lug sills. The same number and style of dormers mark the rear half of the roof. The east (side) elevation features paired and single 6/6 double hung sash windows with lintels and lug sills and a six light window.

This structure was constructed as the college's YWCA building in 1922. In 1946, the campus bookstore was moved from Bellingrath Hall to the basement of the Hut (Ellison 1954:256).

18) Houghton Memorial Library

1929/1989

C

Architect: Frank Lockwood

Contractor: A. C. Samford Construction Company

This 2 1/2-story, 7-bay wide, brick, Tudor Revival building rests on a brick foundation which is capped by a concrete water table. Each of the gables on its side gable roof features an exterior chimney with decorative brickwork and three brick chimney pots. The center of the front facade is dominated by a projecting, gabled bay which is set perpendicular to the main roof ridge. The first story of this bay is clad in concrete which looks like cut stone. On this story, the bay contains double leaf, wooden doors with a wooden, Tudor arched tympanum above them. This entrance is slightly recessed in a molded concrete Tudor arch that is adorned with rosettes. Above it is a large, Gothic arch window with concrete tracery, a Gibbs surround and a shouldered arch. Buttresses and quoins accent the corners of this bay. The projecting bay's gable displays

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coping and, at its peak, a finial. The other front bays each consist of two pairs of casement windows with transoms in Gibbs surrounds with flat Tudor arches. Under the eaves of the main roof and above the beltcourse are located six concrete panels. Reading from left to right, each panel carries the name of a college subject: Arts, Education, Science, History, Religion, Literature. Quoins delineate the corners of the front facade. The three-bay wide north (side) elevation has paired casement windows flanking its chimney on each story and in the half story. These windows feature a transom, Gibbs surrounds, and a flat Tudor arch. The south (side) elevation has the same chimney treatment and two single leaf doors which access the basement. It appears that the library originally had a one-story, rear wing to which a large, two-story addition was added. Later, a second addition was added to the first one. These rear additions reflect the architecture of the original building. Their design elements include quoins, a water table, two pairs of casement windows that have transoms and simple surrounds with dog-ear arches and a gable roof that displays coping. The rear elevation features three 2 1/2-story, projecting, gabled bays. The end bays themselves have slightly projecting bays which mimic the decorative brickwork found on the chimneys. The central bay of the three 2 1/2-story bays has windows, the top one of which is Gothic arched.

This library was built as a memorial to Mitchell Bennett Houghton (1844-1925) who was one of the founders of the Women's College of Alabama. His heirs donated \$70,000 to Huntingdon College in 1929 for the construction of a library that was to be named after Houghton. The building was completed and occupied by May 1, 1930. According to a quote from the Montgomery Advertiser, the library was constructed of "Oxford Rugby brick, variegated, with stone trimmings, and is of collegiate Gothic type to harmonize with the other buildings on the campus" ("Bulletin--Women's College of Alabama at Montgomery: Souvenir Dedication of Houghton Memorial Library," Vol. VI, #4 Sept. 1930).

19) Concession Stand c. 1995 NC

This two-story, vaguely Tudor Revival style building features a brick veneer on its first story and half-timbering on its second. Its gable roof does not have even sides but is very long on one side and very short on the other. One elevation is dominated by a gable that is set perpendicular to the main roof ridge and is supported by brick pillars. This gable also displays half timbering. The opposite elevation has bleachers in front of it for spectators to watch baseball games.

20) Sybil Smith Music Hall 1985 NC

Architect: Pearson, Humphries, Jones & Associates, Inc.
Contractor: Bear Brothers, Inc.

Here is an irregularly massed, 15-bay wide, brick building with a side gable roof. Its main, front entrance is set off-center in a projecting, gabled bay that displays buttresses and coping along the gable. The entrance's recessed, double leaf doors have a Tudor arched tympanum and are located in a frontispiece that displays a Tudor arch, Gibbs surrounds, and a flat Tudor arch. A terrace with a low brick parapet wall extends along the building north of the entrance. South of this main entrance, modified buttresses are interspaced between windows, dividing the windows into groups of four (two on the first story and two on the second story). Each of the side elevations features a slightly projecting bay with decorative brickwork. The rear elevation has an entrance similar in design to the front entrance.

21) Carolyn & Wynton Blount Hall 1995 NC

This 4 1/2-story, brick, L-shaped residence hall is designed in a modified Gothic Revival style. The main entrance is located in the angle of the "L" and is emphasized by a 4 1/2-story concrete building that is attached to the building and features Gothic arched tracery, quatrefoils, and castellation. The windows have concrete lug sills and dog-ear arches. The gables of the complex roof display coping and finials.

According to a Huntingdon College press release, this four-story, 78,000-square-foot, co-ed residence hall "represents the state of the art in student living. . . ." Students began moving into the building on January 10, 1996 (Blount Hall File Folder).

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22) Commons/Green Space c. 1909 C site
Behind John Jefferson Flowers Memorial Hall and between the two main drives of the campus is a large commons or green space that is casually landscaped with trees and shrubbery. The land slopes down from the drives to a small creek and pond. The creek traverses the green space from north to south and can be crossed by a small wooden bridge. Wooden benches are scattered around the commons. Recent additions to the green space include an octagonal, wooden gazebo and the "Top Stage," a small open stage that was constructed of brick and concrete in 1995.

VIII. STATEMENT OF SIGNIFICANCE

The Huntingdon College Campus Historic District is eligible for the National Register under several areas of significance. It is significant under Criterion A in education and other: women's history. Under Criterion C, the district is important for its architecture and its landscape architecture. The period of significance is 1909 to 1949. The first date corresponds to the college's move from Tuskegee to Montgomery and the beginning of construction of John Jefferson Flowers Memorial Hall. The ending date marks the fifty-year cut-off period but also includes the last landscape design efforts of the Olmsted Brothers Firm for the college.

Huntingdon College began operations in 1854 as the Tuskegee Female Institute, a Methodist liberal arts school for young women in Macon County. The college moved to its present campus in 1909-1910. Its administration immediately engaged the Olmsted Brothers firm to design the campus. The firm's connection to the college continued until at least the late 1940s. The administration also engaged the services of prominent, local architects such as B. B. Smith, T. Weatherly Carter, Frank Lockwood, and Clyde C. Pearson to design or oversee construction of its campus buildings. This tradition of utilizing prominent architects continues down to today.

