SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 05000280 Date Listed: April 14, 2005

Property Name: Downtown Philadelphia Historic District

County: Neshoba State: Mississippi

none
Multiple Name

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

for Daniel J. Vivian April 14, 2005
Signature of the Keeper Date of Action

Amended Items in Nomination:

Section 5. Classification
The ownership of the property is hereby changed to: "Private" and "Public–local."

Section 7. Description
The materials are hereby changed to:
Foundation: brick, concrete
Roof: asphalt
Walls: brick, concrete block
Other: sheet metal

Section 8. Statement of Significance
"Civil Rights Period" is hereby removed as an area of significance. "Ethnic Heritage: Black" is hereby added as an area of significance to reflect the property's association with the civil rights movement.

[continued]

The applicable periods of significance are hereby changed to "1905-1955" and "1964-1966."

Criteria Consideration G is hereby added to reflect the fact that the property achieved significance for its association with pivotal events in the civil rights movement within the past fifty years.

[These changes were made in consultation with and approved by the staff of the Mississippi SHPO.]

The Mississippi State Historic Preservation Office was notified of this amendment.

DISTRIBUTION:

National Register property file
Nominating Authority (without nomination attachment)

NPS Form 10-900
(Rev. 10-90)

OMB No. 1024-0018

280

United States Department of the Interior
National Park Service

MAR

NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM

1. Name of Property

historic name: Downtown Philadelphia Historic District

other names/site number:

2. Location

street & number: roughly bounded by Myrtle, Peachtree, Walnut, and Pecan not for publication ___
city or town: Philadelphia vicinity ___
state: Mississippi code: MS county: Neshoba code: 099 zip code

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this __X__ nomination ____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property __X__ meets ____ does not meet the National Register Criteria. I recommend that this property be considered significant __X__ nationally ___ statewide ___ locally. (___ See continuation sheet for additional comments.)

Kenneth H. Pope March 1, 2005
Signature of certifying official Date

Deputy State Historic Preservation Officer
State or Federal agency and bureau

In my opinion, the property ____ meets ____ does not meet the National Register criteria. (___ See continuation sheet for additional comments.)

Signature of commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:
____ entered in the National Register
___ See continuation sheet.
____ determined eligible for the National Register
___ See continuation sheet.
____ determined not eligible for the National Register
____ removed from the National Register
____ other (explain): _____

for Signature of the Keeper Date of Action
Daniel J. Jonin 4/14/05

5. Classification

Ownership of Property: Multiple

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

Category of Property: District

Contributing	Noncontributing	
67	22	buildings
		sites
		structures
1	1	objects
68	23	Total

Name of related multiple property listing:

Number of contributing resources previously listed in the National Register: **1**

6. Function or Use

Historic Functions:

COMMERCE/TRADE: business
COMMERCE/TRADE: professional
COMMERCE/TRADE: financial institution
COMMERCE/TRADE: specialty store
COMMERCE/TRADE: department store
COMMERCE/TRADE: restaurant
COMMERCE/TRADE: warehouse
DOMESTIC: hotel
SOCIAL: meeting hall
GOVERNMENT: correctional facility
GOVERNMENT: government office
GOVERNMENT: post office
GOVERNMENT: courthouse
RELIGION: religious facility
RECREATION & CULTURE: theater
RECREATION & CULTURE: monument
INDUSTRY: manufacturing facility
HEALTH CARE: hospital
HEALTH CARE: medical business/office
LANDSCAPE: plaza

Current Functions:

COMMERCE/TRADE: business
COMMERCE/TRADE: professional
COMMERCE/TRADE: specialty store
COMMERCE/TRADE: restaurant
COMMERCE/TRADE: warehouse
SOCIAL: meeting hall
GOVERNMENT: correctional facility
GOVERNMENT: government office
GOVERNMENT: fire station
GOVERNMENT: courthouse
RELIGION: religious facility
RECREATION & CULTURE: theater
RECREATION & CULTURE: monument
HEALTH CARE: medical business/office
LANDSCAPE: plaza

7. Description

Architectural Classification(s):

Classical Revival
Mission/Spanish Colonial Revival
Moderne
International

Materials:
foundation: various
roof: various
walls: various
other:

Narrative Description:

See Continuation Sheets

NARRATIVE DESCRIPTION

The proposed Downtown Philadelphia Historic District is composed of 90 buildings and 2 objects, which comprise the historic downtown of Philadelphia, Neshoba County, Mississippi. The district is compact, laid out along a grid pattern common to small towns in Mississippi. The character of the district is primarily commercial—although it also includes religious and governmental buildings—and it is a district with the feel of the 1920s to the 1950s. No buildings are known to date before 1900.

One property within the district boundaries has been previously listed on the National Register—the United States Post Office, located at 523 Main Street, East [Inventory #64], was listed as part of the "Mississippi Post Offices Thematic Resources, 1931-1941" on 7 April 1981. In addition, adjacent to the proposed district to the south is the Philadelphia Historic District, composed of 42 residential properties and listed on the National Register 4 March 1983.[1]

Philadelphia's founding as the county seat for Neshoba County and its continued functioning in that capacity over almost two centuries can be seen in its fully developed courthouse square, which sits at the heart of the proposed district. The pattern of the square is that of the "Shelbyville Plan" in which four streets intersect to form a block which is occupied solely by the courthouse building [Inventory #1, Photo 1].[2] In the case of Philadelphia, the square is surrounded by a sidewalk on all four sides, leading to peripheral parking on all four sides.[3] Brick barrier walls raise the level of the square's yard approximately 3 feet above the height of the surrounding sidewalks and streets.

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[1] As the nomination for the Philadelphia Historic District indicates, many of the early business owners on the square built their houses in the residential district to the south, including Sam Turner, Dr. Mars, M.H. Henderson, and J.F. McCauley (Bank of Philadelphia). See Gordon, P. Ana. "Philadelphia Historic District." p. 3.

[2] See Price, Edward. "The Central Courthouse Square in the American County Seat." *Common Places: Readings in American Vernacular Architecture.* (Athens: University of Georgia Press, 1986), pp. 124-145. Price traces this plan to Shelbyville, TN, laid out 1810-1812, and states that "The Shelbyville square quickly became the most frequent county-seat plan in new counties in most states," p. 135. This ubiquity was due mostly to the plan's rationality, since the square essentially formed one block in the midst of other blocks, rather than being set apart with a special street pattern. Other similar squares in Mississippi are in Attala (Kosciukso), Benton (Ashland), Carroll (Carrollton), and Madison (Canton) counties.

[3] The diagonal parking can be seen in photos dating to the early years of the twentieth century and is apparently the historical pattern on the square.

Surrounding the square, facing the courthouse on all sides, are one- and two-story commercial buildings. This was the heart of Philadelphia's early business area, and as the county's economy grew during the first half of the twentieth century, commercial buildings expanded onto adjacent blocks—first to the west to connect with the railroad that lay seven blocks from the courthouse, and then by mid-century, to the east for a few blocks to the intersection with Highway 19 (Holland Street). This east-west pattern of development brought about the form of the proposed district, which is roughly rectangular, rather than square or circular. The strict urban street grid has been maintained throughout the district, with a few blocks bisected by narrow alleyways for access to the rears of the commercial buildings.

In general, commercial buildings within the district are attached, row buildings of masonry construction on long, narrow lots. Facades front directly on the sidewalk, which borders the street. Curbs and sidewalks are normally only slightly raised above the street level but on the block north of the courthouse, the sidewalk is sometimes two feet above the street with steps at the curb. Commercial buildings are one- and two-story structures, generally clad in brick or stucco. Historically, the district possessed only one three-story building—the Benwalt Hotel, built in 1927, and serving through the 1980s as Philadelphia's premier hostelry. Unfortunately, changes made to the building around 1980 have altered the building so significantly that it is currently considered to be non-contributing in the district [Inventory #37, Photo 8]. Most of the commercial buildings are characterized by a parapet, cornice, and signboard in the upper wall, and a three-part storefront, including transoms (most of which are now covered with wood). First-story storefronts have suffered the greatest loss of integrity, very few original storefronts having survived [examples of those that have are at Inventory #28, 44, 61, 68]. Exceptions to this rule are the post-World War II buildings which line the streets east of the square (for example, Photos 3 & 15). These remain relatively intact and give the district a distinctly mid-20th-century feel.

Only a few non-commercial buildings are located within the boundaries of the district. These are the Neshoba County Courthouse [Inventory #1], (old) Neshoba County Jail [Inventory #82, Photo 16], U.S. Post Office [Inventory #64], Philadelphia City Hall [Inventory #66], and First Presbyterian Church [Inventory #69, Photo 15]. The Neshoba County Courthouse is the most impressive of these, sitting on the most prominent site in town and surrounded by mature magnolia trees [Photo 1]. A Confederate Monument stands on the north lawn, overlooking Beacon Street. Historically, the Methodist and Baptist Churches were also located within the district, but they had moved to the east and north by the 1950s and commercial structures took their place.

Landscaping within the district consists most prominently of the well-maintained courthouse lawn, which is dominated by mature magnolia trees and azalea bushes and enhanced by blooming annuals of various types. No other trees occupy the district, but[4] pruned shrubs are evenly placed at the outer edge of the sidewalks in front of the commercial buildings on the courthouse square, approximately one in front of each storefront.

Commercial buildings that have aluminum slipcovers or stuccoed facades dating to after the period of significance have been listed as "non-contributing," usually with a notation that this could be changed to "contributing" if the slipcover were removed and the original features were still intact underneath.[5] Some buildings dating to the historic period have been counted as "non-contributing" because of re-bricked or stuccoed facades. In these cases, usually the entire facade has been altered beyond recognition. Storefront alterations alone, in general, are considered a normal change and within the acceptable limits of integrity unless the changes are extreme and encompass more than merely the original storefront. In addition, removal of metal cornices is not considered sufficient cause to list a building as "non-contributing."

[4] These do not date to the period of significance, but are mature.
[5] This is the case because only one building has been proven to have had a slipcover on its façade by 1966, the end of this nomination's period of significance. This building, the old J.C. Penney at 216 Byrd Avenue, had already had this slipcover removed by the time of the survey.

Inventory of Resources

C=Contributing element; NC=Non-contributing element
PL=Previously listed on the National Register

Courthouse Square

1A. (C) **Neshoba County Courthouse** 1928 **Archt: R.C. Springer**
Builder: Howell Construction Co.
Two-story, scored-brick courthouse resting on a raised concrete foundation and topped by a flat parapet with concrete coping. Center section is the original: it features identical full-height loggias, each with four unfluted Temple of the Winds columns *in situ* between brick pilasters, supporting a full entablature with "Neshoba County" spelled out in the frieze and dentils and modillions on the cornice. Under the five-bay porch, a center entrance features a replacement double-leaf glazed metal door, sidelights, and transom, surrounded by a pedimented frontispiece. Basketweave brick panels decorate the area between the two levels of windows under the porch. Two-story wings were added to the E and W elevations in 1954; these are lower than the original core, but after a recent renovation, possess the same characteristics. Windows are replacement 1/1 metal-framed sash with concrete sills. The interior has been recently gutted and retains no original finishes or features. **[Photo 1]**

B. (C) **Confederate Monument** 1912
Stone statue of a Confederate soldier in lookout posture atop a short, unfluted Corinthian column on a pedestal, on a stepped base.

C. (NC) **Veterans' Memorial Monument** 1989
Monument to Neshoba Co. veterans of World War II, the Korean War, and the Vietnam War.

Beacon Street, East

2. (NC) 404 Beacon Street, East c.1910 (remodeled 1947, slipcover c.1970)
E.P. Donald & Son/A&P Grovery/Stubbs Dept. Store
One-story commercial building with flat parapet, located on a corner lot. Upper wall is covered with metal and a flat, metal awning cantilevers to shelters the storefront area. Lower wall consists of two storefronts—left store is one-third width, with recessed single-leaf glazed metal door to the left of a tripartite boxed showcase window, while the right store (two-thirds width) has a double-leaf glazed metal door recessed to the left of a boxed metal-framed showcase window. Storefronts have painted Roman-brick veneer.

3. (C) 406 Beacon Street, East c.1910, façade c. 1950
One-story, scored-brick (5-course common bond) commercial building with flat parapet and metal coping. Upper wall is plain and a flat, metal awning supported with metal rods shelters the storefront, which consists of a central double-leaf 6-panel wood door (replacement) with 2-light transom flanked by two showcase windows with Roman-brick bulkheads.

4. (NC) 410 Beacon Street, East c.1910 (remodeled c.1980)
Ross Hardware Co./Johnson Feed & Seed
Two-story, stuccoed masonry commercial building with flat parapet and three stringcourse cornice—original wall details are obscured by the stucco. Four-bay upper story features replacement plate-glass windows in segmentally arched openings. Four brick pilasters with composite capitals divide the storefront into three bays—all replacement—a center entrance of leaded-glass wood doors and sidelights is sheltered by flared metal hood and delineated by fluted wood pilasters with brackets (not original). Multi-light windows are in the outer bays.

5. (NC) 412? Beacon Street, East c.1915 (slipcover, c.1970)
One-story, painted-brick commercial building with stepped parapet topped by metal coping. Dentilled cornice is visible, but the rest of the upper wall is slipcovered with metal. Flat, metal awning is cantilevered over the storefront, which consists of two large plate-glass storefront windows to the left of a recessed double-leaf glazed metal door. If the metal slipcover were removed, this building's status might be changed to contributing.

6. (NC) 416 Beacon Street, East c.1915 (slipcover, c.1980)
Hays Pharmacy
One-story, stucco commercial building with most of the upper wall covered with vinyl siding and the transom area covered with metal. A flat, metal awning supported with metal rods shelters the storefront, which consists of a plate-glass window, mostly recessed, with double-leaf glazed metal door to the right. Colored tile floor at entrance and inlaid tile reading "Hays' in the sidewalk. If the slipcover were removed, this building's status might be changed to contributing.

