

United States Department of the Interior
National Park Service



National Register of Historic Places Registration Form

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

1. Name of Property

historic name Fort Peace

other names/site number The Castle, Ferdinand and Lucy McMillan House

2. Location

street & number 87 Fifteenth Street NE

N/A	not for publication
N/A	vicinity

city or town Atlanta

state Georgia code GA county Fulton code 121 zip code 30309

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

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

national statewide local

Signature of certifying official/Title: Dr. David C. Crass/Historic Preservation Division Director/Deputy SHPO Date 15 AUG 2018

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

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

Signature of commenting official _____ Date _____

Title _____ State or Federal agency/bureau or Tribal Government _____

4. National Park Service Certification

I hereby certify that this property is:

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

Di Salvo

9/18/18

Signature of the Keeper

Date of Action

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5. Classification

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

Category of Property
(Check only **one** box.)

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

- private
- public - Local
- public - State
- public - Federal

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

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

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

Number of contributing resources previously listed in the National Register

N/A

N/A

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling

DOMESTIC: multiple dwelling

COMMERCE/TRADE: professional

RECREATION AND CULTURE: theater

RECREATION AND CULTURE: museum

Current Functions

(Enter categories from instructions.)

COMMERCE: restaurant

SOCIAL: clubhouse

DOMESTIC: hotel

7. Description

Architectural Classification

(Enter categories from instructions.)

MIXED: Queen Anne, Craftsman, Classical

Revival

Materials

(Enter categories from instructions.)

foundation: STONE: granite

walls: ASBESTOS (shingle)

STONE: granite

roof: STONE: slate

other: BRICK (chimneys and columns)

WOOD (columns)

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Narrative Description

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

Summary Paragraph

Fort Peace, built in 1911 and widely known as The Castle, is a north-facing house located on Fifteenth Street, just west of Peachtree Street in midtown Atlanta. Two levels of living space with an attic are perched atop a two-story rough granite basement, and an imposing granite wall extends the full expanse of the front elevation. Keyhole-shaped windows, a large double-door entrance, and an octagonal tower add to the castle-like feel of the house. The two lower levels were historically used as a carriage house and were recently rehabilitated to accommodate a restaurant and bar. Exterior stairs access the upper, L-shaped living space of the house, which is largely clad in asbestos, fish-scale shingles. Exterior details include white terracotta detailing on the chimneys, wide overhanging eaves, curved brackets along the overhanging gable, and triangular knee braces. The two-story house has an attic converted into living space and an octagonal lookout tower. The first-floor porch is supported by five Corinthian columns on the front elevation, while pillars of rusticated brick support the semi-circular porch at the northwest corner and along the west elevation. The roof for this porch creates a similarly shaped porch for the house's second floor. The first and second floors have identical floor plans, with a wide central hall running the depth of the house, three rooms to the east of the hall and two rooms to the west, all of a similar size and square plan. Double parlors and several bedrooms are found on the first floor, and three more bedrooms are found on the second floor. The converted attic space holds an additional suite and provides access to the octagonal tower. Historic interior materials include plaster walls, hardwood floors, pocket doors, paneled doors with transoms, picture moldings, and chair rails. The house has recently been converted into a multifunctional restaurant, bar, member's club, and hotel suites. A recent modern addition at the rear provides kitchen space on the second level and accessibility to the upper levels. The house retains a high degree of exterior and interior integrity, despite the loss of setting, and was recently rehabilitated following the Secretary of the Interior Standards.

Narrative Description

(The following description was written by Bryan Latham, the property owner as part of "The Castle," Historic Property Information Form, drafts dated May 2012 and March 2015, on file at the Historic Preservation Division, Georgia Department of Natural Resources, Stockbridge, Georgia. The description was compiled and expanded by Laura Beth Ingle, Architectural Historian, Historic Preservation Division.)

Fort Peace is located in Atlanta, approximately two-and-a-half miles north of city hall, in an area of the city commonly referred to as Midtown. The house is on the south side of Fifteenth Street and sits about 250 feet west of Peachtree Street, a major north-south thoroughfare through the city. The eclectic house, completed in 1911, was one of many large and architecturally distinctive houses constructed along Peachtree Street in the years following the Civil War. However, only a few of these houses remain. Today, 20th century infill, including the Woodruff Arts Center and many modern office buildings and skyscrapers, surrounds the property.

Exterior

Fort Peace faces north, and its two-story granite basement abuts the sidewalk. A two-story, L-shaped house with finished attic is perched atop the imposing granite basement (photograph 1), and while the basement wall extends to the sidewalk, the house above has an approximately 20-foot setback. Landscaping is limited to plantings along the side elevations, as hardscaping and concrete surround much of the house today. While originally part of a larger property, the land associated directly with Fort Peace has been whittled away over the years as development encroached from the surrounding Midtown area. Currently, the house sits on a quarter-acre parcel, between two tall office buildings.

The front wall of the basement extends approximately 100 feet east to west along Fifteenth Street. Initially, this two-story, stone wall extended further to the west, but at an unknown date, likely in the 1930s, it was modified. A stairway was cut into the wall providing access to the second story of the basement, multiple patios and porches, and the L-shaped house above. However, this stairway was removed as the neighboring AT&T Promenade and plaza developed to the west of the house, and Fort Peace is now entered at the basement level through double doors within a segmental arch.

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The rough-coursed granite basement walls are broken up by a variety of window openings. Two keyhole-shaped windows flank a pair of windows under a single segmental arch on the north elevation of the basement (photograph 2), while multiple two-over-two windows with arched brick lintels are found on the east elevation (photograph 4). A single door and several modern windows within the infilled basement are also found on the east elevation at the basement level. The original rear elevation is not visible due to a modern addition (photograph 5). The imposing stone wall of the façade continues around the west elevation, and five small, arched window openings are found at the second floor (photograph 6).

Porches are accessible from the second floor of the basement and both floors of the main living space. The basement-level porch is located at the northwest corner of the property. It has a simple metal railing and a set of wide, turned stairs that leads to the first-floor porch (photograph 7). This first-floor porch runs across the front and the west sides of the house and arcs into a semicircle at the northwest corner, just above the basement-level porch. The ceiling of this porch is supported by five Corinthian columns across the façade, while rusticated brick columns support the west side porch and the semi-circular porch ceilings (photographs 8 and 10). A square patio extends to the north of the porch on the façade. The railings are composed of turned wooden balusters and simple metal railings. The flat roof of the first-floor porches creates a similarly-shaped, but uncovered porch on the second floor of the house.

Exterior chimneys are located on the east and west elevations and are brick with white terracotta ornament at the top. The west chimney is unusual, as it has two exposed fireplace-like openings facing the exterior (photograph 6). The roof is slate and was installed during the 2014 rehabilitation. Rising above the main roofline and tucked into the corner of the L-shaped house is an octagonal lookout tower, one of Fort Peace's most striking features (photograph 24). The tower has narrow, ten-light windows on several sides and is clad in fish-scale shingles with bands of standard shingles. It has a flared metal roof and is topped by a spire mounted on a pagoda-style cupola with four supporting columns.

Built in the first decade of the 20th century, Fort Peace's overall appearance reflects no one particular style, but rather an assortment of styles based on the whims of Ferdinand McMillan, the house's original owner and designer. The most apparent styles are Queen Anne, Craftsman, and Neoclassical Revival styles. However, the house is most notable for its unusual and contradicting use of details and ornamentation. Indicative of the Queen Anne style are the textured wall surfaces using patterned shingles, a porch wrapping two sides of the house, prominent chimneys with decorative brickwork and terracotta detailing, a multi-sided tower, and the use of many one-over-one windows. The Craftsman style is demonstrated through the use of wide eaves, exposed rafters, and triangular knee braces, while the Neoclassical Revival style is apparent in the Corinthian columns, the rounded porch, and fanlight over the entrance to the living space.

Due to its setback and placement above the two-story basement, the front-facing gable, lookout tower, and porches are the most visible parts of the L-shaped house (photograph 1). The exterior is largely clad in fish-scale shingles with several bands of standard shingles, much like the details found on the tower. Windows are found as singles, pairs, and sets of three, sometimes with transoms (photograph 4). Other exterior details include curved brackets along the overhanging gable, intricately sawn woodwork, and a tripartite window in the front-facing gable (photograph 25).

Though a number of published sources mention McMillan's landscaping plans, nothing survives. McMillan intended to train vines up the stone wall, and small wire loops were built into the wall to accommodate these vines. He also implanted cannon barrels into the wall through which he intended to grow roses. It was the juxtaposition of the fort-like structure with peaceful roses that inspired the house's name, Fort Peace. Several published sources mention an irrigation system McMillan developed to use on the property, and some evidence of this remains in planter boxes in the basement. There are no outbuildings on the property, nor is there evidence of any existing historically.

During the recent rehabilitation, the exterior was restored to its 1911 appearance with new paint, restoration to the millwork and porches on the third floor, and installation of a new slate roof. A modern rear addition was built to provide accessibility and extra work space for the restaurant's kitchen.

