

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic name Ansley Park Historic District (Boundary Increase, Boundary Decrease, and Additional Documentation)

other names/site number _____

2. Location

street & number Roughly Beverly Rd-Spring St - north, railroad tracks and Piedmont Ave - east, 15th St - south, and Peachtree St - west

☐ not for publication

city or town Atlanta

☐ vicinity

state Georgia code GA county Fulton code 121 zip code 30309

3. State/Federal Agency Certification

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

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

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

 national statewide X local

William R. Hoyer 2015 June 9
Signature of certifying official/Title Dr. David C. Crass/Historic Preservation Division Director/Deputy SHPO Date

Historic Preservation Division, Georgia Dept. of Natural Resources
State or Federal agency/bureau or Tribal Government

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

Signature of commenting official _____ Date _____

Title _____ State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

 entered in the National Register determined eligible for the National Register
 determined not eligible for the National Register removed from the National Register
 other (explain:) _____

Signature of the Keeper _____ Date of Action _____

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5. Classification

Ownership of Property
(Check as many boxes as apply.)

- ☒ private
☐ public - Local
☐ public - State
☐ public - Federal

Category of Property
(Check only one box.)

- ☐ building(s)
☒ district
☐ site
☐ structure
☐ object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
		buildings
		sites
		structures
		objects
See below	See below	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

N/A

Number of contributing resources previously listed in the National Register

Habersham Hall (1974) (one resource)
Ansley Park Historic District (1979) (see count below)

Previous classification of resources within previously listed Ansley Park Historic District boundary:

Number of Resources within district	Contributing	Noncontributing
Buildings	530	24
Sites	2	0
Structures	0	0
Objects	0	0
Total:	532	24

Current classification of resources within previously listed Ansley Park Historic District boundary:

Number of Resources within district	Contributing	Noncontributing
Buildings	340	203
Sites	2	0
Structures	0	0
Objects	0	0
Total:	342	203

(Note: The above numbers reflect re-classifications of noncontributing to contributing due to an extended period of significance, as well as contributing to noncontributing due to alterations and demolitions. Also nine resources were removed from the periphery of the district.)

Number of resources in **newly added areas** of Ansley Park Historic District:

Number of Resources within district	Contributing	Noncontributing
Buildings	41	27
Sites	0	0
Structures	0	0
Objects	0	0
Total:	41	27

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Total Combined Number of Resources within district:

Number of Resources within district	<u>Contributing</u>	<u>Noncontributing</u>
Buildings	381	230
Sites	2	0
Structures	0	0
Objects	0	0
Total:	383	230

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling

DOMESTIC: multiple dwelling

RELIGION: religious facility

RECREATION AND CULTURE: sports facility

SOCIAL: meeting hall

Current Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling

DOMESTIC: multiple dwelling

RELIGION: religious facility

RECREATION AND CULTURE: sports facility

7. Description

Architectural Classification

(Enter categories from instructions.)

LATE VICTORIAN: Queen Anne

LATE 19TH AND 20TH CENTURY REVIVALS:

Beaux Arts, Neoclassical Revival, Colonial Revival, Federal Revival, Dutch Colonial Revival, Tudor Revival, Mission/Spanish Colonial Revival, French Renaissance, Italian Renaissance

LATE 19TH AND EARLY 20TH CENTURY

AMERICAN MOVEMENTS: Bungalow/Craftsman

MODERN MOVEMENT: International Style

OTHER: Georgian Cottage, American Foursquare, Gabled Wing Cottage, English Cottage, Gabled Wing House, American Small House, Ranch House

Materials

(Enter categories from instructions.)

foundation: BRICK; STONE; CONCRETE

BRICK; STONE; WOOD: weatherboard;

walls: STUCCO

roof: CERAMIC TILE; ASPHALT

other:

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Ansley Park Historic District is a 337-acre, planned residential neighborhood located north of downtown Atlanta. The neighborhood is characterized by meandering streets that follow the natural topography. Completely platted by 1934, the neighborhood includes single-family houses, multi-family residential buildings, the First Church of Christ, Scientist (1913), the Ansley Park Golf Club (1912), and interconnected parks. The district has a large number of early to mid-20th-century brick, frame, and stone buildings that represent a variety of building types and styles. The westernmost sections of the district along Peachtree Circle, 15th Street, and the northwest section of The Prado to Inman Circle were in the original 1904 plat and have the largest lots with mandated 40- to 50-foot setbacks. The lots in the northeastern section were platted in later phases and are significantly smaller with 35-foot setbacks. The roadways in this northeastern section are narrower, but still mimic the curvilinear patterns of the original plats. The exceptions to this pattern are Beverly Drive, which runs on a straight line east to west along the northern border of the neighborhood, and Montgomery Ferry Drive, which runs on a straight line north to south between Beverly Road and the golf course. The smaller lots in the northeastern part of the district include Craftsman-style bungalows, as well as vernacular forms such as the American Small House and Gabled Wing Cottage. Several mid-20th-century ranch houses and apartment buildings are located throughout the district. Noncontributing resources include new construction and altered historic buildings. The district retains integrity from its period of significance from 1904 to 1966.

Narrative Description

The following description was written by Ellen Rankin, with editing by HPD staff, from the draft May 29, 2014 Historic District Information Form "Ansley Park", which is on file at the Historic Preservation Division, Georgia Department of Natural Resources, Stockbridge, Georgia.

Ansley Park, Atlanta's first automobile residential neighborhood, was primarily developed by Edwin Ansley between 1904 and 1920. This 337-acre neighborhood located north of downtown Atlanta reaches eastward from Peachtree Street towards Piedmont Avenue. Completely platted by 1934, the neighborhood is currently comprised of single-family houses, apartment buildings, the First Church of Christ, Scientist, the Ansley Park Golf Club, and interconnected parks.

The district features a large number of early to mid-20th-century brick, frame, and stone buildings representing a variety of building types and architectural styles. The mid- to late-20th-century extension of the city's business district northward along Peachtree and West Peachtree streets and along 14th Street has taken western portions of the original plat and created high-rise borders to the south and west of the current district. The westernmost sections of the current district along Peachtree Circle, 15th Street, and the northwest section of The Prado to Inman Circle were in the original plat and have the largest lots with mandated 40- to 50-foot setbacks. The houses found here were built in a variety of architectural styles including Colonial Revival, Neoclassical Revival, English Vernacular Revival (Tudor), Mission/Spanish Revival, French Vernacular Revival, and Craftsman. The lots in the northeastern section were platted in later phases and are significantly smaller with 35-foot setbacks. The roadways in this northeastern section are narrower, but still mimic the curvilinear patterns of the original plats. The exceptions to this pattern are Beverly Drive, which runs on a straight line east to west along the northern border of the neighborhood and Montgomery Ferry Drive, which runs on a straight line north to south between Beverly Road and the Ansley Park Golf Course. The builders of houses on the smaller lots in the northeastern area brought a change in building types, where smaller

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Craftsman-style bungalows as well as vernacular forms such as the American Small House, and Gabled Wing Cottages prevail.

Building lots were laid out on gentle slopes rising from the level of the street, leaving hilltops, bottoms, and steep slopes open for parks or green space. Lots are generally narrow but deep. Larger, broader lots are located along primary streets and at major intersections, affording opportunities for dramatic siting of large, high-style houses and apartment buildings. Lots along Peachtree Circle average one house per acre and those along The Prado average two houses per acre. Smaller lots are grouped along secondary streets, where they contribute toward creating clusters of smaller, closely spaced houses. Lots along Montgomery Ferry Road and Barksdale Drive average six houses per acre, illustrating this density. The average front footage for lots on the larger streets is 96 feet but only 72 feet along the smaller streets.¹ Apartment buildings are primarily located on the periphery of the neighborhood.

The neighborhood has a variety of architect-designed homes, but also has a variety of types commonly derived from plan books. Included are a variety of good examples of early to mid- 20th-century house types and styles common in similar neighborhoods. English cottages, bungalows, American Small Houses, and American Foursquare are the predominant house types. In scale, houses range from one-story cottages to two- and three-story houses and larger apartment buildings.

The houses in the district represent a wide range of popular early to-mid 20th-century architectural types and styles. As documented in *Georgia's Living Places: Historic Houses in Their Landscaped Settings*, a house "type" refers to the overall form (the outline or "envelope") of the main or original part of the house and the general layout of the interior rooms. This includes the floor plan and the height. In contrast, a "style" relates primarily to the external ornament or decoration of a house and also to the aesthetic qualities of its overall form. Houses belonging to the same type may exhibit different styles, and the same architectural style may appear on different house types.

The common house styles found in the district are Queen Anne, Neoclassical Revival, Colonial Revival, Dutch Colonial Revival, Spanish Colonial Revival, Italian Renaissance Revival, English Vernacular Revival, and Craftsman. There are also one or two examples of the Federal Revival, French Vernacular Revival, and International styles.

Queen Anne was Georgia's most popular late 19th-century house style. It was developed in England through the work of architects who drew on late medieval Elizabethan and Jacobean sources. In the United States, the Queen Anne was creatively adapted into a wood-framed house that met American needs and traditions of building in wood. The style was extremely popular across Georgia and widely used in many variations all over the state from the 1880s to about 1910. Queen Anne-style houses feature an irregular plan and an irregular massing of building and roof forms. Roof forms include hipped, gable, pyramidal, and gambrel, but usually feature a dominant, front-facing gable. Queen Anne-style houses have one or more porches, which usually wrap around the house, with turned posts, classical columns, or chamfered posts. Also a multiplicity of window sizes and shapes, including round, oval, square, and rectangular in the form of double-hung sash and casement are common. On double-hung sash windows, the upper sash often has multiple lights, sometimes in a diamond or lozenge pattern. While not seen in its purest form in Ansley Park, elements of the style can be seen in buildings such as at 26 Peachtree Circle and 50 Westminster Drive (photograph 17).

According to tax records, the two-story, three-bay house at **26 Peachtree Circle** was constructed in 1910. It is of wood-frame construction with weatherboard siding. The hipped roof has wide overhanging eaves and an exterior brick chimney. A front-gabled bay with canted wall on the first floor projects off the façade and a two-story canted bay is present on the side elevation. The double-hung sash windows consist of a geometric

¹ Rick Beard. *From Suburb to Defended Neighborhood: The Evolution of Inman Park and Ansley Park*. (Emory University 1981), 203.

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pattern in the upper sash and a single-light in the lower sash. A Palladian window is present on the second story of the projecting bay. The off-center, entrance door has a transom and sidelights with diamond-panes. The full-width porch is supported by tapered posts with turned balusters.

The **Neoclassical Revival** style was very popular in Georgia. The style was part of the revival of interest in classically inspired architecture as well as a reaction against Victorian styles. It drew mostly on the Early Classical Revival and Greek Revival styles of the early 19th century and was often a combination of both Greek and Roman details. The Neoclassical Revival style was popular in Georgia's rural areas, cities, and small towns from the 1890s through the 1930s. Its popularity was based in part on its association with the "white columns" of antebellum Georgia. The most common feature of the Neoclassical Revival style is a dominant full-height front portico with classical columns. The facade is more or less symmetrical, and the central entrance, surrounded with pilasters and columns, is elaborated with fanlights, sidelights, and transoms. There is almost always a classical cornice with dentils or modillions. The roof is usually low-pitched and hipped and may have a balustrade. Examples in Ansley Park include 109 Peachtree Circle, 31 and 106 Inman Circle, and a late example at 72 Peachtree Circle.

An unusual house of this style is the house at **109 Peachtree Circle**. Constructed c.1921 for Stephen Lynch, it was designed by noted Atlanta architect Neel Reid. The brick building is one-and-a-half stories tall with three, central, gabled-wall dormers on the facade. Two square bays with flat roofs and plain entablature project from the corner bays of the facade. The southern bay is open with a square opening topped by a pedimented lintel and segmental arched openings. The northern bay is enclosed with a 9/9 double-hung sash window with sidelights and topped by a large fanlight. Between these two projections are three symmetrically placed French doors topped by transoms.

