

(NOT SO) GONE WITH THE WIND: THE ARCHITECTURE OF JOHN WIND

by

SOPHIA LATZ

(Under the Direction of Mark Reinberger)

ABSTRACT

This thesis discusses the architecture and attribution of works of antebellum architect, John Wind, in rural Thomas County within the context of the statewide and national Greek Revival movements. It concerns the evolution of Wind's plans from plantation house to in-town cottage to courthouse, addressing the thematic movements evident throughout the buildings' designs that make attribution possible.

INDEX WORDS: John Wind, Thomasville, Georgia, Greek Revival, antebellum architecture

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INTRODUCTION

This thesis started with a cursory glance at Thomasville Landmarks, Inc. (Landmarks) library. By way of collecting many a book directly related to Thomasville, Thomas County, and the surrounding region, Landmarks filled its library with local books and unique publications. Among these books and novellas was a copy of a Master of Arts thesis from 1977 that detailed the historic plantations designed by John Wind. With no attention paid to these city homes, the body of work relating to John Wind needed expansion.

A mysterious figure of the antebellum frontier, John Wind managed to cross the Atlantic and design some of the most iconic buildings of southwest Georgia. Little consideration is given to architects of this rural region of Georgia, and yet, here lies architecture apart from the perfection of the city. It must be stated that Wind's works are of a kind missing in the greater scheme of the Georgian Greek Revival, and his inclusion in its pantheon would greatly serve to fill in the missing link between rural and urban sensibilities, further coloring the understanding of the style as it evolved and mutated in the plantation belt. To be sure, there is no other contemporary architect in this region of Georgia that compares.

This thesis means to correct the imbalance set by his exclusion in the discussion of the Greek Revival in Georgia, as well as the by omission of his

ordinary designs, by exploring his town homes within the larger context of Greek Revival architecture and discussing them within their own microcosm of Wind's Thomasvillian architecture. This endeavor begged the question in the examination of attribution, as it does whenever records are scarce and the legend tends to exceed reality: when working from known to unknown, how is a work attributed to the architect? Furthermore, what does the lineage of design look like when using attributed works?

CHAPTER ONE

Methodology

The expansion of John Wind's body of work was done by case studies of particular structures, site visits and individual structure research, and a contextual study of contemporary architects and architectural styles. Many of John Wind's designs did not survive the past 150 years. As such, the first criterion for case studies of his in-town cottages was that the structure had to be extant or photographed. Out of his known designs, this standard narrowed the choices down to five. The second criterion narrowed the possibilities further: the structures had to exist within Thomas County, as it is bounded today. This brought the count down to four— the Hardaway House, the Hansell House, the Wright House, and the Thomas County Courthouse. The four remaining candidates became the case studies for this work. The plantation homes— Greenwood, Susina, and Fair Oaks— plus verified non-extant structures were also included for completeness, regardless of location.

The problem of attribution arises with John Wind, as with many architects. Properly attributing works is particularly problematic if the architect practiced in a rural area. Attributions consist of a variety of supporting documents, and therefore they are categorized as such, beginning with the most evidenced.

Primary source material linking the architect to the work is the strongest and most critical of supporting material; building permits, written contracts, ledgers, newspaper articles, diary entries— documented contemporaneously to the architect, these are the foundational sources. Without a firm foundation, attributing a building begins to shake.

Reaching beyond firsthand accounts, a building looks to its next best clue to ownership: authenticated designs. In studying the portfolio of an architect's well-documented structures, patterns, quirks, and trends form and make their presence known. Fundamentally, more than one known building is necessary to successfully create a full, developed profile of the architect. One building's design is a static snapshot into the mind of the designer at a specific moment in time, not the vibrancy of a lifetime of work. An oversimplification, maybe, but had architectural history embraced only the Guggenheim Museum as Frank Lloyd Wright's characteristic design, would the Robie House or the War Willits House be accepted as his? Possibly, but without further evidence to color understanding, these earlier attributions might be lost.

The architect's perception of design becomes clearer as more works are added to their collection. Unfortunately, those architects practicing in rural areas or for brief amounts of time have less to submit. With less to go on, the trials of attributions become hazier and more complex. For John Wind, a particularly detailed and effeminate hand is noticeable in his known works. Working as a carpenter, oak leaves and magnolia leaves crest the tympanum of the pediment

in his plantation houses, while thin, octagonal shapes carve out his only extant town cottage. Delicate, refined proportions and a preference for square columns become apparent as he ages, from the stout, too-heavy portico of Greenwood to the waifish and elegant double gallery of the Hardaway House.

Once a close examination of the architect's buildings occurs, questioning a supposed design can begin. Who commissioned it? Is this person the type of person who would have employed the architect or that the architect would have taken on as a client? Where is the building located? Was the architect active at that locale? What is the date of construction? Does it fit within the timeline of the architect as recorded practicing in the area? Were there other, comparable architects working within the same area and during the same time? What materials is the building composed of? If the architect consistently worked with wood, is a brick structure an aberration? Is the form or type of building compatible with accepted works? Did the architect work mainly in residential with the occasional commercial, but this design would be the lone institutional? Did the architect favor a "Georgian cottage/house" type, but this structure is an American Foursquare? To the point— do elements of this building coincide consistently with elements of buildings designed by this architect? As is expected, solving the problem of attribution is fraught with uncertainty.

Attributing the Hansell House and the Wright House to John Wind means answering those questions. Over the years, particularly in a small town, hearsay evolves into fact. This makes it difficult to uncover the source of the rumor,

especially a century-and-a-half later. Unless records were meticulously kept, as in the cases of the planter families who owned Greenwood, Susina, and Fair Oaks, or notice was placed in the newspaper, as with the Courthouse and the Hardaway House, concrete proof of design cannot be provided. Evidence for the remaining attributions in this thesis, the Hansell House and the Wright House, is conjecture, based on the design and style of the properties, as well as the owners. Like the rest of Wind's clientele, Augustin Hansell and A.P. Wright were prominent leaders in Thomasville. Combined with the houses' detailed and carved facades and lack of alternative architect, it is not an unreasonable suggestion to include them in Wind's repertoire.

Individualized structure research and site visits were necessary after finalizing the case studies. Preliminary research was done through the library. While none of the structures netted their own book, some were mentioned in passing in books on Greek Revival architecture and the architecture of the Old South. Most of the primary source information gleaned from libraries came from newspapers. The *Southern Enterprise* and the *Wire Grass Times* covered the Thomas County region during the mid-nineteenth century. The articles gathered from these sources told more about the owners of the buildings rather than the architecture itself, yet they were helpful for a glimpse into the past. The *Thomasville Times*, though established after Wind's death, also provided useful information, mainly pertaining to peripheral characters in Wind's life. Site visits themselves were done in daylight and concerned only the exterior, as the

interiors of the homes were off limits. Floorplans for the Courthouse were examined, found from a Historic American Building Survey (HABS) for the courthouse.¹

Most research was done on-site in Thomasville, Georgia. In town, a good deal of information came from National Register and Georgia Register nomination forms.² Also invaluable were Landmarks' historic inventory forms.³ These three forms listed basic architectural information, such as building type, style, architect, construction date, and original owner— all of which helped form a foundation from which this thesis builds. In 1969, Landmarks commissioned noted city planner Carl Feiss and associate Russell Wright to complete a historic inventory of Thomasville. This inventory divided Thomasville's historic resources into three categories of descending architectural significance, and it provided recommendations on how to proceed with preservation in the future.⁴ Twentieth and twenty-first century newspaper articles from the *Thomasville Times-*

¹ The Historic American Building Survey was founded in 1933 for architects, builders, and the like as part of the New Deal work programs. The success of HABS led to the Historic American Engineering Record in 1969 and the Historic American Landscape Survey in 2000.

² The National Register is a countrywide list of historically and architecturally significant buildings, sites, districts, structures, and objects that are designated worthy of preservation. The Georgia Register is much the same, only focused on those buildings, sites, districts, structures, and objects related to the state.

³ Founded in 1966, Thomasville Landmarks, Inc. is a not-for-profit organization dedicated to historic preservation in Thomas County and the surrounding areas. Landmarks' historic inventory keeps track of historic places in Thomasville, regardless of whether or not the structure is on the National or Georgia Register.

⁴ The categories were Category I "outstanding," Category II, "excellent," and Category III, "notable." The Feiss inventory is not to be confused with Landmarks' ongoing historic inventory previously mentioned.

Enterprise were used extensively, as each of these structures was, at some point, at the forefront of the public's mind. In addition, past letters and interviews within Landmarks' and the Thomas County History Museum's files and pertaining to the case studies were used for context. Historic deed research was also valuable.

Context was key to giving a well-rounded view of John Wind and his architecture. John Wind's architectural style remained ardently Greek Revival, save for his Hardaway House, which seems to lean slightly to the Italianate in form. Many texts on Greek Revival architecture were consulted, especially those that focused on the South. To compare to Wind, the South had to be narrowed to the Lower South, due to the similarities in economy and agriculture.⁵ Of the Lower South, South Carolina, Alabama, Mississippi, and (to an extent) Tennessee were contrasted with Georgia when applicable. These were likely to produce examples of a similar variety. Contemporaries of John Wind in Georgia— Charles B. Cluskey and John Norris in Savannah and Elam Alexander in Macon— were used to illustrate Wind's character. Their varying skill levels help to place Wind's abilities in further context.

Literature Review

⁵ The Lower South traditionally includes those states that first seceded from the Union.

There are numerous books, articles, and journals dedicated to advancing the knowledge of American architectural history in the antebellum period. Of these, many have the goal of expanding the field of the Greek Revival style. In order to truly dissect John Wind as an architect and his place in Georgia's Greek Revival movement, the style itself had to be intimately studied. Some sources were concerned with the Greek Revival in total, while others pertained just to the South or Georgia. To place John Wind within Thomasville and the state, Thomasville's history had to be researched, as well as an idea of architecture throughout the area. As such, a variety of books were consulted.

Wiebenson's *Sources of Greek Revival Architecture* addresses the very beginning of the revival of Greek classicism, dating back to the mid-seventeenth century. Chronicling the debates and academic wars between England and France, it does well setting the stage for the future of classical architecture in a fair and balanced light. However, the topics explained were slightly too far back for the purposes of this paper, though the foundation was much needed.

McAlester's *A Field Guide to American Houses* was an immediate resource for perspective. A staple in most, if not all, architectural history libraries, this field guide contrasts the elements of the Greek Revival style briefly and efficiently, without delving much into the reasons why and how. As quick paced and restrained in detail the book was, it never felt lacking in depth, though it obviously was not comprehensive.

Hamlin's *Greek Revival Architecture in America* was one of the most comprehensive works referred to. Breaking down region by region, Hamlin thoroughly discusses the evolution of style within each area. Focusing on the South and the Gulf areas for the aim of this paper, he was quick to point out the small differences between states and, in fact, the subsections of states. Unlike the *Field Guide*, Hamlin recognized architects in particular and their respective influence over their communities.

Kennedy's *Greek Revival America* discusses the context of the Greek Revival movement within the greater American experience of the nineteenth century. Kennedy takes great pains to correct the popular belief that the Greek Revival was an effort assert a democratic ideal on the landscape, instead arguing that the Founding Fathers never agreed with a Grecian or Roman democracy. Though his arguments are sound, his verbosity and penchant for flowery language belay a larger air of hypocrisy: he explicitly states the 1820s called for a renewed craving for patriotism, nationalism, and democracy. If the first founders disagreed, the second generation remade their image.

Bryan's *Robert Mills* is a biography of one of the most important Greek Revival architects in America, who worked generally in the Greek Revival. Regardless of other claimants, as in the title Bryan crowns Mills the superlative, betraying bias towards Mills and giving the architect eminence over alternate choices. Dividing chapters in chronological order, Bryan fedges out Mills' life, providing an all-encompassing account of the master architect. As is wont with

biographies of successfully famous characters, this history is positive, noting only here and there the failures; considering Mills' steam engine patents: "Nothing we know about Mills suggests he had the experience to design an engine..."⁶ His descriptions of Mills' courthouses— the most pertinent subjects to this thesis— are thorough, calling out their "austere vocabulary...without applied ornament".⁷ However, Bryan rarely goes in depth into analysis, reserving scrutiny for the major designs, and he does not discuss attributions.

Mills Lane's *Architecture of the Old South: Georgia* was one of two books focusing on the state of Georgia. Lane compiles the most prominent of architects and examines their impact over the state. Narrowing the book to the Greek Revival movement, this means he primarily works with Charles B. Cluskey and the Piedmont architects. He dismisses architects from other parts of the state as "country builders," rather than designers of renown. Of course, these "country builders" were not trained, but then neither were many of established architects along the coast. His book prefers the high style of the populated regions— minimizing the achievements in high style work in the south and west— and in that it exposes a class bias towards urban centers.

Frederick Doveton Nichols' *The Architecture of Georgia* was the second of two books focusing on the state of Georgia. This one deals with much the same material as Lane's book, but without much of the bias. Nichols still focuses on the

⁶ John M. Bryan, *America's First Architect: Robert Mills*, (New York: Princeton Architectural Press, 2001), 177.

⁷ *Ibid*, 157.

grand coastal architects, but he does not reduce the rural architect to nothing more than a serviceable substitute.

Perkins' *White Columns of Georgia* observes the plantation home and Greek Revival cottages of the state, just as Nichols and Lane. Published in 1952, this is one of the first books about the Greek Revival style that situates itself fully within the state of Georgia. However, the study of architectural history has come a long way in the past sixty years, and sadly, Perkins reads like a trail guide or road map. It is not proficiently academic, and, at best, can be kept as a Junior League's coffee table book. This is not to take it lightly, as there should be much respect given for the study and its place in the movement.

Roger's *Antebellum Thomas County: 1825-1861* is the only book on the history of Thomas County referenced, as it is the only complete one available. A tried-and-true historic account of the founding of Thomas County and leading up to the start of the Civil War, the book accurately depicts the lives led and the hardships wrought on the frontier of South Georgia.

Mitchell's *Landmarks: The Architecture of Thomasville and Thomas County, Georgia* and its 2014 update, along with the theses of Adriane Kelly and Mary Anne Peters on John Wind, helped construct the architectural background of Thomasville. Mitchell's updated version better encompasses all architecture completely, instead of briefly touching on churches and school and devoting most time to houses as in the previous edition; the 2014 book dedicates chapters to building types— from institutional to commercial to residential— and districts, and

it commits individual sections to individual houses, from the oldest house in Thomasville to one of the last major works in the 2010s. Both prior theses concern themselves with Wind's plantation homes, filling in much-needed gaps in knowledge, but do not discuss his in-town cottages or possibly attributed works. This thesis rounds out Wind's scope of work, working towards a more complete picture of the architect by analyzing his in-town designs. It is through these designs that this thesis examines the topic and processes of work attribution.

Bierne and Scarff's *William Buckland* and Roach's "Thomas Nevell" in *The Journal of The Society of Architectural Historians* discuss earlier carpenter-builders, fleshing out the lineage of non-professional architects acting as architects. These helped to give necessary context to what John Wind's life could have been like, as well as the heights that he could have reached.

CHAPTER TWO: JOHN WIND'S BACKGROUND AND THE GREEK REVIVAL

A. John Wind's Biography

John Wind set his feet down on this red clay in the late 1830s. True to his enigmatic character, the date of his arrival in the United States is uncertain. A passenger list from Boston, Massachusetts records a John Wind entering the port in the year 1835 from Bristol, England.⁸ This list also states his age as twenty-three and details his occupation as “joiner.”⁹ As the only John Wind to enter America through a northeastern port between the years 1830 and 1840, it would stand to reason that this John Wind is Thomasville's John Wind. His admission of joinery would support the knowledge that Wind was a master carpenter and woodworker— he would later list his occupation as “watch and clock maker” on Thomas County's 1850 census, and local lore states that he carved oak and magnolia leaves onto tablets set in the pediments of his homes.¹⁰

Fate would have it that J.J. Mash found him while traveling in New York. Finding Wind to be aptly skilled to his liking, Mash brought Wind down to Thomas

⁸ Bristol, England was a popular port; it is uncertain if Wind was raised in Bristol or if he journeyed there as a port to sail from.

