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DESCRIBE THE PRESENT AND ORIGINAL (if known) PHYSICAL APPEARANCE

The Edward C. Peters House is an exceptionally well-preserved 2 and 1/2 story red brick mansion occupying a knoll on the northern end of a 3 and 1/2 acre wooded city block. Approximately one mile from the central business district and two blocks east of Peachtree Street, the property fronts 345 feet on Piedmont Avenue - from which vehicular and pedestrian traffic enters the grounds - 405 feet on Ponce de Leon Avenue, 389 feet on Myrtle Street and 403 feet on North Avenue.

Stylistically this 1883 design by Gottfrid L. Norrman is High Victorian Queen Anne but more about that should be added. Obviously the work of a trained designer, it bears up well in comparison with the domestic architecture of Norrman's contemporaries in the east. It is not just a provincial version of more sophisticated conceptions and probably should be called an Atlanta example of Professor Vincent J. Scully's "Shingle Style." However, an important footnote about Norrman's "shingles" should be given here. The band of shingles which serves as a wide-stringcourse delineating the two floors is of terra cotta tile. Easterners almost invariably used wood and clothed the "skin" of their houses with shingles.

An important reason for calling the Peters House Shingle Style is its plan. One enters from a porte cochere into an open interior space - a "great hall" - into which the major rooms, of varied shapes, open and down into which flows, by landings, a cascade of steps. (This subtly ornamented staircase is an important architectural feature of the house; especially note the low relief carving of vines on newell posts, the tooled leather wall covering and the oak wainscotting.) Another typical feature of a Shingle Style great hall was an ornamental fireplace; the Peters House does not disappoint with its angled one of panelled oak and pink granite bearing the homey touch of this carved inscription: "The ornaments of a home are the friends who frequent it." Varied interior spaces are quite natural for a house of this type, and these extend out onto verandas or piazzas on the west or main facade and on the north or Ponce de Leon side.

Throughout one finds the influence of Norman Shaw's Queen Anne, of McKim, Mead and White's Japanesque (see the dining room especially), the Colonial Revival and other revivalisms. Yet everywhere the disciplined hand of a trained designer is apparent, creatively combining the eclectic menage of styles, materials and spaces into what was then a new mode.

The exterior, with the exception of the unusually minor ornamental use of shingles, is Shingle Style especially in the organization of the design. As indicated on the facing page, Norrman has taken the picturesque aesthetic in hand. He has disciplined the Victorian's beloved variety of details, the irregular masses, silhouettes and surfaces; has shown "skill in handling the assymetrically balanced forms, exhuberant roof lines, and variations in color and texture common to the Queen Anne mode."



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STATEMENT OF SIGNIFICANCE

Dominating an entire wooded block near the center of downtown, the Edward C. Peters House is the best and earliest surviving example of domestic architecture from Atlanta's post-Civil War era. During that period Atlanta became capital of the "New South"; that character and vitality has continued and this house is an excellent reminder of those robust years when Atlanta first became a city of national importance. Edward C. Peters, son of a pioneer Atlantan, built the house circa 1883. The Peters family was associated with Atlanta history almost since the city's establishment in 1837 and continued to play an important role in her development through the war years, Reconstruction and the late-19th century rebuilding boom. The Peters House has fourfold significance: first, the home of a founding family of Atlanta; second, a fine example of High Victorian architecture; third, a landmark, little changed from its original appearance, from one of the most dynamic periods in Atlanta history; and lastly, a tree-clothed, 3.5-acre open space two blocks from Peachtree Street near the heart of Atlanta.

The first of the Peters family to be associated with Atlanta was Richard, son of a well-known Philadelphia family. (His grandfather Judge Richard Peters was secretary and member of the board of war during the Revolution; tiles around the dining room fireplace depict the Fishing Company of the State in Schuylkill of which Judge Peters was a member.) After serving an apprenticeship with the noted architest William Strickland, Peters moved to Georgia in 1835 as an articlant engineer with the newly organized Georgia Railroad. He first visiter it at a (their called Marthasville) in 1844 and in 1846 moved there permanently. In Atlanta Peters was involved in railroad construction and management, the remary business concern of the young city, and real estate investment. as a transportation center, her agge the changing the provincial name; a business associate coined the name at lant and Peters backed its usage. In 1871 Peters and George W. Ada 9 organized the Atlanta Street Railway Company, the city's first. Upon his death in 18#9 his son Edward C. Peters became trustee of the Peters estate. Edward developed much of the family property, including a 400-acre Peachtree Street tract. It was on a portion of this property that he built his home at the corner of Piedmont and Ponce de Leon. Edward like his father was prominent in Atlanta civic affairs serving as a city councilman and alderman. He died in 1937. Edward's son Wimberly inherited the estate and lived in the house until his death in 1948. His wife Lucille Kurht Peters continued to live there until she died in October 1970. Because of this long occupation by the Peters family, the house has escaped destruction by advancing commercialism and remains little changed from its original appearance.

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9.	MAJOR	BIBLIOGRAP	HICAL RE	FERENC	ES									1
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Form 10-300a (July 1969)

NATIONAL REGISTER	R OF HISTORIC PLACES
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INVENTORY - NOMINATION FORM

(Continuation Sheet)

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8. STATEMENT OF SIGNIFICANCE

The architect of the Peters House was Gottfrid L. Norrman (1846-1909), a Swede, who practiced in Atlanta from about 1880 until his death. Recent studies of Norrman's career reveals that he was not only an important local architect but that his work is of some significance in relation to the general American development of this period. His late work indicates his knowledge of progressive forms and ideas stemming from Chicago School architects such as John Root and Louis Sullivan. In addition, his work of the eighties and nineties in the High Victorian picturesque eclectic styles, demonstrates an unusual ability in organizing the irregular masses and surfaces and variety of details common to these styles. The Peters House is an unusually fine example of a High Victorian residence which shows skill in handling the asymmetrically balanced forms, exuberant roof lines and variations in color and texture common to the Queen Anne mode. The interiors, too, illustrate Norrman's ability to integrate a variety of details, from wooden paneling and tooled leather to leaded glass and tiles.

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That the Peters House is a landmark of one of the most dynamic periods in Atlanta history is evident when one realizes that Atlanta is more closely tied to the "New South" rather than the "Old." Established as a railroad terminus only 24 years before the outbreak of the Civil War, Atlanta developed into a prosperous transportation and economic center within the "King Cotton" economy. Sherman's burning of the city in November 1864 necessitated the complete reconstruction of the business district in the years following the Civil War. This was accomplished by returning former citizens, like the Peters family. Their house stands as a landmark of this vigorous era.

A final point deals more directly with the Peters House's present significance and potential especially with reference to problems of urban life. The house is unique in that it stands on a tree-shaded, full city block near the heart of downtown. Atlantans in both private and public sectors, realizing the importance of this fact and of the other qualities discussed above, are making efforts to assure the preservation of both the house and its site.