According to tax records, the two-story wood-frame house at **31 Inman Circle** was constructed in 1911. The building has a hipped roof with new gable-on-hip dormers, interior-end brick chimney, and overhanging eaves. The cornice has a modillion course, dentils, and wide entablature. A full-width, full-height porch projects off of the facade and is supported by fluted Corinthian columns and Corinthian pilasters. Set within the porch is a central entrance door with transom and sidelights. Above the entrance is a small, second-story balcony. A new one-story wing with secondary porch is attached to the side elevation and wraps around to the rear.

According to tax records, the two-story house at **106 Inman Circle** was constructed in 1910. It has exterior walls of stucco and a flat roof with exterior chimneys. The roof features overhanging eaves, dentils, and a large frieze board with swag motif. The symmetrical facade has a projecting two-story porch supported by four columns with square capitals. The first floor of the central bay has a central, single entrance door with transom flanked by French doors with diamond-pane windows. The second floor of the central bay has a central, French door flanked by oversize 6/1 sash windows. The windows on the side bays of the facade are 6/1 sash with working louvered shutters.

Noted as "Job 517," the house at **72 Peachtree Circle** was built for L.E. Grant in 1948 by the architectural firm of Lewis and Crook.² The one-story house is of wood-frame construction with brick veneer. The asphalt-shingled, side-gable roof has an exterior-end brick chimney and wide frieze board with Greek-key detail above the window openings. The 6/6 double-hung sash windows have rowlock sills, splayed soldier lintels, and working louvered shutters. The central, single, entrance door has fanlight and sidelights. The entrance bay is stuccoed with a temple-front portico supported by Ionic columns with metal filigree balustrade.

² Jim Crossley, "Lewis E. Crook." February 1996. <http://crossleys.org/buck/homes/midtown.html>

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Colonial Revival Style

The Colonial Revival style expressed a renewal of interest in American colonial architecture based on English precedent. Interest in America's colonial heritage grew out of the 1876 Centennial Exposition. In Georgia, Colonial and Georgian Revival styles generally are considered the same. Often Colonial Revival details were simply added onto buildings of other styles. The Colonial Revival was very popular in Georgia for a long period, from the 1890s through the 1940s and beyond.

Most Colonial Revival-style houses are symmetrical on the exterior and interior. A central entranceway is elaborated with a pediment supported by pilasters or columns. The use of broken pediments, fanlights, and sidelights is common. Classical cornices with dentils or modillions are usually present. Examples in Ansley Park include 186 Fifteenth Street, 218 Fifteenth Street, and 17 Inman Circle, and 273 The Prado.

The two-and-a-half-story house at **186 Fifteenth Street** was built in 1921 for David Black, Sr. by architect Neel Reid. The brick-veneered house features concrete quoins, interior brick chimneys, and paired pedimented gable dormers with arched windows. The central entrance door with fanlight and sidelights is set within a gabled portico with Ionic columns and pilasters. The symmetrically arranged façade has multi-light windows on both floors. The windows have splayed lintels with concrete keystones and louvered shutters. A two-story porch is attached to the side elevation. Original to the construction of the main block, the porch has Tuscan columns and is screened-in on the second floor (photograph 3).

The two-story, five-bay dwelling at **218 Fifteenth Street** was built c.1915 for W.M. Hayne by architect Neel Reid. The house is of wood-frame construction with weatherboard siding. The deck-on-hip roof has overhanging eaves with exposed scrolled rafter tails and exterior brick chimneys. The central entrance door with fanlight and sidelights is set within a pedimented surround. A flat-roofed portico shelters the entrance and is supported by Tuscan columns. Flanking the entrance are paired French doors topped by fixed multi-light windows. Below each of the four windows on the second floor of the façade is a plain geometric panel.

The two-and-a-half-story brick house at **17 Inman Circle** was built c.1915 by architect Neel Reid. Three pedimented gable dormers are symmetrically placed along the façade. The central entrance door with fanlight and sidelights is flanked by two, tall 9/9 sash windows. The central three bays are sheltered by a one-story porch with Tuscan columns with a flat roof. The porch has a balustrade with turned posts on the second floor.

273 The Prado was built as Job # 110 by Ivey and Crook for E.H. Carman Jr. in 1923. The two-story house is a simple frame example of the Colonial Revival style. It has a side-gable roof with exterior-end brick chimney. The central entrance door has a large fanlight and sidelights. The windows are 6/6 sash with square surrounds. Also common to the style, a one-story wing is attached to the side elevation. The balustrade is not historic (photograph 9).

Federal Revival

The Federal Revival style was built in Georgia in conjunction with the renewed interest in American colonial architecture and the classically inspired styles of the early 19th century. Coinciding with the Colonial Revival period, it shares many of the same characteristics. The houses generally have a symmetrical façade with the main focus on the entrance. This is often elaborated with a fanlight (typically elliptical), sidelights, and pilasters or columns, and may be covered by a portico. Never very widespread in Georgia, it was found only sporadically in Georgia's neighborhoods from about 1900 to the 1920s. One such example in Ansley Park is the house at 162 Peachtree Circle.

According to tax records, the two-story house at **162 Peachtree Circle** was constructed in 1915. It has a wood shingle siding and stuccoed gable ends. The front-gable roof features an exterior-side chimney and pedimented gable with dentils, thin Tuscan pilasters, and a Federal Revival-style oval window in the gable.

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Also indicative of the Federal Revival style, is the off-center entrance door with fanlight and the small flat-roofed portico with Ionic columns. A third element of the style is the windows which are taller on the first floor and shorter on the second to differentiate living space and private quarters (photograph 7, on left).

Dutch Colonial Revival

The Dutch Colonial Revival style also was part of the movement to revive America's colonial architectural heritage and grew out of the 1876 Centennial Exposition. Along with other revivals of the same period, Dutch Colonial Revival-style houses were fairly common in Georgia's suburban neighborhoods during the 1920s and 1930s. These houses borrow distinctive features from the Dutch tradition, rather than copying the original colonial form. The major characteristic of the style is the gambrel roof, steeply pitched and side-gabled with two different slopes. Roof eaves are sometimes flared. A continuous shed-roof dormer is common as are other kinds of single dormers. The first floor may have a small entry porch. Examples in Ansley Park include the house designed by Neel Reid at 230 The Prado, as well as the houses at 106 Beverly Road, 85 Inman Circle, and 1384 Piedmont Road.

The one-and-a-half-story wood-frame house at **230 The Prado** was built c.1913 by architect Neel Reid. The gambrel roof features a shed dormer with second-floor porch. The integrated first-floor porch is supported by wide stuccoed columns, which are squared at the ends and form arched openings. The central entrance door has sidelights and a blind transom. The entrance is flanked by tripled, full-height casement windows.

According to tax records, the one-and-a-half-story house at **106 Beverly Road** was constructed in 1955. It is of wood-frame construction with a stuccoed facade. The gambrel roof has a gentle curved slope to create an integral porch. Along the roof there are three symmetrically placed gable dormers and an exterior-end chimney. The central entrance door has sidelights (photograph 11).

According to tax records, the one-and-a-half-story wood-frame house at **85 Inman Circle** was constructed in 1915. The gambrel roof features an interior brick chimney, a shed dormer, and a large gambrel dormer. The large dormer has a ribbon window of eight-light casements and the shed dormer has a single window of 6/6 sash. The windows on the main-level consist of ribbon windows of eight-light casements. The gambrel roof flares out over the first story around the large dormer and is supported by large stuccoed pilasters with square capitals. The westernmost bay features the recessed entrance.

According to tax records, the one-and-a-half-story, wood-frame house at **1384 Piedmont Road** was constructed in 1900. Reflecting the earlier trend of the Shingle Style in the late 19th century, this house has a cross-gambrel roof and wood shingles in the gable ends. The roof features a gable dormer, interior chimney, and overhanging eaves with exposed rafter tails. The gambrel ends have a triple window with 1/1 sash topped by a fanlight in the attic space. The windows on the first floor are also 1/1 sash. A canted bay is located on the southwest corner of the façade. The off-center entrance door has sidelights with diamond panes. The entrance is sheltered by a wraparound porch with a front gable over the entrance stairs. The porch roof is supported by grouped Tuscan columns on stone bases which have a weatherboard kneewall between each.

Spanish Colonial Revival

The Spanish Colonial Revival style was used occasionally in Georgia's neighborhoods during the 1920s and 1930s. The style revived the Spanish colonial architectural heritage of the American Southwest and Florida. Houses of this style have a clay tile roof that is usually gabled with little eave overhang and walls are of smooth stucco. Arched openings and arcaded loggias, or open porches, are common. Windows are generally casement and grouped together. The roof may be elaborated with curvilinear gables or parapets. Exposed roof beams may protrude from the walls to emphasize construction methods. Interiors are almost always asymmetrically arranged and feature a variety of room sizes and shapes. An example is at 37 South Prado.

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The one-story house at **37 South Prado** was constructed c.1915. It is stuccoed and has red brick and stucco trim. The primary roof is hipped with barrel tiles, although the projecting porch has a curved parapet with decorative niche in the end and cornice returns. The main roof has a copper gutter system and the overhanging eaves have scrolled brackets. The front porch, slightly off-center, is supported by paired Tuscan columns with a turned balustrade. The windows on the main block of the façade are paired casements with geometric panes.

Italian Renaissance Revival

In Georgia, Italian Renaissance Revival-style houses were usually architect-designed and located in larger cities. They were built from about 1900 to the 1920s. This style of house is generally a large symmetrical block with stuccoed or masonry walls. The low-pitched, usually hipped roof of clay tiles has broadly overhanging eaves with decorative brackets. Renaissance classical details are dominant, including columns and pilasters, pediments over openings, and corner quoins. First-floor windows and doors are elaborated with classical details and are often arched. Porches may be recessed to represent a loggia or open porch. High-style examples may have a flat roof and parapet wall with balustrade and prominent classical cornice. The style was only used for a few buildings in Ansley Park, including 1 Peachtree Circle, 200 Peachtree Circle, and 178 15th Street. All are eclectic variations of the style.

The house at **1 Peachtree Circle** was designed in 1911 by architect Walter Thomas Downing for Frank S. Ellis. The two-and-a-half-story house has stuccoed exterior walls. The shallow-pitched hipped roof has barrel tiles, a turned rooftop balustrade, and three symmetrically placed segmental dormers with paired six-light casement windows. The overhanging eaves have dentils and paired brackets with triglyphs and guttae on the entablature. Symmetrically placed between the brackets are fluted corbel with garland decoration that serve as a keystone above the mullion of each of the paired, thin 6/6 double-hung sash windows. The five symmetrically placed openings on the first floor consist of a set of French doors with sidelights and fanlight all within an arched opening. The three central bays are articulated by pairs of Ionic columns that support a false balconette with turned balustrade on the second floor. Stuccoed exterior chimneys, as well as one-story wings, are attached to the side elevations.

According to tax records, the two-and-a-half-story brick house at **200 Peachtree Circle** was constructed in 1928. The low-pitched, barrel tile, hipped roof has wide overhanging eaves with flat brackets, and interior-end brick chimney with corbelled cap, and a hipped dormer. The dormer has a triple window of multi-light casement windows each topped by a fanlight. The windows are separated by small Ionic pilasters. The central, double entrance door with fanlight is sheltered by a flat-roofed porch with arcaded openings supported by thin Ionic columns. Outside of the porch are a set of French doors on each side, both topped by a fanlight.

According to tax records, the two-story house at **178 Fifteenth Street** was constructed in 1907. Designed by Bruce and Everett, it is brick veneer construction with concrete coping. The side-gable roof is obscured on the façade by a projecting gable bay, hipped tower, and square bay. All of the roofs have wide overhanging eaves with square brackets. A small round window with concrete surround articulates the attic story. The hipped-roof tower has a canted bay on the first floor, 1/1 double-hung sash windows on the second with transoms, and semi-circular windows with continuous hoodmold lintel in the attic space. The square bay is situated above the double entrance door with transom. The hipped tower and entrance are sheltered by a wraparound porch with square parapet along the flat roof. A concrete belt course runs below the parapet. Openings to the porch are created by brick arched openings. A one-story wing is attached to the side elevation (photograph 2).

