

## Upcoming Lecture *by Wright Marshall*

### “Edward Emmett Dougherty: Atlanta’s Beaux-Arts Architect That Got Away”

A lecture to be presented by Wright Marshall and hosted by the Southeast Chapter of the Institute of Classical Architecture and Art at the Druid Hills Golf Club on Thursday, April 25.

Born in 1876 Dougherty was the first Georgian to graduate from the acclaimed Ecole des Beaux Arts in Paris. While not as well known as some of his peers, Dougherty was better trained and educated than any architect in Georgia at the time. Dougherty practiced in Atlanta until 1916 when he moved to Nashville. He designed significant residences and churches throughout the Southeast. Additionally, he designed both the Druid Hills Golf Club in Atlanta and the Belle Meade Country Club in Nashville. A second lecture will be given in Nashville later this spring at Belle Meade that will be hosted by the Tennessee Chapter of the ICAA. [www.classicist-se.org](http://www.classicist-se.org)

## Revival Team News

**Guild Quality:** Revival is proud to announce that it recently won Guild Quality’s 2012 Service Excellence Awards for exemplary customer satisfaction for the best homebuilders, remodelers, and home service companies in Atlanta. We appreciate all our clients taking the time to answer these surveys and to give us important feedback on improving our company. [www.guildquality.com](http://www.guildquality.com)

**The Georgian Revival:** Please visit Wright’s newly updated blog, [www.thegeorgianrevival.wordpress.org](http://www.thegeorgianrevival.wordpress.org), to learn more about Atlanta’s historic architects and buildings.

## Revival Project Wins The Shutze Award

The Shutze Awards, named for the renowned Atlanta architect and classicist Philip Shutze, are presented by the Southeast Chapter of the Institute of Classical Architecture and Art. The Southeast Chapter includes Georgia, Alabama, and Mississippi, and the awards recognize excellence in the work of the artisans and designers within the chapter. A jury of three internationally recognized practitioners selected winners in thirteen different categories. This project was designed by Blair Robbins and is Revival’s second project to win a Shutze Award.

*Below are several photos from the Shutze Award winning project.*



## Vernacular Term

### Enfilade

*While many consider this to be a tactical military term, an enfilade is a linear arrangement of a series of interior doors, as in a suite of rooms, so as to provide a vista when the doors are open. The interconnected rooms are arranged in a row with each room opening into the next.*

*In his wonderful new book, The Great American Home, architect Gil Shafer suggests that enfilades are one of traditional architecture’s best tools in making older homes feel modern. Shafer states: These long, unbroken passageways create a physical, visual, and aural connection between the formal and informal ends of a home without compromising the character or definition of the individual rooms; apart from enabling a residence’s disparate parts to flow into one another, enfilades can also help break down the scale of the even the largest house, making it feel more livable.*

*An enfilade was incorporated into the plan for Revival’s renovation of a 1950s Clem Ford designed house in Buckhead. Shafer was one of the jurors that selected this project as the winner of the 2013 Shutze Award for Residential Renovation.*



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# Revival VERNACULAR

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## Thornton Marye: *A Cruel Twist of Fate*

Thornton Marye was one of the most important architects in Atlanta and the South in the first third of the twentieth century. Not only was he a prominent architect but also a very active player in civic affairs and a pioneer in historic preservation in Georgia. So why would the buildings of such a great architect always be in the crosshairs of the wrecking ball?

Philip Thornton Marye was born in 1872 in Alexandria. Mr. Marye attended both Randolph Macon College and the University of Virginia but learned the practice of architecture as an apprentice to Glen Brown, one of the foremost architects in Washington, D. C. In addition to practicing architecture, Brown was also very involved in restoring the original L’Enfant plan of Washington and in researching and writing about historic American architecture. Brown’s interests would have a significant impact on the young Marye.



*The Atlanta Terminal Station built in 1904 and demolished in 1971.*

Marye began working for Brown in 1889 and remained with him until opening his own practice in 1892 in Newport News. In 1898 Marye left to fight in the Spanish American War, serving as a captain in the Virginia Volunteers. In 1900 he married the former Florence Nisbet of Savannah, whom he met while stationed in Savannah after the war.

