

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name Burwell-Dinkins-Anderson House
Other names/site number _____
Name of related multiple property listing The Civil Rights Movement in Selma, Alabama, 1865-1972
(Remove "N/A" if property is part of a multiple property listing and add name)

2. Location

Street & Number: 700 L.L. Anderson Avenue
City or town: Selma State: Alabama County: Dallas
Not For Publication: ☐ N/A Vicinity: ☐ N/A Zip: 36701

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ☒ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ☒ meets ☐ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

☒ national ☒ statewide ☒ local

Applicable National Register Criteria:

☒ A ☒ B ☒ C ☐ D

Lee Anne Wofford

Signature of certifying official/Title:

May 3, 2022

Date

Deputy State Historic Preservation Officer, Alabama Historical Commission

State or Federal agency/bureau or Tribal Government

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria.

Signature of Commenting Official:

Date

Title:

State of Federal agency/bureau or Tribal Government

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4. National Park Service Certification

I hereby certify that this property is:

- ☐ 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 the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private ☒
Public – Local ☐
Public – State ☐
Public – Federal ☐

Category of Property

(Check only **one** box.)

Building(s) ☒
District ☐
Site ☐
Structure ☐
Object ☐

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
2	0	buildings
0	0	sites
0	0	structures
0	0	objects
2	0	Total

Number of contributing resources previously listed in the National Register 0

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6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC/single dwelling

Current Functions

(Enter categories from instructions)

WORK IN PROGRESS

RECREATION AND CULTURE/museum

7. Description

Architectural Classification

(Enter categories from instructions.)

Late 19th and Early 20th Century American Movements: Bungalow/Craftsman

Materials: (enter categories from instructions.)

Principal exterior materials of the property:

WOOD; BRICK; ASPHALT

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Located in a historic African American neighborhood, at 700 L.L. Anderson Avenue in Selma, Dallas County, Alabama, the Burwell-Dinkins-Anderson House is a two-story, Craftsman style home with clapboard exterior walls, a cross-hipped roof with wide eaves and projecting dormers, a two-story projecting bay, and a two-story porch that wraps around the northeast corner. The house underwent two phases of construction. The first c.1889 saw a single-story Folk Victorian wing-and-gable erected (See Figure 1 on *Continuation Sheet*); the second phase of building occurred c.1909 and transformed the home into its present two-story form with Craftsman style details. The home's character-defining details include its asymmetrical façade; projecting bays; buff-colored brick foundation, porch columns, and corbelled chimneys; Prairie style windows and stained glass; and leaded glass transom and sidelights that surround the main entryway. Modifications include a 1970s bathroom addition to the rear of the house, and a c.2005 wooden handicap ramp located on the east elevation. The property has a contributing detached two-car garage that sits to the east. Located in a historic African American neighborhood that includes Selma University and historic black

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churches, the Burwell-Dinkins-Anderson House maintains integrity of location and setting. As the house itself has seen minimal changes since its c.1909 remodel and expansion, it maintains a high degree of integrity in design, materials, and workmanship, which lend to its high level of integrity of association and feeling.

Setting and Site

The Burwell-Dinkins-Anderson property is a corner lot, bounded on the north by L. L. Anderson Avenue (formerly Small Avenue); a vacant, grassy lot to the east; a vacant, grassy lot to the south; and Mabry Street to the west. The house faces north, and across L. L. Anderson Avenue is a Ranch-style duplex. Across Mabry Street is a one-story frame house with ell, and a Craftsman-style front porch. Its form suggests it could have been built around the same time Dr. Burwell built his wing-and-gable Folk Victorian, with the porch added later to update the façade.

A concrete sidewalk borders the property on the north and west as it runs parallel to the streets. The house sits very close to the sidewalk, and there is a chain-link Sears fence that runs along a narrow strip of grass fronting the façade, or north elevation, of the house. The chain-link fence runs in a continuous line but sections of it appear to be from different eras, indicated by changes in the style of the railing and post caps. The gate and fence section that line up with the front door and porch of the house are likely from the 1970s. The remainder of the fence appears to predate this section. *Figure 1* reveals that a fence line has functioned as a barrier since before the house was remodeled c.1909. The fence runs the length of the north property line. There is a gate that lines up with the front steps of the porch, and a larger driveway opening that leads to the contributing two-car garage located east of the house. A wooden wheelchair ramp leads from the driveway to the east portion of the wraparound porch. There is a second, metal wheelchair ramp that runs from behind the garage into the back portion of the house. A t-post and wire fence borders the property to the south. There is an old driveway bed from Mabry Street that runs parallel to the fence. A historic wall of painted concrete block that stands about 4' high and then lowers to just short of 3' high at its mid-point runs along the west (Mabry Street) border of the property. There are two openings in the wall. One has a single-leaf chain-link gate that matches the gates along the front of the house, and the other is a double-leaf gate that opens onto the old driveway bed. (Photos #0001, 0001, 0006, 0007)

House, 1889, c.1909 C

Historic photographs and Sanborn Fire Insurance maps indicate the first iteration of the Burwell-Dinkins-Anderson House built c.1889 was a one-story, Folk Victorian style wing-and-gable building with a similar footprint to the current house (See *Figure 1*). It appears the c.1909 remodel (Photo #0001) added the west ell (which includes the pantry and back bedroom, Photo #0006), and the second story, in addition to the stylistic overhaul of the original floorplan, excepting the kitchen that occupies the one-story east ell that was constructed c. 1889. The space between the ells was transformed into an L-shaped hallway at some point between 1913 and 1925. A small bathroom was added to the south end of this hall in the 1970s. This most recent vinyl-covered addition is easily distinguishable (Photo #0005) and will likely be removed during the restoration of the house.

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Exterior

The Burwell-Dinkins-Anderson House has an asphalt shingle-covered cross-hipped roof with two gable dormers, one each on the north and west field. Each dormer has a three-part window composed of a six-pane middle sash flanked by two slender Prairie-style windows (Photo #0007). Wood shingles cover the pediment above each window. Three corbelled interior chimneys of light buff color brick rise from the roof of the two-story section of the house. There are two, one-story ells that project from the south elevation of the house. Each of these also has an asphalt shingle-covered hipped roof. The perimeter of the house, including the ells, the pent roof above the first story of the front porch, and the pent roof above the one-story semi-hexagonal bay on the west elevation, have widely overhanging eaves with beadboard soffits decorated with slender, faux rafter tails (Photo #0001). The main roof does not extend over the second story of the porch.

Narrow clapboard painted dark mauve covers the exterior walls of the house. All of the exterior window trim has a molded drip cap above what functions aesthetically as a slender frieze board. All windows are double-hung wood unless otherwise noted. The square porch columns and continuous foundation of the two-story portion of the house are buff color brick. Foundation piers of red brick support the two one-story ells at the rear of the house.

North Elevation

The Burwell-Dinkins-Anderson House has an asymmetrical façade (Photo #0001). A two-story, projecting bay with a semi-hexagonal cutaway bay window comprises much of the west half of the north elevation and projects about 6' from the rest of the façade. A two-story porch runs east from the bay window, covers the east half of the façade, and wraps around the northeast corner (Photo #0002). Four brick columns connected by a wood balustrade with plain, square-shaped balusters support the porch and rise above the pent roof to anchor a balustrade of similar scale and style on the second story. The porch has tongue-and-groove wood flooring and a beadboard ceiling (Photo #0003).

The concrete stairs leading up to the front porch are flanked by four-foot, buff-colored, brick wing walls with concrete caps and align with the house's main entrance, which is located near the corner created by the projecting bay. Decorative, leaded glass sidelights and a three-part transom surround the single-leaf entry door with an undivided light (Photo #0003). Directly above this main entrance is a single-leaf door with solid glass pane in the top half on the second floor of the porch. Much simpler in style, this doorway has only a plain glass transom.

There are six windows in the projecting bay, three cutaway bay windows on the first story and three cutaway bay windows on the second. The middle window on the first story has a stained-glass sash above a larger single-pane sash. The flanking windows each have a Prairie-style top sash above a single-pane sash of the same size. On the second story is an eight-over-one window flanked by two six-over-one windows.

The first story of the façade underneath the porch has one window with a stained-glass sash above a larger single pane sash. Directly above on the second story are two six-over-one windows.

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East Elevation

The east elevation of the two-story portion of the house has two main sections (Photo #0004). (The ell attached to the home's south elevation is visible and will be described below.) The north section is covered by the two-story porch. There is a corbelled, brick chimney visible above the roofline in this section. It is located near the center of the hipped roof just north of the peak. The south section projects nearly 3' from the rest of the east elevation. The porch ends at the south section. At this junction there are concrete steps that lead from the ground to the porch near a single-leaf, door with an undivided light located in the north-facing wall of the south section. A c.2005 wooden wheelchair ramp covers the steps.

There is a window made of a single pane of stained glass on the first story underneath the porch. Directly above it is a six-over-one window on the second story. There is a window of the same style and size on the north-facing wall of the south section, directly above the door on the first floor of the porch.

The south, or projecting, section of the east elevation has two windows with Prairie-style sashes above single-pane sashes on the first story, one of which is temporarily boarded with plywood, and two six-over-one windows directly above on the second story (Photo #0005). There is a small awning window made of four panes on the first story near the southeast corner of the house.

Ells

The south elevation of the house has two one-story ells. The east ell contains the kitchen and was constructed c.1889. The west ell contains the pantry and back bedroom room and is original to the c.1909 remodel.

There is one four-over-four window in the east and south elevations of the kitchen ell (Photo #0005). Security bars cover both. A corbelled, red brick, exterior chimney is located next to the window on the south elevation.

On the west ell, there is a red brick, exterior chimney near the middle of the south elevation (Photo #0006). It no longer rises above the roofline. The west wall of this ell has one four-over-four and one two-over-two window.

The L-shaped hallway was constructed between 1913 and 1925 and connects the two ells and encloses a former exterior door. Two four-pane, wood windows illuminate the hallway, and an exterior door is located in the addition's east wall (Photo #0005). There is one two-over-two, wood window in the south elevation. The 1970s addition to the south wall of the L-shaped hallway is clad in vinyl siding and will likely be torn down during restoration of the house. A metal wheelchair ramp runs from the area near the garage to a door in this addition.

South Elevation of Two-Story Section

The second story of the main section of the house is visible above the rooflines of the ells (Photo #0005). This exterior wall is covered in the same narrow clapboarding found elsewhere on the house, except for sections above the rooflines of the ells that are covered in wider pieces of clapboard. Above the east ell near the southeast corner of the house, there is a three-over-one window. In between the rooflines of the ells,

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there is a six-over-one window, and above the west ell there is another three-over-one window with an air conditioning unit in the bottom half.

West Elevation

The two main features of the west elevation are a buff-colored chimney decorated with a recessed archway that extends the full, two-story height of the wall, and a one-story, semi-hexagonal bay window wall that is located at the south end of the two-story section and lights the dining room (Photo #0007). The chimney serves the parlor and office on the first floor and the bedroom above the parlor, and is located toward the front of the house, near the juncture of the cross-hips of the roof.

Between the chimney and the northwest corner of the house on the first story is a window with one Prairie-style sash above one single pane. South of the chimney, between it and one-story bay window, there are two windows of the same style. The semi-hexagonal bay window has three windows. The middle window is a fixed pane of stained glass. The flanking windows are Prairie-style casement windows.

The second-story windows include one six-over-one window between the chimney and the northwest corner of the house. South of the chimney is a small casement window with six panes in each sash, and three six-over-one windows.

