

JAN 23 2001

Historical Commission

NPS Form 10-900 (Rev. 10-90)

United States Department of the Interior National Park Service

1290

NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM

1. Name of Property

historic name: Ten Oaks

other names/site number: Rowan, Peyton, House

2. Location

street & number 805 Pelham Road South [N/A] not for publication city or town Jacksonville [N/A] vicinity state Alabama code AL county Calhoun code 015 zip code 36265

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this [X] 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 [X] meets [] does not meet the National Register Criteria. I recommend that this property be considered significant [] nationally [] statewide [X] locally. ([] See continuation sheet for additional comments.)

Signature of certifying official [Signature] Date 8/31/01

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: Signature of the Keeper Date of Action

[X] entered in the National Register [] See continuation sheet.

[] determined eligible for the National Register [] See continuation sheet.

[] determined not eligible for the National Register

[] removed from the National Register

[] other (explain):

[Signature] Edson F. Boall 11/29/01

5. Classification

Ownership of Property (Check as many boxes as apply.)	Category of Property (Check only one box.)	Number of Resources within Property (Do not include previously listed resources in the count.)	
		Contributing	Noncontributing
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	<u>2</u>	<u>0</u> buildings
<input type="checkbox"/> public-local	<input type="checkbox"/> district	<u>0</u>	<u>0</u> sites
<input type="checkbox"/> public-state	<input type="checkbox"/> site	<u>0</u>	<u>0</u> structures
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	<u>0</u>	<u>0</u> objects
	<input type="checkbox"/> object	<u>2</u>	<u>0</u> Total

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

Number of contributing resources previously listed in the National Register

N/A

0

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat: Domestic Sub: Single Dwelling

Current Functions (Enter categories from instructions)

Cat: Commerce/Trade Sub: Professional

Domestic Single Dwelling

7. Description

Architectural Classification (Enter categories from instructions)

Italianate

Materials (Enter categories from instructions)

foundation Brick

roof Asphalt Metal

walls Wood

other _____

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

See continuation sheets

8. Statement of Significance

See continuation sheets

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

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

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

Period of Significance 1856 _____

Significant Dates N/A _____

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

Cultural Affiliation N/A _____

Architect/Builder Sloan, Samuel, Architect / Morris, Elbert Green, Builder

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

See continuation sheets

9. Major Bibliographical References

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

- State Historic Preservation Office
 - Other state agency
 - Federal agency
 - Local government
 - University
 - Other
- Name of repository _____

10. Geographical Data

Acreage of Property 4.85 acres, more or less

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

1	16	614580	3741470	3	[] [] [] []
		Zone Easting	Northing		Zone Easting Northing
2	[] []	[] []	[] []	4	[] [] [] []
		Zone Easting	Northing		Zone Easting Northing

[] See continuation sheet

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

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)
The boundaries of the property were determined by the legal description.

11. Form Prepared By

name/title Joy Maloney & Trina Binkley, AHC Reviewer
 organization _____ date January 2001
 street & number P. O. Box 1268 telephone 256-435-2835
 city or town Jacksonville state Alabama zip code 36265

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 Daisy Weller Smith
 street & number 805 Pelham Road South telephone 256-435-6341
 city or town Jacksonville state AL zip code 36265

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CONTINUATION SHEETSection 7 Page 1Name of Property: TEN OAKS
County and State: Calhoun County, Alabama

7. NARRATIVE DESCRIPTION OF PHYSICAL APPEARANCE

Ten Oaks, also known as the Peyton Rowan House, is located on Alabama Highway 21 (Pelham Road), south of the public square of Jacksonville, Calhoun County, Alabama. Calhoun County is in the mid northeast region of the state; Jacksonville is located approximately in the middle of a line drawn between Atlanta and Birmingham, in the foothills of the Appalachian mountains. The topography of gentle hills and plentiful water attracted pioneers to the area early in the 1830's, and the town of Jacksonville was incorporated in 1836. By the early 1850's, when Ten Oaks was built, Jacksonville was the political, commercial and professional center of the area. The county courthouse was located in the center of the public square.¹ One of the people who came to Jacksonville during this period was James Madison Crook, who hired builder Elbert Green Morris to construct a sixteen-room Italianate house for him.² When completed around 1856, Ten Oaks was the largest house in the area; it exists today as a vivid image of the romantic trend in American thought as expressed through architecture during the period before the Civil War.

EXTERIOR

Ten Oaks is Italianate in design, appearing from the front very much like the "Villa in the Italian Style" (Design VI) in Samuel Sloan's The Model Architect (1852).³ It has a symmetrical front facade with a projecting center tower, deeply overhanging and bracketed eaves, a second floor balcony with hooded metal roof, and a veranda around three sides of the ground floor. The house is constructed of white clapboards on a brick foundation, with dark green exterior shutters. It is situated on a large wooded lot above the elevation of the present four-lane highway (Alabama Highway 21) (photo 1). The landscape vegetation includes boxwood shrubs that were planted within forty years after the construction of the house. Large oak trees shade the house on the east and south sides, and some large pecan and oak trees are behind the house. A broad allee divides the oaks in front of the house; it is defined by boxwoods, hydrangea, and other smaller vegetation and leads from the highway elevation to the front door. An octagon shaped well house, with latticed sides and a conical roof topped by a wooden filial, is located on the south side of the main house (photo 2). The well house, or another of the same design at the same location, appears in a photograph dated 1897 and is the only remaining original outbuilding on the property (photo 3). The roof is asphalt shingles over cedar shakes; the walls are two and one-half inch, wooden lattice strips nailed individually onto wooden frames roughly five feet wide. The frame is constructed of wooden posts set into the ground; a wooden floor covers the interior, including the opening to the well. The eaves are deep, with a wide soffit underneath. Old boxwood shrubs are located around the wellhouse.

