

PH 363774

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC
Candler Building
AND/OR COMMON

2 LOCATION

STREET & NUMBER
127 Peachtree Street, N.E. __NOT FOR PUBLICATION

CITY, TOWN
Atlanta __ VICINITY OF CONGRESSIONAL DISTRICT
5th- Andrew Young

STATE
Georgia CODE 13 COUNTY Fulton CODE 121

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE <input type="checkbox"/> MUSEUM
<input checked="" type="checkbox"/> BUILDING(S)	<input checked="" type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input checked="" type="checkbox"/> COMMERCIAL <input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL <input type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	PUBLIC ACQUISITION	ACCESSIBLE	<input type="checkbox"/> ENTERTAINMENT <input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> GOVERNMENT <input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY <input type="checkbox"/> OTHER:

4 OWNER OF PROPERTY

NAME
Jane P. Ashmore and A. R. Walter Ashmore III

STREET & NUMBER
232 Candler Building

CITY, TOWN
Atlanta __ VICINITY OF STATE
Georgia

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC. Fulton County Courthouse

STREET & NUMBER
160 Pryor Street, S.W.

CITY, TOWN
Atlanta STATE
Georgia

6 REPRESENTATION IN EXISTING SURVEYS

TITLE
Survey of Historic Structures, Sites and Districts; Atlanta Urban Design Commission

DATE
1973 __ FEDERAL __ STATE __ COUNTY LOCAL

DEPOSITORY FOR
SURVEY RECORDS City Hall, City of Atlanta

CITY, TOWN
Atlanta STATE
Georgia

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input checked="" type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Standing 17 stories in height, the Candler Building, sheathed in snow-white Amicolola marble from north Georgia, was one of Atlanta's most luxurious high-rise buildings. Its luxuriousness is well-exhibited on the exterior of the building which is, in a manner typical of the era in which it was built, divided into three distinct parts: a two-story base, a twelve-story shaft and a three-story capital with large overhanging cornice. The building fronts on three streets in an A-plan arrangement: Houston Street to the north, Peachtree Street to the west and Pryor Street to the east.

The base of the Candler Building contains three entrances, one on each of the streets which define the building site. The original entrance on the Houston Street side was the largest and most elaborate of the three entryways and was designed to give access to the "Central Bank and Trust Corporation" which occupied a large room on the north front of the structure. This entrance was initially built as a portico of two-stories, achieved by placing a pair of Corinthian columns in antis between two broad, ornate pilasters that were flush with the facade of the building, and recessing the two-story wall containing the doors to the banking hall so as to create a sheltered area; the side walls were canted in to connect the pilasters to the entrance wall. Today, bronzed store-front doors have been used to enclose this space and are presently set in a glass wall placed just behind the two Corinthian columns; there is no longer any recess in the facade at this point. The frieze above the columns once contained the name of the bank but, at present, the name has been removed, due to a change in bank name and nothing has been put in its place. Less classical in approach, but definitely more ornate, is the Peachtree Street entrance. Here a full arch resting on two caryatid-supported brackets are set between two ornate pilasters. Decorative sculpture abounds on this building and the Peachtree entrance is no less typical: The keystone of the arch contains a bust of an unknown personage while the spaces to the side of the arch are infilled with two reclining female figures; facing Peachtree and at right-angles to the Herms can also be found two lions' heads, each placed approximately at the center of the flanking pilasters.

On the facade of the Candler Building, between the first and second floors of the base, can be found numerous carved panels which illustrate the liberal arts and sciences. Beginning at the southeast corner of the building, on Pryor Street, and moving north toward Houston Street, these panels represent: Architecture, posed by H. C. Hunt of New York; Sculpture, copied from a bust by Michaelangelo; Art, copied from a bust by Raphael; Literature and drama, represented by Shakespeare; Music represented by a bust of Wagner; and ornate panels representing Natural History and Agriculture. The panel on the Houston Street corner represents "Military Glory" and was posed by Admiral George Dewey, the hero of Manila Bay. On the Houston Street facade there are only two panels and these represent the pioneer life of the early settlers. From one panel peers the face of Father Marquette, the priest-explorer, and from the other, the well-known "Buffalo Bill", William F. Cody. On the Peachtree facade, beginning at Houston Street are represented Statesmanship and Philosophy copied from a bust of Benjamin Franklin; the "Power of Steam", represented by Ericsson; "Agriculture" represented by a bust of Cyrus McCormick, inventor of the self-binding reaper; Music represented by Beethoven; Art copied from a bust of Abby; Literature copied from a bust of Scott; Sculpture represented by a bust of Ward; and Astronomy from a bust of Hirschel.