Marye moved to Atlanta in 1903 and became active in religious, civic, and club affairs. He was a member of the vestry of St. Luke’s Episcopal Church which he designed. He was the president of both the Lions Club and the Georgia Chapter of the American Institute of Architects.

Marye was known as quite the sportsman and was a member of the board of directors of the Capital City Club. He was also a member of the Druid Hills Golf Club, the Atlanta Athletic Club, and the Piedmont Driving Club. Marye received the highest honor afforded a Mason, the Thirty-Second degree of Masonry. Marye died of a heart attack in 1935 at the age of 63.

Because Marye’s architectural education was limited to Virginia and his apprenticeship in Washington, his military travels played an important role in supplementing his architectural education. Marye studied the Spanish Colonial architecture of Cuba during the Spanish-American War. After the war he traveled through

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the Caribbean and New York. In 1918 and 1919 Marye served in the American Expeditionary Force in France and Germany, and he continued to serve after the war throughout Europe. There were many comments on European architecture in his frequent correspondence with his family.

This exposure to the sophisticated and even exotic architecture of these areas insured that Marye was not simply a regional architect. How else can one explain the architect’s broad range of styles from the conservative Randolph-Lucas House to the exotic Fox Theatre?

The railroad era was at its peak in the first years of the twentieth century just as Marye was designing the impressive terminals in Atlanta, Mobile, and Birmingham. These terminals were important symbols of civic pride, and the Atlanta Terminal was as important to Atlanta then as Hartsfield-Jackson Airport is today. In her thesis on Marye, Julie Morris claims, “No other buildings of that era better represented the ambitions and aspirations of American cities.” This commission alone made Marye as well known as any architect working in Atlanta at that time.

Marye’s design for the Atlanta Terminal Station beat fifteen other submissions, and the commission was so important that he closed his Virginia offices and moved to Atlanta in late 1903. Atlanta was known as “the Gateway to the South,” and the terminal building was as much an impressive entrance for the city as it was a calling card for Marye.

The Atlanta Terminal Station, completed in 1905, was also a pioneering work in reinforced concrete and established his reputation as a railroad terminal designer. After the completion of the Atlanta station, he began working for the Southern Railway Company and produced designs in Mobile and Birmingham.

While the Atlanta Terminal Station was held in high regard, the Atlanta Constitution stated, “the Birmingham Station possibly stands as the best example of Mr. Marye’s work.” The Architect and *Contractor Reporter* of London declared on July 30, 1910 that “the magnificent railway station [is exceptional] both for extent as an engineering problem and for the merit of its architectural design due to Mr. P. Thornton Marye, this is one of the notable railway stations in the world.”



*The Fabulous Fox Theatre originally known as the Shrine Temple Mosque was designed by the firm of Marye, Alger, and Vinour.*



*Interior of St. Luke's Episcopal Church, Atlanta*



*Gentry Residence on East Lake Drive*

This Atlanta landmark was demolished in 1971 and was located on the current site of the Richard B. Russell Federal Building. The Birmingham Terminal Station was also demolished in 1969, but, fortunately, the Mobile station remains.

The terminals illustrate Marye’s dexterity in adopting traditional architecture to modern technologies. He understood the complex requirements of these technologically complex structures and was able to use the academic eclecticism of traditional architecture to create grand structures. This talent served Marye well. After the railroad boom, he would continue to earn numerous important commissions in the telephone industry throughout his career.

The Atlanta Constitution proclaimed: “In the 1920s Marye was so successful that he took on a number of partners” including the Alger brothers and Olivier Vinour. The firm became Marye, Alger, and Vinour in 1926. Marye would partner with several other architects until his death including his son, Nisbit Marye, and Warren Armistead.

Like many architects, Marye seems to have been a great networker and gained many of his clients through his social and civic activities. Marye joined the Capital City Club as soon as he moved to Atlanta, and it provided many connections for the newly arrived Virginian. Marye was able to secure several prominent residential commissions from other Virginians who had moved to Atlanta. These commissions would also provide him with another important patron, the telephone company.