The front facade of Ten Oaks is three bays across and two stories high, with a third story tower rising above the center bay, which projects four feet deep and twelve feet, four inches into the porch area. The porch design also extends forward at this distance to accommodate the front steps. The roof is low pitched with a deep bracketed cornice at all elevations. The ground floor porch surrounds three sides and is supported by small fluted columns on shared bases in the Roman style. The columns are arranged in groups of two. The corners of the porch projection are defined by three columns on two bases that intersect at right angles. The column bases stand two and a half feet high, have rounded ends and paneled decoration (photo 4). The interior wall of the porch is 6" flat tongue and groove siding; the floor and ceiling are 5 1/2" tongue and groove, painted pine. Stone steps lead from the porch to the ground on the north and south sides; the front steps are concrete. The front steps are finished with a concrete wall on each side with flat tops below the height of the porch; a large metal urn sits on the end of each concrete shelf (photos 4, 6). The main entrance is framed by a single-story roof that rises in a low wide gable over the part of the porch that extends beyond the rest, mirroring the tower projection. This gabled roof is supported by paired columns at the front of the porch extension and two sets of three columns at the corners where the extension connects to the rest of the porch (photo 6). The front door is double, four paneled, with a single row of sidelights on each side that are as tall as the door. Wooden pilasters on either side of the door form its frame (photo 5).

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Description (continued)

Windows at the first and second elevations are arranged in pairs. On the first floor, opening onto the porch, they are 4:6 with double hung sashes and screen frames on the lower half. The exterior window trim consists of eared architraves crowned with a dentil course; shutters are mounted on the inside facing (photo 8). The second floor balcony rises above the front gable. It has french doors opening onto a small wooden porch, a scroll-sawn rail and a hooded metal roof with deeply scalloped trim. The roof is supported by large brackets on either side (photo 9). The second floor windows are 4:4, double hung sash, also arranged in pairs and shuttered. In addition to the eared trim and dentil course above, the second level windows on the front of the house have cresting above the center of the dentil course (photo 10). The rectangular tower windows are 4:4, double hung sash, in groups of three on each side of the tower. As in the paired windows below, each group of windows is trimmed as a single unit, with one pair of ears and a continuous dentil course on each side of the tower. The dentil detailing is not found on the second floor windows on the sides and rear of the house, although these windows, too, are eared and shuttered. The tower has a widow's walk railing on the roof and a four sided, pointed metal roof (photo 11).

The main part of the house is rectangular, fifty-two and a half feet across the front and forty-four and a half feet on the north and south sides. There is a two story ell that is attached at the southwest corner of the main house. The ell roof is lower in height and more steeply pitched than the main roof. A small single story room is located at the rear of the ell; the eaves on this room are decorated with scroll work and its window has eared trim (photo 12). The ground floor of the ell and the other single-story rooms at the rear of the house comprise the present "apartment" area. The veranda which extends around three sides of the house ends at about the center of the ell room on the south side, with stone steps leading to the ground. There is an entrance into the downstairs ell room on the end of the south side of the porch.

On the north side, the porch turns the corner and extends some six feet, eight inches along the rear wall of the second parlor. A single story room (apartment pantry, kitchen, and living room) is attached to the rear of the house at this point (photo 12). A door is located on the porch at the intersection of the porch and the single story room. This room extends along the rear walls of the second parlor and stair hall rooms to intersect with the north wall of the large ell room. A smaller, rectangular addition to the single story room, this one with a shed roof, brings the rear wall of the house roughly in line with the intersection of the ell room and its small rear room; there is a prefabricated greenhouse attached to this rectangular addition. There is a narrow passageway and entrance to the apartment area between the greenhouse and the small room at the rear of the ell (photo 12).

The main part of the house, including the two story part of the ell, has an enclosed brick foundation 36" high with metal vent grating. The foundation of the single story rooms at the rear of the house, including the room at the end of the ell, is brick pillars. Pressure treated wood has been used to fill in the spaces between the pillars; it is laid at a forty-five degree angle and painted dark green. There are three interior chimneys, one exterior chimney (found at extreme rear of house on single story room), and one at the end of the ell which is inside the wall, all built of brick. The house is supported from underneath by

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Description (continued)

rectangular brick pillars two feet, eight inches by one foot, two inches in diameter, resting on bases that are a foot larger in both directions. At some time in the late 1800's or early 1900's, a back porch was enclosed and extended to create the single-story rooms at the rear of the house. The prefabricated greenhouse and the back door located next to it were added in the early 1980's. The only additional exterior modification was made before 1900, when the steep pitch of the second story roof was converted to a flat roof on top.⁴ The original roof of cedar shakes has been replaced by asphalt shingles. There is a copper roof on the front second-story porch; the rear single-story rooms have shingles where the roof slants and tar and felt where it is flat. The tower has a metal roof.

INTERIOR

The ground floor plan of the inside of Ten Oaks begins with four large rooms grouped around a center hall (see Floor Plan). The front doors, found in the center bay that projects 20' in front of the other two bays, open into a vestibule that has doors into the two front rooms on the north and south sides. There are double doors framed with sidelights opening from the vestibule into the stairway hall. Each door is eight feet tall, five panels in each, built of unpainted walnut (photo 13.) The stair hall has doors that go into the first parlor and second parlor on the north side and doors to each of the two large rooms on the south side of the house. The main staircase begins on the north wall and proceeds upward thirteen steps to a landing that is the width of the stairhall (photo 14.) During the 1997-1999 renovation, a wall was built under the stair landing to enclose the area that had been used for storage, and a bathroom with wheelchair accessibility was constructed in the space. A door under the stairwell in front of the new wall, on the north side, accesses storage space under the main stairs.

The north side of the ground floor consists of the double parlor ("Drawing Room" on Sloan's Floor Plan) and the butler's pantry and kitchen, located in the northwest corner of the house. The double parlor is made up of two large rooms connected by paneled, fully functional, walnut pocket doors eight feet tall (photo 19). The present apartment area of the house (see Floor Plan) includes the double parlor, the single-story rooms at the rear of the house, and the ground floor of the ell room. The rear rooms of the house on the north side are reached through double doors opening from the second parlor into the butler's pantry (photo 20). The butler's pantry has an exterior door opening onto the north porch, and an interior door opening into the kitchen. There are no built-in storage cabinets in the butler's pantry. The kitchen opens into the apartment living room, which has a prefabricated greenhouse attached at the rear. The apartment bedroom is located in the ground floor of the ell room, with a bathroom located in the small room attached at the rear of the ell.

