

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Inventory—Nomination Form

For NPS use only

received JUL 17 1984  
date entered AUG 16 1984

See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections

1. Name

historic Greenlaw Addition Historic District

and/or common same

2. Location

street & number Roughly bounded by Bethel, Thomas, Seventh, Auction, and Second STS. N/A not for publication

city, town Memphis N/A vicinity of

state Tennessee code 047 county Shelby code 157

3. Classification

Category	Ownership	Status	Present Use
<input checked="" type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input type="checkbox"/> building(s)	<input type="checkbox"/> private	<input checked="" type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial
<input type="checkbox"/> structure	<input checked="" type="checkbox"/> both	<input checked="" type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	<input type="checkbox"/> being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
		<input type="checkbox"/> no	<input type="checkbox"/> military
			<input type="checkbox"/> museum
			<input type="checkbox"/> park
			<input checked="" type="checkbox"/> private residence
			<input checked="" type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name Multiple Ownership (see continuation sheets)

street & number N/A

city, town N/A N/A vicinity of state N/A

5. Location of Legal Description

courthouse, registry of deeds, etc. Office of the Shelby County Registrar

street & number 160 N. Main

city, town Memphis state Tennessee 38103

6. Representation in Existing Surveys

title N/A has this property been determined eligible?  yes  no

date N/A N/A federal state county local

depository for survey records N/A

city, town N/A state N/A

## 7. Description

<b>Condition</b>		<b>Check one</b>	<b>Check one</b>
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved date _____
<input checked="" type="checkbox"/> fair	<input type="checkbox"/> unexposed		

### Describe the present and original (if known) physical appearance

Located one mile north of downtown Memphis, Tennessee (pop. 667,150), the Greenlaw Addition Historic District is comprised of 336 mainly residential buildings dating from the mid-nineteenth century to the 1930's. Although there are a few notable large residences within the district, most of the buildings are modest one-story houses, usually of frame construction which exhibit elements from almost the complete range of mid-nineteenth to early-twentieth-century architectural styles, Greek Revival, Gothic Revival, Italianate, Eastlake, Queen Anne, Romanesque, Colonial Revival, Four Square, Bungalow, and Mission. The district also contains some of the city's best remaining examples of turn-of-the-century neighborhood corner commercial buildings. Mostly constructed between 1885 and 1915, the buildings are primarily in good to fair condition. Only 76 of the structures within the district are non-contributing, primarily because they are less than 50 years old.

Containing thirty blocks, the original boundaries of the Greenlaw neighborhood were Kerr Street (now Bethel) on the north, North Sixth Street on the east, the Gayoso Bayou and Auction Street on the south, and North Main Street on the west. Because it is such an obvious and natural continuation of the neighborhood, however, the eastern boundary for this nomination extends to Thomas. Also, because of the changed character of North Main Street, the western boundary for the neighborhood is now considered to be Second Street. Within these general boundaries, an irregularly shaped district has been drawn in an effort to exclude intrusionary structures, as much as possible, and to include resources outside the neighborhood proper, but closely associated with the area's history -- i.e. Catfish Bay and the Artesian Water Company Pumping Station.

In 1856, when the Greenlaw Brothers planned the Greenlaw Addition subdivision, directly north of Memphis, it was separated from the rest of the city by the Gayoso Bayou. At first, for example, only one bridge provided access to the area over the bayou from Memphis. Since its waters have for years been buried in culverts underground, it is now difficult to envision the barrier once imposed by the Gayoso Bayou.

Laid out parallel to the Wolf River and in quarterblocks like the original plan for Memphis, Greenlaw extended the existing numbered streets of the city to the north for six (6) blocks and was five (5) blocks wide. Existing streets, Sycamore and Mill, were extended to the east and four (4) other east-west streets were added, Greenlaw, Saffarans, Looney, Keel, and Kerr (now Bethel), named after the partners in the subdivision undertaking.

Greenlaw featured early examples of subdivision planning improvements in Memphis. Among these were wide streets with graveled surfaces, granite curbs, and sycamore trees, which enhanced the beauty of the neighborhood and lent it a pastoral quality. There were also red brick sidewalks in a herringbone pattern, and many lots were enclosed with low-lying limestone fences or retaining walls. Lot widths developed in a varied fashion, but the houses, in general, were built close to one another and to the street.

Many of these early features can still be found in Greenlaw, although several have fallen into disrepair or have been replaced by modern materials. For example, time and lack of maintenance has left only remnants of what must have originally been one of the neighborhoods most charming features, its brick sidewalks. Most original granite curbs still remain, however, and many surviving sycamores are now quite large trees shading the streets and houses.

## 8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/ humanitarian
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1800-1899	<input checked="" type="checkbox"/> commerce	<input checked="" type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input checked="" type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

**Specific dates** mid-19th c. - 1930s **Builder/Architect** multiple

### Statement of Significance (in one paragraph)

The Greenlaw Addition Historic District is nominated under National Register criteria A, B, and C. The significance of the district is based on the quality of its mid-nineteenth to early-twentieth-century architecture, its importance in the historical development of Memphis, and its associations with locally prominent citizens. The district has the largest collection of Queen Anne, Victorian Italianate, and Eastlake cottages and shotguns in the city. From the mid-nineteenth to the early-twentieth century, Greenlaw was the most racially and ethnically mixed area of Memphis with the most prominent groups being the Irish and Germans. Among the important residents of the district were William Chase, George C. Love, John T. Walsh, Anthony P. Walsh, and Louis Sambucetti.

As early as 1849 William Borden Greenlaw and J. Oliver Greenlaw, enterprising builders, started buying parcels of land, which was part of the Winchester portion of the original John Rice grant made in 1789. Early in 1856 the Greenlaws had acquired considerable land and a number of partners: R.F. Looney, Isaac and J.L. Saffarans, and the E.T. Keels, for whom several of the east/west streets were named.

Laid out in 1856, the Greenlaw Addition subdivision quickly enjoyed brisk sales, and a considerable mix among the purchasers. Some persons built large, handsome homes, while others constructed more modest cottages. One of the few remaining buildings from this period is the house at 274 (134) Mill, built c. 1861.

The settlers of Greenlaw were remarkably different from settlers in other areas of Memphis, for they were likely to be Northerners, Midwesterners and recent European immigrants. This set Greenlaw apart from many other areas of Memphis which had long been a terminus for Mid-Southerners from nearby farms and small towns. It gave the neighborhood a rich ethnic character. The fact that the major road to the north, the new Randolph Road, (present day N. Seventh) was only one block east of the subdivision could account for some of the neighborhood's attraction to purchasers.

East of the subdivision William Chase, who had moved south from Pennsylvania in the 1840s, began to purchase land at generally the same time that the Greenlaw brothers acquired theirs. In time Chase owned approximately 200 acres, which ran from N. Seventh to Woodlawn. There was a house on the property in which Chase resided in the early 1850s. In 1856 he sold the house and 16.4 acres of the property to W.G. Ford, and it became known as Ford's Grove. Shortly after the Civil War the Ford house and property reverted to William Chase in a foreclosure case and remained in Chase's name until his death in 1878. Though the architecture of this house at 687 N. Seventh has been altered, the house is significant because it is one of the few antebellum structures remaining in the neighborhood. It is presently used by the Girls' Club of North Memphis.

# 9. Major Bibliographical References

See Continuation Sheet

# 10. Geographical Data

Acreeage of nominated property Approximately 100 acres

Quadrangle name Northwest Memphis Tn.-Ark.

Quadrangle scale 1:24000

### UTM References

A	<u>1</u> <u>5</u>	<u>7</u> <u>7</u> <u>10</u> <u>0</u> <u>11</u> <u>10</u>	<u>3</u> <u>8</u> <u>9</u> <u>4</u> <u>9</u> <u>5</u> <u>10</u>
	Zone	Easting	Northing

B	<u>1</u> <u>5</u>	<u>7</u> <u>6</u> <u>9</u> <u>9</u> <u>9</u> <u>10</u>	<u>3</u> <u>8</u> <u>9</u> <u>4</u> <u>6</u> <u>4</u> <u>10</u>
	Zone	Easting	Northing

C	<u>1</u> <u>5</u>	<u>7</u> <u>6</u> <u>9</u> <u>5</u> <u>18</u> <u>10</u>	<u>3</u> <u>8</u> <u>9</u> <u>4</u> <u>1</u> <u>0</u> <u>10</u>
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D	<u>1</u> <u>5</u>	<u>7</u> <u>6</u> <u>8</u> <u>9</u> <u>4</u> <u>10</u>	<u>3</u> <u>8</u> <u>9</u> <u>4</u> <u>0</u> <u>6</u> <u>10</u>
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E	<u>1</u> <u>5</u>	<u>7</u> <u>6</u> <u>9</u> <u>1</u> <u>9</u> <u>10</u>	<u>3</u> <u>8</u> <u>9</u> <u>4</u> <u>9</u> <u>4</u> <u>10</u>
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F			
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G			
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H			
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### Verbal boundary description and justification

See Continuation Sheet

### List all states and counties for properties overlapping state or county boundaries

state	<u>N/A</u>	code	<u>N/A</u>	county	<u>N/A</u>	code	<u>N/A</u>
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state	<u>N/A</u>	code	<u>N/A</u>	county	<u>N/A</u>	code	<u>N/A</u>
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# 11. Form Prepared By

name/title Mary Baker, Preservation Planner  
Peggy Jemison, Member Memphis Landmarks Commission

organization Housing & Community Development  
Memphis Landmarks Commission date May 1984

street & number 701 N. Main Street telephone 901-528-2834

city or town Memphis state Tennessee

# 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national  state  local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

Deputy State Historic Preservation Officer signature Herbert L. Byers

title Executive Director, Tennessee Historical Commission date 7/11/84

### For NPS use only

I hereby certify that this property is included in the National Register

Entered in the National Register

Herbert L. Byers  
Keeper of the National Register

date 8-16-84

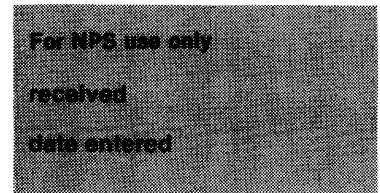
Attest:

date

Chief of Registration

**United States Department of the Interior  
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Continuation sheet Greenlaw Addition Historic District Item number 7 Page 2

The earliest homes of Greenlaw were constructed before the 1860s brought the Civil War, and the 1870s yellow fever epidemics and bankruptcy to the City of Memphis. Apparently, many of these homes were large, fine mansions of families successful in business and politics. Although photographs of these original structures survive, only a few remain today. For example the Mill House at 274 Mill and the Walsh House, now the Girls Club social service agency, which was originally the home of the wealthy and politically powerful Walsh family.

The Mill House retains its original appearance, but the Walsh House, originally eclectic Victorian was later remodeled in a neoclassical style. One church, also, remains from the antebellum years, the original Third Presbyterian Church, known as the "Brick Church" on Chelsea between Sixth and Seventh Streets. This building has also been remodeled.

Most of the architecture of historic Greenlaw today is somewhat less pretentious than the original antebellum mansions. Primarily constructed between 1885 and 1915, most of Greenlaw's surviving architecture is not high style, but vernacular expressions of the range of architectural styles popular during the late Victorian to early-twentieth-century era. Characteristically Victorian, Greenlaw contains a wide variety of sizes and types of structures in a diversity which reflects the fact that a mixture of economic groups of people lived there by the end of the nineteenth century, before trolley lines began to pull the white middle class eastward into the more uniform and segregated early-twentieth-century suburban neighborhoods.