⁹ For the nineteenth century, a joiner was a man skilled in carpentry and timberwork.

¹⁰ Thomas County, Georgia, 1850 census.

County to work on his plantation home in Duncanville around 1838.¹¹ Built of brick and with large white columns out front, it would set a precedent for Wind's future designs; the house burned in 1876.¹² Around 1838, Thomas Jones tapped Wind to build Greenwood Plantation. During construction, Jones purchased a slave by the name of Adam, known for his carpentry skills.¹³ Wind likely picked up several ideas from his time at Greenwood, as his designs later grew in sophistication. It is also during his time at Greenwood, in 1844, that Wind made the decision to purchase two enslaved workers¹⁴. It is possible that Wind purchased these enslaved laborers in the attempt to teach them carpentry skills to aid in his architectural endeavors; whatever the impetus, his life as a slave-owner did not last, as by the 1850 census he was not noted as a holder.¹⁵ Greenwood would establish a lasting relationship between the Jones family, Wind, and lavish plantation homes. In 1841, Jones' sister, Harriet, commissioned Wind to construct Cedar Grove Plantation (now Susina) for her and her husband. Mitchell B. Jones started Oak Lawn in 1854; it would later burn.

¹¹ Duncanville was a dependency in Thomas County. The area is now the unincorporated Beachton, and it lies within Grady County; *Thomasville Times*, March 18, 1876.

¹² Ibid.

¹³ Thomas Jones papers, Hargrett Collections.

¹⁴ Ephraim Ponder to John Wind, February 24, 1844, Thomas County deed book d-2, page 216.

¹⁵ Considering Britain's abolition of slavery in 1833, two years before Wind sailed to the United States, it is curious that he purchased enslaved workers. Possibilities range from an attempt to fit in to the political theatre in which he operated to an aspiration to become more in the eyes of his patrons, beyond a yeoman architect-builder.

Troubling, still, is Wind's air of mystery. Not much is known about him prior to his engagement with J.J. Mash. County marriage records state that he married Sylvania Donalson in 1848.¹⁶ The 1850 census states her age as nineteen and his as thirty-one. If he were thirty-one in 1850, his birth would have been close to 1819, making him nineteen when he commenced work for Mash and Jones. Legend holds that Wind came to Thomas County with a diploma from the Queen's School of Architecture, complete with the seal of Queen Victoria. This is patently false, just based on the date of Victoria's ascension—Victoria did not rise to the throne until 1837. Too, according to a 1968 letter from the Royal Institute of British Architects responding to an inquiry from a Mrs. Ross Singletary, the institute never granted diplomas.¹⁷

It would seem that the rumor began with his descendants, possibly aiming to make the man more fiction than fact. Wind, if his 1850 age is to be believed, would have been seventeen when she ascended, and he would have had to graduate at least a year later and then traveled to the United States and on to Thomas County. Far more likely would be that he subtracted years from his age, either when he married Sylvania— a twenty year age gap is more to balk at than eleven— or when he filled out the census, as masquerading as someone in their early thirties would have been much easier than a teen impersonating a twenty-three year old upon arrival to the United States. His death, as his life, is vague. There is no marker for his grave. Theories hold that he was a Free Mason, but no

¹⁶ Thomas County, Georgia, marriage records.

¹⁷ John Harris to Mrs. Ross Singletary, June 25, 1968.

Masonic lodge has ever released records of his death. Obituaries claim May 18, 1863. His descendants claim he was lost at sea while trying to settle his family's estate in England.¹⁸ Whatever the case may be, his storied career in Thomasville came to a rather abrupt end, along with the Old South he inhabited.

Unfortunately for him, Wind did not market himself as an architect until 1860. Two years prior, in 1858, an unattributed charcoal drawing names him an architect; until 1860 his job description— as he described it— went through several variations. In 1850, he was listed as a clock maker. In 1860, he was a “master mechanic”.¹⁹ At some point within the following year, he found himself qualified enough to advertise as an architect²⁰. Why he called himself a master mechanic is up for debate, though it is likely that his work as an inventor might have had something to do with it. Wind submitted two patents— a cotton picker and thresher. These patents and their accompanying drawings are the only surviving measure of John Wind's drafting capabilities.

Wind's 1860 advertisement came at the same time as the appearance of another architect in Thomasville, Thomas Jenkins; Jenkins disappears from record, save a number of advertisements over the next year.²¹ Wind's self-promotion to architect may have been to counteract this competitor. Little matter, as Wind died two years later, living a short career as an official architect. While his career may have been brief, his influence was greater. Builder

¹⁸ Hopkins notes, Thomas County History Museum

¹⁹ Thomas County 1860 Census.

²⁰ John Wind advertisement, *Southern Enterprise*, April 18, 1860.

²¹ Thomas Jenkins advertisement, *Southern Enterprise*, April 2, 1860.

contemporaries muddy the attribution waters, possibly taking inspiration from him and creating designs that copy his work; the Ephraim Ponder house on Dawson Street, a neighbor of the Hardaway House, is an example of his conceivable sway. While it does not have a temple front and its eave brackets are more obviously a transitional stylistic detail, it does have the elaborately detailed door surround Wind is known for. Beyond the Ephraim Ponder house, the flattened arch windows Wind used most frequently are almost ubiquitous to Victorian Thomasville, appearing most cottages built in the Reconstruction Era and in to the turn-of-the-century. An inventor, watch and clock maker, carpenter, and architect, the man was truly a jack-of-all-trades.

B. The Greek Revival Movement in America

A second generation of architects ushered in the Greek Revival movement, much as the second generation of American founders rang in the next fifty years of independence. Born of low morale and national pride, the Greek Revival sought to bring back the joy in the founding of a democracy. Whether the Founding Fathers agreed with democracy— Roman or Grecian— is another matter²². As Kennedy asserts, the Greek Revival was in pursuit of a mythology of the Founding Fathers and their republican ideals, not unlike the “Lost Cause” of the antebellum South for later generations; to recapture patriotism, the Greek Revival rhetoric had to assemble a revisionist history.

²² Roger Kennedy, *Greek Revival America*, (New York: Rizzoli, 2010), 26.

To this end, a growing political divide between the North and the South mirrored itself in architecture: “It was as if the Roman Empire reappeared in the South, and the Greek that was conquered by Rome dared to reassert itself in the North.”²³ The Lost Cause mythology thence started early, and a son’s dream of a national identity, steeped in nostalgia and hero worship, built a world anew. The dichotomy of austere pretense mingling with the garish success became a wondrous and imaginative conceit, an “architecture of unrepentance [sic].”²⁴ Primed by Benjamin Henry Latrobe’s work, which includes such buildings as the United States Capitol, the Old Baltimore Cathedral, and the porticoes of the White House and whose influence is felt throughout the Northeast well into the nineteenth century, the Greek Revival took the United States by storm.

Architects of the Greek Revival trained under their Federal²⁵ and Neoclassical²⁶ predecessors, forming a natural progression from those styles to something more solid, masculine. It imposed its will upon the landscape, from Andrew Jackson’s assertion of the Department of the Treasury on L’Enfant’s plan

²³ Ibid, 6.

²⁴ Ibid, 86.

²⁵ The Federal style is a style coexisting with Neoclassical or Jeffersonian architecture. Following the colonial Georgian designs, the Federal style took cues from the Enlightenment movement and the fledgling democratic nation (and sharing a name with the Federal Period, so named for the newly formed federal government). Symmetrical and austere to a degree, the style looked back to the Ancients for guidance, helping to usher in an era of classical architecture. The main characteristics of a Federal style building are fanlights and ellipses, swags, Chippendale balustrades, parapets, and a flat, smooth façade.

²⁶ The Neoclassical style ran concurrent with the end of the Federal style. It was a refined return to Palladianism practiced by architect Benjamin Henry Latrobe and Founding Father-renaissance man Thomas Jefferson.

for Washington, D.C., to a plantation's subjugation of land and persons by way of the "Big House." These architects were some of the first American-trained in the profession; as the Greek Revival spread, so too did the professionalization of the architecture. William Strickland, a student of Latrobe's, helped to kick start the Greek Revival with his Second Bank of the United States in Philadelphia.

Modeled on the Parthenon, the Second Bank shows Strickland's penchant for balance, order, and traditional proportions. His student, Thomas Walter, would go on to steward the mid-Atlantic in the Greek Revival through the help of financier Nicholas Biddle, culminating in Biddle's Andalusia. In Andalusia he improved upon grand-mentor Latrobe's original Neoclassical design to create an imposing, unyielding peristyle temple of fluted Doric columns and substantial entablature. He would later design and oversee the construction of the United States Capitol dome.

Another Latrobe pupil, Robert Mills of Charleston, South Carolina, architect of the Washington Monument (completed posthumously), shepherded the Greek Revival through its early years in the South, reinforcing its place in the pantheon of American architecture. A contemporary of Strickland, he, too, evolved from Neoclassical to Greek Revival, designing the Fireproof Building in Charleston; at the time of its erection in 1827, the Fireproof Building was the most fireproof building in America, capitalizing on the intersection of technology and design— outwardly an exemplary Grecian shell masking cutting-edge fireproofing techniques. While the Fireproof Building was the pinnacle of Mills'

Carolinian institutional work, bearing similar elements as his attributed county courthouses, the height of Mills' capabilities and influence lies in his later trio of federal buildings in D.C.: the Treasury Building, the U.S. Patent Office Building, and the General Post Office. Each taking over a block of the D.C. cityscape, the buildings are as monumental as they come, forcing urban planning to accept and tolerate their stoicism.

Sampling the Fireproof Building, the Old Horry County Courthouse, the Lancaster County Courthouse, and the Colleton County Courthouse, each favors three-to-five bays and a second-floor entry with arched bay openings across the level, accessed by lateral stairways and situated under a projected portico (Figure 1). In the cases of the Fireproof Building, Old Horry, and Colleton County Courthouses, an arcade of three arches supports the portico; even residences, like Ainsley Hall, feature the same. Coincidentally, this grouping of elements—the second floor entry with lateral staircase access and projected portico with arcaded support—is a prominent feature of Asher Benjamin's courthouse plan as it features in his *The American Builder's Companion*, ca. 1806; beyond these elements, the plans differ somewhat, retaining the second floor courtroom, implementing a gabled roof rather than a hipped, and removing such pieces as the cupola, raised basement, and third story. As ubiquitous as this feature grouping may be, it would not be outside the realm of possibility for a carpenter-builder to base designs off of Mills' modifications.

A career in architecture by means of carpentry and building was not a new concept. Wind came in a line of carpenter-builders who made a living by designing and constructing buildings. Samuel McIntire of Salem, Massachusetts might be the most well known of these. Credited with designing the Chestnut Street District, one of the preeminent historic districts in Salem (if not the whole of New England), McIntire worked mainly in the Federal style. The similarities between Wind and McIntire are not limited to their choice of career. Talbot Hamlin says of McIntire, "...he was primarily and first a woodcarver, an inventor and a producer of exquisite detail in wood and composition."²⁷ Wind's description could be identical. The word "craftsman-architect" comes to mind, with the order of the terms as important as their meaning. Wind was a skilled joiner and craftsman foremost— an architect only second— and his reluctance to advertise as an architect until twenty years into his career only serves to support this assertion.

Further precedent is set with Thomas Nevell of Philadelphia, who was primarily a carpenter and who occasionally oversaw and designed buildings in the late eighteenth century, all the while bidding for carpentry contracts.²⁸ Nevell began with improvements to properties, assisting with staircases and the like. A gifted carpenter, he refined his craft, building his personal residence and rising to the committee of the Carpenters' Company of Philadelphia. Coinciding with his

²⁷ Talbot Hamlin, *Greek Revival Architecture*, (New York: Dover, 1964), 12.

²⁸ Thomas Nevell's work includes Independence Hall and the Shippen House, as well as his own home.

ascendance in the Company was the Company's plans for a meeting hall. After construction began, the Company gave Nevell the contract for the frontispiece and door, and he worked with the Library Company of Philadelphia to supervise their construction on the second floor, seeing as they were engaged to rent rooms.²⁹ Following completion, Carpenters' Hall was soon to be the location of the First Continental Congress. As a renowned member of the Carpenters' Company, he oversaw the redesign of General John Cadwalader's house, essentially acting as architect. Throughout his career, Nevell's work remained mostly carpentry; however, his experience supervising design work beyond carpentry elevates the man to master builder.

William Buckland of Maryland and Virginia was an evolution of the Nevell type, though a contemporary figure. Rather than remaining a carpenter foremost, he progressed into a builder and architect, primarily. Buckland's origins are much like Samuel McIntyre's. He was born in Oxford, England, and he grew up studying joinery, which then progressed to master-builder and architect.³⁰ However, his skill as a joiner came at a cost, by modern standards: his education came by way of indentured servitude to his uncle, as was the norm for apprenticeships. His journey from England to America, too, was in indentured

²⁹ Hannah Benner Roach, "Thomas Nevell: Carpenter, Educator, Patriot," *Journal of the Society of Architectural Historians*, Volume XXIV, No. 2 (1965): 157. The frontispiece is all elements composing the door surround, from the door itself to the sidelights, transom, entablature, etc.

³⁰ Rosamond Randall Bierne and John H. Scraff, *William Buckland: 1734-1774 Architect of Virginia and Maryland*, (Baltimore: Maryland Historical Society, 1958), 6.

servitude to the Masons, the family for which he would build Gunston Hall. This servitude, though, was the guarantee of employment, something not commonly available to those who sailed the Atlantic.

Gunston Hall in Mason Neck, Virginia is one of his major works, acting as carpenter and joiner on its interior, which is "...the most elaborate of any contemporary house in the middle colonies, more so than any of Buckland's subsequent work."³¹ Though not Buckland's work, Gunston Hall's plan is much the same as contemporary and many later plantation houses (such as Wind's) in that common legacy of a large central hall dissecting paired rooms. Readily evidenced, Buckland's designs can be divided into those in which he designed the interiors and those that he designed the entire structure. His time spent post-Mason contract was spent on the interiors of other conspicuously wealthy Virginians, like the Tayloe family. Eventually he made his way to Annapolis, Maryland, and from there history rests, culminating in his Palladian success, the Hammond-Harwood House. As opposed to his prior body of work, the entire house was by his design.³² The idea that a skilled tradesman could follow in Buckland's footsteps, acting both as joiner/carpenter and architect, and not necessarily on the same projects, is not all that farfetched.

³¹ Ibid, 24.

³² Ibid, 91.

C. Antebellum Thomas County, Georgia

Nestled among bucolic pastures and old-growth pinelands lies the small city of Thomasville, Georgia. Situated on the border of Georgia and Florida, the town has prospered over the past 185 years, mainly due to the fertile soil of the Red Hills region. Its reputation as a serene— not to mention private— location to vacation has not hurt either. As an affluent community, Thomasville provides a wealth of significant architectural specimens, especially for a town of its size. It is here that John Wind, an English architect, set up his practice in the mid-nineteenth century. While much has been written about his grand plantation homes, the exact opposite can be said of his in-town homes, or cottages. John Wind was an architect whose town cottages speak volumes for the state of Thomasville at their time.