Interior

The house is entered from Fifteenth Street via the double doors in the basement. The walls are exposed granite, the ceiling is largely exposed rafters with some areas of non-historic drywall, and the floor is a newly poured, polished concrete (photograph 11). A new staircase and an elevator, which services the first three floors, were added during the recent rehabilitation. The elevator and stairs are composed of modern materials and design to emphasize their newness.

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At the rear of the ground level is a small cocktail bar installed during the recent rehabilitation and the grotto, one of the house's many unique features (photograph 12). Fort Peace was built into a steep hill and the basement walls also serve as retaining walls. However, a portion of the rear wall was left unfinished, highlighting the jagged rock of the exposed hillside. McMillan referred to this area as "the grotto." According to an *Atlanta Journal* article from 1913, he intended to use the grotto as a backdrop for a diorama of Napoleon's troops crossing the Alps. This exhibit would entail the placement of 16,000 miniature soldiers and show the various routes taken to traverse the treacherous terrain. However, no evidence of the diorama or figurines remains.

With the recent rehabilitation, the second floor of the basement has been turned into a restaurant and bar. This space served as the original owner's office or den, as he called it. Much like the ground level, granite walls remain exposed and ceilings are a mix of exposed rafters and new drywall. The north or front portion of this floor is located over the grotto and measures about 20' by 40' (photograph 13). During the recent rehabilitation, a new floor of salvaged materials was installed to replace dilapidated plywood in the front half of the building and a U-shaped bar was placed in the center of this area. On the east wall of this area there are four two-over-two windows placed somewhat erratically. One of these windows is between the two floors (the ground level and second floor of the basement), likely indicating the placement of the original staircase. On the west wall of this area there are two clerestory windows – one square and one round, and two doors – one with a fanlight and one without, providing access to the various porches.

The south or rear portion of this floor contains restaurant seating, but it was once planned to be a covered swimming pool. These plans were abandoned when McMillan's wife, Lucy, heard news of a child drowning and feared a similar accident would occur at Fort Peace. As a result, the McMillans used the space as a music room. Concrete columns in a fairly regular grid layout support the wood frame structure above, and walls in the area are finished and much historic wainscoting and molding has been retained (photograph 14). Windows are six-over-one and most have transoms. To the west of what is now the dining area is a space raised about three feet and comprises the basement of the western part of the house. The walls in this area are stone and there is an ash-cleanout feature for the house's fireplaces. At the rear is the kitchen addition. Another unique, exposed feature found on the east wall of this floor, are the original planting boxes and some remnant of the indoor irrigation system which McMillan invented and installed to water the roses planted there and which by some accounts originally extended down the hill to gardens which are no longer extant.

Except for the newly installed elevator, there is no interior access between the two basement levels of the house and the upper living spaces. Instead one must exit through a pair of double doors on the west side of the basement's second floor and proceed up a set of concrete stairs to the porch and the main entrance (photograph 9).

The living space of Fort Peace consists of two floors with five rooms each and a finished attic space. The main axis of the house is the wide, north-south hall which runs its depth (photograph 17). Opening off the hall on the east side are two rooms, then the staircase, and beyond the staircase another room. Across the hall, opposite the staircase are two more rooms. This plan is mirrored on the second floor. The three story addition from the 2014 rehabilitation is just south of the rear rooms. The attic is also L-shaped but with no hall, and consists of three rooms. Throughout the living space, interior walls and ceilings are generally plaster, except a few areas replaced with drywall during the recent rehabilitation due to water damage. Floors are hardwood, and with the exception of two pairs of double pocket doors, interior doors are all paneled, and most have transoms. Other historic materials include baseboards, chair rails, picture moldings and cornices. Ten-inch baseboards are found in each room, but the presence and placement of chair rails and other moldings vary from room to room.

Of the interior details, likely the most unusual are the decorations set into the walls above the mantels. After the Cotton States and International Exposition of 1895, which was held in Piedmont Park in Atlanta, McMillan acquired the large plaster seals of several southern states created for the event (photographs 16, 18, 20, and 22). He stored these seals until the house was built, and then installed them in each room above the mantel. They measure approximately 4' in diameter. All mantels which remain in the house are different. The most elaborate is in a classical style with a pressed tin panel; however, most of the mantels are rather simple and wooden. Fireplaces are faced with tiles, and a few cast iron fireboxes remain.

The main entrance to the living space is a three-quarter-light door with an elliptical transom and a sidelight (photograph 17). The door opens directly into the wide hallway rather than a separate reception hall because according to an *Atlanta*

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Journal article from 1913, McMillan thought reception halls were “a modern abomination” and should be abolished. He believed the “old-fashioned hallway gives easy entrance and exit to and from all rooms, it admits the fresh air, it is the ‘intended’ manner of hallway,” so that is how he designed Fort Peace.

The front room is accessed by a pocket door (photograph 15) and an additional pair of pocket doors leads to the adjacent room. All fireplaces are placed at an angle in a corner on an exterior wall. The front room contains the medallion for Alabama and the adjacent room has one for Texas (photograph 16). Across the hall, the northern room, which has a Tennessee medallion, opens onto the side porch, the hall, and the adjacent room (photographs 19 and 20). This adjacent room has a Louisiana medallion and an added bathroom (photograph 18). In the southeast corner of the house, both floors have a smaller room and a bathroom, which may have originally functioned as service areas or servants’ quarters. Beyond this original footprint is the modern rear addition.

Approximately halfway down the hall, a pair of full-height but half-round Corinthian columns marks the staircase. The dogleg staircase is the focal point of the house (photographs 21 and 26). Newel posts are carved, natural wood and the railing has three balusters per tread. Treads are 14" deep with risers only 5" high, and according to the same 1913 *Atlanta Journal* article, McMillan preferred this shallower than standard stair so that he and his guests could easily walk “from the first floor to the top without a grunt.” The underside of the stairway is faced with double rows of recessed panels.

The second floor of living space has the same layout and essentially the same finishes as the first floor and is now occupied by three guest suites. Starting with the front room, the medallions above each mantel represent North Carolina, Missouri, Mississippi, and the city of Atlanta, respectively. The Missouri and Atlanta rooms have been altered to function as bathrooms for the adjacent rooms, and a bathroom has been added within the southeast corner room to create the third suite. Modern fixtures and a small partial height toilet room have been added in the corner of each bathroom.

The attic has been converted to a suite with three rooms. The south space was unused until the recent rehabilitation. It is now one long sitting room (photograph 27). The original rafters and brick chimney remain exposed and the floor is covered in carpet. The north space was previously converted to a room for boarders and was altered in the recent rehabilitation to serve as a bedroom and bathroom (photograph 28). The octagonal lookout tower is accessed from the bedroom in the attic via three stairs.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions.)

Architecture _____

Art _____

Performing Arts _____

Period of Significance

1911-1969 _____

Significant Dates

1911 – date of construction _____

Significant Person

(Complete only if Criterion B is marked above.)

N/A _____

Cultural Affiliation

N/A _____

Architect/Builder

Period of Significance (justification)

The period of significance for Fort Peace is from the date of construction in 1911 through its use as a performance space, headquarters for a variety of arts organizations, and artists' work and living space, which largely ended in 1969.

Criteria Considerations (explanation, if necessary)

N/A

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

Fort Peace is significant at the local level under National Register Criterion C in the area of architecture because it is an excellent and intact example of an eclectically styled house in Atlanta and one of the few remaining representations of Peachtree Street's historic residential development. The house was designed by Ferdinand McMillan, the original owner, as a retirement home for himself and his wife, Lucy. McMillan was a Confederate veteran, an amateur inventor, and a machinery company owner, but he was not an architect or engineer. According to an October 5, 1913 article in the *Atlanta Journal*, he "built a house which is contrary to all architectural plans." This departure from norms and inherent eclecticism is seen in many details of the house, including: the layout of the house with its imposing two-story granite basement and living space perched atop; the installation of small wire loops and cannon barrels into this granite wall through which McMillan intended to grow vines and roses; the exposed bedrock in the basement, which McMillan referred to as "the grotto; and the incorporation of eight large state seals from the Cotton States and International Exposition of 1895 mounted above the house's mantels. The house incorporates elements of several styles popular at the time, such as Queen Anne, Craftsman, and Neoclassical Revival, but it is clearly the result of McMillan's whims and fancy, rather than adherent to any one style. Fort Peace is one of the last remaining individual houses adjacent to the Peachtree Street corridor, which was historically lined with grand houses. It represents the movement of Atlanta's wealthy residents north along Peachtree Street, and is an excellent example of the wealth showcased through houses at the time of its construction. Fort Peace is also significant at the local level under Criterion A in the areas of art and performing arts. From the 1930s through the 1960s, the house had a wide array of occupants and continued its flair for the dramatic and artistic as the home and workspace of many young creatives and the headquarters of multiple artistic organizations, such as theater companies and writers clubs. It played a prominent role in the Atlanta arts scene during the mid-20th century, providing affordable studio and living space for many up-and-coming artists in Atlanta, as well as headquarters, rehearsal, and performance space for small-scale arts groups. Fort Peace is "the last of several former residences in the area that housed elements of the Atlanta arts community as it evolved around the High Museum after World War II" (Atlanta Urban Design Commission n.d.).

