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Executive Summary

In 1998 the State of Georgia passed the State Agency Historic Property Stewardship Program (Senate Bill 446), requiring state agencies identify significant cultural resources under their management and develop plans that give full consideration to the preservation, adaptive use and maintenance of these assets. The Board of Regents of the University System of Georgia (USG), a state agency, delegated the responsibilities for complying with the Stewardship Program to the component institutions within the System. The following year, the Board of Regents (BOR) obtained a grant through the Getty Foundation’s Campus Heritage Program to develop guidelines for preparing Campus Historic Preservation Plans. The primary objective of the grant was to standardize the content and deliverables of the CHPPs so that the information gathered could better integrate with USG’s broader campus master planning processes.

In 2013, Georgia State University (GSU) initiated an effort to document its historic resources. This followed the 2012 Master Plan Update of GSU’s downtown Atlanta campus. This plan follows the BOR’s Campus Historic Preservation Plan Guidelines.

The 2009 CHPP Update was developed over a one-year period and provides a comprehensive layer of cultural resource information that will be consulted by facilities managers and campus planners during physical and strategic planning activities. As required by the CHPP Guidelines, the document presents data on the GSU’s historic architectural resources and historic landscape architecture resources so that appropriate consideration can be given to their preservation and maintenance. The scope of the plan includes all resources within the boundaries of the downtown Atlanta campus.

Part 1 of the CHPP provides a comprehensive narrative describing the history and physical evolution of the campus from GSU’s founding to the present. This historic overview serves as a framework for evaluating the significance and relative value of those cultural resources identified on campus. Part 2 identifies and evaluates GSU’s historic architectural and historic landscape architecture resources. Part 2 also identifies Foundation-owned or GSU-leased properties which are within the downtown campus. In addition to evaluating campus resources to determine their National Register eligibility, the historic buildings and landscape features have been ranked according to their institutional “value.” This exercise is a requirement of the CHPP Guidelines and is intended to help facilities managers further distinguish those
resources that are most integral to the history and tradition of the campus. The physical building condition of the identified resources has also been evaluated and a rating system applied to each building to help the Institution understand how the deteriorative effects of time are impacting its inventory of historic structures. Finally, Part 3 of the CHPP Update examines the proposed use and treatment of GSU’s historic resources and provides guidelines for adapting, rehabilitating and maintaining these resources according to a defined, prescribed preservation philosophy and best practices.

The Georgia State University downtown campus possesses unique qualities within an urban environment which pose challenges and constraints that are noted in the plan. In particular GSU has literally grown within an existing urban fabric versus a separate, distinguishable campus. This creates a more layered, nuanced approach to the physical development of the campus where historic preservation is balanced with student quality of life and institutional needs. The CHPP should not be viewed as a barrier to change or as a means to restrict the vitality of campus, but instead as a framework that can be used to ensure GSU’s most valued historic assets are given full consideration when implementing change.
Part 1 - Historic Context
1.1 Introduction

Part 1 of the Campus Historic Preservation Plan (CHPP), the Historic Context section, provides an overview of the history of Georgia State University, which will serve as a framework for identifying, evaluating, and making recommendations for the treatment and use of the University’s historic resources. The section is divided into two parts. The first is Historical Background, which explores the developmental narrative of the city of Atlanta, and the events, issues, and themes that have contributed to shaping both the city and the school over time. The second is the Chronology of Development and Use, which documents the evolution of the school’s built environment.

1.2 Periods of Development at Georgia State

The five periods of development of Georgia State University are associated with the organizational designations of the school, which had a great impact on the students, faculty, and administrators. During the course of its history, Georgia State has had ten heads, with the titles dean, director, or president. The school operated under six different governing bodies, accompanied by a new name, until it finally emerged as Georgia State University in 1969.

Chronology of Institutional Names and Administrative Oversight

1. Georgia School of Technology Evening School of Commerce (1914-1933) — part of the Georgia School of Technology
2. University System of Georgia Evening School (1933-1935) — independent
3. Atlanta Extension Center of the University System of Georgia (1935-1947) — independent under the newly-created Board of Regents
   a. Georgia Evening College (Night Division)
   b. Atlanta Junior College (Day Division)
4. University of Georgia Atlanta Division (1947-1955) — part of the University of Georgia
5. Georgia State College of Business Administration (1955-1961) — independent
7. Georgia State University (1969-present) — independent
Chronology of Deans, Directors, and Presidents

1. Wayne Sailley Kell, Dean (1913-1917)
2. John Madison Watters, Dean (1917-1925)
3. Frederick B. Wenn, Director (1925-1928)
4. George McIntosh Sparks, Director, President (1928-1957)
5. Noah N. Langdale, Jr., President (1957-1988)
10. Mark P. Becker, President (2009-Present)

Phase 1: 1913-1933

Phase one encompasses the first twenty years of the School’s operation when, in 1913, it commenced as Georgia Tech Evening School with Wayne Sailley Kell (1913-1917) as dean. The next year, it was officially named Georgia School of Technology’s Evening School of Commerce (ESC) with day and evening classes offering a three-year Bachelor of Commercial Science (BCS) degree. Dean Kell oversaw the move in 1914 off the Georgia Tech campus to a building on Walton Street in the Fairlie-Poplar district of downtown Atlanta.

From the start, the student constituency was different from the usual, right-out-of-high-school freshman, who, with parental support, lived in a dormitory on a distant campus for four years. Rather, the Evening’s School’s non-traditional students, known then as “irregulars,” were typically older, had full-time day jobs, and had established living quarters. These characteristics to a large extent determined the distinct physical plant of the urban college, where dormitories were not obligatory, as well as atypical administrative needs. Classes were held primarily at night, and many working students could not carry full course load necessitating a longer time to complete their degrees.

Dean Kell saw the School through the challenging first year of the U.S. involvement in World War I. He admitted the first women to the ESC, a move sparked by the declining enrollment of men who were drafted to fight. Before its separation from Georgia Tech in 1933, thirty-five Evening School women received BCS degrees from that all-male institution.

John Madison Watters (1917-1925), appointed to succeed Kell as dean in 1917, oversaw the move of the ESC to larger quarters at Five Points in downtown Atlanta. In 1919, among the graduating class of six was the first woman, Annie T. Wise. As post-war enrollment continued to increase, in 1921 Dean Watters moved the School again to Auburn Avenue, a block from what today is Woodruff Park. Dean Watters was responsible for instituting higher academic standards, and under

his leadership, the ESC was admitted to the American Association of Collegiate Schools of Business. He also worked hard to develop ties with the Atlanta business community, a strategy espoused by later deans, directors, and presidents, and which has become an essential part of Georgia State’s growth and development.

In 1925, an administrative reorganization took place, giving the Evening School financial independence. As a result of the change, Frederick B. Wenn (1925-1928) was named Director of the Evening School of Commerce, replacing Dean Watters. Director Wenn conducted a major recruitment campaign, which focused on creating contacts with local and state school superintendents and pledging to find day jobs in downtown Atlanta for prospective students. Again, networking brought results, and the subsequent increased enrollment necessitated a move to another building on Forsyth Street in 1927.

The 1920s continued as a boom time for the Evening School. In 1928, George McIntosh Sparks (1928-1957) was named the new director. A relentless promoter of the School, Director Sparks promoted expansion to include an arts and science curriculum. He attracted numerous students to the ESC through his statewide contacts, and to accommodate the School’s growth, he purchased the Evening School’s first building in 1930. The former nursery and kindergarten on Walton Street opened in 1931, after being substantially renovated. The Georgia General Assembly created the University System of Georgia with the Reorganization Act of 1931, and in January 1932, the Board of Regents took office and began functioning as the governing body for the system. The reorganization also made all university chief executives presidents, and created a new chancellor position. By that time, the effects of the Great Depression were being felt nationwide, and state funding for education was reduced.

Phase 2: 1933-1947

In 1933, the Evening School of Commerce was formally separated from Georgia Tech. Now under the control of the chancellor and the twelve regents of the University System, the Evening School was assigned to the Adult Education Center, and named the University System of Georgia Evening School (USGES). The School of Commerce at Georgia Tech was abolished. While the USGES began to receive direct state financial support, its new independent status led to challenges to its academic standing. The new School lost its accreditation with the Southern Association of Colleges (SAC) and its membership in the American Association of Collegiate Schools of Business, which it has previously enjoyed as part of the Georgia Institute of Technology.
The Evening School’s loss of SAC accreditation was a threat to the entire university system because State of Georgia did not meet the standards for funding the USGES, and the School was not supervised by one of the more senior institutions within the system. The other universities in the system, especially Georgia Tech, viewed USGES degrees as a “dangerous precedent.”

In 1935, the Board of Regents renamed the Evening School the Atlanta Extension Center of the University System of Georgia, popularly known as System Center or Atlanta Center. The new school had two divisions: Georgia Evening College (Night Division), and Atlanta Junior College (Day Division). The four-year Bachelor of Commercial Science degree and the masters programs were terminated, but the Board authorized a three-year BCS degree. However, the Center could only operate in the afternoon after 2 p.m., in the evenings, and on Saturdays, so as not to compete with Georgia Tech. It became more like a junior college, which Director Sparks despised. SAC did agree to allow students who had already begun their programs under the USGES catalog to finish their degrees.

Despite the national depression and the fact that students could not receive four-year degrees, enrollment at the Atlanta Center continued to increase during 1935 and 1936, causing severe crowding at the Walton Building. Director Sparks arranged to purchase the former Nassau Hotel-turned Baptist Hospital on Luckie Street in 1936, the second building owned by the school. Its renovations were completed for the 1938 fall semester, a fortuitous circumstance as the Atlanta Center reached a record enrollment of 1748.

World War II and the draft drastically lowered the number of students throughout the university system, and the curriculum was altered to include emergency courses. A chemical warfare course offered at the Center was copied throughout the system, and the chemistry professor who taught it was commissioned by the U.S. Army to work on the program. As early as 1942, however, university educators were beginning to plan for returning veterans who wanted to complete their interrupted educations. A boom in enrollment was expected at the war’s end.

The war was no interruption, however, to SAC, which in 1942 suspended the “white” colleges within the university system due to Governor Eugene Talmadge’s attack on radical professors. Director Sparks began to realize the importance of accreditation and also the financial support from the State of Georgia, which was SAC-required. The Board of Regents in 1943 requested a study of the Atlanta Center, which recommended that the state’s resources be concentrated at one

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2 Reed, 55.
3 Reed, 56.
4 Reed, 66.
of the elite institutions, to improve its quality. This pleased the regents who had already demonstrated an overwhelming preference for the University of Georgia. The study became the guiding force for the university system for the next two decades, much to the detriment of the Atlanta Center.5

By the end of 1944, the Center’s curriculum shifted to refresher courses for returning veterans. The Readjustment Act of 1944, commonly known as the GI Bill, provided among other things education funding to former servicemen, and in 1945, Atlanta Center had its highest enrollment to date, 2174.

**Phase 3: 1947-1955**

In 1947, the Center’s lack of accreditation continued to be a threat to the entire university system, so the regents merged it with the flagship school, the University of Georgia. Named the Atlanta Division of the University of Georgia, its activities and curriculum was heavily restricted. Only one four-year degree was permitted, in business administration, and no advanced or graduate work was allowed. In addition, its public service activities in the city were curtailed. Despite the setback, the Division continued to grow, as more non-traditional students were seeking higher education. The downtown location was a boon. Local businesses provided support, seeking its students as interns and its graduates as employees. The state legislature was made aware of the Division’s needs by nearby businesses and residents.

Director Sparks, ever on the lookout for an improved physical plant, realized that the war had created shortages for the construction industry; he decided a new campus building was out of the question. The 1944 Surplus Property Act had made federal resources available for converting buildings to educational facilities, so Sparks went shopping downtown. The Bolling Jones Building (also known as the Ivy Street Garage) was purchased in August 1945, becoming the first permanent home of UGA’s Atlanta Division. The Luckie Street building was sold to Tabernacle Baptist Church in July 1946, and renovations on the new “Ivy Building” were completed in 1947. Additional war surplus and federal monies paid for a gymnasium-auditorium (formerly an airplane hangar from Tennessee) that was installed behind the former garage.6 Parking for the new facilities was provided when Director Sparks purchased land along Courtland Street. In the next few years, he also purchased contiguous property for a new classroom building at the southwest corner of Gilmer and Courtland streets, as well as for a library in the same block along Decatur Street.

In 1948, a new four-year Bachelor’s in Business Administration degree program was approved by the American Association of Collegiate Schools of Business for the Atlanta Division, its first four-year degree.

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5 Reed, 89-93.
6 Reed, 103-104.
The current three-year BCS students were allowed to complete their degrees. The state legislature increased funding for the Division, and in 1952, it won SAC accreditation.

**Phase 4: 1955-1969**

Phase 4 began auspiciously, with the completion of the first building constructed specifically for the Division. Begun in 1952, on April 21, 1955, “the new building” at 33 Gilmer Street (named Sparks Hall in 1960) opened. A true multi-purpose facility, it contained classrooms, offices, the library, the cafeteria, and it had a rooftop patio.

By 1955, the Board of Regents had come to realize that the Atlanta Division was acquiring a destiny and a unique identity of its own. Consequently, they separated Georgia State from the University of Georgia formally on September 1, 1955. The naming of the new entity was controversial; the regents did not want “Atlanta” in the name, nor did they want a name that would compete with the University of Georgia. Because the school’s specialty was to be business, it was given the name “State College of Business Administration.” Director Sparks, students, faculty, and alumni all protested, calling for the name “Georgia State College.” In October, the regents compromised and changed the name to “Georgia State College of Business Administration” (GSCBA). In October, the regents compromised and changed the name to “Georgia State College of Business Administration” (GSCBA).7 Sparks was given the title of “president” in addition to director of the new college.

In 1957, after 29 years of service, George M. Sparks faced mandatory retirement as president. He stepped down in June, leaving behind a legacy of expanded curriculum, increased enrollment, a permanent campus, and very strong ties to the Atlanta business community. During his tenure, Sparks transformed the Georgia Institute of Technology Evening School of Commerce into the Georgia State College of Business Administration, a four-year college with graduate programs.

The expansion of the academic program of the College began immediately after Noah Langdale, Jr., became the school’s second president in July 1957. GSCBA finally received accreditation from SAC that year. Based on that major step, President Langdale persuaded the Board of Regents in 1958 to approve four-year degrees in the arts and sciences. A new librarian, William R. Pullen, was named, who would transform the library system. The next year, majors in the hard sciences, biology, and mathematics were approved.

President Langdale began a campaign to offer a Master’s in Business Administration (MBA), seeking financial support from the downtown businesses, alumni, and bankers, as well as the city of Atlanta and Fulton County governments. Following in the footsteps of his predecessors, Langdale made a very intentional effort to involve community and commercial leaders. This was essential, as hiring business school

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7 Reed, 188.
professors was particularly difficult. They had a multitude of private sector employment opportunities open to them in the city, and therefore could command higher salaries than the typical arts and sciences faculty.\footnote{Reed, 218-219.} The MBA was approved in 1958.

That same year, the Georgia State Foundation was chartered, with the goals of assisting with scholarships, student loans, research, equipment, college publicity, and teacher salary supplements. A record 5,688 students were enrolled in the fall 1958, including 80 MBA students. President Langdale’s efforts at academic enhancements lead to GSCBA’s full membership in the American Association of Collegiate Schools of Business in 1960.\footnote{Reed, 218-219.}

The year 1961 brought a major change to the College. A 1960 study of trends in higher education showed enrollment growths in schools in settings with high population density, such as urban areas. It was recognized that many Georgia families could not afford to send their children to colleges or universities with high tuition, room, and board, and their only chance of a post-high school education was at a school like GSCBA. On December 13, 1961, the Board of Regents of the University System voted to remove “of Business Administration” from the name “Georgia State College.”\footnote{Georgia State Signal 20, no. 1 (January 18, 1962): 1.}

The sixties were a time of racial unrest as the Civil Rights movement spread across the South, and GSC was not immune to the struggles for equality. In 1961, Charlayne Hunter and Hamilton Holmes enrolled at the University of Georgia after a federal court order was issued. Georgia Tech subsequently quickly admitted three African American students. Before then, however, President Langdale, working with the Board of Regents and the Georgia Legislature, had instituted burdensome admissions requirements for black students in order to delay the integration of GSCBA. Enrollment subsequently dropped by 58%, and the economics of the situation led to the revocation of all the legislative admission requirements. On June 12, 1962, the first African American student was admitted to GSC. Annette Lucille Hall, a 37-year-old social studies teacher in the Rockdale County Public School system, had a B.A. in History from Spelman College and a Master’s degree in Education from Atlanta University. She signed up for graduate studies in the Institute on Americanism and Communism.\footnote{The institute was sponsored by the Board of Regents and the State Department of Education at the direction of a resolution passed by the Georgia General Assembly earlier that year. Georgia State Signal 21, no. 1 (June 27, 1962): 4.} By 1966, the first African American faculty had been hired, and in 1968, the campus group, Black Students United, was formed. On January 18, 1968, less than three months before his death, Dr. Martin Luther King spoke at the college.\footnote{Reed, 212-213; Georgia State Signal 20, no. 1 (January 18, 1962): 1.}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{image.jpg}
\caption{Dr. Martin Luther King, Jr. (Image from Georgia State Signal)}
\end{figure}
The years 1964-1969 saw a great expansion of the campus footprint. The buildings constructed during that time included: Student Activities Building (now University Center), the Library (now Library North), Counseling Center (now Courtland North), and the Business Administration Building (now Classroom South). Construction also began on the central plaza, the General Classroom Building (now Langdale Hall), and the new physical education complex (now the Sports Arena and Sports Annex).

Those same years saw an increasing symbiosis of the College with the city. In 1963, the Georgia Hospital Association noted the Atlanta area’s need for master’s level employees. GSC responded by inaugurating an advanced degree in hospital administration. The first doctor of philosophy (Ph.D.) degrees were offered in business administration and in economics. In 1969, an Urban Life program was instituted at the school. Urban Studies was a movement which began in the 1950s, when the American Council on Education began urging colleges and universities to seek solutions to growing urban problems. The new Georgia State program was an interdisciplinary study focusing on urban affairs, poverty, and politics. Public service was part of the curriculum, and many students were able to get internships with city agencies, providing networking opportunities and stronger ties to the city.

**Phase 5: 1969-Present**

In early January 1968, a new member of the Board of Regents, W. Lee Burge, began speaking in favor of making GSC a university. “Georgia State College deserves university status at this stage of the game. It has earned this on merit and with the aid of the Board of Regents,” he said in a front page article in the *Signal*. A former student, Burge went on to say that “Georgia State is an extremely important part of Atlanta and is bringing new areas of knowledge to bear on such matters as the urban problem. It has great potential for the whole Southeast.” It was, however, another eighteen months before the end of the College’s golden decade was crowned by the Board of Regents granting university status to GSC. On September 10, 1969, in recognition of the academic advances made by the institution and the services it offered both to students and to the community, Georgia State College became Georgia State University. At the time, it was Georgia’s third major university system institution; it had five schools (two of them larger than most state colleges), and 13,000 students, of whom nearly 2800 were graduate students.

During the 1970s, President Langdale oversaw further expansion of the downtown campus. In 1970, the Art and Music Building (now Arts & Humanities) opened at the southeast corner of Ivy and Gilmer.

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13 Reed, 246.
14 Reed, 251.
streets. Shortly following were the General Classroom Building (now Langdale Hall) in 1971; the Athletic Building (now the Sports Arena and Sports Annex) in 1973, and the Urban Life Building (now the Urban Life Center) in 1974. With the completion of the central and Urban Life plazas by 1974, GSU became a “platform campus” consisting of raised courtyards and bridges. It was described by architects as “a new campus environment on a collection of pleasant platforms above the urban chaos.”

The Vietnam War’s presence was felt on the GSU campus, beginning the first year of the war, 1965-66, when for the first time since World War II there were no student veterans enrolled. That number began to climb shortly thereafter. The August 12, 1971 Signal published on page four, the first 50 numbers of the draft lottery, just in case anyone had missed their draft notice. The headline was: “Uncle Sam Wants You.” Editorials also called for an end to the draft as well as an end to the war. During the 1970s, student enrollment increased. It was the decade when women students first began to outnumber men students, which continues to this day. Veteran enrollment steadily increased, and peaked the last year of the war, 1975-76, with 14,756 student veterans.

In 1979, GSU purchased the old Atlanta Auditorium at the northeast corner of Courtland and Gilmer streets. The front of the building containing Taft Hall was left intact, but the auditorium at the back was demolished. After renovations, the newly-named Alumni Hall (now Dahlberg Hall) opened in 1982. Another significant building, not part of the campus but adjacent, was the Georgia State MARTA station. Constructed as part of the Floyd Veterans Memorial Building on Martin Luther King, Jr. Drive, the station opened in 1980, providing easy access to mass transit for University faculty, staff, and students.

On July 1, 1987, President Noah N. Langdale, Jr. resigned as president to take a position in the chancellor’s office, ending a 31-year tenure with the school. He had begun as president of the Georgia State College of Business Administration and ended at a fully-accredited University of more than 20,000 students offering more than 200 degree programs. He oversaw the University’s enlarging physical presence in Atlanta, its racial integration, and the establishment of the law school. Langdale was succeeded by William M. Suttles, who served as acting president, then president until he retired in 1989. Suttles was no stranger to GSU, having been an Evening School student in the 1930s. He worked for the school for fifty years in a variety of positions, including professor

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18 David Smith, Jr., Georgia State University: An Institutional History, 1913-2002 (Atlanta, GA: Department of Educational Policy Studies, College of Education, Georgia State University, 2010), 222.
19 “Uncle Sam Wants You,” Georgia State University Signal 30, no. 3 (August 12, 1971): 4
20 Smith, 242-243.
and chair of the speech department, dean of students, executive vice president, and provost, before becoming president.

John Michael Palms was appointed the fourth president of the school on July 1, 1989, having been chair of the physics department and dean of arts and sciences at Emory University. He stayed only two years, and was succeeded by Sherman R. Day, who, having been appointed on March 15, 1991, was acting president through June 1992. Day had first come to GSU in 1969 as a professor in the counseling and psychological services department.

The 1980s and 1990s saw continued expansion of the University into downtown Atlanta as enrollment increased. Some buildings were new construction, erected specifically for GSU, including Pullen Library South (now Library South) in 1988; the University Bookstore in 1989; the Natural Science Center in 1992; and the Student Center in 1998. Other “new” University structures were older buildings purchased and renovated by GSC\(^{21}\) for a variety of uses. Sometimes it was feasible to expand or add onto existing buildings. Parking downtown, a perennial problem, was somewhat alleviated by the construction of six new multi-level parking decks.

On July 1, 1992, Carl V. Patton became the next president of Georgia State. He was an urban planner, and his expertise was important in making the school a vital part of Atlanta. Over his 16-year tenure, he improved and enlarged the physical plant of the campus. He also focused on recruiting top-rank faculty and strengthening the academic programs. Patton was an enthusiastic promoter of the University, and sought increased recognition for the school through national rankings, peer journals, and media reports.\(^{22}\)

The 1996 Centennial Olympic Games, which were held in Atlanta, brought to GSU its first student dormitories. The 2000-bed Olympic Village Complex was constructed at the southeast corner of Centennial Olympic Park Drive and North Avenue to house athletes during the Olympics. After the Games were ended, it became student housing for the University until 2007. That year, the complex was sold to Georgia Tech, which continues to use the now North Avenue Apartments as student housing.

As the twenty-first century dawned, GSU continued to expand its presence in Atlanta, and since the 2008 recession, has been central to the revitalization of the downtown area. The Helen M. Aderhold Learning Center on Luckie Street, built in 2002, was the first new building of the new century. The Petit Science Center on Piedmont Avenue opened

\(^{21}\) Building purchases are actually made by the Board of Regents of the University system; however, for the purposes of this report, the school or university are designated the purchaser. GSU Foundation purchases are separate, and are so noted.

\(^{22}\) “Georgia State University Past Presidents, President Emeritus Carl V. Patton,” Georgia State University website, ©2014 Georgia State University.
in 2009, and construction began on the new Law School at 89 Park Place in 2013. The 2000s have seen the realization of a process that began in the late twentieth century, namely the transformation of what had been primarily a commuter school to a traditional university with dormitories, Greek housing, and sports teams, especially basketball and football. New student residences have been built, including University Lofts (2002), University Commons (2007), Freshman Hall (now Patton Hall, 2009), and Greek housing (2010). Other housing has been secured through the purchase of two former hotels on Piedmont Avenue. A football practice field and facility were created in 2009, and student recreation fields in 2012. In early 2014, fundraising continued for a new, $2 million, strength-and-conditioning football facility to be located next to the practice field on Martin Luther King, Jr. Drive.23

Mark P. Becker because Georgia State University’s seventh president in January 2009. He assumed office during a time when the effects of the recession had begun to seriously affect the state’s educational budget, but under his leadership, the school has continued to grow and advance. Enrollment and graduation rates have risen, and a 10-year strategic plan has been adopted, which is designed to increase the University’s stature as a public research institution. An ambitious campus master plan update, introduced in 2012, will remove outmoded structures and create a central, landscaped greenway that will improve pedestrian traffic and provide for the first time a campus quadrangle.

1.3 Historical Background

1.3.1 Atlanta Before Georgia State

In 1821, the Creek Indians made the last of the land cessions east of the Chattahoochee River to the ever-encroaching white settlers in Georgia. The land was distributed, as was typical in Georgia, by a lottery, in which James Paden won Land Lot 51 in the 14th District of DeKalb County (in a section that is now in Fulton County). In 1833, Hardy Ivy of Abbeville, South Carolina purchased the lot, which was on the northeast edge of what would eventually be downtown Atlanta. Ivy (for whom Ivy Street was named) built a log cabin near the corner of today’s Courtland and Ellis streets. In 1836, the Georgia legislature chartered the Western and Atlantic Railroad, and by 1838, the zero milepost24 marking the termination of the new rail line was placed in Land Lot 78, just west of Mr. Ivy’s property. A small community grew up around the end of the line, and became the town of Terminus.

The railroad spurred growth in the area, and in 1843, the town was incorporated as Marthasville, named in honor of the daughter of Governor Wilson Lumpkin. Two years later, the town was renamed

24 The zero milepost can be seen today inside the GSU security office in Underground Atlanta.
“Atlanta”, and by 1846, two new railroad lines had been completed, further connecting the town to the rest of the southeast. In 1853, Atlanta became the county seat of the newly-created Fulton County. By the start of the Civil War, the City of Atlanta’s population was nearing 10,000, and more railroads entered the city, meeting at the Western & Atlantic Railroad Freight Office located in the Gulch at the southern dead-end of Spring Street.

Atlanta’s population swelled to about 22,000 during the Civil War until the campaign of Union General William Tecumseh Sherman during July-August of 1864. When the city fell on September 2nd, Sherman ordered the remaining residents to evacuate. All the railroad buildings and military-related businesses were demolished, and much of the city went up in flames as the Union troops departed on November 15, 1864.

The railroads were the force that spurred the city’s rapid re-growth after the war. A replacement Union Station had been built by 1971, and the presence of so many rail lines led to the moniker, “Gate City.” In 1868, the state capital had been moved to Atlanta, and in 1889 the new Capitol opened.

The post-Reconstruction era was led by Henry W. Grady, the Atlanta Constitution editor, who promoted the “New South” philosophy, which called for reconciliation with the North, more industry, less agricultural dependence, and better education. The latter tenet helped lead to the 1888 founding of the Georgia School of Technology, the parent institute of the Evening School which ultimately became Georgia State University. Grady had also long advocated a public hospital for the city, and in 1892, Grady Memorial Hospital opened its first building on Butler Street (now Jesse Hill, Jr. Drive).

Never short on civic pride, Atlanta’s business and government officials sponsored expositions that would showcase the city to the nation and the world. The largest and most famous of these was the 1895 Cotton States and International Exposition, held on the grounds of what is now Piedmont Park. Its goal was to foster trade between the southern states and South America, and to display the products and facilities of the region to the rest of the country and Europe. On opening day, Booker T. Washington made his famous “Atlanta Compromise” speech, which basically advocated the “separate but equal” doctrine that was codified in Plessy v. Ferguson by the U.S. Supreme Court the following year. It was the first time an African American made a speech in the South on an important occasion to an audience of white men and women.25

By the turn of the century, Atlanta’s population was almost 90,000, making it the largest city in Georgia, and third largest in the southeast. Fifteen railroads passed through the city, with more than 150 trains arriving each day, so a second railroad station was constructed in

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1905. Terminal Station, designed by prominent Atlanta architect, Philip Thornton Marye, was much larger than Union Station, and was constructed in the popular Italian Renaissance Revival style. The city limits were expanded, and new suburbs were sprouting up along the spreading trolley lines. Downtown new skyscrapers were emerging, including the Flatiron, Equitable, and Candler buildings. Another skyscraper, the Empire Building, constructed in 1901, was eventually purchased by GSU to house the J. Mack Robinson College of Business.

Atlanta had always been a segregated town, and a separate business and entertainment district for African Americans was expanding along Auburn Avenue. With the rise of Jim Crow laws and the city’s growing population, racial tensions increased, culminating in the 1906 Race Riot. From September 22-24, white mobs roamed Decatur and Pryor streets and Central Avenue, killing dozens of blacks and wounding many others. Hundreds of thousands of dollars in damage was done to the homes and businesses of African Americans in the central downtown district, and the state militia was eventually called out to stop the violence.

Atlanta’s first convention center, the 1909 Armory-Auditorium was constructed at the northeast corner of Gilmer and Courtland streets. Owned by the city of Atlanta, it had 20,000 square feet of floor space, seating for 8,000, and a pipe organ costing $50,000. Just two blocks from Auburn Avenue, the Auditorium was an important venue for nationally known African American performers. The Auditorium became a multi-purpose concert hall, sports venue, and entertainment center, hosting a variety of events and celebrities. The Metropolitan Grand Opera had an annual concert there, giving Atlanta the distinction of being the only city outside of New York where the Opera performed. Taft Hall, the National Guard Armory located in front of the main auditorium, was the site of the gala party held after the premiere of “Gone With the Wind” in 1939. Originally designed by Atlanta architects Morgan & Dillon as a red brick building on a granite foundation, the armory was nearly destroyed on November 11, 1940 by a fire from carelessly-discarded cigarette. The auditorium was saved due to a thick firewall, but heat from the fire damaged the newly-planted trees in Hurt Park, just across the street. Architectural firm Robert & Company designed the new marble facade in the Moderne style, echoing the marble-clad fountain and retaining wall in the park. The new armory opened in 1943. The building was purchased by GSU in 1979. After the auditorium was demolished, the renovated structure opened in 1983 as Alumni Hall (now Dahlberg Hall).

Figure 16: Atlanta City Armory-Auditorium, ca. 1927 (Image from Georgia Division of Archives and History)

Figure 17: Atlanta Bird’s-eye Map, 1919 (Image from Library of Congress)

Figure 18: Atlanta City Auditorium, ca. 1943 (Image from Atlanta Architecture by R. M. Craig)

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28 Atlanta City Directory Company, Atlanta City Directory (Atlanta, GA: Atlanta City Directory Company, 1921).
1.3.2 Atlanta 1913-1933

When the U.S. Congress declared war on Germany on April 6, 1917, Atlanta was immediately affected. Trains loaded with war materiel and troops passed through town, and citizens were warned to be on the lookout for German spies. Camp Gordon opened in Chamblee, northeast of the city, and became one of the Army’s largest garrisons and home to the 82nd Airborne Division. Due to the institution of the draft by President Woodrow Wilson in May, enrollment at Georgia’s colleges and universities plummeted, although the Tech Evening School boosted student numbers by admitting women. The 1918 Spanish influenza epidemic at Camp Gordon caused more than fifty deaths, but Georgia escaped the massive numbers of fatalities experienced by other communities.

On May 21, 1917, Atlanta’s Great Fire started just after noon when a stack of mattresses in a small warehouse on Decatur Street ignited. The city fire department, already working on three other fires, had no equipment immediately available. The fire spread quickly up Edgewood and Auburn avenues, which was a crowded and derelict black residential neighborhood of primarily small wood houses and shacks. It burned north between Fort Street (on the west) and Boulevard (on the east), and was finally extinguished about 10 p.m. just south of Greenwood Avenue. About 300 acres were destroyed; 2000 buildings, including homes, businesses, and churches burned; and approximately 10,000 people were displaced. Since most of the buildings had wood-shingled roofs, the city aldermen quickly outlawed their continued use. Only the fire set by Sherman’s forces in November 1864 did greater damage to the city.

After the war, Atlanta’s economy diversified, and the city was rapidly becoming a regional business center. In 1925, under the guidance of Ivan Allen, Sr., the Atlanta Chamber of Commerce launched “Forward Atlanta,” an aggressive national advertising campaign to encourage new business to relocate to the city and national corporations to establish regional headquarters there. Sears-Roebuck and General Motors were persuaded to locate centers in town.

Although the railroads were the major transportation mode at the beginning of the 1900s, the automobile was gaining increasing importance. Traffic congestion and the problem of cars and trucks having to traverse a vast network of railroad crossings led the city to construct a series of viaducts, which elevated some city streets above the rail lines and grade-level crossings. The Courtland Street viaduct was built in 1906, and still has a large impact on the movement of pedestrians and vehicles across the Georgia State campus.
In 1925, Atlanta Mayor Walter A. Sims signed a five-year lease on Candler Field, an abandoned, 287-acre automobile racetrack ten miles south of downtown, and committed the City to developing an airfield there. Planes had already been using the infield of the track as a landing field. The first commercial flight landed at the new airport in 1926.

Shortly before the Great Depression began in earnest, downtown Atlanta was still continuing to grow. In 1929, Southern Bell Telephone Company constructed its imposing Art Deco building at 51 Ivy Street (now Peachtree Center Avenue). The original six-story structure was designed by Atlanta firm, Marye, Alger, Vinour. In 1930, Atlanta’s new City Hall, designed in the Gothic Revival style by G. Lloyd Preacher, Jr., opened at 68 Mitchell Street.

1.3.3 Atlanta 1933-1947
Atlanta’s economy did not reach its Depression-era nadir until 1935, but it had made a remarkable recovery by 1936, in part due to the Federal Emergency Relief Administration’s jobs for unskilled workers and aid to those in need. As a result of other New Deal initiatives, the nation’s first public housing project was constructed in Atlanta. Techwood Homes (for whites) opened in 1935, and University Homes (for African Americans) opened in 1938.

In 1938, planning and land acquisition began for a city park in the triangular lot created by Edgewood Avenue, Courtland Street, and Gilmer Street. The Atlanta City Council voted to name it Joel Hurt Memorial Park, and it went on the city’s list of parks that could never be sold. The park was designed by landscape architect William C. Pauley with assistance from Atlanta’s planning engineer, Raymond W. Torras. It opened at 100 Edgewood Avenue on November 23, 1940, and its centerpiece was a circular marble electric fountain and a curved, marble-faced retaining wall. The park until recently served as an important outdoor gathering space for the Georgia State community. In 1956, the student newspaper called it “the college’s campus”, and graduation was held there in July 1956.

Despite the poor economy, Candler Field continued to grow, with both Delta Air Service and Eastern Air Transport establishing services. In 1939, the first control tower was opened. D.A.S. became Delta Airlines, and is the airport’s oldest continuous tenant. E.A.T., formerly Pitcairn Aviation, later Eastern Airlines, inaugurated the first passenger service from New York to Atlanta. Downtown Atlanta was beginning to come out of the depression, and in 1941, the Central Atlanta Improvement

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29 In 1948, Shutze & Armistead added eight more stories, and in 1963, a microwave tower was installed on top.
30 With the addition of an annex in 1989, the address was changed to 55 Trinity Avenue.
31 Reed, 45.
Association was created, renamed Central Atlanta Progress (CAP) in 1967.

By 1940, defense preparations were beginning throughout the metropolitan region. Candler Field was declared an air base by the U.S. government that year, and the airport would double in size during World War II. In 1941, Delta moved its headquarters from Monroe, Louisiana to Atlanta, where it remains today. The name of Candler Field was officially changed to the Atlanta Municipal Airport in 1942. It had actually been changed in 1929, but the city lost the paperwork, so the new name did not become official until 14 years later. A record 1,700 takeoffs and landings in a single day was set in 1942, and that year the airport was named the nation’s busiest in terms of flight operations.34

In 1943, one of the country’s largest war manufacturing plants opened in Marietta. The Bell Aircraft factory would, at its peak production, employ about 28,000 Georgians building the B-29 SuperFortress bombers.

After the war ended, Atlanta expanded rapidly. The city was not a major industrial center; rather, it was becoming a major distribution center. Its rail, air, and road transportation systems provided the foundation for the growth. The increasing importance of truck, bus, and car transportation was realized, and the city’s freeway system was well underway before the national interstate highway system began in the mid-1950s.35

The 1946 Highway and Transportation Plan for Atlanta, Georgia was prepared by H. W. Lochner and Company and De Leuw, Cather and Company. Prepared for the State Highway Department of Georgia and the Public Roads Administration of the Federal Works Agency, the Lochner Plan, as it came to be known, said:

> Atlanta is the capital of southeastern United States largely by virtue of its position as a transportation center. The entire city is a terminal area, and its future prosperity depends on the successful integration of its various transportation facilities. The proposed expressways which would be the urban portions of the interstate highways, form a logical starting point for such comprehensive planning of all future traffic and transportation improvements.

34 “Airport History,” Hartsfield-Jackson Atlanta International Airport®, © 2008-2014 City of Atlanta.
35 Herbert T. Jenkins, Atlanta and the Automobile (Atlanta, GA: Center for Research in Social Change, Emory University, 1977), 132-133.
Transportation makes Atlanta the financial, agricultural, and industrial capital of Southeastern United States. In addition to the eight major railroad lines serving the city, there are nine air lines and sixteen state and Federal highways. Buses and trucks operate over these highways, along with private automobiles. This comprehensive transportation system makes it possible for people or goods from Atlanta to reach all parts of the Southeast in a few hours.  

1.3.4 Atlanta 1947-1955

The industrial and business growth that occurred during World War II continued and accelerated in Atlanta during the postwar years. In 1947, a new Ford automobile assembly plant opened in Hapeville, and the following year General Motors built a new factory in Doraville. The Bell Aircraft plant in Marietta, the area’s largest wartime employer, had scaled down immediately after the war, but reopened as Lockheed-Georgia in early 1951 in response to the Korean conflict. By 1949, Atlanta Municipal Airport ranked as the seventh busiest airport in the country, and a new passenger terminal was constructed using war surplus materials.

The downtown Atlanta location continued to provide incentives for new courses and programs for the Atlanta Division. The Georgia Hotel Association wanted a hotel management program so there would be a well-trained pool of applicants for their increasing numbers of job openings. In response, the program, which had been in Athens at UGA, was relocated to the Atlanta Division. The six area hospitals plus the Fulton County health department sought courses in sanitation and hospital administration, which the school added. Also, as Atlanta’s reputation as an insurance industry leader grew, the college recruited a professor to teach insurance classes.

In 1948, the first contract was signed for construction of the north-south expressway, which would alleviate traffic congestion from downtown north to the northern railroad terminal on Peachtree Street, and south to the airport. Land acquisition proved to be a major roadblock, and the entire route was not completed until 1964. However, the northern leg from Williams Street to Brookwood Station, completed in 1951, had the effect of expanding the business district northward. The southern Lakewood to Hapeville section was finished the following year. By 1952, the city had annexed an addition 82 square miles and added about 100,000 new residents.

Atlanta as the capital of Georgia also saw expansion of the state’s downtown campus. Around the Capitol, more marble-skinned

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37 Reed, 107.
38 Jenkins, 132-133.
buildings were constructed in the mid-1950s to house various state departments: Agriculture (1953) on Hunter Street (now Martin Luther King, Jr. Drive), Justice (1954) on Capitol Square, and a large general office building (1954) on Washington Street. These all complimented the existing Transportation Building (1931) and the Federal Emergency Relief Administration (1939, now the Legislative Building), both of which were just south of the Capitol. The marble cladding was an architectural design already expressed in the Auditorium and Hurt Park, a few blocks to the north, and echoed in the cream-colored terracotta tiles of City Hall. Georgia State would continue the white marble theme in four of the new buildings it would construct over the next two decades.

1.3.5 Atlanta 1955-1969

The downtown connector, which would ultimately join the existing north and south expressways, did not begin construction until 1956. With building already underway, federal funding for new highway construction became available, and a new east-west expressway (now Interstate 20) was approved. With the two interstates meeting in downtown Atlanta, the connector had to be re-designed. The new route moved the road farther east through the predominantly African American, Buttermilk Bottoms neighborhood and two public housing projects. The changed site was further away from the city and state public buildings, and through areas where property was much cheaper. The original route, drawn by engineers, was straighter with virtually no curves, and would have been safer. The new route was drawn by politicians, and contained the infamous Grady curve. By this time, however, land acquisition was easier as people became used to the expressways and experienced their benefits.39

The following year, work began on a new $21 million terminal to alleviate the congestion at the airport. At that time it was already the busiest in the country, with more than two million passengers passing through. Between noon and 2 p.m. each day, it was the busiest airport in the world. The new terminal opened in 1961, and was at that time the largest single terminal in the U.S. Designed to accommodate 6 million travelers a year, within the first year 9.5 million people visited, well beyond its target capacity.40 Throughout the 1960s, airlines advertised heavily in the Georgia State student newspaper, the Signal.

During the twentieth century, Georgia was a Democratic state, and presidential candidates seldom campaigned there. However, on August 26, 1960, the Republican candidate for president, Richard Milhous Nixon, made an unprecedented trip to Atlanta. His motorcade came up the new expressway, drove down Peachtree Street, then turned left onto Edgewood, proceeding to Hurt Park. Large crowds greeted him enthusiastically, and he gave a speech near the fountain.

39 Jenkins, 138-139.
40 "Airport History."
In 1961, new city Mayor Ivan Allen, Jr. was elected. He would serve two four-year terms and was a pivotal leader for Atlanta, overseeing the city’s extraordinary physical and economic growth, and guiding the community through the tense days of integration. Highway construction and urban renewal activities were lowering the supply of black housing within the city. Almost 67,000 people were displaced in the period from 1956 to 1966, and there was a severe housing shortage. By 1959, African Americans made up 36 percent of the city’s population but occupied only 16 percent of the available residential land. During the 1960s, the white population of the city declined by 60,132, while the black population increased by 68,587.\textsuperscript{41}

On Allen’s first day in office, he ordered the city hall cafeteria be desegregated, and had all the “white” and “colored” signs removed from the building. On his order, black policemen were allowed to arrest whites, and the first African American firefighters were hired. Allen worked with Dr. Martin Luther King, Jr. and the Southern Christian Leadership Conference. His one major blunder during his tenure as mayor was to allow the construction of the Peyton Road concrete barriers to restrict African American access to the affluent white Cascade Heights neighborhood, where a black physician had just purchased a home. Atlanta’s “Berlin Wall” was erected on December 18, 1962, drawing international attention and a questioning of the city’s “Too Busy To Hate” slogan. A court ruled the wall unconstitutional, and it was removed on March 1, 1963. By the late 1960s, Cascade Heights had become predominantly black, and remained affluent.\textsuperscript{42}

On June 3, 1962, a group of Atlanta’s civic and cultural leaders were returning from a month-long tour of Europe sponsored by the Atlanta Arts Association. While taking off from Orly Field in Paris, the plane crashed, and 130 of the 132 people on board were killed. Only two stewardesses seated in the tail section survived. Of the 122 passengers, 106 were Atlantans, and Mayor Allen flew to Paris to inspect the crash site. It was the worst single-aircraft disaster at that time.

The idea of a memorial to the Orly victims was born, and donations came in to the Arts Association, including a $4 million anonymous donation from the Woodruff Foundation. The concept of a combined performing and visual arts venue was conceived and the Atlanta Arts Alliance was formed. On October 5, 1968, the Atlanta Memorial Arts Center\textsuperscript{43} opened to the public, housing the Atlanta College of Art\textsuperscript{44}, the Atlanta Symphony Orchestra, and the High Museum of Art. All three entities were combined into one corporation, then as now,
unprecedented in the U.S. The Alliance Theatre was added in 1970, and in 2005, Young Audiences became part of the Center. Renamed the Woodruff Arts Center in 1982, after its major benefactor, Robert W. Woodruff, the center expanded in 1983 with the addition of the High Museum of Art designed by Richard Meier. In 2005, another major expansion added exhibit space, an administration building, residence hall and sculpture studio, restaurant, parking garage, and a large public piazza, designed by Renzo Piano.

During Ivan Allen’s tenure as mayor (1962-1970), Atlanta ranked in the top ten cities in the nation in downtown construction, adding more than 55 new buildings and 22,000 new jobs a year. A significant development was created by architect John Portman, whose first downtown building opened in 1961. The Atlanta Merchandise Mart (now AmericasMart Building 1) was the first in what eventually became a mini-city of Portman designs in the area bounded by Ellis, Baker, Spring, and Courtland streets. They include more AmericasMart buildings (1968, 1979), the spaceship-topped Hyatt Regency (1967), the Peachtree Center offices and shopping mall (mid-1970s), the cylindrical glass Westin Peachtree (1976), the Atlanta Marriot Marquis hotel and office towers (1985, 1989), the Inforum (1989), SunTrust Plaza (1992), and SunTrust Plaza Garden (2000). By 1975, the American Institute of Architects stated that “today Peachtree Center is downtown, and Five Points has been turned into a park.”

The Portman buildings were not the only new construction during the 1960s. Other notable downtown structures included:

- Forty Marietta Building, 1964, 17 stories, architects Tomberlin & Sheetz and Harper Aiken Partners;
- First National Bank Building, 1966, 2 Peachtree Street, 41 stories, the tallest structure of its time of construction in the southeastern U.S., architects Finch, Alexander, Barnes, Rothschild & Paschal (FABRAP);
- Equitable Building, 1968, 100 Peachtree Street, 35 stories, architects Skidmore, Owings, Merrill;
- Boisfeuillet Jones Atlanta Civic Center, 1968, 395 Piedmont Avenue, 3 stories, architect Robert and Company;
- Trust Company Bank (now SunTrust), 1969, 25 Park Place, 26 stories, architects Carson, Lundin and Shaw. Purchased by the GSU Foundation in 2007, the building is now occupied by the Computer Science Department. Other departments from the arts and humanities will be moved there in the near future.

45 Galloway.
46 Marsh, 7.
On December 10, 1964, Martin Luther King, Jr. was awarded the Nobel Peace Prize. In the award ceremony presentation speech, Nobel Committee Chair Gunnar Jahn said of King, “He is the first person in the Western world to have shown us that a struggle can be waged without violence. He is the first to make the message of brotherly love a reality in the course of his struggle, and he has brought this message to all men, to all nations and races.... To this undaunted champion of peace the Nobel Committee of the Norwegian Parliament has awarded the Peace Prize for the year 1964.”

Shortly after taking office, Mayor Ivan Allen had launched a new “Forward Atlanta” program, almost 40 years after the program co-chaired by his father. Sponsored by the Metro Atlanta Chamber of Commerce (MACOC), it provided funds to help attract major league sports team, establish a public transit plan, and attract businesses to the area. Within 10 years, 240,000 jobs and 247 office buildings, 31 office parks, seven regional shopping centers, and 353 warehouses were built in the metropolitan area. Atlanta ranked in the top ten cities in the nation in downtown construction. In 1968, W. Lee Burge, a former Georgia State student and a member of the Board of Regents of the University System, said that GSC had changed an evolution into a revolution in its growth and development, and went on to state, “I think it’s part of the Forward Atlanta spirit.”

On June 30, 1965, Rankin M. Smith, an executive vice president of the Life Insurance Company of Georgia, paid $8.5 million for an expansion National Football League franchise. The Atlanta Falcons became the 23rd professional football team (the 15th in the NFL prior to the merger with the American Football League). Their first game was played at the new Atlanta Stadium on August 1, 1966. The stadium, completed earlier that year, was a factor in the relocation of the Milwaukee Braves baseball team to Atlanta. Designed by Finch, Alexander, Barnes, Rothschild and Paschal (FABRAP) and built by Heery, Inc., the stadium, which was eventually renamed the Atlanta-Fulton County Stadium, was shared by the Atlanta Braves and Falcons, until the Falcons moved to the Georgia Dome in 1991. In 1968, the St. Louis Hawks, a National Basketball Association team, moved to Atlanta. They were forced to share Alexander Memorial Hall with the Georgia Tech basketball team until the Omni opened in 1972.

Atlanta took important step forward when, in 1966, the Metropolitan Atlanta rapid Transit Authority (MARTA) was formed. The idea of a public transit system was not immediately embraced, and it took nine years before ground was broken at Five Points for the first station.

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48 “New Regent Favors University Status.”
1.3.6 Atlanta 1969-Present

The year 1969 was a banner year for the city in many ways. Maynard Jackson was elected as Atlanta’s first African American vice mayor, along with Sam Massell, the city’s first Jewish mayor. On October 15, 1969, Interstate 285 opened. At that time, the “Perimeter” as it came to be known, was a $90 million, four-lane beltway (two lanes in each direction), and it covered nearly 64 miles. Braves pitcher Pascual Pérez missed a start, when he circled the Perimeter three times on August 19, 1982, looking for the exit to the Atlanta Fulton-County Stadium and earning the nicknames “Perimeter Pascual” and “Wrong-Way Perez”.

Another 1969 milestone was the opening of Underground Atlanta on April 8th. Underground was a 12-acre area beneath the central city streets, which had been raised above ground level through the viaduct system that was fully implemented by the 1920s. In the 1960s, two Georgia Tech students found many of the original storefronts had survived with architectural features intact, and made plans for a retail and entertainment “city beneath the city.” Listed in the National Register of Historic Places in 1980, Underground Atlanta was popular through the 1970s, and bars and nightclubs regularly advertised in the GSU student newspaper. Increasing crime in the area made it unattractive, and Underground closed until 1987, when new development by the Rouse Company made it into a retail shopping destination rather than a nightclub scene. When the World of Coca-Cola museum opened in 1990 across Central Avenue from Underground, more tourists came into the district. Rioting in 1992 after the Rodney King verdict severely damaged much of the area and visitors were few until the 1996 Olympics. Since then, however, the venue has had difficulty attracting either locals or tourists, despite being the location of the annual New Year’s Eve Peach Drop.

The 1970s

The 1970 census revealed that for the first time, Atlanta had a majority African American population. In 1972, Andrew Young became the first black congressman from Georgia since Reconstruction, and the following year, Maynard Jackson was elected Atlanta’s first African American mayor.

On February 22, 1971, William B. Hartsfield, former Atlanta mayor, died. Six days later, on what would have been his 81st birthday, the name of the airport was changed to William B. Hartsfield Atlanta Airport. On July 21, the name was changed again, this time to William B. Hartsfield Atlanta International Airport. The change was due to Eastern Airlines’ introduction of flights to Mexico and Montego Bay, the first international service at the airport.
The year 1971 was significant for Georgia State University, as the Courtland Street viaduct was replaced. Originally built in 1906, the viaduct had become unsafe. It was dismantled and completely rebuilt.

Signaling the transition away from the railroads, in 1972, Atlanta’s Union Station and Terminal Station were both demolished. The nineteenth century city with a dense urban core centered on the railroads with residential neighborhoods encircling both was gone. Atlanta had expanded outward, especially along the north-south interstates. The automobile had eclipsed the railroad, and new roads and expressways exceeded the number of active rail lines. Just beyond the city core, family dwellings had been replaced by a multitude of new parking lots and multi-level garages to accommodate the volume of cars bringing workers from the suburbs into downtown to their city jobs. The city was still the major distribution center in the southeast, and by 1970, trucking was the second largest employer in the state.\textsuperscript{49}

Between 1968 and 1972, the Omni was constructed at 100 Techwood Drive. Owned jointly by the City of Atlanta and Fulton County, the 337,000-square-foot indoor arena was home to the Atlanta Hawks (NBA) and the Atlanta Flames of the National Hockey League. The hockey team was not successful, so it moved to Calgary in 1980. The Omni was demolished in August 1997, and Philips Arena was constructed on the site. Newer sport venues had luxury boxes for their high-end customers, and the Omni lacked these amenities. The Omni also had structural problems; it had been constructed with COR-TEN weathering steel that was supposed to seal itself and last for decades. However, Atlanta’s humid climate kept the steel constantly rusting, and it deteriorated faster than expected.

In 1971, an anonymous donor purchased for $9 million a four-acre tract of land bordered by Peachtree Street, Auburn Avenue, Pryor Street (now Park Place), and Edgewood Avenue. The land, donated to the city, was cleared and landscaped, and in 1973, Central City Park opened. It was later revealed that Robert W. Woodruff had made the original land donation; in 1985, the park was renamed in his honor. Through the years the park has changed in appearance. Its first major renovation was in 1980, when a tree-lined plaza was created. In 1994, it was closed, and $5 million was spent to prepare it for the 1996 Olympic Games. Now comprising six acres, Woodruff Park has mature trees, benches, play structures, the International Peace Fountain, and the 1969 bronze sculpture, \textit{Atlanta from the Ashes (The Phoenix)}, located at the Five Points entrance to the park. The park today serves as an important thoroughfare for GSU students walking between the main campus east of Ivy Street (now Peachtree Center Avenue) and the various buildings and departments located west of Peachtree Street. Central Atlanta Progress, recognizing the importance of the space to the city and the University, “has worked with the business community to pump a lot

\textsuperscript{49} Reed, 243.
of capital into the improvement and maintenance of Woodruff Park to support what GSU is doing in the downtown area.”

Like the 1960s, new construction characterized the city throughout the 1970s. The 27-story Hilton was built in 1974, followed by the 31-story Peachtree Summit Building the next year. In 1976, a new complex opened adjacent to the Omni, with the Omni International and CNN Center bringing new business, a hotel, and more entertainment to the area west of Five Points. That same year, the Georgia World Congress Center opened with extensive exhibition halls. Atlanta was becoming a convention and tourist destination.

Under the leadership of Mayor Jackson, the Atlanta Economic Development Authority was created in 1976. Within seven years, AEDC had purchased 330 acres of land in northwest Atlanta and developed what was the city’s first industrial park since the mid-1960s. The new Atlanta Industrial Park was Georgia’s first Urban Enterprise Zone.

In 1975, ground was broken at the Five Points railroad gulch for Atlanta’s first heavy rail public transit station. When the Five Points MARTA Station opened in 1979, it was the central hub of the system, with spokes radiating north-south along Peachtree Street and east-west through the gulch. That same year, the Civic Center and Omni stations were completed. It was not long before the stations began to have an impact on their surrounding landscapes. New buildings oriented themselves to the transit stations, and even incorporate them in their design. This was the case of the Georgia State University MARTA Station, which is a part of the 20-story James H. “Sloppy” Floyd Veterans Memorial Building, both of which opened in 1980.

The 1980s

Hartsfield Airport continued to set records. On September 21, 1980, the world’s largest air passenger terminal complex opened. Covering an area of 2.5 million square feet, it was designed to accommodate up to 55 million passengers a year. The old terminal building was demolished four years later. Also in 1980, a 9,000-foot fourth parallel runway was completed, followed in 1981 by a new 11,889-foot runway, capable of handling the largest commercial airplanes then in use or in development. In 1988, MARTA opened its Airport station, linking the city’s rapid transit system to the airport.

The skyline of Atlanta continued to alter when in 1981, Georgia Power opened its new 24-story headquarters campus on Ralph McGill Boulevard. The following year, the 52-story Georgia Pacific Center

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51 “Airport History.”
opened on Peachtree Street just a block north of Woodruff Park. The Fulton County government opened its new Government Center on Pryor Street in 1989.

It was not only the skyline that changed. In March 1984, when John Portman announced plans to build a new office complex (Peachtree Center) on Ivy Street, he suggested to city officials that the street be renamed Peachtree Center Avenue. His argument was that businesses were more likely to locate downtown if their address had the word “Peachtree” in it. At the time, there were already 26 streets in Atlanta with Peachtree in their names. Despite stringent opposition from the descendants of Hardy Ivy, the pioneer settler for whom Ivy Street was named, the Atlanta City Council voted 14 to 4 to change the street name. A *New York Times* article noted, “Louise K. Ivy, the 79-year-old widow of Mr. Ivy’s great-great-grandson, was especially unhappy. ‘What I came down here to stand for was principle, history and sentiment,’ she said after the Council vote. ‘What I came up against was power and money and prestige, and it has spoken.’ For the record, what will soon be called Peachtree Center Avenue runs south of Peachtree Street, just a block above the spot where Peachtree Street intersects with West Peachtree Street, and a block west of the corner of West Peachtree Street and Peachtree Place.”

Twenty years after it was first completed, the downtown connector continued to expand, as the seemingly endless construction persisted. New lanes and bridges were added, especially in the area where Interstates 75 and 85 merged just north of downtown.

In 1981, former U.S. Congressman and U.S. Ambassador to the United Nations, Andrew Young ran for mayor. Elected with 55% of the vote, he succeeded Maynard Jackson, and was Atlanta’s second African American mayor. Mayor Young brought more private investment to the city, expanded Jackson’s initiative to seek minority and female-owned businesses in city contracts, and established the Mayor’s Task Force on Education. In 1985, he took a leadership role in the renovation of the dismal Atlanta Zoo, which was renamed Zoo Atlanta. In 1985, Young was re-elected mayor with more than 80% of the vote, and played host to the 1988 Democratic National Convention, which was held at the Omni.

**The 1990s**

On September 18, 1990, the International Olympic Committee awarded the 1996 Summer Olympics to Atlanta. Dubbed the “Centennial Olympics”, the 1996 Games marked 100 years since the institution of the modern Olympics in Athens, Greece in 1896. For Atlanta to win

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53 1996 was also the first time that the Summer Olympics were held in a different year than the Winter Olympics, a practice which continues today.
over Athens was a considerable triumph. As early as 1987, Billy Payne, chair of the Atlanta Committee for the Olympic Games (ACOG), had envisioned getting the Olympic Games. ACOG, a private corporation, won support from Mayor Andrew Young and businesses throughout the community. Both civic and corporate leaders saw the Games as an opportunity to promote the Atlanta “brand” to the world. MACOC also instituted a new Forward Atlanta campaign in 1991, with the theme “Preparing Atlanta for the Olympics.” Both groups embarked on a whirlwind of new construction and sprucing up the face of the city.

New projects had already begun or been completed by the time of the IOC’s announcement. In 1990, the World of Coca-Cola Pavilion opened just a block from the Capitol, along with the 50-story, 191 Peachtree Tower. Under construction since 1989, the Georgia Dome opened in 1992, providing a new indoor stadium and exhibition space. The Falcons played their first game there on August 22, 1992. In 1994, just in time for the Olympics, Hartsfield Airport opened the new, 1.3 million square foot International Concourse E, the largest single international facility in the world.

Not everything was positive for the Games organizers. In 1990, Atlanta had the highest crime rate in the nation, and the third highest murder rate. The new mayor, Bill Campbell, who served from 1994 to 2002, said that reducing crime was the city’s most important issue. He appointed Beverly Harvard chief of the Atlanta Police Department in 1994, and she began a zero-tolerance enforcement policy to make sure the city was viewed as safe by potential tourists.

That same year, Mayor Campbell named Renee Glover as the head of the Atlanta Housing Authority, which was at the time the fifth largest public housing agency in the U.S. Before the Games commenced, Ms. Glover oversaw the demolition of Techwood Homes, the country’s first public housing project (originally for whites only), and Clark Howell Homes. Both were located near Centennial Olympic Park, the 21-acre park built by ACOG as a central gathering place for the Olympics and a lasting legacy to the city. In their place, a new mixed-income apartment complex was commenced, eventually named Centennial Olympic Place, where the former project residents would be able to live using Section 8 housing choice vouchers. Authorized and funded by HUD, the new approach to public housing taken by Ms. Glover was revolutionary and precedent-setting.

Not all the Olympic venues were new construction. The city was able to distribute various events among its existing assets, including utilizing facilities at nearby colleges and universities. Georgia Tech

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55 The park itself was the result of Techwood Park TAD, Georgia’s first tax allocation district, which was created in 1992 with AEDC’s help to redevelop land in downtown in preparation for hosting the Olympic Games.
hosted both boxing and all the swimming and diving events. Georgia
State hosted badminton; Morehouse College, basketball; Clark Atlanta
University, field hockey; the Georgia Dome, gymnastics and finals in
basketball and handball; and the Georgia World Congress Center, a
variety of events including fencing, modern pentathlon, wrestling, and
weightlifting.

Between 1993 and 1996, the new Centennial Olympic Stadium was
constructed just south of the Atlanta-Fulton County Stadium. It was
ready in time for the opening ceremonies on July 19, 1996. After the
closing of the 1996 Paralympics, it was converted by ACOG to a baseball
stadium and leased to the Atlanta Braves. When the reconstruction was
completed in 1997, the name was changed to Turner Field after Ted
Turner, then owner of the Braves.

When the new stadium opened, the old Atlanta-Fulton County Stadium
was imploded on August 2, 1997. Its site became parking for Turner
Field. Also that year, the Omni was demolished. Two years later,
Philips Arena opened on the site. It is a multi-purpose indoor arena
owned by the Atlanta-Fulton County Recreation Authority, and serves
as the home to the Atlanta Hawks (NBA) and Dream (WNBA). The
first event held there was an Elton John concert in September 1999.
The decade ended with a new title for Hartsfield Airport in 1999, the
World’s Busiest Airport in passenger volume. The preceding year, it
had accommodated 73.5 million travelers.

The 2000s

The new century began much as the previous century ended, with
more recognition and expansion of Hartsfield International Airport. In
March 2000, it was named the World’s Busiest Airport, both in terms
of passenger traffic and number of landings and takeoffs. In 1999,
there were more than 900,000 landings and takeoffs, and more than
78 million passengers traveled through the airport. In April 2001,
groundbreaking began on the new fifth runway, the largest public works
project in Georgia’s history. It opened in May 2006.56

In October, the City Council voted to honor his memory by changing
the name of the airport to Hartsfield-Jackson Atlanta International
Airport, recognizing the visionary leadership that both mayors had
for the airport. In December 2004, a record number of passengers,
83.6 million, passed through the airport, and since 1998, Hartsfield-
Jackson has retained its title as the world’s busiest passenger airport. In
July 2005, the airport celebrated its 80th birthday, recalling its humble
beginnings and its present position as a vital part of the world’s air
transportation system.57

56 “Airport History.”
57 “Airport History.”
In 2004, the Atlanta Development Authority launched the city’s first five-year comprehensive economic development plan. The ADA, formed in 1997, was the successor to the AEDC. In 2005, the ADA created the Beltline Tax Allocation District.

July 2006 was the peak of the national housing bubble, after years of financial deregulation and subprime mortgage lending practices. Things began to fall apart in early 2007, when the first subprime lender filed for bankruptcy. However, the Dow hit what was then an all-time high of 14,164 on October 9. By December, the Great Recession had officially begun, and widespread fear of another Great Depression gripped the nation. In February 2008, President George W. Bush signed the Economic Stimulus Act to give taxpayers rebates and encourage investment. Throughout the year, financial institutions continued to fail when Lehman Brothers filed the largest bankruptcy case in U.S. history, and the U.S. Federal Reserve Bank bailed out insurance giant AIG. On October 3, President Bush signed TARP—the Troubled Asset Relief Program, creating a $700 billion bailout package. The following week, the Dow Industrial Average experienced its worst weekly loss in history, falling 18%. Massive government economic rescues were arranged for Citigroup, General Motors, Chrysler, and Bank of America, entities considered too big to fail, and the federal government took over the mortgage giants, Fannie Mae and Freddie Mac. On March 9, 2009, the Dow reached its low point of the recession, closing at 6,547, down 54% from its record high sixteen months earlier. The unemployment rate hit 10% on October 2, 2009, and the number of annual home foreclosures in the U.S. peaked in 2010 at 2.9 million properties.58

The Atlanta area’s economy suffered greatly during the Great Recession. Even though it officially ended in June 2009, economic recovery remains slow. Construction played a big role in Atlanta’s economy, and new home building collapsed. From 2005 to 2009, Atlanta’s number of annual building permits fell by 66,352, the biggest decline of any metropolitan area. During the recession, metro Atlanta lost more than 140,000 jobs, about 5.7 percent of its job base. “Despite its relatively diverse job base and status as a national leader in job growth during the 1990s, metro Atlanta exited the 2000s with fewer jobs than what it began with - truly a lost decade.”59 The unemployment rate in the region remains higher than the nation as a whole. Home prices suffered, with a 21 percent decline between 2006 and 2012, and they have not yet recovered.

The Atlanta area also experienced a 13.2 percent decline in personal, per capita income between 2000 and 2009 (after adjusting for inflation), the steepest decline among the 30 most populous metropolitan areas. The only other city in the country with a double-digit decline in per capita income between 2000 and 2009 was Detroit.⁶⁰

The metro Atlanta region was still one of the fastest-growing areas in the country, ranking seventh in total population added between April 2012 and June 2011. Inside the city, population growth became denser, with Midtown having the highest rate of growth between 2000 and 2010. Atlanta has become one of the more diverse metro areas in the country, with almost 48 percent of its population comprised of non-whites.⁶¹ While beginning to come out of the recession, the Atlanta region still faces a number of problems for its future growth and prosperity. These include the following issues.

1. There have been legal challenges to Atlanta’s use of water from Lake Lanier, which is the region’s principal water supply source. Despite all its growth, Atlanta has not expanded its water resources in fifty years.

2. The city has some longstanding infrastructure problems which it has failed to address. Atlanta has some of the highest water and sewer rates in the nation (double those of New York City), and they are due to rise as the city begins it Clean Water Act Compliance program, which will cost millions of dollars. Additionally, the city $1.1 billion backlog in road, bridge, street, and sidewalk repairs. Mayor Kasim Reed recently stated that tackling the aging infrastructure is the top priority for his second term, and will ask for public approval of a $250 million bond referendum to begin to address the problems.⁶²

3. The biggest problem facing the metropolitan area is transportation, with the city now famous for its bad traffic and the accompanying pollution. Atlanta’s arterial streets lack the capacity to carry the amount of traffic. They have not been adequately upgraded, nor are there plans to do so.

4. Atlanta also has not invested in public transit. The MARTA heavy rail system was considered “an extremely forward looking transportation investment,” when it was constructed in the 1970s-80s. Since then there has been virtually no expansion of the network.⁶³ “Investing in rail transit in the early 21st century is as important as the building of freeways in the 1960s and 1970s was for the economic growth of the Atlanta region 50 years ago.”⁶⁴

⁶⁰ Carnathen.
⁶¹ “State of the Atlanta Region 2012.”
⁶⁴ Maria Saporta, “As more walkable places emerge, Atlanta is becoming ‘a really cool city,’” Saporta Report, October 7, 2013, © 2013 Saporta Report.
In 2012, the Atlanta Development Authority (ADA) changed its name to “Invest Atlanta.” According to Mayor Kasim Reed, the new name was to reflect the focus on jobs and competitiveness. Another five-year Forward Atlanta campaign was begun in 2013, with the expectation that at least $30 million will be raised to fund projects in the city.

In 2013, the announcement was made by the Atlanta Falcons with the City of Atlanta and the Georgia World Congress Center Authority that the Georgia Dome would be demolished, and a new $1.2 billion stadium would be constructed. The Dome was 22 years old, and the new stadium, with its retractable roof, would become the home for the Falcons, as well as other sports, conventions, and entertainment events. The stadium, designed by 360 Architecture, will be south of the Dome, at the intersection of Martin Luther King, Jr. and Northside drives. Two historic African American churches agreed to sell their properties which were located on the new site: Friendship Baptist Church for $19.5 million, and Mount Vernon Baptist Church for $1.5 million. Invest Atlanta agreed to issue $200 million in revenue bonds as the public’s contribution to the venue through the extension of the city’s 39.3% hotel/motel tax to the year 2050. It was estimated that 86% of that revenue would be paid by people living outside of Georgia when they stayed at hotels and motels in the city. The Georgia World Congress Center Authority has agreed to operate and maintain the stadium. Construction is slated to begin in April 2014, and completed in March 2017. When the new stadium is complete, the Georgia Dome will be demolished. It is debated whether the $200 million investment by the city was a wise move, given the tough economic climate and Atlanta’s many infrastructure needs; however, some claim the new venue was necessary to ensure that the Falcons remained in town.

A blow for the city came on November 11, 2013, when the Atlanta Braves announced they would not renew their lease on Turner Field. They would instead move to Cobb County, to a site about fifteen miles north on Interstate 75, where a 42,000-seat, $672 million stadium would be constructed, along with a large mixed-use development. The announcement came as a shock to most in the city, as the negotiations with Cobb County leaders were held in secret. It is not clear how much the proposed ballpark will cost taxpayers. Already concerns have been voiced about the location, immediately north of the intersection of I-285 and I-75, an area already suffering from extreme traffic congestion. It is not known what the fate of Turner Field will be, although demolition is likely. Some have suggested that it might be a good purchase for Georgia State University.
1.4 Chronology of Development and Use

1.4.1 Georgia School of Technology Evening School 1913-1933

The Evening School of Commerce at the Georgia School of Technology was inaugurated in 1913 with Wayne Sailley Kell as dean. The Commerce Department, which had offered its first “Business Education” course in the winter term of 1912, met in three lecture rooms in the Lyman Hall Laboratory of Chemistry Building.

In 1914, the Evening School moved its classes into the Walton Building, located at 57-59 Walton Street, in the Fairlie-Poplar district of downtown Atlanta and four blocks west of Peachtree Street at the corner of Walton and Cone streets. The nine-story, fire resistant building was constructed of tile and brick. The move was hugely symbolic in its separation from the main Georgia Tech campus and location near the heart of the city’s downtown business district. The move also laid the foundation of what would eventually become a separate school, college, and ultimately university serving the needs of a very different student constituency than that of Tech.

For the fall semester 1918, the new dean, John Madison Watters, leased four rooms in the Peachtree Arcade, which was located at 2 Peachtree Street. Designed by A. Ten Eyck Brown and built in 1917, the Arcade included not only offices, but also the city’s first enclosed shopping mall. The four-story building was literally steps from Five Points, the heart of downtown Atlanta, as well as Union Station, the main railroad terminal.

In 1921, Dean Watters again moved the school, this time to the three-story Murphy Building at 18 Auburn Avenue, as the Peachtree Arcade location had become extremely overcrowded. The Evening School remained there at the northwest corner of Auburn Avenue and Pryor Street until 1926.

In 1925, the Evening School was reorganized and Frederick B. Wenn was named the new director. In 1927, he rented six rooms for the school on the second and third stories of a three-story building on Forsyth Street, which had previously been used by an undertaker. The building’s address was 92 Forsyth, which became 106 Forsyth after the renumbering of Atlanta’s streets in 1927, and it was located a few doors south of the Carnegie Library.

The Peachtree Arcade was demolished in 1964 and replaced by the First National Bank Building, later Wachovia Bank of Georgia Building, and now the State of Georgia Building. It is the building immediately south of Georgia State’s Andrew Young School of Policy Studies.

65 The Peachtree Arcade was demolished in 1964 and replaced by the First National Bank Building, later Wachovia Bank of Georgia Building, and now the State of Georgia Building. It is the building immediately south of Georgia State’s Andrew Young School of Policy Studies.

66 Date is disputed. Reed states the move was made in 1921 (p. 7), but Smith claims 1919 (p. 97). However, Smith also claims the school moved into the Peachtree Arcade Building in 1916 (p. 96), a year before it was constructed.

67 Reed, 15-16.

68 Again, Smith has a different account, stating that the school moved to 75 Forsyth...
Figure 41: Peachtree Arcade on the Sanborn Insurance Map, 1931 (Image from Digital Library of Georgia)

Figure 42: Peachtree Arcade, ca. 1950 (Image from Vanishing Georgia)

Figure 43: 18 Auburn Avenue on the Sanborn Insurance Map, 1924 (Image from Digital Library of Georgia)

Figure 44: Murphy Building (3-story building at far right), ca. 1950 (Image from GSU Archives)
In 1928, George M. Sparks was named the new director. By 1930, the rooms at 106 Forsyth were overcrowded, unsanitary, and a fire hazard. In what was first building purchased for the school, 161 (later 223 after the street renumbering in 1927) Walton Street, the Sheltering Arms Day Nursery and Kindergarten was acquired by Director Sparks in 1930. Extensive renovations were necessary to prepare the building for the Evening School. Robert R. Johnson, president of the Campbell Coal Company, was essential in the funding of the purchase and alterations. As chair of the building committee, he raised thousands of dollars in pledges and gifts, and personally donated money and services amounting to almost half of the total cost of the $80,000 project. The building was dedicated in early May 1931.

1.4.2 University System of Georgia Evening School/Atlanta Extension Center of the University System of Georgia 1933-1947

In only a few short years, the renovated building at 223 Walton Street was overcrowded. Increasing student enrollment in 1935 and 1936 led to student protests about the situation. In a move that did not ameliorate the full-beyond-capacity classrooms and offices but did add to campus appeal, Director Sparks in 1936 leased the 14-room Venable house with a tennis court and swimming pool on Indian Creek, east of Stone Mountain. The property was eventually purchased in 1938, and it became the Indian Creek Lodge, a recreation facility for students, faculty, and staff. Originally on 22 acres, the house by 1956 had been remodeled to have two large rooms for dancing, a modern kitchen, two bowling alleys, and two porches. There were more than 40 species of trees, and the property was often used for botany and geography field trips. In 1956, it was estimated that 300 students per month visited the facility. The site was taken over by Recreation Services in 1991. The old house was demolished in 2013, and a new building constructed. The picnic area, volleyball court, playground, pool, and lodge are for use by members of the GSU community.

Director Sparks was on the lookout for another property for the Atlanta Center, and in 1936 the old Baptist Hospital (formerly the Nassau Hotel) at 162 Luckie Street became available. Sparks purchased the building, which was next door to the Baptist Tabernacle (today an entertainment and concert venue). The building was renovated in time for the fall semester of 1938.

World War II brought an end to new construction that was not related to the war effort. However, after the war ended, large numbers of
Part 1
Historic Context

Figure 48a: Pre-renovation Walton Street building (then #161), ca. 1920s (Image from GSU Archives)

Figure 48b: Georgia Tech Night School on the Sanborn Insurance Map, 1931-32 (Image from Digital Library of Georgia)

Figure 49: Post-renovation Walton Street building (then #223), ca. 1931 (Image from GSU Archives)

Figure 50: Indian Creek Lodge, July 1986 (Image from GSU Archives)
Figure 51: New Indian Creek Lodge, 2014 (Image from GSU Recreational Services)

Figure 52: Nassau Hotel on the Sanborn Insurance Map, 1931 (Image from Digital Library of Georgia)

Figure 53: Renovated 162 Luckie Street, 1930s-1940s (Image from GSU Archives)

Figure 54: Bolling H. Jones, December 1913 (Image from The Post Office Clerk)

Figure 55: d’Humy Motoramp System, September 1925 (Image from Building Multi-Floor Garages)
veterans were returning to college and universities to take up their interrupted academic careers. The Director Sparks realized that the war had created shortages for the construction industry and a new campus building was out of the question, so he went shopping in downtown Atlanta. The Bolling Jones garage was became the first permanent home of the Atlanta Center of UGA when the Board of Regents approved its purchase for $296,000 in August 1945. It had concrete ramps, elevators, and 180,000 square feet of space.

Bolling H. Jones had the reputation of being a progressive thinker. A few of the positions he held included President of the Birmingham Stove and Range Company, Postmaster for the City of Atlanta, and Chairman of the Fulton National Bank. He resided in a Pringle & Smith-designed house at 5 Cherokee Road. His six-story building at 24 Ivy Street was constructed using the Fernand E. d’Humy Motoramp System of Building Design, patented March 25, 1919 (utility patent 1,298,183). The d’Humy system used staggered floor construction, divided into two units where the level of the floors in one unit were midway between the level of the floors in the other unit. Designed by architects Lockwood, Greene & Company, the Ivy Street Garage was the first in Atlanta to use the system. Architect Pringle & Smith’s Central Garage also used the system, but it was not complete as of September 1925, while the formal opening of the Ivy Street Garage was June 3, 1925.70

It was a revolutionary concept to drive a car throughout the inside of a building, and the opening of the structure made news around the southeast. The new garage also provided high-density parking in a downtown square block that was primarily surface parking. “It is in a central location and was erected, it was declared, to fill a growing need for downtown parking space in order that businessmen might have a place to leave their cars without the danger of being stolen or their owners being served with a summons to court for parking too long on the central business streets.”71 Called an “automobile hotel,” the Bolling Jones Building was more than a garage. At full capacity, it could hold 1000 cars, but it had been configured to have offices, so its car limit was 600. Tenants at the time the Atlanta Center bought the building included Southern Bell Telephone & Telegraph Company and the Railway Express Agency. Since the school did not need the entire building, Director Sparks was happy to continue renting out space to a number of tenants.

Substantial renovations were required to make the building usable, and these were undertaken by noted Atlanta and southeastern U.S. architect, G. Lloyd Preacher, Jr., who a few years earlier had designed

71 Atlanta Constitution, May 24, 1925.
Atlanta’s City Hall. The 1944 Surplus Property Act made federal resources available for converting buildings to educational facilities, including war surplus materials. It was through this largesse that Director Sparks was able to have a former airplane hangar rebuilt as a gymnasium behind the new Ivy Building.72 Classes were first held in the converted garage in March 1946, and by July, the Luckie Street building had been sold to the Tabernacle Baptist Church. The new acquisition was called by Atlanta Division students and faculty the Ivy Building, or sometimes, the Garage. On March 11, 1964, it was named Kell Science Hall for the Evening School’s first dean, Wayne Sailley Kell. What would eventually become the Georgia State University campus had begun.

1.4.3 University of Georgia Atlanta Division 1947-1955

What should have been obvious after the transformation of the Ivy Street Garage into a classroom building was the lack of high-density parking in the area around the school. It would be more than twenty years before the first GSU parking deck was constructed, but Director Sparks was already looking around for parking lots for faculty, staff, and students. The latter were especially vocal through the years over complaints about the parking situation.

In 1949, the University System of Georgia created its Building Authority. The entity would be able to issue bonds for capital improvements to schools within the system, including construction, maintenance, recreation, and housing. Within a year, the Atlanta Division was given permission by the Board of Regents for a new building, to be located behind the Ivy Building at the corner of Gilmer and Courtland streets. When the five-member accreditation team from the Southern Association of Colleges visited the campus in 1952, Director Sparks was able to show them the site for the new general purpose building, where groundbreaking had begun.73

1.4.4 Georgia State College of Business Administration/Georgia State College 1955-1969

The construction of the building eventually named for Director Sparks experienced two major impediments: shortages of materials caused by the Korean War (June 25, 1950-July 27, 1953), and the discovery of underground water in the area, which required additional steel pilings and reinforced concrete foundations. The new building, designed by the Atlanta architectural firm of Cooper, Barrett, Skinner, Woodbury and Cooper, was on its street facades and primary entrances, clad in white Georgia marble and had sleek modern details. The Stripped Classical style reflected that of City Auditorium and Hurt Park, just across the street, as well as the Georgia government buildings located a block south on Courtland. The three-story building’s cost was about $2 million, but budget restraints meant that the third floor was first

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72 Reed, 100, 103-104.
73 Reed, 133, 157.
left as a large open space. Funding did not exist for the 14 classrooms and faculty offices that were to have been there.\(^74\) On April 21, 1955, the first classes were held in “the new building” or “the Gilmer Street building” as it was called. On June 8, 1960, it was named for George McIntosh Sparks, former director and president. Sparks Hall was the first new building constructed by the school for the school.

That physical plant milestone was a contributing factor to the decision by the Board of Regents on September 1, 1955, to formally separate the Atlanta Division from the University of Georgia, making the Georgia State College of Business Administration an independent institution. The new school soon lost its gymnasium/auditorium, when the old, former aircraft hangar behind the Ivy Building (now Kell Hall) was condemned after a beam cracked on January 18, 1957. It was demolished the following summer, and SAC said that a new gymnasium should be a high priority for the school. In the meantime, graduations were held in the City Auditorium.\(^75\)

A new development that would have an enormous impact on the college and later university campus was the chartering of the Georgia State College Foundation as a non-profit corporation and tax-exempt charity in 1958. The (now) Georgia State University Foundation has been an important source of capital and operating funds, and the endowment of scholarships and professorships.\(^76\) Today the foundation owns a number of important properties used by the University, including: University Lofts, University Lofts parking deck, University Commons, the SunTrust complex, 55 Park Place, T Deck (parking), and 40 Pryor Street. It also leases other properties utilized by the school, including: the Andrew Young School of Policy Studies, Ten Park Place, the Rialto Theatre, and space in the 34 Peachtree building.

December 13, 1961 was a landmark day when the “of Business Administration” was dropped, and the school became Georgia State College. The following year a new campus plan was unveiled. Funding in the amount of $3 million for new construction was a combination grant and loan from the federal government (under Section 112 of the Housing Act of 1949) for what was considered to be an urban renewal project, as it would include the clearing of the slum area on Decatur Street between Ivy and the Courtland Viaduct.\(^77\) The entire venture, from the grant application to the campus model, was a collaboration between the city of Atlanta and the College.

In 1962, the building at 44 Courtland Street, which had been used by the school for ROTC\(^78\), was demolished, and a new, multi-purpose

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\(^74\) Reed, 160.
\(^75\) Georgia State Signal 15, no. 87 (July 18, 1958): 1.
\(^76\) The Georgia State University Foundation, “About Us,” accessed April 1, 2014.
\(^78\) ROTC = Reserve Officers’ Training Corps
student activities building constructed. Completed in 1964, the building included designated space for the fraternities, who previously had no permanent homes on campus. The Courtland Street-level faces of the building were faced with marble veneer, including rectangular rosette spandrels beneath the windows and Greek key details above the main entrance, in keeping with the nearby Stripped Classical buildings. The presence of a campus building across Courtland Street led the students to request a crosswalk with a traffic signal so they could get from Sparks to the activities building at the street level. In 1965, a crosswalk was marked on Courtland, but no stoplight was installed. The designated walk was, however, a great improvement over the previous arrangement, when crossing in the middle of the block was prohibited—and enforced by a police officer.

On November 30, 1965, it was renamed the James C. Camp Student Center in memory of the Dean of Students who had died suddenly in office on February 25, 1956. In 1973, connecting bridges were built from the Camp Student Center to the newly-constructed Urban Life Building. During 1987-88, the building was expanded and named the University Center. In 1989, an EIFS79-faced bookstore was constructed, connecting to the University Center. The University Center now, along with the Student Center, comprises the GSU Student University Center.

A three-story library opened a year after “the new building” (now Sparks Hall). Designed by Richard Leon Aeck of Aeck Associates, the building was a departure in style from the marble modern classicism of Sparks. It was constructed of dark red and gray bricks with recessed windows. The marble cornice and spandrels were perhaps a nod to the earlier buildings, but its dark Brutalist style was a marked contrast. Three floors were added on top in 1970. Called simply “the Library” for many years, it was named for Dr. William Russell Pullen, the school’s long-time librarian80, on December 11, 1974. After the construction of a second library building on the south side of Decatur Street, the original library building was renamed “Library North.”

Two buildings on the east side of Courtland Street, just south of the Student Activities Building, were purchased in 1966. The now white-painted, formerly red brick Atlantic Storage Building, constructed in 1928 at 106 Courtland Street became the Counseling Center, now Courtland North and used by the Athletic Department. Next door was the red brick Courtland Building, located at 120 Courtland Street, and constructed in 1936. It is now used for Army ROTC.

Also in 1966, the Board of Regents approved plans for two new classroom buildings: one for art and music, and the other a general classroom building. In addition, three new floors would be added to the new library, and a raised plaza constructed. Approved, but not yet

79 Exterior Insulated Finishing System, also known as faux stucco.
80 Dr. Pullen came to Georgia State in 1959.
planned, was a health and physical education building. The following year, Andrew Steiner of Robert and Company Associates presented the master campus plan, which created a sixty-acre “multi-level campus of tree-shaded plazas and pedestrian boulevards above the noise of city traffic.”

The idea of a city above the streets was put forward in an article in *LIFE* magazine, published on December 24, 1965, which hailed “The Platform City”, with its buildings on stilts set on top of ground-level platforms of greenery and streets tucked underground, as “the first realistic challenge to the encroachment of the automobile on our civilization,” and a future urban design concept that would alleviate “the degradation of an asphalt and concrete existence.” Although the idea was never fully realized, “Steiner’s plan is basically what is visible today.” One promise of the master plan was fulfilled: Steiner had claimed, “The campus will act as a connecting link between the expanding government center to the south and the major business, financial and shopping districts to the west.” That statement is even more true today than when it was made in 1967.