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English Vernacular Revival

The English Vernacular Revival style (Tudor) was a common early 20th-century style in Georgia's suburban neighborhoods. Drawn from the domestic architecture of medieval England, this style was based on English country and vernacular houses. English Vernacular Revival-style houses were built all across the state in neighborhoods of both large cities and small towns during the 1920s and 1930s.

Characteristics of English Vernacular Revival-style houses are a steeply pitched gabled roof with dominant front-facing gable and decorative half-timbering in the gables. Almost all have masonry veneered walls. Some houses have patterned brickwork, while others may be completely stuccoed. Often a variety of materials are used, such as brick walls with stone trim, wood half-timbering, and stuccoed gables. Massive masonry chimneys are common. Windows are generally tall and narrow, grouped together, multi-paned, and casement. Houses of this style are generally asymmetrical in their exterior massing. Examples of the English Vernacular Revival style in Ansley Park include 262 The Prado, 102 Maddox Drive, and 211 The Prado.

The two-story house at **262 The Prado** was built c.1910 by architect Neel Reid. The exterior walls are stuccoed on the first floor and half-timbering applied on the upper floor. The building has a long, front-gable roof with jerkinhead cross-gabled ends. The roof has flared eaves, exposed rafter tails, and an exterior-side chimney. The off-center entrance door is located in one of the ends and has a corbelled stilted arch surround. The windows on the main block consist of 12/1 double-hung sash windows and paired eight-light casement windows. A one-story enclosed porch is attached to the façade and features a jerkinhead roof with flared eaves, half-timbering in the gable end and a modern picture window with a segmental arch surround in the original opening (photograph 10).

According to tax records, the one-and-a-half-story house at **102 Maddox Drive** was constructed in 1920. The exterior walls are comprised of brick veneer with half timbering in the upper story. The cross-gable roof features an asymmetrical gable on the façade which is adjoined to a shed-roofed wall dormer. The central entrance with pointed-arch surround is set within a small gable-roofed entrance bay. Flanking the entrance are paired 6/6 double-hung sash windows with rowlock surround. The windows on the second story are single and paired 6/6 double-hung sash windows. A one-story half-timbered wing is attached to the side elevation.

The house at **211 The Prado** was built for Mrs. Herbert L. Reynolds by her father in 1928.³ The two-story house was designed by Pringle and Smith and built by the Beers Construction Company.⁴ The exterior walls are comprised of brick veneer with stucco in sections of the upper story. The cross-gable roof has an exterior end brick chimney, exposed rafter tails, and vergeboards with trefoil cutouts. The central entrance door has a Tudor-arched surround. To the left of the entrance is a one-story canted bay. Above the canted bay and entrance the second story is stuccoed and has paired 6/6 double-hung sash windows. The projecting right bay has a triple window of 9/9 double-hung sash on the first floor, a paired 6/6 sash window on the second floor, and a fixed window with arch surround in the attic. To the side of the projecting bay is a porch with jigsaw balustrade (photograph 14).

French Vernacular Revival

The French Vernacular Revival style was based on the vernacular architecture of the French countryside. Very few houses of this style were built in Georgia during the 1920s and 1930s. The most characteristic feature of the French Vernacular Revival-style house is a very tall, steeply pitched, hipped roof with dormers. Walls are always either masonry or stuccoed. Houses may be either symmetrical or asymmetrical and may have projecting pavilions or wings. More symmetrical examples tend to have Renaissance classical details such as pediments, pilasters, and quoins. Openings may be round or segmentally arched. Windows may be grouped and either casement or double-hung with multi-panes. Upper windows may extend through the roof

³ "Ansley Park Tour of Homes and Gardens" (n.d., Atlanta History Center Subject File).

⁴ Eunice Sims in *Historic Living in Ansley Park* (Ansley Park Civic Association 1982). 29.

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line. In some of the asymmetrical examples, there may be a round tower with a conical roof containing the entrance. Two examples with elements of this style are found in Ansley Park: at 77 Golf Circle and at 195 Beverly Road.

According to tax records, the one-and-a-half-story house at **77 Golf Circle** was constructed in 1920. The cross-hipped roof has hipped wall dormers with 6/6 double-hung sash windows. At the ell created by the cross-hipped roofs is a canted-bay entrance tower. The entrance door has a Tudor-arch surround. The windows on the building vary: a triple window with a 24-light picture window flanked by 16-light casements; a 30-light picture window; and 6/6 double-hung sash windows (photograph 33). The attached garage was constructed in 1995.

The one-story house at **195 Beverly Road** was constructed c.1940. It exhibits elements of the French Vernacular Revival style with the prominent hipped roof and paired central chimneys. The exterior walls are brick veneer with projecting rowlock bricks geometrically arranged above the windows. The central entrance door with sidelights and blind transom is covered by a flared hipped portico. The windows flanking the door are picture windows of metal casements. The hipped wings have paired, metal, casement windows. Original to the design, the wing to the right has a garage in the basement level creating a patio space on the first floor with a brick balustrade with geometric cutouts.

Craftsman Style

The Craftsman style was the most popular early 20th-century style in Georgia. Created primarily in California, it spread across the country by means of pattern books and magazines. The style was influenced by the English Arts and Crafts movement and by the wooden architecture of Japan. Craftsman houses were built across Georgia in rural, small town, and urban settings from the 1910s through the 1930s. Entire neighborhoods of Craftsman-style houses are common.

The Craftsman-style house employs a wide variety of materials both for its structure and decorative detailing. It has a low-pitched roof that is usually gabled. The widely overhanging eaves are open with exposed rafters. Large gables have decorative brackets or braces at the eaves and may be covered with half-timbering. Walls are most often wood. Porches have short square columns set on heavy masonry piers extending to the ground. Windows may have a multi-paned sash over a large one-pane sash. The Craftsman style is closely associated with the bungalow house type. Some examples in Ansley Park include 64 17th Street, 145 The Prado, 132 Westminster Road, and 149 Barksdale Drive.

The Craftsman-style bungalow at **64 17th Street** is of wood-frame construction with weatherboard siding. The house has a front porch with stone piers, large overhanging eaves, and kneebraces. Windows are multi-light over one (photograph 4).

According to tax records, the one-and-a-half-story house at **145 The Prado** was constructed in 1905. It is of wood-frame construction with weatherboard siding and wood shingles in the gable ends. The large, low-pitched, side-gable roof has a prominent front-gable porch with large overhanging eaves and kneebraces. The front gable has a replacement tri-partite window and a frieze board with scrolled modillions which wraps around to the main block. The porch roof is supported by replacement wide square posts on stone veneer bases. Set within the porch is the off-center entrance door with large single-light sidelights and transom. A porte-cochere is attached to the side elevation.

According to tax records, the one-and-a-half-story house at **132 Westminster Drive** was constructed in 1920. It is of wood-frame construction with wood-shingle siding. The side-gable roof has an exterior-end stone chimney, kneebraces, and exposed rafter tails. The front façade displays a front-gable dormer with exposed rafter tails and a ribbon window of eight-light casement windows. The porch has been enclosed with ribbon

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windows of eight-light casements, but the stone veneered tapered columns are still visible. The off-center entrance door with sidelights is still recessed within the original opening.

While displaying elements of the Craftsman Style, the one-story house at **163 Westminster Drive** is unusual as it also displays elements of Swiss Chalet architecture. The house has a steeply-pitched jerkinhead roof with large bracketed eaves, decorative stickwork, and integral porch. According to tax records, the house was constructed in 1920 and is of wood-frame construction with weatherboard siding. The roof extends over the entry to create an integral porch supported by square posts with geometric capitals on brick bases. The exterior supports are large, square, brick posts. The central entrance door is set within a square geometric surround and is flanked on both sides by paired 9/1 double-hung sash windows.

According to tax records, the one-story house at **149 Barksdale Drive** was constructed in 1920. It is of wood-frame construction with weatherboard siding and wood shingles in the gable ends. The front-gable roof features exposed rafter tails and kneebraces and a single 6/6 window in the gable end. The roof extends to create an integral porch, which houses the central entrance door.

International Style

The International Style provided a radical break with architectural traditions. It was developed in the 1920s and 1930s by European architects who wanted to break with historical precedent and take advantage of modern building materials and technology. The International Style was not popular in Georgia. Its radically different approach conflicted with conservative architectural traditions. Any Georgia examples were generally constructed in cities during the 1930s and 1940s and were architect designed.

An International Style house consists of simple geometric shapes that reflect the structural skeleton underneath exterior wall material. The roof is always flat. Windows are flush with the walls, often grouped in bands, and may turn a corner. Usually windows are metal casements, and structural glass block may also be used to let in light. Thin exterior wall material is smooth and unornamented and usually stucco. The overall shape of the house is generally asymmetrical, often with cantilevered projections. Rare in Atlanta, only one example of this style is found in Ansley Park: 132 Beverly Drive.

According to tax records, the two-story house at **132 Beverly Drive** was constructed in 1938. The exterior walls on the façade are brick veneer with recessed belt courses which emphasize the horizontality. The side elevations are stuccoed. The façade of the two-story section has a replacement curved picture window on the first floor and eight-light casement windows on the second floor with projecting sills. The side walls on the second floor are rounded. The one-story wing is consistent with the main block in terms of materials but retains the original paired eight-light casement window with transom. The entrance door is set on the side elevation of the two-story block. The entrance is sheltered by a flat-roofed portico supported by metal filigree posts (photograph 12).

The common house types found in Ansley Park are the Georgian cottage, the American Foursquare, the bungalow, the American Small House, the gabled wing cottage, the English cottage and the ranch house.

Georgian Cottage

The Georgian cottage was the most popular house type and was built for the longest period of time in Georgia. The plan consists of a central hallway with two rooms on either side. The configuration is square or nearly square and the roof is often hipped or pyramidal. The chimney location is the most identifying characteristic as they are usually symmetrically placed between each pair of front and back rooms. One house of this type is found in Ansley Park at 49 Avery Drive.

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Predating the Ansley Park development, the one-story, three-bay Georgian cottage at **49 Avery Drive** was constructed c.1880 on land acquired by the Bearse family in 1872. Jerome Bearse was a dirt farmer who grew cotton, corn, and sweet potatoes in the vicinity of what is today the Ansley Park Golf Club. The property remained in the Bearse family until 1904 when it was included in the Ansley Park development.⁵ The house is of wood-frame construction with a steeply-pitched hipped roof that features symmetrically placed interior chimneys. The roof also has a front gable centrally located on the façade with a round window in the gable. The central entrance door has an oversized transom and sidelights. Multi-light over single-light double-hung sash windows flank the entry (photograph 34).

American Foursquare

Popular nationwide in the early 20th century, in Georgia, the type appears mostly in urban settings. The American Foursquare house type, consisting of a cubical mass capped by a pyramidal roof, was reputed to provide maximum interior space for the cost. There are four principal rooms on each floor; one of the front two typically serves as the entry and stair hall. The American Foursquare was popular for only about 15 years, between 1915 and 1930. The house is two- to two-and-one-half stories tall, with a nearly square floor plan, topped by a hipped or pyramidal roof with central dormer, and a full-width or wraparound porch. The type can be seen at 21 Avery Drive and 101 Lafayette Drive.

According to tax records, the two-story house at **21 Avery Drive** was constructed in 1902. It is of wood-frame construction with weatherboard siding. The hipped roof features an interior brick chimney and wide overhanging eaves. The central entrance door has a transom and sidelights. The left bay of the façade has a large 1/1 double-hung sash window while the right bay has a triple window of thin 1/1 double-hung sash. Both of these windows are topped by a transom. The windows on the second-floor of the façade are a central triple window of 6/1 sash divided by panels and single 12/1 double-hung sash windows. The façade features a full-width, half-hipped porch supported by tapered posts on stone bases.