The following information is provided to help the reader follow the history of Huntingdon College:

The college has undergone several name changes. It was known as:

Tuskegee Female College	(1854-1872)
Alabama Conference Female College	(1872-1909)
Women's College of Alabama	(1909-1935)
Huntingdon College	(1935-)

The presidents who served the college and their terms of office during the period of significance:

Andrew Adgate Lipscomb	(1856-1859)
George W. F. Price	(1859-1863, 1865-1872)
Henry D. Moore	(1872-1875)
Everett Lee Loveless	(1875-1876)
John Massey	(1876-1909)
William Ewing Martin	(1909-1915)
Mifflin Wyatt Swartz	(1915-1922)
Walter D. Agnew	(1922-1938)
Hubert Searcy	(1938-19??)

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Historical Summary

Located in Montgomery, Alabama's capital city, Huntingdon College is one of the state's oldest institutions of higher learning, placing emphasis on the liberal arts throughout its history. Its campus retains the design of the Olmsted Brothers Firm; and Flowers Hall, its main administration building, is one of the finest examples of Collegiate Gothic architecture in the state. Founded in the prosperous, intellectually attuned small market town of Tuskegee, Alabama, in 1854 as the Tuskegee Female Institute, the school has operated continuously since, moving to Montgomery in 1909-10.

Martha Alexander, the young wife of Macon County probate judge Lewis Alexander, received the credit for the idea of a Methodist school for girls, perhaps reacting to the 1851 opening of a similar institution by the Baptists in Tuskegee. Whatever the reason, the Alabama Conference of the Methodist Episcopal Church South embraced the suggestion to sponsor such a college; and on January 23, 1854, the state legislature incorporated the school; on February 2, Governor John Winston signed the bill which became the charter.

With fund-raising efforts underway, the trustees enlisted the services of Philadelphia architect John Stewart to design a proper edifice for the property it had acquired in downtown Tuskegee. For the laying of the cornerstone of the handsome four-story building on April 9, 1855, Alabama lawyer, minister, congressman, and unionist Henry W. Hilliard was the speaker. In February 1856, the doors opened for students; Dr. A.A. Lipscomb was the first president.

During the remainder of the antebellum period, Tuskegee Female College grew and prospered with both preparatory and collegiate departments, but with the Civil War and Reconstruction it entered a very difficult period. Perhaps with some reluctance but realizing the dire need, the Methodist Conference began to underwrite the institution financially as 1872 drew to a close, and with this came a name change to that of Alabama Conference Female College (A.C.F.C.).

The next three decades were not always easy, but by the end of the century the school was again growing. Dr. John Massey, the progressive president who had brought it through many trials, realized that if it were to continue to expand, it would be best for the school to move from Tuskegee.

In the early years of the twentieth century, the decision to move the school to Montgomery took place and with this, another name change, to Women's College of Alabama. In 1906, a determined search for the proper location was underway, and on May 14, 1907, a consortium of businessmen purchased a fifty-eight and one-quarter acre plot in the burgeoning village of Cloverdale on Montgomery's outskirts from J.G. Thomas and presented the land to the institution.

The trustees enlisted the services of Frederick Law Olmsted, Jr. to design the campus on the rolling farmland. This influential landscape architect was instrumental, also, in approving the plans as well as the site of Flowers Hall and many of the subsequent buildings. Today, the campus reflects his genius and the efforts of present-day trustees and administrators to maintain the integrity of his original ideas.

As Women's College, the school reached high standards of learning and gained a significant role in the academic and cultural life of the community. During the Depression, the trustees made the decision to enroll men, so in 1935 a name change again became necessary. The choice, Huntingdon, was in honor of Selina, Countess of Huntingdon, the first member of the English nobility to advocate and generously support the 18th-century Wesleyan movement.

Today, Huntingdon College maintains its liberal arts traditions and high academic standards while making accommodations to changes in curriculum and student needs. Its current administration, under the direction of President Wanda Bigham, is undertaking the restoration of Flowers Hall, bringing it up to code, while retaining the outstanding characteristics of this highly important and significant building.

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Criterion A: Education

Huntingdon College is National Register eligible with the area of significance being A: Education. The continued existence of Huntingdon College represents the historic commitment of Alabama Methodists to education, particularly women's education, during a period in our state's history when public education was poorly funded and higher education was unobtainable for the great majority of Alabama's citizens. The South's religiously-based institutions of higher education played an important role in the educational development of the region throughout the nineteenth and well into the twentieth centuries. At the turn of the century, for instance, of the approximately 26,000 students attending Southern colleges, universities and technical schools, half of them were enrolled in institutions with religious affiliations. Furthermore, as late as the 1920s, the Women's College of Alabama was the only college for whites in Montgomery and the broader regions of south Alabama and western Florida, except for the Roman Catholic Spring Hill College in Mobile. Huntingdon's campus dates from the first half of the twentieth century, but since the original Tuskegee campus was demolished in 1912, it stands as the only symbol of the Methodists' commitment to higher education in central Alabama. Secondly, the campus embodies the aspirations of white, female Alabamians striving to receive a higher education in the early twentieth century. There was a steady increase in the matriculation of Southern white women on college campuses between the world wars. By World War II, women's educational levels in the South were catching up to other regions in the nation. The enrollment at Huntingdon College grew steadily during this time and sparked the early twentieth-century building boom on campus. Many of these buildings are still extant. Huntingdon's senior classes in the early 1950s averaged over 20% continuing their education in graduate or professional schools the following year. An additional number went back to school after a year or two. This percentage of graduates seeking a higher education was relatively high among Southern colleges (Ayers 1993:420; Ellison 1954:138, 206, 263 & ESC-4, 1989:453, 456).

The dawn of the nineteenth century witnessed the growth of evangelical churches in the South, particularly the Baptist, Methodist, and Presbyterian denominations. As these churches prospered, they began to establish their own colleges. Huntingdon College is a direct descendant of the higher education movement sponsored by southern Methodists in the first half of the nineteenth century. Founded in 1854 as the Tuskegee Female College in Macon County, this institution of higher learning for women has remained open continuously (except for the school term 1909-1910) as a Methodist school down to today, despite a turn-of-the-century retrenchment by the denomination in its college construction program. The school moved to its present site in Montgomery in 1909 and received the name Huntingdon College in 1935 after it opened its doors to male students (ESC-1, 1989:444 & Rogers 1994:326).