Interior

First Floor

The interior plan incorporates elements from both c.1889 and c.1909. It has a central-hall plan on both the first and second floors. The entrance opens into a formal living room with the parlor and the office/study to the west. A hallway leads from the rear of the living room to a bedroom on the east side and a formal dining room on the west side, and ends with a doorway that leads to the rear kitchen and utility ells. Aligning with the first-floor hallway, the second-floor hallway has flanking bedrooms and bathrooms.

The Craftsman-style interior of the Burwell-Dinkins-Anderson House is remarkably intact. Character-defining features include the coffered ceiling in the dining room, crown molding and trim, wood-paneled dining room and stairs, transoms over wood-paneled doors, and built-in features. A formal, dog-legged staircase is located in the living room, while a more simply-styled, straight staircase with a quarter-turn at the bottom leads from the rear of the central hallway. Some of the original light fixtures remain. Most of the subsequent changes to the house interior occurred between 1913 and 1925 with the enclosure of space between the two ells, and the addition of a bathroom at the end of this enclosure c.1970s. These modifications did not substantially alter the c.1909 floorplan or Craftsman features.

Original dark-stained woodwork is located throughout the more public, formal areas of the first floor. These include the living room, parlor, office/study, and dining room. Each of these rooms has heavy crown molding and baseboards. Plain frieze boards and cap molding top each window and doorway. Above each single-leaf door is a transom for airflow. Unless otherwise noted, all single-leaf doors on the first floor are two-panel, except for closet doors, which have five panels. The pocket doors also have two panels.

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In the living room (Photo #0008), the ceiling is covered in modern plaster, and there is a single wood beam on the western portion of the ceiling that runs from the north to the south wall. The floor is covered in carpet. On the east wall is a c.1909 dog-legged staircase with wood paneling (Photo #0020). At the beginning of the staircase, five stairs rise from the living room floor and lead to a landing with the leaded, stained-glass window in the east wall. Two square and paneled newel posts, each with a globe light that sits on top, flank the first stair. In the southeast corner of the room next to the staircase is a built-in bench. Near the center of the south wall, there is a brick fireplace. A piece of dark stained wood functions as the mantel shelf. The matching brick overmantel rises approximately one-and-a-half feet from the mantel shelf, and is topped with a piece of dark wood crown molding that mimics the mantel shelf. The hearth is covered with small, rectangular-shaped tiles.

There are four doorways in the living room in addition to the main entrance. A single-leaf door at the north end of the west wall leads to the parlor, and pocket doors at the south end of the west wall lead to the office/study. A wide doorway is located in the south wall near the west corner of the room and leads to the hallway (Photo #0009). Within the doorway are two paneled columns that match the newel posts of the staircase. A single-leaf door located in the south wall near the east corner of the room leads to the main floor's only bedroom.

The parlor's ceiling is covered in modern ceiling paper, and the floor is covered in original hardwood. The room's north wall is the bay window (Photo #0010). There is a buff-colored brick fireplace in the southwest corner of the room (Photo #0011). A piece of dark stained wood functions as the mantel shelf. The matching brick overmantel rises approximately three feet above the mantel and is topped with a dark stained piece of crown molding. Two light sconces are located above the mantel. The hearth is covered in small, rectangular-shaped tiles. Pocket doors are located in the south wall, and open into the office/study.

In the office/study, the ceiling is covered in modern ceiling paper, and the floor is covered in carpet. There are built-in bookshelves that match the style of the trim located in the southeast corner (Photo #0012). Across the room in the northwest corner is a fireplace with a wooden, Victorian-style mantel and beveled mirror. There is a colonette with Corinthian capital on each side of the mirror, and larger colonettes below that frame the firebox. The fire surround is covered in small, rectangular-shaped, glazed tiles. The hearth is painted stone. Pocket doors in the east wall leads into the living room. Pocket doors in the south wall open into the dining room.

The dining room (Photo #0013) is the most formal room in the house, with its coffered ceiling and 6' high, Craftsman-style wall paneling. The ceiling is covered in modern ceiling paper, and the ceiling light fixtures are original. The floor is covered in original hardwood. A single-leaf door in the east wall leads to the hallway. A single-leaf, swinging service door in the south wall leads to the pantry in the west ell. The dining room's west wall creates the projecting bay of the exterior's west elevation.

The hallway (Photo #0014) is flanked by the dining room on the west side, and a bedroom on the east side. The ceiling of the hallway is covered in modern plaster and the floors are covered in carpet. This space does not have crown molding but has a picture rail. There is a straight staircase located along the east wall with a quarter turn at the bottom (Photo #0016). The balustrade is made of plain, square-shaped balusters which mimic the plain, square-shaped newel post. The entrance to this staircase is at the south end of the hall. A storage space is located underneath the staircase. The south end of the hallway has a doorway that mimics the form of the front door with its three-part transom above and sidelights on either side (Photo #0014), and

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once functioned as an exterior door until sometime between 1913 and 1925 when the back, L-shaped hall was created. The glass in these door features is plain.

A bedroom (Photo #0015) that can be accessed directly from the porch is located across the hallway from the dining room. The Anderson family used this space most recently as a bedroom, though the exterior access suggests this room may have historically served a public function, such as a parlor. However, other features, such as the closet, and less ornate woodwork similar to that in bedrooms upstairs, suggests it may have always been a bedroom, or transitioned into a bedroom sometime during the period of significance. The ceiling is covered in paper and the floors are carpeted. The doorway from the hallway to the bedroom does not have a transom. A c.1990s small bathroom has been built into the southeast corner of the room. There is no crown molding but a picture rail that runs the perimeter of the bedroom. The picture rail, door trim, window trim, and baseboards have been painted white. There is a fireplace with wood mantel on the north wall. Similar in structure to the fireplace in the office/study, the fireplace in the bedroom has engaged colonettes that flank a beveled mirror above the mantle. The fire surround and hearth are covered in rectangular-shaped, glazed tiles. Flanking the fireplace is a slender closet door on the west side, and a single-leaf door with transom that leads to the living room on the other. Next to this living room door is the door that leads to the porch.

The door at the south end of the central hallway leads to an L-shaped hallway (Photo #0017) that contains entrances to the two rooms in the west ell, to the kitchen in the east ell, and to the c.1970 bathroom. The current footprint of the home appears nearly the same as that found on a Sanborn Fire Insurance map from 1913, except for the creation of an L-shaped hallway between the ells that occurred sometime before 1925, and the addition of a bathroom at the end of this hall c.1970s.¹ The ceiling in this space is covered in paper. The floors are linoleum and the crown molding is thin. The pantry doorway has a transom; the other doorways in this hall do not.

Located in the northern half of the west ell, the pantry room (Photo #0018) is accessed through a single-leaf door in the west wall of the back hall, and also through the swinging door in the dining room's south wall. This room dates to the c.1909 remodel. It is a narrow room, and the ceilings are covered in paper. On the wall, there is beadboard wainscoting, and linoleum covers the floors.

The back bedroom, which occupies the southern half of the west ell and is accessed through a single-leaf door in the back hall, is adjacent to the pantry. This room dates to the c.1909 remodel. The ceiling is covered in modern plaster and the floors are carpeted. The c.1970 bathroom addition takes up the southeast corner of this room, rendering it an L-shape. The door to the hallway is in the east wall.

The c.1970 bathroom is located through a single-leaf door at the end of the back hall. There is a sash window with two horizontal panes in each sash in the south wall of the bathroom.

The kitchen (Photo #0019), which appears to date to the original c.1889 house, is accessed through a single-leaf door in the east wall of the back hall. The ceiling is drywall and the floors are covered in linoleum. Thin crown molding and simple, short baseboards trim the perimeter of the room. Beadboard wainscoting on the walls rises nearly three feet, above this is vertical board paneling. The door and window trim in this

¹ *Sanborn Fire Insurance Map from Selma, Dallas County, Alabama*. Sanborn Map Company, Jan 1913.
https://www.loc.gov/item/sabnorm00091_007/.

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room is plain, except for the doorway to the hall which has a bullseye rosette at each top corner. There is a storage room accessible only through a single-leaf door in the kitchen's north wall.

Second Floor

The second floor is accessed by the formal, dog-legged staircase in the living room, and the less formal straight staircase (Photo #0028) in the hallway. At the second-floor landing of the formal staircase, there is a square window with privacy glass in the south wall that looks into a bedroom (Photo #0020). Through the doorway in the west wall of the staircase is the long hallway (Photo #0021) with original wood flooring and drywall ceiling that runs the depth of the second floor from north to south with rooms on either side. All doorways in the hallway have the same cap molding and plain frieze board above a transom. The window at the south end of the hall (Photo #0022) has cap molding and plain frieze above that matches that on the doorways. At the north end of the hallway, a single-leaf door (Photo #0023) with an undivided light in the upper half and three panels in the bottom half leads to the second-floor porch. There is a picture rail that runs the perimeter of the hallway. The balustrade surrounding the hallway staircase is located along the east wall.

The bedrooms on the second floor have baseboards, and picture rails instead of crown molding. The windows, closet doors, and doors leading to adjacent rooms have the same style of cap molding and frieze board as that found elsewhere throughout the house. The projecting wall corners of the rooms have wooden corner guards (Photos #0023 and #0026). The rooms have drywall ceilings, and retain the original wood flooring. All doors have five panels.

There are two bedrooms and a bathroom along the west side of the second-floor hallway. The bedroom (Photo #0024) located at the northwest corner of the house has a fireplace in its southwest corner. The fireplace has subtle Eastlake style detailing with a band of scalloping beneath the mantel shelf. The room's north wall is the projecting bay window of the façade. A single-leaf door to the hall is located in the room's east wall near the southeast corner. Near this door is a single-leaf door in the south wall of the room that leads into a bathroom.

The bathroom (Photo #0025) has linoleum flooring and faux tile wainscoting that rises nearly four feet. Above the wainscoting is wallpaper. In addition to the door in the north wall that leads from the bedroom, there is a single-leaf door to the hallway in the east wall, and another single-leaf door that leads into another bedroom in the south wall. There is a closet accessed through the south wall.

The second bedroom (Photo #0026) on the west side of the hall takes up the southwest corner of the second floor. In addition to the door in the north wall that leads from the bathroom, there is a single-leaf door in the east wall that leads to the hall. There is a closet in the southwest corner of the room.

There are two bedrooms and a luggage/storage room on the east side of the second-floor hall. The bedroom that takes up much of the northeast corner of the second floor has a Eastlake style fireplace on the south wall that is similar to the one in the northwest bedroom. Next to the fireplace is a single-leaf door that opens into a closet. The single-leaf door to the hall is in the west wall. The square window with privacy glass that looks onto the stair landing is located in the north wall of the room.

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Near the end of the balustrade of the staircase along the east wall of the hallway is the entrance to another bedroom (Photo #0022). This room has a fireplace in the north wall that is the same style as the others found in the second-floor bedrooms. The single-leaf door to the hallway is in the west wall. There is a closet access through a single-leaf door in the south wall near the southeast corner.

The luggage/storage room (Photo #0027) is a long, narrow room located at the end of the hall through a single-leaf door in the east wall. In this room's northeast corner, there is a projection in the wall to make room for the closet in the adjacent bedroom.

Garage, c.1950 C

The frame, two-car garage (Photo #0029) with front-gable roof is located to the east of the house at the end of a short driveway that leads from L. L. Anderson Avenue. Particle board sheathing covers the exterior walls.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

N/A

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

Areas of Significance

(Enter categories from instructions.)