The land that became Thomas County, and then Thomasville, was the southern frontier of the early nineteenth century. Sparsely populated, save for Creek Indians, and covered with pine trees, the area did not look to have potential during those early nineteenth century years. The end of the War of 1812 found a nation in desperate need of “vigorous expansion—” a sort of predecessor to Manifest Destiny.³³ The Treaty of Fort Jackson (1814) provided the necessary lands to accomplish this feat.³⁴ The 1820s saw explosive growth southward and

³³ William Warren Rogers, *Ante-bellum Thomas County 1825-1861*, (Tallahassee: Florida State University, 1963), 5.

³⁴ *Ibid*, 4.

westward, and for Georgians South Georgia seemed a good place to move. Thus, the southwestern portion of Georgia opened up.

The beginning years of settlement proved fast moving for the future Thomas County. The new land was divided into three counties in 1818— Early, Irwin, and Appling. In 1820, these counties were entered into a land-lottery system to disperse of land.³⁵ Unfortunately for the preceding counties, the creation of Thomas County in 1825 siphoned off land.³⁶ From there the settlement grew from “an outpost in a pine wilderness” to a small community.³⁷ The county seat of Thomasville was incorporated in 1831 (Appendix A). The town plan, created by Aaron Everitt in 1827 before incorporation, was fluid— it rolled with the hills instead of against the grain; the plan drew upon the landscape, rather than a cardinal direction. As such, the town sits on a diagonal (Appendix B).

Five commissioners governed Thomas County from the outset, and they were responsible for electing public officers.³⁸ For the next thirty-one years this was the county’s system of government. 1856 brought about a new system— mayor-alderman. A mayor was elected annually, and he led a group six

³⁵ The Georgia land lotteries were a system of land distribution in the first half of the nineteenth century; *Ibid*, 8.

³⁶ Thomas County was formed from portions of Irwin County to the right and Decatur County to the left. Decatur was created out of Early and Irwin Counties in 1823, and its seat, Bainbridge, incorporated in 1829.

³⁷ Rogers, *Ante-bellum Thomas County*, 12.

³⁸ *Ibid*.

aldermen, or councilors.³⁹ The first mayor of the town was Robert Hardaway, a local businessman. A few years post-Wind's arrival, in 1840, the total population of the town was 6,766 people, consisting of 3,810 whites, 2,930 enslaved workers, and 26 free Africans.⁴⁰ By 1850 these numbers drastically increased. 10,103 total population gave way to a majority enslaved labor base— 4,943 whites, 5,156 enslaved workers, and only 4 free Africans.⁴¹ Towards the end of Wind's time in 1860, the total population stagnated somewhat to 10,766 people, 4,488 whites, 6,244 enslaved workers, and 34 free Africans.⁴²

Antebellum Thomasville had difficult issues. Constant fires and unkempt streets made for a dangerous community, while the sounds of feral dogs kept the town awake at all hours.⁴³ However, by the late 1850s, Thomasville seemed to be moving forward. A new courthouse and jail erected in 1855 aided in Thomasville's advance, as well as the election in 1859 of Augustin Hansell as mayor, who previously had been a lawyer.⁴⁴ Furthering Thomasville's climb up the economic ladder was the large number of businesses established. According to the *Southern Enterprise*, Thomasville's newspaper of the day, there were several establishments selling a variety of goods.⁴⁵ Dry goods, general merchandise,

³⁹ Ibid, 15.

⁴⁰ Thomas County 1840 Census, socialexplorer.com.

⁴¹ Ibid, 1850 Census.

⁴² Ibid, 1860 Census.

⁴³ Rogers, 17.

⁴⁴ Ibid.

⁴⁵ *Southern Enterprise*. June 12, 1860.

home goods, tailors, butchers and more set up shop in downtown.⁴⁶ Thomasville did not have a bank until the onset of the Civil War in 1861, when the planters of Thomas County banded together to form the Cotton Planters Bank of Georgia.

Agriculture reigned king, even though Thomas County was thriving on business bereft as they were of a port or railroad. The bank only was established once the elite planters needed it. The economy survived on agriculture, just as much in Thomas County as in the rest of the South. Cotton, as expected, was the biggest cash crop in the county, followed by sugar cane and corn.⁴⁷ As frontier land with only the Ochlocknee River as an outlet for trade, prior to 1861 these crops were shipped down the river to Floridian ports, mostly St. Marks.⁴⁸ From there, the goods were transferred elsewhere. In 1861, the Atlantic and Gulf Railroad opened, bypassing St. Marks and opening areas previously untenable for travel. Unsurprisingly, once the railway opened, it became the foremost mode of transportation for Thomas County goods and citizens.

This is the world John Wind entered into when Jackson Jones Mash (J.J. Mash) commissioned Wind to build him a home. Thomas County was becoming a bustling frontier community. It evidently suited the mysterious carpenter from England, eager to come into his own alongside this young county.

⁴⁶ At present these stores are marked by ornamental shields at their original downtown locations; Rogers. *Ante-bellum Thomas County*. 20.

⁴⁷ Cash crops are crops grown and turned for a profit; Ibid, 53.

⁴⁸ St. Marks lies at the outlet of the St. Marks River into the Gulf of Mexico on the Florida panhandle. Though established in 1828, the town originally hosted a 16th century Spanish fort, which remains to this day.

D. Georgia's Greek Revival and Wind's Contemporaries

McIntire never saw the rise of the Greek Revival style. His death in 1811 firmly rested him in the Federal style. Wind saw the Greek Revival decline, though for many in the South the Greek Revival was more a way of life than an architectural composition. Greek Revival homes, with their stout composition and grand columns, brought back images of a strong democracy and healthy empire— the same way Southern planters viewed their plantations. Wind took an immense amount of joy in the details, creating works that when viewed together present a picture more elaborate than Thomasville could have hoped. For example, his doorways are intricately carved, with particular care given to the woodwork around the transoms and sidelights. As Hamlin said of McIntire,

If sometimes his door trims seem over loaded, restless, and lacking in simplicity, and some of his mantels too slim and delicate to the point of effeminacy, it is only because delight in exquisite craftsmanship *per se* has betrayed him. Yet the taste of the time demanded richness of this delicate type.⁴⁹

At first glance, Wind's designs fall in line with the perceived austerity of the Greek Revival; it is only upon closer inspection that their intricacies are shown to be eccentricities. Elaborate pediment ornaments, dandified doors, eccentric muntin patterns, and slender, complexly carved columns all betray a frivolity and effeminacy about his structures, comparing Wind favorably to contemporaries and their similar pretensions. While his details were not modeled after Minard Lafever's patterns, as so many did with their pierced grilles placed in the frieze,

⁴⁹ Ibid.

his ornamentations are as involved.⁵⁰ Such is the case in his use of octagonal muntin designs and door panels at Susina and the Hardaway House— while octagons were used in the design of building form, such as Jefferson’s Poplar Forrest, Washington, D.C.’s Octagon House, and the later octagonal house movement, their use in ornamentation was not as popular.⁵¹ His front-facing corbiestepped pediment at the Courthouse, too, was an anomaly of sorts. Previously used in Dutch renaissance architecture, corbiesteps were not common additions to front gables in the nineteenth century; rather, they could be found not infrequently as additions to side-gabled structure parapets.

Irish-born Charles B. Cluskey came into the United States through New York City roughly eight years before Wind, in 1827. Not unlike Wind, Cluskey made his way south, settling in the Savannah area.⁵² Cluskey’s career included many projects, located from Savannah to Augusta to Washington, DC. While he designed many private homes, his most famous contributions remain institutional. The Medical College at Augusta is one such crowning achievement. Completed in 1836, the Medical College had a “monumental Doric portico,” as described by

⁵⁰ Minard Lafever, *The Modern Builder’s Companion*, (New York: Cady & Burgess, 1849), plates 64-65.

⁵¹ The octagonal house was a style popularized by phrenologist Orson Squire Fowler. “Popularized” is a misnomer— the octagonal house was never a popular style but rather an infrequent fad. As is readily apparent, houses were designed in the shape of an octagon in order to maximize space and use fewer materials. While circles are the most efficient geometric shape, they are difficult to build for the everyman; the octagon is a close approximation of a circle. Its brief dalliance as a flight of fancy during the 1850s makes it too late to be an inspiration for Wind, as Susina was an earlier design.

⁵² Mills Lane, *Architecture of the Old South: Georgia*, (New York: Abbeville Press, 1990), 134.

Mills Lane in *Architecture of the Old South— Georgia*.⁵³ The imposing stucco structure hid a rather interesting element— the rotunda. Until this point probably the most notable rotunda in the United States was that of the University of Virginia, aptly named “The Rotunda” by Thomas Jefferson, president and gentleman architect. In Cluskey’s design, the seven windows are small, square, and evenly spaced across the front, with larger, more normative windows to the sides.

Cluskey also designed the Georgia Governor’s Mansion, completed in 1839 in Georgia’s then-capital, Milledgeville. Built with almost-square dimensions in plan, Cluskey again added a central rotunda to the house. However, he did not stop there, adding a second to the home’s center front. The mansion is every bit as symmetrical as the Greek Revival’s standard (Figure 2). Seven bays are distributed between three sections— four in the left and right sections and three in the middle. The middle section has a proper temple-front portico, complete with four slender Ionic columns; the entire house is covered in stucco.

Cluskey’s residential properties were also significant. He favored stucco, as seen in his Savannah homes. They were characteristic in all the ways Greek Revival structures are— symmetrical, often two-stories, flat facades with an odd number of bays, and columnar porticoes. However, Cluskey employed a rather unusual capital on two of his design’s columns. The Aaron Champion House and The Hermitage, demolished, used the Tower of the Winds motif rather than the

⁵³ Ibid.

normative Doric (like the Francis Sorrel House), Ionic (like the Moses Eastman, now Philbrick-Eastman, House), or Corinthian. There are rather correct entablatures on both porticoes, if not for missing the dentils beneath the cornice.⁵⁴ The Philbrick-Eastman and Francis Sorrel homes both make use of center, one-story portico entryways, as well as side porticoes. The Philbrick-Eastman side portico looks to have been modified at the turn of the twentieth century into a two-story portico.

Charles B. Cluskey came to Savannah with plans for a Custom House, but they never came to fruition; John Norris' did. Norris succeeded Cluskey as Savannah's premier architect. Coming from New York, a trend with Georgia architects, he soon began practice in Savannah, proposing the Custom House plans in 1846.⁵⁵ Completed in 1852, this government building was as true to the Greek style as the Medical College of Georgia before it (Figure 3). Eleven bays, separated into three sections, with a two-story Temple of the Winds pedimented portico, the Custom House incorporates the practice of *architecture parlante*⁵⁶ by stating on the frieze its purpose as a "United States Custom House," an aspect missing from previous designs.

⁵⁴ An entablature is the section of architectural design situation above a column's capital. It is comprised of the architrave, frieze, and cornice. In the Doric order, the frieze includes triglyphs and metopes— alternating designs.

⁵⁵ Ibid, 150.

⁵⁶ *Architecture parlante* directly translates to "speaking architecture." It is the act of putting the function or name of the building onto the front façade of the building.

Norris' private homes of the 1850s were somewhat confused when it came to style. He combined the dying Greek Revival with ever-more Italianate details. Of the homes with these characteristics, all are symmetrical, rectangular, two- or two-and-a-half-story structures. His Low House, completed in 1850, uses a Greek Revival entrance— not a full portico— with overhanging eaves and thin brackets. Norris would again visit this marriage seven years later in the Edward Molyneux House. This time his design featured a Doric frieze with a slight overhanging eave. Still, the Abraham Minis House, completed 1860, is the final evolution of the Greek Revival-Italianate merger. Mostly Italianate in composition, with ornate window heads, fanciful cast iron balustrade, and overhanging eaves, it still manages to include a full entablature underneath the eaves. This all comes as a reaction to Savannah's increasing population and increasingly smaller property lines. The awe-inspiring temples of the past no longer fit comfortably within the bounds.

Wind's closest Georgia comparison comes in Elam Alexander. As enigmatic as Wind, Alexander worked out of Macon. He began much the same as Wind, progressing from carpentry to builder-architect. Like Wind, he was a country builder with not much formal training, and the attribution of his designs are sketchy at best. His Greek cross Raines-Miller-Carmichael House, covered in clapboard, is an expression of creativity in form, if somewhat overly designed (Figure 4).

Wind's Greek Revival did not create the stout, masculine temple of someone like Charles B. Cluskey. It did not use the peristyle temple of the mansions in Athens or Savannah. Within a mile of Athens-Clarke County's courthouse, built in 1845, lies the Taylor-Grady house. Monumental in all aspects, it bears a commanding aura. Within a mile of Thomas County's antebellum courthouse, lie the Hardaway, Hansell, and Wright homes. None of these structures are imposing. If anything, they are quite welcoming, with a certain comforting charm that can only come from something less restricted and more fluid in design.

Parting from the norm and unlike early adopters and later contemporaries, Wind did not use arched windows or arcades. The closest to a rounded arch was the entry for Eudora; rather, it was an ogee arch. He frequently used flattened arches for his foyers, as present at Greenwood, Susina, and the attributed Hansell House. Whether this was personal taste or a disadvantage in education is purely conjecture. However, the balcony supports at Greenwood as opposed to the cantilevered balcony at Susina points to a lack of training in engineering. Instead of discounting his education, his accomplishments in clock making and carpentry support that he was resourceful and quick to learn, as evidenced by his progression from his earlier work at Greenwood to his refined design at Susina.

Representative of the best talent the most populous cities in Georgia during the mid-nineteenth century, Cluskey, Norris, and Alexander provide well-rounded company for Wind to join. Cluskey and Norris, in particular, help to flesh

out the Yankee-architect-of-the-Southern-plantation narrative, a long lineage to which Wind belongs. Wind's portfolio situates him comfortably among the notable architects of the urban centers during a time of rapid growth and competition.



Figure 1 Old Horry County Courthouse, Horry County, South Carolina; taken by Michael Miller, October 2013.



Figure 2 Old Governor's Mansion, Milledgeville, Georgia; taken by November 2014.



Figure 3 Savannah Customhouse, Savannah, Georgia; taken March 2019



Figure 4 Raines-Miller-Carmichael House, Macon, Georgia; taken by Brian Brown, August 19, 2017.

CHAPTER THREE: THE PLANTATIONS AND COURTHOUSE

John Wind has had a rough time of having his buildings survive. Most are no longer extant, like his personal home, the original Pebble Hill, and the original Box Hall plantation “Big Houses.” His most well documented designs are the plantation homes in the county: Greenwood, Susina (originally Cedar Grove), and Fair Oaks, and the Thomas County Courthouse. These are also the properties that have the strongest evidence to being Wind’s. Each plantation has detailed notes from the original owners, ties to Wind through familial relations giving references, and a strong resemblance in character-defining features. The Courthouse has Inferior Court minutes and plenty of news coverage from its construction.

Wind’s crowning achievements are his plantation homes. These are the buildings that brought the man to the South and made Thomasville his home. The big three still surviving, as mentioned before, are Greenwood, Susina, and Fair Oaks. Extensive and precise notes from the planter families provide evidence of Wind’s involvement as designer. Wind did construct a number of others, including Eudora, Oak Lawn— the largest of his designs—, the original Box Hall, the original Pebble Hill, and his own cottage, but these do not remain

today. The extant plantation houses are the archetypes that Wind would follow for his in-town cottages.

More so than the cottages, the plantation houses express the incestuous nature of Wind's designs. Each house is easily related to another, with a combination of form, rhythm, and details inbred between them. Like many architects, Wind found himself comfortable with certain design features: center halls, Ionic columns without entasis, slight square Tuscan columns, tall, robust brick piers, flattened arches, emphasized corner blocks, rhythmic spacing, geometric shapes, intricately detailed carvings— these are the clues gleaned from the plantation houses that can be used to solve attribution problems.

