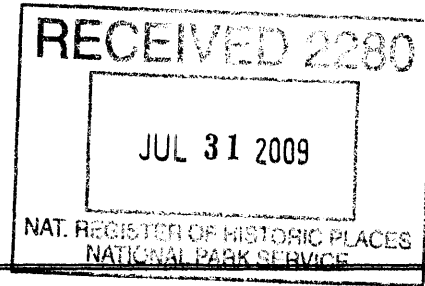


United States Department of the Interior
National Park Service

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**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**

1. Name of Property

historic name Garrison, Charles Denby, Sr., House

other names/site number _____

2. Location

street & number County Road 55 (Kali Oka Rd.), approx. 1 mi. nw. of jct. AL 158

not for publication _____

city or town Prichard

vicinity Kushla

state Alabama code AL county Mobile code 097

zip code 36613

3. State/Federal Agency Certification

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

Rizaukh Annbrown
Signature of certifying official/Title

July 29, 2009
Date

Alabama Historical Commission (State Historic Preservation Office)

State or Federal agency and bureau

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

Signature of commenting or other official

Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

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

for Colson R. Beall 9.9.09
Signature of Keeper Date of Action

5. Classification

Ownership of Property (Check as many boxes as apply)	Category of Property (Check only one box)	Number of Resources within Property	
		Contributing	Noncontributing
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	<u>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>2</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>4</u>	<u>0</u> Total

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

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

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat: DOMESTIC Sub: single dwelling

Current Functions (Enter categories from instructions)

Cat: DOMESTIC Sub: single dwelling

7. Description

Architectural Classification (Enter categories from instructions)

Classical Revival
Colonial Revival
Ranch Style

Materials (Enter categories from instructions)

foundation: concrete blocks
 roof: asbestos-cement shingles
 walls: wood
 other: bricks

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

8. Statement of Significance

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

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

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

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

Areas of Significance (Enter categories from instructions)

ARCHITECTURE _____

Period of Significance 1941

Significant Dates 1941

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

Cultural Affiliation _____

Architect/Builder Giddens, Kenneth Rabb (architect)
Durham, Charles Guy (builder)

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

9. Major Bibliographical References

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

Previous documentation on file (NPS):

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

Primary Location of Additional Data:

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

Name of repository: _____

10. Geographical Data

Acreage of Property 80 acres

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

	Zone	Easting	Northing	Zone	Easting	Northing	
1	<u>16</u>	<u>391410</u>	<u>3409640</u>	4	<u>16</u>	<u>391760</u>	<u>3409360</u>
2	<u>16</u>	<u>391910</u>	<u>3409650</u>	5	<u>16</u>	<u>391780</u>	<u>3408840</u>
3	<u>16</u>	<u>391990</u>	<u>3409530</u>	6	<u>16</u>	<u>391410</u>	<u>3408840</u>

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

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

11. Form Prepared By

name/title David W. Ray (Consultant) & Susan Enzweiler (AHC NR Coordinator)

organization _____ date 6-22-2008

street & number 200 George Street telephone (251) 432-4901

city or town Mobile state Alabama zip code 36604

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 Joseph B. Ray, M.D.

street & number 1204 Shelton Beach Road, Suite 3, Box 180 telephone (251) 432-4901

city or town Saraland state Alabama zip code 36571

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name of property: Garrison, Charles Denby, Sr., House
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7. Narrative Description

The Charles Denby Garrison, Sr. House, constructed in 1941, is a one-story, wood-frame dwelling, consisting of a rectangular central core that is augmented by three attached wings, all constituting original sections of the overall design. The side-gabled roof of the central core is most prominent and stands proud of the wings, its medium-pitched planes projecting significantly higher than those of the wings, in order to provide space for a floored attic. This partially-finished attic (accessed by a pull-down, sliding ladder into the breakfast room) is provided with light by three projecting, front-gabled roof dormers across the south-facade, and an additional two across the north-facade. The front face of each of these five "doghouse" dormers is fitted with a single, full-sized, double-hung wooden window, with six panes in each sash; floored gangplanks to each enable the raising and lowering of the sashes. These dormers are accompanied in visual prominence by two large, rectangular brick chimneys that protrude through the northern plane of the main roof; the two northern dormers frame the largest of the two, which is the house's centerpiece.

Below the main roof, the rooms in this central core comprise the living room and (in a clockwise direction) the dining room, the food and drink preparation/serving room (now used as the breakfast nook), a library/den, the house's foyer (complete with adjoining cloak closet), and the principal guest bedroom. Besides the foyer, situated in the northeast corner of this core, the other three public rooms are self-evidently designed to enhance flexibility of use, and to enable easy flow of large parties from one room to the other, when needed. Absent from the floorplan is any traditional hallway; the rooms of the core are asymmetrical in size and layout, thus acknowledging the influence of the bungalow typology that was prevalent at the time. Instead, double pocket doors allow easy movement between the living room and the dining room or their separation for smaller parties, and another set allows the same scenario for the library/den. This room, which is entered from the foyer on the east end and the serving room on the west end, backs up to the living room and the great central fireplace, but it is focused about its own, secondary fireplace, whose chimney stands exposed on the exterior of the house's north wall (and there also offers an integrated barbecue pit). Moreover, its west wall features a vertically sliding hatch, which provides pass-through access to a wet bar on the east wall of the staging room.

After obtaining drinks or hor d'oeuvres at the bar, guests could amble towards one of the two fireplaces in the wintertime. The main fireplace, with a small wood shelf for a mantel and a hearth of black slate, is encased in a surround that is 9'2" wide and boxed all the way to the 9'10" height of the ceiling; the surround also houses an auxiliary, fan-powered system of ducts to help move heat from the fireplace around the room. In the summertime, the living room could be ventilated by way of any or all of the three large openings that fenestrate its south wall. A large portion of this wall is made of glass, as two individual, full-height windows frame a central set of multi-light double-doors. Each of the distinctive, full height windows is comprised of a single sash, with twenty individual panes. Set in frames that are 7'-6" tall and 4' wide, these window panels slide vertically into pockets in the attic, up to a level of half their own height. They do not function as jib doors, but merely aid the entry of fresh air from the full-length porch on the other side of this wall. The two other rooms that empty onto this porch, the dining room (at the core's west end) and the guest bedroom (at its east end) also do so by way of identical sets of double doors. The interior finishes of all rooms in this central section, bar those plaster and tile wall finishes of the preparation/staging room and the guest bedroom's bathroom, consist of vertically-oriented cypress boards separated by a molded batten, all lightly stained, but with an otherwise natural finish. Except for the smooth plaster ceilings in the two utilitarian rooms, the ceilings of the public rooms are all of sand-finished plaster; in the living room, this ceiling finish is augmented and enhanced by six boxed wooden beams, which are stained as the walls, and span the distance from north to south.