ETHNIC HERITAGE: Black

SOCIAL HISTORY: Civil Rights

HEALTH/MEDICINE

ARCHITECTURE

Period of Significance

1889 to 1972

Significant Dates

1889; 1909; 1962

Significant Person

(Complete only if Criterion B is marked above.)

Dr. Lincoln L. Burwell; Dr. William H. Dinkins; Rev. L.L. Anderson

Cultural Affiliation

Architect/Builder

Wallace Rayfield

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Burwell-Dinkins-Anderson House at 700 L. L. Anderson Avenue in Selma, Dallas County, Alabama, is associated with some of the most important leaders in the history of Selma's African American community from the late nineteenth century to the end of the Civil Rights Movement. The property is eligible for listing in the National Register of Historic Places for its local and state level significance under Criterion B in Health/Medicine for its association with Dr. Lincoln L. Burwell, one of Alabama's earliest and most influential black pharmacists and physicians; state level significance under Criterion B for African American ethnic heritage due to Burwell's role as leader in the black professional class. Under Criterion C, the house is locally significant for architecture as an outstanding example of a residence designed by nationally significant African American architect Wallace Rayfield, and the only Rayfield house that was recognized by W.E.B. DuBois in *The Crisis* magazine as one of the most stylish houses owned by African Americans in the country. The property has local level significance under Criterion B for education, African American heritage, and civil rights as the home of Dr. William H. Dinkins, former president of Selma University and leader of the Dallas County Improvement Association. Finally, the house is nationally significant under Criterion B as the home of Rev. L. L. Anderson, local leader of the Selma Civil Rights Movement and under Criterion A as a strategy center where visiting leaders met with Anderson and had a safe place to stay. The house meets the Registration Requirements for Strategy Centers and Properties Associated with Prominent Persons (William H. Dinkins and L.L. Anderson) as outlined in the Civil Rights Movement in Selma, Alabama, 1865-1972 MPDF.

The period of significance begins in 1889 when Dr. Burwell first had the house built. The period of significance ends in 1972 to coincide with the end date of the Civil Rights Movement in Selma, Alabama, 1865-1972 MPDF.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

The Burwell Era, c.1889-1928

Criterion B Significance in Health/Medicine and Ethnic Heritage: Black

The Burwell-Dinkins-Anderson House has local and state level significance under Criterion B as the only surviving building associated with pharmacist and physician Dr. Lincoln L. Burwell. Burwell had the house built soon after he returned to Selma to establish his medical practice, and often used the parlor as his office until he established Burwell Infirmary, Selma's first African American medical facility, in 1907. He also established a drug store for African Americans in Selma. A key leader in the growing black professional class of Alabama, Burwell was a charter member of the Alabama State Medical Association, and spoke at the formation of the National Negro Business League in Boston. Burwell's expansion of the home c.1909, soon after acquiring another advanced degree, symbolized his success as a physician and leader.

Born in 1867 in Marengo County, Alabama, to Charles and Amanda Burwell, Lincoln Burwell spent much of his childhood in Perry County where he attended elementary school. In 1883, he began attending Selma University (originally named Selma Baptist Normal and Theological School) established by the state's black

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Baptist convention in 1878. The trustees sited the school in the northwest section of Selma, less than half a mile from the plot of land on which Dr. Burwell would later build his house. After graduating from Selma University as valedictorian, Burwell attended Leonard Medical College at Shaw University in Raleigh, North Carolina. Upon graduating with his medical degree, Dr. Burwell returned to Selma. African American physicians began receiving licenses to practice medicine in Alabama either through the Medical Association of the State of Alabama or through county level Boards of Censors in the 1880s. Burwell's certification in 1889 places him among Alabama's first generation of African American physicians licensed under the Alabama Medical Practice Act of 1877, a law that regulated and strengthened qualifications for medical practice within the state. After his licensure, Dr. Burwell began his medical practice and built his home just southeast of Selma University. Shortly after he began to establish himself as a medical practitioner in Selma, he married Lavinia (sometimes spelled Luvenia) Richardson, the daughter of farmers Anthony and Ellen Fulton Richardson of Sumter County, Alabama.²

According to a survey of late nineteenth and early twentieth volumes of the Transactions of the Medical Association of the State of Alabama, records which include individuals who took licensure exams in Alabama counties, five African American physicians tested for their medical license in Dallas County during this time period, including Dr. Pauline E. Dinkins (an in-law of Dr. Burwell) who passed the exam in 1919. However, of the fifteen physicians the *Standard Medical Directory of North America* from 1902 lists as active practitioners in Selma, Dr. Burwell is the only African American.³

In addition to his medical practice, Dr. Burwell "felt that the colored people ought to have a place to have their prescriptions filled and to get soda water without embarrassment," leading him to open a drugstore in the early 1890s and practice pharmacy.⁴ The drugstore was destroyed by fire in 1895, soon after which Dr. Burwell reopened to resume business. According to Dr. Richard Byron Hudson, fellow Selma University graduate and local education leader, Dr. Burwell had by 1900 filled 44,300 prescriptions for his customers.⁵ According to the *National Cyclopedia of the Colored Race*, he had a brick building constructed c.1904 for his drugstore. The source goes on to describe the drugstore: "Here all the attractions and accommodations that the best drugstores anywhere offer, with four persons regularly employed. There is a large soda fountain, chairs and tables in the center of the room, telephone booth, offices for medical consultation and treatment.

² A.J. Wright, "Early African-American Physicians in the Alabama Black Belt," 2015, unpublished research, https://www.researchgate.net/publication/277404420_Early_African-American_Physicians_in_the_Alabama_Black_Belt, accessed March 17, 2020; Carroll Van West, Amber Clawson, Jessica French, and Abigail Gautreau, National Register of Historic Places Multiple Property Documentation Form, The Civil Rights Movement in Selma, Alabama, 1865-1972, Selma, Dallas County, Alabama. The area of Selma University and the Burwell House was home to other important black institutions such as Payne University, a black business district, and key churches such as Tabernacle Baptist. These institutions were inextricable from Selma's rising black professional class in the early 20th century. This network of people and institutions in this area built the physical, social, and economic foundation on which Selma's Civil Rights Movement of the 1960s occurred.

³ Wright, "Early African-American Physicians"; *The Standard Medical Directory of North America of 1902* (Chicago, Illinois: G.P. Engelhard and Company, 1902), 38, accessed September 23, 2020, https://www.google.com/books/edition/The_Standard_Medical_Directory_of_North/3kpAAAAYAAJ?hl=en&gbpv=1&bsq=selma.

⁴ Clement Richardson, *The National Cyclopedia of the Colored Race, Volume One* (Montgomery, Alabama: National Publishing Company, Inc., 1919), 34.

⁵ National Negro Business League, *Proceedings of the National Negro Business League* (1900), 66.

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Everything is so well arranged and kept that it makes a Negro a little proud of himself just to enter here.”⁶ Dr. Burwell’s pharmacy burned a second time in 1913, after which he rebuilt and continued his business. The causes of the 1895 and 1913 fires are unclear. The third building that housed his pharmacy no longer exists.

In addition to providing local African Americans in Selma reliable access to pharmaceuticals and trustworthy medical assistance, Dr. Burwell was also a statewide leader in professional circles. In 1900, Dr. Burwell spoke on “The Negro as Druggist” at the formation of the National Negro Business League in Boston. The National Negro Business League, now known as the National Business League based in Atlanta, is the country’s first organization created for the promotion of African American businesses, including retailers, doctors, bankers, barbers, and architects. Of the nearly four hundred professionals in attendance, Dr. Burwell was one of only seven medical doctors (three of which – including Burwell - were from Alabama), and the only pharmacist from Alabama. Dr. Burwell told the audience, “The Negro must enter the medical field not for pecuniary gain alone, but to help his profession promote and protect the people, and to delve down into the hidden mysteries of medical science and add to the already long list of medical preparations. He enters the field as an adjudicator of the public welfare and a searcher after pure food, pure drugs and pure water.”⁷

Dr. Burwell went on to describe the obstacles to African Americans becoming druggists, explaining there were only about two hundred in the country at the time. He cited the racism many African American druggists faced: “The people not being accustomed to seeing colored people mixing medicines naturally had a strong prejudice against them.”⁸ Acknowledging the integral roles he and his fellow African American druggists played in uplifting the race and advancing field of medicine generally, Dr. Burwell noted, “We are pioneers in a new field. We have borne the hardships well, and hope to smooth the pathway for our coming generation... We hope to see colored druggists in every state of the Union... where they may meet and exchange ideas with each other for the betterment of the race, and for the advancement of practical and scientific education.”⁹

Other professional organizations to which Dr. Burwell belonged included the National Medical Association (NMA), the country’s first organization of African American physicians established in 1895 after the American Medical Association repeatedly discriminated against black doctors. Burwell regularly wrote about his research for the NMA journal and was a charter member of the Alabama State Medical Association, the NMA’s state-level organization in Alabama. Upon Burwell’s death, a piece in the journal called him “one of the National Medical Association’s oldest adherents.”¹⁰

Dr. Burwell was also a pioneer in establishing Selma’s first hospital for African Americans. As Jim Crow tightened its grip on the South in the late nineteenth century, most hospitals prohibited African American patients from seeking treatment or segregated them into substandard wards, and also kept African American

⁶ Richardson, *National Cyclopedia*, 34.

⁷ National Negro Business League, *Proceedings*, 68.

⁸ *Ibid.*, 70.

⁹ *Ibid.*, 70.

¹⁰ “Doctor L.L. Burwell,” *Journal of the National Medical Association* 20, no.2 (April-June 1928): 75.

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doctors and nurses from providing treatment within these facilities. A *Selma Times-Journal* article indicated that African Americans could technically be treated by the two existing white-run hospitals, Union Street Hospital and DuBose Sanitarium, but only in the “houses in their yards for negro patients.”¹¹ Such restrictions led to the Black Hospital Movement which saw religious organizations, philanthropies, and individuals such as Dr. Burwell, establish hospitals for African Americans throughout the United States.¹²

The Burwell Infirmary began in 1907 on Philpot Avenue “to give the colored people the same chance at health and recovery that others may have” and was a source of pride for Selma’s black community.¹³ A newspaper article stated, “...the Burwell Infirmary met a necessity for an exclusively negro establishment and at the beginning commanded attention in hospital circles throughout the South owing to its work and high character of its staff.”¹⁴ Soon after Dr. Burwell opened the infirmary, he continued his education at Howard University, receiving a degree in surgery and gynecology in 1908. Upon his return, he hired architect Wallace Rayfield to undertake the Craftsman-style, two-story remodeling of his home that rendered its present appearance.

After Dr. Burwell’s death in 1928, Dr. Marius J. and Minnie Anderson purchased the infirmary from his estate. The Andersons expanded and modernized the facility which continued to serve the community into the 1960s when victims of Bloody Sunday’s racial violence sought care at Burwell Infirmary as well as the other hospital for African Americans in Selma, Good Samaritan.¹⁵ The Burwell Infirmary building no longer exists.

Together, Dr. Burwell and Lavinia made a formidable pair in regards to leadership and service to the community. During the yellow fever epidemic of the late 1890s, many Selma residents fled their homes. Dr. Burwell organized a league of black men to patrol the streets and vacant homes in African American neighborhoods, protecting them from vandalism and theft. Burwell also served as Selma University’s Secretary of the Board of Trustees, was an active member of Selma’s Negro Progressive Association formed by the city’s black business professionals, and served on the local draft board during World War I. In addition to raising their two daughters, Almedia and Elezora, and supporting Dr. Burwell’s endeavors, Lavinia was a community stalwart in her own right. She was a founding member of Selma’s Progressive Culture Club, organized in 1902 “to improve themselves among literary and social lines and to do charitable work.”¹⁶ The local organization was a member of the State Federation of Colored Women’s Clubs. Its many community improvement projects included opening a reading room for African Americans in Selma who were prohibited from the Carnegie Library in Selma for whites, supporting children’s homes and reformatories, and running day nurseries. Clubs like these that focused on organized community action helped form the foundation that supported the long civil rights movement in Selma and the rest of the South.

