

NATIONAL HISTORIC LANDMARK NOMINATION

NPS Form 10-900

USDI/NPS NRHP Registration Form (Rev. 8-86)

OMB No. 1024-0018

KENWORTHY HALL

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United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

1. NAME OF PROPERTY

Historic Name: Kenworthy Hall

Other Name/Site Number: Carlisle Hall, Edward Kenworthy Carlisle House

2. LOCATION

Street & Number: N side Greensboro Hwy. (AL 14), 2.0 miles W of courthouse square

City/Town: Marion

Vicinity: X

State: Alabama County: Perry Code: 105 Zip Code: 36756

3. CLASSIFICATION

Ownership of Property

Private: X
Public-Local:
Public-State:
Public-Federal:

Category of Property

Building(s):
District:
Site:
Structure:
Object:

Number of Resources within Property

Contributing

3
2
5

Noncontributing

1 buildings
sites
1 structures
objects
2 Total

Number of Contributing Resources Previously Listed in the National Register: 6

Name of Related Multiple Property Listing:

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**4. STATE/FEDERAL AGENCY CERTIFICATION**

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this  X  nomination \_\_\_ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property  X  meets \_\_\_ does not meet the National Register Criteria.

\_\_\_\_\_  
Signature of Certifying Official

\_\_\_\_\_  
Date

\_\_\_\_\_  
State or Federal Agency and Bureau

In my opinion, the property  x  meets \_\_\_ does not meet the National Register criteria.

\_\_\_\_\_  
Signature of Commenting or Other Official

\_\_\_\_\_  
Date

\_\_\_\_\_  
State or Federal Agency and Bureau

**5. NATIONAL PARK SERVICE CERTIFICATION**

I hereby certify that this property is:

- X  Entered in the National Register
- \_\_\_ Determined eligible for the National Register
- \_\_\_ Determined not eligible for the National Register
- \_\_\_ Removed from the National Register
- \_\_\_ Other (explain):

\_\_\_\_\_  
Signature of Keeper

\_\_\_\_\_  
Date of Action

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**6. FUNCTION OR USE**

Historic: Domestic Sub: Single dwelling

Current: Domestic Sub: Single dwelling

**7. DESCRIPTION**

Architectural Classification: Late Victorian: Italianate

Materials:

Foundation: Brick

Walls: Brick

Roof: Terne metal

Other: Wood; brownstone (trim)

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**Describe Present and Historic Physical Appearance.****Setting And General Description**

Kenworthy Hall stands exactly two miles west of the Marion courthouse square, on the north side of the Greensboro Highway (Alabama Highway 14). Originally the seat of a 440-acre estate, the mansion was designed by Richard Upjohn of New York for Edward Kenworthy Carlisle, a planter and cotton factor who divided his time between his Perry County plantation and the port city of Mobile. Its form and layout are closely related to those of a handful of northeastern Italian-villa style mansions designed by Upjohn, most notably the Edward King house in Newport (NHL, 1970). But at Kenworthy Hall, Upjohn produced a notable regional variation on the type -- one that responded to the demands of the southern climate as well as to the lifestyle of the plantation, and to his client's request that he use "only the finest materials," the best construction, the simplest designs, and "all with the greatest economy."<sup>1</sup>

The irregular massing of the house, with its varied wall planes and profiles and its massive off-center, four-story tower, was originally enhanced by landscaping which may have been part of Upjohn's initial scheme. From entrance pillars on the main road, a circular drive swept up to the house. The house faces south onto an open lawn from a low, wooded knoll. Beyond, according to early descriptions, there were once planted terraces, boxwoods, a sunken garden, and a small artificial lake.<sup>2</sup> This original landscaping has disappeared, though vestiges of the gently stepped terraces may still be seen. The present owner has cleared some of the later overgrowth from the terraces and hopes to gradually restore some of them. More distant groves, pastures and cotton fields that once comprised part of the estate have largely given way to forest and dense undergrowth. Though only a few hundred feet from a state highway, the mansion is screened from public view by foliage.

**Foundations and Walls**

Constructed of locally made, dull red brick and New York brownstone, Kenworthy Hall rests on a brick foundation capped by a beveled brownstone water table. Two arched windows illuminate a small basement storage area under the northwest portion of the structure, while a series of oval cast-iron vents pierce the water table to admit air to the crawl space. Above the foundations are two main floors, plus a spacious attic and a fourth-floor tower room.

**Walls and Windows**

Above the foundation level, the brick walls are laid in stretcher bond, relieved at each floor level by vigorous beltcourses and windowsills, also of pre-cut brownstone. Inset brick panels occur beneath the windowsills of the first-floor parlor and sitting room, and under all twelve of the fourth-floor tower windows.

As characteristic of Richard Upjohn's particular interpretation of the Italian villa style, the windows vary in size and shape: some are round-arched, some are segmentally arched, and others are square-headed. Except for the fourth-floor tower room, which features hinged casements, all windows have sliding or guillotine sash -- variously six-over-six, four-over-four, and two-over-two. Hooded drip molds, some in brick and some in

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<sup>1</sup>Unless otherwise indicated, all quotes are from the letters of Edward Kenworthy Carlisle to Richard Upjohn, 1858-1859. These letters are included in correspondence from Carlisle's brother-in-law, Leonidas Walthall, and are part of the Upjohn Collection at the New York Public Library. Microfilm in possession of Robert Gamble, Senior Architectural Historian, Alabama Historical Commission, Montgomery, Alabama.

<sup>2</sup>Lucy Jones Pairo, "Kenworthy Hall." Undated transcript. HFHC-26.17 (Hill Ferguson Collection), Linn-Henley Research Library, Birmingham, AL. Mrs. Pairo was the granddaughter of Edward Kenworthy Carlisle.

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brownstone, accentuate the window openings themselves. All sash and glazing was shipped from New York, and all windows except for those of the fourth-floor tower room were once hung with hinged, louvered shutters. The shutters were removed in the 1950s and are now stored in an outbuilding on the premises.

The tannish-brown color of brownstone stringcourses, sills, lintels and hoodmolds complement the muted red of the brick walls themselves, creating a patina of color and texture that enhances the picturesque qualities of the building. Exterior woodwork is currently painted a dark red.

All walls are in good condition except for some mortar deterioration occasioned by water damage from unrepaired gutters at the eaves level.

**South (Main) Porch**

While Kenworthy Hall has never received any major or permanent structural additions, the main (south) entrance porch is not original. Current plans call for the reconstruction of the arcuated "piazza" documented in both an 1858 watercolor and a 1912 photograph. A visitor in the latter year reported that this porch had "partly fallen away."<sup>3</sup> It appears to have been replaced soon afterward.

The same size as the present porch, its predecessor extended in three bays across the façade, each bay carried by paired Corinthian colonnettes resting on pedestals. Above the cornice line, a balustrade matching that of the still-extant tower balcony enclosed a second-floor deck which could be accessed through a pair of tall upstairs windows. The 1858 watercolor shows a set of stairs to either side of the portico. Carlisle, however, requested that Upjohn place the stairs, instead, at the front.<sup>4</sup>

The current porch has iron hand rails, red-painted wood flooring, and brick steps which span almost the entire width of the porch. Unadorned square posts on slightly projecting plinths support a gently sloped roof that brings the visual line of the present porch to a point lower than the original portico. This reconfiguration obscures the handsome brownstone arch of the Palladian-style main doorway, a feature that was intended by Upjohn to be highlighted. The present main steps, like those approaching the secondary entrances, were constructed several years ago of brick from a tenant house and from the foundation of an old barn that once stood on the property.