In 1968, another landmark building for the college opened, the Business Administration Building (now Classroom South). Located at 95 Decatur Street, the building, although somewhat removed physically from the modern classical facades on Courtland Street, had the same marble cladding and similar the sleek, modern detailing of Sparks and the Student Center. The building was designed by Atlanta architects, Gregson and Associates, and constructed by Barge & Company. In 1993, the building was renamed Classroom South, and in 2011, a south, EIFS-clad addition was constructed.

That same year, the addition to Pullen Library was completed. The three new stories contained a listening room, a rare book room, four additional conference rooms, graduate and faculty reading rooms, and a larger microform room. It could hold 700,000 volumes and provide seating for 2,250 students. A new check out system was planned with IBM cards in each volume eliminating the need to fill out paper slips by hand. The library expansion, according to college librarian Dr. William Russell Pullen, would require additional staff and more student assistants.

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83 DeLoach, quoting Dr. Timothy J. Crimmins, (then) director of the Center for Neighborhood and Metropolitan Studies at GSU.
85 “Enlarged Library to have 700,000 Volume Capacity,” *Georgia State Signal* 26, no. 16 (January 25, 1968): 4.
Figure 70: Marble facing being applied to the Business Administration Building [now Classroom South], January 1968 (Image from Georgia State Signal)

Figure 71: Business Administration Building [now Classroom South] in the late 1960s before the construction of the pedestrian bridge over Decatur Street (Image from GSU Archives)

Figure 72: Pullen Library [now Library North] with second floor entrance at the plaza level, July 3, 1977 (Image from GSU Archives)

Figure 73: Aerial view of Georgia State campus area, with the Business Administration Building [now Classroom South] at the center under construction, ca. 1966 (Image from GSU Archives)
Also in early 1968, a warehouse was being demolished to make way for the physical education complex (now Sports Arena and Sports Annex), and construction was begun on the first phase of the plaza, which would eventually connect the Library, Sparks, Kell, Art and Music, and the not yet built General Classroom building (now Langdale Hall).

1.4.5 Georgia State University 1969-Present
The final year of the school’s golden decade the Board of Regents finally awarded university status to the school. Georgia State College became Georgia State University. The flood of construction continued, as ground was broken on an art and music building and a general classroom building. Also that year, the school recognized that the parking situation was serious to the point of hindering enrollment. It arranged for 1000 parking spaces in the nearby Atlanta Stadium,\textsuperscript{86} intended as a temporary solution. Today, about 1200 parking spaces are leased at Turner Field.

The following year, the Art and Music Building (now Arts and Humanities) opened. Located at 10 Ivy Street (now Peachtree Center Avenue), the building eventually housed the Kopleff Recital Hall, the Ernest G. Welch School of Art and Design, and an art gallery. Designed by Richard Leon Aeck of Aeck Associates, the new structure displayed the common marble-clad modern classical theme. Eventually six GSU-related structures would be variations on the Stripped Classical style: Sparks Hall, University Center, Classroom South, Arts and Humanities, Dahlberg Hall, and Hurt Park. These similar but not interchangeable buildings gave a coherent identity to the University, and the look of a real campus.

A unified campus became a reality in 1971, when the Arts and Sciences Building and phase 1 of the plaza were completed. The new building, located at the northeast corner of Ivy and Decatur streets, was designed by Richard Aeck, but instead of emulating his Art and Music Building, he chose instead a New Formalist reflection of his earlier Pullen Library. The ten-story building is constructed of dark bricks, with concrete pilasters and a massive three-story concrete cornice. It originally housed the foreign language, English, anthropology, history, journalism, philosophy, political science, sociology, and speech departmental offices. Its nearly 100 classrooms could seat approximately 2600 students, and there was a very modern, 125-seat lecture hall with an audio/visual booth and closed circuit television.\textsuperscript{87} The building eventually came to be called the General Classroom Building, but it was renamed Langdale Hall on February 13, 2013, for the school’s second president, Dr. Noah Langdale, Jr.

\textsuperscript{86} Reed, 250.
Contemporaneous with the Arts and Sciences Building, phase 1 of the plaza was completed. The plaza was an open space connecting the second floors of the new classroom building and the library, and also joined the pedestrian bridge over Decatur Street to the second floor of the Business Administration Building.

A notable addition to the campus was the first of three planned Butler Street (now Jesse Hill, Jr. Drive) parking decks, which opened during the fall semester 1971. Now known as S Deck, the 350-car structure was the first parking facility constructed by the University. Located at 118 Gilmer Street, the open-sided garage was built by the Atlanta engineering firm, Chastain & Tindel, who also engineered the Forty Marietta building. The other two, larger decks were finished in 1972. The side-by-side K and N Decks are at 165 Decatur Street. When the three were completed, they added 1,150 desperately-needed parking spaces for GSU faculty, staff, and students.88

On March 25, 1971, bids for the new 12-story Urban Life Center were solicited, with a projected groundbreaking in April. The Center, to be located at the northwest corner of Decatur Street and Piedmont Avenue, was at that time projected to be the largest single project ever funded by the Board of Regents, an $11 million project that would take two years to build. The structure was to house the Schools of Urban Life, Education, and Allied Health Sciences. It would also have an auditorium, cafeteria, and a conference center, and would connect to the east (rear) facade of the Student Center via a four-story ell, and to the physical education complex then under construction via two pedestrian bridges across Decatur Street.89

Construction was expected to begin in October 1971 on the second phase of the plaza. The new section would connect Sparks, Kell, and the Library, and would have steps leading up to the Courtland Street viaduct. During construction, the parking spaces at street level off Collins Street would be closed. It was anticipated that approximately four parking places would be lost to the plaza concrete support columns.90

In 1973, the Physical Education Complex opened, bringing the schools its first new gymnasium since the 1940s. Located at 125 Decatur Street, the two-building complex consisted of the multi-level Athletics Building (now the Sports Arena) and the one-and-a-half story Aquatics Building (now the Sports Annex). The Brutalist architectural style of the complex presented two monolithic concrete structures with limited windows and entrances. While the Decatur Street facades are

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smooth concrete panels, the east and west facades of both contain long, vertical ribs. The complex does not attempt to match any previous GSU buildings, although the Decatur Street facades could be somewhat referential of the second floor entrance facade of Library North, although in concrete rather than marble. The campus buildings of the late 1970s, Langdale Hall, the Sports Arena and Annex, and the Urban Life Building, eschewed the Stripped Classicism of the 1950s and 1960s, and reflected the trends of urban renewal then popular.

In the fall of 1973, the Urban Life Center opened at 140 Decatur Street, along with the two pedestrian bridges over Decatur Street connecting it to the physical education complex. Designed by Atlanta architect J. H. Finch of Finch, Alexander, Barnes, Rothschild and Paschal (FABRAP), and built by J. A. Jones Construction Company, the Center was similar in appearance to Library North, with prominent dark brick and concrete facade details. The most striking architectural features were the 12-story circular brick towers at each corner and in the center of each facade, imparting a powerful industrial feel to the complex.

In 1974, the plaza was finally completed, giving GSU its distinctive urban version of the campus quad. The American Institute of Architects Guide to Atlanta hailed GSU as a “platform Campus” that “bridges the busy streets of the city, creating pedestrian malls with benches, flowers, and fountains." It went on to state:

Georgia State is a school of bold architecture; sixteen buildings, rising higher and higher, linked together with spans and landscaped plaza. Its growth has been phenomenal. Eighty percent of its classrooms have been constructed since 1968. Student enrollment has increased almost 500 per cent in the last ten years and is expected to reach 22,000 in 1975. The students are unique. Dedicated and intense, approximately 80 percent of those attending class also work. And the campus may be like no other you’ve ever seen.

The year 1974 marked the 60th anniversary of the school which had begun in 1914 as the Georgia School of Technology’s Evening School of Commerce. The occasion was celebrated by the students during Homecoming 1974, when various campus sororities and fraternities decked the plaza with displays.

A new trend began in the contemporary expansion of the GSU campus when, in 1979, the University purchased the Atlanta Municipal Auditorium, diagonally across the Courtland and Gilmer streets intersection from Sparks Hall. For the next two decades, the University

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91 Marsh, 133.
92 Marsh, 133.
Figure 82: West end of the plaza, 1974 (Image from Georgia State University Signal)

Figure 83: East end of the plaza, 1974 (Image from Georgia State University Signal)

Figure 84: East end of the plaza with elevator building, August 3, 2013 (Image by L. M. Drummond)

Figure 85: Sorority Homecoming display on the plaza, 1974 (Image from Georgia State University Signal)
would expand through new construction as well as purchase and renovation of existing structures.

The Armory section of the building, which faced Courtland Street and contained Taft Hall, was retained. It had been substantially reconstructed in 1943 after a fire. However, the 1909 Auditorium to the east was demolished and replaced with a courtyard and parking. The remaining structure was renovated and occupied by the University as Alumni Hall in 1982. Taft Hall underwent a significant rehabilitation and in 1983, re-opened as Veterans’ Memorial Hall in honor of the school’s men and women who served their country in the U.S. Armed Forces. In addition to the Alumni Office, also housed in the building were the GSU Day Care Center (which would move there from its location at Central Presbyterian Church), the Office of Development, University Publication, Placement, Personnel, University Archives, and the Southern Labor Archives. In addition, the speech and drama department would have a speech laboratory and new theatre in the space.93

Alumni Hall was expanded in 1991, and on September 13, 2010, it was renamed after A. W. “Bill” Dahlberg, a GSU alumnus, former chairman and CEO of the Southern Company, and major contributor to the renovation of the Rialto Theatre.

The 1980s

The new decade began with the opening of the Georgia State Transit Station, part of the MARTA system. Under construction for five years, it is part of the James H. “Sloppy” Floyd Veterans Memorial Building, with entrances on Piedmont Avenue and Jesse Hill, Jr. Drive. That a station on Atlanta’s rapid transit system was located at and named after Georgia State was indicative of the University’s large presence downtown.

In 1982, GSU bought for $5.5 million the ten-story Lawyers’ Title Building at 30 Pryor Street. Constructed in 1962, the building was renovated to house the classes and offices for the College of Education. That the building was available for purchase was emblematic of a trend that was occurring in downtown Atlanta during the 1980s (and later during the Great Recession of 2008), when “many of the larger banks merged and then relocated to Midtown and other places, while the large accounting and brokerage firms were decentralized, which freed up a lot of downtown office space.”94 The University was poised to take advantage of the new, affordable real estate opportunities.

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94 DeLoach, quoting Dr. T. J. Crimmins.
Figure 89: Dahlberg Hall, July 20, 2013 (Image by L. M. Drummond)

Figure 90: Dahlberg Hall east facade, courtyard, and parking where the Auditorium once stood, July 20, 2013 (Image by L. M. Drummond)

Figure 91: Lawyers’ Title Building in foreground, 1970s-1980s (Image from GSU Archives)
That same year, GSU purchased the five-story, 141-space parking deck and office building at 29 Ivy Street (now I Deck and the Science Annex) and the adjacent ten-story Exchange Building located at 41 Exchange Place. The price paid for the buildings was $151,667, much less than the appraisal. The buildings’ owner, Selig Enterprises, said that the lower price was a donation to the University. “Mr. Selig often makes charitable donations to worthy institutions. The lower price is a gift to Georgia State.”95 The Exchange Building, constructed ca. 1946, was demolished and an elevator tower was installed at the corner of Exchange Place and Ivy Street. The small plaza and garden just west of the entrance to the Science Annex is now the Joseph C. Pack Garden, named in memory of a GSU horticulturist.

In 1981, the University added a College of Law, whose classes were held in various locations, including the 40 Pryor Street building. However, in 1982, the Law School was established in the Urban Life Center, where it remains, although ground was broken on a new Law School in 2013.

In 1984, for the first time since its earliest days, Georgia State established a presence in the Fairlie-Poplar section of downtown. The Standard Building at 91 Fairlie Street was constructed in 1923 by George F. McGlawn and S. W. Bowen of the American National Insurance Company. Originally called the McGlawn-Bowen Building, the building was designed by Atlanta architect G. Lloyd Preacher, and constructed by Gude and Company. It is used by GSU for music classrooms and studios. The Standard Building is one of three GSU buildings occupying three corners of a block bordered by Luckie Street to the north, Forsyth Street to the east, Poplar Street to the south, and Fairlie Street to the west. The Rialto Theatre (leased by the GSU Foundation) is at 80 Luckie Street, and the Haas-Howell Building is at 75 Poplar Street.

The much-needed expansion of library space was accomplished in 1988 when Pullen Library South (now Library South) opened in 1988. The nine-story building is located on the south side of Decatur Street (#103) next door to Classroom South. A plaza was created on that side of the street connecting the second floor of both buildings. Library South originally connected with Library North via a three-level enclosed pedestrian bridge spanning Decatur Street. A major rehabilitation was done on the library and the bridge in the 2006-07, and it is now a four-level bridge.

The decade ended with the expansion of the Camp Student Center in 1988-89, which was subsequently renamed University Center. Also completed in 1989 was the University Bookstore, located at 66 Courtland Street and adjacent to the University Center. The two buildings are connected internally.

95 Plummer, 1.
The 1990s

The school’s physical plant continued to expand throughout the next decade, beginning with additions to Alumni Hall in 1991. However, an almost revolutionary development of the campus came with the appointment of Carl Patton as president in 1992. Patton was trained as an urban planner, and was a past president of Central Atlanta Progress (CAP). Under his tenure (as well as current GSU President Mark Becker), the University has developed into a major metropolitan learning and research center with residential housing for more than 4100 students. “Two major initiatives of the Patton administration were constructing and repurposing buildings, and embarking on the quest to make GSU a non-commuter university,” said A.J. Robinson, president of CAP.96

The same year President Patton took office, the Natural Science Center opened at 50 Decatur Street, housing the Physics and Biology Departments. Its architectural style was reflective of the General Classroom Building with dark brick panels with ribbon windows set with a heavy concrete cornice. Also in 1992, One Park Place was purchased by the GSU Foundation. The building, as its name indicates, is located at 1 Park Place, formerly 11 Pryor Street, but the address changed in 1973 when Central City Park (now Woodruff Park) opened and the street names were changed. The ten-story building, constructed in 1955, was acquired by GSU from the Foundation in 2009. It currently houses a variety of services and centers.

The ever-present parking problem was somewhat ameliorated when G Deck opened in 1992. Located directly behind (south of) Classroom South, the nine-story structure has convenient entrances on Central Avenue, Courtland Street, and Collins Street. Demolition of a leather company building at the location took place in late 1973.

In 1993, the NationsBank Building at 35 Broad Street (northeast corner of Broad and Marietta streets) was purchased by the University for the School of Business Administration. When the School moved into the new location, the former Business Administration Building was renamed Classroom South. The historic Empire Building was designed by the prominent Atlanta architectural firm of Bruce and Morgan in 1901. The 14-story, Italian Renaissance Revival style building became the Atlanta Trust Company Building in 1919, but major changes were made in 1929, when it was purchased by Citizens and Southern National Bank. Hentz, Adler, and Shutze were the architects hired to redesign the interior of the lower floors, especially the ground floor bank lobby. The building was listed in the National Register of Historic Place on August 18, 1977, and its exterior was designated as a City of Atlanta Landmark on July 4, 1992. Today, Bank of America leases the lobby as a banking branch. The School was renamed on September 9, 1998.

96 DeLoach.
Figure 97: View of the four-level library bridge as seen from the Decatur Street pedestrian bridge, August 3, 2013 (Image by L. M. Drummond)

Figure 98: Natural Science Center, July 30, 2013 (Image by L. M. Drummond)

Figure 99: Demolition behind Classroom South, clearing the site for G Deck, 1973 (Image from GSU Archives)

Figure 100: C & S Bank Building, October 18, 1962 (Image from Lane Brothers Commercial Photographers Photographic Collection, GSU Archives)

Figure 101: Detail from Bank of America Lobby, August 8, 2013 (Image by L. M. Drummond)
after noted Atlanta entrepreneur, business leader, and philanthropist, J. Mack Robinson, who donated a $10 million endowment.

Ten years after the acquisition of the Standard Building in Fairlie-Poplar, the two other buildings in the block (see Figure 94) acquired ties to GSU. The Haas-Howell Building became the home for the School of Music’s administrative offices in 1994. Designed by famed Atlanta architect Neel Reid in 1920, the building was constructed by Herman Haas and George Howell, owners of the Haas-Howell Insurance Company of Atlanta. Atlanta designated its exterior a Landmark on December 23, 1991, and a facade easement is held by Easements Atlanta, Inc.

Two years later, the Rialto Theatre was leased by the GSU Foundation. The original 925-seat theatre had been constructed in 1916, but was demolished and a new, 1200-seat Rialto built on its site in 1961. By 1989, the theatre had closed, until the GSU Foundation leased the building. Major alterations were done on the facility by Gardner Spencer Smith & Associates and Richard Rothman Associates beginning in 1994. The building re-opened in March 1996 as the Rialto Center for the Performing Arts. Today, the Foundation owns the improvements to the 833-seat performing arts venue, but leases the rest. Some backstage facilities for the Rialto are located in the next-door Haas-Howell Building.

The aftermath 1996 Centennial Olympic Games brought a major change to Georgia State University with the addition of the school’s first student housing. Constructed as the Olympic Village Complex at the southeast corner of Centennial Olympic Park Drive and North Avenue, the 2000-bed, $200 million former housing for the athletes was purchased by the University. Bus service transported students the 1.5 miles between the GSU campus and their new dormitories. In 2007, the University transferred the housing complex to Georgia Tech (now called the North Avenue Apartments), after the opening of the $165 million University Commons complex at 141 Piedmont Avenue, which houses approximately 2000 students. The four-building, 4.2 acre Commons complex with a central quadrangle is owned by the GSU Foundation, which purchased and demolished the abandoned Beaudry Ford car dealership to make way for the student dorms.

The year after the Olympic Games, a new parking structure, M Deck, was constructed at 19 Auditorium Place, behind Alumni Hall on part of the site of the former Atlanta Municipal Auditorium. The year after that, a major building was constructed across Gilmer Street: the Student Center at 44 Courtland Street. Built on the site of the City of Atlanta’s Fire Department Signal Station (and before that, a filling station), the Student Center, together with the University Center is known as the Student University Center. The four-story Student Center has a 425-seat auditorium, lounge areas, 28,000 square feet of meeting and events space, the Digital Aquarium Multimedia Laboratory, and the Dean of
Students offices. It connects to the University Center via bridges on the second and third floors.

The 2000s

Construction barely slowed during the first part of the new century. The $29.5 million, 161,112 square foot Student Recreation Center opened in August 2001 at 101 Piedmont Avenue. Hailed by the University as its “flagship facility”, the building houses an aquatic center, racquetball courts, lounge areas, weight room, exercise room, fitness center, a main gymnasium containing four basketball courts, aerobics studio, martial arts studio, climbing wall, locker rooms, a secondary gymnasium, a running track, and a center where GSU community members can rent a range of gear for outdoor activities.97

In 1999, demolition began on a block of historic buildings in the Fairlie-Poplar district bordered by Luckie, Broad, Poplar, and Forsyth streets. The GSU-owned buildings were removed to make room for a five-story classroom building. On April 16, 2000, the last of the buildings on the block was imploded, and in 2002, the Helen M. Aderhold Learning Center opened at 60 Luckie Street. Designed by Atlanta architects Lord, Aeck and Sargent, the new $45 million structure was named for former GSU student, Helen Aderhold, who graduated with a B.A. degree in 1976. Her husband, Atlanta developer John Aderhold, made a $2.5 million donation to the University so the building would be named in her honor.

New construction on campus also included University Lofts and its associated parking deck, which opened in 2002 at 135 Edgewood Avenue. The 450-bed, $45 million student housing was designed by Lord, Aeck and Sargent, and is owned by the GSU Foundation.

Use of an existing downtown building was exemplified by the location of the Andrew Young School of Policy Studies in 2004 into the former Wachovia Bank building at 14 Marietta Street. The GSU Policy School had been founded in July 1996, and was an expansion of a previous policy research center begun in 1988. In 1999, the School was renamed for Andrew Young, former U.S. Ambassador to the United Nations and two-term Mayor of Atlanta.

The original Fourth National Bank building was built in 1904-05 at 14 Marietta Street. The 16-story, fireproof building with a basement was steel framed with tile construction, and had 12” thick brick curtain walls and five elevators. Its prime location at Five Points was the center of Atlanta’s historic downtown. In 1929, the bank merged with Atlanta and Lowry National Bank (a successor to the 1865 Atlanta National Bank), forming the First National Bank of Atlanta, popularly known as

Figure 106: University Commons, August 3, 2013 (Image by L. M. Drummond)

Figure 107: M Deck, August 3, 2013 (Image by L. M. Drummond)

Figure 108: Atlanta Fire Department Signal Station, corner of Gilmer and Courtland streets, October 1966 (Image from Vanishing Georgia)

Figure 109: Student Center, July 30, 2013 (Image by L. M. Drummond)

Figure 110: Student Recreation Center, September 21, 2013 (Image by L. M. Drummond)
Figure 111a: Aderhold exterior, April 6, 2004 (Image by L. M. Drummond)

Figure 111b: Aderhold interior, September 21, 2013 (Image by L. M. Drummond)

Figure 112: University Lofts, July 30, 2013 (Image by L. M. Drummond)

Figure 113: Fourth National Bank on the Sanborn Fire Insurance Map, 1911 (Image from GSU Library)
“First Atlanta”. At the time, it was the largest bank in the U.S. south of Philadelphia.

In 1966, First National Bank of Atlanta constructed a new headquarters building directly behind (south of) the original. The 44-story building at 2 Peachtree Street was designed by the Cecil Alexander of the Atlanta architectural firm, FABRAP, working with Emery Roth and Sons of New York. During the 1970s, J. Mack Robinson became a director there. In 1985, First Atlanta was acquired by Wachovia Bank, but retained its charter until 1991, when the two were merged. Shortly thereafter, Wachovia moved its headquarters to the recently opened 191 Peachtree Tower. The old headquarters was purchased by the state for government offices and is now the State of Georgia Building.

During the 1966 construction of the new building, the old bank at the corner of Peachtree and Marietta had its top eight floors removed, and the remaining structure was clad in marble veneer. In 2004, the GSU Foundation leased it from the Georgia Building Authority, and the Andrew Young School of Policy Studies, previously scattered across three other campus buildings, moved in that summer, after a complete renovation. The alterations, designed by the architectural company Smallwood, Reynolds, Stewart, Stewart and Associates and built by Winter Construction Company, included new roof, walls, plumbing, HVAC, technology, and finishes.

GSU’s Sculpture Studio is currently housed at 184 Edgewood Avenue, which was purchased from the Integral Development Company in 2006. Built in 1934, the one-story, load-bearing brick building was constructed with iron posts, a concrete floor, four wired-glass skylights (which are still extant), and an automatic sprinkler system. Its front facade is yellow, running bond brick with four 126-light windows surmounted by 26 transom lights, and a painted sign above the transoms reads “Jack’s Self Service.” The building immediately west of the studio at 182 Edgewood is a one-story red brick storefront with a multi-level parapet and decorative brick insets on the front facade. Its roof and interior have been dismantled, and the interior open space with a dirt floor is used to store materials and large exterior sculptures. A rough, unfinished interior connection between the two buildings was made by ripping out portions of the brick walls.

In 2007, two additional properties were acquired. GSU bought the Citizens Trust Bank Building, and accompanying parking structure (now J Deck) at 95 Piedmont Avenue. The Citizens Trust name remains on the building as the bank continues to operate there with a lease that runs through September 2016, with another five-year option. The building houses a number of GSU offices and services, including the Testing and Counseling Center, the School of Art and Design, the Department of Safety and Risk Management, the football office, a fundraising call center, and student health.
Also in 2007, the GSU Foundation purchased the SunTrust complex at 25 Park Place overlooking Woodruff Park. The complex included the 26-story office tower, the three-story banking hall, a three-story annex, a four-story office building with a ground-floor parking garage, and an eight-story parking deck. A two-story enclosed pedestrian bridge above Equitable Place connects the tower with the four-story office/parking structure.

The bank tower was constructed by architects Carson, Lundlin and Shaw of New York in 1969, while the banking hall was built in 1973. The four-story office/parking garage at 48 Edgewood was built in 1939 with a marble-facade ground floor and yellow brick facade above. It is in the Art Deco style, and has Greek key details on the ground floor as well as stylized automobile carvings just below the cornice. The eight-story parking deck at 52 Edgewood was built in 1954, and has a sleek International style facade with ribbon windows, a black stone facade on the ground floor, and beige bricks above. The three-story 25 Auburn Building is located at the southeast corner of Auburn and Equitable, immediately north of 48 Edgewood. It is a white-painted brick and stucco building with corner quoins, five fluted columns across the front, and elaborately carved details above the first floor storefront windows. It was constructed in 1924, and is currently vacant.

The University leases the five buildings from the Foundation. The tower and banking hall will be retained and will be renovated as funding permits. A SunTrust bank branch will remain in the street-level floor. The two buildings on Edgewood are slated for demolition as part of the University’s 2012 Master Plan Update. The planned disposition of the 25 Auburn building is not known.

Another property that was acquired from SunTrust in 2007 consisted of the six parcels that today comprise T Deck, the large GSU parking deck at 43 Auburn Avenue. The deck extends from Auburn to Edgewood. On the Edgewood and Peachtree Center end of the parking structure, it is clad with beige bricks in a stretcher bond pattern, and the open levels of the structure are protected by steel cables. At the west end of Auburn Avenue, on what clearly was once a separate parking deck, are molded concrete barriers keeping the cars inside. The west structure also has distinctive blue enameled bricks laid in soldier courses that were designed by architect Henri Jova of the architectural firm Abreu and Robeson. T Deck is owned by the GSU Foundation.

Another recycled building was the 1942 former store at 246 Edgewood Avenue, at the northwest corner of Edgewood and Bell (now Jesse Hill, Jr. Drive), which GSU purchased in 2008. The one-story storefront with large, plate-glass windows with transoms above, was constructed with steel trusses, brick facades, a concrete floor, plaster walls, and has

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98 Mr. Jova used the same bricks in the drive-up teller modules of the Trust Company Bank of Georgia’s Northeast Freeway branch office, constructed 1961-62.
wired glass skylights. It was once a pawn shop, but is now primarily used by the University for storage. It is also the GSU Recycling Center. A large commercial billboard, visible from the downtown connector, is located in the rear parking lot.

Also purchased by the University in 2008 was the American Friends Service Committee (AFSC) building, a 1968 building located at 92 Piedmont Avenue. The AFSC is a Quaker organization founded during World War I that is dedicated to promoting peace through justice. The Atlanta office, also the southeastern U.S. regional headquarters, moved to 60 Walton Street. On the rear (west) facade is the building is the Freedom Quilt Mural, designed and painted by David Fichter in 1988. Currently empty, the building will eventually be demolished.

The year 2009 was significant due to the retirement of President Patton and the naming of his replacement, Mark Becker. President Becker has continued implementing the vision of the contemporary urban campus for a respected research university. An important achievement was the completion of Freshman Hall, a campus dormitory exclusively for first-year students, at 160 Edgewood Avenue at the northwest corner of Edgewood and Piedmont. The 325-bed student housing was renamed Patton Hall in honor of the President Carl V. Patton on February 26, 2013. That same year, the football practice facility opened at 188 Martin Luther King, Jr. Drive. The historic building, constructed of load-bearing brick and granite, was completely renovated to provide training facilities for the football team. A full-size outdoor practice field is behind the building.

The following year continued the trend of new construction and adaptive use of existing buildings. Parker “Pete” Petit received his undergraduate degree as well as an M.S. from Georgia Tech. He went to GSU for his M.B.A., and he has been the successful director, chairman of the board, and CEO of a number of technology and health systems corporations. He donated $5 million to GSU toward the construction of a science teaching laboratory building. The 10-story, $142 million Parker H. Petit Science Center, located on 3.2 acres at 100 Piedmont Avenue, houses programs in biology, chemistry, nutrition, public house, as well as the Neuroscience Institute.

Additional student housing was acquired when the University purchased two adjacent hotels at 175 Piedmont Avenue. The Wyndham Garden Hotel was constructed in 1972, and was designated Piedmont North, Building B. After renovation, it opened in 2010. The 1963 Baymont Inn and Suites opened as Piedmont North, Building A in 2011, with a new dining hall constructed in front. Altogether the Piedmont North complex provides housing for about 1100 students.

Until 2010, the Greek sororities and fraternities at GSU had no on-campus housing for their members. The 139-bed Greek housing at 156
Figure 126: Patton Hall, August 3, 2013 (Image by L. M. Drummond)

Figure 127: Practice Field building, 2014 (Image from Google Maps)

Figure 128: Petit Science Center, August 3, 2013 (Image by L. M. Drummond)

Figure 129: Piedmont North, August 3, 2013 (Image by L. M. Drummond)

Figure 130: Greek Housing, August 3, 2013 (Image by L. M. Drummond)
Edgewood was a welcome addition, with nine, three-story townhouses ranging in size from 9 to 19 beds per unit. The organizations are permitted to decorate their housing spaces, and there are a community center and laundry facilities in the complex.

Classroom South, the original Business Administration School building constructed in 1968, was renovated and a south ell added in 2011. The new, five-story addition has 25,000 square feet and 16 classrooms/computer laboratories with space for 700 students. The exterior, unfortunately, was clad with EIFS, which makes a poor match with the marble veneer of the historic part of the building.

The first outdoor student recreation fields were purchased at 315 Irwin Street in 2012. The existing buildings at the northeast corner of John Wesley Dobbs Avenue and Hilliard Street were demolished, and the new intramural fields are just a couple of blocks east of University Commons.

In 2012, the University made a major purchase when it acquired 100 Auburn Avenue and 60 Piedmont Avenue for $10 million. The six-story, former Atlanta Life Insurance headquarters on Auburn Avenue was built in 1980 in the Brutalist style. It added 105,000 square feet of office space with a 250-seat auditorium, dining hall, and lobby, as well as a parking lot. The renovated building opened in 2013, and is projected eventually to house the University’s welcome center, Honors College, Alumni Relations, and the offices of the president, vice president, and provost. The building is in the same block as the original Atlanta Life Insurance Company, constructed in 1905 at 162 Auburn; the Atlanta Life Insurance Company annex, constructed in 1936 at 142 Auburn, and the Atlanta Daily World building, constructed ca. 1920 at 145 Auburn.

The red brick building at 60 Piedmont Avenue, constructed in the International Style in 1956, was the home to the Integral Group, a national real estate development firm headquartered in Atlanta. The interior of the building retains Integral signage and the logo embedded in the tile floor. It is currently used by the University for archival storage, but may become the center for student housing services, an ideal location due to its proximity to the Commons, the Lofts, Piedmont North, Patton Hall, and the Greek housing.

The 40-42 Pryor Street Building was constructed in 1950, and is a textbook example of the International style, of which there are few examples in downtown Atlanta. The four-story, red brick building has ribbon windows shaded by wide concrete overhangs and underscored with concrete beltcourses, all of which emphasize the essential
horizontality of the structure. Additionally, most of the building is faced in stretcher bond, while all the brick surrounding the windows is laid in stacked bond. On the front (Pryor Street) facade is the elevator tower, which provides a vertical contrast with its height, its vertical glass-block central window, and the beige stone surrounding the window to the third floor level. Apparently, the GSU Foundation was leasing the building when it housed the College of Law in 1981. The Foundation purchased the building in 2012. It is currently vacant and slated for demolition.

The GSU Foundation purchased another major skyscraper, 55 Park Place in 2013. The 19-story building, constructed in 1983, was designed by the famous New York firm, Skidmore, Owings and Merrill. Costing $33.5 million, it will provide the University about 560,000 square feet of office space just steps from Woodruff Park. The building also has two levels of underground parking, as well as a two-story parking deck in the back. Concerning the purchase, President Becker said in a news release, “One of our biggest assets as a university is our ability to put both students and faculty squarely in the middle of this city’s business and governmental activity, and this new property makes that asset even more valuable.”

The building is also seen as an investment for the University, as current tenants will remain in place until their leases expire.

In 2010, the University purchased a prime piece of real estate consisting of 2.4 acres at the southeast corner of John Wesley Dobbs Boulevard and Park Place. The purchase of the site, which contained a 19th century two-story storefront building and a large parking lot that covered the rest of the block, was from real estate investor Peter Blum, in a gift-purchase worth $17.8 million. On the site will be a new Law School and new quarters for the J. Mack Robinson College of Business. Groundbreaking for the Law School took place on September 12, 2013, and it is expected to open for classes in the fall semester of 2015.

SmithGroup, a national firm known for its work on law schools, will join Atlanta’s Stevens and Wilkinson to form the team of architects, and McCarthy will be the construction firm. The five-story building will include a conference center, a 230-seat courtroom, 21 classrooms, areas for clinical practice and community outreach, and an International Arbitration Center. The Law Library will be relocated to the top two floors of the building, and there will be a reading room, a café, and an outdoor terrace.

100 The two-story storefront appears on the 1899, 1911, 1924-62, and 1931-32 Sanborn Fire Insurance maps. The building was not on the southeast corner of Houston (now John Wesley Dobbs) and North Pryor (now Park Place), but was the next building south. In 1899, the building on the corner was the one-story Columbia Bicycle Riding Academy, but on the other three Sanborn maps, it was occupied by a four-story building that was the Avon Hotel and the Oliver Hotel.
As early as the 1970s, GSU first began discussing the idea of demolishing Kell Hall, its first permanent building, created from a 1925 parking garage with concrete ramps intact. In his October 2013 State of the University address, President Becker announced that the 2005-2015 Master Plan update called for demolition of not only Kell Hall, but also the plaza connecting Langdale, Arts and Humanities, Library North, and Sparks and the parking beneath it, the bookstore, and the auditorium and underground parking in front of the Urban Life Building. A linear greenway at surface grade will replace all the buildings and plazas and connect to Woodruff Park. Throughout the new landscape will be vertical structures containing elevators and stairs to provide pedestrian access to the adjoining buildings. With the removal of Kell Hall, the Arts and Humanities building will be expanded. The new greenway will be the University’s first central campus quadrangle providing outdoor study and social spaces. “For the first time in its history, Georgia State is going to have a feel like a university campus,” said President Becker.102 At this time, however, Kell Hall continues to be in use during the spring semester of 2014.

Other GSU and GSU Foundation Properties

In addition to the buildings discussed above, both the University and the GSU Foundation own buildings that are used by the school. The dates of their acquisition by the two entities, however, are not known. The information that is known about each is summarized here, in order of building construction date.

The four-story building 148 Edgewood was built by the Georgia Railway and Power Company (now Georgia Power) in 1916. The load-bearing brick structure was probably a traction power substation for the company’s streetcar line that ran down Edgewood. Their 80-car streetcar barn was located almost directly across the street at 133 Edgewood. Georgia Railway and Power Company was formed in 1902 as the successor to Joel Hurt’s 1891 Atlanta Consolidated Street Railway Company. The building is now used by GSU for storage. It is not known when the University purchased the property. The 1932 Thornton Building at 10 Pryor Street (now Park Place) was designed by well-known Atlanta architect Anthony Ten Ayck Brown. The simple, geometric exterior of cream-colored limestone and the flexible interior was cutting edge for Atlanta at the time. It is one of the few Modernistic style buildings in the city, despite its ornate

103 The Board of Regents of the University System of Georgia actually owns all of the buildings designated, in this report, as owned or purchased by GSU.
104 Buildings beyond the central downtown area, such as Alpharetta, Brookhaven, and Panthersville, are not discussed here; neither is the Hard Labor Creek Observatory in Rutledge, GA, nor the Astronomy Research Facility in Los Angeles, CA.
green-marble carved pediment over the lobby entrance. The building was constructed by Albert E. Thornton, a member of one of Atlanta’s pioneer families. His family had owned the property for several generations, and a block of buildings constructed by his grandfather, General Alfred Austell, in the 1870s was demolished to make room for the new structure. The building was listed in the National Register of Historic Place on February 23, 1984, and the City of Atlanta designated it a Landmark Building on October 23, 1989. The interior spaces have been reconfigured a number of times over the year, but the public spaces retain their historic character. The GSU Foundation leases the Ten Park Place Building from the Georgia Building Authority, but the date the lease began is not known. The building is home to Legal Affairs, the Center for Neighborhood and Metropolitan Studies, and a number of faculty offices.

The Bennett A. Brown Commerce Building, built in 1960, was designed by Atlanta architects McKendree Tucker and Albert Howell. It is known that Tucker and Howell collaborated with sculptor Julian Hoke Harris in some fashion relating to the Commerce Building. It is possible that Harris was the sculptor of the State of Georgia metal sculpture affixed to the Broad Street side of the building. The former Chamber of Commerce Building is 18 stories, with floors 1-9 being a parking garage. The upper floors are offices, an events space, the Brown Room, is on the 18th floor, and the GSU Facilities Management department is located on the 12th floor. It is not known when the Board of Regents purchased the building.

The former Gourmet Services building, located at 82 Piedmont, was purchased by the GSU Foundation in August 2013. The 1960 building is an excellent example of the New Formalist architectural style, seldom found in downtown Atlanta. The two-story building has floor to ceiling windows, a prominent, heavy, molded cornice supported by rectangular concrete pilasters and brackets with molded detailing on the front edges. The building is slated for demolition.

The former National Bank of Georgia building, located at 34 Peachtree Street, is a 30-story Modern Movement style building constructed in 1961. The University leases several floors within what is today called “34 Peachtree” or “One Park Tower” to house academic departments, such as History, Philosophy, the Intensive English program, and the Middle East Institute.

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Figure 141: Ten Park Place Building, July 30, 2013 (Image by L. M. Drummond)

Figure 142: Bennett A. Brown Commerce Building, July 30, 2013 (Image by L. M. Drummond)

Figure 143: Georgia sculpture on east facade of the Commerce Building, July 30, 2013 (Image by L. M. Drummond)

Figure 144: Gourmet Services building, September 18, 2013 (Image by L. M. Drummond)
GSU leases space inside the Pete Hackney Deck, a ca. 1988 parking garage at 197 Decatur Street. The University’s Capitol Hill Childhood Enrichment Center is located there, and is part of the GSU College of Education’s Child Development Center. It provides childcare from 7:00 a.m. to 6:00 p.m., Monday through Friday, and children of GSU students, staff, faculty, and State of Georgia employees have priority in enrollment.

Throughout its rich history, the Georgia State “campus” has relocated and evolved as existing downtown buildings were repurposed, new buildings were constructed, and the physical plant expanded. Today, the main campus extends across downtown Atlanta from Fairlie-Poplar in the west past the downtown connector to the east, and John Portman Boulevard in the north past Decatur Street to the south. It is now the second largest institution in the Georgia University System, with more than 32,000 students in eight colleges and schools offering 55 undergraduate and graduate degree programs. GSU’s synergy with Atlanta has been essential to its growth, and the University’s growth has become central to the redevelopment of the city’s historic downtown.
1.5 Bibliography


Atlanta Journal-Constitution Photographic Archives. Special Collections and Archives, Georgia State University Library.


Georgia State University. “Georgia State University Past Presidents.” © 2014 Georgia State University, http://president.gsu.edu/georgia-states-presidents/president-emeritus-carl-v-patton/.


Lane Brothers Commercial Photographers Photographic Collection, 1920-1976. Photographic Collection, Special Collections and Archives, Georgia State University Library.


Part 1
Historic Context


Tracy O’Neal Photographic Collection, 1923-1975. Photographic Collection, Special Collections and Archives, Georgia State University Library.


Part 2 - Identification and Evaluation of Cultural Resources
2.1 Introduction

This section of the Campus Historic Preservation Plan identifies and evaluates Georgia State University’s historic architectural and historic landscape architecture resources. In order for GSU to consider its cultural resources as part of planning and management strategies, these resources must first be identified and evaluated for significance using the National Register of Historic Places Criteria for Evaluation. Eligibility for the Georgia/National Register (GA/NRHP) is generally the benchmark that is used to identify resources that are worthy of preservation. In addition, this designation may trigger compliance with Federal, State and local preservation legislation as well as Board of Regents (BOR) policy. It is therefore essential that the GSU is aware of which buildings on campus are eligible for the Georgia/National Register and the boundaries of nearby historic districts so that responsible planning and management decisions can be made. This process of identifying, evaluating and mapping the GSU’s cultural resources is a requirement of Georgia’s State Agency Stewardship Program.

With regard to architectural resources, the BOR’s Campus Historic Preservation Plan Guidelines recommend that the identification and evaluation process include those buildings owned or managed by the GSU that are at least 40 years old. Although the GA/NRHP establishes 50 years as the milestone for buildings to achieve significance, the 40-year time period has been adopted to capture those resources that may be eligible within the context of a district and also to give the CHPP document an effective period of ten years. This ensures the CHPP provides relevant information that may be considered during the next physical master plan review or update.

2.2 Survey Methodology and Previous Studies

2.2.1 Properties Surveyed

This project only reviewed identified resources owned by Georgia State University. In total, there are 45 buildings owned by GSU in the downtown campus (see map on following page). These buildings were initially reviewed to determine period of construction and to help develop an process for documentation of buildings at least 40 years old. Georgia State University Foundation also owns 20 properties within the downtown campus (see map on following page). In addition there are several other buildings which are leased from multiple parties. Below is a list of non-GSU owned buildings and construction dates. Several may be considered historic and eligible for designation.
Georgia State University
Downtown Atlanta Resources

- Public Art
- Buildings
Table 1. GSU Foundation-Owned Buildings

<table>
<thead>
<tr>
<th>GSU ID</th>
<th>Street No.</th>
<th>Street Name</th>
<th>Building Name</th>
<th>Historic Building Names</th>
<th>Year Built</th>
<th>Building Type or Site Use</th>
<th>NR Listed (Individually)</th>
<th>NR District</th>
<th>COA Designated Building</th>
</tr>
</thead>
<tbody>
<tr>
<td>0050</td>
<td>14</td>
<td>MARIETTA ST NW</td>
<td>Andrew Young School of Policy Studies</td>
<td>Fourth National Bank, First National Bank of Atlanta (First Atlanta)</td>
<td>1905</td>
<td>Bank</td>
<td></td>
<td>Fairlie-Poplar Historic District, 9/9/1992</td>
<td></td>
</tr>
<tr>
<td>0036</td>
<td>80</td>
<td>LUCKIE ST NW</td>
<td>Rialto Center for the Performing Arts</td>
<td>Rialto Theater</td>
<td>1916</td>
<td>Theater</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>0060</td>
<td>135</td>
<td>EDGEWOOD AVE SE</td>
<td>The Lofts</td>
<td></td>
<td>2002</td>
<td>University housing</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>0061</td>
<td>34</td>
<td>PEACHTREE ST NW</td>
<td>34 Peachtree Building</td>
<td>Originally National Bank of Georgia; then SouthTrust Bank; 34 Peachtree; One Park Tower</td>
<td>1961</td>
<td>Tall Office Building</td>
<td></td>
<td>Fairlie-Poplar Historic District, 9/9/1992</td>
<td></td>
</tr>
<tr>
<td>0065</td>
<td>135</td>
<td>EDGEWOOD AVE SE</td>
<td>The Lofts Parking Deck</td>
<td></td>
<td>2002</td>
<td>Parking structure</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>0072</td>
<td>141</td>
<td>PIEDMONT AVE NE</td>
<td>University Commons--northwest building</td>
<td></td>
<td>2007</td>
<td>University housing</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>0073</td>
<td>141</td>
<td>PIEDMONT AVE NE</td>
<td>University Commons--northeast building</td>
<td></td>
<td>2007</td>
<td>University housing</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>0074</td>
<td>141</td>
<td>PIEDMONT AVE NE</td>
<td>University Commons--southeast building</td>
<td></td>
<td>2007</td>
<td>University housing</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>0075</td>
<td>141</td>
<td>PIEDMONT AVE NE</td>
<td>University Commons--southwest building</td>
<td></td>
<td>2007</td>
<td>University housing</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>0076</td>
<td>141</td>
<td>PIEDMONT AVE NE</td>
<td>University Commons--central quadrangle</td>
<td></td>
<td>2007</td>
<td>Landscape feature</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>0080</td>
<td>25</td>
<td>PARK PL NE</td>
<td>25 Park Place</td>
<td>Trust Company Bank Building, SunTrust Bank Building</td>
<td>1969</td>
<td>Tall Office Building</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>0081</td>
<td>56</td>
<td>EDGEWOOD AVE NE</td>
<td>25 Park Place (Annex)</td>
<td>SunTrust</td>
<td>1954</td>
<td>Parking structure</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>0081</td>
<td>48</td>
<td>EDGEWOOD AVE NE</td>
<td>25 Park Place (Annex)</td>
<td>SunTrust</td>
<td>1939</td>
<td>Parking structure on ground floor; offices above</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>0098</td>
<td>43</td>
<td>AUBURN AVE NE</td>
<td>T Deck</td>
<td></td>
<td>1965</td>
<td>Parking structure</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>0099</td>
<td>40</td>
<td>PRYOR ST SE</td>
<td>40-42 Pryor Street Building</td>
<td></td>
<td>1950</td>
<td>Commercial Block</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>0101</td>
<td>25</td>
<td>AUBURN AVE NE</td>
<td>25 Auburn Avenue</td>
<td>Part of the SunTrust purchase</td>
<td>1924</td>
<td>Commercial Block</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>0102</td>
<td>55</td>
<td>PARK PL NE</td>
<td>55 Park Place</td>
<td>Georgia-Pacific Plaza</td>
<td>1983</td>
<td>Tall Office Building</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>0103</td>
<td>82</td>
<td>PIEDMONT AVE NE</td>
<td>82 Piedmont</td>
<td>Gourmet Services Building</td>
<td>1960</td>
<td>Office Building</td>
<td></td>
<td>Sweet Auburn Historic District, 12/8/1976</td>
<td></td>
</tr>
<tr>
<td>N/A</td>
<td>23</td>
<td>PARK PL NE</td>
<td>Public Art–Historic Columns</td>
<td>Columns are from the Equitable Bldg., 1893, Joel Hurt, home to Trust Company of GA, razed in 1871</td>
<td>1892</td>
<td>Public Art</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Georgia State University
Campus Historic Preservation Plan
2.2.2 Historic Architectural Resources

The identification and evaluation of Georgia State University’s (GSU) historic architectural resources was conducted during the summer of 2013. The geographic boundaries for the current survey were established as GSU’s downtown campus. Prior to completing the fieldwork, file research was conducted at the Georgia Department of Natural Resources, Historic Preservation Division (HPD). This is the first time that GSU has had a historic architecture resource evaluation conducted of its campus.

The 2012 Master Plan Update identified a Campus Historic Preservation Plan as an important future effort. Prior to the beginning of the CHPP project, GSU was required to complete a photo documentation and historic context of the Auburn Place Apartments (Jesse Hill and John Wesley Dobbs) before they were demolished to make way for intramural athletic fields (see Appendix I). In addition, during the same time as the CHPP fieldwork, a downtown Atlanta historic resources survey was also completed which assisted in the identification of resources on GSU’s campus.

Historic background research was conducted prior to completing the fieldwork in order to establish an understanding of the history and evolution of the campus and inform observations made in the field. The results of this research are presented in Part 1 of this document.

The BOR’s CHPP Guidelines provide for three levels of architectural survey based on the amount of condition information collected or the intensity of the assessment. As part of the current study, all buildings at least 40 years old were surveyed according to Level II requirements. This level of survey assesses the major architectural elements and general condition of identified historic buildings. The information collected includes existing condition photographs, building name and number, date of construction, known alterations and dates, architect or builder, gross square footage (GSF), number of levels, original and current use, GA/NRHP status or eligibility, identification of exterior and interior features, an overview of access code compliance, and the application of a general condition rating.

Architectural resources are classified based on their “Institutional Value” in an effort to help campus planners and decision-maker prioritize preservation effort based on the importance of the resource to the campus. Section 2.5 outlines the criteria that was used to determine the value of each resource and accordingly lists each building in one of three categories. Section 2.6.1 and Table 5 provides a condition finding for each architectural resource noting known alterations and condition issues of each. Table 7, notes the anticipated use for each resource. Based on the State of Georgia Standards for the Treatment of Historic Properties, one of three different treatments was recommended for each resource. Section 3.4.3.1 and 3.4.3.2 provide basic guidelines...
for treatment and definitions for a variety of types of preservation activities. Section 3.5 provides guidelines specifically for Historic Architecture Resources.

2.2.3 Historic Landscape Architecture Resources
The survey of historic landscapes was conducted in the summer of 2013. The BOR’s CHPP Guidelines provide for three levels of architectural survey based on the amount of condition information collected or the intensity of the assessment. As part of the current study, all buildings at least 40 years old were surveyed according to Level II requirements. It was determined that four individual public art pieces were the historic landscape resources on campus. They were: the Blue Key National Honor Fraternity Flag Pole (Sparks Hall), the Shining Light Award to Dr. George M. Sparks (Sparks Hall), and the Athenaeum Plaque at 15 Edgewood Avenue. Information cataloged included existing conditions photographs, landscape names and numbers, associated building names and numbers, addresses, dates of construction, dates of alterations, architect/designer/builder, gross square footage, original and current uses, GA/NRHP status or eligibility, landscape and site features, and a general condition rating. Historic documentation including photographs, drawings, and narratives held in GSU’s Library Archives were reviewed.

Landscape resources are classified based on their “Institutional Value” in an effort to help campus planners and decision-maker prioritize preservation effort based on the importance of the resource to the campus. Section 2.5 outlines the criteria that was used to determine the value of each resource and accordingly lists each landscape in one of three categories. Section 2.6.2 and Table 5 provides a condition finding and anticipated treatment and use findings for the three public art pieces (landscapes). Based on the State of Georgia Standards for the Treatment of Historic Properties, corrective maintenance (preservation) is the treatment recommended for Georgia State’s eligible public art pieces. Section 3.4.3.1 and 3.4.3.2 provide basic guidelines for treatment and definitions. Section 3.6 provides guidelines specifically for Historic Landscape Architecture Resources.

2.3 Historic Designations and Eligibility
Georgia State University’s downtown campus is situated between three National Register of Historic Places Districts, owns one individually listed National Register property, has property among City of Atlanta locally designated historic districts, and owns a property with a façade easement. It is important that Georgia State decision makers and planning staff understand the criteria and implications of each designation type so they can make informed choices.
2.3.1. National Register/Georgia Register of Historic Places

The National Register of Historic Places is the nation’s official list of properties and sites that have been determined to be historically significant. The State of Georgia also maintains the Georgia Register of Historic Places which parallels the National Register. In almost all instances when a building is listed on the National Register it is by default added to the Georgia Register. It is under the National Register program that several Georgia State architectural resources are designated.

In order for a building to be considered eligible for the National Register of Historic Places, it must be evaluated within the framework of an established historic context, retain its integrity, and be significant for one or more of the following criteria:

Criteria for Evaluation

The quality of significance in American history, architecture, archeology, engineering, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association, and:

A. That are associated with events that have made a significant contribution to the broad patterns of our history; or
B. That are associated with the lives of significant persons in our past; or
C. That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
D. That have yielded, or may be likely to yield, information important in history or prehistory.

Criteria Considerations

Ordinarily cemeteries, birthplaces, graves of historical figures, properties owned by religious institutions or used for religious purposes, structures that have been moved from their original locations, reconstructed historic buildings, properties primarily commemorative in nature, and properties that have achieved significance within the past 50 years shall not be considered eligible for the National Register. However, such properties will qualify if they are integral parts of districts that do meet the criteria or if they fall within the following categories:

A. A religious property deriving primary significance from architectural or artistic distinction or historical importance; or
B. A building or structure removed from its original location but which is primarily significant for architectural value, or which is the surviving structure most importantly associated with a historic person or event; or
C. A birthplace or grave of a historical figure of outstanding importance if there is no appropriate site or building associated with his or her productive life; or

D. A cemetery that derives its primary importance from graves of persons of transcendent importance, from age, from distinctive design features, or from association with historic events; or

E. A reconstructed building when accurately executed in a suitable environment and presented in a dignified manner as part of a restoration master plan, and when no other building or structure with the same association has survived; or

F. A property primarily commemorative in intent if design, age, tradition, or symbolic value has invested it with its own exceptional significance; or

G. A property achieving significance within the past 50 years if it is of exceptional importance.

The act of applying the Criteria for Evaluation to historic resources results in a “determination of eligibility.” Based on this determination, resources can be generally divided into three categories:

1. Resources listed on or considered eligible for listing on the Georgia/National Register of Historic Places.

2. Resources considered NOT eligible for the listing on the Georgia/National Register of Historic Places.

3. Resources that are not currently eligible for the NRHP but warrant future planning consideration by GSU.

Each finding or determination of eligibility carries with it implications for planning and treatment as well as possible compliance with applicable legislation.

**Resources Listed on the National Register or Determined Eligible for Listing**

Resources that are listed on the National Register or determined eligible for listing are historically significant and therefore consideration should be given to preserving and protecting these resources as part of the Institute’s heritage.

Listing on the National Register is primarily an honorary designation. It technically places no restrictions on the way a property is used or treated however within the State of Georgia the State Agency Stewardship Program as well as the Georgia Environmental Policy Act and BOR policy requires that these properties are managed and maintained in a manner that considers the preservation of their historic, archaeological, architectural and cultural values.
In addition, resources that are listed on or determined to be eligible for the NRHP must be given planning consideration for any Federally assisted or licensed undertaking as required by Section 106 of the National Historic Preservation Act of 1966.

Listing on the NRHP or a determination of eligibility is often the minimum standard that must be met in order for a property owner to take advantage of Federal, State or local funding opportunities or incentives.

When identified within the context of a historic district, these resources are referred to as “contributing elements” of the district.

When considered for adaptive-reuse, the character-defining features of these resources should be preserved, and the Secretary of the Interior’s Standards for the Treatment of Historic Properties should be followed.

**Resources Recommended Not Eligible**

Resources recommended “NOT eligible” do not possess historic significance or maintain sufficient integrity to be considered eligible for listing on the Georgia/National Register of Historic Places. No further planning or management consideration must be applied to these resources.

**Resources that are Not Currently Eligible but Warrant Future Planning Consideration**

These resources were constructed less than 50 years ago and therefore do not currently meet the eligibility criteria for listing on the Georgia/National Register of Historic Places. However, these resources possess a level of significance that will likely allow them to become eligible in the near future. Therefore consideration should be given to preserving and protecting these resources.

Prior to any action, eligibility recommendations must be confirmed by the Georgia Department of Natural Resources, Historic Preservation Division.

**2.3.1.1. Georgia State Owned Buildings and the National Register**

Georgia State University is surrounded by four National Register Districts. They are Underground Atlanta (to the southwest), Fairlie-Poplar (to the west), and Sweet Auburn and Martin Luther King, Jr. (to the east). The narrative for each district is located in the Appendices. Currently, GSU owns the following facilities which are in one of these districts:
Table 2. GSU-Owned Resources Located in National Register Historic Districts

<table>
<thead>
<tr>
<th>GSU ID Number</th>
<th>Building Name</th>
<th>National Register District</th>
</tr>
</thead>
<tbody>
<tr>
<td>0030</td>
<td>J. Mack Robinson College of Business</td>
<td>Fairlie-Poplar Historic District, 9/9/1992</td>
</tr>
<tr>
<td>0031</td>
<td>Sculpture Studio</td>
<td>Sweet Auburn Historic District, 12/8/1976</td>
</tr>
<tr>
<td>0037</td>
<td>Haas-Howell Building</td>
<td>Fairlie-Poplar Historic District, 9/9/1992</td>
</tr>
<tr>
<td>0038</td>
<td>Standard Building</td>
<td>Fairlie-Poplar Historic District, 9/9/1992</td>
</tr>
<tr>
<td>0090</td>
<td>GSU Recycling Center</td>
<td>Sweet Auburn Historic District, 12/8/1976</td>
</tr>
<tr>
<td>0096</td>
<td>100 Auburn Avenue</td>
<td>Sweet Auburn Historic District, 12/8/1976</td>
</tr>
<tr>
<td>0097</td>
<td>60 Piedmont</td>
<td>Sweet Auburn Historic District, 12/8/1976</td>
</tr>
</tbody>
</table>

The J. Mack Robinson School of Business is currently the only GSU-owned building that is individually listed on the National Register of Historic Places (see Appendix for nomination narrative).
The Martin Luther King, Jr. Historic District has changed multiple times since its original designation. Since 2001, when its current boundaries were approved, it now encompasses properties that were originally designated as a National Historic Landmark District. National Historic Landmarks are the highest form of designation and represent resources that are of national and international significance. The Martin Luther King District is an area that has seen a tremendous amount of change in the last decade. Its preservation continues to be threatened and as such development is more closely scrutinized. The Georgia Standards of the State Agency Stewardship Program requires that state agencies “must exercise a higher standard of care when considering undertakings that may adversely affect NHLs. The law requires that agencies, ‘to the maximum extent possible, undertake such planning and actions as may be necessary to minimize harm to such landmark.’ An agency should consider all prudent and feasible alternatives to avoid an adverse effect on an NHL.”

2.3.2. Locally Designated Historic Districts and Buildings

National Register properties and districts carry no protective mechanisms for designated resources. Preservation through designation occurs at the local level through the creation of local historic districts and designation of landmarks. In communities where these types of resources exist, a local preservation ordinance and subsequent commission are established to oversee their protection. This process is traditionally a component of permitting and many of these ordinances and commissions require Certificates of Appropriateness be granted to applicants prior to moving forward with significant changes and alterations to properties. The City of Atlanta has an Urban Design Commission which oversees this process. Since the City’s current Historic Preservation Ordinance was enacted in 1989, 54 individual buildings and 15 districts have been brought under its protection. AUDC only oversees exterior work to designated properties and approvals of Certificate of Appropriateness are handled at both a staff and commission level depending on the complexity of the project. Although public entities are exempt from the requirements set forth in these local ordinances, Standards of the State Agency Stewardship Program (see Appendix B) require that state agencies seek input from professionals when making informed decisions about state-owned properties. It is considered appropriate to present to commissions such as the Atlanta Urban Design Commission to offer transparency in project development and request professional feedback and advice. Georgia State has several properties located within the Martin Luther King, Jr. Historic District as well as several buildings individually designated as landmarks.

2.3.2.1. Martin Luther King Jr. Landmark District

The Martin Luther King Jr. Landmark District spans both sides of the I-75/I-85 encompassing the Sweet Auburn neighborhood, the Martin Luther King home and birthplace and other significant buildings associated with Dr. King’s life. The zoning ordinance for this District
was created in 1982 and is currently undergoing a revision. The district has several sub areas which responds to the diverse land uses and resources in the district. Georgia State owns seven buildings which are located in the Martin Luther King, Junior Landmark District. Four of these buildings are currently classified as “contributing features” within the district; three are classified “non-contributing.” They are:

- 148 Edgewood Avenue
- Sculpture Studio
- J Deck (non-contributing)
- Citizens Trust Building (non-contributing)
- American Friends Service Committee Building (non-contributing)
- GSU Recycling Center
- 60 Piedmont

2.3.3. Easements
In addition to local historic districts and their regulations, specific buildings in Atlanta have easements on their facades to preserve their appearance in perpetuity. Easements are a voluntary legal document that permanently protects a historic easement. Easements Atlanta, Inc. is the local organization created to maintain and monitor these easements on an annual basis. Many times property owners have easements which are associated with Historic Tax Credits and/or are eligible for a reduction in taxes. Eligible properties include those which are individually listed on the Georgia/National Register of Historic Places or contributing properties within a Georgia/National Register District. Georgia State University owns two building which an easement: the Haas-Howell Building and the Standard Building, both of which are located in the Fairlie-Poplar National Register Historic District.

2.4 Results of Cultural Resources Surveys

2.4.1 Historic Architectural Resources
A review of available building lists and Facilities Department data provided by Georgia State (GSU) identified 28 buildings on GSU’s campus that were found to be at least 40 years old during the year the historic resource survey was conducted (2013). Given their ages, each of these buildings was evaluated according to the National Register Criteria for Evaluation. Various state and local historic contexts were used as a framework for evaluating the significance of these buildings.
Part 2

Identification & Evaluation of Cultural Resources
In summary, of the 28 buildings surveyed, 1 building had been previously listed on the GA/NRHP as an individual designation: 35 Broad Street (J. Mack Robinson School of Business). In addition there were seven buildings had been previously listed on the GA/NRHP as contributing elements of the Fairlie-Poplar or Sweet Auburn Historic District (See Table 2).

The survey identified an additional 21 buildings that were recommended eligible or potentially eligible within a certain number of years for the GA/NRHP based on their historic associations and level of integrity. The following table identifies which buildings meet this criteria:
<table>
<thead>
<tr>
<th>GSU ID</th>
<th>Building Name</th>
<th>Year Built</th>
<th>Significance/Historical Associations</th>
<th>Integrity</th>
<th>Current Eligibility Recommendations</th>
</tr>
</thead>
<tbody>
<tr>
<td>0001</td>
<td>Kell Hall</td>
<td>1925</td>
<td>Originally an office building and garage with 600-car capacity. Could hold 1000 cars if offices were removed. Purchased by the school in 1946; originally called the Ivy Building. It was re-named for Wayne Sailey Kell, first dean of the Georgia Tech Evening School of Commerce, March 11, 1964. Concrete stucco applied to east and south facades in 1974.</td>
<td>Kell Hall does not retain its historic integrity due to multiple alterations</td>
<td>Recommended Not Eligible</td>
</tr>
<tr>
<td>0002</td>
<td>Sparks Hall</td>
<td>1955</td>
<td>First classes held on 04/21/1955. Re-named for George McIntosh Sparks, director and president of GSC 1928-1957, on June 8, 1960.</td>
<td>Sparks Hall retains its integrity due to marble veneer on portions of exterior façade; lobby has retained historic features including marble steps and stone risers along with wall materials.</td>
<td>Recommended Eligible</td>
</tr>
<tr>
<td>0003</td>
<td>University Center</td>
<td>1964</td>
<td>Building on the site was purchased by GSU and used for ROTC. In 1962, it was demolished and the new multi-purpose student activities building was constructed. November 30, 1965 building was re-named for J. C. Camp, who died while Dean of Students on February 26, 1956. Expanded as the University Center in 1987-89.</td>
<td>University Center does not retain its historic integrity due to significant changes to interior and exterior of building.</td>
<td>Recommended Not Eligible</td>
</tr>
<tr>
<td>0004</td>
<td>Library North</td>
<td>1966</td>
<td>Built in two stages: 3 floors in 1966; top 3 floors completed in 1970. Was re-named for long-time librarian, Dr. William Russell Pullen, on December 11, 1974.</td>
<td>Library North retains its integrity due to retention of historic elements including the exterior façade materials and window/door locations.</td>
<td>Recommended Eligible</td>
</tr>
<tr>
<td>0005</td>
<td>Classroom South</td>
<td>1968</td>
<td>Name changed to Classroom South in 1993. Expanded in 2011.</td>
<td>Classroom South retains its integrity due to retention of historic fabric such as the exterior façade.</td>
<td>Recommended Eligible</td>
</tr>
<tr>
<td>0006</td>
<td>Arts &amp; Humanities</td>
<td>1970</td>
<td>Includes Kopleff Recital Hall and Ernest G. Welch School of Art and Design.</td>
<td>Arts &amp; Humanities is potentially eligible if it retains its original appearance which includes a marble veneer over brick exterior.</td>
<td>Recommended Potentially Eligible in 6 years</td>
</tr>
<tr>
<td>0007</td>
<td>Langdale Hall</td>
<td>1975</td>
<td>Re-named for Dr. Noah Langdale, Jr., former president, February 13, 2013.</td>
<td>Langdale Hall is potentially eligible if it retains its historic elements such as the exterior façade.</td>
<td>Recommended Potentially Eligible in 7 years</td>
</tr>
<tr>
<td>0011</td>
<td>Courtland Building</td>
<td>1936</td>
<td>Acquired by GSU in 1966.</td>
<td>Courtland Building retains its integrity due to retention of its historic façade, materials such as the concrete and terra cotta coping along cornices and eaves.</td>
<td>Recommended Eligible</td>
</tr>
<tr>
<td>0012</td>
<td>Courtland North</td>
<td>1938</td>
<td>Acquired by GSU in 1966.</td>
<td>Courtland North does not retain its historic integrity due to significant loss of historic fabric.</td>
<td>Recommended Not Eligible</td>
</tr>
<tr>
<td>0013</td>
<td>148 Edgewood</td>
<td>1916</td>
<td>Acquired by GSU in Unknown Exterior renovated in Unknown Alt. address 144 Edgewood Avenue NE</td>
<td>148 Edgewood retains its historic integrity because of historic fabric including the façade and overall architectural and historic character remain intact.</td>
<td>Recommended Eligible</td>
</tr>
<tr>
<td>0015</td>
<td>College of Education</td>
<td>1962</td>
<td>Acquired by GSU in 1982.</td>
<td>College of Education is eligible for its retention of exterior façade and overall architectural character remains intact.</td>
<td>Recommended Eligible</td>
</tr>
<tr>
<td>0017</td>
<td>S Deck</td>
<td>1971</td>
<td>Opened October 29, 1971. Alt. address 165 Decatur Street SE</td>
<td>S Deck is potentially eligible in 7 years if its historic fabric such as the structural materials, configuration, and layout remain intact or the materials are replaced in-kind.</td>
<td>Recommended Potentially Eligible in 7 years</td>
</tr>
<tr>
<td>0022</td>
<td>One Park Place</td>
<td>1955</td>
<td>Former address was 11 Pryor Street; changed in 1973 when Central City Park (now Woorduff Park) opened and street names were changed. Alternate address is 15 Edgewood Avenue NE. Purchased by the GSU Foundation in 1992; acquired by GSU in 2009.</td>
<td>One Park Place retains its historic integrity because historic fabric such as the exterior stone and marble veneer remain intact.</td>
<td>Recommended Eligible</td>
</tr>
<tr>
<td>GSU ID</td>
<td>Building Name</td>
<td>Year Built</td>
<td>Significance/Historical Associations</td>
<td>Integrity</td>
<td>Current Eligibility Recommendations</td>
</tr>
<tr>
<td>--------</td>
<td>------------------------------------------</td>
<td>------------</td>
<td>------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>---------------------------------------</td>
</tr>
<tr>
<td>0030</td>
<td>J. Mack Robinson College of Business</td>
<td>1901</td>
<td>Acquired by GSU in 1993. The building was re-named the J. Mack Robinson College of Business on September 9, 1998, after noted Atlanta entrepreneur, business leader, and philanthropist gave the school a $10 million endowment.</td>
<td>J. Mack Robinson retains its historic integrity because of the retention of the architectural character of building including exterior building materials and treatments and the preservation of the former bank lobby.</td>
<td>Currently Individually Listed</td>
</tr>
<tr>
<td>0031</td>
<td>Sculpture Studio</td>
<td>1934</td>
<td>Acquired by GSU in 2006. Address is 182 Edgewood Avenue NE per Tax Assessor.</td>
<td>Sculpture Studio does not retain its historic integrity due to significant loss of historic fabric and non-historic modifications made to interior of building.</td>
<td>Recommended Not Eligible</td>
</tr>
<tr>
<td>0033</td>
<td>Science Annex and I Deck</td>
<td>1946</td>
<td>The 10-story Exchange Building (former Kemper Insurance Building) at 41 Exchange Place, and the 29 Ivy Street parking garage and office building were acquired by GSU in 1982. The Exchange Building was demolished, replaced with an elevator and the J. C. Pack Garden. The two-level parking garage with three stories of offices above became I Deck and the Science Annex, which connects internally to the Natural Science Center.</td>
<td>Science Annex and I Deck have been altered several times resulting in a loss of historic fabric and integrity.</td>
<td>Recommended Not Eligible</td>
</tr>
<tr>
<td>0037</td>
<td>Haas-Howell Building</td>
<td>1920</td>
<td>Acquired by GSU in 1994.</td>
<td>Haas-Howell Building retains its historic integrity due to the retention of the overall architectural character of building and historic elements including windows and door openings and lobby materials.</td>
<td>Recommended Eligible</td>
</tr>
<tr>
<td>0038</td>
<td>Standard Building</td>
<td>1923</td>
<td>Acquired by GSU in 1984. Alt. addresses 75 Poplar Street NW, and 95 Juckie Street NW</td>
<td>Standard Building retains its historic integrity because of the preservation of the retention of historic façade, preservation of window openings, and preservation of historic, inscribed signage.</td>
<td>Recommended Eligible</td>
</tr>
<tr>
<td>0048</td>
<td>Bennett A. Brown Commerce Building</td>
<td>1960</td>
<td>Acquired by GSU at unknown time. Alt. address. 34 Marietta Street NW. Parking deck on floors 1-9; offices on floors 10-17; the Brown Room is an events room on the 18th floor.</td>
<td>Brown Building retains its historic integrity because of the retention of historic façade materials and configuration.</td>
<td>Recommended Eligible</td>
</tr>
<tr>
<td>0082</td>
<td>J Deck</td>
<td>1969</td>
<td>Acquired by GSU in 2007. Parking lot east of Citizens Trust Company Building; Alt. address: 95 Piedmont Ave NE</td>
<td>J Deck is potentially eligible in 5 years if its historic fabric such as the building materials and historic façades are preserved or replaced in-kind.</td>
<td>Recommended Potentially Eligible in 5 years</td>
</tr>
<tr>
<td>0083</td>
<td>Citizens Trust Building</td>
<td>1969</td>
<td>Acquired by GSU in 2007. Alt. address 95 Piedmont Ave NE.</td>
<td>Citizens Trust Building is potentially eligible in 5 years if its historic fabric such as the building materials and other historic fabric are preserved or replaced in-kind.</td>
<td>Recommended Potentially Eligible in 5 years</td>
</tr>
<tr>
<td>0087</td>
<td>Student Outdoor Recreation Center and Practice Field</td>
<td>1930</td>
<td>Acquired by GSU and renovated in 2009. Includes football practice fields.</td>
<td>Student Outdoor Facility retains its historic integrity because of the retention of the original building and historic materials including brick façades and window openings. A new front façade does not detract from its integrity.</td>
<td>Recommended Eligible</td>
</tr>
<tr>
<td>0089</td>
<td>92 Piedmont</td>
<td>1968</td>
<td>Acquired by GSU in 2008.</td>
<td>92 Piedmont is potentially eligible in 6 years if its historic fabric such as the building materials and other historic fabric are preserved or replaced in-kind.</td>
<td>Recommended Potentially Eligible in 6 years</td>
</tr>
</tbody>
</table>
2.4.2 Historic Landscape Architecture Resources

A survey of the campus identified three landscapes on Georgia State University’s downtown campus for review as potential historic landscapes. This was the first effort to survey and identify historic landscapes on the campus. Given their ages, each landscape was evaluated according to the National Register Criteria for Evaluation (See Chapter 2.3).

In summary, all three landscapes are examples of public art pieces and have been identified as eligible for listing on the GA/NRHP based on their historic associations with the campus and/or downtown Atlanta. They are:

- Blue Key National Honor Fraternity Flag Pole (adjacent to Sparks Hall)
- Shining Light Award to Dr. George M. Sparks (adjacent to Sparks Hall)

<table>
<thead>
<tr>
<th>GSU ID</th>
<th>Resource Name</th>
<th>Year Built</th>
<th>Significance/Historical Associations</th>
<th>Integrity</th>
<th>Current Eligibility Recommendations</th>
</tr>
</thead>
<tbody>
<tr>
<td>N/A</td>
<td>Blue Key National Honor Fraternity Flag Pole</td>
<td>1957</td>
<td>The flag pole is significant under Criterion A. Presented by the Blue Key National Honor Fraternity on March 7, 1957 to Georgia State College</td>
<td>The plaque maintains a high degree of integrity because its materials and location are original.</td>
<td>Recommended Eligible</td>
</tr>
<tr>
<td>N/A</td>
<td>Shining Light Award to Dr. George M. Sparks</td>
<td>1963</td>
<td>The Shining Light Award is significant under Criterion A. Presented by WSB and Atlanta Gas Light Company. The Shining Light Award was established in 1963 by Atlanta Gas Light and NewsTalk 750 WSB Radio. Each year the award recognizes a Georgian who has been an inspiration to the lives of others through service to humanity. A gas lamp and plaque is installed in their honor at a site of their choice. The first one was dedicated to Dr. George M. Sparks, late founder of Georgia State University. GSU campus location.</td>
<td>The plaque maintains a high degree of integrity because its materials and location are original.</td>
<td>Recommended Eligible</td>
</tr>
<tr>
<td>N/A</td>
<td>Athenaeum Plaque (15 Edgewood Avenue)</td>
<td>1955</td>
<td>This Athenaeum Plaque is significant under Criterion A. It was installed to honor the 100-year anniversary of Atlanta’s first theater. The plaque reads: James E. Williams built the first theatre, the Athenaeum on this lot in 1854.</td>
<td>The plaque maintains a high degree of integrity because its materials and location are original.</td>
<td>Recommended Eligible</td>
</tr>
</tbody>
</table>

- Athenaeum Plaque (15 Edgewood Avenue)

There are several historic landscapes surrounding Georgia State’s downtown campus which should be noted. These include:

- Woodruff Park (along Peachtree Street)
- Hurt Park (intersection of Edgewood and Courtland)

Woodruff Park is the most heavily used public open space in downtown. Bounded by Peachtree Street on the west, Auburn Avenue to the north, Park Place to the east, and Edgewood Avenue to the south, the site’s six acres were donated to the city in 1971 to honor Robert W. Woodruff. Today, it has gone through several changes and its uses amenities include tables for board games, an urban plaza for reading, an open lawn for passive recreation, and playground equipment for young children. Its location amongst Georgia State buildings makes it a place for students to relax as well as serve as cut through to and from different buildings.
Hurt Park is a triangular shaped open space which faces north directly adjacent to Sparks Hall. Designed by William Pauley (Georgia’s first licensed landscape architect), the park opened in 1940 and is considered one of Atlanta’s most significant historic landscapes. The shape of the park is such that it is oriented away from GSU’s campus making it a challenge for students to heavily use the site. Currently the park is under used and not programesd but is located along the new streetcar line.
GSU Resources
National Register Eligibility Assessment

- Currently Individually Listed
- Recommended Eligible
- Recommended Not Eligible
- Recommended Potentially Eligible

Georgia State University
Campus Historic Preservation Plan
2.5 Institutional Value of Historic Resources

In some cases a resource’s significance as defined by the National Register of Historic Places criteria does not necessarily reflect its relative “value” to the institution. To assist campus administrators and planners in distinguishing those resources that are most integral to the history and traditions of the institution from those that simply meet the criteria for inclusion on the National Register, the resources have been further categorized. This process of categorization has been adopted by the Board of Regents as a means to assist decision-makers in developing meaningful strategies for the future development of the USG’s campuses and encourage the preservation of their most historically significant elements. The hierarchy this creates does not mean that Category 2 and 3 resources are expendable nor does it relieve Georgia State from its compliance responsibilities under the State Stewardship Program, Board of Regents policy, or other applicable legislation.

2.5.1 Institutional Value Category 1 – Long-Term Preservation

Resources assigned to Category 1 are elements of the built environment that are worthy of long-term preservation and investment. These are resources that are highly valued by the institution, contribute significantly to its history and campus character, and can be adaptively used to meet the Institute’s educational mission. Category 1 resources meet one or more of the following criteria:

- possess central importance in defining the historic, architectural or cultural character of the institution;
- possess outstanding architectural, engineering, artistic or landscape architectural characteristics;
- represent a major investment of resources, such as materials or energy that should not be wasted;
- possess considerable potential for continuing or adaptive use; and/or
- are highly valued by the institution

The following four buildings and three landscapes are recommended to be included in Category 1:

- 148 Edgewood
- J. Mack Robinson College of Business
- Haas-Howell Building
- Student Outdoor Recreation Center
- Blue Key National Honor Fraternity Flag Pole
- Shining Light Award to Dr. George M. Sparks
- Anthaneum Plaque
The CHPP Guidelines currently only provide for two categories of Institutional Value; however, for the purposes of this plan update, the second category has been modified and a third category has been added. Although this approach deviates from the established Guidelines, the BOR has given consideration to adding a third value category and GSU proposes to modify the second category which is more consistent with campus conditions.

2.5.2 Institutional Value Category 2 – Possibility for Long-Term Preservation

Resources assigned to Category 2 are elements of the built environment that may be historic but their long-term value for preservation is unknown. These are resources that continue to be used and valued presently by the institution, have potential to be adaptively used to meet GSU’s educational mission, but may or may not be a long-term fit for the university. Category 2 resources meet one or more of the following criteria:

- possess architectural or aesthetic value but are not central to defining or maintaining the character of the institution;
- are good but not outstanding examples of architectural styles, engineering methods, artistic values or landscape architecture;
- may contribute to the interpretation of the history, development, or tradition of the institution and/or the City of Atlanta but are not necessary to that interpretation;
- have some potential for continued or adaptive use; and/or are valued by the institution.

The following 20 buildings are recommended to be included in Category 2:

- Sparks Hall
- University Center
- Library North
- Classroom South
- Arts & Humanities
- Langdale Hall
- Courtland Building
- Courtland North
- College of Education
- S Deck
- Dahlberg Hall
- One Park Place
- Science Annex and I Deck
- Standard Building
• Bennett A. Brown Commerce Building
• J Deck
• Citizens Trust Building
• Piedmont North, Building A
• Piedmont North, Building B
• 60 Piedmont

2.5.3 Institutional Value Category 3 – No Institutional Value
Resources included in Category 3 possess limited historic or aesthetic merits, no potential for adaptive re-use, and are not critical to the mission-based educational needs of the Institute. These resources are candidates for removal or replacement with facilities that better serve the current mission of the Institute. Category 4 resources meet one or more of the following criteria:

• Do not contribute to the character of the institution;
• Are not related to the history and traditions of the institution and its education mission;
• are common examples of architectural styles, engineering methods, artistic values or landscape architecture;
• do not contribute to the interpretation of the history, development, or the tradition of the institution
• have no value for continued or adaptive use

The following four buildings are recommended to be included in Category 3:
• Kell Hall
• GSU Recycling Center
• Sculpture
• American Friends Service Committee Building

A campus map is presented on the following page that shows the resources color coded according to their respective Institutional Value categories.
2.6 Current Condition of Historic Resources

2.6.1 Historic Architectural Resources

The condition survey of Georgia State’s historic architectural resources was conducted to identify, in general terms, problems or deficiencies that are present in the university’s oldest buildings. Based on the evolution of the campus environment, institutions often possess collections of buildings that share commonalities such as age, construction type, architectural detailing and materials. As these groups of buildings get older they often exhibit similar problems of material and systems failure. Therefore the objective of collecting condition information is to help the institution understand the types of problems present within their historic building stock and assist them in planning and allocating resources for their appropriate treatment and maintenance.

The assessment of conditions was conducted according to “Level 2” requirements established by the University System of Georgia’s Campus Historic Preservation Plan Guidelines. An overall condition rating was applied to each building based on the following definitions.

A - SATISFACTORY
- The building/feature/system is in like-new (or better) condition.

B - MINOR DEFECT
- The building/feature/system is intact, structurally sound and performing its intended purpose;
- The building/feature has few or no cosmetic imperfections; or
- The building/feature/system needs no repair and only minor or routine maintenance.

C – DEFECTIVE
- There are signs of wear, failure, or deterioration, though the building/feature/system is generally functioning;
- There is failure of a sub-component of the building/feature/system; or
- Replacement of up to 25% of the building/feature/system or replacement of a defective sub-component is required.
D – SERIOUSLY DEFECTIVE

- The building/feature/system is no longer performing its intended purpose;
- The building/feature/system is missing;
- Deterioration or damage affects more than 25% of the building/feature/system and cannot be adjusted or repaired;
- The building/feature/system shows signs of imminent failure or breakdown; or
- The building/feature/system requires major repair or replacement.

F – FAILED

- The building/feature/system has failed.

None of the buildings surveyed were determined to be have a failed condition rating (F). Three buildings were found to be rated satisfactory (A). Minor defects (B) were identified in 14 buildings. Eight buildings were determined to be defective (C). Three buildings were identified as defective (C) and/or seriously defective (D).

The findings of the condition survey of Georgia State’s historic resources have been outlined in Table 5 presented on the following page.
<table>
<thead>
<tr>
<th>GSU ID</th>
<th>Building Name</th>
<th>Year Built</th>
<th>Condition Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>0001</td>
<td>Kell Hall</td>
<td>1925</td>
<td>D</td>
</tr>
<tr>
<td>0002</td>
<td>Sparks Hall</td>
<td>1955</td>
<td>B</td>
</tr>
<tr>
<td>0003</td>
<td>University Center</td>
<td>1964</td>
<td>B</td>
</tr>
<tr>
<td>0004</td>
<td>Library North</td>
<td>1966</td>
<td>B</td>
</tr>
<tr>
<td>0005</td>
<td>Classroom South</td>
<td>1968</td>
<td>B</td>
</tr>
<tr>
<td>0006</td>
<td>Arts &amp; Humanities</td>
<td>1970</td>
<td>C</td>
</tr>
<tr>
<td>0007</td>
<td>Langdale Hall</td>
<td>1971</td>
<td>B</td>
</tr>
<tr>
<td>0011</td>
<td>Courtland Building</td>
<td>1936</td>
<td>C</td>
</tr>
<tr>
<td>0012</td>
<td>Courtland North</td>
<td>1928</td>
<td>C</td>
</tr>
<tr>
<td>0013</td>
<td>148 Edgewood</td>
<td>1916</td>
<td>B</td>
</tr>
<tr>
<td>0015</td>
<td>College of Education</td>
<td>1962</td>
<td>B</td>
</tr>
<tr>
<td>0017</td>
<td>S Deck</td>
<td>1971</td>
<td>C</td>
</tr>
<tr>
<td>0021</td>
<td>Dahlberg Hall</td>
<td>1909</td>
<td>B</td>
</tr>
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<td>One Park Place</td>
<td>1955</td>
<td>B</td>
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<tr>
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<tr>
<td>0031</td>
<td>Sculpture Studio</td>
<td>1934</td>
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<td>Science Annex and I Deck</td>
<td>1946</td>
<td>B</td>
</tr>
<tr>
<td>0037</td>
<td>Haas-Howell Building</td>
<td>1920</td>
<td>B</td>
</tr>
<tr>
<td>0038</td>
<td>Standard Building</td>
<td>1923</td>
<td>B</td>
</tr>
<tr>
<td>0048</td>
<td>Bennett A. Brown Commerce Building</td>
<td>1960</td>
<td>B</td>
</tr>
<tr>
<td>0082</td>
<td>J Deck</td>
<td>1969</td>
<td>C</td>
</tr>
<tr>
<td>0083</td>
<td>Citizens Trust Building</td>
<td>1969</td>
<td>C</td>
</tr>
<tr>
<td>0087</td>
<td>Student Outdoor Recreation Center and Practice Field</td>
<td>1930</td>
<td>A</td>
</tr>
<tr>
<td>0089</td>
<td>92 Piedmont</td>
<td>1968</td>
<td>C</td>
</tr>
<tr>
<td>0090</td>
<td>GSU Recycling Center</td>
<td>1942</td>
<td>C-D</td>
</tr>
<tr>
<td>0091</td>
<td>Piedmont North, Building A</td>
<td>1963</td>
<td>A</td>
</tr>
<tr>
<td>0092</td>
<td>Piedmont North, Building B</td>
<td>1972</td>
<td>A</td>
</tr>
<tr>
<td>0097</td>
<td>60 Piedmont</td>
<td>1956</td>
<td>C</td>
</tr>
</tbody>
</table>
2.6.2 Historic Landscape Architecture Resources

During the survey of Georgia State’s historic landscape resources, condition issues of each landscape were noted. The assessment of conditions was conducted according to “Level 2” requirements established by the University System of Georgia’s Campus Historic Preservation Plan Guidelines. An overall condition rating was applied to each landscape based on the definitions provided in 2.6.1.

None of the landscapes surveyed were determined to have a satisfactory (A), defective (C), seriously defective (D), or failed condition rating (F). Minor defects (B) were identified in all three landscapes. The findings of the condition survey of Georgia State’s historic resources have been outlined in Table 6 presented below.