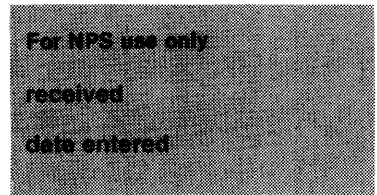
The predominant architectural expressions are the clapboard cottages in Greenlaw which range from the smallest shotgun house and all its variations, to the asymmetrical Queen Anne plan, and larger, two story buildings. Throughout the neighborhood, streetscapes are characterized by the consistent use of clapboard siding, floor to ceiling windows, often elaborate decorative wood trim, standing seam metal roofs, and multiple corbelled chimneys with terra cotta chimney pots. The neighborhood is not completely without masonry buildings, however; masonry is present in the Victorian and early-twentieth-century commercial buildings, in churches, and in some of the largest residential buildings.

Elements of Gothic Revival, Italianate, Queen Anne, Eastlake, and Colonial Revival styles have been applied in the fanciful decoration of the predominately wood frame cottages and other buildings in Greenlaw. Among the earliest style theme found is the use of Italianate details such as bracketed cornices, low pitched roofs, round and segmentally arched windows, often with prominent window heads, and recessed entries. These are particularly found on the relatively larger commercial buildings and residences. In addition to these more typical masonry Italianate buildings, box columns with chamfered edges and bracketed eaves are also found applied to wood frame and clapboard cottages in a vernacular expression of the Italianate design elements.

On other early buildings still remaining are Eastlake design elements such as turned porch posts, spindle and spool-like balusters and finials, and cut-out wood panels in often very elaborate porch and gable decorations. Both the Italianate and the Eastlake cottages almost invariably feature wood gable vents in the shape of a five (5) point star, known as a pentagram.

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Continuation sheet Greenlaw Addition Item number 7 Page 3  
Historic District

The Greenlaw area is probably best known locally for its collection of frame Queen Anne cottages. These structures form a very picturesque streetscape with their assymetrical massing, varied roof lines, wrap-around porches, and ensembles of decorative elements often including Doric or Ionic columns, wood shingle or cut out gable decorations and variants of Palladian windows and fanlights among other features. Several of these cottages have in the last few years been restored by a community based self-help group in the neighborhood, called CoDe North, Inc.

The remaining architecture in Greenlaw includes a number of Bungalows and Craftsman structures, three Gothic Revival churches, four Foursquares, one Georgian Revival school, and one church each in the Mission and Romanesque Revival styles.

Inventory of Buildings in the District

Since the City of Memphis renumbered all buildings between 1900 and 1905, many structures in Greenlaw were originally listed under a different number than the present address. To aid any future researchers, we have, whenever possible, listed the old addresses for the properties in parenthesis. Any known historical names of buildings are, also, given in parenthesis. Contributing structures (C) are significant in the historic and architectural development of the district, possess compatible design elements, and maintain the scale, use, and texture of the district. Non-contributing structures (N) disrupt the scale and texture of the district, have little or no historic or architectural significance, or are less than 50 years old.

1. 230 Auction. Ca. 1930. Art Deco. One story, brick with stone trim; flat roof, stone piers and with art deco trim and stone transom emphasize central entrances on two primary facades; stone quoins at corners; brick piers divide walls without fenestration; stone cornice, brick dentils at frieze. (Memphis Light, Gas and Water). (C)
2. 237 Auction. Ca. 1911. Romanesque Revival. Two story, nine bay, brick with stone trim; gable roof with parapet flanked by brick piers with stone finials; segmentally arched windows with stone keystones and sills. (Artesian Water Dept.) (C)
3. 253 Auction. Ca. 1890. Romanesque Revival. (Artesian Water Company Pumping Station). Two story, six bay, brick with stone and terra cotta trim; gable roof with monitor, crenellated parapet and arcaded frieze; 2X2 and 4X4 round and segmentally arched windows; dentils, egg and dart molding, and triglyphs and metopes. (Artesian Water Company). (C)
4. 314 Auction, Ca. 1930. Art Deco. High one story, sixteen (16) two window bays, separated by brick piers with stone trim; flat roof with parapet; stone entrance bay; casement windows. (Memphis Light, Gas, and Water) (C)



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Continuation sheet      Greenlaw Addition      Item number      7      Page      5  
   Historic District

14. 300 Bethel. Ca. 1912. Colonial Revival Cottage. One-and a-half story, three bay, wood frame with clapboard siding; complex hipped and gable roof; wrap around porch supported by Doric columns; 1X1 double hung windows. (C)
15. 592-94 Bethel. Ca. 1930. Vernacular Cottage. One-and a-half story, four bay, brick and stucco; complex gable roof; porch across front with square brick piers; 1X1 double hung windows; half-timbering at gable. (C)
16. 595 Bethel. Ca. 1950. Modern Vernacular. Two story; wood frame with buff brick veneer; high pitched gable roof with stained glass window; central porch with gable roof and fluted columns. (Bethel Church of Christ) (N)
17. 596-98 Bethel. Ca. 1930. Vernacular Cottage. One-and a-half story, four bay, brick and stucco; complex gable roof; porch across front with square brick piers; 1X1 double hung windows; half-timbering at gable. (C)
18. 602 Bethel. Ca. 1929. Bungalow. One-and a-half story, three bay, brick; complex gable roof; porch across front with square brick piers; porte-cochere. (C)
19. 605 Bethel. Ca. 1919. Vernacular Cottage. One story, three bay; wood frame with masonite siding; gable roof; porch across front with wrought iron supports on cast stone piers; aluminum windows. (C)
20. 606 Bethel. Ca. 1929. Bungalow. One-and a-half story, three bay, brick; complex gable roof; exposed rafters at eaves; porch across front with square brick piers; porte-cochere. (C)
21. 609 Bethel. Ca. 1913. Bungalow. One-and a-half story, two bay, wood frame with clapboard siding; hipped roof with dormer; porch across front with square wood piers on cast stone bases; brackets at eaves. (C)
22. 610 Bethel. Ca. 1929. Bungalow. One-and a-half story, three bay, brick; complex gable roof, exposed rafters at eaves; porch across front with square brick piers; porte-cochere. (C)
23. 613 Bethel. Ca. 1892. Queen Anne Cottage. One story, four bay, wood frame with clapboard siding; complex, altered hipped and gable roof; side porch with square posts; 1X1 double hung windows; dentils, fishscale shingles, and pentagram vent in gable end; bracketed eaves; exposed rafters at added porch. (C)



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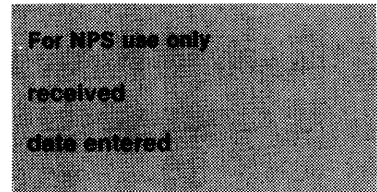
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24. 617 Bethel. Ca. 1935. English Cottage. One-and a-half story, four bay; wood frame with weatherboard siding; double gable roof; double porch roofs, one supported by double square piers and one with cantilevered gable roof. (C)
25. 618-20 Bethel. Ca. 1908. Bungalow. One-and a-half story, three bay, brick; complex gable roof; exposed rafters at eaves; porch across front with square brick piers. (C)
26. 623 Bethel. Ca. 1950. Vernacular Cottage. One story, three bay, wood frame with brick veneer and horizontal wood siding; gable roof; side porch; aluminum windows. (N)
27. 624 Bethel. Ca. 1894. Bungalow. One-and a-half story, three bay, wood frame with stucco; complex hipped and gable roof with jerkinhead; porch across front with porte-cochere; 1X1 double hung windows; oriel windows and diamond shaped wood shingles in gable. (C)
28. 625 Bethel. Ca. 1950. Vernacular Cottage. One story, three bay, wood frame with weatherboard siding; double gable roof; screened-in side porch with square piers. (N)
29. 628 Bethel. Ca. 1910. Colonial Revival Cottage. One-and a-half story, three bay, wood frame with added shingle siding; complex gable roof of standing seam metal; front to side porch with Doric columns; 1X1 double hung windows; leaded glass transom. (C)
30. 630 Bethel. Ca. 1913. Colonial Revival Cottage. One-and a-half story, three bay, wood frame with added shingle siding; complex hipped and gable roof of pressed tin; front to side porch supported by Doric columns on cast stone piers. (C)
31. 633 Bethel. Ca. 1905. Queen Anne Cottage. One-and a-half story, three bay, wood frame with clapboard siding; complex gable roof; side porch with battered piers on square brick bases; 1X1 double hung windows; dentils, diamond shaped shingles, sawn wood ornaments in gable; cast iron foundation vent. (C)
32. 637 Bethel. Ca. 1892. Colonial Revival Cottage. One story, four bay; wood frame with clapboard siding; double gable roof; side porch with Doric columns on cast stone piers; 2X2 double hung, walk-in windows; wooden pentagram gable vent. (C)

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- 33. 642 Bethel. Ca. 1915. Bungalow. One-and a-half story, two bay, wood frame with stucco and fieldstone; complex hipped and gable roof with dormer; square double porch piers on fieldstone bases; knee braces at eaves and half timbering. (C)
  
- 34. 648 Bethel. Ca. 1905. Colonial Revival Cottage. One-and a-half story, three bay, wood frame with added shingle siding; complex gable roof; wrap-around porch with Doric columns; 1X1 double hung windows with architrave molding and dentils. (C)
  
- 35. 649 Bethel. Ca. 1892. Queen Anne Cottage. One story, five bay, wood frame with clapboard siding; double gable roof; side porch with turned posts and brackets; 2X2 double hung walk-in windows. (C)
  
- 36. 299 Chelsea. Ca. 1860. (Third Presbyterian Church). Romanesque Revival. One high story, originally brick with later added stucco exterior; gable roof and a single square tower on the southeast corner of the main facade with a hipped roof; masonry pier exterior wall divisions; crenelated rooflines on some added structures; brick dentils along side wall frieze; tower lowered and altered. (C)
  
- 37. 463 Fifth. Ca. 1907. Vernacular Cottage. Two story, four bay, wood frame, later added asbestos siding; gable roof; 1X1 double hung windows; altered storefront. (C)
  
- 38. 473 Fifth. Ca. 1902. Vernacular Cottage. One story, wood frame added asbestos shingle siding; shotgun plan with gable roof; original porch replaced by existing concrete with evidence of original turned posts supporting porch roof. (C)
  
- 39. 475-77 Fifth. Ca. 1929. Bungalow. One story, wood frame, duplex with gable roof twin porches at front entrances and added aluminum siding and windows. (C)
  
- 40. 479-81 Fifth. Ca. 1910. Bungalow. One story, wood frame with clapboard siding; duplex with gable roof; twin porches at front entrances, 4X4 double hung windows; exposed rafters at eaves. (C)
  
- 41. 486 Fifth. Ca. 1888. Vernacular Cottage. One story, shotgun plan; wood frame with clapboard siding; gable roof; 4X4 double hung walk-in windows; evidence of box columns with chamfered edges and brackets supporting porch roof. (C)