The office portion of the house consists of the main stairhall, the two downstairs rooms on the south side, and the remainder of the house, including all of the upstairs rooms and the tower. The occupants of the office and the apartment share the vestibule/entry hall. On the south side of the ground floor are two large rooms with one door connecting them. The southeast room has doors opening into the vestibule and the main stairhall. The fireplace in the southeast room has a green tile surround dating from the construction of the house. The tile has a raised pattern in the design of a fleur de lis made of oak leaves and acorns (photo 15.) The southwest room has a door that opens into the stairwell hall and a door on the west end that

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Description (continued)

accesses the ell room as well as the door shared between southeast and southwest rooms. A staircase from the southwest room along the north wall leads to the second floor room above it (photo 16).

The main staircase proceeds along the north wall to a height of eight feet, culminating in a landing the width of the hall. A former open area between the landing and the front (east) wall of the house was enclosed when plumbing was added to the house (before 1930), and a bathroom exists there now, two steps above the level of the landing. A stained glass window in a hinged frame is set into the top of the wall shared by the stair landing and bathroom. From the south side of the landing, the stair continues seven more steps to the second floor. The handrail and turned spindles of the banister are stained walnut; the face string, with scrollsawn decoration, is painted. The lower wall of the staircase, as it rises above the ground floor, is painted wood paneling (photo 14).

The second floor plan mirrors downstairs grouping of four main rooms around the center hall. The bedroom on the southwest side has a door leading into the second floor room of the ell. The floor elevation in the upstairs ell room is two steps lower than the adjacent bedroom, the ceiling is nine feet, and the window and door trim is narrower and less ornate than that found in the other rooms. All other upstairs rooms, except for the tower room, have the same eared door and window decoration used downstairs. An interior stair connects the southwest bedroom with its counterpart below; a stair also leads from the upstairs ell room to the downstairs level of that room, with a landing and door that open onto the first landing of the main stair. There are fireplaces in each room; closets share the fireplace walls.

The second floor central hallway is divided into two parts approaching the front of the house. Along the north wall is a stair leading up to the tower room. Between this stair and the opposite south wall of the hall there is a passageway terminating in two steps up to a door to the balcony room. This room has french doors of twelve lights each that open onto the wooden balcony. It is part of the projecting center bay that forms the vestibule entry below and the front of the tower above. There is a narrow window (4:4) on each side of the balcony room where the wall extends beyond the front wall of the house. The stairs to the tower room lead up for ten steps, then turn left (three turning steps) and go up six steps, then turn in four wide turning steps to the right to go into the room itself (photo 17). A small, four paneled wooden door with painted decorative graining is located on the west wall of the shorter flight of steps; this door provides access to the attic space above the second floor. The tower room has three, 4:4 double hung windows on three sides. These windows are trimmed with six inch milled casings decorated with bull's eyes, the only place in the house such trim is found.

The walls and ceilings throughout the house are plaster, with the exceptions of the stairway landing bathroom, the butler's pantry, kitchen and single-story room at the rear of the house, which have painted tongue-and-groove walls. Sheetrock replaced unsalvagable plaster in the tower and balcony rooms and created a new wall in the downstairs bathroom during the recent renovation. The ceilings in the main part of the ground floor are fourteen feet; the upstairs rooms have twelve foot ceilings, except for the upstairs ell room and the rear apartment rooms. The doors are eight feet tall and three feet wide; they are paneled and built of walnut, unpainted on at least one side. The door and window trim is six inches wide, painted, and "eared"

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in Greek Revival style. The trim is stepped in three levels; some door and window trim also has crown moulding (photo 18). Wide plaster crown mould at the intersection of wall and ceiling remains only in the double parlor and vestibule .

All rooms in the house, with the exception of the rear apartment kitchen, butler's pantry, and living room, have fireplaces. The mantels throughout are identical: painted wood, simple Greek Revival style. The fireplaces were designed to burn coal; all have plaster casts and iron covers with the exception of the southeast downstairs room's fireplace, which is decorated with green tile (photo 15) .

Few old light fixtures are found in the house; crystal chandeliers in the double parlor date to the 1950's, as do wall sconces found in several rooms. Cast iron or brass ceiling fans were added in all rooms as a part of the recent rehabilitation. The central stairhall now has a reproduction Georgian waterfall fixture. The downstairs door hardware is "washed silver"; many keyholes have intact covers. The floor is 5 3/4 inch pine throughout. In most rooms, the floor is stained a dark walnut color; the balcony room and the upstairs ell room have painted floors. All baseboards are painted and eleven inches tall, including a three-inch decorative cap.

The lot upon which Ten Oaks is located extends about five hundred feet behind the house. To the rear of the lawn area are several large pecan trees, native trees and underbrush. A restaurant occupies the adjacent lot to the south, a rental residence is directly to the north, and a shopping center is located across the highway between the house and the old Jacksonville City Cemetery. The area surrounding and including Ten Oaks is zoned for General Business.

Archaeological Component

An archaeological team from Jacksonville State University conducted a survey of that area which was subsequently covered with asphalt for use as a parking lot on the north side of the building in May 1998; nothing of significance was revealed by said survey. No survey was conducted in the remaining area, and the potential for subsurface remains there is high, as the location of all former buildings on the site remain unpaved. Buried portions may contain significant information that may be useful in interpreting the entire area.

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8. STATEMENT OF SIGNIFICANCE

SIGNIFICANCE: ARCHITECTURE

Ten Oaks is an outstanding example of the Italian villa style as constructed in Alabama in the mid nineteenth century. The Picturesque styles marked a transitional movement in American architecture away from the plain lines of Federalism and towards the more romantic, highly ornamented Victorian designs of the latter part of the century.⁵ In the South, especially, the abundance of labor and money available to the upper class before the Civil War resulted in the construction of houses inspired by the classical models of Greece and Rome. The model for the Italianate style was the idealized urban house, rather than the Greek temple which found its expression through Greek Revival designs.⁶ The often asymmetrical houses with towers, massively bracketed eaves, arched or hooded windows and porches on one or more sides presented an exotic contrast to the plain I-house design most often found in areas not far from the frontier. The Italian villa style especially appealed to builders who wished to present themselves as romantic individualists with money to spare. Indispensable to the execution of this effort were the architectural pattern books which provided not only drawings and designs upon which to base one's house plans, but minute details relative to the actual construction, so that skilled carpenters and craftsmen could, under the direction of a literate contractor with pattern book in hand, produce a house in Alabama remarkably similar to any number of houses north of the Mason-Dixon line.