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Apart from the main mass's guest bedroom, which was awarded its own entry door direct from the foyer, all of the other private rooms are housed in the three low wings that radiate from the core. Like those in the central section, these rooms all present the same unpainted wall finishes of either vertically or horizontally oriented boards. Unlike the three main public rooms and the foyer, the boards that comprise their walls are typically narrower, and they do not feature the decorative molded battens. However, all rooms in the house, apart from the kitchen, the bathrooms, and the front porch, utilize the same wide pine floor boards. These were all put in place with floor pegs, their capping plugs stained a dark, near black color, accentuating their visual effect. The pervasiveness of the floor pegs make them a hallmark of the house's interior, and help impart a lodge-like, rustic aesthetic sense. The floorboards themselves, and the plugs they contain, rest on pine subfloors.

In addition to the guest bedroom, the house contains three other bedrooms, each with its own bathroom and a single closet. Like the floors with their pegs, these bathrooms also harbor one of the house's most distinctive details. Rather than being a universal characteristic of the house, as are the pegged floors and stained walls, the bathroom finishes are employed for distinction, for each is given an individual identity by the color of its tile wall finish. The bathroom in the principal guest bedroom displays two shades of pink tiles. The master bedroom is situated in a short wing to the west of the dining room, at the southwest corner of the house. Entered by way of a short hall that allows separate entry to its blue tiled bathroom (presumably for purposes of secondary use by guests), its location also enables easy access to the front porch. At the other (northeast) corner of the house, two other sets of bedrooms and bathrooms are accessed by a side hall, itself entered through one of the six doors in the expressly functional foyer. This low, attached wing angles off at an oblique angle; its interior bedroom is referenced as the "green bedroom" due to the tint of bathroom tiles, while that of the outboard bedroom, at the northeastern corner, is known for its uniquely disparate combination of yellow tiles trimmed by a border of green tiles. Interestingly, this wing has its own single, exterior entry door, adjacent to but explicitly apart from the house's primary, single-entry door into the foyer.

At the west end, the other diagonally attached wing juts off in a northwesterly direction. Significantly longer than the east wing, it nevertheless balances its counterpart, and they together seem to partially enclose or embrace the north yard. Moreover, in plan view, the radial alignments of these northern wings follow the natural contours of the building site, and also add functional square footage without detracting from the intended visual preeminence of the main core and its featured front porch. The northwestern wing constitutes the utilitarian or service wing, for it houses (from inside to out) the kitchen, the servant's quarters (a small bedroom and adjoining bathroom), and the three-bay garage (with the enclosed third bay serving as a shop/storage room). The lower half of the kitchen walls are finished in white tiles with a traditional banded border of black tiles, a decorative, yet practical, accompaniment to the kitchen's smooth plaster ceiling and upper wall surfaces. At the wing's far northwestern corner, the sunken furnace room is attached to the south end of the storage room, which is itself entered by a pair of strap-hinged, board and batten doors with segmental-arched tops. The furnace itself is the house's original unit and is still the sole source of heat – apart from that occasionally emanating from the fireplaces. It operates by burning fuel oil, but the radiant heat produced is transmitted by water. Water is first heated by passing through a jacket around the furnace, and is then piped to numerous, wall-mounted radiators throughout the house.

A rear gallery is recessed beneath the northern roof planes of both the main roof mass and that of the northwest wing. This open gallery, floored with brick set directly at ground level and supported by simple 4 x 4 posts resting directly on these bricks, stretches all the way from the foyer west past the kitchen, and out the north face of the wing to the interior bay of the garage. Due to this amenity, one can exit the garage and access all the doors along the north side of the house without getting wet during a rainstorm. All of these north side doors are set amongst the white-painted board and batten siding that makes up the rear wall of the gallery and most of the northern exterior wall of the house.

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Circling around the house, all of the other exterior walls, also painted white, are sided with wide pine weatherboards. The windows set amongst these walls variously consist of either 6-over-6 or 8-over-8 double-hung, wooden windows. All are singly set with the exception of two installations of paired windows: one above the kitchen sink, overlooking the north yard, and the other in the south wall of the interior bedroom of the northeast wing. Functionally mounted, slatted wooden shutters frame some of the window units, but they are currently off the house for refurbishment and repainting in a dark shade of green. The exterior surfaces of the windows' muntins are always painted white, while the interior surfaces of all, except those in bathrooms or the kitchen, retain their natural finish, lightly stained in agreement with the interior wall surfaces.

Back around in the sloping south yard, one approaches the recessed front-porch by way of a linear, centrally located, walkway that is paved with bricks. It begins at the unpaved road-bed of the southern drive, between two large camellias, and is stepped four times to ascend the gentle slope of the hill on which the house sits. The fully screened porch, 13' deep and measuring 61' across, is entered by a single screen door set in the center of the porch's seven bays, which are defined by its eight identical wooden columns. The porch's floor is made of tongue-and-groove cypress boards, while the ceiling is of unpainted boards and battens. Much of the back wall of the porch is comprised of glass panes, due to the three separate sets of double doors and two full-height windows that are spread symmetrically across its 61 feet.

The house is raised on concrete block piers, with a full perimeter block foundation; ventilation and access to the crawlspace is provided through rectangular portals spaced regularly around this perimeter. Since the house site falls away towards the south, the crawlspace under the south side of the house is generally of an average height of approximately 4 feet, while that beneath the north side is much reduced. Atop the house, the roof is covered with the original rigid, asbestos-cement shingles, which are surfaced with an affixed aggregate to provide a more rustic texture and appearance. These were given a factory applied moss or military green paint coating during manufacture, but most of this paint has been faded by the sun, obscured by windblown dirt and tree litter, or washed away by rain, so that the vast majority now present varying shades of gray. However, traces of the original greenish coloring are still evident on some shingles on the shaded northern roof plane, immediately below the two dormers. The roofs of the three wings were erected with various hips or gable ends (some in the form of cross-gabled projections), and slatted, arched vents are installed in some, for ventilation purposes. The complicated, multifaceted roof structures and eaves of these wings sometimes employ broken returns, but there are also instances of the use of pent roof sections.

The Charles Denby Garrison, Sr. House is surrounded by camellias and azaleas, which are reported to have been planted by Mr. Garrison. The trunk of a massive, fully developed live oak stands only approximately thirty-five feet off the east end of the house, and its extensive canopy fully shades this end of the main mass and the south side of the northeast wing. Mature pine trees cover the expanse of the entire property, but interspersed among these are many live oaks, water oaks, white oaks and other oak varieties. Also numerous are magnolias and holly trees, and lower in the tree canopy, dogwoods are scattered throughout grounds. Even nearer to the ground, the sandy, pine straw covered hills and undulations are also home to many individual outcroppings of palmetto, wild blueberry, and huckleberry bushes.