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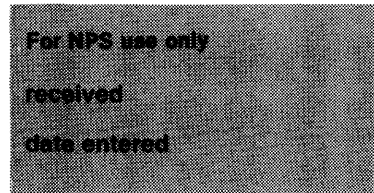
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42. 488 Fifth. Ca. 1889. Vernacular Cottage. One story, shotgun plan; wood frame with clapboard siding; gable roof; 4X4 double hung walk-in windows; evidence of box columns with chamfered edges and brackets supporting porch roof. (C)
43. 490 Fifth. Ca. 1889. Vernacular Cottage. One story, shotgun plan; wood frame with clapboard siding; gable roof; 4X4 double hung, walk-in windows; evidence of box columns with chamfered edges and brackets supporting porch roof. (C)
44. 492 Fifth. Ca. 1903. Colonial Revival Cottage. One story, sidehall plan; gable roof; porch with Doric columns supporting roof; double hung windows. (C)
45. 494 Fifth. Ca. 1939. Vernacular Cottage. One story, shotgun plan; wood frame with clapboard siding; gable roof; later concrete porch with wrought iron columns supporting roof; double hung sash windows. (N)
46. 495 Fifth. Ca. 1925. Artesian Water Company Mule Barn. Industrial Vernacular. One story, three bay, poured concrete; gable roof with monitor; parapet with cannon ball finials. (C)
47. 498 Fifth. Ca. 1939. Bungalow. One story, wood frame with brick veneer on facade; gable roof; concrete porch across front, wrought iron supports for porch roof; exposed rafters at side eaves. (C)
48. 499 Fifth. Ca. 1949. Craftsman Cottage. One story, three bay, wood frame with added shingle siding; double gable roof; side porch; added aluminum windows. (N)
49. 500-02 Fifth. Ca. 1933. Bungalow. One story, wood frame with brick veneer on facade; gable roof; concrete porch across front, box columns and balusters at porch. (C)
50. 501-03 Fifth. Ca. 1960. Vernacular Cottage. Two story, five bay, wood frame with brick veneer; low pitched hipped roof, 2X2 double hung windows. (N)
51. 504 Fifth. Ca. 1885. Vernacular Cottage. One-and a-half story, wood frame with later brick veneer; gable roof; concrete porch with added brick piers supporting roof; later aluminum windows; surviving clapboard siding in gable with decorative wood brackets and original attic windows. (C)



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- 62. 553 Fifth. Ca. 1970. Vernacular Cottage. One story, brick veneer, apartments; front porch and series of smaller side porches; aluminum window frames. (N)
- 63. 555-57 Fifth. Ca. 1885. Eastlake Cottage. One story, wood frame with later added siding; duplex with combination hipped and gable roof; 1X1 double hung, walk-in windows; evidence of turned posts and brackets supporting porch roof; original decorative wood gable vent no longer present. (C)
- 64. 565 Fifth. Ca. 1885. Craftsman Commercial. One story, stucco, gable roof; craftsman appearance probably added. (C)
- 65. 589-91 Fifth. Ca. 1960. Vernacular Cottage. One story, brick duplex; hipped roof; porch across front. (N)
- 66. 592 Fifth. Ca. 1887. Vernacular Cottage. One story, wood frame with clapboard siding, shotgun plan with gable roof; porch across front with Doric columns; 1X1 double hung sash windows; decorative gable vent removed. (C)
- 67. 594 Fifth. Ca. 1914. Vernacular Cottage. One story, wood frame, shotgun plan; later added siding; gable roof; aluminum windows; original decorative gable vent obscured by added siding. (C)
- 68. 595 Fifth. Ca. 1944. Vernacular Cottage. One story, wood frame with clapboard siding; gable roof, porch across front with turned posts and exposed rafters at eaves; windows and doors altered. (N)
- 69. 596 Fifth. Ca. 1914. Vernacular Cottage. One story, wood frame with added aluminum siding covering gable vent; gable roof; porch and columns significantly altered. (C)
- 70. 597-99 Fifth. Ca. 1886. Vernacular. Two story, brick with stucco covering first story and later added siding covering second story; gable roof; two story porch across front supported by box columns and with exposed rafters at porch eaves; windows altered in second story. (C)
- 71. 598 Fifth. Ca. 1905. Vernacular Cottage. One story, wood frame with clapboard siding; gable roof; porch across front; 6X1 double hung sash windows; exposed rafters at eaves. (C)

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72. 601 Fifth. Ca. 1976. Vernacular Cottage. One story, brick veneer; hipped roof; aluminum windows. (N)
73. 602 Fifth. Ca. 1887. Eclectic Cottage. One story, wood frame with clapboard siding; multiple gable roof; side porch with Doric columns; original walk-in 1x1 double hung windows altered; dentils at cornice and cornice window heads. (C)
74. 612 Fifth. Ca. 1887. Commercial Vernacular. One story, brick; flat roof with parapet; stone trim. (C)
75. 614-16 Fifth. Ca. 1907. Craftsman Cottage. One story, wood frame, clapboard siding; jerkinhead roof; porch across front; windows and doors altered. (C)
76. 618-20 Fifth. Ca. 1907. Craftsman Cottage. One story, wood frame with clapboard siding; duplex with jerkinhead roof; porch across front with box columns supporting roof; windows altered. (C)
77. 621 Fifth. Ca. 1904. Queen Anne Cottage. One-and a-half story, raised concrete foundation; wood frame, clapboard siding; complex gable roof; decorative wood gingerbread, fishscale shingles, and light in gable; wrap around porch and balustrade with cast stone Ionic columns supporting roof; 1x1 double hung sash windows. (C)
78. 622 Fifth. Ca. 1921. Vernacular Cottage. One story, wood frame with clapboard siding; shotgun plan with gable roof; porch across front; 1x1 double hung sash windows; exposed rafters at eaves. (C)
79. 628 Fifth. Ca. 1889. Vernacular Cottage. One-and a-half story, wood frame with clapboard siding; gable roof; porch across front with mansard roof, exposed rafters in eaves, square brick and wood porch piers. (Vacant) (C)
80. 633 Fifth. Ca. 1890. Vernacular Cottage. One story, wood frame, original siding covered by shingles, canted side porch with box columns supporting the roof, porch across front with original columns replaced by wrought iron; 2x2 double hung walk-in windows. (C)
81. 634 Fifth. Ca. 1885. Vernacular Cottage. One story, wood frame with newer siding added; porch with brick and wood battered piers has been enclosed; vented shed dormer; appearance probably significantly changed since original construction. (C)

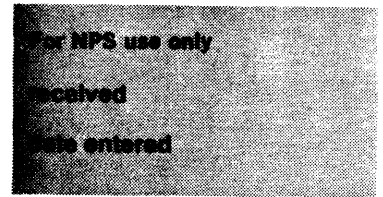






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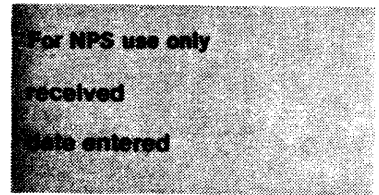


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- 101. 517-19 Fourth. Ca. 1905. Vernacular Cottage. One story; wood frame with clapboard siding; shotgun plan with gable roof; porch at front, box columns with chamfered edges, round balustrades with milled railing; 6X6 double hung windows. (C)
- 102. 520-22 Fourth. Ca. 1885. Colonial Revival Cottage. One story, three bay, wood frame duplex with clapboard siding; gable roof; full porch across facade with Doric columns; double hung sash windows. (C)
- 103. 525 Fourth. Ca. 1970. Vernacular Cottage. One story, three bay, wood frame duplex with brick veneer siding; gable roof; small concrete porch at entrance; aluminum windows. (N)
- 104. 526 Fourth. Ca. 1885. Vernacular Cottage. Two story, three bay, wood frame with added aluminum siding; gable roof; double hung sash windows. (C)
- 105. 542 Fourth. Ca. 1885. Eastlake Cottage. Two story, three bay, wood frame with clapboard siding; gable roof; one story porch across front with box columns and brackets; 2X2 double hung sash windows with segmental arches and architrave moldings; paired brackets at eaves. (C)
- 106. 548 Fourth. Ca. 1885. Eastlake Cottage. Two story, three bay, wood frame with clapboard siding; gable roof; one story porch across front supported by box columns; paired brackets with acorn finials at porch eaves; windows altered. (C)
- 107. 552-54 Fourth. Ca. 1913. Vernacular Cottage. One story, four bay, wood frame with added vertical siding; complex gable roof; concrete porch across front, wrought iron piers. (N)
- 108. 556 Fourth. Ca. 1893. Vernacular Cottage. One story, three bay, wood frame with added masonite siding; gable roof; porch across front, altered porch posts and windows. (N)
- 109. 562-64 Fourth. Ca. 1950. Vernacular Cottage. One story, wood frame with brick veneer; low pitch hipped roof; concrete porch across front, aluminum windows. (N)
- 110. 566 Fourth. Ca. 1907. Vernacular Commercial. One story, wood frame with clapboard siding; shed roof; storefront significantly altered. (N)

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- 111. 574-78 Fourth. Ca. 1970. Vernacular. Two story, three bay, wood frame with brick veneer; hipped roof; enclosed central porch; 1X1 double hung sash windows. (N)
  
- 112. 583-85 Fourth. Ca. 1887. Vernacular Cottage. One story, four bay, wood frame with added shingles over clapboard siding; gable roof; porch at front with box columns; 6X6 double hung windows. (C)
  
- 113. 591 Fourth. Ca. 1970. Vernacular Cottage. One story, three bay, wood frame with brick veneer siding; hipped roof; central concrete porch; aluminum door and windows. (N)
  
- 114. 600 Fourth. 1933. Art Deco. Two story, three bay, stucco, stepped facade and stepped pattern from vertical piers, pointed arched windows, side wall buttresses. (C)
  
- 115. 603 Fourth. Ca. 1905. Colonial Revival Cottage. One story, wood frame, added tarpaper siding; double gable roof; diagonal and vertical beaded siding in gable, dentils at eaves; pedimented architrave molding on gable vent; wrap around porch enclosed at side, Doric columns; 1X1 double hung windows. (C)
  
- 116. 627 Fourth. Ca. 1900. Eastlake. One story, L-shape plan with side entrance; wood frame, clapboard siding; complex gable roof; porch across front, turned posts with brackets; original walk-in windows altered; dentils at gable eaves; pedimented molding over gable vent. (C)
  
- 117. 633 Fourth. Ca. 1905. Bungalow. One story, wood frame, added siding, altered hipped and gable roof; central concrete porch; brick and wood piers; 3X1 double hung sash windows; exposed rafters at eaves. (C)
  
- 118. 665-67 Fourth. Ca. 1907. Eclectic. One story, three bay, duplex; wood frame, clapboard siding; gable roof; concrete porch across front; Doric columns on stone piers, 4X1 double hung sash windows; fishscale shingles, panels and brackets in gable, gable vent. (C)
  
- 119. 671 Fourth. Ca. 1901. Eastlake. Two story, three bay, wood frame, added vertical siding over clapboard; gable roof; porch at front; diagonal and vertical beaded siding in gable, dentils and brackets over gable vent, dentils at porch frieze, altered porch supports; altered windows; brackets at eave corners. (C)