**Family Entrance**

In keeping with his client's dictum that private spaces be isolated from the more formal or entertaining spaces, Upjohn's design placed a discreet private entrance at the southwest corner of the house. Screened by a shallow arched loggia, this entrance opens through a small vestibule into the family quarters (see description below).

**North (Rear) Porch**

A wooden porch or "piazza" once extended across the rear (north) elevation of the house. Resting on a pair of high brick-and-brownstone piers that still survive, the superstructure of the porch consisted of three widely spaced bays divided, like the front portico, by sets of Corinthian colonnettes with plinth bases. These carried a shallow, half-hipped roof. A segmentally-arched frieze linking each pair of columns was pierced by wooden

<sup>3</sup>"After the Exams are Over...", *The Conversationalist* (Judson College), 1912. The visitor was among a group of girls from nearby Judson College, at Marion.

<sup>4</sup>Carlisle to Upjohn, 27 November 1858.

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filigree work. In observance of southern custom, a covered walkway at the west end of the porch connected the main house to the separate kitchen/laundry building. Photographed by the Historic American Buildings Survey (HABS) in 1934, both porch and breezeway were dismantled in the 1940s, and the structural elements stored in a nearby outbuilding. Reconstruction is contemplated.

A smaller brick-and-concrete stoop provides rear access to the present kitchen at the northwest corner of the house.

**Main Doorway**

The focal point of the main or south facade is an ashlar-trimmed Serliana, or Palladian-style doorway. Often called a "frontispiece" in the nineteenth century, this ceremonial entry consists of an arched central opening with straight-headed subordinate sidelights. Both the arched transoms above the double-leaf doorway itself, as well as the sidelights, were originally filled with ornamental stained-glass panels. Vandals destroyed this and other stained glass in the house during the early 1950s, when Kenworthy Hall stood unoccupied.

**Balcony**

The hooded, second-floor balcony adorning the south face of the tower was a signature of Upjohn's Italianate villas and a device widely copied by the architect's imitators. Resting on four wooden brackets, the balcony is enclosed by an arcuated wooden balustrade matching that of the original main entrance porch. The balcony's metal canopy roof is carried on two curved brackets embellished with pendants and triangular arabesques. Meticulous detailing extends even to paneled soffits which trim the outer edge of the hood. Except for a single missing baluster on the right side, the balcony remains intact.

**Roof and Chimneys**

Remarkably, Kenworthy Hall retains its original standing-seam, terne plate metal roof -- notwithstanding inevitable spot repairs. A built-in gutter system once directed rainwater down drain pipes to the circular brick cistern at the southwest corner of the kitchen dependency. Though the lower portions of the downspouts have been replaced, the original upper parts survive.

The roof is configured as a shallow, truncated hip rising to a center platform that slightly deflects to facilitate drainage. From this center platform the profile of the complex roofline shifts and changes to accommodate the mansion's external asymmetry -- particularly the tower, the two gables projecting respectively south and west, and a polygonal eastern bay.

Wide eaves overhang the wall plane approximately three feet, and are braced by flat wooden brackets -- starkly simple, as was characteristic of Upjohn. Near the northeast corner of the tower, two skylights project from the rooftop platform. These illuminate the large attic beneath and, by means of secondary or interior apertures, filter light into the second floor.

Four brick chimneys, relieved by beveled brownstone caps and bases, pierce the roofline, including a flush chimney that rises from the north elevation of the tower. A band of sawtooth brick molding forms the transition between each brick stack and the corresponding brownstone chimney cap. Containing several flues apiece, these chimneys served a total of twelve fireplaces.

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**Interior**

The main floor of Kenworthy Hall is divided into three distinct zones based upon function: a formal area, an informal or family area, and a service area. Most of the first floor, including the axial main hallway and a short cross-hall, is given over to the more formal or public spaces. A large rectangular parlor lies to the right (east) of the main hall. Behind the parlor is an octagonal library, and beyond the library to the north, a smoking room. West of the main stair lies the dining room, linked by a broad cross hall to the parlor, library, and smoking room.

Occupying both floors at the southwest corner of the mansion are the family quarters, described below. The service zone, also described in detail below, is concentrated at the northwest rear of the mansion.

Throughout the interior, doorways and tall, wide windows are enframed by deeply paneled, splayed reveals – many embellished with bas-relief wooden filigree work at the upper corners. Except as noted, the interior does not retain its original finishes. Floors throughout are laid with the original five-inch width heart pine.

**Basement**

Most of the basement is given over to crawl space. Beneath the butler's pantry and larder, however, is a cellar storage room with brick-paved floors and whitewashed brick walls. Edward Carlisle's correspondence with Upjohn stipulated the use of this space for food storage -- barrels of fish, molasses and so forth – as well as for wines and liquors.<sup>5</sup> The basement is accessed both by an outside entrance and from the interior servants' stair.

**First Floor – Formal Area****The Axial Main Hallways**

The interior of Kenworthy Hall develops around cross-axial corridors: a thirteen-foot wide main hallway that bisects the house from south-to-north, and a shorter east-west cross hall. The main hallway is visually accented at the crossing by two heavily-molded elliptical arches springing from pairs of scrolled consoles. On the north side of the crossing, framed by one of the arches, the free-standing, balustraded main staircase rises to a landing dominated by a large arched window. At the landing the stair branches, reverses itself, and continues in short double flights to the second floor.

The main hallway is enriched by a heavy plaster cornice and an elaborate plaster ceiling medallion, or centerpiece, from which originally hung a gasolier fed by the estate's gas plant. A second ceiling medallion once located in the front of the hall was removed after heavy damage by vandals. Doors opening onto the central hallway were manufactured in New York and still retain their original *faux bois* oaken finishes, as do the library and smoking room doors.

**Parlor**

Befitting the parlor's function as a formal space, the ceiling is enriched by an ornate molded plaster cornice enclosing a fielded rectangular panel. From the large relief medallion at the center of the room originally hung a five-tier gasolier. At the north end, an arched white marble mantelpiece frames a coal-burning fireplace. Damaged by vandals, the mantle is missing its original keystone which, like those in the library and dining

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<sup>5</sup>Carlisle to Upjohn, 4 May 1858.

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room, bore a carved escutcheon. To the right of the fireplace, a door opens into the library to the north.

**Library**

Situated directly north of the parlor, the library is an elongated octagon in shape. A three-sided bay window forms the east side of the octagon, while a central doorway with two flanking built-in arched bookcases, placed on the diagonal, completes the octagon on the west wall. The natural, wood finish of the bookcases contrasts with the original *faux bois* graining seen elsewhere in the room. The library retains its white marble mantle, which features a coat of arms on its keystone. This medieval motif is said to have carried over to the treatment of the now-missing gasolier that hung from the ceiling centerpiece. A Carlisle descendant would describe the gasolier as recalling "the time of crusaders with its helmets, shields, and battle axes"<sup>6</sup> - very likely a reference to a Cornelius & Baker fixture, since this was one of the Philadelphia manufacturer's popular motifs. The library still retains its original, vigorously-molded plaster cornices.