7. (C) 418 Beacon Street, East c.1920
First National Bank/Citizens Bank
Two-story, tan-brick commercial building with flat parapet and concrete coping. Concrete cornice with corbelled brick decorates the upper wall above the three-bay second story, all 1/1 wood-framed windows with concrete sills. Recessed signboard is cast-concrete, above a flat metal awning, which shelters the storefront, supported by metal rods. Storefront is flanked by two "paneled" pilasters with cast-concrete capitals and consists of a double-leaf centered glazed metal door and flanking plate-glass windows with brick bulkheads. **[Photo 2]**

8. (C) 422 Beacon Street, East c.1910 (altered c.1935)
One-story, painted-brick commercial building, located on a corner lot, with flat parapet topped by metal coping. A flat, metal awning shelters the storefront on both the S and W elevations, hanging from metal rods. A recessed, chamfered corner entrance consists of a double-leaf glazed metal door, and paired and tripartite metal-framed, plate-glass windows with painted-brick (Roman) bulkheads define the S elevation as the main façade and the W elevations as a secondary façade. Transom above the entrance reads, "Monroe Williams & Co."

9. (C) 424 Beacon Street, East 1948
Oliphant Furniture Co.
One-story, painted-brick (scored) commercial building with flat parapet topped by metal coping. Soldier stringcourse is the sole decoration in the upper wall. A flat, metal awning hanging on metal rods shelters the storefront on the S facade, which consists of a central double-leaf glazed wood door with transom recessed between two metal-framed, plate-glass showcase areas with stucco bulkheads.

10. (C) 426 Beacon Street, East 1948
One-story, scored-brick commercial building with flat parapet topped by metal coping. Rowlock stringcourse is the sole decoration in the upper wall. A flat, metal awning hanging on rods shelters the storefront on the S façade over a stuccoed transom area. Storefront consists of a single-leaf glazed metal door with transom flanked by two paired plate-glass, metal-framed windows with stucco bulkheads.

11. (C) 430 Beacon Street, East c.1948
Stribling Drugs
One-story, scored-brick (6-course common bond) commercial building with flat parapet topped by metal coping. Pharmacy sign projects from the upper wall. A flat, metal awning shelters the storefront on the S façade, hanging from metal rods. Center entrance is a single-leaf glazed metal door with sidelights and transom and is recessed between two metal-framed showcase areas with stucco bulkheads.

12. (NC) 431 Beacon Street, East c.1915 (façade rebricked, c.1980)
One-story, modern-brick commercial building with flat parapet. A pent cloth awning covers the upper wall and shelters the storefront—a recessed glazed metal door with sidelights is on an angle off-center to the right, with plate-glass metal-framed windows on the main wall.

13. (C) 432/434 Beacon Street, East c.1945
Steak House Café
Two-story, scored-brick (5-course common bond) commercial building, on a corner lot, with flat parapet topped by metal coping. Four bays are in the second story—each a paired 1/1 wood-framed double-hung-sash with rowlock sill. A soldier-course stringcourse separates the first and second stories, above a flat, metal awning hanging from rods, which shelters two storefronts on the S façade. Left storefront has a center glazed metal door with sidelights and transom flanked by metal-framed, plate-glass windows with brick bulkheads. Right store.features a glazed metal door with sidelights and transom and a metal-framed, plate-glass window with brick bulkhead. An off-center, 1-light/2-panel wood door with 1-light transom leads to the second floor and divides the two storefronts. **[Photo 3]**

14. (C) 433 Beacon Street, East c.1955
Narrow yellow-brick commercial building with flat parapet topped by metal coping. A flat, metal awning hanging from metal rods is shared with the adjoining building at 435 Beacon. Two bays are on the lower wall/storefront—a glazed metal door with 1-light transom and a plate-glass metal-framed window.

15. (C) 435 Beacon Street, East c.1955
One-story, stucco commercial building on a corner lot with flat parapet topped by metal coping. A flat, metal awning hanging from metal rods is shared with the adjoining building, sheltering the N facade and wrapping around to the E elevation. Upper wall is undecorated, and storefront consists of a single-leaf glazed metal door with transom, slightly off-center to the right, and flanked by metal-framed plate-glass windows with Roman yellow-brick (stacked bond) bulkheads.

16. (C) 438 Beacon Street, East c.1945
One-story, painted-brick (6-course common bond) commercial building with stepped parapet topped by metal coping. A stucco signboard decorates the upper wall, and a flat raised-seam-metal awning, hanging from rods, shelters two storefronts—both consist of a single-leaf glazed metal door with 1-light transom and a plate-glass aluminum-frame window. Scored-brick bulkheads (not original) are below the windows.

17. (C) 439 Beacon Street, East 1936
Dees Funeral Home, later Neshoba *Democrat*
Two-story, scored-brick Neoclassical office building, formerly a funeral home, with hip roof of asphalt shingles and a scored-brick foundation. Pedimented front-gabled porch with wide clapboard and semi-circular vent in the tympanum dominates the N façade, supported on four massive Doric columns with simple entablature. Windows are 6/6 wood-framed double-hung-sash with rowlock sills. Second-story has three symmetrical bays, with a center double-leaf 15-light wood door, opening onto an iron balcony, flanked by paired windows. First story features six bays, asymmetrically spaced—a single-leaf 15-light wood door with 3-light/1-panel sidelights is flanked by four single windows and a boarded doorway (to the left). A gabled 1-story porte cochere is on the E elevation, and a 1-story, scored-brick flat-roof wing to the rear with warehouse-door opening hints at the building's original use as a funeral home. **[Photo 4]**

18. (C) 440/442 Beacon Street, East c.1945
One-story, scored-brick (5-course common bond) commercial building with flat parapet topped by metal coping. Two storefronts are in the lower wall, each sheltered by a separate flat, metal awning hanging from metal rods in the upper wall. The left storefront (1/3 width) has a center entrance—a single-leaf glazed wood door with 1-light sidelights and 2-light transom—recessed between two aluminum-frame showcase areas with stucco bulkheads. The right storefront (2/3 width) features a center double-leaf glazed metal door with flanking aluminum-frame plate-glass windows over stucco bulkheads, and a second glazed metal door has been inserted to the left, destroying the original symmetry.

Beacon Street, West

19. (C) 201 Beacon Street, West c.1940
One-story, stucco or poured concrete service station with flat roof and parapet. S façade has glass-infilled garage door opening to the far left, the main entrance near the center—a double-leaf glazed metal door with sidelights and transom—sheltered under an eyebrow-roof portico on fluted columns, and to the far right, an undercut porch with diagonal wood siding and a glazed metal door on the side wall.

20. (C) 202/204 Beacon Street, West c.1935
One-story, scored-brick (5-course common) commercial building with stepped parapet topped by concrete. Two stucco signboards are in the upper wall, outlined in rowlock and header brick, and a concrete (or stucco) panel stretches above the transoms, which are partially enclosed. A flat, metal awning on metal rods shelters two storefronts on the N facade—the left is mostly bricked-in, with a double-leaf steel door, while the right features a metal-framed, plate-glass window and glazed wood door. A wood door to far right may provide access to a basement.

21. (NC) 203 Beacon Street, West 1929 (stuccoed c.1990)
Mecca Café
Two-story, stuccoed brick commercial building with flat parapet topped by modern metal coping. All fenestration has been covered with stucco except for plate-glass windows on the S elevation and glazed metal door and plate-glass window on the E elevation. Both main elevations are sheltered by pent cloth awning.

22. (C) 205-213 Beacon Street, West 1926
Philadelphia Hardware Co./Moss Hardware/Sewards Dept. Store
One-story, brick commercial building with stepped parapet featuring a cast-concrete and metal coping and pressed-metal "barrel-tile" pent awnings at each end of the façade (S). Signboard at the center of the cornice reads "Seward's Department Store" and four blank signboards at a lower level are above the four storefront areas. A concrete cornice runs above the metal-covered transom area. A flat, metal awning on metal rods shelters the four storefronts, each of which has been altered in different ways, but all of which feature aluminum-frame plate-glass windows, brick bulkheads, and glazed metal doors. Red paneling on the storefronts probably dates to the 1950s. **[Photo 5]**

23. (C) 206/208 Beacon Street, West c.1960
One-story, concrete-block commercial building with brick façade, topped by flat parapet with rowlock cap. Flat, metal awning hanging from metal rods shelters two storefronts: the one to the left is stuccoed with a glazed wood door and three narrow plate-glass windows, while the right storefront features a plate-glass, metal-framed window and glazed wood door.

24. (C) 217 Beacon Street, West c.1940
One-story, stucco commercial building, located on a corner lot, with flat parapet topped by metal coping. A flat, metal awning shelters the S façade, hanging by metal wire. Storefront consists of a center glazed metal door flanked by wood-framed plate-glass windows.

25. (C) 218 Beacon Street, West c.1940
American Oil Company Service Station (Amoco)
One-story, poured-concrete service station with flat parapet topped by a concrete cap. N façade has two planes and two roof levels, with the former garage (2 bays) projecting to the right, now enclosed with plate-glass and board-and-batten bulkheads. Glazed metal door and aluminum-frame plate-glass windows are in the former office/store section to the left, under a lower roof level. Rounded corners and concrete stringcourses in the upper wall create a streamline effect. Concrete sills.

26. (NC) 219 Beacon Street, West c.1940 (slipcover c.1970)
One-story commercial building with flat parapet. A vertical metal slipcover covers the upper wall, and a flat, metal awning hanging from rods shelters the storefront, a glazed metal door with transom flanked by plate-glass, aluminum-framed windows. Storefront and bulkheads are clad in brick. This building's status might be considered "contributing" if its slipcover were removed.

27. (C) 221 Beacon Street, West c.1920
Two-story, brown-brick commercial building with flat parapet topped by a rowlock brick cap. "Dentil" corbelling decorates the cornice. Second story has two bays, each composed of two replacement 4/4 metal-framed windows, connected by a continuous rowlock sill/stringcourse and a course of soldier brick wrapping around the tops of both bays forming a continuous lintel. A recessed signboard below the 2nd story windows reads "------- Hotel and Café." First story is clad in scored stucco resembling small block. Transom area is stuccoed (later), and a flat, metal awning shelters a glazed metal door to the far left (leading to 2nd floor), and a glazed metal door with aluminum-frame plate-glass windows to the right. Two iron pilasters indicate the original three-bay storefront and are stamped with "Miss. Foundry & Mag'n Co., Jackson, Miss." **[Photo 6]**

28. (C) 223 Beacon Street, West c.1924
Jim Yates Print Shop
One-story, scored-brick commercial building with flat parapet topped by a rowlock brick cap. Stucco signboard in the upper wall is outlined on top and bottom by a rowlock course. A pent, metal awning shelters the lower wall, including a 5-light transom area spanning the storefront area, which consists of a centered glazed wood door with 2-light transom flanked by wood-framed plate-glass windows with concrete sills.

29. (C) 225 Beacon Street, West c.1935
One-story, scored-brick (5-course common bond) commercial building with flat parapet topped by rowlock cap and metal coping. A concrete lintel spans the storefront area, which originally consisted of three storefronts, now only two. The left storefront, covering two-thirds of the façade (S), features two glazed wood door flanked by metal-framed plate-glass windows with rowlock sills. The right storefront has a replacement 15-light door and paired metal-framed plate-glass windows with rowlock sills. A 3-light transom is intact above the middle section of storefront.

30. (C) 227 Beacon Street, West c.1935
One-story, scored-brick (7-course common bond) commercial building with flat parapet topped by a soldier-course and metal coping. A pent, metal awning shelters a double-leaf glazed wood door (replacement) at the center, flanked by a metal-framed plate-glass window with painted-brick bulkheads. Stuccoed transom area.

31. (C) 229 Beacon Street, West c.1935 (rear section 1918?)
One-story, scored-brick commercial building with flat parapet. Upper wall is covered with a metal slipcover, but the storefront is intact. A flat, metal awning hanging from metal rods shelters the centered double-leaf glazed wood door, topped by a 2-light transom and flanked by wood-framed plate-glass windows with concrete sills. Concrete foundation.

Byrd Avenue, North

32. (C) 200 Byrd Avenue, North c.1910
One-story, painted-brick commercial building, located on a corner lot, with flat parapet and concrete coping. Similar features to 204 Byrd Ave.--sawtooth cornice and two corbelled stringcourses are the sole decoration in the upper wall. Transom area is boarded, and a flat, metal awning supported by metal rods shelters the E storefronts, wrapping around to the S elevation. Storefront area is all modern—wood pilasters, double-leaf wood doors and plate-glass windows.

33. (C) 204 Byrd Avenue, North c.1910
One-story, painted-brick commercial building with flat parapet and concrete coping. Sawtooth cornice and two corbelled stringcourses are the sole decoration in the upper wall. A flat, metal awning supported by metal rods shelters two identical storefronts—a double-leaf central glazed metal door recessed between flanking metal-framed plate-glass windows. Transom area is covered. **[Photo 7]**

34. (C) 210 Byrd Avenue, North c.1910
One-story, stuccoed masonry commercial building with flat parapet and concrete coping. Original brick cornice and signboard features are roughly imitated in the stucco, and a flat, metal awning shelters the storefront area, supported by metal rods. Two equal storefronts occupy the lower wall, each with three bays—glazed metal door and metal-framed plate-glass windows—separated by modern wood pilasters and with paneled bulkheads.

35. (C) 216 Byrd Avenue, North c.1910
Henderson-Molpus Co., later J.C. Penney
One-story, stuccoed masonry commercial building on a corner lot, with flat parapet and concrete coping. Upper wall has a decorative cornice with dentils which probably imitates the original brick features under the stucco. Flat, metal awning supported by metal rods shelters the W facade storefront—a double-leaf glazed metal door with transom and sidelights is recessed off-center to the right and flanked by plate-glass metal-framed windows. Mosaic tile bulkheads.

36. (NC) 222/228 Byrd Avenue, North c.1945 (slipcover c.1970)
One-story, stuccoed masonry commercial building with flat parapet. A vertical, metal slipcover is over the upper wall, and a flat, metal awning hanging from rods shelters the lower wall, which consists of two storefronts. The left store has a glazed metal door with sidelights and transom flanked by plate-glass windows, while the right features a glazed metal door with flanking plate-glass windows. Brick bulkheads. If the slipcover were removed, this building's might have its status changed to "contributing."