LaGrange College was the first Methodist college located in Alabama, being established in the northern part of the state in 1829. The Methodists went on to found several colleges in Virginia, Emory in Georgia, and Holston in Tennessee in the 1830s. Additional Methodist institutions in Alabama with antebellum roots include the Athens Female College (1840), the Tuskegee Female College (1854), the Southern University at Greensboro, and the East Alabama Male College at Auburn (1856). This last school is known today as Auburn University. Undoubtedly, Alabama's Methodists were heeding the words of Rev. Archelaus H. Mitchell who proclaimed in 1854 that "[the Methodists] need institutions that are not afraid to declare themselves full upon the side of God and religion" (ESC-1, 1989:444 & Rogers 1994:120, 326).

Evangelical denominations continued their college building activities after the Civil War and well into the twentieth century in the South. Vanderbilt University began as the Methodists' "central college" in 1873, but the church ended its connection with the school in 1914. The denomination continued to maintain and found other liberal arts colleges in the region but soon discovered it did not have the financial resources to fund these schools. For example, in 1874 the Methodist Episcopal Church, South, was responsible for fifty colleges but supported only 18 by 1902 (ESC-1, 1989:445). Huntingdon College was one of the institutions that the Methodists continued to operate. The school was moved to Montgomery in 1909 and renamed the Women's College of Alabama.

This move occurred because of several factors. There was a growing demand at the turn of the century that the liberal arts courses that were offered to women be equal in quality to those offered to men, particularly in the sciences. Also, the standardizing agencies which accredited colleges demanded larger libraries on campus. There was not enough support in

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Tuskegee for these projects. Furthermore, additional space for dormitories was needed on campus. Lastly, the Civil War and the changes wrought by Reconstruction had changed life in the rural South. Railroads were the dominant form of public transportation, and new population and business centers located along the railroad line. This new technology had bypassed Tuskegee. Montgomery, however, was one of the railroad centers of the state and the community would support the college. With public primary and secondary schools now established in Alabama, it was time for the institution to concentrate on college courses (Ellison 1954:121-123 passim, 136).

At the beginning of the twentieth century, the Alabama Conference Female College began hiring its liberal arts teachers from larger, more prominent colleges and also refining its curriculum. Among the first of the new teachers was Penelope McDuffie from Vanderbilt. She assisted in making the ACFC curriculum more like those of the leading colleges in the Upper South and the East. Furthermore, teachers Mabelle Massey and Sallie Mayes left ACFC to study the program at Randolph-Macon Women's College, a highly regarded institution, returning with new ideas for raising the standards at ACFC. In the new century, a student could earn a B.L., Bachelor of Literature, for completing courses in English, history, philosophy, math, and natural sciences. A B.S., Bachelor of Sciences, was awarded to those who completed these courses plus additional advanced courses in modern languages. The college awarded a B.A. to those who passed all of the above courses and mastered one ancient language. These requirements met the standards set by the Southern Educational Association and adopted by the Commission of Education of Methodist Episcopal Church, South (Ellison 1954:112-113).

In the early twentieth century, the United States Commissioner of Education classified colleges as belonging to either the A or B divisions. The A division schools offered the "classic 4-year liberal arts curriculum" and the B division schools did not. As late as 1907, between 68 and 75% of the women's colleges in division B were located in the South. Only six of the 140 institutions that identified themselves as women's colleges during World War I were regarded as such by the Southern Association of College Women (ESC-4, 1989:455-456).

The Women's College of Alabama was not in division A. Nevertheless, half of its fourteen teachers (including the president) held doctoral degrees from nationally recognized universities. Beginning in 1911, the college received an "A" rating from the Board of Education of the Methodist Episcopal Church, South. It also easily gained membership into the Association of Alabama Colleges. In 1912, the WCA first applied for membership in the Southern Association of Colleges and Secondary Schools but did not meet the standards of this institution until December 1928 (Ellison 1954:161-162, 172, 214).

In the 1910s, the faculty and the college president continually refined the curriculum. They studied the catalogs of several A grade colleges for women, particularly that of Randolph-Macon Women's College. What they devised for WCA required all BAs to have two years of English, two years of one ancient or one modern language, one year each in two of the three sciences offered (chemistry, biology, and physics), one year of Bible, one of mathematics, one of psychology and logic, and one of psychology and ethics. In her junior year, each student was to choose "a leading subject" and complete nine hours of electives in that subject plus an additional nine hours of other courses. The leading subjects included English, Latin, Greek, German, French, philosophy, history, mathematics, chemistry, physics, and biology. An MA degree was offered until at least 1915, but no student achieved it (Ellison 1954:163-164). The fine arts program was expanded with the music department having one of the strongest programs. The Board of Trustees requested that a home economics department be added in 1912 and soon a student could choose home economics as her "leading subject." A two-year teacher training course also began around this time. Beginning in the 1914-1915 academic year, the requirements for a BA degree were slightly modified. Two additional year hours in English history and three additional year hours in Bible were now required. In the latter part of this decade, the WCA began offering courses in library science and stenography. Furthermore, the graduation requirements were changed to a fifteen-hour major and a nine-hour minor rather than a nine-hour "leading subject" with "related subjects" (Ellison 1954:172-173, 186).

Throughout the remainder of the period of significance, the college improved its curriculum and expanded or upgraded its facility in response to public demand and to maintain its accreditation. Many of these changes occurred in the 1920s. Academic standards were tightened and a student needed a "C" average to graduate. Semester hours replaced year hours.

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Beginning with the Class of 1924, two hours of physical education were required for graduation. The college created majors in home economics, biology, sociology, physics, and chemistry. In the early 1930s, the B.S. degree could be earned by majors in art, home economics, physical education, public school music, and speech. BM degrees were earned by majors in theoretical and applied music until 1936-1937 (Ellison 1954:186, 215-217).

The Women's College of Alabama struggled to survive during the Great Depression and succeeded where 17 other Methodist colleges did not. One of the changes the college enacted to survive was to admit male students, beginning in the 1932-1933 academic year. This was a concession to Montgomery families that could not afford to send their sons away to college at this time. It was intended as a temporary measure, but the seeds of co-education were planted at WCA. Thirty-seven Montgomery boys attended WCA that year as day students. From then on, there were always some male students at the school. The college changed its name to Huntingdon College in 1935, reflecting this trend, but the institution did not become officially co-ed until the fall of 1946. This was in response to the crowded conditions in colleges for the returning veterans of WWII. That year one hundred men enrolled at Huntingdon as day students. New pre-professional courses in agriculture, architecture, dentistry, forestry, journalism, law, medicine, optometry, physics, pharmacy, theology, and business administration were being offered at the college by 1954 because male students requested them (Ellison 1954:234-236, 253-254).