The shaft of the Candler Building is divided into three parts, in a very subtle way, and in comparison to the base and capital is much less ornate. A string-course separates the fourth and fifth floors and the thirteenth and fourteenth floors; the latter string

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course is less-pronounced than the first, and the reason for this separation of floors is not immediately obvious. All of the windows on the shaft and elsewhere (with the exception of the store-front windows on the base) are of the 1/1 variety. Within the "shaft" the windows are almost always set in pairs with nine bays on the Peachtree facade, nine bays plus a row of single 1/1 windows on the Pryor Street facade. However, the Houston Street facade has a slightly different arrangement: A row of paired 1/1 windows run through the fourteenth floor at each of the corners of the building while in-between, in a slightly projected facade-break, are three windows: one 1/1 single window at each edge of the break and in the center a much wider 1/1 window. Each of these three center windows has a decoratively carved panel beneath its sill. On the Peachtree and Pryor Street facades, these decorative panels are found only under the windows on the second, third, fifth, sixth, eighth, and ninth bays, starting with the first bay at the corner of Pryor and Houston.

The "capital" of the Candler building consists of the three upper-most stories and the highly elaborate cornice which crowns the building. The windows of the fifteenth and sixteenth floors are of the same 1/1 variety of double-hung wood frame windows as used throughout the other portions of the building. The seventeenth (top) floor windows, however, are all round-arch on the top and all of the windows in this upper third of the building follow the same spacing within bays as the floors below them. The cornice is heavy but proportional to the height of the building, and is supported on elaborately carved brackets. According to an early photograph published at the time of the opening of the building, the cornice also had acroterians and set back on the roof was a tall flag-staff.

The interior of the Candler Building has been extensively altered. Initially, the structure contained six passenger and one freight elevator of the inverted plunger geared hydraulic type operating on water pressure; these have now been replaced with more up-to-date equipment. The first and second floors were finished throughout in rich, blood red Santo Domingo mahogany, and the fifteen floors above in highly-finished quarter sawed oak. The actual floor surface materials used in the building were maple, oak and rift-sawed white pine. Each room in the building was equipped with hot and cold running water, as well as with locker cabinets. The ornate balustrade of the "Great Stairway" of the building, as well as the handrail and elaborate hand-carved newel posts rise from the second story above the street level to the seventeenth floor.

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 checked="" type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input checked="" 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 checked="" type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input 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 type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES 1903-1906

BUILDER/ARCHITECT George E. Murphy & George Stewart

STATEMENT OF SIGNIFICANCE

An excellent example of the early Twentieth-Century approach to developing a "building as a monument", the Candler Building is significant in the field of architecture for its sense of completeness as a business structure and in the field of art and sculpture for its elaborateness of detail.

Built on property originally owned by the First Methodist Church, the site of the Candler Building was once the location of Atlanta's old Wesley Chapel, "a primitive structure of roughly hewn logs", the first public house of worship erected in the city. This small, log chapel was eventually to be replaced by the First Methodist Church, "an imposing ecclesiastical structure of brick and stone" which was erected around 1850 and stood for nearly fifty years on a triangular site bounded by Houston, Pryor and Peachtree Streets. At the turn of the century, after the congregation had sold the property in order to move their church to a better location away from the immediate downtown area, the lot was acquired by the Candler Investment Company. This financial organization was presided over by Asa G. Candler, the man who had promoted a fountain headache remedy into a vast soft-drink business - Coca Cola. A former mayor of Atlanta and a financier who had made many contributions to the business and community life of Atlanta - including one of his most notable contributions, Emory University - Candler directed his Investment Company to purchase the First Methodist Church property on April 23, 1903 for the sum of \$160,000. Desiring to begin immediately on the planning of his proposed "office and commercial structure", Asa Candler selected as his architects George E. Murphy and George Stewart.

Construction of the magnificent Candler Building began on January 26, 1904 when the contract for foundation excavation was closed. However, the foundations work soon proved to be more difficult than first imagined, as shortly after the work was begun it was discussed that the site was underlaid with solid granite which required nearly six months to remove.