**Smoking Room**

The smoking room, a masculine preserve also used by Carlisle as an office, is entered from the northeast corner of the cross-hall, through a small vestibule with built-in liquor closets to either side. Like the other public rooms on the first floor, the smoking room features a relief plaster cornice and ornamental ceiling medallion. Its arched marble mantle, however, is a dull pink rather than the prevalent white. Only the curvilinear mantelshelf survived the vandalism of the 1950s intact. Sections of the original mantel face, however, are stored in the basement.

**Dining Room**

The dining room is situated opposite the library, at the west end of the cross-hall. It is identical in size and scale to the parlor, thus signifying its importance in the hierarchy of interior spaces. Like the parlor, it features an ornamental cornice and ceiling medallion, and centers upon an arched white-marble mantelpiece. Secondary doorways lead into the former butler's pantry (present kitchen), larder, and servants' stair hall.

**First Floor – Informal (Family) Area****Sitting Room**

The family sitting room specified by Edward Carlisle in his correspondence with Upjohn lies immediately to the left (west) of the main entrance hall, occupying the first floor of the large tower pavilion. The chamber was positioned in such a way that it could be used by Lucy Walthall Carlisle as a sort of boudoir to receive her more intimate friends. It also functioned as a family sitting room. As befitting its more intimate use, the sitting room has a less ornate cornice and a lighter, more delicate marble mantelpiece.

**Family Vestibule and Private Stair Hall**

A narrow vestibule between the sitting and sewing rooms, and an adjacent private stair hall, form the principal means of internal circulation within the family quarters. At the west end of the vestibule, a door opens onto the recessed side loggia, thence to the side lawn. At the east end of the vestibule, another door opens into a stair hall from which a tightly winding flight of stairs ascends to the second-floor bedchambers, and on to the attic

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<sup>6</sup>Pairo10, "Kenworthy Hall."

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and upper rooms of the tower. The handrail of the stair flows in a continuous line from a turned newel at the base to the attic door. A skylight above the stairwell admits natural light into the space.

**Sewing Room**

Mrs. Carlisle's sewing room, illuminated by two tall, arched windows, is one of the smallest rooms in the house. A handsome marble mantelpiece graces the north side of the room, while its eastern end is – as requested by Edward Carlisle – given over to a spacious closet. In the 1960s, the sewing room was converted into a large bath.

**Service Area**

The main floor service area adjoins the dining room and was clearly positioned so that household domestics could attend to the needs of family and guests alike without undue disturbance to either. These spaces consist of the present kitchen – originally the butler's pantry or food preparation room – an adjoining larder, and a concealed servants' stairway that runs from cellar to attic. All opened onto the wide back gallery that in turn connected with the kitchen and laundry building.

**Present Kitchen and Adjacent Larder**

The present kitchen served in the beginning as a food preparation room or butler's pantry. A door on its south wall opens directly into the dining room, while another door at the northeast corner of the room opened formerly onto the rear gallery and covered breezeway which led to the separate kitchen house. In the mid-1930s, when the pantry was converted into a kitchen, a third door was cut through the east wall into the adjacent larder, which today functions as a utility room.

**Servants' Stairway**

The servants' stair stipulated by Carlisle in his correspondence with Upjohn is located in a separate hallway directly west of the main staircase. Winding without interruption from the whitewashed cellar storage room to the third-floor attic, the open-string stair has a continuous rounded handrail and turned balusters. The stairway is not elaborate, but nonetheless well-finished. Traces of original ochre paint are still visible on parts of the stair at the second-floor level. Doors from this concealed stairwell open directly into the center of the first and second-floor hallways – enabling household domestics to promptly attend to the needs of family and guests alike. A single exterior door opened at the first floor from the stairwell onto the long back porch. Affixed to the wall above and to the right of the door was a row of metal servants' bells used to summon domestics to various parts of the house.

**Second Floor**

The second floor of Kenworthy Hall, like the first, exhibits an exceptionally complex and well thought-out plan -- one far in advance of most American house plans of the period, either North or South.

Careful attention was paid to privacy, comfort, convenience, and efficiency. Unlike the prevailing arrangements of the time, the upper floor does *not* correspond in plan to the floor below. Indeed its single corridor forms a cross-axis with the main-floor corridor below. Grouped about this main hallway are doors leading to the concealed servants' stair, a large walk-in linen closet, and four of the six bedchambers. All doors are surmounted by transoms – an unusually early use of this device -- for maximum natural light and ventilation.

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Three of the bedchambers have *en suite* dressing rooms (Carlisle specified to Upjohn that closets should be "connected with all the best rooms.").<sup>7</sup>

The second floor suffered particular damage from vandals during the 1950s, when some of the marble mantels were stolen and others broken. Later owners of Kenworthy Hall have repaired the mantles or provided appropriate replacements.

### **Family Chambers**

Both the Carlisles' master bedroom, located above the parlor at the southeast corner of the house, and the bedroom of daughter Augusta, located over the family sitting room at the southwest corner opposite, are adjoined by large dressing chambers that look out upon the front lawn. Edward Carlisle, Jr., allegedly occupied a smaller bedchamber, without a dressing room, at the west end of the family stairhall. A spacious room directly over the first-floor main dining room would seem a more logical candidate for family bedchamber use, since it, too, has a private dressing room. In any event, the two rooms appear to have served interchangeably at various times for bedchamber and family sitting-room use.

All the family rooms have access to the private, skylit stair descending to the floor below and connecting, as well, to the two tower rooms above. A large, closet-like interior room at the east end of the family hall became an upstairs bath in the 1930s. Its original use is unclear.

### **Main Upstairs Hall and Guest Chambers**

Corresponding to the cross-hall below, the main upstairs corridor affords central circulation between six bedrooms -- including family and guest chambers -- as well as the servants' stairway and a large linen closet. Access to the family stair adjoining the west end of the hall is only by means of the linen closet or through the family bedrooms. Natural light filters from overhead by means of a secondary skylight that pierces the attic. Midway along the north side of the hall is the main stairway, which descends in two flights around a bannistered central well to a single landing, then on to the main floor in a single run.

At the east end of the hall were two guest rooms: a demi-octagonal chamber over the downstairs library, and a rectangular room at the northeast corner of the house located above the smoking room.

### **Attic And Third-Floor Tower Room**

Accessed from both the family and servants' stairways, Kenworthy Hall's enormous attic covers the entire footprint of the house. It is well illuminated and ventilated by two large skylights, plus the oculi that pierce the ends of the two brick cross-gables. The open-rafter ceiling slopes gently upward from the thick brick outer walls to an irregularly shaped rooftop platform. The attic is fully floored, and generous overhead clearance makes the space entirely usable for storage. The brick tower walls rise through the southwest corner of the attic, encasing a third-floor observatory room that is reached from the attic through the connecting family stairhall.