A. Greenwood

Greenwood is the oldest of the extant structures, begun around 1838 for Thomas Jones; it was finally finished in 1844. Thomas Jones and his family were one of the first families in the area; as their farming operation grew, so too did their need for more permanent housing.⁵⁷ Jones' plantation prospered, and by 1858 he owned 108 slaves. By 1860, he was the sixth largest rice producer in Georgia.⁵⁸ Jones hired Wind for the project, and soon all production of materials, from bricks to logs, occurred on the property. After Jones' passing in 1869, his wife and family lived on the property before selling it in 1889 to a Mr. S. R. Van

⁵⁷ Adrian Kelly, "The Plantation Homes of John Wind," master's thesis, University of Georgia, 1977, 28.

⁵⁸ Ibid.

Duzer out of New York.⁵⁹ Van Duzer did not keep the land long before selling it to Colonel Oliver Payne in 1899.⁶⁰

Payne's nephew, Payne Whitney, inherited the property at the colonel's death in 1917. Whitney's wife inherited the plantation in the 1930s, and their son, Ambassador John Hay "Jock" Whitney, received it at her death. The plantation remained in the Whitney family until its fissure and sale in 2015 by Emily Vanderbilt Wade, who purchased 4,000 acres of the land, including the "Big Woods," one of the last virgin longleaf pine stands in the nation.⁶¹ The house and remaining property was purchased by another trust.⁶²

Built of brick and frame, the house is a massive, hulking temple with pediment front and smaller wings to the sides— Greenwood's grandeur is typical of Wind's plantation houses. The building's front pediment has a large, carved magnolia blossom and laurels carved into the frieze; the roofline is gabled (Figure 1). It is covered in clapboard siding, varied only with shiplapped siding on the front façade underneath the portico. Two chimneys rise from the interior of the roof. The original front façade retains characteristics similar to such other notable Georgian Greek Revivals like Bulloch Hall in Roswell, Georgia. Like Bulloch, Greenwood is a tetrastyle temple with a distinct low, horizontal orientation, compared to Wind's later developments at Susina and Fair Oaks (Figure 2).

⁵⁹ Ibid, 30.

⁶⁰ Ibid.

⁶¹ Thomasville Times-Enterprise, March 18, 2015

⁶² Westchester Magnolia, LLC purchased the property.

However, Wind employs a full entablature rather than Bulloch Hall's abbreviated version; Bulloch Hall's three bay pattern is enlarged to five bays at Greenwood.

Four round, fluted, Ionic columns support the portico on separate brick pedestals. These Ionic capitals do not include the echinus with egg-and-dart motif, as commonly seen, at the base of their volutes. Wind grouped his bays into windows and doors, framing them between columns as such. This practice spaced the columns unusually rhythmically, with an A-B-A pattern of large-small-large gaps, rather than the standard even spacing. The end product was an emphasized frontispiece, which he favored with double doors and an elaborately patterned surround.

Instead of the traditional empty frieze in the Ionic order, Wind carved delicate laurel wreaths (Figure 3). Each wreath rests centered above its respected column. Wind mixes Roman and Grecian classicism, asking Roman pedestals to hold a Grecian entablature. A balcony running the full length of the pediment sits beneath the portico, supported by smaller pillars. Wind would use the supported balcony trope years later at Fair Oaks. Parallel to the balcony is a porch balustrade; however, while the porch railing is simple, the balcony's balustrade is a wheat sheaf design.

Five bays stretch across the front with a large central door. The double-door entrance is centrally located and has a full transom and sidelights. The doors themselves have a single glass panel stretching three-quarters of their length, with a horizontal panel fitting as the base. No casing moulding frames the

surround, as later to appear at Susina. The transom includes delicate panes, fitted together to form traditional rectangular shapes (Figure 4). This detail occurs frequently in Wind's work. The door to the balcony above is identical to the lower entrance. The windows stretching across the front façade are single-hung, nine-over-nine panes.

The original plan of Greenwood is the popular four over four rooms with central hallway. Documentation tells us a flattened arch welcomed visitors through the entry to the stairs, which curved up from the first to second floors at the rear of the house.⁶³ Arranging the rooms, the living room was placed in the back west room, the dining room paralleling to the east. A parlor and receiving room would have comprised the front two rooms, with bedchambers upstairs.

Unfortunately, a fire in 1993 burned Greenwood's interior. As such, most of the interior is gone, with only a few singed mantles and wainscoting left behind. Evidence shows the wainscoting was paneled throughout the house, with chair or dado moulding topping. Doric pillars flanked the fireplace mantles, hoisting an entablature above and creating the illusion of a temple hearth (Figures 5 and 6). Trim casing of the doors was carved, abstracting a fluted appearance, and the corner blocks are framed boxes without extraneous detail (Figure 7). From Greenwood Wind would take all of these fragmented elements— the central hall plan, elliptical arch, curved staircase and banister,

⁶³ Ibid, 32-33.

paneled wainscoting, fluted and square casing, and temple mantles— to replicate and refine at Susina, much like his exterior.

Wind's work at Greenwood not only strongly influenced Susina, it provides the mold for the Hansell House. Greenwood is Wind's only temple with pediment front plantation house, and until the Hansell House, it was his only full-width temple façade, period. The Hansell House scales Greenwood down, refining its proportions, until the plantation house becomes a cottage suitable for in-town living by replacing the four giant, yet waifish Ionic columns with six evenly spaced square Tuscan supports and shrinking the entablature.

In 1899, Colonel Whitney Payne contracted Stanford White of McKim, Mead, and White to add wings to each side, attach the kitchen, and create a garden space. The side wings are full-width one-story additions; they mimic the front façade in bay rhythm, with paired single nine-over-nine windows (Figure 8). What would traditionally be the middle bay is a divided oval oculus window. This window was borrowed from the second level, as original to the house. The kitchen was attached via an extension to the rear of the house, creating double gallery porch-and-balconies on either side. White said of Greenwood that it is “to be one of the finest examples of Greek Revival architecture in the country.”⁶⁴ While this is a flattering statement to make, it was surely spurred on by the ever-important client-contractor relationship. As an example, the Ionic columns have no entasis, and their slender figures do not suit the heavy pediment lifted above.

⁶⁴ Medora Field Perkerson, *White Columns in Georgia*, (New York: Rinehart & Company, 1952), 7.

No doubt the decidedly Doric entablature contributes to the visual weight. Even still, it is an engaging site. Jacqueline Onassis retreated here after President John F. Kennedy's assassination, and others, such as the Duke and Duchess of Windsor and Fred Astaire, made it their home away from home. After such vivacity and vibrancy, the fire left the building a shell. It is a haunting and visceral experience, walking up to a perfect and pristine exterior, only to wander inside to find nothing but char and ash.

B. Susina

Lying further southwest out in the country, Susina, originally Cedar Grove, was built for Jones' sister and her new husband in 1841. James Joseph Blackshear moved to Thomas County with the first land lottery in 1827, made his luck, and married Thomas Jones' sister, Harriet.⁶⁵ Blackshear died in 1843, and Harriet continued to run the plantation until she, too, passed in 1863. Cedar Grove changed hands but remained unchanged until its sale in 1980, when the Walkers purchased the property and added four bathrooms to make the house a bed and breakfast.⁶⁶ It was returned to a single-family house in the early 2000s, and it remains so today.

Susina is an evolution and progression forward for Wind. It is still a temple-front structure, though the pediment does not run the full width of the front façade. The roofline is hipped, and the structure is covered in clapboard siding,

⁶⁵ Kelly, "Plantation Homes," 38.

⁶⁶ Marilyn Rhea, "Susina Plantation," susina.org.

with flushed siding underneath the portico. Four chimneys rise from the sides, correlating with each room and providing each room with a fireplace. Again, it is tetrastyle with fluted Ionic columns, a two-story portico with a magnolia carving in the pediment, and five bays across (Figure 9).

Susina's Ionic capitals are the same seen at Greenwood's, as are the column shafts (Figure 10). This time the columns rest fully in the Grecian order, lacking the Roman pedestals. The bays are grouped and framed similarly to Greenwood, but they are framed in the inverse B-A-B pattern. Again, the effect remains an emphasis on the intricately detailed frontispiece. However, the columns are not on pedestals, and they are more proportional to the pediment above; the second-story balcony, while with the same wheat sheaf balustrade design as Greenwood, is cantilevered and, rather than full-length, partial to only the entrance. The entablature and pediment include more refinement— dentils surround the cornice and pediment, much like the later Hansell House (Figure 11).

The windows are single-hung, nine-over-nine panes. These introduce a flattened arch in the head casing, differing from the flat heads of Greenwood (Figure 12). This form becomes a staple for Wind, appearing again in the Wright House, as hoods in Fair Oaks, and head casings for doors in the Hardaway House. The double-door entrance on both levels is more fanciful, too, and the entire surround is replicated on the second floor balcony. Wind finds himself comfortable with glass-paneled doors, first apparent at Greenwood and now inset

in the paneling at Susina. He begins to experiment with designed transoms and sidelights. The same octagonal figures seen later at the Hardaway House appear in the lights in the door surround (Figures 13 and 14). Squared corner blocks, similar to the interior blocks at Greenwood, join the sidelights and transom. Paneled casing encases the surround and finishes the frontispiece. Two symmetrical porches were later added to both sides of the front façade, possibly after the Masons purchased the house.⁶⁷ Currently these are enclosed wings.

The interior is the same plan as Greenwood— four over four with a central hall and flattened arch (Figure 15). Each room opens to the hallway, and each room has a fireplace. What would have been the parlor, now living room, is situated in the front west room, sharing a wall with the original dining room, now library/den. This room includes a large built-in cabinet, which looks to be designed by Wind; it features ogee arches and leaded glass circles, designs uncommon in Wind's work, save for Eudora (Figure 16).⁶⁸ Across the hall are an office space and a bedroom. The upstairs rooms are used for bedrooms. Unlike Greenwood, the kitchen was built with the house, not as a detached outbuilding.⁶⁹ It is a one-story, full-width extension on the rear of the house, accessed by double doors mirroring the front entrance.

The stairway, missing now at Greenwood, is a dominating feature, curving around elegantly from the first to the second floor (Figure 17). The banister

⁶⁷ Ibid, 40.

⁶⁸ Ibid, 43.

⁶⁹ Ibid, 41.

ending in a reverse scroll was possibly conceived using pattern books, resembling Plates 45 and 46 from Archer Benjamin's *The American Builder's Companion* and Plates 29 and 33 from Lafever's *The Modern Builder's Guide*. Lafever continues that it takes "perfect" and "precise workmanship" to achieve the join.⁷⁰ Characteristics of this staircase are in line with the extant documentation of Greenwood's center stair. Also extant at Susina, yet not at Greenwood, is an alcove cut into the corner of the stair wall. The wainscoting, molding, and mantles are also replications of designs at Greenwood, albeit refined, much like the exterior. Surviving as they are, these elements show the unspoiled versions of features damaged at the preceding house.

While the house is incredibly similar to Greenwood, Wind refined his architecture with Susina. He is more intricate, more feminine, and more correct in his designs. Ionic columns represent the female form; their use at Greenwood was commendable, however in combination with the fine, lighter entablature at Susina they carry more playful— and correct— airs, even if they, too, are missing entasis. The interior paneled wainscoting, though patterned alike, is softly, not so deeply carved. It is also present throughout the house, ribboning up the side of the staircase much like it would have at Greenwood. The door casings are no longer passively fluted— they have two parallel, symmetrical panels, not unlike something from Lafever's Plate 70 in his *The Modern Builder's Guide*. The corner blocks at the junction of moulding are squared, but instead of blank frames, they

⁷⁰ Minard Lafever. "The Modern Builder's Guide." 50.

have squared roses (Figure 18). Susina's mantles have the same temple-like qualities, but each room is different; for instance, the living room "supporting" columns are engaged rather than relief, projecting out from the wall in fluted Doric form, while an upstairs bedroom has plain Doric pilasters in typical relief form (Figures 19 and 20). His magnolia blossom relief in the tympanum has more detail, with lace-like carving extending beyond the flower itself.

Like he carried elements of Greenwood to Susina, elements of Susina were brought to later creations: the addition of modillions at the Hansell House, elaborate carving at the Wright House, and a preoccupation with octagonal designs at the Hardaway House. More still, ogee arches within the house's bowels show up at a much larger scale at Eudora. Susina's projected temple-front pedimented portico makes its rounds throughout later designs as well, briefly living on at Oak Lawn and reincarnating at Fair Oaks. Sadly, Susina is the only John Wind plantation home to survive in totality.

C. Fair Oaks

Fair Oaks is the last of Wind's plantations, built in 1856 by the Mitchell family. The Mitchells, like the Jones and the Blackshears, were one of the first families in Thomas County, benefitting from the land lottery system like other settlers in the region. Patriarch Thomas Mitchell, a Virginian Revolutionary War hero, then purchased the land at Fair Oaks in 1824, building the first house on

the lot⁷¹. At his death, his sons inherited the land. Son Colonel Richard Mitchell begat nine children and built the second house at Fair Oaks before his passing in 1856. Upon the elder Mitchell's death, the property was, again, split between sons. It is uncertain as to which son built the third, extant house Fair Oaks; it has been suggested that the third house was an evolution of the second, adding the portico and second story.⁷² Fair Oaks remained in Mitchell hands until 1924, when it changed hands to Mrs. Sam Jones Mitchell and then Mrs. P.W. Harvey, who restored it without extensive modification.⁷³ In 1936 it was sold to Livingston Ireland, then to the Britton family.

Unfortunately, Fair Oaks is a complete restoration. A fire broke out in 1962 and destroyed the entire building. Luckily, strong records were kept, and so today the structure is identical to the original, with only the addition of bathrooms and closets marking modernization. Fair Oaks marks a stylistic departure for Wind; tastes in America were changing, and by 1856 the Greek Revival had fallen out of style everywhere but the South. Italianate and later Victorian styles were coming into vogue, and the architect needed to adapt. This house builds on the precedents set with his previous works and introduces new archetypes for him to build on.

Fair Oaks' front façade is a temple-front structure with centered and projected pediment with full entablature. Currently the pediment, unlike

⁷¹ Ibid, 63.

⁷² Ibid.

⁷³ Ibid, 63-64.

Greenwood and Susina, has an oak leaf and acorn; originally it would have been in the shape of a diamond (Figure 21).⁷⁴ The roofline is hipped, a continuation from Susina, and the eaves overhang further than Wind had previously designed, similar to the similarly aged Hardaway House. Fair Oaks' façade projections relate in detail to Wind's earlier Oak Lawn. Four external chimneys correspond to each room in the plan. Covered in clapboard siding, it is flush under the portico.

The two-story portico is held up by eight, slight Tuscan columns on piers, and a full-length balcony stretches across the second story. The balcony, steadied on eight square pillars, and lower porch are nearly identical, with the same center projection and the same balustrade. A double-door with full surround creates the entrance to the balcony. The balcony balustrade is designed with slight wheat sheaf balusters, as previously seen, but with stout newel posts centered on the supporting pillars below. Said pillars are attached to the entablature with a curve and use the newel posts on the porch balustrade as pedestals. Two decorative scroll corbels hang at the base of the balcony against the wall, decidedly more Italianate than Greek Revival.

Again, Wind favors five bays and a double-door entrance full surround. Similar to Susina and the concurrent Hardaway House, the transom and sidelights are divided with delicate shapes, this time hexagonal. The corner blocks joining the sidelights and transom are separate square glass panes featuring the same rose design in the corner blocks at Susina. As with the

⁷⁴ Ibid, 65.