<table>
<thead>
<tr>
<th>GSU ID</th>
<th>Resource Name</th>
<th>Year Built</th>
<th>Condition</th>
</tr>
</thead>
<tbody>
<tr>
<td>N/A</td>
<td>Blue Key National Honor Fraternity Flag Pole</td>
<td>1957</td>
<td>B</td>
</tr>
<tr>
<td>N/A</td>
<td>Shining Light Award to Dr. George M. Sparks</td>
<td>1963</td>
<td>B</td>
</tr>
<tr>
<td>N/A</td>
<td>Athenaeum</td>
<td>1955</td>
<td>B</td>
</tr>
</tbody>
</table>
Part 3 - Treatment, Use, and Understanding of Historic Resources
3.1 Introduction

Like many institutions within the USG, Georgia State has a unique identity that is conveyed in part by the character of the buildings and spaces that make up its downtown campus. Most often, historic buildings and landscapes are identified by students, faculty, staff, alumni and visitors to campus as the features that contribute most to this character or “sense of place.” Therefore it is of primary importance that these features be maintained and preserved for future generations.

As Georgia State has evolved over the past 100 years so has its campus. This continuity of change is anticipated to continue in response to the trends that influence education at the local, state and national levels. Georgia State will continue to acquire historic buildings to be adapted to accommodate programmatic needs. Therefore the challenge for Georgia State’s planners and decision-makers is to preserve those aspects of the campus that contribute to its unique identity while creating an environment that supports and enhances its academic programs and attracts quality students, faculty and staff.

Part 3 of the Campus Historic Preservation Plan (CHPP) examines the proposed use and treatment of Georgia State’s historic buildings and landscapes and provides guidelines for adapting, rehabilitating and maintaining these resources. A fundamental goal of the CHPP is to provide sufficient information to Georgia State’s decision-makers, planners, staff and facilities managers so that they can make informed and responsible decisions with regard to the treatment and use of the Institute’s historic resources.

3.2 Applicable Legislation

The primary legislation that requires Georgia State to consider and appropriately manage its cultural resources is the State Agency Historic Property Stewardship Program. Adopted in 1998, the State Stewardship Program, as it has come to be known, requires that each state agency (or its designee) that owns or is responsible for the care and maintenance of historic properties prepare and implement a Campus Historic Preservation Plan that gives full consideration to the use, preservation and protection of these properties. The State of Georgia has affirmed that the preservation and use of historic properties is in the public interest and therefore must be a fundamental part of the mission of any state agency.
The primary goals of the Stewardship Program are:

*to ensure that state agencies develop comprehensive plans that result in the preservation, protection, use and maintenance of historic properties for the benefit and enjoyment of present and future generations...*

*and to ensure that funding provided by State Agencies is used in positive manner to attain preservation, protection, use and maintenance of our historic properties.*

The Board of Regents of the University System of Georgia (A State Agency) has delegated the requirements and responsibilities of the State Stewardship Program to each campus under its control or jurisdiction. Therefore each institution within the system is individually responsible for abiding by the requirements of the Act.

### 3.2.1 The Seven Standards of the State Stewardship Program

The seven standards of the State Stewardship Program were developed by the Historic Preservation Division (HPD) of the Georgia Department of Natural Resources to assist state personnel in carrying out their responsibilities under the Act. Each standard represents a fundamental task or policy to be implemented by the Institute. The use of these standards will help to ensure that the basic individual components of a preservation program are considered. The Standards are as follows:

**Standard One**

Each state agency establishes and maintains a historic preservation program that is coordinated by a qualified Preservation Officer, and is consistent with and seeks to advance the purposes of the State Agency Historic Property Stewardship Program. The head of each State agency is responsible for the preservation of historic properties owned by the agency.

**Standard Two**

An agency provides for the timely identification and evaluation of historic properties under agency jurisdiction and/or subject to effect by agency actions.

**Standard Three**

An agency nominates historic properties under the agency’s jurisdiction to the Georgia Register of Historic Places.

**Standard Four**

An agency gives historic properties full consideration when planning or considering approval of any action that might affect such properties.
Standard Five
An agency consults with knowledgeable and concerned parties outside the agency about its historic preservation related activities.

Standard Six
An agency manages and maintains historic properties under its jurisdiction in a manner that considers the preservation of their historic, architectural, archeological, and cultural values.

Standard Seven
An agency gives priority to the use of historic properties to carry out agency missions.

3.3 Campus Preservation and the Urban Core

3.3.1 The Urban Context
Georgia State is unique from other universities because it is integrated into the existing urban fabric vs. being situated in a consolidated location. As a result, Georgia State must consider its environment more than other institutions. To this effect Georgia State has continually sought to find a healthy balance between historic preservation of downtown Atlanta and campus growth and development. Nearby sits major attractions such as the State Capital, developments such as Underground Atlanta, transit networks such as MARTA and the Streetcar, and historic neighborhoods such as Sweet Auburn. Working with multiple stakeholders is challenging and Georgia State has developed partnerships with Central Atlanta Progress, Atlanta Regional Commission, and the City of Atlanta to collaborate on maintaining and improving the quality of life within the downtown.

3.3.2 Campus Edges and Public Domain
The campus edges are those elements and features that reside along the boundaries of Georgia State. These elements include public streets, signalized and unsignalized intersections, pedestrian facilities including sidewalks and street trees, signage, and historic and non-historic buildings. To improve the campus experience and protect campus assets, Georgia State has taken it upon itself to work to improve these edges. Streetscapes, intersection improvements, and the acquisition of distressed properties are just several of the ways in which they look to better the quality of life for their students. As Georgia State continues to expand and grow they will need to consider their impact on the surrounding historic context. A great example of this increased sensitivity is the recent acquisition of the Atlanta Life Building. The building’s connections to the African-American community have a long history and GSU has taken steps to tell that story through interpretation in the building.
3.4 Treatment and Use of Georgia State’s Historic Resources

3.4.1 Major Planning Documents
In addition to legislative requirements, treatment and use of Georgia State’s historic buildings will be guided and influenced by the recommendations of the major planning documents. These documents provide a framework for campus development that responds to the institutional mission statement and planning priorities established by the strategic and academic plans. The two most important major planning documents are the Strategic Plan and the physical master plan. The Strategic Plan was completed in 2011 and guides the growth of the university for the next five years.

Updated in 2012, GSU’s current Physical Master Plan is based on a ten year planning horizon and is the primary document utilized by the university for making physical planning and development decisions. Acknowledging the 2012 master plan update did not directly address historic preservation issues, GSU commissioned this study to ensure planners and decision makers have sufficient data to make informed decisions moving forward.

3.4.2 Use
The Campus Historic Preservation Plan Guidelines require that recommendations for compatible use of Georgia State’s historic resources be provided as part of the CHPP document. These recommendations are required because it is essential that the unique characteristics and physical constraints often present in historic architecture be considered when identifying potential new uses for historic buildings. Assignment of incompatible uses for historic buildings can result in the loss or irreversible alteration of those features of a building that make it unique or significant. The anticipated use of Georgia State’s historic resources is provided in Table 8. Examination of these proposed uses did not identify any that would be considered incompatible with the assigned historic resource.

3.4.3 Treatment
In order for GSU to continue to utilize its historic building stock to accommodate programmatic needs, various levels of intervention will be required. These activities will span from regular maintenance conducted to slow the processes of deterioration, or repair failed components, to more substantial renovations to upgrade building systems or reconfigure interior spaces. In applying any treatment strategy to a historic resource there must be a firm understanding and appreciation for those features that make it unique or significant. To forge ahead without this basic knowledge can lead to the destruction or irreversible alteration of significant character-defining features.
For this reason the State of Georgia has developed standards for the treatment of historic properties that are based on sound preservation philosophy. The standards have been adopted by most state and local governments and their agencies, including the Board of Regents, as the guiding principles and practices for the treatment of significant historic resources within their care.

### 3.4.3.1 The State of Georgia Standards for the Treatment of Historic Properties

The State of Georgia Standards for the Treatment of Historic Properties (Appendix C) are modeled after the Secretary of the Interior’s Standards and broadly categorizes the treatment of historic resources into four distinct approaches and then provides guiding principles for each. The four treatment approaches established by the standards are:

- **Preservation**: focuses on the maintenance and repair of existing historic materials and retention of a property’s form as it has evolved over time.

- **Rehabilitation**: acknowledges the need to alter or add to a historic property to meet continuing or changing uses while retaining the property’s historic character.

- **Restoration**: depicts a property at a particular period of time in its history, while removing evidence of other periods.

- **Reconstruction**: re-creates vanished or non-surviving portions of a property for interpretive purposes.

A single approach to treatment is not necessarily exclusive of another and often an overall recommendation for treatment will combine aspects of multiple approaches. For example, the interior of a historic building may be rehabilitated to accommodate new use; however, elements of its exterior may be restored or reconstructed.

Because Georgia State is a vital and active academic environment and will require that its historic resources continue to be reused and repurposed to advance its mission, “Rehabilitation” as defined above is the treatment approach that will be most widely applied on campus. The Standards for Rehabilitation are provided here as guiding principles and should be reviewed by Institute staff and their consultants when developing reuse strategies for campus buildings.

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.

3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.

4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.

5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.

6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.

7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

10. New additions and adjacent or related new construction will be undertaken in a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

3.4.3.2 University System of Georgia Treatment Definitions

The USG has further divided rehabilitation into several categories based on the level of intervention anticipated. This standardization assists the USG and the institutions by providing a common definition for treatment that is mutually understood and can serve as the basis for requesting and allocating resources. The USG level of treatment definitions have been modified and augmented with language that aligns them more closely with GSU’s project definitions. There are three treatments proposed for GSU resources: rehabilitation, corrective maintenance, and demolition.
Rehabilitation
• This treatment can impact a defined area or the entire building. It can include the preservation, restoration and/or reconstruction of character-defining features. It can include modifications for adaptive use such as changes in space layout and building circulation. Rehabilitation may disrupt building use or require temporary relocation of building functions and occupants. It may also include the upgrade or replacement of all building systems. It can include significant demolition, abatement of hazardous materials, accessibility improvements and the construction of building additions.

Corrective Maintenance
• This treatment includes repairs typical of deferred maintenance, and preservation and/or restoration of character-defining features.
• Many of Georgia State’s buildings fall into this category because the university has a number of unknowns about them.

Demolition
• Demolition of a significant historic resource. Although not a preferred treatment for any resource eligible for inclusion on the GA/NRHP, a recommendation for demolition may arise during the physical master planning process. In these cases, GSU must consult with HPD and demonstrate due diligence in exploring alternative solutions that minimize or avoid adversely impacting the historic resource. In the event that retention of the building is not feasible, GSU must develop a plan for mitigating the effects of demolition. This generally includes documenting the building through research and photography prior to demolition. Historic American Building Survey (HABS) standards for recording and photographing historic resources are generally used as the benchmark for recordation. A copy of the HABS guidelines has been included in Appendix D.

Table 7 presents the anticipated treatment and use of Georgia State’s significant historic buildings and landscapes:
<table>
<thead>
<tr>
<th>GSU ID</th>
<th>Building Name</th>
<th>Year Built</th>
<th>Anticipated Use</th>
<th>Anticipated Treatment</th>
</tr>
</thead>
<tbody>
<tr>
<td>0001</td>
<td>Kell Hall</td>
<td>1925</td>
<td>Academic/Research</td>
<td>Demolition</td>
</tr>
<tr>
<td>0002</td>
<td>Sparks Hall</td>
<td>1955</td>
<td>Academic/Research</td>
<td>Rehabilitation</td>
</tr>
<tr>
<td>0003</td>
<td>University Center</td>
<td>1964</td>
<td>Student Life/Administration Services</td>
<td>Corrective Maintenance</td>
</tr>
<tr>
<td>0004</td>
<td>Library North</td>
<td>1966</td>
<td>Academic/Research</td>
<td>Corrective Maintenance</td>
</tr>
<tr>
<td>0005</td>
<td>Classroom South</td>
<td>1968</td>
<td>Academic/Research</td>
<td>Corrective Maintenance</td>
</tr>
<tr>
<td>0006</td>
<td>Arts &amp; Humanities</td>
<td>1970</td>
<td>Academic/Research</td>
<td>Rehabilitation</td>
</tr>
<tr>
<td>0007</td>
<td>Langdale Hall</td>
<td>1971</td>
<td>Academic/Research</td>
<td>Corrective Maintenance</td>
</tr>
<tr>
<td>0011</td>
<td>Courtland Building</td>
<td>1936</td>
<td>Administration Services</td>
<td>Corrective Maintenance</td>
</tr>
<tr>
<td>0012</td>
<td>Courtland North</td>
<td>1928</td>
<td>Administration Services</td>
<td>Corrective Maintenance</td>
</tr>
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<td>0013</td>
<td>148 Edgewood</td>
<td>1916</td>
<td>Unknown</td>
<td>Corrective Maintenance</td>
</tr>
<tr>
<td>0015</td>
<td>College of Education</td>
<td>1962</td>
<td>Academic/Research</td>
<td>Corrective Maintenance</td>
</tr>
<tr>
<td>0017</td>
<td>S Deck</td>
<td>1971</td>
<td>Parking</td>
<td>Corrective Maintenance</td>
</tr>
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<td>0021</td>
<td>Dahlberg Hall</td>
<td>1909</td>
<td>Administration Services</td>
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</tr>
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<td>0022</td>
<td>One Park Place</td>
<td>1955</td>
<td>Academic/Research</td>
<td>Corrective Maintenance</td>
</tr>
<tr>
<td>0030</td>
<td>J. Mack Robinson College of Business</td>
<td>1901</td>
<td>Administration Services</td>
<td>Corrective Maintenance</td>
</tr>
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<td>Sculpture Studio</td>
<td>1934</td>
<td>Academic/Research</td>
<td>Demolition</td>
</tr>
<tr>
<td>0033</td>
<td>Science Annex and I Deck</td>
<td>1946</td>
<td>Academic/Research/Parking</td>
<td>Rehabilitation</td>
</tr>
<tr>
<td>0037</td>
<td>Haas-Howell Building</td>
<td>1920</td>
<td>Academic/Research</td>
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<td>1960</td>
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<td>J Deck</td>
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<td>Parking</td>
<td>Corrective Maintenance</td>
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<td>0083</td>
<td>Citizens Trust Building</td>
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<td>Administration Services</td>
<td>Rehabilitation</td>
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<td>0087</td>
<td>Student Outdoor Recreation Center and Practice Field</td>
<td>1930</td>
<td>Athletic</td>
<td>Corrective Maintenance</td>
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<tr>
<td>0089</td>
<td>92 Piedmont</td>
<td>1968</td>
<td>Unknown</td>
<td>Demolition</td>
</tr>
<tr>
<td>0090</td>
<td>GSU Recycling Center</td>
<td>1942</td>
<td>Unknown</td>
<td>Demolition</td>
</tr>
<tr>
<td>0091</td>
<td>Piedmont North, Building A</td>
<td>1963</td>
<td>Housing</td>
<td>Corrective Maintenance</td>
</tr>
<tr>
<td>0092</td>
<td>Piedmont North, Building B</td>
<td>1972</td>
<td>Housing</td>
<td>Corrective Maintenance</td>
</tr>
<tr>
<td>0097</td>
<td>60 Piedmont</td>
<td>1956</td>
<td>Unknown</td>
<td>Rehabilitation</td>
</tr>
</tbody>
</table>
3.5 Historic Architecture Treatment Considerations

As stewards of significant historic buildings, GSU is faced with the challenge of preserving and maintaining these resources and adapting them for new or continued use. Therefore general treatment guidelines have been developed to aid decision-makers and facilities managers in planning ongoing repair and maintenance of these resources. The treatment guidelines address, in general terms, the most common preservation issues facing GSU and its resources. These guidelines discuss preservation philosophy and best-practices for addressing these issues.

3.5.1 Retaining Original Materials and Design Elements

Rehabilitation Standard six addresses the need to repair or replace historic features of a building and states that when this is necessary that the new feature match the old in design, color, texture, and where possible, materials. It is recognized that as features age and succumb to the effects of time, replacement may be necessary, however repair should always be considered as a priority over replacement. Changing the material of a feature is generally discouraged as it removes evidence of craftsmanship and construction technique and diminishes the architectural character of the building.

In all instances where historic material is present it should be preserved and retained to the highest degree possible. Wherever replacement material is needed every effort should be made to use in-kind products. Finally, when restoring or replacing historic materials or building elements careful examination of existing conditions as well as a review of historic photographs or documentation should be conducted to ensure accurate replication.

3.5.2 Repair and Replacement of Windows and Doors

Windows and doors are important character-defining features of historic buildings and the decision to replace them should only be considered after it has been determined that repair or restoration is not practical or feasible. The exposure of these elements to weather makes them especially vulnerable to deterioration if they are not properly maintained. Decreased operability, leaky panes, corrosion, peeling layers of paint, and deteriorated glazing often result as these building components age. The labor-intensive and sometimes costly steps to make repairs can discourage owners or facilities managers from acting, which can result in further and more severe deterioration. The desire to achieve more energy-efficient facilities can also influence the decision to replace historic windows and doors with new units.

Among the university’s historic resources a wide variety of both wood and metal windows are present. Many window types consist of metal fixed, pivot, projecting, sliding, and casement windows typical of downtown Atlanta commercial properties.
The scale, proportion, and detail of these distinct window types contribute to the historic and architectural character of the buildings in which they are installed. In addition, the construction of the window assemblies and the materials used are often indicative of the resources and technologies available at the time of construction. Therefore, in keeping with the Secretary of the Interior Standards, the restoration or repair of historic windows and their components should be a priority in order to preserve these qualities. The repair and retrofitting of historic windows can often be a more economical approach than wholesale replacement.

Energy efficiency in many cases is a driving force for replacing historic windows and doors, but often a reasonable level of efficiency can be achieved through repair and weather-stripping. When it is found that repair alone cannot achieve the necessary results, consideration should be given to the installation of applied secondary interior glazing or interior storm windows. Finally, careful examination of data provided by window manufacturers should be conducted and the information weighed against emerging studies that show the thermal performance of restored historic windows can, in some cases, be comparable with new units.

The specific requirements of modern accessibility codes can also impact the ability to retain historic doors and hardware in their original condition. However, most building regulations allow alternative means of compliance for historic buildings, and original doors can often be modified to comply with these requirements. Restoration or repair should be the preferred treatment rather than replacement of these features. In the event replacement of historic doors is necessary, attention should be paid to matching the size, materials, panel configuration, molding profiles, and stile and rail dimensions of the original doors.

Finally, a comprehensive program of regular inspection and annual maintenance is the first and best line of defense against losing historic windows and doors to deterioration. Sufficient resources should be allocated to accommodate this important stewardship activity.

The National Park Service, through its Technical Preservation Services Division, offers a series of Preservation Briefs that provide repair techniques for historic buildings, including topics on historic window repair (NPS Preservation Briefs Nos. 9 and 13).
3.5.3 Accessibility and Historic Resources

The physical characteristics of historic buildings and landscapes often make them inaccessible to the disabled. To improve accessibility, it may be necessary to modify circulation routes, floor plans, door openings, and to add non-historic features such as ramps, elevators, or lifts. With this said, it is essential to explore sensitive means of providing these improvements while minimizing the destruction of historic materials or diminishing the character of the resource.

Identify the historic significance and character-defining features of the building. Determine the contributing materials, landscapes, spaces, and elements that make the building historic and unique. Knowing and protecting a building’s important features will encourage creative design solutions. Determining a hierarchy of significance within the interior spaces can also help identify areas that can be potentially modified to accommodate accessibility.

Evaluate the existing and required level of accessibility. What is the current level of accessibility? Should the entire structure or just the main spaces be accessible?

Identify potential alternatives. Emphasis should be placed on retaining historic materials, maintaining appropriate scales, and visual compatibility, and implementing reversible solutions wherever possible. Solutions may include adding new entrances, rerouting current circulation paths, incorporating modern door hardware into historic door hardware, building new ramps, or even altering programmatic uses of the spaces to accommodate the greatest number of users.

Engage in consultation with local code officials, facilities personnel, advocates for the disabled, architects, and preservation professionals. Georgia Historic Preservation Division staff can provide technical guidance and assist building owners in determining whether proposed modifications will adversely impact the significance or character of their historic buildings.

Where conflict occurs, ADA contains exceptions to the general accessibility requirements for buildings that are listed on or have been found eligible for the National Register of Historic Places. This exception requires that alterations to a qualified historic building must comply with accessibility rules unless it is determined that compliance would destroy or threaten the historic significance of the building or landscape. Where this is the case, alternative minimum standards may be used.
The alternative minimum standards are as follows:

A. At least one accessible route complying with ADA rules from a site access point to an accessible entrance shall be provided.

B. At least one accessible entrance which is used by the public complying with ADA rules shall be provided.

C. If toilets are provided, then at least one toilet facility complying with ADA requirements shall be provided along an accessible route.

D. Accessible routes from an accessible entrance to all publicly used places on at least the level of the accessible entrance shall be provided whenever practical.

E. Displays and written information, documents, etc., should be located where they can be seen by a seated person.

3.5.4 Additions to Historic Buildings

As GSU has grown and evolved over time it has had to continually adapt its building stock to accommodate changes in program and capacity. Given that historic buildings make up a significant percentage of GSU’s facilities, the practice of repurposing buildings for continued use is anticipated to continue. Adding to historic structures is a delicate process that should be handled with careful evaluation and thought. A sensitive addition should preserve as much historic material and character as possible while differentiating itself from the original structure in a subtle or expressive way. Standard Nine of the rehabilitation standards addresses the topic of additions and has been the subject of recent critical review and discussion. On one hand the traditionalist approach strives to blend the addition with its historic host while, alternatively, some prefer that a distinctly modern design be used to clearly differentiate old from new. Both approaches can offer successful solutions if well executed.

These concepts can also be applied beyond individual buildings to the broader issues of new construction and infill.

In general terms, a successful addition project should include the following goals:

**To preserve historic features and materials**

In considering an addition—either exterior or interior—a careful inventory of historic elements should be made and a firm understanding of the significance of the spaces established. Recognition of the elements and features that distinguish the building as historic is essential in prioritizing and establishing potential locations for additions. Elements such as doors, windows, decorative trim, brick and mortar, and roof lines are exterior features that are distinct, are often irreplaceable and should be protected. In any addition project there will be some
damage to historic fabric; however, efforts should be made to minimize loss of original material. Attaching a structure to the least significant or secondary elevation of a building and/or creating a transparent connecting structure that provides transition between old and new can often minimize this impact.

**To preserve historic character**

Historic character includes the unique scale, size, and relationship to the surroundings. First, there should be efforts to preserve the historic character of the original structure by not imposing on it. For example, entry sequences should not be blocked or changed, addition heights should not be taller than original structures, and sight lines should not be altered with the construction of an overbearing addition that sits in front of the original structure. The construction of additional stories on a building should be set back from the historic façade and as inconspicuous as possible.

**To preserve historic significance**

Extra care should be taken not to damage the elements, rooms, areas, and spaces that contribute to the historic significance of a structure. The overall architectural significance of a historic building can be preserved, even when an addition is necessary. This requires that the visual qualities that make the building eligible for the GA/NRHP are protected and can be perceived and appreciated by the public. When the design of an addition strives to blend with the historic architecture, strategies should be employed that help differentiate the new work from original, even if this is done in a subtle way.

Careful planning should be conducted prior to executing any project that involves adding to an historic structure, and, as with any restoration or preservation project, consultation with the Historic Preservation Division is encouraged.

**3.5.5 Rehabilitating Historic Interiors**

A number of GSU’s buildings date to the mid-twentieth century and consist of distinctive entrance ways, elevator lobbies, and foyers. While many of the buildings have seen change to meet functional requirements, these entrances have largely remained the same creating a sense of place for visitors. Buildings such as One Park Place and Sparks Hall are examples of historic resources that have a high degree of integrity in their entrance ways. To remain a valuable and vital asset to the campus, historic buildings must continue to serve the ever-changing needs of the institution. To accomplish this, historic buildings are often adapted to meet new functional requirements. With this adaptation comes a need to balance the retention of historic features with the desire to make new functionally-driven changes. While the exterior of historic campus buildings are often revered and carefully preserved as
changes are made, the interiors are frequently significantly altered. This can result in buildings that appear historic from the outside, but once entered, reveal interior spaces of a totally different character, completely disconnected with the building’s past. It is understood that an academic and teaching environment must not be static, but instead must evolve as technology and the processes of conveying information change. Often with creative design solutions, historic interiors can be modified to accommodate innovation while maintaining historic character. In the same way that the historic exteriors of campus buildings contribute to the unique character of the campus environment, so, too, can historic interior features be significant and convey the history of the institution.

Where historic interiors remain intact, their character-defining features should be preserved. In the case of GSU, the main emphasis should be on the entrance and foyers of buildings because they are the most public spaces. Where repair or replacement of historic interior features is necessary, care should be taken to document the existing condition and then execute the repair according to The Secretary of Interior’s Standards and other accepted preservation practices. Material replacement should be made in kind, and the level of craftsmanship should match that of the original.

Another consideration that can often impact the preservation of historic interiors is the integration of modern building systems. Installing new systems into historic environments requires careful planning and coordination. Due to the nature of these systems, it is most practical that they be installed as part of a comprehensive rehabilitative effort. As a general rule, exposed equipment and components of modern systems should be minimized within an historic interior.

Finally, evidence of historic finishes should be researched and investigated as part of an interior rehabilitation project. Historic finishes are often obscured by subsequent treatments or removed entirely. Restoration or reapplication of historic finishes often provides a dramatic effect within a rehabilitated historic space. In addition to physical evidence, historic photographs can also provide important information about the decorative treatment of historic interiors.

A useful guide to consult when developing strategies for rehabilitating historic interiors is NPS’s Preservation Brief #18.
3.6 Historic Landscape Architecture Treatment Guidelines

The following recommendations are made to guide campus planners in the preservation of historic landscape resources, while allowing for the addition of compatible features.

3.6.1 Memorials, Commemorative Markers, and Sculpture

GSU’s historic landscape features include three commemoratory markers and memorials. As GSU continues to grow, there will be a desire to install more public art and memorial pieces. It is recommended that GSU develop a strategy for implementation of these features so that they complement the 2012 Master Plan and do not detract from the historic resources identified in this document. These additions have been handled in a manner that is appropriate to the historic core of campus because it is unobtrusive, made of durable materials, tastefully incorporated and does not replace historic materials. The following considerations should be given for future installation of memorial trees, and plaques:

- Memorial trees may be an appropriate option for future dedications. GSU is encouraged to create and maintain a list of approved tree species and locations for installation as commemoratory trees.
- Additionally, tree selections should favor trees which are long-lasting species, native to Atlanta, drought tolerant, and non-invasive species.
- Long-lasting commemoratory signage should be discretely installed with each tree.
- Georgia State is encouraged to create and maintain a list of appropriate locations for memorials such as the flag poles and lighting. It is recommended that future plaques be flushed mounted markers in the ground that can easily be installed into plaza spaces and concrete sidewalks. This eliminates potential aesthetic distractions from the architecture.
When successfully incorporated into the collegiate landscape, sculpture can add meaning, interest and character to the landscape. Alternatively, when sculpture is not thoughtfully integrated, it can clutter the campus. GSU is located within a downtown that has a growing culture of artist. Public art and sculpture for future areas of the campus should consider the following:

- Art should be located in a spot that was originally designed for sculpture
- Art should complement to the historic resources
- Art should be incorporated into the landscape
- Art should be discretely marked with information about the sculpture and artist
- Art should be well maintained
Appendices
Appendix A - Catalog of Resources
## Historic Architecture Resources

### 0001 Kell Hall

<table>
<thead>
<tr>
<th>RESOURCE DATA</th>
<th>LOCATION MAP</th>
</tr>
</thead>
<tbody>
<tr>
<td>Date of Completion: 1924</td>
<td><img src="image1.png" alt="Location Map" /></td>
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<tr>
<td>Style/Typology: Academic Gothic Revival</td>
<td></td>
</tr>
<tr>
<td>Architect/Builder: Lockwood-Greene &amp; Co.</td>
<td></td>
</tr>
<tr>
<td>Building Type: Parking Structure</td>
<td></td>
</tr>
<tr>
<td>Address: 24 Peachtree Center Avenue NE</td>
<td></td>
</tr>
<tr>
<td>Historic Use: Parking Garage</td>
<td></td>
</tr>
<tr>
<td>Current Use: Classrooms, Administrative Offices</td>
<td></td>
</tr>
</tbody>
</table>

### ELIGIBILITY/HISTORIC DESIGNATION
Not Eligible

### INSTITUTIONAL VALUE
Category 3

NOTE: Kell was first parking deck in City of Atlanta. Documentation of history and structure is encouraged prior to demolition.

### ANTICIPATED TREATMENT
Demolition

---

### 0002 Sparks Hall

<table>
<thead>
<tr>
<th>RESOURCE DATA</th>
<th>LOCATION MAP</th>
</tr>
</thead>
<tbody>
<tr>
<td>Date of Completion: 1955</td>
<td><img src="image2.png" alt="Location Map" /></td>
</tr>
<tr>
<td>Style/Typology: Stripped Classical</td>
<td></td>
</tr>
<tr>
<td>Architect/Builder: Cooper, Barrett, Skinner, Woodbury and Cooper</td>
<td></td>
</tr>
<tr>
<td>Building Type: University Classroom Building</td>
<td></td>
</tr>
<tr>
<td>Address: 33 Gilmer Street</td>
<td></td>
</tr>
<tr>
<td>Historic Use: Classrooms</td>
<td></td>
</tr>
<tr>
<td>Current Use: Classrooms, Administrative Offices</td>
<td></td>
</tr>
</tbody>
</table>

### ELIGIBILITY/HISTORIC DESIGNATION
Eligible

### INSTITUTIONAL VALUE
Category 2

### ANTICIPATED TREATMENT
Rehabilitation
0003 University Center

**RESOURCE DATA**
- Date of Completion: 1965
- Style/Typology: Stripped Classical
- Architect/Builder: Unknown
- Building Type: University Student Services Building
- Address: 44 Courtland Street SE
- Historic Use: Student Services
- Current Use: Student Services

**LOCATION MAP**

**INSTITUTIONAL VALUE**
- Category 2

**ELIGIBILITY/HISTORIC DESIGNATION**
- Not Eligible

**ANTICIPATED TREATMENT**
- Corrective Maintenance

0004 Library North

**RESOURCE DATA**
- Date of Completion: 1966
- Style/Typology: Brutalist
- Architect/Builder: Richard Leon Aec
- Building Type: University Library Building
- Address: 100 Decatur Street SE
- Historic Use: Library
- Current Use: Library

**LOCATION MAP**

**INSTITUTIONAL VALUE**
- Category 2

**ELIGIBILITY/HISTORIC DESIGNATION**
- Eligible

**ANTICIPATED TREATMENT**
- Corrective Maintenance
0005 Classroom South

**RESOURCE DATA**
- **Date of Completion:** 1968
- **Style/Typology:** Stripped Classical
- **Architect/Builder:** Gregson and Associates
- **Building Type:** University Classroom Building
- **Address:** 95 Decatur Street SE
- **Historic Use:** Business Administration Building
- **Current Use:** Classrooms

**LOCATION MAP**

**ELIGIBILITY/HISTORIC DESIGNATION**
- Eligible

**INSTITUTIONAL VALUE**
- Category 2

**ANTICIPATED TREATMENT**
- Corrective Maintenance

0006 Arts & Humanities

**RESOURCE DATA**
- **Date of Completion:** 1970
- **Style/Typology:** Stripped Classical
- **Architect/Builder:** Richard Leon Aeck
- **Building Type:** University Classroom Building
- **Address:** 10 Peachtree Center Avenue NE
- **Historic Use:** Arts and Music Building
- **Current Use:** Departments/Classrooms

**LOCATION MAP**

**ELIGIBILITY/HISTORIC DESIGNATION**
- Potentially Eligible in 6 Years

**INSTITUTIONAL VALUE**
- Category 2

**ANTICIPATED TREATMENT**
- Rehabilitation
**Langdale Hall**

**RESOURCE DATA**
- Date of Completion: 1971
- Style/Typology: New Formalist
- Architect/Builder: Richard Leon Aeck
- Building Type: University Classroom Building
- Address: 38 Peachtree Center Avenue NE
- Historic Use: General Classroom Building
- Current Use: Departments/Classrooms

**ELIGIBILITY/HISTORIC DESIGNATION**
- Potentially Eligible in 7 Years

**INSTITUTIONAL VALUE**
- Category 2

**ANTICIPATED TREATMENT**
- Corrective Maintenance

---

**Courtland Building**

**RESOURCE DATA**
- Date of Completion: 1936
- Style/Typology: None
- Architect/Builder: Unknown
- Building Type: Commercial Block
- Address: 120 Courtland Street SE
- Historic Use: Commercial
- Current Use: Administration

**ELIGIBILITY/HISTORIC DESIGNATION**
- Eligible

**INSTITUTIONAL VALUE**
- Category 2

**ANTICIPATED TREATMENT**
- Corrective Maintenance
### Appendix A

**Catalog of Resources**

<table>
<thead>
<tr>
<th>Building No.</th>
<th>Location Map</th>
<th>Resource Data</th>
<th>Eligibility/Historic Designation</th>
<th>Institutional Value</th>
<th>Anticipated Treatment</th>
</tr>
</thead>
</table>
| 0012 Courtland North | ![Location Map](image) | Date of Completion: 1928  
Style/Typology: Commercial Plain  
Architect/Builder: Unknown  
Building Type: Commercial Block  
Address: 106 Courtland Street SE  
Historic Use: University Counseling Center  
Current Use: Unknown | Not Eligible | Category 2 | Corrective Maintenance |
| 0013 148 Edgewood | ![Location Map](image) | Date of Completion: 1916  
Style/Typology: Italian Renaissance Revival  
Architect/Builder: Unknown  
Building Type: Commercial Block  
Address: 148 Edgewood Avenue NE  
Historic Use: Georgia Rail and Power  
Current Use: Vacant | Contributing - MLK Jr. (ATL Landmark)  
Eligible as an individual listing on the National Register of Historic Places. | Category 1 | Corrective Maintenance |
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<thead>
<tr>
<th>Building Number</th>
<th>Location</th>
<th>Date of Completion</th>
<th>Style/Typology</th>
<th>Architect/Builder</th>
<th>Building Type</th>
<th>Address</th>
<th>Historic Use</th>
<th>Current Use</th>
<th>Eligibility/Historic Designation</th>
<th>Institutional Value</th>
<th>Anticipated Treatment</th>
</tr>
</thead>
<tbody>
<tr>
<td>0015 College of Education</td>
<td>30 Pryor Street SE</td>
<td>1962</td>
<td>Tall Office Building</td>
<td>Unknown</td>
<td>Office Building</td>
<td>1971</td>
<td>Departments/Classrooms</td>
<td></td>
<td>Eligible</td>
<td>Category 2</td>
<td>Corrective Maintenance</td>
</tr>
<tr>
<td>0017 S Deck</td>
<td>118 Gilmer Street SE</td>
<td>1971</td>
<td>Parking Structure</td>
<td>Chastain and Tindel</td>
<td>Parking</td>
<td></td>
<td></td>
<td></td>
<td>Potentially Eligible in 7 Years</td>
<td>Category 2</td>
<td>Corrective Maintenance</td>
</tr>
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</table>
### Appendix A
Catalog of Resources

#### Dahlberg Hall

<table>
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<th>RESOURCE DATA</th>
<th>LOCATION MAP</th>
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<tr>
<td><strong>Style/Typology:</strong></td>
<td>Modern</td>
</tr>
<tr>
<td><strong>Architect/Builder:</strong></td>
<td>Morgan &amp; Dillon</td>
</tr>
<tr>
<td><strong>Building Type:</strong></td>
<td>Auditorium</td>
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<tr>
<td><strong>Address:</strong></td>
<td>30 Courtland Street SE</td>
</tr>
<tr>
<td><strong>Historic Use:</strong></td>
<td>Auditorium and Armory</td>
</tr>
<tr>
<td><strong>Current Use:</strong></td>
<td>Administration</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>ELIGIBILITY/HISTORIC DESIGNATION</th>
<th>INSTITUTIONAL VALUE</th>
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<tr>
<td>Eligible</td>
<td>Category 2</td>
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<table>
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<tr>
<th>ANTICIPATED TREATMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Corrective Maintenance</td>
</tr>
</tbody>
</table>

#### One Park Place

<table>
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<th>LOCATION MAP</th>
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</thead>
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<td><strong>Date of Completion:</strong></td>
<td>1955</td>
</tr>
<tr>
<td><strong>Style/Typology:</strong></td>
<td>None</td>
</tr>
<tr>
<td><strong>Architect/Builder:</strong></td>
<td>Unknown</td>
</tr>
<tr>
<td><strong>Building Type:</strong></td>
<td>Tall Office Building</td>
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<tr>
<td><strong>Address:</strong></td>
<td>15 Edgewood Avenue SE</td>
</tr>
<tr>
<td><strong>Historic Use:</strong></td>
<td>Office Building</td>
</tr>
<tr>
<td><strong>Current Use:</strong></td>
<td>Administration</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ELIGIBILITY/HISTORIC DESIGNATION</th>
<th>INSTITUTIONAL VALUE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eligible</td>
<td>Category 2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ANTICIPATED TREATMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Corrective Maintenance</td>
</tr>
</tbody>
</table>
0030  J. Mack Robinson College of Business

RESOURCE DATA

Date of Completion: 1901
Style/Typology: Italian Renaissance Revival
Architect/Builder: Bruce & Morgan, Original Design
          Hentz, Adler, & Shutze, 1929 Remodel
Building Type: Tall Office Building
Address: 35 Broad Street NW
Historic Use: Bank
Current Use: Departments

ELIGIBILITY/HISTORIC DESIGNATION

Individually Listed - National Register
Contributing - Fairlie-Poplar Historic District (NR)
Individually Listed - Atlanta Landmark District

NOTE: Lobby has a high degree of integrity

INSTITUTIONAL VALUE

Category 1

ANTICIPATED TREATMENT

Corrective Maintenance

0031  Sculpture Studio

RESOURCE DATA

Date of Completion: 1934
Style/Typology: Commercial Plain
Architect/Builder: Unknown
Building Type: Commercial Block
Address: 184 Edgewood Avenue NE
Historic Use: Jack’s Self Service
Current Use: Departments

ELIGIBILITY/HISTORIC DESIGNATION

Not Eligible for Individual Listing
Contributing - Sweet Auburn District (NR)
Contributing - MLK Jr. (ATL Landmark)

INSTITUTIONAL VALUE

Category 1

ANTICIPATED TREATMENT

Demolition

Georgia State University
Campus Historic Preservation Plan
### Science Annex and I Deck

**Building No.** 0033

**Resource Data**

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<tr>
<td>Building Type:</td>
<td>Commercial Block</td>
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<tr>
<td>Address:</td>
<td>29 Peachtree Avenue SE</td>
</tr>
<tr>
<td>Historic Use:</td>
<td>Exchange building &amp; parking garage</td>
</tr>
<tr>
<td>Current Use:</td>
<td>Departments, Parking</td>
</tr>
</tbody>
</table>

**Eligibility/Historic Designation**

- Not Eligible

**Institutional Value**

- Category 2

**Anticipated Treatment**

- Rehabilitation

### Haas - Howell Building

**Building No.** 0037

**Resource Data**

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<tr>
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<tr>
<td>Architect/Builder:</td>
<td>Neel Reid, Architect Haas &amp; Howell, Builders</td>
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<tr>
<td>Building Type:</td>
<td>Office Building</td>
</tr>
<tr>
<td>Address:</td>
<td>75 Poplar Street NW</td>
</tr>
<tr>
<td>Historic Use:</td>
<td>Office Building</td>
</tr>
<tr>
<td>Current Use:</td>
<td>Departments</td>
</tr>
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</table>

**Eligibility/Historic Designation**

- Contributing - Fairlie-Poplar Historic District (NR)
- Individually Listed - Atlanta Landmark District

**Institutional Value**

- Category 1

**Anticipated Treatment**

- Corrective Maintenance
<table>
<thead>
<tr>
<th>BUILDING NO.</th>
<th>RESOURCE DATA</th>
<th>LOCATION MAP</th>
<th>INSTITUTIONAL VALUE</th>
<th>ELIGIBILITY/HISTORIC DESIGNATION</th>
<th>INSTITUTIONAL VALUE</th>
<th>ELIGIBILITY/HISTORIC DESIGNATION</th>
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<tbody>
<tr>
<td>0038</td>
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<td>Style/Typology: Italian Renaissance Revival</td>
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<tr>
<td></td>
<td>Architect/Builder: Geoffrey Lloyd Preacher, Architect McGlawn &amp; Bowen, Builders</td>
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<td></td>
</tr>
<tr>
<td></td>
<td>Building Type: Tall Office Building</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Address: 91 Fairlie Street NW</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Historic Use: Office Building</td>
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<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Current Use: Departments/Classrooms</td>
<td></td>
<td></td>
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<td>0048</td>
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<td>Style/Typology: Modern Movement</td>
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<td>Architect/Builder: Tucker and Howell</td>
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<tr>
<td></td>
<td>Building Type: Office, High Rise</td>
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<td></td>
<td>Address: 34 Broad Street NW</td>
<td></td>
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<td></td>
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<td></td>
</tr>
<tr>
<td></td>
<td>Historic Use: Chamber of Commerce Building</td>
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<tr>
<td></td>
<td>Current Use: Administration</td>
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<td>Contributing - Fairlie Poplar (NR)</td>
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<tr>
<td>Bennett A. Brown Commerce Building</td>
<td>Corrective Maintenance</td>
<td></td>
<td>Category 2</td>
<td>Eligible</td>
<td>Corrective Maintenance</td>
<td></td>
</tr>
</tbody>
</table>

Georgia State University
Campus Historic Preservation Plan
**0082 J Deck**

**BUILDING NO.**

**RESOURCE DATA**
- **Date of Completion:** 1969
- **Style/Typology:** None
- **Architect/Builder:** Unknown
- **Building Type:** Parking Structure
- **Address:** 75 Piedmont Avenue NE
- **Historic Use:** Parking
- **Current Use:** Parking

**ELIGIBILITY/HISTORIC DESIGNATION**
- Potentially Eligible in 5 Years
- Non-Contributing - MLK Jr. (ATL Landmark)

**INSTITUTIONAL VALUE**
- Category 2

**ANTICIPATED TREATMENT**
- Corrective Maintenance

---

**0083 Citizens Trust Building**

**BUILDING NO.**

**RESOURCE DATA**
- **Date of Completion:** 1969
- **Style/Typology:** None
- **Architect/Builder:** Unknown
- **Building Type:** Tall Office Building
- **Address:** 75 Piedmont Avenue NE
- **Historic Use:** Office Building
- **Current Use:** Administration

**ELIGIBILITY/HISTORIC DESIGNATION**
- Potentially Eligible in 5 Years
- Non-Contributing - MLK Jr. (ATL Landmark)

**INSTITUTIONAL VALUE**
- Category 2

**ANTICIPATED TREATMENT**
- Rehabilitation

---

Appendix A
Catalog of Resources
### Student Outdoor Recreation Center & Practice Field

**0087**

**San Diego City Hall & Administrative Building**

<table>
<thead>
<tr>
<th>RESOURCE DATA</th>
<th>LOCATION MAP</th>
</tr>
</thead>
<tbody>
<tr>
<td>Date of Completion: 1930</td>
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</tr>
<tr>
<td>Style/Typology: None</td>
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</tr>
<tr>
<td>Architect/Builder: Unknown</td>
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</tr>
<tr>
<td>Building Type: Sports Facility</td>
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</tr>
<tr>
<td>Address: 188 Martin Luther King Jr. Drive SE</td>
<td></td>
</tr>
<tr>
<td>Historic Use: Sports Facility</td>
<td></td>
</tr>
<tr>
<td>Current Use: Athletics</td>
<td></td>
</tr>
</tbody>
</table>

**ELIGIBILITY/HISTORIC DESIGNATION**

Eligible

NOTE: Building core and interior have been well preserved. A new facade has been attached to original facade.

**INSTITUTIONAL VALUE**

Category 1

**ANTICIPATED TREATMENT**

Corrective Maintenance

---

### American Friends Service Committee Building

**0089**

**El Dorado Campus Center & Library**

<table>
<thead>
<tr>
<th>RESOURCE DATA</th>
<th>LOCATION MAP</th>
</tr>
</thead>
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</tr>
<tr>
<td>Architect/Builder: Unknown</td>
<td></td>
</tr>
<tr>
<td>Building Type: Commercial Block</td>
<td></td>
</tr>
<tr>
<td>Address: 92 Piedmont Avenue NE</td>
<td></td>
</tr>
<tr>
<td>Historic Use: American Friends Service Committee</td>
<td></td>
</tr>
<tr>
<td>Current Use: Vacant</td>
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</tr>
</tbody>
</table>

**ELIGIBILITY/HISTORIC DESIGNATION**

Potentially Eligible in 6 Years
Non-Contributing - Sweet Auburn District (NR)
Non-Contributing - MLK Jr. (ATL Landmark)

**INSTITUTIONAL VALUE**

Category 3

**ANTICIPATED TREATMENT**

Demolition
0090 GSU Recycling Center

**RESOURCE DATA**
- **Date of Completion:** 1942
- **Style/Typology:** Commercial Plain
- **Architect/Builder:** Unknown
- **Building Type:** Commercial Block
- **Address:** 246 Edgewood Avenue NE
- **Historic Use:** Commercial
- **Current Use:** Recycling Center

**LOCATION MAP**

**ELIGIBILITY/HISTORIC DESIGNATION**
- Not eligible for individual listing
- Contributing - Sweet Auburn District (NR)
- Contributing - MLK Jr. (ATL Landmark)

**INSTITUTIONAL VALUE**
- Category 2

**ANTICIPATED TREATMENT**
- Demolition

0091 Piedmont North, Building A

**RESOURCE DATA**
- **Date of Completion:** 1963
- **Style/Typology:** None
- **Architect/Builder:** Unknown
- **Building Type:** Hotel
- **Address:** 175 Piedmont Avenue NE
- **Historic Use:** Baymont Inn & Suites
- **Current Use:** Housing

**LOCATION MAP**

**ELIGIBILITY/HISTORIC DESIGNATION**
- Not Eligible

**INSTITUTIONAL VALUE**
- Category 2

**ANTICIPATED TREATMENT**
- Corrective Maintenance

Appendix A
Catalog of Resources
**0092** Piedmont North, Building B

**RESOURCE DATA**
- Date of Completion: 1972
- Style/Typology: None
- Architect/Builder: Unknown
- Building Type: Hotel
- Address: 175 Piedmont Avenue NE
- Historic Use: Wyndham Garden Hotel
- Current Use: Housing

**LOCATION MAP**

**INSTITUTIONAL VALUE**
- Category 2

**ELIGIBILITY/HISTORIC DESIGNATION**
- Not Eligible

**ANTICIPATED TREATMENT**
- Corrective Maintenance

---

**0097** 60 Piedmont

**RESOURCE DATA**
- Date of Completion: 1956
- Style/Typology: International
- Architect/Builder: Unknown
- Building Type: Commercial Block
- Address: 60 Piedmont Avenue NE
- Historic Use: Commercial
- Current Use: Archival Storage

**LOCATION MAP**

**INSTITUTIONAL VALUE**
- Category 2

**ELIGIBILITY/HISTORIC DESIGNATION**
- Eligible for individual listing
  - Contributing - Sweet Auburn District (NR)
  - Contributing - MLK Jr. (ATL Landmark)

**ANTICIPATED TREATMENT**
- Rehabilitation
Blue Key National Honor Fraternity Flag Pole

**RESOURCE DATA**
- **Date of Completion:** 1957
- **Style/Typology:** Flag Pole
- **Architect/Builder:** N/A
- **Building Type:** N/A
- **Address:** 33 Gilmer Street SE
- **Historic Use:** N/A
- **Current Use:** N/A

**ELIGIBILITY/HISTORIC DESIGNATION**
- Eligible

**CONDITION**
- Category 1

**ANTICIPATED TREATMENT**
- Corrective Maintenance

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Shining Light Award to Dr. George M. Sparks

**RESOURCE DATA**
- **Date of Completion:** 1963
- **Style/Typology:** Gas Light post
- **Architect/Builder:** N/A
- **Building Type:** N/A
- **Address:** 33 Gilmer Street SE
- **Historic Use:** N/A
- **Current Use:** N/A

**ELIGIBILITY/HISTORIC DESIGNATION**
- Eligible

**CONDITION**
- Category 1

**ANTICIPATED TREATMENT**
- Corrective Maintenance

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Appendix A
Catalog of Resources
<table>
<thead>
<tr>
<th>RESOURCE DATA</th>
<th>LOCATION MAP</th>
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<tbody>
<tr>
<td>Date of Completion: 1955</td>
<td></td>
</tr>
<tr>
<td>Style/Typology: Plaque</td>
<td></td>
</tr>
<tr>
<td>Architect/Builder: N/A</td>
<td></td>
</tr>
<tr>
<td>Building Type: N/A</td>
<td></td>
</tr>
<tr>
<td>Address: 15 Edgewood Avenue SE</td>
<td></td>
</tr>
<tr>
<td>Historic Use: N/A</td>
<td></td>
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<tr>
<td>Current Use: N/A</td>
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<tr>
<th>ELIGIBILITY/HISTORIC DESIGNATION</th>
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<td>Eligible</td>
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<tr>
<td>Corrective Maintenance</td>
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</tbody>
</table>
§ 12-3-55. General provisions; preservation of state owned historic properties

(a) As used in this Code section, the term:

(1) "Director" means the director of the Division of Historic Preservation of the department.

(2) "Division" means the Division of Historic Preservation of the department.

(b) The heads of all state agencies shall assume responsibility for the preservation of historic properties which are owned by such agency. Prior to acquiring, constructing, or leasing buildings for purposes of carrying out agency responsibilities, each state agency shall use, to the maximum extent, and as operationally appropriate and economically feasible, historic properties available to the agency.

(c) The provisions of this Code section shall be implemented as follows:

(1) Each agency shall commence by not later than December 31, 1998, consistent with the preservation of such properties and the mission of the agency and professional preservation standards established by the division and in consultation with the division and with the 1998 Joint Study Committee on Historic Preservation, a study of planning processes which may be required for any preservation as may be necessary to effectuate this Code section;

(2) Not later than February 15, 1999, each state agency to which this Code section will become applicable shall prepare cost estimates for the implementation of this Code section which shall include, but not be limited to, agency implementation costs and personnel utilizations. An annually updated report of such cost estimates shall be presented to the Appropriations Committee of the House of Representatives and the Appropriations Committee of the Senate during the 1999 and 2000 regular sessions of the General Assembly;

(3) Not later than May 1, 1999, each state agency shall formally adopt a process for developing a preservation program;

(4) Not later than July 1, 1999, each state agency shall commence formulation of a preservation program; and

(5) Not later than July 1, 2000, each state agency shall establish and implement, in consultation with the division, a preservation program for the identification, evaluation, and nomination of historic properties to the Georgia Register of Historic Places to further the protection of such historic properties.

(d) Each agency preservation program shall ensure that:

(1) Historic properties under the jurisdiction of the agency are identified, evaluated, and nominated to the Georgia Register of Historic Places;

(2) Historic properties under the jurisdiction of the agency, as they are listed in or may be eligible for the Georgia Register of Historic Places, are managed and maintained in a way that considers the preservation of their historic, archaeological, architectural, and cultural values in compliance with historic preservation provisions
of this part and gives special consideration to the preservation of such values in the
case of properties designated as having historic significance to this state;

(3) The agency's preservation related activities are carried out in consultation with
other federal, state, and local agencies, Native American tribes, and the private
sector; and

(4) The agency's procedures for compliance with historic preservation provisions of
this part:

(A) Are consistent with procedures issued by the Environmental Protection
Division of the department pursuant to Chapter 16 of this title, the "Environmental
Policy Act," as amended;

(B) Provide a process for the identification and evaluation of historic properties
for listing in the Georgia Register of Historic Places and the development and
implementation of agreements in consultation with the director, local governments,
Native American tribes, and the interested public, as appropriate, regarding the
means by such adverse effects on such properties will be considered; and

(C) Provide for the disposition of Native American cultural items from state or
tribal land in a manner consistent with Section 3(c) of the Native American Graves
Protection and Repatriation Act, 25 U.S.C. Section 3002(c), as amended.

(e) Each state agency shall initiate measures to assure that where, as a result of
state action or assistance carried out by a state agency, a historic property is to be
substantially altered or demolished, timely steps are taken to make or have made
appropriate records, and that such records are then deposited with the division for
future use and reference.

(f) The head of each state agency shall designate a qualified official to be known as
the agency's "preservation officer" who shall be responsible for coordinating that
agency's activities under this Code section. Each preservation officer may, in order to
be considered qualified, satisfactorily complete training programs established by the
division.

(g) Consistent with the agency's mission and mandates, all state agencies shall carry
out agency programs and projects in accordance with the purposes of this Code
section and give consideration to programs and projects which will further the
purposes of this Code section.

(h) The director shall review and comment on plans of transferees of surplus state
owned historic properties not later than 90 days after such director's receipt of such
plans to ensure that the prehistorical, historical, architectural, or culturally significant
values will be preserved or enhanced.

(i) Prior to the approval of any state undertaking which may directly and adversely
affect any national historic landmark, the head of the responsible state agency shall,
to the maximum extent possible, undertake such planning and actions as may be
necessary to minimize harm to such landmark and shall afford the director an
opportunity to comment on the undertaking.

(j) The director shall establish an annual preservation awards program and provide
citations for special achievement to officers and employees of state agencies in recognition of their outstanding contributions to the preservation of historic resources. Such program may include the issuance of annual awards by the Governor to any citizen of the state recommended for such an award by the director.

(k) The director shall promulgate regulations under which the requirements of this Code section may be waived in whole or in part in the event of a major natural disaster or an imminent threat to the national security.

(l) Each state agency shall ensure that the agency will not grant a loan, loan guarantee, permit, license, or other assistance to an applicant who, with intent to avoid the requirements of this part, has intentionally and significantly adversely affected a historic property to which the grant would relate or, having legal power to prevent it, allowed such significant adverse effect to occur unless the agency determines that circumstances justify granting such assistance despite the adverse effect created or permitted by the applicant. Each agency shall consult with the director and shall allow comment on the proposed action.

(m) With respect to any undertaking subject to review under this part which adversely affects any property included or eligible for inclusion in the Georgia Register of Historic Places, the head of such agency shall document any decision made pursuant to this part. The head of such agency may not delegate his or her responsibilities pursuant to this part. Where a memorandum of agreement under this part has been executed with respect to an undertaking, such memorandum shall govern the undertaking and all of its parts.

(n) In actions where the Georgia Department of Transportation is complying with and working under the provisions of Chapter 16 of this title, the "Environmental Policy Act," as amended, for state-aid actions and the National Environmental Policy Act of 1969, 16 U.S.C. Sections 4321-4347, as amended, and Section 106 of the National Historic Preservation Act of 1966, 16 U.S.C. Section 470, as amended, for federal-aid actions, the Georgia Department of Transportation shall be exempt from the requirements of this Code section.

Appendix C - Georgia Standards for the Treatment of Historic Properties
STANDARD 1. Each State agency establishes and maintains a historic preservation program that is coordinated by a qualified Preservation Officer and is consistent with and seeks to advance the purposes of the Act. The head of each State agency is responsible for the preservation of historic properties owned by the agency.

- An Agency Preservation Officer is responsible for coordinating an agency’s preservation program. A Preservation Officer may have other agency duties.

- The agency head may also appoint qualified regional preservation officials.

- An agency historic preservation program must be established in consultation with the Director of the Historic preservation Division.

- The identification, evaluation, and preservation of historic properties must be the fundamental goal of any state agency preservation program.

- The agency historic preservation program should be fully integrated into both the general and specific operating procedures of the agency.

- The agency has an affirmative responsibility to manage and maintain properties in a manner that takes into account the property's historic significance.

- The preservation program should interact with the agency's budgetary and financial management systems to ensure that historic preservation issues are considered before budgetary decisions are made that foreclose historic preservation options.
STANDARD 2. An agency provides for the **timely identification and evaluation of historic properties** under agency jurisdiction or control and/or subject to effect by agency actions.

- Identification and evaluation of historic properties are **critical steps in their long-term management**, as well as in project-specific planning by state agencies.

- Where an agency is planning an action that could affect historic properties directly or indirectly, identification and evaluation should take place at the **earliest possible stage of planning**, and be coordinated with any other environmental review. Identification and evaluation efforts must be carried out in **consultation with SHPOs, local governments, Indian tribes, and the interested public as appropriate**.

- Agency efforts to identify and evaluate historic properties should include **early consultation with the Director** to ensure that such efforts benefit from and build upon any relevant data already included in the State's inventory.

- Identification and evaluation of historic properties must be conducted by **professionally qualified individuals**.

- Identification of historic properties is an **ongoing process**. As time passes, events occur, or scholarly and public thinking about historical significance changes. Therefore, even when an area has been completely surveyed for historic properties it may require re-investigation if many years have passed since the survey was completed.
STANDARD 3. An agency nomintes historic properties under the agency's jurisdiction to the Georgia Register of Historic Places.

- Placement on the Georgia Register may help justify budgeting funds for preservation or management of a historic property. Further, development of Georgia Register-level documentation provides information on the property that will assist the agency in its subsequent property management decisions.

- An agency that regularly transfers property out of state ownership may find it useful to nominate properties to be transferred in those cases where placement on the Georgia Register may make preservation more likely once a property is no longer under state management.

- Beyond serving the agency's own internal management needs, the Georgia Register is the state's formal repository of information on historic properties.
STANDARD 4. An agency gives **historic properties full consideration** when planning or considering approval of any action that might affect such properties.

- Each state agency has an **affirmative responsibility** under the act to **consider its activities' effects** on our state's historic properties.

- Full consideration of historic properties includes **assessment of the widest range of preservation alternatives** early in program or project planning, coordinated to the extent feasible with other kinds of required planning and environmental review.

- Full consideration of historic properties includes **consideration of all kinds of effects** on those properties: direct effects, indirect or secondary effects, and cumulative effects. Effects may be visual, audible, or atmospheric.

- An agency's procedures should provide for **consultation** (specifically including consultation with the Director of the Historic Preservation Division, Native American groups, where appropriate, and other affected parties) to **determine appropriate treatment or mitigation**.

- Agency procedures should guard against "**anticipatory demolition**" of a historic property by applicants for state assistance or license.

**National Historic Landmarks.**

- National Historic Landmarks (NHL) are designated by the Secretary of the Interior to identify historic sites which "possess **exceptional value** in illustrating the history of the United States."

- State agencies must exercise a **higher standard of care** when considering undertakings that may adversely affect NHLs. The law requires that agencies, "to the maximum extent possible, undertake such planning and actions as may be necessary to minimize harm to such landmark." An agency should consider **all prudent and feasible alternatives** to avoid an adverse effect on an NHL.
STANDARD 5. An agency **consults** with knowledgeable and concerned parties outside the agency about its historic preservation related activities.

- Consultation means the process of **seeking, discussing, and considering the views of others**, and, where feasible, seeking agreement with them on how historic properties should be identified, considered, and managed.

- Consultation should be undertaken **early in the planning stage** of any state action that might affect historic properties.

- Consultation should include **broad efforts** to maintain **ongoing communication** with all those public and private entities that are interested in or affected by the agency’s activities and should not be limited to the consideration of specific projects.

- An agency's preservation-related activities should be carried out in **consultation with** Federal, State, and local agencies, Indian tribes, and the private sector. The Director can assist in identifying other parties with interests, as well as sources of information.

- **Information** on the location, character, or ownership of a historic resource can be **withheld** where such disclosure may cause a significant invasion of privacy, or risk harm to the historic resource.
STANDARD 6. An agency **manages and maintains** historic properties under its jurisdiction or control in a **manner that considers** the preservation of their historic, architectural, archeological, and cultural values.

- To the extent feasible, as part of its property management program, the agency should endeavor to **retain** historic buildings and structures **in their traditional uses** and to maintain significant archeological sites and landscapes in their **undisturbed condition**.

- Where it is no longer feasible to continue the traditional use of a historic structure, the agency should consider an **adaptive use that is compatible** with the historic property. The agency should consider as wide a range of adaptive use options as is feasible given its own management needs, cost factors, and the needs of preservation.

- Where modification of a historic property is required to allow it to meet contemporary needs and requirements, the agency should ensure that The **Georgia Standards for the Treatment of Historic Properties** and its accompanying guidelines are followed. All archeological work should be undertaken in consultation with the Director. Agencies are also responsible for ensuring that prehistoric and historic remains are deposited in repositories capable of proving adequate long-term **curatorial services**.

- The **relative cost** of various management strategies for a historic structure, ranging from full restoration, to rehabilitation and adaptive use to demolition and replacement with a modern building, should be **carefully and objectively considered**.

- Where it is not feasible to maintain a historic property, or to rehabilitate it for contemporary use, the agency may elect to modify or demolish it. However, the **decision** to act or not act to preserve and maintain historic properties **should be an explicit one**, reached following appropriate consultation with the Director and in relation to other management needs.

- Where the agency determines in accordance with consultation with the Director that maintaining or rehabilitating a historic property for contemporary use in accordance with the Georgia Standards is not feasible, the agency must provide for **appropriate recording** of the historic property before it is altered, allowed to deteriorate, or demolished.
STANDARD 7. An agency gives priority to the use of historic properties in carrying out agency missions.

- For the most part, use of historic properties involves the integration of those properties into the activities directly associated with the agency's mission. However, the agency should also be open to the possibility of other uses.

- An agency with historic properties under its jurisdiction and control should maintain an inventory of those properties that notes the current use and condition of each property. The agency should provide for regular inspection of the properties and an adequate budget for their appropriate maintenance.

- An agency that requires the use of non-state property is required to give priority to the use of historic properties.

- An agency should consider leases, exchanges, and management agreements with other parties as means of providing for the continuing or adaptive use of historic properties.

- Surplus properties that are listed in or have been formally determined eligible for the Georgia Register can be transferred to State, tribal, and local governments for historic preservation purposes.

- The use of historic properties is not mandated where it can be demonstrated to be economically infeasible, or where historic properties will not serve the agency's requirements. The agency's responsibility is to balance the needs of the agency mission, the public interest in protecting historic properties, the costs of preservation, and other relevant public interest factors in making such decisions.
Appendix D - HABS Documentation Guidelines
Historic American Buildings Survey

Guidelines for Historical Reports

Introduction
The Historic American Buildings Survey (HABS) was established in 1933 to create a public archive of America's architectural heritage, consisting of measured drawings, historical reports, and large-format black & white photographs. The idea of “securing records of structures of historic interest” was first endorsed by the American Institute of Architects (AIA) in 1918. However, it took the onset of the Great Depression to provide the opportunity in the form of a federal program initiated during President Franklin D. Roosevelt’s “New Deal” administration. Anticipating the 1935 Historic Sites Act by well over a year, HABS was the first significant boon to historic preservation at the national level. The program field tested many of the preservation strategies still in use today such as the surveying, listing, and compiling of documentation on historic properties; the development of comprehensive, contextual information; and the establishment of national standards for documentation.

HABS was part of a ground-swell of interest in collecting and preserving information, artifacts, and buildings related to our early history, recognized as the Colonial Revival movement. Like HABS, the movement was motivated in part by the perceived need to mitigate the effects of rapidly vanishing historic resources upon America's history and culture. Path-breaking organizations such as the Society for the Preservation of New England Antiquities and Colonial Williamsburg presented models for the collection of historical artifacts and the interpretation of our architectural heritage. And architects trained in the Ecole des Beaux Arts prepared drawings of colonial-era buildings in folio volumes as a means of promoting and understanding historic architecture. While important, these activities occurred only on a limited, local or regional basis. The HABS surveys implemented for the first time the comprehensive examination of historic architecture on a national scale and to uniform standards.

Just prior to the establishment of HABS, Executive Order 6133 transferred stewardship of historic battlefields and other associated sites from the War Department to the National Park Service. At the same time, Director Horace Albright broadened the traditional NPS focus on preserving naturalistic western landscapes to include the cultural heritage of the east. Chief landscape architect Thomas C. Vint was moved from the San Francisco regional office to Washington, D.C. to oversee the development of new historical parks such as Colonial Parkway in Virginia, Salem Maritime in Massachusetts, and Hopewell Village in Pennsylvania; he also provided general management of the new HABS program. HABS recording, and its rich archive of period-specific architectural details, aided in the restoration and interpretation of these and many other historic properties, while also creating a lasting record for future generations.

The significance of the HABS program then as today resides in the scope of the collection and its public accessibility, as well as in the establishment of national standards for recording historic architecture. As was intended, the HABS collection represents “a complete resume of the builder’s art,” ranging “from the smallest utilitarian structures to the largest and most monumental.” The materials are available to the public copyright-free and on-line through the Prints and Photographs Division of the Library of Congress. As a resource for architectural historians, restoration architects, preservationists, scholars, and those of all ages interested in American history and architecture, HABS is one of the most widely used of the Library’s collections.
HABS is also responsible for the development of standards for the production of drawings, histories, and photographs, as well as the criteria for preparing the documentation for inclusion in the Collection currently recognized as the Secretary of the Interior’s Standards and Guidelines for Architectural and Engineering Documentation. The resulting documentation comes from three sources today. The HABS Washington Office produces documentation in-house and fields teams (made up primarily of students) all over the country. HABS also receives documentation from the mitigation program satisfying Sections 106/110 of the National Historic Preservation Act. Historians preparing mitigation documentation should contact the appropriate regional National Park Service office or HABS Washington staff with any questions and for a review of the reports. HABS also accepts donated documentation from interested members of the public, such as student-work in university programs or consultants in the cultural resources field.

**Formats**

HABS has developed a short format and an outline format to guide historians in researching and writing reports. Determining whether to use the short form or longer outline format depends on the complexity of the building or site, the amount of information available, and the allocated time to work on the project. **At a minimum, each building or site should have a short format report accompanying the graphical (measured drawings, photographs) documentation.**

The **short form** report is several pages in length and has prescribed entries. It should be used in cases wherein research time is limited or research yields little information on the building.

The short form can also be the basis for a **field survey** form, wherein large numbers of historic buildings need a concise and consistent assessment, either as part of documentation for a complex of buildings such as military base, college campus, or farmstead, for an historic district or region, or as part of an initial study of a category of buildings wherein one or two representative examples will be extensively recorded. The short form categories would then be adapted to include not only the name of building, surveyor (historian), and sponsoring organization, and the location, but also prevailing structural types, repetitive features or the unusual ones, materials, condition, plan and site layout, buildings uses and so on, making for a field survey form that anticipates shared characteristics and notes the material evidence that will later influence a determination of historical, architectural, and technological importance. Recent examples of field surveys include the Quaker Meeting House study (1997-99) and the Philadelphia Carnegie Library study (2007-08). A sample survey form from the Quaker Meeting House survey and one from the Philadelphia Carnegie Library project are in Appendix E.

The **outline format** prescribes the historical information and physical aspects of the building, complex of buildings, or site to be discussed, **although topics within the sections can be expanded or omitted as appropriate.** The first section of the outline addresses the physical history of the building, including significant dates in the initial planning and construction as well as in later alterations, plus names of the designers and suppliers. The historical context of the building is also addressed here. The second section concerns the architectural information, with categories intended to produce an analysis and description of the building form as it exists at the time of the site visit. Also in this section is a component for some discussion of the landscape including designed elements and plan, as well as reference to outbuildings and supporting structures on site. The final section of the outline is
bibliographic in nature, including all sources of information as well as other potential resources not investigated, as appropriate.

For groups of buildings, such as those in a complex or those surveyed for a historic district or as representative types from a particular region, different questions must be asked than for an individual structure. Try to include the following information: 1) Physical context, that is how it relates to the surrounding environment; 2) Historical context, primarily concerning the buildings’ relationship to the historical development of the surrounding area and to trends in local and national histories; 3) Specific historical data, including the dates of initial planning and development, any changes in plan and evolution, individuals such as architects, city planners, and developers, associated with the site studied, and associated historical events; 4) Physical description of the site according to the original plan, as it has changed over time, and as it is at the present. For individual buildings or structures identified as part of a complex, these broader questions frame the overall narrative but information on the specific buildings within the complex must also be included in the supporting reports submitted for those individual buildings and structures. The HABS Washington Office or the NPS regional offices can offer guidance on a case-by-case basis.

Regardless of the format selected, the historical report should be written in simple language, without excessively specialized terminology. HABS follows the Chicago Manual of Style guidelines, which are simplified in Kate L. Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations*. For architectural terms, Cyril L. Harris, *Historic Architecture Sourcebook*, or the Getty Art History Information Program's *Art & Architecture Thesaurus* can serve as guides. Grammar and punctuation conventions observed by HABS are found within these guidelines. Indicate sources for all information in footnotes following the Chicago Manual of Style, and cross-reference relevant measured drawings, photographs and other historical reports in the HABS/HAER/HALS collection. All historical reports are to be prepared on a computer using Microsoft Word software and submitted in hard copy and electronic forms. The reports are single-spaced. Keep formatting simple, adding images, tables or charts as appendices at the end of the report. If historic images are used, a copyright release form must be obtained from the repository or owner of the image in advance of submission. The copyright release form is included as an appendix to this document and pdf versions of the form can be obtained from the HABS Washington Office.

**Short Format**
The short form HABS report uses the following headings and is generally only a few pages in length. Page length varies from one to two pages up to around ten pages, depending on the resource, access to materials, and time available for research.

**Name:** The name section is essentially a heading, centered at the top of the page. It includes the full name of the program, HABS, the name of the structure, and the HABS number. See the Appendices for information on the HABS number and assigning the historic name.

**Location:** This includes the address, city or town, county, and state. In the second paragraph a coordinate should be provided that locates the building or site. See the Appendices for information on assigning coordinates.
Significance: This succinct statement presents the rationale for recording the building or site, emphasizing its significance in the local, regional, or national context. It should highlight both historical and architectural aspects of the building and its relationship to its environment.

Description: The description should cover the physical characteristics of the building, past and present.

History: Include in this section the date of construction, the name(s) of the architect(s) or builder(s), ownership information, and various uses of the building or site over time.

Sources: Citations of sources used.

Historian(s): In addition to the name(s) of the author(s), include the author affiliation(s) and the general completion date of the report.

Project Information: This is a summary of those involved in preparing the documentation, including the measured drawings, photographs, and historical report. Sponsor and cooperating organizations should also be named here.

Examples of the short form historical report are available at the HABS website, www.nps.gov/history/hdp/habs/index.htm

Outline Format
The headings used in the outline may be deleted or expanded as necessary depending on available research. Formatting of the report as an outline and with proper headings and indentations is expected.

Name: The name section is essentially a heading, centered at the top of the page. It includes the full name of the program, HABS, the name of the structure, and the HABS number. See the Appendices for information on the HABS number and assigning the historic name.

Location: This includes the address, city or town, county, and state. In the second paragraph a coordinate should be provided that locates the building or site. See the Appendices for information on assigning coordinates.

Present Owner/Occupant: This refers to the current owner(s), who may or may not be the occupant, so both need to be addressed here.

Present Use: This is a brief statement explaining how or for what the building or site is used.
Significance:  This succinct statement presents the rationale for recording the building or site, emphasizing its significance in the local, regional, or national context. It should highlight both historical and architectural aspects of the building and its relationship to its environment. This statement will be expanded in following sections.

Historian(s):  In addition to the name(s) of the author(s), include the author affiliation(s) and the completion date of the report.

Project Information:  This is a summary of those involved in preparing the documentation, including the measured drawings, photographs, and historical report. Sponsor and cooperating organizations should also be named here.

[On subsequent pages:]

Part I. Historical Information

A. Physical History

1. Date of erection:  This refers to the initial date(s) of construction. If the date is unknown, state “Not known.” If no exact date can be determined, but an estimate is possible, indicate by using “ca.” and suggest reason for the estimate, such as local tradition or stylistic evidence, or a change in tax assessments. Include sources for all dates cited.

2. Architect:  A brief biographic entry is appropriate here, especially if the architect is not well known or is a local figure. The heading can be changed from “architect” to reflect the appropriate title of the designer of the building. State “Not known” or “None,” as necessary.

3. Original and subsequent owners, occupants, uses:  The owners, occupants and uses have a varying degree of importance, depending on the kind of structure being documented. For some buildings, such as churches, this section is less important. For houses that are owner-occupied, only the owners need be charted. But for rental houses or commercial buildings, knowing the occupants or uses as well as the owners can be informative. Change the category as needed.

   A chain of title is the best way to establish the owners, especially for rural buildings. The owners of urban buildings are often better documented through tax books, but the utility of either depends on the locality. A legal description of the property (lot and square number) should precede the list of owners. The property need only be researched to the time of construction. If the tenants changed frequently during a particular time period, and these changes have not affected the structure, a brief summary of the occupants can be offered, such as “1915-35, numerous commercial enterprises.”

4. Builder, contractor, suppliers:  This section can include items such as the construction firm or the source of the building materials. The heading can be changed to reflect the
appropriate title of those involved. If the responsible parties are not known, indicate this by writing “Not Known.”

5. **Original plans and construction:** Include a capsule description of the structure’s original appearance. Original drawings, perspectives, and early views should be described. Contemporary descriptions from newspapers, contracts, and letters can be quoted or summarized. Material from past residents or from physical examination of the structure may contribute to the narrative on its original appearance.

6. **Alterations and additions:** Dates of alterations and additions are included here, along with a description of the changes and the person(s) responsible. Deal with this material chronologically and devote a separate paragraph to each major change. Not all evidence comes from documents; the physical structure can provide valuable information. Note if an alteration is based on physical evidence and estimate the date, if possible, noting that it is an estimation. Use graphic sources as well; old photographs and drawings can be a valuable tool.

**B. Historical Context**

The context of a building can vary tremendously and is essentially what you make it. This section expands the brief significance statement given at the beginning of the report by examining the building's place in the larger context of national, regional, and local history as well as in architectural history. Consider not only the general history of the building, but also its relationship to its environs and the persons and events associated with its establishment and development.

**Part II. Architectural Information**

The purpose of the written architectural information is to supplement the information provided by measured drawings and photographs, so the descriptions need not be exacting in detail if graphics are available. The descriptions should be clear and concise and touch on all significant features of the building.

**A. General statement**

1. **Architectural character:** This is a statement on the architectural interest or merit of the building, with particular emphasis on unusual or rare features. Information included in this section should help answer the questions of what distinguishes the building in terms of design and how does it reflect broader architectural trends and patterns?

2. **Condition of fabric:** An assessment of the condition of the fabric and structural and mechanical systems, such as those found in Historic Structures Reports, is not necessary. Rather, this section calls for a general appraisal of the overall condition of the building at the time of research. Information on specific features can be enumerated under the appropriate heading.

**B. Description of Exterior**

1. **Overall dimensions:** The dimensions are expressed either in numbers (rounded to the nearest inch; front dimension given first) or in general terms, such as bays and stories
(fenestrated attics count as a half story). Include layout and shape. Both the main section and wings are included here.

2. **Foundations:** Include material, thickness, water table.

3. **Walls:** Include overall finish materials and ornamental features on elevations, such as quoins, pilasters, and belt courses. When a building is stuccoed, also note the material underneath. Mention details such as the bond of a brick wall, whether the stone is laid randomly or in courses, the color and texture of the materials, the type and source of stone if known.

4. **Structural system, framing:** A thorough description of the structural system is important, since this information is often not readily apparent. Note wall type, such as load-bearing or curtain wall, floor systems, and roof framing.

5. **Porches, stoops, balconies, porticoes, bulkheads:** Describe materials, form including roof, details, and location. Include a paragraph on each major porch; others can be described briefly.

6. **Chimneys:** Mention materials, number, form, and location.

7. **Openings**
   a. **Doorways and doors:** Include location, description, and trim.
   b. **Windows and shutters:** Include fenestration, type (such as casement, two-over-two-light double-hung sash), sills, lintels, trim, and shutters. If there are a variety of windows, characterize them generally.

8. **Roof**
   a. **Shape, covering:** Include shape, such as gable, hip, or gambrel, and materials.
   b. **Cornice, eaves:** Include materials, form, notable features, and gutter system.
   c. **Dormers, cupolas, towers:** Include number, location, and individual descriptions.

C. **Description of Interior**

1. **Floor plans:** If there are measured drawings or sketch plans, describe the general layout. If there are no drawings, be more specific. Start with the lowest floor and proceed to the top. If two or more floors are identical, combine the descriptions. A sketch drawing of the plan is recommended, particularly if no measured drawings accompany the report.
2. **Stairways:** Include location (if not mentioned above) and describe type, railing, balusters, and ornamental features.

3. **Flooring:** Include material, finish, and color. Describe width of boards and direction they run.

4. **Wall and ceiling finish:** Include finish materials, paneling, color, wallpaper, and decorative details of note. Mention location of specific features being discussed.

5. **Openings**
   
a. **Doorways and doors:** Include a description of the characteristic type found and individual descriptions of notable ones, including paneling, color, finish, and trim. Mention location of specific doors being discussed.

   b. **Windows:** Include any notable interior window trim. Discuss natural lighting features and provisions for borrowing light from other interior spaces.

6. **Decorative features and trim:** Include woodwork not described above, cabinets, built-in features, fireplace treatments, and notable ornamental features. Mention materials and location of specific features being discussed.

7. **Hardware:** Describe original or notable hinges, knobs, locks, latches, window hardware, and fireplace hardware. Mention location of specific features being discussed.

8. **Mechanical equipment**
   
a. **Heating, air conditioning, ventilation:** Describe original and present systems, and any remaining devices of interest.

   b. **Lighting:** Describe original lighting fixtures and those of interest. Mention location of each being discussed.

   c. **Plumbing:** Describe original systems and any systems of interest.

   d. **Use any appropriate heading:** Include any feature appropriate for the structure, such as elevators and call-bell systems.

9. **Original furnishings:** Describe and locate any pieces of historical interest, such as furniture, draperies, and carpets, original to the structure.

D. **Site**

1. **Historic landscape design:** Include layout, character, plantings, and walks of original or historic landscape treatments. Historical information, such as dates of certain features, may be
appropriate here. In general, this section is the venue for analysis of the relationship of a building or structure to its environs, and for discussion of any special accommodations made with regard to that setting.

2. Outbuildings: Include a separate description of each outbuilding, including the location and function of each structure, and historical information if it has not been included above.

Part III. Sources of Information
This is an essential section of the historical report that directs subsequent researchers to all pertinent sources. Be sure to include complete bibliographic information on every source located. For primary sources, it is helpful to include the institution or archives at which the document is housed or some annotation.

A. Architectural drawings: Include the date and location of the drawings and note anything significant, such as features not built as originally planned. Not only are original drawings useful, but alteration drawings should be noted too.

B. Early Views: Include photographs, engravings, and other images. If known, specify medium, artist, date, publisher, and plate size. Give the location of the item and include information such as a negative number needed for ordering a copy. A note on the importance of the view is useful, such as “north front of church before tower was removed.”

C. Interviews: Include the name of the person interviewed, the date and place of the interview, and the person’s association with the structure or site.

D. Selected Sources: If the written sources are extensive, divide them into primary and secondary, or unpublished and published. Unpublished materials should always be accompanied by their archival location. Include items such as deed books, inventories, censuses, tax records, insurance records, manuscripts, letters, and historical society files.

E. Likely Sources Not Yet Investigated: List here anything not referred to for this report, but known or thought to contain further or related information.

F. Supplemental Material: Supplemental material can be graphic or written, and it is usually put at the very end of the report (copyright permitting) or in the field notes.

Examples of historical report in the outline format are available at the HABS website, www.nps.gov/history/hdp/habs/index.htm and a synopsis of the categories for the outline format, providing the headings “at a glance,” is included as Appendix D.
Appendix A. General Guidelines for HABS Documentation

HABS Number
Every building is assigned a HABS number, which becomes its identifying number within the HABS collection. The number consists of a two-letter state abbreviation, hyphen, and number. Contact the HABS Washington Office or NPS regional office to receive a HABS number and for additional guidance. The HABS number must appear on every item of documentation sent to the Library of Congress, including all those sent as part of the field records. The HABS number goes in the header of every page of the historical report, right justified. In the first page of the HABS report, the program name and building name are centered at the top of the page, using the following format:

HISTORIC AMERICAN BUILDINGS SURVEY
BUILDING NAME

and on each successive page of the report, the building name and HABS number are included in a header, right justified, as shown in the following:

BUILDING NAME
HABS No. XX-#
(page #)

The name of the building or site is written using all capital letters. The HABS number is always preceded by the words “HABS No.” to differentiate it from items in the HAER and HALS collections.

If a complex is being documented, the site as a whole will receive a HABS number, such as: Fort Tejon, HABS No. CA-39. Each building that is part of the complex will receive a subsidiary number, such as: Fort Tejon Barracks No. 1, HABS No. CA-39-A.

Assigning Names to Structures and Sites
For the HABS collection, the historic name is the primary name of the building, structure or site as this will not change with each new owner or use. Often determining the historic name requires research, though generally it corresponds to the original owner of a house, or designated use of a public or commercial building. Occasionally, the recognized historic name of a house is not the personal name of the owner, but a designated name like George Washington’s Mount Vernon. For groups of buildings, use the traditional name as the primary name, such as that of the neighborhood, rather than historic district or other administrative designations. Always note the origin or source of the historic name in the text of the report.

Occasionally the historic name is not well known, and researchers using the HABS records may not be able to identify a structure by that designation. Secondary names, which are common or current names, are included to aid in the use of HABS records. More than one secondary name can be included, such as for the WILLIAM PENN TAVERN which has two: Gruber House and Obolds Hotel. Secondary names are demarcated by parenthesis in the HABS document headings, as shown below:
WILLIAM PENN TAVERN
(Gruber House, Obolds Hotel)

If a later owner was particularly prominent or was responsible for a substantial alteration
or addition, that name is linked to the original owner’s name by a hyphen, such as:
BROWN-GARRISON HOUSE. Avoid excessive use of hyphenated names. If the building is a
church, include the denomination in the name, such as: ST. MARK’S EPISCOPAL CHURCH.

Do not use qualifiers such as “Now the ...” or “Currently” as part of the name since such notations
eventually will be outdated. Also avoid using words such as “Old” in the name, unless it is part of the
recognized name.

If the historic name cannot be determined, the address, augmented by a general designation, is used as
the name. Examples include the following:

549 ELM Street (House)
201 MAIN Street (Commercial Building)

When appropriate, the current name will suffice as the secondary name.

201 MAIN Street (Joe’s Bar)

In the case of complexes containing several buildings, the overall complex name is used in the first part
of the name, followed by the individual structure.

Fort Tejon, Barracks No. 1

Determining Location
The location includes the number and street, the city or town, county, and state. Locations are handled
somewhat differently for urban and rural areas.

For urban areas, use the number and street, such as: 512 Main Street, followed by the corner or
intersection in parentheses if appropriate, such as: 500 Main Street (northwest corner of Oak). If the
street name is a number, use the local convention to determine whether to write it in digits
or words: 54 E. 42nd Street, 301 Seventh Avenue. If the property is large, indicate streets bounding it,
such as:

West side of Main Street, between Oak Avenue and Elm Street
West side of Main Street, bounded by Court, Oak, and Elm streets.

In small towns or rural areas, a more descriptive address is required. In towns, relate the structure to
the nearest named street or local landmark, and for more remote places, place the building in relation
to a nearby roadway or natural landmark. Examples include:

South side of Main Street, 0.5 mile west of Oak Avenue
East side of Main Street, 0.7 mile north of Ridge Creek
0.1 mile south of Parker Creek
0.5 mile north of State Route 662
2.5 miles east of intersection with County Road 4

or locate them within one-tenth of a mile from the nearest intersection, such as: South side of U.S.
Route 13, 0.3 mile east of State Route 605.

If the building or site is not located within the boundaries of a city or town, it is located in reference to
the nearest city or town. Always include the word “vicinity” with the town name to clarify the location,
such as: Millville vicinity. Generally, the vicinity is the nearest city or town that has a zip code. Consider
local usage and custom here, but keep the vicinity in the same county as the property.