37. (C) 231/235 Byrd Avenue, North c.1947
One-story, stuccoed masonry commercial building with flat roof and plain parapet topped by metal coping. W façade is divided into two storefronts, equal in width. The left is sheltered by a cantilevered concrete awning and features a recessed plate-glass aluminum-frame window, slanting back to a glazed aluminum door with enclosed transom on the far right. Right storefront has a pent, metal awning protecting a centered entrance—double-leaf glazed wood door with enclosed transom and modern wood (simulating iron) pilasters—flanked by aluminum-frame plate-glass windows with painted Roman brick bulkheads.

38. (NC) 232-238 Byrd Avenue, North 1927 (alterations, 1979/80) **Archt: R.C. Springer**
Benwalt Hotel **Builder: Howell Const. Co.**
Three- and four-story brick (9-course common bond) hotel with Quonset-type barrel roof of raised-seam metal, a later addition to the original flat roof, and a concrete foundation. E and N elevations are sheltered by shed 3-story porches, supported with metal brackets and raised-seam-metal knee walls/balustrades, also later alterations. Red scored-brick is painted on all but the first story of the N elevation. Original 1/1 wood-framed windows with concrete sills are still intact on the N elevation, although obscured by metal-framed storm windows. Windows on the E elevation are replacement plate-glass in the upper stories, and exterior room entrances are plain wood replacement doors with 1-light transoms. First floor storefronts still retain some historic elements, such as a double-leaf glazed wood door in the 2nd store, wood-framed plate-glass windows, an Art Deco-style, curved metal entrance sheltered by a half-moon awning, and glass block in the 3rd store. **[Photo 8]**

39. (C) 237 Byrd Avenue, North c.1950
One-story, stuccoed masonry commercial building on a corner lot topped by a flat roof behind plain parapet with metal coping. A rectangular signboard decorates the upper wall on the W façade, above a flat, metal awning that shelters the storefront, supported by metal rods. Storefront consists of a center double-leaf glazed aluminum door with transom, flanked by three aluminum-framed windows on either side. Aluminum-framed windows line the N elevations, all with stuccoed bulkheads.

40. (NC) 239 Byrd Avenue, North c.1975
One-story, brick commercial building with flat parapet, located on a corner lot. W façade features an off-center glazed metal door sheltered by a pent cloth awning and flanked by three aluminum-framed plate-glass windows with rowlock sills and applied wooden shutters.

41. (C) 241 Byrd Avenue, North c.1940
One-story, stucco and brick commercial building with stepped, pedimented parapet topped by metal coping. Brown brick is exposed on the N elevation, while stucco clads the W façade. All fenestration is aluminum-frame plate-glass, and a 2-light glazed metal door is off center. Pent cloth awnings shelter all openings on the façade.

Byrd Avenue, South

42. (C) 311/313 Byrd Avenue, South c.1927
Ellis Theater
Two-story, textured-brick theater with stepped and shaped parapet topped by concrete and metal coping. Building consists of original section and a narrow addition to the right (N). Original section is symmetrically fenestrated, with two outer "pavilions" topped by a shaped parapet and featuring decorative basketweave brickwork outlined in tan brick. Center section has a stepped parapet and seven windows (now bricked with yellow brick) with concrete sills in the upper wall. Original "Ellis" neon sign and cantilevered marquee are intact over the entrance area. Pink and turquoise tile clad most of the lower wall (this may be an original feature or possibly an early alteration). Main entrance—two double-leaf wood door with circular lights—is the right of the off-center ticket booth, and a secondary (perhaps originally "Colored") entrance is to the left of the booth. Addition features three bricked windows and a recessed signboard in the upper wall and a flat, metal awning held by metal rods over the tan Roman-brick storefront with a metal-framed plate-glass window to the left of a glazed metal door. **[Photo 9]**

43. (C) 315/317 Byrd Avenue, South c.1930
Alex Kerr Sheet Metal
One-story, painted scored-brick commercial building with flat parapet and simple pressed-metal cornice above a pent awning clad in red barrel-tile. Transom area is covered with vertical-plank wood. Pent anwning has a pressed-metal soffit and is supported by decorative, paired, carved brackets. Two storefronts in lower wall—glazed wood door and plate-glass windows to the left, and a plate-glass window and 8-panel wood door to the right.

44. (C) 319 Byrd Avenue, South c.1905 (slipcover c. 1980)
Lott Furniture Co./Byars Furniture Co.
One-story, painted-brick commercial building with flat parapet. Upper wall is covered with a metal slipcover, and a pent, cloth awning shelters the lower wall on the E façade. Two storefronts, roughly equal in width, are very intact—left features a glazed wood door flanked by two wood-framed plate-glass windows, while right has a recessed glazed wood door between two wood-framed showcase areas. S elevation is covered with metal. If the slipcover were removed, this building's status might be changed to "contributing."

Center Avenue, North [Photo 10]

45. (NC) 401 Center Avenue, North 1905 (alterations c.1980)
Mars Bros. General Merchandise
Two-story, stucco and brick commercial building, located on a corner lot, with flat parapet and metal coping. Façade (W) has been stuccoed, leaving the second story blank, and storefronts are not original—brick facing surrounds two storefronts, the left of which has two recessed glazed metal door and a metal-framed plate-glass window, while the right has a glazed metal door and plate-glass metal-framed window. The wide S elevation along Main Street is original brick—decorative brickwork is in the cornice area (possible removal of pressed-tin cornice above), 9 plate-glass replacement windows with segmentally arched hoods above and a continuous concrete sill with dentils below are in the 2nd story, and smaller plate-glass replacement breeze windows are on the 1st story.

46. (C) 409/411 Center Avenue, North c.1945
One-story, painted-brick (7-course common bond) commercial building with flat parapet topped by metal coping. Upper wall is undecorated, and two storefronts are in the lower wall—left covers one-third of the W façade, surrounded by painted corrugated-metal siding and sheltered by a pent cloth awning, with a recessed glazed metal door and plate-glass window slanted out from the door; right storefront also has a pent cloth awning , with a double-leaf glazed metal door with transom flanked by plate-glass metal-framed windows.

47. (C) 413 Center Avenue, North c.1915
H.B. Hutchison & Sons
One-story, painted-brick commercial building with flat parapet topped by metal coping. Dentilled cornice decorates the upper wall. Pent cloth awning shelters the storefront, which consists of a recessed, center double-leaf glazed metal door with transom flanked by metal-framed showcase area with painted scored-brick bulkheads.

48. (C) 415/417 Center Avenue, North c.1910
Masonic Temple (Philadelphia Lodge #93, F&AM)
Two-story, stucco commercial building on a corner lot, with stepped parapet topped by metal coping. Centered recessed signboard at cornice reads "Masonic Temple." Second floor has four bays—paired 7-light aluminum-frame awning type windows with concrete sills. Pent cloth awning shelters the first floor, where the only original feature is the recessed 6-light/3-panel wood door with 1-light transom recessed to the far right, with beadboard soffit, leading to the second-floor lodge hall. The rest of the first floor is recessed and covered in Dryvet, featuring plate-glass windows with keystone above and a recessed off-center entrance. **[Photo 11]**

49. (NC) 421 Center Avenue, North c.1950 (slipcover c.1970)
One-story commercial building with flat parapet. Aluminum slipcover is over the upper wall, and a flat, metal awning hanging on metal rods shelters a single-leaf glazed metal door with 1-light transom and flanking paired plate-glass windows with Roman-brick bulkheads. If the slipcover on the façade were removed, this building might be eligible for a change in status to "contributing."

50. (NC) 423 Center Avenue, North c.1930 (alterations, c.1980)
One-story, stucco commercial building with flat parapet. Large hip-roof metal awning shelters metal-framed, plate-glass windows and a multi-light wood door with sidelights.

51. (C) 426/428 Center Avenue, North c.1920
Key & McNeil Chevrolet
One-story, stucco commercial building, on a corner lot, with stepped parapet topped by metal coping. Upper wall is plain, and a single flat, metal awning shelters the three storefronts on the E façade, hanging on metal rods. Storefronts are unequal and consist of glazed metal door s and plate-glass, metal-framed windows to the right and what appear to be historic elements to the left—two glazed wood doors, recessed, and wood-framed plate-glass windows with concrete sills.

52. (C) 429/431/431 Center Avenue, North 1926
Philadelphia Bottling Co., later Coca-Cola Bottling Co.
Two-story, scored-brick (6-course common) commercial building, on a corner lot, with flat parapet topped by metal coping. W façade has five bays in the upper story, asymmetrically fenestrated, each a paired 1/1 metal-framed double-hung-sash replacement window with rowlock sill. A flat, metal awning hanging from metal rods shelters the storefront area, and transoms are boarded. Storefront is faced with stucco and features a double-leaf glazed metal door, with sidelights and transom, off-center to the left and flanked by metal-framed, plate-glass windows.

Center Avenue, South

53. (C) 507-511 Center Avenue, South
One-story, painted-brick (6-course common bond) and stucco commercial building with flat parapet and pressed-metal cornice. Pent awning is pressed-metal, imitating a barrel tile roof, and shelters five storefronts on the E facade, each with its own flat, metal awning supported by metal rods. Transoms over all but the second storefront have been boarded. Each storefront has a single-leaf wood door (replacement) and plate-glass windows. The first storefront to the far left has rowlock sills and painted scored-brick bulkhead, and this may be the only original window of them all.

Church Avenue

54. (NC) 407 Church Avenue c.1945 (alterations c.1990)
Stubbs Building
Two- and one-story brick office building on a corner lot with flat parapet and modern metal coping. All original fenestration has been bricked and replacement windows are 12-light with keystones above and Dryvet sills.

55. (C) 411/413 Church Avenue c.1935
One-story, brick (6-course common bond) commercial building with flat parapet topped by modern metal coping. A pent cloth awning shelters two storefronts, each featuring a double-leaf glazed metal door with 1-light transom and flanking aluminum-framed plate-glass windows with fiberglass bulkheads. Original transom area is boarded, but one tripartite 9-light transom is still visible.

56. (C) 415/417 Church Avenue c.1935
One-story, painted-brick (6-course common bond) commercial building with flat parapet topped by modern metal coping. A pent cloth awning shelters two storefronts, both featuring concrete lintels. Both have a center single-leaf glazed metal door with transom and 1-light sidelights with flanking aluminum-framed plate-glass windows. Left storefront has fiberglass bulkheads, while the right has paneled wood and wood fluted pilasters.

57. (C) 416? Church Avenue c.1935
One-story, brick commercial building with flat parapet topped by a rowlock cap. Concrete cornice decorates the upper wall above a pent, metal awning. Storefront consists of a tripartite 3-light transom area above a center 4-light/1-panel wood door with 1-light sidelights and transom flanked by a 4-light wood-framed storefront window with pressed-metal bulkheads. Door and bulkheads are clearly modern.

58. (NC) 418 Church Avenue 1939 (storefront altered c.1980)
One-story, painted-brick commercial building with flat parapet topped by a concrete cap. Two signboards decorate the upper wall, outlined in rowlock and header bricks. A pent cloth awning shelters the storefront area—center single-leaf wood door is recessed, flanked by multi-light windows with applied shutters. A tripartite transom area consisting of a 2-light section between two 3-light sections appears original, or perhaps salvaged from the original.

59. (C) 420 Church Avenue c.1960
One-story, brick and wood office building with flat roof. E façade features a deep porch on wood posts sheltering two single-leaf wood doors and three plate-glass windows.

Main Street, East [Photo 12]

60. (NC) 507? Main Street, East c.1985
One-story, brick commercial building with flat roof, located on a corner lot. N façade features a metal-framed window and door. Wide, overhanging eaves shelter all sides.

61. (C) 509 Main Street, East 1906 (2nd story added 1927)
Yates Drug Store/Hospital
Two-story, stucco over brick commercial building with pedimented parapet decorated with two cartouche. Upper floor has five bays, symmetrically spaced, with a center tripartite window flanked by paired and single on either side, all 1/1 metal-framed with concrete sills. A heavy cast-concrete cornice is above the first floor, and the transom area is covered in metal. Two storefronts on the N façade are sheltered by a flat, metal awning on metal rods and divided by a glazed wood door, leading to the second floor, at the center. Left storefront is very intact—a double-leaf glazed wood door is recessed at center between two wood-framed showcase windows with stucco bulkheads. Right storefront is c.1950s—center recessed glazed metal door with sidelights is between two plate-glass, metal-framed windows with Roman-brick bulkheads. Original cast-iron fluted pilasters are still present on both storefronts, with the stamp "Decatur Cornice and RFG Co. Inc., New Decatur, Ala." **[Photo 13]**

62. (C) 511 Main Street, East 1906
Turner Hardware & Furniture Co.
One-story, stucco and painted-brick commercial building with flat parapet and metal coping. Corbelled cornice and brickwork in the upper wall may imitate the lines of the original brick façade underneath. Two pent, cloth awnings shelter two storefronts, and tripartite, 6-light transoms are over each store, although the right transom is a replica. Left storefront features a center double-leaf glazed metal door flanked by two plate-glass, metal-framed windows with faux-tile bulkheads (original). Fluted iron pilasters flank the doorway, stamped with "Miss. Foundry & Mac'h Co., Jackson, Miss." Right storefront has a replacement 3-1 glazed metal door and metal-framed, plate-glass windows, all slightly recessed from the original façade plane.

63. (NC) 513 Main Street, East c.1935 (alterations c.1995)
Kasdans
One-story, Dryvet-clad commercial building, located on a corner lot, with flat parapet. N façade features a recessed leaded-glass door and 12-light windows. A tripartite group of 6-light transoms (one of two such groups on the original storefront) remains. A flat, metal awning is cantilevered over the entrance. Transoms also line the E elevation.

64. (C) 514-520 Main Street, East c.1920
Mars Brothers
One-story, stucco and brick commercial building, located on a corner lot, .with flat parapet topped by metal coping. Façade (S) is divided into four storefronts, all sheltered by a flat, metal awning hanging from metal rods, and each topped by a tripartite, 12-light transom, above the awning. Each storefront has a center entrance (replacement glazed metal door) flanked by a plate-glass window, except for the one on the far right, which features an off-center entrance.