In conclusion, the proposed Huntingdon College Campus Historic District symbolizes the contributions that religious institutions made to higher education in Alabama, particularly the education of women. It represents aspirations of early-twentieth-century, Southern women to earn a college degree. The history of Huntingdon College as reflected through its built environment and its landscape architecture reveals larger trends that were occurring in women's education in the Southeast region of the United States during the first half of this century.

Criterion A: Other: Women's History

The Huntingdon College Campus Historic District is also eligible under Criterion A with the area of significance being Other: Women's History. The women whose history is intertwined with Huntingdon's can be divided into three categories: the students, the faculty/staff, and the benefactors. The women from these different categories all made significant and lasting contributions to the educational environment and the quality of life at Huntingdon. The present campus demonstrates how the interrelationships of each of these three diverse groups built and sustained an institution for the higher education of Southern women in the first half of this century. It symbolizes the growing influence of professional women in the American work force during the same time period. Lastly, the campus stands as a record and a tribute to the philanthropy of female benefactors.

Huntingdon exists, of course, because of the students. A brief history of education for women in the South demonstrates the significance of Huntingdon College to this struggle in Alabama.

Historians today still debate the quality of antebellum education for women in the South. Some scholars contend that the education of females was designed to improve their chances in the marriage market. Conceding that a few girls received the same classical education as their brothers, most girls, according to this school of thought, studied "conversational French, music, dancing, painting and drawing, fancy needlework, moral training, scripture reading," and the rudiments of writing and math (ESC-4, 1989:454). On the eve of the Civil War, the rate of illiteracy among adult white women was highest in the South (ESC-4, 1989:453). The second school of thought contends that while only a few antebellum institutions of higher education for women existed, many of these were on a par with the men's colleges in the South at that time. According to one source, the "collegiate curricula reflected the fondness of the privileged for classicism and the values of an earlier age . . . [but] the South felt the effects of the mid-19th-century educational revival. . . experimented with the introduction of collateral courses of study in the natural sciences and foreign languages." Consequently, by the late antebellum period, if not before, the daughters of plantation owners were receiving an education similar to that of their

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brothers (ESC-1, 1989:400, 455).

The Tuskegee Female College definitely falls into the second category. Dr. Andrew Adgate Lipscomb (1856-1859), the college's first president, wanted to give his female students "a Magna Charta for their brains" and deliver them from "intellectual degradation." Believing that a woman's proper role was in the home as an intellectual and moral force, he strove to give his students an education in the arts and sciences, not merely home economics. He disdained a completely practical education for women. Throughout the 1850s, the faculty at the college worked hard to improve the quality of education at Tuskegee Female. During Dr. Lipscomb's administration the four-year curriculum comprised "elocutionary reading, penmanship, grammar, analysis, composition, arithmetic, philosophy, algebra, geometry, trigonometry, rhetoric, physical geography, mineralogy, geology, botany, chemistry, physiology, criticism, ancient and modern languages, history, intellectual and moral philosophy, evidences of Christianity, music [and] arts of design." The college added a graduate course in criticism and philosophy in the fall of 1859 (Ellison 1954:11-14, 16, 18, 41-42).

After the Civil War, women continued to have access to higher education. While some historians contend that the education available at this time was "designed to reinforce [women's] subordinate roles," other scholars see real opportunities for women during this period. The growth of public education for both races enabled women to pursue teaching careers. These positions commanded respect from the community and brought a certain measure of economic freedom. In addition, the development of coeducational normal schools and the state women's college afforded women opportunities to network and expand their spheres of influence beyond family and church, as did women's involvement in professional educational organizations (ESC1, 1989:440 & Rogers 1994:378).

Changing its name to the Alabama Conference Female College in 1872, the school remained committed to higher education for women. Dr. John Massey, who served as president from 1876 to 1909, instituted academic degrees at the college. In 1886, when few southern women's colleges did so, ACFC offered the B.A. in the classical course and the M.A. in the post-graduate course. A graduate in the English course, which required no foreign language, received an M.E.L. or Mistress of English Literature (Ellison 1954:112).

In the new century, a student could earn a B.L., Bachelor of Literature, for completing courses in English, history, philosophy, math, and natural sciences. A B.S., Bachelor of Sciences, was awarded to those who completed these courses plus additional advanced courses in modern languages. The college awarded a B.A. to those who passed all of the above courses and mastered one ancient language (Ellison 1954:112).

By World War I, young women generally had two educational choices after high school. They could attend either a normal school which emphasized teacher training or a women's college with a liberal arts curriculum. The Alabama Conference Female College, known as the Women's College of Alabama after its move to Montgomery, offered a liberal arts curriculum that was constantly evolving and being strengthened (Ellison 1954:455).

During the 1910s, the curriculum broadened. The fine arts programs expanded to meet student demand. These programs grew even more quickly when the college divided into the school of liberal arts and the school of fine arts. The Board of Trustees asked that a Department of Home Economics be added in 1912. A two-year teacher training course also began during this decade. The college offered library science and stenography courses for the first time in the 1917-1918 school year. President Swartz also instituted a six-day class schedule which was common for four-year colleges of the period (Ellison 1954:172-173, 185-186).

In the period between the world wars the number of southern white women entering college steadily grew. By World War II, the gap in education between southern women and American women in other regions of the country was narrowing (Ellison 1954:453, 456). The Women's College of Alabama responded to these national and regional trends by constructing new buildings on campus and by strengthening its curriculum and requirements. During 1928-1929, the college tightened its academic standards by requiring a "C" average to graduate. It also created majors in a variety of subjects including home

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economics, biology, sociology, physics, chemistry, art, physical education, speech, and music (Ellison 1954:215-217). The curriculum continued to evolve throughout the rest of the period of significance as it responded to both student demand and college certification requirements.

Huntingdon's campus also reflects the history of the faculty and the administrative staff which served the college. While both male and female professionals at the campus were instrumental in the college's development, the women faculty and administrative staff were role models for the students. Simply by their presence and involvement in campus life, they inspired the students to imagine positions for themselves outside of the home and the church. All of the college's buildings, not just the classroom buildings and the physical education facilities, symbolize these women's commitment to the educational environment and the quality of life at Huntingdon.

The faculty worked with the president throughout the twentieth century to upgrade the curriculum and standards of the college. At the beginning of this century, for example, the Alabama Conference Female College began hiring its liberal arts teachers from larger, more prominent colleges and also refining its curriculum. Among the first of the new teachers was Penelope McDuffie from Vanderbilt. She assisted in making the ACFC curriculum more like those of the leading colleges in the Upper South and the East. Furthermore, teachers Mabelle Massey and Sallie Mayes left ACFC to study the program at Randolph-Macon Women's College, a highly regarded institution, returning with new ideas for raising the standards at ACFC (Ellison 1954:113).