According to tax records, the two-and-a-half-story house at **101 Lafayette Drive** was constructed in 1910. It is of wood-frame construction with weatherboard siding. The deck-on-hip roof features an exterior-side chimney and wide overhanging eaves with scrolled rafter tails. The central, shed-roofed dormer has a triple window of fixed, four-light sash and scrolled exposed rafter tails. The off-center entrance door, indicating a side-hall entry plan has a blind fanlight. The other entrance bay on the façade has paired double doors, each topped by a transom. The full-width, half-hipped porch is supported by paired Tuscan columns on wood bases.

Bungalow

Bungalow house forms are long and low with irregular floor plans within an overall rectangular shape. Integral porches are common, as are low-pitched roofs with wide overhangs. Bungalows were very popular in all regions of Georgia between 1900 and 1930, both in rural areas and cities and towns and are usually in the Craftsman style. A typical bungalow in Ansley Park is located at 56 Avery Drive.

According to tax records, the one-story house at **56 Avery Drive** was constructed in 1920. It is of wood-frame construction with weatherboard siding and wood shingles in the gable end. The front-gable roof has overhanging eaves with exposed rafter tails. The off-center entrance door has a multi-light transom and sidelights. The left bay of the façade has a triple window of 1/1 double-hung sash with each topped by a transom. The entrance is covered by a large front-gabled porch supported by Tuscan posts on stone bases.

⁵ Ansley Park Civic Association, *Ansley Park: 100 Years of Gracious Living*. (Quebecor Printing Company, 2004), 26.

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Gabled Wing Cottage

Popular from 1875 to 1915, the gabled wing cottage has a T- or L-shaped plan with a gabled roof. The cottage has a gable-front at one end of a recessed wing that is parallel to the façade. The front door is located in the recessed wing.

An example of this type is the one-story house at **218 Westminster Drive**, which was constructed in 1913 according to tax records. It is of wood-frame construction with weatherboard siding. The cross-gable roof has an interior brick chimney and paired geometric kneebraces. The central entrance door has multi-light sidelights. The windows on the main block are an unusual geometric-patterned sash over a single-light sash. The projecting front-gable bay has a projecting square bay with ribbon window. The casement windows on the bay have the same unusual geometric pattern on the upper sash of the main block but elongated. The window is topped by a transom. The ell created by the projecting bay holds the flat-roofed porch supported by Tuscan columns, posts, and pilasters.

English Cottage

A house type often displaying English Vernacular Revival-style details is the English Cottage. The most distinctive feature is its cross-gabled massing and front chimney. The projecting front gable bay does not display the same massing as the main block and is often compact and only slightly projects. Two examples of houses in Ansley Park with this type are at 70 Maddox Drive and 71 Montgomery Ferry Road.

According to tax records, the one-story house at **70 Maddox Drive** was constructed in 1940. It is of wood-frame construction with brick veneer. The side-gable roof has an interior brick chimney and projecting front-gable bay. The off-center entrance door is arched with a brick surround and is topped by a modern awning. The entrance is located within a projecting front-gable entry bay. The paired windows are 6/6 double-hung sash set within a segmental arch surround (photograph 26).

According to tax records, the one-story house at **71 Montgomery Ferry Road** was constructed in 1930. It is of wood-frame construction with brick veneer. The stone chimney with brick flue abuts the front entrance gable. The steeply-pitched hipped roof has a projecting front gable and smaller front-gable entrance bay. The entrance door is arched with a brick surround set amidst a stone veneer. The single and paired double-hung sash windows are diamond-pane upper sash and four-light lower sash.

Gabled Wing House

This is the two-story version of the gabled wing cottage. T-shaped and usually gabled, the gabled wing house is far less common than the gabled wing cottage. Most examples were built in the last quarter of the 19th century for well-to-do occupants, primarily in Georgia's towns and cities. The gabled wing house, popularized through plan books and builders' magazines, appeared throughout the county from around 1880 to 1910. Two such examples of this type are at 245 Peachtree Circle and 39 The Prado.

Constructed in 1908 for Sue Harper Mims, the widow of former Atlanta mayor Major Mims, is the gabled wing house at **245 Peachtree Circle**. The two-story house is of wood-frame construction with wood shingle siding. The cross-gable roof has overhanging eaves and an exterior-end stone chimney. The projecting front-gable has a two-story canted bay with 1/1 sash windows and wood panels and the gable is supported by curved brackets. The original 2/2 double-hung sash windows have been replaced with 1/1 sash. The off-center entrance door is set within the flat-roofed porch with stone posts.

According to tax records, the two-story house at **39 The Prado** was constructed in 1920. It is of wood-frame construction with weatherboard siding. The asphalt shingled, cross-gable roof has cornice returns and wood louvers in the gables. The windows consist of 6/6 double-hung sash and a six-light window. The façade

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features an entrance door with pilasters and two French doors with transoms. The entrances are sheltered by a shed-roofed porch set within the ell with Tuscan posts.

American Small House

During the 1930s, house types in Ansley Park, and throughout Georgia, evolved to include the American Small House. This type of house often incorporates Colonial Revival and English Vernacular Revival-style details with restrained ornamentation. The houses are small, one- to one-and-a-half-story houses with four- to six-room plans. Hipped roofs are not uncommon, but more typically houses have gabled roofs with no eaves, and are faced with wood, brick, or stone. An example of this house type in Ansley Park is 109 Avery Drive.

According to tax records, the one-story house at **109 Avery Drive** was constructed in 1930. The house is of wood-frame construction with weatherboard siding. The central entrance door with diamond-pane transom is set within a slightly projecting front-gable entrance bay. The door has a Colonial Revival-style surround with Tuscan pilasters. The façade is symmetrically arranged with 6/6 double-hung sash windows. One-story wings are attached to both side elevations.

Ranch House

The ranch house has a long, narrow, rectangular shape, with or without projections. Bedrooms are clustered at one end, the principal entry and living spaces are near the center, and the garage or carport is at the other end. The roof is either gabled or hipped but always low-pitched. The ranch houses found in Ansley Park are primarily located on Beverly Road.

Duplexes

According to tax records, the two-story duplex at **35 Avery Drive** was constructed in 1930. It is of wood-frame construction with brick veneer. The hipped roof features an interior brick chimney and overhanging eaves with scrolled rafter tails. The single, paired, and tripled windows are 4/1 double-hung sash with rowlock sills. Soldier-course lintels are present on both the windows and the entrance doors on the first floor. A one-story porch is attached to the façade and has a roof-top deck.

Attributed to Leila Ross Wilburn, the duplex at **186-188 Seventeenth Street** was constructed c.1920. It is of wood-frame construction with weatherboard siding. The hipped roof features overhanging eaves and an interior brick chimney. The single and paired windows are 4/1 double-hung sash. There are two entrances on the façade providing access to each unit of the duplex. One is topped by a hipped hood and the other is set within the two-story screened-in porch (photograph 16).

Apartment Buildings

Designed with elements of the Beaux Arts Style by architect Philip Shutze, the Villa Apartments at **200 Montgomery Ferry Road** was completed in 1926. The 25-unit apartment complex has a main block which faces Montgomery Ferry Road and two wings which angle back along Golf Circle. The masonry building with hipped roof has stuccoed walls with quoins. The central entrance is set within a projecting gable bay with cornice returns. The arched entrance is topped by a fanlight with wrought iron grill and flanked by engaged Tuscan columns. Eight-light windows set within engaged columns flank the entrance. The columns are topped by a metoped frieze with round finials and by a broken central pediment surrounding a single window with segmental-arched lintel. Above the central window is a round window with masonry swag detailing (photographs 31 and 32).

This formal, academic style called Beaux Arts Classicism was based on principles well suited to the monumental buildings of the early 20th century and became a symbol of the City Beautiful movement in the United States. The style is primarily used for large buildings such as apartments or government buildings. This style combined classical orders with exuberant decorative elements. The use of paired columns flanking a

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large round-arched opening, masonry walls, quoins, symmetrical façade, and large decorative garlands are hallmarks of the Beaux-Arts style.

Woodberry Hall (Peachtree Circle Apartments) at 149 Peachtree Circle

In 1914, Rosa Woodberry relocated her Woodberry Hall School for Girls from Peachtree Street to a hilltop location at Peachtree Circle and 17th Street. The boarding and day school offered young women general education as well as specialized instruction in science, the classics, and English.⁶ Influenced by George Washington's Mount Vernon, the A.W. Canton design for the building⁷ features a long full-height porch with cypress Ionic columns repurposed from the Leyden House when it was demolished in 1913.⁸ In 1932, two years after Woodberry's death, the school was closed. In 1934 part of the building was converted to apartments and it was expanded to eventually include 39 units.⁹ The two-story Peachtree Circle Apartments is of masonry construction with a stuccoed exterior. The flat roof features a denticulated cornice. The windows are 6/1 double-hung sash.

According to tax records, the apartment buildings at **57-67 Lafayette Drive** were constructed in 1925. Designed in a free interpretation of the Neoclassical Revival style, the brick veneered buildings with balconies have large open green space between the buildings. Each unit has a single entrance door and 8/1 sash windows. Along the elevations facing the street there is a concrete panel with a swag and shield motif.

Designed by Neel Reid, the **Della Manta Apartment** building at 1 South Prado was constructed c.1917. The building is set on a stone foundation with brick walls. The deck-on-hip roof has red barrel tiles and scrolled exposed rafter tails under the overhanging eaves. The windows are 12/12 double-hung sash, although there are also multi-light casements with transoms mostly along the canted façade. The main entrance is a double entrance door with Tuscan pilasters and entablature. A secondary entrance along Piedmont Avenue has Tuscan pilasters and pediment topped by a stone panel reading "Della Manta Apartments" (photograph 21).

Designed by A. Ten Eyck Brown, the **Maryland Apartment** building at 73 Seventeenth Street was constructed c.1920. The building is wood-frame construction with brick veneer and stucco on the second floor of the block facing Peachtree Circle. The building is comprised of two, deck-on-hip blocks with a long hyphen between the two. The roof has shed dormers and wide overhanging eaves with plain frieze band. The windows are 6/1 and 9/1 sash with stone sills and soldier-course lintels. Paired windows on the first floor have a blind fanlight with stone keystone. The building has flat-roofed entrances with porticoes and two-story porches with Tuscan columns.

Two mid-20th-century apartment buildings, both red brick veneer are located on Piedmont Road. The two-story apartment buildings at 1422 Piedmont Road were constructed in 1959. The Parkcliff Apartments at 1284 Piedmont Road was constructed in 1966 (photograph 22).

Community Landmark Buildings

The **First Church of Christ, Scientist** building is located at the corner of Peachtree and Fifteenth streets (photograph 1). Completed in 1914, the church is a Neoclassical Revival-style building with a pedimented Corinthian portico and square plan. Designed by Arthur Neal Robinson, the building is brick with molded stone belt courses. Set on a raised foundation, a stone watercourse articulates the first floor from the basement. The flat parapet roof surrounds a copper dome. The building still functions as a church. The side elevations of the building feature a centralized bay topped by a modillion pediment. Within the bay is a large, central, segmental-arched window with a rosette motif. This window is flanked by two, smaller, segmental-arched

⁶ Ansley Park Civic Association, 60.

⁷ Susan Gwinner in *Historic Living in Ansley Park* (Ansley Park Civic Association 1982), 24.

⁸ It was located on 124 Peachtree Street NE between Cain (now Andrew Young International Blvd.) and Ellis streets.

⁹ Ansley Park Civic Association, 68-69.

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windows, also with stained glass. Two additional segmental-arched windows flank the central bay. The basement has paired sash windows. The adjacent Henry Kohrt Jr. house, designed by P. Thornton Marye, is now the reading room for the congregation.

Habersham Hall at 270 Fifteenth Street was built as the chapter house for the Joseph Habersham Chapter of the Daughters of the American Revolution. It was designed in 1921 by Pittsburgh architect Henry Hornbostel, who modeled it after the c.1819 Bulloch-Habersham House in Savannah, Georgia, designed by William Jay. The two-story brick building has an asphalt-shingled, hipped roof with dentiled cornice and plain frieze board. Below the central pediment is a full-height, semi-circular portico with stuccoed columns and composite order capitals. Within this portico is a double-entrance door set within a large marble surround. The first floor doors open onto a brick paved terrace, level with the portico, but above ground level. The second-floor window and door openings are protected by cast-iron railings and detailed with the initials, "JHC," representing the Joseph Habersham Chapter. The building has been converted to condominiums (photograph 18).