The Italianate style was introduced to American housebuilders in A.J. Downing's Treatise on the Theory and Practice of Landscape Gardening Adapted to North America (1841). The Italian villa was introduced to the South through a later pattern book, Philadelphian Samuel Sloan's The Model Architect: A series of Original Designs for Cottages, Villas, Suburban Residences, Etc.⁷ Published in 1852, the pattern book includes several Italian villas, including one that Sloan (or his partner John Stewart) executed for Joseph S. Winter in Montgomery, Alabama, in 1851.⁸ While the Winter house may have been the first of its style to appear in Alabama, designs derived from Sloan's pattern book and other sources were followed by many builders in the South before the Civil War, although the Italianate style was not as popular here as elsewhere in the United States.⁹ Sloan refers to the "character" of the Italian style as "far from being rural, but ...genuinely picturesque"¹⁰ and, as such, it held great appeal for builders who wished to appear cosmopolitan. Ten Oaks, in the growing county seat of Jacksonville, was one of a few "urban villas" constructed with close adherence to Sloan's published design.

The exterior appearance of Ten Oaks mirrors Sloan's "Design Sixth" in its symmetrical proportions, center tower, deep bracketed cornice, decorative wooden trim, second floor balcony with hood roof, and veranda on three sides of the ground floor.¹¹ A major derivation from the plan is in the use of wood in the exterior facade: the walls are wooden siding, where brick was specified, and the roof was originally cedar shakes, while Sloan called for a tin roof.¹² Since Elbert Green Morris, the contractor of the house, owned a sawmill and millworks that supported his house building profession, these changes may have been made in deference to his ability to supply all of the materials. Other changes that Morris made when building Ten Oaks were few and minor: there is a widow's walk on the tower roof instead of a chimney, the windows are rectangular, not arched (although tribute to the arched style is found in the "eared" trim surrounding the windows), and the porch

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columns are paired instead of Sloan's single ones. Both the design for the window trim and the column bases can be found elsewhere in Sloan's book, in his Design XVI, "A Small Villa." (Exhibit II: Details of Sloan's Design XVI Used at Ten Oaks). Morris chose to adhere to Sloan's suggestion that a back porch be located at the rear of the house.¹³ In the late nineteenth or early twentieth century, this back porch area was extended and enclosed to create a single-story room reaching from the corner of the side porch to the north side of the ell wall. A further example of the use of Sloan's pattern book is the tile found around the fireplace in the downstairs southeast room. Sloan incorporated his recommendations regarding the use of such tile in his Design II, "A Gothic Cottage."¹⁴ In Morris's execution of Sloan's design, Ten Oaks still affiliates its builders and later inhabitants with other people of "educated and refined tastes, who can appreciate the beautiful both in art and nature."¹⁵

The Italianate style appealed to other builders in Jacksonville as well. The Magnolias, located on Pelham Road North, is another example of a house that closely follows Sloan's design. Some exterior Italianate details are found also in the Woods-Crook-Tredaway house, located next door to The Magnolias on North Pelham Road. Deeply bracketed eaves appear on many of the oldest houses in Jacksonville.

HISTORICAL DEVELOPMENT

The size and distinctive Italianate style of Ten Oaks have led to its recognition as a local landmark, and there have been people and events associated with it that are inseparable from the early growth and development of the city of Jacksonville. Until the ratification of the Treaty of Cusseta by the Creeks in March, 1832, the part of eastern Alabama where Jacksonville is located was still occupied and controlled by the Creek Indians.¹⁶ A trading post existed in the area as early as 1830, and many settlers came there after the establishment of Benton County on December 18, 1832. The Jacksonville area was especially appealing because of its topography of gently rolling hills and an abundance of fresh water.

Among the earliest settlers who arrived during this period were George Whatley and his family. A large group of immigrants from North Carolina led by Daniel Hoke, consisting of people from the Hoke, Forney, and Abernathy families, brought with them considerable resources and personal property.¹⁷ These two groups were among the leading citizens of the early town of Jacksonville, with economic, financial, and religious influence. Drayton, the name of the town which became Jacksonville, was named the county seat of Benton County, which at that time stretched from the Georgia boundary to the Coosa River, upon the creation of the county in 1832. The town was incorporated as Jacksonville in 1836.¹⁸

One of the other areas of Benton County that was settled in the early 1830's was the Alexandria Valley. With other families including the Morrisses, the Gladdens, and the McCauleys, James Crook and his family established a home on the old Tallaseehatchee Battleground in 1834.¹⁹ One of the sons of James Crook was John M. Crook, who attended the Secession Convention in Montgomery in 1861; another son was James Madison Crook, who built Ten Oaks in Jacksonville.²⁰ As a mature

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man in the late 1840's or the early 1850's, James Madison Crook acquired some land in Jacksonville. By 1850, Jacksonville was a thriving center of activity, with four churches, a large tavern, two schools, and a brick courthouse in the center of the square.²¹

Probate records of the period are lost, but the property upon which James Madison Crook chose to locate his house was adjacent to the home of George Whatley, who was one of the area's delegates to the 1861 Secession Convention with J.M. Crook's brother, John M. Crook.²² The site is just south of the square, on a prominent hill with the main road into Jacksonville from Blue Mountain (Anniston) running in front of the house and the intersection of that road with the road to Alexandria directly south of the house, at the foot of the hill. The property originally extended eastward across the main road to the Jacksonville City Cemetery, and a grove of old oak trees was located there. The house commissioned by James Madison Crook to be built on the site came to be called Ten Oaks.²³ Sometime in the early 1850's, the builder Elbert Green Morris of Morristown began construction of the large wooden house designed in the new, very fashionable Italianate style. Ten Oaks was completed around 1856.²⁴

Morris had a sawmill and gristmill near Alexandria and claimed in his newspaper ads to serve Jacksonville, Oxford, Talladega and Asheville.²⁵ Like some of the other builders of large houses of the time, Morris often relied upon the latest architectural pattern books for his designs. Other structures of architectural significance in the Jacksonville area that Morris is known to have constructed during the same decade are St. Luke's Episcopal Church, based upon a Richard Upjohn design²⁶ and the Crook-Woods-Crook-Tredaway house, a Greek Revival house with Italianate details on North Pelham Road.²⁷

James Madison Crook and his family lived in the house from the completion of its construction until 1865. When the house was finished, it had several outbuildings in similar style, including a long building consisting of a kitchen, servants' quarters and laundry; an octagonal wellhouse; an outhouse that could accommodate four people at the same time; a three-story smokehouse, and a partially underground potting shed with a glass roof.²⁸ From the time of its construction until well into the twentieth century, the exterior facade was painted yellow, with darker trim and shutters. The earliest photograph of the house, dated 1897, shows the southern side and front facade. The surrounding landscape is separated between public and private areas by a wooden fence; very small boxwoods line the circle drive in front of the house. The wellhouse and part of the kitchen building behind the house are visible in the photograph (photo 3).