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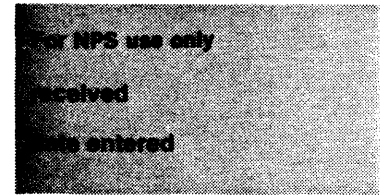
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120. 675-77 Fourth. Ca. 1904. Eastlake. One-and a-half story, wood frame, duplex; clapboard siding; gable roof; porch across front with combination hipped and gable roof; 1X1 double hung sash windows; gable containing a fanlight, reversibly altered fishscale shingles, diagonal beaded siding in gable, porch roof gable containing fishscale shingles, and beaded siding, spindles at porch frieze, turned posts, fan shaped brackets. (C)
121. 683 Fourth. Ca. 1950. Vernacular. One story, frame, brick veneer and vertical siding; gable roof; side concrete porch; wrought iron supports, aluminum windows. (N)
122. 689 Fourth. Ca. 1912. Vernacular Cottage. One story, L-shape plan; wood frame with clapboard and added vertical siding; complex hipped and gable roof; porch at front; windows covered by added siding or boarded close. (N)
123. 690 Fourth. (Formerly Third Christian Church) Ca. 1897. Gothic Revival Church. One-and a-half story, wood frame with clapboard siding; high pitch gable roof, lancet windows; later added brick facade and concrete porch with brick piers. (C)
124. 695 Fourth. Ca. 1912. Vernacular Cottage. One story, wood frame with later added aluminum siding, hipped and gable roofs, side concrete porch, wrought iron piers; aluminum windows. (N)
125. 702 Fourth. Ca. 1970. Vernacular Cottage. One story, wood frame, brick veneer; low pitch hipped roof; concrete porch across front with wrought iron supports; aluminum windows. (N)
126. 707-09 Fourth. Ca. 1889. Eclectic. Two story, three bay, wood frame with clapboard siding; complex gable roof; porch across front with Doric columns on cast stone piers; 2X2 double hung sash windows, walk-in on first floor; architrave window heads and door molding, decorative cut-out wood gable vent, brackets. (C)
127. 708-10 Fourth. Ca. 1885. Italianate Cottage. One story, four bay, wood frame with clapboard siding; standing seam metal gable roof; porch across front; box columns, decorative wood brackets; 4X4 double hung, walk-in windows. (C)
128. 713 Fourth. Ca. 1887. Eastlake Cottage. One story; three bay, wood frame with clapboard siding; gable roof; diagonal beaded siding in gable; porch across front, box columns, scroll shaped brackets with acorn finials; cut-out balusters around porch; 2X2 double hung windows; architrave window heads; terra cotta chimney pots. (C)

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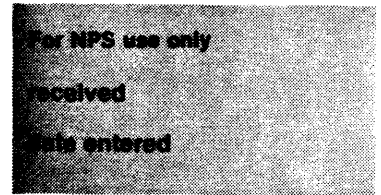
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129. 717 Fourth. Ca. 1887. Eastlake Cottage. One story, three bay, wood frame with clapboard siding; gable roof; diagonal beaded siding in gable; porch across front, box columns, scroll shaped brackets with acorn finials; cut-out balusters around porch; 2X2 double hung windows; architrave window heads; terra cotta chimney pots. (C)
130. 308-10 Greenlaw. Ca. 1970. Vernacular Cottage. One story, four bay, wood frame with brick veneer; duplex; low pitch hipped roof; porch across the front supported by wrought iron posts; aluminum windows. (N)
131. 196-98 Keel. Ca. 1903. Vernacular. One story, two bay, wood frame with clapboard siding duplex; gable roof of standing seam metal; porch across front with turned posts; 2X1 double hung windows. (C)
132. 226 Keel. Ca. 1929. Bungalow. One story, brick; double gable roof; porch across front with added in-fill between square brick piers; 4X4 double hung windows; exposed rafters at eaves. (C)
133. 227 Keel. Ca. 1922. Georgian Revival (Formerly Lions Open Air School). Two story, seven bay, brick and stone; predominately 9X1 double hung windows on second floor; obscured first floor windows; limestone and terra cotta trim; Doric-order pilasters, architrave frieze and cornice; decorative balustrades and scroll shaped terra cotta ornamentation surrounding central doorway; "Lions Open Air School" carved in frieze. (C)
134. 228 Keel. Ca. 1905. Vernacular Cottage. One story, three bay, wood frame with added shingle siding; double gable roof; 4X4 double hung windows; dentils. (C)
135. 266 Keel. Ca. 1924. Bungalow. One-and a-half story, two bay, brick; double gable roof with dormer; porch across front supported by square brick piers; 1X1 double hung windows; exposed rafters at dormer eaves. (C)
136. 274 Keel. Ca. 1975. Vernacular. One story, four bay, wood frame with brick veneer; low pitch hipped roof; side porch; aluminum windows. (N)
137. 278 Keel. Ca. 1975. Vernacular. One story, three bay; wood frame with brick veneer; low pitch hipped roof; side porch; aluminum windows. (N)
138. 304-06 Keel (154\*). Ca. 1896. Eastlake. One story, four bay, wood frame with added shingle siding; double gable roof; porch across front supported by turned posts and brackets; dentils at gable ends. (C)

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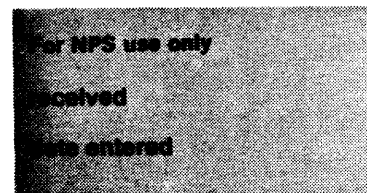
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- 139. 310 Keel (156\*). Ca. 1896. Vernacular Cottage. One story, five bay, wood frame with clapboard siding; double gable roof; side porch with added wrought iron columns; added aluminum windows with pedimented wood molding; brackets with acorn finials. (C)
  
- 140. 316 Keel. Ca. 1929. Bungalow. One-and a-half story, two bay, brick; complex gable roof; porch across front supported by battered stone piers; half timbering in gable ends. (C)
  
- 141. 619 Keel. Ca. 1902. Queen Anne Cottage. One-and a-half story, four bay; wood frame with clapboard siding; complex gable roof; front to side porch supported by Doric columns; predominately 1X1 double hung windows; decorative combination fishscale and diamond-shaped shingles in gable; cut out wood, decorative vergeboard; decorative gable vent. (C)
  
- 142. 622 Keel. Ca. 1903. Queen Anne Cottage. One-and a-half story, four bay; wood frame with clapboard siding; complex gable roof; wrap around porch supported by Doric columns on cast stone piers; predominantly 1X1 double hung windows; combination fishscale and diamond-shaped shingles in gable end; decorative wood pentagram gable vent. (C)
  
- 143. 627-29 Keel. Ca. 1901. Queen Anne Cottage. One-and a-half story, three bay; wood frame with added shingle siding duplex; complex gable roof; side porch supported by Doric columns on cast stone piers; 1X1 double hung windows; cut out wood, decorative vergeboard; fanlight and decorative vent in gable. (C)
  
- 144. 628 Keel. Ca. 1890. Queen Anne Cottage. One-and a-half story, four bay; wood frame with clapboard siding; complex gable roof; wrap-around porch supported by Doric columns on square stone piers; 1X1 double hung windows; combination fishscale and diamond shaped wood shingles; altered cut out wood gable. (C)
  
- 145. 633 Keel. Ca. 1905. Queen Anne Cottage. One-and a-half story, three bay; wood frame with clapboard siding; complex gable roof with high pitched dormer and half timbering; wrap around porch supported by Doric columns with pedimented porch roof and balustrades; leaded glass windows; modillions, carved wood panel in gable; square wood shingles at gable end. (C)



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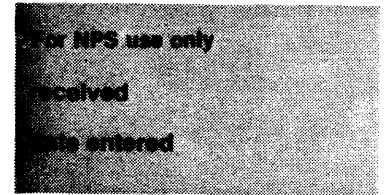
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153. 655 Keel. Ca. 1901. Colonial Revival Cottage. One-and a-half story, three bay, wood frame with added aluminum siding; complex gable roof; partially enclosed wrap around porch supported by Doric columns; 1X1 double hung windows, bull's-eye molding surrounding door and windows, dentils; other decorative features obscured. (C)
154. 657 Keel. Ca. 1897. Queen Anne Cottage. One-and a-half story, four bay; wood frame with added aluminum siding; complex hipped and gable roof; front to side porch; cast stone Doric columns on square piers; 1X1 double hung windows; palladian widnows at gable end; bull's-eye molding and dentils; original wrought iron fence. (C)
155. 658 Keel. Ca. 1894. Colonial Revival Cottage. One-and a-half story, four bay, wood frame with clapboard siding; double gable roof; side porch supported by cast stone, Ionic columns on square piers; diagonal beaded siding at gable end, projecting gable bay with brackets at eaves; dentils, saw tooth molding decoration, cornice molding over windows and doors. (C)
156. 194 Looney. Ca. 1908. Colonial Revival Cottage. One story, six bay; wood frame with clapboard siding; gable roof; porch across front supported by Doric columns; 1X1 double hung windows. (C)
157. 200-02 Looney. Ca. 1914. Bungalow. One-and a-half story, four bay duplex; wood frame with clapboard siding; hipped roof with dormer; porch across front supported by Doric columns; 1X1 double hung windows. (C)
158. 205 Looney. Ca. 1970. Vernacular. Two story, buff brick apartments; low pitch hipped roof; common wrought iron stairs and walkway; aluminum windows and doors. (N)
159. 206 Looney. Ca. 1905. Queen Anne Cottage. One-and a-half story, six bay, wood frame with clapboard siding; complex hipped and gable roof of standing seam metal; wrap around porch supported by Doric columns; 1X1 double hung windows; carved wood panels at gable end and wrought iron basement vent. (C)
160. 215-17 Looney. Ca. 1907. Vernacular Cottage. One story, four bay; wood frame with added siding duplex; gable roof; enclosed porch; aluminum windows. (N)

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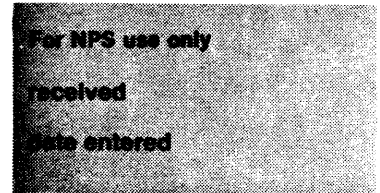
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161. 225 Looney. Ca. 1890. Eastlake Cottage. One story, two bay; wood frame with clapboard siding; shotgun plan; gable roof; cut out wood pentagram gable vent; porch across front supported by turned posts with brackets. (C)
162. 229 Looney. Ca. 1970. Vernacular Cottage. One story, two bay, wood frame with brick veneer siding; low pitch hipped roof; aluminum windows; remodeled. (N)
163. 231 Looney. Ca. 1887. Vernacular. One story, three bay, wood frame with various added sidings; gable roof; porch across front with paired box columns on rectangular brick piers; later added aluminum windows. (C)
164. 236 Looney. Ca. 1905. Colonial Revival Cottage. One-and a-half story, four bay; wood frame with added shingle siding; complex hipped and gable roof; wrap around porch with cast stone fluted Doric columns on square piers and balustrades; 1X1 double hung windows. (C)
165. 269 Looney. Ca. 1886. Vernacular Cottage. One story, two bay; wood frame with added aluminum siding; hipped roof; porch across front with added wrought iron columns; windows obscured. (C)
166. 270 Looney. Ca. 1907. Vernacular Cottage. One story, two bay, wood frame with brick veneer and horizontal siding; gable roof; porch across front supported by wrought iron piers; aluminum windows; altered appearance. (C)
167. 274-76 (134\*) Looney. Ca. 1901. Italianate. Two story, three bay, brick; low pitch hipped roof; one story porch across front supported by cast stone, Ionic columns on square piers; 1X1 double hung windows with prominent, segmentally arched windowheads. (C)
168. 275-77 Looney. Ca. 1887. Vernacular Cottage. One story, four bay, wood frame with clapboard siding duplex; gable roof; central porch with box columns; 6X6 double hung windows; bracketed eaves. (C)
169. 279-81 Looney. Ca. 1887. Vernacular Cottage. One story, four bay, duplex; wood frame with clapboard siding; gable roof; twin porches at entrances supported by box columns; 6X6 double hung windows. (C)
170. 280 Looney. Ca. 1905. Queen Anne. Two-and a-half story, three bay, wood frame with clapboard siding; complex gable roof; curvilinear porch across front supported by Doric columns on square brick piers; fishscale shingles at gable end; front 1X1 double hung windows replaced. (C)



