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Three Generations of the R. L. Frankline Family: A Tradition of Craftsmanship

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Three Generations

The R. L. Franklin Family:

A Tradition of Craftsmanship

by

Lynn C. Ketter

History 300

July 28, 1984

This paper is dedicated to the Olympic Spirit that inspired me to endure and persevere and to my mother whose prayers are my back-up system

Abstract

R. L. Franklin was born November 10, 1891 the son of a cotton gin machinist in Tattnall County, Georgia. In 1909, at the age of eighteen Robert Lester Franklin took over an established painting business from the son of a Baptist preacher, just outside of Vidalia. R. L. Franklin married his first wife in 1914 at age twenty-three. In December of that year a son was born to R.L. and his wife Ida. Young R. L., Jr. was soon assisting his craftsman father with his painting business. R. L., Jr. trained as an apprentice and became a journeyman painter working on jobs from Reidsville to Miami, Florida. In 1937 R.L., Jr. married Laura Carmen Byrd. They had two children, Camilla Ann and Robert Barry. In 1955 R. L. retired and in 1979 when R. L., Jr. retired from the family business it was incorporated into the Franklin Paint Co.. R. Barry is the current president and Ann the Secretary/Treasurer.

The first section of this paper consists of three chronologies one each for R.L. Franklin, R.L. Franklin, Jr., and R. Barry Franklin. The reader will be rewarded for their patience with the chronologies when the Franklins tell their own stories in the second section of the paper. The last section is a brief history of the painting profession.

Robert Lester Franklin (R.L. Franklin)

Born November 10, 1891 in Bulloch County Georgia.¹ The son of Pern Daniel Franklin, a cotton gin machinest² and Annie (Williams) Franklin both of Bulloch County³.

"My father, he was educated and he knew how to figure plans and everything like that and he took pains to learn all there is to reading blueprints."⁴

In 1909, at age 18 Robert Lester Franklin assumed the painting business of one Etheridge, the son of a Baptist Preacher, just outside Vidalia.⁵

The population of Vidalia in 1900 was 503.⁶

On March 7, 1914 at age 23 R.L. Franklin took Ida Faircloth as his first wife.⁷ R.L. Franklin, Jr. was born to Ida and R.L. on December 9, 1914.⁸ Ida died in 1917⁹ and R.L. married Mattie Baxter on April 21, 1920.¹⁰ The 1940 city directory of Savannah lists R.L. Franklin as an interior decorator living at 115 1/2 York Street.¹¹ By 1942 R.L. and Mattie were living at 610 Drayton Street.¹² In 1947-48 Mattie and R.L., listed as a contractor, were living at 371 Francis Bartow,¹³ a housing project

on the west side of the city north of Louisville Road and slightly to the east of Lathrop Avenue West.¹⁴ And by 1954 Mattie and R.L. had moved to 2119 Causton Bluff Road.¹⁵

In 1955 R.L. Franklin retired from his painting business.¹⁶ The 1961 city directory lists Ann L. and R.L. Franklin at the Causton Bluff address¹⁷ but it is not clear whether Ann "L" is the same Ann B.

R.L. met Ann B., his third wife, in Savannah¹⁸ and they still live on Causton bluff Road.

Robert Lester Franklin, Jr. (R.L. Franklin Jr., R.L.Jr.)

R.L. Franklin, Jr. was born December 9, 1914¹⁹ to Ida and R.L. Franklin in Vidalia, Georgia.²⁰

While still very young R.L. soon learned to sandpaper and putty. About age 15 R.L. Junior left home to attend schools in Rome, Georgia. Located in the northwestern corner of Georgia, Rome is the home of Berry ^{Academy} College which R.L. Jr. attended at times between 1929-1935 while training and apprenticing to be a journeyman.²¹

He held various odd jobs like clerking until 1936 when construction began on the state Prison in Reidsville.²² R.L. Jr. was earning a dollar an hour at that time.²² That same year he joined the Georgia Painters Local and registered as a journeyman in Tattnall County.²²

On June 19, 1937 R.L. Franklin Jr. married Laura Carmen Byrd of Glennville, Georgia.²³ The population of Glennville in 1900 was 269.²⁴

R. L. Jr. was working on Savannah High School in 1937 when workers went on strike. R.L. Jr. left Savannah to go to Miami, Florida. Returning to Georgia he began working for Washington and Son in Savannah. Carmen had folks in Savannah and so they stayed on.²⁵