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

Fort Peace is significant under National Register Criterion C in the area of architecture at the local level of significance as an excellent and intact example of an eclectic mix of architectural styles popular at the beginning of the 20th century in the city of Atlanta. Ferdinand McMillan, the original owner, designed the house as a retirement home for himself and his wife, Lucy. Despite a lack of formal architectural or engineering training, McMillan designed a house that has intrigued the people of Atlanta for more than a century. When McMillan died in 1920, his obituary in the *Atlanta Constitution* noted his many roles in society – pioneer citizen, Confederate veteran, amateur inventor, and machinery company owner. Yet the most surprising role, and undoubtedly the one that would bring McMillan the most pride, was "builder of the city's quaintest home."

The house samples several architectural styles popular at the turn of the century, exhibiting elements of Queen Anne, Craftsman, and Neoclassical Revival styles, as they are defined in *Georgia's Living Places: Historic Houses in Their Landscaped Settings*, a statewide context. Yet, just as McMillan desired, it is "contrary to all architectural plans" and an interesting conglomeration of one eccentric man's ideas (Perkerson 1913). Many standard design features, popular at the time of construction are present on the house, but it pulls these features from an array of styles and incorporates them in unusual and contradicting ornamentation. It features textured wall surfaces with patterned shingles, prominent chimneys with decorative brickwork and terracotta detailing, and a multi-sided tower, which are indicative of the Queen Anne style, but it juxtaposes these with the wide eaves, exposed rafters, and triangular knee braces typically seen in the Craftsman style. The Neoclassical Revival-style Corinthian columns, rounded porch, and fanlight would seem out of place, except the cumulative effect of parts is a quaint, whimsical house.

In an October 5, 1913 *Atlanta Journal* article, McMillan said "I drew my own plans; I had this high wall built just as I wanted it. I designed the house to please myself, and I live here in my way." The high wall refers to the two-story rough granite basement that fronts Fifteenth Street, bringing to mind a medieval castle or fort to many passersby. Interestingly, *Georgia's Living Places: Historic Houses in Their Landscaped Settings* notes that the details of the Queen Anne style are "generally a combination of medieval and classically inspired features." A more reserved designer might have downplayed the medieval nature of the tall basement wall, but McMillan was designing to please himself and embraced the medieval

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features, adding keyhole-shaped windows and a wide segmental arched entrance. Other unconventional details installed to suit McMillan include: embedded cannons and wire loops in the granite wall, which were intended to facilitate his landscaping plans to grow roses and vines along the exterior basement; the octagonal lookout tower, accessed from the attic which once afforded a view that extended to Marietta and included 19 peaks (according to McMillan); exterior fireplace openings in the west chimney; the no longer extant Uncle Remus Spring at the street-level entrance guarded from above by a pair of marble Br'er Rabbits; the exposed bedrock in the basement, which McMillan referred to as "the grotto" and planned to install a diorama tribute to Napoleon's troops crossing the Alps; the main stairs in the living space, which were designed with deep but shallow steps to facilitate effortless climbing; and likely the most remarkable detail, plaster state seals from seven southern states and the city of Atlanta, which were salvaged from the Cotton States and International Exposition of 1895 and installed over the mantels.

The praise from McMillan's 1920 obituaries in the *Atlanta Constitution* continued and spoke to Atlantian's fascination with Fort Peace, stating that in erecting Fort Peace, "the foremost of all his hobbies" and an embodiment of his own individuality, McMillan leaves "one of the most treasured of all Atlanta's landmarks." Just shy of a decade after its construction, at a time when the city's diverse Victorian architecture was very much still intact and grand mansions lined Peachtree Street, Fort Peace was already noted as a local landmark. Given this high praise, it is not necessarily surprising that Fort Peace survived as most other mansions along Peachtree Street met their demise.

It is also significant under National Register Criterion C in the area of architecture at the local level as one of the last remaining vestiges of the mansions that once filled the Peachtree Street corridor. It is the only remaining residential structure on Fifteenth Street between the Peachtrees (Peachtree Street and West Peachtree Street), as 20th century infill, including the Woodruff Arts Center and many modern office buildings and skyscrapers, surrounds the property. By the late 1970s, most of the houses along Peachtree had been replaced with this modern infill. Fort Peace represents the movement of Atlanta's wealthy residents north along Peachtree Street, and is an excellent example of the wealth showcased through houses at the time of its construction.

Fort Peace is also locally significant under Criterion A in the areas of art and performing arts for its prominent role in the Atlanta arts scene during the mid-20th century and its relationship with the arts community in Atlanta. For four decades, the house provided a welcoming space for the artistic endeavors of Atlanta's budding artists of all mediums. A November 19, 1950 article in *The Atlanta Journal and Constitution Magazine* noted that "it's a place where the Arts are important to everybody" and goes on to say this place had an "indefinable spirit... the companionable, gay feeling of creative artists working together and playing together." In fact, Mrs. Hazel Roy Butler, the owner during the house's heyday as an artists' colony, required that everyone in the house must be doing creative work in one of the Arts (St. John 1950).

The same 1950 article from *The Atlanta Journal and Constitution Magazine* referred to Fort Peace as "a little Greenwich Village of their own" for Atlanta's artists, writers, musicians, and actors. This free-spirit scene and abundant creative energy attracted a wide array of artists to the house, and in the 1950s, dancers, writers, concert pianists, sculptors, newspaper men, art students, and even two puppet-makers were living and working there (St. John 1950). Painters were also drawn to the space, likely for both the good light in the attic and the \$10-a-month rent in Butler's Free-Lance Studio. "Any artist with more talent than money can paint undisturbed" in the studio, and reportedly, Butler would "sometimes" accept a painting in lieu of rent (St. John 1950).

Fort Peace had a gallery of original paintings "that may be worth a lot of money, some day" (St. John 1950) and allowed undiscovered artists a place to show their work and receive compensation. However, this gallery did offer a layaway plan to patrons ("possibly the only gallery in town where installment buying of originals is encouraged" (St. John 1950)), so it was quite possible an artist would not receive full payment for an extend amount of time. The house also held two annual outdoor art shows, one for child artists and one for adult artists, and any painters in the area were invited to display and sell their work (St. John 1950). These outdoor exhibitions are said to have been the precursor to the longtime Atlanta Arts Festival (Fox 1982).

In addition to the visual arts, Fort Peace was also host to many facets of the performing arts community. From 1937 to 1943, the Atlanta Theater Guild rented the house, using it as a headquarters, a rehearsal space, and a performance space. With only minimal alterations, the two basement floors easily served as theaters, and experimental plays and concerts were held in these spaces regularly. Much like the outdoor art shows welcoming artists of all ages and levels, citywide to participate, the Theater Guild offered classes to anyone who had a hand in producing a theater show. In the 1940s, the Atlanta Ballet also used the space as a teaching facility (Fox 1982), reaching yet another group of

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performance artists. The theater spaces and the rest of the building continued to be used by many groups throughout the 1950s and 1960s for meetings, classes, rehearsals, and performances. Some of these groups included: the Artists Assembly Club (1953-1966), the Castle Playhouse Little Theater (1953-1969), the Children's Theatre of Atlanta (1953-1969), the Junior Theatre of Atlanta (1958-1969), and the Castle Art Gallery (1961-1969).

Butler and her impact on the Atlanta arts scene through her work at Fort Peace is debated in the arts community. She has been credited "with starting both the first children's and the first puppet theater in Atlanta" (Fox 1982). The founder of the Atlanta Ballet noted that Butler brought a considerable amount of attention to dance in the city and "contributed to the arts a great deal" (Fox 1982), but another art enthusiast thought her significance was inflated and that while there were talented people producing work at Fort Peace, they were too transient to have a lasting impact (Fox 1982). Ed Danus, one of the founders of the Pocket Theatre, yet another performance group that called Fort Peace home, said it was "the first arts center in the U.S." and "was of primary importance in terms of encouraging the growth of Atlanta's artists and institutions" (Fox 1982). While the claim of being the *first* arts center has not been substantiated, The Castle, as it was known throughout its life as an artists' colony and arts center, was undoubtedly one of the earliest such centers in Atlanta and helped foster an appreciation of the arts in the city.

As Fort Peace was providing space for artists to live and grow in their work, the High Museum of Art, directly across Fifteenth Street, was growing into a leading art museum in the southeast. In 1926 when Mrs. Joseph M. High died, she donated her house to the Atlanta Art Association, and it became the first permanent location for the High Museum of Art. The museum grew and acquired additional, adjacent houses to create an arts complex, eventually building new facilities on the property to house the Atlanta Symphony Orchestra and the Alliance Theater, in addition to the art museum. This complex became the Atlanta Memorial Arts Center, which is now the Woodruff Arts Center, a still-active and thriving arts complex in Midtown Atlanta. Fort Peace is the last of the former residences-turned-arts-related-facilities and a "reminder of the formative years in the appreciation and support of the arts in Atlanta" (Atlanta Urban Design Commission n.d.).