65. (PL) 523 Main Street, East 1935-36 **Archt: Office of Supervising Architect**
U.S. Post Office **Builder: Walter Perry Construction Co.**
One-story, stuccoed masonry Post Office building with flat roof hidden by a parapet and resting on an exposed brick foundation. A brick basement rises above grade to a water table consisting of one soldier course of brick. The style is loosely Classical Revival with some Mediterranean influence. N façade consists of five bays, symmetrically spaced—the central entrance is flanked by four 12/12 wood-framed double-hung-sash. Entrance features a replacement double-leaf glazed aluminum door with 6-light upper panel topped by a single transom. The middle three bays on the N façade are articulated by nonstructural arches of brick header voissoirs. Interior features an intact lobby with polychrome, glazed-tile floor, wood wainscoting, and the original wood and glass entry vestibule.

66. (C) 524 Main Street, East c.1950
Democrat Building
Two-story, scored-brick (6-course common bond) commercial building with flat parapet topped by metal coping. Upper story features five bays—each a paired 4-light steel-framed casement window with 2-light transom and concrete sill. A pent, metal awning shelters the first story, which consists of a 1-light wood door with 1-light transom to the far left (leading to the second floor), a central recessed double-leaf glazed metal door with aluminum-framed plate-glass windows over vertical aluminum bulkheads slanting back to the entrance on either side. Pressed-tin ceiling is still intact. **[Photo 14]**

67. (NC) 525 Main Street 1965 **Archt: Overstreet, Ware, Ware, & Lewis**
Philadelphia City Hall **Builder: W.G. Yates & Sons**
One-story, tan scored-brick city hall building with flat roof and concrete foundation. Two pavilions flank the central recessed main entrance area where two double-leaf glazed metal doors with aluminum-framed plate-glass windows flanking are sheltered by a cantilevered aluminum awning

68. (C) 526 Main Street, East c.1950
One-story, scored-brick (6-course common bond) commercial building with flat parapet topped by metal coping. Upper wall of S façade is plain, and no awning shelters the storefront. Entrance—a glazed wood door with 1-light transom—is to the far right and recessed, with aluminum-frame plate-glass windows above vertical aluminum bulkheads slanting back from the left. Black Carrara glass is on the side wall near the entrance.

69. (C) 528 Main Street, East c.1940
Two-story, painted oversized brick (tile brick?) commercial building, on a corner lot, with flat parapet topped by concrete cap. Second story has four bays, asymmetrically spaced, each a 1/1 metal-framed replacement window with concrete sill. A pent cloth awning shelters the first story, which features three 15-light wood doors (replacements) and 1/1 windows

70. (C) 533 Main Street, East 1947
First Presbyterian Church
Gable-front, scored-brick church topped by an asbestos-cement-shingle roof and resting on a brick foundation. Cruciform plan with a Colonial Revival-influenced style. Front-gabled porch is not original but dominates the N façade, with a stucco tympanum, pierced by a semi-circular vent, supported on four Doric columns and two matching pilasters on the front wall. Façade under the porch is clad in stucco and features a center entrance—double-leaf 6-panel wood door crowned by a stained-glass transom, all within a pedimented surround with simple fluted pilasters. Stained-glass windows with rowlock sills line the side elevations, while multi-light steel-framed casement windows are on the rear wall. **[Photo 15]**

Main Street, West

71. (NC) 301 Main Street, West c.1930
Philadelphia Motor Company
One-story, stuccoed masonry commercial building with flat parapet topped by metal coping. Cloth, pent awning shelters the storefront area, which features a glazed metal door with flanking metal-framed plate-glass windows.

72. (NC) 302 Main Street, West c.1980
One-story, painted scored-brick commercial building with flat parapet, located on a corner lot. Chamfered corner entrance is under an overhanging corner wall and consists of a double-leaf glazed metal door. Metal-framed plate-glass windows are on the E and N elevations.

73. (C) 303/305/307 Main Street, West c.1930
Philadelphia Motor Company
One-story, brick commercial building with stepped and pedimented parapet. Later stucco façade has recently been removed, possibly with sandblasting. Cornice is soldier-course and the S façade is divided into three bays by wide brick pilasters. Three painted signboards and three pent, cloth awnings are in the upper wall, above the storefronts, all of which are modern glazed metal door and multi-light metal-framed windows. Brick veneer on the storefronts is also modern.

74. (C) 310 Main Street, West c.1900 (remodeled c.1940)
Firestone
Two-story, stuccoed brick commercial building with flat parapet topped by metal coping. Recessed signboard is the only decoration in the upper wall, but ghosts of four windows, now infilled, with concrete sills can still be seen. A flat, metal awning hanging from metal rods shelters the two, equal-width storefronts—left features a double-leaf glazed metal door flanked by metal-framed plate-glass windows and boarded transoms, while right has a 3-light transom over a double-leaf glazed wood door and flanking wood-framed plate-glass windows.

75. (NC) 312 Main Street, West c.1950 (renovated c.1980)
Freds
One-story, stucco commercial building with flat parapet. Upper wall is sided in wood shingles, and a flat, metal awning, hanging on metal rods, shelters the storefront.. Storefront features a glazed metal door and metal-framed plate-glass windows with brick bulkheads.

76. (C) 313 Main Street, West c.1945
One-story, scored-brick (6-course common bond) commercial building with flat parapet topped by metal coping. A pent, metal awning shelters two storefronts on the S façade—both have a center glazed metal door with sidelights and transom flanked by wood-framed plate-glass windows with concrete sills.

77. (C) 314 Main Street, West c.1950
One-story, concrete-block and stucco commercial building with flat parapet topped by metal coping. Two storefronts, each with a single-leaf wood door and paired wood-framed plate-glass windows with concrete sills, are on the N façade. The left door has been boarded, but the right is a glazed wood door with 1-light transom sheltered by a pent, metal awning.

78. (C) 315? Main Street, West c.1945
One-story, painted-brick (6-course common bond) commercial building with stepped parapet topped by metal coping. A pent cloth awning shelters the S façade, which consists of a glazed metal door with sidelights and transom flanked by a boarded window to the left and a large aluminum-framed plate-glass window to the right, both with concrete sills.

79. (C) 316 Main Street, West c.1950
One-story, painted concrete-block commercial building with flat parapet topped by metal coping. N façade has two bays—a wood-framed plate-glass window with concrete sill and a replacement 6-panel door.

80. (C) 317? Main Street, West c.1935
One-story, scored-brick warehouse topped by a gable roof of raised-seam-metal and resting on a concrete foundation. S façade features a double-leaf corrugated-metal garage door, off-center to the right, and a corrugated-metal sliding door is on the W elevation. Windows are boarded. Exposed rafters.

81. (C) 318? Main Street, West 1933 (enlarged 1945)
One-story, painted-brick commercial building with stepped parapet topped by a header-course cap in front of a raised-seam-metal gable roof. Corbelled cornice is the only decoration in the plain upper wall. A concrete lintel spans the storefront area, which consists of a 20-light aluminum-framed window with rowlock sill to the left, a replacement 6-panel door with 1-light transom, and a metal garage to the right.

Myrtle Street

82. (C) 400 block, Myrtle Street, East c.1930
One-story, brick (5-course common bond) commercial building/warehouse with flat parapet topped by metal coping. N façade is veneered with scored-brick and features a large board-and-batten sliding door, topped by a soldier-course lintel. On the alley side, the E elevation has 15-light steel-framed industrial windows with concrete sills.

83. (C) 422 Myrtle Street, East 1954
(old) Neshoba County Jail **Builder: B.L. Howell & Sons**
One-story, painted scored-brick jail building with flat roof and no parapet. An undercut porch is to the left on the S façade, with a picture window on the façade wall. The main entrance is on the W elevation and consists of a 6-panel wood door. Windows in the front, apartment area are steel-framed hopped types. Eaves are very shallow. **[Photo 16]**

84. (C) 424 Myrtle Street, East 1927 (storefront alterations 1989)
Key & McNeil Chevrolet Salesroom, later American Legion Post #138
One-story, rough-stucco commercial building, on a corner lot, with stepped parapet topped by modern metal coping. A pent, metal awning shelters the storefront on the S façade, now re-bricked with a double-leaf glazed steel door at the center. Renovations date to 1989, according to the plaque on the front.

85. (C) 500 block, Myrtle Street c.1950
Coca-Cola Bottling Co. Warehouse
One-story, brown-brick (5-course common bond) commercial building/warehouse with flat parapet topped by metal coping. A recessed signboard is outlined in the upper wall with header and rowlock brick. Below, two 4-light wood-framed breeze windows with rowlock sills flank a center board-and-batten sliding wood door. A second, larger window with concrete sill has been inserted to the right, infilled with board-and-batten.

Pecan Avenue

86. (C) 400/402 Pecan Avenue c.1945
Two-story, painted oversized brick commercial building with flat parapet topped by metal coping. Second story has four bays, asymmetrically spaced—these were all originally paired 4-light steel-framed casement windows with 2-light transoms and concrete sills, but the far right window has been replaced with plate-glass. First story is sheltered by a pent cloth awning and features a center glazed wood door leading to the second floor, flanked to the left by a 1-light/1-panel wood door and 1/1 replacement metal-framed window and to the right by a 1-light/1-panel wood door and wood-framed plate-glass window with concrete sill.

Range Street, North

87. (NC) 203 Range Street, North c.1940 (shed roof, c.1970s)
One-story, stucco and painted concrete-block commercial building with shed raised-seam-metal roof. Glazed metal door with 1-light transom and metal-framed, plate-glass window is to the right on the W façade, and a glazed metal door in the concrete-block addition is to the left.

88. (C) 204? Range Street, North c.1920
One-story, painted-brick, freestanding commercial building with flat parapet topped by concrete cap and metal coping. A pent, metal awning shelters the E façade, which consists of a wood-framed plate-glass window to the left of a wood door. Vinyl soffit under metal awning.

89. (C) 331 Range Street c.1940
One-story, painted-brick and stucco commercial building with flat parapet topped by aluminum coping. Façade (W) is clad in stucco with a recessed signboard in the upper wall. An awning has been removed. In the storefront, a replacement 9-light/2-panel door is at center, flanked by plate-glass windows with concrete sills.

Range Street, South

90. (C) 303 Range Street, South c.1950
Two-story, stuccoed concrete-block commercial building with roof sloping to the rear, hidden by a flat parapet topped by concrete coping. Second-story windows with concrete sills and lintels are blocked in, but first-story windows—16-light steel-framed fixed-and-awning types with concrete sills—are intact. E façade features two paired windows (blocked) in the upper story, and a pent, metal awning shelters the first-story storefront—a double-leaf glazed wood door flanked by wood-framed windows with concrete sills--on the E façade.

8. Statement of Significance

Applicable National Register Criteria

X **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.

X **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:

Property is:

____ **A** owned by a religious institution or used for religious purposes.

____ **B** removed from its original location.

____ **C** a birthplace or a grave.

____ **D** a cemetery.

____ **E** a reconstructed building, object,or structure.

____ **F** a commemorative property.

____ **G** less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

Community Planning & Development
Commerce
Architecture
Civil Rights Period

Period of Significance
1905-1966

Significant Dates

Significant Person(s)

Cultural Affiliation(s)

Architect/Builder

Narrative Statement of Significance:
See continuation sheets.

9. Major Bibliographical References

Bibliography
See continuation sheet.

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
_____

Primary Location of Additional Data
_X_ State Historic Preservation Office
___ Other State agency
___ Federal agency
___ Local government
___ University
_X_ Other
Name of repository:

Phila-Neshoba County Public Library

STATEMENT OF SIGNIFICANCE

The Downtown Philadelphia Historic District is locally significant in the areas of community planning and development, commerce, and architecture, and possesses national significance for its association with events occurring during the Civil Rights period.[1] The period of significance extends from 1905, when Philadelphia received railroad service, to 1966, the year of two important marches on the town led by Dr. Martin Luther King, Jr. The buildings within the district demonstrate the development of Philadelphia as the center of government and of commerce for the surrounding county, and they reflect the popular national styles of the period 1905-1966 as interpreted by local builders and architects. The district's significance also derives from its being the site of events leading up to and following the murders of three civil rights workers—James Chaney, Mickey Schwerner, and Andy Goodman—and the forum for two civil rights marches led by Martin Luther King, Jr. in 1966 to protest the lack of progress in prosecuting the murderers.

Founding and Early Development (1836-1920)

Philadelphia (population 7303) lies near the geographical center of Neshoba County, in the eastern central part of the state, northwest of Meridian, the closest large city (population 39,968). The county's topography is rolling hills of red clay and pine trees; its population includes a majority of whites, and a substantial minority of African-Americans and Choctaw Indians. Several reservations lie within the borders of the county, and an Indian Hospital under the direction of the Bureau of Indian Affairs, is located on the northeastern outskirts of Philadelphia.

Philadelphia is actually a much older town than the buildings downtown would suggest. Neshoba County was split in 1836, and Philadelphia was named as the new centrally located county seat in 1838. But because of the rural, undeveloped nature of the county, the town only contained a courthouse, located on a square, a few support buildings surrounding it, and some houses. In fact, by the designation of the time, Philadelphia was only a village, not an incorporated town, through the nineteenth century.[2] The WPA history characterizes the early years of Neshoba County:

> Neshoba was thinly settled, and neighbors were usually at least five miles away, often much farther. No public roads were maintained, so that traveling was chiefly via horseback, over

[1] At this time, more documentation is needed to clarify the district's possible national significance.
[2] Gurney, Bill. *Mississippi Courthouses, Then and Now.* (Ripley, MS: Old Timer Press, 1987), p. 107.