During the Crook's time at Ten Oaks, the family entertained one very important house guest. Jacksonville was an important link between railroad terminals located at Ladiga (Piedmont) and Blue Mountain (Anniston) during the Civil War, and many Confederate soldiers passed through town on their way to meet trains going south to Selma (where the Confederate arsenal was located) or east to Rome, Georgia. Houses in Jacksonville were used as headquarters for four Confederate generals during the course of the war. In October 1864, General Pierre T. L. Beauregard was invited to stay at Ten Oaks. While he was at the house, Beauregard received word that he had been appointed Commander, Military Division of the West, C.S.A. In honor of his appointment, the townspeople of Jacksonville stood in the front yard of Ten Oaks and sang to him. A marker erected by the Forney Historical Society in the 1970's describes this event and is located next to Highway 21 in front of Ten Oaks.²⁹

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Statement of Significance (continued)

The James Madison Crook family began dividing its time between Jacksonville and property they owned in Louisiana in the late 1850's, and one of their daughters was born in Louisiana in 1863. Some of the family was in Jacksonville during Beauregard's visit of 1864, but family records indicate that they moved to Texas, close to some of Mrs. Crook's family members, in 1865.³⁰ It was in this year that James Madison Crook sold Ten Oaks to Peyton Rowan.

Major Peyton Rowan bought Ten Oaks from James Madison Crook in 1865 and lived there with his wife and family until his death in 1906. An investor in mining and mercantile businesses, Rowan moved to Jacksonville from St. Clair County sometime after his marriage to Annie Forney in 1856.³¹ Annie Forney had come with her family to Jacksonville from North Carolina in 1834; by the time of her marriage to Peyton Rowan, the Forney family was one of the wealthiest and most influential in the community.³² The elegant style and size of Ten Oaks was in keeping with the status of his wife's family, and its location was very convenient to Rowan's business located on the town square. Co-owner of a huge general store on the public square with Walter Dean, Mr. Rowan was the wealthiest merchant in town by 1870.³³ Rowan, Dean and Co. advertised themselves as "Dealers in Merchandize and Produce", selling such diverse items as "Ready Made Clothing, Winship Cotton Gin and Steam Engines, and The Celebrated Tennessee Wagon".³⁴ While not politically ambitious, Peyton Rowan was an extremely adept businessman, a leader in the Episcopal church and a Mason.³⁵

Peyton Rowan made several changes to the structure of the house during his lifetime there. In an effort to correct a consistent problem with the second-story roof leaking, he had the roof redesigned and replaced the steep eaves at the top with flat areas on either side of the tower.³⁶ Another improvement that Rowan made to his house came about because of the fire that burned most of the town square in Jacksonville, including the Rowan and Dean general store, in 1884. Rowan purchased the brick from the old courthouse (a new one had been built in 1883) that had been located in the center of the town square, and used the bricks to rebuild his store.³⁷ At the same time, he purchased the stone steps from the courthouse and had them brought to Ten Oaks and set at both ends of the front porch.³⁸

Part of Ten Oaks was used as a private school in the early 1870's, shortly after the Rowans came to live there. Conducted by Miss Fannie Fulenwider, who also taught at the Jacksonville Female Academy, the school was called Minerva's Hall and had eight pupils. All were about eight years old and "all cousins but one".³⁹ As Annie Forney Rowan had a large extended family living in the area, it is easy to see how this distribution of students could have come about. After the Minerva's Hall era, Ten Oaks was used solely as a private residence for the Rowan family, remaining the "complete, comfortable dwelling" or "family mansion" as designed by Samuel Sloan.⁴⁰ The four Rowan children, John Forney, Sallie Lorene, Mary Emma, and George Hoke, grew up at Ten Oaks.

The city of Jacksonville experienced economic difficulties after the war which were not alleviated until a "boom" period during the early 1890's. Northern investors established the Jacksonville Mining and Manufacturing Company, which bought and subdivided some 18,000 acres of land in and surrounding the town. Peyton Rowan, with his frequent buying trips to New York, was an important local contact with these investors, and he joined them in forming the first bank in town. When the Tredegar

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Statement of Significance (continued)

National Bank was established during this period, Peyton Rowan was its first president. His son, George Hoke Rowan, was an early cashier at the bank. Other industries that were established in the 1890's in Jacksonville included an ice plant, a power plant, and a telephone exchange.⁴¹ The earliest use of electricity at Ten Oaks may date to this period. The county seat was moved from Jacksonville to Anniston in the late 1890's, and Jacksonville's growth became more dependent on the development of the Ide Cotton Mills and, later, the institution that became Jacksonville State University.

When George Hoke Rowan and Julia Gunter of Montgomery were married in 1902, they came to live at Ten Oaks with George's parents, Peyton and Anne. After Peyton and Anne Rowan both died in 1906, George and Julia Rowan made changes to the house to accommodate their growing family. The plaster ceiling roses and cornice trim in some of the downstairs rooms became unstable and had to be removed. The back porch was enclosed and extended to create a modern kitchen and single-story private living quarters early in the twentieth century. The bathroom located on the landing between the first and second floors, with its stained-glass window overlooking the landing, was also added before 1930. In later years, gas heaters vented through the chimneys and a gas floor furnace were installed.