The locational data must also include a coordinate that pinpoints the structure geo-spatially. The
coordinate should be expressed in decimal degrees using North American Datum 1983. If your data is
not in decimal degree format, visit the FCC’s DDD MM SS and Decimal Degrees Conversions Web
site: http://www.fcc.gov/fcc-bin/convertDMS. Alternatively if your data is in UTM format, visit West
Virginia Department of Environmental Protection’s Web Lon/Lat UTM converter site:

Moreover, information about the source of the coordinate should be provided. 1) identify the location
of the coordinate relative to the structure; 2) indicate the date the coordinate was obtained; 3) identify
the method by which the coordinate was obtained; 4) provide an estimate of the coordinates accuracy
expressed in +/- meters; 5) specify the coordinates datum; and 6) indicate any restrictions on releasing
the structure’s location to the public. Examples are provided below:

Examples with a GPS unit:

The Shelton House known as Rural Plains is located at latitude: -77.3472625971, longitude:
37.66055756696. The coordinate was taken near the front door, in 2004, using a GPS mapping grade
unit accurate to +/- 1 meter after differential correction. The coordinate’s datum is North American
NAD 1927. Rural Plains’s location has no restriction on its release to the public.

Bennett’s Mill Bridge is located at latitude: 34.60251, longitude: -50.69997. The coordinate represents
the structure’s northeast corner. This coordinate was obtained on February 10, 2003, using a GPS
mapping grade unit accurate to +/- 3 meters after differential correction. The coordinate’s datum is
North American Datum 1983. The Bennett’s Mill Bridge’s location has no restriction on its release to
the public.

Example from a Quad Map:

Mascot Roller Mills is located at latitude: 40.06281, longitude: -76.1573. The coordinate represents the
main entrance point of the mill house. This coordinate was obtained on April 2, 1996 by plotting its
location on the 1:24000 Leola, PA USGS Topographic Quadrangle Map. The accuracy of the
coordinate is +/- 12 meters. The coordinate’s datum is North American Datum 1983. Mascot Roller Mills’s location is restricted pending concurrence of the owner to release its location to the public.

(Note the accuracy of the 1:24 quad map will always be +/- 12 meters).

Example from UTM Conversion:

The Badin Roque House is located at latitude: 31.5999961, longitude: -92.9728556. The coordinate was obtained in 1979 and the datum is North American Datum 1983. The Badin Roque House’s location has no restriction on its release to the public.

(Note the date the UTM reference was obtained, rather than the date of the conversion).

If the release of the locational data is restricted, submit the coordinate information for entry into the HABS database along with the documentation, however, it must not appear in the final report for the Library of Congress’s website.
Appendix B. Spelling, Grammar and Punctuation Notes

Spelling, Single word
beehive (oven)       Neoclassical, not neoclassical, Neo-classical
beltcourse, stringcourse powerhouse, BUT power plant
courthouse           sidelights
gristmill, sawmill    whitewash
hoodmolds             wraparound porch
jerkinhead (roof)     
latticework

Spelling, two words
row house             concrete block, concrete-block base
meeting house         main line
bell tower             water table

Spelling, clarifications
facade vs. elevation  a facade is the wall of a building, usually the front; an elevation is a drawing of a wall
interior vs. inside; exterior vs. outside interior and exterior connote defined boundaries, while the others are nonspecific
storefront             the first-floor of a commercial structure, not the entire front facade
cinder block vs. concrete block
  cinder block is made with a lightweight cinder aggregate and is widely used for interior partitions;
  concrete block is heavier, stronger and used in structural walls
concrete vs. cement   cement is the dry mix to which water et al. are added to in the making of concrete
lath vs. lathe         lath is a strip of wood used as the groundwork for plaster, as applied to walls (plural: laths); a lathe is a machine tool for shaping circular pieces of wood or metal
wood vs. wooden       wood is wood; wooden may be hard, durable, and stiff like wood, but it is not necessarily wood (this principle also applies to oak vs. oaken, etc.)
glazing, lights, panes, sash, windows, fenestration
windows can be described in general as glazing; units of windows glass before installation are panes, once installed, glazing unit are lights, *not* panes; lights grouped into a frame are called sash; fenestration indicates a number and arrangement of window openings in a facade

L-plan vs. ell

buildings take the form of T-plans, H-plans, and L-plans for their resemblance to those letters; an "ell" is the wing or block, usually a rear add-on, that is the three dimensional version of the wing indicated on the L-plan

mantel vs. mantle

a *mantel* is the structural support above and the finish around a fireplace; a mantle is an outer wall or casing composed of a separate material than the core apparatus, as in a blast furnace, *and* it is the feature on a gaslight from which the flame emerges

molding vs. moulding

in England, carved mouldings are commonplace, but in America, they are moldings

historic vs. historical

*historic* is the adjective used to denote something that is old and presumably important, i.e., historic preservation, historic building fabric; *historical* is the adjective used when the subject relates to history, such as historical society, historically significant house

**Grammar and Punctuation Notes**

While the standard reference guide used by HABS is the *Chicago Manual of Style*, there are some exceptions that are particular to architectural and engineering history. Listed below are established HABS conventions.

**Years**

1930s, ‘30s

*not* Thirties, and *never* 1930’s using an apostrophe

1850-60, 1850-1940

*do not* repeat the century unless it changes; always include the decade, i.e., 1850-57, rather than 1850-7.

first quarter of the nineteenth century

*not* first quarter of the 1800s

spring 1888, December 1900

*do not* use a comma before the year, as in “spring, 1888” or “December, 1900”; *do not* capitalize the season, or state as “summer of 1969”

**Dates**

July 4, 1776, was a great day, or 4 July 1776

either is acceptable; *note* comma after the year
ca. 1850

*not* c. or circa written out

**Numbers and numerals**

All numbers from one to ninety-nine are written out, while 100 and above are cited as numerals, *except* in the case of ages, street numbers, dimensions, and millions.

For example:

“In 1850-60, an estimated forty-seven miners traveled more than 650 miles across the western states. Many did not live past the age of 40, although one 89-year-old man lived into the twentieth century. He lived at 37 Gold Rush Ave. The frame dwelling was a 10'-4" x 12'-0" space and cost only $577.00 when the old man bought it in December 1898, yet legend says he was worth $2 million.”

**centuries**

the nineteenth century, but nineteenth-century dogma

*not* 19th century or 18th-c

**percent**

0.7 percent, 50 percent

always use numerals, and spell out “percent” unless in a chart or graph when % may be used

**money**

$5.87, $24.00, $24.25, $234.98, 1 cent, 10 cents, 99 cents.

*do not* write out dollars; use numerals, except in the case of millions or larger ($5.87 million)

**dimensions**

measurements and dimensions are *never* written out; they always appear as numerals, and feet or inches are always indicated using technical symbols, with two types of exceptions.

For example: "Two families live at 333 Third St., which is the historic town lot No. 146. The Byrnes live on the first floor, where the bedroom is 12'-6" x 9'-0", the bathroom is 5'-0" x 4'-0"-3/4", and the kitchen is only about 8' square. The second-story space has been remodeled into two equal-sized 12'-0"-wide rooms with four large windows that measure nearly 5' tall."

20'-6" x 18'-0", 6'-3-1/2", 2" x 4", 9'-3/4"

use a lowercase x, *not* “by”

use apostrophes and quotation marks for feet and inches respectively

hyphenate all feet and inches numerals, and any fractions indicate an even measurement with -0" if known to be exact

**Note:** When punctuating dimensions, commas fall outside the inches/feet marks as in “the planks measured . . . 10'-6", 5'-2-1/3", and 2'-0".”
Exceptions
1. 10 cubic feet and 10 square feet, not 10 cubic'
2. approximate measurements do not require the -0", i.e., “The three commercial buildings are about 20' wide and 40' deep.”

Streets and addresses
222 Packard St.
capitalize and abbreviate street, avenue, boulevard, etc., but not short items such as road or lane, when the number prefaces the street name

Sam lived on Packard Street.
write out and capitalize street when no number is given

It is at the intersection of Packard and Mills streets.
when two proper names (also true of companies, rivers, etc.) are listed, do not capitalize street

The houses surveyed are No. 15 and No. 27 Mill Street.
The deed cites lot No. 146.
“number(s)” is always capitalized and abbreviated as “No.” or “Nos.”

Interstate 66 , U.S. 30 or Route 30
write out and capitalize "interstate" on first reference; subsequent references are abbreviated, such as: I-66

Towns
Omaha, Nebraska, is a lovely town.
ote comma after the state

Abbreviations and Acronyms
write out "United States" when it is the noun, but not when it is an adjective; do not place a space between U. and S.

Technical abbreviations and acronyms
do not abbreviate technical terms unless spelled out at the first reference, such as revolutions per minute (rpm) or horsepower (hp); similarly for acronyms, write out the complete name on first reference, putting the proper name’s acronym in parentheses afterward; thereafter use the acronym only

For example: The U.S. Department of Agriculture (USDA) and Society of Architectural Historians (SAH) have an agreement to study historic barns in the United States, but the SAH is unsure of the USDA’s commitment.
**Hyphenations**

many phrases are clarified when augmented by a hyphen; the following architectural terminology is clarified by employing the general rules of hyphenation:

1. in general, hyphenate an adjectival construction, one that which precedes the subject
2. in general, do not hyphenate an "ly" word, including "federally"
3. do not hyphenate “late” or “early” before a century

one-over-one-light double-hung sash
write out the numbers, not 1/1 double-hung sash

bird’s-eye view, bull’s-eye window

load-bearing brick wall; but the brick wall is load bearing

stained-glass windows; but the windows contain stained glass

side-hall and center-hall plans; but the house has a center hall

third-floor window, but the window is on the third floor

rough-cut stone

five- and seven-course bond; but American bond is laid in five or seven courses

single-family and multi-family dwelling

gable-end chimney; but the chimney is on the gable end

side-gable roof

canal-era, Civil War-era structure

bead-and-reel molding; the molding motif is bead and reel

standing-seam (metal roof)
nineteenth-century lighthouse

Palladian-style, . . . a Mission-style roofline
append "-style" to an established architectural term if your subject is reminiscent of the original but not an example of the actual model; this is not to be confused with proper names such as International Style, which take capital letters and would not be hyphenated
Appendix C. Copyright Release Form

RELEASE AND ASSIGNMENT

I, ______________________, am the owner, or am authorized to act on behalf of the owner, of the materials described below including but not limited to copyright therein, that the National Park Service has requested to use, reproduce and make available as public domain materials at the Library of Congress as part of the Historic American Buildings Survey/Historic American Engineering Record collections. (If not the sole copyright owner, please specify in the space below any additional permissions needed, if any, to grant these rights.) I hereby transfer and assign to the National Park Service any and all rights including but not limited to copyrights in the materials specified below.

Survey Number: HABS No. ____________

Types of Materials (please check all that apply):
Photographs ____ Illustrations ____ Textual materials ____ Oral History/Interviews ____
Audiotape ____ Videotape ____ Other (describe) ______________

Detailed Description of Materials (attach additional pages if necessary):
____________________________________________________________________________
____________________________________________________________________________
____________________________________________________________________________

Additional Permissions Needed, if any (for example, copyright owner, subjects in photographs, illustrations in text):
____________________________________________________________________________

Disposition of Materials After Use (please check one):  ____ Return to owner
____ May be retained

_____________________________  ________________________  ___________
Name (please print)    Signature     Date

_____________________________     _____________________
Address                 Telephone Number
Appendix D. HABS Outline Format “at a glance”

HISTORIC AMERICAN BUILDINGS SURVEY
NAME OF STRUCTURE
(Secondary Name) HABS No.

Location:

Present Owner/Occupant:

Present Use:

Significance:

Historian(s):

Project Information:

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Date of erection:
2. Architect:
3. Original and subsequent owners, occupants, uses:
4. Builder, contractor, suppliers:
5. Original plans and construction:
6. Alterations and additions:

B. Historical Context:

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character:
2. Condition of fabric:

B. Description of Exterior:

1. Overall dimensions:
2. Foundations:
3. Walls:
4. Structural system, framing:
5. Porches, stoops, balconies, bulkheads:
6. Chimneys:
7. Openings:
   a. Doorways and doors:
   b. Windows and shutters:
8. Roof:
   a. Shape, covering:
   b. Cornice, eaves:
   c. Dormers, cupolas, towers:

C. Description of Interior:

1. Floor plans:
2. Stairways:
3. Flooring:
4. Wall and ceiling finish:
5. Openings:
   a. Doorways and doors:
   b. Windows:
6. Decorative features and trim:
7. Hardware:
8. Mechanical equipment:
   a. Heating, air conditioning, ventilation:
   b. Lighting:
   c. Plumbing:
   d. Use any appropriate heading:

D. Site:

1. Historic landscape design:
2. Outbuildings:

PART III. SOURCES OF INFORMATION

A. Architectural drawings:
B. Early Views:
C. Interviews:
D. Selected Sources:
E. Likely Sources Not Yet Investigated:
F. Supplemental Material:

Formatting Note:
Include a heading (right justified) at the top of every page after the first:

NAME OF STRUCTURE
HABS No. XX.### (Page #)
Appendix E. Sample (Completed) Survey Forms

Quaker Meeting House Survey Form

FRIENDS MEETING HOUSE SURVEY

Name: Merion Friends Meeting House

Location: 615 Montgomery Avenue, Merion Station, Montgomery County, PA; faces south.

Construction date: ca. 1695-1714.

Building plan/configuration: unusual T-Plan.

Building materials: stuccoed stone; Wissahickon schist.

Architectural Description: one-and-a-half story, T-plan structure with the base of the T (entry front) being three bays (east to west) by one (north to south) bay (east bay in-filled), and the top of the T being two (east to west) bays by two (north to south) bays; cross gable roof with pent in gable ends; front entry at base of T, with entries at east and west ends; windowless stone privies project from northeast and northwest corners.

*Windows: 8/12 set in slightly recessed arch, with the exception of the north rear wall (where they are set higher); paneled shutters.

*Doorway/doors: central, double door with gabled entry porch at south end; doorways with unsupported hoods at east and west ends toward south.

*Roof: cross gable, shake with pents in gable ends (broken at south to accommodate gable window).

*Dimensions: south (front) section: 26' 3 1/4" (east to west) x 20' (north to south); north section, to rear: 40'8" (east to west) x 26' 7 ½" (north to south).

Interior plan/significant features: wainscoting; historically, a school room was located in second story of south wing; mostly unfinished interior.

*Partition: runs east-west, paneled partitions come up from floor and down from ceiling to meet, with double doorway to center.

*Balcony/gallery: runs east-west over rear half of main meeting room; partitions, hinged from top, close off gallery; cantilevers at an angle and is supported by two columns; gallery is stepped - four tiers; stairways at southeast and southwest corners; entrance to school room along back wall toward east; boxed winder stairway at either end of gallery.

*Facing bench/stand: along north wall, one tier, two rows of facing benches.

Structural systems/framing: load-bearing masonry walls; main block's roof structure employs heavy, bent principal rafters supporting butt purlins and joined by collar beams; roof structure visible from first floor until 1829.
Outbuildings/cemetery/school: two wood-frame carriage/horse sheds, one L-plan at the southeast entry gate, another to the west near gate; cemetery to the southeast (and receiving tomb against building at southeast crux of the T); the opposing corner was formerly the site of a privy; school building located east of meeting house along Montgomery Avenue.

Hicksite/Orthodox counterpart:

Historical Notes: Set up in 1683 by the Philadelphia Monthly Meeting after serving as an indulged meeting since 1682. The first meetings were held in the homes of members. The current structure was begun ca. 1695 and completed in 1714. The oldest meeting house in the Delaware Valley, the unusual T-plan reflects the lack of prescribed standards for meeting house design indicative of the earliest meeting houses.

Historian/date: A. Wunsch & C. Lavoie, Spring 1997

Philadelphia Carnegie Library Survey Form

PHILADELPHIA CARNEGIE LIBRARY SURVEY

Name: Thomas Holmes Branch of the Free Library of Philadelphia

Location/orientation: 7810 Frankford Avenue; faces south

Construction date/source: 1906, date stone & plaques in entry vestibule

Architect: Sterns & Castor; H.W. Castor

Contractor/builder: William R. Dougherty

Building configuration/plan type: T-plan

Building materials: Brick in a running bond with belt course; stone cap on water table, stone sills and cornice.

Architectural Style: Beaux Arts

Architectural Description: Single story on raised basement, three bays across by two bays deep, perpendicular rear wing, four-bay-by-one-bay, to create T-shaped configuration; entry pavilion/vestibule with a classically inspired frontispiece columns support a stone entablature inscribed with “Thomas Holmes Branch.” Tripartite windows with brick spandrels; dentiled stone cornice, stone frieze below corbelled brick beltcourse. The wall terminates in a parapet roof line; rear T has a gabled roof with a parapet and flanking interior chimneys.

Windows: The typical window is tripartite, one-over-one-light sash, brick jack arch with stone keystone, coved stone sill supported by brackets; decorative spandrels. Basement windows have round-arched brick lintels.

Doorway/doors: Front entry, paired (modern) glass doors, fixed light above; side entry in the crux of the main block and rear T, with “Lecture Room” inscribed.

Roof: Flat roof, with skylight, behind a brick parapet; rear wing has a gable roof with parapet.
Dimensions: 62’ x 42’ main block with a 45’ x 36 rear ell.

Interior features/description: Entry vestibule with dedication plaques; open T-shaped plan with low shelving to divide the space; coffered ceiling and skylight in main reading room; exposed trusses in the rear section. Entryway from ell into side vestibule and stairway to the basement.

Partitions/corridors: low shelving served to create divisions within the library; ell forms a separate section, but open to main reading room; area to front partitioned to create staff work space.

Circulation/Librarian’s desk: circulation desk to center of main block at entry; moveable librarian’s desks in the various locations.

Children’s reading room/location: located in the rear T section.

Adult reading room/location: adult and reference sections in the main block

Stairway/location: stairway to basement in the T section at main block; two run open stair with side entry at landing; tuned balusters and a heavy newel post.

Basement level: large meeting room, boiler room, staff lounge and adjoining kitchen and bathroom, work room and public restrooms.

Historical Notes: Rear section originally served as lecture hall, with an elevated stage area at the back; platform removed but the arched opening remains. Began in 1867 as public subscription library, known as Holmesburg Library Company; transferred in 1880 by the Lower Dublin Academy; opened in Frankford Athenaeum (8000 Frankford Avenue) on September 18, 1880; established as a branch of the Free Library of Philadelphia in 1899. In 1905, the academy gave site to the city so that a Carnegie-funded branch library could be erected. The cornerstone for the current building was laid on May 23, 1906. In June 1907 academy trustees purchased adjoining 50’ x159’ lot to provide buffer (“Celebrate 100 Years of Making a Difference,” available at the Holmes Branch Library).

Photograph by William Rau upon completion of library shows shelving and wood work unpainted, low shelving divided sections; lighting fixtures—sconces mounted on shelving; chandeliers with glass globes; mission style square tables and chairs, and round tables with Windsor chairs (Annual Report of the Library Board, 1907). 1959 renovation—new shelving, floor covering, furniture, lighting, removal of the stage, dropped ceiling in rear; 1962 renovations—removal of dropped ceiling and restoration of wood trusses. Library is named for William Penn’s surveyor general, given this land as payment for his services in laying out the town of Philadelphia; area once referred to as Washington, but named Holmesburg by Thomas Holmes descendents.

Historian/date: Catherine C. Lavoie, July 2007.
HABS GUIDELINES

RECORDING HISTORIC STRUCTURES AND SITES
WITH
HABS MEASURED DRAWINGS

United States Department of the Interior
National Park Service
Heritage Documentation Programs
Historic American Buildings Survey
1849 C Street NW (2270)
Washington DC  20240
202-354-2135
http://www.nps.gov/history/hdp/

December 2008
HABS Guidelines

Recording Historic Structures and Sites with HABS Measured Drawings

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INTRODUCTION

This document defines the methodology and the process for the documentation of historic buildings and structures by means of architectural measured drawings, according to the standards of the Historic American Buildings Survey (HABS). Established in 1933, HABS is the United States government’s oldest historic preservation program, and since 1934 has operated under a tripartite agreement between the National Park Service, the Library of Congress, and the American Institute of Architects. As such, these guidelines represent more than 75 years of comprehensive experience in building documentation practice. Individuals and teams wishing to submit documentation for inclusion in the HABS Collection at the Library of Congress should review this document closely, and are required to follow the procedures described therein.

Buildings are typically selected for HABS documentation because of their historic and/or architectural importance. Thus the fundamental intent of HABS documentation is to illustrate and explain this significance. An ideal HABS documentation project consists of three components: measured drawings, large-format photographs, and a written historical report. Each of these components plays a unique and integral role in the documentation project, and is intended to complement, rather than replicate, the others. Project sponsors and teams should aspire to documentation projects which are as comprehensive as possible. However, in situations where it is not possible to undertake a photography and/or a history component, it may be necessary to expand the scope of the measured drawings component in order to more fully illustrate the significance of the building.

HABS drawings are considered “as-built” drawings. As such, they illustrate the existing condition of a building at the time of documentation, including additions, alterations, and demolitions which have occurred since the building was first constructed. Where sufficient knowledge exists concerning the sequence of changes to a building over time, it may be useful to provide appropriate notation on the drawings. Alternatively, delineators may wish to produce additional interpretive drawings illustrating the building at an earlier date, in order to more fully explain its historic significance.

HABS drawings typically serve multiple purposes. At their most basic, they provide a simple documentary record of a building, in standardized format, which is placed in the public domain at the Library of Congress, where it is made available to the general public and specialized researchers alike. HABS drawings are frequently used as illustrations in both scholarly and popular publications. They are often used for interpretive purposes at historic sites. A significant role for HABS drawings is that of base architectural drawings for facilities management purposes, as well as for renovation and restoration projects. And where an important historic resource is faced with an adverse impact, such demolition or substantial alteration, HABS documentation can serve a mitigative role.

Every historic building is unique, and thus each HABS documentation project is a unique
undertaking. While every attempt has been made to make these guidelines as comprehensive and straightforward as possible, not every contingency of the documentation process can be foreseen. Flexibility and adaptation to circumstances by a documentation team are essential components for the success of any documentation project. For questions and issues not addressed in these guidelines, users should feel free to contact the HABS architectural staff.


These Guidelines should be used in conjunction with:

*Secretary of the Interior’s Standards and Guidelines for Architectural and Engineering Documentation*, originally published in the *Federal Register*, Volume 48, Number 190, (Thursday, 29 September 1983), pages 44730-34, generally known as the HABS/HAER Standards.

<http://www.nps.gov/history/hdp/standards/standards.pdf>


*HABS/HAER Guidelines: HABS Historical Reports*


*HABS/HAER Guidelines: HABS/HAER Photographs: Specifications and Guidelines*

<http://www.nps.gov/history/hdp/standards/HABS/photospecs.pdf>

*Preparing HABS/HAER/HALS Documentation for Transmittal to the Library of Congress*


*HABS Guidelines: Recording Historic Structures and Sites with HABS Measured Drawings* was originally written by Joseph D. Balachowski, HABS Architect, 1994; and revised by Robert R. Arzola, HABS Architect, 2001. This version was written by Mark Schara AIA, HABS Architect, 2008, in consultation with the HABS architectural staff and with the HABS Coordinating Committee of the American Institute of Architects. This document is copyright-free and in the public domain.
1.0.0 PROJECT PLANNING

1.1.0 GENERAL

1.1.1 All HABS documentation projects involve issues of funding, staffing, equipment, logistics, building access, and schedule. Careful consideration of each of these factors by the project supervisor, prior to commencement of the project, is essential for project success.

1.1.2 The list of anticipated drawings for a project should be determined by the project supervisor, in consultation with the project sponsor, in advance of the project’s commencement. Project supervisors should aspire to projects which are as comprehensive and complete as possible. However, because of limitations of funding, time, etc, a comprehensive project is not always attainable. In such cases, it will be necessary for the project supervisor to prioritize the list of drawings, always keeping in mind that the drawings should illustrate, explain, and emphasize the historic significance of the building.

1.1.3 The equipment required for a documentation project should be assembled prior to the commencement of the project.

1.1.4 Safety is of the utmost concern, and is ultimately the responsibility of the project supervisor. Buildings selected for HABS documentation are frequently empty, abandoned, and/or deteriorating. Measuring elevations and sections typically involves working at heights on ladders, scaffolding, cherry pickers, etc. All participants on a HABS documentation project should adhere to the standards and regulations of the Occupational Safety and Health Administration, at all times.
**2.0.0 FIELD NOTES**

**2.1.0 SKETCHING AND FIELD-NOTING REQUIREMENTS**

2.1.1 Field sketches, dimensions, and notes should be drawn on graph paper with eight divisions per inch. Only one side of the paper is used. HABS typically uses 17” x 22” sheets, which then can be easily folded to 8 ½” x 11”.

2.1.2 Legibility in sketching, dimensioning, and noting is of the upmost importance. All field notes for a project should be able to be read by any delineator on the project team.

2.1.3 Sketching is typically done either with a sharp #2 pencil, or with a lead holder using a dark, non-smearing lead.

2.1.4 The graph paper grid is used to lay out the sketch proportionately. Field note sketches should be drawn large enough to accommodate long strings of dimensions neatly. Complex elements should be simplified. It may be necessary to exaggerate certain features, so that there will be enough room to write the dimensions legibly. Details, such as door and window jambs, should be sketched separately (typically on another sheet) at a larger scale and referenced appropriately.

2.1.5 For particularly large and/or complicated buildings, it may be necessary to lay out individual drawings (plans, elevations, or sections) over multiple sheets of field notes. Care should be taken in the location of break lines, as well as to make sure the individual sheets are appropriately referenced to one another.

2.1.6 Only the hard edges and joint lines of structures and objects are shown. Textures or shadows should not be depicted on field sketches. Fixed objects (such as bathroom fixtures or kitchen counters) may be shown if historically significant, or if required by the project sponsor. Moveable objects (such as furniture) are typically not shown.

2.1.7 Each field note sheet must be labeled with the name of the building or structure, the identification of the sketch, the name of the delineator, the date, and the HABS number (if it has been already assigned). For transmittal, sheets must be folded to 8 ½” x 11” size.

**2.2.0 DIGITAL FIELD DATA**

2.2.1 Digital photographs used in the documentation process should be printed out as thumbnails on contact sheets and included with the field notes. A compact disc with the digital photographic files should also be included with the field notes.
2.2.2 Photogrammetric images used in the documentation process should be printed and included with the field notes, along with any control point data.

2.2.3 Points taken with a laser total station should be printed out in spreadsheet fashion and included with the field notes.

2.2.4 Three-dimensional laser scanning “point clouds” should be copied to a compact disc and included with the field notes.
3.0.0 SKETCHING AND MEASURING STRUCTURES

3.1.0 GENERAL REQUIREMENTS

3.1.1 Only metal measuring tapes should be used. Fiberglass (cloth) tapes have a tendency to stretch when pulled over long distances, and are therefore unreliable.

3.1.2 Measurements are taken as long, continuous, running strings wherever possible. Avoid incremental measurements, since they tend to accumulate errors over long distances.

3.1.3 Dimension and extension lines are drawn, and dimensions are written, using a colored pen or pencil, so as to be easily discernable against the background pencil sketch. HABS typically uses red pens for recording measurements. Measurements should be written perpendicular to the dimension line and close to the appropriate tick mark, rather than halfway between two tick marks.

3.1.4 For plans, elevations, and sections, HABS typically measures to the nearest 1/8" of an inch. HABS records each dimension with three numbers, separated by periods, representing feet, inches, and eighths of an inch. For example, “3.1.2" would translate as 3'-1 1/4".

3.2.0 SKETCHING AND MEASURING SITE PLANS

3.2.1 Site plans are typically measured using a laser total station, or other surveying device, to locate major features (such as building corners, trees, road and sidewalk outlines, etc). Small, relatively flat site plans may be measured with measuring tapes, using triangulation.

3.2.2 Buildings in site plans are typically measured to exterior wall corners. Because buildings are shown in roof plan on the finished site plan, it may also be necessary to separately capture roof overhang information so that the roof edges may be located accurately.

3.2.3 Trees shown individually in a site plan should have both their trunk (circumference taken at approximately 4'-0" above grade) and their spread or canopy (diameter) measured. Typically these measurements are listed in a separate table on the field note, referenced according to survey point.

3.2.4 Site plan details (such as fence posts, curbs, manhole covers, paving patterns, etc) are typically measured by hand.

3.3.0 SKETCHING AND MEASURING PLANS
3.3.1 Plans are typically drawn and measured at approximately 4'-0" above the floor. However, the height at which the measurement strings are taken may jog in order to pick up important features. For example, plans are typically measured above chair rails and through the lower sash of double-hung windows, but also through fireplace openings at their maximum depth.

3.3.2 Each wall of every room should be systematically measured with a continuous string, corner to corner. The string should pick up all significant features, such as doors, windows, and fireplaces.

3.3.3 For irregular or non-orthogonal rooms, additional diagonal measurements should be taken between opposite corners. The diagonal dimension lines may be drawn directly on the plan or, alternately, a matrix or chart may list the dimensions, drawn off to the side on the field note.

3.3.4 For very large and/or highly irregular rooms, it may be necessary to use a laser total station to locate corners and significant features.

3.3.5 Circular or oval rooms are typically measured using triangulation, referencing enough points to adequately capture the curvature of the walls. A laser total station may also be useful for capturing the curvature of the walls.

3.3.6 Wherever possible, long strings should be taken through door openings to opposite walls in adjacent rooms. This will aid in determining wall thicknesses.

3.3.7 Door and window openings should be consistently and systematically measured either to the outside edge or the inside edge of their frames.

3.3.8 Floor patterns (floor boards, tiles, etc) are typically measured using separate strings from those used to measure the walls. (If drawings are being produced using CAD, it is often useful to measure and draw the wall outlines first, then print out a draft plan to use as a field note for adding the floor board strings.)

3.3.9 If the treads of a stair are consistently spaced, it is not necessary to measure to every step. The front edge of the top and bottom steps should be located in plan, and then the distance between them divided equally by the number of treads.

3.3.10 On the exterior, each wall is measured with a continuous string, corner to corner. The string should pick up all significant features, such as door and window openings.

3.3.11 It may be necessary to take diagonal dimensions from the corners of the main block of a building to the corners of an ell or wing, in order to determine orthogonality.

3.3.12 Exterior steps and porches should be located in the overall wall strings, but may be
measured as separate details.

3.4.0 SKETCHING AND MEASURING ELEVATIONS

3.4.1 Elevations are measured with continuous vertical dimension strings. Typically, strings are taken at every corner, and through door and window openings.

3.4.2 It is important that all vertical strings be located in reference to a horizontal datum. The datum may be an actual feature of the structure, such as a horizontal brick course or the bottom edge of a siding board, as long as the feature is consistently level around the entire building. Otherwise, it may be necessary to cast a datum using a string and line level. Alternatively, a laser total station may be used to vertically locate significant points on the building.

3.4.3 Multi-story buildings may require more than one horizontal datum.

3.4.4 If brick coursing is consistent and regularly-spaced, it is not necessary to measure every course. Courses which tie into significant features of the elevation (such as window heads and sills) are located vertically, and the intervening courses counted and divided equally when drawn. A similar technique may be used with regularly spaced horizontal wood siding.

3.4.5 For buildings which are significantly out of plumb, it may be necessary to hang a plumb bob at the corner and measure to the plumb bob’s string as part of the horizontal string of measurements, in order to capture the lean of the building for the elevation.

3.4.6 For elevation features which will be seen foreshortened in the final elevation drawings (such as the side walls of projecting polygonal bays), it is often useful to draw them as separate “straight-on” (true) elevation details, for ease and comprehension in measuring.

3.4.7 Where porches or roof overhangs obscure exterior walls in elevation, the wall elevation is typically sketched with the porch or overhang removed, for ease and clarity in measuring. The elevation of the porch or overhang is then sketched and measured as a separate detail.

3.4.8 Round columns are measured circumferentially at regular, precise vertical intervals (such as at 1’-0” intervals on a ten-foot tall column) in order to determine entasis.

3.5.0 SKETCHING AND MEASURING SECTIONS

3.5.1 In general, sections should be cut where they provide the most information. Sections are typically cut to show unusual spatial situations, such as double-height
spaces, or through stairs to show landing levels. Sections are also useful to show the alignment (or lack thereof) of features from one floor to the next, such as fireplaces.

3.5.2 Sections are cut through door and window openings, wherever practical. All rooms shown on any given floor level of a section should be in alignment. In a given room, a section cut line may jog if there are openings on opposite walls which do not line up. However a section line may not jog from one room to a room behind it, through a wall seen in elevation. In general, excessive jogging of section cut lines in plan should be avoided.

3.5.3 The plane of a section cut may jog from one floor to the next, provided there is a complete separation of the two floors. (For example, this would not be possible if the section was cutting through a stair, which occurs at the same location on both floors.) However care should be taken so that the section “makes sense” on the exterior, at the point where the sections cuts exit the building.

3.5.4 Care should be taken when sketching sections to include features which will be seen in the background, or through openings, such as the rear wall of a room seen through an arched opening. For the sake of clarity, it is usually best to draw and measure such features or wall elevations on a separate field note sketch.

3.5.5 Sections are measured in a manner similar to that of elevations, using vertical strings. Strings should be taken through openings in floors wherever possible, such as at stair openings, where floor-to-floor heights may be obtained as part of the vertical datum lines used to measure the elevations.

3.6.0 SKETCHING AND MEASURING DETAILS

3.6.1 Details such as door jambs, chair rails, etc, are often repeated from room to room in a building. In such cases, it is useful to create a schedule of typical details, in order to avoid unnecessary repetition when measuring. It is of utmost importance, however, that the details be clearly and systematically referenced to their appropriate location(s) on the plan, elevation, and section field notes.

3.6.2 Moldings, such as door jambs, window jambs, balusters, hand rails, base boards, chair rails, and crown moldings, are best captured using a toothed molding comb (profile gauge) and traced at full scale onto the field note paper.

3.6.3 Some details, such as incised inscriptions, may be best captured by a simple rubbing, using a pencil and the field note paper.

3.6.4 Digital photographs are useful for capturing small, relatively flat details. Such details should be photographed as straight on as possible, with a minimum of
perspective distortion. It is important to include some kind of scaling device in the image, for future reference.

3.6.5 Details too large to be sketched at full scale should be sketched proportionately, and at an appropriately large size, on the field note paper and measured accordingly.
4.0.0 DRAWING PRODUCTION

4.1.0 HAND DRAWINGS

4.1.1 For hand drawings, pre-printed sheets of HABS standard mylar are available from the HABS office, upon request.

4.1.2 HABS drawings produced using traditional hand drawing methods require that each individual drawing be executed first as a preliminary hardline precision-drafted pencil drawing. In this process, it is necessary for the final scale of the drawing to be determined prior to commencing the pencil drawing. (See Section 5.2.0 concerning drawing scale.)

4.1.3 Each pencil drawing is subsequently affixed to a drafting surface, a sheet of pre-printed HABS mylar is placed over it, and the final drawing is produced by tracing the pencil drawing with technical ink pens (Koh-I-Nor Rapidograph, or the equivalent). Only waterproof black ink (Pelikan FT, or the equivalent) may be used.

4.1.4 Both sides of the mylar may be used. It is often advantageous to draw the major outlines of the building on the front, while using the back for finer detail, such as wall poché and joint lines.

4.2.0 COMPUTER-AIDED DRAFTING (CAD) DRAWINGS

4.2.1 HABS does not require the use of any particular layering system or CAD software. HABS recommends using a layering system in conformance with the AIA CAD Layer Guidelines.

4.2.2 Predefined hatch patterns for surfaces (such as brick coursing or roof shingles in elevation, or herringbone brick paving in plan) should never be used, as they do not typically represent actual conditions. These items should be measured and drawn accordingly.

4.2.3 Do not use solid grey tones to render surfaces, as they reproduce poorly when drawings are scanned for digitization and reproduction.

4.2.4 Individuals donating a set of drawings produced using CAD to the HABS Collection may wish to include a compact disc of the CAD files (including the pen table and any special fonts used) as part of the field notes.

4.3.0 LINE WEIGHTS

4.3.1 The following line weights are used for drawings which will be plotted at 1/4\"=1'-0". (Delineators producing hand drawings should use the closest equivalent technical
.1mm
Joint lines, such as floor boards or brick coursing (no change of surface plane); fine ornamentation; topographic lines on site plans

.2mm
Light edges (small change in surface planes)

.3mm
Medium edges

.4mm
Heavy edges (indicating major depth in plan or elevation)

.5mm
Material cut lines in plan and section; building outlines in elevation

.6mm
Ground lines in elevation

4.3.2 Line weights may need to be adjusted for drawings at larger and smaller scales.

4.4.0 SITE PLANS

4.4.1 The roof plans of buildings are shown in site plans. A vignette of the roofing material pattern (shingles, standing metal seams, etc) should be indicated.

4.4.2 Tree trunks are drawn as circles, sized according to their circumferential measurements. Tree canopies are drawn as circles with an irregular edge. Deciduous trees should be distinguished from coniferous trees. When drawing in CAD, it is acceptable to create a block for each type of tree, and insert them scaled appropriately for each individual tree.

4.4.3 Open areas, such as lawns or fields, are typically stippled.

4.4.4 A vignette of paving patterns (brick, slate, etc) should be shown.

4.4.5 Delineators should refer to the Drawings Guidelines of the Historic American Landscapes Survey for other graphic standards, as well as for instructions regarding labeling and layout of Site Plans.

4.5.0 PLANS
4.5.1 Masonry, concrete and adobe walls cut in plan are poché’d, using standard materials symbols. Different periods of construction are typically indicated by changing the rotation of the poché pattern. Wood frame and log walls in plan are shown without poché.

4.5.2 Doors between rooms are shown swinging 90 degrees. Cabinet doors and casement windows are shown swinging 45 degrees.

4.5.3 A single (not double) break line is shown on stairs.

4.5.4 At a minimum, a vignette of the floor joint pattern (floor boards, tiles, etc) should be shown in each room. Fireplace hearths should also be indicated. (Carpeted, terrazzo, and linoleum floors are shown blank.)

4.5.5 Hidden and missing items are indicated with a dashed line. Overhead items are indicated with a dot-dash line.

4.6.0 ELEVATIONS

4.6.1 For brick buildings, horizontal brick joints are drawn across the entire elevation. A vignette of vertical joints, which have been measured, should also be drawn, typically in reference to one of the building corners. Do not use standard CAD brick hatch patterns, as they do not typically represent actual conditions.

4.6.2 Individual bricks are drawn in round, jack, and flat arches.

4.6.3 For fieldstone buildings, a vignette of the fieldstone pattern should be drawn, typically at the building corners and around openings.

4.6.4 For roofs seen in elevation, a vignette of the roofing material should be shown. Do not use standard CAD shingle hatch patterns.

4.6.5 Doors seen in elevation are always shown closed. Do not use diagonal dashed lines to indicate door swings.

4.6.6 Windows seen in elevation are drawn as if the glass was an opaque surface. Do not use diagonal “scratch” lines to indicate glass.

4.6.7 Depth in elevation is indicated by the use of appropriate line weights at the edges of openings. Do not use shadows or shading to indicate depth.

4.7.0 SECTIONS

4.7.1 No poché is shown in walls and floors cut in section.
4.7.2 Where a section cuts through a door opening, the opening is drawn as if the door was missing.

4.8.0 AXONOMETRIC DRAWINGS

4.8.1 Axonometric drawings can be useful for depicting the unusual massing of a building and/or for showing structural details. For particularly complicated structural joints, exploded axonometrics can be useful.

4.8.2 Unlike standard two-dimensional plans, elevations, and sections, axonometric drawings are scalable in relation to three axes. The orientation of the axes should be clearly indicated with a diagram on the drawing.

4.9.0 PERSPECTIVE DRAWINGS

4.9.1 Perspective drawings should be avoided, since they are not scaled drawings and do not supply accurate dimensional information.

4.10.0 INTERPRETIVE DRAWINGS

4.10.1 Interpretive drawings can be useful for helping to understand a building. Examples include drawings which show the building restored to a certain date, drawings which document the changes to the building over time, or drawings which explain an important circulation pattern through the building. Where relevant, sources for historical information should be cited on the drawings.
5.0.0 DRAWING SET ORGANIZATION, LAYOUT, AND PLOTTING

5.1.0 DRAWING SHEET SIZE AND ORIENTATION

5.1.1 HABS drawing sheets are available in three standard sizes, noted as follows, along with their respective allowable drawing areas:

- 19" x 24"
- 24" x 36" (Arch D)
- 34" x 44" (ANSI E)
- 15 7/8" x 20 1/8"
- 21 3/4" x 32"
- 31 7/8" x 40"

5.1.2 Do not mix sheet sizes in a single set of drawings.

5.1.3 The 19" x 24" size sheet is typically oriented with the title block along the bottom.

5.1.4 The two larger size sheets are typically oriented with the title block along the right side. However, for buildings which are particularly long and narrow in plan, or tall and narrow in elevation, it may be necessary to orient the larger sheets with the title block along the bottom.

5.1.5 Plans are always oriented so that the principal entrance to the building faces the bottom of the sheet.

5.2.0 DRAWING SCALE

5.2.1 Drawings should be drawn or plotted at a scale which is large enough to provide useful information. The scale should be determined in relation to the sheet sizes noted in Section 5.1.1. Drawings should not crowd the sheet border; it is important to leave adequate space around the drawings for dimensions, titles, etc.

5.2.2 Site plans are typically drawn/plotted at an engineering scale, such as 1"=20'-0", 1"=30'-0", 1"=40'-0", etc.

5.2.3 1/4"=1'-0" is a useful scale for most building plans, elevations, and sections. Very small buildings may need to be drawn/plotted at a larger scale.

5.2.4 For very large buildings, it may be necessary to draw/plot them at a small scale, in order to fit the entire drawing on a single sheet. In that case, it is often useful to show the entire building first on a single sheet at a small scale, and then show it on subsequent sheets in pieces (with appropriate match lines) at a larger scale, in order to provide adequate information.

5.2.5 Plans and elevations are always drawn/plotted at the same scale. Sections are typically drawn/ plotted at the same scale as the plans and elevations. However,
because sections sometimes reveal a high level of detail on the interior, they may be drawn/plotted one scale larger. (Whichever scale is chosen, however, all sections must be drawn/plotted at the same scale.)

5.2.6 Details such as doors, windows, and fireplace mantels are often shown in elevation and/or section at 1"=1'-0" or 1½"=1'-0".

5.2.7 Molding profiles are shown at full scale whenever possible.

5.2.8 Avoid the use of too many different scales in a single set of drawings. Thus a typical set of HABS drawings might include plans and elevations at 1/4"=1'-0", sections at 1/4"=1'-0" or 3/8"=1'-0", door and window elevation details at 1"=1'-0", and molding profiles at full scale.

5.3.0 DRAWING SEQUENCE

5.3.1 The standard sequence for a set of HABS drawings is as follows: Cover Sheet (if included), Interpretive Drawings (if included), Site Plan, Plans, Elevations, Sections, and Details.

5.3.2 The sequence for plan sheets should begin with the lowest level, then work up through the building. Thus, a typical sequence might be: Basement Plan, First Floor Plan, First Floor Reflected Ceiling Plan, Second Floor Plan, Attic Plan, Roof Plan.

5.3.3 Where more than one plan is laid out on a single sheet, the lower level plan should always be placed to the right and/or below the higher level plan.

5.3.4 The sequence of elevations should begin with the front (entrance) elevation, and then move systematically either clockwise or counter-clockwise around the building.

5.3.5 Where more than one elevation is laid out on a single sheet, the front elevation should be placed to the right, with the adjacent elevation, moving clockwise around the building, to the left.

5.3.6 If a building has only one plan, and there is room for both the plan and an elevation on a sheet, the plan should be positioned below the elevation.

5.4.0 SHEET LAYOUT

5.4.1 In general, delineators should aspire to sheet layouts which are aesthetically pleasing. For example, where a sheet contains a single drawing (such as a plan), the drawing should be centered on the sheet, both horizontally and vertically. Likewise, where multiple, but similar, drawings are to be placed on a sheet, a balanced, symmetrical layout is preferred.
5.4.2 Avoid excessive amounts of white space on a sheet. For example, if the placement of a section drawing in the center of a sheet results in large blank areas around the drawing, the blank areas may be filled with details and profiles appropriate to the section.

5.4.3 Conversely, avoid sheet layouts which are too dense with drawings (especially at too many different scales) and other information (notes, etc). As a general rule, a drawing sheet should remain perfectly legible when reduced to 8 ½” x 11” size.

5.5.0 COVER SHEETS

5.5.1 A Cover Sheet is not required for a set of HABS drawings. However, it is often a useful means of providing information about the project, especially when there is not an accompanying historical report.

5.5.2 The Cover Sheet should include a short statement. The statement should provide a brief history of the building, discuss the building’s significance, describe the building’s construction, and credit the individuals and/or organizations responsible for the building’s documentation. Avoid lengthy statements and Cover Sheets which are all text.

5.5.3 A Cover Sheet also typically includes one or more images. The image may be one of the drawings for the set, such as the Site Plan or a particularly significant detail. Other images often found on Cover Sheets include a location map (see Section 5.5.5), a historic map (such as a Sanborn map), or a historic view of the building. (Any historic image used in a set of HABS drawings should be appropriately credited.) Avoid the use of photographs or other greyscale images.

5.5.4 Because HABS drawings are in the public domain, any image used on a Cover Sheet (or elsewhere in the set of drawings) must be copyright-free, or accompanied with an appropriate copyright release when transmitted to the HABS office.

5.5.5 The inclusion of a location map is often useful, especially for buildings located in rural areas. USGS maps are frequently used as location maps on HABS drawings. When a USGS map (or, more likely, a portion thereof) is used, the quadrangle must be identified, and the Universal Transverse Mercator (UTM) grid tick marks included along the edges of the map, appropriately labeled. Mile and kilometer scales, along with a north arrow, must be included. The location of the building should be indicated graphically on the map (either circled or with an arrow), and the building’s coordinates, either UTM (zone.easting.northing) or Global Positioning System (GPS), listed.

5.6.0 TEXT AND FONTS
5.6.1 A single text style or font should be used throughout the entire set of drawings, including the title blocks. Do not use multiple fonts. A sans serif or simple serif font is preferred. Avoid elaborate fonts.

5.6.2 1/4" lettering is standard for individual drawing titles. 1/8" lettering is standard for all other text. Lettering should remain legible when drawing sheets are reduced to 8 1/2" x 11" size.

5.6.3 Other than Cover Sheet statements, all text should be upper case throughout the set of drawings, including the title blocks.

5.6.4 For CAD drawings, Windows (true type) fonts are preferred to standard CAD fonts.

5.6.5 For traditional hand drawings, lettering must be inked using a Leroy or similar mechanical lettering system. (Press-on lettering or “stickyback” lettering is not archival, and therefore may not be used.)

5.7.0 LABELING, DIMENSIONS, AND NOTES

5.7.1 Each individual drawing on a sheet must be labeled with a title and notation of the scale.

5.7.2 A pair of scale bars, English and the corresponding metric scale, is required for each scale used on a sheet of drawings (including full scale). If multiple drawings at the same scale are placed on the same sheet, only one pair of scale bars is required for that scale on that sheet.

5.7.3 Any sheet with a Site Plan or Plan must include a north arrow.

5.7.4 Every drawing on a sheet, other than full scale drawings, should have at least one string of dimensions. Plans typically have both horizontal and vertical dimension strings. Elevations and sections typically have only vertical strings of dimensions.

5.7.5 Dimension strings should be drawn off to the side, top or bottom of a drawing. Avoid dimension strings across the drawing itself. Avoid lengthy extension lines.

5.7.6 Avoid excessive dimensioning. For example, in plans it is not necessary to dimension every opening, only major massing features of the building.

5.7.7 Dimension strings should measure features visible in the drawing. Thus floor levels should be dimensioned in sections (not elevations).

5.7.8 In plans, room names should be indicated, where known, with a label in the center of the room. For significant rooms, it may also be useful to note the overall room
dimensions, immediately underneath the room name.

5.7.9 In plans, the direction of stairs should always be indicated with an arrow and labeled “UP” or “DOWN”. The direction is always in reference to the floor level being shown.

5.7.10 Descriptive and explanatory notes can be useful, in reference to building materials, alterations, etc. However, excessive notation should be avoided, especially where information might be better imparted in a HABS historical report. Notes and tables (such as a plant list or a framing schedule) should be located off to the side, or above or below a drawing, rather than on the drawing itself. For plans, sections, and elevations, referencing notes with numbers and a key is preferable to using leaders and arrows.

5.8.0 TITLE BLOCK

5.8.1 The center box of the title block on all HABS sheets contains the building name and address, in two lines. The building name is written in the upper line in 1/4” text. The building address is written in the lower line in 1/8” text. Both lines are centered within the space.

5.8.2 Building names should be assigned in accordance with the HABS Historical Report Guidelines.

5.8.3 The building address typically consists of four elements: the street address; the town or city (or vicinity, for rural sites); the county; and the state.

5.8.4 Do not use abbreviations; all words should be spelled out (for example, “STREET” instead of “ST”, “COUNTY” instead of “CO”, etc).

5.8.5 The project name and date (year) of documentation may be written in the left box of the title block, centered above “NATIONAL PARK SERVICE”.

5.8.6 The delineator(s) for each sheet should be listed after the “DRAWN BY:” immediately above the left box of the title block, in a single line. If no project name is entered, the documentation date should be noted at the end of the list of names.

5.8.7 The HABS number for the project should be written in the appropriate box, if known. Otherwise, the box should be left blank, and the number will be assigned by the HABS office upon receipt of the drawings.

5.8.8 Each sheet of the set should be numbered accordingly, beginning with Sheet 1 (typically the Cover Sheet).
5.8.9 The far right box of the title block (Library of Congress Index Number) should be left blank.

5.9.0 FINAL PLOTTING

5.9.1 For CAD drawings, the standard HABS title block and sheet border, in AutoCAD “.dwg” format, is available upon request from the HABS office. The lines of the title block may not be altered in any manner. Users may not create their own title block. Submissions to the HABS office of projects using a non-standard title block will not be accepted.

5.9.2 HABS drawings are black line drawings. Only black ink may be used when plotting. Submissions to the HABS office using colored inks will not be accepted.

5.9.3 Final plots must be made on 4 mil (.004") thick drafting film, also known as mylar.

5.9.4 Final plots must be made using a laser plotter. (Other types of plotters, such as inkjet plotters, do not meet the standards of the Library of Congress for archival stability.)
Heritage Documentation Programs

HABS/HAER/HALS Photography Guidelines

November 2011

Heritage Documentation Programs (HDP), part of the National Park Service, administers HABS (Historic American Buildings Survey), the Federal Government’s oldest preservation program, and companion programs HAER (Historic American Engineering Record), and HALS (Historic American Landscapes Survey). Documentation produced through the programs constitutes one of the nation’s largest archives of historic architectural, engineering, and landscape documentation. Records on over 40,000 historic sites, consisting of large-format, black and white photographs, measured drawings, and written historical reports, are maintained in a special collection at the Library of Congress, available to the public copyright free in both hard copy (at the Library of Congress Prints and Photographs Reading Room) and electronic formats (via the Library of Congress' website: http://www.loc.gov/pictures/collection/hh/).

HDP establishes the standards for the production of drawings, histories, and photography, as well as the criteria for preparing documentation for inclusion in the Collection currently recognized as the Secretary of the Interior’s Standards and Guidelines for Architectural and Engineering Documentation (hereafter referred to as Secretary’s Standards). The resulting documentation comes from three sources today. The Washington Office produces documentation in-house directing field teams (made up primarily of students) all over the country. HDP also receives documentation from the mitigation program satisfying Sections 106/110 of the National Historic Preservation Act. This material is often generated by the individual states plus regional offices of the National Park Service. Those preparing mitigation documentation should contact the appropriate regional National Park Service office or the HDP Washington staff for questions and review of materials. A third source of documentation comes from donated documentation from interested members of the public, such as student-work in university programs or consultants in the preservation field. The following guidelines are intended to provide an overview of the large-format photographic component of the documentation.

General Guidelines

Film

Film continues to be the best way to store visual information about architecture and engineering for the long term, which is why it is still the standard in the HABS, HAER, and HALS collections. Photographs taken and printed for HABS, HAER, or HALS, in accordance with the Secretary’s Standards are made from large-format, black and white film. The images are perspective corrected in the field at the time of capture using a view camera. Large-format (4x5, 5x7, and 8x10) refers to the size of the negative in inches, not the print.

The large-format negative is preferred for two reasons: longevity of the film and clarity of the image. The material stability of cut sheet film satisfies the archival requirements for longevity
Photography Guidelines, page 2

(500 years), while the clarity of the resulting image comes from a high level of resolution not possible in smaller film formats. Film can always be digitized but exclusively digital information may not always be recoverable due to the vulnerabilities of digital data including media degradation, hardware and software obsolescence, file format migration, proprietary formats, etc. In addition, maintenance of digital archives is much more expensive than maintenance of film archives. While the growing field of digital photography has resulted in decreased availability of some film processing materials and equipment, there still continues to be a broad range of materials available. While there is currently a wide range of film materials available for photographers, photographers may need to anticipate their film and chemistry needs in advance. Therefore, these guidelines reflect the changes in the availability of the necessary materials for producing large-format negatives and prints.

**Equipment**

The following is a list of recommended equipment to produce large-format photographs that meet the *Secretary’s Standards*.

- **Camera**: A large-format view camera with ample movement for perspective correction must be used. Acceptable film formats are 4x5, 5x7, and 8x10. The 5x7 size has long been preferred due to its ability to capture context and structures both long and tall.

- **Lenses**: The minimal complement of lenses includes a sharp rectilinear wide angle, a normal, and a mildly telephoto lens. In the 4x5 format, this would translate to a 65mm, 90mm, 150mm and a 210mm lens. *It is very important to choose lenses that will allow ample movement of both front and rear standards of the camera without vignetting.*

- **Filters**: Use of yellow, orange, and Polarizing filters are recommended in appropriate conditions because of their ability to clarify and reveal details and other information about the structures being documented.

- **Film**: Use polyester-based film when producing HABS, HAER, or HALS photographs. Acceptable polyester-based films include those of medium and slow speed (100 and 400 ASA) produced by Kodak, Ilford, and others. When ordering any film, please ascertain that the base of the film is polyester and not acetate (the old safety film). Acetate must be avoided because the fumes it gives off break down the emulsion, causing the film to curl.

- If continuous tone copy photographs are required for the project, it is best to make these using an orthochromatic copy film specifically manufactured for this purpose. As of November 2011, Ilford Ortho Plus black-and-white film is still available. Kodak recommends using Kodak T-max 100 as a replacement for their discontinued copy film.

HDP now recommends making line copies of drawings by scanning the originals onto vellum. These can either be transmitted as part of the formal documentation with the appropriate HABS, HAER or HALS title block and adjustments made to insure clarity or legibility, or they can be included in the field records. Line drawings can also be
included as figure pages in an appendix to the historical reports, but again, they must be legible.

**Note:** If existing drawings or photographs are scanned or photographically copied, a copyright release form **must** be obtained if the drawings are not in the public domain. More information on copyright law and a copyright release form are available at: [http://www.nps.gov/history/hdp/standards/copyright.htm](http://www.nps.gov/history/hdp/standards/copyright.htm)

- **Aerial Photographs:** Aerial photographs are generally used to record large complexes, historic districts and landscapes, as well as geographic or urban contexts. Recommended flying altitude ranges from a low of 150’ to 1,000’ or more for broader contextual views. Helicopters are preferred over fixed-wing aircraft due to their greater maneuverability. Ideally, the helicopters should be equipped with a sliding door that can be opened while in flight, otherwise the door will have to be removed. Minimum format 4x5 cut film or 5 inch-wide aerial roll film is recommended. Older hand-held press cameras using cut film holders will allow the photographer to use the film of his or her choice and avoid the problem of getting aerial roll film developed. The use of 400 ASA speed film is recommended for adequate shutter speed that will minimize the effects of vibration degradation in the image. The highest shutter speed possible should be used. Yellow and orange (G) filters are recommended to reduce haze and increase contrast.

**Views Required**

The following are suggested views for various types of structures, but the required views will ultimately depend on the project specifications and the focus of the documentation. A scale device must be included in specific views to show the size of the object recorded, particularly in documentation for the main façade of a building. The direction, such as the cardinal point from which the view was taken or the direction a building is facing, should be noted in the accompanying Index to Photographs.

**Architectural Structures:**

- General or environmental view(s) to illustrate setting, including landscaping, adjacent building(s), and roadways.
- Front façade, with and without a scale stick.
- Perspective view, front and one side.
- Perspective view, rear and opposing side.
- Detail, front entrance and/or typical doorway.
- Typical window.
- Exterior details, such as chimney, clerestory, oriel, date stone, gingerbread ornamentation, or boot scrape, indicative of era of construction or of historic and architectural interest.
- Interior views to capture spatial relationships, structural evidence, a typical room, and any decorative elements; these include hallways, stairways, attic and basement framing, fireplaces and mantels, moldings, interior shutters, kitchen (especially if original), and mechanicals.
• If they exist, at least one view of any dependency structures, such as privies, milk or ice houses, carriage houses, sheds, detached garages, or barns. These structures need to be identified in the Index to Photographs.

**Engineering and Industrial Structures:**
This encompasses a wide variety of structure types, such as manufacturing complexes, bridges, locks and dams, and mines. The buildings and structures housing the industrial process should be captured with the types of views outlined above and special attention should be paid to the equipment involved in the flow and transformation of material going through the building. This can include:

- Any extant machinery and equipment, also capturing the spatial arrangements.
- Machinery details, such as the governor on a turbine, valves of a steam engine, or the gearing in machines like fabric looms, or other details that reveal a machine’s function like the cone of a rock crusher or drum of a shredder.
- Power transmission systems, such as line shafting.
- General views and details of structural framing systems, including roof trusses and floor beam systems and pedestals that supported the building structure and the equipment and machinery.

**Bridges:**
- General views of all sides.
- Detail views of portals, portal connections, upper chord connections, vertical members, traffic deck, bridge plates, manufacturer’s badge and any decorative features.
- If accessible, the traffic deck support system (such as floor beams and stringers viewed from underneath the bridge).
- Abutments and approach details.

**Linear resources:**
For canals, railroads, or roads; the photographs should be organized in a logical progression with the captions including mile markers. The following types of views should be captured along with views of the resource itself:

- Significant or typical structures; depending on the resource, this might include culverts, retaining walls, bridges, or locks and dams.
- Contextual shots that illustrate the resource’s path through the landscape.

**Watercraft:**
The captions for watercraft do not include cardinal directions; rather, the maritime terms of aft, forward, starboard, and port are used. In addition, on larger ships, the deck names or numbers must be identified. The following should be captured, depending on whether the watercraft uses mechanical or sail propulsion:

- Elevations of port, starboard, bow, and hull.
- General deck views.
- Details of deck machinery, such as windlasses, as well as propulsion systems.
- Details of ship or vessel that relate directly to its specialized functions. These images should answer what the vessel actually does.
• Sailing rig.

**Cultural Landscapes:**
Possible subject matter could include formal gardens, ranches, or city parks, with an emphasis on capturing the broader context of landscape design, use, and geography. Aspects of a cultural landscape to capture including the following:

• Contextual views of the landscape under various seasonal conditions; aerial photographs can be especially helpful.
• General landscape views.
• Structures and structural elements, such as fences and hardscaping.
• Views capturing the spatial relations of buildings, structures, and the landscape.
• Vegetation should be identified with both common and botanical names in the Index to Photographs.

**Processing**

All films and prints are processed according to the manufacturer’s specifications using fresh chemistry. The developer should be replenished according to the manufacturer’s recommendations or replaced after each batch of film is processed. All film is treated in a hypo clearing bath between water rinses. Increased image permanence can be achieved by adding 3 ounces of selenium toner to each gallon of stock clearing agent, such as Perma-Wash (manufactured by Heico Inc., Delaware Water Gap, Pennsylvania). The final water rinse for the film is the amount of time it takes to completely eliminate hypo from the surface of the film or paper. This can range from 5 minutes to 60 minutes for film. Clearing hypo from double-weight prints, depending on how many prints are being washed at one time, may take much longer. Testing for residual hypo in negatives and prints will help minimize washing time and reduce water waste.

**Note:** Film and prints developed by automatic processors have repeatedly failed tests for residual hypo. Thus they are not archivally stable and will not be accepted for inclusion in the HDP collection at the Library of Congress.

**Prints**

**Size:** All prints are produced at contact print size (e.g. the image area of the print will be the same exact size as the negative), whether digitally or in the wet photo lab. Contact sheets must have the black (bleed) margins of the entire sheet of film to reveal all the detail in the picture area plus the clear film margin. This insures that no cropping of the image has taken place. Same-size enlargements do not meet the Secretary’s Standards. Prints must include the margins or borders of the film

**Paper:** Resin-coated papers of any kind are not archival and will not be accepted for inclusion in the HABS, HAER, and HALS collections in the Library of Congress. Double-weight paper is now accepted since little, if any, single-weight paper is being manufactured. Photographers
wishing to make traditional contact prints may be able to obtain contact speed printing paper from the following source:

Smith/Chamlee Photography  
P.O. Box 400  
Ottsville, PA  18942  
610-847-2005

Smith/Chamlee is the only known producer of contact printing paper and is an acceptable replacement for Kodak’s discontinued Azo paper. Enlarging paper is another acceptable alternative, but the print results will not be as good as those obtained using slower speed contact printing paper.

**Digital Prints:** The increasing availability of archival photographic inkjet printing has led HDP to develop methods of printing large-format photographs on archival inkjet paper using pigment or carbon inks. The digitally produced prints must be of equivalent quality to the traditional photographic contact print and be a true representation of the negative including the borders. Digital contact prints can be made from TIFFs by scanning the film and printing it on 100 percent cotton, acid-free matte paper using pigment or carbon inks on an inkjet printer. The paper/printer/ink combination used for the digital prints must have a permanency rating of 150 years or greater by an independent rating organization. For suggestions on workflow for printing large-format photographs, see Appendix 1.

**Labeling**

The large-format negatives, prints, and photograph sleeves must be labeled with the appropriate HABS, HAER, or HALS number and view number. Please see the Transmittal Guidelines for specific instructions, available at: [http://www.nps.gov/history/hdp/standards/Transmittal.pdf](http://www.nps.gov/history/hdp/standards/Transmittal.pdf)

**Index to Photographs**

Every set of photographs submitted to HABS, HAER, or HALS is accompanied by a list of captions. These should be submitted in both hard-copy and electronic format as outlined in the Transmittal Guidelines. The captions should include appropriate directional information and any significant details. Site plans or maps with locations of photographs denoted are encouraged, particularly on complex sites or those with several buildings. Please see the Transmittal Guidelines for additional information, available at: [http://www.nps.gov/history/hdp/standards/Transmittal.pdf](http://www.nps.gov/history/hdp/standards/Transmittal.pdf)

**Contacts**

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Appendix 1: Creating Digital Print Cards

Heritage Documentation Programs (HDP) has developed the following procedure to produce digital contact prints (instead of wet contact prints) that meet both HDP standards and the archival requirements mandated by the Library of Congress. The basic suggested procedure is the same for both black-and-white prints and color transparencies. This process creates a print card that mimics the photo mount cards HDP has used for decades. HDP photographers developed this method as an efficient way to produce digital print cards. Results may vary based on hardware, software, and scanning environment.

Creating the digital file:
- Scan image emulsion side facing light source on a flatbed scanner with Anti-Newton glass.
- Crop scanning area to include film margins.
- Scan images at a resolution of 5000 pixels across, about 800 ppi for 5x7 negative, to yield a file roughly 18-20 MB for a black & white image and save as an uncompressed TIFF.

Creating the digital print (e.g. photo mount card with image):
- Create a new folder with copies of images for mounting.
- Downsize all images to 400 ppi, for printing ease.
- Mount images upon a 400 ppi black canvas (i.e. 4.75" x 6.76" image area upon a 5" x 7" black canvas) for size uniformity, then flatten to reduce image size.
- Create a new canvas with the dimensions 8.5" x 11" at 400 ppi and copy the image onto that canvas. The image should be centered and the actual image size.
- Using horizontal text tool (Times New Roman, 12 pt., black font) on the overlay grid, create a text box in the upper right-hand corner. The following is an example of what the box must contain:

```
HISTORIC AMERICAN LANDSCAPES SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION
HALS No. CA-42-1
```

Do NOT flatten after this step in case you need to modify the text.

Printing:
- The print quality should be set to the highest, neutral monochrome settings (unless it is a color image).
- Batch all print cards in one folder and print from folder as “full sheet fax” to prevent image compression and to maintain actual size.
- Print entire folder or use rip software.
PREPARING HABS/HAER/HALS DOCUMENTATION

PREFACE

The transmittal guidelines are an aid for those preparing HABS/HAER/HALS documentation for transmittal to the Washington Office and the Library of Congress. These guidelines detail the materials that meet the 500 year permanency standard set forth in the Secretary of Interior Standards that govern the HABS/HAER/HALS collection. Transmitted documentation must meet both HABS/HAER/HALS and Library of Congress standards. Completed projects must be reviewed and approved by the HABS/HAER/HALS staff prior to final transmittal to the Library of Congress.

This manual is to be used in conjunction with the related legislation, standards, and discipline guidelines listed below.

HABS/HAER/HALS guidelines for photography, measured drawings, and historical reports, which can be downloaded from the HABS/HAER/HALS website:
http://www.nps.gov/history/hdp/standards/


The following laws, along with other related legislation, which may be found on the National Park Service’s website: http://www.nps.gov/history/laws.htm

Secretary of Interior’s Standards & Guidelines for Architectural & Engineering Documentation (Generally known as the HABS/HAER/HALS Standards):
http://www.nps.gov/history/hdp/standards/standards.pdf


National Historic Preservation Act of 1966, as amended (16 USC 470 et seq.):

This manual was edited and updated in May 2010.
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GENERAL ARCHIVAL GUIDELINES

HABS/HAER/HALS documentation must be prepared using specific archival materials and archival processes in order to be comply with the permanence standards that govern the collection. By adhering to these standards, even the very earliest HABS records from the 1930s are still available for researchers and will be into the future. Non archival materials deteriorates for two principal reasons: it is attacked by harmful substances in the environment, and/or its physical and chemical composition is such that it will deteriorate regardless of how it is stored.

Adhesive labels of any kind should not be used.

CD/DVDs - the aluminum CD/DVDs that are commonly used for data storage only last 3-5 before data loss occurs. For that reason, archival gold CD/DVDs are preferred as they have been rated at 100+ years before data loss occurs. CD/DVDs can be labeled either by using a CD/DVD pen designed for that purpose or by using an inkjet printable disk that has a printable surface. No adhesive labels should be used as this damages the disk. To prevent warping or cracking, disks should be stored in a plastic case, commonly referred to as jewel cases.

Electrostatic Prints on Mylar® have been determined to be archival by the Library of Congress. Drawings should be plotted on Mylar® or drawn using archival ink.

Erasers and Corrections fluids should not be used except for Staedtler Mars® white vinyl plastic erasers, which are considered safe and are available in most art supply stores. Most other erasers, including pencil erasers, contain harmful chemicals, such as sulfur.

Food. Do not smoke, eat, or drink near documentation.

Ink - Black ink for drawings should be carbon-based rather than dye-based, waterproof, and state that it is formulated for use on drafting film. Inks recommended by Library of Congress are: Koh-i-noor Rapidraw®; waterproof black India; Koh-i-noor Universal® waterproof black India; Higgins Black Magic® waterproof drawing ink; Staedtler Marsmatic® drawing ink; and Pelikan “FT” drawing ink. These inks are available from office and artists suppliers.

Ink – Ballpoint ink contains acidic oil, which migrates and should never be used on any part of the documentation.

Ink – Black ink for labeling negatives should be permanent, indelible, and waterproof and designed for use on polyester film.

Laser printing on negative sleeves, photo mount cards, and Cover Sheets is not archival. Laser printing does not permeate these materials. These materials should either be impacted printed (e.g., typewriter) or xeroxographically printed (most large office copy machines print xeroxgraphically). Laser printed archival bond for historical reports and Index to Photographs are acceptable.

Light is very damaging to documentation, causing fading and discoloration. Materials should not be left where it will be exposed to sunlight or bright lamps.

Negative sleeves must be lignin free and follow the same pH levels as archival paper. It is preferable to have no thumb cut on the sleeve; however, a thumb cut on the seam side is acceptable unless it exposes the negative. Seams must be closed by adhesive to within ⅛” of the
entire length of the edge. No adhesive must appear beyond the inner or outer edge of each seam, nor on the inside of sleeves. Seams should be smooth and flat with no puckering or wrinkling. Only two sizes are acceptable: 5 ¾” x 7 ¼” and 10 ½” x 8 ½”. Both 4” x 5” and 5” x 7” prints are placed into the 5 ¾” x 7 ¼” size. Mylar, Glassine, and plastic negative sleeves are not acceptable.

**Paper - Archival Bond** must meet the following specifications: lignin-free, at least 25% cotton, non-recycled, and alkali-buffered. The paper should have a pH between 7.5 and 10. The paper should pass the Photographic Activity Test as described in American National Standards (ANSI) IT9.2-1933, Section 5.1, or latest version. Paper labeled acid-free is not necessarily archival. When in doubt, look for a watermark indicating the percentage of cotton in the paper. If there is no watermark, the paper is most likely not archival.

**Pencils - Soft (#1)** should be used to label the backs of black and white prints so that the emulsion does not crack or become embossed from the back. #2 pencils may be used on negative sleeves, archival paper, etc.

**Pins, paperclips, staples, rubber band or cellophane** should not be used. Pins, staples, and paperclips rust, and rubber bands and cellophane contain harmful chemicals, and will deteriorate, adhere-to, and stain documents.

**Plastics**, contain harmful chemicals and should not be used except for a few archival plastics such as uncoated polyester or polypropylene. All plastics trap excess moisture and fungus next to documents and adhere to photographic emulsions. Film negatives should not be placed in plastic sleeves of any kind.

**ASSIGNING SURVEY NAMES AND HABS, HAER OR HALS NUMBERS**

For more information about naming structures, see the HABS/HAER/HALS Histories Guidelines:

http://www.nps.gov/history/hdp/standards/guidelines.htm

Consistency and accuracy of survey names and HABS/HAER/HALS numbers throughout documentation is crucial. Every piece of documentation, including field records must be labeled with the assigned number. The number includes the HABS, HAER, or HALS designation, and it is crucial that HABS, HAER or HALS be specified. For example, HABS TN-1033 is distinct from HAER TN-1033.

**Historic Name as Survey Name**

HABS/HAER/HALS uses the historic, as built name as the primary survey name. Any subsequent names are recorded as secondary or alternate names for the survey. For example:

FORT DAVID A. RUSSELL  
(Fort Francis E. Warren)  
(Francis W. Warren Air Force Base)

---

1 Adhesive must meet requirements of ANSI IT9.2-1988, Section 3.4, or latest version
Address as Survey Name

When the structure has no known historic name, the street address may be used. Specify in parenthesis whether the structure is a residential, apartment, commercial building, etc. For example:

601 Elm Street (House)
504 Main Street (Commercial Building)

Survey Names for Complexes

Complexes are groups of structures related by location and identified with the same owner and name, or related historically. When a structure is part of a complex, the survey name for the complex must precede the individual building name, separated by a comma. This alerts the researcher to the fact that there are associated structures in the complex. Complexes are given related HABS/HAER/HALS survey numbers to ensure that all parts of a complex remain together on the shelves at the Library of Congress. Each complex receives a HABS, HAER or HALS number. Each structure within the complex receives a design of A-Z, AA-AZ, BA-BZ, etc. The survey name for the complex and the survey number act as an implicit cross-reference. For example:

WRIGHT-PATTERSON AIR FORCE BASE
WRIGHT-PATTERSON AIR FORCE BASE, HANGAR No. 1
WRIGHT-PATTERSON AIR FORCE BASE, WIND TUNNEL

HAER OH-79
HAER OH-79-A
HAER OH-79-B

Documentation for the main record or a complex usually includes an historical and descriptive overview of the complex, an overall site plan, and photographs of general views. Written historical reports, drawings, and photographs focusing on individual structures are then organized with the individual structure records. The overview report should refer to the individual structures and identify them by their HABS/HAER/HALS number while the reports on the specific building reports should refer back to the main record and identify it by its HABS/HAER/HALS number.

Survey Names for structures within an Historic District or other Unified Groups of Structures

Districts are comprised of structures with separate addresses but united by an historic district designation, or some other historic, geographic, or administrative link. Sites within a district or unified group will be linked by a consistent district/unifying name, but not by a main survey name and number, such as with complexes. Individual structures within an historic district retain their structure name or address as the survey name, with the historic district listed as a district/unifying name.

A unified group of structures could be named after a neighborhood, project, or other linking element, even if the district is not an officially designated historic district, such as one listed in the National Register of Historic Places. For example, this protocol has been used for structures or sites that are recorded together as part of a specific recording project, such as the Covered Bridges National Recording Project.
If a survey is done for the overall district/unified group, it receives its own HABS, HAER or HALS number. Unlike a complex in which individual structures receive a letter designation (HABS AL-5-A), each structure within the district receives its own distinct HABS, HAER, or HALS number. The unifying/district name is included in the line above the address in the header information on the Cover Sheet and the first page of the Index to Photographs.

**Requesting & Assigning Survey Numbers**

A number may be requested either through the Collections Management Staff at the Washington Office or through the HABS/HAER/HALS Coordinators at the National Park Service Regional Offices. The staff may request a draft for review before a number is assigned. A contact list is included in the Appendix to this document. It is also available on the HABS/HAER/HALS website:

http://www.nps.gov/history/hdp/regions.htm

The following information must be provided when requesting a number:

- Site/Structure names
- Address
- City or vicinity
- County
- State

Note that both the structure and the city/vicinity must be within the county assigned. Use the closest city within the county, even though there may be a closer city that is in a neighboring county.

**Structures in Multiple Locations**

Occasionally, structures exist in more than one city, county, or state. For example, a bridge may span a river with different cities, counties, or states on either side. One of the locations will need to be chosen as a primary location. The primary location is used in the title block for the various components of the documentation. The secondary location(s) should be noted on the first page of the historical report. The secondary location will be entered into the HABS/HAER/HALS database and searchable via the Library of Congress’ website.

**COVER SHEETS**

A Cover Sheet on archival cover stock must be included with each survey. Laser or inkjet printing on the Cover Sheet is not archival. The Cover Sheet must be xeroxographically printed or impact printed.

In the upper left corner, the following title block must be used (this same title block will appear on the Index to Photographs):
NAME (all caps)
Alternate name(s) in parentheses (if applicable)
National Park Service Unit name (if applicable)
District/Unifier name (if applicable)
Address
City/vicinity
County
State

For example:

GUNSTON HALL
10709 Gunston Road
Lorton vicinity
Fairfax County
Virginia

Or

KALAUPAPA SOCIAL HALL
(Paschoal Community Hall)
Kalaupapa National Historical Park
Kalaupapa Leprosy Settlement
Moloka‘i Island
Kalaupapa
Kakawao County
Hawaii

The HABS, HAER, or HALS number is placed in the upper right hand corner.

In the center of the Cover Sheet, identify only the documentation being transmitted using the following terms, in the following order:

PHOTOGRAPHS
COPIES OF COLOR TRANSPARENCIES
WRITTEN HISTORICAL AND DESCRIPTIVE DATA
REDUCED COPIES OF MEASURED & INTERPRETIVE DRAWINGS
FIELD RECORDS

The address of the transmitting National Park Service office should be centered at the bottom of the page. For documentation not being reviewed by a NPS Regional Office, the address of the Washington Office should be used.

HISTORIC AMERICAN BUILDINGS SURVEY (or HISTORIC AMERICAN ENGINEERING REOCDR or HISTORIC AMERICAN LANDSCAPES SURVEY)
National Park Service
U.S. Department of Interior
1849 C Street, NW
Washington, DC 20240
A CD/DVD containing a PDF of the Cover Sheet must be submitted. The PDF and the paper copy must exactly match each other. The conversion to PDF may alter the page layout so printing the paper copy from the PDF rather than the word processing document is recommended. All electronic copies (photo index, historical report, drawings, and field notes) may be submitted on the same CD/DVD.

For examples of Cover Sheets, see Appendix.

PHOTOGRAPHIC PRINTS & NEGATIVES

For more information about producing and printing photographs, see the HABS/HAER/HALS guidelines for photography:

http://www.nps.gov/history/hdp/standards/guidelines.htm

Each photograph transmitted to the Library of Congress requires a large format safety film negative (4”x5”, 5”x7”, or 8”x10”) and a contact print, archivally processed, on fiber based paper. Resin coated papers are not archival. Due to the difficulty of obtaining materials, double or single weight fiber based enlarging paper may be used in place of contact paper.

Archival, digitally produced "contact-style" prints produced from scanned TIFFs of the film negatives are acceptable. The digitally produced prints must be of equivalent quality to the traditional contact print and be a true representation of the negative including the borders. The print must be on fiber based digital printing paper, without brighteners, and printed using carbon or pigment inks. The printer/paper/ink combination used to produce the digital print must be rated by an independent rating organization to have a permanency of at least 150 years.

Non-standard negative sizes (i.e. 35mm or 2”x2”) are not acceptable for HABS/HAER/HALS formal documentation. These sizes, as well as born-digital photography may be used for field recording only, and, if taken, should be included with the field records.

Each photograph receives a sequential number starting with 1, unless it is an addendum. For example, HAER AL-52-2 identifies the second photograph in the series of views for the HAER AL-52 survey.

Labeling Prints & Negatives

For identification purposes, label the back of each print in the upper right hand corner with the photograph number, such as HAER PA-149-1, HAER PA-149-2, etc. The upper right hand corner will vary depending on whether the photograph is oriented horizontally or vertically. Use a soft #1 pencil, write with light pressure, and place the photograph on a hard surface while writing so that the emulsion does not crack or become embossed from the back. The back of the print should be stamped, using archival ink, with the following information (note, this will be done by the NPS Regional Office or the NPS Washington Office):

HABS/HAER/HALS Collection, Library of Congress Prints and Photographs Division

Label each negative with the photograph number. Use a Rapidograph pen, or other archival pen designed for use on film that is permanent, smudgeproof, waterproof, and print the number in the blank margin along the edges of the film, in the upper right corner, as this corner will be closest
to the negative sleeve opening. For negatives with no blank margin, write in the black margin; the printing can be read when tilted towards the light. Print on the base (shiny) side of the negative and not on the emulsion (dull) side so that the negative number reads correctly when the negative is scanned or printed. If the ink does not take to the negative base, carefully erase a portion of the border with a Staedtler Mars® plastic white vinyl eraser. This usually provides a surface that will take the ink.

Label the front (the side without seams) of the negative sleeve with the photograph number. This can be impact printed, xeroxographically printed, or written with a #1 or #2 pencil. Do not use ball point ink, a laser printer, or an inkjet printer to print the label. Turn the negative sleeve so that the opening is on the right and label the upper right-hand corner.

The negative should be placed in a labeled negative sleeve so that the emulsion side of the negative is facing away from any adhesive seams. This helps protect the emulsion from deteriorating. Only two sleeve sizes are used; 5 ⅜”x7 ⅜” and 10 ½”x8 ½”. Both 4”x5” and 5” x 7” prints are placed into the 5 ⅜” x 7 ⅜” size.

See Appendix for an illustration of labeled negative and archival sleeve.

Preparing the Index to Photographs

The Index to Photographs is a list of captions describing each image. It must accompany all photographs and be printed on archival bond. It contains:

- Name of program (HABS, HAER or HALS, written out and centered)
- Index to Photographs (centered)
- Survey title block identical to the Cover Sheet (flush left)
- HABS/HAER/HALS number (flush right)
- Photographer’s name and dates photographs were taken (flush left)
- Survey number in capital letters with the sequential number for each view (flush left)
- Captions. Be specific when identifying a photograph and writing captions. Provide compass directions, locations on or in the structures, and note significant items. To avoid confusion, compass directions should not be abbreviated, but written out.

A CD/DVD containing a PDF of the Index to Photographs must be submitted. The PDF and the paper copy must exactly match each other. The conversion to PDF may alter the page layout so printing the paper copy from the PDF rather than the word processing document is recommended. All electronic copies (photo index, historical report, drawings, and field notes) may be submitted on the same CD/DVD.

See Appendix for an example of Index to Photographs.

Photo Mount Cards

If traditional wet printing is used to create the photographic prints, then each print must be mounted on an archival 8 ½”x11” photo mount card. These mount cards have slits in which to insert the 4”x5” or 5”x7” prints. Horizontal photographs are mounted with the top to the left, along the side with the punched holes, so that the images faces out to the right. At the top of the page, flush right, the following three lines should be impact printed, xeroxographically printed, or written in pencil:
HISTORIC AMERICAN BUILDINGS SURVEY (or HAER or HALS)
See Index to Photographs for Caption
HABS (or HAER or HALS) XX - X - X (ex. HAER AR-351-1)

If the contact print is 8”x10”, include the instruction “(see verso)” below the view number and place the photograph on the reverse side of the mount card and place both in a clear archival, top-loading, plastic sleeve. Archival plastics such as polypropylene must be used.

Digitally produced prints can be laid out on an 8 ½” x 11” sheet to mimic the appearance of a photo mount card so there is consistency across the entire HABS/HAER/HALS collection. This eliminates the need for a photo mount card.

For an example of a print mounted on a Photo Mount Card, see Appendix.

**Color Transparencies**

Color Transparencies are organized separately from the black and white photographs. The black and white photographs are numbered first, followed by the color transparencies. When labeling color transparencies, the view number is followed by the suffix (CT), such as, HAER PA-149-10 (CT).

The Index to Color Transparencies is a separate section from the Index to Black and White Photographs, but does not need to be on a separate page. The subheadings on the Index to Photographs differentiate between the two types of images.

The color transparencies are housed and labeled similarly to the black and white photographs, except that the suffix (CT) is added to the label. In addition to the photograph number on the negative sleeve, the following text should be added:

Original Color Transparency
Not for Reproduction

**WRITTEN HISTORICAL AND DESCRIPTIVE DATA**

The historical reports should follow the Chicago Manual of Style. For more information and guidelines for producing historical reports, see:

http://www.nps.gov/history/hdp/standards/guidelines.htm

The historical report must be printed on 8 ½” x 11” archival bond. Pages larger than 8 ½” x 11” cannot be included as part of the formal documentation, and any oversize illustrations must be placed in the field notes.

Any images included in the historical report should be put at the end of the document and not be imbedded in the text, so they can be easily removed if copyright or other restrictions dictate their removal. Each image should be cited and the source noted. All copyright laws and regulations apply to these images.
It is essential that every page of the historical report include a header on the top right detailing the survey name, the HABS, HAER, or HALS number, and the page number. For example:

CENTER STREET BRIDGE
HAER PA-627

A CD/DVD containing a PDF of the historical report must be submitted. The PDF and the paper copy must exactly match each other. The conversion to PDF may alter the page layout so printing the paper copy from the PDF rather than the word processing document is recommended. All electronic copies (photo index, historical report, drawings, and field notes) may be submitted on the same CD/DVD.

MEASURED DRAWINGS
For more information please refer to the guidelines for producing measured and interpretive drawings:

http://www.nps.gov/history/hdp/standards/guidelines.htm

Drawings must be one of three standardized sizes, 19”x24”, 24”x36”, or 34”x44”. Each full-size drawing set must be accompanied by one set of reduced 8 ½” x 11” copies on archival bond.

Field records used to create the drawings should be submitted with the drawings.

CAD drawings must use the official HABS, HAER or HALS title block, which is available upon request. Hand drawings must be done on HABS/HAER/HALS Mylar. Staff may request to review drawings before official title block or Mylar is released.

If created electronically, a CD/DVD containing PDFs of the drawings must be submitted with the drawings. All electronic copies (photo index, historical report, drawings, and field notes) may be submitted on the same CD/DVD.

FIELD RECORDS
Field records are materials that support and/or complement the formal survey documentation. However, because field records do not conform to one or more HABS/HAER/HALS standards, they are processed and transmitted as “informal” documentation. Although not all items transmitted as field records are archivally stable, it is preferable that these items be stable for as long as possible. Field Records are maintained by the Library of Congress, Prints and Photographs Division, at an off-site nonpublic storage area. Researchers are welcome to use these materials, but must request them in advance of their visit.

Each item in field records must be marked with the HABS, HAER or HALS number. Any oversized materials should be folded to 8 ½” x 11” size.

Field records consist of any materials created in the field for documentation purposes such as field drawings, photographs, point clouds, etc. Field records may also include research materials.
that may be of interest to researchers but do not meet HABS/HAER/HALS standards, such as copyrighted or oversized materials.