¹¹ “Good Samaritan One of the Notable Hospitals of the City,” *Selma Times-Journal*, November 2, 1927.

¹² Thomas J. Ward, Jr., “Black Hospital Movement in Alabama,” *Encyclopedia of Alabama* online, <http://encyclopediaofalabama.org/article/h-2410>, accessed March 14, 2021.

¹³ Richardson, *National Cyclopaedia*, 35.

¹⁴ “Good Samaritan,” *Selma Times-Journal*, November 2, 1927.

¹⁵ “Await Approval Of Building For Aiding Aged Ill: Expanding Project Is Seen For Burwell,” *Selma Times-Journal*, February 20, 1955.

¹⁶ “The Progressive Culture Club,” *Selma Advocate*, May 22, 1915.

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The Burwells were active members of Tabernacle Baptist Church, a landmark building and integral congregation that served Selma's African American middle class. According to Tabernacle's National Register of Historic Places nomination form, "Tabernacle had a central role in Negro life in the Selma community...it was a church rooted in social justice that produced various clubs and outreach programs to help the needy of the community."¹⁷ The Burwells' membership at Tabernacle began the long tradition of the family's active involvement at the church, and the resulting decades-long connection between the people that called the Burwell-Dinkins-Anderson House home and the landmark church building. After Dr. Burwell passed away in 1928, daughter Almedia and her husband, William H. Dinkins, both members of Tabernacle, continued to live in the home. Dr. Burwell and Lavinia Burwell, who passed in 1938, are both buried in Selma's Lincoln Cemetery.¹⁸

Criterion C Significance in Architecture

Remodeled by Wallace Rayfield, one of the first academically trained African American architects in the country, and recognized by W.E.B. DuBois in the NAACP's *The Crisis* as one of the most stylish and modern residences occupied by African Americans, the Craftsman style Burwell-Dinkins-Anderson House is locally significant under Criterion C for architecture. The c.1909 expansion and renovation of the Burwell-Dinkins-Anderson House was an early residential project for Wallace soon after he opened his Birmingham office, becoming the founder of the first African American-owned architecture firm in Alabama. Rayfield's talent is seen in the substantial expansion of the home and his use of Craftsman details such as the deep, masonry supported porch; stained glass windows; projecting bay; and interior finishes. The home's recognition in *The Crisis*, the most important civil rights publication of its time, underscored the building's prominence as it was highlighted alongside thirteen other homes occupied by prominent African Americans around the country. To DuBois, these homes were significant as their architecture and furnishings reflected the taste and sophistication of their accomplished owners. Of the fourteen home owners recognized, Dr. Burwell was the only Alabamian featured.

The first iteration of the Burwell-Dinkins-Anderson House was a one-story Folk Victorian wing and gable home, built c.1889 soon after Burwell returned to Selma to practice medicine. Around 1909, Burwell hired Rayfield, with whom he was likely acquainted through the National Negro Business League, to significantly expand his home with a two-story Craftsman style remodeling. A native of Macon, Georgia, Wallace Rayfield graduated from Howard University (1896) and studied architecture at Pratt Institute (1898) and Columbia University (1899), becoming one of the first formally-trained African American architects in the country. He returned to the Southeast near the turn of the century to teach mechanical and architectural drawing at Tuskegee Institute. Around 1908, Rayfield moved to Birmingham and established the first African American-owned architecture firm in Alabama, making the 1909 Burwell home renovation one of the firm's early residential projects.¹⁹

¹⁷ Jessica French, Carroll Van West, Elizabeth M. Humphreys, and the Tabernacle Baptist Church History Committee, National Register of Historic Places, Tabernacle Baptist Church, Selma, Dallas County, Alabama, National Register #13000469.

¹⁸ Richardson, *National Cyclopedia*, 34-35; Jean T. Martin, "Progressive Club Celebrates Centennial Anniversary," *Selma Times-Journal*, January 15, 2003; "Delegates From Over State Attend the Burwell Funeral," *Selma Times-Journal*, March 11, 1928.

¹⁹ Dreck Spurlock Wilson, *African American Architects: A Biographical Dictionary, 1865-1945* (New York: Routledge, 2004), 474-475; Richard K. Dozier, "Black Architects and Craftsmen," *Black World* 23, no. 7 (May 1974), 10.

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Around the same time of the Burwell renovation, Rayfield was busy designing several prominent buildings in Birmingham, including the Romanesque and Byzantine style Sixteenth Street Baptist Church, a National Historic Landmark, and the adjacent parsonage.²⁰ Other projects included building homes for several prominent African Americans, including the National Register-listed home of Dr. Arthur McKinnon Brown, one of the city's first African American physicians. Though Brown's home was built in the form of a one-and-a-half story bungalow, and the Burwell-Dinkins-Anderson House stands tall with two-and-a-half stories, the homes share Craftsman style details such as their half-wraparound porches upheld with masonry pillars; façade door sidelights; and fireplace mantels, hearths, and beam ceilings found in the homes' interiors. Several of the residences Rayfield built between 1908 and the 1920s are now with the National Register-listed Smithfield Historic District, "Birmingham's earliest and most substantial concentration of black, middle-class home building."²¹

Though Rayfield designed many impressive residences, he specialized in church buildings, the most famous being the Romanesque style Sixteenth Street Baptist Church in Birmingham. Completed in 1911, the building received national attention as it became a meeting and strategizing site during the Civil Rights Movement in the 1960s and was later bombed by white supremacists, an incident that killed four children in the building. Though the building garnered much of its notoriety, including National Historic Landmark and UNESCO World Heritage Site status, from the civil rights activity and tragedy that occurred there, the building's National Register nomination form also notes its architectural significance due to its "sophisticated Romanesque" style and its association with Rayfield.²²

Rayfield's talent for sophisticated design is certainly showcased in the Burwell-Dinkins-Anderson House, an excellent example of a Craftsman style home in Selma's African American neighborhoods. Extant character-defining details expressive of the home's sophisticated Craftsman style include deep overhangs with decorative beams under the eaves; deep half wraparound porch supported by masonry columns; mix of painted weatherboard and buff-colored brick on the exterior; stained glass windows; large buff-colored exterior chimney; corbelled chimney stacks; and dormers with Prairie-style windows below shingled pediments. Interior Craftsman characteristics include fireplaces with brick mantels and tile hearths; built-in bench in the living room; exposed ceiling beams; built-in bookcases; paneled wainscoting in the dining room; and the use of colonettes around a primary doorway.

The 1920 article in *The Crisis* is invaluable as an architectural context for the Burwell-Dinkins-Anderson House as it included African American homes across the country that DuBois considered comparable to Dr. Burwell's, whose was the only Alabama residence featured. The featured article included a beat-down cabin as the stereotype that whites had of African American housing at the time. DuBois embraced the cabin as

²⁰ Amie A. Spinks, National Register of Historic Places, National Historic Landmark, Sixteenth Street Baptist Church, Birmingham, Jefferson County, Alabama, National Register #80000696.

²¹ Shirley Qualls, Marjorie White, and Paige McWilliams, National Register of Historic Places, Smithfield Historic District, Birmingham, Jefferson County, Alabama, National Register #85002899; A.J. Wright, "Arthur McKinnon Brown," *Encyclopedia of Alabama* online, <http://www.encyclopediaofalabama.org/article/h-3648>, accessed February 2, 2020; Floyd W. Warner, National Register of Historic Places, Dr. A.M. Brown House, Birmingham, Jefferson County, Alabama, National Register #74000413.

²² Spinks, Sixteenth Street Baptist Church.

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truth, but only as a starting point. The houses he highlighted, like the Burwell-Dinkins-Anderson House, showed what had happened over the last fifty-plus years since Emancipation. DuBois noted, “The Negro demands the best homes if we consider relative income. When he begins to rise, he insists on a beautiful home.”²³ He continued by addressing the racism and violence with which such material success was often met, “Instead of encouragement he meets laws, curses, and bombs. But what does he care! He seeks a Home!” A brief survey of the homes that remain underscores the significance of the largely intact Burwell-Dinkins-Anderson House today.

Perhaps the most famous of the extant homes recognized alongside the Burwell-Dinkins-Anderson House belonged to entrepreneur and first black female millionaire Madame C.J. Walker. The c.1918 Italian Renaissance style Villa Lewaro is sited on the Hudson River in Irvington, New York. Built by New York state’s first formally trained African American architect Woodson Tandy, the home, “whose scale resembles Italian palaces,” was designated a National Historic Landmark in 1976 as one of Tandy’s “greatest achievements.” It should be noted that Tandy was a student of Wallace Rayfield’s during his schooling at Tuskegee.²⁴

Another house included in *The Crisis* article and designated as a National Historic Landmark (2000) is the Herndon Home in Atlanta, Georgia. Completed c.1910 for barber and Atlanta Life Insurance Company executive Alonzo Herndon and his dramaturg wife Adrienne, the Beaux Arts residence is a two-story mansion designed by Adrienne according to the Herndons’ personal tastes and as a complement to the adjacent Atlanta University where Adrienne worked in the drama department. Local black contractor Will Campbell and several African American craftsmen were responsible for implementing Adrienne’s vision. The Herndon Home’s National Historic Landmark nomination form echoes DuBois’ assertion that fine homes went hand-in-hand with the rise of African American success: “For Herndon, the house was a symbol of his victory over his meager beginnings. Herndon’s rise from slave to millionaire is an incredible dream-come-true success story.”²⁵

Yet a third home featured alongside the Burwell-Dinkins-Anderson House that became a National Historic Landmark (1975) is the Maggie Walker Home in Richmond, Virginia. Walker founded the St. Luke Penny Savings Bank, earning her the distinction of being the first African American woman to charter a bank in the United States, and championed black education and civil rights through involvement with the National Association of Colored Women and the NAACP. George Boyd, a formerly enslaved man, built the Italianate style rowhouse in 1883. When Walker purchased the home, she upgraded the utilities, added an elevator, and expanded the living space to twenty-eight rooms.²⁶

²³ National Association for the Advancement of Colored People, “Homes,” *The Crisis* 20, no.6 (October 1920).

²⁴ Lynn Gomez Graves, National Register of Historic Places, National Historic Landmark, Villa Lewaro, Irvington, Westchester County, New York, National Register #76001289.

²⁵ Frank J. J. Miele, National Register of Historic Places, National Historic Landmark, Herndon Home, Atlanta, Fulton County, Georgia, National Register #00000261.

²⁶ Virginia Historic Landmarks Commission, National Register of Historic Places, National Historic Landmark, Maggie Walker Home, Richmond, Richmond County, Virginia, National Register #75002100; National Park Service, “Maggie L. Walker Historic Home,” Maggie Walker National Historic Site, accessed February 2, 2020, <https://www.nps.gov/places/mawa-historic-home.htm>.

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The other extant home mentioned in the article is a c.1900 Victorian house at 16 Monson Avenue in Springfield, Massachusetts, that belonged to insurance company employee Alexander Hughes. He and his wife Pauline supplemented their income by running an upscale catering service.