During the more than forty years that George Rowan and his family lived at Ten Oaks, the house was a popular gathering place for the extensive family and members of the community. In 1932, a reception for one of the daughters' weddings was held at the house. That night, a fire, possibly started by electrical wiring strung outside to provide lights for the wedding reception, burned the kitchen building behind the house. In the years that followed, the outhouse, smokehouse and potting shed were all torn down and removed.

After George Rowan died in 1946, Julia Rowan left the house and lived with her daughters and their families until 1949. In that year, her daughter Anne Rowan Smith and husband T. Weller Smith from Birmingham decided to come to Jacksonville with Daisy, their teenage daughter, and live with Mrs. Rowan at Ten Oaks. Mr. Smith sent a contractor and his family to live in the house for a year to prepare it for their return. The wallpaper, many light fixtures, and paint remaining in much of the house prior to the 1997-1999 rehabilitation dated from this period. A great change in the appearance of the house came about when the exterior of the house was painted white for the first time in 1950. The Smith family lived at Ten Oaks with Mrs. Rowan until her death in 1953; Anne Rowan Smith died there in 1960. Daisy Weller Smith and her father lived and entertained together at the house until his death in 1973; they took care of the house and grounds but did not remodel or build additions. In 1980, a greenhouse was added to the rear of the single-story room at the back of the house.⁴²

As the families living in the house grew smaller in number, the amount of space they used in the house also decreased. After her father's death, Daisy Weller Smith continued to use only the single story rooms in the back of the house, reserving the double parlor for times when she entertained guests. The remainder of the house was not altered or used from the early 1950's until 1997, when Ms. Smith granted a forty-year lease to Jacksonville attorney Joseph Maloney. As lessor, Mr. Maloney rehabilitated the building and grounds to accommodate professional office space while Ms. Smith retained the apartment area of the house for her personal use. Mr. Maloney's work on Ten Oaks was approved by the Alabama Historical Commission as a Certified Historic Rehabilitation. During the rehabilitation, the roof was repaired; interior gutters were replaced; damage to eaves and column bases were repaired; the entire house was painted; plaster was repaired and resurfaced; electrical, HVAC and telephone system upgrades were installed; two bathrooms (one of which is handicapped accessible) were installed; a wheelchair ramp was affixed to the north side of the porch, and a parking lot and exterior lighting were installed. The law office of Maloney & Vernon, LLC moved in on January 1, 1999.

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VERBAL BOUNDARY DESCRIPTION

To find the point of beginning, commence at the SE corner of Section 14, Township 14 South, Range 8 East; thence North 89 degrees 05 minutes West a distance of 1247.1 feet to a point; thence North 00 degrees 01 minutes West a distance of 870.0 feet to the point of beginning; thence North 00 degrees 15 minutes East a distance of 310.6 feet to a point; thence North 89 degrees 33 minutes East 72.0 feet to a point; thence North 88 degrees 28 minutes East 706.52 feet to a point on the West right-of-way line of Alabama Highway 21; thence South 02 degrees 07 minutes East along said West right-of-way a distance of 267.0 feet to an iron pin; thence South 88 degrees 19 minutes West a distance of 708.2 feet to an iron pin; thence South 00 degrees 50 minutes West a distance of 41.9 feet to an iron pin; thence North 89 degrees 34 minutes West 72.1 feet, more or less, to the point of beginning, as represented as Parcel I.D. No. 12614401065.00S001 in the Calhoun County Tax Assessor's Office, Calhoun County, Alabama.

Boundary Justification: The nominated boundaries contain all of the extant historic property associated with Ten Oaks currently under single ownership.

PHOTOGRAPHS

Photographs 1, 2 and 4-18 were taken in January, 2000, by Joy Maloney. Numbers 19 and 20 were taken in October, 2000, by Joy Maloney. Photo 3 was in Miss Smith's possession, has the date 1897 written on the back, and was taken by an unknown person. Negatives are in the possession of the Alabama Historical Commission.

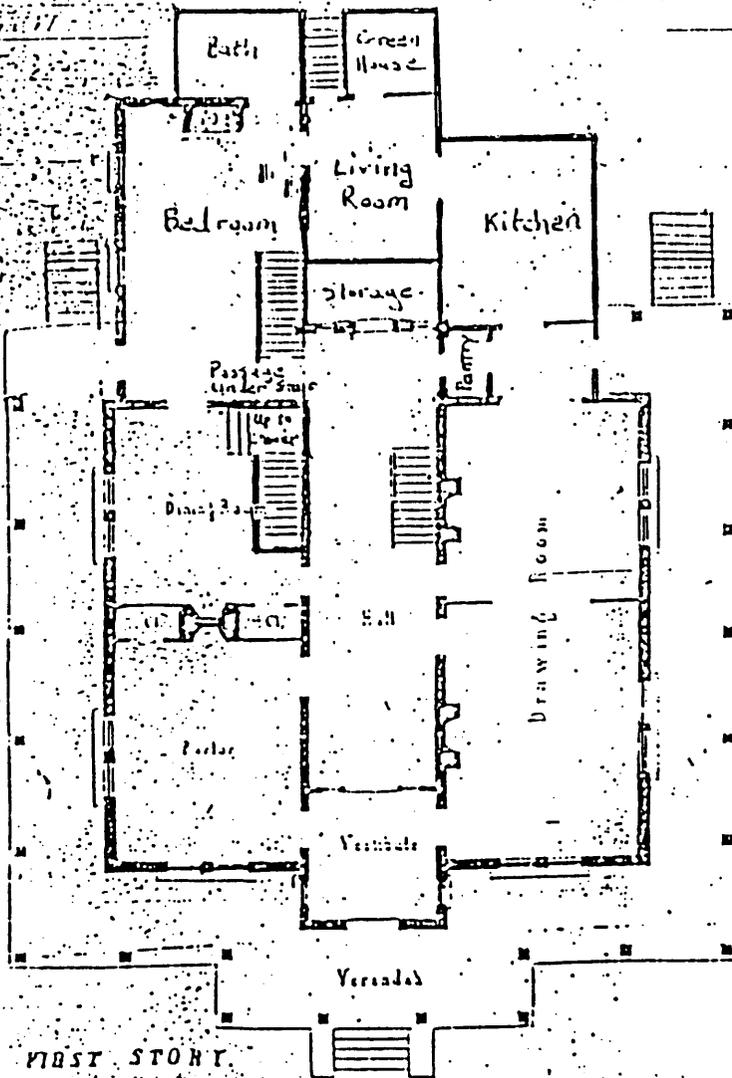
1. Ten Oaks, front facade, east side
2. Ten Oaks, well house, south side
3. Ten Oaks, front façade and south side with Peyton Rowan, in 1897.
4. Ten Oaks; front entrance; three columns at corner of front porch projection, urn bases
5. Ten Oaks; front entrance
6. Front of Ten Oaks, facing south; bracketed eaves, urn bases
7. Front of Ten Oaks, facing north; front porch projection
8. Ten Oaks; ground floor window opening onto veranda on east side
9. Ten Oaks; second floor balcony from side
10. Ten Oaks; second floor windows, front facade; cresting
11. Ten Oaks, south side; tower windows and widow's walk
12. Ten Oaks, rear (west) facade; ell room, greenhouse addition, single-story rooms
13. Ten Oaks, interior; vestibule doors
14. Ten Oaks, interior; main stair
15. Ten Oaks, southeast ground floor; mantel with tile decoration
16. Ten Oaks, southwest bedroom, ground floor; interior stair connecting SW bedrooms
17. Ten Oaks, stair to tower
18. Ten Oaks, north side second floor; interior trim
19. Ten Oaks, northeast parlor ("Drawing Room"), pocket doors and plaster crown moulding
20. Ten Oaks, northwest parlor ("Drawing Room"), double doors to pantry and crown moulding