Hardaway House, too, Fair Oaks makes use of geometric paneling on the door, again with octagonal figures. Windows have hoods with a flattened arch-effect, not straight across, but decidedly not arched. Like previously discussed with Greenwood and Susina, the interior plan is a center hall with two rooms to each side and mirrored on each floor. Unlike the previous plantation houses, Fair Oaks utilized a dogleg staircase; however, the stair could not be replicated during rebuilding, and so it was made curved.⁷⁵

Fair Oaks is an evolution from the rest of Wind's plantation houses. More wooden feeling and less substantial, it takes the likeness of Oak Lawn and touches on Italianate features— overhanging eaves, Tuscan columns, scroll corbels, window hoods— not found in his other designs, save the Hardaway House, and to some extent, Eudora. In fact, the similarities to the Hardaway House are remarkable. Their square Tuscan columns, flattened arch balcony supports, geometric shapes in design, and transitional stylistic features are shared features as closely resembling each other as Greenwood and Susina, if different in scale. With their close dates of construction, this is not entirely surprising. It might be that Fair Oaks marks a bifurcation for Wind, noting a change in stylistic taste for the future. Certainly, he carried the deviation from Greek Revival further with the Hardaway House. His career cut short in 1863, and with no extant structures from that time, it is only speculation as to where this shift could have gone.

⁷⁵ Ibid, 68.

D. Lost Houses

Those no longer extant structures include Eudora, Oak Lawn, the original Box Hall, the original Pebble Hill, and Wind's own cottage. Through an 1860 advertisement with references, these houses have been verified as John Wind designs. Box Hall and Pebble Hill have since been rebuilt as completely new designs, while Eudora, Oak Lawn, and Wind's cottage have been lost to time.

John W.H. Mitchell's 1850 Pebble Hill structure was unlike Wind's other pieces, as it was H-shaped with a recessed center entrance and front gabled side wings (Figure 22). Its brick pier foundation, while not a departure for Wind, was bodacious. The inset entrance porch carried to the interior side of each wing, forming a U-shaped covered pathway around to the front. Simple square pilasters cap the ends of the exterior wall space, while matching square columns support the porch. Single six-over-six sash windows bordered the entrance. Each wing had two front windows, and each window had those oft-reoccurring flattened arch/triangle pediments Wind favored. Spindles hung from the tops of each gable, ending at the precise top of the diamond. An interior chimney sprouted from each "section" of the H, making four in total. The doorway had, once again as with Susina, Fair Oaks, and the Wright House, a broken transom and sidelights. Each gable held a diamond window, just as the later Fair Oaks had a diamond carving.

A.T. MacIntyre's Box Hall, dated 1857, favored the in-town Wright House as a similar single-story, with a full-façade inset porch and hexastyle square

Tuscan columns on pier-like bases (Figure 23). The house is made of brick with an American bond— an expensive and unusual choice for the wooden Wind, though not for MacIntyre, a prosperous planter and lawyer in the region. Rather than the Wright House’s hipped roof, Box Hall was pyramidal. A simple balustrade runs the length of the porch, no doubt a safety precaution for the height of the structure in addition to its curb appeal. Decorative trim hangs from the fascia like a wooden valence, dripping down as icicles might. This feature is unlike any seen at other Wind designs; it is not improbable to have been added at a later date, so uniform and Victorian is the concept. Sometime prior to 1917 the wood trim was removed and a Neoclassical Revival roofline balustrade was added.

Box Hall’s center door had a full, uninterrupted surround and was flanked by paired nine-over-nine sash windows. Not-insignificant eaves projected from the roofline. It was a center hall plan, possibly the same paired room plan common throughout Wind’s designs. Two external chimneys warmed the house. Though situated on much higher raised piers and excluding the porch proto-gingerbread detailing, the house is much simpler than the Wright House. However, its proportions do not leave much to be desired.

Eudora, built 1850 in Brooks County, while set upon a brick pier foundation, hexastyle, and with Wind’s signature monumental fluted columns (though changed to Doric), had a distinctly exotic flair, taking inspiration from the rising Italianate and Moorish Revival movements (Figure 24). Shaped in form like

the Wright House and Box Hall, the house towers over its type siblings. While there was an entablature atop the columns, there was no pediment. The roof was hipped, and the portico roof hung lower than the structure's roofline, separating itself from the main house in an almost listless fashion.

Eudora maintained Wind's preference for five bays and a double-door entrance on both levels; however, this main entrance was designed to impress. Inset to form an alcove, it welcomed guests under a large ogee arch above— one of the most unique features of any Wind design.⁷⁶ The doors were single glass pane paneled like Greenwood, and the front windows had substantial casing and corner blocks. The partial balcony cantilevered over the entrance, and spindles hung off the ends. Large brackets supported the eaves fully around the house. At Eudora an appreciation for renaissance revivals took hold, shining a light on Wind's growing detachment from the Greek Revival by appropriating characteristics from rising stylistic stars.

Oak Lawn, built 1850, was Wind's largest structure. From the lone picture surviving, it was a larger, hexastyle Susina. Seven bays across, a temple-front portico projected from the hipped roof over the center three bays, while the hipped roof extended over the full width of the front façade to create a recessed full-width porch. These projections make the façade similar to Fair Oaks, if sturdier in weight. Like Greenwood and Susina before it, Oak Lawn's Ionic

⁷⁶ An ogee arch is an arch with two ogee curves meeting in the middle. They were common in Arab, Moorish, and Eastern European architecture. Renaissance revivals of the nineteenth century appropriated the design.

columns repeated a rhythmic pattern: A-B-A-B-A. The A sections were symmetrically larger, just as the B sections were symmetrically smaller. These columns also sat on pedestals, and a balustrade encloses the first level porch.

The entrance to Oak Lawn was a double-door, as per Wind usual, with full surround. Two pilasters held up a robust entablature to frame the surround and complete the frontispiece. This entire entrance was duplicated for the second floor balcony entrance. The balcony extended the full width of the façade, too, and it mirrored the projection of the portico at the central bays. Smaller columns supported the balcony, running in time with the larger Ionic columns. Further detail of the façade is obfuscated.

John Wind's cottage stood in the west side of town, near what is now the Carroll Hill neighborhood and Lower Cairo Road. Filled with modest houses, today this area is rife with low quality rental units and crime. From what photos are left, Wind's residence was a rudimentary wooden U-shaped structure on brick piers. Each wing of the U was gabled, and a covered porch ran along the inside— not dissimilar to Pebble Hill. Two windows faced front from the gables. Of ornamentation there was little: a dentiled cornice and two cut-tin oak leaf medallions.⁷⁷ This house could not have been farther from the grand structures Wind built for his well-established patrons. At some point, the house was divided betwixt, separated, and rented as individual dwellings. The houses fell into

⁷⁷ Each of these medallions survive, and they are kept at the headquarters of Thomasville Landmarks, Inc.

disrepair and were demolished. Unfortunately, images of both Oak Lawn and Wind's cottage are impossible to reproduce in a clear, intelligible manner.

E. Thomas County Courthouse

The Thomas County Courthouse is the center of Thomasville, not physically— it is actually a little further west than center— but rather culturally and socially. The town has adopted the structure as its emblem (aside from the Big Oak).⁷⁸ In tourism advertisements or as the news flashes across the television for WCTV: Tallahassee, Thomasville, Valdosta, the courthouse is the first thing seen. It is the mascot for downtown Thomasville, as it has been for the past 160 years.

The original courthouse was built in 1827 and constructed of pine.⁷⁹ Twenty years later it was replaced by a rough brick building, which was then damaged by a storm in 1853 and poorly kept after that, becoming a safe haven for loose farm stock. A committee selected by the inferior court was created to find plans for a new courthouse in 1855; this committee selected the plans of John Wind, and the building was completed in 1858. The county paid Wind \$50.00 to design the plans, "elevations, sections and [make] out Specifications for a New Court house to be built in Thomas County, Ga."⁸⁰ Wind's plans almost directly followed Asher Benjamin's *The American Builder's Companion Plate*

⁷⁸ The Big Oak is a 336-year-old Live Oak tree situated at the corner of Monroe and Crawford Streets.

⁷⁹ William Warren Rogers, *Antebellum Thomas County 1825-1861*, 16.

⁸⁰ Minutes of Inferior Court, Book 5, 1849-1860, p. 149.

LVIII as a five bay, three-story Greek Revival courthouse structure with cupola. Wind's design differs somewhat, with freestanding columns on pedestals rather than the pilaster-on-arcade Benjamin façade; however, Wind's floorplan retains the courtroom on the second floor, as with Benjamin's.

The original building fronted Broad Street and was made of brick then plastered over. It had a hipped roof with corbiestepped temple-front pediment, instead of the typical triangular temple-front (Figures 25 and 26). Urns or spindles jut up from the lowest stepped level of the pediment, while a parapet encircled the roof. A second pediment existed Jefferson Street in addition to Broad Street, with round Doric columns. Unfortunately "those on Jefferson fell during construction, killing a Negro workman and injuring George Parnell, one of the masons."⁸¹ The surviving Broad Street columns sat on pedestals guarding a double lateral staircase leading into the portico to the second story entrance. These monumental columns were topped with entablature. A simple piano nobile created the raised basement, with first floor entrances centered on each wall.

Seven bays extended across the front façade, with five bays extending symmetrically across the east and west elevations. The window sizes varied, yet all were rectangular— the first floor consisted of six-over-six panes, while the main second level windows were nine-over-nine panes. The third and final story windows were six-over-nine panes. Four covered chimneys braced the interior of the sides, and the domed cupola was paneled in a circular fashion and

⁸¹ Rogers, *Antebellum*, 16.

unenclosed, topped with an urn, and centered on the roof, such as a beacon of justice. Each wall junction was capped in a Doric pilaster. The south façade was symmetrical to the front, north façade.

The interior housed both the Inferior Court and a town hall, of sorts. While plans are not available, some descriptions could be found within court minutes. The first floor held offices in each corner, accessed by the cross plan of the corridor, and a “fireproof” clerk’s office was to be placed in the space below the portico.⁸² The courtroom took residence on the second floor, along with two other chambers. The town hall located on the third floor in an open plan, surrounded by five rooms. Door casing, while not acknowledged in the minutes, can be inferred due to its continued preservation. It is fluted, with the same corner blocks used at Susina and Fair Oaks. The courthouse remained unchanged until it was remodeled in 1888.

The remodeling of the building in 1888 gave the courthouse a true Victorian aesthetic. The two-story front portico was closed in, and the freestanding columns became pilasters. Curve arch windows with segmental window hoods were placed between each pilaster on each floor. The corbiestepped pediment transformed into a more traditional triangular pediment with scroll detailing in the middle. A wing was added to the rear. The building was again remodeled in 1909 when a clock was added to the cupola. According to the Historic American Buildings Survey, “one-story wings squaring bottom floor” were

⁸² Inferior Court, 139.

added in 1918 and 1922, and a “two-story annex and porticos [were] added to the rear” in 1937⁸³. A rehabilitation effort commenced in 2011 and was completed in 2012.

As it stands today, the front elevation (which faces north) of the structure itself is stucco-covered brick with seven bays on two stories and a raised basement (Figure 27). Three bays rest in the middle projected section, while there are two bays to each side wing. It has an asphalt shingle hipped roof around the main structure, but the front entrance is a front-gabled. The pediment tympanum has a decorative plaster scrollwork piece. Windows outside of the projection are round arched with corresponding hoods. The front entrance is a rounded arch double-door with glass panels and a large transom. Two lateral staircases, each with cast iron balustrade and mezzanines, on either side lead to the entrance. Each story has four Doric pilasters with decorative necking below the capital, but these are not of the giant order; a beltcourse segments the pilasters at juncture of the second and third levels. These pilasters support an entablature that extends around the building. A second, thinner moulding runs along the full exterior of the building, separating the giant Doric pilasters, also with decorative necking, capping the wall junctures from their pedestal bases.

The west elevation is divided into segments. A total of nine bays cross the main section, with two on the side of the front portico, five on the main structure, and two more on a back wing. An addition leads to the 1937 annex, which has

⁸³ HABS Catalog 345

three bays. The windows— two-over-two panes— on the main structure, front portico, and back wing have the same segmental window cornices as the front elevation. The side of the portico also had the double Doric pilasters of the front. Doric pilasters border the edges of the main structure. The back wing mimics the side of the portico. An entrance into the addition lies on the raised basement level.

The west elevation is also the back of the 1937 annex. It has a front-gable roof and pediment with fanlight window (Figure 28). Doric pilasters are placed on the outer edges of the three bay structure. The second story's three fixed windows are all four-by-four and sixteen-pane, while its bottom level windows are five-by-four and twenty pane. The door is a double, three-paneled door with a divided seven-pane transom. The doorway has a simple, oversized entablature with Doric pilasters. A service entrance lies in the center of the raised basement between six-over-six pane windows. A one-story extension of the raised basement continues in line with the back addition.

The south elevation consists only of the annex, obscuring the main structure's rear. Nine bays stretch across two floors. The door and doorway placed at center bottom is a carbon copy of the entrance on the west elevation. Again, Doric pilasters border the building, as well as the continued entablature. The fixed windows are five-by-two, ten panes, except for the window above the entrance, which is, again, four-by-four, sixteen panes.

The east elevation, much like the west, is divided into sections. The back section finishes with the front of the annex. The front is the same as the back of the annex, save for the additional portico (Figure 29). The portico is a full two stories with four round, Doric columns, and the same abbreviated entablature crowns the building. A fanlight resides in the pediment, and the window sizes and doorway reflect the west elevation. A set of stairs leads to the entrance. The main building, too, reflects the west elevation. The back wing has the same two bay, two-over-two pane windows with segmental cornices and double Doric pilasters. The main body of structure has five bays and two stories, with an unadorned entrance on the bottom raised basement, flanked by six-over-six pane windows. Like the west elevation, another one-story extension is placed beside the back wing. This side of the portico, again, is the same as the west.

The 1888 remodeling and 2011 renovations, though, have turned the courthouse from something undeniably Greek Revival, to a more blended style of Italianate and Greek Revival, much like the Hardaway House. The segmental window hoods are major characteristics of the Italianate style, as are the rounded arch windows themselves— in combination with their overall arched appearance, the two-over-two lights are as non-Grecian as a feature can be. Neither of these details shows up in Greek Revival architecture; the same goes for the scrollwork in the pediment, though some decorative grates do pop up in pattern books. The extensive use of Doric pilasters falls in line with the idea of Italianate, too.

Meanwhile, the full entablature and Greek doorways support a Greek Revival take.

Unfortunately not much of the original exterior survives. There are pictures of the building from after the Civil War, and these show that the general shape of the structure has not changed (Figure 30). Original features modified over the years include a portico with freestanding round columns and a corbiestepped pediment and traditionally rectangular windows. Judging by the surviving pictures and placement of current pilasters, these original columns stood standard spacing apart, rather than Wind's notorious rhythmic cadences. No ornamentation was affixed to the windows; they were unadorned and austere. The windows on the top floor were six-over-nine double sash; those on the bottom floor were nine-over-nine double sash, and those on the raised basement were six-over-six double sash. As described above, these are now two-over-two with hoods. Meanwhile the staircases were forced forward and their entrances turned front facing by the enclosure of the portico.

The four chimneys have been removed, but the Doric pilasters still flank the wall junctions. The cupola, too, has changed. In an almost lighthouse-like appearance, the structure itself is hexagonal and filled in rather than the square shape it once was. Its base rises from the roof, capped with its own hipped roof prior to the shaft. The domed roof holds four small clocks now, added in 1909, and an urn continues crests the top.⁸⁴ The columns, too, were on raised

⁸⁴ HABS 138, Sheet 1.

pedestals away from the portico floor, a detail that remains consistent with Wind. Even with the same seven bays across the front and five across the sides, the building looks apart.