Noncontributing Properties

The noncontributing buildings in the district are either constructed after the period of significance or have lost their historic integrity due to alterations to their character-defining features (photograph 27). Ansley Park has undergone significant changes since 1979 when the district was initially listed. There has been new construction, as well as major additions/changes to some of the houses. Without historic photographs to provide a benchmark for most of the houses in the district, in some cases it was difficult to determine historic integrity and mistakes have likely been made in the contributing/noncontributing status of buildings. Many new houses have been designed in period revival styles, often copying similar houses within the district. In some cases, entire streets are filled with new construction such as the northern end of Avery Drive where only five historic houses remain. Throughout the rest of the district, the new construction is scattered among the historic houses. One house, the Randolph-Lucas House located at 78 Peachtree Circle, was moved into the district from another neighborhood in Atlanta. Historically the house faced Peachtree Street in Buckhead, north of Ansley Park.

Also in the mid-to-late 1960s, intown Atlanta neighborhoods suffered decline due to "white flight" and the lure of the suburbs; however, some bankers and lawyers chose to remain intown close to their offices. The setting of Ansley Park with its large homes and lots was appealing. Many hired architect Henry Jova and other local architects to "update" their historic homes. Jova's houses include the house at 97 East Park Lane, 224 The Prado, 35 Lafayette Drive, and 212 Fifteenth Street. These houses are noncontributing to the district.

Landscape

Ansley Park's original landscape plan introduced the curvilinear street plan of the landscaped suburb, thus breaking the grid pattern of Atlanta. This curvilinear pattern, introduced by Frederick Law Olmsted in his plan for Riverside, Illinois, in 1869, was first used in Atlanta by Joel Hurt in his plan for Inman Park, located due east of the downtown commercial center.

Originally developed between 1904 and 1913, the streets in Ansley Park offered picturesque drives between the city's major northern arteries leading to downtown Atlanta: Peachtree Street and Piedmont Road. The streets in the original plat for Ansley Park (Land Lot 105) are wide curvilinear roads planned for views of landscaped lawns and linear parks. Carefully aligned curbs, smooth lawns, shrubs, and trees border the streets creating the appearance of a vast public park. In some cases, the streets actually border park space, and here streetscape and landscape merge completely. Major street intersections flow together and feature round or triangular-shaped landscaped medians and islands. The front yards of most lots are landscaped with lawns, bushes, and trees in a "natural", free flowing, unfenced continuous manner, creating the appearance of a large public park. Backyards are well removed from the streets and public view.

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The Prado, a wide thoroughfare, connects with Peachtree Circle to Peachtree Street on the west and winds its way east to Piedmont Road, where it connects with what was one of the principal entrances to Piedmont Park (and is now the entrance to the Atlanta Botanical Gardens) and the Piedmont Driving Club, an elite social club, which served many of the families in Ansley Park.

The streets in the newer eastern section of the district are narrower than those in the older section. Rather than being designed as pathways for leisurely driving of luxury automobiles, these newer streets were more utilitarian, designed not as focal points of recreation but rather simply to provide automobile access to residences.¹⁰ Additionally, as the eastern portion of Ansley Park is substantially hillier, the topography prevented the construction of the broad, gently curving streets such as The Prado or 15th Street. Within this section is the Ansley Park Golf Club established in 1912. The northeast section of the course was platted in 1905 for a golf course and polo grounds. While the facilities are modern, the layout features reflect the nine-hole, 2509-yard course which was opened originally as a semi-private course designed by A.A. Doolan in 1910 and modified in 1912.¹¹ Features include undulating topography, street crossings, and lined cart paths. The golf course is counted as one contributing site.

There are four linear parks within the district. Winn Park, located directly off Peachtree Circle, extends to The Prado. Winn Park features mature hardwoods with some man-made features. The western portion of the park features a waterfall and reflecting ponds, and at the eastern end a stream flows through a granite channel (photograph 23). McClatchey Park (photograph 29), once part of the golf course, now has tennis courts and a gazebo. Immediately adjacent to McClatchey Park is Ansley Park, featuring naturalistic trails leading into forested space (photograph 28). Ansley Park ends at Barksdale Drive, where Eubanks Park begins, which also features a naturalistic trail through woodland. In addition to the public parks, street intersections were purposefully landscaped and appear as small green spaces in the form of circles or triangles. Although some of these features have been modified over time, they are part of the original design plan. The entire system of roadways and parks is counted as one contributing site.

¹⁰ Beard, 202.

¹¹ "Ansley Park Golf Club" in Ansley Parkside (Fall 1987), 8.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

COMMUNITY PLANNING AND DEVELOPMENT

LANDSCAPE ARCHITECTURE

Period of Significance

1904-1966

Significant Dates

1904 – initial platting of Ansley Park

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Anderson, W. Montgomery (Architect)

Bleckley, Haralson (Architect)

Brown, A. Ten Eyck (Architect)

Bruce and Everett (Architect)

Canton, A.W. (Architect)

Doolan, A.A. (Landscape Architect)

Dougherty, Edward (Architect)

Downing, Walter Thomas (Architect)

Hornbostel, Henry (Architect)

Mayre, P. Thornton (Architect)

Pringle and Smith (Architect)

Reid, Neel (Architect)

Ruff, Solon. Z. (Civil Engineer)

Shutze, Phillip T. (Architect)

Wilburn, Leila Ross (Architect)

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Period of Significance (justification)

The period of significance is from the date of the original platting of Ansley Park in 1904 to 1966, the date of the last apartment building constructed in the historic period.

Criteria Considerations (explanation, if necessary)

N/A

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

Ansley Park was Atlanta's first automobile suburb and was primarily developed by Edwin Ansley between 1904 and 1920. Ansley Park is locally significant under Criterion C in the area of architecture because it includes excellent examples of early 20th-century houses in the prevailing styles and types common to Georgia in that time period. Many of the houses were designed by the city's most well-known architects, including Haralson Bleckley, A. Ten Eyck Brown, Bruce and Everett, Edward Dougherty, Walter T. Downing, Henry Hornbostel, P. Thornton Mayre, Pringle & Smith, Neel Reid, Phillip Shutze, and Leila Ross Wilburn. The historic district is locally significant under Criterion A in the area of community planning and development as a good example of an early to mid-20th-century residential neighborhood in Atlanta. The district retains its original layout of streets and lots, primarily based upon the early 20th century trend toward garden suburbs of curvilinear streets that followed the natural topography. The district includes several apartment buildings, a private golf club, and the First Church of Christ, Scientist. The district is also significant at the local level under Criterion C in the area of landscape architecture for its golf course, parks, and design of curvilinear streets designed by Solon Z. Ruff who based his design upon Frederick Law Olmsted's principles for a picturesque suburb: wide, winding streets separating blocks with a mix of residential and landscape elements. For the most part, these parks occupy hilltops, valley bottoms, and steep unbuildable slopes. They were minimally landscaped, reflecting the prevailing natural aesthetic. The district retains integrity from its period of significance from 1904 to 1966. **This amendment:** 1) extends the period of significance to 1966; 2) enlarges the boundaries of the Ansley Park Historic District; 3) reevaluates the National Register eligibility of each property in the amended historic district; and 4) decreases the boundaries along several edges of the district to remove areas that no longer retain integrity.

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

Ansley Park is locally significant under Criterion C in the area of architecture because it includes excellent examples of early to mid-20th-century houses in the prevailing styles and types as identified in *Georgia's Living Places: Historic Houses in Their Landscaped Settings*, a statewide context. Diverse in style and scale, the houses in the district represent a wide range of eclectic and contemporary suburban architecture. Styles include Colonial Revival, Classical Revival, Tudor Revival, and Mission/Spanish Colonial Revival styles. Included in the district are a variety of good examples of early to mid-20th-century house types common in similar neighborhoods in Georgia. English cottages, bungalows, American Small Houses, and American Foursquare are the predominant types. Many of the houses were designed by the city's most well-known architects, including Haralson Bleckley, A. Ten Eyck Brown, Bruce and Everett, Edward Dougherty, Walter T. Downing, Henry Hornbostel, P. Thornton Mayre, Pringle & Smith, Neel Reid, Phillip Shutze, and Leila Ross Wilburn.

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Architects

In Ansley Park, buildings were often either designed by noted Atlanta architects or built from known plan books, thus creating an eclectic grouping that reflected housing styles and types predominant during the first half of the 20th century. The following architects are among those who designed buildings in Ansley Park.

William Montgomery Anderson, born in Atlanta in 1905, studied architecture at the Georgia Institute of Technology (Georgia Tech) and Yale University. In 1928, he joined the firm of Abreu and Robinson in Brunswick, Georgia. The firm opened an Atlanta office in the late 1930s and Anderson designed several houses in various Atlanta neighborhoods. The house at 66 Avery Drive was completed in 1933 for D.F. McClatchey III.¹²

Haralson Bleckley, born in Atlanta in 1870, was educated at Columbia University. He worked as a draftsman in the office of Edmund G. Lind before studying at the École des Beaux-Arts. In 1895 he opened his own office, and from 1897 to 1902 he partnered with Harry N. Tyler in the firm of Bleckley and Tyler. After the dissolution of the partnership, he worked independently for the remainder of his career. Bleckley became known for many works associated with Georgia's education system including the University of Georgia Peabody Library. He designed many apartment buildings and houses during the 1910s, including the houses at 160 and 200 The Prado.¹³

Albert Anthony Ten Eyck Brown, born in 1878 in Albany, New York, studied at the Academy of Design in New York and worked in Washington, D.C., and New York. Upon relocating to Atlanta in 1902, he collaborated with P. Thornton Marye on St. Luke's Episcopal Church. He also designed houses in the developing suburbs of Druid Hills and Ansley Park, where he resided. By 1924 Brown's architectural practice was well established and he had completed a number of residences, apartment buildings, and commercial structures. During the economic depression of the 1930s and the restrained aesthetic in building, Brown completed one of his most well-known works: the Art Deco Post Office Annex (now the Martin Luther King, Jr. Federal Building).¹⁴ Ansley Park residences designed by Brown include the demolished Ansley House (the former governor's residence), the Maryland Apartments at 73 Seventeenth Street, the Grafton Apartments at 3 Park Lane, and 100 and 128 Seventeenth Street, which was also the house in which he resided until his death in 1940.¹⁵

Alexander Bruce was Atlanta's first member of the American Institute of Architects. Born in Fredericksburg, Virginia, in 1835, Bruce trained in Nashville, Tennessee, and in 1864 began his own practice in Knoxville, Tennessee. Bruce moved to Atlanta in 1879 and set up the firm of Parkins and Bruce, a highly successful firm that designed many public buildings. In 1882, Bruce and Thomas Henry Morgan formed the successor firm Bruce and Morgan (1882-1904) and, much like its predecessor, it was the most successful architectural business in Georgia. Their multistate practice was based in part on the new concept of specialization: they specialized in large civic or education buildings. Bruce later went into partnership with A.F.N. Everett and designed the W.O. Jones House at 178 Fifteenth Street.¹⁶ A.F.N. Everett would also design the Craigie House for the DAR at 1204 Piedmont Avenue. This building collapsed due to the weight of ice in February 1914, leaving only the front portico and facade.¹⁷

¹² Jane Harmon in *Historic Living in Ansley Park* (Ansley Park Civic Association 1982), 11.

¹³ Harmon, 27-28.

¹⁴ Robert M. Craig "A. Ten Eyck Brown (1878-1940)." *New Georgia Encyclopedia*. 04 June 2013.

¹⁵ Eleanor Edmondson in *Historic Living in Ansley Park* (Ansley Park Civic Association, 1982), 30.

¹⁶ Harmon, 16.