Pump House

This small, wood-frame building, consisting of a single-square room under a shed roof (with a pitch sloping downward to the northeast) was constructed simultaneous with the main house and thus utilizes like materials. It stands to the northwest of the main house, on the hill above the north side parking area. Resting on a poured concrete foundation, the building is clad with wide-plank, flush-fit pine siding, with cornerboards all around. The walls are double-skinned, as the

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interior is finished with unpainted wide-plank boards, also horizontally oriented. The building is fenestrated only by a single window and a single door. The wall most visible from the house (the 8'4" wide southeast wall) lets in the morning sun by way of the single, 6-over-6 window, while the room is entered through a solid single door of vertically oriented planks, centered in the southwest wall (10'4" wide). An extension to the northwest (and thus away from the house) was added circa 1980 to provide storage for "the tractor"; it employs the same roof pitch, but is instead sided with simple clapboards. The building initially harbored the well pump, which was long ago moved to another location, so it now serves as a tack room (and for general equipment storage).

Cistern

Situated at the crest of the hill to the north of the house, this rectangular cistern is constructed of poured concrete and is set partially into the ground; it is exposed to a height of 3'6". Measuring 15' x 19', the concrete walls are topped by a flat concrete cap, with a hatch in the center. By the time of the present owner's purchase of the house in 1969, it was already out of use. Former residents have explained that it was both used to catch rainwater and to store water pumped from the well.¹ Its location at an elevation (170 feet above sea level) above that of the house site (approximately 155 feet above sea level) allowed consistent pressure, as the water from the cistern was fed to the house by gravity, through a pipe buried underground.

Lake and Spillway

This man-made lake was built concurrent with the construction of the main house. It was sited to take advantage of existing wetlands, and the relatively steep topography of the grounds surrounding the main house. Whereas the highest elevation within the bounds of the current, 80-acre property is approximately 170 feet above sea level and the house is sited approximately 15 feet below this point, the surface elevation of the lake is only approximately 60 feet above sea level. The lake is a part of the Chickasabogue Creek watershed, and since it is south and west of the ridge that divides the watershed, its supplying water comes from springs and branches to the east. Roughly four-sided in shape, the built-up, earthen dam runs along a north-south axis, forming the lake's west embankment. At the north end of this dam (at the lake's northwest corner), a concrete-walled and floored spillway (on an east-west axis) channels overflow from the lake towards Chickasabogue Creek, by way of a tributary creek.

Archaeology

While no formal archaeological survey has been undertaken, potential subsurface remains could provide additional information about the historical development of the site.

¹ David W. Ray interview with Mr. Charles Denby Garrison, Jr. at his residence, Wisteria Avenue in Pass Christian, MS, 6-13-02.

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8. Statement of Significance

The Charles Denby Garrison, Sr. House is significant under National Register Criterion C, in the area of architecture, for it “[embodies] the distinctive characteristics” of a specific period of construction. Constructed in 1941, this house is architecturally significant as an excellent and unaltered physical representation of the period of transition in American residential design around World War II. Over the years between World War I and the entry of the United States into the Second World War at the end of 1941, a gradual shift in the prevailing stylistic sensibility and character of American residential construction occurred. In this timeframe, there were the beginnings of a transition from the predominance of styles based purely on long-standing historical precedents to ones displaying the traits of the modern movements. The two most prevalent American residential stylistic trends over this same period were that of the Craftsman style and the Colonial/Classical Revival styles; the Craftsman style, typically applied to bungalow type houses, was the more progressive in adopting the hallmarks of a new design language, whereas the Revival styles, as their very names imply, were more rearward looking. Even though houses following the conventional, historically derived language of the Colonial and Classical Revival styles were self-evidently more traditional and conservative than those of the parallel Craftsman style, over the final few years before World War II, many examples, such as the Garrison House, were also beginning to show the influences of the modernist movements.

As a late example of a house built in the first half of the 20th century, the Charles Denby Garrison, Sr. House demonstrates the state of progression reached, during the period just prior to World War II, in the “tug of war” between the two design languages. In essence, this house illustrates a final stage of early 20th century Colonial and Classical Revivalism, just before the architectural tipping point that was reached at the close of the war. After this point, the modern language, as now represented even more purely by the Ranch-style houses that superceded the Craftsman style bungalows, quickly assumed sole dominance as the preferred architectural style for mainstream American residential buildings. Although the Garrison House’s main massing, proportion, and detailing cause it to read, first and foremost, as a work emanating from the category of early 20th Century Revivalism, its integration of modernist features reflects how, in the 1930s and early 1940s, they were infiltrating the collective conscience and the practice of even those architects, builders, and their patrons who had chosen to follow the “traditionalist” path.

The Charles Denby Garrison, Sr. House is a completely intact, unmodified building, with everything up to its original roofing and down to its original furnace still in place. Moreover, its surrounding setting remains uncompromised by any modern development; the property is still fully encircled by over a thousand undeveloped acres. As a consequence, the house maintains full integrity in all seven areas of location, design, setting, materials, workmanship, feeling, and association. The Garrison House’s preserved condition supports and enhances its significance in this role of illustrating these important, World War II era developments in the history of American residential architecture.

Architectural Significance

Professionally designed, the Charles Denby Garrison, Sr. House was the creation of the collaborative team of architect Kenneth R. Giddens and builder Charles Guy Durham. This architectural creation was holistically conceptualized, informed by its purpose as not only a single-family residence, but also as the centerpiece of a country estate and retreat, planned from the outset to facilitate the entertaining of guests. As such, not only was its interior layout designed to welcome guests, but the house itself was sited to take advantage of the topography of the surrounding grounds. Facing south/southwest, the house is located atop high ground, along the ridge that separates the watersheds of Chickasabogue

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(Chickasaw Creek) and Bayou Sara. The house was intentionally placed at the forward edge of this ridge, and the terrain to the south quickly descends into the lowlands and wetlands that feed and drain into Chickasabogue. The terrain of these lowlands was also utilized; simultaneous with the house's construction, an earthen dam was created to form a lake of approximately five-acres of coverage. A topographical counterpoint to the house's hilltop site, this lake was and is an inextricable component of the overall composition of the grounds, as it constituted the scenic focal point from the house's full-width front porch.

With respect to the stylistic history of American residential architecture, the house is an interesting and informative blending of what were then, just before the outbreak of World War II, the old and new architectural tenets. In fact, the house can be said to display two faces, for, unlike most houses that present an ordered hierarchy of front and rear, this one, in effect, offers two, almost equally significant facades, one facing north and one facing south.

The north facade is the more utilitarian face of the house. Whereas the south facade offers only a single, centrally set entrance (by way of the door to the front porch), the north side presents no fewer than five single entry doors, as well as entry to the attached, two-bay garage and access to the garage's enclosed third bay, its workshop/storage bay. Despite its more practical focus, the north side still functions as a true facade, for the house's entry foyer is on this side, fronted by a heavy, half-glass, single entry door, which is framed by sidelights and completed by a heavy brass knocker.