Developmental history/additional historic context information (if appropriate)

(Portions of the following developmental history were written by Bryan Latham, property owner, as part of "The Castle," Historic Property Information Form, draft dated May 2012, on file at the Historic Preservation Division, Georgia Department of Natural Resources, Stockbridge, Georgia. The history was compiled and expanded by Laura Beth Ingle, Architectural Historian, Historic Preservation Division.)

Fort Peace, later known as The Castle, was built for Ferdinand and Lucy McMillan in 1911. Built to McMillan's own specifications, the house has been a curiosity in Atlanta since construction began on its high stone wall along Fifteenth Street in 1909.

Fort Peace was at the northern edge of the city when it was built, and a large tract of land was situated behind it. Deed books identify the property as "G.W. Collier [George Washington Collier] Property, Land Lot 105, District 17, Lots 12, 13." These lots were an early part of the Ansley Park development and just west of the area identified as Ansley Park today. Ansley Park (NR-listed in 1979, updated in 2015) is Atlanta's first automobile suburb and a very early residential neighborhood bordering Peachtree Street as it stretches north from downtown Atlanta. The neighborhood was platted in 1904, the same year Ferdinand and Lucy McMillan purchased the land at what is now 87 Fifteenth Street. It counted amongst its residents the wealthy and prominent citizens of Atlanta. By the 1920s, Ansley Park was a well-established suburb, but as the business district shifted from downtown to midtown (and eventually to Buckhead), the mansions along Peachtree Street were demolished in favor of corporate offices. The changing landscape left very few of these grand residences on Peachtree intact. In addition to Fort Peace, Rhodes Hall (1904) and the Rufus M. Rose House (by 1900) are some of the only remaining examples.

Ferdinand Dallas McMillan was born in Quincy, Florida in 1844 and as a young boy, moved to Atlanta with his family. Shortly after his seventeenth birthday, McMillan enlisted in the Confederate Army as a drummer boy for the Seventh Georgia Regiment. According to his obituary (*Atlanta Constitution* 1920), he went to the first battle at Manassas as the drummer boy, "but after the first burst of fire from the federal guns, the drummer lad threw away his sticks, and from that time on... fought beside gray-clad comrades in the defense of the southland."

Fort Peace

Name of Property

Fulton County, Georgia

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After the Civil War, he settled in Atlanta for a short time before stints in Conyers and Elberton, Georgia and Florence, Alabama. Then in 1880, he returned to Atlanta and called it home until his death. It was during his time in Conyers that he likely met his future wife, Lucy E. Reagan. The two were married on October 20, 1871. The couple had no children but were quite close to several nieces and nephews, and their niece Minnie Smith lived them in the house on Fifteenth Street upon its completion.

A wealthy man, McMillan owned a large amount of property in the city's West End and Ansley Park neighborhoods. Soon after he and Lucy returned to Atlanta in 1880, he accepted a management position with the southern division of the Frick Company, a large manufacturer of machinery based in Pennsylvania. Within a few years he had left Frick and partnered with Thomas Avery, and the pair started their own machinery firm under the name Avery and McMillan. McMillan was also an inventor. He operated one of the South's first cottonseed oil presses and reportedly originated the "suction system" for gins. Even in retirement, he continued working on his inventions and developed and installed a sub-irrigation system for his garden at Fort Peace.

McMillan located his house in the extreme northeast corner of his lot, and it occupies one of the highest points in the area immediately surrounding Ansley Park. From this vantage point, McMillan claimed he could see 19 peaks, including Kennesaw and other mountains in the vicinity. In the 1913 *Atlanta Journal* article, he explained that "I meant to get as high into the air as I could, and there to build me a country home in the city." To achieve this, rather than grading his lot, McMillan cut into the hillside, constructed his two-story foundation, and then built the house atop. He liked to stand on the house's roof and look at the city below and beyond because he found "that one can then feel farther from men and nearer to God" from that vantage point (Perkerson 1913).

He also enjoyed a respite from the bustling city by spending time in the gardens he developed on the property. They were said to have been like "the country in the midst of the city" (Perkerson 1913), full of vines and trees and not visible from the street below. However, he did intend to share a portion of his gardens with all of Atlanta. He envisioned roses trained to grow through the mouths of several cannons and many iron hooks embedded into the granite walls facing Fifteenth Street. It was this vision of roses growing from cannons that inspired the house's paradoxical name – Fort Peace. Roses and greenery would soften its imposing fort-like appearance and make it more approachable.

By early 1909 the two-story basement of the house was in place, as well as the concrete foundation for the main house, which would be perched above the rough granite. The main entrance was intended to be through great double-doors that opened directly off the sidewalk on Fifteenth Street into "the grotto" that formed the first level of the house. The grotto refers to a portion of the rear wall was left unfinished, highlighting the jagged rock of the exposed hillside. Above the entrance, overlooking Fifteenth Street on the second floor was McMillan's den, which was also occasionally referred to as the "skeleton room" because of a myth that he kept a mysterious skeleton there. McMillan had also infamously barred women from his den according to a March 10, 1909 article in the *Atlanta Constitution*, which was published while the house was under construction. Several years later, McMillan discussed the ban, saying "I let women go there, of course. But a man must always be careful about women entering a room in which he keeps papers of value. The instinct of a woman is to dust and sweep away the most valuable papers on earth when they get into the midst of housecleaning" (Perkerson 1913). He went on to say that women were always particularly interested in this room when visiting the house, and he would show them the space saying no other woman would have the same privilege.

Before the McMillans moved to Fort Peace, they lived in the West End neighborhood and Joel Chandler Harris was a neighbor and friend. McMillan included several tributes to the famous author and journalist when he designed Fort Peace. The two small niches at the second level of the Fifteenth Street façade, outside McMillan's den, originally held carved marble rabbits dedicated to "Uncle Remus" and below the niches, at street level was a drinking fountain that he called the "Uncle Remus Spring" and was intended for use by passersby.

Above the den, at what was the lot's original grade level and the main level of living space for the house, was a large terrace with a view north over Fifteenth Street, towards the house of Mrs. Joseph Madison High, a widow whose house became an art museum at the time of her death in 1926. Mrs. High donated her house on Peachtree Street, one block north of the Castle, to the Atlanta Art Association (AAA) for use as a museum. With this donation, the Midtown area of Atlanta began to be recognized as the center of Atlanta's arts scene.

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When McMillan died on January 13, 1920, obituaries in the *Atlanta Constitution* outlined his accomplishments: Confederate veteran, pioneer citizen of Atlanta, inventor, business man, and "builder of the city's quaintest home." The *Constitution* also stated that in erecting Fort Peace, "the foremost of all his hobbies" and an embodiment of his own unique ideas, McMillan leaves "one of the most treasured of all Atlanta's landmarks." Not quite a decade after its construction, at a time when the city's diverse Victorian architecture was very much still intact and grand mansions lined Peachtree Street, Fort Peace was already noted as a city landmark.

Lucy McMillan continued to live in the house until her death in 1925. It then went to the McMillan's niece, Minnie Smith, and her husband, who owned it from 1927 to 1941. Various descendants owned the property and rented it out, at least partially, as a boarding house until 1945.

As the neighboring arts center grew, Fort Peace also began to be used for arts-related activities. An article from December 3, 1933 in the *Atlanta Journal* notes that "The Castle" was occupied by ten artists at the time. Then, from 1937 to 1943, the Atlanta Theater Guild rented the house, using it as a headquarters, as well as a rehearsal and performance space. Both basement floors were suitable for theaters without significant alterations and were used as such. Shortly after the Guild moved into the house, an article titled "Theater in Atlanta Castle" ran in the November 14, 1937 issue of the *Atlanta Journal*. John Solway, the Guild's business director, was quoted, saying "We want Atlanta to feel that this is her castle and that the Theater Guild belongs to her too." The Guild encouraged the production and education of all the aspects of performance art by hosting plays and offering classes to anyone who had a hand in producing a theater show. Around this time, the Atlanta Ballet also used the space as a teaching facility (Fox 1982).

In 1945, Mrs. Hazel Roy Butler purchased the house and continued to rent it out. Butler and her husband opened a gallery and art studio in the house, and Fort Peace's arts theme continued to thrive. Butler firmly established the house as a center of artistic activity by setting down a house rule requiring all tenants to be engaged in creative work. She highly encouraged the arts, is rumored to have accepted artwork in lieu of rent, and tried to foster an atmosphere conducive to creativity. Early tenants included a writers, dancers, concert pianists, painters, sculptors, and even puppet-makers. She converted part of the house into studio apartments where artists could live and work in a creative atmosphere. They were encouraged to present their works in the gallery or perform in the experimental theater.

A November 1950 article in the *Atlanta Journal and Constitution Magazine* details the artistic endeavors at the house. At that time "any artist with more talent than money" could rent a space in the building's Free-Lance Studio for \$10 a month and paint undisturbed. The article states there was an experimental theater, an exhibition room, a gallery, and "15 studios where earnest young creative artists live and work" sometimes sharing the space multiple artists.