¹⁷ "Craigie House." (Atlanta Preservation Center 2014).

http://www.atlantapreservationcenter.com/place_detail?id=12&pt=2&year=all

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Edward Dougherty, born in Atlanta in 1876, graduated from the University of Georgia in 1895 and went on to study architecture at Cornell University and at the École des Beaux-Arts in Paris. After travelling extensively throughout Europe, he returned to Atlanta in 1905 and developed a thriving practice. Within several years he obtained some of the most important commissions in the city, including the Hugh Inman residence at 51 Lafayette Drive (1908, and demolished to construct the Westchester Square Condominiums in 1965), the Imperial Hotel on Peachtree Street (outside of district), and the First Church of Christ, Scientist (1913 with Arthur Neal Robinson). He left Atlanta in 1916 and died in Nashville, Tennessee, in 1944.¹⁸

Walter Thomas Downing, born in Boston, Massachusetts, in 1865, moved to Atlanta with his mother around 1876. He began his architectural career as a draftsman for Hannibal I. Kimball and L.B. Wheeler and company in 1885. His first significant design was the Fine Arts Building for the Cotton States and International Exposition in 1895 in Atlanta. His firm, W.T. Downing, Architect, was established in 1890. Throughout his career Downing designed houses for Atlanta's upper-class. Among his best-known surviving houses are the Wimbish House (later the Atlanta Women's Club), the John Grant House (later the Cherokee Town Club), and the Dodson House in Druid Hills. The Frank Ellis House at 1 Peachtree Circle is the only known design of his within Ansley Park. Downing died in 1918 in Philadelphia, Pennsylvania, following an automobile accident.¹⁹

Henry Hornbostel, born in Brooklyn, New York, graduated in 1891 from Columbia University and went on to study at the École des Beaux-Arts in Paris. Over his career, he was a partner in the New York firms of Howell, Stokes & Hornbostel; Wood, Palmer & Hornbostel; Palmer & Hornbostel; and Palmer, Hornbostel & Jones. He also practiced independently from a Pittsburgh, Pennsylvania, office. Despite a preponderance of Pittsburgh projects, Hornbostel's practice was national in scope. He was the architectural consultant for bridges in New York City; designed government buildings in Albany, New York and Oakland, California; and planned university campuses at Carnegie Mellon in Pittsburgh, Pennsylvania, and Atlanta's Emory University. Hornbostel also designed the Candler family home, Callanwolde, on Briarcliff Road in Atlanta, as well as the Daughters of the American Revolution's Habersham Hall in Ansley Park at 270 Fifteenth Street.²⁰

P. Thornton Marye was born in 1872 in Alexandria, Virginia. After studying at the University of Virginia, he began his architectural practice in 1892 in Newport News, Virginia. He later set up an office in Atlanta in 1904 while supervising the construction of his Atlanta Terminal Station. During the 1920s, the firm of Marye, Alger, and Alger built Joseph E. Brown Junior High School (1922-1924) and the Georgian Revival-style Randolph-Lucas House (1924), which was recently moved from Buckhead to 78 Peachtree Circle (within the district) and is thus a noncontributing building. In 1926, when Olivier Vinour arrived in Atlanta, the firm of Marye, Alger, and Vinour was formed. Following a competition that attracted major Atlanta firms, Marye's firm won the commission to build the structure that began as the Yaarab Temple but became the Fox Theatre, with Vinour serving as project architect. Throughout his career and until his death in 1935, Marye designed buildings throughout the Southeast in a range of early 20th century styles including the Henry Kohrt Jr. home (now the First Church of Christ, Scientist Reading Room, located adjacent to the church) and his own house at 31 Lafayette Drive.²¹

Born October 15, 1885, in Jacksonville, Alabama, at age 18 Joseph Neel Reid relocated with his family to Macon, where he apprenticed under architect Curran Ellis. Reid moved to Atlanta in 1904 to work in the office of architect Willis Franklin Denny. With his future partner, Hal Hentz, Reid attended Columbia University's School of Architecture, where he studied with Charles McKim, and from there to the École des Beaux-Arts in

¹⁸ Harmon, 15.

¹⁹ Robert M. Craig "W. T. Downing (1865-1918)." New Georgia Encyclopedia. 10 September 2013.

²⁰ "Henry Hornbostel." Carnegie Mellon University. <http://www.andrew.cmu.edu/user/malf/ArchArch/hornbost.html>

²¹ Harmon, 14.

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Paris. Reid and Hentz returned to Atlanta in 1909, and from 1909 until 1912, they practiced as Hentz and Reid. From 1913 until 1926, the firm consisted of Hentz, Reid, Rudolph Sartorius Adler and Philip Trammel Shutze. Strongly influenced by the movement that started with the American Centennial in 1876 and that celebrated the arts of early America, the firm designed some of the most well-known residences in Georgia. Reid designed both houses and apartments in Ansley Park including 186 Fifteenth Street, 218 Fifteenth Street, 30 Golf Circle, 17 Inman Circle, 109 Peachtree Circle, 230 The Prado, 262 The Prado, 180 Seventeenth Street, and The Della Manta Apartments at 1 South Prado (with Hentz). Reid died from a brain tumor in 1926 at the age of 41.²²

A native of Columbus, Georgia, Phillip Trammel Shutze trained in architecture at the Georgia Institute of Technology, Columbia University, and the American Academy in Rome, Italy. Inspired by Europe's buildings and monuments of the Renaissance and Baroque periods, Shutze returned to the United States to work briefly in New York. He returned to Atlanta and began his career with the firm of Hentz, Reid, and Adler. Following the death of Reid in 1926, Adler partnered with Shutze and Hentz to create Hentz, Adler and Shutze. In 1944, when Hentz retired, William Armistead joined the practice, which took on the new name of Shutze, Armistead and Adler, until Adler's death in 1945. Shutze and Armistead continued to work together until 1950, when Armistead retired. Shutze retired from private practice in 1958. His designs are notable for their formal vocabulary and for creating linkages between the house and the landscape. During his career across roughly the second quarter of the 20th century, Shutze produced over 750 architectural works including Atlanta's Swan House, the Patterson Carr House and garden, the Atlanta International School, and The Villa Apartments at 200 Montgomery Ferry Drive. He died in 1982 at the age of 92.²³

Francis Palmer Smith was the principal designer of Atlanta-based Pringle and Smith, one of the leading Atlanta firms of the early 20th century. Smith was an academic eclectic who designed traditional architecture grounded in the teachings of the École des Beaux-Arts. Born in 1886 in Cincinnati, Ohio, Smith studied architecture under Paul Cret at the University of Pennsylvania. Smith moved to Atlanta in 1909 to head the new architecture program at the Georgia Institute of Technology. He would go on to train some of the South's most significant architects, including Philip Trammell Shutze, Flippen Burge, Preston Stevens, Ed Ivey, and Lewis E. Crook, Jr. During this time he also served as a draftsman for Walter T. Downing and it was here that he met his future partner, Robert Pringle Smith with whom he formed a partnership in 1922. In Atlanta, Savannah, Chattanooga, Tennessee, Florida, and elsewhere, Smith built office buildings, hotels, and Art Deco skyscrapers; education buildings at Georgia Tech; Gothic Revival churches; standardized bottling plants for Coca-Cola; and houses in a range of styles such as the English Vernacular Revival house at 211 The Prado.²⁴

Leila Ross Wilburn, born in Macon, Georgia, in 1885, studied from 1902 to 1904 at Agnes Scott Institute (later Agnes Scott College) in Decatur, Georgia. She took private instruction in architectural drawing and apprenticed with B. R. Padgett and Son, a firm specializing in residences, which influenced Wilburn's own house designs. In 1909, when Wilburn opened her own architectural practice, the male-dominated profession and business environment led her to focus on house design. Although Wilburn executed few commissioned residences, she established a successful practice and reputation based on the wide distribution of her plan books. Her stock plans were featured in such publications as *Ideal Homes of Today* and *Southern Homes and Bungalows*. The plan books were available to carpenters, bricklayers, developers, and builders, who purchased working drawings and erected bungalows, cottages, and ranch houses that were, as the title of one of her plan books described them, "small low-cost homes" for the South. From the date of her first plan book, *Southern Homes and Bungalows* (1914) until her death in 1967, Wilburn-designed houses proliferated throughout neighborhoods and suburbs in Atlanta. Several houses in Ansley Park are attributed to her plans

²² Edmondson, 32-33.

²³ Robert M. Craig "Philip Trammell Shutze (1890-1982)." New Georgia Encyclopedia. 04 November 2013.

²⁴ Robert M. Craig "Francis Palmer Smith (1886-1971)." New Georgia Encyclopedia. 17 July 2013.

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including 80 Park Lane, 33 Walker Terrace, 63 Avery Drive, 67 Avery Drive, 23 The Prado, 40 The Prado, 242 The Prado, 178 Seventeenth Street, and 188 Seventeenth Street.²⁵

The historic district is locally significant under Criterion A in the area of community planning and development as a good example of an early to mid-20th-century residential neighborhood in Atlanta. The district retains its original layout of streets and lots, primarily based upon the early 20th century trend toward garden suburbs of curvilinear streets that followed the natural topography. Ansley Park, Atlanta's first automobile residential neighborhood, was primarily developed by Edwin Ansley between 1904 and 1920. The neighborhood, located north of downtown Atlanta, reaches eastward from Peachtree Street towards Piedmont Avenue. Completely platted by 1934, the neighborhood is comprised of single-family houses, apartment buildings, the First Church of Christ, Scientist, the Ansley Park Golf Club, and interconnected parks. The district retains its early 20th century platting including the neighborhood parks and wide streets.

The district is also significant at the local level under Criterion C in the area of landscape architecture for its design of curvilinear streets designed by Solon Z. Ruff who based his design upon Frederick Law Olmsted's principles for a picturesque suburb: wide, winding streets separating small blocks with a mix of residential and parks throughout. For the most part, these parks occupy hilltops, valley bottoms, and steep unbuildable slopes. They were minimally landscaped, reflecting the prevailing natural aesthetic.

Solon Ruff, a local civil engineer who attended the University of Georgia, had previously worked with famed landscape architect, Frederick Law Olmsted, as chief surveyor on the design of nearby Druid Hills. Ruff's new design followed the natural topography, carving roads and building lots out of the existing landscape, and integrating the hills and streams.²⁶ The design of Ansley Park in the Olmsted tradition of picturesque landscape planning with informal and seemingly natural landscaping gave a rural and parklike feeling to the area. The plan elements of winding streets that follow the hilly terrain, large lots that allowed for a great deal of open space, the reservation of park areas, and the carefully planned landscaping are all significant components of the picturesque landscape planning promoted by Olmsted and nationally prevalent in the late 19th and early 20th centuries. These elements are used in Ansley Park on a small scale for this neighborhood that is important in the early 20th-century development of Atlanta.

Developmental history/additional historic context information (if appropriate)

The following was written by Ellen Rankin, with minimal editing by HPD staff from the draft May 29, 2014 Historic District Information Form "Ansley Park", which is on file at the Historic Preservation Division, Georgia Department of Natural Resources, Stockbridge, Georgia.

The land which comprises Ansley Park belonged to the Creek Nation until a treaty signed January 8, 1821 gave the United States possession of the land and also established a lottery to divide it. The 202 ½- acre parcel known as Land Lot 105 was first deeded to Jonathan Carroll. George Washington Collier bought the lot on June 4, 1847 for \$150 dollars.

After Collier's death, the land was sold at auction in April 1904. Edwin Ansley, William F. Winecoff, Walter P. Andrews, and E. Lee Douglas invested a total of \$50,000, persuaded Hugh T. Inman to invest an additional

²⁵ Susan Hunter "Lelia Ross Wilburn (1885-1967)" in *Ansley Parkside* (Summer 1994), 9. Susan Hunter and Sarah Boykin are currently co-authoring *The Lelia Ross Wilburn Project-An Architectural Survey*. Once their research is complete more houses attributed to Wilburn may be discovered in Ansley Park.

²⁶ Ansley Park Civic Association, 32.