> roads that were little more than trails. No railroad passed through, but the Pearl River offered a convenient route for transporting cotton and other products, and for obtaining the few necessities that could not be produced at home.[3]

Philadelphia's slow development resulted from this lack of easy transportation. Neshoba's natural resources included pine and hardwood trees and cotton and other types of cash crops, but a railroad was needed to exploit them. By 1905, when Philadelphia was almost 70 years old, the population was only 175 people. The courthouse square area was only partially developed, and that with frame, unsubstantial structures. In fact, according to one source, the south side of the square was a cornfield.[4]

When the Memphis, Jackson & Kansas City Railroad came through Philadelphia in 1905—connecting the town to Middleton, TN, to the north, and the port of Mobile, AL, to the south—the town's development was finally assured. Building commenced almost immediately. Within the year, the south side of the square, including the two-story Bank of Philadelphia (now non-extant) on the corner of Main and Byrd Streets, had been completely built up. In addition, the Mars Bros. department store on the east side of the square had opened, and its large two-story business house would dominate the daily routine of the square for the next century [Inventory #44]. By around 1910, the west side of the square had assumed the character that we see today—four similarly detailed one-story brick structures, each with two storefronts [Inventory #31-34, for example, Photo 7]. All told, by 1920, only 15 years after the railroad reached Philadelphia, about 20 of the buildings still standing within the district had gone up, and the square had assumed its current character of one- and two-story brick commercial buildings. Businesses operating downtown in the 1910s included two banks, numerous general merchandises, two hardware stores, a furniture company, and a drugstore. The Masonic Lodge, chartered in 1848, had also reached a level of permanence with the erection of a two-story temple on the east side of the square around 1910 [Inventory #47, Photo 11].

This downtown development was based on industries located along the railroad, about seven blocks west of the district. Such industries as a milk plant, a gin and compress, ice factory, Cole Bros. Wholesale Grocers, and Perry Building and Supply were the basis for the town's economy. In addition, large lumber concerns outside the city, especially in Deemer, about

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[3] WPA Research Project for Neshoba County. "Antebellum Days/Old Homes." p. 1.
[4] Yates, Jenelle B. "The History of the Yates Building 507-509 Main Street." Preliminary Evaluation Questionnaire on file at Historic Preservation Division, Mississippi Department of Archives and History, dated June 2001.

2½ miles to the south along the railroad, contributed to the sudden burst of construction in the county seat in the first two decades of the twentieth century.

New utilities also closely followed the railroad—in 1905, the Philadelphia Compress, Electric Light and Ice Manufacturing Company began. This was a private venture and mainly serviced other businesses along the railroad, but after Mississippi Power Company bought the company in 1928, electricity became affordable for most houses and smaller businesses.[5] In 1915, a bond issue brought about a publicly owned waterworks and sewage plant, also located along the tracks, signaling the desire of the town's residents to continue developing and modernizing.[6]

Philadelphia Matures (1920-1955)

By 1920, the center of the district had achieved its current configuration and many of the buildings now standing on the square had been built.[7] Development of the blocks off of the square was sparse, however, and in many cases, they did not have the commercial character they would come to have in the next few decades. The 1926 Sanborn map (the first for the town) reports a population of 2000 and shows a cluster of industrial concerns along the railroad, separated from the downtown by widely spaced houses until one block west of the square, where a few commercial buildings can be seen. The Neshoba County Courthouse on this map is the old 1885 building, shortly to be torn down. The First National Bank's house on the north side of the square had grown from the first one-story structure to an austere, yet impressive two-story building [Inventory #6, Photo 2]. A bottling plant and a movie house, industries in their infancy at the time, were already making their mark on the downtown, although not in the more permanent buildings that can be seen today. In addition, two automobile garages were operating, one right on the square itself, and a two-story building one block off the square was being used for "auto assembling and storage," indicating the growing dependence on cars in this small-town economy.

Development continued and matured—several important and imposing structures took their place in the district in the late 1920s. First, in 1927, two local builders bought a lot on the block northwest of the courthouse and built the three-story, red-brick Benwalt Hotel

[5] WPA Research Project for Neshoba County. "Industry: Electric Lights." np.
[6] WPA Research Project for Neshoba County. "Industry: Public Industries." np.
[7] In addition, the character of the nearby residential Philadelphia Historic District had already been established, most of the houses having been constructed by 1920. The area to the north of the downtown, however, was still rural and mostly undeveloped.

[Inventory #37, Photo 8].[8] The Benwalt occupied a quarter of the block and symbolized the progressive and entrepreneurial spirit of local businessmen. The Neshoba *Democrat* declared that its "lobby and private dining room are the equal of any large city hotel."[9] The hotel was designed by a Meridian architect, R.C. Springer, and it is likely that while working on this project, he also obtained the position of architect for the new Neshoba County Courthouse, constructed in 1928 [Inventory #1, Photo 1]. The Neoclassical building, with added wings in the 1950s, would become the center of the whirlwind of activity during the 1966 civil rights marches. A third important and architecturally significant structure built during this latter half of the 1920s was the City Theater (later Ellis Theater), half a block to the southwest of the square [Inventory #41, Photo 9]. The architect for the theater is not known, but it is attributed to Springer, as it bears a resemblance to the Benwalt and was built around the same time. Finally, a hospital was added to the square in 1927—Dr. Claud Yates, who had earlier operated a drugstore on the south side of the square, added a second floor to this 1906 building and began operating the Yates Hospital, the only such institution in Philadelphia for many years [Inventory #60, Photo 13].[10] Other new buildings of lesser importance also arose in the late 1920s, including the Philadelphia Hardware Company's vaguely Mediterranean one-story building on Beacon Street, to the west of the square [Inventory #21, Photo 5]; the two-story Philadelphia Bottling Company, to the north [Inventory #51] (both in 1926); the Philadelphia Motor Company, west of the square, around 1930 [Inventory #70, 72]; and the Key & McNeil Chevrolet salesroom next to the county jail a block north of the square, in 1927 [Inventory #83].

Thus, entering the Depression, the downtown was expanding from the core of the courthouse square. This expansion continued, more gradually, during the 1930s. Buildings erected during this decade were typically small one-story structures, with rather plain facades—for instance, the block of buildings on West Beacon, one block west of the square [Inventory #23-31], took shape during the Depression. Two buildings of importance were built during this period, however: the Mediterranean-influenced United States Post Office (1935) [Inventory #64] and the Neoclassical Dees Funeral Home (1936) [Inventory #16, Photo 4], both to the east of the square. Imposing buildings in their own right, their construction also represented the beginnings of the eastward expansion of the downtown which would pick up speed after World War II.

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[8] The two men, Ben Howell and Walter Perry, named the Benwalt after themselves.
[9] Neshoba *Democrat*, "Benwalt Hotel is Modern Building," October 9, 1931.
[10] Yates, Jenelle B. "History of the Yates Building." On file at Historic Preservation Division, Mississippi Department of Archives and History.

This growth to the east was perhaps spurred by the completion of paving on Highway 19, which intersected with Main and Beacon streets at Holland Avenue, four blocks east of the square. The highway, considered a secondary road in Mississippi's state road system, was paved between Meridian and Philadelphia sometime in the late 1930s.[11] Before this time, it had been an improved gravel road, but was still, no doubt, difficult to travel during inclement weather and tiresome even on sunny days. The improvement made it easy for the citizens of Philadelphia to visit Meridian and experience a large city regularly. The popularity of this new form of travel was reflected in downtown Philadelphia's building fabric. Gas stations began to appear beginning in the late 1920s, and more materialized during the 1930s. Five gas stations are shown on the 1932 Sanborn map and by 1942, seven were located within the boundaries of the district. Today, only two of these remain.

After a hiatus during World War II, building resumed in downtown Philadelphia in the late 1940s and into the early 1950s. The push eastward continued: two blocks just to the east of the square on Beacon Street developed between 1945 and 1950, as did the block across from the Post Office [Inventory #64, Photo 14], and the First Presbyterian Church moved from its old location on Beacon Street to a lot further to the east on the corner of Main and Poplar [Inventory #69, Photo 15]. Some building did occur to the west, including a small section of one-story structures two blocks west of the square along Main Street [Inventory #75-78]. A block north of the square, the old two-story county jail was replaced in 1954 with a modern and more modest jail [Photo 16]—this building would come to possess importance in its own right, however, during the events of 1964.

Thus, by the late 1950s, the stage on which the events of 1964 through 1966 took place was set. An important exception is worth noting. The city hall—housed above the Bank of Philadelphia in the early decades of the century and later in an unassuming one-story structure at the corner of Myrtle and Center Avenue, a half block from the jail—moved to a permanent home adjacent to the Post Office on Main Street in 1965, in the midst of the civil rights unrest.

Civil Rights Period (1955-1966)

No single event brought more attention to the civil rights struggle in Mississippi than the June 21, 1964 murders of James Chaney, Andrew Goodman, and Michael Schwerner on a lonely road outside of Philadelphia. The brutal Ku Klux Klan slayings resulted in a barrage of national and international condemnation, which not only forced a sluggish federal

[11] Meridian *Star*, "Priority and Secondary Road Program," February 28, 1936, p. 2.

government to aggressively pursue the Klan but also helped solidify public support for the Civil Rights and Voting Rights Acts in Congress. In Mississippi, the killings only strengthened the resolve of blacks to fight for their rights as citizens, and the uproar proved to the white elite that violent resistance was counter-productive. Although far from the justice that many still seek today, the federal civil rights trial represented the first successful such case in Mississippi, and it resulted in the conviction of seven of the perpetrators. Philadelphia was at the center of this maelstrom, its community abruptly thrust under the microscope and dissected by public opinion. The town is inexorably linked to the civil rights struggle, its streets and buildings the stage for the drama that unfolded from 1964 to 1966.

By the summer of 1964, the simmering cauldron of racial unrest in the South was boiling over in Mississippi. Following the 1954 United State Supreme Court ruling, *Brown v. Board of Education*, Mississippi, like other states below the Mason-Dixon line, passed a stream of legislation to shore up the walls of racial separation. But tradition, not statutes, had always been the first line of defense for segregation in the Magnolia State, and intimidation—social, economic, or physical—only increased as whites in the state felt themselves and their way of life under siege. Responses to this threat ran the gamut, but many verged on hysteria. The belief that civil rights workers were Communist spies on a mission to create a race war was common, even amongst educated whites. In 1961, Freedom Rides and sit-ins brought activists into the state, resulting in bitter and often violent confrontations. In the fall of 1962, the University of Mississippi, a bastion of the white elite, was forcibly integrated amidst bloody campus riots. In June 1963, Medgar Evers, Mississippi's first NAACP Field Secretary was assassinated at his home in Jackson. The following year, state authorities braced themselves for Freedom Summer—a massive influx of activists, mostly white college students from the North, to run voter registration and education projects.

The Ku Klux Klan, which had been weak in Mississippi since the end of Reconstruction, began to gain strength quickly after James Meredith integrated Ole Miss.[12] In Neshoba County, a group of men, apparently led by a local preacher and sawmill owner, Edgar Ray Killen, began to meet and re-form the KKK in the county. Killen was also instrumental in recruiting members from Lauderdale County to the southeast for a chapter there. The fledgling organization's immediate concern was Mickey Schwerner, a 24-year old New York Jew, who, along with his wife Rita, had been sent by the Congress of Racial Equality

[12] Cagin and Dray note that "the Ku Klux Klan had never been as strong in Mississippi as it was elsewhere in the South for the simple reason that given the strident racism built into Mississippi government at the state, county, and local levels, there was no need for an alternative vigilante force to protect 'the southern way of life.'" *We Are Not Afraid*, p. 124.

(CORE) to Meridian in January 1964 to begin educating local blacks on their rights, specifically their right to vote. Schwerner set to work quickly, and began making trips to black communities in surrounding counties to try to set up Freedom Schools, where African Americans would be taught how to register to vote and instructed in their other rights as citizens. In April of that year, he, along with James Chaney, a 21-year-old African American from Lauderdale County, visited Mount Zion Methodist Church in the Longdale community, seven miles east of Philadelphia.

They were planning on setting up a Freedom School there later in the summer, but the local KKK chapter somehow heard of the plan. On June 16, 1964, the first joint operation of the Neshoba and Lauderdale Klan chapters resulted in several leaders of Mount Zion being brutally beaten and the church set afire. Later, some participants would brag that the church was burned to lure Schwerner back to the county, but this was probably just after-the-fact boasting, as he would have been returning anyway for the Freedom School. Whatever the case, Schwerner, Chaney, and a young white New Yorker named Andy Goodman—who had joined Schwerner in Meridian only the day before—visited the church on June 21, 1964, a Sunday, to assess the damage and most of all to boost the morale of the victims.[13]

Leaving the Longdale community to be sure to be back in Meridian by 4 PM, the group turned west onto Highway 16. According to Cagin and Dray, they had come up earlier in the day by the gravel road Highway 491, and perhaps they discussed whether to take it back or go the safer route, Highway 19.[14] Whether they pondered long is not known, but they decided to go into Philadelphia to intersect with Highway 19. As they drove westward, Cecil Price, a Neshoba County Sheriff Deputy, cruising east on Hwy. 16, spotted the car. A Klansman, he recognized it as the CORE vehicle, and seeing a black man driving it, turned around to pursue it. He finally caught up with the young men just at the Philadelphia city limits, when one of their tires blew out in front of First Methodist Church (see Map #1). Price approached the group, waited for them to change the tire, and the arrested them, with the assistance of two state patrolmen. He claimed that the car, driven by Chaney, was speeding at 65 miles per hour and had not dropped its speed even as it entered Philadelphia.[15]

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[13] For a more detailed discussion of the events leading up to the murders, see Cagin and Dray, *We Are Not Afraid.* The brief summary of events here is gathered primarily from this work.
[14] *We Are Not Afraid*, pp. 6-7.
[15] Ibid., pp. 10-11.

Thus, around 4 PM, the group drove up Beacon Street, probably turning left on Center Avenue, then right onto Myrtle, where the men were booked into the Neshoba County Jail on charges of speeding (see Maps #2,3). The jail building, composed of living quarters for the jailers, an older couple named Herring, in the front, and cells in the back, was less than 10 years old [Inventory #~~82~~ 83, Photo 16]. According to later testimony, none of the men was allowed a phone call, but Cagin and Dray point out that CORE's procedure was to call around to jails in all surrounding counties when a worker did not appear back at home by 5 PM. This would have given the three men a sense of security, believing that within a few hours, their friends might be there to post bond for them.