Their first place in Savannah was a boarding house on Charleton Street which they rented. When Carmen became pregnant with their first child they rented a house on Gordon Street not far from the Georgia Historical Society,²⁶ 105 Gordon Street West.²⁷

On May 22, 1941 R.L., Jr. and Carmen's first child Camilla Ann was born in Telfair Hospital.²⁸ The Franklins would move from the Gordon Street house on account of, the owner downstairs worked for the Savannah News all night and the Franklin's crying children upstairs didn't mix well with the owners daytime sleeping downstairs.²⁹

While the Franklins lived on Gordon Street R.L., Jr. worked for the Savannah Machine Shop firm until the War.³⁰ The 1942 City Directory lists R.L. Franklin Jr. as working for the Housing Authority of Savannah.³¹

As R.L. Jr. was a registered journeyman in Tattnall County and as there were few men left to work R.L. Jr. returned to painting.³²

November 9, 1945 the R.L. Franklin Jrs. had a son, Robert Barry also born in Telfair Hospital.³³ R.L. Jr. and his family were now living at 160 Francis Bartow.³⁴ But by 1947-48 the enlarged Franklin Junior family had moved to 2003 Hawthorn.³⁵ And by 1962 R.L. Jr. had built his present house on Colonial Drive.³⁶

R.L. Jr. retired in 1979 and at that time the company was incorporated into Franklin Paint Co.. R. Barry is the current president and Ann Linton, R.L. Jr's daughter is the Secretary/Treasurer.³⁷

Robert Barry Franklin

Born November 9, 1945 to Carmen and R.L. Jr. in Telfair hospital, Savannah.³⁸ R. Barry graduated from Savannah High School and was out of school for a year before attending Georgia Military College in Milledgeville, Georgia.³⁹ The 1970 city directory lists R. Barry as a student.⁴⁰

Approx. 1970

The Franklin family of painters specializes in institutional, commercial and restoration work. They have been associated with numerous jobs in the Savannah area including schools both public and private, the original building of Memorial Medical Center and the three additions to that facility.⁴³

The Franklins^{have} lead Savannah in the following restoration projects: the Juliette Gordon Low House, The Davenport House, the main house and library at Wormsloe Plantation, Christ Church, Wesley Monumental, United Baptist Church, Lutheran Church of Ascension, Independent Presbyterian Church, Trinity United Church and numerous homes. The Company gives their customers a job they can be proud of.⁴⁴

"We try very hard to maintain the good reputation we have. Even when you do small/jobs you have got to do whatever a customer wants".⁴⁶

The Franklins workd together with other craftsmen on the "most important room in America", the "Oak Room" in the Telfair House.⁴⁷ The "project is a model of how to recreate a period room in a historic building based on physical and documentary evidence."⁴⁸ The removal of four bookcases revealed the oldest known example of oak graining or "faux bois" french for false wood.⁴⁹

Graining is a meticulous process that makes plaster^{look} and feel like wood.⁵⁰ "You want what is already painted to look like wood."⁵¹

R.L. Franklin recalls "the best graining painter I have ever

seen. I got him to do the graining. To keep him working I had to go downtown and buy several dollars worth of lemon extract (at ten cents a bottle). I had to feed him a bottle about every hour that he had been working."

It would have been very easy to weave a fanciful tale about the Franklin family tradition, the passing of skills and knowledge from generation to generation, like father, like son. But some quirk of fate, or perhaps not, can mystically reveal more about the Franklins. Note the birth dates of the three generations of Franklins.

Robert Lester Franklin	November 10, 1891
Robert Lester Franklin, Jr.	December 9, 1914
Robert Barry Franklin	November 9, 1945

Of peculiar interest is Robert Barry's birth date. A combination of the same date as R.L. Jr. and the same month^{as} R.L.

At last, I turn the reader over to the craftsmen themselves who will tell their own stories far better than I. R.L. Franklin relates the beginnings of the business, R.L. Jr. traces the development and transition of the business, and R. Barry reflects on the changes in training craftsmen, and the future of the endangered craftsman.

R.L. Franklin

"I remember I went into the painting business in Vidalia around 1909. I happened to get into it. I was working with a fellow named Etheridge and we took the Colonial Hotel building and painted it inside and out. Ever since I have known this Etheridge, he was embarrassed of his daddy because he was a Baptist preacher. One night, after we had started the hotel, he (Etheridge) went to church. We went to his house the next morning. He came out and told us that he wanted us to finish his work. He joined the church that night, on a Sunday night, and was going to start preaching and wanted us to take his work load over. He wanted us to finish the hotel and everything. I was between fifteen and seventeen."