By the 1950s, the house was listed in city directories as "The Castle," with multiple rooms rented to a variety of artists. Through the 1950s and 1960s, it also housed many local artistic groups with an array of artistic pursuits. These included: the Artists Assembly Club (1953-1966), the Castle Playhouse Little Theater (1953-1969), the Children's Theatre of Atlanta (1953-1969), the Junior Theatre of Atlanta (1958-1969), the Castle Art Gallery (1961-69) and the Atlanta Writers' Club (1965-1967). In addition, the mezzanine level behind McMillan's old den was known as the Castle Playhouse, and below it in the old grotto was the Carriage Room Restaurant.

The area directly north of Fort Peace continued to develop as an arts center as well. After World War II, the Atlanta Art Association acquired three more houses on the same block as the High House, forming a small arts complex. In the 1950s and 1960s the houses were demolished for new construction projects at the complex. In 1968, the Memorial Arts Center (now Woodruff Arts Center) opened further cementing this area of Midtown as the arts district for the city. At the same time, Fort Peace's reputation as an artistic center grew. The house became strongly associated with the arts community as a result of the activities of its tenants and was locally known as Atlanta's Greenwich Village or Little Bohemia.

In the 1960s and 1970s, the area around the house underwent tremendous commercial development and became less desirable as a residential area. Fort Peace was often vacant or used as temporary housing for transients. In 1979, Mrs. Butler sold the property to the Atlantic Realty Company but retained a life estate in the building. Later that same year, Atlantic Realty Company sold the property to American Telephone and Telegraph Company (AT&T), and AT&T revealed plans to build a 12-story regional headquarters at the site.

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Threatened with demolition in the 1980s, Fort Peace sparked some of the current local preservation ordinances. An *Atlanta Journal, Intown Extra* article from January 1980, discussed early mentions of the building's demolition to make way for a new AT&T building and reported inquiries from AT&T's development team about demolition permits. At that time, the building was designated a "Category I structure," meaning it was on the "city's list of things to save" according to one design commission member at the time. This designation allowed the commission a 15-day review period for applications of demolition permits.

The debate over Fort Peace's future was long and divisive, and many dramatic headlines and articles about the building's fate can be found in local newspapers throughout 1980s. Likely the most divisive of these was from Mayor Andrew Young, when he infamously referred to Fort Peace as a "hunk of junk" in June 1986 while speaking to a group of college students. Young said he thought the building should be bulldozed to make way for AT&T developments. The previous month, the Atlanta City Council had proposed two resolutions attempting to protect the city's historic architectural landmarks, and Young vetoed them both, defending his decision by saying "the fact that nobody has thought of [protecting them] until now means there may not be that much that's worth preserving" (Lancaster 1986).

Some of the other headlines from the *Atlanta Journal* and the *Atlanta Constitution* highlighting the debate of Fort Peace's future include: "Future Cloudy for Atlanta's 'Castle'" (March 25, 1982), "Get in the spirit; save the Castle" (October 29, 1983), "'Hunk of junk' comment angers preservationists" (June 10, 1986), "Castle may not be pretty, but it's not junk, guardian says" (August 14, 1986), "Siege is broken for 'The Castle'" (December 9, 1986), "The Castle rescued" (December 12, 1987), and "Protection urged for 'The Castle'" (July 28, 1989).

Eventually preservation prevailed. AT&T decided to utilize Fort Peace in the development of the property, rather than tear it down, and in December 1989, the city of Atlanta designated "The Castle (Fort Peace)" as a significant Historic Building. Its official designation is a "landmark building exterior," meaning any proposed changes to its exterior appearance must receive a certificate of appropriateness before being executed and any plans for moving or demolishing the building require a 45-day review period from the Urban Design Commission.

During the 1996 Olympics, Fort Peace was the site of the exhibit "Conversations at the Castle" sponsored by AT&T. For this installation, about 10 contemporary artists placed work throughout the building. The exhibit was accompanied by a symposium occurring during the Olympic Games covering the history and future of arts in Atlanta.

AT&T owned the property until 2001 when it was sold to a group called The Castle, LLC. In 2010 the current owner, Bryan Latham purchased it to complete rehabilitation work and operate a restaurant, bar, member's club, and hotel suites.

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

"Theater in Atlanta Castle." *Atlanta Journal*, November 14, 1937, p. 6.

Atlanta Urban Design Commission. "The Castle (Fort Peace)." City of Atlanta, GA, Department of City Planning. <https://www.atlantaga.gov/government/departments/city-planning/office-of-design/urban-design-commission/the-castle-fort-peace> (accessed August 6, 2018).

Carter, John. "Progress Aims at Fort Peace." *Atlanta Journal, Intown Extra*. January 17, 1980, Section E, p. 4.

Cole, Paul Boneau. "Studios in Atlanta Castle." *Atlanta Journal*. December 3, 1933.

Fox, Catherine. "Future Cloudy for Atlanta's 'Castle.'" *Atlanta Constitution*. March 25, 1982, Section B, p. 1.

"F.D.McMillan Dies on Tuesday Morning." *Atlanta Constitution*. January 14, 1920, p. 4.

Garrett, Franklin Miller. *Atlanta and Environs; A Chronicle of Its People and Events, Volume II*. New York: Lewis Historical Publishing Company, 1954.

Fort Peace
Name of Property

Fulton County, Georgia
County and State

Georgia Department of Natural Resources, Historic Preservation Division. *Georgia's Living Places: Historic Houses in Their Landscaped Settings*. Atlanta, GA: 1991.

Lancaster, John. "Young champions developers." *Atlanta Journal*. June 5, 1986, Section C, p. 1.

Latham, Bryan. "The Castle." *Historic Property Information Form*, May 2012. On file at the Historic Preservation Division, Georgia Department of Natural Resources, Stockbridge, Georgia.

"McMillan Funeral Services will be Held this Morning." *Atlanta Constitution*. January 15, 1920, p. 12.

Perkerson, Angus. "Fort Peace, Atlanta's Strangest Dwelling." *Atlanta Journal*. October 5, 1913, p. 3.

"Retired Manufacturer Building Unique Home." *Atlanta Constitution*. March 10, 1909, p. 7.

St. John, Wylly Folk. "Haunted Castle Becomes Atlanta's Greenwich Village." *Atlanta Journal and Constitution Magazine*, November 19, 1950.

"Theater in Atlanta Castle." *Atlanta Journal*. November 14, 1937, p. 6.

Previous documentation on file (NPS):

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

Primary location of additional data:

State Historic Preservation Office
 Other State agency
 Federal agency
 Local government
 University
 Other
Name of repository: _____

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

10. Geographical Data

Acreage of Property 0.27 acres
(Do not include previously listed resource acreage.)

Latitude/Longitude Coordinates
Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

1. **Latitude:** 33.788152 **Longitude:** -84.384724

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

The boundary is indicated by the heavy black line on the attached parcel map, which is drawn to scale.

Boundary Justification (Explain why the boundaries were selected.)

The proposed boundary is the current legal boundary associated with the house.

Fort Peace
Name of Property

Fulton County, Georgia
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11. Form Prepared By

name/title Laura Beth Ingle
organization Historic Preservation Division, GA Dept. of Natural Resources date _____
street & number 2160 GA Hwy 155 SW telephone (770) 389-7841
city or town Stockbridge state GA zip code 30281
e-mail laurabeth.ingle@dnr.ga.gov

Additional Documentation

Submit the following items with the completed form:

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

Photographs:

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

Name of Property: Fort Peace

City or Vicinity: Atlanta

County: Fulton

State: Georgia

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

Date Photographed: July 2015

Description of Photograph(s) and number:

1 of 28. Front façade of house. Photographer facing southeast.

2 of 28. Front façade of house. Photographer facing south.

3 of 28. Detail of inset on front façade. Once held the "Uncle Remus Spring," a public drinking fountain. Photographer facing south.

4 of 28. East elevation of house. Photographer facing northwest.

5 of 28. Rear portion of west elevation, modern addition in foreground. Photographer facing north.

6 of 28. West elevation of house. Photographer facing northeast.