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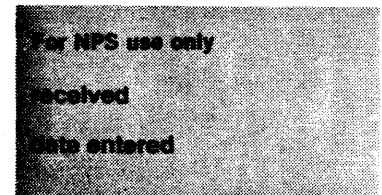
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- 171. 284 Looney. Ca. 1975. Vernacular. One story with raised basement; wood frame with brick veneer siding; gable roof; 1X1 double hung windows; central porch with gable roof. (True Light Missionary Baptist Church) (N)
- 172. 307 Looney. Ca. 1887. Vernacular. One story, two bay, wood frame with clapboard siding; gable roof; porch across front with side addition supported by square columns; 2X2 double hung windows. (C)
- 173. 507 Looney. Ca. 1970. Vernacular. Two story buff brick apartments; low pitch hipped roof; common stairs and walkways; aluminum windows. (I)
- 174. 602 Looney. Ca. 1898. Victorian Gothic. (Harris Memorial Methodist Church). One high story, irregular plan, brick with stone trim, cross gables with parapets and stained glass pointed arch with intersecting tracery windows and circular window. Two square towers at corners with diagonal buttresses, one spireless and one with shingle roofed and dormered broach spire. (C)
- 175. 607 Looney. Ca. 1885. Colonial Revival Cottage. One story, three bay, wood frame with shingle siding; hipped roof; porch across front supported by cast stone Doric columns on square piers; 1X1 double hung windows. (C)
- 176. 610 Looney. Ca. 1910. Colonial Revival Cottage. One-and a-half story, three bay, wood frame with clapboard siding; hipped and gable roof of standing seam metal; porch across front supported by Doric columns; 1X1 double hung windows. (C)
- 177. 612 Looney. Ca. 1910. Vernacular Cottage. One story, three bay; wood frame with added brick veneer siding; complex hipped and gable roof; porch across front supported by wrought iron piers; aluminum windows, remodeled. (C)
- 178. 613-15 Looney. Ca. 1886. Eastlake Cottage. One-and a-half story, four bay, wood frame with clapboard siding duplex; double gable roof; side porch supported by turned posts with brackets; carved wood panels, dentils, brackets and spindle molding; diagonal siding at gable end; projecting front bay with beaded siding repeated. (C)



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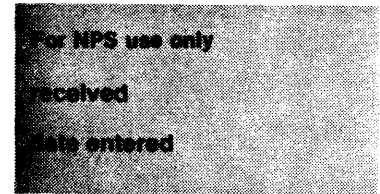


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188. 635 Looney. Ca. 1910. Colonial Revival Cottage. One story, two bay, wood frame with clapboard siding; shotgun plan; gable roof of standing seam metal; porch across front supported by Doric columns; 1X1 double hung windows. (C)
189. 642 Looney. Ca. 1904. Colonial Revival Cottage. One story, three bay, wood frame with weatherboard siding; complex hipped and gable roof; front to side porch supported by cast stone, Ionic columns on square piers; 1X1 double hung windows. (C)
190. 643 Looney. Ca. 1905. Colonial Revival Cottage. One story, two bay; wood frame with added aluminum siding; gable roof; porch across front supported by cast stone, fluted Doric columns on square piers; 1X1 double hung windows. (C)
191. 646 Looney. Ca. 1910. Colonial Revival Cottage. One story, four bay, wood frame with added masonite and permastone siding; complex hipped and gable roof; wrap around porch supported by cast stone Doric columns on square piers; added aluminum windows. (C)
192. 647 Looney. Ca. 1910. Colonial Revival Cottage. One-and a-half story, two bay; wood frame with added shingle siding; gable roof; porch across front supported by cast stone Doric columns on square piers; 1X1 double hung windows; keystone molding at gable light; original terra cotta chimney pots. (C)
193. 658 Looney. Ca. 1904. Eastlake Cottage. One-and a-half story, three bay, wood frame with clapboard siding; duplex; gable roof; porch across front supported by turned posts; combination diamond shaped, fishtail shingles and fan shaped molding at gable end; 1X1 double hung windows. (C)
194. 662 Looney. Ca. 1907. Colonial Revival Cottage. One story, two bay, wood frame with added siding; shotgun plan; gable roof; porch across front supported by Doric columns; fan shaped wood molding over gable and vent. (C)
195. 141 Mill. Ca. 1885. Italianate. Two story, three bay, brick; flat roof; cornice with brackets and dentils; cast iron attic vents; segmentally arched window heads with prominent stone keystones; cast iron acanthus leaf columns; canted entrance. (C)
196. 143 Mill. Ca. 1886. Eastlake Cottage. One story, three bay, wood frame with clapboard siding; gable roof; 2X4 walk-in windows; scroll brackets with acorn finials on porch. (C)

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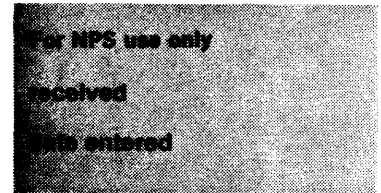
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- 197. 147 Mill. Ca. 1885. Eastlake Cottage. One story, three bay, wood frame with clapboard siding; gable roof; 2X4 walk-in windows; scroll brackets with acorn finials on porch. (C)
- 198. 151 Mill. Ca. 1886. Eastlake Cottage. One story, three bay, wood frame with clapboard siding; gable roof; 2X4 walk-in windows; scroll brackets with acorn finials on porch. (C)
- 199. 157 Mill. Ca. 1887. Eastlake Cottage. One story, three bay, wood frame with clapboard siding; gable roof; 1X2 double hung walk-in windows, tongue and groove diagonal siding at gable, curvilinear vergeboards; scroll brackets with acorn finials at porch. (C)
- 200. 161 Mill. Ca. 1887. Eastlake Cottage. One story, three bay, wood frame with clapboard siding; gable roof; 1X2 double hung walk-in windows, tongue and groove diagonal siding at gable; curvilinear vergeboards, scroll brackets with acorn finials at porch. (C)
- 201. 165 Mill. Ca. 1888. Eastlake Cottage. One story, three bay, wood frame, shotgun plan; gable roof and beveled clapboard siding; decorative wood gable vent; dentils and brackets at porch. (C)
- 202. 169 Mill. Ca. 1888. Commercial Vernacular. One story, five bay, wood frame with brick veneer; flat roof with parapet; windows altered. (C)
- 203. 183-85 Mill. Ca. 1921. Bungalow. One story, four bay, wood frame with clapboard siding; hipped roof; porch across front; exposed rafters at eaves. (C)
- 204. 197 Mill. Ca. 1907. Colonial Revival Cottage. One-and a-half story, three bay; wood frame with clapboard siding; complex gable roof; wrap around porch with Doric columns. (C)
- 205. 201-03 Mill. Ca. 1907. Queen Anne Cottage. One-and a-half story, three bay, wood frame with clapboard siding; complex gable roof; wrap around porch with Doric columns; double hung windows; decorative sawn wood trim and fishscale shingles in gable. (C)
- 206. 218-20-22 Mill. Ca. 1960. Vernacular. Two story; flat roof with parapet; single siding. (N)

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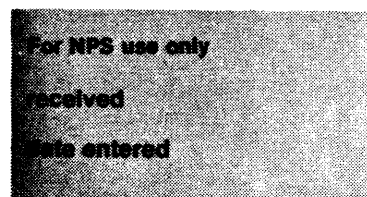
- 207. 227 Mill. Ca. 1890. Eastlake Cottage. One story, three bay, wood frame with added shingle siding; complex gable roof; side porch with turned posts; decorative balusters and brackets; 1X1 double hung windows. (C)
- 208. 240 Mill. Ca. 1960. Vernacular. Two story; flat roof with parapet; shingle siding. (C)
- 209. 247 Mill. Ca. 1960. Vernacular. Modern two story apartment building; brick veneer; aluminum windows. (N)
- 210. 269-71 Mill. Ca. 1885. Eastlake Cottage. One story, seven bay, wood frame with clapboard siding; gable roof of standing seam metal; turned posts and brackets at porch; windows altered. (C)
- 211. 274 Mill. Ca. 1861. Eclectic Cottage. One story, five bay brick on a raised foundation; low pitch hipped roof of standing seam metal; flat roofed porch across front with Doric columns, balustrade with wood railing and cut out wood balusters, dentils and brackets at frieze, walk-in windows with shutters; arched vestibule entry. (C)
- 212. 275 Mill. Ca. 1905. Vernacular. One story, three bay, wood frame with clapboard siding; porch across front. (C)
- 213. 279 Mill. Ca. 1887. Italianate Cottage. One-and a-half story, four bay, wood frame with clapboard siding; complex gable roof; porch with box columns with chamfered edges and brackets with acorn finials; leaded glass windows in gable; dentils at eaves; 2X2 double hung walk-in windows. (C)
- 214. 283 Mill. Ca. 1890. Queen Anne Cottage. One story, four bay, wood frame with added shingle siding; complex gable roof; wrap around porch with Doric columns; altered original walk-in windows; damaged, sawn wood gable vent; modillions at eaves. (C)
- 215. 285 Mill. Ca. 1885. Eclectic Cottage. Two story, three bay, wood frame with clapboard siding; gable roof; portion of original porch remaining with box columns with chamfered edges and brackets with acorn finials; 1X1 double hung windows; walk-in at porch; cornice window heads with dentils and brackets; modillions at eave cornice, decorative gable vent removed. (C)
- 216. 297 Mill. Ca. 1885. Italianate. Two story, three bay brick; flat or low pitched roof; overhanging bracketed cornice with dentils; side porch with turned posts, fan motif acorns and brackets; arched vestibule entry; segmentally arched, 2X2 double hung windows; decorative cast iron basement and attic vents. (C)





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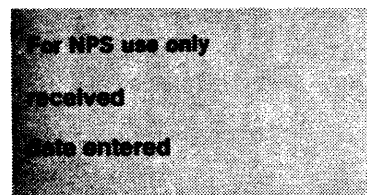
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- 237. 499-501 Seventh. Ca. 1921. Bungalow. One story, four bay, wood frame with clapboard siding; double shotgun duplex; gable roof, twin porches at front entrances, exposed rafters at eaves; 4X4 double hung windows. (C)
- 238. 511-13 Seventh. Ca. 1929. Bungalow. One story, four bay, wood frame with clapboard siding; double shotgun duplex; gable roof, twin porches at front entrances, exposed rafters at eaves; 4X4 double hung windows. (C)
- 239. 543 Seventh. Ca. 1907. Foursquare. Two story, four bay, wood frame with brick siding; hipped roof with double light dormer; one story porch across front supported by Doric columns; 1X1 double hung windows with one leaded glass window. (C)
- 240. 574 Seventh. Ca. 1902. Romanesque Revival. (Seventh Street Baptist Church) Two story, brick; complex gable roof; rounded arch windows, corner buttresses; star-shaped rod ornaments. (New Fellowship M.B. Church) (C)
- 241. 585 Seventh. Ca. 1919. Craftsman Cottage. One story, three bay, wood frame, stucco and clapboard siding; gable roof; porch across front supported by Doric columns; 6X6 double hung windows; exposed rafters at eaves. (C)
- 242. 589 Seventh. Ca. 1965. Vernacular. Two story, three bay; brick veneer; gable roof; common stairs and walkways; aluminum windows. (C)
- 243. 593 Seventh. Ca. 1910. Craftsman Cottage. Two story, three bay, wood frame with clapboard and shingle siding; gable roof; one story porch across front supported by square piers on stucco base; bracketed eaves along roof line and porch; 1X1 windows, wooden pentagram gable vent. (C)
- 244. 597 Seventh. Ca. 1910. Queen Anne Cottage. One-and a-half story, three bay, wood frame with clapboard siding; complex gable roof with decorative wood panels in front facing gable; side porch with added wrought iron columns on brick piers; 1X1 double hung windows. (C)
- 245. 599 Seventh. Ca. 1915. Colonial Revival Cottage. One story, two bay; wood frame with clapboard siding; shotgun plan gable roof; porch across front supported by Doric columns on stone piers; 1X1 double hung windows. (C)
- 246. 601 Seventh. Ca. 1907. Colonial Revival Cottage. One story, two bay, wood frame with clapboard siding; shotgun plan with gable roof; porch across front supported by Doric columns on stone piers; 1X1 double hung windows. (C)