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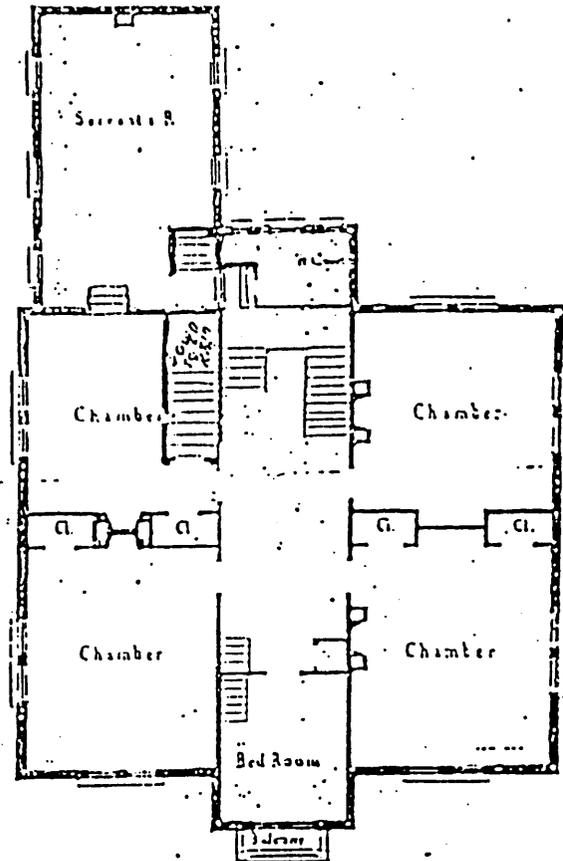
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Floor Plan



FIRST STORY

Scale: 1/4" = 1'-0"



SECOND STORY

GROUND PLANE

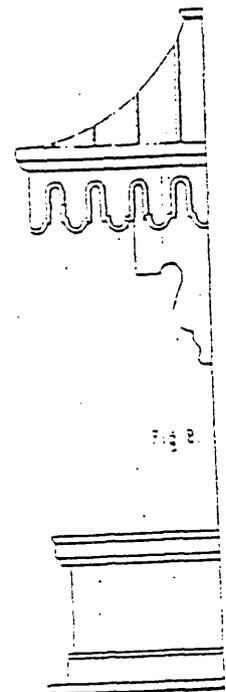
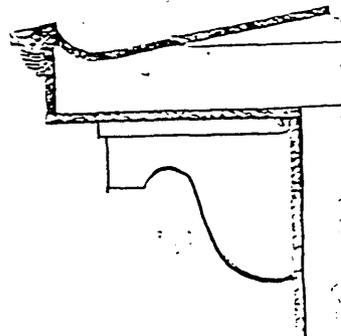
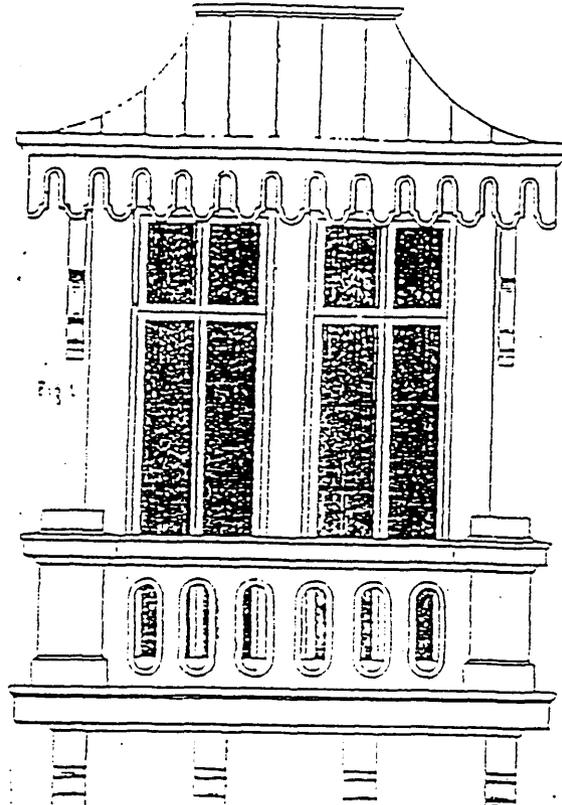
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Details of Sloan's
Design VI
used at Ten Oaks