Conversely, although it does not function as the facade in the sense of being the primary place of entry for residents or visitors, it might be argued that the south facade is the most visually prominent, at least from a traditional, aesthetically focused point of view. This south-facade is visually dominated by an integrated, full-width porch, which is fully recessed beneath the plane of the overarching, side-gabled roof. The porch's roof is supported by eight symmetrically spaced, round wooden columns, thus following the long tradition of Classically inspired architectural themes, and therefore adhering to and representing the early 20th century extensions of Classicism known as the Classical Revival and Colonial Revival movements.

Taking over from the Queen Anne and Folk Victorian styles around the turn of the century, these two related styles prevailed in the realm of American high-style residential architecture throughout the first half of the century. Coincident with this return of the prominence of Classically derived details and proportion, a second, contrary trend emerged, which largely eschewed historical precedent, deriving its detail instead from an emphasis on the structural methods used and the craftsmanship practiced in construction of the period. Enjoying success and popularity by way of the widespread adoption of the Craftsman bungalow across America, as well as somewhat related movements such as the Prairie-style, these alternative American residential architectural styles of the early 20th century had the practical effect of breaking the formerly unshakeable hold of architectural tradition. As a consequence, they could be said to lead directly to the widespread adoption and overarching dominance of "modern movements", such as the Ranch-style, in the decades following the close of World War II.

World War II is often put forth as an event that constitutes a clear break or turning point in American architectural history, since the building that had already slowed during the decade of the Great Depression was even further curtailed by rationing of supplies and materials needed for the war effort. Upon the end of war and the return of soldiers, the building boom that ensued quickly spread the predominance of the Ranch-style house, which was thematically and ideologically tied to the recent technological developments and the fascination with the new that marked the "Jet Age" in America in the 1950s and 1960s.

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Completed in late 1941, just before the U.S. entry into World War II, the Garrison House was built just before this break, and is clearly a design in keeping with the architectural tenets practiced in America during the earlier decades of not only the 20th century but also the preceding two centuries. This adherence to tradition is evidenced by the conspicuous Classicism of its most visually prominent facade (that of the south facade), which can be viewed from a great distance due to its setting on the brow of a hill. The house's building contractor, Charles Guy Durham, was also responsible for numerous residential projects around Mobile from the late 1920s through the 1930s, but, after World War II, he changed careers and largely moved into the nursery business. Born in Jemison, Alabama (Chilton County) in 1890, Guy Durham was 51 years of age at the time of the Garrison House's construction.² As a tangible representation of the builder's art gained through his experience, the Garrison House perhaps represents the culmination of Durham's development of knowledge as a residential building contractor in Mobile through the period between the two world wars.

On the other hand, Kenneth Giddens was still a young architect in his early thirties, at the time of this house's design. He later wholeheartedly adopted the modernist architectural perspective, at least as witnessed through his role as one of the developers of Mobile's Bel-Air Mall. As such, he likely had some modernist inclinations or leanings even as early as the late 1930s and early 1940s (he, like Durham, would switch careers; after returning from service in the Navy, he moved instead into the theater and broadcasting business).

Regardless, the progress and change of architectural taste is never abrupt, and though the most significant character defining feature of the Garrison House is its Classically themed, full-width porch, the influence of the modern aesthetic is also clearly exhibited. While the exterior envelope of the house's central core is symmetrical and balanced, the ridges and the roof pitch of the three attached wings are lower. In concert with their asymmetrical sitings and layouts, the wings present a lower, more horizontally oriented character, which draws from the then existing precedent of the Craftsman-style bungalows, and hints at the development of a sensibility and orientation that would later be common to Ranch-style houses. Thus, the Garrison House depicts the state of the prevailing art of residential architecture in the American South on the eve of the outbreak of World War II. Its overall composition employs a comfortable, instantly recognizable, and historically appropriate design language, one that acknowledges the historic context and popular tastes of the area where it is located. However, it also readily displays some "modern" traits and touches that would blossom in popularity after the war, and so serves as a harbinger of the coming, but then delayed, architectural ideology and treatments.

As if to emphasize the provision of tandem facades at the Garrison House, the Giddens/Durham team even went so far as to choose a different exterior siding for most of the north side, where they installed board & batten siding rather than the lap siding used on the rest of the house. In keeping with the utilitarian nature of the north facade, this substitution was enabled, in terms of practicality, by the integrated porch extensions that shelter at least two-thirds of the north facade (all but the east wing). Not only does this board & batten add visual distinction to this side of the house by setting it apart from the rest of the exterior faces, it also symbolizes, in a nutshell, the other aspect of architectural significance that the Garrison House conveys. This second aspect is probably due to the input of the house's original owner as much as it is to its architect and builder, and thereby establishes Mr. Garrison as the third significant contributory member of the team responsible for its design. The board & batten siding across the north facade is just one of many examples throughout the house where the use and natural beauty of wood is highlighted. The house is assembled primarily of heart pine, but also makes appropriate use of significant amounts of cypress and cedar, in places where it would be of practical benefit. This conspicuous use of wood is reflective of Mr. Garrison's career in the lumber industry in South Alabama.

Whether Mr. Garrison specified exactly how and where it was to be used, or whether he instead left these details to Mr. Giddens and Mr. Durham, is unknown, but he did personally select and set aside much of the wood that went into the

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house's construction; most of the interior paneling is thus free of knots. As it stands, the Garrison House reads as a celebration of the beauty of wood, a physical catalogue or brochure on how wood products can be utilized to improve the aesthetic appeal of one's house. For a house designed as the residence of a lumberman and for ease of entertaining his guests, the house itself could serve as a de facto advertisement or showcase for the business of its owner and for the products that he offered. In this respect, the Garrison House again fits into the historic context of the Deep South, for it fits into a long tradition of houses in the southern pine belt. Beginning most notably in the late 19th century, houses throughout the piney timberlands of the southern states were crafted almost entirely of wood, employed both inside and out. This coincided with the rise to predominance of the Queen Anne and Folk Victorian styles, related styles that relied upon and emphasized the copious use of exuberantly worked wood detailing, such as turned spindles and jigsaw trim and brackets. Whereas, in the periods of the predominance of Classically inspired styles such as the Greek Revival, plaster wall surfacing was desired and wood was grudgingly relied upon (but frequently painted to resemble stone), decorative wood detailing in the late 1800s and into the early 1900s was appreciated for its own intrinsic qualities. This change in outlook was especially noteworthy in the area of interior finishes, for beaded board wall surfaces and intricate bead board wainscoting were desirable and fashionable. By the time the Garrison House was built, the Arts & Crafts and Craftsman stylistic movements had taken up the advocacy of this aesthetic ideology.