In 1914 Marye designed a neo-classical house for William Thomas Gentry on East Lake Drive. The house featured a full-width, pedimented front portico and sat prominently on a small hill. Gentry, an executive with the Bell Company in Virginia, had moved to Atlanta in 1884 when he was transferred to manage the Atlanta exchange.

Also in 1914 Marye designed a house for J. Epps Brown that once stood at 2702 Peachtree Road at the southwest corner of West Wesley Road. J. Epps Brown, who had also recently moved from Virginia, joined the Capital City Club the same year as Marye. Brown, in addition to becoming the club’s president in 1914, was also the President and Chairman of the Board of Southern Bell. Epps not only hired Marye to design his house on Peachtree Road, but also the Southern Bell Company hired Marye and his partners to design many buildings throughout the Southeast. Unfortunately, this elegant Tudor house was demolished to build the “Two West Wesley Town Homes” in the 1980s.

The Southern Bell Building (1927-29) is an Atlanta art deco landmark and was once considered the city’s first modern skyscraper. Marye’s partner, Olivier Vinour, is primarily credited for the design, but the commission undoubtedly came from the long relationship created by Marye. Marye, Alger, and Vinour would also begin to design their most recognized Atlanta building, the Shrine Temple Mosque, commonly known as the Fox Theatre. The Fox Theatre would also become the rallying point for Atlanta preservationists when it was threatened by demolition in the 1970s.

Unfortunately, Atlanta has not learned from its past mistakes! While the Fox Theatre was saved, a demolition permit for another Marye design, the lone survivor of the elegant residences that once lined Peachtree Road, was issued in November 2012. Marye’s client was Hollins Nicholas Randolph, a prominent attorney, who had been practicing in Atlanta since 1896. Like Marye, Randolph was also from a prominent Virginia family. Randolph’s great grandfather had been Governor of Virginia and his great-great grandfather was Thomas Jefferson. The 1924 design of this Georgian home was based upon the ancestral home “Dunlora” in Albemarle County, Virginia where Randolph was born in 1872. The Hollins family lived in the house for ten years. Mrs. Margaret Lucas whose husband, Arthur, owned several Atlanta theatres, lived there for many years.

*In addition to his successful practice of architecture, Marye was a pioneer in historic preservation, and it is a cruel twist of fate that so many of his works have been demolished or are currently threatened. The Randolph-Lucas House has been threatened with demolition three times since 1997.*

During the Great Depression there was little or no work for architects, and the Federal Government came to the rescue by calling for measured drawings of certain historic buildings as a form of insurance against loss of data through future destruction and as a contribution to the study of historic architecture. Marye directed this work in Georgia, supervising thirty-six men. Marye’s research would have made him the foremost expert on historic Georgia architecture of his day. He helped document and research these buildings and then did a large number of reconstructive sketches of Georgia’s earliest buildings. Marye later helped illustrate two important books written and edited by his wife, Garden History of Georgia (1933) and Georgia Scenes from Log Home to Mansion. Both are very important reference materials for Georgia’s architectural and landscape history.

At the time of his death in 1935, Marye was roundly praised for his cultural contributions. One editor wrote,

*“First of all a gentleman, he did most for those whose lives he touched by being simply and modestly himself.”*

All of us in Atlanta have been touched by Marye’s work, and we are charged with doing more to preserve his legacy.



FRONT (EAST) ELEVATION  
SCALE: 3/16" = 1'-0"

RANDOLPH - LUCAS HOUSE  
ATLANTA, GEORGIA

CHRISTOPHER BA  
MARCH 1, 2013

**Randolph-Lucas House:**  
*Revival Construction has been actively working with the Buckhead Heritage Society (BHS) to survey the house according to the Historic American Building Survey's standards in case the house is demolished. However, Revival has also been working with the BHS to find a potential new owner to move the house. This drawing by architect Christopher Bailey is part of the documentation.*