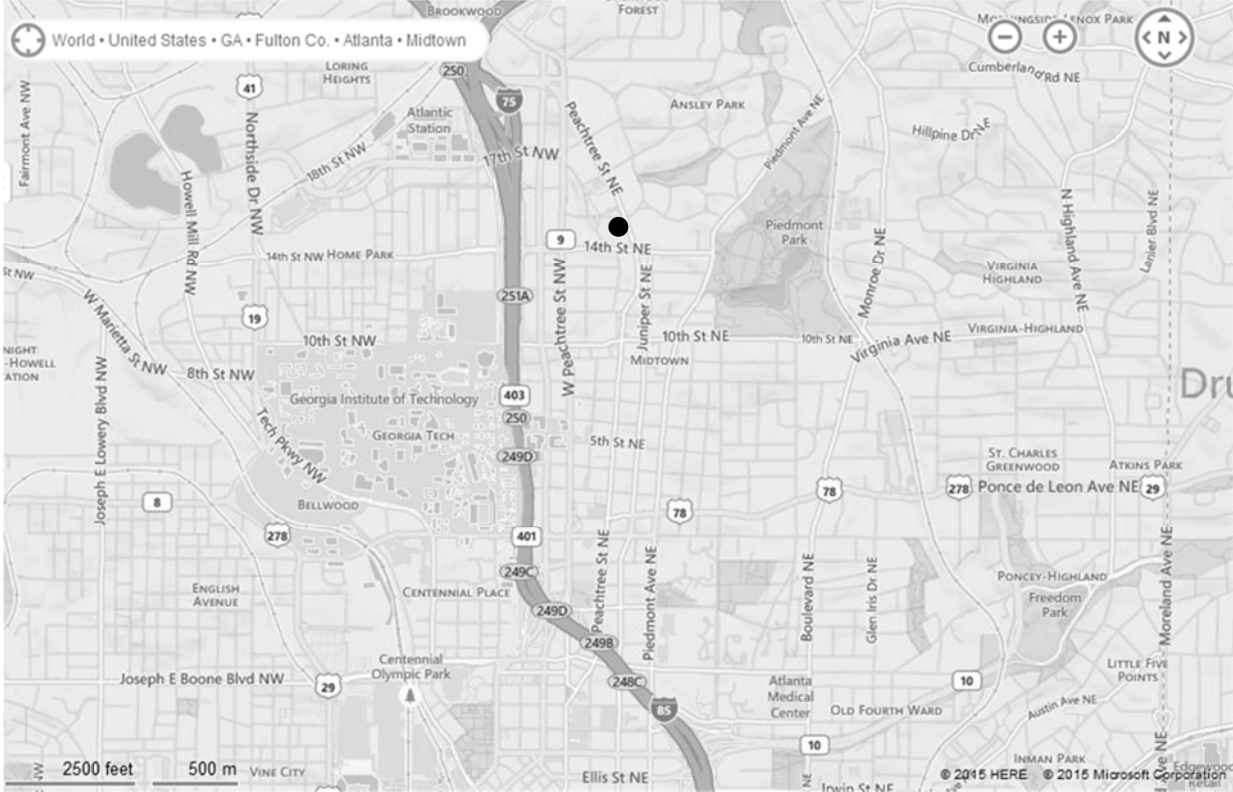
Fort Peace

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County and State

- 7 of 28. Porch on second floor of basement, with stairs leading to first-floor porch and first floor of living space. Photographer facing southeast.
- 8 of 28. First-floor patio and porch. Main entrance to living space is between Corinthian columns and topped by fanlight. Photographer facing southwest.
- 9 of 28. Wraparound porch on first floor of living space, stairs down to second floor of basement. Photographer facing southeast.
- 10 of 28. Wraparound porch on first floor of living space, stairs down to second floor of basement. Photographer facing north.
- 11 of 28. Ground floor, or first floor of basement, entrance area. Stairs to second floor of basement installed during rehabilitation. Photographer facing south.
- 12 of 28. Rear portion of ground floor. Original owner referred to this area as the "grotto." Photographer facing south.
- 13 of 28. Second floor of basement, which now serves as bar and restaurant. Photographer facing north.
- 14 of 28. Second floor of basement, which now serves as bar and restaurant. Photographer facing southeast.
- 15 of 28. Front room of the first-floor living space with Alabama seal above the mantel, showing pocket doors to central hallway and elevator added during rehabilitation. Photographer facing northwest.
- 16 of 28. Room with Texas seal above mantel. Connected to adjacent room to the north by pocket doors. Photographer facing northeast.
- 17 of 28. Central hallway with main entrance in distance. Photographer facing north.
- 18 of 28. Room with Louisiana seal above mantel. Photographer facing northwest.
- 19 of 28. Room with Tennessee seal above mantel, looking towards portion of wraparound porch. Photographer facing northeast.
- 20 of 28. Room with Tennessee seal above mantel. Photographer facing southwest.
- 21 of 28. Staircase to second floor of living space. Photographer facing northeast.
- 22 of 28. Front room of second-floor living space with North Carolina seal above mantel. This room is adjacent and attached to the room with the Missouri seal. Photographer facing southeast.
- 23 of 28. Room with Atlanta seal above mantel. This room now serves as bathroom for the adjacent room, which has the Mississippi seal above the mantel. Photographer facing northwest.
- 24 of 28. Porch at second floor of living space with octagonal lookout tower above. Photographer facing southeast.
- 25 of 28. Front-facing gable roofline of Fort Peace with adjacent modern office towers behind. Photographer facing south.
- 26 of 28. Staircase to attic. Photographer facing southeast.
- 27 of 28. Attic space modified to living space. Photographer facing west.
- 28 of 28. Attic space modified to living space and bathroom. Three stairs access tower. Photographer facing northwest.