The Dinkins Era, 1919-1977

Criterion B Significance in Education and Social History: Civil Rights (MPDF, The Civil Rights Movement in Selma, 1865-1972)

Dr. Lincoln and Lavinia Burwell's daughter Almedia married William H. Dinkins, a professor at Selma University, at the nominated Burwell Home in 1919. A wedding announcement printed in Montgomery's *Emancipator* newspaper referred to Almedia as "one of the South's most accomplished women, having had large educational advantages in the leading schools and colleges of the country."²⁷ The article went on to describe Dinkins similarly: "Prof Dinkins is one of the foremost[sic] educators of the race holding many degrees from various colleges." After their marriage, the Dinkins lived in the home with Dr. Burwell and Lavinia. After the Burwells' deaths, the Dinkins became legal owners of the home and there raised three children: Charles, Pauline, and William. Thus began the long relationship between the Dinkins family and the house, which is locally significant under Criterion B in the areas of education and social history due to its association with Dr. William H. Dinkins, former Selma University president, local proprietor, and leader of the Dallas County Improvement Association. The Dinkins played a large role in Selma's long civil rights movement through community building and self-improvement among African Americans; this context is documented in the Civil Rights Movement in Selma, 1865-1972 as "Strengthening African American Bonds of Community in a Jim Crow Era, 1900-1940."

A World War I veteran and alumnus of Selma and Brown universities, William H. Dinkins served as the Dean of Selma University's Literary Department and also directed the summer school where African American educators from the surrounding area could receive or extend their certification to teach. Dinkins then pursued a master's degree at Columbia University after receiving a partial scholarship from the General Education Board, a philanthropic organization devoted to increasing the quality of education, especially in the South and among African Americans. Shortly after graduating from Columbia, Dinkins assumed the position of president of Selma University in the early 1930s. Already an impactful leader of Selma's local black community – given his time helping train educators and his prior service as the president of local National Association for the Advancement of Colored People (NAACP) branch – Dinkins expanded his influence through this new role at the school.²⁸

Taking on the presidency of Selma University at a difficult time for the school and the nation, Dinkins tirelessly advocated for the institution and constantly fundraised among Baptist congregations and individuals. Soon after he took on the role, he wrote a letter to the *Selma Times-Journal* outlining the needs of the school, proposing paths forward, and requesting prayers and funding. His efforts met with some success, as he was able to maintain student enrollment and often secured funding to improve the school

²⁷ "Uniontown News," *Emancipator*, Montgomery, Alabama, October 4, 1919.

²⁸ William H. Dinkins, "A Request for Prayer," *Selma Times-Journal*, June 7, 1932; "Negro Leader Will Talk Here Wednesday," *Selma Times-Journal*, May 14, 1929.

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plant. During Dinkins' tenure, the University acquired four buildings (the Vickers, Abbott, and Goldsby Houses and the Arcadia Hotel) to help provide dorms and the materials with which to build new ones, and erected cottages for married couples and families. A Tuscaloosa newspaper wrote in 1945 that due to Dinkins "giving all that he had to make the school a success," much of the school's indebtedness had decreased. Dinkins resigned from Selma University in 1950 due to disagreements with the trustees regarding the school continuing to offer elementary through college education, versus a sole focus on the latter.²⁹

After Dinkins' resignation, he contributed regularly to local newspaper columns and wrote Sunday School Quarterlies for the National Baptist Publishing Board in Nashville. He also began teaching private lessons from the family home and established the Dinkins Specialty House, which he ran out of the nominated home.³⁰ Dinkins Specialty House was an example of the way "Jim Crow codes created niche opportunities for blacks to provide services to their own people."³¹ A newspaper advertisement for the business boasted many items for sale, including Bibles, "books of all kinds," greeting cards, business supplies, wood-burning stoves, Kristee household products, Estey organs, and bookkeeping analysis services.³² In addition to Bibles, books available for order from the Dinkins Specialty House included Christian literature and guidance, self-help books, pamphlets about various health topics, and the works of Dr. Martin Luther King, Jr., including King's account of the Montgomery bus boycott *Stride Toward Freedom*. Subverting an extent of racial discrimination and mistreatment by patronizing black-owned businesses and proprietors, black customers strengthened the economy of their communities. Opening the Dinkins Specialty House opened more retail options to African Americans, provided access to various literature, supplemented Dinkins' income, and aligned with his philosophy that "such co-operation [within the black community] would be the means of giving us a fuller share in the determination of the course of events."³³ His stance regarding ways to achieve racial equality later placed him among those, often older and middle-class, who opposed direct action to confront white supremacy and denial of civil rights.

Almedia Burwell Dinkins was impactful in her own right. After graduating from Oberlin Conservatory of Music, Almedia taught music at Florida A&M, a historically black university in Tallahassee, where she remained until 1919 when she married Dinkins at her family home. During her time at Florida A&M, she worked as the head of the music department where she wrote the music for the institution's school song. After the Dinkins' marriage, Almedia taught piano lessons and held recitals in the nominated home. Pauline Dinkins Anderson, Almedia and William's only daughter, remembered her parents playing duets on one of the three pianos at the home. William's sister Ethel was also a piano teacher who taught students in the

²⁹ "A Request," "Party At Church Will Pay Honor to Doctor Dinkins," *Selma Times-Journal*, June 19, 1960; "Dr. William H. Dinkins," *Alabama Citizen*, Tuscaloosa, Alabama, February 17, 1945; "Doctor Dinkins Offers Thanks," *Selma Times-Journal*, June 27, 1965; Charles W. Kelly, "Kelly's Comments," *Tuskegee Herald*, September 19, 1950.

³⁰ Brown University, *Brown Alumni Monthly* 3, no. 6 (March 1953), 20; "Selma University to Operate in Future as Junior College," *Selma Times-Journal*, August 27, 1950.

³¹ National Register, The Civil Rights Movement in Selma.

³² "Dinkins Specialty House" advertisement, *Selma Times-Journal*, October 19, 1950.

³³ William H. Dinkins, "Implications of Economics and of Religion in the Development of Teacher-Training at Selma University," (unpublished Master's thesis, Columbia University, 1931), 45.

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home, including Coretta Scott (later King). The piano on which Ethel Dinkins taught Coretta Scott lessons remains in the home today.³⁴

The Dinkins' affinity for music played a large role in their membership at Tabernacle Baptist Church, where William became a deacon in 1933. The congregation's minister, Reverend Dr. David Vivian Jemison, was committed to Tabernacle's role in local music education of African Americans and oversaw the installation of a pipe organ in the church building c.1940. The Dinkins undoubtedly used the organ to perform and teach other congregants. A local newspaper noted William's sharing of his "love and knowledge of sacred music" with participants at vacation Bible school.³⁵

William Dinkins' focus on blacks lifting themselves up through economics and education placed him in the more moderate of the two civil rights camps. Joined by other leaders such as businessman Edwin Moss, Rev. Claude Brown of Reformed Presbyterian Church, Rev. Clinton C. Hunter of Clinton Chapel A.M.E. Zion, Rev. Louis L. Anderson of Tabernacle Baptist Church, and Rev. Marshall C. Cleveland, Jr., of First Baptist Church, Dinkins helped lead the Dallas County Improvement Association. As opposed to the more confrontational tactics of the younger, working-class, Student Non-violent Coordinating Committee (SNCC) activists, the Improvement Association favored tactics such as petitioning Selma City council for specific changes such as the removal of "white" and "colored" signs in public spaces and hiring black policemen and fire fighters. It is unclear to what extent Dinkins became involved in the marches that came to symbolize Selma's Civil Rights Movement in the mid-1960's.

Dinkins' daughter Pauline married Rev. Anderson in 1962, and the couple lived in the nominated home with William and Almedia Dinkins. Almedia passed in 1967, followed by William's death in 1977. The Dinkins are buried at Lincoln Cemetery.

In 1976, the Selma City Council built a new public pool with Community Development Act funds and named it after William Dinkins. Built in East Selma, a predominantly black area, the William H. Dinkins Pool and Recreation Area was a hard-won community improvement project pursued by some of the city's first African American councilmen.³⁶

³⁴ "Mrs. Dinkins Gets Fla. A&M College Special Award," *Birmingham Mirror*, July 16, 1962; Wendy Isom, "Piano Lessons Perfect Life Lessons," *Selma Times-Journal*, April 11, 1999.

³⁵ "Doctor Dinkins Offers Thanks," *Selma Times-Journal*, June 27, 1965; French, et al., Tabernacle Baptist Church.

³⁶ Carolyn Cain, "Dinkins pool ceremonies held," *Selma Times-Journal*, June 1, 1976; John Hinds, "There's a new feeling now – pride," *Selma Times-Journal*, November 24, 1975.

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The Anderson Era, 1962-1999

Criterion A and Criterion B Significance in Social History: Civil Rights (MPDF, The Civil Rights Movement in Selma, 1865-1972)

The Burwell-Dinkins-Anderson House is significantly associated with the Selma Civil Rights Movement under Criterion B as the residence of Rev. Louis L. Anderson, one of Selma's most prominent civil rights activists. In 1962, seven years after Anderson assumed the ministry at Tabernacle Baptist Church, he married William and Almedia Dinkins's daughter Pauline and lived in the Burwell-Dinkins-Anderson House until his death in 1999. Anderson's willingness to host at Tabernacle Baptist Church what turned out to be Selma's first mass meeting for civil rights set up the church and Anderson himself as symbols of the new, more confrontational strategy to obtain civil rights in Selma. In 1963, *Jet* Magazine quoted a Catholic priest who claimed Rev. Anderson was "so militant, even the other Negro ministers are afraid to associate with him."³⁷ As a result of Anderson's role in the local movement, other civil rights leaders frequented the house where they met with him and had a safe place to stay while they were in Selma.³⁸ Because the Andersons hosted civil rights meetings in the house, the MPDF for the Civil Rights Movement in Selma identified it as a significant strategy center, lending the house an additional level of national significance under Criterion A as defined in the MPDF.

Anderson attended the University of Pittsburgh and received a divinity degree from the University of Chicago before serving the North Baptist Church in Montgomery after the death of his father, who was the congregation's pastor. According to Selma attorney J. L. Chestnut, Jr., the middle-class congregation of Tabernacle Baptist Church "didn't know they were getting a firebrand when they brought Anderson to Selma"³⁹ in 1955, during a time of increasing racial tensions. Anderson made trips to Montgomery to speak in support of the bus boycott there, and used the pulpit to address racial discrimination. Chestnut elaborated, "Many in the congregation were shocked and disturbed by the message Anderson began delivering." In addition to using the pulpit as an outlet to address racial discrimination, in 1956, Anderson had a weekly radio program on which "he freely gave his views about conditions in Selma."⁴⁰ He remembers one sermon in which Anderson "pointed out that the old world had nigh breathed its last breath, with its outmoded boundaries, false customs, and ill standards sick to death. The future belongs to sons of God who have moved past these."⁴¹

Two years after Anderson became the pastor at Tabernacle Baptist Church, the Ku Klux Klan (KKK) opened a local chapter and the White Citizens' Council (WCC) moved its headquarters to Selma. Then, in 1959, an all-white grand jury charged Anderson with second-degree murder after he was in an automobile accident that killed a black pedestrian. Attorneys Fred Gray, Peter Hall, and Orzell Billingsley of the National Association for the Advancement of Colored People (NAACP) defended Anderson, but despite evidence he

³⁷ "Selma Negroes Declare Vote," *Jet Magazine*, October 17, 1963, 17.

³⁸ Jean T. Martin, "Memories kept in photographs," *Selma Times-Journal*, November 23, 2008; Jonathan McElvy, "A lasting impression," *Selma Times-Journal*, July 16, 1999.