The interior is as much changed. Beadboard wainscoting was added throughout the second and third levels, probably during the 1937 renovation. The annex added at that time features the same details. The first floor has been subdivided multiple times, now the residence of the tax assessor's offices. The second floor developed partitions, eventually coming to house the county tag office. The third floor's town hall retained its town hall nature— today, it is the county commission boardroom. The 2011-2012 rehabilitation of the courthouse sought to restore the building to its 1937 interior, rather than the original 1855. Regardless, Wind's door trim survives. Though the woodwork was originally painted, during the rehabilitation the paint was removed and the grain of the woodwork brought to light.

The Thomas County Courthouse is an impressive structure. The building continues Wind's distinct lack of curves in the form— no arched windows, for instance— relying on rigid rectilinear figures.⁸⁵ It stands separate from the rest of Wind's structures as a completely different building type, relating less to his own residential designs than another architect's institutions. His raised basement was certainly a popular choice, possibly influenced by their widespread use among

⁸⁵ It could be said that the lack of curves, with exception to arcades and curved windows, is a hallmark of the Greek Revival. Wind's use of hexagonal and octagonal shapes seems to convey a longing for curve forms within the constraints of the overarching style.

pattern books and prominent architects; Robert Mills propagated the same attribute along most of his institutional designs, from county courthouses to the Fireproof Building to the Treasury Building. Wind's temple-front portico with pediment, Doric columns, lateral exterior staircases, and varied window sizes, too, were shared and common features, like Mills' various courthouses.

The Courthouse sits on a parcel of land separate from the rest of downtown, and it commands the respect of all who pass. When the sun rises in the morning and sets in the evening, it lights upon the building through the oaks on the property, somehow managing to make the building even more imposing. Though it no longer looks as it was originally intended, the drawings and photos we do have of the original structure show that this iteration is not a complete bastardization, proving the original building as a courthouse truly unique for this area of South Georgia.



Figure 1 Greenwood Plantation front façade; taken October 2015



Figure 2 Bulloch Hall, Roswell, Georgia; Willis Ball, architect; taken by Darby Carl Sanders for New Georgia Encyclopedia



Figure 3 Greenwood Plantation pediment and frieze; taken October 2015



Figure 4 Greenwood Plantation door and surround; taken October 2015



Figure 5 Greenwood Plantation interior mantle; taken October 2015



Figure 6 Greenwood Plantation interior wainscoting; taken October 2015



Figure 7 Greenwood Plantation, looking towards rear of house; taken October 2015



Figure 8 Greenwood Plantation, east elevation; taken October 2015



Figure 9 Susina Plantation, front elevation; taken December 2015



Figure 10 Susina Plantation, Ionic column; taken December 2015



Figure 11 Susina Plantation, pediment; taken December 2015



Figure 12 Susina Plantation, window head; taken December 2015



Figure 13 Susina Plantation, entrance surround; taken December 2015



Figure 14 Susina Plantation, surround detail; taken December 2015



Figure 15 Susina Plantation, interior arch; taken December 2015



Figure 16 Susina Plantation, bookcase with ogee; taken December 2015



**Figure 17 Susina Plantation, central staircase;
taken December 2015**



**Figure 18 Susina Plantation, cornerblocks; taken
December 2015**



Figure 19 Susina Plantation, engaged mantle; taken December 2015



Figure 20 Susina Plantation, relief mantle; taken December 2015



Figure 21 Fair Oaks, front elevation; taken by Ben McCollum, Wright Broker



Figure 22 Restored Pebble Hill, susina.org



Figure 23 Box Hall Plantation, unknown date; Vanishing Georgia, Georgia Archives, Morrow, Georgia



Figure 24 Eudora Plantation, post-rehabilitation, Georgia Archives

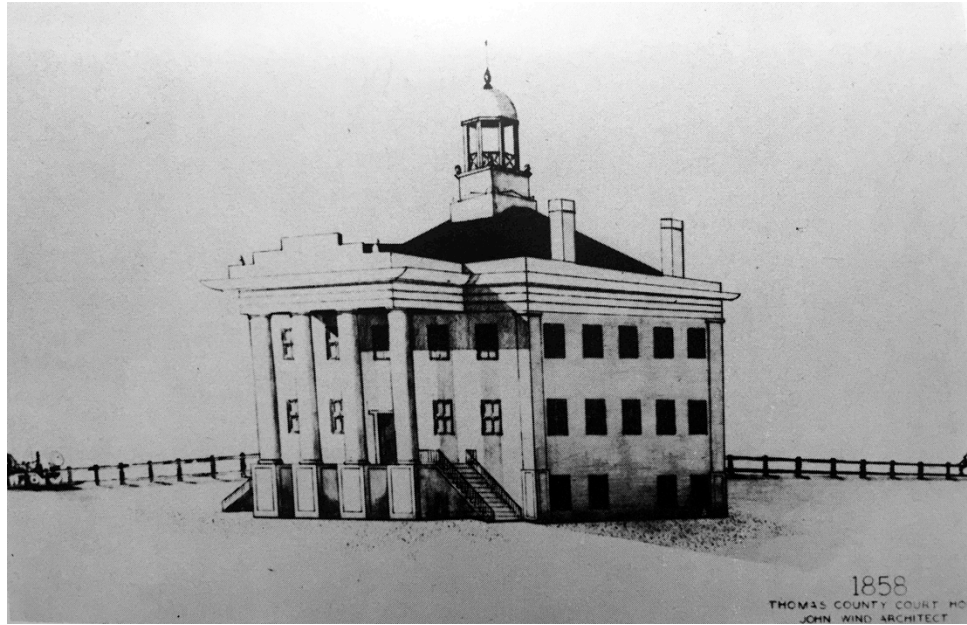
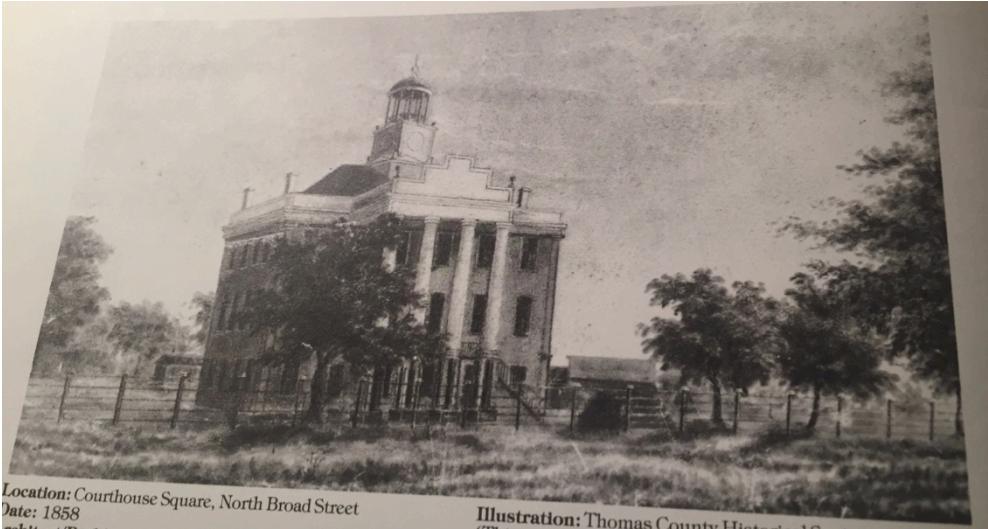


Figure 25 Thomas County Courthouse, 1858 drawing, *Antebellum Thomas County*



Location: Courthouse Square, North Broad Street
Date: 1858

Illustration: Thomas County

Figure 26 Thomas County Courthouse, drawing, date unknown



Figure 27 Thomas County Courthouse, front elevation; taken February 2016



Figure 28 Thomas County Courthouse, west elevation; taken February 2016



Figure 29 Thomas County Courthouse, annex; taken February 2016

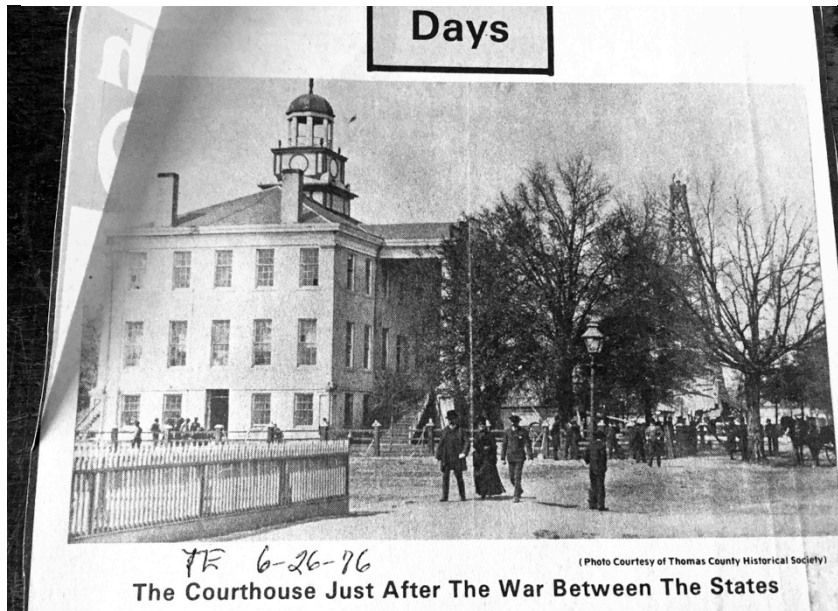


Figure 30 Thomas County Courthouse, postbellum date unknown; June 26, 1986 for the *Thomasville Times-Enterprise*

CHAPTER FOUR: THE COTTAGES

John Wind's in-town cottages are hard attributions to claim. This is an issue plaguing many rural communities with mysterious architects. As is the case in Thomasville, John Wind is quite the celebrity; hyperbole though it may be, it is not inaccurate to say that owning a John Wind home is the equivalent to owning a Fabergé egg or a Stradivarius violin. Plenty of houses around town claim the Wind name, but there are only three that have substantial characteristics of Wind's known designs. Of the three, only one is a proven design: the Hardaway House. Its owner was included in Wind's 1860 advertisement. The other two, the Hansell House and the Wright House, will be presented in order of likeliness.

A. Hardaway House

Strolling down Dawson Street, one catches glimpses of a multitude of architectural styles. Quaint Gothic Revival homes stare opposite at the gingerbread of vernacular Queen Anne cottages. Tudor Revivals rub elbows with the stately Greek Revival. At the end is an eccentric and eclectic Victorian structure. The Hardaway House at 522 North Dawson Street is not an imposing structure. Simple and refined, the home shades itself from prying eyes behind old oak trees (Figure 1). One of the oldest homes on the block, it is a contributing structure to the local and national historic district of Dawson Street. Built in 1856,

the Hardaway House is named for its original owner, Robert Hardaway. That year also saw Hardaway as Thomasville's first mayor— part of its newly adopted mayor-alderman system. In 1961 John Wind released an advertisement with the names of clients, mostly planters, for use as references; Hardaway was included as one of these prominent men.

A stalwart in the Methodist community, Hardaway was chairman of the board for Fletcher Academy, an educational institution affiliated with the church.⁸⁶ After he died in 1888, the house passed hands until 1890, when Captain William Hammond bought the place.⁸⁷ The Hardaway House stayed in the Hammond family until they lost it in 1933 to a bank.⁸⁸ From that point on, the house transferred ownership twice until Marguerite Neel Williams bought the place in 1970 with the idea to give it to the Thomasville chapter of the Society of Colonial Dames in America in Georgia.⁸⁹ The Dames got the house in 1972, whence they promptly began restoration. The Hardaway House once again changed hands, but this time between the Dames and Thomasville Landmarks, Inc., where it became part of Landmarks' revolving fund. The Hardaway House was sold to the McQuirters in 1998.⁹⁰ The McQuirters have since done more repairs, and in 2007 they added a detached garage to the property⁹¹.

⁸⁶ Hardaway House National Register Statement of Significance

⁸⁷ Deed book 3-V/ 161 13 May 1890

⁸⁸ Deed book 4-Z/108 10 March 1933

⁸⁹ Marguerite Neel Williams was the patron saint of historic preservation in Thomasville until her death in 1999.

⁹⁰ Deed book 610/54

⁹¹ Tax Assessors

In line with the town's plan, the Hardaway House faces southwest (Figure 2). Covered in clapboard, the structure sits on foundational brick piers. At its top is a low-pitched hipped roof. A front porch runs across the first story of the home. Thin, square posts support the porch's roof, and they sit squarely upon the brick piers. The house's four columns and corresponding pilasters are of the Tuscan order, a typical feature of the Italianate style. The columns have decorative segmentation towards the top of the shaft. These columns are not thick, sturdy things. Rather, they are delicate and feminine, contradicting the harsh lines brought about by the square shape. A neat, simple balustrade frames the front of the porch, and a wide, even staircase leads up to the door.

The front door stands to the left side of the front façade, with set of double doors (Figure 3). Each door has two octagonal panels— one larger and oblong above and the second one-third of the size of the first and round. Sidelights with octagonal lead lining trim the sides of the doors, while a transom of the same motif lies above. Above the transom is a lintel carved with an oak leaf at center and an oblong octagon to each side. Two pilasters flank the external edges of the sidelights to complete the door frame. The double window at front is a six-over-six double-hung sash window. The one-story wing at left has the same double window centered, while a single, six-over-six double-hung sash window sits on the right-hand addition; rather than fully-realized space, this addition acts as a node or bump-out. The second story has three evenly spaced single six-over-six

double-hung sash windows, with another of the same variety on the coordinating node.

The southeast façade is simpler. Two six-over-six double hung sash windows hang on the node, one above the other. A lone window, in the same vein as the others, is situated to the far right side of the first story, while two evenly spaced windows are situated on the second story. Two full story pilasters frame the node— another pilaster bookends the right side (Figure 4). Here the one story wing takes over. The wing extends almost as far back as the length of the main house. It has a covered front porch on the side extending three quarters of the way. The porch has been attached to the wing since as far back as 1885, however, its enclosure is new. Six windows flank the front, each of which has one-over-one single hung sash. A small open porch entrance lies at back, and the last quarter of the wing is bare of any porch. An original six-over-six window is situated there.

The northeast, or back, of the house has an entirely symmetrical façade, excepting the connection of the porch to the house. Three windows are situated up top, while two windows are situated below. Each is evenly spaced. Another window is situated at the back of the wing. The northwest side is a bit more complicated. Coming from the front and working back, two windows lie on the first floor. The wing covers the rest of the main house's first floor. The second floor has three windows unevenly spaced, but mimicking its parallel side.

Stylistically different from most of John Wind's other designs, save Fair Oaks, the house, as it looks today, does not project a Greek Revival style. On first glance, the Hardaway House looks as though it siphons architectural characteristics from the increasingly popular Italianate style.⁹² The crossover mainly refers to the overall shape of the home. Greek Revival homes, more often than not, are symmetrical and orderly. This home's main body is a full two stories and almost perfectly rectilinear (Figure 5)⁹³. Situated to the right of the main body is a side wing, of sorts, that measures the full width of another window and runs both stories. There is a one-story wing to the left-hand side that extends behind the main body's back façade. This leads to an irregular shape and one that is not purely Greek Revival. The building's large overhanging eaves, too, would suggest the Italianate style.⁹⁴ Instead, Wind placed a large cornice around the roof's edge, lending a finish that looks more Greek than Italian. These variations between styles is in keeping with precedent set, or running concurrently, with the plantation house, Fair Oaks, which displays many similar characteristics.

However, the house's exterior has gone through many changes throughout the years, posing questions as to what the original façade looked like. Today's version certainly is not the same. An 1885 birds' eye view portrait of Thomasville clearly shows the structure (Figure 6). The drawing, taken from

⁹² Italianate was a style of architecture that drew inspiration from the Italian Renaissance, but fused it with the picturesque, romantic, and overall sentimental ideals of the mid-19th century. It was an alternative classical revival style to the Greek Revival and the Gothic Revival popular from the 1840s to the 1890s.