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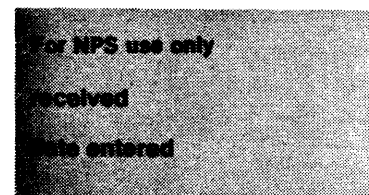


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247. 615 Seventh. Ca. 1939. Colonial Revival Cottage. One story, three bay, wood frame with clapboard siding; gable roof; porch across front supported by Doric columns on cast stone piers; predominantly 1x1 double hung windows. (C)
248. 619 Seventh. Ca. 1889. Eclectic Cottage. (George C. Love House). Two-and a-half story, three bay, wood frame with clapboard siding; complex gable roof, decorative diagonal siding, double light window, brackets and dentils in gable; one story porch across front supported by turned posts with brackets and dentils, spindle-like balustrades; 1x1 double hung windows with cornice window heads with brackets and dentils. In National Register of Historic Places since 1978. (Metropolitan Inter-Faith Association Offices) (C)
249. 631 Seventh. Ca. 1907. Colonial Revival Cottage. One-and a-half story, four bay, wood frame with clapboard siding; complex gable roof of standing seam metal; front to side porch supported by Doric columns; altered windows; leaded glass gable light, evidence of decorative gable vent. (C)
250. 655 Seventh. Ca. 1982. Vernacular Cottage. One story, three bay, wood frame with brick veneer and wood siding; gable roof with side porch; aluminum windows. (N)
251. 660 Seventh. Ca. 1901. Colonial Revival Cottage. One-and a-half story, four bay, wood frame with clapboard siding; complex gable roof with carved wood panel in front facing gable; wrap-around porch with Doric columns on stone piers; 1x1 double hung windows. (C)
252. 663 Seventh. Ca. 1907. Vernacular Cottage. One story, obscured bays, wood frame with added siding; gable roof with screened-in porch. (C)
253. 664 Seventh. Ca. 1907. Eclectic Cottage. One-and a-half story; six bay, wood frame with clapboard siding; complex hipped and gable roof with cone shaped roof over wrap-around porch supported by Doric columns; 1x1 double hung windows; bull's eye molding and fishscale shingles in gable; brackets with spool-like finials at eave corners. (C)
254. 677 Seventh. Ca. 1907. Vernacular Cottage. One story, five bay, wood frame with added shingle siding; gable roof; central porch with square piers; 6x1 double hung windows. (C)

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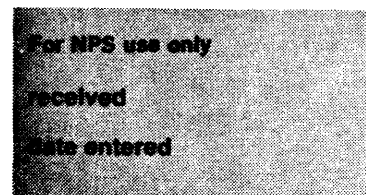


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255. 686 Seventh. Ca. 1850, 1907. Col. Rev. Two story, three bay, painted stone; flat roof with front facing pediments decorated with modillions, egg and dart moldings and dentils; carved panel with harp and foliated design; modillions, egg and dart molding at roof and porch eaves; porch across front with central circular pavillion supported by Ionic columns; cornice molding over windows and doors; 1X1 double hung windows, leaded glass transom; circular side bay with similar decorations. (C)
256. 700 Seventh. Ca. 1905. **Beaux Arts**. Two-and a-half story, four bay; wood frame with brick siding and limestone trim; hipped roof with dormer and overhanging eaves supported by paired brackets; circular attic vents with decorative stone swags; stone belt courses and quoins; porch across front supported by Doric and square columns; side pavillion with stone porch railing with spindle-like balusters; 1X1 double hung windows with limestone, flat arches on first floor; limestone date plaque on front; side stained glass window. (C)
257. 703-05 Seventh. Ca. 1950. Vernacular. One story, four bay, wood frame with brick veneer duplex; gable roof; twin porches at front entrances; 6X1 double hung windows. (N)
258. 709-11 Seventh. Ca. 1950. Vernacular. One story, four bay, wood frame with brick veneer duplex; gable roof; twin porches at front entrances; 6X1 double hung windows. (N)
259. 715-17 Seventh. Ca. 1950. Vernacular. One story, four bay, wood frame with brick veneer duplex; gable roof; twin porches at front entrances; 6X1 double hung windows. (N)
260. 481 Sixth. Ca. 1910. Vernacular Cottage. One story, two bay, wood frame with clapboard siding; shotgun plan; gable roof; boarded-up windows; original porch posts replaced. (C)
261. 483 Sixth. Ca. 1903. Vernacular Cottage. One story, two bay, wood frame with clapboard siding; shotgun plan; gable roof; boarded-up windows; original porch posts replaced. (C)
262. 485 Sixth. Ca. 1892. Eastlake Cottage. One-and a-half story, three bay, wood frame with clapboard siding; gable roof; diagonal siding in gable; double gable roof with decorative brackets; significantly altered central porch with evidence of original turned posts; projecting double bay windows. (C)

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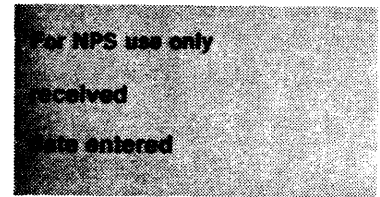


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263. 489 Sixth. Ca. 1901. Colonial Revival Cottage. One-and a-half story, wood frame with clapboard siding; complex hip and gable roof; multi-pane gable light; wrap-around porch supported by altered Doric columns; boarded windows on first story. (C)
264. 495 Sixth. Ca. 1901. Eastlake Cottage. One story, three bay, wood frame with clapboard siding; gable roof; porch across front, evidence of turned posts with brackets; 2X1 double hung windows and diamond shaped window on south side. (C)
265. 497 Sixth. Ca. 1901. Eastlake Cottage. One story, three bay, wood frame with clapboard siding; gable roof; porch across front, evidence of turned posts with brackets; 2X2 double hung windows and diamond shaped windows on south side. (C)
266. 500 Sixth. Ca. 1903. Vernacular Cottage. One story, four bay, wood frame with clapboard siding; shotgun plan; porch across front and side porch; 4X4 double hung windows; porch posts replaced. (C)
267. 501 Sixth. Ca. 1902. Eastlake Cottage. One story, three bay, wood frame with clapboard siding; gable roof; porch across front, evidence of turned posts with brackets; 2X2 double hung windows and diamond shaped window on south side. (C)
268. 502 Sixth. Ca. 1912. Vernacular Cottage. One story, three bay, wood frame with clapboard siding; shotgun plan; porch across front with turned posts, 2X2 double hung windows. (C)
269. 503 Sixth. Ca. 1892. Eastlake Cottage. One story, three bay, wood frame with clapboard siding; gable roof; porch across front; turned posts with brackets; 2X2 double hung windows and diamond shaped window on south side. (C)
270. 504 Sixth. Ca. 1917. Vernacular Cottage. One story, two bay, wood frame with added asbestos shingles; hipped roof; porch across front, supported by square piers; 1X1 double hung windows. (C)
271. 505 Sixth. Ca. 1892. Eastlake Cottage. One story, three bay, wood frame with clapboard siding; gable roof; porch across front, turned posts with brackets; 2X2 double hung windows. (C)
272. 506 Sixth. Ca. 1917. Vernacular Cottage. One story, two bay, wood frame with added asbestos shingles; hipped roof; porch across front supported by square piers; 1X1 double hung windows. (C)

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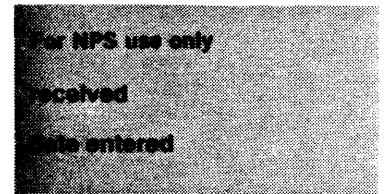
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273. 507-09 Sixth. Ca. 1944. Vernacular Cottage. One story, wood frame with clapboard siding; duplex with gable roof with added vertical siding in gable; aluminum windows; twin porches; apparent alterations. (N)
274. 537 Sixth. Ca. 1937. Bungalow. One story, three bay, brick; gable roof, diamond shaped shingles at gable end; porch across front with square brick piers and exposed rafters at eaves; 4X4 double hung windows. (C)
275. 541 Sixth. Ca. 1937. Bungalow. One story, three bay, brick with apparently later added vertical wood siding in gable and on facade; porch across front with square brick piers and exposed rafters at eaves; 4X4 double hung windows. (C)
276. 543 N. Sixth. Ca. 1937. Bungalow. One story, three bay brick; gable roof, diamond shaped shingles at gable end; replacement concrete porch across front with wrought iron piers and exposed rafters at eaves; 4X4 double hung windows. (C)
277. 548 Sixth. Ca. 1892. Eastlake Cottage. One story, three bay, wood frame with clapboard siding; double gable roof, diagonal, beaded siding on front gable, arched gable opening and dentils; porch across front; evidence of original turned posts; 2X2 double hung windows; pedimented wood molding. (C)
278. 552-54 Sixth Ca. 1954. Craftsman Cottage. One story, four bay, wood frame with brick veneer duplex; gable roof; porch across front; 6X6 double hung windows; exposed rafters at eaves. (N)
279. 555 Sixth. Ca. 1889. Italianate. One story, three bay, wood frame with clapboard siding, gable roof, decorative wood gable vent, original fill facade porch shortened to side entrance bay, gable porch roof, box columns with chamfered edges, wood porch railing with cut-out balusters, 4X4 double hung windows, originally floor to ceiling window opening partially infilled, 4X4 double hung windows. (C)
280. 558-60 Sixth. Ca. 1954. Craftsman Cottage. One story, four bay, wood frame with brick veneer; duplex; gable roof; porch across front; 6X6 double hung windows; exposed rafters at eaves. (N)
281. 564 Sixth. Ca. 1893. Queen Anne Cottage. Two-and a-half story, four bay, wood frame with clapboard siding; complex gable roof of standing seam metal' sawn-wood gable decoration; front to side porch supported by box columns and cut-out wood balustrades; 1X1 sash windows with one 2X1 on front; dentils and bracketed gable. (C)