Fort Peace

87 Fifteenth Street NE,
Atlanta, Fulton County, Georgia

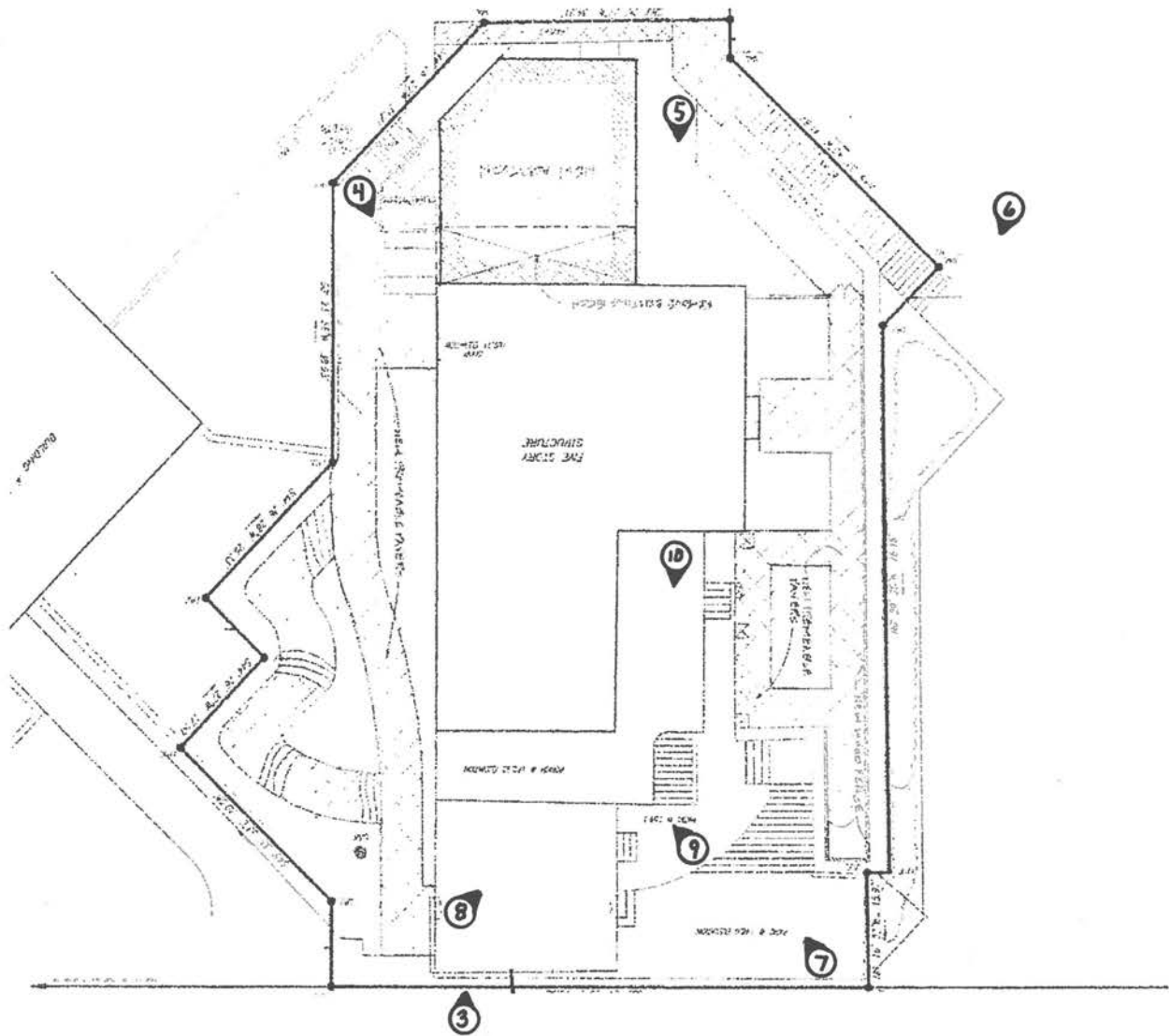
Source: Bing Maps, 2015

North: ↑

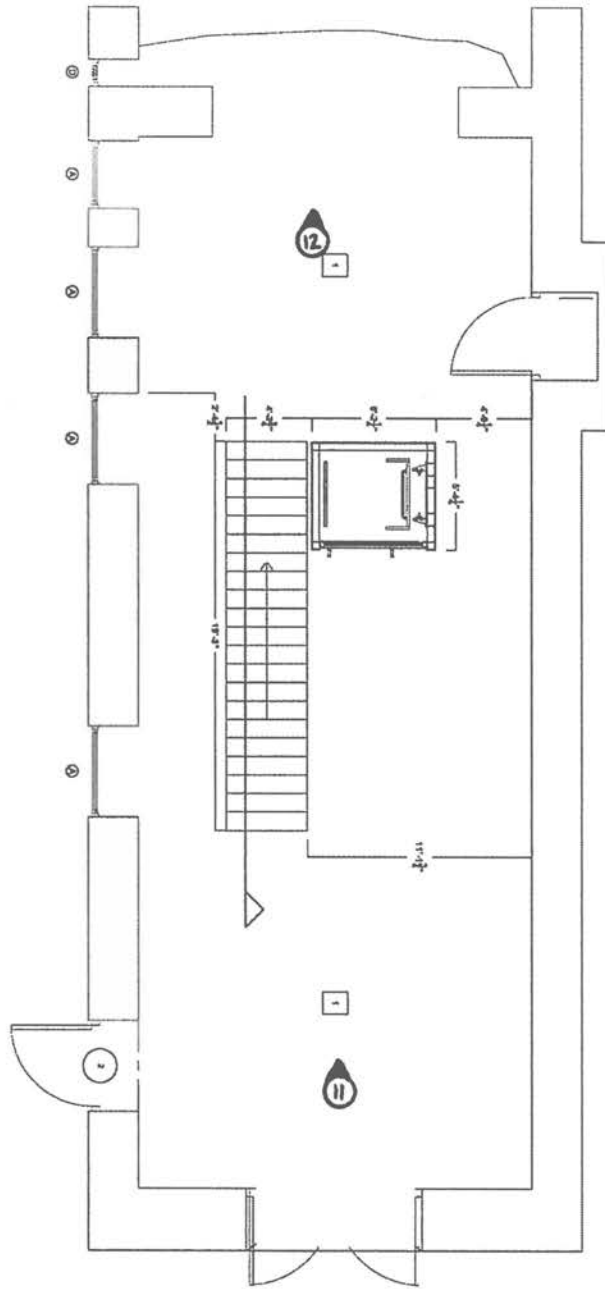
Latitude: 33.788152, Longitude: -84.384724



Fort Peace
Atlanta, Fulton County, Georgia
National Register boundary: **█**
Source: Fulton County parcel maps - qPublic
North: **↑**



Fort Peace
Atlanta, Fulton County, Georgia
 Site Plan and Exterior photo key
 North: ↓
 Photograph # and direction of view: #
 Not to scale



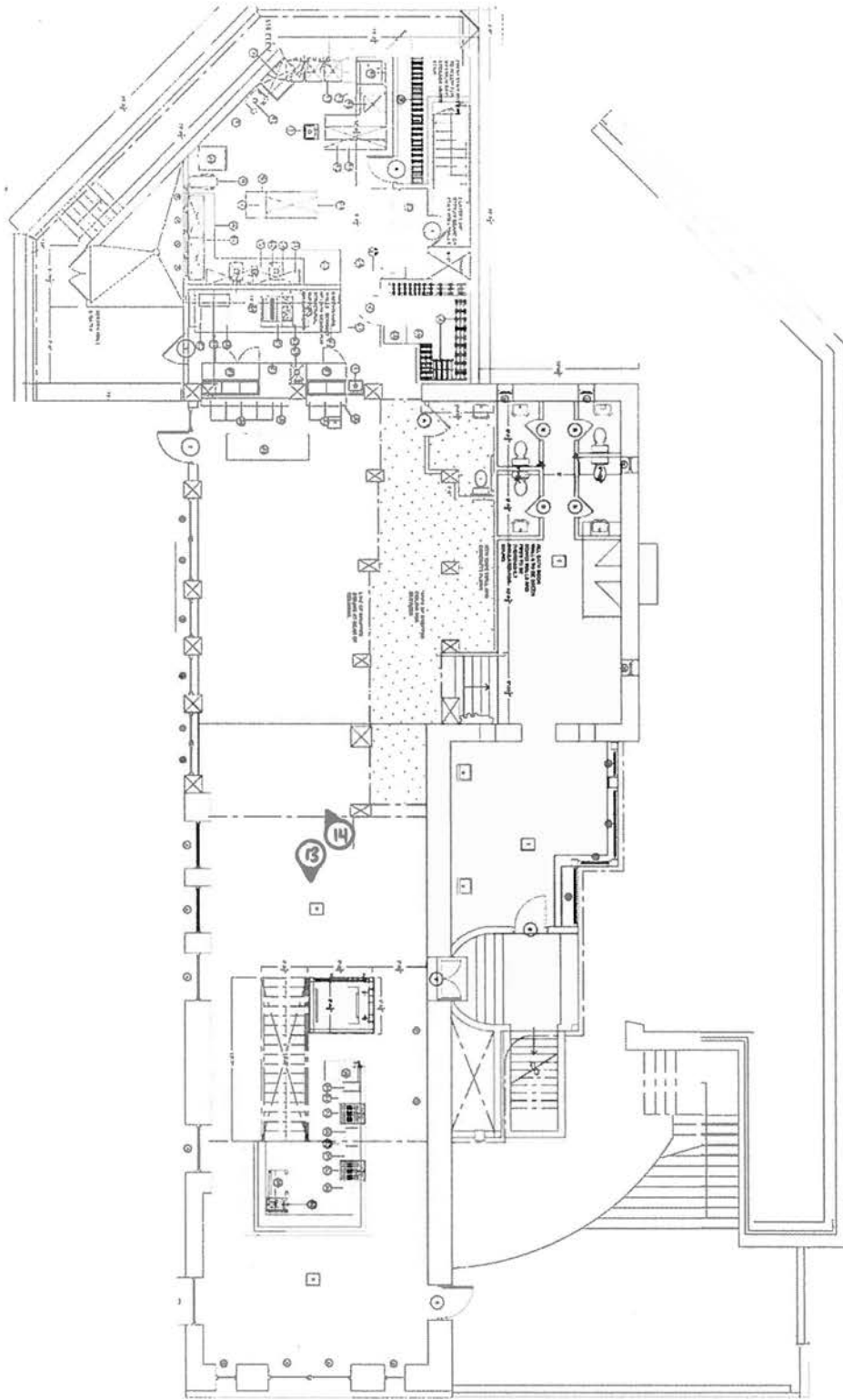
Fort Peace
Atlanta, Fulton County, Georgia

1st floor Basement – plan and photo key

North: ↓

Photograph # and direction of view: (12) ↗

Not to scale



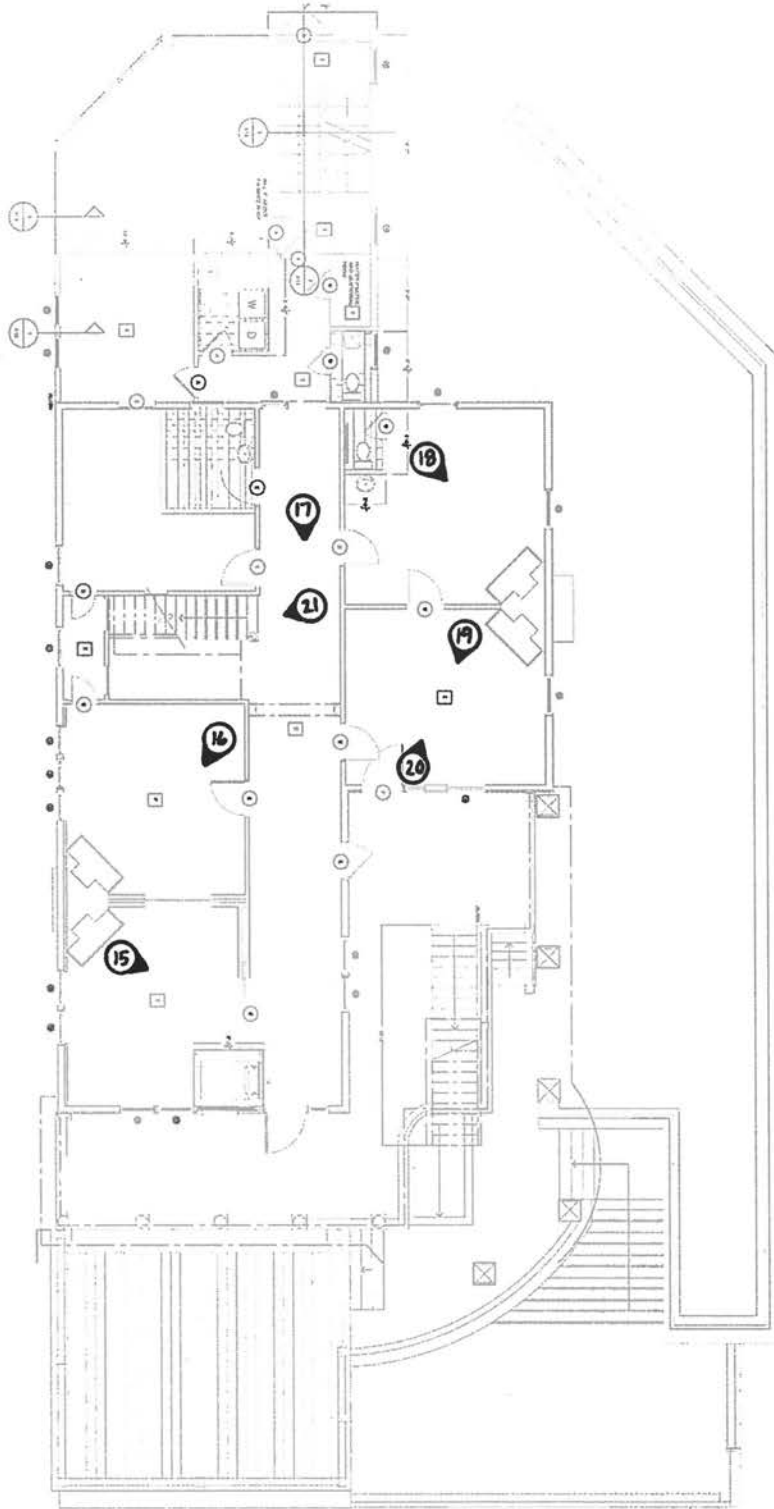
**Fort Peace
Atlanta, Fulton County, Georgia**