### **Fourth-Floor Tower Room**

From the attic level of the three-story family stairhall, a short straight flight leads to the uppermost floor of Kenworthy Hall's great tower. The single room is square and lighted all around by twelve arched casement

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<sup>7</sup>Carlisle to Upjohn, 4 May 1858.

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windows, three to each side. As with the rooms below, the walls here are lathed and plastered; with the floor laid in tongue-and-groove heart pine. A simple wooden railing with square newels and pickets encloses the stairwell along the east side of the room.

**Outbuildings**

Four original outbuildings still survive and are considered contributing resources. These are the kitchen/laundry building, the so-called "carriage house," the well house, and a beehive-shaped, semi-subterranean brick cistern.

**Kitchen/Laundry Building (contributing)**

The detached kitchen/laundry building rests on brick foundations, though here the brick water table lacks the brownstone trim of the main structure. The walls of the building are laid in common bond (5:1), the base course and raised water table being marked by a header row of brick. There are two exterior doors: one opening into the kitchen half of the building; the other leading from the former service yard on the east side of the structure into the ironing and laundry room. Still discernible above the kitchen door is the outline or "ghost" of the gabled roof of the covered walkway that connected the kitchen to the main residence by means of the rear gallery. The building now has two brick chimneys. One, serving a pair of back-to-back fireplaces, is original to the building. The other was added when a wood-burning stove was installed. The original chimney has beveled brownstone trim at the base of the stack, which rises to a brick chimney cap.

**"Carriage House" (Smokehouse) (contributing)**

The original function of this building is unclear. Now popularly called the "carriage house," the building was documented in 1937 by HABS as a "smoke house." Most recently it has served as a storage shed and workshop. The building stands near the kitchen/laundry house and was originally part of a row that included other, now-demolished dependencies. Its braced frame superstructure, sheathed in weatherboarding, is raised on brick piers and covered by a pyramidal roof. A large, wide opening on the south elevation -- no doubt the feature that gave rise to the building's designation as a carriage house -- appears to have been heavily re-worked. It is conceivable that this structure was a meat house or other dependency that was later adapted to house a carriage, buggy, or farm vehicles.

**Well House (contributing)**

A latticed well house sheltering a curbed well is located about fifty feet north of the main residence and thirty-five feet east of the old kitchen building. Its present low-pitched gabled roof replaces an earlier, moderately-pitched wood-shingle roof. The structural framing and even some of the dilapidated latticework are original to the structure. The well house has openings on all four sides, and a brick-paved floor edged with brownstone. Immediately to the north of the well house are remnants of the brick-and-brownstone platform upon which was mounted the gas plant that supplied light to the main dwelling.

**Water Cistern (contributing)**

At the southwest corner of the old kitchen building is a partially underground domed and cement-lined brick cistern. The cistern originally collected rainwater from the roof of Kenworthy Hall by means of a system of gutters and downspouts. To protect the domical top of the cistern, a raised gazebo (considered noncontributing) was constructed above it in the early 1990s.

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**Horse Barn** (noncontributing)

This frame structure with corrugated tin roof was constructed about 1975. It incorporates materials from two abandoned tenant houses which were on the property, as well as some framing members from an older barn that stood about 100 yards to the north. (A few of the brick footings of this older barn may still be seen.)

**History of the House**

Kenworthy Hall has never received a major or permanent structural addition. Rather, changes have instead been confined to introducing modern plumbing and electrical systems, to general maintenance, and to addressing the problems of vandalism and neglect. These changes also reflect the continuous private ownership of the house and how it has been adapted to the needs of successive residents.

While in the hands of the Carlisle family, from the 1850s to 1914, little seems to have changed except for their use of Kenworthy Hall. During Edward Carlisle's lifetime, the house remained the primary family residence as well as the seat of Carlisle's plantation, even as his wide-ranging commission business took him to Selma and Mobile. After Carlisle's death, his widow, Lucy Walthall Carlisle evidently remained there as long as she was able, though both her son, Edward Jr. – who was to die prematurely – and her daughter Augusta and husband, Dr. Alexander W. Jones, had established their homes in Selma. The family spent summers together at Kenworthy Hall, however, and family tradition says that Augusta Carlisle Jones returned in all seasons to give birth to her children in the balcony room below the tower. Lucy maintained full ownership of the Hall until 1899, when she relinquished ownership to her daughter and sole surviving child, Augusta Jones.<sup>8</sup> Lucy Carlisle left Kenworthy Hall and the house was boarded up.

By the time she died in 1912, at the age of ninety-three, locals considered the house to be abandoned, with its grounds and buildings falling into disrepair. A caretaker had even burned some of the old trees on the front lawn as firewood and made pocket money by charging a small fee to the occasional curiosity-seeker who wanted to tour the house.<sup>9</sup> Little by little brass fittings, gas light fixtures and silver-plated doorknobs began to disappear, as well as the servants' bells from the back veranda and family papers from the library and the attic.

Some of the most notable additions to the building occurred in the 1930s and involved the installation of basic utilities. There is some conflict of memory and documentation over exactly what was installed, and when, at this period. A real estate brochure produced by The Jemison Company of Birmingham announced that the then-owners, the M.S. Tucker family, had piped hot and cold running water in the pantry, and made a primitive bathroom out of a second-floor dressing room. Yet frustration at not being able to secure electricity finally convinced the Tuckers to sell the property to Commander Levoy Hill in 1934. According to Hill's children, who lived in the house as youngsters, there was indeed no electricity in the house; nor do they recall there being plumbing or a kitchen in the main building at the outset. They do remember rooms painted bold shades of blue and green.<sup>10</sup>

The Hills spent a year cleaning -- painting most of the rooms a neutral color, replacing damaged and missing drain spouts, and either introducing plumbing or expanding any primitive plumbing that already existed. Work focused on the interior, except for necessary outside maintenance and minor landscaping. Many of the original gas fixtures and silver-plated doorknobs were already gone, except for one silver doorknob in the library and brass fixtures on the first-to-second-floor section of the family stair. It took a couple of years before the family

<sup>8</sup>Perry County Deed Records, vol. 100, p. 137.

<sup>9</sup>Kenworthy Hall Historical Report, Historic American Buildings Survey (Appendix A: Addendum to Kenworthy Hall"), pp. 15-16.

<sup>10</sup>Ibid., pp.16-17.

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was able to get electricity installed, even though the Rural Electrification Administration (REA) was in operation in the area at that time. Meanwhile, the family utilized Coleman lanterns and heated with coal and wood in the fireplaces. Rudimentary improvements at this time included two bathrooms: a half bath in the closet at the base of the spiral stairs and a full bath on the second floor, in the dressing room off of the private hallway. Pipes were run through the attic to vent sewer gases, and the floor level in the second-floor bathroom raised to accommodate the plumbing.

While earlier residences may have used the butler's pantry as a sort of informal cooking area, as evidenced by a stovepipe let into the wall, the Hills converted the room into a full-fledged kitchen. In the process, Colonel Hill cut a door into the adjoining larder – which previously could be entered only from a single door off the back gallery.