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\$250,000 with a seven percent rate of interest and a 25-acre lot, and established the Southern Real Estate and Improvement Company (SREIC), with Ansley as president, which purchased the Land Lot for \$300,000 (approximately six million in today's dollars).²⁷

Briefly called Peachtree Gardens,²⁸ the first public auction of the lots within the development was held April 25, 1904. The initial project called for a sequential plan of development rather than a comprehensive plan of simultaneous development of the entire area. Throughout the early years of development, lots were sold along selected streets with three restrictions: 1) lots were to be used only for residential purposes; 2) no house could be built beyond the setback lines marked on the plat maps, and 3) no property could be bargained, sold, leased, or otherwise conveyed to any person of African descent.²⁹

The first individual lots could be auctioned mere weeks after the acquisition of the property because the land between Peachtree and West Peachtree streets had been platted four years earlier by the civil engineering firm of Robert and Kaufman.³⁰ Additional sales (and profits) required development of the remaining acres, many of which were completely lacking access roads. On May 1, 1904, the SREIC announced plans to cut three major boulevards through their land, including one that would link Peachtree Street with the Piedmont Driving Club in what was then a fairground with remnants from the 1895 Cotton States and International Exposition. These three streets, designed by engineer Solon Z. Ruff Jr., would not be "laid out at right angles, but at whatever angle will preserve the naturally artistic lines which nature had laid down."³¹

When people began to purchase lots in Ansley Park in 1904, agitation increased for the city to purchase what had been a fairground (the site of the 1887 Piedmont Exposition and the 1895 Cotton States and International Exposition, and now Piedmont Park) for use as a park. In 1909 the City of Atlanta purchased the land and began plans to develop it as an Olmstedian-style public park. The park is located across Piedmont Road from Ansley Park.

Solon Ruff, a local civil engineer who attended the University of Georgia, had previously worked with famed landscape architect, Frederick Law Olmsted, as chief surveyor on the design of nearby Druid Hills. Ruff's new design for Ansley Park followed the natural topography, carving roads and building lots out of the existing landscape, and integrating the hills and streams.³² Ansley believed the consideration given to the natural amenities of the suburb to be its major selling point. Under the direction of Ruff, Ansley employed over 200 men using 100 horses and mules to clear, grade, and plant.³³ By 1913, Ruff had relocated to Tallahassee, Florida, and it is unknown if he designed any other communities.

The most important of the new streets in Ansley Park, the 75-foot-wide boulevard called The Prado, would link Peachtree Street to the Piedmont Driving Club and serve as a pleasure-driving road for the city's prominent citizens. The Prado would provide enticing glimpses of the amenities in the new suburban development thus attracting new residents.³⁴ During the early years of development, speculative buyers were common. The planned streets did not immediately lead to the platting of more interior residential lots. Only nine of the 90 lots sold in 1904 were eventually used for residences by their original auction purchasers. This pattern continued,

²⁷ Ansley Park Civic Association, 30.

²⁸ By the fall of 1904, the neighborhood was renamed Ansley Park as an acknowledgement to Edwin Ansley's role in creating the development. ("Lots For Sale" The Atlanta Constitution, April 28 1905, 7.)

²⁹ Atlanta Journal Constitution. April 26, 1904.

³⁰ Louis Hohenstein. Draft of "A History of Ansley Park." On File at Georgia Historic Preservation Division, 8.

³¹ Atlanta Journal Constitution, May 1, 1906.

³² Ansley Park Civic Association, 32.

³³ Beard, 128.

³⁴ Fulton County Deed Book 180, Page 62.

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indicating a significant number of initial purchasers were interested in quick profits rather than building homes.³⁵ Ansley's development plan, selling land as needed to generate infrastructure funding, supported such speculation. During the first six years of the neighborhood's existence, lots were usually offered to the public at semi-annual auctions, normally in the spring and the fall, and sold only sparingly at other times.

Ansley purchased advertisements in the Atlanta press to whet the real estate buyer's appetite and build upon initial enthusiasm for the new suburb. While much of this advertising included apparently objective accounts of the area's amenities, Ansley was not above occasional publicity gimmicks. One of the most successful publicity ploys was a public contest to name several streets and a park in the development. In promoting the contest Ansley wrote "[perhaps], the people will decide upon the West Park Lane of London or the Central Park of New York or the Champ Elyse [sic] of Paris, and in this Atlanta will become as cosmopolitan as she is metropolitan."³⁶ The winners of the contest, selected from among hundreds of entries by a panel of female judges, were announced in late December of 1904. The winning names included some with a European flavor--Westminster Road, Lafayette Road, and the Prater (later The Prado)—and others with a more Atlanta flavor--Ansley Avenue and Winecoff Avenue (later Inman Circle).³⁷

After disappointing sales in 1906, Ansley was forced to use his own funds to continue and in 1908 the development policy that had led the suburb into financial trouble was changed. Ansley purchased Inman's 25-acre portion within the neighborhood and altered the street layout. The Prado shifted eastward, Seventeenth Street was extended one block to the east and Winecoff Avenue (renamed Inman Circle) was lengthened.³⁸ Ansley launched a major advertising campaign extolling the many pleasures of life in the new development and praising The Prado's link between Peachtree Street and Piedmont Avenue as a road for pleasure driving.³⁹ Ansley also announced plans to create the Ansley Park Association to care for the small parks in the suburb and personally oversaw construction of the Ansley Park Golf Club on lot 55, land which he personally bought in 1905. This private nine-hole course, designed by A.A. Doonan, would be only the second golf course in Atlanta.⁴⁰ Built with \$100,000 of his own money, Ansley's initial plan called for golf links, polo fields, and tennis courts. Like the parks, this flood plain area followed the natural contours of the land and was unsuitable for buildings. At the same time that he announced these new acquisitions, Ansley stated his intention to build his own house on the site originally intended for the Piedmont Driving Club to build a new clubhouse, but which they declined to use.⁴¹

Completion of the suburb's development would need a sizeable infusion of capital, which was forthcoming after December 6th, 1908, when the Realty Trust Company was announced as the successor to the Southern Real Estate and Improvement Company. The new company was headed by a board of directors, which included Ansley as well as Asa G. Candler (Coca-Cola Company founder) and other well-known Atlantans. The immediate effects of the new company's involvement in Ansley Park included new areas being platted as well as completion of improvements long underway, including the open areas graded for use as recreation areas in the center of residential blocks.⁴² The number of houses actually built in Ansley Park by the end of 1908 is unknown. The city directory for 1908 listed 45 addresses with construction confined to the areas

³⁵ Beard, 125.

³⁶ Atlanta Journal Constitution (October 16, 1904), 7D.

³⁷ Atlanta Journal Constitution (December 20, 1904), 11.

³⁸ Beard. 185.

³⁹ Atlanta Journal Constitution (March 15, 1908), 7D.

⁴⁰ Atlanta Journal Constitution (May 31, 1908), 8D.

⁴¹ Atlanta Journal Constitution (September 6, 1908), 8D.

⁴² Atlanta Journal Constitution (February 7, 1909), 7C.

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around Peachtree Street, West Peachtree Street, Fifteenth Street, and Peachtree Circle. These houses included many of the largest, high-style houses to be built in Ansley Park.⁴³

Originally Ansley's vision of the suburb had been admittedly grandiose. Peachtree Circle, for instance, was to become the "Central Park West of Atlanta."⁴⁴ Early advertisements were intended to appeal to the upper class, labeling the suburb as "Atlanta's Social and Driving Center."⁴⁵ However, this vision depended upon a large upper class that was not present in early 20th-century Atlanta. To ensure successful residential development, both the middle class as well as the upper class needed to be lured into the neighborhood. This subtle shift can be seen in advertisements for auction sales of 1909 which claimed Ansley Park "offers the ideal home life, just the sort to raise the right kind of family in the right kind of way."⁴⁶

This new approach, aimed at younger, less affluent buyers who were just beginning to start families, signified an important shift in Ansley's focus. Development occurred from Peachtree Street toward Piedmont Avenue as Ansley gradually acquired new property east of Land Lot 105. In this section, which is comprised of sections of lots 55 and 56, Ansley and Ruff designed narrower and straighter streets, in part because the terrain had more hills and in part because pleasure driving was no longer a significant selling point.⁴⁷ Thus, the lots in the northeastern section of Ansley Park are significantly smaller than those closer to Peachtree and Fifteenth streets, and more modest building designs appear.

Ansley tried to purchase all of the land between the eastern boundary of Land Lot 105 and Piedmont Avenue. In June of 1910, Colonel George Napier sold 19 of 22 lots located in the extreme northeastern corner of the development (Avery Drive and Piedmont Avenue).⁴⁸ These lots were already an integral part of the suburb because the plots had been landscaped by Solon Z. Ruff. The Walker family refused to sell Ansley their parcel⁴⁹ which included Piedmont Avenue between Fifteenth Street and South Prado, the southern end of South Prado, and Walker Terrace. In 1916 the descendants of Benjamin and Sarah Walker filed development plans of 23 lots with the city and the lots, including the Fifteenth Street Apartments, were developed by 1925. After a fire in 1913 destroyed his house, William Winecoff developed 28 lots within the original Land Lot 105 bounded by Inman Circle, Seventeenth Street, and Peachtree Circle. The lots, filed with the city in 1914, were sold between 1919 and 1925. Some of these lots already had houses built on them.⁵⁰

Ansley Park officially became part of the City of Atlanta in 1910. For Atlanta, the annexation of Ansley Park meant additional tax revenues without the necessity of public expenditures for improvements such as street grading, sidewalks, and sewer and water lines. For the neighborhood, annexation guaranteed public services such as police and fire protection, street maintenance, water and sewer, and building inspection. When annexed by the city, Ansley Park was entering the second phase of its development. The initial phase had been characterized by extensive lot sales, a high degree of speculation, intensive development of physical facilities, and relatively little home construction. The provision of residential necessities such as streets had kept pace with the platting and selling of building lots. Only four streets were added after 1910. Three of these, Montgomery Ferry Road, Polo Drive, and Golf Circle, were surrounded by the golf course in an area not developed until 1913. The fourth additional street, Walker Terrace, was added as part of the Walker parcel in

⁴³ Beard, 142.

⁴⁴ Atlanta Journal Constitution (April 28 1905), 7.

⁴⁵ Atlanta Journal Constitution (September 6, 1908), 4.

⁴⁶ Atlanta Journal Constitution (May 16 1909), 6D.

⁴⁷ Beard, 149.

⁴⁸ Atlanta Journal Constitution (June 16, 1910), 5.

⁴⁹ Ansley Park Civic Association, 76.

⁵⁰ Ibid., 76.

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1916. As a physical development, Ansley Park was almost complete by the end of 1910.⁵¹ In 1912, the five parks (Ansley, Yonah, McClatchey, Winn, and Eubanks) were deeded to the city with the stipulation that they would always remain and be maintained as green space.⁵² With the public infrastructure complete, all that remained to be added were houses and their inhabitants. From 1911 to 1912, 112 houses were constructed, all single-family houses. The vast majority of these were large houses with wood-frame construction, often with a stone or brick veneer.

While the early residents of the suburb were few in number, they included a number of socially prominent Atlantans. In 1908, 14 percent of the households in Ansley Park were listed in the Social Register. Within two years, this figure rose to 25 percent. That same year a sampling of the leadership of two of the city's prestigious women's organizations, the Daughters of the American Revolution (DAR) and the United Daughters of the Confederacy (UDC), indicates five percent of their officers resided in Ansley Park.⁵³ In 1915, 26 percent of Ansley Park households were listed in the Social Register and 50 percent of the homeowners owned an automobile.⁵⁴ Because the automobile had enjoyed widespread popularity in Atlanta only since 1909, and was still considered something of a luxury item, the high number of autos in the suburb (160) was a significant indicator of the financial status of residents. Indicative of Ansley Park's emergence as Atlanta's first automobile suburb, between 1905 and 1912 residents built as many stables as garages, but from 1912 to 1920, only one stable was built and 87 garages were constructed.⁵⁵ A second indication of the financial resources of Ansley Park homeowners was that throughout the pre-World War II era, one home in every six that was constructed added separate quarters for servants.⁵⁶

No single architectural style was predominant in Ansley Park, for no particular type of design characterized the early 20th century. Colonial Revival houses are adjacent to English Vernacular Revival houses and to Craftsman bungalows. Many prominent Atlanta architects, including Neel Reid and Leila Ross Wilburn, designed homes for Ansley Park residents. The suburb was also an example of sound landscape planning. The winding streets create irregularly-shaped blocks with islands or triangles at each intersection, and the houses are set back with sweeping lawns and surrounded by mature trees that create an overall park-like setting.