³⁹ J.J. Chestnut, Jr., and Julia Cass, *Black in Selma* (New York: Farrar, Straus, and Giroux, 1990), 161.

⁴⁰ Jean Martin, "Soft-spoken Anderson has earned reputation," *Selma Times-Journal*, February 23, 1992.

⁴¹ *Ibid.*

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was concussed during the accident, an all-white jury convicted him of manslaughter with a harsh sentence of 10 years in prison. In 1961, the U.S. Supreme Court overturned the ruling citing the systematic exclusion of African American jurors in Selma. This both fanned the flames of local racial tension and raised the profile of the already well-known Anderson.⁴²

Around the time of Anderson's legal troubles, a group of deacons sought to have him removed but could not get the votes to do so and split off to form the Providence Baptist Church. Dr. William H. Dinkins stuck with Anderson during the split. Then, in May 1963, Anderson went against the wishes of Dinkins and the other deacons when he hosted at Tabernacle Baptist Church the "Memorial Service for Samuel Boynton and Voter Registration" event at the church building. Samuel Boynton was a stalwart of local black voter registration and Student Non-Violent Coordinating Committee leaders wanted to use his memorial service to drive more registration. Many black church leaders throughout the city feared reprisal from the WCC and the KKK for holding the event in their respective church buildings. When Anderson went forward with the meeting, he reported Dinkins "literally broke down and cried," telling him, "You are deserting your friends and going with strangers."⁴³

The gathering held at Tabernacle on May 14, 1963 became the first mass meeting of the voting rights movement in Selma. The meeting helped the movement gain momentum and church buildings became important places for strategy meetings and workshops during the Civil Rights Movement there. The media exposure that followed "made Anderson a national celebrity" but also made Anderson a target for white supremacists.⁴⁴ Despite this, throughout the movement, Anderson continued to let activists use the church building for workshops and additional mass meetings, including one at which Rev. Dr. Martin Luther King, Jr., spoke.⁴⁵

Rev. Anderson remained an active leader and charismatic speaker throughout Selma's Civil Rights Movement, and until he retired in 1995. In February 1965, Anderson spoke at a rally held at Brown's Chapel AME Church held soon after the KKK forced local activist and leader Rev. Lorenzo Harrison out of a neighboring county. At the rally, Anderson exclaimed to the hundreds in attendance, "I want the world to know that in Alabama you are through running Negro preachers out of their pulpits!"⁴⁶ The next month, after Unitarian Universalist minister Rev. James Reeb died from wounds obtained during a violent assault by white supremacists that took place four days after the widely publicized violent attacks on peaceful marchers on March 7, 1965, or "Bloody Sunday," Rev. Anderson attempted to lead a group of hundreds in a memorial march but was thwarted by the local authorities. During the memorial service for Violet Liuzzo, a white woman murdered by white supremacists during the Selma to Montgomery March, Anderson stated, "Hasten the day when every man – even this hued, flung-down race of mine – can go from one side of the country to the other without being killed."⁴⁷

⁴² J. Mills Thornton, *Dividing Lines: Municipal Politics and the Struggle for Civil Rights in Montgomery, Birmingham, and Selma* (Tuscaloosa: University of Alabama Press, 2002), 409-411.

⁴³ National Register, *The Civil Rights Movement in Selma*; Chestnut and Cass, *Black in Selma*, 163.

⁴⁴ Martin, "Soft-spoken Anderson."

⁴⁵ Arthur Capell, "Voter Registration Rally Concluded Quietly Here," *Selma Times-Journal*, May 15, 1963.

⁴⁶ Quoted in Taylor Branch, *At Canaan's Edge: America in the King Years, 1965-1968* (New York: Simon & Schuster, 2006), 9.

⁴⁷ *Ibid.*, 192.

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Under the Registration Requirements defined in the Civil Rights Movement in Selma, Alabama, 1865-1972, MPS, the Burwell-Dinkins-Anderson House was a strategy center where other leaders and activists discussed political reactions with Rev. Anderson, and had a safe place to stay during an especially turbulent time. While many large, strategic gatherings certainly happened at more spacious buildings that have been previously identified as strategy centers, such as Rev. Anderson's Tabernacle Baptist, residences provided comfort and privacy that fostered free discussion among a smaller group of leaders. In this way, the nominated home is similar to the National Register-listed Sullivan and Richie Jean Jackson House located a short distance away on Lapsley Avenue. While Mrs. Jackson's detailed recollection of the comings and goings of her household guests during this period in both oral interview and book provide indisputable evidence of the Jackson House as a strategy center, there is no such record of the Burwell-Dinkins-Anderson House. However, a newspaper article documented Pauline's memories of "hosting visiting leaders who came to the house, some staying here," including Jesse Jackson, Ralph Abernathy, and John Lewis.⁴⁸

Anderson remained at the forefront of the pursuit for civil rights even after the passage of the Voting Rights Act of 1965. In February 1968, Anderson again opened Tabernacle Baptist for Rev. Dr. Martin Luther King, Jr., who spoke regarding his Poor People's Campaign. After Dr. King's assassination in April 1968 black youths in the public schools "were so upset and they were going to get violent," remembers Sam Walker, a former student at the all-black R.B. Hudson High School, "The schools didn't know what to do... They brought Rev. Anderson in and he calmed us all down. He led us on a march and that helped." A year later, near the one-year anniversary of Dr. King's assassination, Anderson supported students at the all-black Hudson High School when they staged a peaceful sit-in in response to disciplinary action taken by the school against students who were absent the day of a local reenactment of the Selma to Montgomery March. After the sit-in, the students marched to Tabernacle Baptist Church to meet with Anderson.⁴⁹

During the Poor People's Campaign March on Washington in May 1968, Anderson was the local coordinator responsible for caring for marchers from Mississippi who would arrive in Selma for an overnight stay. Reverends Anderson and Lorenzo Harrison appeared before the city council to request "adequate law enforcement to assure [the marchers] a safe, speedy and unharassed passage through Selma and Dallas County en route to the nation's capitol."⁵⁰ According to the local newspaper, Anderson and Harrison's appearance before the city council was "historic" as it was "probably the first occasion that Negro leaders have appeared before a joint assembly of city and county government for a discussion of racial matters."⁵¹ When the marchers arrived in Selma, they stayed overnight at Tabernacle Baptist Church.

Rev. Anderson also led local efforts against police brutality. In late 1968 when white men beat Daniel Lee Jackson for supposedly insulting a white woman, and then local police arrested him, Anderson led a group of community members who marched to the jail to bail Jackson out. As president of the Dallas County Progressive Movement for Human Rights (PMHR), an organization of African American activists, Anderson

⁴⁸ Martin, "Memories"; Richie Jean Sherrod Jackson, *The House by the Side of the Road: The Selma Civil Rights Movement* (Tuscaloosa: University of Alabama Press, 2011).

⁴⁹ Jonathan McElvy, "A lasting impression," *Selma Times-Journal*, July 16, 1999.

⁵⁰ "Leaders Set Local Rules for Tuesday," *Selma Times-Journal*, May 5, 1968.

⁵¹ Ibid.

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petitioned mayor Joe Smitherman to suspend the police officer who killed local black man Lloyd Bizzell in a brutal attack witnessed by the victim's wife. After the mayor denied the request, the PMHR held a large rally at Tabernacle Baptist where Anderson spoke before leading a memorial march from the church building to the Bizzell home. Bizzell's murder, and the following inaction by local authorities, prompted Anderson and the PMHR to call on the U.S. Justice Department for an investigation into the Selma Police Department. A Montgomery newspaper quoted him, "But this right [confidence in local police] is seriously denied a majority of Selma citizens by specific acts, and lack of acts, on the part of local police and city administration responsible for the police department."⁵² In 1971, police in Choctaw County, Alabama, arrested Ralph Abernathy and Anderson when they failed to disperse during a memorial march for 19-year-old Margaret Ann Knott who was killed when a driver ran into a sit-in demonstration.⁵³

In addition to petitioning for direct action and leading demonstrations, Anderson knew the importance of changing local government's composition in order to create more change. Anderson ran for mayor against incumbent Joe Smitherman in 1968, becoming the first African American to pursue that office in Selma. It was the first city primary race since the Voting Rights Act of 1965, and despite having Rev. Dr. Martin Luther King, Jr.'s endorsement, the Dallas County Voters League, an entity organized to help drive black voter registration, refused to support Anderson's mayoral candidacy since votes would most likely fall along racial lines and blacks did not have the voting majority. Anderson received nearly all of the black votes, with only a small fraction going to Smitherman. Anderson observed that the almost solid voting bloc of African Americans "states emphatically that the Negro community will never support a white segregationist for mayor of Selma."⁵⁴ Anderson later ran unsuccessfully for the 14th district seat of the Alabama Senate.

In 1970, Anderson joined with nine other black leaders in Selma when they pushed the all-white city government "to do what it can to enable Negroes to serve on the various public boards and governing bodies of Selma and Dallas County," specifically the School Board and City Council.⁵⁵ The local newspaper described it as "an extraordinary night session," reportedly "the first occasion on which a group of Negro leaders has appeared before the entire City Council to discuss grievances." The newspaper quoted Anderson, "It is a great milestone when we can meet and talk in a respectful manner." This type of cooperation led to the "Selma Accords" of 1972 which saw numerous NAACP lawsuits against the City withdrawn in exchange for integral roles in administering federal programs that could fund infrastructure improvement in poor and black neighborhoods. A second agreement stated that council members would be elected by districts, which enabled several black men to take seats, the first to do so since Reconstruction.⁵⁶

According to local newspaper article, Pauline Dinkins Anderson focused on her role as "hostess" during the Civil Rights Movement but she was also there with Rev. Anderson during marches he led. Anderson remembered, "When I was out there on that dangerous highway, she was there. As delicate as she is she was

⁵² Sandra Colvin, "Selma Man Beaten," *Southern Courier*, October 12-13, 1968; "Students Sit-In at Selma School," *Selma Times-Journal*, April 7, 1969; "U.S. Probe of Selma Police Asked," *Alabama Journal*, January 8, 1970; Milo Dakin, "Selma to Employ Officer Until Trial, Mayor Says," *Selma Times-Journal*, January 6, 1970.

⁵³ "Butler Marchers Refuse Bond," *Selma Times-Journal*, September 16, 1971.

⁵⁴ "Negro Enters Mayor's Race," *Alabama Journal* (Montgomery), January 26, 1968; "King Endorses Anderson in Selma's Mayor Race," *Selma Times-Journal*, February 16, 1968; "Race Plays Local Role," *Selma Times-Journal*, March 6, 1968.

⁵⁵ Bill Myrick, "Selma Group Presents Petition," *Montgomery Advertiser*, January 27, 1970.

⁵⁶ National Register, The Civil Rights Movement in Selma.

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there beside me.”⁵⁷ And when activists held meetings at Tabernacle Baptist Church, Pauline played the organ. Like her mother Almedia Dinkins, and paternal aunt Ethel Dinkins, Pauline was a gifted pianist who taught private lessons to students in the parlor of her family home. The formal parlor, well-lit by several large windows, provided the ideal space for piano lessons. Pocket doors in the parlor’s south wall open into a library room which provided extra space for placing chairs during recitals.