"Etheridge gave me that hotel job, just handed me the tools and everything to finish the job for him. All those ladders and all, tools and everything and he got me to take the job over when he got ready to go preaching. I had to finish the hotel and so I finished the hotel. That is where I got started in the painting business."

"I stayed in the painting business from then on."

"R.L. Jr. started sandpapering and with putty when he was in school. Back in those days, you all worked. Especially when you were in school. There were some little boys down the street and their mother and daddy drank and those boys would get a hold of that whiskey and drink it dry. My wife at that time, she asked me: Couldn't I take him to the job so he could do something to

keep him from getting in with those boys."

"In 1927 or 1928 I was working at Deland, Fla. There was a man by the name of Hornby, he took a bunch of houses over in Daytona to paint. I had good eyes at that time and I matched colors. I worked down at Daytona all that year I believe and I came back to Glennville then from Daytona."⁵³

R.L.Jr. recalls "when I finished school in 1935 (Berry College) I found out I would make more money if I would join the journeyman's local. I knew enough to hold a job as a journeyman and could make more at that. I used to roam with a boy that got out of the University of Georgia and he got about twenty dollars a week and I was getting about forty dollars a week for forty hours and he worked about fifty hours, he worked for the Standard Oil Company and he wasn't getting but about twenty or twenty five dollars a week. I was getting forty dollars to work and that was during Roosevelt's administration."

"We (R.L. & R.L Jr) moved down here the same time. (to Savannah) I felt there just wasn't enough in Glennville. We were going to have to get out and get a larger town where there was more business for us to stay at it."

"When we came to Savannah, there weren't too many people, really responsible people in the paint business. Colonel Butler was about the only one we knew. He got us two or three nice jobs. An old house at 911 Whitaker Street was one of the first jobs that we had done which is four blocks down the street from the Historical Society. At that time we did not have a

reputation, and if we had it we had to at least get listed in the yellow pages."

"Well, you know after you work in an area for a while it gets around the grapevine and then you start bidding for jobs. Some of the restoration work, you might get called in without having to bid but most of the work, you bid for. Once in a while you may have an individual customer (general contractors) who will give you a job but for most of these generals you bid. Once in a while if they get a particular job in restoration work they want to get someone who knows what they are doing. Nowadays these fellows (contractors) look for someone whom they feel can finance themselves for at least thirty days or longer without having to worry about payrolls every week. "54

Referring to other craftsmen trying to establish themselves in Savannah during the 1930's R.L. Jr says "Most of them had hammered into their heads to do quality work rather than to try to be cheap with it. That is the reason most of us stayed in business. There were a lot more that had been in the business but a lot have come and gone. (Quality craftsmanship) is the only way that you get repeat customers. You can't be cheap all of the time. You can't be low bidder all the time and stay in business, you have got to have some repeat customers. If you take contract work there is a possibility that you could make good or there is a possibility that you could loose your shirt. If you get something on a cost-plus basis, nine times out of ten you don't

(loose your shirt) - the ulcers don't get any bigger. Your profit may not be as much as if you had taken it by contract. Some jobs run easy and you make a lot more money had you taken it by contract rather than by cost plus."

"Of course, when we started, we didn't have to worry like they do today, they didn't have social security and payroll deductions and all that stuff you see. They just started that in the thirties, like '37 and '38 taking out social security and income tax deductions and state income tax deductions and all that. Back before that you see you just paid for your material and laborers and what was left after that you thought it was profit. I have heard of these people getting through a job and have a few bucks and profit and say man, I made a lot of profit. I've never looked at it that way until all the bills are paid."

"Today it costs you about a hundred dollars a day per man. You talk about working four or five men and that's just the labor, that is not counting the material. You are talking about four or five or six hundred dollars a week per man. You can't expect your men to do the kind of quality work that we want to have done by pushing them. You can't do it all yourselves and we've got some good men. Depending on the amount of work, it runs six to ten of us. We've got one boy been with this company for about twenty-seven years.⁵⁵

R. Barry Franklin

"It's not like it used to be when like when he (R.L. Jr.) came up, they made you go to apprenticeship school for four years

before you bacame a painter. The men on the job used to take time to teach you and train you and they had a school."