Price apparently had other plans. The normal procedure for such a minor infraction would have been to allow the accused to post bond without the presence of the Justice of the Peace. However, Price told the men they would need to get the justice's approval before they could leave. He needed to delay as long as possible to get word to the Klan that he had one of their most wanted targets in his jail. While Schwerner, Chaney, and Goodman waited in the jail, fevered activity in Neshoba and Lauderdale Counties began. According to later testimony, Preacher Killen, after hearing from Price, drove down to Meridian to gather a group from the chapter there, telling them that "'he had a job he needed some help on over in Neshoba County and he needed some men to go with him. He said that two or three of those civil rights workers were locked up and they needed their rear ends tore up.'"[16] Eventually, his group included seven men other than himself. As darkness fell, the group of Lauderdale Klansmen met with men from the Neshoba chapter on the north side of the square.[17] One of the men, James Jordan, later stated in his confession that "Reverend Killen came from around the corner, told us that he would take us by and show us the jail and then we would be told where to wait until they were released. He got in the car and we drove around the jail and then he took us to the spot we were supposed to wait."[18] According to some testimony, not all of the men understood at this point that the purpose of this meeting was to kill the civil rights workers—some apparently expected that they would beat up the men to scare them.

By 10 PM, the plan was in place. Klan members were waiting south of town on Highway 19 for the men to be released, after which they intended to chase them down and kill them. Deputy Price came back to the jail and told Schwerner, Goodman, and Chaney that they

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[16] James Jordan, quoted in Mars, Florence, *Witness In Philadelphia* (Baton Rouge: Louisiana State University, 1977), p. 244. Mars' work provides an important local perspective on the events of that summer, the King marches of 1966, and the federal trial of 1967.

[17] According to Cagin and Dray, the men waited on the west side of the square, p. 41.

[18] Quoted in Mars, Florence, *Witness In Philadelphia*, p. 245.

could post bond and go. Cagin and Dray suggest that at this point the three men must have been suspicious and nervous about why they were being released so late at night:

> Not only was it generally risky for civil rights workers to move about the countryside after dark, permitting themselves to be released from jail at night violated one of the movement's chief safety regulations. . . .Billy Charles McKay's statement to the FBI and Minnie Lee Herring's trial testimony agree, however, that Deputy Price employed no overt physical force.[19]

Price took the three to their car, parked in a lot next to the city hall, at the corner of Center Avenue and Myrtle, a short distance from the jail (see Map #2). Cagin and Dray speculate that "Price's company could explain why Schwerner did not proceed immediately—the moment they were free—to the lobby of the Benwalt Hotel, a half block west of the jail. The lobby of the old hotel, where a pay phone was prominently situated, was clearly visible from the jail entrance."[20] After getting into their car, the three men, followed by Price in his police car, drove "east on Myrtle Street to Pecan Avenue, then east on Main Street to Highway 19. Here, just a few blocks from the spot where they had been arrested earlier that afternoon, Chaney turned south onto Highway 19."[21] Price later claimed that he had followed the men to the southern limit of town at Hospital Road, then watched them as their taillights disappeared down the road, never to see them again. While this quiet scene was occurring, however, the gathered Klansmen, many of them now drunk, were preparing to meet the car a mile farther south. Testimony later revealed that the two state patrolmen who had been involved in the arrest of the three men earlier in the day, were now sitting at Pilgrim's Store on Highway 19, and the Klansmen were trying to gain their cooperation in their plan, without specifically revealing the details of the plan. The two men, Officers Poe and Wiggs, were expected to stop the CORE car as it passed, then turn the men over to the Klan, but they declined. Then Price, according to witnesses, drove up, and after a brief conversation with the gathered Klansmen, three cars of conspirators drove off to catch the civil rights workers before they reached the county line. After a high-speed chase that ended on Highway 492, Chaney, Schwerner, and Goodman were taken to a Rock Cut Road, a dirt backroad off of Highway 19. There the three men, still possibly expecting that they would be beaten and left, were each gunned down. Their bodies were taken to a farm southwest of Philadelphia, past the Neshoba County Fairgrounds, where a pond was in the process of the being built. They were buried in the middle of the dam that was under construction, and to sidetrack investigators, their car was taken northeast of Philadelphia and burned.[22]

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[19] *We Are Not Afraid*, p. 285.
[20] Ibid., p. 286.
[21] Ibid., p. 286
[22] Cagin and Dray, *We Are Not Afraid*, pp. 286-295.

The story of the missing civil rights workers grew slowly in the national consciousness. For the first few days after the murder, only CORE members, relatives of the men, and some attorney general lawyers seemed interested in the missing civil rights workers, but soon reporters began to arrive in Philadelphia looking for answers, especially after Tuesday when the burned-out car was discovered. Many local people speculated that the whole matter, including the burning of Mt. Zion, was an elaborate hoax, perpetrated by the black community and CORE to gain sympathy from the nation for their cause. As proof that the men had burned their own car and then gotten out of the county, they pointed to the fact that no bodies had been recovered. Florence Mars, who witnessed the events as a resident of Philadelphia, observed this phenomenon:

> As late as July 22, the following statement by Senator James Eastland appeared on the front page of the Meridian *Star*: "No one wants to charge that a hoax has been perpetrated, because there is too little evidence to show just what did happen—but as time goes on and the search continues, if some evidence of a crime is not produced, I think the people of America will be justified in considering other alternatives more valid solutions to the mystery, instead of accepting as true the accusation of the agitators that a heinous crime has been committed." Eastland said Mississippians were attempting to preserve the peace in the face of a Communist-backed "conspiracy to thrust violence upon them."[23]

The growing phalanx of journalists, FBI investigators, and volunteers in the search served to increase white Philadelphians' feeling of isolation and resentment as the days dragged on with no evidence. As Mars comments:

> The county felt besieged. The community felt that local and state law enforcement officers were perfectly capable of handling the case and deeply resented the federal intervention. However, newsmen, more than the FBI, bore the brunt of open hostility. By Wednesday [June 24] the town was overrun with reporters. Besides state reporters, journalists from the major radio and television networks, wire services, and many large newspapers covered the story. In addition there were reporters from two London newspapers, a German paper, and the *Paris Match*. A downstairs room of the Benwalt Hotel was turned into a newsroom with teletypes and telephones. . . . In addition, the coverage was considered to be very unfair. Unflattering shots of old men sitting on the courthouse steps were shown, as though they were representative of Philadelphia. Negro shacks on the edge of town were filmed, but not the nice homes in new subdivisions. The white population of Neshoba County felt that the county was being held up to ridicule and saw itself judged guilty before there was any evidence of a crime.[24]

While Philadelphians, and white Mississippians in general, were in a state of denial, people in the rest of the nation were being exposed to the violence of racial hatred in the South, many

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[23] Mars, Florence, *Witness in Philadelphia*, p. 92.
[24] Mars, *Witness in Philadelphia*, pp. 94-95.

for the first time. Veterans of the civil rights movement observed amongst themselves that the nation had not cared when black Southerners were routinely lynched over the previous century, but now that two young white Northerners were missing, the whole world seemed concerned. Rita Schwerner, Mickey's wife, stated this herself to the press upon arriving in Meridian on Wednesday, three days after the workers' disappearance, "'I suggest that if Mr. Chaney, a native Negro Mississippian, had been alone at the time of the disappearance,' she said, "'this case, like many before it, would have gone unnoticed.'"[25]

Turmoil continued in Philadelphia. On Wednesday, July 24, a group of 35 civil rights activists came to Neshoba County to try to help in the search. After being stopped at the Philadelphia city limits, they were escorted into town, to meet with the sheriff at the courthouse. Cagin and Dray relate the tense moments that followed on the courthouse square:

> To the town's residents, who were ordered off the streets, it must have appeared momentarily that the Klan's most dire predictions of an invasion had come true. They watched from behind closed doors and shop windows as the caravan of six cars filled with civil rights activists drew up to the courthouse square. "They even gave them an escort," one citizen of Philadelphia was heard to mutter.
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> The square was ringed by state police. Reporters observed a number of armed men in shirt sleeves standing by, townsmen who had been deputized that week to help deal with the crisis. . . . Also on hand were the auxiliary police, a quasi-official home-guard force created by an act of the Mississippi legislature early in 1964 to help communities defend themselves against civil rights agitation. These men were also well armed. State patrolmen with rifles took up positions on the courthouse roof, their sights trained on the crowd below.

After an unproductive meeting with Sheriff Rainey, the activists returned to their cars and left the square for Meridian.[26]

The tension of the summer stayed tightly coiled until the FBI, led by a still-unknown informant, uncovered the bodies of the three men, well-hidden in the dam, on August 4. The FBI's investigation of the murders, once the bodies were finally found, continued to be hampered by the close-knit society of Philadelphia and Neshoba County. The courthouse square remained the center of activity, both for local Klansmen and for the FBI, Florence Mars notes:

> It was particularly chilling to see klansmen get together in certain places near the square during the day, constantly watching the streets and talking with each other. The Steak

[25] Quoted in Cagin and Dray, *We Are Not Afraid*, p. 354.
[26] Cagin and Dray, *We Are Not Afraid*, pp. 343-344.

> House Café, on a corner one block off the square, was the central meeting place. . . . In addition, there were several barbershops and drugstores where a few men met at a time, often heading up to the Steak House afterwards.[27]

These men enforced the local code of silence and strengthened the resolve of residents who might otherwise have let information slip to the FBI. Nevertheless, the FBI's case proceeded slowly and by fits and starts. Trying the case as a murder trial in a state court was out of the question because of the perceived bias of the jurors and judges, so after nineteen men, including Sheriff Rainey and Deputy Price, were arrested in December 1964, the trial was scheduled for a Federal court in Meridian, the men accused of violating the civil rights of Schwerner, Chaney, and Goodman. Murder, at that time, could not be tried in a federal court unless committed on federal property.

While the convolutions of the court proceedings continued, life in Philadelphia seemed to return to a bit of normalcy. A memorial march in June 1965, from Independence Quarters (the African-American neighborhood northwest of downtown) to the almost-rebuilt Mt. Zion Church moved past the square with little disruption; Philadelphia schools progressed toward integration under the "school choice plan" with only sporadic objections;[28] and Florence Mars hoped that the power of the Klan had diminished. Under the surface, however, friction roiled. On July 31, 1965, the Klan held a rally on the steps of the courthouse. The reaction of the city and county leaders revealed that attitudes had not changed that much at all:

> Loudspeakers were set up on the steps and the phonograph records blared. The sheriff stood on the steps greeting people, shaking hands and laughing with the men. All the Negroes left the square and everyone else tried to go on with business as usual. People looked rather uncomfortable but tried to act as if there were nothing unusual happening.
>
> The event demonstrated that the new city administration would not oppose the Klan. Although the courthouse and its lawn are under the jurisdiction of the sheriff and the county board of supervisors, once one crosses the streets surrounding the courthouse, he is under city authority. The new city administration, which had taken office only a few weeks before, did nothing to prevent the klansmen from marching wherever they pleased. The Philadelphia police chief of many years, Bill Richardson, opposed allowing the klansmen to cross the street; at the next meeting of the board of aldermen he was fired by the new city fathers without notice.[29]

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[27] Mars, *Witness in Philadelphia,* pp. 101-102. The Steak House Café was located in the two-story building on the corner of W. Beacon and Church, Inventory #13 [Photo 3]
[28] Ibid, p. 217.
[29] Mars, *Witness in Philadelphia*, p. 187.

The violence came to the surface again on June 21, 1966, when Martin Luther King, Jr. led a second anniversary memorial march from Mt. Nebo Church, in Independence Quarters, to the courthouse square, stopping by the jail to pray (see Map #4).[30] Florence Mars recounts the ugly scene that attended the march:

> Trouble began about half a mile from the square, at the bottom of Depot Hill [West Main Street], the dividing line between Independence Quarters and the rest of town. At that point, cars and trucks with their motors roaring came racing down the hill, aiming into the line of marchers. Most veered off, but one truck did hit a boy. The marchers did not break rank, but continued up [Main Street] to the square. All along the route angry whites stood shouting and shaking their fists. I stood on a corner of the square and watched in stunned silence as people I knew shook their fists and shouted insults. The city police did nothing to restrain the crowds.[31]

King led the crowd up Myrtle Street to pray at the jail, the last place the three men had been seen alive in Philadelphia. Cagin and Dray pick up the story:

> An armed white mob closed off both ends of the narrow street. As the marchers bowed their heads, a young white man standing near the jail turned a water hose on them. Minnie Herring emerged from the jail, turned the water off, and shook her finger in the young man's face.
>
> Moving on to the courthouse, marchers and newsmen were attacked by whites armed with hoes, broomsticks, and ax handles. A television cameraman was knocked to the ground with his equipment. The police made no move to intervene.[32]

King began to mount the steps of the courthouse, where he met Deputy Price, who refused to allow him any further. King turned around to address the crowd, "In this county Andrew Goodman, James Chaney, and Mickey Schwerner were brutally murdered. I believe the murderers are somewhere around me at this moment." At that, King later confided to friends, Price responded from in back of him, "You damn right, they're right behind you." Violence erupted after the speech, when King led the marchers west down Beacon Street back toward Independence Quarters. Mars recalls that some of the Klansmen "encouraged a high school bully who jumped off the back of a car into the line of marchers. Then several whites yelling obscenities struck with fists and hurled stones, bottles, clubs, and firecrackers. Negro youths started fighting back, and then the police stepped in for the first time."[33]

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[30] King had visited Philadelphia once before in July 1964, before the bodies were found, visiting the newly opened COFO office in Independence Quarters, then driving through downtown Philadelphia to visit the Longdale community and Mt. Zion Church. See Cagin and Dray, *We Are Not Afraid*, p. 380-381.
[31] Mars, *Witness in Philadelphia*, p. 207.
[32] Cagin and Dray, *We Are Not Afraid*, p. 382.
[33] Mars, *Witness in Philadelphia*, pp. 209-210.

According to Cagin and Dray, "King would later characterize the afternoon as one of the most frightening of his life. As he walked back to Independence Quarters, he told a reporter, 'This is a terrible town, the worst I've ever seen. There is a complete reign of terror here.'"[34] King resolved to hold a second march to show that the black community would not be cowed and scheduled it for three days later, Friday, June 24, to give time to marshal marchers from outside the county.