The construction of the Candler Building is unique in that the construction work was not let by general contract. As an example, in awarding the contract for the structural steel and iron work for the building, no detailed plans were prepared by the architect for the bidders. Instead, each hopeful contractor was furnished only with a general layout of the building and were required to submit their own plans for the work, along with their bids, to the architect, Murphy. The American Bridge Company of New York was the successful bidder for the steel and iron contract and after having their plans approved, began the erection of the Candler Building's mammoth steel skeleton on July 1, 1904. By mid-January 1905, over 3,000 tons of structural steel and iron, said to be almost twice the quantity used in any other building in the southeastern United States, had been put in place, with all of it resting on a solid granite foundation embedded in concrete. Even for the day, many of the structural elements used in the erection of the Candler Building were considerable. To illustrate this, one needs only to look over the

9 MAJOR BIBLIOGRAPHICAL REFERENCES

- Anonymous, Candler, (Atlanta, n.d.), booklet issued at the time of the opening of the Candler Building, 190 .
- Consultation with Dr. Elizabeth Lyons, November 1975.
- Atlanta Journal-Constitution
- Asa G. Candler, Charles H. Candler, (Atlanta, 1950)
- Lyons, Elizabeth, Business Buildings in Atlanta 1865-1930: A Study in Urban Growth and Form (Emory University, 1970).

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY Less than one acre

UTM REFERENCES

A	1,6	741-960 7 4,2 0,0,0	3,7 3,8 1,6,0 120	B			
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C				D			

VERBAL BOUNDARY DESCRIPTION

Bounded on the north by Houston Street, on the west by Peachtree Street, on the east by Pryor Street and on the west by its property line.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE

H. Lee Dunagan, Consultant to the Atlanta Urban Design Commission Advisory Committee
 ORGANIZATION on Historic Structures, Sites and Districts DATE

November 25, 1975

STREET & NUMBER

TELEPHONE

City Hall

404-656-2840

CITY OR TOWN

STATE

Atlanta

Georgia

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.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

DAVID M. SHERMAN

DATE

TITLE

Chief, Historic Preservation Section

11-12-76

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

8.24.77

DIRECTOR, OFFICE OF MONUMENTS AND HISTORIC PRESERVATION

KEEPER OF THE NATIONAL REGISTER

ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

8.23.77

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Houston Street entrance to the banking rooms where there can be found two immense plate girders, each weighing approximately 17 tons.

Marble, selected from the quarries of the Atlanta Marble Company, at Ball Ground, in Cherokee County, Georgia was selected personally for use in the Candler Building by both Asa Candler and architect George Murphy. The first shipment of this material, which was used both on the interior and exterior of the building, left the quarries on July 5, 1904 and on December 20, 1905 the cornerstone of the snow-white building was laid. Within the cornerstone was placed "a Bible, copies of the regular issues of the several Atlanta daily newspapers and other appropriate souvenirs," including a portrait of Asa Candler and a bottle of Coca Cola. By January 4, 1906 the building was sufficiently complete to permit the opening of the Peachtree entrance to the public.

Great care was taken in the design of the 17-story Candler Building and even the smallest of details were given much thought before being approved; this building was to be as much a monument to a man, Asa G. Candler, as it was to be a commercial structure and, as such, no expense was spared in making it the most luxurious high-rise building in the area. This white marble edifice featured special floors designed for use by doctors, dentists, and surgeons; a banking hall; six passenger elevators which were "at all times under the charge of a thoroughly competent engineer"; a barbershop and what were said to be the "finest baths in America", located in the first basement of the building; duplicate air-cooling and electric systems were installed to reduce the chance of a total system failure; and a building-wide "vacuum air cleaning device" was installed by the American Cleaning Company of Milwaukee, Wisconsin.

Undoubtedly one of the finest high-rise structures of the Central Business District of Atlanta, the Candler Building is an outstanding example of the art of early Twentieth-Century architecture. The deliberate and intentional monumentality, which even impressed observers during its construction in 1905, was incorporated into this building not solely for the purpose of making this structure an architectural work of art, but, instead, to create a monument to a man - Asa G. Candler, the founder of Coca Cola - "which would be a monument that would last for centuries." The size and prominent location of the building, the magnificent sculpture executed by craftsmen under the direction of F. B. Miles, and a total, well conceived design, adds to the significance of this building in the areas of architecture, art, and sculpture. Without a doubt, it can be placed high on the list of outstanding buildings in terms of its satisfaction of the functional needs and requirements of the highrise building and must be considered as one of the most functionally complete highrise buildings extant.

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Candler Building, Atlanta, Fulton County
Photographer: David J. Kaminsky
Date: October, 1976
Negatives filed at: Department of Natural Resources

1. North facade, photographer facing south.
2. Main Stairway first floor, photographer facing north.
3. Main stairway between first and second floor, photographer facing southwest.
4. East facade entrance.
5. Photographer looking north.