Pauline Anderson graduated from Selma University before attending Oberlin’s Conservatory of Music and the University of Minnesota. She then taught music at Benedict College, a historically black liberal arts college located in Columbia, South Carolina. Anderson moved back to Selma in the 1950s to head Selma University’s music department and live with her parents in the nominated home. She met Rev. Anderson around the time she took over the children’s choir at Tabernacle Baptist Church soon after. When her mother Almedia passed in 1967, Pauline took her place as the congregation’s Minister of Music. She remained in the position until a stroke forced her to step down in 1990. In addition to these more formal roles, she provided the music for events such as weddings throughout the community and continued to teach piano from her home after she recovered from her stroke.⁵⁸

In May 1999, Clarence Williams, president of the Southern Christian Leadership Conference of Dallas County, asked Selma’s City Council to rename two streets after Civil Rights leaders, Rev. Anderson and Sam and Amelia Boynton. At the meeting Mayor Smitherman vowed to veto any attempt to change street names but later supported renaming Small Avenue, where the Andersons lived, L.L. Anderson Avenue. The city changed the name of the road in June and Anderson died on July 15, 1999. His services were held at Tabernacle and he is buried at Lincoln Cemetery. Pauline Anderson lived in the home until her death in 2013. She is buried next to Rev. Anderson.⁵⁹

Descendants Judge Richard H. Dinkins and Charles Dinkins, III, now own the home and plan to restore it for future use as a house museum.

⁵⁷ Martin, “Soft-spoken Anderson.”

⁵⁸ Martin, “Memories kept in photographs.”

⁵⁹ Lawson William Koeppel, “Council asked to rename Selma streets,” *Selma Times-Journal*, May 27, 1999.

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Previous documentation on file (NPS):		Primary location of additional data:	
preliminary determination of individual listing (36 CFR 67 has been requested)	x	State Historic Preservation Office	
previously listed in the National Register		Other State agency	
previously determined eligible by the National Register		Federal agency	
designated a National Historic Landmark		Local government	
recorded by Historic American Buildings Survey #		University	
recorded by Historic American Engineering Record #		Other	
recorded by Historic American Landscape Survey #		Name of repository:	
Historic Resources Survey Number (if assigned):			

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10. Geographical Data

Acreage of Property Less than 1 acre **USGS Quadrangle** Selma

(Use either the UTM system or latitude/longitude coordinates. Delete the other.)

Latitude/Longitude Coordinates

Datum if other than WGS84:

(enter coordinates to 6 decimal places)

Latitude: 32.418279 Longitude: -87.028732

Verbal Boundary Description (Describe the boundaries of the property.)

The property on which the Burwell-Dinkins-Anderson House sits is one residential lot totaling less than one acre, as identified on the attached tax parcel map as parcel number 1107253003037001, found on the Dallas County Parcel Viewer (<http://dallas.tscmaps.com/>). Accessed August 17, 2021.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries of the nominated property encompass all of the resources associated with the property's established period of significance. The size of the property remains the same as it was during this period.

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11. Form Prepared By

Name	Savannah Grandey Knies and Carroll Van West, with contributions from Amanda Hamilton and Meggan McCarthy		
Organization	Center for Historic Preservation at Middle Tennessee State University		
Street & Number	1301 E. Main St., Box 80	Date	November 2021
City or Town	Murfreesboro	Telephone	615-494-8938
E-mail	Savannah.Grandey@mtsu.edu	State	TN Zip Code 37132

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A USGS map or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to map.
- **Photographs** (refer to National Register *Photo Policy* for submittal of digital images and prints)
- **Additional items:** (additional supporting documentation including historic photographs, historic maps, etc. should be included on a Continuation Sheet following the photographic log and sketch maps)

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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Photo Log

Name of Property: Burwell-Dinkins-Anderson House

City or Vicinity: Selma

County: Dallas State: Alabama

Photographer: Savannah Grandey Knies

Date Photographed: December 9, 2019; February 10, 2020

Description of Photograph(s) and number, include description of view indicating direction of camera:

AL_DallasCo_BurwellDinkinsAndersonHouse_0001

Front façade and northwest oblique, facing southeast

AL_DallasCo_BurwellDinkinsAndersonHouse_0002

Northeast oblique, facing southwest

AL_DallasCo_BurwellDinkinsAndersonHouse_0003

Primary entrance in north elevation, facing south

AL_DallasCo_BurwellDinkinsAndersonHouse_0004

East elevation, facing west

AL_DallasCo_BurwellDinkinsAndersonHouse_0005

Southeast oblique, facing northwest

AL_DallasCo_BurwellDinkinsAndersonHouse_0006

Southwest oblique, facing northeast

AL_DallasCo_BurwellDinkinsAndersonHouse_0007

West elevation, facing east

AL_DallasCo_BurwellDinkinsAndersonHouse_0008

Living room, facing southeast

AL_DallasCo_BurwellDinkinsAndersonHouse_0009

Living room, looking toward hallway, facing south

AL_DallasCo_BurwellDinkinsAndersonHouse_0010

Parlor, facing northwest

AL_DallasCo_BurwellDinkinsAndersonHouse_0011

Parlor, looking into office/study, facing south

AL_DallasCo_BurwellDinkinsAndersonHouse_0012

Office/study, facing south

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AL_DallasCo_BurwellDinkinsAndersonHouse_0013

Dining room, photographer facing northwest

AL_DallasCo_BurwellDinkinsAndersonHouse_0014

Hallway, facing southeast

AL_DallasCo_BurwellDinkinsAndersonHouse_0015

First floor bedroom, facing northwest

AL_DallasCo_BurwellDinkinsAndersonHouse_0016

Hallway, looking at back staircase, facing northeast

AL_DallasCo_BurwellDinkinsAndersonHouse_0017

Back hall, facing south

AL_DallasCo_BurwellDinkinsAndersonHouse_0018

Pantry, facing west

AL_DallasCo_BurwellDinkinsAndersonHouse_0019

Kitchen, photographer facing northwest

AL_DallasCo_BurwellDinkinsAndersonHouse_0020

Looking upstairs from second landing of formal staircase, facing west

AL_DallasCo_BurwellDinkinsAndersonHouse_0021

Second-floor hallway, facing south

AL_DallasCo_BurwellDinkinsAndersonHouse_0022

South end of second-floor hallway, facing south

AL_DallasCo_BurwellDinkinsAndersonHouse_0023

Second-floor hallway, facing north

AL_DallasCo_BurwellDinkinsAndersonHouse_0024

Second floor, northwest bedroom, facing southwest

AL_DallasCo_BurwellDinkinsAndersonHouse_0025

Second floor, bathroom, facing west

AL_DallasCo_BurwellDinkinsAndersonHouse_0026

Southwest bedroom, facing southeast

AL_DallasCo_BurwellDinkinsAndersonHouse_0027

Second floor, luggage/storage room, facing east

Burwell-Dinkins-Anderson House

Name of Property

Dallas County, AL

County and State

AL_DallasCo_BurwellDinkinsAndersonHouse_0028

Looking down back staircase, facing south

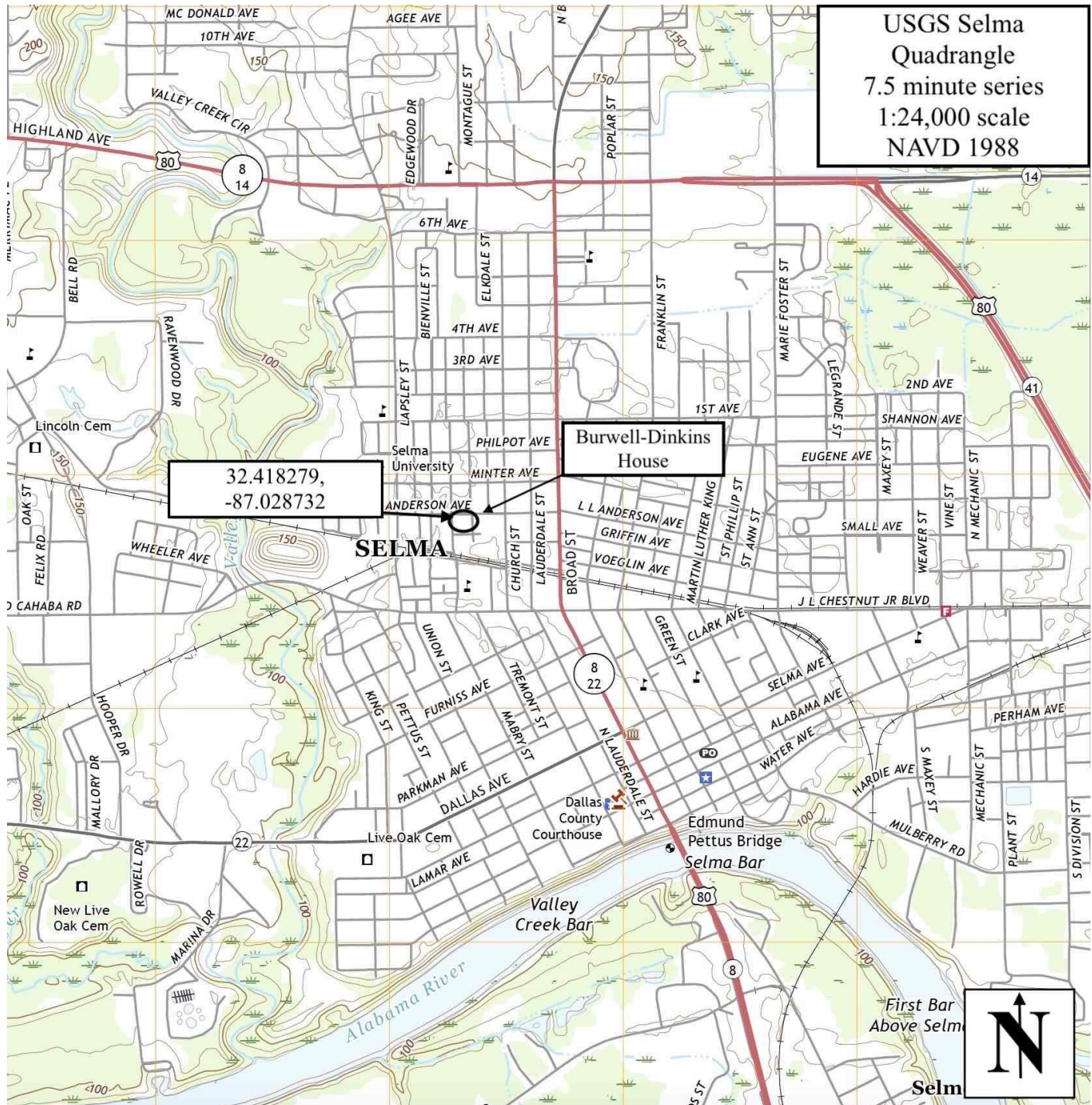
AL_DallasCo_BurwellDinkinsAndersonHouse_0029

Garage, facing south

Burwell-Dinkins-Anderson House
Name of Property

Dallas County, AL
County and State

Location Map



Burwell-Dinkins-Anderson House
Name of Property

Dallas County, AL
County and State

Boundary/Coordinates Map

Dallas County, AL tax map

Parcel 1107253003037001

*This map represents the boundary of the nominated parcel with coordinate (WGS84) provided for the center of the property.