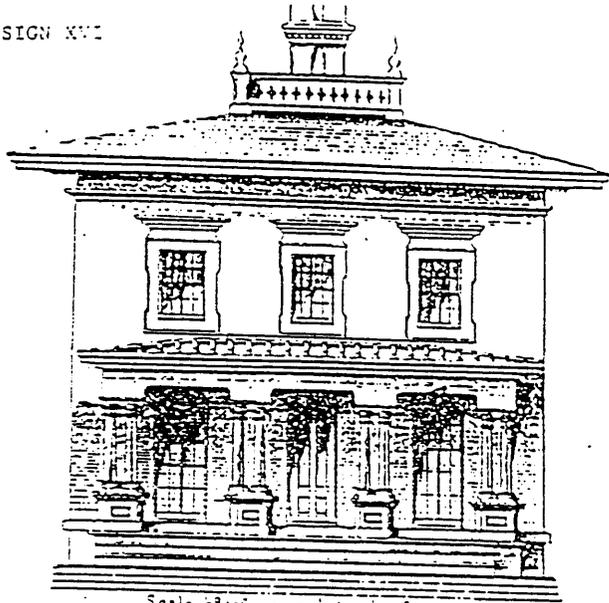
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DETAILS OF SLOAN'S DESIGN XVI
USED AT TEN OAKS



Scale, 1/8" = 1 foot.
FRONT ELEVATION

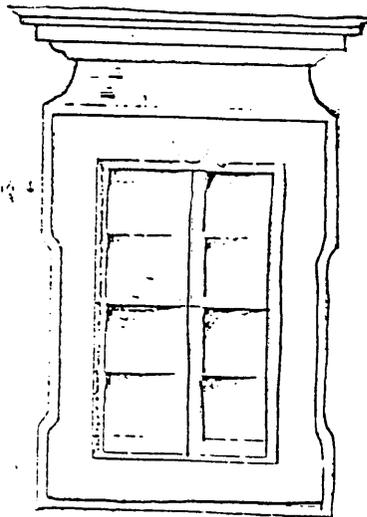


Fig. 4

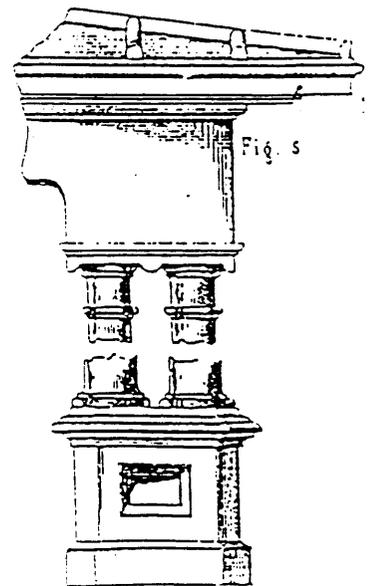


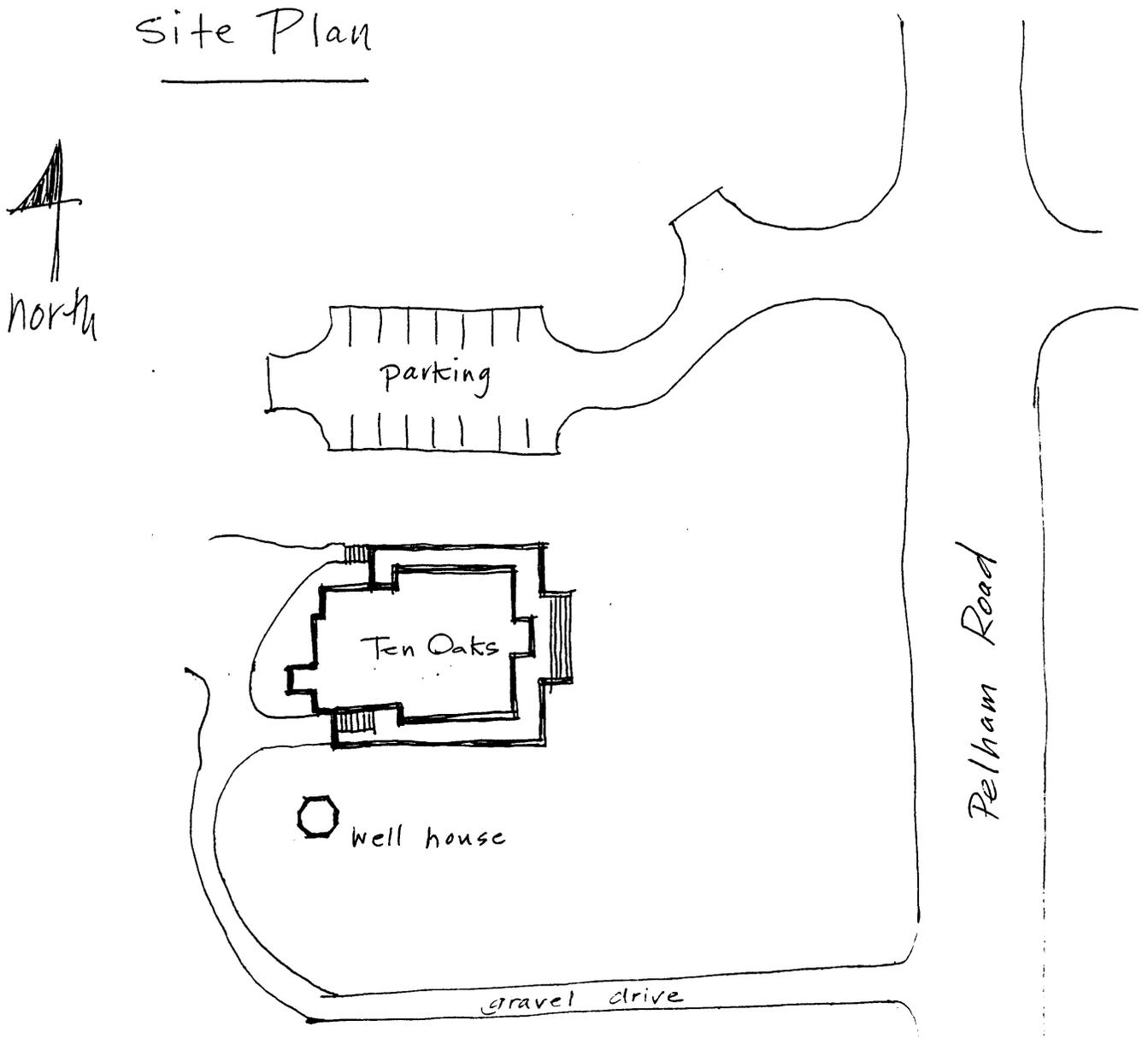
Fig. 5

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not to scale