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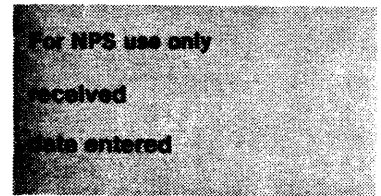
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292. 614 Sixth. Ca. 1893. Eastlake Cottage. One story, three bay, wood frame with clapboard siding; shotgun plan with gable roof of standing seam metal; porch across front, turned posts and brackets; walk-in windows; diagonal siding, wood pentagram gable vent. (C)
293. 617 Sixth. Ca. 1905. Colonial Revival Cottage. One story, three bay, wood frame with added siding which obscures gable detail; front to side porch with Doric columns; 1X1 double hung windows; leaded glass transoms. (C)
294. 618 Sixth. Ca. 1890. Eastlake. One story, three bay, wood frame with clapboard siding; shotgun plan with gable roof of standing seam metal; wood pentagram vent, fishscale shingles, diagonal siding and double lights in gable; porch across front with turned posts and brackets; walk-in windows; terra-cotta chimney pots. (C)
295. 619 Sixth. Ca. 1973. Vernacular. One story, three bay, wood frame with brick veneer and added siding; porches with concrete piers and wrought iron columns. (N)
296. 621 Sixth. Ca. 1973. Vernacular. One story, three bay, wood frame with brick veneer and added siding; porches with concrete piers and wrought iron columns. (N)
297. 622 Sixth. Ca. 1890. Eastlake Cottage. One story, three bay, wood frame with clapboard siding; shotgun plan with gable roof of standing seam metal, diagonal siding, fishscale shingles, wood pentagram vent and decorative cut out wood panels at gable ends; porch across front; walk-in windows; terra-cotta chimney pots. (C)
298. 626 Sixth. Ca. 1890. Eastlake Cottage. One story, three bay, wood frame with clapboard siding; shotgun plan with gable roof; exposed King-post ornament, double light with triple brackets, fishscale shingles; pentagram vent, and diagonal wood siding at gable end; twin posts and brackets supporting porch across front; walk-in windows; terra-cotta chimney pots. (C)
299. 629 Sixth. Ca. 1898. Vernacular Cottage. One story, five bay, wood frame with added siding; double gable roof; side porch with wrought iron piers; later aluminum windows. (N)
300. 630 Sixth. Ca. 1886. Eastlake Cottage. One story, three bay, wood frame with added siding; gable roof but detail obscured by siding; porch across front with evidence of turned posts and brackets. Added aluminum windows. (C)

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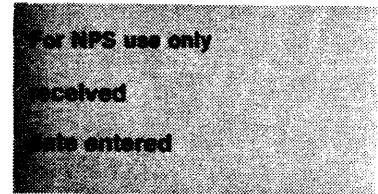
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301. 634-36 Sixth. Ca. 1889. Vernacular Cottage. One story, four bay, wood frame with added brick veneer siding, gable roof; porch across front with apparently added rectangular brick piers; 6X6 double hung windows. (C)
302. 635 Sixth. Ca. 1907. Vernacular Cottage. One story, four bay, wood frame with added siding; double gable roof; side porch with wrought iron piers; later aluminum windows. (N)
303. 637 Sixth. Ca. 1907. Vernacular Cottage. One story, three bay, wood frame with added siding; single gable roof; side porch with wrought iron piers; later aluminum windows. (N)
304. 638-½ Sixth. Ca. 1890. Eastlake Cottage. One story, four bay, wood frame duplex with added shingle siding; gable roof with dentils and brackets at eaves; porch across front with turned columns on added square brick piers; diagonal beaded siding, dentils, acorn finials and spool-like ornament in porch gable; window and door openings altered. (C)
305. 640-42 Sixth. Ca. 1905. Eastlake Cottage. One story, four bay, wood frame with added shingle siding; double gable roof; side porch with turned posts on added square brick piers; doors and windows altered. (C)
306. 650-52 Sixth. Ca. 1905. Eastlake Cottage. One story, four bay, wood frame with clapboard siding; double gable roof; porch at front supported by turned posts and brackets; added aluminum windows; shaped window heads. (C)
307. 657 Sixth. Ca. 1960. Vernacular. One story, wood frame with brick veneer; gable roof; central concrete porch with wrought iron supports; aluminum windows. (N)
308. 660 Sixth. Ca. 1975. Vernacular. Two story, wood frame, brick veneer apartments; low-pitched hipped roof, side concrete and wrought iron common stairs and entry porch, aluminum windows. (N)
309. 661 Sixth. Ca. 1960. Vernacular. One story, wood frame with brick veneer; gable roof; central concrete porch with wrought iron supports; aluminum windows. (N)
310. 668 Sixth. Ca. 1905. Vernacular. One story, three bay, wood frame with added brick veneer and aluminum siding; gable roof; porch across front with wrought iron supports; aluminum windows. (N)

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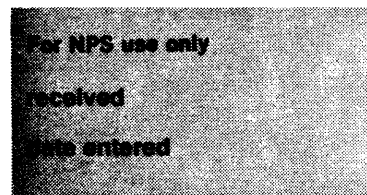
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- 311. 672 Sixth. Ca. 1892. Vernacular Cottage. One story, three bay, wood frame with added shingle siding; gable roof; porch across front; turned posts, 2X2 double hung walk-in windows. (C)
- 312. 674 Sixth. Ca. 1905. Vernacular Cottage. One story, wood frame, added brick veneer and vertical wood siding; concrete porch with wrought iron supports, aluminum windows. (N)
- 313. 679 Sixth. Ca. 1970. Vernacular. Two story, L-shaped apartments; wood frame with brick veneer; low pitch gable roof; exterior wrought iron and concrete stairs and walkways, aluminum windows. (N)
- 314. 680 Sixth. Ca. 1890. Colonial Revival. Two-and a-half story, wood frame with added shingle siding, gable roof; concrete porch across the front with wrought iron supports; 1X2 double hung windows. (C)
- 315. 690 Sixth. Ca. 1914. Colonial Revival. Two-and a-half story, wood frame with added shingle siding, hipped roof with pedimented dormers, diagonal siding and fanlight with keystone in central dormer, gable lights covered, projecting bays on first floor, central circular bay over porch, Doric columns, second porch story enclosed, 1X1 double hung windows. (C)
- 316. 691 Sixth. Ca. 1950. Vernacular Cottage. One story, wood frame with brick veneer siding; low pitch hipped roof; side concrete porch with wrought iron supports; aluminum windows. (N)
- 317. 695 Sixth. Ca. 1973. Vernacular Cottage. One story, wood frame with brick veneer siding; low pitch hipped roof; side concrete porch with wrought iron supports; aluminum windows. (N)
- 318. 701 Sixth. Ca. 1973. Vernacular Cottage. One story; wood frame with brick veneer and horizontal siding; gable roof; side porch with wrought iron supports; aluminum windows. (N)
- 319. 704-06 Sixth. Ca. 1950. Vernacular Cottage. One story; wood frame with brick veneer duplex; gable roof; twin porches at first and fourth bays; 6X6 double hung windows. (N)
- 320. 709 Sixth. Ca. 1886. Colonial Revival Cottage. One story, four bay, wood frame with later added shingle siding; complex gable roof; side porch with Doric columns; 1X1 double hung windows. (C)



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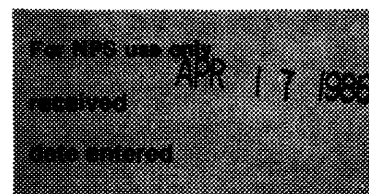
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- 321. 710-12 Sixth. Ca. 1950. Vernacular. One story; wood frame with brick veneer duplex; gable roof; twin porches at first and fourth bays; 6X6 double hung windows. (N)
- 322. 715 Sixth. Ca. 1921. Bungalow. One-and a-half story, two bay, brick; complex hipped and gable roof with hipped roof dormer and three multipaned lights; porch across the front with battered piers; double doors; exposed rafters at eaves; 1X2 double hung windows. (C)
- 323. 716-18 Sixth. Ca. 1950. Vernacular Cottage. One story; wood frame with brick veneer duplex; gable roof; twin porches at first and fourth bays; 6X6 double hung windows. (N)
- 324. 508 Third. 1928. Mission Style. Two story, three bay, stucco; gable roof with curvilinear parapet; stained glass windows in second story sanctuary including rose window on facade; arcade at first story entrance. (St. Stephens Baptist Church, founded 1896) (C)
- 325. 515 Third. Ca. 1885. Vernacular Cottage. One story, three bay, wood frame with clapboard siding; shotgun plan with gable roof; porch across front supported by box columns with brackets; 6X6 double hung windows. (C)
- 326. 517 Third. Ca. 1889. Italianate Cottage. One story, two bay, wood frame with clapboard siding; shotgun plan with gable roof; porch across front supported by box columns with brackets; 6X6 double hung windows. (C)
- 327. 519 Third. Ca. 1929. Bungalow. One story, three bay, wood frame with clapboard siding; jerkinhead roof; porch across front, exposed rafters at eaves; 1X1 double hung windows. (C)
- 328. 520 Third. Ca. 1907. Commercial Vernacular. One story, two bay, brick; flat roof with parapet; apparently reconstructed facade of brick veneer. (N)
- 329. 543 Third. Ca. 1903. Queen Anne Cottage. One-and a-half story, three bay; wood frame with clapboard siding; gable roof; porch across front with Doric columns on square piers; 1X1 double hung windows; decorative cut-out and carved wood panels in gable. (C)
- 330. 547 Third. Ca. 1885. Eastlake Cottage. One story, two bay, wood frame with clapboard siding; shotgun plan; porch across front with spool-like balusters at porch frieze; turned posts and brackets; diamond-shaped decorative gable vent with spool-like wood decorative elements; 1X1 double hung windows. (C)



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The property at 520-522 North Fourth Street (inventory # 102) has lost sufficient integrity of materials to warrant it being re-classified as a non-contributing property in the district. The remainder of the district is intact and the de-certification of the building does not alter the district boundaries. The Greenlaw Addition Historic District is still a distinct geographic element that, overall, retains a high degree of historical and architectural integrity and significance in Memphis, Shelby County, Tennessee.

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In 1856 a group of Greenlaw residents met to organize a church. The Porter family, originally from Connecticut, lived in Greenlaw and deeded land at Chelsea between Sixth and Seventh for the church. By October 1860, the Third Presbyterian Church was completed, and the Reverend E.E. Porter was named the first minister. Because it was all brick, one of few in the city, it became known as "The Brick Church," and as such became a point of reference for numerous listings in the early city directories. Just as the church was completed, its members and the young minister became embroiled in the secession controversy. On April 17, 1861, the citizens of Chelsea, the name given a large portion of North Memphis, met in the sanctuary and resolved to support the Confederate States government. When the federal troops captured Memphis in 1862, they requisitioned "The Brick Church," and used the upper floor for a hospital, and the lower floor as a stable. Today, the building is owned by the Centennial Baptist Church congregation. Though its facade was modified in 1910, it was deemed worthy of an historical marker in 1982.

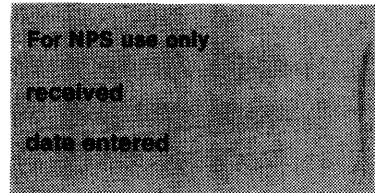
Immediately following the Civil War other significant churches were founded. One for the English families in the area: the Good Shepherd Episcopal Church organized in 1865, at Fourth and Mill, now the site of a mini-park. Former slaves organized the First Baptist Church Chelsea in 1875 in a frame building at the southeast corner of N. Fourth and Sycamore, where they met to give thanks for their new found freedom. About 1881 they bought land at their present location at 500 N. Fourth, and in 1909 built the present church. In 1864 the St. James A.M.E. Church was founded in much the same way by ex-slaves. It met in the neighborhood in an old frame building at Fourth and Saffarans until the present structure was built at that location in 1933.