⁹³ Rectilinear is a form derived from straight lines.

⁹⁴ Eaves are the overhanging roof's edges.

behind, shows a wing where the node now sits; a 1912 Sanborn map corroborates this finding (Figure 7). Curiously, the picture also hints at a double gallery front façade. The home's present front porch has a flat slope; it is not nearly sloped enough to prevent water damage. Likelier is the idea that the porch's roof was once the floor of a second, upper porch. Whether this element was pedimented or not is purely conjectural, as there are no clues to any precise option. This newfound information solves a portion of the problem— while this house does have Italianate features, it instead borrows not from another style, but from another place.

This form of house was not common to Thomasville, or even to Georgia. According to Mills Lane in *Architecture of the Old South: Georgia*, “In the wave of prosperity in the 1840’s and 1850’s [sic], the classical Greek Revival temple porticoes became the fashion...Now, during the late flowering of the Greek Revival, it was on the colossal temple form, the purity of which was never diluted in Georgia by the addition of a two-story gallery.”⁹⁵ The author continues, “Unlike the Gulf South, where it was a favorite, it was rarely used in Georgia.”⁹⁶ Rather, this type is ubiquitous to New Orleans and the Gulf Coast, as an evolution of the townhome suited better for a more suburban space.

Considering that Thomasville lies close to the Gulf Coast, it is not a far-fetched notion that Wind could have adopted a double-gallery front. Nor is it unbelievable that Robert Hardaway, as a businessman, could have found

⁹⁵ Mills Lane. *Architecture of the Old South: Georgia*. 126.

⁹⁶ *Ibid.*

inspiration in his travels and brought back his ideas to influence Wind's plans. Furthermore, Hardaway's house is a town house— an in-town home, not a plantation big house.⁹⁷ A double-gallery home would sit comfortably within the city limits, not to mention its ability to afford Hardaway and his guests the comfort of an outdoor space open to the fresh pine air so touted in the coming years.

No matter the original intent, when Hammond bought the house in 1890, he changed the home to suit a Victorian aesthetic. The 1912 Sanborn map shows a turret, wraparound one-story porch heading northeast, and what could be a gazebo.⁹⁸ It is unclear as to when the right-hand wing vanished, but it occurred some time after 1920. His daughter inherited the house at his death in 1925, and she remodeled again. The Dames renovated it in the 1970s, and the McQuirters once more in the 1990s. As it stands now, the house's design is the closest of its iterations to Wind's original design.

B. Hansell House

To be frank, there is no definitive proof that the Hansell House is a John Wind home. His signature touches are there, like square columns, detailed woodwork, designed entrance, but there is not one notice in the old newspapers, nor any reference made. The National Register nomination of the property marks Wind as the architect, but there is no further evidence given. This seems to be

⁹⁷ The big house is the main dwelling space of a plantation's owner and family.

⁹⁸ Sanborn Map 1912 Sheet 7, 1920 Sheet 8

the way of John Wind, with his homes either no longer extant or no records kept. With this in mind, the house is a testament to craftsmanship at large.

Just outside of downtown Thomasville sits the Tockwotten-Love Historic District. This neighborhood is composed of homes built from the 1850s to well into the 1920s. Not as sleepy as Dawson Street and its historic district, Hansell Street and the Tockwotten-Love neighborhood are comprised of some of the busiest streets— Remington, Hansell, and Smith— in Thomasville. The traffic has endangered several properties along the road; back in the 1970s many homes were slated to be demolished in favor of a grocery store. Thankfully this plan never came to fruition. Within this area is the Judge Augustin Hansell House, which resides on its eponymous street.

Augustin Hansell was one of few attorneys in Thomasville. Born in Milledgeville, he travelled down to Thomas County in 1852 to practice law.⁹⁹ Founding the Presbyterian Church there, he soon became a prominent member of Thomasville society, rising to become judge. Heading up the Thomasville Guards, a local militia unit, as a lieutenant, he became mayor in 1859. He was mayor of Thomasville during the 1860 presidential election and the succeeding secessionist movement. In December of 1860, Hansell was elected to serve as one of Thomas County's three delegates to the state convention on secession.

⁹⁹ Memorium of Judge Hansell. 2.

A member of the Know-Nothing party, Hansell was not an extreme secessionist, but rather preferred secession as a last resort.¹⁰⁰ However, upon arrival at the convention in January 1861, Thomas County's candidates sided with secessionists. His memoirs state that when Robert Toombs brought up the subject of war, every delegate voted for peace rather than war, yet that "if War was to come it must be begun by the United States."¹⁰¹ Hansell's later life revolved around the Superior Court, where he was a judge for 50 years.

Built in 1853 and facing west, the one-and-a-half story Hansell House lies directly west of downtown Thomasville (Figure 8). Sitting on a brick pier foundation, a true temple front portico captures the view of the front west elevation. The exterior of the home is covered with white wooden clapboard siding, except the pediment and below the porch roof, which is shiplapped; the roof is made of asphalt shingling. The pediment is outlined with a cornice, fascia, and small modillions and features two six-over-six windows with shutters. The entire original structure is completely symmetrical, with the pediment windows centered over the central door.

The styling of the doorway is much more austere than the later Hardaway House. It is flanked by sidelights, which are sectioned into four panes, with a three-pane transom above. The door itself is wood with solid, two vertical panels. The windows at the sides of the doorway mimic the pediment windows— both

¹⁰⁰ William Warren Rogers. *Antebellum Thomas County 1825-1861*. 119.

¹⁰¹ Memorium, 25. Fort Sumter was the first battle and start of the American Civil War. Fought in April of 1861, the Confederate States of America bombarded the fort in South Carolina.

six-over-six with shutters. These windows are decorated with a simple trim. Six square columns with Doric capitals form the portico and hold up the pediment (Figure 9). A slim, unornamented balustrade surrounds the porch.

A wing is situated on either side of the main structure; these wings have a single window on their front façade. With gabled roofs, the wings copy the main structure with their modillions, fascia, and cornice. Pilasters also grace their sides, with one on either far wall. Three chimneys rise from the roof, with one over the main structure's two windows, one over the wing's gable, and another further down.

Moving to the south elevation, the dentils and cornice continue to run along the edge of the main structure (Figure 10). There are two six-over-six windows coming directly off of the portico. A box-like addition juts out at the meeting of the main structure and the wing. Three windows of the same design previously mentioned finish off the side. The wing's gable is visible, but it only forms a third of the wing's roofline.

The north elevation includes a side wing and another addition. The wing includes a window, and it projects further from the side of the building than the second addition. The addition, too, has a gable with two windows. Three chimneys jut from the roof— one on the wing and two on the addition.

Internally, the structure has a basic center hall plan with four rooms. The two panel doors all are trimmed above with a Greek key design on the frieze and flanked by Doric pilasters (Figure 11). Later, the symmetrical additions were

added to each side of the front facade. From 1879-1880, James Watt built a bedroom wing to the south after his marriage to Frances Hansell, while the kitchen wing to the north was added in 1927 with the remodeling of the structure and the destruction of the previous external kitchen.¹⁰² However, the current kitchen is placed where the original dining room would have been. Each room has an open fireplace, and these too are decorated with the Doric engaged half-columns to the side (Figure 12), much like those at Susina. John Wind's storied career as a master carver is put on display with the delicate and intricate wood detailing riddled amongst the house.

The house itself is not an anomaly of style. In fact, its front-gabled roof and colonnade beneath and its square columns render it a cross of high style and vernacular in McAlester's *A Field Guide to American Houses*. Of a similar design is the 1851 Brumby House in Marietta, Georgia. It differs from the Hansell House with a Chippendale balustrade, round fluted Doric columns, no dentils, and a singular pediment window. In the Hansell House's years of existence— most of them occupied by the same family— the exterior of the home has not gone through many significant changes, save for the addition of wings and the removal of the detached kitchen.

The Hansell House is a delightful example of Greek Revival architecture and stands as one of the most recognizable cottages in Thomasville. For Judge Hansell, a miniature Greek temple was a perfect fit for a man of the law, bearing

¹⁰² Sissy Williams 1973 Notes

an association with democracy and strength. Yet, its blend of high style and vernacular features exemplifies the type attributed to John Wind— detailed, but not too grand, especially within his portfolio of in-town works.

C. The Wright House

Lastly, The Wright House has some evidence to being a John Wind structure. Built in 1854 for Arthur P. Wright, the house has some of the most exquisite exterior carpentry in Thomasville. A.P. Wright was an alderman and banker, so it would seem that he was a perfect candidate for a Wind client. Wright's property lies in the Fletcherville district, a neighborhood in the southern portion of the city. At the time of construction, the area would have been quite suburban. Later the district would house the Fletcher Institute, a college. Coming up to the later Victorian era, lower to middle income families started to fill out the neighborhood and land further south.¹⁰³

The Wright family retained possession of the property until shortly after 1978. John and Peggy Wood purchased the house from 1991 until 2007, when the property was converted into a garden nursery. The house beheld an uncertain future when the gardens went bankrupt— at one point it was veteran's housing and was rumored to become a halfway house for released prisoners— only to be purchased in 2017 by a redevelopment firm operating in the area.

¹⁰³ Currently, Fletcherville is a transitional neighborhood. City-backed redevelopment, called Victoria Park, is occurring in a parcel of land directly behind the Wright House.

The home is a one-story structure with a hipped roof and full-façade porch (Figure 13). It is clapboard, with the front elevation clapboard flush. The porch's six square Doric columns— a common element in Wind's designs— are intricately carved through the shaft with a vine or scroll pattern. The door and doorway are centered between two six-over-six pane sash windows. These windows have a full, carved entablature (including detailed dentils) and flanking fluted, Doric pilasters. The doorway at center follows the same ornamentation, but with carved rosettes and a large double door, sidelights, and a broken transom above (Figure 14). The transom and sidelights are delicately formed, with several small rectangular panes fitting together to form a geometric design. As seen previously, this play with panes is found elsewhere in Wind's designs. The windows on each side of the house have small, slightly rounded triangular pediments. Inside, the interior follows Wind's established center hall plan, with evidence of another flattened arch in the entryway.

The house has had multiple additions made, but the original structure remains intact. It has been a family home, the gateway to a garden center, and a possible veterans' home. The strongest link to Wind's work is the detailing of carpentry and carving. The carvings, columns, and transom/sidelight displays are rather common in Wind's creations, particularly with the plantation homes, and most evidenced with the rectilinear designs at Greenwood. The window pediments, too, are found in his structures, particularly at Susina. On the interior, a photograph from a 2006 article in *Thomasville Magazine* shows a flattened

arch doorway with Doric supports (Figure 15), typical of both Greenwood and Susina. The overall form of the house copies Box Hall, but rather with a hipped roof instead of pyramidal. Aside from the possibility of Wind's authorship, the Wright House stands as a wonderful example of the Greek Revival style, with its rather feminine décor but traditionally symmetrical and stout frame.



Figure 1 Hardaway House, front elevation; taken February 2016



Figure 2 Hardaway House, Colonial Dames dinner ca. 1977; courtesy of Thomasville Landmarks, Inc.



Figure 3 Hardaway House, door surround, date unknown; courtesy of Thomasville Landmarks, Inc.



Figure 4 Hardaway House, Colonial Dames dinner ca. 1977; courtesy of Thomasville Landmarks, Inc.



Figure 5 Hardaway House, south elevation, date unknown; courtesy of Thomasville Landmarks, Inc.



Figure 6 Hardaway House, 1885 Thomasville Birds' Eye View

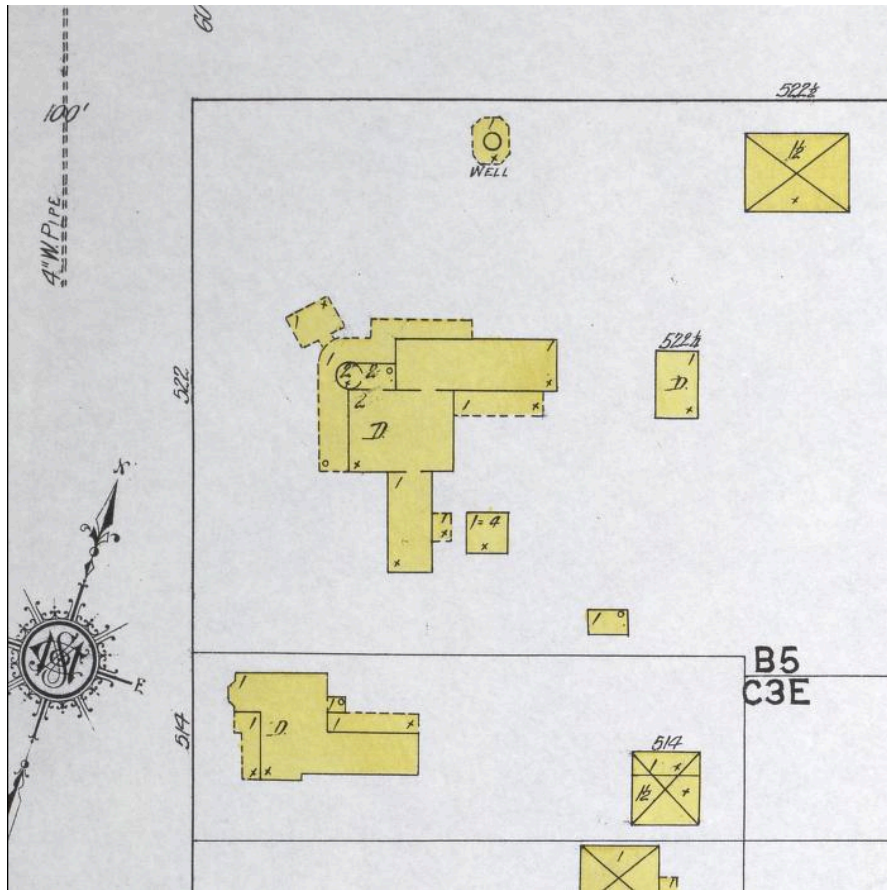


Figure 7 Hardaway House, 1912 Sanborn Map



Figure 8 Hansell House, front elevation; taken February 2016



Figure 9 Hansell House from the north, date unknown; courtesy of Thomasville Landmarks, Inc.



Figure 10 Hansell House from the south; taken February 2016



Figure 11 Hansell House, door head casing, date unknown; courtesy of Thomasville Landmarks, Inc.



Figure 12 Hansell House, engaged mantle; courtesy of Thomasville Landmarks, Inc.



Figure 13 Wright House, front elevation; taken February 2016



Figure 13 Wright House, door surround; taken February 2016



Figure 14 Wright House, flattened arch detail; *Thomasville Magazine*, 2005

CONCLUSION

Each house described here is, or was, a structure worth celebrating. Throughout the plantation homes, the in-town cottages, and the courthouse, Wind's themes emerge and are put on display at an astoundingly consistent quality. His growth as an architect from master craftsman is readily visible, with his proportions and scale improving with each subsequent work. Such is the development from Greenwood to Susina; from a hefty, Doric entablature on overwhelmed tetrastyle Ionic columns in a full-façade portico to a full, refined Ionic order supporting a partial, centered projected portico— never mind the transition from balcony supports to cantilever— the growth of the architect in just a few years is noticeable and commendable. His spacing standardized over the years, too, lending even spacing to the courthouse. Though attributions, the comparison of Box Hall to Wright House follows a similar pattern, from simple, restrained form to defined, sculptural carving.