Although, with its Classically influenced facade treatment, the Garrison House fit, at the time of construction, into a somewhat different stylistic context, within the broader historical context of the regional architecture of houses in the pine belt of the South, the Garrison House represents a late period continuation of this tradition of celebrating the use of wood, particularly heart pine. Except for the walls of the kitchen, breakfast nook, and the bathrooms, which feature finishes of plaster and tile, all of the wall surfaces in each of the house's rooms are made of wide board paneling, and all vertical boards in the public rooms are interspersed with a decorative molded batten. None of this natural board paneling was ever painted, but was instead lightly stained. As with the rest of the house, all of this interior paneling and flooring is fully intact; no new paint or stain has ever been applied over the original finish. Even to the uninformed, this house's extensive, almost unbroken use of heart pine board paneling throughout the interior would strongly suggest the likelihood that the owner was involved in the lumber industry. The inarguable fact that its owner, Charles Denby Garrison, Sr., was indeed the president and manager of a lumber mill enables this house to exhibit the aesthetic sensibility of a southern lumberman at the time of its construction circa 1940, and thus inform and add to the historic architectural context of this tradition.

History of Development

Throughout the 1930s, Charles Denby Garrison, Sr. lived with his first wife, Frances R. ("Fannie") Garrison, and their two sons and one daughter, in a two-story, wood-framed and sided, Colonial Revival style house at 111 Houston Street, in Mobile, Alabama. The house still stands on the southeast corner of Houston Street's intersection with Laurel Street, property that the couple purchased in September of 1926,³ when Mr. Garrison was a buyer for Stover Manufacturing Company.⁴ In the 1930 Mobile City Directory, the Garrisons are listed as residing at this location; in this same residential listing, Mr. Garrison is now referenced as the president of Stover Manufacturing Company.⁵ This entity was a lumber company, started by Howard ("Harry") Stover, which was located just inside the far western boundary of Prichard, a short distance north of Three Mile Creek and Mobile's community of Crichton (or Crichton Station).⁶ This same 1930 city directory places the "Stover Mfg. Co." on N. Holmes Street, "near the M&O RR", and lists the company's officers: "C Denby Garrison pres[ident] Howard M Hempstead v-pres[ident] Harry B Stover sec[retary] Walter M Stover treas[urer]".⁷ The company was located at the western end of Garrison Avenue, at its intersection with North Holmes, and was sited to

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take advantage of access to the Bay Shore Division branch line of the Mobile & Ohio Railroad (later merged to become the Gulf, Mobile & Ohio Railroad).

In the 1939 directory, the residential listing for Mr. & Mrs. Garrison's home at 111 Houston Street notes his occupation as that of lumberman ("lbr").⁸ The following year, he is listed as the sole resident of the house at this location, for Frances R. Garrison, a native of Mount Pleasant, Tennessee, died of cancer at only 41 years of age, on June 1, 1939.⁹ Mr. Garrison soon sold and moved out of the house on Houston Street, for he is listed in the 1941 directory as residing in Apartment 201B at 204 Upham Street, while now serving as both the president and manager of Stover Manufacturing Company, Inc. (Charles P. Boykin served as secretary-treasurer).¹⁰ His residence there was only temporary, for in 1941, he remarried and began the construction of a new house in Kushla, Alabama, on land that he had begun buying and assembling during the mid-1930s, altogether eventually totaling just over 1500 acres.¹¹

Denby and Ruby Garrison began their married life together at the new house in late 1941. In fact, she recalls that they were eating lunch at the Grand Hotel in Point Clear, Alabama on the Sunday of December 7, 1941, when the news of the Pearl Harbor attack reached them. Although the house had been ostensibly completed, not all of the wiring had been installed. She remembers that the rolls of copper wire that were then sitting in the yard for this purpose were retrieved the next morning, a sign of the beginning of the rationing of materials for the war effort.¹² Consequently, the couple spent most of the war years in, for the time, true rural fashion, without electricity. She cooked on a wood burning stove in the servant's quarters and they burned kerosene in Coleman lanterns after dark. Much of their food supply consisted of fish caught in the lake, which Mr. Garrison kept well-stocked.¹³ 1942 marked the first year that the Mobile City Directory places the couple at the new address, with the listing for "Garrison, Chas D (Ruby) pres Stover Mfg Co Inc h at Kushla".¹⁴

As Denby Garrison, Jr. reported in an interview on June 13, 2002, Mr. Charles Guy Durham, the contractor tasked with building the house, was a personal friend of Mr. Garrison, Sr.¹⁵ Before Mr. Garrison's relocation, they were also not-too-distant neighbors, for Mr. Durham's longtime residence at 1952 Myrtle Avenue (only approximately one-half mile from Mr. Garrison's Houston Street address), could be reached simply by driving south on Houston to Old Government Street, traveling west past Memorial Park to what is now Airport Boulevard, turning southwest for only one block, and then turning again onto Myrtle Avenue. City of Mobile records indicate that Guy Durham was the builder or contractor of record for at least thirty-six different building permits filed with the city between 1927 and 1940.¹⁶ Interestingly, these same records reveal that Guy Durham and Kenneth Giddens worked together as early as 1937, for they state that, in that year, Mr. Durham was the builder for a duplex on the east side of Etheridge Street, on property owned by none other than Mr. Giddens, himself.¹⁷ Giddens and his wife, Zelma Kirk Giddens, then moved into one of the units of this duplex, where they are first listed as residing, at 67A Etheridge, in the 1938 city directory; they remained in this house through the early 1950s.¹⁸ His occupation is noted as "archt" in this directory, as well as in the 1939, 1940, 1941, and 1942 (when he had an office at 14 St. Joseph, Room 901) editions.¹⁹

Kenneth Rabb Giddens was born in Pine Apple, Alabama (Wilcox County) on September 10, 1908.²⁰ He attended Auburn University (then Alabama Polytechnic Institute), graduating from the College of Architecture in 1931.²¹ He is included in Mobile's 1930 city directory, being notated as a student who resides at 800 Government Street.²² The next time he is included in Mobile's city directory, in the 1937 edition, he is listed as an architect residing with his wife in a house at 63 Houston Street, only a block and a half north of Denby and Frances Garrison's longtime residence at 111 Houston Street.²³ It is almost certain that, if they did not already know each other, Mr. Garrison and Mr. Giddens met and made acquaintance during their overlapping tenures on Houston Street. Regardless, even if by chance they did not, the 1941 city directory elucidates that, in this same year of the final design and construction of the new Garrison House in

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Kushla, Mr. Giddens was working directly for Guy Durham, for the listing reads: "Giddens Kenneth R (Zelma) archt Guy C Durham h 67a Etheridge".²⁴ Also, only a year earlier, Durham filed a permit to build another house on land that he owned at 69 Etheridge Street, next door to the house that he had built for Giddens three years earlier.²⁵

From his former residence on Houston Street, Mr. Garrison had a relatively short commute to the Stover Manufacturing mill; he would likely have traveled north up Houston Street and Kenneth Street to turn west on Spring Hill Avenue, venturing out to either Stanton Road, Mobile Street, or Bayshore Avenue for the short remaining distance northwest into Prichard. Although the Kushla residence might seem to have required a long commute, in truth, it was not that much less convenient for him, due to the mill's location in the northwestern quarter of Mobile. He would have newly traveled Shelton Beach Road to Whistler and then headed inbound to the north Prichard/Crichton area via St. Stephen's Road (US Hwy. 45) or Whistler Street. In fact, Mr. Garrison, Jr. remembered that the family shopped for groceries and other needed items at Jernigan's in Whistler (still in business at the same location) or at the Greer's store in Mobile's Toulminville community, reaching these establishments in his father's 1939 or '40 Packard.²⁶ Likewise, the property's relative proximity to Mobile made it easy for guests to venture out for day trips, which they frequently did.²⁷ A small, wood-frame bath house on the northern end of the lake's dam catered to the Garrisons or guests who wanted to swim or to simply to enjoy the serenity of the lake without the threat of mosquitos. The rectangular building offered a screened sitting area backed by a bar and, at the rear, a restroom/changing room (made of heart pine like the main house, this amenity was burned by arsonists in the late 1970s; only its masonry piers are extant).