"You went once or twice a week, and in one month if you missed more than twice you had to start all over again. That's how strict they were and when you got through, if the contractor told you to go out and paint a concrete wall, you could do it. If he told you to go into somebody's house and finish mahogany paneling or all the oak woodwork in the house or in a library or something, he didn't have to worry, you could do it, you knew how to feel the wood and to sand it and varnish it and stain it and if it had to match something else, you could do it."

"We've got one of the men that worked for us, he used to work for the railroad when the railroad used to get damaged furniture. They'd send it to their shop and they'd fix it. They'd refinish it if the finish was messed up. The old railroad shops used to turn out some of the best varnish or enamel people that you ever saw. They don't have anything like that now."⁵⁶

R.L. Jr.

Referring to painters available for hire these days. "You can tell when they pick up a brush, and how they start to prepare the work. Some of them don't even know how to prepare work. In painting your preparatory work is a third of the process. We use more caulking and more sandpaper than any shop in town. Well, like I said preparatory is half the battle."⁵⁷ Any handyman can buy a gallon of paint and go to work but preparing, knowing the type surface, staining, graining, and trying to restore is much more

complicated than painting. You get into stains or trying to match things, there's where you have to know more."⁵⁸

"For example, we hired a young guy; he had been trained by the state now to be a painter and we hired him. He didn't even know how to wash his brush out right. He didn't even know to take a wire brush and comb out your bristles and all and to hold it up and let the mineral spirits run through the heel or if it was a water brush and he didn't know the difference, like to use a bristle brush in oil and nylon brush in water. We caught him cross sanding some wood. You've got to go with the grain of the wood."⁵⁹

"You couldn't just turn them loose, they would have something ruined that you couldn't pay for. Most of them we just raised. Most of them stay with us for a number of years. If he wants to learn."⁶⁰

R. Barry surmising the future of skilled craftsmen.

"It's going to fade away. It's getting hard right now for plasterers to get people to restore or match old plasters because the old people that did it, most of them are dying, retiring, and some of them don't have sons to teach it to."

"Mr W is probably the best plaster man that can match an old molding. He has done work all over Savannah and inside a lot of these old houses. He had six children and I think four of them were boys and not a single one of them followed him in his trade."

"One of them is a mechanical engineer, one of his daughters

is the head manager of a bank in New York,, and one of them has a real good job with the U-Haul people with their main office in Kansas. Not a single one of them ever followed in his trade and so what he knows will be lost."

"Another contractor has bought up Mr. W's molds. But the knowledge, there is nobody that he can pass that on to. And it is the same way with the paint. The contractor that bought Mr. W's equipment, is just going into the plastering business, he is just a businessman, that is all. He has never done any of it himself."

"In your new houses they go through with an airless spray gun and spray the whole thing out and then come back the next day, and paint all the trim. But there is no craftsmanship to that, some of these guys can really work wonders with a spray gun but if they had a library that was mahogany paneling or all oak or something like this, they'd be lost. With the spray gun they want to produce. They want it finished faster and faster. You can't finish wood as fast as you can finish sheetrock wall with a spray gun. You have to put a wood filler on it, and you have to stain it and varnish it. Any type of good wood, you want to show off. But people don't want to pay for it and they don't want to wait for it."

"We had a boy that worked for us and he was pretty good painter and when he went to work for another company, they told him, "you're going to be painting doors". So he went to his truck and got his caulking gun and he made him up some putty with

some sandpaper, just like he had been taught and the way he thought it was going to be done. And he went in and he started. The man that ran the job, he came around to him and asked him what he was doing. He was dusting, because on a construction job, everything just gets so dusty and dirty. They had little windows and doors and he was dusting and all and he knew the guy was watching him so he just went on like he knew he was supposed to do. The guy came over and said "what are you doing?" At first he didn't know what to say. He says "well this is a caulking gun, and sandpaper, putty, a duster and all that stuff underneath." The other guy said, "it is all in that bucket." He says, "what do you mean?" He says, "your sandpaper, your caulking and your dusting is all in that bucket." "You just paint the doors", "don't even dust them off." "You don't even want me to dust the dirt off the doors?" "No, you are just supposed to paint them."

"He quit that afternoon. He said he wasn't going to do that kind of work and he quit. Why is there never time to do it right but always time to do it over? The craftsman wants it done the right way."