At this period there were at least three tenant dwellings still on the plantation – possibly former slave houses. Other structures extant in the 1930s included a barn, a privy, a corn crib, a cotton storage building, a chicken coop, and the well house and so-called carriage house.<sup>11</sup>

Kenworthy Hall suffered serious depredations between 1952 and 1957, when it stood empty and for the most part unattended. Vandals damaged or stole several of the twelve marble mantels. They also mutilated the ornamental plasterwork, cut locks and knobs from some of the doors, ripped out portions of the stair bannisters (since replicated and replaced), and even burned the shelves in the second-floor linen closets. Windows were also shattered.

Subsequent owners struggled to undo the damage wrought in those years. Acquiring the house in 1957, Miss Kay Klassen of Birmingham re-glazed broken windows, mended and replaced mantelpieces, and stacked up the loose remaining shutters and remnants of the rear veranda and covered walkway in the carriage house. An attempt was made to repair damaged plasterwork and to expand and upgrade the mansion's antiquated electrical system. In a further effort to restore to the interior some of its lost dignity, she also furnished the large bare rooms with mid-19th century antiques she had collected from across the Southeast.<sup>12</sup>

The late Mr. and Mrs. Heber Martin continued the work begun by Miss Klassen when, in 1967, they purchased Kenworthy Hall and the fractional original acreage remaining with it. Room by room they proceeded with cleaning and repair, sparing original *faux bois* graining where it had survived, meticulously reconstructing missing balusters and other woodwork, addressing neglected eaves and guttering, and converting the former sewing room into a large downstairs bath. They also brought a portion of the neglected grounds back under control.

Mr. and Mrs. James Pigg, owners of Kenworthy Hall since 2001, have continued the reclamation of the mansion, with long range plans to reconstruct missing porches and further enhance the grounds.

There has been no archeological work done at Kenworthy Hall, but the private owners would not be averse to any work that might be proposed by a reputable, professional group or institution.

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<sup>11</sup>Ibid., p. 18.

<sup>12</sup>Ibid., p. 11, 18-19.

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**Summary of Contributing and Noncontributing Resources**

Contributing Buildings:

Main House, Kitchen/Laundry Building, Carriage House (smokehouse)

Contributing Structure:

Well House, Water Cistern

Noncontributing Building:

Horse Barn

Noncontributing Structure:

Raised Gazebo above Water Cistern

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**8. STATEMENT OF SIGNIFICANCE**

Certifying official has considered the significance of this property in relation to other properties:

Nationally: X Statewide:    Locally:   

Applicable National

Register Criteria:           A    B    C X D   

Criteria Considerations

(Exceptions):               A    B    C    D    E    F    G   

NHL Criteria:               4

NHL Theme(s):             III. Expressing Cultural Values  
                                  5. Architecture, landscape architecture, and urban design

Areas of Significance:     Architecture

Period(s) of Significance: 1858-1860

Significant Dates:

Significant Person(s):

Cultural Affiliation:

Architect/Builder:        Richard Upjohn

Historic Contexts:         XVI. Architecture  
                                  G. Renaissance Revival  
                                  1. Italian Villa

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**State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.****STATEMENT OF SIGNIFICANCE**

Designed by one of America's foremost architects in the nineteenth century, Richard Upjohn (1802-1878), Kenworthy Hall is one of four known extant examples of Upjohn's distinctive asymmetrical "Italian villa" style. Of these four residences -- the others being the Edward King house in Newport, RI [NHL, 1970], the Ely House in West Springfield, MA, and the much-modified Londonderry, near Easton, MD -- Kenworthy Hall is unique as a regional variation on a format that the New York architect developed by and large for an elite Northeastern clientele. It was a variation rooted in the peculiar socio-geographic requirements of the Deep South and of southern plantation culture, and manifested itself in a controlling concept and plan whose evolution is revealed in a fascinating series of letters between the architect and his client.<sup>13</sup> Kenworthy Hall likewise illustrates a pattern, one that has been generally ignored, of important Northern architects such as Upjohn working on occasion in the antebellum South.

Few of Richard Upjohn's residential designs of any description survive in America today; fewer still expressing his interpretation of the Italianate style that flourished briefly during the decade before the Civil War, and for a few years afterward. [See Appendix A for a roster of Upjohn residential commissions and known surviving houses by Upjohn.] Kenworthy Hall itself is the only documented Upjohn house of any description believed to still be standing outside the North Atlantic states (Maryland to Maine).

Of Upjohn and his Italianate residential designs, noted American architectural historian Richard Guy Wilson makes the following observation:

In any ranking of important and influential American architects, Richard Upjohn would be in the top ten. His importance lies in several distinct areas that would include the professionalization of architecture, ecclesiastical design, and the revolution in the American house. Upjohn along with A.J. Downing and A.J. Davis changed the nature of the American home in the mid-nineteenth century, introducing new images and styles, new floor plans, new technology and labor-saving devices, and a new level of comfort. Upjohn's irregular Italianate houses were critically important in breaking the bonds of symmetry that had controlled American design for a century or more, and paved the way for new compositions of façades and forms.<sup>14</sup>

Although popularly known for his ecclesiastical architecture through such famous monuments as New York's Trinity Church (NHL, 1976) and New St. Mary's Church, Burlington, NJ (NHL, 1986), Richard Upjohn was also an early and vigorous proponent of functionalism in domestic architecture.<sup>15</sup> In the Italian villa style, at once flexible and exotic, he found a perfect medium for residential design as well as one that appealed to the romantic Victorian imagination.<sup>16</sup> His asymmetrical villas, with their emphasis upon spatial complexity and

<sup>13</sup>These letters form part of the Upjohn Collection now deposited with the Department of Manuscripts, New York Public Library. Mixed in with correspondence from Leonidas Walthall, brother-in-law of Edward Kenworthy Carlisle of Kenworthy Hall, they were not identified as pertaining to Kenworthy Hall until the 1970s.

<sup>14</sup>Dr. Richard Guy Wilson, University of Virginia, to Robert S. Gamble, Alabama Historical Commission, 17 January 2003.

<sup>15</sup>Most of the Upjohn buildings that have been designated as National Historic Landmarks recognize his ecclesiastical designs. In addition to Trinity Church and New St. Mary's Church, the others are: Grace Church, Newark, NJ (NHL, 1987); All Saints' Memorial Church, Navesink, NJ (NHL, 1987); Saint Peter's Episcopal Church, Albany, NY (NHL, 1980); Saint Paul's Cathedral, Buffalo, NY (NHL, 1987); Church of the Ascension, New York City, NY (NHL, 1987); and Christ Episcopal Church, Raleigh, NC (NHL, 1987). The non-ecclesiastical works by Upjohn designated as National Historic Landmarks (in addition to the aforementioned Edward King House) are: Kingscote, Newport, RI (NHL, 1996) (which is Gothic Revival in style); and Lindenwald, Kinderhook, NY (NHL, 1961) (which he remodeled).

<sup>16</sup>Marcus Whiffen, *American Architecture Since 1780: A Guide to the Styles*. (Cambridge: MIT Press, 1969), pp.53-60, 68-72.