The following are examples of materials that should be included in field records:

- Measurements taken by the architects directly from the structure, both paper and electronic
- Photographic documentation taken to aid the architects in their drafting
- Historic or modern photographs gathered from other sources that are restricted, i.e., not in the public domain. Copyrighted or other restricted materials should clearly be labeled as such. Negatives need not accompany photographic prints
- Any materials that are not easily accessible by a researcher, or may be in danger because they are stored in a non-secure or non-archival facility. Examples might include architectural drawings, maps, pamphlets, etc.

Field records are not meant to be a “catch-all” for every bit of information about a structure and should not include materials that do not warrant the expense associated with copying, cataloguing, and storing the materials. The following items should not be included in field records:

- Drafts of the documentation
- Copies of items cited in the bibliography when they are readily accessible at another archival repository
- Copies of National Register of Historic Places or National Historic Landmark nominations

ADDENDA

Addenda are any new documentation that relates to a previously transmitted survey. To verify if the documentation is an addendum, consult the Library of Congress’s website (http://www.loc.gov/pictures/collection/hh/), and consult with the HABS/HAER/HALS staff.

Please be aware of the difference between an addendum to an existing survey, and an addition to a complex. Transmitting new documentation about a previously undocumented structure within a previously recorded complex is not an addendum. Because the individual structure had not yet been surveyed it will received its own unique survey number.

Addenda – Cover Sheets

Every addendum must include a Cover Sheet. The words “Addendum to” are placed above the survey name in the title block. An addendum Cover Sheet lists only the documentation being added under the addendum.

Addenda – Photographs

Before organizing and labeling addenda photographs, verify the number of previously transmitted black and white photographs and/or color transparencies by consulting with the HABS/HAER/HALS staff.
The addenda photographs are labeled with the first image receiving the next sequential view number after those black and white and/or color transparencies previously transmitted to the Library of Congress.

**Addenda – Index to Photographs**

The words “Addendum to” are placed in the title block above the survey name. Addenda pages are numbered consecutively from the last page number of the previously transmitted Index to Photographs (i.e., if there are two preexisting pages, the addenda starts with page three). Precede the list of captions with the statement “Photographs number X through X were previously transmitted to the Library of Congress.” If no photographs were previously transmitted, this statement does not apply, but the words “Addendum to” are still used.

If the Index to Photographs is an addendum to documentation which previously had photographs that did not include a list of captions, as was typical in the 1930s, the format is the same except that the page numbers start with page one.

**Addenda – Historical Report**

Only the first page of the new historical report states that the documentation is an addendum. This is done by placing the words “Addendum to” above the survey name in the title block. Addendum pages are numbered consecutively from the last page number of the previously transmitted report. In addition, as a preface, the following statement should be added, “X number of pages were previously transmitted to the Library of Congress.” If no historical report was previously transmitted, this statement is not needed, but the words “Addendum to” should still be included on the first page.

**Addenda – Drawings**

Unlike historical reports, each set of drawings is numbered independently, and each starts with number 1. If the original documentation included drawings, then the addenda must include the words “Addendum to”. If the original documentation did not include drawings, then these words are not necessary.

**Addenda – Previously Transmitted Surveys with Incorrect Names or Location**

When research reveals that a structure was previously recorded with the incorrect name or location, then the old name or location along with the new name or location should be noted and included as a preface to the historical report.

**COPYRIGHT & THE PUBLIC DOMAIN**

The 1976 U.S. Copyright Act regulates how maps, historic photographs, architectural and engineering drawings, textual material, and other media that were created by an individual or an agency outside HABS/HAER/HALS or the U.S. Government can be incorporated into HABS/HAER/HALS surveys as formal documentation. Although the act does not prohibit the use of these materials, it requires that the HABS/HAER/HALS project team verify the copyright status of all materials to be included in a survey prior to final submission and, if necessary, secure a transfer (release and assignment) of copyright to the National Park Service, releasing it to the public domain. Without a release and assignment of copyright, materials CANNOT enter the HABS/HAER/HALS collection at the Library of Congress as formal documentation.
1976 Copyright Act: Terms of Protection

As amended, the 1976 Copyright Act grants all creators of original works limited exclusive rights to reproduce, distribute, perform, and/or display their works. [In the case of works-made-for-hire, the Act grants the same rights to the hiring individual or agency.] The term of these rights varies according to the date of creation, publication, and/or registration of the work. If the work has been published or registered with the U.S. Copyright Office (http://www.copyright.gov), the term of protection is calculated based on the publication or registration date:

<table>
<thead>
<tr>
<th>Date of work</th>
<th>Term of Protection</th>
</tr>
</thead>
<tbody>
<tr>
<td>Published before January 1, 1923</td>
<td>Expired; in the public domain</td>
</tr>
<tr>
<td>Published between January 1, 1923 and December 31, 1963</td>
<td>28 years from date of publication plus a renewal term of 67 years if renewal application has been filed with the U.S. Copyright Office; if a renewal application has not been filed, this material is now in the public domain</td>
</tr>
<tr>
<td>Published between January 1, 1964 and December 31, 1977</td>
<td>28 years from date of publication plus automatic extension of 67 years</td>
</tr>
<tr>
<td>Created (but not necessarily published) on or after January 1, 1978</td>
<td>Life of author + 70 years or through 2047, whichever is greater; works-for-hire 95 years from publication or 120 years from creation</td>
</tr>
</tbody>
</table>

If the work has not been either published or registered, the creation date is used to determine the term of protection:

<table>
<thead>
<tr>
<th>Date of work</th>
<th>Term of Protection</th>
</tr>
</thead>
<tbody>
<tr>
<td>Created before January 1, 1978, but not published or registered</td>
<td>Life of creator + 70 years</td>
</tr>
<tr>
<td>Created between January 1, 1978 and December 31, 2002, but not published or registered</td>
<td>Life of creator + 70 years, not to expire before December 31, 2047</td>
</tr>
</tbody>
</table>

Once the term of protection has expired, the materials enter the public domain.

Public Domain

Public Domain is “the realm embracing property rights belonging to the community at large, subject to appropriation by anyone, specifically, status unprotected by copyright or patent [or trademark]”\(^2\). Materials enter the public domain when and only when:

1. Copyright protection for the work expires
2. Copyright is abandoned by the copyright owner (i.e. transferred or released and assigned)
3. Copyright protection is forfeited by failure of the copyright owner to comply with the law

\(^2\) Webster’s Third New International Dictionary
Materials in the public domain include:

1. All materials published before January 1, 1923, and not renewed
2. All materials entirely created, commissioned, and/or published by the U.S. Government, including materials produced by Federal government employees in the course of their jobs. [Materials created or published by the U.S. Government in collaboration with a non-U.S. Government individual or agency may or may not be in the public domain. Materials fitting this category may require additional background research.]

A common misconception about copyright and the public domain is that anything old and/or unpublished is copyright-free. This is false. All unpublished works created before 1978 but neither published nor registered are eligible for protection under the current law and must be thoroughly investigated before being included in HABS/HAER/HALS surveys as formal documentation.

**State Records**

Records in state archives, departments of transportation, and other state agencies may or may not be in the public domain depending on the record laws of that state. Check with the State Archivist or Attorney General’s Office in that state for details. If the state or any contractor working for the state claims copyrights to drawings, historic views, or other materials, a release and transfer of copyright from the copyright owner to the National Park Service is required in order for the material to be included as formal documentation.

**Materials Donated to a Documentation Project by a Second or Third Party Sponsor**

The legal transfer of copyright is not binding unless set down in writing, even if the materials in question are donated or voluntarily incorporated into a documentation project by the owners of the materials. State agencies, private corporations, and all other non-U.S. Government sponsors of HABS/HAER/HALS recording projects must transfer all right to the materials under consideration to the National Park Service if they wish to have them included in the formal documentation.

**Copyright Release Form**

The Library of Congress and the National Park Service require completed copyright release on NPS letterhead for all materials that may be eligible for protection under the U.S. Copyright Act as amended. The copyright release cannot be altered and must be signed as written, or the transfer is considered null and void. The original form should be sent to the HABS/HAER/HALS Washington Office. NPS Regional Offices are advised to keep a copy of the signed form for their records.

**PRIVACY AND SECURITY ISSUES**

In the process of recording a site for HABS/HAER/HALS, architectural field teams, historian, photographers, and others might encounter or produce sensitive graphic or textual information that, if introduced into the public domain via the HABS/HAER/HALS Collection at the Library of Congress, might compromise or otherwise adversely affect the safety and the security of a site, individual, or entire community. This may include photographs of people captured during the documentation process but who are not associated with the production of HABS/HAER/HALS documentation. A signed release form may be required for these
individuals. Security and confidentiality concerns are best addressed at the earliest stages of the documentation process by the parties involved in the recording project. Property stewards, National Park Service regional coordinators, State Historic Preservation Officers, Federal Preservation Officers, tribal representatives, and other stakeholders are best informed and positioned to address these concerns and make reasoned determinations regarding sensitivity of the material to be included in the documentation. All parties to a project resulting in HABS/HAER/HALS documentation are encouraged to acknowledge security concerns as a legitimate factor in determining the appropriate level and extent of HABS/HAER/HALS documentation.

Fillable PDFs of the following two release forms are available on the HABS/HAER/HALS website at:

http://www.nps.gov/history/hdp/standards/copyright.htm
RELEASE AND ASSIGNMENT

I, ______________________, am the owner, or am authorized to act on behalf of the owner, of the materials described below including but not limited to copyright therein, that the National Park Service has requested to use, reproduce and make available as public domain materials at the Library of Congress as part of the Historic American Buildings Survey/Historic American Engineering Record/Historic American Landscapes Survey collections. (If not the sole copyright owner, please specify in the space below any additional permissions needed, if any, to grant these rights.) I hereby transfer and assign to the National Park Service any and all rights including but not limited to copyrights in the materials specified below.

Survey Number:       HABS No._______________ or   HAER No._______________ or   HALS No._______________

Type of Materials (please check all that apply):
Photographs____     Illustrations_____     Textual Materials_____     Oral History/Interviews___
Audiotape______     Videotape______     Other (describe)______

Detail Description of Materials (attach additional pages if necessary):
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

Additional Permissions Needed if any (for example copyright owner, subjects in photographs, illustrations in text):
______________________________________________________________________________

Disposition of Materials After Use (please check one):  _____Return to Owner
                                                      _____May be Retained

______________________________________________________________________________

Name                  Signature                  Date
______________________________________________________________________________

Address                  Telephone Number
National Park Service Release Form

I hereby grant the National Park Service, or its authorized representatives and contractors, the right to make visual recordings, audio recordings, still images, and/or to otherwise capture material of me and any minor child under my control at the time the material is collected.

I hereby agree that the material will become the property of the National Park Service and will not be returned. As such, I agree that the National Park Service and its assigns have the right to reproduce, prepare derivative works of, distribute or display and use these materials in whole or in part, for government and non-government purposes, in any manner or media (whether now existing or created in the future), in perpetuity, and in all languages throughout the world. Use of this material shall include, but not be limited to, audiovisual programs; museum exhibits; websites; publications; product artwork; and project publicity. Additionally, I waive the right to inspect or approve any use of the material and any right to royalties or other compensation arising or related to the use of the material.

I hereby hold harmless and release and forever discharge the National Park Service from all claims, demands, and causes of action which I, my heirs, representatives, executors, administrators, or any other persons acting on my behalf or on behalf of my estate have or may have by reason of this authorization.

I am 18 years of age or older and am competent to contract in my own name. I have read this release before signing below and I fully understand the contents, meaning and impact of this release. I agree to indemnify and hold the Government harmless for any and all losses, claims, expenses, suits, costs, demands and damages or liabilities on account of personal injury, death, or property damages of any nature whatsoever and by whomsoever made, arising out of the activities associated with the project in which I am taking part.

Description of Material:

______________________________________________________________

Signature & Date:

____________________________________________________________________

Printed Name______________________________________________________________________

Address:

__________________________________________________________________________

City: __________________________________________State: _______Zip Code: ______________

Phone (please include area code):_____________________________________________________

Organization/Group Name (if applicable):_______________________________________________

If the person signing is under age 18, there must be consent by a parent or guardian, as follows: I hereby certify that I am the parent or guardian of ______________________________, named above, and do hereby give consent without reservation to the foregoing on behalf of this person.

Parent or Guardian’s Signature/Date_____________________________________________________

Parent or Guardian’s Printed Signature___________________________________________________
APPENDIX
Sample Cover Sheet of a survey within the National Park Service's George Washington Memorial Parkway

THEODORE ROOSEVELT ISLAND
(Anakostan Island)
(Mason's Island)
George Washington Memorial Parkway
Potomac River
Washington
District of Columbia

HALS DC-12
DC-12

PHOTOGRAPHS
WRITTEN HISTORICAL AND DESCRIPTIVE DATA
REDUCED COPIES OF MEASURED DRAWINGS
FIELD RECORDS

HISTORIC AMERICAN LANDSCAPES SURVEY
National Park Service
U.S. Department of the Interior
1849 C Street NW
Washington, DC 20240-0001
Sample Cover Sheet of building within the Ybor City historic district

GUTIERREZ BUILDING
Ybor City
1803 East Seventh Avenue
Tampa
Hillsborough County
Florida

HABS No. FL-263

PHOTOGRAPHS
WRITTEN HISTORICAL AND DESCRIPTIVE DATA
REDUCED COPIES OF MEASURED DRAWINGS

HISTORIC AMERICAN BUILDINGS SURVEY
National Park Service
U.S. Department of the Interior
1849 C St. NW
Washington, DC 20240
Example of labeled negative and archival sleeve showing the correct way to insert the negative into the sleeve
## Sample Index to Photographs

### HISTORIC AMERICAN BUILDINGS SURVEY

#### INDEX TO PHOTOGRAPHS

ALABAMA THEATRE  
1811 Third Avenue, North  
Birmingham  
Jefferson County  
Alabama

HABS No. AL-982

#### INDEX TO BLACK AND WHITE PHOTOGRAPHS

Jack E. Boucher, Photographer, August 1996

| AL-982-1 | GENERAL VIEW OF FRONT (NORTH) FACADE AND STREET FROM THE EAST |
| AL-982-2 | CLOSER VIEW OF FRONT FACADE AND STREET FROM THE EAST |
| AL-982-3 | VIEW OF ENTRANCE AND SIGN FROM NORTH NORTHEAST |
| AL-982-4 | CLOSER VIEW OF ENTRANCE AND “ALABAMA” SIGN FROM NORTH NORTHEAST |
| AL-982-5 | DETAIL VIEW LOOKING TO TOP OF FRONT FACADE AND “ALABAMA” SIGN |
| AL-982-6 | GENERAL VIEW OF FRONT ELEVATION AND “ALABAMA” SIGN LOOKING WEST TO EAST ON THIRD STREET |
| AL-982-7 | NIGHT VIEW OF FRONT ELEVATION AND “ALABAMA” SIGN FROM THE WEST |
| AL-982-8 | CLOSER VIEW OF “ALABAMA” SIGN FROM THE WEST |
| AL-982-9 | PERSPECTIVE OF FRONT ELEVATION LOOKING FROM THE NORTHWEST ON THE CORNER OF THIRD AND EIGHTEENTH STREETS |
| AL-982-10 | CLOSER VIEW FROM THE CORNER OF THIRD AND EIGHTEENTH STREETS |
| AL-982-11 | GENERAL VIEW OF EIGHTEENTH STREET (WEST) ELEVATION |
| AL-982-12 | CLOSER VIEW OF EIGHTEENTH STREET ELEVATION |
| AL-982-13 | DETAIL VIEW, TYPICAL BRICKWORK AND SHELLS IN RELIEF IN EIGHTEENTH STREET ELEVATION |
Sample Index to Photographs that is and addenda to an existing survey with both color and black & white photographs

HISTORIC AMERICAN ENGINEERING RECORD

INDEX TO PHOTOGRAPHS

ADDENDUM TO:
BALTIMORE & OHIO RAILROAD, HARPERS FERRY STATION
Potomac Street
Harpers Ferry
Jefferson County
West Virginia

Photographs WV-86-1 through WV-86-33 were previously transmitted to the Library of Congress on December 16, 2003.

INDEX TO BLACK AND WHITE PHOTOGRAPHS
Jet Lowe, photographer, 2002

WV-86-34  VIEW OF HARPERS FERRY, STATION TO RIGHT AT END OF CSX RAILROAD BRIDGE. TAKEN FROM MARYLAND HEIGHTS RIDGE FROM THE EAST.

WV-86-35  VIEW OF HARPERS FERRY, STATION TO THE RIGHT. TAKEN FROM MARYLAND HEIGHTS RIDGE FROM THE EAST.

WV-86-36  VIEW OF HARPERS FERRY, STATION BEHIND TREES IN LOWER RIGHT. TAKEN FROM MARYLAND HEIGHTS RIDGE FROM THE EAST

WV-86-37  HARPERS FERRY STATION. TAKEN FROM MARYLAND HEIGHTS RIDGE FROM THE EAST.

WV-86-38  HARPERS FERRY STATION AND PARKING LOT. TAKEN FROM HIGH STREET FROM THE WEST.

INDEX TO COLOR TRANSPARENCIES
Jet Lowe, photographer, 2002

WV-86-39 (CT) HARPERS FERRY STATION AND PARKING LOT.
Sample Photo Mount Card
Sample Historic Report that is an addendum to a survey with a previously transmitted Historic Report

ADDENDUM TO

CHICAGO RIVER BASCULE BRIDGE, MONROE STREET
HAER No. IL-53
(Page 3)

HISTORIC AMERICAN ENGINEERING RECORD

CHICAGO RIVER BASCULE BRIDGE, MONROE STREET

This report is an addendum to a 2 page report previously transmitted to the Library of Congress in 1995.

Location: Spanning the South Branch of the Chicago River at Monroe Street, Chicago, Cook County, Illinois.

UTM: 16/447040/4636500
Quad: Chicago Loop

Date of Construction: 1919

Designer: City of Chicago

Builder: Fitzsimmons & Connell Dredge & Dock Co. (substructure); Ketler & Elliot Company (superstructure)

Present Owner: City of Chicago.

Present Use: Vehicular bridge.

Significance: The Monroe Street Bridge is representative of the simple trunnion bascule bridge that became widely known as the "Chicago Type." Although bridges of the "Chicago type" shared basic principles, the design had undergone significant development since the original "Chicago-type" bridge opened at Cortland Street in 1902. By 1913 when initial studies for a new bridge at Monroe began, engineers of the city's Bridge Division had roughly standardized a "second generation" of the "Chicago-type."
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This Field Guide offers step-by-step instructions about how to observe, take field measurements, and create field notes and a short-form report about a historic site or structure to HABS standards. These guidelines are intended for use by those without professional experience and/or training in the production of drawings and the undertaking of field work. They address floor plans, elevations, and details to help develop basic note taking and delineation skills. Once these skills are mastered, recorders can refer to the HABS Guidelines for Measured Drawings to learn about site plans, sections, axonometric, and other more complex types of drawings. The Secondary House at Best Farm was selected as the case study because its relative simplicity encourages the development of basic skills and the establishment of realistic goals, while still offering thought-provoking interpretation. This guide is supplemented with a “Field Observations” and “Short-format Report” sections, as applied to the Secondary House, to assist the recorder with learning to “read” a building and to report on their findings. The Field Observations are applicable to both the preparation of informed drawings and to the analysis put forth in the accompanying historical report. The field analysis should be combined with preliminary research into primary and secondary sources for a concise report of a few pages in length. As with the drawings component, further investigations of the historical and architectural context of a site or structure can be expanded to produce a full outline report according to HABS Guidelines for Historical Reports.

The project was sponsored by the HABS office in coordination with Monocacy National Battlefield, Susan Trail, Superintendent, working with Joy Beasley, Cultural Resources Program Manager. The measured drawings guidelines, and the field notes and drawings, were produced by HABS architects Paul Davidson and Daniel De Sousa; and the Field Observations and short-format report by HABS historians Catherine Lavoie and Virginia Price.
**The Team:**
A measuring team should minimally consist of three people: two to take measurements and a third to record them. When drawing a large or complex structure, or when more people are involved the most efficient approach is to “divide and conquer” with multiple teams breaking up the work by floor, wing, or elevation. A supervisor, instructor or project leader should coordinate the multiple efforts to provide consistency and quality control.

**Permission:**

**Be Safe:**
Regardless of the size, type, or condition of the building, all participants on a HABS documentation project should adhere to the standards and regulations of the Occupational Safety and Health Administration (OSHA). This can be as simple as bringing along a flashlight or making sure to wear durable hiking shoes or steel-toed boots, or as demanding as wearing hard hats and respirators.

**Necessary Equipment:**
- Metal measuring tapes in 35' and 50' (or 100') lengths; ideally one tape for each team member (fiberglass and cloth tapes stretch over long distances and are therefore unreliable)
- 17" x 22" graph paper (bond), eight divisions per inch, non-reproducible grid
- Oversized clipboard
- Pencils (HB or harder) and erasers
- Molding comb/profile gauge (fine-toothed)
- Digital camera

**Recommended Equipment:**
- Red pens with archival ink (for writing dimensions)
- Large 30°-60°-90° drafting triangle
- Flashlight / headlamps
- Plumb bob
- Line level and string
- Ladders
- Directional compass
General Rules:

Field sketches, dimensions, and notes are drawn on archival quality (bond) graph paper with eight divisions per inch, with grid lines printed in non-reproducible blue. Only one side of the paper should be used. HABS typically uses 17” x 22” sheets, which can then be folded into 8-1/2” X 11” in order to fit into standard HABS field note covers. All field notes are transmitted to the Library of Congress for future reference.

Legibility is important. Everyone on a team should be able to read everyone else’s field notes. Sketches should be drawn large enough to accommodate long strings of dimensions neatly. This may require complex elements be simplified or the scale exaggerated so that there will be enough room to write dimensions legibly. Extremely complicated spaces, such as staircases and areas with built-in cabinetry, may have to be drawn on a separate field note at a larger scale than the rest of the plan and should be clearly referenced back to the master plan.

Details, such as door and window jambs, should be sketched separately at larger scale (see: Details). For large or complicated buildings, it may be necessary to lay out one drawing (a plan or elevation, for example) over multiple sheets of field notes. Be careful to locate your match lines logically, and make sure each sheet is clearly referenced to the others.

Each field note must be labeled in the lower right corner with the name of the building or structure, the identification of the sketch, the name of the delineator, the date, and the HABS number (if it has already been assigned). For example:

Best Farm, Secondary House
Second Floor Plan
Daniel J. De Sousa
September 2010
HABS No. MD-1171-A

Divide the tasks of sketching and field-noting a building by floor, elevation, or, if a large building, by wing. For the sake of consistency and in order to avoid repetition, assign one team member to a particular set of details (i.e., doors, windows, fireplaces, staircases, etc.)
When you are ready to sketch a building’s plan, a good way to begin is by drawing the exterior shell first. There are two reasons for this: First, by beginning with the outside you can be sure that your drawing fits on the sheet, with enough room along the edges for dimensions. (Or, if your building is large, starting this way can help you determine if you need more than one sheet.) If you begin by field-sketching from the inside out, you may find that you drew things too large and part of the building does not fit on the sheet, or that there is not enough room between the outside wall and the edge of the paper, forcing you to write outside dimensions inside (usually illegibly). Second, if you’re fairly accurate about the location of doors and windows when drawing the shell, it makes it easy to place rooms when you sketch the inside.

Start by walking around the outside of the building to get a feel for the general shape. Is it a single rectangular block? Is it divided into bays? Does it have an ell? Wings? Irregular additions? Porches or exterior stairs? Remember to think about the location of windows and doors.

As you are walking, think about your cut-line. Plans are typically drawn and measured at approximately 4'-0” above the floor. However, the height at which measurement strings are taken may jog to pick up important features. Think about what and where you will measure, and begin to pay attention to things below the cut-line that you may not normally notice. Window sills: do they protrude, or are they flush with the wall? Is there a belt course? A water table? Hand rails? These things should appear in your sketch.

Once you know the basic shape of the building, see how it would best fit on your paper. Using the grid, lightly block out where you think the building’s corners should be (and don’t forget to mark porches or stairs!). Make sure to leave at least an inch and a half all the way around for writing exterior dimensions.

Now walk around the building again, but this time take your clipboard and sketch the outline as you go, being mindful of where you marked your corners.

In order to maintain a decent sense of scale, it can be helpful to create rough units out of parts of the building. Windows are handy for this, since they tend to be uniform and a size that is easily understood. And since they are present on both the outside and the inside, you can continue using them as a unit of measure when you begin to lay out the rooms on the plan.

Tip: First decide how many squares long a typical window will be on your field note, and then use this relationship to estimate longer and shorter distances. (“Hmm, this wall looks about nine windows long; if a window is six squares, then the wall should be 54 squares, or 6.75 inches.”)
You can estimate using larger or smaller parts, too, and even relate them back to your basic unit, the window. Perhaps a building’s entire length is five times the length of its ell (which is itself three windows long). Or maybe a column or chimney block is about three bricks wide (where said brick might be about one-sixth of a window).

Tip: For estimating small distances, if you hold your middle and ring fingers toward your palm with your thumb (“throwing the horns”), the distance between your extended index and pinky fingers should be about four inches, give or take.

Tip: For window and door frames, it is not necessary to draw every ogee, flute, and quarter-round return, but you should at least indicate the jambs and where the frame begins and ends so that you have places to mark dimensions later.
Remember that your field note will never be perfectly proportional, and as mentioned in the General Rules section, there will be times when you should simplify or exaggerate parts of the sketch so that it is clearer and easier to dimension.

The process for drawing the interior of the plan is similar. Begin by walking through the building and seeing how the different rooms relate to each other and to the outline you just drew. Take note of where the cut line should be, and what you will see below it. Plans are typically measured through the lower sash of double-hung windows and above chair rails, but cut lines are usually dropped to show fireplace openings at their maximum depth. Remember to look for sills, chair rails, baseboards, thresholds, plinth blocks at the bottom of doorframes, etc.

Certain kinds of overhead lines should be shown, too, so remember to look up! These are drawn on the plan using a dash-dot line, and include ceiling hatches, stair openings, beams, joists (if exposed), arches and vaulting or other indications of a change in ceiling height. Things that are typically ignored include dropped ceilings, plumbing and mechanical systems. Features that are hidden or missing should be indicated by a dashed line. For example, a missing door should be drawn with its swing (if known), with a dashed line.

Beginning with areas that have windows or doors to the outside, start sketching, keeping in mind proportions and your rough unit of measure (if you used one).

Tip: In the sketch phase, it is important to mind your line weights. Make the lines of the walls and anything else being cut through darkest. Things below the cut line, such as chair rails and baseboards, should be drawn more lightly.
Sketching elevations is similar to drawing the plan. When sketching, it is useful to exaggerate the scale of complicated features, like windows and doors, as they require the most dimensions later. It is not necessary to draw every line of a profile in elevation, only the outermost edge needs to be drawn as this is the edge that will be measured (see Measuring Elevations). A profile of the molding is a better way of capturing the remaining edges (see Measuring Details).

It usually is not necessary to draw each brick course or row of siding, unless they are determined to be uneven. Instead, draw and number the courses that line up with significant features of the elevation (such as window sills and lintels), and divide the courses evenly when you are creating the final drawing. Also, remember to count and note the rows of shingles on the roof.

Pay particular attention to eave and soffit details, as they provide the foundation for determining the slope of the roof (see: Measuring). Sometimes these need to be drawn separately at a larger scale as a detail. Gutters and downspouts are typically omitted from elevation drawings unless the gutters are built into the eaves.
Orient the plan so the principal entrance is at the bottom of the sheet. This is how the finished drawing will appear, so you might as well get used to thinking of the building this way now. Dimensions can be written in red pen with archival ink. Take measurements along walls in one continuous string whenever possible. Measuring a wall in pieces leads to accumulated error over long distances. Dimensions are taken to the nearest \( \frac{1}{8} \text{th} \) of an inch. HABS records each measurement with three numbers, separated by periods, representing feet, inches, and eighths of an inch. This eliminates fraction lines and provides greater clarity. For example:

Three-feet, one and one quarter inch = 3'-1 \( \frac{1}{4} \)" = 3.1.2

Measurements should be written perpendicular to the dimension line and next to the appropriate tick mark, rather than between two tick marks. It is important to mark the zero on the field note for each dimension string.

Ideally, a measuring team should consist of three people: one person to hold “zero”, one person to pull the tape and call out dimensions, and one person to record them on the field note. The recorder should be the person who drew the field note being measured.

The person recording might find it helpful to mark out dimension lines on the plan before the team begins measuring. As you are doing this, keep in mind that the floor plan field note is intended to locate significant building features. Door and window openings should be measured to the inside of the jamb.

When you are ready to begin measuring, place the zero end of the tape in the most convenient corner and pull the tape to the first feature. Make sure the tape is taut and, where possible, chest height.
Tip: The recorder can help make sure the tape is level, and over long strings can hold the tape in the center to prevent sagging. Resting the tape on building projections such as window sills and hardware can help to prevent the tape from sagging, provided they line up with the plan’s cut line.

When there are numerous obstructions along a wall (pipes, conduits, ducts), do your best to keep the tape as close to the wall as possible by threading it behind these features if you can. If this is impossible, then stand the tape out from the obstructions to get an overall measurement, and then measure any openings or other features from the most convenient zero.

Tip: If the flat hook-end of a standard 35' tape measure does not fit through the gap behind a barrier, try using a 50 or 100' tape, which usually has a much thinner end. The zero on a tape measure with a folding hook is at the end of the hook not where it attaches to the tape.

Tip: A 50’ tape can also be used to take circumferences of columns and other circular objects. To determine the entasis of round columns in elevation take the circumference at regular vertical intervals.

Tip: Triangles are helpful in measuring edges that are set back from the line of the tape.
Wherever possible, take confirming dimensions from one room to another through door openings. These will help determine wall thicknesses and link the rooms together in plan later on. If a room is clearly out of square—that is, if opposite walls are not equal in length—then it can be helpful to take diagonal measurements from corner to corner. If you are taking many diagonals it is better to label them with lettered points and create a list rather than draw the dimension strings.

When measuring stairs, measure both the first step and the highest step possible from the same zero. Then divide evenly by the number of treads. It is not necessary to measure individual steps unless they are obviously irregular. Always measure to the nosing and not to the riser underneath. Be sure to locate any newel posts and hand rails.

When measuring fireplaces, be sure to first locate the opening of the fireplace in a general string of dimensions. Then measure the perimeter of the firebox at its deepest point. Locate and measure the hearth in relation to the firebox opening. Remember to measure the mantel.

When measuring flooring that is determined to be regular, the number of floorboards or tiles can be counted and then evenly spaced in the final drawing. A vignette is generally sufficient for most buildings. If the flooring is irregular, each floorboard or tile should be measured on strings separate from those used to measure the walls. These dimension strings generally are taken from the baseboard and should be noted as such.
**Using a plumb bob:** A plumb bob can be used to tie ceiling or floor features into a string of dimensions taken at chest height, such as the edge of a stair tread or a ceiling hatch. After unstringing the plumb bob, allow it to come to a complete rest. If you are measuring up from the floor (figure 1), make sure the point is aligned with the feature you are measuring. If you are measuring down from the ceiling (figure 2), hold the string of the plumb bob on the edge to be measured.
Elevations are measured with continuous vertical dimension strings. It is important that all vertical strings be located in reference to a horizontal datum. The datum may be an actual feature of the structure, such as a horizontal brick course or the bottom edge of a siding board, as long as the feature is consistently level around the entire building. Otherwise, it may be necessary to create a datum (a horizontal reference) using a string and line level. Dimensions that tie into the datum are generally taken at the corners of the building and at each opening. These define the overall geometry of the building. Remember to measure to grade.
Using a line level: Decide where you would like to cast the datum; often this is done along a sill, though in the absence of any convenient features it may be arbitrary. The point can be marked with a pencil or tape according to building material. On your sketch, draw in the datum with a dash-dot line.

It takes three people to use a line level. The first person holds one end of the string at the mark, while the second person runs the string to the first door or window, pulling it taut. The third person centers the line level between the two ends and determines if any vertical adjustments are needed by the second person. Once the string is level, draw a second mark at the door or window frame and take any vertical dimensions to it.

When measuring doors and windows make sure that the profile at the head of door or window is identical to the profile in plan, if not additional measurements may be required. At this point, only the outermost edge of the profile for the window or door needs to be measured.

Windows must be measured with the sashes completely closed so the meeting rails are in line with each other. There are generally three sets of dimensions that are required to measure a window for an exterior elevation. The first set of dimensions places the window opening in relation to the datum (Photo 1), the second set locates the upper sash (Photo 2) and finally the lower sash is measured (Photo 3).
When measuring doors, do not measure them independently of the frame. Always place zero either at the top of the frame or at the threshold. It usually takes two sets of dimensions to measure a door. The first set locates the door opening in relation to the datum and the second set picks up door panels and hardware. Remember to take the panel profile of the door if it was not taken for plan details (see Measuring Details).

**Measuring Roofs:**

Generally speaking a laser transit is the most accurate way to obtain roof measurements particularly on hipped roofs. The techniques described below for measuring roofs are based on the assumption that a laser transit is unavailable for measurement data.

The slope of the roof can be determined by measurements taken at the gable end. It is best to visualize the gable end as a triangle where the three corners need to be located horizontally and vertically in order for the elevation to be drawn. If the roof peak is off center, a plumb bob can be used to locate the peak horizontally.

If the roof is hipped, the roof slope and height will be more difficult to obtain. A measurement along the slope of the roof from shingle edge to the ridge as well as a horizontal length of the ridge can provide some accuracy (Figure 1). If the roof rafters are exposed in an attic space, measuring them in section may enhance the accuracy of the exterior roof dimensions as it will be possible to obtain the rise and run of the roof over a greater distance (Figure 2). Dormers, chimney and other relevant roof information should be measured horizontally from the roof edge as well as vertically.
Window and door details should be keyed to the plan. It is helpful to use a W or D prefix; for example, the first window that you detail would be labeled W1, the first door D1. As you go around the plan, doors and windows that repeat should have the same label.

When capturing a door or window detail for the plan, it is best if you draw all profiles relating to that door or window together on the same sheet. For example, a door detail set should contain profiles of the door frame, the door panels (if any), and the threshold. A window detail set should contain profiles of the window frame, the sash and muntins (if any), and the interior and exterior sills. This prevents confusion over what has and has not been detailed.

Be sure to capture the overall dimensions of a door (thickness and width) and locate any panels. Windows should be measured for the overall width of the sash; if the lights are regularly spaced it is not necessary to measure to each muntin.

Other details that you should capture include any trim elements (crown moldings, picture rails, chair rails, baseboards, wall paneling, wainscot, etc.). These details should also be keyed to the plan.

A molding comb or profile gauge is the best bet for recording moldings like door and window frames, balusters, hand rails, baseboards, and chair rails. To use a profile gauge, first straighten it by pressing it against a flat surface so all of the pins extend out of one side in a neat row. Then, position it against the surface you want to capture, and apply steady pressure. Do your best to make sure the pins don’t slide out of alignment and bunch in a crevice or a corner; this can be tricky on smooth surfaces like glass or over-painted wood, and may require you to occasionally pull and straighten pins while you’re taking the profile.

Once you have the outline captured, place the comb flat against a sheet of field note paper to trace it, making sure the profile is aligned with the grid. Profiles larger than the comb should be taken with multiple, overlapping impressions.

Lightly trace the profile and remove the comb. You will notice that the profile is not as defined as it should be due to layers of paint coupled with the limitations of the comb. That is why it is important to refine the profile with a heavier line making sure to sharpen edges and smooth the curves. This is best done in the field as it can be compared against the actual profile.
Tip: Record profiles from areas that are the least worn or painted.

Tip: To save space on a sheet, flat sections of large profiles can be shortened, as long as you provide the actual dimension.

Tip: Be sure to trace along the side of the comb that you recorded the profile! If the pins skewed slightly while you were taking the profile and you trace the wrong side of the comb, the sketch may come out distorted.

Tip: You will begin to lose pins from your comb after a while, either because they fall out or because they bend while you are taking a profile. This is a fact of profile comb life, and it usually does not detract from the comb’s usefulness until a great many have gone missing.

For some flat details, such as “gingerbread” decoration, it may be easier to create a rubbing by laying a piece of paper on it and sketching over any defined edges with the side of a pencil.

Digital photography can also be useful in capturing details that a profile comb can not. Be sure to take overall dimensions of the detail you are photographing so that the image can be scaled correctly later. Alternately, you can use a reference scale (as pictured below right).

To reduce distortion when taking a photo of a detail:

- Make sure the camera is held parallel to the surface.
- Center the detail and leave ample room toward the edges as this is where the most distortion occurs.
- Stand away from the detail and zoom in so that you are not using lowest end of the camera’s magnification or the wide-angle portion of the lens.
Note: While in the field taking measurements, it is a good idea to write a basic description of the structure, and to record your observations. It is through just such an exercise that characteristic elements are identified, patterns of use determined, and discrepancies in construction that hint at changes over time are observed. Keep in mind that sometimes the significance of various features are not readily apparent now, but may be revealed through later insight or research, so take note of them. It may be helpful to have a checklist of the various building elements to ensure that you have considered them all. (For a checklist see HABS Historian’s Guidelines, Outline At-a-Glance.)

Exterior:

When walking around the Secondary House, first take notice of the general shape, fenestration pattern, materials, chimney placement, and detail elements, all of which are clues to its period of development and stylistic origins and to its use and change over time (Fig. 1-5).

Its small, rectangular, three-bay-by-one-bay configuration and center chimney suggest a simple two-cell structure (two adjoining rooms on each floor).

Likewise, the center chimney further suggests that the two rooms share a common wall, on each side of which is located a fireplace for heat, thus containing no intervening space (hall) between.

The fenestration of the west front elevation is unbalanced, and it appears that a bay has been removed from the northern end. It is also clear that a porch or stoop(s) was once present, as the door is no longer accessible. Check for clues as to their former existence, looking for elements such as post holes or footings in the ground or porch roof supports in the eaves (Fig. 3).

Notice the high, raised basement which is unusual for this rural, more northern setting. Coupled with the large stone end chimney it is possible that this was used as a domestic service space. Note the traces of whitewash on the (randomly laid) stone (Fig. 4).
The house is sided in wood, although the depth of the bays (best visible at the doorway on the first floor due to the installation of the ventilation panels in the window openings) hints at a different form of construction and, in fact, the building above the stone foundation is log (Figure #6-9).

Unfortunately, the windows have been removed and ventilation panels inserted in their place to “mothball” the house, but it is still worth noting their location and size (while looking for clues as to the type and style of the former windows in the existing framing). What is the function of the small portal cut into the center of the rear elevation (Fig. 5 & 10)?

Likewise, note the doors and doorways (although largely rebuilt). Why are the first floor and the ground level doorways each on one side only? Is the lack of ground level doorways to the west front evidence that a porch or gallery once appeared along the front that would have blocked access to that level? Is it to orient the kitchen functions towards the fields and away from the main house?

The rear bulkhead entry indicates a sub-basement, likely for (food) storage (or later installation of utilities).

Based on the small size, humble materials (rubble stone and log) and stylistic elements (or lack thereof), it is likely that the original occupant was an early settler to this area, someone of limited means, or that it was intended for use by a tenant, overseer, laborer(s) or slave(s). In fact, similarly built duplex building forms are common to slave quarters. The large stone chimney at the north end wall suggests that this building may also have served in some capacity as a farm dependency for use in food preparation or other form of domestic service.

Because this is the “Secondary House” it is worth noting its relationship to the main house and to the rest of the farm, noting that the front faces the main house, and that it is located between it and the fields. In fact, in these fields, evidence exists of a row of slave quarters, indicating the Secondary House’s placement within a social hierarchy with the main house to the west and the slave quarters to the east (Fig. 2).
**Interior, Basement (Ground) Level:**

Currently, the secondary house is entered via the raised basement or ground level. Entering from the northern doorway, the oversized fireplace/hearth in this room suggests use as a kitchen, or at least some form of domestic use associated with food preparation, laundry, etc. (Fig. 11 & 12).

Despite the deteriorated state—including missing flooring and falling plaster—clues about interior treatment can be read. On the rear wall, variations in paint color between the top and bottom portions, along with nailing blocks in the upper portion, indicate that wainscoting and/or cabinets were once situated here. The location of the missing floor can also be read in the paint marks and placement of extant beams.

The beams or floor joists of the first floor can also be viewed overhead, due to missing ceiling plaster, providing an opportunity to observe the construction method/technology that give clues as to the age of the structure. The joists are hewn rather than sawn, indicating that the house was built before the mid-nineteenth century and potentially much earlier (Fig. 13).

Also note remnants of whitewash on the ceiling and joists, signifying that they were originally exposed and that the lath and plaster (on the walls as well) were added later. Was the upgrade a matter of style or increased wealth? Or does it indicate a transfer in occupant from, for example, slave to farm overseer?

The falling plaster on the walls also provides an opportunity to view other clues as to age. Note that the plaster was applied to split, rather than sawn, lath and that it contains animal hair. Also note that the lath is held by nails with irregular heads, not machine made (Fig. 14). Such features suggest construction prior to ca. 1825.

---

1 A round log was made into a square timber by first making diagonal cuts the length of a side and then using a broad axe to slice off the scored portions of the outer layer. The opposing side was treated in the same manner (for use in framing, sometimes left partially unhewn for use as joists, etc). The log was turned 90 degrees and the process repeated on the two remaining surfaces. This method of preparing timber was used from colonial times, until the 1840s or 1850s (might still be found later, particularly in outbuildings) when technological advances made possible the mass producing of circular sawn lumber. Pitt sawn lumber was also used prior to the advent of circular saws, creating vertical (rather than circular) saw marks. For hewn timber, look for the marks of lumber split along the grain and inter-dispersed by perpendicular axe marks.

2 Much like hewn versus sawn timbers, early lath was split along the grain rather than cut with a saw. Split lath usually appears in lengths of up to 4’ while sawn could be twice as long. Metal lath rivaled wood lath by the end of the nineteenth century, and rock lath—the precursor to sheetrock and plaster board or drywall—was used by the early twentieth century.

3 Nail chronology can be confusing, as with other building technologies, in that the popular use of various types overlaps, and nails for framing versus finish, etc. meant that many different nails types were needed and thus can be found in a single historic structure, particularly during the early part of the nineteenth century. Generally speaking, before about 1790, nails were wrought by hand and were irregular, particularly the heads, which were T-shape or multi-faceted to create a “Rose (shaped) head.” Early machine cut nails were developed about 1790, but until the mid-1820s still had a wrought head (usually two faceted). About 1825, machine cut heads were developed. By the late 1830s, machine cut nails with uniform heads (and length) were popularly used. Wire nails of sufficient size for use in construction were developed in the third quarter of the nineteenth century and are used to the present day. (Lee H. Nelson, “Nail Chronology as an Aid to Dating Old Buildings,” National Park Service, Technical Leaflet 15, published in History News (December 1963).
Note that the center wall contains the chimney block (although there is no fireplace on this side). The chimney block is flanked by plastered walls and a doorway on one side, to separate the space into two same-sized rooms.

Little remains of the window and doorway surrounds or other moldings in this room, as these openings have been rebuilt and the doors and windows replaced.

Turning to the stairway area, there are indications of a former partition wall/enclosure with a doorway (see hinges in extant frame) located at the base of the stair (Fig. 15). The wide planks used to form a partition wall are visible under the stairs, but are plastered on the side facing outward into the room. It raises speculation as to why the owners felt the need for this enclosure within such a small space. Was it to create a buffer between this room (kitchen) and the next, used as a more formal parlor or dining room? Does it suggest use as a duplex or other form of shared use, particularly of the “kitchen” by unrelated individuals? Was it merely for heat conservation?

Moving into the adjoining (southern) room, it appears that this was once a more formal space, containing a fireplace with a cabinet/closet to the side opposite the doorway, and moldings around the openings. While the mantel is now gone its outline is visible, and the hole above indicates the later installation of a stove for heating (Fig. 16).

Note the molding profile of the doorway—a simple surround with a bead along the inner edge and back-band along the outer (Fig. 17). Check this profile against others in the house; differences may reveal changes, or a hierarchy of function/formality in the house, public versus private spaces.

The floor is missing here, clearly revealing the purpose of the bulkhead found outside—to provide entry into a root cellar or storage area located under this room only. Seams in the stonework on the interior wall, however, suggest access may have once been provided to a crawl space under the adjoining room (Fig.18)

Returning to the stairway, it is a partially enclosed boxed winder located to the center of the rear exterior wall of the house, providing access from both rooms and thus allowing for some privacy and sense of formality. The need for the portal window on the exterior wall is now obvious; it was inserted to light the stairway, perhaps made dark by the addition of the enclosure at its base (Fig. 19 & 20).
Interior, First Floor (main) Level:

Coming from the ground level, the stairway terminates in a small hall, providing a buffer between it and the two rooms entering from it. The variations in the door sills and flooring suggest that the doorways may not have been original, and/or that the stair “hall” may have once been open to one or both rooms (Fig. 21).

The first (main) floor contains the same basic floor plan; two equal size rooms sharing an interior wall and center chimney block. Containing the same molding profiles, the two rooms differ slightly, probably a result of varying use and to later changes.

The north room differs most significantly in that it no longer has its own exterior entry, thus rendering this room more private, and that it contains the stairway to the attic as well as a previous mode of access to attic through a hatch in the ceiling (Fig. 22).

Cracks in plaster indicate the location of a former exterior doorway, but the best evidence is provided by photographs taken prior to the most recent application of exterior siding that clearly show the entry closed over by the application of lath and plaster to the interior walls. Was this change made at the time that the walls were plastered, thus, occurring fairly early in its history?

Also, located on the ceiling against the center of the exterior side wall is a framed opening for access to the attic that was later covered over (Fig. 23). Presumably a ladder stair was once positioned against the side wall, as there is no evidence of (or space for) a more formal stair. Also visible are glimpses of the overhead floor joists that, like those below, appear to have been whitewashed.

The presence of this opening suggests that the current stairway to the attic is not original, but was added later to provide easier access to the attic. It includes a straight run to a doorway, beyond which the stair winds around 90 degrees and continues in a tight run to the attic level (Fig. 24). Other indications that the current attic stair is not original include significant differences in the size, style, and materials from those of the main stairway. Also note the walls in the enclosed portion of the stairway are plastered to the height of the attic floor where it would originally have been open to the room and to the main stairway. In addition, visible beneath the exterior siding (see Fig. 6-10) is an earlier portal opening, just above the current one, that is blocked by the current stairs to the attic.

Cracked plaster on the walls also reveals that the house is constructed of logs with chinking and galleting (in the form of stone slabs/chips) between the logs (Fig. 25).
The north room also contains the only surviving mantel piece, a fairly simple surround with a back band, although the shelf is missing (Fig. 26 & 27). As with the south basement room, note the hole above for a stove pipe. Also note the brick pattern in the hearth that appears to have been truncated (Fig. 28). The same holds true for the hearth in the adjoining room. It also appears that some of the floor boards around the hearth have been replaced (as also witnessed from the basement level by the lack of whitewash on those boards). Was the chimney rebuilt and reduced in size? Was it reduced to accommodate the small stair “hall” that allows for the separation of the two first-floor rooms? Note that in the attic space, the chimney is canted to the side near the top of the stair and it may have been that extra space was needed to accommodate access from it, once it was added to replace the earlier hatch and ladder stair (Fig. 29).

Note that molding profiles for the doorway and window surrounds do not match (Fig. 30 & 31). The molding profile of the doorway surround does, however, correspond to that of the fireplace (Fig. 27). The window surrounds were likely changed at a later date, either as a stylistic upgrade or the result of changes to the windows.

A look in the adjoining south room, where more plaster is missing, shows that the window openings were originally larger, and have been filled in with additional framing and brick nogging (Fig. 32). The new size is not too significant, so it may have been a simple matter of making standard-sized replacement windows fit, rather than a conscious effort to create smaller openings for, perhaps, energy efficiency.

In the south room, the falling plaster reveals that the exterior entrance received a similar treatment as the windows, reducing the opening slightly (Fig. 33 & 34). The plank and batten door is a replacement (but the one that it replaced, currently stored in the house, is of the same type).

There is a fireplace that corresponds to that in the north room, but it is missing its mantel (Fig. 35).
There is a built-in floor-to-ceiling cabinet in the south room against the front wall where it joins with the interior wall near the doorway between the two rooms (Fig. 36). The cabinet doors are missing but notches for hinges indicate that the cabinet was divided into upper and a smaller lower space. The molding profiles matches that of the interior doorways suggesting that it may be an original feature.

Somewhat awkward is the fact that the section of the interior partition wall that abuts the cabinet is of wood frame rather than lath-and-plaster as elsewhere (Fig. 37). Was the cabinet originally deeper, calling for infill? Was the cabinet originally located along the interior partition wall where the doorway is now found and these two rooms not accessible to one another (as in a duplex)? Is this the remnant of the original dividing wall before the lath-and-plaster walls were added?

It is also interesting to note that the molding around the doorway to the other side, where the wall is plastered, indicates that the plaster was applied after the molding. The same is true of the baseboards (Fig. 38).

The attic is one open, unfinished space, bisected somewhat by the central chimney block, which is canted slightly to appear centered along the roof ridge, and possibly to accommodate access to the later stairway (Fig. 29, 39 & 40). The roof structure is exposed to reveal an open rafter system with rough-hewn principal rafters joined by mortise and tenon and held by pegs (Fig. 41 & 42), and then notched at the bottom end into the sill plate (Fig. 43). Simple planks have been added to create supporting “tie beams.” Narrow planks serve as common purlins to hold the roofing material.

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4 This was an early plastering technique. The moldings were held by nailing blocks and the door or window surround and the plaster applied round them, rather than plaster first and cover the intervening spaces between the openings and walls with the molding afterwards.

5 This was a common joinery technique prior to the introduction of ridge boards upon which rafters were attached as part of the techniques of Balloon Framing, introduced by about 1840 and used almost exclusively for residential construction by about 1850.
Other Resources on Site:

The main house, while very different in construction and overall style, reveals a few similarities in materials and details that suggest it was built at the same time or close in period to the Secondary House. These elements include the log kitchen wing to the rear of the main house that resembles the construction technique of the Secondary House, including the V-notch joinery. Also, the mantels on the second floor of the main house—that are much more plain than those on the first—appear to be the same as those used in the Secondary House (based on the partial mantel still extant in the latter structure). Likewise, the molding surrounding the doorways in the second floor of the main house matches those in the Secondary House. Also, wide-board partition walls appear in the Secondary House (under the stair) and in the service wing of the main house. Archeological (and written) evidence also reveals that there was a row of slave quarters located in the fields just beyond the Secondary House, that would suggest that this structure was not constructed as a residence for slaves, but as an overseer’s house or as a dependency for the main house.

Brief Historical Information:

There are two theories about the origins of the Secondary House. The first is that it—or at least the stone-constructed, ground level of it—was erected by a tenant farmer, George Beckwith, who occupied some portion of this property from 1761 until about 1794, along with his sons Charles and Basil. According to Beckwith’s lease from absentee landholder Daniel Dulany, he was obligated to “keep in good tenantable repair the house already erected on the said devised premises, and to erect or build others of equal goodness.” Likewise, his contract called for the construction of a dwelling with a stone or brick chimney and a barn. However, it is not certain what that house consisted of, or even if it was on this portion of Dulany’s substantial tract, other parts of which were also tenanted.

The more likely theory is that this house, along with the main house and the stone barn, were erected by/for the Vincendiere family, who emigrated just before the turn of the nineteenth century from St. Dominigue (Haiti), and formerly from France. They relocated to the Frederick area as early as 1792 and accumulated the parcels of land that formed their plantation of over 700 acres, between 1795 and 1798. A June 1798 account of a traveler through this area described on the property (as seen from the road) “a row of wooden houses and one stone house with upper stories painted white” that would appear to be this house and the former row of slave cabins known to exist in the fields between this house and the Frederick Road. The fact that he mistakenly described the upper stories as stone painted white is an indication that the log walls of the upper story were sided rather than left exposed, and he assumed that the upper stories were of the same construction as the basement. Tax assessment records from 1798 likewise indicate “new improvements” to the property at that time. The main house, which also contains a log section of similar construction (believed to have been built as a free-standing kitchen incorporated into the main house in the 1860s) to the Secondary House, was erected soon thereafter. By 1800, the census indicates that the property accommodated a household of eighteen persons (family and fellow refugees) and ninety slaves.

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6 Paula Stoner Reed, Cultural Resources Study, Monocacy National Battlefield. Washington, DC: U.S. Government Printing Office, 2004 (updated), 92. According to Reed, the text cited was part of the standard contract that Delany issued. Dulany Legal Papers, Maryland Historical Society, MS#1562[a].

7 Julian Ursyn Niemcewicz, Under Their Vine and Fig Tree, Travels through America in 1797-1799, 1805; Vol. XIV in the Collections of the New Jersey Historical Society at Newark (Elizabeth, NJ: The Grassmann Publishing Company, Inc., ), 111.
Although the log construction of the Secondary House is fairly typical for this region, the raised, stone, ground level with kitchen is somewhat unusual. One explanation is that its unusual form is a factor of the blending of vernacular building traditions of both of this region and of the French and French Colonial regions from which its owners originated. Elements influenced by French and St. Dominique building traditions include the raised basement, the combination of a stone first floor and log upper stories with chinking (manifested in the French colonies as “bousillage,” or timber framing with Spanish moss infill), and a “salle-and-chambre” plan (although the rooms of the Secondary House are of equal size rather than a slightly larger “salle” and adjoining “chambre”), that is also common in American Creole house forms. The original use of the structure is not known; some accounts suggest that the Vincendiere family first erected it as their own dwelling while constructing the main house, then used it for extended family and fellow refugees. Evidence of a former row of slave houses further suggests that this structure was part of a social hierarchy within their plantation complex. The fact that the kitchen entry in the Secondary House faces towards the slave row may indicate that it was available for the use of their slave population as well. The Secondary House was used as a tenant house by the Best Family who owned the property beginning in about 1843.

Their ownership and presence here during the Civil War, Battle of Monocacy is reason why NPS has named this the “Best Farm” property.
Appendix E - National Register Nomination Form: Fairlie-Poplar District
United States Department of the Interior
Heritage Conservation and Recreation Service

National Register of Historic Places
Inventory—Nomination Form

See instructions in How to Complete National Register Forms
Type all entries—complete applicable sections

1. Name

historic Fairlie-Poplar Historic District

and/or common same

2. Location

Roughly bounded by Peachtree, Luckie, Connaught, Marietta Sts.

street & number See Continuation sheet N/A not for publication

city, town Atlanta N/A vicinity of congressional district

state Georgia code 013 county Fulton code 121

3. Classification

Category X district

building(s) X

structure X

site

object

Ownership public

private

both

Public Acquisition N/A

in process

being considered

Status X occupied

unoccupied

work in progress

Accessible X yes: restricted

X yes: unrestricted

X no

Present Use

agriculture

commercial

educational

entertainment

government

industrial

military

museum

park

private residence

religious

scientific

transportation

other:

4. Owner of Property

name Multiple owners

street & number N/A

city, town N/A N/A vicinity of state N/A

5. Location of Legal Description

courthouse, registry of deeds, etc. Superior Court

street & number Fulton County Courthouse

city, town Atlanta state Georgia

6. Representation in Existing Surveys

title see continuation sheet has this property been determined eligible? X yes ___ no

date federal state county local

depository for survey records

city, town state
### 7. Description

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Describe the present and original (if known) physical appearance

The Fairlie-Poplar Historic District contains the largest and most concentrated intact portion of Atlanta's late nineteenth and early twentieth century central business district. The district is centrally located in downtown Atlanta, just northwest of the Five Points intersection. It lies on relatively level land. Streets in the district are relatively narrow and are laid out in a rigid gridiron pattern; major thoroughfares border the district to the southeast and southwest. Lots are generally small and rectangular in shape, although some lots occupy quarters and halves of city blocks, and one lot covers an entire city block. Late nineteenth and early twentieth century commercial buildings are situated on these lots. These buildings are built out to the sidewalk line and share party walls. They range in height from two to sixteen stories, with the majority in either the two to five or eight to sixteen story range. Atlanta's oldest skyscrapers are located in the district, along with smaller Victorian, turn-of-the-century, and early twentieth century commercial and office buildings, and early twentieth century loft-type structures. Styles represented by these buildings include Victorian Eclectic, Chicago, Renaissance Revival, Neoclassical, Commercial, Georgian Revival, and Art Deco. Building materials, used structurally and decoratively, consist of brick, stone, cast iron, wood, pressed metal, terra cotta, and plate glass. The larger buildings in the district contain steel or concrete frames; smaller buildings are built with loadbearing masonry and timber structural systems. Ground floor lobbies of the larger buildings are generally intact in terms of their spatial arrangement and interior finishes. Commercial and office space varies from intact, with original plaster, wood, pressed metal, and stone finishes, to remodeled. Some storefronts in the district are largely intact; others have been remodeled. Few non-contributing buildings are located within the district.

**Non-contributing Properties**

Non-contributing properties in the Fairlie-Poplar Historic District are of two general types: contemporary office buildings and structurally remodeled historic buildings. The former category includes the National Bank of Georgia Building (34 Peachtree Street), at the corner of Peachtree and Walton Streets, a striking 1960's office tower; the latter category includes remodeled early twentieth century commercial buildings at 56 Peachtree Street, 60 Peachtree Street, and 80 Broad Street. A late nineteenth century commercial building bounded by Peachtree Street, Broad Street, and Poplar Street is relatively intact under a modern perforated metal screen.

**Photographs**

Photographs of the Fairlie-Poplar Historic District, taken between November 1979 and May 1980, still represent the character and appearance of the district. Street improvements are currently being carried out, in accordance with Section 106 of the National Historic Preservation Act, as part of a larger revitalization program for the area.

(CONTINUED)
### 8. Significance

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**Statement of Significance (in one paragraph)**

The Fairlie-Poplar Historic District is significant as the largest and most concentrated intact part of Atlanta's late nineteenth and early twentieth century central business district. In terms of architecture, the district contains the largest concentrated collection of late nineteenth and early twentieth century commercial and office buildings in Atlanta. The buildings, together with their setting, create a distinct historic urban environment that is virtually unique in Atlanta. Individually, these buildings constitute some of Atlanta's finest late Victorian, turn-of-the-century, and early twentieth century commercial and office buildings. The district also includes almost all of Atlanta's late nineteenth and early twentieth century skyscrapers. Several important types of historic buildings are represented in the district, including storefront commercial, loft and skyscraper. Local interpretations of prevailing national architectural styles, including Victorian Eclectic, Chicago, Renaissance Revival, Neoclassical, Commercial, Georgian Revival, and Art Deco, are well represented. The historic change in commercial building technology, from loadbearing masonry and timber to steel and concrete framing, is also represented in the district, as are other historic developments in building technology such as elevators, integral air conditioning, and fireproof construction. Works by Atlanta's premier architects and developers, as well as those of lesser designers, contractors, and real estate improvers, are found in the district. In terms of commerce, the district contains the largest and most concentrated portion of Atlanta's late nineteenth and early twentieth century central business district. Known at the time as "Atlanta's new modern fire-proof business district," the district developed during the years when Atlanta emerged as the commercial center of Georgia and the Southeast. It constituted a major northward extension of Atlanta's nineteenth century business district, which was largely located in a east-west band along the railroad tracks cutting across the city. The district contained a wide variety of wholesale and retail operations which marketed a broad spectrum of consumer goods and services. The district also contained the offices of many of Atlanta's businesses, professionals, and public agencies. The district was developed by some of Atlanta's most prominent developers as well as its lesser-known real estate improvers, and this major development effort in and of itself contributed to the commercial and economic history of the city.
9. Major Bibliographical References

See attached continuation sheet

10. Geographical Data

Acreage of nominated property: 10 acres approximate

Quadrangle name: Northwest Atlanta, GA

Quadrangle scale: 1:24,000

UMT References

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Verbal boundary description and justification:

Boundary is described by a heavy black line on the attached sketch maps and is justified in Section 7.

List all states and counties for properties overlapping state or county boundaries

state | N/A | code | county | code
--- | --- | --- | --- | ---
state | N/A | code | county | code

11. Form Prepared By

name/title: Richard Cloues, National Register Coordinator

organization: Historic Preservation Section

Department of Natural Resources

date: August 5, 1982

street & number: 270 Washington Street, SW

telephone: 404 656-2340

city or town: Atlanta

state: Georgia

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national X state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the Heritage Conservation and Recreation Service.

State Historic Preservation Officer signature: Elizabeth A. Lyon
date: 8/6/82

title: State Historic Preservation Officer

date: 9/9/82

For HCRR use only

Keeper of the National Register

Attest: date

Chief of Registration
Bounded approximately by Peachtree Street on the southeast, Luckie Street on the northeast, Cone Street on the northwest, and Marietta Street on the southwest, and containing all or part of Walton Street, Poplar Street, Broad Street, Forsyth Street, and Fairlie Street.
Determination of Eligibility

The Fairlie-Poplar Historic District was determined eligible for listing in the National Register of Historic Places on June 6, 1980. This determination of eligibility was requested by the Economic Development Administration of the U.S. Department of Commerce.

National Register Listings

Six buildings in the Fairlie-Poplar Historic District are individually listed in the National Register of Historic Places: U.S. Post Office and Courthouse (May 2, 1974), English-American Building/Flatiron Building (March 26, 1976), Healey Building (August 12, 1977), Citizens and Southern Bank Building/Empire Building (August 18, 1977), W.D. Grant Building/Prudential Building (January 8, 1979), and Retail Credit Company Home Office Building (January 8, 1980).

City of Atlanta Designation

The Fairlie-Poplar Historic District has been designated as an Urban Conservation and Development Area by the City of Atlanta upon the recommendation of the Atlanta Urban Design Commission.
Boundaries

Boundaries for the Fairlie-Poplar Historic District circumscribe the largest and most concentrated intact portion of Atlanta's late nineteenth and early twentieth century central business district. To the northeast and northwest of the district are parking lots and new commercial buildings. To the southwest are contemporary commercial structures along a major urban thoroughfare. To the southeast are another urban thoroughfare and a modern city park.
United States Department of the Interior  
National Park Service  
National Register of Historic Places  
Inventory—Nomination Form

Continuation sheet Bibliography Item number 9 Page 2

Ansley, Edwin P.  *Atlanta: A 20th Century City.* Atlanta: 1903.

Atlanta Urban Design Commission.  *Historic District Information Form for the Fairlie-Poplar Historic District.* No date.  On file at the Historic Preservation Section, Georgia Department of Natural Resources.


Clarke, E.Y.  *Illustrated History of Atlanta.* Atlanta: Dodson and Scott. 1877.


Eng, David; Stockman, Mark; Stuckey, Taylor.  Draft National Register Nomination Form for the Fairlie-Poplar Historic District.  March 16, 1981.  On file at the Historic Preservation Section, Georgia Department of Natural Resources.


(CONTINUED)
McElreath, Walter. "When Atlanta was just a big town, and some of its Characters," Atlanta Historical Bulletin. #8 (1948): pp. 82-88.


Fairlie-Poplar Historic District
Atlanta, Fulton County, Georgia

SKETCH MAP

North:
Approximate scale: 1" = 200'
Boundary of historic district:
Photograph and direction of view:
Non-contributing property: x
FAIRLIE-POPLAR HISTORIC DISTRICT
Atlanta, Fulton County, Georgia

Photographer: Martin Stupich
Negatives Filed: Atlanta Urban Design Commission
Date: November 1979-May 1980
Description (1 of 17): Walton Street at Cone Street; photographer facing southeast.
FAIRLIE-POPLAR HISTORIC DISTRICT
Atlanta, Fulton County, Georgia

Photographer: Martin Stupich
Negatives Filed: Atlanta Urban Design Commission
Date: November 1979-May 1980
Description (2 of 17): Cone Street at Walton Street; photographer facing east.
FAIRLIE-POPLAR HISTORIC DISTRICT
Atlanta, Fulton County, Georgia

Photographer: Martin Stupich
Negatives Filed: Atlanta Urban Design Commission
Date: November 1979-May 1980
Description (3 of 17): Northeast side of Walton Street; photographer facing east.
FAIRLIE-POPLAR HISTORIC DISTRICT
Atlanta, Fulton County, Georgia

Photographer: Martin Stupich
Negatives Filed: Atlanta Urban Design Commission
Date: November 1979-May 1980
Description (4 of 17): Walton and Fairlie Streets; photographer facing east.

FAIRLIE-POPLAR HISTORIC DISTRICT
Atlanta, Fulton County, Georgia

Photographer: Martin Stupich
Negatives Filed: Atlanta Urban Design Commission
Date: November 1979-May 1980
Description (5of 17): Walton and Fairlie Streets; photographer facing west.
FAIRLIE-POPLAR HISTORIC DISTRICT
Atlanta, Fulton County, Georgia

Photographer: Martin Stupich
Negatives Filed: Atlanta Urban Design Commission
Date: November 1979-May 1980
Description (6 of 17): Fairlie Street (right) at Marietta Street; photographer facing Northeast.
FAIRLIE-POPLAR HISTORIC DISTRICT
Atlanta, Fulton County, Georgia

Photographer: Martin Stupich
Negatives Filed: Atlanta Urban Design Commission

Date: November 1979-May 1980

Description (7of 17): Walton Street at Forsyth Street; photographer facing west.
FAIRLIE-POPLAR HISTORIC DISTRICT
Atlanta, Fulton County, Georgia

Photographer: Martin Stupich
Negatives Filed: Atlanta Urban Design Commission
Date: November 1979-May 1980
Description (8 of 17): Broad Street at Walton Street; photographer facing northwest.
FAIRLIE-POPLAR HISTORIC DISTRICT
Atlanta, Fulton County, Georgia

Photographer: Martin Stupich
Negatives Filed: Atlanta Urban Design Commission
Date: November 1979-May 1980
Description (9 of 17): Marietta Street between Walton and Peachtree Streets; photographer facing east.
FAIRLIE-POPLAR HISTORIC DISTRICT
Atlanta, Fulton County, Georgia

Photographer: Martin Stupich
Negatives Filed: Atlanta Urban Design Commission
Date: November 1979-May 1980
Description (10 of 17): Peachtree Street at Marietta Street (left); photographer facing north.
FAIRLIE-POPLAR HISTORIC DISTRICT
Atlanta, Fulton County, Georgia

Photographer: Martin Stupich
Negatives Filed: Atlanta Urban Design Commission
Date: November 1979-May 1980
Description (11 of 17): Peachtree Street at Walton Street (left); photographer facing north.
FAIRLIE-POPLAR HISTORIC DISTRICT
Atlanta, Fulton County, Georgia

Photographer: Martin Stupich
Negatives Filed: Atlanta Urban Design Commission

Date: November 1979-May 1980

Description (12 of 17): Broad Street at intersection with Peachtree Street and Luckie Street; photographer facing west.
FAIRLIE-POPLAR HISTORIC DISTRICT
Atlanta, Fulton County, Georgia

Photographer: Martin Stupich
Negatives Filed: Atlanta Urban Design Commission
Date: November 1979-May 1980
Description (13 of 17): Broad Street at Poplar Street (right); photographer facing west.
FAIRLIE-POPLAR HISTORIC DISTRICT
Atlanta, Fulton County, Georgia

Photographer: Martin Stupich
Negatives Filed: Atlanta Urban Design Commission

Date: November 1979-May 1980

Description (14 of 17): Forsyth Street at Poplar Street, photographer facing north.
FAIRLIE-POPLAR HISTORIC DISTRICT
Atlanta, Fulton County, Georgia

Photographer: Martin Stupich
Negatives Filed: Atlanta Urban Design Commission
Date: November 1979-May 1980
Description (15 of 17): Poplar Street at Fairlie Street; photographer facing north.
FAIRLIE-POPLAR HISTORIC DISTRICT
Atlanta, Fulton County, Georgia

Photographer: Martin Stupich
Negatives Filed: Atlanta Urban Design Commission

Date: November 1979-May 1980
Description (16 of 17): Fairlie Street at Poplar Street; photographer facing west.
FAIRLIE-POPLAR HISTORIC DISTRICT
Atlanta, Fulton County, Georgia

Photographer: Martin Stupich
Negatives Filed: Atlanta Urban Design Commission
Date: November 1979-May 1980
Description (17 of 17): Lucke Street (foreground) at Fairlie Street; photographer facing southwest.
Equitable Building (Trust Company of Georgia Building), Doorway, Pryor Street; Burnham & Root, 1891-92, Atlanta, Georgia
Appendix F - National Register Nomination Form: Underground District
United States Department of the Interior
Heritage Conservation and Recreation Service

National Register of Historic Places
Inventory—Nomination Form

See instructions in How to Complete National Register Forms
Type all entries—complete applicable sections

1. Name

historic  Underground Atlanta Historic District

and/or common  Underground Atlanta; Underground

2. Location

street & number  [see continuation sheet]  — not for publication

city, town  Atlanta  — vicinity of  congressional district  5th—Wyche Fowler

state  Georgia  — code 013  county  Fulton  — code 121

3. Classification

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4. Owner of Property

name  Multiple Owners (more than 50)

street & number

city, town  Atlanta  — vicinity of  state

5. Location of Legal Description

courthouse, registry of deeds, etc.  Clerk of the Superior Court, Fulton County Courthouse

street & number  Pryor Street

city, town  Atlanta  — state  Georgia

6. Representation in Existing Surveys

title  [see continuation sheet]  has this property been determined eligible?  X yes  no

date  — federal  — state  — county  — local

depository for survey records

city, town  state
7. Description

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Describe the present and original (if known) physical appearance

Summary Description

The Underground Atlanta Historic District consists of several components: an approximately two-block area of buildings bounded by Alabama Street, Central Avenue, Peachtree Street, and the rear lot lines of properties along the north side of Martin Luther King, Jr. Drive; viaducts on Central, Pryor, Alabama and Wall streets; store fronts along the north side of Alabama Street below the viaduct; the Georgia Railroad Freight Depot at the east end of Alabama Street; and the Zero Mile Post under the Central Avenue viaduct. The buildings within the district are several stories high and built of brick with stone, iron, sheet metal, and terra cotta details. Built during the late-nineteenth and early-twentieth centuries, they are generally Victorian in style, with some examples of Neoclassical and Functional design. These buildings form continuous business blocks in the area. The viaducts are constructed of reinforced concrete, featuring Neoclassical detailing, and date from the late 1920s. They effectively raise the real street level one story, leaving the original ground floors "underground" in the district. The store fronts along the north side of Alabama Street under the viaduct are the surviving lower portions of buildings demolished to make way for the MARTA rapid-rail line. The Georgia Railroad freight depot is the remaining part of an Italianate railroad facility. The Zero Mile Post is a small stone marker post. Excluded from the district are the rights-of-way for the Georgia Railroad tracks and the MARTA rapid-rail line, the contemporary parking lots and decks between Alabama Street and Wall Street, and Plaza Park to the west of the intersection of Pryor and Wall streets.

Historical Development

Originally, the two-and-a-half-block area of the Underground district was a part of the larger gateway to the city. The history of this gateway to Atlanta mirrors the dynamic growth of the city as it expanded from a railroad and pedestrian town of the mid-nineteenth century into a regional automobile and air metropolis of the late-twentieth century. The phases of growth and development may be divided into the following time periods: (1) 1850 to 1864 - antebellum patterning, (2) 1865 to 1900 - post-war growth and rebuilding, (3) 1900 to 1927 - early-twentieth-century advances, (4) 1928 to 1968 - bridging the railroad gulch, (5) 1968 to 1972 - Underground Atlanta redevelopment, and (6) 1972 to the present - Metropolitan Atlanta Rapid Transit Authority (MARTA) rapid-rail destruction and reconstruction. Each of these phases has brought profound changes to Atlanta and each may be witnessed in the Underground district.

[continued]
8. Significance

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Summary Statement of Significance

The Underground Atlanta Historic District is significant primarily as a distinct historic urban environment which was created by a succession of developments that chronicle the postbellum history of downtown Atlanta. A portion of the original gridiron street plan of the city, so typical of nineteenth-century city planning, is still evident in the area. The influence of the railroad is indicated by the Georgia Railroad Freight Depot and the Zero Mile Post. Period commercial architecture, arranged in business blocks, is well represented by the buildings fronting on Alabama, Pryor, and Peachtree streets. These buildings also represent the postbellum commercial center of the city; they constitute one of few such reminders in this largely redeveloped city. The viaducts illustrate a dramatic early-twentieth-century chapter in local transportation history devoted to alleviating downtown congestion and conflict between the automobile and the train. They were part of a largely unrealized City Beautiful plan to fashion a Beaux Arts civic center above the "railroad gulch," Almost incidentally, the viaducts sealed off the original ground floors of buildings in the area which were rediscovered and redeveloped into "Underground Atlanta" in the late 1960s and early 1970s.

Local History

Underground Atlanta is a unique place in the city which has called itself the Gate City to the South. The district was once part of the gateway to the city, and part of its historic commercial center. The history of this gateway and this commercial center mirrors the dynamic growth of the city as it expanded from a railroad and pedestrian town of the nineteenth century to an automobile metropolis of the twentieth century. The antebellum patterning of the city's later growth and development, postbellum rebuilding and railroad activity, turn-of-the-century commercial successes, and the early-twentieth-century automobile age are all reflected in the character and appearance of the district. More recent history, such as the shift in the city's prime commercial center toward the north, the revival (and demise) of the Underground area as an entertainment center, and the introduction of rapid-rail transit to the city, are also manifest in the district.

[continued]
9. Major Bibliographical References

[see continuation sheet]

10. Geographical Data

Acreage of nominated property  **app. 12 acres**

Quadrangle name  Northwest Atlanta, Ga.

UTM References

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Verbal boundary description and justification

The boundary of the Underground Atlanta Historic District is marked by a heavy black line on the attached "Property/Sketch Map." The boundary is described and justified in the Description (Section 7).

List all states and counties for properties overlapping state or county boundaries

<table>
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11. Form Prepared By

a) Timothy Crimmins, professor of history

b) Richard Cloues, architectural historian

organization  a) The History Group, Inc.
b) Historic Preservation Section, Ga. DNR
date April, 1979

street & number  a) 300 W. Peachtree St., N.W.
b) 270 Washington St., S.W.

telephone  a) 404-577-6198
b) 404-656-2840

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

X  state

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the Heritage Conservation and Recreation Service.

State Historic Preservation Officer signature  Elizabeth A. Lyon

title  Acting State Historic Preservation Officer

date  5/1/80

For HCRS use only

I hereby certify that this property is included in the National Register

Keeper of the National Register  Sally J. Libell

date  7/1/80

Attest:  Carol D. Sibley

date  6/24/80
(2) **Location**

All of those properties in the City of Atlanta, Georgia, fronting on or having access to an area defined by a viaduct system situated between Wall Street on the north, Peachtree Street on the west, Central Avenue on the east, and property lines just north of Martin Luther King, Jr. Drive on the south; also included are the viaducts, the Zero Mile Post, and the Georgia Railway Freight Depot.

(6) **Representation in Existing Surveys**

**Title:** (a) Historic Structures Field Survey: Atlanta, Fulton County
(b) Category One List of Historic Sites, Structures, and Districts

**Date:**
(a) 1976 (State)
(b) 1978 (Local)

**Depository:**
(a) Historic Preservation Section, Georgia Department of Natural Resources
(b) Atlanta Urban Design Commission

**Address:**
(a) 270 Washington Street, S.W., Atlanta, Georgia
(b) 10 Pryor Street, Atlanta, Georgia

Underground Atlanta was designated a "Historic Atlanta District" by the City of Atlanta on December 16, 1968.

Underground Atlanta was determined eligible for listing in the National Register on July 19, 1976. This determination of eligibility was requested by the Urban Mass Transportation Administration under the name "Downtown Atlanta Historic District."

The Western and Atlantic Zero Mile Post, located within the Underground Atlanta Historic District, was individually listed in the National Register on September 9, 1977.

The Georgia Railroad Freight Depot was included in the Historic American Engineering Record: Inventory of Historic Engineering and Industrial Sites in Georgia, 1976.
The Zero Mile Post (1850, listed on the National Register on September 19, 1977) of the Western and Atlantic Railroad marked the beginning point of the State-built line which ultimately made possible the development of the city as a part of a new national transportation network. To the west of this marker, the central passenger station (1853-1864) was built athwart the railroad tracks which ran from east to west and which created a "gulch" which divided the fledgling town in half. The one- and two-story utilitarian frame-and-brick buildings which sprang up on grid street patterns which ran parallel to the railroad tracks north and south of the divide were destroyed in 1864, along with the passenger station, by Union soldiers who were attempting to keep Atlanta from being used as a supply center for the Confederate Army.

After the Civil War destruction in late 1864, Atlanta began to be rebuilt almost immediately. A new Union Station, an iron arched shed (1865-1930), was built on the site of the previous terminal. North of the railroad divide, a hotel district developed, anchored on the west by the Kimball House (1870-1883 and 1886-1959) and on the east by the Markham House (1875-1896). The first Kimball House, located on most of the block bounded by Wall, Pryor, Decatur and Peachtree streets, was destroyed by fire in 1883 and rebuilt on the same site. The six-story, High Victorian-styled Kimball House I contained 317 guest rooms, while its smaller, three-story rival, the Markham House, located on the east side of Central Avenue between the railroad tracks and Decatur Street, had only 107. To the south of the railroad divide, the Georgia Railroad Freight Depot (1869) was constructed on Central Avenue (then Loyd Street) as the eastern anchor of a prosperous mixed-use commercial, service, and industrial district which developed along Alabama, Pryor and Peachtree (then Whitehall) streets. As the economy of the city expanded, the one- and two-story brick-and-frame structures constructed in this area in the late 1860s began to be replaced by more substantial masonry-and-steel buildings of the 1880s and 1890s. The significant buildings in Underground Atlanta today date from this phase of expansion, including 50-52 Alabama (c. 1879); the five-story Block Building (c. 1886) at 66-68 Alabama; the Bentley Hotel (c. 1890) at 67-69 Alabama; 62-64, 58-60, 54-56 Alabama (all late 1890s); and 101-103, 104-106, and 102 Pryor Street (all late 19th century).

The activities in the Underground Atlanta district in the 1890s were primarily commercial, but there were also service and industrial uses of the structures. Alabama Street between Central and Peachtree contained a number of wholesalers, including meat ("Packinghouse Row" was the name for the north side of the street near Central), grain and flour, groceries, and cotton, and such retail stores as a
candy store, a paint store, a saloon, and drugstore. Service activities included a bank, a Chinese laundry, and a barbershop, as well as two hotels. Manufacturing took place in Frank E. Block's candy factory at Alabama and Pryor.

1900 - 1927

In the first three decades of the twentieth century, the centrality of the Underground Atlanta district began to diminish. The Markham House burned in 1896 and the newer, more fashionable hotels were built further north. The Piedmont Hotel (four blocks north on Peachtree at Luckie) opened in 1903; twenty-one years later, the Biltmore, the Robert Fulton (now Georgian) and the Henry Grady opened much further north on Peachtree and West Peachtree streets. This shift in the hotel district was made possible by the introduction of the automobile (and automobile cabs) which could move visitors quickly from the train station to places of accommodation and by the building of the new Atlanta Terminal Station (1905-1974) several blocks to the west of the Underground Atlanta district.

The advent of the automobile also brought other important changes to the Underground district. As more people began to use cars, downtown congestion increased and the attractiveness of many retail activities decreased. Parking was a major problem in Atlanta, as well as other major cities, forcing such retailers as grocers to relocate outside of the downtown. But the major problem for the Underground district was its lack of accessibility to businesses on the north side of the railroad gulch. The tracks had been a hazard and an inconvenience with which residents of the small walking and street-car city of the nineteenth century could live, but the tracks were a barrier to automotive passage which twentieth-century citizens wanted removed. Between 1910 and 1930, many plans were suggested for covering over the railroad tracks which divided the city in half. Perhaps the most ambitious plan was that of Atlanta architect Haralson Bleckley, who in 1909 designed a system of viaducts to bridge the railroads with a platform of steel and concrete. No strictly utilitarian scheme, Bleckley's plan called for a series of attractive boulevards, landscaped parks and pedestrian walkways which would be bordered by retail shops, hotels, and office buildings. Problems were encountered with financing and railroad cooperation; as a result, this City Beautiful-styled plan was not realized.

Despite the failure of grand designs and pressures from the automobile, the Underground district did not atrophy in the early-twentieth century. The office tower, which was becoming increasingly important to downtown Atlanta, was constructed in the Underground district during this period. The Century Building (1902-1976), a fourteen-story steel-frame building designed by the Atlanta firm of Bruce and Morgan, was built on the northeast corner of Alabama and Peachtree streets.

[continued]
Then, in 1914-1915, the five-story Connally Building (now called the Mark Building) was constructed at the southeast corner of the same intersection. The construction of the elaborately ornamented Mark Building capped a revitalization of commercial structures which had been taking place just south on the same block of Peachtree Street. Built for Atlanta's Rich's Department Store in 1882, 84 Peachtree Street had its four-story facade remodeled in 1907 in the fashionable style of the Chicago School, a style which could also be seen in its neighboring, two-story building at 10 Peachtree Street (c. 1910). By way of contrast, the two-story building at 76 Peachtree Street (c. 1908) was built with a facade reflecting the Beaux Art Classicism popularized by Chicago's Columbian Exposition of 1893.

1928 - 1968

The pressures to provide access over the railroad tracks led in the late 1920s to the construction of the "twin viaducts," a bridging structure which raised the street levels of the north-south streets of Pryor and Central Avenue and the east-west streets of Wall and Alabama. Hardly a City Beautiful scheme, this utilitarian structure was fabricated of reinforced concrete with column-and-girder construction. The effects of the twin viaducts on the Underground Atlanta district were dramatic: first, several buildings were demolished south of Alabama along Central Avenue to build the bridge; second, all of the stores at ground level along Alabama Street became underground basements of buildings whose new entrances had to be constructed at viaduct level; third, several buildings on Pryor (south of Alabama) also had to rebuild entrances at the viaduct level (the second story) of their buildings; fourth, the Union Station was isolated and partially demolished and, in 1930, it was torn down completely, replaced by the new Union Station several blocks west; fifth, an underground network of streets and alleys (which included Alabama and Pryor streets and Ponder's and Kenney's alleys) were created with access being available from Old Loyd Street in front of the Georgia Railroad Freight Depot; sixth, the stores at the underground level had their facades boarded and bricked up to prevent burglary; and seventh, the original street level of Alabama near Peachtree and Pryor south of Alabama was lowered to provide truck access beneath the viaducts.

In the ensuing thirty-five years, the openings over the railroad between Alabama and Wall streets were filled in. Plaza Park was built south of Wall between Peachtree and Pryor streets in 1948, and a parking deck was erected south of Wall between Pryor and Central Avenue several years later. The land beneath these structures was used for parking, with access from Kimball Way. The Kimball House was torn down in 1969. Today, there are no remaining structures of historic significance on the north side of the viaducts.

[continued]
1968 - 1972

In 1968, several years of planning came to fruition when construction began to convert the old nineteenth-century stores at the underground level of Alabama Street from warehouses to retail stores and restaurants which were to be part of "Underground Atlanta." This revitalization brought renovation which was not entirely consistent with the historic facades of the structures. Despite many of the cosmetic changes, however, much still remains of the old nineteenth- and early-twentieth-century iron-column facades. Renovation began first along Alabama between Central and Pryor on both sides of the block. Commercial success spurred additional development along Pryor Street, Kenney's Alley and the first half of the block of Alabama west of Pryor Street.

A number of factors slowed the continued expansion of renovation at the underground level. A recession in the early 1970s, the building of a number of competing entertainment centers such as the Omni, Peachtree Center and Colony Square siphoned off customers, and the construction of MARTA's rapid-rail line severely strained the viability of Underground as an entertainment area.

1972 - Present

The construction of MARTA's rapid-rail line which was south of the railroad tracks along an east-west line did more than threaten the economic base of the Underground district; it destroyed two blocks of buildings along the north side of Alabama Street, including the Century Building and Packinghouse Row. MARTA rebuilt facades of buildings along Alabama between Central and Pryor at the underground level, left the facades along Alabama between Pryor and Peachtree at underground level, built a two-foot wall topped by a chain-link fence at the viaduct level, and added several new entrances to Underground, including one from a tunnel to the Five Points Station and one on the north side of Alabama Street from the viaduct level.