Unfortunately, Wind falls to the same tropes of any frontier land— lack of well-kept records and a paper trail that is practically nonexistent. Paper is a notoriously insubstantial material— it burns easily, tears easily, and crumples easily; it is easily lost. Worst of all, it is easily tossed away. Unless the paper transaction was squirrelled away by the original family, or notice posted in the

newspaper or county commission minutes, it is difficult at best and impossible at worst to verify attributions. However, even without definitive proof, the structures are testimony that lightly-populated Southwest Georgia produced some high quality architecture. The evidence clearly shows an architect of understanding, and not one who should be dismissed as just another country builder.

Wind's place in the scheme of antebellum Georgia architects depends on the standards by which he would be measured. His plantation homes could be argued to be as correct as Cluskey's work. His unusual perspective of rhythmic bay spacing portrays an architect who had a certain spatial awareness, placing his columns to frame identified bays rather than forcing the structure to accept an unnatural number of supports just to maintain a standard offset. Cluskey's Governor's Mansion features similar proportional miscues as Wind, with the central pediment outsized by the Doric entablature, which sits upon Ionic columns; its rotunda, however, is an exceptional work of construction.

Wind's in-town cottages, on which this thesis places emphasis, could be placed between Alexander and Norris, more stylish and correct than Alexander, yet not as elaborate or fine as Norris. His use of modillions is scarce but faultless where used, as in the Hansell House, whereas Alexander's Carmichael House is overwhelming in its dentilled appearance. Wind's fusion of ogee arches, brackets, and temple-front façade are much less blatant than Norris' transitional stylings, with exaggerated eaves, filigree ironwork, and full entablature, pedimented temple-front stoops on display. Norris' Custom House in Savannah,

though, is perfected precision, properly proportioned in the portico, rhythm, and spacing of form, a quality Wind was never quite able to achieve. This is expected, as Norris, working in the wealthy cultural hub of the South that was Savannah, was able to learn and grow; he had the means to become more sophisticated. Though Wind did not have the resources, the two did share similarities— the architects tended to have common ornamental or form themes running through their bodies of work.

Wind stuck with a simple one- to two-story, rectangular structure formula. Many houses— plantation and cottage alike— were clad in clapboard, with the exception of the courthouse, which was stucco.¹⁰⁴ Most, if not all, had a pedimented portico, and most, if not all, were painted white. The in-town cottages all employed the simpler square column with Tuscan or Doric capital and astragal, whereas the plantations and courthouse had proper round columns— often fluted— with standard Ionic capitals, save Fair Oaks, which has columns that are both square and Doric, and the courthouse, which had smooth Doric columns. His preference for geometric shapes and intricate detailing is notable; every design has an impactful piece of carving or detailing, from the magnolia blossoms at Greenwood and Susina to the octagonal panels at the Hardaway House to the column shaft carvings at the Wright House and the corbiestepped

¹⁰⁴ Clapboard was the ruling exterior wall material of the day, favored until far past the turn of the twentieth century. Stucco was, and still is today, not a common material in the frontier land of Thomasville. Most likely this is due to the lack of resources and skilled labor needed to make or purchase stucco, whereas longleaf pine was plentiful.

pediment at the courthouse. While Wind designed for Thomasville's elite, its elite was still a divided class. A hierarchy of planters' influence and wealth dictated how fanciful their house designs could be. Comparing the original Pebble Hill to Susina or Oak Lawn would be like comparing tangerines to oranges— same classification, different scale. Pebble Hill's modesty is more akin to the in-town mercantile houses than the opulence of the country farmers. Fair Oaks' wooden composition versus Greenwood's brick configuration, regardless of design, divulges the inherent cost of materials. Yet, experimentation in style was not exclusive of monetary commitments.

While Wind practiced a solidly Greek Revival style, venturing into quirky stylistic adjustments in his later career, his perspective was distinctly feminine; his designs were delicate in construction. He employed the Ionic order or the slender Tuscan when he could. A joiner, watchmaker, clockmaker, carpenter, and inventor by trade, his designs diverged from the norm in some ways. His columns on his cottages were thin and square, with detailed carvings in the shaft; Fair Oaks bucked the trend as a plantation house co-opting a square tendency. His Tuscan capitals were carved with astragal attached, and he placed intricate designs into the transom and sidelights of the entryways. Geometric shapes and elaborate muntin patterns popped up in nearly every house— an effusion of rectangles at Greenwood and Wright House, octagons at Susina and Hardaway House, and diamonds and hexagons at Fair Oaks. Ogee arches also appear

throughout, as interior decorative art at Susina and as grand entrances at Eudora.

Wind's skill at composing ornamentation was exemplary. As was the choice of many architects of the era, Wind placed a design in the pediment of his plantation homes. For Greenwood and Susina, this is an intensely detailed magnolia blossom; as Frederick Doveton Nichols states in *The Architecture of Georgia*, "The delicately carved magnolia blossom and swags in the pediments of both Greenwood and Susina plantation are unequalled in Georgia."¹⁰⁵ In Greenwood's frieze,¹⁰⁶ he carved four laurels. A diamond appeared at the original Pebble Hill and Fair Oaks. For his own home, which now sadly is gone, he carved oak leaves.¹⁰⁷ Nichols says it succinctly, "He had remarkable skill for composition as well as detail."¹⁰⁸ Wind's joinery skills are easily shown off through his mastery of the staircase bannisters at Greenwood and Susina, with contemporary pattern books noting the intense difficulty at getting the perfect join, and his sophisticated carving of the Wright House column shafts is unparalleled within the Thomasville city limits. Nichols is not the only one to praise Wind's craftsmanship—Stanford White of McKim, Mead, and White, who had been commissioned to add wings to Greenwood Plantation, is rumored to have stated

¹⁰⁵ Frederick Doveton Nichols. *The Early Architecture of Georgia*. 56.

¹⁰⁶ A frieze is a portion of the entablature. It is placed above the architrave.

¹⁰⁷ These now rest at Thomasville Landmarks, Inc.

¹⁰⁸ Nichols, 56.

that Wind's work on Greenwood was one of the best examples of Greek Revival architecture in America.¹⁰⁹

Wind's in-town cottages provide a glimpse into a class of housing that most architectural books tend to overlook— that in-between area between vernacular and high style. Indeed, these are by no means vernacular homes; they, very distinctly, are fully formed ideas, not simple cottages without refinement. However, these houses are not plantation homes that exemplify the heights of the Greek Revival style, nor are they in-town city mansions. Augusta, Athens, Milledgeville, Savannah: these areas were wealthy enough to warrant large homes with all the extravagance of design within the city limits. Thomasville, prior to the Civil War, was not that lucky. Those who were wealthy merchants or businessmen did not have the spending power of planters or shipping magnates. These smaller, yet dignified, homes are often left out of architectural history. Wind's designs, created by a master craftsman and architect, are a wonderful resource for this subset of architecture. The cottages were not built by some random builder; instead, they follow in the footsteps of the larger, grander precedent of Wind's plantation homes.

By examining Wind's plantation houses, as well as the courthouse, archetypes of character can be formed for the in-town cottages. Certain parallels

¹⁰⁹ McKim, Mead, and White was the leading architecture firm at the turn of the twentieth century. They specialized in Beaux-Arts and Neoclassical Revival architecture, designing many prominent buildings, mainly in the northeast. Stanford White's opinion can be considered pandering to his employer. While Greenwood is indeed a fine specimen of Greek Revival architecture, its proportions are nowhere near perfect, and its details are ever so slightly off.

exist, pairing the full façade pedimented temple-front Greenwood with its miniature at the Hansell House, the ornate woodwork at Susina and the Wright House, and the transitional Italianate modifications of Fair Oaks to the Hardaway House. Similarities weave in and out of Wind's designs, and it is impossible to discuss the designs without acknowledgment of his preferences and favored tendencies; this makes it an easier bid to attribute houses to him. Copying features and characteristics creates a breadcrumb trail to link the works, helping to fashion a more colorful daguerreotype of the architect who helped shape Thomasville's formative years.

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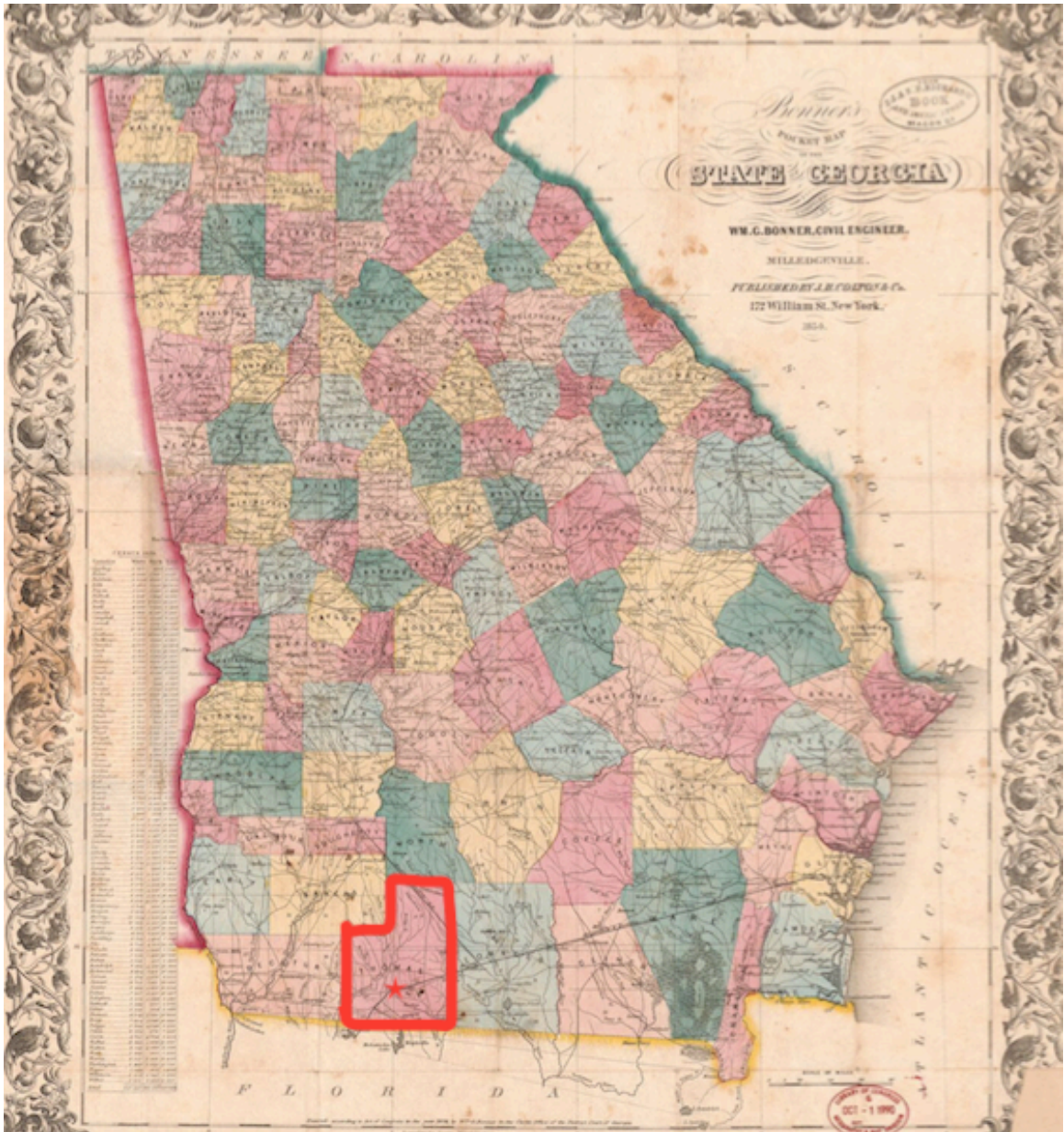
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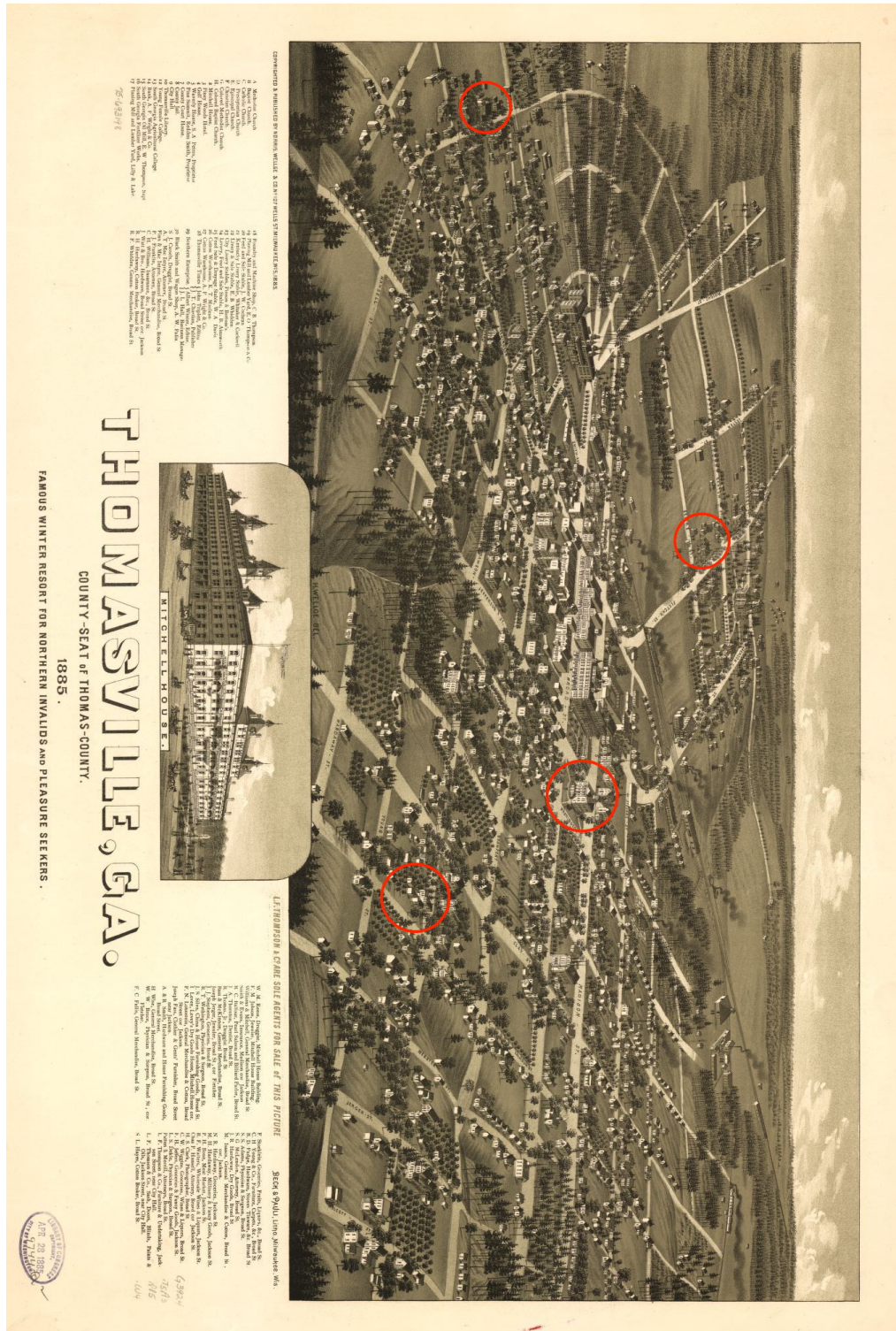
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APPENDICES



Appendix A Bonner's Pocket Map of the State of Georgia, ca. 1854, by William G. Bonner. Modified with Thomas County outlined and Thomasville starred; <https://hdl.loc.gov/loc.gmd/g3920.ct009967>

APPENDICES (CONTINUED)



Appendix B 1885 Bird's Eye View with Wind Cottages Denoted;
<http://hdl.loc.gov/loc.gmd/g3924t.pm001320>