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practical form, broke radically from a long classical tradition in architecture and anticipated design concepts that would become commonplace only in the next century. Kenworthy Hall clearly illustrates these *avant garde* qualities, despite the agrarian lifestyle of genteel southern conservatism for which the mansion was conceived.

To be sure, Upjohn's villa designs – both his so-called “symmetrical” dwellings intended principally for urban settings, and his “asymmetrical” residences developed for suburban or rural locations – shared key traits with the greater body of nineteenth century Italianate architecture: visual animation; the interplay of wall planes; and boldly projecting rooflines accentuated by wide bracketed eaves. Upjohn, however, swiftly developed his own Italianate architectural vocabulary defined by a compact cubism, an overall heaviness of scale, a marked reticence of detail (in contrast to the prevailing tendency in Italianate design toward fussiness), and the frequent use of New York brownstone trim against dull red-brick walls. The great tower pavilions of his asymmetrical villas, in particular, exude a singular air of monumental simplicity and massive repose.

Kenworthy Hall bears all these hallmarks: the ponderous, reposeful tower; a pared-down use of ornament; and a superficial impression of complexity that belies the underlying cubic simplicity of a tightly controlled axial floorplan. The mansion expresses a maxim that Upjohn repeatedly strove to put into practice: what his contemporary, A.J. Downing, summarized as harmony growing out of variety. The first of Upjohn's Italianate designs to embody this precept was the 1847 King house at Newport. Illustrated and warmly praised by Downing in his 1851 *The Architecture of Country Houses*, the King house became Upjohn's most widely known domestic commission, and an obvious candidate for the admiration of Edward Kenworthy Carlisle, builder of Kenworthy Hall. Indeed, among surviving Upjohn mansions Kenworthy Hall is the one that in general form and appearance perhaps most strongly attests to the far-reaching influence of the King villa.<sup>17</sup>

At Kenworthy Hall, however, and in collaboration with his southern client, Upjohn developed a distinctly regional scheme setting it apart from the King mansion. First, there was the floor plan itself. While the Newport house centered upon a central hall buried within the interior against icy New England winters, Upjohn – reminded by his client that “proper ventilation is all important in this climate”<sup>18</sup> – introduced at Kenworthy Hall a broad axial corridor stretching approximately sixty feet from the front entry to back the veranda. And in the suites of rooms grouped irregularly along this hallway, numerous and large strategically placed windows facilitated air circulation throughout the house.

The South's distinctive social hierarchy -- its class-conscious elite and a servant class separated by the caste-like divide of both race and condition -- was also acknowledged in Kenworthy Hall's interior arrangements. At the King house the central hall and its stair functioned as an integrated circulation system, serving public and private spaces alike; even the housekeeper's room opened directly into the main hall. In contrast at Kenworthy Hall, Upjohn effectively isolated both the service areas and the family quarters from the more formal public and entertaining spaces. For the family he provided an unobtrusive side entry leading to a private sitting room as well as Mrs. Carlisle's sewing room; also, to a sequestered stair rising to the family bedchambers. Servants could discreetly go about their business by means of a concealed third stair, accessible from the rear gallery and winding from basement to attic, and so located as to be convenient to the outside kitchen, to a butler's pantry and larder off the dining room, and to both family and guest quarters -- while clearly subordinate to, and segregated, from both.

<sup>17</sup>Everard M. Upjohn, *Richard Upjohn: Architect and Churchman* (New York: Houghton Mifflin, 1939), pp. 92-133; Andrew Jackson Downing, *The Architecture of Country Houses* (New York, D. Appleton, 1851), pp. 317-321.

<sup>18</sup>Carlisle to Upjohn, 27 May 1858, Upjohn Papers, Manuscripts and Archives Division, New York Public Library.

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But it was in the kitchen/laundry and domestic housing arrangements that adaptation to southern custom was most evident. While the King mansion had incorporated the kitchen into the main body of the house and consigned the laundry to a projecting rear wing, these same facilities – at Carlisle’s insistence -- were entirely separated from the main residence at Kenworthy Hall. Instead, and in conformance to time-honored southern practice, they were placed in a freestanding two-room brick structure erected specifically for that purpose and linked to the main residence by what Carlisle referred to as “a covered way.”<sup>19</sup> Household servants lived in a row of slave houses to the east of the kitchen/laundry building.

Still, Kenworthy Hall presaged a quiet revolution. At a time when most Southern houses, particularly in rural districts, still clung to fading classical conventions, Kenworthy Hall represented a profound shift in the national architectural current. It suggests how, even amidst the isolation of the American hinterland, wealthy and literate men like Edward Carlisle remained open to a new architectural aesthetic and were absorbing the philosophy of the Picturesque Movement in building and landscape design through key figures like Upjohn, Downing and Davis.

**Richard Upjohn, The Architect**

Richard Upjohn was born in Shaftesbury, England, where he trained as a cabinetmaker. Sensing greater economic opportunities in the United States, he sailed to New Bedford, Massachusetts, in 1829. After four years he moved to Boston to develop an independent practice. There, he first expressed his trademark ideas of form taking precedence over ornament and the role of simplicity and workmanship in architecture. Due to the success of his early work, in 1839 Upjohn was called to New York to advise the vestry of Trinity Church about repairs to their venerable house of worship. Upjohn declared the existing structure unsound and submitted bold new plans for an edifice that would become the first great Gothic Revival church in America. To oversee this mammoth project, he moved his offices to New York.

The completion of Trinity Church in 1846 established Upjohn as the preeminent ecclesiastical architect in America, and virtually the “official” architect of the country’s wealthiest and most influential religious denomination, the Episcopal church. Commissions and inquiries poured into his office from parishes across the country and from occasional non-Episcopal congregations as well. Repeated requests for designs from small struggling parishes unable to afford his services finally prompted him, in 1851, to publish *Upjohn’s Rural Architecture*, a slim volume of economical plans and elevations that would lead to a near standardization of small-scale wooden Episcopal houses of worship for generations to come.

In 1857 Richard Upjohn spearheaded the formation of the American Institute of Architects (AIA) and served as its president until 1876, when failing health forced him to relinquish the position. During his tenure he pushed for better professional training of architects, for fair compensation and appropriate recognition of the architect and his work, and for a standardized protocol to replace the often haphazard client-architect arrangements which prevailed during that period.<sup>20</sup>

Upjohn’s rise within the sphere of domestic architecture paralleled, and was informed by, his stature in the realm of ecclesiastical design. Though he first worked in the prevailing Greek Revival mode — and in the 1830s prepared designs for at least two Gothic-style houses, after 1840 he turned toward the fashionable “Italian

<sup>19</sup>Carlisle to Upjohn, 4 May 1858.

<sup>20</sup>Phoebe B. Stanton, “Richard Upjohn,” *MacMillan Encyclopedia of Architects* (New York: The Free Press, 1982), pp. 236-238, 243; Judith S. Hull, “The ‘School of Upjohn’: Richard Upjohn’s Office,” *Journal of the Society of Architectural Historians*, vol. 52, no. 3 (September 1993), pp. 281-306; Hull, “Richard Upjohn: Professional Practice and Domestic Architecture” (Columbia University, Ph.D. Dissertation, 1987).