The college also encouraged its faculty to pursue its own educational interests. This standard was set by Dr. John Massey (1876-1909) and his wife, Elnora Frances Dallas Massey. Beginning in the late nineteenth century, she and Dr. Massey led faculty trips to places like Saratoga Springs and Chautauqua, New York, for summer educational sessions (Ellison 1954:102, 114). At least one later president, Dr. Hubert Searcy (1938-19??), also advocated continuing education for his professors. He encouraged his faculty to attend scholarly meetings. In the 1940s, Searcy instituted faculty grants-in-aid for teachers to pursue their fields of special interest (Ellison 1954:258-259).

The professors also worked with the administrative staff to create a social life for the students. This collaboration began in the Tuskegee days of the college when the students were generally restricted from socializing with the townspeople, particularly the men. Their leisure time was filled with participation in literary, religious, and athletic organizations. Those activities which carried over to the Montgomery campus included the two literary societies, the Currer Bells and the Ad Astras, the Missionary Society, the YWCA, and tennis and basketball teams. Once in the capital city, the staff and students organized volleyball and track teams. There was also a Camp Fire Girls group on campus and the staff led the members on hikes through the country (Ellison 1954:128, 167).

The cultural activities of the students also expanded during the 1910s. The music professors helped the students establish a Glee Club (1912) and an orchestra (1913). The "expression department" put on the first campus Shakespeare production at the 1912 commencement. The English Department sponsored a magazine, Women's College Bulletin, from 1914 to 1916 (Ellison 1954:175).

Despite all this activity, or perhaps because of it, Dr. William Ewing Martin (1909-1915), the first president of the Women's College of Alabama in Montgomery, felt compelled to hire staff to oversee his students' social lives. His first "lady principal" was his mother-in-law, Mrs. Janie McTyeire Baskervill. She worked with a staff of two chaperones (Ellison 1954:165-166).

In the following administration, that of Dr. Mifflin Wyatt Swartz (1915-1922), the professors assisted the students in developing a Student Government. The members of this body had a role in student discipline but the faculty retained the right to punish students for serious offenses like cheating, smoking, and encouraging others to do so, and riding in cars with young men. There was also an Equal Suffrage Club on campus which grew rapidly after the students heard lectures on women's suffrage from Dr. Anna Howard Shaw, who addressed the state legislature, and Jane Addams of Hull House (Ellison 1954:175-176, 193).

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In the latter half of the 1910s, the heavy iron entrance gates to campus were locked every Sunday afternoon. The faculty realized that their young charges still led a very restricted social life, despite all the extracurricular activities. It organized parties and field trips for the students. In 1917, the faculty made a conservative attempt to bring "the socially eligible men of Montgomery" to campus by resolving "that once a month a formal reception be given to the students and their friends, and that after recitals the young ladies be permitted to talk to the young men for only ten or fifteen minutes." A slightly bolder move was made by the faculty in the fall of 1920 when it appointed a committee comprised of Mrs. Ellen Rush Sturdivant, Mrs. Mary Browder (chaperon), and Miss Lily Byron Gill (Dean of the School of Fine Arts) to draw up a list of young men who would be allowed to visit the college. This committee decided to solicit names of eligible men from the students and then submit the list of names to the faculty for its approval. If any of these men were unknown to the faculty, President Swartz would inquire about them among some of Montgomery's leading male citizens. After the completion and approval of the list, two receptions took place at the Women's College of Alabama in 1921. It is not known if others followed (Ellison 1954:185, 202-203).

Chaperon Mary Browder further endeared herself to the students during the flu epidemic of 1918 when the college quarantined itself. Very few personnel could leave the grounds and one of these was Mrs. Browder. She shopped and ran errands for both the students and the faculty (Ellison 1954:191).

In the period between the world wars, and particularly during the administration of Dr. Walter D. Agnew, the extracurricular activities expanded. This was due at least in part to Agnew who hired the college's first social director in the fall of 1924. Sports and departmental clubs (which replaced the old literary societies) were popular. But the students also became interested in their responsibilities as citizens. They formed a campus branch of the League of Women Voters. Some WCA students, inspired by the League of Nations, also joined the International Relations Club movement which was beginning in American colleges in the early 1920s under the auspices of the Carnegie Endowment for International Peace. During World War II, Huntingdon's students organized the Student Defense Council and participated in a variety of activities for the war effort (Ellison 1954:218-224, 249).

Olive Stone, a graduate of the Women's College of Alabama, returned as its first Dean of Women in 1929, holding the position for five years. In her view, this position had three main responsibilities. The first was to provide a home atmosphere for the students with a staff of head residents. The second was to provide counsel for individual students with non-academic problems. The third responsibility was to assist student groups and individuals within those groups to discover their talents, expend their energies in a positive direction and move toward their goals. Dr. Stone motivated more students to participate in campus activities and clubs and got greater numbers of them involved in leadership roles (Ellison 1954:223-224).

One of Stone's successors, Marylee Collins, came to Huntingdon in 1939 and became its Dean of Women sometime after 1945. She was beloved by the students for assisting President Searcy in loosening the constraints on their social lives. A 1940 issue of the campus newspaper praised her for "the emancipation of dates and elimination of much red tape regulations" (Ellison 1954:249, 251, 260).

The female benefactors of the college also contributed significantly to its growth and development in the first half of the twentieth century. Apparently, no gift was too small to be put to good use. For example, in 1926-1927 Mrs. F. G. Bridges of Notasulga contributed fertilized chicken eggs to Miss Mina Grote's embryology class so that it could study the development of the chicken in the egg. Board Trustee Fred M. Jackson of Birmingham purchased chicken coops for the college and at the end of the school year bought all the chickens for \$50. The following year Mrs. W. A. Bellingrath donated \$25,000 towards the construction of a science building which still bears her name. Mr. and Mrs. W. D. Bellingrath also donated generous gifts to the college, including the Green Window in the chapel of Flowers Hall. Mrs. Annie Delchamps Moore and her brothers gave generously to Huntingdon near the end of the period of significance. This family financed the President's House and provided plant materials for the landscaping of the campus. Mrs. Moore's name also graces one of the stained glass windows in the chapel. All the wives of Huntingdon's presidents probably labored behind the scenes to improve the

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college. It is known that Mary Baker Agnew, wife of Dr. Walter D. Agnew, worked with J. C. Moore, superintendent of buildings and grounds, to beautify the campus. Under her supervision, Moore planted many of the campus's shrubs and also tended cedar seedlings in tin cans until they were large enough to plant around Massey Hall (Ellison 1954:207, 209, 214, 231-232, 248, 269).