Present Appearance

The Underground Atlanta Historic District consists of: (1) the Zero Mile Post (1850) on the north side of the L & N Railroad tracks beneath the Central Avenue viaduct; (2) the Georgia Railroad Freight Depot (1869) south of L & N Railroad Tracks and facing Central Avenue at ground level; (3) the "twin bridges" viaduct (1928) which spans Wall Street, Alabama Street, Pryor Street, and Central Avenue; (4) the nineteenth and twentieth century buildings on the two blocks bounded by Peachtree Street, Alabama Street, Central Avenue, and Martin Luther King, Jr. Drive which

[continued]
either face on Central, Alabama, and Pryor, or have rear entrances which are accessible from the underground level alleys (Kenny's and Ponder's); and (5) the underground level facades of buildings which once stood on the north side of Alabama Street, but which were torn down and rebuilt by MARTA.

(1) **Zero Mile Post**: A stone marker measuring forty-two inches in height, twelve inches on two sides, and eleven inches on two sides. One of its inscriptions — "W & ARR 00" — gives it the zero-mile-post designation of the Western and Atlantic Railroad. This site is already listed on the National Register.

(2) **The Georgia Railroad Freight Depot** (1869) is the oldest extant building in the Central Business District and the only remaining railroad building still standing in a downtown which once had over a half-dozen such structures. The front, fifty-four-foot section of the depot was originally three stories high and capped by a cupola. It was a dominant landmark as the city grew and prospered after the Civil War. It was also a significant visual feature to all who patronized the stores along Alabama Street. A fire in 1935 destroyed the top two stories and cupola which were located on the portion closest to Central Avenue. A hipped roof was then placed over the remaining one story of the front of the building; the long shed forms the rear of the building. The Italianate-style red-brick structure has a stone-arched doorway, arched windows, and corner quoins, features which were typical of the city's business and public buildings constructed between 1850 and 1870.

(3) **The Twin Bridges Viaducts** (1928) were made possible in July of 1925 when the Georgia General Assembly passed a joint resolution which authorized the City of Atlanta to build viaducts over the State's property (the railroad right-of-way) at Pryor Street and Central Avenue. The railroads cooperated in the undertaking by lowering the tracks between Piedmont and Broad streets, a provision which lowered by the height of the viaducts and the length of the approaches. The viaducts were designed by Walter F. Shulz, a consulting engineer from Memphis, Tennessee, and constructed by the MacDougald Construction Company between April, 1928, and March, 1929.

The viaducts were fabricated of reinforced concrete with column-and-girder construction. Steel girders and steel-truss framing were encased in granite and were, therefore, not visible once construction was completed. The structures were designed for loadings as prescribed by the American Railway Engineering Association. Although no significant changes have been made in the viaducts since 1929, the MARTA rail construction in 1977-1978 cut and rebuilt the Central Avenue and Pryor Street bridges in fifty-foot sections which passed over the rapid-rail right-of-way.

While these bridges are not of unusual significance from the perspective of bridge-engineering history, they are important to the transformation of Atlanta from a streetcar and pedestrian city to an automotive metropolis. The bridges not only

[continued]
provided better thoroughfares for automobiles, they also helped to obscure the rail-
road features which were so important to nineteenth-century Atlanta. Additionally,
they created a two-level downtown, the lower level of the nineteenth century and
the upper of the twentieth century. The renovation of Underground Atlanta in the
1960s and the construction of MARTA's rapid rail in the 1970s brought Atlantans back
to the nineteenth-century ground level of the original city.

(4) The buildings south of the railroad tracks between Peachtree Street and
Pryor Street constitute for Atlanta an important collection of late-nineteenth- and
early-twentieth-century business structures. The incursions of time -- including
remodeling, demolition, and viaduct construction -- have created a district which
includes a cross section of the city's building styles.

Included with this nomination is a cross-section drawing that shows the build­
ing forms along Alabama Street from Peachtree Street to Pryor Street and indicates
how the viaduct cuts off the underground from the viaduct level. An examination of
the structures along Alabama (beginning at Central Avenue) reveals the following
features: A two-story brick structure, 34 Alabama Street, was built in 1929 or 1930
on the narrow lot created by the viaduct construction (which took a lot and a half
from the original street alignment). 36 Alabama Street is an altered, late-nineteenth-century structure, which reveals the thin cast-iron columns at underground
level so typical of the city's commercial facades at the turn of the century. 44
Alabama Street is a 1960s building constructed to provide mechanical systems for
several underground businesses (a small shop occupies the underground storefront).
48 Alabama Street is an 1890s two-story brick structure with granite columns at the
underground level. 50-52 Alabama is a three-and-a-half-story brick building built
c. 1879 (at the underground level, the Italianate iron columns remain, but remodel­
ing has opened up a staircase behind the 52 Alabama facade, and at the viaduct level,
the ground story has two recessed bays with paired segmental arched windows and
four semi-circular arched lights on the half-story above). 54-56 Alabama is a four­
story 1890s brick building which has rounded iron columns enlivened by patterns of
small diamonds (the three stories above the viaduct include a remodeled entry level
and six windows with sill and lintel coursings of stone on each of the upper two
floors). 58-60 Alabama is an 1890s, two-story brick structure which had new facades
built at underground level in the late 1960s and at the viaduct level in 1959.
62-64 Alabama is the Old Tripod Paint Company building constructed in the early
1890s (at the underground level, there is a pattern of recessed panels and circles
on the iron columns, a common feature of building-front style in Atlanta at the turn
of the century, and at the viaduct level, a new facade was put on in 1959). The last
structure before Pryor Street is the Block Building at 66-68 Alabama, built by Frank
E. Block as a candy factory in 1882. At underground level, brick infilling has al­
tered its appearance, but slender iron columns with wider fluted corner piers are
still extant. The windows of the stories above the viaduct are segmental arched with

[continued]
terra cotta caps. A mixture of window groupings, shapes and lintels is used across both the Alabama and Pryor Street facades. A high parapet wall above the top story (replacing the original nineteenth-century cornice) is detailed with heavy cornice moldings, including modillions. Sills of light stone and terra cotta are connected along the street facades to form horizontal bands.

Continuing on Alabama from Pryor to Peachtree Street, 74-76 Alabama is the Hotel Jefferson which at viaduct level is a four-story, Neoclassical brick building built in 1930. Beneath this addition, the original base remains of the Gate City National Bank (1883); while there has been brick infilling, there remains rusticated stone pillars, patterned iron window lintels, and some original brick surfaces. 78, 80 and 82-84 Alabama Street are all 1920s two-story brick buildings, the first two with recently remodeled facades at the viaduct level, the third with its original look. 86-88 Alabama is a three-story brick building built before the turn of the century and remodeled with a more elaborate facade in 1910; thick iron columns remain at the underground level. 90 Alabama Street is an early-twentieth-century building which has been remodeled as a Burger King at viaduct level; at underground level, a semicircular staircase has been added to provide entry. This stairway was made necessary because this end of Alabama Street was lowered four to six feet in the 1920s to provide clearance underneath the viaducts. 96 Alabama Street is a three-story brick building with a 1930s facade at viaduct level and plain brick front at underground level. The last building on this block, the Connally (now Mark) Building, was designed by W.L. Stoddard in 1915 as a five-story, stone-faced block of steel-and-frame construction with elaborately ornamented terra cotta shields bearing the initials C-B paired at the building corners beneath strongly projecting string-course moldings across the top of the second and third stories. The second story, above the viaduct, has segmental arched window openings with projecting sills on brackets. On the third story, above the shield patterns, are vertical rectangular inserts with ornamental heads. In the top two stories, the rectangular windows are grouped in pairs with ornamental terra cotta spandrels between vertical piers which extend through both stories to end with a low-profile crenellated pattern along the cornice edge. Due to the increase in the grade of lower Alabama Street, there is no underground facade. The firm of Hentz, Adler and Shutze was responsible for the 1930 remodeling of the first floor and arcade.

Peachtree Street south of the Mark Building is also part of the Underground Atlanta Historic District because the buildings here are linked visually with the Mark Building and because they have rear access to Ponder's Alley at the underground level. 64 and 66 Peachtree are two-story, 1920s buildings which had new facades built in the 1950s. 68 Peachtree is a three-story brick building (c. 1900) which retains iron columns behind its recently remodeled facade. 70 and 74 Peachtree are thoroughly remodeled two-story, late-nineteenth-century brick buildings. 76 Peachtree was constructed in 1908 and has been used as a millinery shop ever since. Built
in a Beaux Arts style, it has three bays in its second-story facade, with the end bays crowned with ornate segmental pediments with cartouches. An ornamental entablature contains the name of the original business in the building, "The Mirror." A roofline balustrade crowns the facade with a paneled parapet on either side.

80 Peachtree is an early-twentieth-century Chicago Commercial-style two-story building. 84 Peachtree is an 1882 four-story brick building which was remodeled by the firm of Bruce and Morgan in 1904 for Rich's Department Store and was most recently known as the W.T. Grant Building. Chicago School influence can be seen in the wide window spaces located behind uninterrupted vertical piers. The original wide central entrance and great expanse of glass were innovative at the time. Although the first story has been extensively remodeled, the original features can still be seen in the upper stories.

Pryor Street south of Alabama also has structures which have entrances under the viaducts. On the west side of the street, separated from the Hotel Jefferson by Ponder's Alley, is 97 Pryor Street, a plain two-story brick structure (c. 1910) which has been remodeled at both underground and viaduct levels. 101-103 Pryor is a more substantial four-story, late-nineteenth-century brick building which had its top story added in the 1920s; it has also been recently refaced at the underground level. On the east side of the street, separated by Kenney's Alley from the Block Building, is 104-106 Pryor Street, a two-story brick structure (c. 1885) whose underground facade is also an addition of the late 1960s; at the viaduct level, the first floor has been remodeled as a store front, and on the central bay of the third and fourth stories, there are oriel-type wooden-framed windows in a semi-circular arched frame of ribbed terra cotta with an enlarged keystone. Next door, 104-106 Pryor Street shares elements of the Renaissance Revival style. Built c. 1899, this structure contains cast-iron columns between the rough stone piers at the base of the viaduct entrance. Central bays contain wide windows enclosed in two-story rounded arches with terra cotta spandrels. The top story has two round windows deeply recessed by the moldings in the end bays.

The last structure on the two commercial blocks is 123 Central Avenue, just south of Kenny's Alley. This is part of a turn-of-the-century building, the front portion of which was taken by the viaduct construction of 1928-1929. The 1930s street facade was covered with new brick in the late 1960s.

(5) The underground-level facades on the north side of Alabama Street were either left intact after MARTA construction or torn down and rebuilt. There is a continuous wall extending along the north side of the street from the Georgia Railroad Freight Depot to Peachtree Street. Several sections of this wall are creations
of MARTA, especially the bricked-up portions at the end of Central Avenue and Pryor Street. From Central to Pryor Street, all of the facades except that of the Bentley Hotel at 67-69 Alabama have been rebuilt by MARTA. While attempts were made to reuse some of the original materials, most of these storefronts were rebuilt with plywood, dimensioned lumber, and other modern materials. The Bentley Hotel (c. 1890) includes the facade and foyer of the hotel. An original, diagonally placed, recessed entrance is located behind a corner column of pink granite with an elaborately carved floral capital. Heavy rusticated stone piers form doorways in the center of the street facade, while iron columns along the Alabama front frame windows. The rebuilt false facades continue for several stores on either side of Pryor Street, north of Alabama. The facades along Alabama between Pryor and Peachtree have been left intact after the buildings behind and above them were torn down. For the most part, these are plain brick facades and lack the interesting iron columns and detailing found elsewhere in the Underground district. The importance of the facades and walls along the north side of the street is primarily that they maintain the enclosure which is so important to Underground Atlanta.

Intrusions

No intrusions have been identified in the Underground Atlanta Historic District. Because of the peculiar character, appearance, and history of Underground Atlanta, the identification of intrusions is problematic and beside the point. In essence, the district as a whole can be characterized as a distinct historic urban environment which was created by a succession of developments that chronicle the postbellum history of downtown Atlanta. Within this overall environment, this history is manifested in a variety of ways, some of which survive largely intact, others of which are but fragmentary. The overall effect is one of historical and environmental integrity. Planning and development decisions and actions need to take into account this complex character, appearance, and history when dealing with either specific parts of the district or the district as a whole.

Boundaries

The historical geography of the Underground Atlanta Historic District consists of railroad facilities, the street layout, the buildings along the streets, the viaducts, and the redeveloped area known as "Underground Atlanta." The boundaries for this historic district have been determined by overlaying these various historical

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To the northeast, the boundary of the historic district is the northeast edge of the Wall Street viaduct and the northeast ends of the Pryor Street and Central Avenue viaducts. To the southeast, the district boundary is the southeast edge of the Central Avenue viaduct and the Old Loyd Street retaining wall, with a southeastward extension at ground level to include the Georgia Railroad Freight Depot. To the southwest, the district boundary is the southwest end of the Pryor Street viaduct, the southwest end of the Central Avenue/Old Loyd Street retaining wall, and a property line running roughly parallel to and northeast of Martin Luther King, Jr. Drive (Hunter Street) that separates those properties having access to the "underground" streets and alleys from those to the southwest that do not. To the northwest, the district boundary is the northwest end of the Wall Street viaduct, the northwest edge of the Pryor Street viaduct, the northwest end of the Alabama Street viaduct, and the curb line along the southeast side of Peachtree (Whitehall) Street.

Excluded from the Underground Atlanta Historic District are the rights-of-way for railroad and rapid-transit tracks which run between Alabama and Wall Streets at ground level. The railroad tracks have been rebuilt and relocated slightly in the twentieth century, and represent only a portion of Atlanta's historic railroad system; furthermore, their immediate historical context has been lost since the 1930s. The rapid-transit line is an obvious non-contributing and unrelated feature. Also excluded from the district are Plaza Park, built in 1948 on an elevated platform at the viaduct level between Wall, Peachtree, and Pryor streets, and a 1950s parking deck built on an elevated platform at the viaduct level between Wall and Pryor streets and Central Avenue. Neither has a strong historical association or a direct environmental relation with Underground Atlanta.

North of the Underground Atlanta Historic District is the modern commercial center of the city. East is Georgia State University. To the south are city, county, and state government buildings and several churches. To the west are the remains of Atlanta's historic commercial center.
Underground Atlanta was once part of Atlanta's historic commercial center, an area that stretched for several blocks along either side of the east-west railroad tracks. This area developed most strongly during the postbellum rebuilding of the city and achieved its greatest economic prominence at the turn of the century. Land development pressures plus the appearance of the automobile led to a northward shift of the city's prime commercial center in the mid-twentieth century.

Within the Underground Atlanta Historic District, the business history of Atlanta can be found in the historic mixed-use activities of the two blocks south of Alabama Street. In the late-nineteenth century, wholesalers took advantage of the rail proximity to establish meat, grain and flour, cotton and dry-goods stores. Retailers operated grocery, candy and drugstores, and there were also such services as barbershops, banks, and laundries. There were even a few small hotels which catered to the passenger traffic from Union Station; of these, only the first-floor entrance of the Bentley Hotel (c. 1890) and the viaduct-level Hotel Jefferson (1930) still remain. Along Peachtree Street as well, there was a concentration of dry-goods and department stores. The most notable, the W.T. Grant Building, was originally the home of Rich's Department Store. The back of this L-shaped building which extends onto Ponder's Alley contains a rear facade on which the original store logo of "M. Rich and Bros." remains.

Community Planning

Community planning and development activities throughout the history of Atlanta have left their mark on the Underground Atlanta Historic District. These activites are intertwined with the course of local history. Evident in the Underground district are the antebellum patterning of the city's growth and development, postbellum rebuilding and railroad development, turn-of-the-century commercial development, and early-twentieth-century accommodation to the automobile. More recently, the shift in the city's prime commercial center toward the north, the revival (and demise) of the Underground area as an entertainment center, and the introduction of rapid-rail transit to the city have left their mark on the historic district.

More specific examples of historic community planning and development are also present in the Underground Atlanta Historic District. Part of the original gridiron city plan, oriented to the alignment of the railroad tracks, is included within the district. The railroad gulch itself, with the adjacent Zero Mile Post and Georgia

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Railroad Freight Depot, stand as reminders that Atlanta was founded and developed during the nineteenth century as a railroad town. The viaducts represent a mammoth public-works project on the part of city government to accommodate early-twentieth-century automobile traffic and maintain the economic viability of this part of the city. The viaducts are also significant for having been conceived originally as part of a largely unrealized comprehensive City Beautiful plan for a downtown civic plaza by Atlanta architect Haralson Bleckley in 1909.

Architecture

In general, the Underground Atlanta Historic District is significant in terms of architectural history as a distinct historic urban environment which was created by a succession of juxtaposed developments. The district includes part of the original gridiron city plan, railroad facilities including the Georgia Railroad Freight Depot and Zero Mile Post, period commercial architecture of the nineteenth and early-twentieth centuries, and early-twentieth-century automobile viaducts. These distinct historic components, so unusually combined in this district, create an overall environmental character and appearance that is virtually unique not only in Atlanta but also throughout the United States.

The Underground Atlanta Historic District is also architecturally significant in more traditional terms: the presence of examples of nineteenth- and early-twentieth-century commercial architecture. Some of these examples are virtually intact, such as the multi-story, Victorian Eclectic, Neoclassical and Chicago-style buildings along Alabama, Pryor and Peachtree streets; others survive only partially, such as the fire-damaged Georgia Railroad Freight Depot, the partly-demolished Bentley Hotel, and the storefronts along the southwest side of Alabama Street at ground level; still others are but fragmentary, such as the cast-iron columns, stone and iron doorway and window surrounds, and cut-stone details that enliven the Alabama and Pryor street facades beneath the viaducts. All of these architectural representations are vitally important in the architectural history of a city whose dynamic growth in the mid-twentieth century has obliterated much of its environmental heritage.

Engineering

The Zero Mile Post, located in the Underground Atlanta Historic District under the Central Avenue viaduct just northeast of the railroad tracks, is significant in terms of nineteenth-century railroad engineering and surveying. It marks the final
southeast terminus of the state-owned Western and Atlantic Railroad. Its location was determined by C.F.M. Garnett and F.C. Ames in 1842, and the marker was emplaced in 1850 by Bodwell E. Wells, civil engineer for the W & A Railroad. From this point all final mileages and other measurements for the railroad survey were made.

The viaducts which define the Underground Atlanta Historic District are significant in the history of twentieth-century bridge building. While the viaducts were not innovative in terms of their engineering, they do represent a large-scale application of early-twentieth-century urban bridge design. Represented here are examples of both reinforced concrete and steel truss construction. Although essentially utilitarian, the viaducts acknowledge their origins in a largely unrealized City Beautiful civic plaza design by their Classically-derived parapet walls and railings.

**Transportation**

The Underground Atlanta Historic District contains elements which are important to the city's transportation history. The earliest remnants of the railroad, which brought Atlanta into existence, can be found in the district; these include the Zero Mile Post (1850) and the Georgia Railway Freight Depot (1869). Besides the railroad tracks, these are the only physical remains of railroad activity which are present in downtown Atlanta. In addition, the Georgia Railway Freight Depot is the oldest extant building in the downtown. The automobile age of the city is well represented in the "Twin Bridge" viaducts (1928-1929). Needed to facilitate the flow of twentieth-century automobile traffic over the nineteenth-century railroad gulch, these structures are utilitarian in design and function. The bridges encase the space over the railroad right-of-way for which plans were proposed but never implemented for a string of City Beautiful-style parks and civic plazas.

The construction of the MARTA rapid-rail line and Five Points Station in the late 1970s brought the newest transportation technology into the Underground district (even if it is actually an update of an early-twentieth-century mode -- the electric subway and elevated). The increase in access to the Underground district which MARTA will bring will result in additional land use changes. The open space over the railroad right-of-way which is currently vacant or used for parking is now prime real estate for development. In sum, the railroad, automobile, and rapid-rail transit have all had a dramatic influence on the character and appearance of the Underground district.

[continued]
Preservation Activity: The Historic Atlanta Local Development Corporation

The Historic Atlanta Local Development Company (HALDC) was formed in October, 1978. It is a quasi-public organization dedicated to the restoration and revitalization of the historic Underground Atlanta business neighborhood. HALDC is charged with the responsibility for carrying out programs to aid, assist and foster the planning, redevelopment and improvement of the historic Underground Atlanta district. Its activities are intended to focus attention on the historic, economic and cultural value of the neighborhood to the city of Atlanta and its citizens.

HALDC is specifically organized as a local development company under Section 502 of the Small Business Investment Act of 1958. The Corporation is a non-profit organization. The board of trustees consists of representatives of the Underground merchants, property owners, the city of Atlanta and the community-at-large.

HALDC has been initially funded by grants from the federal government and the City of Atlanta. The grant revenues are being used to conduct a study of the feasibility of revitalizing Underground Atlanta and the historic district and to prepare a development package as to the area's economic viability.

The HALDC staff coordinates the overall redevelopment plan, hiring and directing activities of the existing Underground Atlanta Restoration Commission's efforts at maintenance and physical improvements. The staff also serves as liaison among interested parties, including the Underground Atlanta Merchants Association, the City of Atlanta, and others.

HALDC is the sponsor of this National Register nomination, which it views as an integral part of its restoration and revitalization activities.


Sanborn Fire Insurance Maps: 1886, 1892, 1899, 1911

Personal inspections by Richard Cloues, summer of 1979; Timothy Crimmons and James Brittain, fall of 1979.
MAP 1 -- UNDERGROUND ATLANTA WHEN LISTED (1980)

- CONTRIBUTING BUILDING/STRUCTURE
- NONCONTRIBUTING

PROPERTY/SKETCH MAP:

North:

Scale:

Boundaries of historic district:

Photograph and direction of view:

Underground Atlanta Historic District
Atlanta, Fulton County, Georgia

PROPERTY/SKETCH MAP:

North:

Scale:

Boundaries of historic district:

Photograph and direction of view:
MAP 2 -- UNDERGROUND ATLANTA TODAY (1989)

CONTRIBUTING BUILDING/STRUCTURE

NONCONTRIBUTING

PROPERTY/SKETCH MAP:

Underground Atlanta Historic District
Atlanta, Fulton County, Georgia

PROPERTY/SKETCH MAP:

Underground Atlanta Historic District
Atlanta, Fulton County, Georgia

North:

Scale: O 50' 100'

Boundaries of historic district:

Photograph and direction of view:

FIRST NATIONAL BANK

OFFICE BUILDINGS

PLAZA PARK (RAILROAD)

MARTA / FIVE POINTS STATION

MARTA

OFFICE BUILDING AND PARKING GARAGE

PARKING LOT

PARKING DECK

GEORGIA STATE UNIVERSITY

PARKING GARAGE

PARKING LOT

FULTON COUNTY COURTHOUSE

CHURCH

CHURCH

MARTIN LUTHER KING, JR. DRIVE

PARKING LOT

MODERN COMMERCIAL BUILDINGS

FONDER'S ALLEY

KENNY'S ALLEY

RETAIL STORES

PEACHTREE STREET (OLD CHITLIN STREET)

BROAD STREET

EDWARDS STREET

PARKING DECK

OFFICES

SERVICE STATION

FULTON COUNTY COURTHOUSE
MAP 3 - PROPOSAL #1 - BOUNDARY REDUCTION

- CONTRIBUTING BUILDING/STRUCTURE
- NONCONTRIBUTING

PROPERTY/SKETCH MAP:
North:
Scale:
Boundaries of historic district:
Photograph and direction of view:

Underground Atlanta Historic District
Atlanta, Fulton County, Georgia

Modern Commercial Buildings
Parking Lot
Fulton County Courthouse
Church

Martin Luther King, Jr. Drive
First National Bank
Office Buildings
Office Building and Parking Garage
Parking Lot
Parking Deck
Parking Garage

Plaza Park (Railroad)
MARTA
MARTA Five Points Station

First National Bank
Office Buildings
Office Building and Parking Garage
Parking Lot
Parking Deck
Parking Garage

Georgina State University

First National Bank
Office Buildings
Office Building and Parking Garage
Parking Lot
Parking Deck
Parking Garage

Photograph and direction of view:

Kenny's Alley
Ponder's Alley

First National Bank
Office Buildings
Office Building and Parking Garage
Parking Lot
Parking Deck
Parking Garage

Georgina State University

Photograph and direction of view:

Kenny's Alley
Ponder's Alley

First National Bank
Office Buildings
Office Building and Parking Garage
Parking Lot
Parking Deck
Parking Garage

Georgina State University

First National Bank
Office Buildings
Office Building and Parking Garage
Parking Lot
Parking Deck
Parking Garage

Georgina State University
MAP 4 - PROPOSAL #2 - BOUNDARY REDUCTION

- CONTRIBUTING BUILDING/STRUCTURE
- NONCONTRIBUTING " "

Underground Atlanta Historic District
Atlanta, Fulton County, Georgia

Photograph and direction of view:

MODERN COMMERCE

OFKfcJ

HAHTIN LUTHKft KinC, .IK. KKKK

PARKING

LOT

FULTON COUNTY
COURTHOUSE

CHURCH

CHURCH

FIRST NATIONAL BANK

OFFICE BUILDINGS

OFFICE BUILDING AND PARKING GARAGE

PARKING LOT

PARKING DECK

FULTON STREET

PLAZA PARK
(RAILROAD)

MARTA

MARTA FIVE POINTS STATION

PLAZA PARK

PARKING DECK

PARKING GARAGE

GEORGIA STATE UNIVERSITY

PARKING LOT

Underground Atlanta Historic District
Atlanta, Fulton County, Georgia

PROPERTY/SKETCH MAP:

North:

Scale: 1/60'

Boundaries of historic district:

Photograph and direction of view:
KEY TO SLIDES (1980)(1989) - LOWER LEVEL

O slide/direction of view

MARTA

FULTON COUNTY COURTHOUSE

Underground Atlanta Historic District
Atlanta, Fulton County, Georgia
PROPERTY/SKETCH MAP
North:
Scale: 50' 100'
Boundaries of historic district:
Photograph and direction of view:
CUTAWAY VIEW OF ALABAMA STREET VIADUCT — SHOWING UPPER & LOWER FLOORS OF BUILDINGS IN "UNDERGROUND ATLANTA"
Underground Atlanta Historic District
Atlanta, Fulton County, Georgia

CUT-AWAY VIEW OF ALABAMA STREET
BETWEEN CENTRAL AVENUE AND PEACHTREE STREET
SHOWING GROUND LEVEL AND VIADUCT LEVEL

Illustrator facing southwest.
Appendix G - National Register Nomination Form: Sweet Auburn District
NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC
Sweet Auburn Historic District

AND/OR COMMON
Sweet Auburn Historic District

2 LOCATION

STREET & NUMBER
Along Auburn Avenue

CITY, TOWN
Atlanta

STATE
Georgia

3 CLASSIFICATION

CATEGORY
X DISTRICT

OWNERSHIP
X PUBLIC

STATUS
X OCCUPIED

PRESENT USE
_ AGRICULTURE
_ COMMERCIAL
_ EDUCATIONAL
_ GOVERNMENT
_ MILITARY
_ RELIGIOUS
_ SCIENTIFIC
_ TRANSPORTATION
_ OTHER:

X DISTRICT

_ BUILDING(S)
_ STRUCTURE
_ SITE
_ OBJECT

PUBLIC ACQUISITION
_ IN PROCESS
_ BEING CONSIDERED

X COMMERCIAL

_ WORK IN PROGRESS
ACCESSIBLE
_ YES: RESTRICTED
_ YES: UNRESTRICTED
_ NO

_ EDUCATIONAL
_ PARK

_ PRIVATE RESIDENCE
_ SCIENTIFIC
_ TRANSPORTATION

_ INDUSTRIAL
_ MILITARY
_ OTHER:

4 OWNER OF PROPERTY

NAME
Multiple Ownership

STREET & NUMBER
See Continuation Sheet

CITY, TOWN
Atlanta

STATE
Georgia

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.
Registry of Deeds; Fulton County Courthouse

STREET & NUMBER
Pryor Street

CITY, TOWN
Atlanta

STATE
Georgia

6 REPRESENTATION IN EXISTING SURVEYS

TITLE
Survey of Historic Structures, Sites and Districts

DATE
November, 1973

DEPOSITORY FOR SURVEY RECORDS
Atlanta Urban Design Commission

CITY, TOWN
Atlanta

STATE
Georgia
DESCRIPTION

CONDITION

_EXCELLENT
_GOOD
_FAIR

-DETERIORATED
_RUINS
_UNEXPOSED

CHECK ONE

illery

_UNALTERED

ALTERED

ORIGINAL SITE

MOVED

DATE_____

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Sweet Auburn was the center of a thriving black economy and base of a rising black middle class. The Auburn Avenue of the late 19th and early 20th centuries no longer exists. There does exist, however, numerous enterprises which date to this early period. Moreover, there remains the buildings in which much of the total life of all Afro-Atlantans, business and social, took place.

Auburn Avenue has no one particular architectural style as the present district is composed of buildings ranging in date of construction from the 1890s to the 1940s. Likewise, modern intrusions, including the construction of modern thoroughfare I-85 has severed the Avenue and made the total extent of the Avenue as one historic district impossible. There does exist on the west side of I-85/75 substantial historical remains with a good degree of integrity. These buildings stretch along a four block span of Auburn Avenue and when taken together give an effective picture of this once thriving business sector. This district does not, however, reflect the total picture of Auburn Avenue as important residential buildings are located on the east side of I-85/75. On this east side is also located the Martin Luther King, Jr. Historic District listed on the National Register of Historic Places which includes the birthplace, Ebenezer Baptist Church and the Center for Social Change. But the inclusion of such important historical structures is impractical because of its disjuncture from the main center of economic buildings and its many intrusive elements.

Atlanta Life Insurance Company
148 Auburn Avenue

Located on Auburn Avenue is the second largest black insurance company in the United States, the Atlanta Life Insurance Company. Founded by Alonzo F. Herndon, a former slave of Walton County, Georgia, the Atlanta Life Insurance Company is a conglomerate of nine companies amalgamated in 1905. The company steadily grew so that by 1910, there were more than 42 branch offices. Herndon grew in reputation and finances to become one of the richest "Negroes" in the country. It is important to note that with financial success the business has remained on Auburn Avenue. This location may change in the near future as the company is thinking of relocating.

The Atlanta Life Insurance Company is a complex of buildings. The central building faces Auburn Avenue and has a Beaux-Arts classical facade. The structure was originally constructed as a YMCA. This new facade was added in 1927. An additional wing in similar style was added in the 1930s. This facade is without question one of the outstanding visual points of the district because of its highly stylized version of the Corinthian order used to support the entablature. The double entrance doors of the first floor are topped with an ornate pediment.

Located also on this block are Rucker Building, the Atlanta Daily World office, the Smith House and Carriage Factory.
The phenomenal growth of black enterprise in the post Civil War period is typified by the "Sweet Auburn Historic District." Once a sprawling expanse of one mile the district has been altered by the construction of a modern interstate highway as well as intrusive buildings of recent construction. There remains on the west side of I-85 outstanding examples of the institutional buildings of the district during the early 20th century.

The name Sweet Auburn was coined by John Wesley Dobbs and applies to Auburn Avenue which was called the "richest Negro street in the world." Like other black communities throughout the country, Sweet Auburn's success was intricately tied to the residential pattern forced on blacks by the rise of Jim Crow. The Sweet Auburn Historic District is a good example of the results of segregation policies as well as a prime case pointing out the merits of black entrepreneurs.

Though the success of Sweet Auburn in recent years has been diminished, the remnants of past days are clear along the streets of the Sweet Auburn Historic District.

History

In the post Civil War period blacks began a surge into the economic circles of commerce. Though many of these businesses were small there were some very good examples of black entrepreneur expertise. The enterprises of Madame C. J. Walker, Asa Spaulding and Robert Abbott are but a few examples of this activity. However the rise of Jim Crow in the south led to the separation of communities thus giving rise to entire districts of black shops and businesses. Outstanding among such districts is "Sweet Auburn Historic District" in Atlanta. Without question this vast stretch originally one mile in length gained the reputation of "the richest Negro street in the world." The rise of Sweet Auburn is intricately tied to the history of the nation and in particular to the part that the south has played in that history.

Sweet Auburn's history goes back to the end of the Civil War. Originally known as Wheat Street, the name was changed in 1893 to Auburn Avenue. During this period Wheat Street had no racial barriers and blacks and whites lived as neighbors. At this time also the majority of black businesses were located in what is now downtown Atlanta and along Decatur Street. In the 1890s, however, this pattern began to change.
MAJOR BIBLIOGRAPHICAL REFERENCES


GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY

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VERBAL BOUNDARY DESCRIPTION

SEE CONTINUATION SHEET

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

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FORM PREPARED BY

NAME / TITLE
Lynne Gomez-Graves, Historical Projects Director
Afro-American Bicentennial Corporation
STREET & NUMBER
1420 N Street, Northwest
CITY OR TOWN
Washington
STATE
D.C.

STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL _____ STATE _____ LOCAL _____

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

FOR NPS USE ONLY
I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION
ATTEST:
KEEPER OF THE NATIONAL REGISTER

DATE
Owner of Property

Contact: Bob Jackson
Inner City Development Corporation
55 Marietta Street
Atlanta, Georgia

Dr. Elizabeth Lyons
Preservation Department
Department of Natural Resources
Atlanta, Georgia

Atlanta Life Insurance Company
Atlanta Life Insurance Company
148 Auburn Avenue
Atlanta, Georgia

Big Bethel AME Church
Big Bethel AME Church
Auburn Avenue
Atlanta, Georgia

Butler Street YMCA
Young Mens Christian Association
22 Butler Street
Atlanta, Georgia

Odd Fellows Building & Auditorium
New Era Missionary Baptist Association

Municipal Market
Mayor
City Hall
Atlanta, Georgia

Herndon Building
Rose Martin
3049 Mission Ridge Court
Atlanta, Georgia (436-9235)
Big Bethel AME Church  
Corner of Butler Street and Auburn Avenue

The Church throughout the black experience has played a very important leadership role both secular and sacred. Big Bethel has since its founding in 1865 been an important force in the development of Atlanta's black community. Not only has it provided spiritual leadership to its members but it has also fostered the development of diverse social, educational and economic institutions of great significance to that community. This church remains a source of leadership in this community.

Big Bethel was first constructed in 1891. It is a stone building fashioned of rough hewn granite. Built in Romanesque Revival form the church has been a prominent landmark on Auburn Avenue. There are two asymmetrical balanced towers on the south facade topped with steeple and belfrey steps rise to an arched central recessed entrance. The towers and interior of Big Bethel date from 1924, the time of the church's rebuilding after a fire. However, the basic structure which dates to 1891 is clearly discernable.

Butler Street YMCA  
22 Butler Street

Butler Street YMCA is historically one of the most significant buildings of the Sweet Auburn Historic District. At this site was located the central recreational facility for the young black men of this community and all of Atlanta. Organized on May 16, 1920 the YMCA became more than a recreational facility it was used as a regular meeting place for Atlanta's many black fraternal, civic and political organizations. Many campaigns had their origin in this building. In the conference rooms of Butler Street YMCA according to John Calhoun, a local civic leader, many events were held for public participation.

In 1942, the Hungry Club was organized here. (For more than 30 years this organization sponsored lectures by persons of local, national and international fame.)

The Butler Street YMCA is a five story brick building in Georgian Revival style. The building was constructed by Hamilton and Son, a local contractor. The second level contains the conference rooms and meeting facilities used by local organizations. The first floor contains YMCA offices as well as large room for billiards, ping-pong and other games. The first floor is elevated and double stairways lead from either side up to a landing. The architects for the building were Heintz, Reid and Adler of Atlanta.
One of the most architecturally outstanding buildings of the business structures along Auburn Avenue is the Odd Fellows Building and Auditorium. This structure was the brainchild of Benjamin J. Davis, editor of the Atlanta Independent. William A. Edwards, a distinguished white architect of the south in the late 19th and early 20th centuries, designed the building. It was constructed in 1912-1913 by Robert E. Pharrow. At the time of the construction this building was local headquarters of the Atlanta Chapter of the Grand United Order of Odd Fellows. The Odd Fellows building was an overwhelmingly large building for blacks to construct. This building is one of the major black entrepreneurial centers in America. The Odd Fellows is presently listed on the National Register of Historic Places. At the time of construction in 1912, many shops were located in the building. One of these, Yates and Milton Drugstore, remains an outstanding business today with shops located throughout the city.

This six-story brick building with unique terre-cotta figure has a two story section on its east side. At one time this six-story section contained stores and shops, forty-two offices and six lodge rooms in addition a large auditorium. Moreover, a real sense of pride was demonstrated in the terre-cotta figureheads on the building with their African features. These figures are located on opposite sides of the entrance and are clearly visible to the passerby or visitor. The recessed entrance portico has an arch above it. The first level of the building is fashioned of stone while the upper levels are brick. In addition this six-story building was topped with an exquisite roof garden. The building presently houses several small businesses and a community center.

Herndon Building
251 Auburn Avenue

Situated just opposite the Odd Fellows Building, the Herndon Building is one of the outstanding examples of a multiple use building of the Sweet Auburn Historic District. The structure was named after its builder Alonzo F. Herndon. The Herndon Building has been used as the home of the Atlanta Urban League up to 1964. It also provided space for the Atlanta School of Social Work, incorporated in 1925 and now a part of the Atlanta University. This building was a major source of office space for black businesses in Atlanta and until the construction of other office space in particular the Citizens Trust Building made on a large impression in the economics of Sweet Auburn.
The Herndon Building is a three-story brick structure. The building is easily recognized by the large "H" located on the front facade of the building. L shaped in plan, the building has a central entrance. This entrance is framed with leaded glass over the low entrance-way. Though a typical office building of the period, the Herdon building becomes unique because of its interior fashioned of salvaged wood.

**Municipal Market**
Between Bell and Butler Streets at 209 Edgewood

The Municipal Market brings another dimension to the Sweet Auburn Historic District. This building was located on Edgewood Avenue, a structure which was traditionally composed of all white businesses and where black entrepreneurs of Auburn Avenue never ventured to open shops. However, the Municipal Market acted as a common marketplace for the two communities. Today the market remains a source of fresh vegetables, poultry, fruit and meat and is one of the few remaining city owned markets in the country.

The Municipal Market was built in the 1920s by the architect A. Ten Eyck. Constructed of brick the building is two stories in height. At the time of construction there were two towered corner elements which flanked the one-story recessed entrance. The towers were removed as part of the renovation and rehabilitation of the building. Likewise, the addition of shed type brick sections between the end bays of the building has slightly altered its appearance. On the interior the market is very much the same as when constructed. There are numerous individual stalls located throughout. This facility has the capacity of becoming a major landmark attraction of Atlanta.

These buildings named as the most outstanding structures within the boundaries of the Sweet Auburn Historic District are not all the important sites. There are a number of one and two story shops along Auburn Avenue, Bell and Butler Streets that add to the total complexion of the district. One of these type buildings is the Healy Funeral Home on Bell Street built during the 1890s as a lodge building. The structure today remains an important part of the community. Likewise there are other barber shops, beauty parlors and cafes which taken together add much to the architectural texture of Sweet Auburn.

With the passage of time, many of the buildings that could have been added to the historic district have fallen into such disrepair, their inclusion is impossible. This condition is presently being combated by the Inner City Development Corporation, which is trying to revitalize the economic interest in the east side of Atlanta and in the Sweet Auburn Historic District.
Much of the material for completion of the description of the Sweet Auburn Historic District was provided by Dr. Elizabeth Lyons in the study 500.03 Preservation Plan: Sweet Auburn Project prepared by Dr. Gloria Blackwell, Dr. Elizabeth Lyons and Dr. C. A. Bacote, n.p. - August 1975.
As Auburn Avenue began to be developed into a commercial zone, black businesses began a steady flow into the district. Concurrent with this influx of blacks, there was a withdrawal of whites and white businesses to other parts of town—particularly to Edgewood Avenue. Between the late 1890s and early 1920s the business district along Auburn Avenue rapidly increased. On the other hand, black businesses in the central business district steadily declined. By 1930, a concentrated variety of black professionals could be found in Sweet Auburn. There were only fourteen (14) black businesses left in central Atlanta and no professionals. The years between 1890 and 1930 parallel the ascurrence of segregation; and also indicate the rise of Sweet Auburn as the major center of black entrepreneurial and social activity within a large residential community.” Coinage of the term John Wesley Dobbs was perhaps taken from the Oliver Goldsmith poem “The Deserted Village.” Though the poem was one of lament, Dobbs lauded the success of Auburn Avenue and praised the triumphs of successful black businesses recognizing that it was the money invested in Auburn Avenue that made it "sweet." Of particular importance is the fact that while Georgia led the nation in lynchings between 1889 and 1918 with more than 386 reported blacks were making significant inroads in the economic life of Atlanta.

The steady growth in the black population of the city clearly establishes the spirit of uplift which was present. Schools were opened in the Reconstruction period (Bethel Church being a first location for a black school in Atlanta) and the climate was one of confidence and determination.

With the rise of segregation and the general acceptance of "separate but equal" as indicated in the Plessy vs. Ferguson Supreme Court decision of 1896, the base of existence was laid for such streets as Sweet Auburn. It is also interesting to note that Booker T. Washington's Atlanta Compromise Speech was received to cheering crowds at Piedmont Park. The speech marks the ascurrence of Atlanta's blacks to Auburn Avenue.

The rise of local black newspapers played an important part in setting the climate of opinion of black Atlanta. H. A. Hagler, a local printer, opened the People's Advocate in 1891. Though the paper was relatively short-lived folding in 1896, it laid the foundation for other papers in Atlanta. Hagler was instrumental in the organization of the Negro Press Association of Georgia. It was reported that "... Mr. Hagler runs the best paper in Georgia, the only Negro job office in Atlanta and the largest Negro bookstore in the South."
Though many of these original buildings are long gone - the Atlanta Fire of 1917 leveled much of the district - there does remain lasting symbols of these businesses and in the buildings of the Sweet Auburn Historic District.

One of the outstanding figures in Sweet Auburn history is Alonzo F. Herndon. Born a slave, Herndon founded the Atlanta Life Insurance Company by uniting nine (9) black insurance societies. Operating a number of other enterprises, Herndon's wealth increased to make him one of the richest blacks in Atlanta. The Atlanta Life Insurance Company served blacks who were refused coverage by white companies. Herndon's monies were placed back into Sweet Auburn. His beaux-arts classical facade on his Atlanta Life Insurance building, gives testimony to his concern for beautifying Sweet Auburn. In addition, as a good businessman, he constructed the Herndon Office building. The violent riots of 1906 had indicated the need to build within the black community. In the riots wake there was a surge of construction.

The first building constructed after the riots was the Henry Rucker building. However, churches were to play an important role in the leadership of the community. In 1911 Henry Perry, a Texas native, founded the Standard Life Insurance Company in Big Bethel AME Church. Out of this endeavor was to come the Citizens Trust Company founded in 1921. For 50 years this business was also located on Auburn Avenue. Walter White, an Atlanta native and resident of Auburn Avenue Historic District was employed with Standard Life. White was instrumental in founding the local branch of the National Association for the Advancement of Colored People (NAACP). He was later to become the Field Secretary of that organization.

With the rise of businesses and social consciousness came rise in social activity. The local YMCA had been founded in the basement of Wheat Street Baptist Church. The construction of the Butler Street YMCA at a cost of $100,000 gave a source of recreation and guidance for Atlanta's black youth under segregation. Moreover, the "Y" was a major meeting place for the adults of the city. The Butler Street YMCA grew in respect and in later years became one "of the city's most venerated institutions."

Likewise local fraternal organizations joined in the expansion and development of Auburn Avenue. The Odd Fellows Building constructed in 1912 provided the community with facilities for concerts and theatre. The Royal Theatre of the Auditorium building was opened in 1914. In comparison to the city's auditorium, this structure was small, seating
only about 1,300 on both the main floor and gallery floor. This facility opened to the black community a variety of talents including the Black Patti Company, Bessie Smith, the Rabbit Foot Show and Ma Rainey.

The Atlanta Fire of 1917 began a new trend in Auburn Avenue. Many of the older structures of the district were destroyed consequently during the rebuilding the character changed. Likewise the Zoning Ordinance of 1922, later declared unconstitutional, greatly altered "Sweet Auburn." After the 1930s, the development of Atlanta's west side became a central focus for blacks. Sweet Auburn continued to thrive as the center of black business and social life. However, as the west side of Atlanta grew, Sweet Auburn began to decline.

Population changes are reflected in land use. Former property used as residential property has now been supplanted by the Martin Luther King Center for Social Change. For this reason the district only encompasses the business area on the east of I-85/75.

The success of Sweet Auburn served as an example for the rise of other black business sectors. It overwhelmingly exemplifies the successes all over the south of black entrepreneurs who used segregation as a tool for the cohesion of the black community.

Beginning at the intersection of Houston and Courtland Streets, proceed in a southerly direction along the east curb of Courtland Street to a point of intersection with Auburn Avenue, then east along the north curb of Auburn Avenue to a point of intersection with Piedmont Street, then south along the east curb of Piedmont Street to a point of intersection with Edgewood Avenue, then east along the north curb of Edgewood Avenue to a point of intersection with Butler Street, then proceed across Edgewood Avenue continuing along the northeast curb of Boaz Street to a point of intersection with Bell Street, then north along the west curb of Bell Street to a point of intersection with Edgewood Avenue, then east along the north curb of Edgewood Avenue to a point of intersection with the west right-of-way of I-85, then north along said right-of-way to a point of intersection with Auburn Avenue, then west along the south curb of Auburn Avenue to a point of intersection with Bell Street, then north following the east curb of Bell Street approximately 80 feet past the north curb, then east, excluding a city power facility, continuing along the south side of Brooks Alley to a point of intersection with the west curb of Piedmont Street, then north along the west curb of Piedmont Street to a point of intersection with Houston Street, then west along the south curb to the point of beginning.

Curb lines are used to indicate that entire blocks are included in the Historic District boundaries. In cases where boundaries follow other lines, they are indicated in the boundary description.
# National Register of Historic Places Property Photograph Form

**NAME**

HISTORIC

Sweet Auburn Historic District

AND/OR COMMON

Sweet Auburn Historic District

**LOCATION**

CITY, TOWN

Atlanta

VICINITY OF

---

STATE

Georgia

COUNTY

Fulton

**PHOTO REFERENCE**

PHOTO CREDIT

Preservation Department

DATE OF PHOTO

1976

NEGATIVE FILED AT

Georgia Department of Natural Resources

**IDENTIFICATION**

DESCRIBE VIEW, DIRECTION, ETC. IF DISTRICT, GIVE BUILDING NAME & STREET

Municipal Market, north elevation, looking southwest.
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**NAME**

HISTORIC

Sweet Auburn Historic District

AND/OR COMMON

Sweet Auburn Historic District

**LOCATION**

CITY, TOWN

Atlanta

VICINITY OF

STATE

Georgia

COUNTY

Fulton

**PHOTO REFERENCE**

PHOTO CREDIT

Preservation Department

DATE OF PHOTO

1976

NEGATIVE FILED AT

Georgia Department of Natural Resources

**IDENTIFICATION**

DESCRIBE VIEW, DIRECTION, ETC. IF DISTRICT, GIVE BUILDING NAME & STREET

Big Bethel Church, looking northeast
Odd Fellows Building and Auditorium, south elevation, looking east.
NAME
HISTORIC
Sweet Auburn Historic District
AND/OR COMMON
Sweet Auburn Historic District

LOCATION
CITY, TOWN
Atlanta
VICINITY OF
STATE
Georgia
COUNTY
Fulton

PHOTO REFERENCE
PHOTO CREDIT
Preservation Department
DATE OF PHOTO
1976
NEGATIVE FILED AT
Georgia Department of Natural Resources

IDENTIFICATION
DESCRIBE VIEW, DIRECTION, ETC. IF DISTRICT, GIVE BUILDING NAME & STREET
Herndon Building, east and north elevations, looking southwest.
NAME
HISTORIC
Sweet Auburn Historic District
AND/OR COMMON
Sweet Auburn Historic District

LOCATION
CITY, TOWN
Atlanta
VICINITY OF
STATE
Georgia
COUNTY
Fulton

PHOTO REFERENCE
PHOTO CREDIT
Preservation Department
DATE OF PHOTO
1976
NEGATIVE FILED AT
Georgia Department of Natural Resources

IDENTIFICATION
DESCRIBE VIEW, DIRECTION, ETC. IF DISTRICT, GIVE BUILDING NAME & STREET
Atlanta Life, south facade, looking northeast.
Appendix H - National Register Nomination Form: MLK Jr. District
This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in "Guidelines for Completing National Register Forms" (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name
Martin Luther King, Jr., Historic District Boundary Increase and Additional Documentation

other names/site number (N/A)

2. Location

street & number
Roughly bounded by Freedom Parkway and John Wesley Dobbs Avenue on the north; Decatur Street on the south; Southern Railroad line on the east; and Interstate 75/85 on the west.

city, town
Atlanta

county
Fulton code GA 121

state
Georgia code GA zip code 30312

(N/A) vicinity of

(N/A) not for publication

3. Classification

Ownership of Property:

(X) private

(X) public-local

( ) public-state

(X) public-federal

Category of Property:

( ) building(s)

(X) district

( ) site

( ) structure

( ) object

Number of Resources within Boundary Increase:

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structures    | 1             | 0             |
objects       | 0             | 0             |
total         | 445*          | 79            |

*Total does not include 37 previously listed resources.
Contributing resources previously listed in the National Register:

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<td>Martin Luther King, Jr., National Historic Site additional documentation (1994)</td>
<td>35</td>
</tr>
<tr>
<td>(This includes the 28 contributing properties previously listed and 7 additional contributing properties.)</td>
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*9 represents the number of contributing properties identified in the National Register Information System.

J. K. Orr Shoe Factory (listed 9/29/95) 1

Trio Laundry (listed 9/18/97) 1

J. K. Orr Shoe Factory and Trio Laundry are located in the boundary increase but not in the original Martin Luther King, Jr., Historic District.

Total number of contributing properties previously listed in the National Register 37

Name of related multiple property listing: N/A
4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this nomination 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 the National Register criteria. ( ) See continuation sheet.

Signature of certifying official

W. Ray Luce
Director, Historic Preservation Division, Georgia Department of Natural Resources

In my opinion, the property ( ) meets ( ) does not meet the National Register criteria. ( ) See continuation sheet.

Signature of commenting or other official

State or Federal agency or bureau

5. National Park Service Certification

I, hereby, certify that this property is:

✓ entered in the National Register

Patrick Andrus
Keeper of the National Register

( ) determined eligible for the National Register

( ) determined not eligible for the National Register

( ) removed from the National Register

( ) other, explain:

( ) see continuation sheet
6. Function or Use

Historic Functions:

DOMESTIC/single dwelling; multiple dwelling
COMMERCE/TRADE/department store; specialty store; professional; restaurant
RELIGION/religious facility; church school
EDUCATION/school
AGRICULTURE/SUBSISTENCE/storage
INDUSTRY/PROCESSING/EXTRACTION/manufacturing facility; waterworks
SOCIAL/meeting hall
GOVERNMENT/fire station

Current Functions:

DOMESTIC/single dwelling; multiple dwelling
COMMERCE/TRADE/department store; specialty store; professional; restaurant
RELIGION/religious facility; church school
FUNERARY/graves/burials
EDUCATION/education-related
INDUSTRY/PROCESSING/EXTRACTION/manufacturing facility
RECREATION AND CULTURE/museum
SOCIAL/meeting hall
VACANT/NOT IN USE

7. Description

Architectural Classification:

LATE VICTORIAN/Queen Anne; Italianate; Gothic; Romanesque
LATE 19TH AND 20TH CENTURY AMERICAN MOVEMENTS/Bungalow/Craftsman
MODERN MOVEMENT/Moderne; International Style

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Narrative Description:

Summary Description of the Original Martin Luther King, Jr. Historic District

The Martin Luther King, Jr., Historic District was listed in the National Register on May 2, 1974. Within the boundaries of the original approximately 76-acre historic district, a smaller 15.4-acre district was designated a National Historic Landmark in 1977. In 1980, federal legislation established the Martin Luther King, Jr., National Historic Site and Preservation District. Located within the original historic district boundary, the National Historic Site is a small urban park comprising approximately 38 acres (4.78 acres of which are federally owned). The Preservation District, also established by the 1980 legislation, adjoins the National Historic Site on the east, north, and west.

The original Martin Luther King, Jr., Historic District consists mostly of residential properties north of Auburn Avenue between Boulevard and Randolph Street as well as commercial properties along Edgewood Avenue between Jackson and Randolph streets. In 1980, federal legislation established the Martin Luther King, Jr., National Historic Site and Preservation District, intended to "protect and interpret for the benefit, inspiration, and education of present and future generations the places where Martin Luther King, Jr., was born, where he lived, worked, and worshiped, and where he is buried"¹ (photos 1-8).

The National Historic Site is a sub-area of the original historic district containing approximately 38 acres. The National Park Service administers the National Historic Site, which includes the King Birth Home (photo 1); residences along the block of Auburn Avenue where King was born (known as the Birth-Home Block, photos 1-5); Ebenezer Baptist Church, where King, his father, and grandfather were pastors (photo 7); commercial buildings along Edgewood Avenue (photos 54-55); and the King grave site (photo 8).

The Preservation District, which is larger than the national historic site, includes more of the Auburn Avenue neighborhood to the north, east, and west. In addition to encompassing all of the original Martin Luther King, Jr., Historic District, the Preservation District also takes in the Sweet Auburn Historic District (designated a National Historic Landmark in 1976), which is located west of the Interstate 75/85 corridor.

¹Public Law 96-428, 10 October 1980.
Description of the Martin Luther King, Jr., Historic District Boundary Increase:

The Martin Luther King, Jr., Historic District, as amended by this registration form, comprises much of the historic residential, commercial, institutional, and industrial development in the Auburn Avenue neighborhood on the east side of the Interstate 75/85 corridor through downtown Atlanta, Georgia. Martin Luther King, Jr., grew up in the neighborhood in the 1930s and early 1940s and later returned to Atlanta in 1960. It therefore derives outstanding significance for its relationship to King and the American Civil Rights Movement and also because it evolved from an integrated residential district during the late 19th and early 20th centuries to a mixed use and largely black community of key importance from the 1910s through the Civil Rights era.

The original National Registration form, completed over twenty-five years ago, is vague in its determination of contributing and noncontributing properties and does not address areas of significance, such as community planning and development, that have since been recognized as essential to understanding the full significance of the historic district. In addition, the boundary was drawn to include the resources believed at the time to be most closely associated with Martin Luther King, Jr., but with little regard to the larger neighborhood in which King was reared, of which large portions survive intact.

The purpose of the Martin Luther King, Jr., National Register Boundary Increase and Additional Documentation is:

- to expand the boundaries of the Martin Luther King, Jr., Historic District to include contiguous and intact portions of the Old Fourth Ward neighborhood that were not included in the original National Register nomination;

- to add new areas of significance to the nomination, reflecting additional research and evaluation;

- to provide an accurate identification of the contributing and noncontributing resources in the district; and

- to provide an accurate acreage count of the district.

The Martin Luther King, Jr., Historic District Boundary increase expands the boundaries of the original historic district to include additional contiguous properties on almost all sides of the original historic district. The boundary increase is irregularly shaped with the original L-shaped historic district in its center.
The boundary increase includes historically residential properties as far as Interstate 75/85 corridor to the west. The elevated interstate was rebuilt and widened three times its original width since 1980 and is a large visual and physical barrier between the Martin Luther King, Jr., Historic District and the Sweet Auburn Historic District further west. Although these two historic districts were once part of a single African-American community, the interstate separates the Sweet Auburn district, which is exclusively commercial, from the Auburn Avenue neighborhood, which is mostly residential. That is, Sweet Auburn is considered downtown; the Auburn Avenue community is generally viewed a residential neighborhood on the east side of Atlanta.

Freedom Parkway, a downtown expressway constructed in the 1980s, forms the northern boundary. Although the historic neighborhood known as the Old Fourth Ward continues for several blocks north to Ponce de Leon Avenue, Freedom Parkway's four lanes, wide center median, and landscaped right-of-way on both sides of the roadway isolate the Martin Luther King, Jr., Historic District from the northern parts of the neighborhood.

DeKalb Avenue forms the boundary on the south because it and the rail line that runs parallel with DeKalb Avenue is the traditional boundary between the Auburn Avenue neighborhood and other neighborhoods south of DeKalb Avenue, including the historically white mill village known as Cabbagetown.

The Southern Railroad corridor to the east forms the boundary between the Martin Luther King, Jr., Historic District and the Inman Park Historic District. The rail corridor has been an integral part of the neighborhood from the beginning of the 20th century when major industrial enterprises, such as the Atlantic Compress Company and the Phoenix Planing Mill with its vast lumberyard, were located along the rail line. Houses in the Auburn Avenue neighborhood were built out to the property lines of these industrial operations. These industrial complexes are included in the boundary increase because they employed workers from the neighborhood and because they are physically part of the neighborhood. The poured-concrete water tower associated with the cotton compress has long been a neighborhood landmark.

The boundary increase is a contiguous and historically cohesive area that exhibits a high level of architectural continuity because all of the resources now included were at one time part of the neighborhood known as the Old Fourth Ward and directly associated with the development of the Auburn Avenue neighborhood. The Old Fourth Ward was a political demarcation that extended as far north as Ponce de Leon Avenue. The district was physically and visually severed from the Old Fourth Ward to the north by the Freedom Parkway constructed in the 1980s.

The boundary increase comprises mostly residential, single-family dwellings. There are also a substantial number of multiple-family dwellings, both duplexes and apartment buildings. Residential
buildings are located in all sections of the district, except on portions of two commercial corridors. These are the western third of Auburn Avenue that lies within the historic district and all of Edgewood Avenue that lies within the historic district. The houses in the boundary increase areas were built during the same periods of development and represent the same house types and architectural styles as those in the original historic district that was listed in 1974.

Resources in the amended historic district north of Irwin Street and east of Randolph Street

The amended historic district north of Irwin Street and east of Randolph Street is predominantly residential with houses set on narrow lots close to the street. Historic plan and landscape features include the widths of the paved streets, sidewalk widths, the two-way flow of traffic, and building setbacks from the street, nearly all of which have remained unchanged since the historic period. Some original granite curbs survive. This portion of the amended district is similar if not identical to the portion of the original historic district north of Auburn Avenue.

This area contains the largest concentrations of historic houses. Most are one-story, frame vernacular house types with limited stylistic ornamentation and were built between 1890 and 1930. Common house types are the hall-parlor, gabled-wing cottage (photo 37), and pyramidal cottages. These one-story dwellings are found throughout much of the eastern two-thirds of the district. Two-story houses are found on sections of John Wesley Dobbs Avenue and Irwin Street (photo 26). Stylistic ornamentation is generally limited to elements from the Queen Anne, Craftsman, and Colonial Revival styles.

This portion of the amended district also includes community landmark buildings such as the David T. Howard School (photo 27) where Martin Luther King, Jr., attended grammar school. The school is bounded by John Wesley Dobbs Avenue, Howell, Randolph, and Irwin streets. The original portion of the school was constructed in 1923 and is a prominent four-story brick building with Romanesque Revival-style details. The McGruder Street Church of God in Christ on McGruder Street (photo 34) is a small church that is typical of the small churches, sometimes sited on corners, that are located throughout the amended historic district. McGruder Street is a plain front-gabled brick building with a stone foundation and plain architectural details.

This part of the amended historic district includes industrial resources important to the history and development of the Auburn Avenue neighborhood. Along the Southern Railroad south of Auburn Avenue is the Atlantic/Southeastern Compress and Warehouse, a massive two-story warehouse with an open plan (photos 29-30). The warehouse was constructed in 1905 to store cotton. The compress has since burned. The two-story building features an early reinforced-concrete structural system with square concrete columns, floors, and ceilings. Interior and exterior walls are laid in Flemish bond and are non-bearing. One-story sheds of post-and-beam construction are attached
Section 7--Description

along the north and west sides of the building, and the remains of a third shed may be observed on
the building's south side. A concrete loading dock spans the entire eastern elevation. The interior of
the building is divided into ten equal-sized bays on each of the two levels. The Atlantic/Southeastern
Warehouse recently underwent a certified rehabilitation that converted the building to loft
apartments. Northwest of the warehouse is a 100,000-gallon concrete water tower, constructed in
1907. Other historic industrial buildings along the railroad north of Irwin Street include Phoenix
Planning Mill and the Atlanta Milling Company.

Noncontributing resources in this portion of the historic district are limited to modern infill buildings
(mostly houses) and historic houses that have lost integrity as a result of alterations or neglect.
Many of the nonhistoric houses are designed in a manner compatible with the historic houses in the
area.

Resources in the amended historic district south of Edgewood Avenue

The amended historic district south of Edgewood Avenue includes commercial buildings (photo 56)
and smaller, corner churches (photo 50) but is mostly residential. Houses are set close to one
another on small lots on north-south trending streets. Surviving landscape features include the
widths of the paved streets, sidewalk widths, the two-way flow of traffic, and building setbacks from
the street, nearly all of which have remained unchanged since the historic period. Original granite
curbs survive in this portion of the amended historic district.

Houses south of Edgewood include two-story dwellings, some constructed as duplexes, located on
Jackson Street (photos 49). Most houses are one-story Queen Anne cottages that are located
throughout this portion of the amended historic district (photos 52 and 57). Stylistic ornamentation is
generally limited to elements from the Queen Anne, Craftsman and Colonial Revival styles. These
houses are similar if not identical to those to the north in the original historic district.

Apartment buildings in this area were constructed in the mid-1950s through the mid-1960s (photos
47). These are primarily two- and three-story modern brick structures that lack stylistic
ornamentation. Entrances to upper-level and ground-level apartments are typically on the outside,
and thus the upper levels feature balconies that are accessed by concrete stairways. Many of these
buildings are sited perpendicular to rights-of-way, and in the case of the several multi-building
apartment complexes are more oriented inward--i.e., oriented to one another and to small interior-
block courtyards--than they are oriented to the street. A few similar apartment buildings are found in
within the original historic district, although more are located in the amended area. The Antoine
Graves High Rise apartment building on Hilliard Street is an exceptional example of modern
architecture (no photo). Constructed in 1965, it is a massive brick-and-concrete block raised on
piers.
Like the amended area north of Irwin Street, noncontributing resources in this portion of the historic district are limited to modern infill buildings and historic houses that have lost integrity as a result of alterations or substantial neglect.

Resources in the amended historic district west of Jackson Street

The amended historic district west of Jackson Street is closest to downtown Atlanta and features more nonhistoric intrusions along its boundary than other parts of the historic district. A row of single-family houses from the first decades of the 20th century is located along Irwin Street between Hilliard and Jackson streets (photo 68). These include large, two-story, multi-family houses with Craftsman details, similar to houses in the original district as well as in other areas included in this boundary increase.

The west side of the amended district includes a substantial number of historic multi-family apartment buildings, most dating from the mid-1950s through the mid-1960s (photos 47 and 69). These are primarily two- and three-story modern brick structures that lack stylistic ornamentation. Entrances to upper-level and ground-level apartments are typically on the outside, and thus the upper levels feature balconies that are accessed by concrete stairways. Many of these buildings are sited perpendicular to rights-of-way, and in the case of the several multi-building apartment complexes, are more oriented inward—i.e., oriented to one another and to small interior-block courtyards—than they are oriented to the street. The Wheat Street Gardens I, II, and III complex is a prime example of 1960s apartment construction in the Auburn Avenue community. The buildings of Wheat Street Gardens (photo 67), two and three stories in height, are generally oriented toward each other and to surrounding streets. Entrances to most individual apartment units are from the outside (rather than from interior hallways), and upper level units are accessed by means of exterior stairways and balconies. These modern buildings exhibit no stylistic ornamentation or other references to past historical styles.

West of Jackson Street on Auburn Avenue is a small commercial stretch composed of two-story brick buildings dating from about 1920 to the early 1940s (photo 63). These commercial buildings are directly associated with early to mid-20th-century development of the Auburn Avenue neighborhood. No buildings survive in this area from before the 1917 fire. These buildings are characterized by plain architectural ornament and storefronts with typical commercial display windows. Exceptions include the Tabor Building at 328 Auburn Avenue and the Prince Hall Masonic Temple at 332-334 Auburn Avenue. The Tabor Building, constructed in 1927, is three stories in height and features limestone details on the front facade and at the roofline. The three-story Prince Hall Masonic Temple (photo 64), constructed in 1941, is a rare example in the historic district of the Renaissance Revival style. This building currently houses the national offices of the Southern Christian
Leadership Conference. On Edgewood Avenue is another small stretch of continuous one-story storefront building that have maintained a high level of historic integrity. Photo 43 illustrates an isolated historic commercial building on the north side of Edgewood Street.

The area south of Edgewood includes several small brick factory buildings, such as the Atlanta Brush Company at 320 Tanner Street, built c.1910 (photo 44), the Trio Laundry dry cleaning plant/Berman Paper Stock Company at the northeast corner of Tanner and Hilliard streets, also built c.1910, and the J. K. Orr Shoe Factory/Red Seal Shoe Company at 14 William Holmes Borders, Sr., Drive (photo 45). These three are particularly good examples of this building type and exhibit corbeled cornices and other brick detailing. The stencil signage on the Brush Company building is particularly distinctive. The three-story J. K. Orr Shoe Factory/Red Seal Shoe Company building also features a square, four-story corner tower.

West of Jackson Street is Wheat Street Baptist Church (photo 65), a large stone four-story building designed in the Gothic Revival style and completed in 1923. It features three- and four-story towers at each end of the main Auburn Avenue facade. Stained-glass lancet windows also distinguish the building. The church is located at the southwest corner of Auburn Avenue and William Holmes Borders, Sr., Drive, which is named for the church’s long-time pastor who served from 1937 to the 1990s.

Noncontributing resources west of Jackson Street include fast food restaurants, gas stations, and other commercial establishments. The Wheat Street Plazas North and South, completed in 1969 at Auburn Avenue and Jackson Street, form a small strip shopping center set back from the street to allow for parking spaces in front.

Historic Integrity of the Martin Luther King, Jr., Historic District Boundary Increase

Demolition, alteration, and new construction have had a significant impact on limited areas in the Auburn Avenue neighborhood. Much of the change has come as a result of commemorative activities associated with Martin Luther King, Jr. Beginning in the early 1990s, the National Park Service began preparations for the 1996 Summer Olympics. In order to provide parking for the large crowds, the Park Service expanded the boundary of the National Historic Site north to Cain Street and then demolished about a dozen industrial buildings, including the Scripto Building where King participated in a strike near the end of his life. This area, which is now a paved swath from the National Park Service visitor center on Auburn Avenue north to Freedom Parkway between Jackson Street and Boulevard, is excluded from the boundary increase. The National Park Service also built a new visitor center and permitted the Ebenezer Baptist Church congregation to build a large new church on Auburn Avenue adjacent to the visitor center in exchange for control over the historic Ebenezer Baptist Church building across the street.
New construction has occurred mostly on the west side of the amended historic district and on a scale smaller than the National Park Service projects. In the 1970s, the Martin Luther King, Jr., Center for Nonviolent Social Change demolished nearly a block of buildings on the south side of Auburn Avenue between Boulevard and Jackson Street to build its headquarters. This complex of red brick and concrete buildings now includes the King grave site. Small-scale nonhistoric commercial buildings and a larger retirement community were built along Auburn Avenue but these do not diminish the overall integrity of the street. Edgewood Avenue has lost some historic buildings due to demolition but its overall integrity also remains strong. The most significant changes to the historic fabric of the neighborhood have occurred along the boundary of the amended historic district. Demolition and new construction along DeKalb Avenue to the south is reflected in the irregular boundary drawn to exclude noncontributing properties. Interstate 75/85 to the west and Freedom Parkway to the north have isolated the remaining neighborhood by the large swaths of cleared right-of-way required for high-speed, limit-access thoroughfares.

Many buildings in the amended historic district have suffered neglect. Some are in need of modest repairs while others have substantially deteriorated. Overall, the level of integrity for residential buildings, which comprise most historic resources in the amended historic district, is high. Few have had major additions and in most cases it is easy to determine the original building form. Exterior surface coverings, primarily asphalt brick veneer, are not uncommon, but aluminum and vinyl sidings are rare. A significant number of houses and apartment buildings have been rehabilitated according to the Secretary of the Interior's Standards for Rehabilitation as part of the National Park Service's Tax Incentives Program. In addition, a number of new houses have been constructed on lots that once contained houses. These houses are among the best infill houses in the city and reflect the design, scale, and massing of neighboring historic houses.

**Development of the Auburn Avenue Neighborhood**

Opened in 1853 as Wheat Street, Auburn Avenue and the surrounding area developed slowly until 1880. That year marked the subdivision of the large landholding of John Lynch, who owned property on both sides of Auburn Avenue between Jackson Street and Howland (now Howell) Street. In 1884, the Gate City Street Railroad Company constructed a horse car line from downtown Atlanta, along Auburn Avenue to Jackson Street, and then north on Jackson. An electric street railway line, Atlanta's first, was opened along Edgewood Avenue in 1889, and in the early 1890s horse car lines were electrified and new electric lines were built. Thus, by the mid-1890s, the Auburn Avenue community had direct access to downtown, where many residents worked and shopped.

Several residences were built along and near Auburn Avenue in the 1880s, although only one house (521 Auburn Avenue) survives from prior to 1890. By 1900, Auburn Avenue was developed east to Randolph Street, although the densest development remained west of Boulevard. Most dwellings on
Auburn Avenue were two-story Queen Anne houses (photos 2-3). By the 1890s, residential development was established north of Auburn Avenue. The area bounded by Irwin Street on the north, Boulevard on the west, Old Wheat Street on the south and Randolph Street on the east was built-out by 1892. A two-block area bounded by Irwin Street on the north, Hilliard Street on the west, Old Wheat Street on the south, and Boulevard on the east was nearly vacant in 1892, and the easternmost of these blocks remained undeveloped for another two decades. Further north, relatively little residential development had occurred east of Howell Street between Irwin and Houston streets by 1892, but north of Houston Street (now John Wesley Dobbs Avenue) was substantially developed. West of Boulevard and north of Irwin was also developed by the early 1890s, including Gaines Hall and Grant Hall, the first two buildings of Morris Brown College (both demolished), and the North Boulevard Public School for white children.

By 1892, the blocks south Auburn Avenue were developed consistently from block to block and most lots had been built upon (photos 57 and 59). Houses on Auburn and Edgewood consisted mostly of large, two-story residences, but south of Edgewood most dwellings were smaller and only one-story in height. Very little commercial development was evident in the area prior to 1900, with the exception of quite a few businesses on Decatur Street and a few small stores on Auburn and Edgewood avenues. Two major industrial facilities were present by the early 1890s, the Trowbridge Furniture Company at northeast corner of Fort and Decatur streets and the Richmond and Danville Railroad Car Shops along the Southern Railroad east of Randolph Street.

Late 19th- and early 20th-century residential development within the historic district consists of mostly small, vernacular dwellings with Folk Victorian ornamentation. The vernacular house types include: shotgun houses, hall-parlor houses, gabled-wing cottages, and pyramidal cottages with relatively plain architectural ornament (photos 19, 24, and 33). A group of nine double-shotgun houses were constructed c.1905 along Auburn Avenue, at the northeast corner of Auburn Avenue and Boulevard (photos 15-16). Two-story residences also were built at this time, both single-family dwellings and duplexes. In 1911, a two-story building was constructed at 590 Auburn Avenue that featured a small store on the first floor and an apartment above.

By 1910, the majority of building lots in the Auburn Avenue neighborhood were developed for residential uses. Several large houses had been constructed in the northern section of the district at Boulevard and Houston Street. Highland Avenue had been substantially developed by 1910, as had several blocks to the north of Highland that are within the Auburn Avenue community (photos 39 and 42). There were a few individual stores on Auburn Avenue, primarily toward the west end of the district near Fort Street and at the intersection of Auburn Avenue and Jackson Street, but Auburn remained primarily residential. Commercial establishments were generally limited to Decatur Street and Edgewood Avenue (photos 54-55, and 60). Large and small churches were built throughout the community on corner lots (photos 7, 34, 50, 62, and 65). Industrial development by 1910 was
located at several points, primarily around the periphery of the district. The largest industrial enterprises, Atlantic/Southeastern Compress and Warehouse Company (photos 29-30) and the Phoenix Planing Mill, were both located at the eastern end of the community along the tracks of the Southern Railroad. The cotton compress facility was a substantial complex, built in 1905, that included a brick warehouse, a large platform (destroyed by fire in the early 1990s) fronting along the main Southern Railway tracks, and a 100,000-gallon, poured-concrete water tower.

The Atlanta fire of 1917 destroyed a considerable portion of the historic district north of Auburn Avenue. To the south, only a relatively small area between Fort Street and Yonge Street (now William Holmes Borders, Sr., Drive) suffered substantial damage, whereas virtually everything north of Auburn between Fort Street and Boulevard was destroyed. Thus, there was a great deal of rebuilding activity in this area in the late 1910s and 1920s. The established pattern of vernacular building types continued, although some dwellings from the post-Atlanta fire years exhibit Craftsman-style ornamentation that had not previously been seen. Particularly significant is a block of two-story houses built along John Wesley Dobbs Avenue between Howell and Randolph streets (photo 26). This block became known as Bishop’s Row because two African Methodist Episcopal (A.M.E.) church bishops resided on this street.

A second block of significant two-story houses is located on Irwin Street between Jackson and Hilliard streets (photo 68). Several of these houses were built by Alexander D. Hamilton and Son, the most prominent early black contracting firm in Atlanta. Two others were built by the Pharrow Construction Company, founded by R. E. Pharrow and associated with Standard Life Insurance Company founder Heman E. Perry. During the 1910s and 1920s, many commercial buildings were built that now line Edgewood Avenue as well as Auburn Avenue between William Holmes Borders, Sr., Drive and Fort Street. These are primarily one- and two-story brick buildings with little ornamentation (photo 43 and 63). In 1923, the David T. Howard Grammar School was completed in the north central part of the historic district (photo 27). It functioned as an elementary school between 1924 and 1930 and had junior high grades added in 1931. The Howard School was converted for use as a high school in 1947 and remained open until 1976.

By about 1930, the entire Auburn Avenue community was substantially developed. The first three decades of the 20th century thus constituted a period of considerable construction activity in all sections of the district, particularly in the residential area to the northeast. From the Depression years of the 1930s through the early 1950s was a period of minimal construction activity in the Auburn Avenue community. This was in part due to the economic conditions of the 1930s, but also because the area was virtually built out by 1930. One major addition to the area came in 1931, when Scripto, Inc., constructed a manufacturing plant at 423 Houston Street. The Scripto plant was demolished for National Park Service visitor center parking (photo 12). A rare example from this
period is the Wigwam Apartment building at the southwest corner of Auburn Avenue and Randolph Street (photo 23). It is one of the finest examples of Moderne-style architecture in Atlanta.

In the early and mid-1950s, considerable changes occurred in the community. The housing stock had deteriorated in many sections of the neighborhood, and most dwellings by mid-century were rental properties with few long-term tenants. Atlanta as a whole was going through a difficult period of urban renewal and decision-making concerning residential patterns. New brick apartment buildings were built in the Auburn Avenue community in the early and mid-1950s, and similar construction continued into the 1970s (photos 35 and 47). These buildings are mostly two- and three-story, modern brick structures exhibiting minimal stylistic elaboration. Most feature low-pitched gable roofs and metal sash windows. Entrances to upper as well as ground level apartments are typically on the outside, and thus the upper levels feature balconies accessed by concrete stairways. The Houston Square Apartments, built c.1960, are a representative example of the types of apartments that were built during this period (photo 69). In addition to typical features such as masonry construction, low rectangular building forms, and access provided at the exterior of both levels, Houston Square reveals the effort sometimes made to provide open space between buildings composing an apartment complex. Some of these buildings are arranged in large complexes, most notably Wheat Street Gardens I, II, and III (photo 67).

**Developments in the Auburn Avenue Neighborhood Since 1968**

During the thirty-year period since the death of Martin Luther King, Jr., considerable change has taken place in the Auburn Avenue community. In 1968, Coretta Scott King founded the Martin Luther King, Jr., Center for Nonviolent Social Change, Inc. This organization continues King's work toward economic and social equality and is housed in the King Center complex, which was completed in 1981.

Wheat Street Plaza, built in 1969 on the northwest and southwest corners of Auburn Avenue at Jackson Street, is a commercial center developed and owned by Wheat Street Baptist Church. It is an example of direct involvement by a religious institution in the economic development of the area. As such, Wheat Street Plaza can be compared to the church's earlier direct involvement in housing development represented by the Wheat Street Gardens complexes.

In the early 1970s, Martin Luther King, Jr.'s body was moved from Southview Cemetery where he had been buried next to his grandparents to a memorial plaza in the King Center adjacent to Ebenezer Baptist Church (photo 8). The memorial tomb was dedicated in 1977. The Martin Luther King, Jr., National Historic Site, which includes the Birth Home, Ebenezer Baptist Church, the grave site, and about three dozen historic residences, was established in 1980.
The decades of the 1970s and 1980s represent a continuation of decline in the condition of the area's historic housing stock. Few new housing units were constructed in the area during these two decades, but losses of historic dwellings increased due to severe deterioration followed by some mandatory demolitions required by city building inspectors. However, in 1973, two major housing facilities were completed. The eleven-story Antoine Graves Annex at 110 Hilliard Street was built to increase the facilities of the existing Antoine Graves Apartments High Rise at 126 Hilliard. Wheat Street Towers, yet another effort by Wheat Street Baptist Church, was opened in January of 1973 at 375 Auburn Avenue. This fourteen-story, 210-unit structure was built at a cost of $4 million and consists entirely of one bedroom apartments intended for low- and moderate-income elderly residents (photo 65).

In 1980, the Historic District Development Corporation (HDDC) was founded as a neighborhood-based community development corporation with the goal of rehabilitating and revitalizing residential and commercial properties in the Martin Luther King, Jr., National Historic Site and Preservation District. The HDDC is a nonprofit, tax-exempt organization composed of neighborhood residents, community leaders, neighborhood businesspeople, and professional advisors. HDDC seeks to "restore the area to the proud, economically diverse and viable community that originally existed, while preventing displacement of existing residents and maintaining its historic character" (HDDC summary). HDDC typically acquires vacant, dilapidated, and condemned structures within its target area, rehabilitates them, and sells or rents the improved units to low- and moderate-income persons (photo 22). By 1998, HDDC constructed more than twenty new houses with more than a dozen planned.

In 1992, the National Park Service initiated a two-year planning process to upgrade the National Historic Site in preparation for the 1996 Summer Olympic Games, which were held that year in Atlanta. Major construction projects emerged from these plans, including a new National Park Service visitor center (photos 9-10), a surface parking facility (north of the visitor center between Jackson Street and Boulevard, photo 12), and a new 1,800-seat sanctuary for Ebenezer Baptist Church (also photos 9-10), which enabled NPS to take over interpretation of the historic Ebenezer church under a ninety-nine-year lease arrangement. In addition, NPS purchased and rehabilitated over a dozen historic buildings, most located on the Birth-Home Block, and then leased them back to neighborhood residents. The construction of the parking facility, however, resulted in the demolition of several historic industrial buildings, including the Scripto Building at 423 Houston Street, site of a strike by black employees in December of 1964 in which Martin Luther King, Jr., participated.
8. Statement of Significance

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

(X) nationally ( ) statewide (X) locally

Applicable National Register Criteria:

(X) A (X) B (X) C ( ) D

Criteria Considerations (Exceptions): ( ) N/A

( ) A ( ) B (X) C ( ) D ( ) E ( ) F (X) G

Areas of Significance (enter categories from instructions):

Ethnic Heritage: Black
Social History
Community Planning and Development
Architecture

Period of Significance:

c. 1853-1968.

Significant Dates:

1853 - Opening of Auburn Avenue (Wheat Street)
1906 - Atlanta Race Riot
1917 - Atlanta fire
1929 - Birth of Martin Luther King, Jr.
1964 - Strike at the Scripto Plant; Opening of Wheat Street Gardens I Housing Complex
1968 - Death of Martin Luther King, Jr.
1976 - Martin Luther King, Jr., Grave Site constructed.

Significant Person(s):

King, Martin Luther, Jr.

Cultural Affiliation:

N/A
Architect(s)/Builder(s):

Agnew, A. P. -- builder
Aiken and Faulkner -- builder
Aiken and Parr -- builder
Brown, A. Ten Eyck -- architect
Burley, J. H. -- builder
Carr, H. J. -- builder
Joseph Cohen and Associates -- architect
Mackle Crawford Mackle Construction Company -- builder
Daley, Vincent -- architect
Farmer, J. H. -- builder
Foot, G. W. -- builder
Green and Company -- architect
Giffin and Harris -- builder
Goodrich, G. A. -- builder
Goosby, Thomas -- builder
Griffin Construction Company -- builder
Griffin and Harris -- builder
Hamilton, Alexander D., Sr. -- builder
Hamilton, Alexander D., Jr. -- builder
Hanle, A. F. -- builder
Hopson, Charles -- architect
Howard, Ross -- architect
Kalb, Louis C. -- builder
Roane, W. H. -- builder
Russell, H. J. -- builder
Seiz, E. C. -- architect
Service Company (R. E. Pharrow, Manager) -- builder
Smith and Vanover -- architect
Smithfield, E. O. -- builder
Usher and Woods -- builder
Whatley Construction Company -- builder
Wilson, Joe -- builder
Narrative statement of significance (areas of significance)

The Martin Luther King, Jr., Historic District as amended comprises the historic residential, commercial, institutional, and industrial development centered on Auburn Avenue east of the Interstate 75/85 corridor through downtown Atlanta. The district is significant under National Register Criteria A, B, and C in the areas of ethnic heritage: black, social history, community planning and development, and architecture. The historic resources in the amended areas bolster the significance of the historic district as a whole by documenting additional resources to support the themes of black ethnic heritage and architecture identified in the 1974 National Register nomination. The themes of social history and community planning and development have been added to the amended documentation.

In the area of ethnic heritage: black, the amended district is significant as a neighborhood that developed after the turn of the century into a thriving black community that became the most prominent African-American community in early 20th-century Atlanta. The district represents the struggles and achievements of working-class and middle-class blacks in a southern urban area during the first two-thirds of the 20th century. Several key leaders of Atlanta’s black community resided in the district, including Martin Luther King, Jr., who was born and reared on Auburn Avenue before his family moved farther north on Boulevard. King later became the leading figure in the American Civil Rights Movement, returning to Atlanta from Alabama to help direct the Southern Christian Leadership Conference at its Auburn Avenue offices.

Many buildings in the district represent this area of significance. These include the Martin Luther King, Jr., Birth Home and numerous other houses in the vicinity of the King Home on Auburn Avenue that were occupied by influential blacks; residential areas north of Auburn Avenue that were also occupied by influential blacks, specifically the block of John Wesley Dobbs Avenue known as Bishop’s Row and the block of Irwin Street between Hilliard Street and Jackson Street; several groupings of dwellings that are outstanding examples of house types typical of black neighborhoods in the south; the many black churches that exist throughout the district; commercial buildings along Auburn Avenue and Edgewood Avenue that taken as a group signify this as the predominant black commercial district during the early decades of the 20th century; and educational buildings such as the David T. Howard School that are representative of the importance of education to the Auburn Avenue community and of the fact that education was segregated for much of the historic period of the revised district.

In the area of social history, the amended district is significant for the efforts of many of its black residents to achieve racial equality. For most of the 20th century, the district was witness to voting rights demonstrations and efforts to increase black voter registration and participation in local, state, and national politics. Efforts were made in the historic district to increase the salaries of blacks to a level equal with that of whites. The Southern Christian Leadership Conference established its
headquarters along Auburn Avenue in the late 1950s, and from that point the district was the base of operations for the American Civil Rights Movement. A key figure associated with the American Civil Rights Movement was Martin Luther King, Jr., who was born and reared in the district and returned in the 1960s in conjunction with his activities in support of Civil Rights.

Examples of buildings that represent this area of significance include Ebenezer Baptist Church and Wheat Street Baptist Church, where many activities of the American Civil Rights Movement were planned, Prince Hall Masonic Lodge, which was the headquarters for the Southern Christian Leadership Conference, and Mount Zion Second Baptist Church, site of a rally during the Scripto strike of 1964.