Denby Garrison, Jr. related that his father, a member of the Mobile County Sportsmen's Association, held several field trials for quail-hunting dogs on the property, and that he also trained his own short-haired pointers there. Attesting to the latter, he retained a silver trophy plate from the Central Alabama Field Trial Club, won by one of his father's dogs, which was engraved: "CAFTC - Feb. 1939 ... Second All Age Won By Joe. Jr. Willing".²⁸ As well as hunting dogs, he also kept some horses, sheep, and Brahman cattle on the estate. The other organic things raised on the larger extent of the property were trees, an appropriate interest and investment for a businessman engaged in the lumber industry. Mr. Garrison, Jr. clarified that they initially tried long-leaf pines, but their extensive tap root meant that the mechanical planting machine would often fail to set the seedlings in place correctly. As a result, Mr. Garrison, Sr. made the decision to plant mostly slash pine on the land, and Denby, Jr. and his brother, Robert, would traverse the acres of plantings with long weighted rods, with which they would apply poison to scrub oaks, considered a nuisance. To control live nuisances, the family would hold night-time hunts for wild boar, which would uproot the new seedlings.²⁹ Although a number of pine trees have been blown down during ensuing hurricanes, particularly Frederic and Katrina, the property is still covered by them, many undoubtedly dating back to these plantings.

Just as hurricanes are an endemic threat to life and property on the Gulf Coast, the threat of fire was and is constant companion to lumber mill operations. Unfortunately, the first year of the Mobile City Directory's listing of the Garrisons in Kushla, 1942, is also the last of the R.L. Polk & Company directories to mention the Stover Manufacturing Company, which it describes as providing wholesale lumber ("whol lbr").³⁰ During World War II, the company's Prichard facilities, which, as Denby Garrison, Jr. explained, included a saw mill and planing mill, caught fire and burned to the ground.³¹ As a result of what Mr. Garrison, Jr. described as this "enormous fire," the company thereafter closed. In fact, the site, described most specifically in the 1941 directory as occupying the north side of W. Garrison Avenue at the corner of its intersection with N. Holmes in Prichard, ("ns W Garrison av cor N Holmes (Prich)") remains as it was, never having been built upon again after the fire.³²

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After the loss of the Stover Manufacturing Company facility and the closing of the business, Mr. Garrison and his son, Denby, Jr., both went to work for Gulf Lumber Company, owned by Mr. Garrison's friend, Ben May. Polk's Mobile City Directory for 1947-48 identifies Mr. Garrison, Sr. as the mill superintendent for Gulf Lumber, and Mr. Garrison, Jr. (upon return from military service as a Naval aviator) as an estimator for Gulf Lumber.³³ By this time, the two professionals responsible for the design and construction of the house had moved on to the next stage of their careers, as well. Guy Durham's listing for 1947-48 now references only his affiliation with Loop Nursery, as well as the address of his new residence at 2406 Grant Street.³⁴ In the same directory's listing, Kenneth Giddens' professional capacity is now attributed, concurrently, to "Giddens & Rester" and "WKRK Broadcasting Sta".³⁵ The Giddens & Rester Theatre Corporation's chain of movie theaters, which eventually included outlets in Alabama, Mississippi, and Florida, and the radio station (with call letters bearing his initials), which expanded to include Mobile's CBS television affiliate, were the two business endeavors for which he was well-known locally.³⁶ His great success in the fields of film and broadcasting ultimately put him in position to serve in Washington, D.C. as the Director of the Voice of America service under President Nixon and President Ford, a term (September 1969-April 1977) longer than those of any of his predecessors or successors.³⁷ Guy Durham's Loop Nursery and his house on Grant Street no longer exist, as the land was redeveloped into the exclusive Delwood subdivision in the early 1950s. Durham Drive serves as the western entrance to this subdivision, and Kenneth Giddens' longtime residence, after the onset of his growing business success, was at 2555 Delwood Drive North, which tee intersects Durham Drive.

For a couple of years after the close of the war, Mr. Garrison's two sons lived in the house at Kushla with Mr. and Mrs. Garrison; they occupied the two bedrooms of the northeast wing. However, the Garrison family's time there was cut short by the unexpected death of Mr. Garrison on January 4, 1949. Only 51 years of age (being born December 18, 1897 in Mobile), he suffered a fatal heart attack that night, while at the house.³⁸ Funeral services were held (at Higgins Mortuary on Government Street) on Thursday morning, January 6, 1949, and, thereafter, pallbearers Dr. C.M. Cleveland, Thomas M. Moore, Dr. R.M. Shackelford, Judge Cecil Bates, Thomas B. Soost, Carter Luscher, Frank Ricketts, Fred T. Stimpson, Carl T. Martin, Stanley Ziegler, Noel M. Turner, Sr., and Allen Denby conveyed him to interment at Pine Crest Cemetery.³⁹

Before her marriage, Mr. Garrison's widow, Ruby, had worked in the late 1930s as one of the original hostesses on the GM&O Railroad's trademark passenger route, called "The Rebel", whose equipment was considered state of the art and the pride of the GM&O fleet. To make sure that the passengers were well-attended to, and to enhance the sense of glamour and luxury on these sleek, streamlined trains, each train trip had a head hostess. As one of the company's first hostesses, she had become friends with its president, Isaac B. Tigrett, and so went back to work for the GM&O (in the public relations department) after her husband's death.⁴⁰ She became an editor for their in-house publication, the *GM&O News*.

As the trustee of the estate under her husband's will, Ruby Garrison soon sold Mr. Garrison's holdings, consisting of over 1500 acres encompassing the house, to Jay P. Altmayer, in July of 1950.⁴¹ Less than six months later, Mr. Altmayer and his wife sold the approximately 80-acre parcel immediately surrounding the house to Ruth Cocke Lewis, this "certain tract of land including the lake site and all buildings and improvements on said tract."⁴² The Charles Denby Garrison, Sr. House and its 80 surrounding acres were later sold by Ruth Cocke Lewis Byrne and her husband, Patrick H. Byrne, to the present owner, Joseph B. Ray, in September of 1969.