In summary, the history and built environment of Huntingdon College represents the growing influence of women in American society in the first half of this century. Opportunities for an advanced education were increasing and this led to an expanding female professional class. Other women contributed to this development by giving of their money, time, and goods. Today's campus is a testimonial to the commitment and dedication of all these various categories of women.

Criterion C: Landscape Architecture

The Huntingdon College Campus Historic District is eligible for the National Register under Criterion C for landscape architecture. It is representative of American campus design from the mid-nineteenth into the twentieth century. In addition, and even more importantly, Huntingdon illustrates the campus design practices of the Olmsted Brothers firm. Initially designed by this company in 1908, the college's landscape plan was updated by the same firm after World War II.

According to Anne Henderson, a former professor in the Landscape Architecture Program at Auburn University:

"Between 1857 and 1957, the firm of Frederick Law Olmsted, Sr., and his sons, John Charles and Frederick, Jr. produced designs for nearly 5800 projects in forty-eight states and seven foreign countries. The firm's work includes master plans for most of the nation's best-known colleges and universities, including Stanford (1885) and Duke Universities. The rise of modern universities in the mid-19th century brought about formal designs, inspired by interpretations of Gothic, Georgian, and classical architecture. Central to many plans was a visually commanding building and open space as a 'stage' for campus life" (memo to Melanie Betz from Anne Henderson dated November 30, 1992).

The landscape plan for Huntingdon College possesses both the "visually commanding building," i.e., Flowers Hall, and a centrally located open green space as first envisioned by Frederick Law Olmsted, Jr. Anne Henderson contends that Olmsted, Jr.'s "proposals for siting the Main Building at Huntingdon College, Montgomery, as well as the Building's architecture demonstrate his keen grasp of both city planning principles and those of sound site design. Not only did he recognize that growth of the City should influence the location of the campus entrance, but also that analysis of the College site topography should guide the location of campus buildings, drives and paths." Furthermore, Huntingdon's campus reflects the "emphasis on the pedestrian grounds and on the design of an intimate setting for learning [which] were central in the planning and design of Olmsted campuses as well as many American campuses from the mid-19th century into the twentieth century" (memo to Melanie Betz from Anne Henderson dated November 30, 1992).

In a report submitted in October 1908 to the "Methodist College For Women," Frederick Law Olmsted, Jr. hammers away at two major points in the campus's design. First, the main approach into campus should be from the north/northwest because city development was approaching the campus from this direction and, secondly, the topography of the site should be respected in the final landscape plans. He stressed that the main building should be placed near the middle of the northern part of the campus and on an axis with the main entrance. Future buildings could be placed on the ridges to the east and west of the main building. These ridges turn and run south, bordering the glade which would remain open space. This open space would be on an axis with the main building which, according to Olmsted, was very desirable. The campus property slopes south, affording the buildings on the ridge excellent views of the glade. Olmsted also believed that there should not be a great diversity in the architectural styles of future campus buildings. He concluded his report by stating that his proposal was a vast improvement over "your present plans [which] are needlessly extravagant [sic], inconvenient, and unlovely" (1908 Olmsted Report).

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As the photographs and the sketch map included with this nomination indicate, the college adopted Olmsted's landscape plan and has adhered to it down to today. However, the landscape and its built environment evolved over decades, with the latest building being constructed in the late 1990s. In 1910, a deeply rutted, muddy road connected Flowers Hall with Fairview Avenue. The following year this road was graveled and the oval shrubbery bed in front of Flowers Hall was installed. The Cloverdale streetcar line ended at Felder Avenue and Cloverdale Road. From this point, a dirt road meandered through fields and woods to the Women's College of Alabama. The streetcar line reached Cloverdale Road and Fairview Avenue in 1911 and the college gate by 1913 (Ellison 1954:157-158, 169-170).

The original sixty-one-acre campus comprised only an administration building, two dormitories, a student social center (known as the Hut), two faculty residences, and a row of servants' housing for the black employees in the early 1920s. The campus was essentially a large pasture that produced an annual hay crop of 700 to 800 bales. On the site of the current heating plant was a dairy barn. The Board of Trustees moved in the fall of 1923 to dispose of the cattle and eventually the barn was razed. Also around this time, the driveway from the gate to Flowers Hall was extended and paved to Pratt Hall. Campus sidewalks were constructed and the ground around the former building was graded. During his administration (1922-1938), Dr. Walter D. Agnew requested the trustees almost annually for a landscape gardener to beautify the campus. The trustees authorized some money for "landscaping gardening" in January 1923. It was used to buy and plant trees around campus, particularly pecan trees to the north and the west of Massey Hall. Additional pecan trees were planted on campus two years later. In 1927, one hundred more pecan trees were planted along with yellow poplars, dogwoods, cottonwoods, sycamores, oaks, and cedars. Also by the end of this decade, the number of campus buildings had doubled (Ellison 1954:180, 206-209).

Huntingdon's campus began to take on its present appearance in the mid-1940s. According to Huntingdon's historian, Rhoda Coleman Ellison, the removal of the Hawthorne thicket from the back of the green space in 1944 immediately rendered the campus "trimmer and neater." In the late 1940s, Huntingdon's landscape "attained its present smooth, rolling vistas and park-like appearance." Azaleas and camellias, which had been donated by the Delchamps family, were added to the campus grounds at this time (Ellison 1954:256).

After World War II, Carl Rust Parker, a designer with the Olmsted Brothers firm, collaborated with Clyde C. Pearson of the Montgomery architectural firm of Pearson and Tittle to update the master plan for Huntingdon College. This project was undertaken, at least in part, in anticipation of the college's centennial in 1954. Based on the information that was discovered, it is impossible to determine exactly who contributed what to the final result, but it appears that Pearson was mainly responsible for the building design and Parker for the landscape plan. The extent letters between Pearson and Parker indicate that the two men enjoyed an amicable relationship. It was also a professionally productive one. Parker and Pearson collaborated on at least one more project in Alabama, Troy State Teachers College (Letters 1-2-1946-10-7-1947).