Burwell-Dinkins-Anderson House

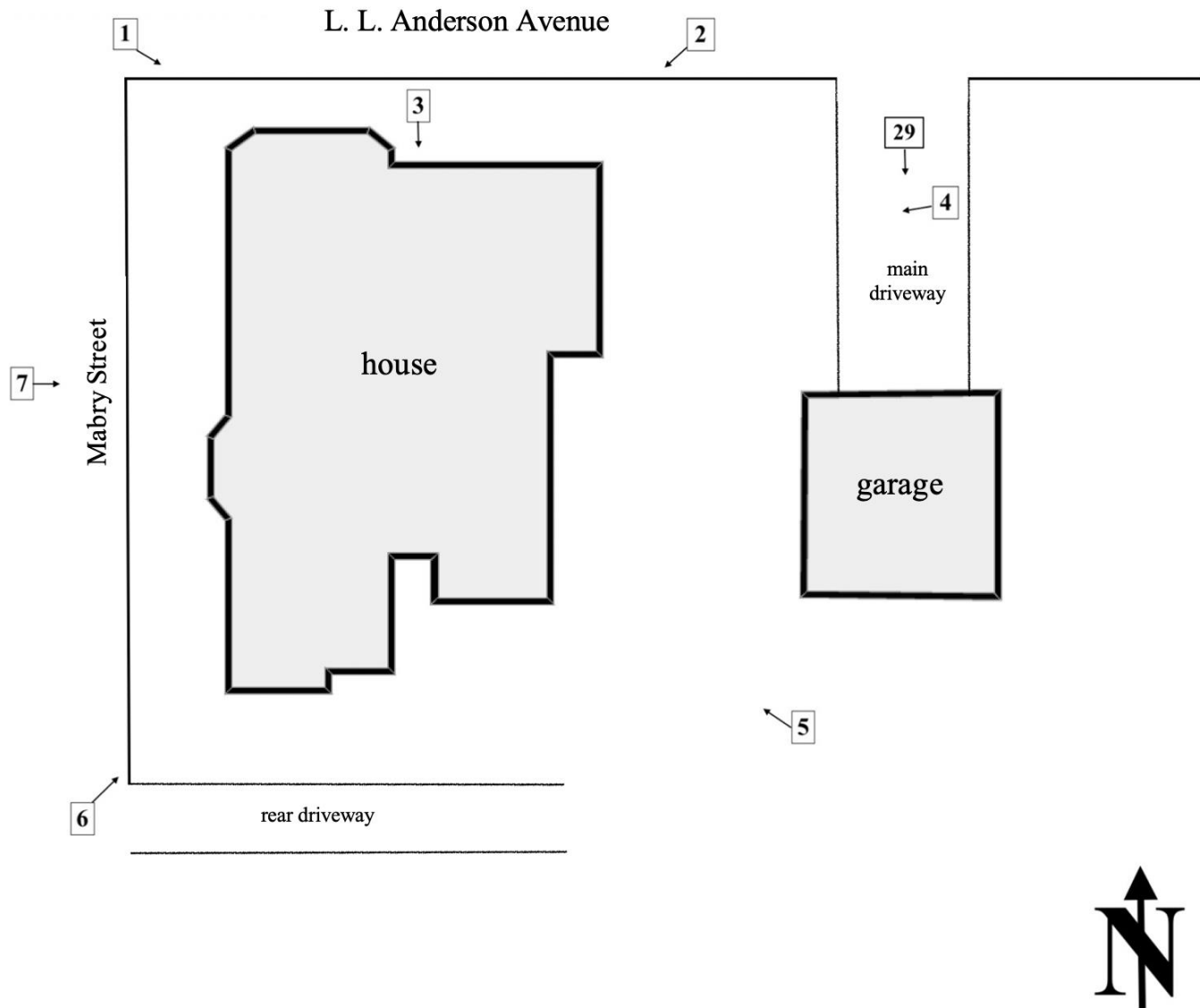
Name of Property

Dallas County, AL

County and State

Site Plan (insert site plan with photo locations keyed to plan)

*not to scale

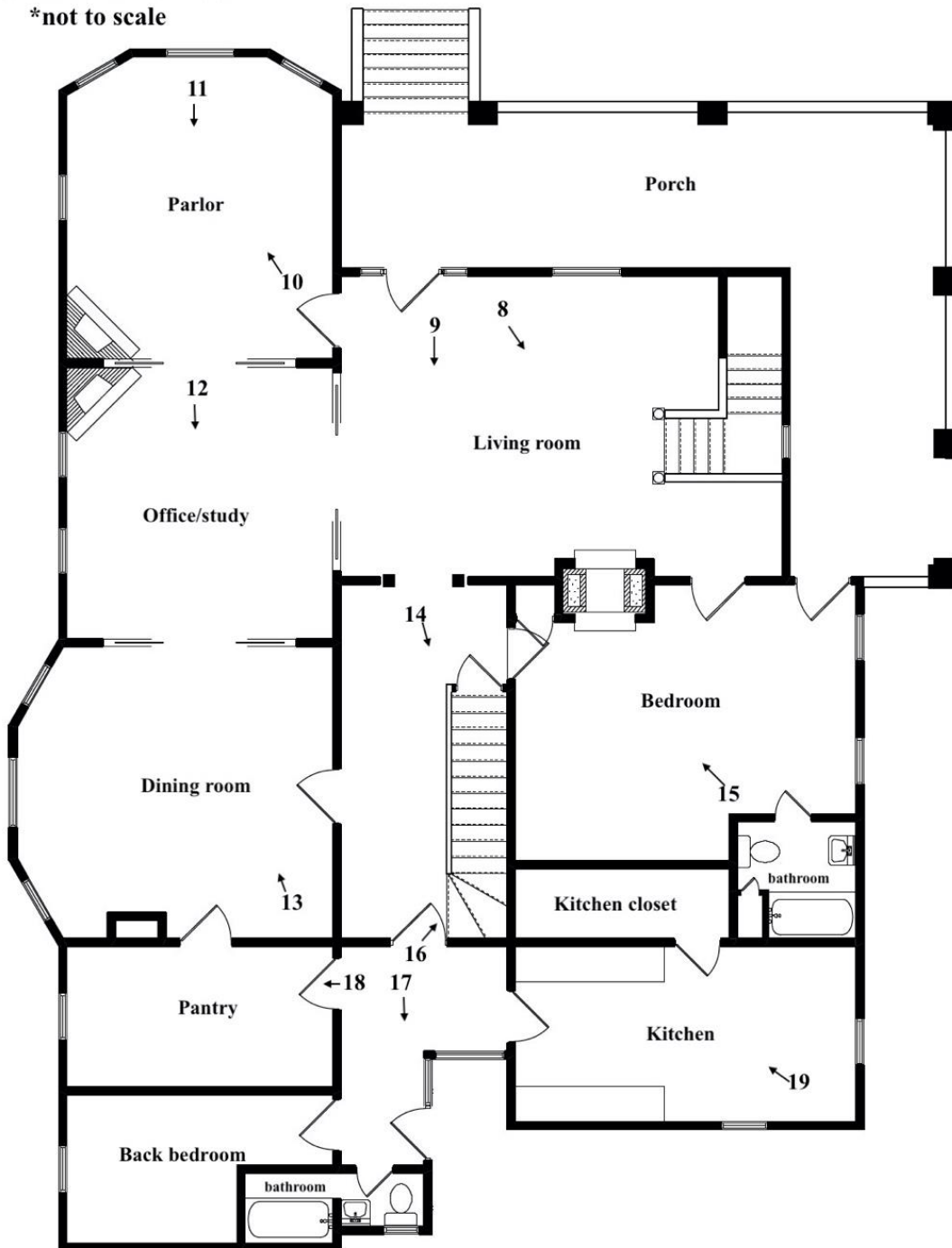


Burwell-Dinkins-Anderson House
Name of Property

Dallas County, AL
County and State

Floor Plans (insert floor plan with photo locations keyed to plan)

Burwell-Dinkins House
Keyed Plan of First Floor
***not to scale**



Burwell-Dinkins-Anderson House
Name of Property

Dallas County, AL
County and State

Burwell-Dinkins House
Keyed Plan of Second Floor
***not to scale**

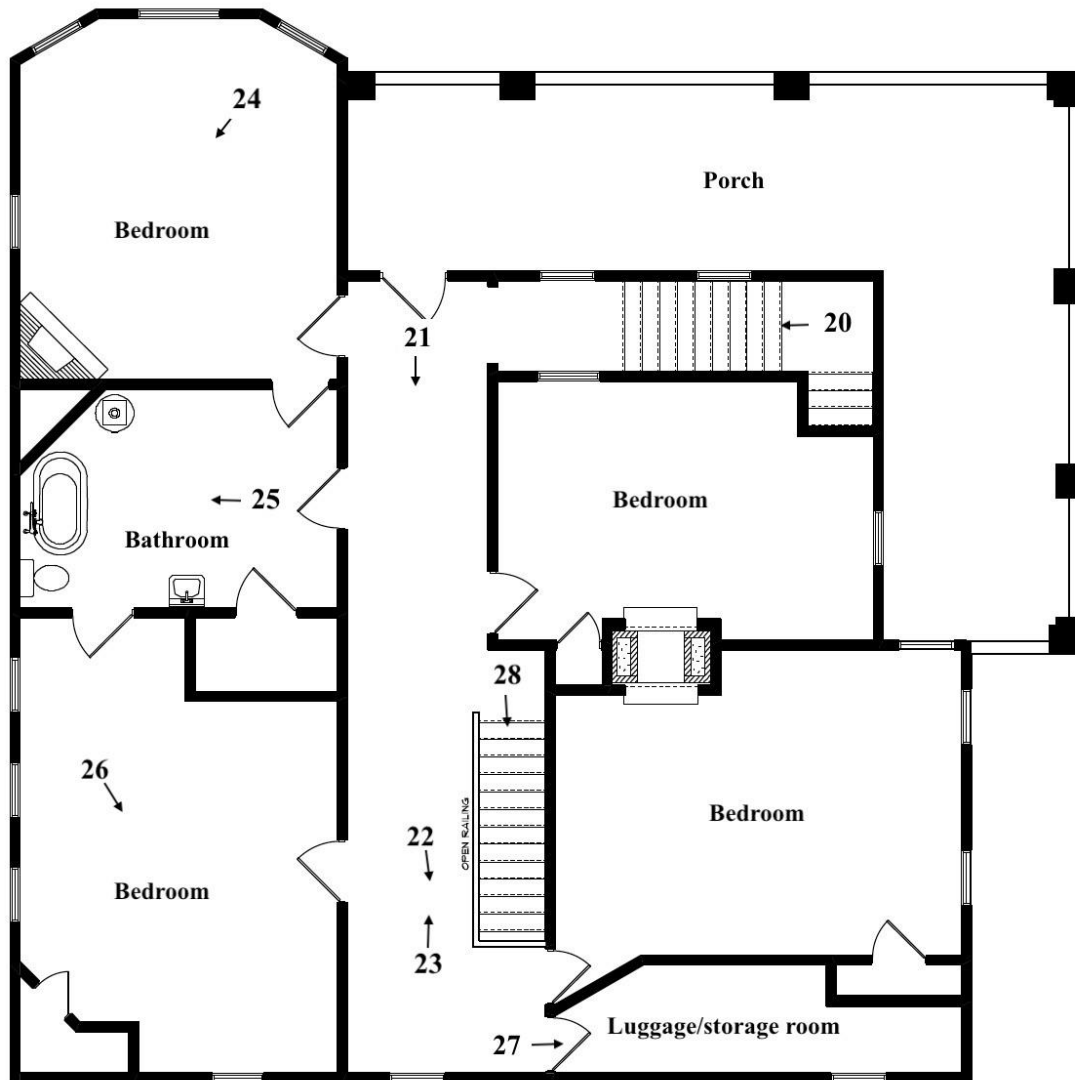




Figure 1. Photograph of Burwell-Dinkins-Anderson House before its c.1909 expansion and renovation