In the area of community planning and development, the amended district is significant for the development of the Auburn Avenue community from the opening of Wheat Street in 1853 to the late 1960s and because it represents several periods and patterns of residential and community development characteristic of Atlanta's overall growth and development. Shortly after the Civil War, the Wheat Street area developed into a substantially integrated residential district. Transportation improvements, specifically development of the streetcar system in the 1870s and 1880s and the presence of the railroad to the south and east, contributed greatly to the growth of the Auburn Avenue community. Industrial development began to occur during this period, primarily along the eastern and southern edges of the community. Shortly after the turn of the century, racial tension in Atlanta increased and a major race riot took place in 1906. This had a direct influence on Auburn Avenue and the surrounding area, as many black-owned businesses relocated from downtown Atlanta to Auburn Avenue and the community began a shift from its status as a largely integrated area to a black district. Much of the residential development in the community occurred in the first two decades of the 20th century, and the area became the center of black life in Atlanta. Auburn Avenue was of particular importance because while it remained primarily residential east of Jackson Street, blocks to the west had become commercial and the area became known as “Sweet Auburn” west as far as Courtland Street.

By the 1930s, signs of decline were evident in the Auburn Avenue community. Gradual movement by blacks to Atlanta’s west side during the 1920s increased in the 1930s and coincided with the beginnings of a shift to largely rental occupancy in the Auburn Avenue community and gradual deterioration of the housing stock. By the 1940s and 1950s, the majority of residential structures in the area were classified as substandard. Legalized segregation was an important factor in directing residential growth in Atlanta at this time, with the events in the west side Mozley Park community serving as a prime example. There, in 1949, whites who had kept the area segregated were outraged when a black minister purchased a house and moved in. Mayor Hartsfield agreed to create the Westside Mutual Development Committee to address the situation, and a compromise was reached in 1952. The black Empire Real Estate Board and the real estate committee of the Atlanta Chamber of Commerce agreed that if whites conceded the Mozley Park residential section as well as a park and elementary school, blacks would not be sold houses south of Westview Drive. While the
Auburn Avenue community did not experience anything quite along the lines of the Mozley Park confrontation, there was an effort made by the all-white Metropolitan Planning Commission (MPC) and city officials to remove the entire Auburn Avenue business district to the west side. It was the MPC’s 1952 “Up Ahead” planning report that proposed such action intended to remove influential black business and community leaders from the city center.

These developments occurred at a time of increasing black activism locally and growth of the broader American Civil Rights Movement. Housing became a serious issue in Atlanta in the 1960s and racial tension increased. The return of Martin Luther King, Jr., to Atlanta heightened awareness of problems faced by blacks. Several new housing developments were built in the community during the 1960s, including the nationally significant Wheat Street Gardens I, II and III Apartment Complex. Wheat Street Gardens was initiated by Rev. William Holmes Borders of Wheat Street Baptist Church, who had become dismayed at the deterioration of the area’s housing stock, the increase of housing demolition and the displacement of low-income families from the Auburn Avenue community. The undertaking involved a variety of agencies and organizations, including the Atlanta Urban League, the Atlanta Housing Authority, the Federal Housing Administration, the Atlanta Chamber of Commerce, the Atlanta Life Insurance Company, Citizens Trust Bank, Trust Company of Georgia, and the Atlanta Aldermanic Board. With HUD guaranteeing a forty-year loan for development, the three-phase apartment construction project began on December 21, 1961. Wheat Street Gardens I, the first phase, opened on April 19, 1964. It was the first major low- to moderate-income housing project in the United States that was sponsored by a nongovernmental organization. Wheat Street Gardens II and III opened in 1968. During the late 1970s and 1980s, however, housing conditions continued to decline and few new housing units were constructed in the area. Losses of historic buildings due to severe deterioration increased. From the mid-1980s to the present, however, increased efforts have been made to revitalize the Auburn Avenue community. Numerous buildings have been rehabilitated and sensitive new construction has occurred; recent emphasis has been placed on compatible new “infill” housing and small-scale “scattered-site” housing rather than the large complexes of the 1950s and 1960s. Buildings and landscape resources throughout the amended historic district reflect aspects of community planning and development.

In the area of architecture, the amended district is significant for its large, substantially intact collection of residential, commercial, institutional, and industrial buildings constructed from the 1880s through 1968. These structures represent the wide range of buildings constructed and utilized by the middle- and working-class residents, both black and white, of the Auburn Avenue community during the late-19th and 20th centuries. They also represent the architectural styles and building types that have been historically constructed in African-American neighborhoods in large southern cities such as Atlanta.

The residential buildings in the historic district range from large late-19th-century houses built along Auburn Avenue that were built by whites and later occupied by blacks to small- and medium-sized working-class houses found throughout much of the district. Early and mid-20th-century duplexes
and larger apartment buildings and apartment complexes built during the 1950s and 1960s are also common. Most dwellings in the district date from the 1890 to 1930 and represent frame vernacular house types with limited stylistic ornamentation. Particularly common house types are the shotgun, double-shotgun, hall-parlor, gabled-wing cottage, and pyramid cottage. The most prominent architectural styles are the Queen Anne, Craftsman, and Colonial Revival styles.

The smaller dwellings within the historic district have close ties with other house types occupied during the immediate post-Civil War decades by black tenant farmers as well as freedmen in urban areas. The shotgun house, for example, is a type that was built for rental purposes as early as the 1870s and was common in rural areas, small towns, and larger cities. The more unusual double shotgun, which was almost always built in urban areas, is a duplex and a variation on the shotgun composed of two dwelling units each with a shotgun floor plan (one room wide, usually three rooms deep with doorways in line from front to back). Most other house types in the district are common throughout Georgia and are not primarily associated with the black population. The gabled-wing cottage, for example, is perhaps Georgia's most common late 19th-century house type and was built into the early 20th century.

A substantial number of historic multi-family modern apartment buildings exist in the district, most dating from the mid-1950s through 1968. These are brick-and-concrete buildings with little or no ornamentation that references past architectural styles. The Wheat Street Gardens I, built in 1964, and Wheat Street Gardens II and III, both built in 1968, are outstanding examples of this building type. These plain brick-and-concrete buildings have much in common with public housing designs of the late 1930s through the 1960s. The Antoine Graves High Rise apartment building, completed in 1965, is an outstanding example of modern architecture. It rises eight stories with massive concrete-slab balconies on each facade. The proportions and composition are akin to those of earlier modern multi-family apartment buildings, such as Le Corbusier's Unite d'Habitation at Marseille, built from 1947 to 1952.

Among the historic district's many churches, Wheat Street Baptist Church and Ebenezer Baptist Church are the largest religious institutions. Both are Gothic Revival-style buildings. The most recent historic church is Mount Zion Second Baptist Church. This modern church, completed in 1959, is a modern design with brick construction and concrete detailing the full height of the front facade, which is surmounted by a tall steeple above the front entrance.

Most commercial buildings in the historic district were built in the first decades of the 20th century and are characterized by restrained styling and storefronts with large display windows. Those along Edgewood Avenue include several with more substantial decorative treatments than the majority along Auburn Avenue. A number of early 20th-century buildings built in the Italianate style are particularly notable, but nearly all of the historic district's commercial buildings functioned as community businesses and are small in scale. Industrial buildings along and near Edgewood Avenue, such as the Atlanta Brush Company, J. K. Orr Shoe Factory, and Trio Laundry, represent
white-owned industrial enterprises along Edgewood Avenue. These large buildings are not elaborate but exhibit detailed brickwork, such as corbeled cornices.

Black urban churches built in the late 19th and early 20th centuries were very much like rural churches: plain, rectangular, frame buildings with few or no stylistic features. However, they were larger and more likely to have a tower centered over the entrance or, more common, twin towers. Built in stages, these urban churches often had basements (rather than galleries), which served as the sanctuary during construction. Sometimes new additions were built or galleries were added as the size of the congregation increased. Brick veneers were often applied in 1940s or later. Size, design, and building materials were not only indicators of the congregation's economic status but measures of the leadership's ability to organize and sustain fund raising.

National Register Criteria

The amended Martin Luther King, Jr., Historic District is eligible for listing in the National Register under Criterion A for its development as an important black community within the city of Atlanta. The amended district is eligible for National Register listing under Criterion B for its association with the life and work of Martin Luther King, Jr., a leader of the American Civil Rights Movement. The amended district is eligible for listing in the National Register under Criterion C for its large and substantially intact collection of historic residential, commercial, institutional, industrial buildings, and their associated landscapes, all constructed from c.1853 through 1968.

Criteria Considerations (if applicable)

C. Ordinarily, a birthplace or grave of a historical figure is not eligible for listing in the National Register. However, the Martin Luther King, Jr., Birth Home and the Martin Luther King, Jr., grave site are eligible because they are integral parts of the historic district and relate directly to King's childhood development and his activities in the American Civil Rights Movement. Both sites were identified by Congress in the legislation that created the Martin Luther King, Jr., National Historic Site.

G. A property achieving significance within the past 50 years is not ordinarily eligible unless the property is of exceptional importance. The Martin Luther King, Jr., Historic District Boundary Increase meets the exceptional significance test through its direct associations with Martin Luther King, Jr., and the American Civil Rights Movement. This Criteria Consideration is discussed below under Period of Significance justification.

Period of significance (justification)

The period of significance begins with the opening of Auburn Avenue c.1853. First named Wheat Street, Auburn Avenue was the first principal street laid in the Auburn Avenue neighborhood. (The Sweet Auburn and Auburn Avenue communities both take their names from this street.) The street is
Section 8--Statement of Significance

A planned feature that provided the impetus for the physical development of the neighborhood. It runs through the center of the community and retains a high level of historic integrity. The period of significance ends with Martin Luther King, Jr.'s death in 1968.

During this period the historic district developed from a racially mixed neighborhood to a predominantly African-American neighborhood where blacks achieved a level of social and economic independence that was unique in the South in the late 19th and early 20th centuries. The Martin Luther King, Jr., Historic District is significant in many areas but is most significant because of its association with ethnic black history, the American Civil Rights Movement, and the life and work of Rev. Martin Luther King, Jr. The period of significance extends to 1968 for all areas of the historic district because in the 1960s the Auburn Avenue neighborhood provided King with support as he co-pastored at Ebenezer Baptist Church and directed many of the activities of the American Civil Rights Movement. King even participated in a labor strike at the Scripto plant on Houston Street in 1964.

The most common resources built in the historic district in the 1960s are apartment building complexes. These are significant under the themes of community planning and development because they demonstrate changing patterns of settlement and habitation and the theme of architecture because they represent new trends in housing and modern architecture as they first appeared in this African-American neighborhood. Moreover, the modern apartment complexes are significant because they represent the setting (historic environment) of the neighborhood during the period that King was leading the Civil Rights Movement until his death in 1968.

The Martin Luther King, Jr., grave site, although constructed in 1976, is considered contributing to the significance to the historic district because of King's outstanding historical importance. The grave site is identified as historically significant in the Congressional legislation that created the Martin Luther King, Jr., National Historic Site in 1980.

Contributing/Noncontributing Resources (explanation, if necessary)

Contributing resources in this district are those constructed between c.1853 and 1968 that retain all or most aspects of historic integrity and are associated with a historic theme for which the historic district is significant. Noncontributing resources are those constructed after 1968 and those that no longer add to the historic district's sense of time and place and historical development because of additions, alterations, or destruction after 1968.
National Register of Historic Places
Continuation Sheet

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Developmental history/historic context

Historic Contexts

The following four historic contexts have been developed for this National Register Boundary Increase and Additional Documentation:

A. The Development of the Auburn Avenue Community in Atlanta, Georgia, c.1853-1968.

B. Martin Luther King, Jr., and Atlanta's Auburn Avenue Neighborhood, 1929-1968.

C. The American Civil Rights Movement and Atlanta's Auburn Avenue Community, 1945-1968.

D. Architectural and Landscape Resources in Atlanta's Auburn Avenue Community, c.1853-1968.
A. The Development of the Auburn Avenue Community in Atlanta, Georgia, c.1853-1968.

Introduction

The Auburn Avenue community has long been regarded as Atlanta's predominant black neighborhood, an area that has produced some of the city's most outstanding black individuals and institutions throughout Atlanta's history. The community also reflects many of the problems blacks in Atlanta have faced for nearly a century and a half, most the result of white efforts to limit their participation in public affairs and place restrictions on the areas of the city in which they could reside. As the environment in which Martin Luther King, Jr., grew up and later worked, the Auburn Avenue community played an important role in shaping King's views on racial equality. Not only did the Auburn Avenue community influence King's childhood and development as a young man, but King in turn motivated many in the community to work to change unjust social policies and improve many of the basic aspects of their lives.

The amended Martin Luther King, Jr., Historic District embodies the historical and architectural significance of the Auburn Avenue community through the full range and extent of its surviving physical features and characteristics. Historic resources survive from all periods of the community's history and thus convey the full range of key historical aspects of the Auburn Avenue community as it grew and developed through 1968.

Antebellum Period to 1877

Incorporated in 1847, Atlanta never had an opportunity to establish the sort of racial composition that was common among other southern cities prior to the Civil War. This was due in part to the fact that Atlanta was such a young city, and was therefore relatively small. When the Civil War began in 1860 Atlanta had a population of 9,554, and only 20.3 percent of this total was black. In sharp contrast to antebellum Atlanta was Charleston, South Carolina, where between 1820 and 1850 blacks outnumbered whites and lived in all sections of the city. Furthermore, the physical destruction of much of Atlanta that occurred during the war required substantial rebuilding, and this in turn resulted in an almost complete reorganization of residential patterns in the decades that immediately followed.

Reconstruction-Era Growth and Settlement in Atlanta

Atlanta's population grew quickly during Reconstruction, and several distinctly black enclaves developed. However, the city again differed from the southern norm in terms of black and white settlement patterns. Soon after the war's end, scores of unemployed black and white men flocked to Atlanta in search of jobs, and many found work with the railroads. Other blacks, women as well as men, were employed as domestic servants. The black population reached 12,214 by 1870 and represented 45.6 percent of the city's total. But unlike most urban areas, whether southern or
northern, Atlanta's black neighborhoods took hold primarily on the city's periphery. This was due to the post-war rebuilding that took place in the city center, which served to push the newly freed blacks outward, toward what were then the city limits. Given the increasing construction costs and high prices of land near downtown, many blacks had only the option of choosing between undesirable, low-lying urban "hollows" or newly settled areas further from downtown. There was, however, more integration of black and white residents in Atlanta than was generally common in the South, but this pattern began to diminish as early as the 1870s.

One of most impoverished of the early black districts became known as "Buttermilk Bottom," located in a valley just below the desirable Peachtree Street ridge. It was Atlanta's best example of what might be considered a typical late-19th-century black slum. Less typical for the South, however, were several prominent black communities established further from downtown during the 1870s and 1880s, some within the city limits and some beyond. Most were working-class areas, such as Reynoldstown to the east, Thomasville to the southeast, Summerhill to the south, Pittsburgh to the southwest, and Tanyard Bottom to the northwest. To the west also grew a more mixed-class neighborhood, known originally as Jenningstown, that developed in the vicinity of Atlanta University (founded 1865) and Spelman College (founded 1881). And to the east, in the area around Auburn Avenue, rose Atlanta's most prosperous black community.

The Political Scene

Blacks in Atlanta were able to vote and hold public office for the first time in 1868, when the entire South was under military control and Reconstruction was being directed by the United States Congress. That same year also marked the first attempts by white Atlantans to limit the black vote as well as the degree to which blacks could participate in public affairs. The Democratic-controlled Atlanta city council was able to pass an ordinance imposing a poll tax in 1868 and also passed a law that changed the manner in which councilmen were elected. The ward-based system was replaced by an at-large system, which effectively eliminated the opportunity for blacks to be elected from wards in which they represented the majority. Republicans gained control of the Georgia legislature in 1870 and promptly struck down both Atlanta's poll tax and at-large voting system, and that same year two blacks were elected to the city council. The following year, however, Democrats took back control of the legislature and reinstated at-large voting. It was not until 1953 that another black held city office. Also in the early 1870s, the city's Democrats first instituted the white primary, excluding blacks from participating in this preliminary selection process. This method of limiting black political power was to be used consistently from the 1890s to the 1940s.

Origins of the Auburn Avenue Community

Auburn Avenue, originally named Wheat Street, honored early white Atlanta merchant Augustus M. Wheat. The street was opened in 1853 in Atlanta's Fourth Ward, northeast and east of downtown. Now commonly referred to as the "Old Fourth Ward," this large area originally extended from Decatur
Avenue and the Georgia Railroad on the south as far north as Ponce de Leon Avenue and from Peachtree Street on the west as far east as the Southern Railroad. During the years immediately following the Civil War, Wheat Street was largely residential and home to blacks and whites in nearly equal numbers. Virtually all of the black-owned businesses that existed in the late 1860s and 1870s, however, were located in downtown as well as along Decatur Street. Wheat Street thus began as an almost exclusively residential thoroughfare. Also opened as early as 1853 was Yonge Street (now called William Holmes Borders, Sr., Drive), which appears on Edward A. Vincent's "Old Map of Atlanta" produced that year. Vincent's map depicts an unnamed street to the west of Yonge, and this is probably Hilliard. The presence of these streets suggests that there was at least some development in the area well prior to the Civil War. Wheat Street was officially renamed by the Atlanta City Council in April of 1893, at the request of white residents who did not want their street confused with the less desirable Old Wheat Street and thought Auburn Avenue sounded more stylish.

From its beginnings, the Auburn Avenue community was distinct on several counts. For one, it was substantially integrated, much more so than most other residential areas in Atlanta, with blacks and whites in many cases living next to each other along the same street. By the 1890s, when most of Atlanta was quite segregated, the Auburn Avenue community remained integrated and included several streets that were evenly divided between black and white residents. Furthermore, this area was quite close to downtown at a time when most blacks lived either in low-lying slums or in newly settled peripheral communities.

The Post-Reconstruction Period to 1906

The end of Reconstruction in 1877 marked the beginning of several decades of change and inconsistency in racial relations throughout the South, particularly in Atlanta. Political participation by blacks varied considerably from place to place during this period as did the level of racial mixing in common areas, on public transportation, and in work places. The Fifteenth Amendment, ratified in 1870, prohibited the denial of the franchise "by any State on account of race, color, or previous condition of servitude." Nevertheless, beginning around 1880, southern governments increased efforts to disenfranchise blacks by means of devices such as all-white primaries, literacy tests, poll taxes, and complicated voting procedures. Many of these measures also served to limit the franchise of less affluent whites, despite mitigating efforts such as grandfather clauses (which exempted from literacy requirements those individuals whose ancestors had voted prior to emancipation). By 1900, nearly all southern states had enacted suffrage and segregation legislation, the so-called "Jim Crow" laws, that prevented most blacks from voting and greatly limited their residential mobility.

The Republican Party in Atlanta went through a period of decline in the 1870s, to the extent that during the 1880s, nomination in a Democratic primary usually assured victory in the general election. Black votes were occasionally sought, however, in close contests. The rise of the Populist Party in the 1890s led to increased competition for southern black votes, and in the Georgia elections of
1892, 1894, and 1896, Populist and Democratic candidates vied for urban and rural black votes. These elections led to a resumption of efforts to effectively disenfranchise blacks; efforts that met with success in 1908 with an amendment to the state constitution that was ratified by referendum.

In the South during the late 19th century, whites increased efforts to codify the practice of racial segregation. The United States Supreme Court in 1883 declared the enabling clauses of the 1875 Civil Rights Act unconstitutional. The 1875 Act had prohibited segregation on steamboats and railroad cars and in hotels, theaters, and other places of entertainment, but the Supreme Court’s action nullified its effectiveness. The Court went further in 1890, upholding a Mississippi law mandating “separate but equal” accommodations for black and white railroad passengers, and in 1896, the Supreme Court sanctioned the same principle of racial segregation in education through the *Plessy v. Ferguson* decision. These actions opened the way for individual Southern states to enact numerous segregation or “Jim Crow” statutes limiting black and white contact in most public places.

The period between 1880 and 1910 was one of tremendous growth in Atlanta, and the overall population grew to more than 154,000. During this time, the city's black population increased from 16,300 in 1880 to 51,602 in 1910. As a result, land and housing near downtown were in ever shorter supply for whites as well as blacks. The city expanded its municipal boundaries in a series of annexations. Increasingly crowded conditions may well have contributed to rapidly deteriorating race relations during this period.

The post-Reconstruction period was also one of considerable growth in the area that was to become the Auburn Avenue community. In the late 1870s, nearly all of the land along Wheat Street between Jackson and Howell (then called Howland) streets was within the large land holdings of John Lynch. In 1880, Lynch began dividing this land and selling lots. The sizeable area between Boulevard (then named Jefferson Street) on the west and Randolph Street on the east and between Wheat Street on the south and Houston Street on the north was already substantially subdivided by the late 1870s and contained several dozen houses.

*Transportation and the Growth of the Auburn Avenue Community*

Transportation changes and improvements played an enormously vital role in Atlanta's late-19th-century development, and the Auburn Avenue community was certainly affected by the dynamics of transportation. Atlanta began development of a streetcar system in the 1870s, and in 1884 the Gate City Street Railroad Company constructed a horse car line which traveled from the central business district along Pryor Street to Wheat Street, east along Wheat to Jackson Street, then north on Jackson. This streetcar line provided direct access to downtown Atlanta and spurred residential development along Wheat Street. Two years later, the Atlanta and Edgewood Street Railroad Company was chartered. Several of Atlanta’s most significant leaders were involved in this venture including Joel Hurt, Asa Candler, and W. P. Inman. It was Hurt’s idea to construct a streetcar line.
from the present intersection of Edgewood Avenue and Pryor Street east to what later became Inman Park. Edgewood Avenue did not exist in 1886 and there was no continuous thoroughfare along its future route. The road was opened by September of 1888, and the new line was opened on August 22, 1889. The Edgewood Street Railroad Company initiated the electric trolley car era in Atlanta and contributed significantly to the growth of Inman Park and adjacent areas. It also provided easy access to downtown for those in the Auburn Avenue community living along Edgewood Avenue.

Atlanta's second electric streetcar line was soon put into service by the Fulton County Railroad Company and became known as “Nine Mile Circle.” The route was as follows: beginning at Broad and Marietta Streets; northeast along Broad to Peachtree and to Houston Street, east on Houston and to Highland Avenue, counter-clockwise on Highland east and then north (crossing Ponce de Leon) to Virginia Avenue, west on Virginia to Boulevard and south on Boulevard back to Highland and Houston and back to the point of beginning. This line provided yet more traffic through the Auburn Avenue community and another means of travel between the community and downtown.

Development Patterns: 1880s and 1890s

By 1880, the Auburn Avenue community had become a truly mixed area, comprising nearly equal numbers of blacks and whites. Working-class residents lived in close proximity to people of considerable means. While most blacks were working class, there was a black middle class composed of proprietors of grocers, meat markets, restaurants, wood yards, and other businesses. Professional blacks were primarily teachers, ministers, doctors, dentists, and lawyers. Auburn Avenue was perhaps the most integrated street in Atlanta at this time, and nearly all side streets in the Auburn Avenue community were occupied by blacks and whites either living next door to one another or in clusters.

An examination of Atlanta city directories from the 1880s and 1890s reveals that the Auburn Avenue community was closer to integrated than almost any other southern community at the end of the 19th century.

Hilliard Street, one of the oldest streets in the neighborhood, in 1883 consisted of fifty residential buildings (two of which were vacant). The ratio of black-occupied residences to white-occupied residences was thirty-three to fifteen (or sixty-nine percent black). It is worth noting, however, that there were three cases of a white primary resident having black renters living at the “rear” of the house. (It is not known whether these would have been auxiliary dwellings or simply rooms in the main house.) In 1892, Hilliard consisted of eighty residential buildings (and there were no vacancies, although one dwelling was listed as “unfinished”). The ratio of black-occupied residences to white-occupied residences was forty-seven to thirty-two (or nearly sixty percent black). Thus, during the 1880s, Hilliard Street actually shifted from being more than two-thirds black to a nearly even distribution of black and white residents. The street in 1892 was all white from Decatur north to Schofield (no longer existing, approximately one block south of present-day Tanner Street) then
nearly all black to Houston, after which it was all white once again to Cain Street (only a small portion of which still remains, because much of this street was destroyed during construction of Freedom Parkway).

Yonge Street, (now called William Holmes Borders, Sr., Drive) was opened at least by 1853 and in 1883 consisted of thirty-four residential buildings (three of which were vacant). The ratio of black-occupied residences to white-occupied residences was ten to twenty-one (or thirty-two percent black). In 1892, Yonge consisted of forty-one residential buildings residences (three of which were vacant). The ratio of black-occupied residences to white-occupied residences was thirteen to twenty-five (or thirty-four percent black). Thus, during the 1880s Yonge Street remained nearly constant at roughly one-third black and two-thirds white. The street in 1892 was all white from Decatur to Pitman’s Alley then mixed to Gartrell. Between Gartrell and Edgewood the street was all white, but north of Edgewood to its ending at Wheat Street it was all black with the exception of a single white resident.

Howell Street between Decatur and Wheat in 1885 consisted of forty-six residential buildings (four of which were vacant). The ratio of black-occupied residences to white-occupied residences was eighteen to twenty-four (or forty-three percent black). The distribution of blacks and whites consisted of several groupings of three to five black-occupied dwellings followed be three to five white-occupied dwellings, although there were sections of the street that alternated black and white occupants nearly every-other dwelling. In this sense, Howell Street between Decatur and Wheat appears to have been one of the most completely integrated sections of the Auburn Avenue community in the 1880s.

Daniel and Cornelia streets each extend only between Decatur Street north to Edgewood Avenue (which did not exist as a continuous thoroughfare until its creation in 1888). These two streets underwent a shift from primarily black in the early 1880s to substantially white by the early 1890s. This may have been due to the opening in 1881 of the Fulton Bag and Cotton Mill, located on the south side of the Georgia Railroad line. The residential area that eventually developed around the mill, known as Cabbagetown, was constructed in a piecemeal fashion. As an urban mill operation, Fulton Bag was not entirely dependent upon housing in the immediate vicinity, since during the 1880s and 1890s many mill employees walked to work from several neighborhoods just east of downtown Atlanta.

Daniel Street in 1885 consisted of ten residential buildings. The ratio of black-occupied residences to white-occupied residences was eight to two (or eighty percent black). In 1892, Daniel Street consisted of fifteen residential buildings. The ratio of black-occupied residences to white-occupied residences was six to nine (or forty percent black).

Cornelia Street in 1885 consisted of seven residential buildings. The ratio of black-occupied residences to white-occupied residences was three to four (or forty-three percent black). In 1892
Cornelia Street consisted of twelve residential buildings. The ratio of black-occupied residences to white-occupied residences was three to nine (or twenty-five percent black).

The 1892 map entitled “Bird’s Eye View of Atlanta, Georgia” provides substantial information about the extent and type of development in the Auburn Avenue community. With the exception of just a few areas, the entire community is well established. Clearly visible along Edgewood Avenue are the tracks of the Edgewood Street Railroad Company. In addition, the tracks of the Fulton County Railroad Company’s “Nine Mile Circle” route may be seen running down the middle of Houston Street, Boulevard, and Highland Avenue. Residences are situated throughout the area and some appear quite substantial, particularly some along Wheat Street, Edgewood Avenue, and Houston Street between Hilliard and Jackson. (This particular block of Houston was occupied entirely by whites until 1910 at which time it began transition to a black-occupied area. By 1916, the block of Houston between Hilliard and Jackson was one hundred percent black.) Most of the streets south of Edgewood are lined by smaller dwellings. The western half of the block bounded by Houston, Howell, Irwin, and Boulevard contains three substantial educational buildings. The pair to the north are Gaines Hall and Grant Hall of Morris Brown College, while Boulevard Public School fronts Irwin Street. At the northeast corner of Wheat and Fort streets may be seen Wheat Street Baptist Church.

Industrial buildings and complexes are also clearly visible on the Bird's-Eye map. At the northeast corner of the intersection of Fort and Decatur streets is the Trowbridge Furniture Company plant. This facility undoubtedly employed many residents in the area. The Fulton Bag and Cotton Mill, established in 1881, is located directly east of Oakland Cemetery and south of Decatur Street and the railroad, opposite from Bradley and Cornelia streets. A major employer, Fulton Bag was the center of what became known as the Cabbagetown mill village, but many working-class whites living in the Auburn Avenue community worked there as well. Along the tracks of the former Richmond and Danville Railroad company, at the eastern boundary of the community, may be seen the Richmond and Danville Railroad Car Shops. This was another major employer for many residents of the Auburn Avenue community in the 1890s.

The most important building contractor in the Auburn Avenue community during the 1890s was Alexander Hamilton. He and his son, Alexander Hamilton, Jr., established themselves under the motto “We Build Good Homes,” and they constructed not only residences but also buildings at Clark, Morehouse, and Morris Brown colleges as well as the Butler Street YMCA. Most of the dwellings Hamilton built in the Auburn Avenue community during the 1890s were for white clients, as few blacks had the financial means to build a house. Alexander Hamilton Jr.’s own residence, built c.1895, is located at 102 Howell Street.

**Late-19th-Century Educational Developments**

In addition to its expansion as a residential district, the Auburn Avenue community was the site of new educational buildings during the 1880s and 1890s. In 1880, Morris Brown College was founded.
by the African Methodist Episcopal Church of Georgia. The following year, land was purchased at the northeast corner of Boulevard and Houston Street, and in 1884 the first building was constructed. During the first decade of its existence, Morris Brown College offered only high school courses, but in 1894 a liberal arts college was organized.

In 1888, the city of Atlanta opened the Boulevard Grammar School (also known as the Boulevard Public School) for white students. It was located at the northeast corner of Boulevard and Irwin Street. Boulevard Public School continued as a city school until 1922 and closed because the neighborhood it served had become mostly black-occupied. The property was purchased by Morris Brown College, which utilized the building until the institution relocated to its present site adjacent to the Atlanta University complex west of downtown.

**Auburn Avenue at the Turn of the Century**

By the turn of the century, Auburn Avenue had become well established and was known as "The Avenue" among most blacks. It was the preferred place of residence for black Atlantans and, according to Auburn Avenue barber Dan Stephens, "Auburn really was a black man's pride and joy."\(^2\) Auburn Avenue was still almost entirely residential east of Fort Street at this time with the commercial district to the west.

The block along Auburn Avenue between Hilliard and Yonge streets was home to three of Atlanta's first black members of the medical profession, two physicians and dentist J. R. Porter. Between Jackson and Boulevard was a section known at the turn of the century as "Negro Peachtree." This was because houses along this particular block were modeled after a row of houses along Peachtree Street north of Ellis Street.

Kathleen Adams, a black woman born on Auburn Avenue in 1890, recalled the street at the turn of the century:

> The first people who went in there on Auburn Avenue were those little boys that had been, let's say, eight to ten years old when they came out of slavery, and naturally they had dreams and they wanted everything to be just like they had seen other people have. They were all trained by American missionaries. They had all the accouterments of any other race. Even to their dress, they were formal. Whatever they did was on the formal side. Their stores were kept meticulously. Their businesses were monitored

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and run according to sound business principles. They had a certain pride and dignity as they stood in their store doors or they walked the streets. 3

**Churches and Social Support Organizations**

During the post-Reconstruction period, blacks in Atlanta, particularly within the Auburn Avenue community, established various institutions such as churches, fraternal societies, and social support organizations. These institutions addressed problems such as housing, education, and orphaned children without the assistance of public funds. Several area black churches, which would grow in importance and play major roles during the most difficult periods of the Civil Rights era, had their origins soon after the Civil War. By the turn of the century, they were well-established institutions within the community.

Big Bethel AME Church was founded in 1865 and has been one of the major forces in the development of the black community along Auburn Avenue as well as throughout Atlanta. It was at Big Bethel, for example, that the city’s first school for black children opened shortly after the end of the Civil War. Big Bethel is located in the Sweet Auburn National Historic Landmark district.

Wheat Street Baptist Church was founded as Mt. Pleasant Baptist Church in 1869, an outgrowth of the Friendship Baptist Church mission (then located near the intersection of Hunter and Haynes streets, just west of downtown). Mt. Pleasant was briefly located on Howell Street midway between Wheat and Irwin streets and then moved to Fort Street. In the 1880s, the church moved to the intersection of Old Wheat and Fort streets, but when the church building was destroyed in the disastrous 1917 fire, the church relocated to the northeast corner of Auburn Avenue and Yonge Street. Wheat Street Baptist Church has played a profound role in the Auburn Avenue neighborhood and beyond. For example, the Butler Street YMCA was founded by the Wheat Street church in 1894. Rev. William Holmes Borders, pastor of the church from 1937 to 1989, was a key figure during the Civil Rights era in Atlanta. He led the effort to desegregate buses in Atlanta and worked to develop the Wheat Street Gardens and Wheat Street Towers housing complexes.

Ebenezer Baptist Church was founded in 1886 on Airline Street. It relocated to McGruder Street in the mid 1890s and then moved to the corner of Bell and Gilmore streets in 1898. Ebenezer’s strong growth at the end of the 19th century is credited to the leadership of Rev. Alfred Daniel (A. D.) Williams. In 1922, the congregation moved into its present church at the corner of Auburn Avenue and Jackson Street. Rev. Williams died in 1931, and his son-in-law, Rev. Martin Luther King, Sr., who had served as assistant pastor since 1927, assumed the full pastorate. His elder son, Martin Luther King, Jr., grew up as an active member of Ebenezer Baptist Church and was deeply influenced by the church and the Auburn Avenue community.

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3Kuhn et al., 55.
Increasing Racial Tensions

In addition to the changes and advances in city-wide transportation and black education and commerce, Atlanta’s race relations became more strained at the turn of the century. Neighborhoods during this time began to polarize along racial lines. Decatur Street and the Georgia Railroad line served as a racial dividing line between predominantly black areas to the north and white to the south. The Auburn Avenue community became increasingly black during this period and the Cabbagetown neighborhood south of the Georgia Railroad remained decidedly white. In 1881, the Fulton Bag and Cotton Mill was established on the south side of the Georgia Railroad at the site of the abandoned Atlanta Rolling Mill, which had produced iron plates for the Confederate forces during the Civil War. The operation grew gradually with additional buildings added in 1895 and 1902 and again following a 1905 fire. Blacks in the Auburn Avenue community and elsewhere in Atlanta understood that Cabbagetown was a place to avoid. “You couldn’t go on Kelly Street,” recalled one black resident of Summerhill. “Kelly Street was out-of-bounds. Whites lived over there. . . . If you were colored, you knew not to go over there and try to move in.”

Atlanta Race Riot of 1906

In September 1906, a race riot occurred in Atlanta that may have claimed as many as 100 lives. (Immediately after the riot, the death toll was placed at ten or twelve, but most modern estimates are much higher.) The riot was precipitated that summer by a heated gubernatorial campaign that included Atlantans Clark Howell and Hoke Smith, both of whom appealed to anti-black sentiment. Smith’s reform platform advocated a constitutional amendment to disenfranchise blacks while Howell claimed that the white primary was an adequate safeguard against black votes. Well-known Georgia political figure Tom Watson, a former United States congressman and a presidential candidate two years earlier, played a key role in the campaign. Watson actively supported Hoke Smith, particularly his stand for black disenfranchisement, and the August election resulted in a landslide victory for Smith.

The Atlanta press had for nearly a year preceding the 1906 riot given considerable and increasingly sensationalized coverage to a series of alleged assaults upon white women by black men. White newspapers had also been giving coverage to what they termed deteriorating conditions along Decatur Street, the most notorious thoroughfare in Atlanta at the time. It was argued that black restaurants and saloons were the primary contributors to these problems and that downtown Atlanta would be vastly improved by shutting them down. In fact, Decatur Street had gained its reputation as the city’s vice district before black establishments even existed in the area, and there were more white-owned saloons on Decatur Street than there were black-owned establishments. The Atlanta

\[^4\text{Kuhn, et al., 36-37.}\]
Journal published an editorial in August 1906 which spoke of blacks growing “more bumptious on the street” and possessing “the instinct of the barbarian to destroy what he cannot attain to.” The editorial concluded by encouraging whites to “stand together with deep resolve that political power shall never give the Negro encouragement in his foul dreams of a mixture of the races.”

Violence broke out on Saturday, September 22, 1906. A large group of young white men began the bloodshed by attacking a black bicycle messenger near the corner of Decatur and Pryor streets. The young black was rescued by police, but the white gang soon became a mob of about 2,000 men. Soon, several blacks riding trolley cars were attacked. The violence spread and worsened as blacks were assaulted with bricks and gunfire, and their bodies subsequently dumped in an alley adjacent to the Georgia Railroad. Atlanta police took action to stop the mayhem and were soon assisted by the fire department, although some contended that the police made less than a serious effort to control the situation and there were even reports of police joining the rioters in their violent attacks. At one point, Mayor Woodward stood atop a box at the intersection of Decatur and Pryor streets and begged for the violence to halt, but the bloody attacks continued. Black-owned businesses in the downtown area such as barber shops, pool rooms, and saloons were targeted by the mob. The riot continued for four days and eventually the state militia was called to assist in bringing the situation under control.

The 1906 race riot occurred mostly outside the Auburn Avenue community, although black residents and business owners feared for their lives during the several days of violence. John Wesley Dobbs later recalled the night he waited at 446 Auburn Avenue, where he and his wife Irene lived with Irene’s brother and sister-in-law, Ed and Carolyn Wright. A white mob approached from downtown, and Dobbs watched in fear as they neared the house and then turned north on Boulevard.

The Auburn Avenue Neighborhood as the Center of Black Atlanta, c. 1906-1940

In the years immediately following the 1906 Atlanta Race Riot, nearly all black-owned businesses left downtown. Whereas these establishments had formerly catered to a mixed clientele, after 1906 most black businesses served only blacks. Many of the businesses that left downtown relocated to Auburn Avenue, primarily between Courtland and Jackson streets, and the Auburn Avenue community’s growing black residential population provided a customer base for these establishments. Some blacks, however, continued to work downtown in white-owned businesses. During this period, blacks focused inward on Atlanta’s black communities.

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5 Garrett, 500.


7 Kuhn, 95.
Tactics of Segregation

In the two decades after the race riot, white Atlantans made efforts to legally prevent blacks from moving into white neighborhoods. Segregation ordinances were passed in 1913 and 1916, and after the United States Supreme Court declared segregation ordinances unconstitutional in 1917, the tactic of citywide comprehensive zoning was employed as a means of separating the races. Atlanta's 1922 zoning designations were not termed in the manner of a segregation ordinance but instead were organized according to land uses, building types, and tenant categories. White leaders believed that such a treatment would be a way to legally get around the 1917 ruling. Racial zoning designations were considered to be property usage classifications and thus within the city's authority. The intent behind the designations was to retain control of black migration and establish "buffers" between black and white areas. These aspects of the 1922 zoning ordinance were declared unconstitutional in 1924, but other forms of racial zoning were employed. A 1929 law, for example, forbid persons the right to move into a building on a street containing a majority of residences "occupied by those with whom said person is forbidden to intermarry." These sorts of laws were all struck down by the courts, but Atlanta's white leaders continued to view certain areas as only being appropriate for black development and certain other areas as only being appropriate for white development. Transportation planning was also utilized in an effort to direct residency patterns based on race.

Early 20th-Century Development Along Auburn Avenue

Between the 1906 race riot and the Depression of the 1930s, the Auburn Avenue community occupied the unrivaled position as the center of Atlanta black life. It was early in this period that John Wesley Dobbs labeled the area "Sweet Auburn," a reference to the fact that black achievement was so readily visible there. Auburn Avenue and vicinity contained influential black businesses, churches, and a diverse black residential population. Commercial establishments remained concentrated west of Jackson Street while residential neighborhoods developed to the east, north, and south. The number of black-operated businesses on Auburn Avenue increased from ten in 1900 to sixty-four in 1909 to seventy-two in 1920. An increasing number of black professionals (physicians, dentists, and pharmacists) were present along Auburn Avenue by the 1910s. The east end of Auburn Avenue remained residential and was a preferred location for prominent blacks as was Houston Street a few blocks to the north. A single block of Houston became known as "Bishop's Row" because it was

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home to several African Methodist Episcopal (A.M.E.) bishops and other black leaders. Bishop Joseph S. Flipper, ordained into the ministry in 1880, lived at 541 Houston Street and became a bishop in 1908. Bishop Flipper was also dean of the theological department and later president of Morris Brown College. His brother, Henry Ossian Flipper, was the first black cadet to graduate from West Point Military Academy and lived at 550 Houston Street. Bishop William Alfred Fountain, who resided at 564 Houston Street, was ordained as an A.M.E. minister in 1894 and elected bishop in 1920. He too served as president of Morris Brown College from 1911 until 1920.

Several black businessmen and leaders were especially prominent in Atlanta and along Auburn Avenue during this period, among them Alonzo Herndon, Heman E. Perry, C. A. Scott, and John Wesley Dobbs. Herndon began his career as a barber for white clients in downtown Atlanta. In 1905, he founded the Atlanta Mutual Insurance Association, which eventually became known as the Atlanta Life Insurance Company and grew to become a leading success story in Atlanta business circles. Herndon was Atlanta's first black millionaire. Perry founded the Standard Life Insurance Company in 1909, and by 1921, it had grown into the largest black insurance company in the United States. From the success of this venture, Perry was able to branch out and establish a holding company known as the Service Company. It began several enterprises such as Citizens Trust Company Bank, the Service Realty and Development Company, the Service Laundries, Service Pharmacies. Perry's Service Realty Company was responsible for building an early black subdivision on Atlanta's west side and also sold the tract of land on which Booker T. Washington High School, the city's first public high school for blacks, was built in 1923. C. A. Scott was publisher of the Daily World, Atlanta's leading black newspaper during this period. Dobbs, credited with naming Auburn Avenue, "Sweet Auburn" was one of the first black officials of the Republican Party in Georgia and Master of the Prince Hall Masons.

Community Development by 1911

Sanborn Fire Insurance Maps prepared in 1911 provide considerable information about the extent and types of development in the Auburn Avenue community by that year. Virtually all of the Auburn Avenue community was built out by this time. Industrial properties existed along the Southern Railway at the eastern edge of the community, and Decatur Street to the south was primarily commercial with a few industrial facilities on Decatur toward downtown. Edgewood Avenue consisted of commercial establishments its entire length except for a few blocks at the east end of the community that also included some residential development. Auburn Avenue was still primarily residential west to Fort Street, although by 1911 there were several commercial establishments clustered in the block between Hilliard and Fort streets and also scattered further east along the avenue.

Along the west side of the tracks of the Richmond and Danville Railroad, which in 1894, was absorbed by the Southern Railway Company, the Atlantic Compress Company was established after the turn of the century. In 1905, the Atlantic Compress Company constructed a large cotton
warehouse and platform. Three cotton compresses were located on the platform where cotton was compressed, graded, and stored until it was delivered to cotton mills. In addition, a brick-and-concrete water tower was built on the south side of Irwin Street not far from the cotton platform. From the early 1920s until 1944, the cotton compress facility was operated by the Southeastern Compress and Warehouse Company. Southeastern operated eighteen warehouses and sixteen compresses during this period and could store 750,000 bales of cotton at one time. The company, headed by William H. Glenn and Asa Candler, and was considered the most significant cotton storage company in the southeast. Workers were drawn from the Auburn Avenue community as well as other nearby neighborhoods. The platform was destroyed by fire in 1991, but the warehouse remains.

The Phoenix Planing Mill and the Atlantic Milling Company were located further north along the west side of the Southern Railroad and south of Highland Avenue. The Phoenix Planing Mill specialized in the construction of cabinets and doors and by 1911, consisted of a large main building as well as two sizeable lumber sheds, a sash and door warehouse, and a box warehouse. Two sidings of the Southern Railroad entered the Phoenix facility. The Atlanta Milling Company produced processed grains and flour. A large building with a grain warehouse was located south of the Phoenix Planing Mill. Another railroad siding provided transportation access to the Atlanta Milling Company facility. Again, workers for these companies lived in the Auburn Avenue neighborhood.

On May 21, 1917, a major fire destroyed a significant portion of Atlanta's fourth ward including some properties within the Auburn Avenue community. The fire started in a storage building on the north side of Decatur Street between Fort and Hilliard streets (now the site of the Grady Homes public housing complex). The fire quickly spread to the north and northeast through a large portion of the Auburn Avenue community's residential section but missed the heart of the Auburn Avenue commercial area. In a report the following day, the Atlanta Journal described the damage:

Between Edgewood Avenue and Houston Street there is a section occupied almost exclusively by Negroes, many small dwellings packed close like rabbit hives, groceries, soda stands and the like. The fire burned through them faster than a man can walk. It swept away from Auburn Avenue on the city side, thus missing the big Negro office building there and other Negro buildings comprising the colored business section. . . . After wiping out the Negro section from Auburn Avenue to Old Wheat Street, it was hoped that the broad circus grounds, between Old Wheat and Irwin streets, would serve as a check. The fire roared over them as if they had not been there. In the next block, on the east side of North Boulevard, are Boulevard School and Morris Brown University, a Negro institution. The fire missed them, raging along on the other side and on North Jackson Street. ¹⁰

The fire destroyed a total of 1,938 Atlanta houses, and 10,000 people, most of them black, were left homeless. Only one life was lost as a result of the fire.

Shortly after the 1917 fire, city officials devised a redevelopment plan that proposed Atlanta's first use of roads for the purpose of segregation. A 150-foot-wide parkway (the "Grand Boulevard") was intended to run along Hilliard Street from Houston Street up to North Avenue and would have been a racial dividing line. Areas south of Houston and east of the parkway were designated for blacks while areas north of Houston and west of the parkway were designated for whites. Although this plan was never implemented, it may indicate that white leaders believed other forms of segregation could achieve the desired results regardless of the fact that the U.S. Supreme Court had already declared such tactics to be unconstitutional. 11

Many new homes were built in the Auburn Avenue community after the 1917 fire. The entire block of Irwin Street between Hilliard, and Jackson streets had been destroyed during the fire, and it was soon rebuilt by blacks. Several of the new residences were constructed by Alexander D. Hamilton and Son, the best-known black contracting firm in Atlanta during this period.

In the 1920s and early 1930s, additional employment centers were established primarily along Houston Street including laundries, and in 1931, the Scripto pencil factory. These establishments provided working-class jobs while middle-class professionals operated retail businesses along Auburn Avenue itself including the largest black-owned banks and insurance companies. The result was the Auburn Avenue community during the pre-Depression period boasted a wide range of social and occupational diversity.

In 1923, the city of Atlanta opened the David T. Howard Grammar School on the block bounded by Houston, Randolph, Irwin, and Howell streets. The school was named for David Tobias Howard, a prominent mortician and leader in the black community. Intended for blacks only, the Howard School absorbed students who had previously attended the Gate City School and the Storrs School (both were located outside the Auburn Avenue community). Construction of the Howard School was completed in phases and the initial building opened in 1924, but additional elements were never added to the structure as originally planned. Howard School was utilized by elementary students only between 1924 and 1930 and included junior high grades between 1931 and 1947. (Martin Luther King, Jr., graduated from the elementary school in 1940.) The building was converted for use as a high school in 1947 and served in that capacity through 1976. The building now serves as an administration building and archive for the Atlanta public school system. In 1943, the John Hope Grade School was constructed at the southwest corner of Irwin Street and Boulevard and has remained in use since that time.

11 Bayor, 55-56.
The Decline of Auburn Avenue and the Rise of Atlanta's West End

Auburn Avenue's commercial prominence increased during the 1910s and 1920s. In 1920, for example, there were seventy-two black-owned businesses and twenty professionals located on Auburn Avenue. By 1930, these numbers had increased to 121 businesses and thirty-nine professionals. But during this same period the residential areas immediately adjacent to Auburn Avenue began to decline. Whereas middle-class and professional blacks formerly resided along and near Auburn Avenue among working-class blacks, the 1920s brought change. Blacks with the financial means to leave the neighborhood gradually left the Auburn Avenue community, resulting in the conversion of single-family houses to multi-family houses, increased tenancy, and deterioration of the housing stock. Some of those who left moved to Atlanta's west side where large, black neighborhoods were being established. Others, however, remained in the Auburn Avenue community. By the early 1930s, Houston Street, especially the block between Howell and Randolph known as "Bishops Row," a block of Irwin Street, and several blocks of Boulevard directly north of Irwin, constituted the newly preferred section of the community.

By 1941, when Martin Luther King, Sr., moved his family to a house on Boulevard, he was aware of a new type of division within the Auburn Avenue community:

The area around Boulevard was a comfortable residential community. Negroes who lived there were by no means fabulously wealthy as some people in other parts of Atlanta imagined. The black middle class worked hard. But as economic security was being achieved, it was often necessary to withstand certain jealousies that arose within the black community, where success by some was often greeted with mixed emotion by others. There were Negroes who believed that a black person with anything couldn't have gotten it honestly, that is, without selling out his soul to whites, "tomming," betraying his brothers in the ghetto.12

The gradual movement by blacks to Atlanta's west side began about the time of the 1917 fire. A housing crisis occurred in Atlanta between 1915 and 1920, precipitated by low cotton prices, and on the city's east side the fire only worsened the situation. Prior to the World War I, Ashby Street on the west side of downtown Atlanta had been a firm dividing line between blacks to the east and whites to the west. Between 1919 and 1922, however, black entrepreneur Heman Perry purchased 300 acres west of Ashby and his Service Engineering and Construction Company built bungalows on the property. Washington Park, Atlanta's first public park designated for blacks, and Booker T. Washington High School, the city's first black public high school, were also constructed in this area.

The movement of blacks to the west side was met with strong opposition. The Ku Klux Klan held cross burnings and rallies in an effort to intimidate blacks who might consider moving to previously white neighborhoods. By the early 1940s, more than one-third of Atlanta's black population resided on the west side near the commercial district along Hunter Street (later renamed Martin Luther King, Jr., Boulevard). Nearby Atlanta University Center had come to rival Auburn Avenue as the focus of black life and culture in Atlanta. Many whites made efforts to curtail blacks from moving to the west side's remaining white neighborhoods. Again, road construction was proposed as a means of containing black mobility, although the proposed parkways and "racial forbidden zone" between black and white neighborhoods were never implemented.  

Continuation of Segregationist Policies

In 1940, forty percent of Atlanta's black population resided on the west side but segregation remained firmly in place. The practice of giving streets dual names (e.g., Boulevard as it ran through black neighborhoods and Monroe in white areas; Courtland in black areas, but Juniper in white areas) was a reflection of segregated housing patterns. Nevertheless, housing conditions for blacks had improved at least slightly by the 1940s. New Deal programs were responsible for extending sewer lines and other municipal services into black neighborhoods, and the nation's first public housing projects (Techwood Homes for whites and University Homes for blacks) were constructed in Atlanta in the mid-1930s with funds from the National Industrial Recovery Act. (The pattern of racially segregated public housing was followed in Atlanta through 1960 by which time a total of 7,984 dwelling units had been constructed, 4,954 of which were built for blacks. Most of the black public housing projects were located in established black neighborhoods.)  However, most black neighborhoods were not considered for civic improvements, such as parks, recreational facilities, libraries, and even city services such as paved streets and regular garbage collection. Improved sanitation and water supply facilities were achieved primarily because whites feared a high black disease rate would eventually infect Atlanta's white neighborhoods.

Atlanta and the American Civil Rights Movement, c. 1940-1968

Between World War II and the assassination of Martin Luther King, Jr., in 1968 blacks achieved increased influence in public affairs in the United States. In Atlanta, this occurred despite ever more sophisticated efforts on the part of the white leadership to further segregate Atlanta and remove blacks from the city center to locations such as the west side.

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13 Bayor, 58.
14 Ambrose, 120-121.
Housing Shortage and the Beginnings of Urban Renewal

Atlanta experienced a housing shortage in the years during and immediately following the end of the World War II, which was caused by a decline in housing production during the war and the population increase resulting from new manufacturing facilities in and around the city. The GI Bill was created to assist returning soldiers and their families by providing low-interest financing for home loans and loans for educational purposes. While helpful to many, the GI Bill was not nearly sufficient. Blacks were at a particular disadvantage due to segregationist policies that limited their housing options. The post-war housing difficulties blacks faced were compounded during the 1950s and 1960s by highway and civic construction projects and urban renewal programs that destroyed black neighborhoods throughout the nation.

In 1946, the Temporary Coordinating Committee on Housing (TCCH) was formed with the assistance of the Urban League to address the problems of black housing in Atlanta. The Atlanta Housing Council was formed as a sub-group of the TCCH and worked to determine “areas for peaceful black development.” Six such expansion areas were identified, most partially developed lands owned by blacks to the north, west, and south of existing black neighborhoods. City officials gave their private approval of these areas in 1947, and in 1952 the all-white Metropolitan Planning Commission (MPC) officially endorsed them in its “Up Ahead” planning report.

While the “Up Ahead” plan acknowledged the need for black residential expansion, it also contained proposals to demolish extensive areas of black housing and commercial property in and near downtown Atlanta. The MPC cited the 1949 National Housing Act on slum clearance and redevelopment as justification for these concepts. Those displaced by slum clearance would be relocated, sometimes beyond the city limits. A key aspect of the plan was the proposed elimination of the Auburn Avenue business district, which was to be relocated to the west side of Atlanta. The proposal to remove the Auburn Avenue commercial enclave struck most blacks as insulting and insensitive. Moreover, no blacks were consulted during preparation of the plan. Black realtor and business leader T. M. Alexander, who was president of the Empire Real Estate Board, told the Metropolitan Planning Commission that “comparable white business interests would not have been treated so cavalierly.”

Other blacks saw the plan as an effort to disperse black voters and thus weaken black political power, especially downtown. Atlanta Daily World publisher C. A. Scott called for maintenance of the black residential areas surrounding Auburn Avenue and also requested black housing in the Auburn Avenue community. Mayor Hartsfield supported these views and plans to eliminate the black presence on Auburn Avenue were rejected.

Urban renewal in Atlanta began in the mid-1950s with efforts to demolish downtown slums for new commercial construction. A five-year slum clearance program was authorized by the city council in

\[\text{Bayor, 71.}\]
1955. White leaders were at first worried that such a plan would result in the construction of public housing near downtown, but the Atlanta Housing Authority provided assurances that this would not happen. Those displaced by urban renewal were seldom relocated near former neighborhoods. In the 1960s, there was an emphasis on slum clearance as a step toward civic improvements, such as Fulton County Stadium (demolished in 1995), the civic center, and the east-west (I-20) and north-south (I-75/85) expressways. The path of the north-south expressway was initially intended as a means of separating the central business district from black neighborhoods to the east including the Auburn Avenue community. The first plan called for the roadway to cut through the heart of Auburn Avenue's commercial district including demolition of the Atlanta Life Insurance Company Building. Black leaders, however, were successful in getting the expressway moved a few blocks to the east. Although disruptive to businesses, this route bisected Auburn Avenue closer to the existing split between commercial development and residential development.

During the late 1940s and early 1950s, the battle over black movement into the white Mozley Park neighborhood on Atlanta's west side continued. In 1937, a black physician purchased three lots and attempted to build a house in the neighborhood but was scared off when a group of angry whites threatened the construction crew. A similar incident took place the following year. In 1949, a black minister purchased and moved into a dwelling on Mozley Place, bringing about a violent reaction among whites. A large group marched to the capital and demanded that the governor take action and receiving no satisfaction, continued on to City Hall. Mayor Hartsfield told those assembled that he could not take any legal action, but he did establish the Westside Mutual Development Committee to address the situation. Although this group was biracial and had no official status, it achieved a compromise by which the black Empire Real Estate Board agreed not to sell houses to blacks south of Westview Drive if blacks were able to move into the Mozley Park residential section and utilize an elementary school and park in the community. Westview Drive thus became a well-defined racial barrier that separated blacks and whites for more than a decade.

*Increased Black Involvement and Civil Rights Activism*

By 1960, blacks in Atlanta had seen great upheaval in their neighborhoods and had become more vocal in their attempts to influence development in the city. In 1959, *Daily World* editor C. A. Scott said what many black leaders were thinking:

> The entire Negro community had better wake up. If the present trend of forcing displaced persons out of the northeast areas of the city continues, the churches and businesses in the Auburn Avenue section will eventually die on the vine. And if this happens the economy of our racial group in the city in general will be seriously undermined.\(^{16}\)

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\(^{16}\)Ambrose, 152-153.
The primary need was for affordable relocation housing directly east of the central business district, particularly the Buttermilk Bottom area, but white leaders argued that land close to downtown was too valuable for low-rent housing. When the site of the abandoned Egleston Hospital (northeast of the Auburn Avenue community) was chosen by the Atlanta Housing Authority for a public housing development, the nearby white Georgia Baptist Hospital and several area white churches and residents raised strong opposition. These groups feared that black-designated public housing would result in rapid racial transition of the surrounding area, and in the end the proposal was voted down. 17 Mayor Hartsfield and some others were worried by this result, and the Mayor commented that, “We cannot solve the Negro rehousing problem by ignoring it. You might as well try to ignore a wall of water--either you channel it or become inundated.” 18 Hartsfield’s concern was not so much for the well-being of the city’s poor blacks as for whites who preferred that black housing be located in particular areas away from downtown. Yet, there were some who worried—with more sincerity—that if black housing issues were not addressed soon there would be trouble. Blacks were becoming more resentful over displacement and the lack of black involvement in housing decisions. These changing attitudes coincided with the rise of discontent among Southern blacks and the beginning of sit-ins and other protests.

In 1959, the Atlanta-Fulton County Joint Planning Board issued a study entitled “Shall We Rebuild Again? Atlanta Faces the Problem of Central Area Blight.” The report states that Atlanta’s “number one problem” was housing obsolescence and deterioration and examines nine “Study Units” delineated “on the basis of size and commonness of problems.” Structural conditions were determined for more than 26,000 buildings in preparation of the study, and a classification system assigned each with ratings “standard,” “substandard—in need of repair” and “substandard—dilapidated.” Study Area C-10, defined as “a blighted and densely populated Negro residential area with intense mixed uses along its major thoroughfares and railways” was bounded by Cain Street and Johnson Avenue (demolished to make way for Freedom Parkway) on the north, the Southern Railway on the east, the Georgia Railroad on the south, and the “Cross-town connector” on the west. Thus, the C-10 Study Area includes at least seventy-five percent of the Auburn Avenue community with the only area not included located in the northeast corner of the community north of Highland Avenue.

Study Area 9 extends from Johnson Street north to Ponce de Leon and includes Highland Avenue, Alaska Avenue, and Kendall Street in the northeast corner of the historic district. Historically, Highland Avenue represented the racial dividing line with whites living north of Highland and blacks to the south. However, this changed early in the 20th century and by 1940 the block north of Highland

17Bayor, 72-73.

18Ambrose, 157.
bounded by Glen Iris (Randolph Street), East Avenue, and Sampson Street was "chiefly" African American. Residents recall that during the 1940s and 1950s, blacks lived as far north as Forrest Avenue and Willoughby Way and by 1959, the Joint Planning Board study reported that the entire study area was predominantly African American. Among the observations in the report are the following:

- John Hope Elementary School and David T. Howard High School were both found to be badly overcrowded. Hope Elementary had a design capacity of 528 students but had an enrollment in 1959 of 722 students. Howard High had a design capacity of 1,300 but had a 1959 enrollment of 1,997.

- No parks or recreation areas were located in the study area, except at the schools;

- High population densities were common throughout the area, facilitated by numerous conversions from single-family dwellings to multi-family apartments.

- More than eighty-eight percent of the residential structures in the area were classified as substandard. "Most of these homes are beyond repair," the study concludes. Furthermore, fifty-eight percent of the area's commercial buildings were determined to be in need of repair.

- The study concludes that "in general this is an area of extreme deterioration. Many streets are not paved. Public schools and recreation facilities are inadequate. Blighting influences include the abundance of poor platting and street layout, poor original construction and maintenance, heavy traffic on major streets, mixed land uses, and others." 19

The "Shall We Rebuild Again?" study thus painted a very bleak picture of the Auburn Avenue community at the end of the 1950s.

1960s Activism and Housing Development

The decade of the 1960s was a period of intense racial tension in Atlanta and in many urban areas in the United States. Martin Luther King, Jr., who had grown up in the Auburn Avenue community and was strongly influenced by the community and its people, churches, and other institutions, led the American Civil Rights Movement that had gained momentum since he became involved in the movement in Montgomery, Alabama in the mid-1950s. King called for non-violent means of attaining equal rights for all people, and he helped found and subsequently led the Southern Christian Leadership Conference (SCLC) headquartered on Auburn Avenue. King returned to Atlanta in 1960, 19

19 Atlanta-Fulton County Joint Planning Board, "Shall We Rebuild Again? Atlanta Faces the Problem of Central Area Blight" (1959), pp. 2-11 and 63-66.
and while he resided on the west edge of the Vine City community, he remained a presence in the Auburn Avenue community. Although most of his civil rights activities occurred in other cities, King did participate in several important events in his hometown. His assassination in 1968 caused mourning by millions throughout the United States and around the world.

During the 1960s, housing was a primary issue in the Auburn Avenue community, as it was for King and his co-leaders of the civil rights movement. The development of the Wheat Street Gardens I, II, and III Apartment Complex during that decade constituted a nationally significant event in the provision of housing for low-income black families. During the early years of urban renewal, Rev. William Holmes Borders of Wheat Street Baptist Church was dismayed at the sight of houses being demolished and low-income families being displaced. He became convinced Wheat Street Baptist Church could play a major role in housing construction and provision in the Auburn Avenue community. Wheat Street entered discussions with a variety of agencies and organizations including the Atlanta Urban League, the Atlanta Housing Authority, the Federal Housing Administration, the Atlanta Chamber of Commerce, the Atlanta Life Insurance Company, Citizens Trust Bank, Trust Company of Georgia, and the Atlanta Aldermanic Board. In the final agreement, HUD guaranteed a forty-year loan for development of a three-phase apartment construction project. On December 21, 1961, Wheat Street Church purchased 22 acres of land for $450,000. The property was bounded by Cain, Jackson, Old Wheat, and Fort streets. The architectural firm of Wise, Simpson and Aiken was hired to design the complex.

On April 19, 1964, an opening celebration was held for Wheat Street Gardens I, the first major housing project sponsored by a church organization for low- to moderate-income families in the United States. The complex consisted of 280 two-bedroom units that initially rented for $72 to $78 a month. During the ceremony, Rev. Borders commented that:

In its pragmatism, religion is meeting needs in the lives of people. Housing is a need--more urgent among Negroes in Atlanta than any other group. Negroes represent one-third of the population and live on one-seventh of the land. Sixty percent of Negro housing is substandard. Wheat Street Gardens is a bright spot--which Wheat Street Baptist Church supports, proving the pragmatism of its religion.

Four years later marked the opening of Wheat Street Gardens II and Wheat Street Gardens III, which consisted of 84 one bedroom units and 108 three bedroom units, respectively. These apartments were rented with 100% rent subsidies.

From the beginning, the Wheat Street Gardens complex faced serious problems due to faulty construction and poor management. By the early 1970s, it became apparent that the complex was inadequate and a series of improvements were made. In 1976, property inspections revealed that major renovations would be necessary to repair damage caused by the use of inferior building materials and construction techniques as well as property abuse by some tenants. The complex
suffered from high turnover rates, vandalism, drug trafficking, and sexual abuse cases. Thirty percent of the units were determined uninhabitable, and requests for assistance from the City of Atlanta were turned down. In 1977, Wheat Street Baptist Church entered into a partnership with the National Development Corporation (NDCI) of Los Angeles to manage the complex. NDCI took over on September 1, 1978 through a sub-contracted professional management company. New problems developed immediately because NDCI did not recognize Wheat Street Church as a general partner in the operation. No financial reports were provided to the church and all funds collected were forwarded directly to NDCI. The new management company proposed major renovations and also the sale of units in Wheat Street Gardens II and III to tenants as condominiums, but the proposal was rejected by the church. A series of meetings were held in late 1978 and 1979 in an effort to alter the original contract with NDCI so that renovation plans could be granted HUD approval, but these efforts failed. On December 1, 1980, HUD foreclosed on Wheat Street Gardens II and III. Since that time the Wheat Street Charitable Foundation has continued to own and manage the Wheat Street Gardens I complex while the church remains engaged in an effort to obtain a clear title to the Wheat Street Gardens II and III.  

Another significant housing development in the 1960s was the Antoine Graves Apartments High Rise, completed in 1965 at 126 Hilliard Street. This eight-story tower was constructed to provide public housing primarily for the elderly poor.

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B. **Martin Luther King, Jr., and Atlanta’s Auburn Avenue Community, 1929-1968.**

**Introduction**

Martin Luther King, Jr., made a profound contribution to the American Civil Rights Movement and to efforts to promote racial equality and social justice. He helped bring to the forefront of the political scene the plight of disadvantaged and downtrodden blacks in the United States and, through new approaches to activism, encouraged blacks to participate in nonviolent protests. Although he achieved success on many levels, King discovered that the ingrained racial prejudices of many in the United States could not be totally removed. His most lasting contribution has been providing his generation, and succeeding generations with an example of total commitment and perseverance that guides many as they continue in the work that King helped initiate.

The revised Martin Luther King, Jr., Historic District embodies the historical and architectural significance of the Auburn Avenue community through its physical features and characteristics. Historic resources survive from all periods of the community’s history. Numerous resources have direct associations with Martin Luther King, Jr., such as the Birth Home (501 Auburn Avenue) where King was born on January 15, 1929 and lived until his family moved in 1941 to a house (no longer extant) at 193 Boulevard; Ebenezer Baptist Church (407-413 Auburn Avenue) where King and his father and maternal grandfather all preached; and the David T. Howard School (590 John Wesley Dobbs Avenue), where King completed his elementary education. The Auburn Avenue community as a whole represents the environment of King’s youth and is the neighborhood to which he returned as an adult to lead the American Civil Rights Movement.

**Family Background**

Martin Luther King, Jr., was born on January 15, 1929 at 501 Auburn Avenue, a house constructed in 1895 and known today as the Birth Home. This residence had been purchased in 1909 by King’s maternal grandfather, the Reverend Adam Daniel (A. D.) Williams, who at the time was pastor of nearby Ebenezer Baptist Church and had served in that capacity since 1894. King’s father, Martin Luther King, Sr. (early on known as “Mike,” and later as “Daddy King”), moved into the house in 1926 upon his marriage to Alberta Williams.

Martin Luther King, Sr., born in 1899 in Stockbridge, Georgia, came to Atlanta in 1920 to attend Bryant Preparatory School and work toward his high school diploma. The boarding house in which King resided (no longer extant) was located on Auburn Avenue and was owned by Mabel H. Laster. The Bryant School, founded in 1913 by Sylvia C. Jenkins under the sponsorship of the Atlanta Missionary Baptist Association, was also in the Auburn Avenue vicinity. Soon after his arrival in Atlanta, King met Alberta Williams, daughter of Rev. A. D. Williams and a student at Spelman College. After six years of study at Bryant School, King received his diploma and was encouraged by...
Alberta to apply for admission to Morehouse College even though he was also preaching at two churches in College Park and East Point. King was initially denied admission to Morehouse but was later accepted only after he argued his case to the school’s president, John Hope.

Martin Luther King and Alberta Williams were married on November 25, 1926. The couple had three children: Willie Christine, was born in September of 1927; Martin Luther, Jr.; and Alfred Daniel (A. D.), born on July 30, 1930. Martin Luther, Sr., completed his bachelor’s degree in theology at Morehouse in early July 1930, a few weeks before A. D. was born. The following spring, Alberta’s father, Reverend Williams, died unexpectedly of a heart attack, and Martin Luther, Sr. was called to the pastorate of Ebenezer Baptist Church.

The King Boyhood

As a young child, Martin Luther King, Jr., observed blacks succeeding within the constraints of a segregated society. The Auburn Avenue community was almost entirely black by the time of King’s birth, so he had no direct experience of life in an integrated environment. Through Daddy King’s ministry, the King family was afforded regular contact with leaders of the black community. Black clergymen, businessmen, and educators often visited Ebenezer Baptist Church and the King home, and yet King also witnessed the day-to-day struggles of working-class blacks and those living in abject poverty. The Auburn Avenue community thus exposed King to diverse environments made up of the richness and the poverty of black life in Atlanta and the South.

King’s parents both played vital roles in his childhood development. Alberta, trained at Spelman College to be a teacher, could be strict and always demanded that her children give their best efforts in school. She ensured that they arrived to school on time every morning and tended to their homework as soon as they returned home in the afternoon. Chores around the house were also required. Each child was treated as an individual, and according to Daddy King, Alberta “knew each of her children almost as well as she knew herself.”²¹ She recognized her son Martin’s gifts at an early age and enrolled him in grade school with his sister a year early. Teachers soon found out the precocious young Martin was only four-years old, and he was not permitted to continue at school. The following year he started anew and Alberta soon succeeded in persuading teachers to advance him a grade, so he again was in the same grade as Christine.

Daddy King, characterized by many as a strict disciplinarian, was both a role model and mentor for his elder son, not only as a church pastor but also in the broader capacity of community activist. In 1935, his leadership efforts extended beyond his position as pastor of Ebenezer Baptist Church when he proposed that Atlanta’s black churches become the central headquarters for a drive to register blacks to vote. Daddy King suggested a voting-rights march to initiate the effort. Ebenezer’s

²¹King, Sr., 130-131.
deacons were at first hesitant to support this plan, but Daddy King had substantially strengthened the Church's economic position and was highly popular with the congregation, so the deacons could not bring themselves to stand in his way. The march began with a rally of more than a thousand assembled at Ebenezer and then continued through downtown to Atlanta City Hall.

Reverend Williams, as president of the local branch of the NAACP, had also organized successful rallies. In 1919, he directed the first voter registration drive in 20th-century Atlanta, and a few years later he led opposition to a municipal bond issue that contained no provisions for black high school education. This effort brought about the construction in 1924 of Booker T. Washington High School, Atlanta's first public high school for blacks. The next year, Daddy King provided leadership for an organization of black schoolteachers who were protesting unequal pay scales for blacks and whites. This included a series of meetings conducted at the King's Auburn Avenue home. Some blacks termed Daddy King's efforts "rocking the boat," believing that upsetting whites would only worsen the plight of blacks in Atlanta. Daddy King would not hear it, and he taught his own young children that segregation was evil and change would come about only as a result of blacks seizing the initiative and making it happen.

The role of Ebenezer Baptist Church in the Auburn Avenue community no doubt impressed upon the young Martin Luther King, Jr., the ways in which churches could assist those in need. In writing about Ebenezer during the Depression era of the 1930s, Daddy King observed:

"Ebenezer became a church where the service lasted around the clock. . . . They were a generous congregation, and what money Reverend Williams could take in he poured back into the community to make food available to the hungry and clothes to those without them. We kept the children while mothers worked. The church bought and supplied medicines. Ebenezer tried to be an anchor as the storm rose."

Moreover, Martin Luther King, Jr., simply "loved church," according to his father. He enjoyed music and singing and especially the sense of ceremony and ritual.

An early incident that occurred when King was six-years old introduced him to the complexities of racism. One of King's first close playmates was a white boy whose father owned a grocery store (no longer extant) in the Auburn Avenue community. When they began attending separate schools, the two children no longer saw each other as regularly. King later recalled what he discovered about the reason for the change:

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22 King, Sr., 89.

23 King, Sr., 127.
Section 8--Statement of Significance

This was not my desire but his. The climax came when he told me one day that his father had demanded that he would play with me no more. I never will forget what a great shock this was to me. I immediately asked my parents about the motive behind such a statement. We were at the dinner table when the situation was discussed, and here, for the first time, I was made aware of the existence of a race problem. I had never been conscious of it before.

From an early age, King resented the limitations segregation imposed on blacks, both within and outside his community. One day, also at the age of six, he accompanied his father to downtown Atlanta and spotted a pair of shoes he wanted in a storefront display window. When Daddy King took his son into the store he was told by a clerk to go to the rear of the business, where black customers were served. Daddy King refused, and the clerk responded “You take it like everybody else, and stop being so high and mighty!” The Kings left the store, but young Martin did not understand what had just happened.

As we drove back toward Auburn Avenue, I was able to speak quietly about the whole episode in the store, but the questions, the confusions, remained in his eyes. . . And I said to him that the best way to explain it was to say that I’d never accept the stupidity and cruelty of segregation, not as long as I lived. I was going to be fighting against it in some way or other as long as there was breath in me. I wanted him to understand that.

In 1941, the King family moved from 501 Auburn Avenue to 193 Boulevard, a large yellow brick house just three blocks away. The house, built about 1924, was occupied by black physician John W. Burney from 1925 to 1939 and is no longer standing. Daddy King said he always vowed he would one day own a brick house, and it was a symbol of real achievement when he moved his family into this dwelling. The King family’s move was probably also in part due to the deterioration of their street, which Daddy King described as “running down” in the 1930s. Conversely, he described the Boulevard area as “a comfortable residential community” composed of the black middle class. One of

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25 King, Sr., 108.

26 King, Sr., 108-109.

the Kings' neighbors was well-known black activist John Wesley Dobbs, who Daddy King described as "a shrewd negotiator, able and quite outspoken."  

King attended Yonge Street and David T. Howard elementary schools, both of which were segregated institutions within the Auburn Avenue community. He rode in the rear of buses while commuting to the Atlanta University Lab School for seventh and eighth grades and Booker T. Washington High School, both on Atlanta's West Side. Like most blacks growing up in Atlanta during this time, King received discriminatory treatment at downtown stores, movie theaters, and restaurants. An especially troubling experience occurred on a bus trip home from a South Georgia high school oratorical competition. The driver ordered King and his teacher, Miss Sarah Bradley, to give up their seats toward the front of the bus to whites. King had to stand for several hours as the bus returned to Atlanta, and twenty years later he recalled that he was never angrier than on that day.

King observed the efforts of his father and others to resist the inferior treatment of blacks. In his autobiographical work, Stride Toward Freedom, King told how his father forcefully objected when a white policeman called Daddy King a boy. King's father and grandfather both worked to register black voters; A. D. Williams's efforts helped defeat Atlanta school bond issues until they provided for a black high school. Daddy King was an active member of the National Association for the Advancement of Colored People (NAACP) and helped lead efforts to equalize the pay of black and white school teachers, to establish Booker T. Washington High School (Atlanta's first public high school for blacks), and to desegregate elevators in the Atlanta City Hall.

King's Higher Education

Following in his father's footsteps, King entered Morehouse College as a freshman in September 1944. He continued to live at home while attending college and commuted by bus to classes on the west Atlanta campus. While at Morehouse, King came under the influence of the institution's president, Dr. Benjamin E. Mays, a man who greatly influenced the young scholar and who remained a friend throughout King's life. For the previous several years, King had struggled over whether to follow in his father's footsteps and become a minister; this was what Daddy King had wanted, although King sometimes found himself at odds with the "emotionalism" of the black church. It was Dr. Mays who finally convinced King to enter the ministry. In the fall 1947, during his senior year at Morehouse, King was granted a license to preach by Ebenezer's board of deacons. He began serving as assistant pastor to his father, and on February 25, 1948 Daddy King presided at his son's ordination.

28King, Sr., 111.
29Garrow, 35.
After graduating from Morehouse College in 1948, King left Atlanta to attend Crozier Seminary in Pennsylvania. One of only six blacks in the student body of one hundred, King excelled in his studies and graduated with honors. He received the Pearl Plafker Prize for scholarship and was offered a full scholarship to the university of his choice. King proceeded to Boston University and began work toward a doctorate in comparative theology. It was in Boston that he met Coretta Scott, then a graduate student in voice at the New England Conservatory of Music. The two were married on June 18, 1953 in Heiberger, Alabama, at the home of Coretta's parents. Daddy King performed the ceremony.

Alabama, Atlanta, and the Civil Rights Era

In 1954, having completed his studies in Boston, King returned to the south. He accepted the position of pastor at the Dexter Avenue Baptist in Montgomery, Alabama, and also continued working on his doctorate. Within a matter of a few months in Montgomery, King had become thoroughly involved with the activities of the NAACP and other organizations and was soon regarded as one of the city's leading black activists. The Montgomery bus boycott of 1955-1956 thrust King into the national spotlight as a skilled civil rights leader. In January 1957, he briefly returned to Atlanta to help form the Southern Christian Leadership Conference (SCLC), which was founded at meetings held at Ebenezer Baptist Church. In 1960, King moved back to his hometown, serving as co-pastor with his father at Ebenezer while also leading activities of the SCLC. The King family--Martin, Coretta, and their two children, Yolanda, and Martin Luther King III--initially rented a house in the Auburn Avenue community on Johnson Avenue, a block north of Houston Street. (This house was demolished to make way for Freedom Parkway.) The King family later moved into a larger house at 234 Sunset Avenue, at the western edge of Atlanta's Vine City neighborhood, west of downtown.

During the final eight years of his life, King led a variety of civil rights campaigns in the South as well as in several northern cities. Through the SCLC, he supported local movements against segregation in Birmingham and Selma, Alabama; Albany, Georgia; St. Augustine, Florida; and elsewhere. Relatively few of these efforts were in Atlanta, but with the SCLC headquartered in the Auburn Avenue community (first at 208 Auburn Avenue and then at 334 Auburn in the Prince Hall Masonic Temple Building), King was a regular presence in the city and in the area in which he grew up. He directly participated in several local protests and strikes. Furthermore, in his role as pastor of Ebenezer Baptist Church, King used the pulpit to influence church members and nonchurch members in Atlanta and throughout the nation. United States Representative John Lewis joined Ebenezer when he moved to Atlanta in 1963 and has referred to it as “The Movement Church.” “It was a place where you could go to worship. . . . But when you heard Dr. King preach, you were ready to march into hellfire. You were willing. He was so inspiring.”

In October 1960, King joined a student sit-in protest at Rich’s Department Store in downtown Atlanta, a completely segregated business at that time. This resulted in King’s arrest on October 19. He was jailed for eight days. It was the first time King had been incarcerated, and it drew national attention. King had been under probation on an existing charge of driving without a valid driver’s license, and DeKalb County Judge J. Oscar Mitchell sentenced him to four months at Reidsville State Prison. Many people, including Democratic presidential candidate John F. Kennedy, worked behind the scenes to secure King’s release. When Kennedy telephoned King’s wife Coretta to express concern, his brother and campaign manager, Robert Kennedy, was upset about the communication and believed it would politically align his brother with King and black activism. Later, however, Robert Kennedy telephoned Judge Mitchell to express his belief that all defendants had the right of being released on bond while appealing a charge. The matter was resolved when King’s attorney, Donald L. Hollowell, convinced Mitchell to release King on bond on October 26.

In May 1961, King was a central participant in meetings conducted at Ebenezer by the SCLC, CORE (Congress on Racial Equality), the Student Nonviolent Coordinating Committee (SNCC), and others to form the Freedom Ride Coordinating Committee. On December 19, 1964, King walked the picket line at the Scripto, Inc., 423 Houston Street in the Auburn Avenue community, during a strike by black employees protesting discriminatory compensation practices. The next day, he addressed a rally at Ebenezer attended by a large group of Scripto employees. A settlement was reached shortly after these events. In early 1966, King was involved in protests in the Lightning and Vine City communities west of downtown Atlanta. These neighborhoods contained some of the worst slums in the city, and after King walked through the area, he demanded that Mayor Ivan Allen come and see the conditions for himself. The following day, city building inspectors and street crews were sent to Lightning and Vine City and a survey of residential housing needs was initiated. Mayor Allen, however, continued to believe that adequate housing for poor blacks was available.

In March and April 1968, King participated in efforts by striking sanitation workers in Memphis, Tennessee. On the evening of April 4, 1968, he was assassinated while standing on his balcony at the Lorraine Motel. His body was returned to Atlanta and a funeral service, attended by leaders from across the nation, was conducted at Ebenezer Baptist Church. Tens of thousands listened to the service over loudspeakers outside the church, and large crowds watched and joined the funeral procession from Ebenezer to the Morehouse College campus. King was buried next to his grandparents at South View Cemetery.
Section 8--Statement of Significance

C. The American Civil Rights Movement and Atlanta's Auburn Avenue Community, c.1945-1968.

The revised Martin Luther King, Jr., Historic District embodies the historical and architectural significance of the Auburn Avenue community through its physical features and characteristics. Historic resources survive from all periods of the community's history. Several resources have direct associations with the American Civil Rights Movement and Martin Luther King, Jr., such as Ebenezer Baptist Church (407-413 Auburn Avenue), where King preached numerous sermons on topics related to civil rights and where many critical meetings and planning sessions took place.

Background

There may be no clear point of beginning for the Civil Rights Movement in America, nor an obvious starting point for efforts to improve the lives of blacks in Atlanta. The NAACP was founded in 1909 and from that time began working to secure civil rights for blacks, although these efforts could not be defined as a national movement. In Atlanta, black leaders worked to better the lives of blacks from early in the 20th century. In 1919, Rev. A. D. Williams, pastor of Ebenezer Baptist Church and maternal grandfather of Martin Luther King, Jr., led the city's first voter registration drive, which in turn resulted in the defeat of a bond referendum for construction of only white schools. That year, NAACP Atlanta branch secretary L. C. Crogman commented, "the colored people of Atlanta are now realizing that the best weapon with which they have to fight this accursed race prejudice is the proper use of the ballot."\(^{31}\) Two years later, following another successful black voter registration drive, a bond referendum was passed that resulted in construction of five new black schools; one of these was Booker T. Washington High School, Atlanta's first public high school for blacks. The remainder of the 1920s and the Depression years of the 1930s were not successful years for black activist leaders.

In the mid-1930s, a new group of young black leaders emerged. Most of these men worked along Auburn Avenue and many lived in the Auburn Avenue community. They included, among others, John Wesley Dobbs (grand master of the Prince Hall of Masons, Georgia's most influential black Masonic lodge), C. A. Scott (publisher of the Atlanta Daily World), Rev. William Holmes Borders (pastor of Wheat Street Baptist Church) and Rev. Martin Luther King, Sr. (pastor of Ebenezer Baptist Church). In 1935, Rev. King led the then-largest black protest assembly in Atlanta's history in order to initiate a renewed effort for voter registration. At that time blacks accounted for one-third of the city's population but only six percent of its registered voters. The following year, the Atlanta Civic and Political League was founded with the goal of registering 10,000 black voters in order to bring improvements in education, increased hiring of black doctors, firemen and police, and establishment

\(^{31}\) Bayor, 17.

Martin Luther King, Jr., Historic District Boundary Increase and Additional Documentation, Fulton County, Georgia
of parks and playgrounds in black neighborhoods. Some progress was made in registration but the goal of registering 10,000 blacks was not met partly because poll taxes still had to be paid in order to vote.  

Beginnings of the Movement

By the end of the World War II, living conditions for many black Atlantans had become more difficult than at any time in the preceding several decades. The city experienced a wartime and post-war housing shortage that was particularly severe among the black community; housing options were ever more limited due to an increasing population, a decline in the condition of the housing stock, and heightened efforts on the part of the white leadership to move blacks away from downtown. These were all factors in increased efforts to register black voters in 1946. In March of that year, the newly formed and bipartisan All Citizens Registration Committee began a campaign to register 25,000 blacks in Fulton County within a period of two months. While not quite reaching the goal, the effort was successful, and by May 1946, the number of registered black voters in Atlanta had increased from 6,786 to 21,244. An ecstatic Dobbs commented that “Negroes now will rapidly come into their full political rights and thereby firmly establish themselves as citizens.”

Martin Luther King, Jr.’s Early Civil Rights Leadership in Alabama

In 1954, after finishing at Boston University, Martin Luther King, Jr., accepted a position as pastor of Dexter Avenue Baptist Church in Montgomery, Alabama. There he joined the local chapter of the NAACP and the Alabama Council on Human Relations, one of the few interracial groups in the state. Within a year, King was known in Montgomery’s black community as an activist and leader. NAACP members elected him to the Montgomery Chapter’s Executive Board, and he also served as vice president of the Montgomery Chapter of the Alabama Council on Human Relations. On December 1, 1955, Rosa Parks was arrested by Montgomery police for refusing to surrender her bus seat to a white, an event that provided a much-needed test case to challenge city and state bus segregation laws. That same month, Montgomery blacks chose King to lead their protest against segregated buses, beginning his career as a civil rights leader.

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32 Bayor, 19.