A copy of the general plan for Huntingdon College dated March 7, 1947, is included with this nomination. It reveals that today's campus generally reflects the 1908 and 1947 plans of the Olmsted Brothers firm. The primary design elements of the 1908 plan remain intact. These include the main entrance off Fairview Avenue which is on axis with the main campus building, the open green space and additional campus buildings lining the ridges. Except for the unfortunate modernism of the Hubert F. Searcy Residence Hall, all the major campus buildings also reflect Frederick Law Olmsted, Jr.'s suggestion that the college's architecture remain consistent over time. The 1947 plan plotted out the exact locations of specific buildings or structures. Today, many of the campus buildings are sited according to this plan, although a specific building may not be in the location designated on the plan. For example, Carl Rust Parker located a dining hall between Massey Memorial Hall (1916) and the Hut (1922). The Delchamps Student Center (1958) occupies this site. The Julia Walker Russell Dining Hall (1963) sits at the proposed location for a dormitory (Building #21 on the General Plan). The Carolyn and Wynton Blount Residence Hall (1995) roughly occupies the site for Classroom Building #25. Likewise, the James W. Wilson Center for Business (1987) is located on the proposed site for dormitory building #22. Buildings and/or additions constructed after the final plan and that are in their proposed places include the Sybil Smith Music Hall (1985) and the rear addition to the Houghton Memorial Library.

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There are some digressions from the Olmsted Brothers firm's 1947 General Plan (see attached) but they do not exert a great negative impact on the overall landscape design. The design remains largely intact. The loss of the college property west of Bankhead prevented the construction of faculty apartments and the president's house at this location as indicated on the plan. However, a letter dated February 27, 1946, to Dr. Hubert Searcy, college president, from Carl Rust Parker states that "The area south of Flowers Hall (between the drives) was, in the original layout as made by Mr. F. L. Olmsted, intended to be kept in open lawn with scattered trees. . . we see no reason now to encroach on the area except to locate the President's house." The apartments were probably never constructed and the current president's home (1949) in the southeast portion of the glade, may be located in a place marked on an earlier draft of the 1947 plan. It is virtually hidden from the main section of the open space by a grove of trees. The athletic facilities also differ from the plan but are generally sited between Narrow Lane Road and the eastern ridge as proposed. The gymnasium is located in the Delchamps Student Center not at the southeast corner of campus near Woodley Road. A softball/soccer field occupies this site. The tennis courts are not located behind the library and the proposed site for the dining hall, as the plan calls for, but behind Ligon Memorial Residence Hall. In recent years, the college built a baseball field at the northeast corner of the campus which was the suggested location for a new auditorium in 1947. A classroom building was proposed for the site between the auditorium and the fine arts building but was probably never constructed. A parking area now occupies this general area. Of course, more parking areas are now needed than Parker originally planned, but they are generally hidden behind the earlier buildings which line the ridge roads and cannot be seen from the glade. The large open-air auditorium proposed for the glade has never been constructed, but a small stage was added to the green space in recent years.

In summary, the landscape design of the Huntingdon College Campus Historic District retains a high level of integrity. The evolution of the campus since World War II has essentially followed the 1908 and the 1947 plans of the Olmsted Brothers firm. Consequently, Huntingdon College represents American campus design from the early twentieth century and also demonstrates the design philosophy of the preeminent American landscape architecture firm of this time period.

Criterion C: Architecture

The Huntingdon College Campus Historic District is eligible for the National Register under Criterion C for architecture. The campus comprises a fine collection of twentieth-century collegiate architecture executed in the Gothic Revival/Tudor Revival styles. As a collection of buildings, the campus supports Patrick A. Snadon's thesis that the Gothic Revival style was used for southern educational institutions well into the twentieth century because it "hints at Gothic scholasticism and English medieval campus planning." Snadon continues that "both Greek and Gothic in the South were aspects of a larger search for an architectural and regional identity. It was a quest . . . to achieve for southern civilization a parity with the great civilizations of the past, whether classical or medieval" (ESC, I:125). Huntingdon College's buildings are among the most significant examples of the style in the Capital City and perhaps the State of Alabama. Additionally, within the context of Montgomery, Alabama, they comprise the finest set of institutional architecture from this time period to be found. From the first campus building, John Jefferson Flowers Memorial Hall (1909-1910) to the latest, the Wynton and Carolyn Blount Residence Hall (1995), the Gothic Revival/Tudor Revival styles of architecture are interpreted with sensitivity to the campus as a whole and as reflections of their specific time periods.

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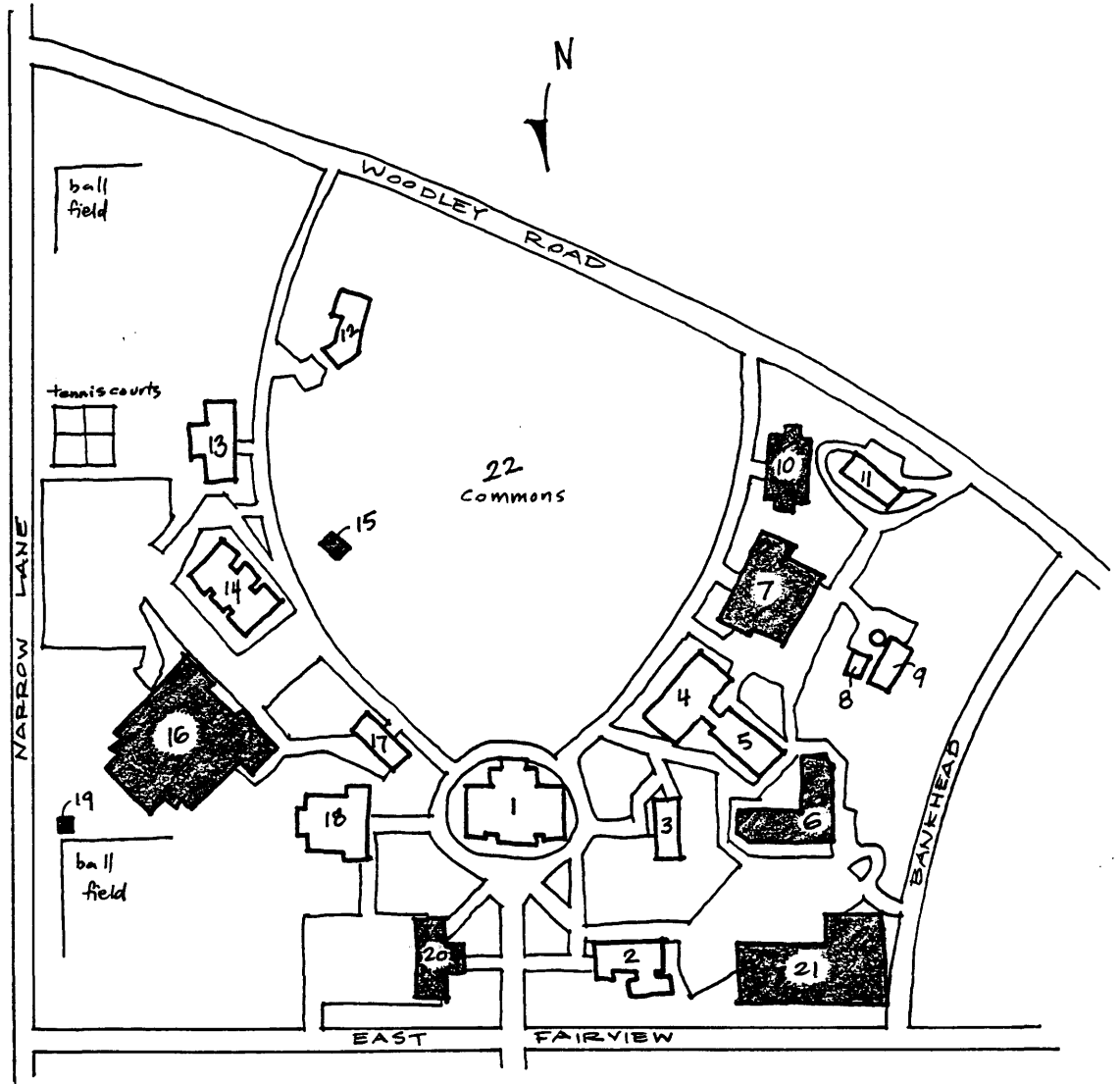
X. GEOGRAPHICAL DATA