Section III

"Decorating in the early nineteenth century was a costly luxury. Public buildings and the homes of the wealthy showed a lavish display of hand decoration, demanding a high type of mechanic. All painting was, more or less classed as a luxury. Economy of paint as a preservative had not yet become a recognized factor in building."⁶³

"The simplicity of applying paint and the ease of securing materials and tools deferred the advancement of painting as a profession. Painting was the easiest resort of an unemployed man or failure at other lines. So the prestige of the painting industry became weakened."⁶⁴

But "American painters were becoming craft conscious. Time was ripe for national craft trade unionism. John T. Elliot the leader of the Brotherhood of Painters and Decorators established Local #1 of the Painters Union in Baltimore, 1887".⁶⁵ By 1938 there was a Savannah Local Union #30.⁶⁶

Another professional organization the Professional Decorating and Coating Action formerly the Painting and Decorating Contractors of America published its first monthly periodical in 1938.⁶⁷ The Franklins were featured in an article published in 1981.⁶⁸ The PDCA's main office is in Falls Church, Virginia and there are approximately four thousand members.⁶⁹ The Franklins have been members of the PDCA for about forty years, R.L. Franklin being one of the Charter members of the PDCA. R.L. Franklin Jr. has served as president, vice-president,

and secretary/treasurer of the Savannah Chapter.⁷⁰

"The PDCA is an organization really for the benefit of exchanging information between contractors. They keep a legal staff in Washington and all to try to keep you out of the woods as much as possible. It is not a union organization or non union organization. The PDCA did have a group type insurance that you could get but over the years insurance people that we used were customers. We felt like it was people like this that kept us in business and the little bit of difference that we could save in premiums wouldn't be worth that much in the long run because when they had work to do they called us."⁷¹

As far as this researcher can ascertain, that good old-fashioned work ethic has kept three generations of Franklin craftsmen painters in business for seventy-five years.

¹ Tattnall County, Probate Court Delayed Certificate of birth, State File No. 231-280-496. ✓ Reidsville, GA (County File # 7506)

² Personal interview with R.L. Franklin, Jr., retired painter, Savannah, GA, 5 July 1984.

³ Tattnall County, ✓ Delayed Certificate of Birth, #231-280-496. (State File #) Reidsville, GA

⁴ Personal interview with R.L. Franklin, retired painter, Savannah, GA 11 July 1984.

⁵ Interview, R.L. Franklin, 11 July 1984.

⁶ Geographical Dictionary of the World, Heilprin and Louis Angelo eds., Philadelphia, J. B. Lippincott, 1905, p. 1927.

⁷ Toombs County, ✓ Marriage Records, Book A p. 221. Lyons, GA

⁸ Tattnall County, Delayed Birth Certificate of Birth, #231-280-496.

⁹ Interview, R.L. Franklin Jr., 11 July 1984.

¹⁰ Tattnall County, ✓ Probate Court, Marriage Certificate Book I, p. 106. Reidsville, GA

¹¹ Pettus City Directory, Luke P. Pettus Publisher, Savannah, GA, 1940, p.232.

¹² Pettus City Directory, Luke P. Pettus Publishers, Savannah, GA, 1942, p.247.

¹³ Pettus City Directory, Luke P. Pettus Publishers, Savannah, GA, 1947-48, p.248.

¹⁴ City of Savannah Map, "Compliments of A.F. King and Sons," Savannah, GA, 1945. (Georgia Historical Society)

¹⁵ Polk's Savannah City Directory, R.L. Polk and Co., Richmond, VA, 1954, p. 233.

¹⁶ Interview, R.L. Franklin, 11 July 1984.

¹⁷ Polk's Savannah Chatham County City Directory, R.L. Polk and Co., Richmond, VA, 1961, p. 235.

¹⁸ Interview, R.L. Franklin Jr., 11 July 1984.