In the decade after the War the city and the South began to recover. By 1870 Memphis expanded and annexed Greenlaw, now called Chelsea, only to face a decade of yellow fever epidemics. These were especially virulent in North Memphis where Catfish Bay, the Gayoso Bayou and the Wolf River were choice breeding spots for the mosquito. Though the area suffered, it survived, and by the late 1880s it rebounded with a building boom which lasted until around 1915, and in which the majority of the remaining historically significant structures were built.

Very important to this period of building in Greenlaw was George C. Love, a successful businessman and politician. In 1889 he built for his family a splendid, two-and-a-half-story, fourteen room, Victorian home at 619 (244) N. Seventh, the scene of gracious entertaining as well as political rallies. Love went into politics in 1904 and became a Commissioner for Streets, Bridges and Sewers, and for a brief period Mayor of Memphis, 1915-1916. In addition to political success, Love built for rental income many of the fancifully decorated Victorian cottages which remain to provide the charming streetscapes of present day Greenlaw. His daughters lived in the neighborhood until the 1970s and before her death, Mary Love gave the house to the city, which restored it. The George C. Love House was listed in the National Register of Historic Places in 1978. Today, it serves as a neighborhood center and will in the future contain a small museum on the history of the neighborhood.

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There were other important political figures living in Greenlaw. Irish immigrants, John T. Walsh and his brother, Anthony P. Walsh in 1901 purchased the Chase home on N. Seventh. After building their fortunes as cotton factors and owners of a large store on N. Main, which serviced farmers mostly from the north end of the county, they opened the North Memphis Savings Bank, which was the financial home for North Memphis. At the same time that the Walshes prospered in business, John T. Walsh became a very powerful politician, in time an ally of Crump, and the power of the old Ninth Ward, where he could deliver the Irish vote.

A great friend of the Walsh brothers, Louis Sambucetti, built a fine brick and stone house in 1905 on N. Seventh, which today is the convent of the Holy Names Catholic Church. Its former carriage house is the office and workshop for CoDe North, Inc., a program coordinated by a Marist Nun, Sister Mary Elizabeth Bonia. CoDe North, Inc. includes a remarkable self-help housing rehabilitation program in the neighborhood. The CoDe North program was one of the first of its kind, and received national attention for combining respect for original architectural features with creating training and employment opportunities for neighborhood residents. Fortunately for the neighborhood, the Love, Chase-Walsh, and Sambucetti homes remain and are very much a part of the neighborhood.

After the major flood of 1912, no more large homes were built in Greenlaw. By this time also many middle class residents had begun to move out to the new suburbs opening up further east. Increasingly, Greenlaw became a blue collar neighborhood which declined during war times and the Depression. In the 1940s and 1950s, the neighborhood suffered the searing, social changes so familiar to old, inner-city neighborhoods. It soon housed the elderly, the poor, the unemployed and most often poor blacks. Greenlaw was a forgotten neighborhood, but once again it refused to die.

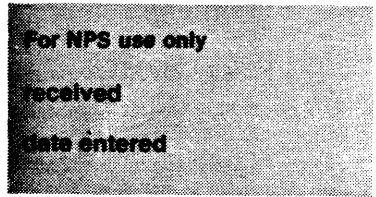
In the late 1970s some signs of revitalization took place. The city named the location a Neighborhood Strategy Area and channeled public funds into it. A private company, Boxes-Trees Inc., began restoring houses for Supreme Mortgage, Inc. Previously mentioned, CoDe North, Inc., remodeled some twenty-six houses in the neighborhood.

The quality of the architecture in the Greenlaw Addition Historic District is the best of its type in the city. There are excellent examples of Italianate, Queen Anne, Eastlake, and Colonial Revival frame cottages and shotguns. The district has the greatest concentration of such small, working-class houses remaining in Memphis. With the interspersing of larger residences, corner commercial buildings, and churches, the architectural importance of the neighborhood is broadened by illustrating the typical nineteenth-century and turn-of-the-century urban pattern of mixing economic levels and commercial uses within a small area. The city's other residential districts on the National Register are comprised of either a wide range of early-twentieth-century houses or of large, elaborate nineteenth-century residences.

Greenlaw's most important non-residential buildings are those of the Artesian Water Company (1890-1930s). As a result of the yellow fever epidemics that ravaged the city during the 1870's, many Memphians were anxious to improve the general sanitation of the city, especially the quality of its drinking water. In 1885 an extensive artesian water basin under the city was discovered by accident. The Artesian Water Company was organized in 1887, and by 1890 the company had completed its main facility on Auction, drawing water from 42 wells. The

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Greenlaw Addition

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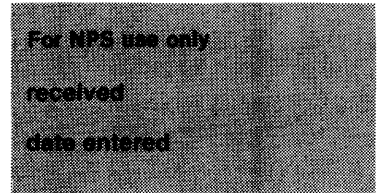
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technology involved in the machinery and underground construction at the plant was considered a nationally important engineering feat. In 1903 the company was purchased by the City of Memphis, making it one of the first publicly owned water facilities in the nation. The guarantee of pure water to Greenlaw and most other areas of the city allowed Memphis to prosper and to expand rapidly during the early twentieth century.



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VERBAL BOUNDARY DESCRIPTION AND JUSTIFICATION

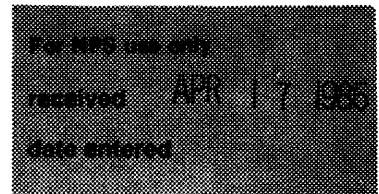
The district covers an irregular area within the rough boundaries of Bethel Avenue on the north, Thomas and Seventh Streets on the east, Auction on the south and Second Street on the west. This district generally includes Auction Avenue between N. Third and N. Seventh; Bethel Avenue between N. Fourth and Thomas; N. Fifth Street between Auction and Bethel; N. Fourth Street between Sycamore and Greenlaw, and between Looney and Bethel; Greenlaw Avenue between N. Sixth and N. Seventh, and between N. Second and N. Third; Keel Avenue between N. Third and Thomas; Looney Avenue between N. Third and Thomas; Mill Avenue between N. Second and N. Seventh; Saffarans Avenue between N. Fourth and N. Seventh; N. Second between Sycamore and Mill; N. Seventh Street between Auction and Bethel; N. Sixth Street between Auction and Bethel; and N. Third Street between Sycamore and Saffarans.

The boundaries have been drawn to contain as many as possible of the remaining nineteenth and early-twentieth-century residential and commercial structures still left in the historic Greenlaw Addition neighborhood, and to include other resources related to the area's history such as the Artesian Water Company Building and Catfish Bay. Wherever possible, the boundaries were made to exclude the later mostly industrial properties which have developed along Second and Third Streets on the western edge of the district. This accounts for the very irregular pattern along that boundary.



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Name Greenlaw Addition Historic District

State Shelby Co., TN

Namination/Type of Review

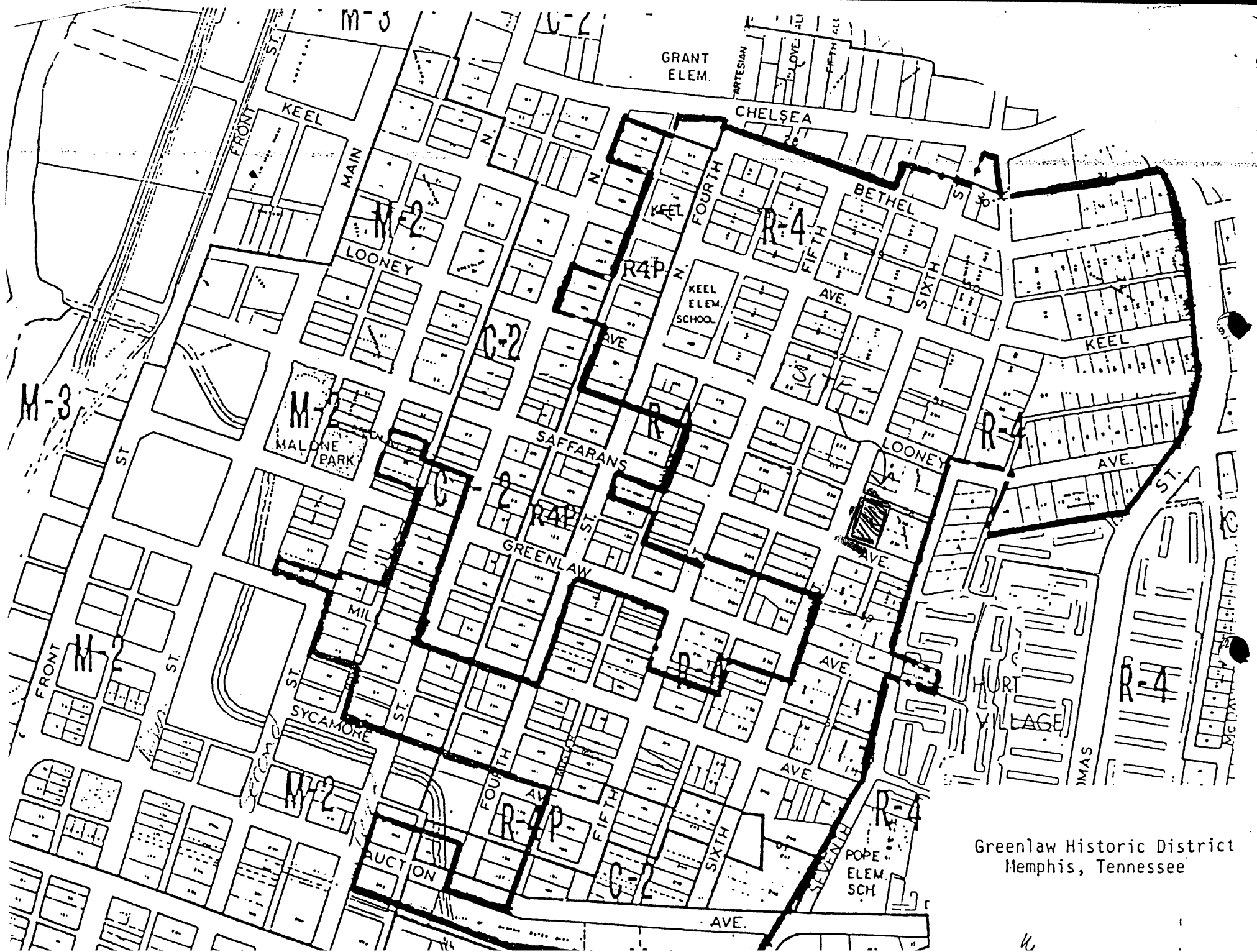
Date/Signature

Additional Information

*accepted*

*for* Keeper *Arlene Byers* 4/28/85

Attest \_\_\_\_\_



Greenlaw Historic District  
Memphis, Tennessee



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SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 84003704

Date Listed: 8/16/84


Greenlaw Addition Historic District  
Property Name

Shelby  
County

TENNESSEE  
State

N/A  
Multiple Name

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This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

  
Signature of the Keeper

8/16/84  
Date of Action

=====  
Amended Items in Nomination:

This nomination is amended to reclassify the house at 614 Sixth Street (inventory number 292 in the original nomination) from contributing to non-contributing, because of a significant loss of historic fabric.

This amendment has been discussed with the Tennessee SHPO.

DISTRIBUTION:

- National Register property file
- Nominating Authority (without nomination attachment)