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style” then sweeping Western Europe, especially after Queen Victoria embraced the style for her great Italianate summer villa, Osborne House, on the Isle of Wight. In the flexibility that Italianate design permitted, Upjohn discovered a mode that fitted his restrained sensibilities as well as his conviction that a building’s form should express its function and purpose. Over the next two decades he would produce plans for more than a dozen mansions “in the Italian style”-- some, like Brooklyn’s Henry Pierrepont house, after the looming symmetrical manner of the Renaissance urban *palazzo*; others, like the Edward King house and Kenworthy Hall, an evocative adaptation of the asymmetrical villas of rural Tuscany. Two of the designs were for Alabama patrons: one for Leonidas Walthall, and another for his brother-in-law and neighbor, Edward Kenworthy Carlisle.<sup>21</sup>

**Edward Kenworthy Carlisle, The Client**

Born near Augusta, Georgia – the son of a physician -- Edward Kenworthy Carlisle was already a young man when he accompanied his widowed mother, Susan Curry Carlisle, to Perry County, Alabama, where members of her family were established as successful planters. Carlisle’s marriage some years later, in 1841, to Lucinda (“Lucy”) Wilson Walthall allied him with another family of prominence in an ever-widening network of intertwined social and economic relationships.<sup>22</sup>

Carlisle’s own upbringing amid ambitious planters had thoroughly familiarized him with the ebb and flow of plantation life. He himself was and would remain a large landholder. But it was his success as a cotton factor – the middleman between the planter and the cotton buyers of New York, Liverpool and Le Havre -- that formed the basis of his fortune. Using to full advantage his personal and social connections among the planter class, Carlisle developed a reputation during the cotton boom years of the 1840s and 1850s for strict ethics, no-nonsense business dealings, and utter dependability.

According to Harold D. Woodman, author of *King Cotton and His Retainers*, much more attention has been focused upon plantation life and the production of cotton than upon understanding the role of cotton factors in the sales and distribution process. Far from being men with purely self-serving interests who overcharged for their services and controlled planters’ crops, cotton factors played a vital role both for the planter and for the cotton textile industry.

Quite simply, the factor -- or commission merchant -- was the person whom planters employed to conduct their business for them in major ports like New Orleans, Mobile, New York and even abroad. As a cotton factor it was Carlisle’s responsibility to find the best wholesale market price for his clients, many of whom were life-long acquaintances, friends, and family. But his role did not end there. He was also expected to help the planter procure other goods and necessities, oftentimes including even personal luxury items. The factor also served as a source of ready loans throughout the year, whenever cash happened to run low or a planter wished to purchase more land and slaves. Such transactions were duly noted on the planter’s account, which registered debits and credits against the planters’ sale of cotton. In exchange for his services the factor charged 2½% for all transactions. Yet as Woodman points out, it was the “mutual trust between gentlemen rather than the law and written contracts [which] dominated the relationship.”<sup>23</sup>

<sup>21</sup>Everard M. Upjohn, *Upjohn*, p. 212. Although Everard Upjohn mentions the residence of “L.N. Walthall” of Marion, Alabama, in his roster of his grandfather’s projects, the intermingled correspondence from Walthall’s brother-in-law, Edward Kenworthy Carlisle, was evidently overlooked.

<sup>22</sup>Edward Carlisle’s first cousin was the noted southern educator, Dr. Jabez Lamar Monroe Curry, agent for the Peabody Fund after the Civil War. Dr. Curry’s home in Talladega, Alabama was designated a National Historic Landmark in 1970.

<sup>23</sup>Harold D. Woodman, *King Cotton and His Retainers: Financing and Marketing the Cotton Crop of the South, 1800-1925* (Lexington: University of Kentucky Press, 1968), p. xiii.

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Hiring a cotton factor freed a planter to go about his business on the plantation. He might travel to Mobile once or twice a year, but otherwise he kept abreast of his business affairs through regular correspondence with his factor. Like other factors, Carlisle received and stored cotton, warehousing scores of bales until the market offered a profitable sale. This, of course, worked to both the planter and factor's advantage.

### **The Construction Period**

In middle age, Edward Kenworthy Carlisle and his wife decided to build a house commensurate with Carlisle's success as a planter, cotton factor and commission merchant; also, a dwelling indicative of their social position as members of the Black Belt gentry. Carlisle kith and kin had plantation seats in the same area, including Leonidas Walthall. It was apparently through Walthall that Carlisle was first introduced to Richard Upjohn after the New York architect produced a plan for Walthall's own plantation house --now long destroyed -- known as Forest Hall.

On May 4, 1858, Carlisle wrote his first letter to Upjohn. "Desiring to build a house, a country residence, and at a loss for a plan, we address you as a well known Architect to ask you to draw us a plan, a rough sketch at first, which we hope may result in a suitable plan."<sup>24</sup> Thus began a collaboration between architect and client, carried out at a distance of some 900 miles, as, through give-and-take, the plan for Kenworthy Hall evolved. Deliberations continued into early 1859, even as materials began to arrive at the building site from New York via steamship, riverboat and rail.

The obstacles were formidable for the construction of such an ambitious dwelling, even in one of the South's most affluent cotton districts. There were shortages of local materials, transportation difficulties, and, most crippling of all, a dearth of skilled labor. In September of 1858, Carlisle was still looking for a master mason, with the result, so he informed Upjohn, that "not more than the foundations can be done before fall and winter rains commence." Carlisle calculated that "the brick work will be mostly put up next spring and the early part of the summer, but all depends on the contract when one [is] made."<sup>25</sup>

Happily, a highly competent craftsman soon surfaced in the person of master mason Philip Bond. On November 4<sup>th</sup> Carlisle notified Upjohn that "the "foundation [is] now laid off and work to commence."<sup>26</sup> Bond anticipated that the brickwork would be finished by the following June. Despite costly brownstone trim that arrived damaged and broken from New York, work pressed ahead, and the house seems to have been ready for occupancy by 1860.

Besides an innovative and highly functional layout devised for the special requirements of the Carlisle family, Kenworthy Hall boasted such amenities as its own gas plant; built-in, glass-fronted bookcases; specially-designed linen closets; and one of the Deep South's early instances of the use of ornamental stained glass in residential architecture. Probably manufactured by the New York studios of Henry Sharp & Company,<sup>27</sup> stained glass panels filled the sidelights and arched transom of the main doorway, as well as the great window above the landing of the heavily balustraded main stair. Still there were the traditional domestic arrangements of an agricultural, slave-based society. At Kenworthy Hall, regional architectural idiosyncrasies were fused with new philosophical and stylistic impulses that anticipated attitudes toward function and design taken for granted today.

<sup>24</sup>Carlisle to Upjohn, 4 May 1858.

<sup>25</sup>Carlisle to Upjohn, 1 September 1858.

<sup>26</sup>Carlisle to Upjohn, 4 November 1858.

<sup>27</sup>In 1857, the Henry Sharpe studios prepared stained glass windows for Forest Hall, the home of Carlisle's brother-in-law, Leonidas Walthall.