19 Tattnall County, Delayed Certificate of Birth, File No.
#231-280-496

20 Savannah, GA
Chatham County, Vital Records,¹ Birth Certificate VOL 91, p.956
, 1941

21 Interview, R.L. Franklin, Jr. 11 July 1984.

22 Interview, R.L. Franklin Jr., 5 July 1984.

23 Reidsville, GA
Tattnall County, Probate Court,¹ Marriage Certificate
Book J, p.180.

24 Geographical Dictionary of the World, 1905, p.727.

25 Interview, R.L. Jr., 5 July 1984.

26 Interview, R.L. Jr., 5 July 1984.

27 Pettus City Directory, Luke P. Pettus, Pub., Savannah, GA,
1941, p.234.

28 Savannah, GA
Chatham County, Vital Records,¹ Birth Certificate VOL 91, p.956
, 1941.

29 Interview, R.L. Jr., 5 July 1984.

30 Interview, R.L. Jr., 5 July 1984.

31 Pettus City Directory, Savannah, GA, 1942. p 247.

32 Interview, R.L., Jr., 5 July 1984.

33 Savannah, GA
Chatham County, Vital Records,¹ birth Certificate Book
VOL 124 - p.3033

34 Savannah, GA
Chatham County, vital Records,¹ Birth Certificate Book
VOL 124 - p.3033.

35 Pettus City directory, Savannah, GA, 1947-48, p.248.

36 Interview, R.L. Jr., 5 July 1984.

- 37 Interview, R.L. Jr., 5 July 1984.
- 38 Chatham County Vital Records, Birth Certificate Book
vol 124 - p.3033 .
- 39 Personal Interview, R. Barry Franklin, painter, Savannah, GA, 11 July 1984.
- 40 Polk's Savannah Chatham County City Directory, R.L. Polk and Co., Richmond, VA, 1970, p.205.
- 41 Chatham County, Probate Court, ^{Savannah, GA} Marriage Certificates, Book 26, p.175.
- 42 Savannah Telephone directory, Bell South Publishing Corp., Savannah, GA, March 1984-85. p.56.
- 43 Interview, R.L. Jr., 5 July 1984.
- 44 Interview, R. L. Jr., 5 July 1984.
- 45 Interview, R.L. Jr., 5 July 1984.
- 46 Interview, R.L. Jr., 11 July 1984.
- 47 Tony Brown, "Presenting History Accurately to the Public", Savannah News Press, 21 March 1982, Sec F, p1, Microfilm.
- 48 Brown, Savannah News Press, 21 March 1982 (quoting Gaudieri, director Telfair Academy), Sec.F, p.1. Microfilm.
- 49 Brown, "Presenting History Accurately to the Public", Sec.F, p.1.
- 50 Brown, "Presenting History Accurately to the Public", Sec. F, p.1
- 51 Interview, R.L. Franklin, 11 July 1984.
- 52 Interview, R.L. Franklin, 11 July 1984.
- 53 Personal interview, R.L. Franklin, retired painter, Savannah, GA, 11 July 1984.
- 54 Personal interview, R.L. Franklin Jr., retired painter, Savannah, GA, 11 July 1984.
- 55 Interview, R.L. Jr., 11 July 1984.

56 Personal Interview, R. Barry Franklin, painter, furniture restorer, Savannah, GA, 11 July 1984.

57 Interview, R.L. Jr., 11 July 1984.

58 Interview, R.L. Jr., 11 July 1984.

59 Interview, R. Barry, 11 July 1984.

60 Interview, R. L. Jr., 11 July 1984.

61 Interview, R. Barry, 11 July 1984.

62 Interview, R. Barry, 11 July 1984.

63 Clarence E. Swick, "Painters Union Founded in 1887 by John T. Elliot, Savannah Morning News, 7 Sept. 1936, (20-2). Microfilm.

64 Swick, "Painters Union Founded...", 7 Sept. 1936.

65 Swick, "Painters Union founded...", 7 Sept. 1936.

66 "Officers of Local Union 30 of Brotherhood of Painters, Decorators and Paper Hangers of America," Savannah Morning News. 5 Sept. 1938, 5 (2). (Labor Day)

67 Ulrich's International Periodicals Directory, 20th edition, R.R. Bowker Company, New York, 1981, p.1292.

68 Interview, R.L. Jr., 5 July, 1984.

69 National Trade and Professional Associations of the United States, 17th edition, Craig Colgate ed., Columbia Books, Inc., Washington D.C., 1982. p.244-245.

70 Interview, R.L. Jr., 5 July 1984.

71 Interview, R.L. Jr., 11 July 1984.

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- Polk's Savannah Chatham County City Directory. Richmond VA: R.L. Polk and Co., 1970.

Reidsville, GA

Tattnall County, ^ Probate Court, Delayed Certificate of Birth.
File #231-280-496

Reidsville, GA

Tattnall County, ^ Probate Court, Marriage Certificate Book I, p.106.

Reidsville, GA

Tattnall County, ^ Probate Court, Marriage Certificate Book J, p.180.

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Toombs County, ^ Probate Court, Marriage Records Book A, p.221.

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