10. Verbal Boundary Description

Huntingdon College occupies 58 acres that are bordered by Fairview Avenue on the north, Narrow Lane Road on the east, Woodley Road on the south and Bankhead Avenue on the west.

Boundary Justification

The nominated boundaries contain all of the extant historic property associated with Huntingdon College currently under single ownership.



Huntingdon College Campus Historic District
 Montgomery, Montgomery County, Alabama

not to scale

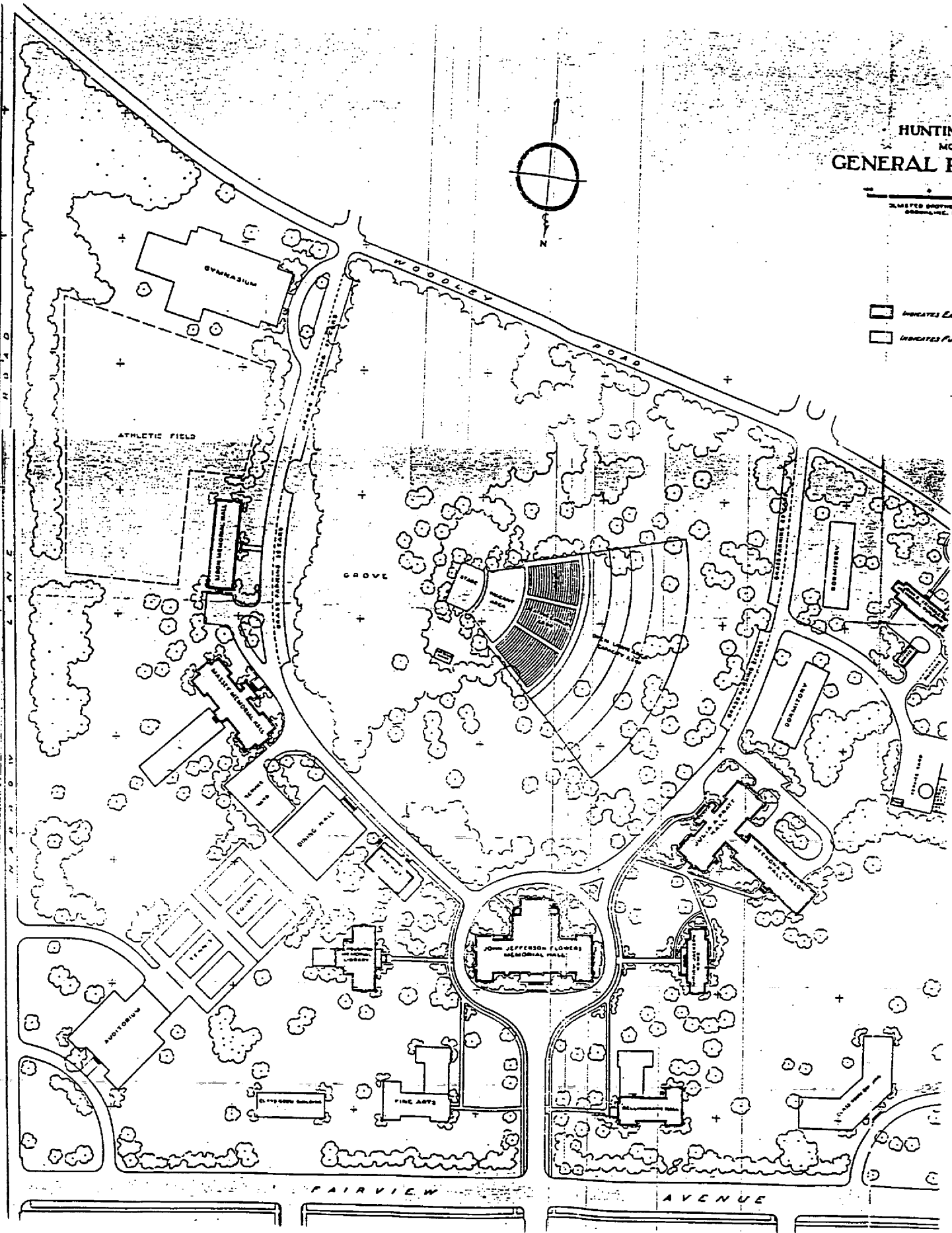
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 noncontributing: ■

1947
HUNTINGDON COLLEGE
MONTGOMERY ALA
GENERAL PLAN FOR CAMPUS

SCALE OF FEET
0 100 200

LANDSCAPE ARCHITECTS
MARTIN S. FRAY

INDICATES EXISTING BUILDINGS
INDICATES FUTURE BUILDINGS



Huntingdon College Campus Historic District, Montgomery Co., AL
1947 Campus Plan