33 Pomerantz, 152.
The Montgomery bus boycott, which ended when the U.S. Supreme Court ruled Alabama and Montgomery bus segregation laws unconstitutional, lasted 381 days and brought King a position of national prominence as a civil rights leader. In 1957, King played a key role in the establishment of the Southern Christian Leadership Conference (SCLC). This organization evolved from meetings and strategy sessions held by black ministers during the Montgomery bus boycott. The SCLC soon overshadowed other groups and became the lead organization of the American Civil Rights Movement. It worked to raise funds for local civil rights protests and voter registration drives throughout the south and developed and trained black leaders. Most significantly, the SCLC was committed to nonviolence in all its endeavors.

The year-long black boycott of city buses in Montgomery encouraged Atlanta’s black religious leaders to take similar action. An effort known as the “Triple L Movement” (for love, liberty, and loyalty) began in January 1957, under the leadership of the Rev. William Holmes Borders of Wheat Street Baptist Church. A group of black ministers boarded a downtown trolley bus and sat in front seats designated for whites only, a clear violation of Atlanta’s segregation laws. The bus was taken out of service by a transit company supervisor, and while the white passengers got off immediately, the black ministers did not. They remained on the bus as it was driven to the bus barn and then they exited through the front door. Mayor Hartsfield did not want violence because he believed that it would be better to have Georgia's segregation laws tested in the federal courts. He secretly persuaded the ministers to board a public bus the very next afternoon. This time, six ministers were arrested including Borders, and the event marked the beginning of the legal test cases that eventually ended segregation on Atlanta city buses.34

In 1959, the executive board of the SCLC twice approached King and urged that he make their organization the primary focus of his activities. King had been experiencing feelings of guilt about the quality of his pastorship at Dexter Avenue Church, given his frequent absences and overburdened workload, and believed the church deserved better. Daddy King had for several years been worried that his son’s situation in Montgomery was too dangerous and had urged King to return to Atlanta and co-pastor with him at Ebenezer. On November 29, 1959, after great deliberation, King informed the Dexter congregation that he was submitting his resignation and would be returning to Atlanta in February of the following year.

King’s Civil Rights Activities in Atlanta and the Nation, 1960-1968

Once in Atlanta, King was soon involved in a series of major civil rights efforts throughout the South as well as in other parts of the country. This involvement began in February of 1960 when students from North Carolina Agricultural & Technical College staged sit-in protests at a whites-only Woolworth's lunch counter in Greensboro, North Carolina. The Greensboro protests helped initiate

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34Pomerantz, 216-217.
several dozen sit-ins at cities across the southeast. A second important event during the early months of 1960 was the formation in April of the Student Nonviolent Coordinating Committee (SNCC). This occurred at Shaw State University in Raleigh, North Carolina, during a series of meetings partially sponsored by the SCLC. King was an advisor and speaker at the meetings and was officially recognized as a permanent advisor to SNCC once it had established its headquarters in Atlanta.

In October 1960, King spoke at the Atlanta conference of SNCC, the organization’s first large gathering since Raleigh. The students decided to stage a sit-in protest against Richard H. Rich at his Rich’s Department Store. Rich’s, the largest department store in downtown Atlanta, was completely segregated. Although a reputed liberal, Rich had previously given no concessions in meetings with student leaders. A small group of students, including Julian Bond, Lonnie King, and Herschelle Sullivan, went to Ebenezer to meet with King in person and urge that he join in the protest. King was hesitant at first, but became convinced that if he was going to be effective as a civil rights leader he would have to participate in the sit-ins. The next morning, October 19, 1960, King and thirty-five others were arrested by Atlanta police for refusing to leave Rich’s whites-only restaurant, the Magnolia Room. King determined that he would not make bond and, if convicted, would serve his time like the students. He spent the night in the Fulton County Jail, the first such experience in his life. Although Mayor Hartsfield convinced Rich to drop charges against the protesters, Judge J. Oscar Mitchell revoked King’s probation on the earlier charge of driving without a valid driver’s license and sentenced him to four months at the state prison in Reidsville.

On October 26, 1960, the morning after King’s first night at the Reidsville Prison, Mitchell was convinced by Donald L. Hollowell, King’s attorney, to release King on bond while the original traffic charge was appealed. During the previous week, many people had worked behind the scenes to secure King’s release. Democratic presidential candidate John F. Kennedy had telephoned King’s wife Coretta to express his concern, perhaps partly in the hope of drawing support from black voters. Kennedy’s brother and campaign manager, Robert Kennedy, had at first been highly upset about this communication and the likelihood that his brother would now be politically aligned with King, a national symbol of black activism. Nevertheless, Robert Kennedy was also infuriated that Judge Mitchell had jailed King, and he called the Judge to express his belief as a lawyer that all defendants had the right of being released on bond while they appealed.

Although much of King’s attention in the years after the Rich’s protest was focused beyond Atlanta, his presence in his home town—and in the Auburn Avenue community—was constant. Many of the most critical civil rights meetings and planning sessions were held at Ebenezer, such as in May 1961 when the SCLC, CORE (Congress on Racial Equality), SNCC, and others met at the church to form the Freedom Ride Coordinating Committee to organize support for the Freedom Riders. This was an effort to enforce the desegregation of southern bus terminals ordered by the U.S. Supreme Court the previous year, whereby riders attempted to use white-only facilities and receive service at lunch counters. In May 1961, U.S. Attorney General Robert Kennedy asked the Interstate Commerce
Commission (ICC) to declare segregation in all public transportation facilities illegal. The ICC did this four months later, providing the executive branch of government with a means of implementing the Supreme Court's intentions in the Montgomery decision.

Later in 1961 and 1962, ongoing efforts against continued segregation of transportation facilities in Albany, Georgia, resulted in the arrests of several hundred protesters. Because there was no serious violence the federal government did not step in to solve the impasse between blacks and whites. President Kennedy had publicly questioned why the Albany City Council could not sit down and talk with its own citizens about securing their rights. Furthermore, the Kennedy Administration filed a brief opposing the city's efforts to win an injunction against the Albany Movement, but that was as far as it would go. Albany's black leaders requested that King and Rev. Ralph David Abernathy come to their city. King and Abernathy both were jailed in Albany on two occasions, but local officials remained steadfast in their determination that there would be no negotiations with "outsiders." The local black leadership in Albany never got over some initial division and determined that there was no way to change the white leaders' stance. In the end, the Albany Movement was a failure for King, the SCLC, and all black organizations involved. It seemed that as long as violence didn't break out in a serious way, the Kennedy Administration would not give civil rights matters its primary attention. 35

King was involved in several major successes in 1963 and 1964. One was in Birmingham, Alabama, where the SCLC led a large campaign of department store boycotts and protest marches. Despite the well-publicized counter efforts of Birmingham Police Commissioner Eugene "Bull" Connor, white merchants finally agreed in May of 1963 to desegregate fitting rooms, restrooms, and lunch counters and also promised to improve black employment opportunities in stores.

On August 28, 1963, SCLC, NAACP, and other groups organized the massive March on Washington for Jobs and Freedom. The immediate goal of the march was passage of a civil rights bill that the Kennedy Administration had already sent to Congress. The march also sought the eventual elimination of all legal segregation and increased job opportunities for blacks. National attention was brought to the civil rights movement through the event, which drew 200,000 participants. The march concluded with a rally in front of the Lincoln Memorial, where King delivered his "I Have a Dream" address, an impassioned plea for racial justice. President Kennedy's civil rights bill stalled in Congress when he was assassinated in November 1963, but President Lyndon B. Johnson strengthened the bill's provisions and engineered its passage in the summer of 1964. The Civil Rights Act of 1964 prohibited racial discrimination in most public accommodations, banned employment discrimination, created the Equal Opportunity Commission, and denied federal funds to any activity in which discrimination was practiced. King attended the bill's signing ceremonies in Washington, D.C., in July 1964. 36

35 Garrow, 213-217.
36 Blythe, et al., 42.
Also in 1964, King was awarded the Nobel Peace Prize for his nonviolent civil rights work. This most prestigious award, presented to him in Oslo, Norway on December 10, 1964, was the latest in a list of honors that included the NAACP's Springarn Medal in 1957 and Time Magazine's "Man of the Year" designation for 1963.

The Scripto Strike

In December 1964, a labor dispute led to a strike at Scripto, Inc., a manufacturer of pencils, pens, and cigarette lighters located in the Auburn Avenue community. Founded in Atlanta in 1923, Scripto built a manufacturing plant at 423 Houston Street in 1931, just a few blocks north of Ebenezer Baptist Church. Scripto expanded its operations from the 1930s through the early 1960s, adding plant buildings between Houston and Irwin streets and constructing offices and research facilities at 150 and 160 Boulevard. By 1964, Scripto employed 950 workers. Some 633 of Scripto's 836 production and maintenance workers were black women, and many were residents of the surrounding community. 37

On November 27, 1964, Local 754 of the International Chemical Workers Union called a strike, alleging that Scripto's offer of a four percent raise to skilled workers and a two percent raise to unskilled workers was discriminatory. The union considered the offer unfair, because it believed Scripto refused to promote blacks to skilled positions. Only six of Scripto's 700 black employees were categorized as skilled workers. On November 30, Dr. King informed Scripto that the SCLC supported the strikers and threatened to lead a nationwide boycott of Scripto products if the strike was not settled. The company countered that the issues were entirely economic, not racial. King was scheduled to address a rally of strikers at Mt. Zion Second Baptist Church (at the northeast corner of Boulevard and Irwin) on December 1, but that day instead flew to Washington to meet with FBI Director J. Edgar Hoover. The Reverend C. T. Vivian of the SCLC substituted for King at the rally. 38

On December 19, 1964, a day after his return to Atlanta from the Nobel Peace Prize ceremonies in Oslo, King walked the picket line at Scripto for 30 minutes. According to newspaper accounts, King walked the line with fifteen others including a representative from the union's international headquarters in Amsterdam. On December 20, King addressed a rally at Ebenezer Baptist Church attended by 250 striking Scripto employees. King announced that the SCLC was proceeding with plans to implement a boycott when Scripto agreed to pay Christmas bonuses to all employees. An agreement in principle between Scripto and the union appears to have been reached at this point.

37 Blythe et al., 43.

38 Blythe et al., 43-44.
and newspaper accounts do not mention any strike-related activity by King or SCLC after December 24. Scripto and the union officially announced a strike settlement on January 9, 1965. The basis of the settlement was an across-the-board wage increase for categories of employees. The Scripto plant remained in operation on Houston Street until December of 1977, when operations moved to Gwinnett County, Georgia.39

During the fall 1964, King had been involved with planning a major civil rights campaign for Alabama. On March 7, 1965, a protest march was planned from Selma to Montgomery, Alabama, in an effort to draw attention to the state’s refusal to register black voters. As the marchers reached the Edmund Pettus Bridge on Selma’s east side, state troopers and a group of “possemen” charged into the demonstrators, beating them with billy clubs and firing tear gas. Graphic national television coverage of the incident sparked widespread outrage, and President Johnson acted to send federal troops to the South to oversee voter registration. A second march from Selma to Montgomery was led by King on March 21-25, ending with a rally on the steps of the Alabama state capitol.40

Housing, Poverty, and Economic Justice

King continued to be involved with segregation and voting rights issues during the last years of his life, but of increasing concern were broader issues of housing, poverty, and economic justice as well as the nation’s involvement in Vietnam. In 1965, the SCLC mounted a major effort in Chicago, joining a coalition of local groups known as the Coordinating Council of Community Organizations to address housing and employment discrimination, inferior public schools, and exploitative ghetto merchants. King moved to a Chicago slum apartment on a part-time basis to draw attention to the appalling conditions of inner-city ghettos. Confronting complex social and economic forces rather than legal segregation, the Chicago campaign had difficulty defining coherent goals. In the end, an agreement was negotiated with city officials and real estate professionals on a limited number of housing issues. Implementation was slow and the narrow scope and vague wording of the agreement drew criticism from some commentators and civil rights leaders outside of the SCLC.41

In early 1966, King participated in a dispute in Atlanta’s Vine City and Lightning communities, just west of downtown. Since the previous summer, increasing concern had been voiced by the news media about the deplorable conditions in several of Atlanta’s most impoverished neighborhoods. Some city leaders feared that an event similar to the Watts riot of 1965 could occur in Atlanta.42

39 Blythe et al., 44.
40 Blythe et al., 45.
41 Blythe et al., 45.
42 Bayor, 138.
Urban renewal was depleting the city's low-income housing stock, and the housing code was not enforced in all areas. Several neighborhoods were actively engaged in self-help efforts such as playground construction and recreational programs, but these communities needed assistance from the city in areas such as street cleaning, road paving, and especially substandard housing. In Vine City and Lightning, housing conditions were particularly poor and neighborhood leaders threatened a rent strike as a means of protest. In February, King returned to Atlanta from Chicago (where he had been protesting slum conditions) and visited Lightning. When King announced, "I want Mayor Allen to see this. I don't believe he knows such conditions exist," the news media was there to cover it. King also discussed the rent strike possibility with neighborhood residents. The very next day, city building inspectors and street crews were sent to Lightning and Vine City, and a survey of residential needs was begun. Mayor Allen commented that Atlanta Housing Authority rental units had numerous vacancies, but this was not a complete statement. In reality, although 350 units were indeed vacant, there were 950 families on the AHA waiting list, and these people could not move into the available units due to either family size or locational needs. Furthermore, many Vine City and Lightning residents would not even have been able to afford public housing rents.

In the fall of 1967, King and the SCLC began planning the "Poor People's Campaign," which was to culminate in a second march on Washington the following spring. The goal of this effort was to dramatize the issue of poverty in America. This was the SCLC's first attempt to create a national movement rather than joining a preexisting local movement as it had done in the past. The Poor People's Campaign made several requests including congressional legislation for a full-employment commitment, a guaranteed annual income measure, and construction funds for at least 500,000 units of low-cost housing per year.

In the spring of 1968, King became involved with a strike of sanitation workers in Memphis, Tennessee. He participated in a rally of 15,000 strikers and supporters on March 18, and ten days later led a march that turned violent when a small minority of demonstrators began looting and police responded by attacking the peaceful marchers as well as the looters. King was deeply alarmed by what happened and vowed to return to Memphis and conduct a wholly peaceful march to vindicate his nonviolent beliefs.

A second Memphis march was scheduled for April 8, 1968, and King arrived in the city on April 3 for talks with local leaders. That evening he addressed a small rally at the Memphis Mason Temple. The next evening, April 4, 1968, King was assassinated while standing on his balcony at the Lorraine

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43 Ambrose, 199.

44 Ibid.

45 Garrow, 595-596.
Motel. Blacks and whites alike reacted with sorrow and anger to King's murder. Riots in 110 American cities left thirty-nine dead in the days following King's assassination. Escaped convict James Earl Ray was tried and convicted of murdering King, although the question of whether Ray acted alone was never resolved. The Reverend Ralph David Abernathy succeeded King as president of the SCLC. Abernathy went ahead with the Poor People's Campaign in Washington, but the goals of the campaign were not accomplished. 46

King's body was flown to Atlanta, where it lay in state at Sisters Chapel at Spelman College. On April 9, 1968, Abernathy, who had been with King since the Montgomery bus boycott, conducted his funeral service at Ebenezer Baptist Church. Prominent civil rights leaders, black entertainers, professional athletes, and the four leading presidential contenders (Senator Eugene McCarthy, Senator Robert Kennedy, Vice President Hubert Humphrey, and Richard Nixon) also attended the services. A crowd exceeding sixty thousand listened to the service over loudspeakers outside, and as many as fifty thousand joined in the funeral cortege from Ebenezer to the campus of Morehouse College. King's casket was borne on a farm cart drawn by two mules, symbolic of the Poor People's Campaign. At Morehouse, college president emeritus Benjamin Mays gave a brief eulogy before King was buried next to his grandparents at South View Cemetery. 47

King's widow, Coretta Scott King, founded the Martin Luther King, Jr., Center for Nonviolent Social Change in order to carry on her husband's work and honor his memory. She purchased property on Auburn Avenue east of Ebenezer Baptist Church, and in 1971 King's body was moved to a commemorative site at the Center. The King Center complex was completed in 1981 and includes King's marble tomb and surrounding plaza, a library and archive, conference center, and exhibit areas. 48

46 Blythe et al., 47.
47 Blythe et al., 47-48.
48 Blythe et al., 48.
D. Architectural and Landscape Resources in Atlanta’s Auburn Avenue Community, c.1853-1968.

Summary

The Auburn Avenue community is composed of a variety of architectural resources as well as designed landscape features. These elements contribute to the historic character that defines the community today. In many ways, the historic resources of the Auburn Avenue community are representative of the types of properties built elsewhere in the urban South from the late-19th century through the 1960s. However, the neighborhood is not a “typical” African-American neighborhood.

The Auburn Avenue community was initially settled by whites prior to the Civil War. Wheat Street, later renamed Auburn Avenue, was opened in 1853. During Reconstruction and the final decades of the 19th century, whites and blacks lived in the area in virtually equal numbers. Extant turn-of-the-century residential development consists of large, two-story dwellings built for whites as well as smaller houses primarily occupied by blacks. There are also examples of larger residences built for blacks during the 1910s and 1920s north of Auburn Avenue. Auburn Avenue evolved into an all-black district near the turn-of-the-century. Edgewood Avenue’s businesses only a block away remained largely white-owned. Thus, while the 20th-century residential development of the Auburn Avenue community has been predominantly black, the area was initially established as a white neighborhood. Even though the Edgewood Avenue commercial section now includes numerous black-owned buildings, most of these properties were built and owned by whites early in the 20th century.

Most of the historic residential resources within the Auburn Avenue community are vernacular buildings, although several architectural styles are evident. In most cases, stylistic elements have been applied to dwellings that represent house types common in Georgia. The most prevalent stylistic ornamentation is from the Italianate, Queen Anne, and Craftsman styles. There are relatively few true “high style” examples in the area. A substantial number of modern brick apartment buildings were built in the community during the late 1950s and 1960s. Many residences in the Auburn Avenue community have been altered over time, but as a group these resources exhibit a high level of historic integrity. Physical condition varies greatly from building to building. The vernacular housing in the community includes one-story house types such as the shotgun, double shotgun, hall-parlor, gabled-wing cottage, and pyramidal cottage. These one-story house types are found mostly in the eastern two-thirds of the district. Two-story houses are generally confined to Auburn Avenue, where there is a good collection of dwellings built mostly in the 1890s, as well as along sections of John Wesley Dobbs Avenue and Irwin Street.

The community’s commercial resources feature varying levels of stylistic decoration. Most historic commercial buildings are brick one- and two-story structures with storefronts and sometimes
decorative brickwork around the fenestration and along the parapet. Historic integrity is more inconsistent with the commercial buildings, and portions of Edgewood Avenue include altered properties as well as nonhistoric intrusions. However, most of the Auburn Avenue community's commercial buildings retain historic integrity and convey the overall pattern of commercial development.

Residential Architectural Resources

Historic residential buildings represent the largest property type in the Martin Luther King, Jr., Historic District. Most date from 1890 to 1930 and are one-story, frame vernacular house types with limited stylistic ornamentation. Particularly common house types are the shotgun, double shotgun, hall-parlor, gabled wing cottage, and pyramid cottage. Stylistic ornamentation applied to house types is generally limited to elements from the Italianate, Queen Anne, Craftsman and Colonial Revival styles. The condition of houses in the historic district vary greatly. Many are in need of maintenance and repair while some are in a deteriorated condition. Some residential buildings have had major additions, but in nearly all cases it is easy to determine the original building from the new construction. Nonhistoric exterior surface coverings, such as asphalt brick veneer, are common, but aluminum and vinyl siding are rare.

A substantial number of historic multi-family apartment buildings exist in the district, most dating from the mid-1950s through 1968. These are modern brick buildings that do not feature ornament or other references to past styles but are plain as was common for modern or International-style buildings. The buildings are mostly simple volumetric forms, such as squares or rectangles and often feature flat, or low-hipped roofs. The apartments are built in clusters and sometimes sited perpendicular to roadways. Several multi-building apartment complexes are oriented inward to create central courts and landscaped common areas.

Commercial and Institutional Architectural Resources

Historic commercial buildings in the Martin Luther King, Jr., Historic District are concentrated along Auburn Avenue between William Holmes Borders, Sr., Drive and Fort Street and along Edgewood Avenue the full length of the district. The small commercial stretch of Auburn Avenue within the district is composed primarily of two-story brick buildings dating from about 1920 to the early 1940s. None of the buildings predates 1917 because this area was mostly destroyed by the 1917 fire. Edgewood Avenue is lined by one- and two-story brick buildings, most built between 1905 and 1920. Few buildings along Edgewood date from the 1920s or 1930s, but a large group dates from the 1940s and 1950s. In general, the commercial buildings along Edgewood exhibit more substantial decorative treatments than those along Auburn Avenue, and this is particularly true of the earlier Edgewood Avenue buildings. The Italianate style is well represented in storefronts with broad expanses of glass framed by columns or piers, round- and segmentally arched windows, horizontal
stringcourses, flat rooflines, and projecting cornices. Beyond the two principle commercial areas, the district also contains several small, one-story brick grocery stores. These are entirely utilitarian buildings and most were built from 1920s through the 1940s. Nonhistoric commercial buildings are generally incompatible with the district in terms of design and materials. These include fast food restaurants and gasoline stations. The Wheat Street Plaza North and South, which were completed in 1969 at Auburn Avenue and Jackson Street, are small strip shopping centers. They are set back from the street to allow for parking in front unlike historic commercial buildings in the historic district.

Churches represent the primary institutional resources in the community. The largest are Wheat Street Baptist Church and Ebenezer Baptist Church. Wheat Street Church is a large, stone, four-story building designed in the Gothic Revival style and was completed in 1923. It features three- and four-story towers at each end of the main Auburn Avenue facade. Lancet windows also distinguish the building, which is located at the southwest corner of Auburn Avenue and William Holmes Borders, Sr., Drive. Ebenezer Baptist Church, begun in 1914 and completed in 1922, is a three-story red-brick structure designed in a more restrained Gothic Revival style. It is located at the southeast corner of Auburn Avenue and Jackson Street. It features two large towers at each end of the Auburn Avenue facade, which flank a steeply pitched gable roof. A two-story educational wing built in 1956 is attached at the northeast corner. A new sanctuary for the congregation of Ebenezer Baptist Church was completed in 1999 across the street. Other, smaller, less ornate churches are located throughout the neighborhood on corner lots or tucked among rows of historic houses.

Fire Station No. 6, built in 1894 on Boulevard at the southeast corner of Auburn Avenue, is an outstanding example of Romanesque Revival design in public building. The front facade features a large, brick-arched engine bay and a band of arched second-level windows. A small tower is located at the building's southwest corner and decorative brickwork is seen on the entire building.

Industrial Resources

The most prominent industrial resources in the district are located along the tracks of the Southern Railroad, east of Sampson Street and southeast of the intersection of Sampson and Irwin streets. The Atlantic/Southeastern Compress and Warehouse at 659 Auburn Avenue is particularly notable. The present brick warehouse building is only a portion of the original complex (the compress was destroyed by fire) that was constructed in 1905 to compress, grade, and store cotton arriving by rail. Also, the area south of Edgewood includes several factory buildings, such as the Atlanta Brush Company at 320 Tanner Street, built c.1910, and the Trio Laundry dry cleaning plant/Berman Paper Stock Company at the northeast corner of Tanner and Hilliard streets, also built c.1910. The J. K. Orr Shoe Factory/Red Seal Shoe Company is located at 14 William Holmes Borders, Sr., Drive. Other industrial operations were formerly located at other points within the community but have since

49Blythe et al., 76.
been demolished. That industrial resources remain in the district is important for illustrating the historic relationship between residential and industrial resources and because they represent the places of employment for many residents of the Auburn Avenue community.

**Landscape Resources**

The most notable historic streetscape characteristics of the Auburn Avenue community include street paving widths, sidewalk widths, the two-way flow of traffic, and building setbacks from the street, nearly all of which have remained unchanged. Original granite curbs are in place in many sections of the community, including along most of Auburn Avenue. Original sidewalk materials (brown river stone aggregate and brick) are not commonly seen, as most have been replaced with concrete. In terms of residential yards, the community does not exhibit the individuality of residential landscapes that existed earlier in the 20th century. Oral history documentation compiled by the National Park Service in the early 1990s indicates that in the Birth-Home Block elements of historic residential landscapes remain but with little consistency. The same is true for other areas of the community.

The most significant surviving landscape resources within the district are associated with streetscapes and with building/lot relationships. The varying width of streets within the district is an example of important streetscape design. Auburn Avenue, Boulevard, and Edgewood (among other streets) retain their forty-foot widths from curb to curb, while streets such as Old Wheat and Howell south of Auburn Avenue are only eighteen feet from curb to curb. These are characteristics of the community’s setting that contribute to its historic integrity. The placement of houses and other buildings on their lots is another significant aspect of landscape design in the district. Also important are the residential yard spaces, while perhaps not used exactly as they were during the period of significance, serve as important elements of the settings of historic houses. These yard spaces help define relationships between buildings and convey a sense of how these properties were used during the historic period.

Beginning in the 1890s, single-family dwellings and duplexes were typically built on long, narrow lots, most of which remain today. The shallow front-yard setbacks and minimal spacing between structures survives. Rear yards generally are two- to three-times as deep as front yards. While landscape treatments of the present day in many ways differ from those of the historic period, elements of historic landscapes may still be seen. A front walk centered on the front door and running perpendicular from the sidewalk to the porch steps has always been a common feature and is a treatment readily apparent today. It is also quite common to see front yards enclosed by hedges and sometimes fences along sidewalks, both being typical treatments from the historic period. Because the side yards are so narrow, they were not functional spaces and were only used for circulation from front to rear. Side yards today appear virtually unchanged from the historic period, and it is common to see hedges or fences delineating property lines. Rear yards, which were often large, were treated as utilitarian spaces and often included gardens, storage sheds, and clotheslines. Fences usually surrounded rear yards and were frequently made of miscellaneous materials such as...
unpainted boards and wire fencing. Rear enclosures were typically higher than front yard enclosures and often sat on low walls. Today, it is not unusual to find remnants of historic fences, but in many cases they have been replaced by chain-link or more recent board fences. Few elements such as gardens and clotheslines remain.
9. Major Bibliographic References


Atlanta City Directories. 1880s-1940s.


Baldwin, Lewis V. *There is a Balm in Gilead: The Cultural Roots of Martin Luther King, Jr.* Minneapolis: Fortress Press, 1991.


Section 9—Major Bibliographic References


“Land Use Map of Atlanta.” 194_. Atlanta-Fulton County Public Library, Atlanta, Georgia.


National Register of Historic Places Inventory--Nomination Form, “Martin Luther King, Jr., Historic District.” May 2, 1974.


National Register of Historic Places
Continuation Sheet

Section 9—Major Bibliographic References

Previous documentation on file (NPS): ( ) N/A

( ) preliminary determination of individual listing (36 CFR 67) has been requested
( ) preliminary determination of individual listing (36 CFR 67) has been issued
date issued:
(X) previously listed in the National Register
(X) previously determined eligible by the National Register
(X) designated a National Historic Landmark
(X) recorded by Historic American Buildings Survey #GA-1171; GA-1178-E; GA-2169
( ) recorded by Historic American Engineering Record # (N/A)

Primary location of additional data:

(X) State historic preservation office
( ) Other State Agency
(X) Federal agency
( ) Local government
( ) University
( ) Other, Specify Repository:

Georgia Historic Resources Survey Number (if assigned):
10. Geographical Data

Acreage of original Martin Luther King, Jr., Historic District  
approx. 15.4 acres*

Acreage of Martin Luther King, Jr., Historic District Boundary Increase  
approx. 265 acres**

*Acreage listed in the National Register Information System.

**This does not include the 15.4 acres previously listed.

UTM References (boundary increase)

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Verbal Boundary Description

Boundaries are indicated on the attached map of the Martin Luther King, Jr., Historic District Boundary Increase.

Boundary Justification

The boundary of the original (1974) Martin Luther King, Jr., Historic District boundary was drawn to include the resources most closely associated with Martin Luther King, Jr., as they were understood at the time. Recent scholarship indicates that the larger neighborhood (Old Fourth Ward) in which King was reared survives mostly intact. One of the purposes of this amendment is to expand the boundaries of the Martin Luther King, Jr., Historic District to include contiguous and intact portions of the Old Fourth Ward neighborhood that was not included in the original National Register nomination.

The Martin Luther King, Jr., Historic District Boundary Increase expands the boundaries of the original historic district to include additional contiguous properties on almost all sides of the original historic district. The boundary increase is irregularly shaped with the original L-shaped historic district in its center.

The boundary increase includes historically residential properties as far as Interstate 75/85 corridor to the west. The elevated interstate was rebuilt and widened three times its original width since 1980 and is a large visual barrier between the Martin Luther King, Jr., Historic District and the Sweet Auburn Historic District. Although these two historic districts were once part of a single African-American community, the interstate divides the Sweet Auburn district, which is exclusively commercial, from the Auburn Avenue neighborhood, which is mostly residential. That is, Sweet Auburn...
Auburn is considered downtown; the Auburn Avenue community is generally viewed a residential neighborhood on the east side of Atlanta.

Freedom Parkway, a downtown expressway constructed in 1980s, forms the northern boundary. Although the historic neighborhood, known as the Old Fourth Ward, continues north to Ponce de Leon Avenue, Freedom Parkway's four lanes, wide center median, and its landscaped right-of-way on both sides of the roadway isolate the Martin Luther King, Jr., Historic District from the northern parts of the neighborhood. The Southern Railroad to the forms the boundary between the Martin Luther King, Jr., Historic District and Inman Park Historic District located on the east side of the rail line. DeKalb Avenue forms the boundary on the south because it (and the rail line that runs parallel with DeKalb Avenue) is the traditional boundary between the Auburn Avenue neighborhood and other neighborhoods south of DeKalb Avenue, including the historically white mill village known as Cabbagetown.

The boundary increase district is a contiguous and historically cohesive area that exhibits a high level of architectural continuity because all of the resources now included were at one time part of the neighborhood known as the Old Fourth Ward. The Old Fourth Ward was a political demarcation that extended as far north as Ponce de Leon Avenue. The district was physically and visually severed from the Old Fourth Ward to the north by the Freedom Parkway constructed in the 1980s.
11. Form Prepared By

State Historic Preservation Office

name/title Steven H. Moffson, Architectural Historian
organization Historic Preservation Division, Georgia Department of Natural Resources
street & number 500 The Healey Building, 57 Forsyth Street
city or town Atlanta state Georgia zip code 30303
telephone (404) 656-2840 date March 12, 2001

Consulting Services/Technical Assistance (if applicable) ( ) not applicable

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organization Historic District Development Corporation
street and number 107 Howell Street, NE
city or town Atlanta state GA zip code 30312
telephone (404)215-9095

(X) consultant
( ) regional development center preservation planner
( ) other:
Name of Property: Martin Luther King, Jr., Historic District Boundary Increase and Additional Documentation
City or Vicinity: Atlanta
County: Fulton
State: Georgia
Photographer: James R. Lockhart
Negative Filed: Georgia Department of Natural Resources
Date Photographed: December 1998

Description of Photograph(s):

1. Martin Luther King, Jr., Birth Home, 501 Auburn Avenue, photographer facing south.
2. Birth-Home Block, Auburn Avenue, photographer facing southeast.
3. Birth-Home Block, Auburn Avenue, photographer facing northeast.
4. Birth-Home Block, Auburn Avenue, photographer facing southwest.
5. Old Wheat Street, photographer facing northwest.
6. Old Wheat and Hogue streets, photographer facing northeast.
7. Ebenezer Baptist Church, Auburn Avenue, photographer facing southeast.
8. Martin Luther King, Jr., tomb and memorial plaza, Martin Luther King, Jr., Center for Nonviolent Social Change, Auburn Avenue, photographer facing east.
9. Ebenezer Baptist Church and National Park Service visitor center, Auburn Avenue, photographer facing northwest.
10. Ebenezer Baptist Church and National Park Service visitor center, Auburn Avenue, photographer facing east.
11. National Park Service visitor center plaza and King tomb (right), Auburn Avenue, photographer facing southeast.
Photographs

15. Birth-Home Block, Auburn Avenue, photographer facing northeast.
16. Birth-Home Block, Auburn Avenue, photographer facing northwest.
17. Howell Street, photographer facing northwest.
18. Howell Street, photographer facing northwest.
19. Howell Street, photographer facing northwest.
20. Auburn Avenue, photographer facing east.
21. Cornelia Street, photographer facing northwest.
22. Bradley Street, photographer facing northwest.
23. Wigwam Apartments, Randolph Street, photographer facing northwest.
24. Randolph Street, photographer facing northwest.
25. Randolph Street, photographer facing northeast.
27. David T. Howard School, John Wesley Dobbs Avenue, photographer facing west.
28. Randolph Street, photographer facing north.
29. Atlantic/Southeastern Cotton Compress, view from Airline Drive, photographer facing north.
30. Atlantic/Southeastern Cotton Compress, view from Edgewood Avenue, photographer facing northwest.
31. Sampson Street, photographer facing north.
32. McGruder Street with David T. Howard School (center background), photographer facing west.

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Appendix I - Photo Documentation and Historical Context of the Auburn Place Apartments
Photo Documentation and Historical Context of the Auburn Place Apartments

Fulton County, Georgia

July 2012

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Project Number and Description

Project: Auburn Place Apartments (89 & 91 Fort Street)
Archival Documentation

Project Number: SP-111121-001

Description:
The apartments at 89 and 91 Fort Street were constructed circa 1951. The buildings are mirror image, two-story, masonry block structures with eight units in each building. They are located within the City of Atlanta Martin Luther King, Jr. Landmark District and the Martin Luther King Jr. National Park Service Preservation District (Figures 5, 6). Because these two buildings were constructed, owned, and maintained as a single structure, and since many documents concerning both buildings bear the address number of one or the other, they are recorded in this package as a collective unit.

Significance:
These buildings are significant for their association with the housing patterns of African Americans in the Sweet Auburn and the Fourth Ward communities in the late 1940s through the 1960s.
Geographic Location

Street Address: 89, 91 Fort Street
City: Atlanta
County: Fulton
UTM: Z16 E742900 N3738285

The apartments at 89 and 91 Fort Street are mirror-image buildings that face each other with their side elevations fronting Fort Street to the west. Building 89 faces north, and Building 91 faces south. A small parking lot separates the apartments from Fort Street, and another apartment building, 103 Fort Street, is located just north of Building 91.
Figure 2. 89 & 91 Fort Street Site with Photo Locations
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Photograph Log

89 & 91 Fort Street
Atlanta
Fulton County
Georgia

Photographer: Jennifer Corcoran
Date: May 24, 2012
Location of Digital Files: Georgia SHPO

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Photograph 47  Apartment 5, view of living area facing bedroom
Building Information

Architectural Description
The apartment buildings at 89 and 91 Fort Street in Atlanta, Georgia are rectangular, two-story, masonry structures. These mirror-image buildings face each other, creating a courtyard between the structures. A pair of concrete landings and steps connects the two buildings. Building 89 faces north and Building 91 faces south. The west elevations of the buildings are parallel with Fort Street and an additional apartment building, 103 (part of Auburn Place Apartments) is located just to the north. The buildings are surrounded by an urban landscape and are located within the boundaries of the City of Atlanta's Sweet Auburn neighborhood. Historically, this block was part of what was known as the Fourth Ward. The Martin Luther King, Jr. National Historic Site is two blocks east and Freedom Parkway is approximately one block north. The Interstate 75/85 Connector occupies the opposite side of Fort Street so the buildings are adjacent to a large, concrete retaining wall upon which this heavily traveled interstate roadway is situated. The buildings' block is bounded by Fort Street on the west, Irwin Street on the north, Hilliard Street on the east and Old Wheat Street on the south. Concrete sidewalks run along each of these streets within the study block. The block previously contained the three buildings of Auburn Place Apartments (89, 91, and 103 Fort Street) as well as approximately nine buildings of the Wheat Street Gardens Apartment complex; however, Wheat Street Gardens was closed and the buildings were demolished prior to this documentation project.

A small asphalt parking lot separates the building from Fort Street. Historically, a small roadway called Thompson's Alley bisected the block from Fort Street to Hilliard Street just north of Building 91; however, construction of buildings, parking lots, retaining walls, and walkways on the block have eliminated this historic passage. A stepped, concrete retaining wall borders the south side of Building 89 and a low retaining wall borders both buildings to the east. A higher wall, topped by a metal fence, aligns with the historic location of Thompson's Alley along the north side of Building 91. Trees and brush separate the view from the buildings onto adjacent lots to the north and east. The courtyard is accessed from the west through a concrete block wall topped with metal spiked fencing. Much of the courtyard has paved walks, and areas of exposed ground are scrubby and not landscaped.

Each building contains eight units, and entry to each unit is through exterior doors at both the front and rear. First floor units have on-grade entry doors. Front doors on the second floor are accessed by two sets of concrete steps, which lead to concrete patio walkways. Rear door entry is from concrete walkways accessed by stairways on the east sides of both buildings. Railings along both rear and courtyard walks and stairs have vertical metal members with curvilinear accents. The buildings have flat built-up roofs with wide overhangs. Exterior walls are painted masonry (likely a terra cotta tile block rather than brick or concrete block). Window openings have protruding brick sills. Several glass block windows are located on the west walls. Window and door openings for each unit are identical with two windows and one door at both the front and rear.

Unit interiors are identical with adjacent units being mirror-image in plan. Each consists of four rooms: a living area and bathroom along the front and bedroom and kitchen along the rear. A small storage area is between the bathroom and bedroom and is the only closet in the unit. The bathroom has a tub, pedestal sink, and toilet. The kitchens appear to have contained only basic fixtures and appliances. The rear access door is located in the kitchen.

Ownership of 89/91 Fort Street
According to Fulton County deed records and the City of Atlanta building permits, the apartment buildings are located on Lot 46 of the 14th District of Fulton County, Georgia and were constructed in 1951. This particular subdivision of Lot 46 is located at the southwest end of the lot, south of a ten-foot wide alley known as Thompson's Alley (Fulton County Deed Book 2617:270).

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The 1951 building permits were issued to Eugene V. Starr for the construction of the apartment buildings. The property was described as two, two-story, eight unit, masonry apartment buildings. Ownership of the property by Eugene V. Starr is evidenced by a 1951 deed recording his purchase of the property from Thomas B. West (*Fulton County Deed Book* 2617:270). The property remained in the possession of Eugene V. Starr until 1982 when he sold the apartment buildings to Johnnie Bell Boddie (*Fulton County Deed Book* 8198:266). Although no record of sale was found, by 1997 J. Sharp Gillespy, V and Catherine Gillespy owned the property (*Fulton County Deed Book* 22254:308). In addition, in 1995 J. Sharp Gillespy, V purchased the 103 Fort Street property (*Fulton County Deed Book* 19183:124). In 1999 J. Sharp Gillespy, V and Catherine Gillespy sold 89-91 Fort Street and 103 Fort Street to Chris Johnston (*Fulton County Deed Book* 26642:113). In 2000, Chris Johnston transferred the properties to Northbranch Townhouses, LLC and BSM Investments, LLC (*Fulton County Deed Book* 29178:359). In 2004, Northbranch Townhouses, LLC transferred the properties to BSM Investments, LLC (*Fulton County Deed Book* 41059:433) and in 2005 BSM Investments, LLC transferred the properties to Aurora Holdings, LLC (*Fulton County Deed Book* 41059:437; 41059:440). In 2011, Aurora Holdings, LLC sold the properties to the current owner, the State of Georgia (Georgia State University).
Historical Context

Developments in African American Housing in Atlanta (Nineteenth-early Twentieth century)

In the nineteenth century, the city of Atlanta's political areas were divided into five wards. At this time, the city limits were circular (Figure 7). In the 1880s, a sixth ward was created from an area between the fourth and fifth wards, reducing the size of the fourth ward (Figure 8). The Auburn Place Apartment location is on the western edge of the 1880s Fourth Ward boundary. In the 1950s, the ward system was abandoned for a district system and the Fourth Ward was the only neighborhood in the city that retained the historic "ward" number as a neighborhood name. A similar area is now a designated neighborhood in the City of Atlanta called Old Fourth Ward, also O4W. The current Old Fourth Ward neighborhood has boundaries that are significantly different from the historic ward boundaries, with a northern border of Ponce de Leon Avenue and an eastern border extending all the way to the Beltline. The block containing the project area is now located within the City of Atlanta's Sweet Auburn neighborhood (Figure 9). For the purpose of this study, comparisons to similar apartment housing will be within this newer Sweet Auburn neighborhood and extending into the historic Fourth Ward area.

The Fourth Ward became a predominately African American neighborhood during the twentieth century; however, this was not always the case. This area, unlike many in Atlanta, was somewhat integrated during the late nineteenth century, with whites occupying homes fronting main streets and blacks residing in homes along alleyways. However, Jim Crow laws instituted around this time began the process of separating the races and their housing patterns. The 1906 Race Riot in Atlanta hastened this trend, with many African Americans moving to predominately black neighborhoods on the west side of the city. The Auburn Avenue area (Sweet Auburn) and the Fourth Ward neighborhood became a black enclave near a predominately-white downtown. Black-owned businesses and the black middle class thrived in Sweet Auburn and the Fourth Ward during the early twentieth century. During the 1920s, the predominantly black neighborhoods also included Summerhill, Mechanicsville, Rockdale, Peoplestown, the Atlanta University area, Darktown, Jenningstown, South Atlanta, Ashley Heights, Washington Park, Buttermilk Bottom, Lightning, the Westside, Tanyard Bottom, Macedonia Park (in Buckhead), Vine City, and Reynoldstown (Mason). These were often the less desirable parts of the city, in low-lying areas prone to flooding. Houses were often poorly constructed and the neighborhoods often did not receive proper city services. Thus, these areas eventually deteriorated and were targeted for slum clearance efforts in the mid-twentieth century.

One event during this time drastically altered the landscape of the Fourth Ward and Sweet Auburn neighborhoods. On May 21, 1917, a massive fire broke out and burned thousands of homes and buildings in the area. The damage extended north of Decatur Street up to Ponce de Leon Avenue and was mostly contained between Fort Street and Boulevard. The blaze consumed most of the block that would later include the Auburn Place Apartments.

In the 1930s-1960s, the Atlanta Housing Authority purchased and cleared blighted areas throughout the city, most in predominantly black neighborhoods, for the creation of public housing developments. This activity began under New Deal programs and continued after World War II with the Housing Act of 1949. This act created programs providing low interest loans and incentives to builders and developers through the Federal Housing Administration (FHA). Two of the first public housing projects in the US opened in Atlanta in 1937, Techwood Homes and University Homes. Post-WWII a housing shortage was experienced throughout the country in both black and white communities. An increase in the construction of multifamily housing during this time was a result of this shortage (Johnston, 1-20). Throughout the 1950s, the Atlanta Housing Authority continued to demolish substandard structures to make way for the construction of public housing projects. Many residents displaced by this activity were drawn to the west side of town where black communities were already located. This influx of African Americans caused controversy when blacks attempted to move into exclusively white neighborhoods. It was during this period that the Auburn Place Apartments were constructed.

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Development of the Auburn Place Apartments (89 and 91 Fort Street) and Vicinity

Sanborn Fire Insurance maps of the area near Fort and Irwin streets from both 1899 and 1911 show that the majority of structures on the study block were single family or duplex frame dwellings. There are no small buildings labeled as apartments or larger apartment buildings depicted in the vicinity at this time, although many houses certainly offered rooms for rent. South of Thompson's Alley and north of another small alley on the block, approximately fifteen frame buildings are depicted (Figures 10-12). In this same area, a 1920 Sanborn map shows only four frame buildings, all of which are replacement buildings constructed after the 1917 fire. Many other lots in the vicinity appear vacant in 1920 (Figures 13, 14). Still, few buildings are labeled as apartments at this time. By the late 1920s, the market for apartment housing had increased dramatically and new construction in the area was meeting that demand. This is illustrated in the Sanborn maps of this period (ca. 1925) where, in the study block alone, twenty different individual buildings are labeled as apartments, in addition to one apartment complex called Jackson Hill Apartments. Jackson Hill was located on Irwin Street in the middle of the study block. These consisted of eight individual buildings with two apartments in each. The surrounding blocks also contain a combination of duplexes as well as apartment buildings. At this time, the Jackson Hill Apartments appear to be the only multi-building complex in the area. No buildings appear at 89 or 91 Fort Street on this map. In a surrounding area bounded by Dodge and Espanola Drive on the north, Boulevard on the east, Edgewood on the south, and Fort Street on the west there are 171 separate apartment buildings. All but the Jackson Hill Apartments are unnamed (Figures 15-18). By the 1950s and 1960s nearly all the small houses and apartments between Fort Street and Boulevard north of Old Wheat Street and south of Irwin Street were demolished to make way for Wheat Street Gardens.

Building permits were issued to C. G. Green on February 23, 1926, for the construction of a “one-story frame store and dwelling” at 87/89 Fort Street and for 91/93/95/97 Fort Street for “one-story double tenements.” The estimated construction cost was $1500 for each building. The construction was completed by May of the same year. This activity represents the first new construction on the site after the destruction of the fire nearly ten years earlier. This was common, as many tracts of land remained vacant for years and even decades after the fire.

On May 31, 1951, building permits were issued to Eugene V. Starr for 89 and 91 Fort Street NE for the construction of two, two-story, eight unit, masonry apartment buildings. The estimated cost was $20,000 per building, and they were to be constructed using day labor (Figures 19, 20). The buildings were completed by October. Eugene Starr was an active builder and developer in the Atlanta area; records indicate that he was Caucasian. His name appears often in deed records for many properties during this time. Though records do not specify, it is likely that Mr. Starr utilized the FHA programs available at the time to facilitate his construction activities.

Planning and construction for the Interstate 75/85 Connector also began around this time. It was completed in 1964, but was enlarged several times thereafter. Although the apartments were close to this roadway, in the 1950s and 1960s, the road was not as large as it has become at present. The interstate was widened in this area multiple times over the next several decades and eventually its huge retaining wall occupied the entire west side of Fort Street. The interstate cut off the eastern, residential area of downtown from the businesses and buildings to its west. This significantly altered the character of the neighborhood, creating a no-man's-land under the roadway and separating residents from previously accessible businesses and services.

The residents of these apartments were working class African Americans. Before moving to these apartments, several of the occupants resided on Auburn Avenue and Piedmont Road. In a 1955 Atlanta City Directory, the two buildings have only one vacant unit. Individuals with occupations such as maid, laborer, and laundry worker occupy the rest of the units. There are individuals as well as married couples, and some couples appear to be starting families at this time. In July 1952, an announcement appears in the Atlanta Daily World that a daughter, Dianne, was born to A. C. and Margie Terrell, who lived at 91 Fort Street.

In March 1954, a “For Rent” classified ad appears in the Atlanta Daily World for a three-room unit (#7) of

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91 Fort Street, at a rate of $50 per month. The rent at this time was relatively low, as other, similar Atlanta apartments were advertised in this same paper for about five to ten dollars more.

In 1961 no units are specified as "vacant" in the city directory. Resident occupations include maid, laborer, construction worker, and similar blue collar professions. The resident of apartment #2, John Ward, is the only person listed in the 1955 directory who is still living in the same unit in 1961. However, it appears he was married during this time, because a Millie Ward is now listed along with him. They remained in the apartment for at least another ten years, as they appear in the 1971 directory as well. Several people were longtime residents. Fannie Daniel (Building 89, apartment 4) first appears in 1961 and remains through at least 1981. Geo Jackson (Building 89, apartment 5) appears from 1955 through 1971. In the 1971 directory, few occupations are listed. These include several drivers and one person employed at South Cross Industries. This may represent a higher level of unemployment during this time, or a change in the nature of information included in the directories. In 1981, the buildings were still mostly occupied, however by 1991, there are only six total occupied units in both buildings.

The buildings required some repair work during their last several decades. Various building permits were issued in 1984, 1993, and 2002 to authorize general repairs on the buildings. The 2002 permit bears the name "Auburn Place Apartments." This name may have been adopted around that time, as it was not the original name for the property. This name included both 89 and 91 Fort Street, an adjacent apartment building constructed around the same time. The apartments remained open and available for rent until the last few years, as they were advertised for $550 to $600 per month in 2012, despite the fact they had been closed for about a year.

**Apartment Housing in Atlanta and the Fourth Ward (1945-1960s)**

Although the Auburn Place Apartments were one of the earlier, large apartment buildings in this area of the city, it was not the first, and several other complexes were constructed in the 1950s and 1960s. The apartments in this neighborhood are all reasonably similar in size and style. This is the result of architectural standards required of developers using FHA funds. The Jackson Hill Apartments (ca. 1925), which predate Auburn Place by at least 25 years, were a precursor of the trend toward the apartment "complex" rather than individual house-sized buildings divided into multifamily units. Despite its inward-facing buildings and group orientation, Jackson Hill still reflected the older type of apartment being made up of single buildings with only two units each. The iconic Wigwam Apartments were also constructed during this earlier period (1930s). Apartment buildings and complexes constructed in the area around the time of Auburn Place include Wheat Street Gardens, Houston Square Apartments, and the Bedford Pine public housing development.

In the late 1950s Dr. William Holmes Borders, the pastor of a prominent black church, Wheat Street Baptist, saw the need for more affordable housing in the community. He realized that people were being pushed from their old neighborhoods by the city's urban renewal efforts, and he determined to alleviate this hardship by creating more low-income housing. To this end in the late 1950s, he purchased 22.5 acres of urban renewal land from the city, for the construction of Wheat Street Gardens Apartments. These apartments are visible, along with the Auburn Place buildings, on a Sanborn Map revised ca. 1965 (Figure 21). The groundbreaking was held in 1963. Wheat Street Gardens was a low-income housing project funded (in part) and managed by the Wheat Street Baptist Church for its members and community (Hatfield).

The Wheat Street Gardens (1963) shared many similar characteristics with Auburn Place. Although they were built about ten years after Auburn Place, they were funded in a similar manner with loans from the FHA, and other incentives from the City of Atlanta. Wheat Street Gardens replaced scores of smaller buildings, most of which were apartments and residential dwellings. The buildings of Wheat Street are approximately the same size as the buildings of Auburn Place, and share several architectural similarities. These include their two-story height (Wheat Street Gardens also included three-story buildings), masonry exteriors, adjacent parking, exterior stairs and entrances, and modern designs without ornamentation (Fig-
The buildings of Auburn Place were, in fact, a small island of privately-owned apartments in a nearly three-block stretch otherwise occupied by the Wheat Street buildings.

The Houston Square Apartments were built around 1960 (Figure 23). These were located on the west side of Jackson Street, between Irwin Street and Houston Street. They replaced an assortment of building types including apartments, residences, and commercial spaces. Houston Square also shared many characteristics of the Auburn Place buildings. They were two-story, masonry buildings with flat roofs. They were of similar size and featured exterior entrances with concrete stairways, and they exhibited little architectural ornamentation.

Auburn Place, Wheat Street Gardens, and Houston Square were similar in style, construction, and price. They were intended to meet the housing needs of lower-income, working class African Americans in the area. Other low income, public housing developments near the Fourth Ward included Capitol Homes and Grady Homes (1948), but neither is within the modern Old Fourth Ward boundaries.

**Collier Heights**

While residents of the Auburn Place Apartments and other similar complexes in the Fourth Ward were working class individuals and families, residents of the west side Collier Heights neighborhood experienced an entirely different lifestyle. Collier Heights was originally a mixture of rural and small suburban home sites occupied by white residents. In the 1950s, influential African Americans decided to purchase the land and build suburban homes there. While many people who moved to Collier Heights were middle class, and simply desirous of a more wholesome environment for their families, some residents were prominent in the community and very well off. These included Ralph D. Abernathy, Herman Russell, Martin Luther King, Sr. and Asa Yancey, Sr. (Collier Heights Historic District, 6). Although they often had substantial means, they were not permitted to settle freely in the Atlanta area due to racial segregation. Thus, they took it upon themselves to design and build a suburban enclave that would fulfill their desire for community as well as provide ample facilities for education, worship, and recreation. To this end, the development incorporated parks, churches, and schools, and homes were designed to accommodate large-scale entertainment.

Intown African American neighborhoods did not share these same amenities. Although churches were plentiful in the Fourth Ward and Sweet Auburn area, public parks and good schools were not. And in small apartments, often only three or four rooms, large-scale entertaining was not a possibility. When intown apartments were built, especially those that were constructed for low-income public housing, the land was often acquired and emptied through a program of slum clearance. These were areas filled with housing that was deemed substandard and even unhealthy. The residents of these areas may have been candidates for the public housing that replaced these slum areas, but it is not likely that displaced residents had the means to move to neighborhoods like Collier Heights.

There is evidence that residents of Fourth Ward apartments did sometimes move to suburban single-family housing. One resident of Auburn Place (103 Fort Street), Alex Mundy was an example of this trend. He lived at 103 Fort Street in Apartment #3 at least from 1955 through 1961. During this time, he worked as a porter. He appears again in the City Directory in 1981 at 1930 Memorial Drive in Atlanta. This neighborhood is largely composed of modest, single family homes. By this time, Mr. Mundy was employed at the Fulton Cotton Mills. Presumably, he had increased his income enough to afford a larger residence in this suburban area.
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1982 Deed of conveyance from Eugene V. Starr to Johnnie Belle Boddie. Deed Book 8198:266. Fulton County Clerk of Records, Atlanta, Georgia.
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2001 *Martin Luther King, Jr., Historic District Boundary Increase and Additional Documentation, National Register Forms.*

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1979 *Some Basic Developments in the History of Apartment Housing in Atlanta, Georgia,* from Georgia SHPO files.

Sanborn Map Company
Figure 5. National Park Service map of Martin Luther King, Jr. Preservation District

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Subareas:
1. Auburn Avenue Residential
2. Residential
3. Institutional
4. Auburn Commercial
5. Edgewood Commercial
6. Transitional

Figure 6. AUCD map of Martin Luther King, Jr. Landmark District
Figure 9. Map of Old Fourth Ward with historic and modern boundaries

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Figure 10. 1899 Sanborn Fire Insurance map of the Fort Irwin Street vicinity
Figure 11. 1911 Sanborn Fire Insurance map of the Fort-Inwin Street vicinity (1 of 2)
Figure 14. 1920 Sanborn Fire Insurance map of the Fort-irwin Street vicinity (2 of 2)
Figure 16. ca. 1925 Sanborn Fire Insurance map of the Fort-Irwin Street vicinity (2 of 4)
Figure 21. ca. 1965 Sanborn Fire Insurance map of the Fort-Irwin Street vicinity
Figure 22. Wheat Street Gardens apartments, ca. 2000 photograph from MLK Jr. NRHP documentation
Figure 23. Houston Square apartments, ca. 2000 photograph from MLK Jr. NRHP documentation
Project Number and Description

Project: Auburn Place Apartments (103 Fort Street)
Archival Documentation
Project Number: SP-111121-001

Description:
The apartment building at 103 Fort Street was constructed ca. 1951. The building is a two-story masonry structure containing twelve units. It is located within the City of Atlanta Martin Luther King, Jr. Landmark District and the Martin Luther King Jr. National Park Service Preservation District (Figures 4, 5).

Significance:
This building is significant for its association with the housing patterns of African Americans in the Sweet Auburn and the Fourth Ward communities in the late 1940s through the 1960s.
Geographic Location

Street Address: 103 Fort Street  
City: Atlanta  
County: Fulton  
UTM: Z16 E742872 N3738329

The apartment building of 103 Fort Street is located near the southeastern corner of Irwin and Fort streets. The building faces west onto Fort Street. The apartment buildings of 89 and 91 Fort Street are located immediately to the south.
Figure 3. 103 Fort Street Interior Photo Locations
Photograph Log

103 Fort Street
Atlanta
Fulton County
Georgia

Photographer: Jennifer Corcoran
Date: May 24, 2012
Location of Digital Files: Georgia SHPO

Building 103: Streetscape
Photograph 1 Street view, facing north on Fort Street with Building 103 visible at right
Photograph 2 Street view, facing northeast across Fort Street with Building 103 at left and Building 91 at far right
Photograph 3 Street view, facing west on Irwin Street under the Interstate 75/85 Connector
Photograph 4 Street view, facing south on Fort Street with Building 103 visible at left
Photograph 5 Street view, facing east on Irwin Street from west side of Fort Street

Building 103: Exterior
Photograph 6 Façade, facing northeast
Photograph 7 Façade, facing east
Photograph 8 façade detail, facing east
Photograph 9 Screen detail at façade
Photograph 10 Screen detail at façade
Photograph 11 Northwest oblique, facing southeast
Photograph 12 North elevation, facing south
Photograph 13 Northeast oblique, facing southwest
Photograph 14 Stair detail at northwest corner
Photograph 15 Roof detail
Photograph 16 Southeast oblique, facing northwest
Photograph 17 East elevation window detail
Photograph 18 Second floor rear walkway, facing north
Photograph 19 Rear retaining wall from second floor walkway, facing north
Photograph 20 View from second floor walkway, facing northeast
Photograph 21 South elevation, facing northwest
Photograph 22 Stair detail at southeast corner
Photograph 23 South elevation, facing north
Photograph 24 South elevation glass block window detail
Photograph 25 Southwest oblique, facing northeast
Photograph 26 Screen detail at southwest corner
Photograph 27 Apartment 6 entry door
Photograph 28 First floor front walkway, facing north

Building 103: Interior
Photograph 29 Apartment 1, view of living area
Photograph 30 Apartment 1, view of kitchen and bathroom
Photograph 31 Apartment 1, view of bathroom
| Photograph 32 | Apartment 2, view of living area, facing kitchen |
| Photograph 33 | Apartment 2, view of bedroom, facing living area |
| Photograph 34 | Apartment 2, view of kitchen, facing bathroom |
| Photograph 35 | Apartment 6, view of bedroom, facing living area |
| Photograph 36 | Apartment 7, view of bedroom closet, facing doors to kitchen and living area |
| Photograph 37 | Apartment 7, view of living area, facing front door |
| Photograph 38 | Apartment 7, view of kitchen area |
| Photograph 39 | Apartment 7, view of kitchen area, into bathroom |
| Photograph 40 | Apartment 10, view of living area, facing front door |
| Photograph 41 | Apartment 10, view of bathroom |
| Photograph 42 | Apartment 10, view of kitchen |
Building Information

Architectural Description
The apartment building at 103 Fort Street in Atlanta, Georgia is a rectangular, two-story, masonry building. Its facade is parallel with Fort Street, and Irwin Street is located just to the north. The building is surrounded by an urban landscape. It is located within the boundaries of the City of Atlanta's Sweet Auburn neighborhood. Historically, this block was part of what was known as the Fourth Ward. The Martin Luther King, Jr. National Historic Site is two blocks east and Freedom Parkway is approximately one block north. The Interstate 75/85 Connector occupies the opposite side of Fort Street and thus, the apartment building faces a large, concrete retaining wall upon which this heavily traveled interstate roadway is situated. The building's block is bounded by Fort Street on the west, Irwin Street on the north, Hilliard Street on the east and Old Wheat Street on the south. Concrete sidewalks run along each of these streets within the study block. The block previously contained the three buildings of Auburn Place Apartments (89, 91, and 103 Fort Street) as well as approximately nine buildings of the Wheat Street Gardens Apartment complex; however, Wheat Street Gardens was closed and the buildings were demolished prior to this documentation project.

A small asphalt parking lot is just south of Building 103 and the built-up concrete foundation of a demolished building is to the north. A metal fence enclosed the front yard of the building. This yard contained several small trees, some bushes, and a lawn. A low granite retaining wall runs along the rear of the building and trees and brush separate the view from Building 103 onto adjacent lots to the east. A stepped concrete block retaining wall separates the south side of the building and the parking lot. A corrugated metal screen shields the southwest corner of the building, and a distinctive metal screen made up of elliptical metal disks shields the front walkways. This metal screen does not appear to be historic, as modern photographs of the building appear online do not show the screen in place.

The building contains twelve units. Entry to each unit is from exterior doors, and concrete walkways are located on the first and second floors at the front and rear of the building. Access to second floor walkways is by stairs on the southeast and northwest corners of the building. Simple round, metal railings are at both stairways and the rear second floor walkway. The building has a flat built-up roof with a wide overhang. Exterior walls are painted brick. Doors and window have flat, concrete lintels, and window openings have protruding brick sills. Several glass block windows are located on the north and south walls. Window and door openings for each unit are similar with three windows and one door on the front, and a door and one or two windows on the rear.

Unit interiors are roughly similar, with adjacent units being mirror image in plan. Units on the north end of the building appear slightly larger; however, all units were not accessed for this study. A typical unit consists of three roughly square areas: living area, bedroom area, and kitchen/bath area. Bedrooms typically have a small closet, which is generally the only storage closet in the unit. A small bathroom with tub, pedestal sink, and toilet is typically located with access from the kitchen area. Kitchen areas are small and appeared to have contained basic fixtures and appliances.

Ownership of 103 Fort Street
According to Fulton County deed records and the City of Atlanta building permit for the property, the apartment building located at 103 Fort Street is located on Lot 46 of the 14th District of Fulton County, Georgia, and was constructed in 1951. This particular subdivision of Lot 46 is located approximately 70 feet south of the southeast corner of Fort and Irwin Streets and runs south along the east side of Fort Street approximately 155 feet to a ten-foot wide alley, known as Thompsons Alley, and extends 70 to 107 feet east from Fort Street (Fulton County Deed Book 2627:454-455).

The 1951 building permit was issued to the building contractor, Allan Wesley, and listed Mrs. Price E. Murray as the owner of the property. Ownership of the property by Mrs. Price E. Murray, also known as
Mrs. Mary O. Murray, is evidenced by a 1951 security deed between Mrs. Murray and the Atlanta Federal Savings and Loan Association (Fulton County Deed Book 2627:454-455). In addition, there is a 1951 Power of Attorney on record between Mrs. Murray and her attorney, Mr. Sharpe D. Wall, which gave Mr. Wall authority to demolish any existing structures on the property and to have an apartment building constructed. He was also given authority to manage the property on behalf of Mrs. Murray (Fulton County Deed Book 2627:417-418).

In the early 1950s, Mrs. Murray and her husband Mr. Price E. Murray, also owned the property at 317 Irwin Street, which is located immediately east of the 103 Fort Street property on Lot 46. The property contained eight six-unit wood frame apartment buildings (Fulton County Deed Book 2717:106; 2716:444). While the exact construction dates for these buildings are not known, deed records indicate that Mr. Murray purchased the Irwin Street property in 1900 from Mrs. Annie W. Langston (Fulton County Deed Book 191-677). However, the deed does not indicate if the property was already developed at the time of purchase. While the exact date of purchase for the 103 Fort Street property could not be determined, references to adjoining property owners in the 1900 deed for 317 Irwin Street deed indicate that Mr. and Mrs. Murray had not yet purchased the property in 1900.

After the death of Price E. Murray in the early 1950s, Mrs. Murray owned both the 103 Fort Street and the 317 Irwin Street properties and Mr. Sharpe D. Wall managed both properties (Fulton County Deed Book 2627:417-418; 2717:106; 2716:444). Mrs. Murray died in 1956 and in 1958, the Trust Company of Georgia, acting as Executor, conveyed the property to the relatives of Mrs. Murray to fulfill the intent of her will. These relatives were Mr. Fred Robinson of Atlanta, Georgia; Mr. James B. Robinson of Rockford Illinois, Miss Frances Robinson of Tallahassee, Florida; Mrs. Mary Robinson Fuller of Tallahassee, Florida, and Mrs. Jane Robinson Fuller of Miami, Florida (Fulton County Deed Book 3317:536). The same relatives inherited the 317 Irwin Street property; however, in 1960 they sold the Irwin Street property to the Atlanta Housing Authority (Fulton County Deed Book 3583:148). In 1962, the Atlanta Housing Authority purchased that part of Thompson Alley located east of the 103 Fort Street property in order to close access to Hilliard Street from Fort Street (Fulton County Deed Book 3896:358).

Between 1958 and 1968, the ownership 103 Fort Street property passed between the various Robinson/Fuller family members until Fred Robinson sold the property to his wife, Constance P. Robinson in 1968 (Fulton County Deed Book 4927:187). In 1984, Fred Robinson died and Constance Robinson sold the property to United Properties, Inc. In the 1984 deed, the property is described as a 12-unit apartment house (Fulton County Deed Book 9294:362). However, in 1992 the property went to public auction and was purchased by Constance Pearson Robinson (Fulton County Deed Book 15208:029). In 1995 Constance Robinson died and the estate executor, Frederick Murray Robinson, sold the property to J. Sharp Gillespy, V. (Fulton County Deed Book 19183:124).

In 1999 J. Sharp Gillespy, V. and Catherine Gillespy sold the 103 Fort Street property to Chris Johnston (Fulton County Deed Book 26642:113). By this time the Sharps also owned the 89-91 Fort Street property and it was included in the 1999 sale to Chris Johnston. In 2000, Chris Johnston transferred the properties to Northbranch Townhouses, LLC and BSM Investments, LLC (Fulton County Deed Book 29178:359). In 2004, Northbranch Townhouses, LLC transferred to the properties to BSM Investments, LLC (Fulton County Deed Book 41059:433) and in 2005 BSM Investments, LLC sold the properties to Aurora Holdings, LLC (Fulton County Deed Book 41059:437; 41059:440). In 2011, Aurora Holdings, LLC sold the properties to the current owner, the State of Georgia (Georgia State University).
Historical Context

Developments in African American Housing in Atlanta (Nineteenth-early Twentieth century)

In the nineteenth century, the City of Atlanta’s political areas were divided into five wards. At this time, the city limits were circular (Figure 6). In the 1880s, a sixth ward was created from an area between the fourth and fifth wards, reducing the size of the fourth ward (Figure 7). The Auburn Place Apartment location is on the western edge of the 1880s Fourth Ward boundary. In the 1950s, the ward system was abandoned for a district system and the Fourth Ward was the only neighborhood in the city that retained the historic “ward” number as a neighborhood name. A similar area is now a designated neighborhood in the City of Atlanta called Old Fourth Ward, also O4W. The current Old Fourth Ward neighborhood has boundaries that are significantly different from the historic ward boundaries, with a northern border of Ponce de Leon Avenue and an eastern border extending all the way to the Beltline. The block containing the project area is now located within the City of Atlanta’s Sweet Auburn neighborhood (Figure 8). For the purpose of this study, comparisons to similar apartment housing will be within this newer Sweet Auburn neighborhood and extending into the historic Fourth Ward area.

The Fourth Ward became a predominately African American neighborhood during the twentieth century; however, this was not always the case. This area, unlike many in Atlanta, was somewhat integrated during the late nineteenth century, with whites occupying homes fronting main streets and blacks residing in homes along alleyways. However, Jim Crow laws instituted around this time began the process of separating the races and their housing patterns. The 1906 Race Riot in Atlanta hastened this trend, with many African Americans moving to predominately black neighborhoods on the west side of the city. The Auburn Avenue area (Sweet Auburn) and the Fourth Ward neighborhood became a black enclave near a predominately-white downtown. Black-owned businesses and the black middle class thrived in Sweet Auburn and the Fourth Ward during the early twentieth century. During the 1920s, the predominantly black neighborhoods also included Summerhill, Mechanicsville, Rockdale, Peoplestown, the Atlanta University area, Darktown, Jenningstown, South Atlanta, Ashley Heights, Washington Park, Buttermilk Bottom, Lightning, the Westside, Tanyard Bottom, Macedonia Park (in Buckhead), Vine City, and Reynoldstown (Mason). These were often the less desirable parts of the city, in low-lying areas prone to flooding. Houses were often poorly constructed and the neighborhoods often did not receive proper city services. Thus, these areas eventually deteriorated and were targeted for slum clearance efforts in the mid-twentieth century.

One event during this time drastically altered the landscape of the Fourth Ward and Sweet Auburn neighborhoods. On May 21, 1917, a massive fire broke out and burned thousands of homes and buildings in the area. The damage extended north of Decatur Street up to Ponce de Leon Avenue and was mostly contained between Fort Street and Boulevard. The blaze consumed most of the block that would later include the Auburn Place Apartments.

In the 1930s-1960s, the Atlanta Housing Authority purchased and cleared blighted areas throughout the city, most in predominantly black neighborhoods, for the creation of public housing developments. This activity began under New Deal programs and continued after World War II with the Housing Act of 1949. This act created programs providing low interest loans and incentives to builders and developers through the Federal Housing Administration (FHA). Two of the first public housing projects in the US opened in Atlanta in 1937, Techwood Homes and University Homes. Post-WWII, a housing shortage was experienced throughout the country in both black and white communities. An increase in the construction of multi-family housing during this time was a result of this shortage (Johnston, 1-20). Throughout the 1950s, the Atlanta Housing Authority continued to demolish substandard structures to make way for the construction of public housing projects. Many residents displaced by this activity were drawn to the west side of town where black communities were already located. This influx of African Americans caused controversy when blacks attempted to move into exclusively white neighborhoods. It was during this period that the Auburn Place Apartments were constructed.

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Development of the Auburn Place Apartments and Vicinity

Sanborn Fire Insurance maps of the area near Fort and Irwin Streets from both 1899 and 1911 show that the majority of structures on the study block were single family or duplex frame dwellings. There are no small buildings labeled as apartments or larger apartment buildings depicted in the vicinity at this time, although many houses certainly offered rooms for rent. In the 1899 map, only two frame dwellings are depicted facing Fort Street, north of Thompson's Alley (97/99 Fort Street). In the 1911 map, four additional duplex dwellings are present (101/103, 105/107, 109, and 113 Fort Street) (Figures 9-11). In this same area, the 1920 Sanborn map depicts an identical assortment of buildings. This indicates that these building survived the 1917 fire and remained on the site, possibly until the construction of the Auburn Place Apartments. Many other lots in the vicinity appear vacant in 1920 (Figures 12, 13). Still, few buildings are labeled as apartments at this time. By the late 1920s, the market for apartment housing had increased dramatically and new construction in the area was meeting that demand. This is illustrated in the Sanborn maps of this period (ca. 1925) where, in the study block alone, twenty different individual buildings are labeled as apartments, in addition to one apartment complex called Jackson Hill Apartments. Jackson Hill was located on Irwin Street in the middle of the study block. These consisted of eight individual buildings with six apartments in each. The surrounding blocks also contain a combination of duplexes as well as apartment buildings. At this time, the Jackson Hill Apartments appear to be the only multi-building complex in the area. In a surrounding area bounded by Dodge and Espanola Drive on the north, Boulevard on the east, Edgewood on the south, and Fort Street on the west, there are 171 separate apartment buildings. All but the Jackson Hill Apartments are unnamed (Figures 14-17). In the 1950s, the Jackson Hill Apartments (317 Irwin Street) and 103 Fort Street were owned by the same individual. By the 1950s and 1960s, nearly all the small houses and apartments between Fort Street and Boulevard north of Old Wheat Street and south of Irwin Street were demolished to make way for Wheat Street Gardens.

On January 8, 1951, a building permit was issued to Allan Wesley for 103 Fort Street NE for the construction of one, two-story, twelve-unit, masonry apartment building. The estimated cost was $32,000. Mr. Wesley was listed as the builder; no architect was listed. It can be presumed that the construction was completed using day labor (Figure 18). Though records do not specify, it is likely that the construction of these apartments was financed under FHA programs available at the time.

Planning and construction for the Interstate 75/85 Connector also began around this time. It was completed in 1964, but was enlarged several times thereafter. Although the apartments were close to this roadway, in the 1950s and 1960s, the road was not as large as it has become at present. The interstate was widened in this area multiple times over the next several decades, and eventually its huge retaining wall occupied the entire west side of Fort Street. The interstate cut off the eastern, residential area of downtown from the businesses and buildings to its west. This significantly altered the character of the neighborhood, creating a no-man's-land under the roadway and separating residents from previously accessible businesses and services.

The residents of these apartments were working class African Americans. Before moving to these apartments, several of the occupants resided on Highland Avenue, Butler, Greene, Elizabeth, and Old Wheat streets. In a 1955 Atlanta City Directory, the building has only one vacant unit. Individuals with occupations such as maid, laborer, and porter occupy the rest of the units. Only individual names are listed in the directory, but it is likely that some were married couples as well.

In 1961, no units are specified as “vacant” in the city directory. Resident occupations include maid, porter, driver, and similar blue collar professions. The resident of apartment 2, Rufus Grant, as well as Alex Mundy of apartment 3, are listed in the 1955 directory and are still present in 1961. Another longtime resident, Sam T. Mayo of apartment 4, first appears in the 1961 directory. He is employed as a helper at the Cross Roads Restaurant. He remains in this apartment at least until 1981. He was apparently married during this time, as a Mrs. Rosie H. Mayo is named in the 1981 listing. In the 1971 directory, no units are identified as vacant, but few occupations are listed for residents. This may represent a higher level of unemployment.
during this time, or a change in the nature of information included in the directories. In 1981, the buildings were still mostly occupied; however, by 1991, the entire building is vacant.

The building required some repair work during their last several decades. Various building permits were issued in 1984, 1993, and 2002 to authorize general repairs. A 2002 permit bears the name "Auburn Place Apartments." This name may have been adopted around that time, as it was not the original name for the property. This name included the adjacent 89 and 91 Fort Street buildings in addition to 103 Fort Street. The apartment remained open and available for rent into the late 2000s, as they were advertised for $550 to $600 per month in 2012, despite the fact they had been closed for about a year.

**Apartment Housing in Atlanta and the Fourth Ward (1945-1960s)**

Although the Auburn Place Apartments were one of the earlier, large apartment buildings in this area of the city, it was not the first, and several other complexes were constructed in the 1950s and 1960s. The apartments in this neighborhood are all reasonably similar in size and style. This is the result of architectural standards required of developers using FHA funds. The Jackson Hill Apartments (ca. 1925), which predate Auburn Place by at least 25 years, were a precursor of the trend toward the apartment "complex" rather than individual house-sized buildings divided into multifamily units. Despite its inward-facing buildings and group orientation, Jackson Hill still reflected the older type of apartment being made up of single buildings with only two units each. The iconic Wigwam Apartments were also constructed during this earlier period (1930s). Apartment buildings and complexes constructed in the area around the time of Auburn Place include Wheat Street Gardens, Houston Square Apartments, and the Bedford Pine public housing development.

In the late 1950s, Dr. William Holmes Borders, the pastor of a prominent black church, Wheat Street Baptist, saw the need for more affordable housing in the community. He realized that people were being pushed from their old neighborhoods by the city's urban renewal efforts, and he determined to alleviate this hardship by creating more low-income housing. To this end in the late 1950s, he purchased 22.5 acres of urban renewal land from the city, for the construction of Wheat Street Gardens Apartments. These apartments are visible, along with the Auburn Place buildings, on a Sanborn Map revised ca. 1965 (Figure 19). The groundbreaking was held in 1963. Wheat Street Gardens was a low-income housing project funded (in part) and managed by the Wheat Street Baptist Church for its members and community (Hatfield).

The Wheat Street Gardens (1963) shared many similar characteristics with Auburn Place. Although they were built about ten years after Auburn Place, they were funded in a similar manner with loans from the FHA, and other incentives from the City of Atlanta. Wheat Street Gardens replaced scores of smaller buildings, most of which were apartments and residential dwellings. The buildings of Wheat Street are approximately the same size as the buildings of Auburn Place, and share several architectural similarities. These include their two-story height (Wheat Street Gardens also included three-story buildings), masonry exteriors, adjacent parking, exterior stairs and entrances, and modern designs without ornamentation (Figure 20). The buildings of Auburn Place were, in fact, a small island of privately owned apartments in a nearly three-block stretch otherwise occupied by the Wheat Street buildings.

The Houston Square Apartments were built around 1960 (Figure 21). These were located on the west side of Jackson Street, between Irwin Street and Houston Street. They replaced an assortment of building types including apartments, residences, and commercial spaces. Houston Square also shared many characteristics of the Auburn Place buildings. They were two-story, masonry buildings with flat roofs. They were of similar size and featured exterior entrances with concrete stairways, and they exhibited little architectural ornamentation.

Auburn Place, Wheat Street Gardens, and Houston Square were similar in style, construction, and price. They were intended to meet the housing needs of lower-income, working class African Americans in the area. Other low income, public housing developments near the Fourth Ward included Capitol Homes and Grady Homes (1948), but neither is within the modern Old Fourth Ward boundaries.
**Collier Heights**

While residents of the Auburn Place Apartments and other similar complexes in the Fourth Ward were working class individuals and families, residents of the west side Collier Heights neighborhood experienced an entirely different lifestyle. Collier Heights was originally a mixture of rural and small suburban homes occupied by white residents. In the 1950s, influential African Americans decided to purchase the land and build suburban homes there. While many people who moved to Collier Heights were middle class, and simply desirous of a more wholesome environment for their families, some residents were prominent in the community and very well off. These included Ralph D. Abernathy, Herman Russell, Martin Luther King, Sr. and Asa Yancey, Sr. (*Collier Heights Historic District*, 6). Although they often had substantial means, they were not permitted to settle freely in the Atlanta area due to racial segregation. Thus, they took it upon themselves to design and build a suburban enclave that would fulfill their desire for community as well as provide ample facilities for education, worship, and recreation. To this end, the development incorporated parks, churches, and schools, and homes were designed to accommodate large-scale entertainment.

Intown African American neighborhoods did not share these same amenities. Although churches were plentiful in the Fourth Ward and Sweet Auburn area, public parks and good schools were not. And in small apartments, often only three or four rooms, large-scale entertaining was not a possibility. When intown apartments were built, especially those that were constructed for low-income public housing, the land was often acquired and emptied through a program of slum clearance. These were areas filled with housing that was deemed substandard and even unhealthy. The residents of these areas may have been candidates for the public housing that replaced these slum areas, but it is not likely that displaced residents had the means to move to neighborhoods like Collier Heights.

There is evidence that residents of Fourth Ward apartments did sometimes move to suburban single-family housing. One resident of Auburn Place (103 Fort Street), Alex Mundy, was an example of this trend. He lived at 103 Fort Street in Apartment #3 at least from 1955 through 1961. During this time, he worked as a porter. He appears again in the City Directory in 1981 at 1930 Memorial Drive in Atlanta. This neighborhood is largely composed of modest, single family homes. By this time, Mr. Mundy was employed at the Fulton Cotton Mills. Presumably, he had increased his income enough to afford a larger residence in this suburban area.
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Figure 4. National Park Service map of Martin Luther King, Jr. Preservation District
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2. Residential
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5. Edgewood Commercial
6. Transitional

Figure 5. AUQC map of Martin Luther King, Jr. Landmark District

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Figure 6. Historic map of the five wards in Atlanta, 1874 George Cram
Figure 7. Historic map of Atlanta with sixth ward added, 1883 George Cram
Figure 8. Map of Old Fourth Ward with historic and modern boundaries
Figure 9. 1899 Sanborn Fire Insurance map of the Fort-Irwin Street vicinity
Figure 10. 1911 Sanborn Fire Insurance map of the Fort-Inwin Street vicinity (1 of 2)
Figure 12. 1920 Sanborn Fire Insurance map of the Fort-Inwin Street vicinity (1 of 2)
Figure 17. ca. 1925 Sanborn Fire Insurance map of the Fort-Inciner Street vicinity (4 of 4)
### 1951 Building Permit for 103 Fort Street

Figure 19. ca. 1965 Sanborn Fire Insurance map of the Fort-Irwin Street vicinity.
Figure 20. Wheat Street Gardens apartments, ca. 2000 photograph from MLK Jr. NHHP documentation
Building 89/91 Fort Street

Photograph 1 Street view, facing north on Fort Street with Building 103 visible at right.

Photograph 2 Street view, facing south on Fort Street.

Photograph 3 Street view, facing northeast across Fort Street with Building 103 at left and Building 91 at far right.

Photograph 4 Street view, facing east across Fort Street at vacant parcel just south of Building 89 (visible at left).

Photograph 5 West elevations, facing east.

Photograph 6 Courtyard from outside barrier wall, facing east.
Building 89/91 Fort Street

Photograph 7 Courtyard from inside barrier wall, facing east.

Photograph 8 Second floor balcony from ground level, facing southeast.

Photograph 9 Second floor balcony from second level, facing southeast.

Photograph 10 Courtyard, facing southeast.

Photograph 11 Courtyard, facing southeast.

Photograph 12 Courtyard mailboxes, facing west.
Building 89/91 Fort Street

Photograph 13 West elevation, facing east.

Photograph 14 Building number detail.

Photograph 15 Metal panel detail.

Photograph 16 Metal panel/barrier wall detail.

Photograph 17 Metal panel/brick detail.

Photograph 18 Glass block window detail.
Building 89/91 Fort Street

Photograph 19 Building 89, southwest oblique, facing northeast.

Photograph 20 Building 89, south elevation, facing northeast.

Photograph 21 Retaining wall south of Building 89, facing east.

Photograph 22 Railing detail at south elevation of Building 89.

Photograph 23 Roof overhang detail.

Photograph 24 Northeast oblique detail, facing southwest.
Building 89/91 Fort Street

Photograph 25 East elevation, facing west.

Photograph 26 Southeast corner, facing west.

Photograph 27 Northeast oblique, facing southwest.

Photograph 28 Fenestration detail.

Photograph 29 Northwest oblique detail, facing southeast.

Photograph 30 Second floor entryways, facing south.
Building 89/91 Fort Street

Photograph 31 Apartment 1, view of living area facing kitchen and bedroom.

Photograph 32 Apartment 1, view of kitchen facing back door.

Photograph 33 Apartment 6, view of living area facing bedroom.

Photograph 34 Apartment 6, view of kitchen facing back door.

Photograph 35 West elevation, facing east.

Photograph 36 Building number detail.
Building 89/91 Fort Street

Photograph 37 Northwest oblique, facing southeast.
Photograph 38 Northwest oblique, facing southeast.

Photograph 39 North elevation along Thompson’s Alley, facing west.
Photograph 40 Southeast oblique, facing northwest.

Photograph 41 Southwest oblique and courtyard, facing east.
Photograph 42 Apartment 2, view of living area facing kitchen.
Building 89/91 Fort Street

Photograph 43 Apartment 2, view of living area facing front door.

Photograph 44 Apartment 2, view of bathroom facing tub location.

Photograph 45 Apartment 5, view of kitchen facing back door.

Photograph 46 Apartment 5, view of living area facing front door.

Photograph 47 Apartment 5, view of living area facing bedroom.
Building 103 Fort Street

Photograph 1 Street view, facing north on Fort Street with Building 103 visible at right.

Photograph 2 Street view, facing northeast across Fort Street with Building 103 at left and Building 91 at far right.

Photograph 3 Street view, facing west on Irwin Street under the Interstate 75/85 Connector.

Photograph 4 Street view, facing south on Fort Street with Building 103 visible at left.

Photograph 5 Street view, facing east on Irwin Street from west side of Fort Street.

Photograph 6 Façade, facing northeast.
Building 103 Fort Street

Photograph 7 Façade, facing east.

Photograph 8 Façade detail, facing east.

Photograph 9 Screen detail at façade.

Photograph 10 Screen detail at façade.

Photograph 11 Northwest oblique, facing southeast.

Photograph 12 North elevation, facing south.
Building 103 Fort Street

Photograph 19 Rear retaining wall from second floor walkway, facing north.

Photograph 20 View from second floor walkway, facing northeast.

Photograph 21 South elevation, facing northwest.

Photograph 22 Stair detail at southeast corner.

Photograph 23 South elevation, facing north.

Photograph 24 South elevation glass block window detail.
Photograph 25 Southwest oblique, facing northeast.

Photograph 26 Screen detail at southwest corner.

Photograph 27 Apartment 6 entry door.

Photograph 28 First floor front walkway, facing north.

Photograph 29 Apartment 1, view of living area.

Photograph 30 Apartment 1, view of kitchen and bathroom.
Building 103 Fort Street

Photograph 31 Apartment 1, view of bathroom.

Photograph 32 Apartment 2, view of living area, facing kitchen.

Photograph 33 Apartment 2, view of bedroom, facing living area.

Photograph 34 Apartment 2, view of kitchen, facing bathroom.

Photograph 35 Apartment 6, view of bedroom, facing living area.

Photograph 36 Apartment 7, view of bedroom closet, facing doors to kitchen and living area.
Building 103 Fort Street

Photograph 37 Apartment 7, view of living area, facing front door.

Photograph 38 Apartment 7, view of kitchen area.

Photograph 39 Apartment 7, view of kitchen area, into bathroom.

Photograph 40 Apartment 10, view of living area, facing front door.

Photograph 41 Apartment 10, view of bathroom.

Photograph 42 Apartment 10, view of kitchen.