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Notes

- ² Pine Crest Cemetery burial records, Book IV, compiled 1991 by Mattie B. Davis, p. 20.
- ³ Mobile County Deed Book 210, p. 472, Moses Kohn to C. Denby Garrison and wife, September 7, 1926.
- ⁴ Polk's Mobile City Directory, 1926. R.L. Polk & Co. of Alabama, Publishers, Birmingham, Ala.
- ⁵ Polk's Mobile City Directory, 1930.
- ⁶ Map of *Industrial Mobile*. Issued by the Industrial Committee, Mobile Chamber of Commerce, 1924.
- ⁷ Ibid.
- ⁸ Ibid, 1939, p. 252.
- ⁹ Pine Crest Cemetery burial records, Book I, compiled 1989 by Mattie B. Davis, p. 26.
- ¹⁰ Polk's Mobile City Directory, 1941, p. 193.
- ¹¹ David W. Ray interview of Mr. Charles Denby Garrison, Jr. at his residence, Wisteria Avenue in Pass Christian, MS, June 13, 2002.
- ¹² David W. Ray interview of Mrs. Ruby Garrison at her residence in Fairhope, AL, July 2002.
- ¹³ Ibid.
- ¹⁴ Polk's Mobile City Directory, 1942, p. 265.
- ¹⁵ David W. Ray interview with Mr. Charles Denby Garrison, Jr.
- ¹⁶ City of Mobile Building Permits 1905-1940, "We Built This City: Tradesman, Builders & Architects, 1837-1940," Mobile Historic Development Commission, accessed at http://www.mobilehd.org/built_city_permits.php, 6-1-08.
- ¹⁷ Ibid.
- ¹⁸ Polk's Mobile City Directory, 1938, p. 274.
- ¹⁹ Ibid, 1942, 272.
- ²⁰ Kenneth Rabb Giddens gravesite at Pine Crest Cemetery, visited by David W. Ray 5-31-08.
- ²¹ "Kenneth Giddens, a Former Chief of Voice of America, Dies at 84", Bruce Lambert, *The New York Times*, 5-9-93.
- ²² Polk's Mobile City Directory, 1930.
- ²³ Ibid, 1937, p. 242.
- ²⁴ Ibid, 1941, p. 198.
- ²⁵ City of Mobile Building Permits 1905-1940, accessed at http://www.mobilehd.org/built_city_permits.php, 6-1-08.
- ²⁶ David W. Ray interview with Mrs. Ruby Garrison, July 2002.
- ²⁷ David W. Ray interview with Mr. Charles Denby Garrison, Jr., 6-13-02.
- ²⁸ Ibid, p.188.
- ²⁹ Ibid.
- ³⁰ Polk's Mobile City Directory, 1942, p. 678.
- ³¹ Interview with Mr. Charles Denby Garrison, Jr., 6-13-02.
- ³² Polk's Mobile City Directory, 1941, p. 500.
- ³³ Polk's Mobile City Directory, 1947-48. R.L. Polk & Co. of Alabama, Publishers, Richmond, Va., p. 227.
- ³⁴ Ibid, p. 188.
- ³⁵ Polk's Mobile City Directory, 1947-48, p. 232.
- ³⁶ "Auto-Show Drive-In" and "Cordova 3", accessed at <http://cinematreasures.org/theater/>, 6-4-08.
- ³⁷ "VOA Directors" in About VOA, accessed at <http://www.voanews.com/english/About/voa-directors.cfm>, 6-1-08.
- ³⁸ "Charles Garrison, Lumberman, Dies; Stricken at Home." *The Mobile Register*, Wednesday morning, January 5, 1949.
- ³⁹ "Mortuary - Funeral Notices: Mr. Charles Denby Garrison," *The Mobile Register*, Friday, January 7, 1949.
- ⁴⁰ David W. Ray interview of Mrs. Ruby Garrison
- ⁴¹ Mobile County Deed Book 508, p. 614, Ruby Paul Garrison to Jay P. Altmayer, July 27, 1950.
- ⁴² Mobile County Deed Book 519, p. 474, Jay P. Altmayer, et al to Ruth Cocke Lewis, December 20, 1950.

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10. Geographical Data

Verbal Boundary Description

The nominated property includes the approximately 80-acre (79.85) parcel referenced as Parcel R022301010000006 in the Mobile County tax digest and noted as existing in Section 1 of Township 3 South, Range 2 West, being described thusly: "Commencing at intersection of north line of Section 1, Township 3 South, Range 2 West & west line of Kali-Oka Road – Rice Road Relocated – run thence southerly & easterly along the right-of-way 1790 feet south to POB, run thence southwesterly 151 feet thence westerly 1550.3 feet thence southerly 2790 feet thence easterly 1100 feet."

Boundary Justification

The boundary includes the tract of land that has been intact and unbroken since its purchase by Ruth Cocke Lewis in December of 1950 (apart from the addition of 3.85 acres in 1955 caused by the need to compensate for the minor realignment of Rice Road/Kali Oka Road farther to the east), and includes the Charles Denby Garrison, Sr. House, and its associated contributing resources: the lake (with concrete spillway), the pump house, and the cistern.

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Photographs:

1. Garrison, Charles Denby, Sr., House
2. Kushla vicinity, Mobile County, Alabama
3. David W. Ray
4. November 2007 – June 2008
5. 200 George St., Mobile, AL 36604

6. House exterior, detail of south facade's front porch, camera facing north/northeast
7. Photo #01 (AL_MobileCo_GarrisonHouse_0001)

6. House exterior, oblique general view of south facade, camera facing north
7. Photo #02 (AL_MobileCo_GarrisonHouse_0002)

6. House exterior, distant general view of south side of house in setting, camera facing north
7. Photo #03 (AL_MobileCo_GarrisonHouse_0003)

6. House exterior, general view of east elevations, camera facing west/northwest
7. Photo #04 (AL_MobileCo_GarrisonHouse_0004)

6. House exterior, east elevation of central core, camera facing west/southwest
7. Photo #05 (AL_MobileCo_GarrisonHouse_0005)

6. House exterior, distant general view of east elevations, camera facing west
7. Photo #06 (AL_MobileCo_GarrisonHouse_0006)

6. House exterior, distant general view of east and north elevations, camera facing west/southwest
7. Photo #07 (AL_MobileCo_GarrisonHouse_0007)

6. House exterior, oblique general view of north elevations, camera facing southwest
7. Photo #08 (AL_MobileCo_GarrisonHouse_0008)

6. House exterior, distant general view of north elevation, camera facing south/southwest
7. Photo #09 (AL_MobileCo_GarrisonHouse_0009)

6. House exterior, close detail view of north side foyer entry, camera facing south
7. Photo #10 (AL_MobileCo_GarrisonHouse_0010)