2nd floor Basement – plan and photo key

North: ↓

Photograph # and direction of view: (photo icon with #) ↗

Not to scale



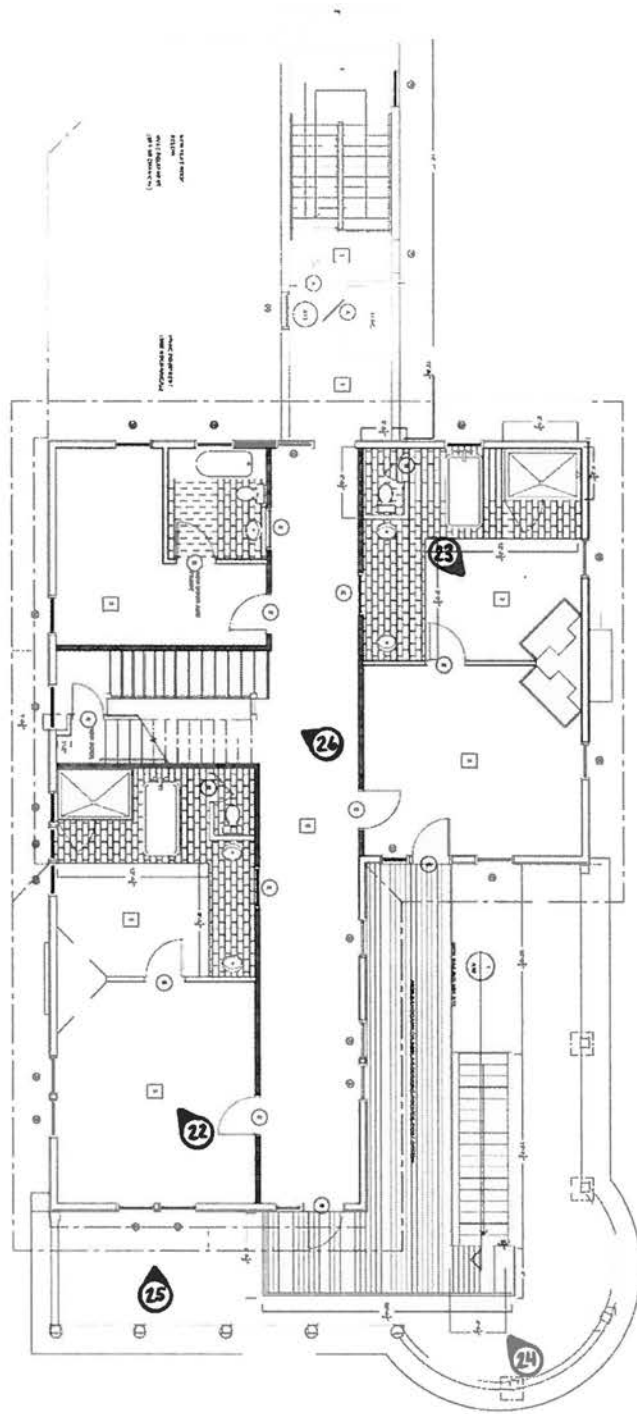
**Fort Peace
Atlanta, Fulton County, Georgia**

1st floor Living Space – plan and photo key

North: ↓

Photograph # and direction of view: 📍

Not to scale



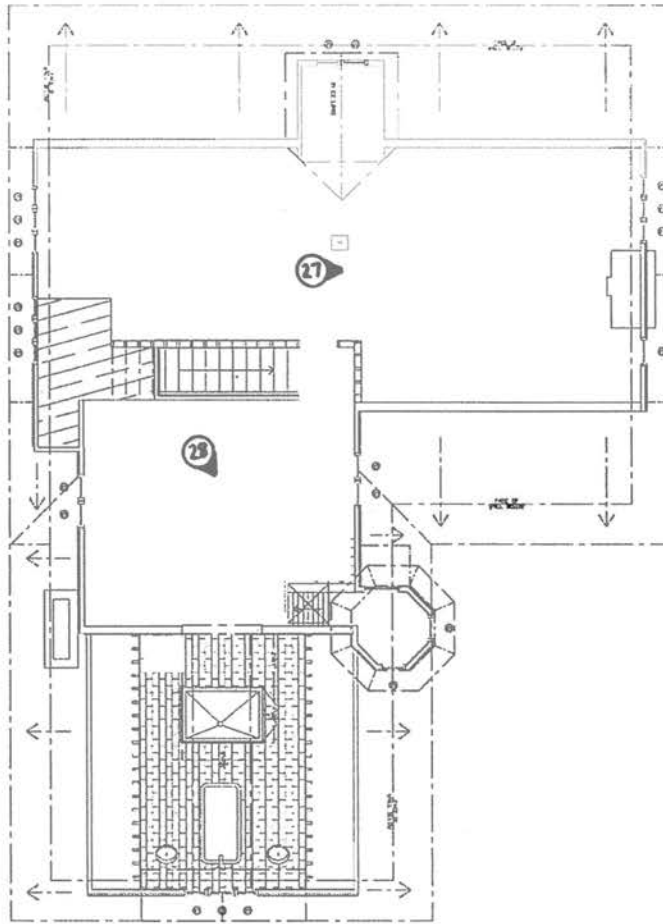
**Fort Peace
Atlanta, Fulton County, Georgia**

2nd floor Living Space – plan and photo key

North: ↓

Photograph # and direction of view: (circle with # and arrow)

Not to scale



**Fort Peace
Atlanta, Fulton County, Georgia**

Attic – plan and photo key

North: ↓

Photograph # and direction of view: (27) ↗

Not to scale







87



















































UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action: Nomination
Property Name: Fort Peace
Multiple Name: _____
State & County: GEORGIA, Fulton

Date Received: 8/17/2018 Date of Pending List: 8/31/2018 Date of 16th Day: 9/17/2018 Date of 45th Day: 10/1/2018 Date of Weekly List: _____

Reference number: SG100002982
Nominator: State

Reason For Review:

- | | | |
|---------------------------------------|--|---|
| <input type="checkbox"/> Appeal | <input checked="" type="checkbox"/> PDIL | <input type="checkbox"/> Text/Data Issue |
| <input type="checkbox"/> SHPO Request | <input type="checkbox"/> Landscape | <input type="checkbox"/> Photo |
| <input type="checkbox"/> Waiver | <input type="checkbox"/> National | <input type="checkbox"/> Map/Boundary |
| <input type="checkbox"/> Resubmission | <input type="checkbox"/> Mobile Resource | <input type="checkbox"/> Period |
| <input type="checkbox"/> Other | <input type="checkbox"/> TCP | <input type="checkbox"/> Less than 50 years |
| | <input type="checkbox"/> CLG | |

Accept Return Reject 9/18/2018 Date

Abstract/Summary Comments: AOS: Art, Performing Arts, Architecture; POS: 1911-1969; LOS: local

Recommendation/ Criteria: NR Criteria A & C

Reviewer Lisa Deline Discipline Historian
Telephone (202)354-2239 Date 9/18/18

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.

MARK WILLIAMS
COMMISSIONER

August 13, 2018

Paul Loether
National Park Service
National Register of Historic Places
1849 C St, NW, Mail Stop 7228
Washington, D.C. 20240



Dear Mr. Loether:

The enclosed disk contains the true and correct copy of the nomination for **Fort Peace** in **Fulton County, Georgia** to the National Register of Historic Places.

- Disk of National Register of Historic Places nomination form and maps as a pdf
- Disk with digital photo images
- Physical signature page
- Original USGS topographic map(s)
- Sketch map(s)/attachment(s)
- Correspondence
- Other:

COMMENTS:

- Please insure that this nomination is reviewed
- This property has been certified under 36 CFR 67
- The enclosed owner objection(s) do _____ do not _____ constitute a majority of property owners.
- Special considerations:

Sincerely,



Olivia Head
National Register Specialist