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**The Carlisle Family and the Civil War**

The onset of the Civil War altered everyone's way of doing business, particularly in severing the ties with the northern market that had sustained a steady demand for cotton during the 1850s. Carlisle predictably cast his lot with the Confederacy. But shrewd businessman that he was, he endured and even profited during the Civil War. The surviving records of Carlisle & Humphries, one of several partnerships under which Carlisle successfully did business, reveal that the war did not diminish the sale of cotton, notwithstanding the northern blockade, while profits soared to an all-time high.

At the War's end, however, Carlisle was legally disenfranchised as belonging to that class of southern sympathizers whose taxable property exceeded the value of \$20,000. He eventually received a pardon from President Andrew Johnson, though it was duly noted on the official record that he had been "in favor of secession, believing it would stop slavery agitation," and that he "aided soldiers families."

Like many cotton factors and commission merchants in the post-War South, Carlisle returned to the ways of business that had fostered his wealth, using his contacts and available funds to attempt to rebuild the system he had known. With his son, Edward Kenworthy Carlisle, Jr., and son-in-law, Alexander W. Jones, he established a new partnership in nearby Selma. Prior to the War, Carlisle had been involved with Selma's Commercial Bank of Alabama, and it is likely that he encouraged the younger men to pursue banking along with their other business enterprises. Certainly, in 1871, they were among the founders of the City National Bank.

Carlisle had long been accustomed to lending money to planters in advance of their cotton crop. But under the systems of tenancy and sharecropping that had now replaced slavery, the planter no longer exercised the autonomy he once enjoyed. Thus the old factorage system failed to produce profits comparable to those of the antebellum period. Local merchants began to supply credit to the growing numbers of small farmers and tenants, and the same merchants gradually discovered that they did not need to turn to the factor for credit to pass on to the farmer.

Edward Carlisle's business transactions reflected this change. Before and during the Civil War, his ledgers had been full of swift business dealings and high profits. After 1865 entries commonly registered transactions of only a few dollars or a few hundred dollars, rather than the thousands of dollars that had once flowed through their pages. Across Alabama farm values tumbled. Property worth \$226,670,000 in 1860 was valued at only \$73,173,000 a decade later. And when Carlisle's wife -- to whom he had prudently transferred title to Kenworthy Hall and the surrounding plantation in 1867 -- paid her taxes of ninety dollars for the year 1871, the 420-acre estate was appraised at only \$9,000.<sup>28</sup>

We may only speculate as to how Edward Carlisle would have continued to adjust to his radically altered world had he lived longer. But in January 1873 he died. His widow, Lucy Walthall Carlisle, would live on for another four decades, dividing her time in her later years between Kenworthy Hall and a home in Selma. Increasingly, the Hall became only a summer residence for her, her children and grandchildren. Yet daughter Augusta Carlisle Jones returned to Kenworthy Hall, in season and out, for the birth of each of her children in the tower bedroom. In the fall of 1899, Lucy Walthall Carlisle deeded Kenworthy Hall over to Augusta, who with the death of Edward Carlisle, Jr., was now her only surviving child. Mrs. Jones retained the property until 1914, when Kenworthy Hall finally left the Carlisle family.

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<sup>28</sup>Edward Carlisle's business affairs both before and after the Civil War are discussed in Amanda Holmes, "Addendum to Kenworthy Hall" (Carlisle-Martin House), HABS No. AL-765, pp. 22-28. During the summer of 1997 Ms. Holmes, as historian for the HABS summer team documenting Kenworthy Hall, extensively researched court records and archival collections for primary material on Carlisle and Kenworthy Hall. Her investigation also included interviews with a number of Carlisle descendants.

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The ensuing years of shifting and oftentimes absentee ownership took their toll. Historic American Buildings Survey photographs from 1934 depict a largely bare house, occupied – this time by the John Levoy Hill family – but clearly in decline. Vacant by the early 1950s, Kenworthy Hall, which locals had taken to calling “Carlisle Hall” or simply “the old Carlisle place,” soon fell victim to vandalism.

The house would have been lost had not Miss Karen Klassen of Birmingham fallen under its spell. In 1957 she purchased Kenworthy Hall and nineteen acres around it for \$4,000. For the next ten years Miss Klassen resolutely did what she could to restore the house, repairing broken mantelpieces and battered doors, patching mutilated plaster, and attempting to revamp and expand the primitive electrical wiring that had been introduced in the 1930s.

In 1967, ownership passed to Heber and Nell Martin who would themselves spend the next thirty years slowly continuing the rehabilitation begun by Miss Klassen. In 1990 Kenworthy Hall was listed on the National Register of Historic Places. In 1997, at the instigation of the Alabama Historical Commission, a HABS summer team prepared a full set of documentary drawings of Kenworthy Hall, supplementing these with photographs by architectural photographer Jack Boucher.<sup>29</sup> Mr. and Mrs. Martin, who had enthusiastically cooperated with the HABS project, passed away not long afterward.

In 2001, the Martin heirs sold Kenworthy Hall to James and Nancy Pigg, formerly of Columbia, Tennessee. Having previously restored a landmark house in northern Florida, the Piggs have pursued the reclamation of Kenworthy Hall, returning its interior to its highest state of elegance since the days of the Carlises. Long range plans call for restoration of the entrance portico and rear gallery, as well as portions of the original landscaped grounds.

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<sup>29</sup>Holmes, “Addendum to Kenworthy Hall,” p. 11.

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## Previous documentation on file (NPS):

- Preliminary Determination of Individual Listing (36 CFR 67) has been requested.  
 Previously Listed in the National Register.  
 Previously Determined Eligible by the National Register.  
 Designated a National Historic Landmark.  
 Recorded by Historic American Buildings Survey: #  
 Recorded by Historic American Engineering Record: #

## Primary Location of Additional Data:

- State Historic Preservation Office  
 Other State Agency  
 Federal Agency  
 Local Government : Probate Office, Perry County Courthouse, Marion AL  
 University : Hoole Special Collections Library, University of Alabama  
 Other (Specify Repository): Historic American Buildings Survey, Library of Congress

**10. GEOGRAPHICAL DATA**

Acreage of Property: 19.0 acres

UTM References:	Zone	Easting	Northing
A	16	466860	3610840
B	16	467090	3610830
C	16	466860	3610550
D	16	467090	3610540

## Verbal Boundary Description:

The boundaries of the property are included in the legal description that is recorded in Deed Book #421, page 555, at the Tax Assessor's Office, Perry County Courthouse, Marion, Alabama:

“Lying in the southwest quarter of the northwest quarter and in the northwest quarter of the southwest quarter, Section 11, Township 19, Range 7.” The parcel number is 13011100004 (Perry County Tax Assessor's Office).

## Boundary Justification:

Includes the house, historically known as Kenworthy Hall, and the fractional acreage remaining of the original historical 440-acre estate owned by Edward Kenworthy Carlisle.

**KENWORTHY HALL**

United States Department of the Interior, National Park Service

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National Register of Historic Places Registration Form

**11. FORM PREPARED BY**

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DESIGNATED A NATIONAL HISTORIC LANDMARK  
August 18, 2004