6. House exterior, distant general view of north elevation, camera facing south/southeast
7. Photo #11 (AL_MobileCo_GarrisonHouse_0011)

6. House exterior, oblique general view of north elevation, camera facing south/southeast
7. Photo #12 (AL_MobileCo_GarrisonHouse_0012)

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Photographs (continued):

6. House exterior, oblique general view of north elevation, camera facing southeast
7. Photo #13 (AL_MobileCo_GarrisonHouse_0013)

6. House exterior, general view of west elevation, camera facing east/northeast
7. Photo #14 (AL_MobileCo_GarrisonHouse_0014)

6. House exterior, general view of west elevation, camera facing east
7. Photo #15 (AL_MobileCo_GarrisonHouse_0015)

6. House exterior, oblique general view of south facade, camera facing northeast
7. Photo #16 (AL_MobileCo_GarrisonHouse_0016)

6. House interior, view from south porch past colonnade, camera facing southeast
7. Photo #17 (AL_MobileCo_GarrisonHouse_0017)

6. House interior, view from south porch past central porch entry, camera facing south/southwest
7. Photo #18 (AL_MobileCo_GarrisonHouse_0018)

6. House interior, view along south porch from its west end, camera facing east/southeast
7. Photo #19 (AL_MobileCo_GarrisonHouse_0019)

6. House interior, view along south porch's back wall from its west end, camera facing east
7. Photo #20 (AL_MobileCo_GarrisonHouse_0020)

6. House interior, view through living room from its west end, camera facing east/southeast
7. Photo #21 (AL_MobileCo_GarrisonHouse_0021)

6. House interior, view of central fireplace in living room, camera facing north/northeast
7. Photo #22 (AL_MobileCo_GarrisonHouse_0022)

6. House interior, view through pocket doors from living room into library/den, camera facing north
7. Photo #23 (AL_MobileCo_GarrisonHouse_0023)

6. House interior, view through library/den from its west end, camera facing east/northeast
7. Photo #24 (AL_MobileCo_GarrisonHouse_0024)

6. House interior, view through pocket doors from living room into dining room, camera facing west/northwest
7. Photo #25 (AL_MobileCo_GarrisonHouse_0025)

6. House interior, view through dining room, camera facing north/northwest
7. Photo #26 (AL_MobileCo_GarrisonHouse_0026)

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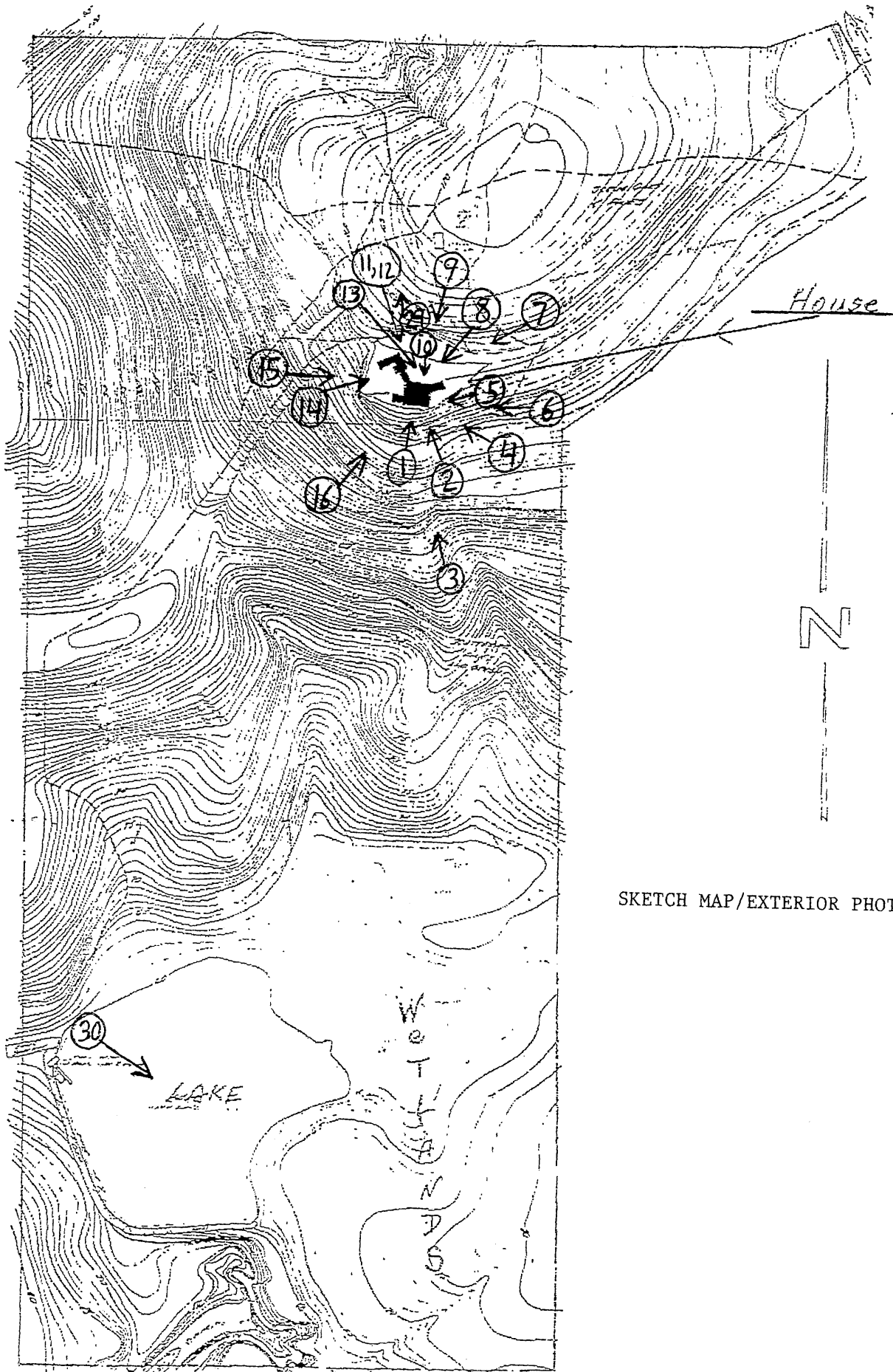
Photographs (continued):

- 6. House interior, view through dining room, camera facing south/southeast
- 7. Photo #27 (AL_MobileCo_GarrisonHouse_0027)

- 6. House interior, view into bathroom off guest bedroom, camera facing north
- 7. Photo #28 (AL_MobileCo_GarrisonHouse_0028)

- 6. House grounds, view of southeast & southwest elevations of pump house, camera facing north
- 7. Photo #29 (AL_MobileCo_GarrisonHouse_0029)

- 6. House grounds, view along south bank of lake, camera facing southeast
- 7. Photo #30 (AL_MobileCo_GarrisonHouse_0030)



SKETCH MAP/EXTERIOR PHOTOS