The "reign of terror" was still being closely watched by state officials, however, and after the spectacle of the first march, which even many whites found disturbing, Governor Paul Johnson called the mayor of Philadelphia, Clayton Lewis, and "told him that he expected order to be kept" during the second march. Mars notes that when a few influential white leaders expressed their unease over the recent events, many other white citizens also felt free to take a stand against the violence and ugliness of the first march. The Neshoba *Democrat* ran a front-page editorial called "Let's Hold Our Tempers" in which it was pointed out that "we can help ourselves by ignoring them at every turn, not giving them any reason to project themselves nationally as oppressed citizens and causing uninformed people all over the country to fill their treasury with funds."[35] For those whose standards of behavior were not enough to control their violent impulses, perhaps the idea that they were being pictured in the national media as country buffoons would cause them to change their tactics.

Mayor Lewis complied with Governor Johnson's strong suggestion, and the Governor himself made sure that state highway patrolmen were in Philadelphia in force on Friday, June 24, the day of the second march, so much so that Florence Mars commented that "it seemed as if every highway patrol car in the state of Mississippi had descended on Philadelphia."[36] Newsfilm of the march indicates the route the marchers took, which Mars states was the same route of the previous march, not including the visit to the jail (see Map #5): After speaking at Mt. Nebo Baptist Church on the corner of Adams and Carver Streets, King proceeded south on Carver, through the small commercial district of Independence Quarters, past Carver High School—the main school for African Americans in Philadelphia—where the road swings east. After crossing over the railroad tracks, the marchers turned south until they reached Main Street near the depot. They walked up Main Street all the way to the courthouse square, swerving around the courthouse on Byrd Street, and thronging Beacon Street to listen to King, who spoke to them again from the north

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[34] *We Are Not Afraid,* p. 382.
[35] Mars, *Witness in Philadelphia,* p. 211. Newspaper quotation is from the June 23, 1966 Neshoba *Democrat,* p. 1.
[36] Ibid., p. 211.

steps of the courthouse, this time aided by loudspeakers and surrounded by his own men.[37] Mars recounts this march, noting that although still possessing the potential for violence, the crowd was much more controlled than in the first march:

> Highway patrolmen stood shoulder-to-shoulder separating the three hundred marchers from the large crowd of onlookers that numbered about fifteen hundred. Auxiliary policemen were also in uniform, which eliminated some of the heckling that had taken place on Tuesday when the men had been part of the crowd. . . . The mood of the crowd lining the streets on the route of the march was hostile, and the marchers were met with hundreds of shouts of 'nigger.' The north side of the square was roped off and the crowd of white men, women, and children was kept at a distance. Mayor Clayton Lewis stepped up on the makeshift platform after the marchers had assembled and announced through his electric megaphone that he did not want any trouble.[38]

A few in the crowd began to throw eggs and bottles during an opening prayer:

> Looking out on the scene after the bottles and eggs were thrown, Stokely Carmichael addressed the rally angrily: "The people that are gathered around us represent America in its truest form. They represent a sick and resisting society that sits in the United Nations and gives lip-service to democracy." Dr. Martin Luther King stepped up behind Carmichael and addressed the crowd in a more conciliatory manner: "We are going to build a society based on brotherhood and understanding." The responses from the crowd continued: "Go to hell," a white man screamed, "Go to hell." A woman joined in, "Nigger—you're a nigger." As the march returned to Independence Quarters a white thunderbird sped into the line, forcing marchers and newsmen to scramble for their lives.[39]

As the year of 1966 drew to a close, however, the heat at long last seemed to be going out of the racial tension in Philadelphia. The federal civil rights trial finally ended in October 1967, in Meridian, when seven of the 13 defendants[40] were found guilty of violating the civil rights of Schwerner, Goodman, and Chaney. Cagin and Price elucidate the significance of the convictions:

> The October 20, 1967, conviction of Deputy Sheriff Cecil Price and six of his codefendants marked the first successful jury conviction of white officials and Klansmen in the history of Mississippi for crimes against black people or civil rights workers. It was, according to the

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[37] Newsfilm, dated June 1966 (Collection MP 80.01, Reel D46, Mississippi Department of Archives and History, Jackson, Miss.). The newsfilm varies in quality of sound, and no speech can be discerned during the march itself. Some of King's comments can be heard, but since the cameraman was apparently not filming for sound and was standing at the corner of the square, near the crowd, the murmuring and heckling of the crowd often overwhelms the speakers on the tape.

[38] Mars, *Witness in Philadelphia*, p. 211.

[39] Mars, *Witness in Philadelphia*, p. 212. The quotations of crowd members are from a New York *Times* article, June 25, 1966, p. 15.

[40] Charges against six of the original 19 defendants were dropped by the time the case reached federal court.

> disapproving *Meridian Star*, "the day the Justice Department broke its losing streak . . . and wrote a new page in Mississippi history. It was the Friday after Friday the 13th." Elsewhere there was broad approval of the convictions, even in southern papers, while the *New York Times* hailed the verdict as "a measure of the quiet revolution that is taking place in Southern attitudes—a slow, faltering but inexorable conversion to the concept that a single standard of justice must cover whites and Negroes alike.[41]

In white Philadelphia, the shock of the verdict eventually abated, and one by one citizens began to accept the new reality. Mars noted the change in the local mind-set by 1969:

> Two years after the trial ended, the climate had changed in Neshoba County. No longer could one yell "civil rights" and "outside interference," as had once been possible, and mold resistance to almost anything. The confrontation had taken place; emotions reached an intensity that was difficult to recall, and men were waiting to go to prison for their part in putting three "integrationists" under twenty feet of dirt.[42]

This observation may provide a clue to the significance of the entire episode to the South and to the nation in general. Whites who had, before the murders, been content in the belief that their social system was right, afterward had to struggle with the fact that it might be wrong—that their own friends and acquaintances, men not much different than themselves, had killed three defenseless young men in cold blood. The events forced all but the most extreme white supremacists to confront their own capacity for evil, to acknowledge the injustice of legal segregation, and to retreat from justifying murder.

Growth in the county's economy also aided racial relations—new industries brought newfound prosperity, which allowed some residents the freedom to forgive and forget. By the 1990s, the Choctaw Indian tribe, mostly residing on reservation lands out in the county, was also flexing its economic muscle, owning an industrial park and opening a casino in 1994, just to the southwest of town on Highway 16.

Today, although the physical character of the town has changed very little, it is hard to get a sense of the murmured planning in the darkness, the jeering crowds, the cries for justice; to feel the tension of police caught between determined blacks and angry whites on the courthouse square. Cagin and Dray describe the scene of the then twenty-five-year-old events in 1989:

> The courthouse square of Philadelphia, Mississippi—where Martin Luther King, Jr., always claimed he had spent the most frightening moment of his life—is little changed since the days when newsmen and television crews trampled the grass in the aftermath of the crime

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[41] *We Are Not Afraid*, p. 451.
[42] *Witness in Philadelphia*, p. 269.

> that put this time community into the world's headlines. Many of the same barbershops and drugstores and banks that looked out onto the square the summer evening Edgar Ray Killen and "Hop" Barnett kept a rendezvous with a carful of eager Meridian Klansmen remain today. . . .
>
> The jail where Minnie and Virgil Herring once resided and where Goodman, Schwerner, and Chaney spent their last hours has been converted into offices for an architectural firm. Some of the old cell doors lie heavily in the weeds at the back of the building; inside, drafting tables and file cabinets, telephones and copying machine occupy space that was once divided into separate sections for whites and Negroes.[43]

With the town's topography so unchanged, it may be easy to assume that the town itself is the same as it was on June 21, 1964. The truth is more complex. Emotionally the place has changed a great deal, and this is the greatest piece of evidence that the three men, whose deaths seemed so senseless at the time, in fact did not die in vain. While racial equality is still often just beyond reach, it is at least something toward which most Philadelphians and most Southerners, black and white, strive.

The significance of the events in Philadelphia in the years 1964 to 1966 is hard to sum up in a few phrases. In the faces of the jeering crowds and joking defendants, the nation had seen the unmasked evil of white supremacy, and many who had previously turned a blind eye to the lynchings and assassinations of black Southerners were now aroused to action. Change in race relations did not occur overnight, but it came, eventually, gradually moving through the country. White Southerners seemed to be most affected by the events. As Florence Mars indicated "the confrontation had taken place" and people who considered themselves upstanding citizens had reacted in ways that, in more rational moments, confused and upset them. White citizens of the South had taken the matter of civil rights to the brink of civil war, but the events that swirled in and around Philadelphia helped those of goodwill take a step back from the precipice and begin working to create a more peaceful and just society, a process that continues to this day.

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[43] *We Are Not Afraid*, p. 453-454.

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10. Geographical Data

Acreage of Property: approximately 70 acres

UTM References:

	Zone	Easting	Northing		Zone	Easting	Northing
A	16	302140	3627860	C	16	302600	3627580
B	16	302600	3627860	D	16	302140	3627580

Verbal Boundary Description: The Downtown Philadelphia Historic District is bounded on the north by Myrtle Street, on the west by Peachtree Avenue, on the south by Walnut Street, and on the east by Poplar Avenue. See attached map.

Boundary Justification: The boundary of the Downtown Philadelphia Historic District encompasses the historic central business district of the town of Philadelphia

11. Form Prepared By

name/title: Jennifer V. O. Baughn
organization: Mississippi Dept. of Archives and History
date: October 8, 2004
street & number: P.O. Box 571
telephone: (601) 576-6940
city or town: Jackson
state: MS
zip code: 39205

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

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.

Photographs

Representative black and white photographs of the property.

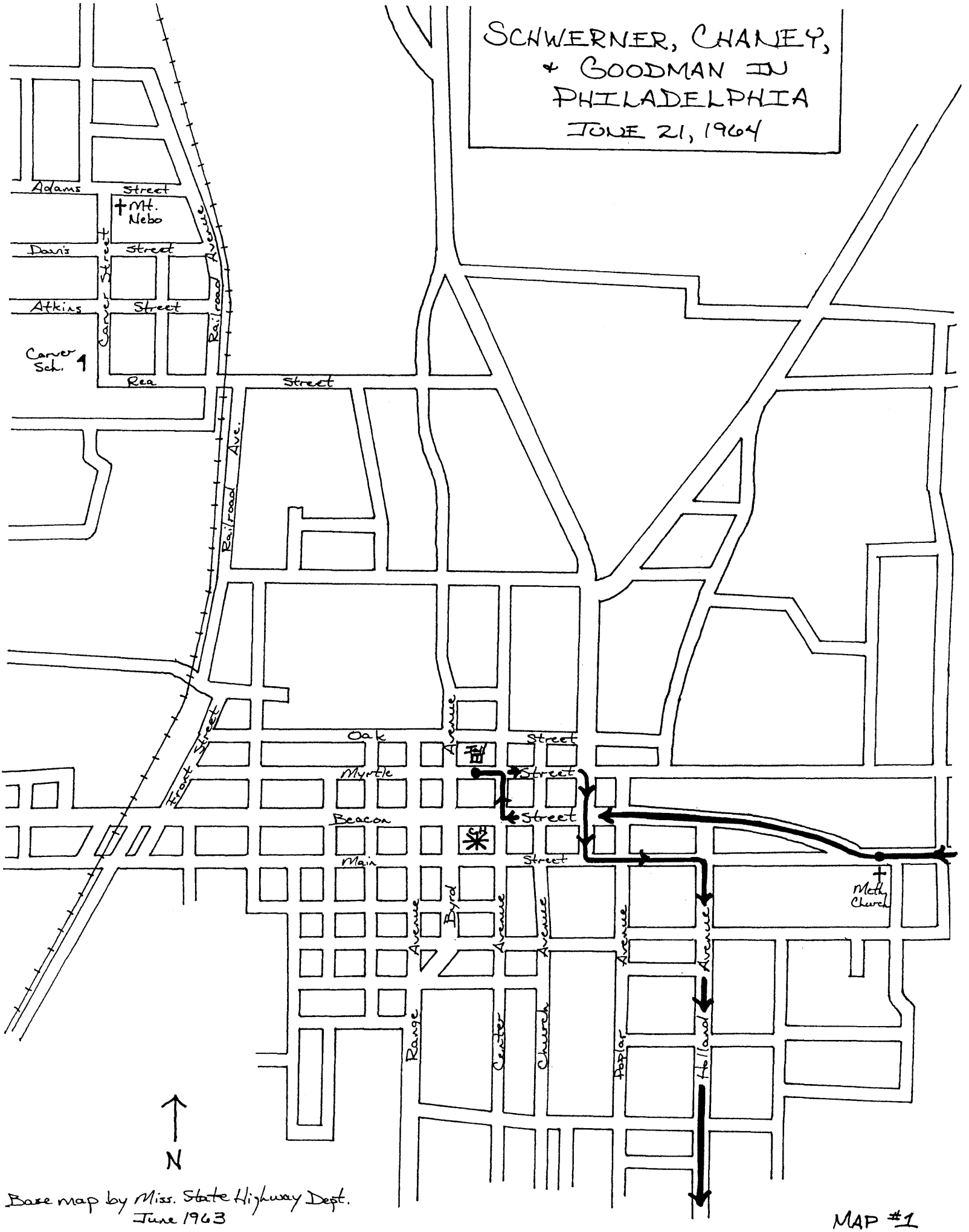
Additional items (Check with the SHPO or FPO for any additional items)

Property Owner(s)

name: Various
street & number:
telephone:
city or town:
state:
zip code:

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

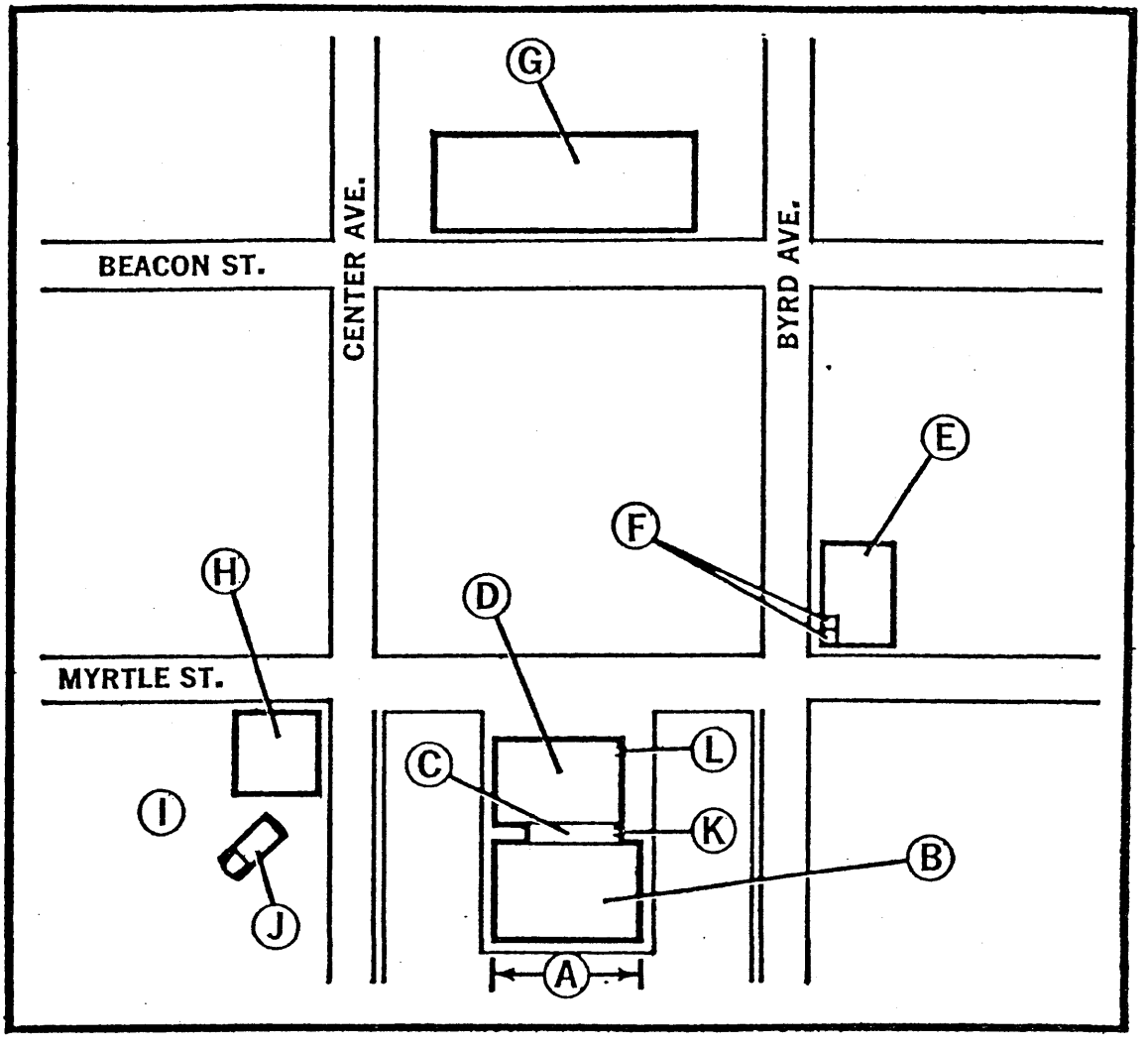
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.0. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.



Base map by Miss. State Highway Dept.
June 1963

MAP #1

JAILHOUSE AREA IN PHILADELPHIA

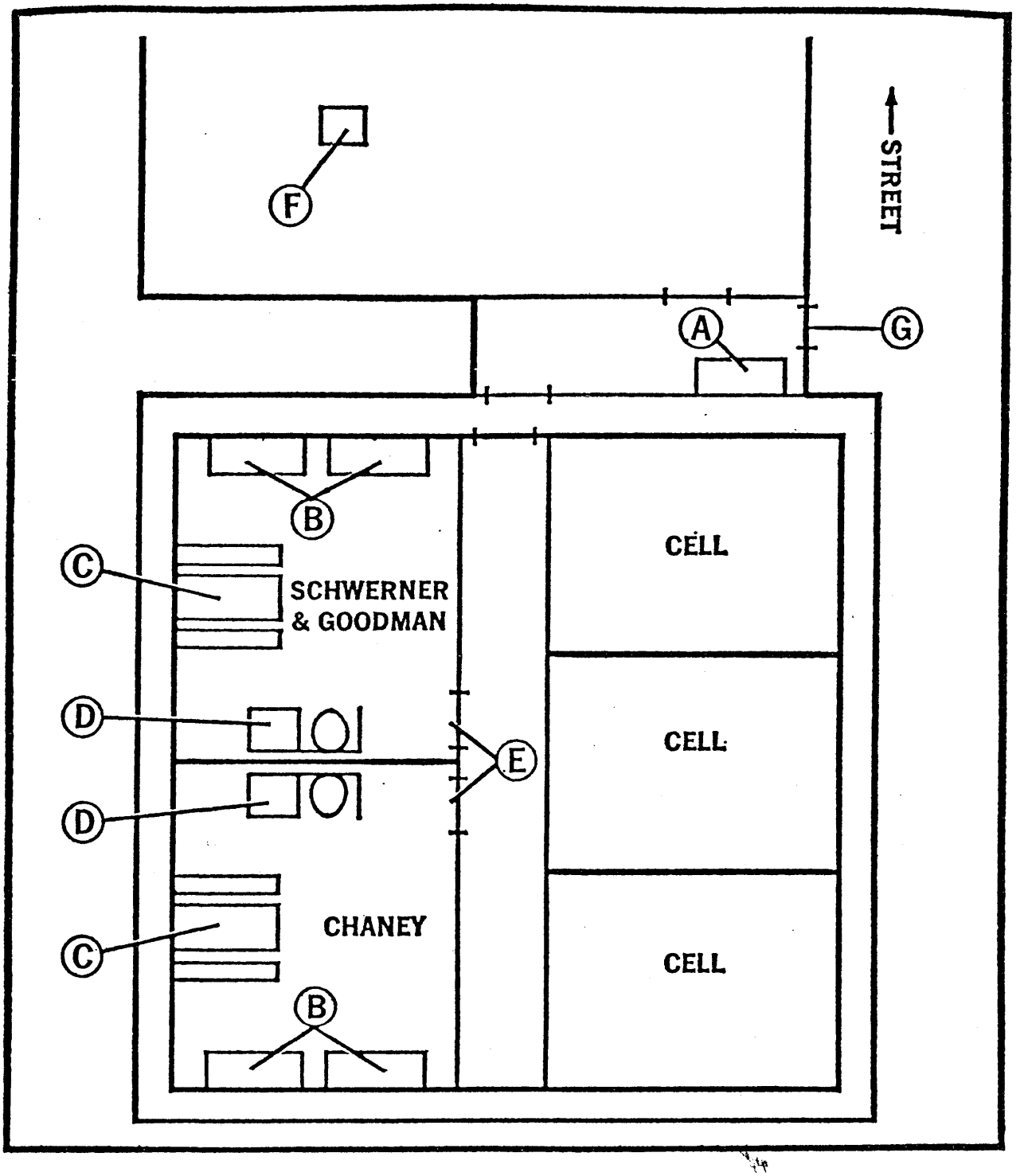


A. Neshoba County Jail
B. Cells
C. Lobby
D. Jailer's Quarters
E. Benwalt Hotel
F. Phone Booths
G. Courthouse
H. City Hall & Police Dept.
I. Parking Area
J. Station Wagon Parked Here
K. Entrance to Jail
L. Entrance to Jailer's Quarters

Source: Huie, William Bradford. Three Lives from Mississippi. p. 177

Map #2

INSIDE OF THE JAIL

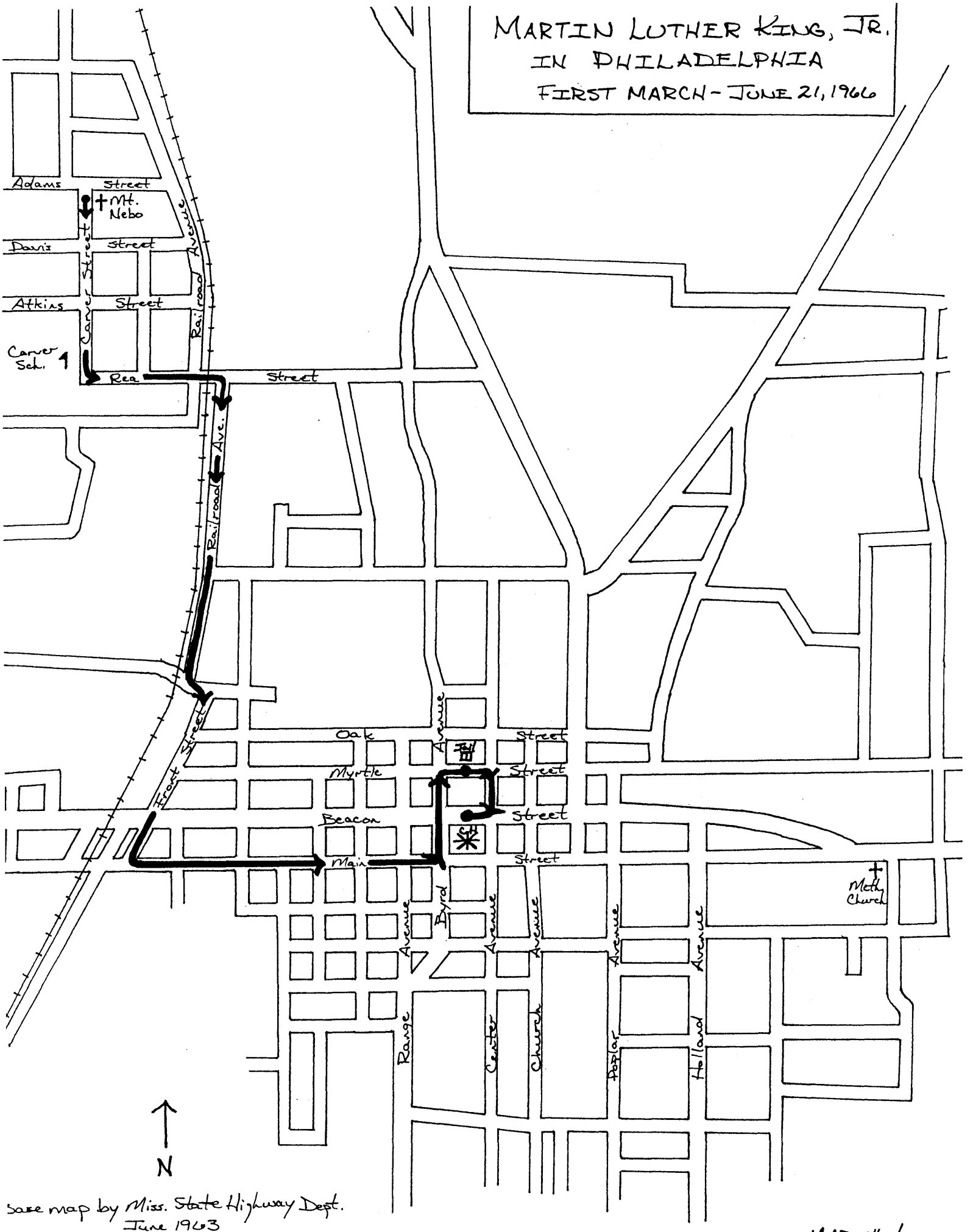


A. Desk Where Booked
B. Bunks, Upper-Lower
C. Metal Table
D. Shower-Toilet
E. Cell Doors
F. Herring's Phone
G. Entrance to Jail

Source: Huie, William Bradford. Three Lives from Mississippi. p. 165

MAP #3

MARTIN LUTHER KING, JR. IN PHILADELPHIA
FIRST MARCH - JUNE 21, 1966



same map by Miss. State Highway Dept.
June 1963

MAP #4

PHOTOGRAPHS

The following information is the same for all photographs:

1.) Downtown Philadelphia Historic District
2.) Neshoba County, Mississippi
3.) Jennifer V. O. Baughn, MDAH
5.) Mississippi Department of Archives and History

Photo 1 of 16:	1.)	Neshoba County Courthouse
	4.)	April 14, 2004
	6.)	view to NNE
Photo 2 of 16:	1.)	(old) First National Bank, 418 Beacon Street, East
	4.)	April 14, 2004
	6.)	view to NNW
Photo 3 of 16:	1.)	Steak House Café, 432/434 Beacon Street, East
	4.)	April 14, 2004
	6.)	view to NNW
Photo 4 of 16:	1.)	(former) Dees Funeral Home/Neshoba *Democrat,* 439 Beacon St, E
	4.)	April 15, 2004
	6.)	view to SW
Photo 5 of 16:	1.)	Philadelphia Hardware Co./later, Seward's Dept. Store, 205-213 Beacon Street., West
	4.)	April 15, 2004
	6.)	view to NW
Photo 6 of 16:	1.)	221 Beacon Street, West
	4.)	April 15, 2004
	6.)	view to NNW
Photo 7 of 16:	1.)	204 Byrd Avenue, North
	4.)	April 14, 2004
	6.)	view to WSW
Photo 8 of 16:	1.)	Benwalt Hotel, 232-238 Byrd Avenue, North
	4.)	April 15, 2004
	6.)	view to SW
Photo 9 of 16:	1.)	Ellis Theater, 311/313 Byrd Avenue, South
	4.)	April 14, 2004
	6.)	view to WNW

Photo 10 of 16:	1.)	400 block, Center Avenue
	4.)	August 25, 2004
	6.)	view to NNE
Photo 11 of 16:	1.)	Masonic Temple, 415/417 Center Avenue
	4.)	April 14, 2004
	6.)	view to NE
Photo 12 of 16:	1.)	500 block, Main Street, East
	4.)	August 25, 2004
	6.)	view to ESE
Photo 13 of 16:	1.)	Yates Hospital/Drug Store
	4.)	April 14, 2004
	6.)	view to SE
Photo 14 of 16:	1.)	Democrat Building
	4.)	April 15, 2004
	6.)	view to NE
Photo 15 of 16:	1.)	First Presbyterian Church
	4.)	April 15, 2004
	6.)	view to SSW
Photo 16 of 16:	1.)	(old) Neshoba County Jail
	4.)	August 25, 2004
	6.)	view to N