After the beginning of World War I, the pace of construction in Ansley Park slowed dramatically, particularly in 1917 and 1918. American involvement in the war resulted in shortages of labor and materials that brought construction, especially of houses, to a virtual standstill. This backlog would produce a housing shortage during the following decade.⁵⁷ When residential building resumed in 1919, several changes were evident in the patterns of construction in Ansley Park. Apartment buildings were constructed on the periphery of the suburb. Twenty-two apartment buildings were constructed between 1919 and 1929, which was over two-thirds of all apartment buildings ever built in Ansley Park. These apartment buildings differ from the compact duplexes, which are scattered throughout the neighborhood. These two-and-three-story masonry or veneered apartment buildings have spacious layouts including: three bedrooms, living room, dining room, kitchen, bathroom, and screened porch. More significant than apartment houses was the dramatic jump in the cost of building single-family houses. Because of high building costs, large numbers of one-story houses were built during the next five years, and not until 1925 did the two-story house again become the most common design.⁵⁸

⁵¹ Beard, 154.

⁵² Ansley Park Civic Association, 46.

⁵³ Beard, 158.

⁵⁴ Atlanta Automobile Registration, 1915.

⁵⁵ Ansley Park Civic Association, 37.

⁵⁶ Beard, 173.

⁵⁷ Beard, 175.

⁵⁸ Beard, 175-76.

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Postwar fluctuations in housing forms did not have a visible impact on the attractiveness of the suburb to the social elite. In 1920 and 1925, 29 percent of the area's households were listed in the Social Register. Membership in the leadership ranks of Atlanta's three most prestigious women's organizations (the DAR, the UDC, and the Colonial Dames) continued to be high among residents of Ansley Park. Two chapters of the DAR sought to construct their clubhouses in the neighborhood. The Atlanta Chapter of the DAR erected their clubhouse (Craigie House) in 1911 at 1230 Piedmont Road (outside district)⁵⁹ and the John Habersham Chapter erected Habersham Hall in 1923 around the corner at 270 Fifteenth Street. The Craigie House collapsed due to the weight of ice on the roof in 2014. That house, along with several others, was removed from the district due to their noncontributing status.

The women within the neighborhood also played a large role in neighborhood beautification. The Iris Garden Club was founded in 1928. Working in Winn Park from 1930 to 1937 with funds from the city and the Works Progress Administration, the "woodland glen" was developed near The Prado and the stone steps, bridge, and benches were added. The iris garden was added along Peachtree Circle, including the waterfall and ponds.⁶⁰ An added measure of distinction was accorded the neighborhood when, in 1925, Edward Ansley's mansion was sold for use as the Georgia governor's mansion. The previous site, on Peachtree Street between Cain and Harris streets in the heart of the fashionable pre-1900 residential district for Atlanta, had been in use since 1870. Ansley Park would remain the home of the governor until 1967, when a new residence was constructed on West Paces Ferry Road.⁶¹ In 1969, recurring maintenance problems forced the state to sell the Ansley Park house. The new owner demolished the main residence and divided the three-acre lot into four parcels. The two-story carriage house, terraced garden, and tennis court were left on site, with the carriage house converted into a single-family residence.⁶²

The final addition to Ansley Park occurred in 1934, when the heirs of George Washington Collier filed plans with the city to begin to develop Collier Woods. While most of this subdivision was to become Sherwood Forrest, the 65 lots along both sides of Beverly Road between Montgomery Ferry Road and Peachtree Street were laid out separately and houses began to be constructed in 1936.⁶³

During World War II, housing construction again came to a virtual halt. After the war, the city's population grew rapidly, as did the need for housing. The city expanded its limits in 1952, taking in neighborhoods as far north as Buckhead. However, Atlanta's demographic changed rapidly in the 1960s: racial integration led to some "white-flight" from intown neighborhoods to the south and west of downtown as white middle-class families began moving to the rapidly expanding suburbs. There was little change in the racial makeup of Ansley Park and its nearby neighborhoods. However, there were changes in its social composition. In Ansley Park housing growth was reflected both in new development and in the conversion of existing large single-family homes into apartments and rooming houses. Between 1940 and 1970, the neighborhood added an additional 307 dwelling units but no new freestanding apartment buildings were built.⁶⁴ Business and retail encroachment appeared, especially near properties close to Peachtree Street.

Multi-family housing was created out of large single-family homes. While conversions of large houses to multi-family dwellings had occurred earlier along Peachtree Street, the practice spread along Peachtree Circle,

⁵⁹ On February 12, 2014 the walls and roof of this building collapsed due to the weight of ice build-up.

⁶⁰ Ansley Park Civic Association, 58.

⁶¹ Beard, 176-177.

⁶² Harmon, 28-29.

⁶³ Ansley Park Civic Association, 76.

⁶⁴ Ibid., 93.

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Fifteenth, and Seventeenth streets. As families began to relocate to neighborhoods on the north side of Atlanta and to suburbs, they left large unmanageable homes for the middle-class to move into. The neighborhood began to lose its elite status.⁶⁵ The number of duplexes in Ansley Park grew by 93 percent and multi-family homes by 28 percent between 1954 and 1964.⁶⁶ "The creation of several housing units within a single house was an aberrant event: it had not happened previously to any great degree and it was not in keeping with the general residential tenor of the neighborhood. Although a number of the subdivided houses continued to exist as boarding houses long after the housing market had revived, they were always looked upon with disfavor by a majority of Ansley Park residents."⁶⁷

In the 1960s, Ansley Park residents responded with a revitalized civic association to restore some of the neighborhood's former elegant status. Many residents hired Henri Jova and other local prominent architects to "modernize" their houses. In 1964, the Ansley Park Civic Association commissioned the planning firm of Eric Hill and Associates to create "The Ansley Park Conservation Study." The plans contained in this study formed the basis to combat aforementioned population and development pressures. The civic association pushed for enforcement of zoning laws and housing code violations, which eliminated many rooming houses and halfway houses along Peachtree Circle, Fifteenth Street, and The Prado.⁶⁸ The association also fought encroaching commercialism from Peachtree Street. According to Tom Branch, the pro bono attorney for the association from 1966 to 1980, "the policy basically was 'No commercial development in Ansley Park' and to reduce the density of the residential property."⁶⁹ The neighborhood "banded together to become one of the first neighborhoods in the South to employ professional planners and come up with a comprehensive, realistic plan for survival in the midst of urban sprawl."⁷⁰

Local Atlanta historian Rick Beard notes "The most formidable vehicle for social participation...has proved to be the civic organization. The Ansley Park Civic Association worked hard to revive and preserve a stable, settled neighborhood of well-maintained homes, pleasant vistas, and open parklands."⁷¹ The work of the civic association has had a dramatic effect on the demographics of Ansley Park. The social class of its residents in the early decades of the 21st century mirrors that of the early decades of the 20th century. After over 100 years, Ansley Park is still what its creator had planned: a stable middle- and upper-middle-class residential area offering the advantages of a close-in landscaped suburb.

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⁶⁵ Ibid., 90.

⁶⁶ Ibid., 94.

⁶⁷ Hohenstein, 18.

⁶⁸ Beard, 96.

⁶⁹ Ansley Park Civic Association, 98.

⁷⁰ Bruce Galphin and Steve Mayfield. "Ansley Park Fights Back." Atlanta Magazine, Vol. 4, December 1964, 49-53.

⁷¹ Hohenstein, 19.

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Previous documentation on file (NPS):

☐ preliminary determination of individual listing (36 CFR 67 has been requested)
☐ previously listed in the National Register
☐ previously determined eligible by the National Register
☐ designated a National Historic Landmark
☐ recorded by Historic American Buildings Survey # _____
☐ recorded by Historic American Engineering Record # _____
☐ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

☒ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☐ Local government
☐ University
☐ Other

Name of repository: _____

Historic Resources Survey Number (if assigned): N/A

10. Geographical Data

Acreage of Property 29

(Do not include previously listed resource acreage.)

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: 33.806897	Longitude: -84.377929
2. Latitude: 33.795273	Longitude: -84.371073
3. Latitude: 33.788584	Longitude: -84.393701
4. Latitude: 33.796947	Longitude: -84.386770

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

The National Register boundary of the district is indicated with a solid black line on the attached National Register map, which is drawn to scale. Additional property to be added to the district is indicated by a long dashed line on the same map. Portions of the previous district that are being removed from the district are indicated by a short dashed line on the same map.

Boundary Justification (Explain why the boundaries were selected.)

The boundary includes most of the Ansley Park Historic District, which was listed in 1979, and an expansion along the north and west boundaries.

Ansley Park Historic District (Boundary Increase, Boundary Decrease, and Additional Documentation)

Fulton County, GA

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11. Form Prepared By

name/title Lynn Speno, National Register Specialist and Ellen Rankin, Consultant

organization Historic Preservation Division, GA Dept. of Natural Resources date May 2015

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city or town Stockbridge state GA zip code 30281

e-mail Lynn.speno@dnr.ga.gov

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.
A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Ansley Park Historic District (Boundary Increase, Boundary Decrease, and Additional Documentation)

City or Vicinity: Atlanta

County: Fulton State: Georgia

Photographer: Charlie Miller, Historic Preservation Division, Georgia Dept. of Natural Resources

Date Photographed: 12/9/14

Description of Photograph(s) and number:

- 1 of 35. First Church of Christ, Scientist, corner of Peachtree and 15th streets; photographer facing north.
- 2 of 35. 178 15th Street; photographer facing northeast.
- 3 of 35. 186 15th Street; photographer facing northeast.
- 4 of 35. 64 17th Street; photographer facing northwest.
- 5 of 35. 100 17th Street; photographer facing north.
- 6 of 35. 108 17th Street; photographer facing north.
- 7 of 35. 158-168 Peachtree Circle; photographer facing northwest.
- 8 of 35. 205 and 209 Peachtree Circle; photographer facing northwest.
- 9 of 35. 273 The Prado; photographer facing north.

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- 10 of 35. 262 The Prado; photographer facing south.
- 11 of 35. 106 Beverly Road; photographer facing north.
- 12 of 35. 132 Beverly Road; photographer facing north.
- 13 of 35. 150 Beverly Road; photographer facing north.
- 14 of 35. 211 The Prado; photographer facing north.
- 15 of 35. The Prado; photographer facing southeast.
- 16 of 35. 186-188 17th Street; photographer facing north.
- 17 of 35. 50 Westminster Drive; photographer facing north.
- 18 of 35. 270 15th Street (Habersham Hall); photographer facing northeast.
- 19 of 35. Walker Terrace; photographer facing east.
- 20 of 35. 21 Walker Terrace; photographer facing south.
- 21 of 35. 1 South Prado (Della Manta Apartments); photographer facing northeast.
- 22 of 35. 1284 Piedmont Road; photographer facing northwest.
- 23 of 35. Winn Park; photographer facing southwest.
- 24 of 35. The Prado at Westminster Drive; photographer facing north.
- 25 of 35. 149 Barksdale Drive; photographer facing east.
- 26 of 35. 70 Maddox Drive; photographer facing north.
- 27 of 35. 76 Maddox Drive; photographer facing north.
- 28 of 35. Ansley Park; photographer facing west.
- 29 of 35. McClatchey Park; photographer facing north.
- 30 of 35. 35-50 Polo Drive; photographer facing northwest.
- 31 of 35. 200 Montgomery Ferry Road; photographer facing north.
- 32 of 35. 200 Montgomery Ferry Road; photographer facing northwest.
- 33 of 35. 77 Golf Circle; photographer facing southeast.
- 34 of 35. 49 Avery Drive; photographer facing northeast.
- 35 of 35. Piedmont Road; photographer facing northwest.

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

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

