### 1. Name of Property

<table>
<thead>
<tr>
<th>Historic name</th>
<th>Hanley, Daniel, House</th>
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<tr>
<td>Other names/site number</td>
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<tr>
<td>Name of related multiple property listing</td>
<td>Historic Residential Resources of Memphis, Shelby County, TN</td>
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### 2. Location

<table>
<thead>
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<th>Street &amp; Number:</th>
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<tr>
<td>City or town:</td>
<td>Memphis</td>
</tr>
<tr>
<td>State:</td>
<td>TN</td>
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<tr>
<td>County:</td>
<td>Shelby</td>
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### 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ✓ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

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

- [ ] national
- [ ] statewide
- ✓ local

Applicable National Register Criteria:

- [ ] A
- [ ] B
- ✓ C
- [ ] D

#### Signature of certifying official/Title:

Deputy State Historic Preservation Officer, Tennessee Historical Commission

#### Date


State or Federal agency/bureau or Tribal Government

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

#### Signature of Commenting Official:


#### Date


Title: State of Federal agency/bureau or Tribal Government
United States Department of the Interior  
National Park Service / National Register of Historic Places Registration Form  
NPS Form 10-900  

Hanley, Daniel, House  
Name of Property  

Shelby County, Tennessee  
County and State

4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper  
Date of Action

5. Classification

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

Category of Property  
(Check only one box.)

Private  
Public – Local
Public – State
Public – Federal

Building(s)
District
Site
Structure
Object

Number of Resources within Property

(Do not include previously listed resources in the count)

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buildings  
sites  
structures  
objects  
Total

Number of contributing resources previously listed in the National Register  
0
Hanley, Daniel, House
Name of Property

United States Department of the Interior
National Park Service / National Register of Historic Places Registration Form
NPS Form 10-900

Shelby County, Tennessee
County and State

6. Function or Use

<table>
<thead>
<tr>
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<tr>
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7. Description

Architectural Classification
(Enter categories from instructions.)
OTHER: American Foursquare
MIXED

Materials: (enter categories from instructions.)
Principal exterior materials of the property: Wood/weatherboard; Asphalt; Concrete; Brick

Narrative Description

The Daniel Hanley House is a two and one-half story transitional American Foursquare located at 3023 Spottswood Avenue in Memphis, Shelby County, Tennessee (Population 651,073 in 2019). Sitting within a 0.502-acre lot, the 1912 Daniel Hanley House has a hipped roof of asphalt shingles, weatherboard siding, and a concrete block foundation. The home is significant for its variations from other American Four Squares in Memphis, making it an excellent and unique example of a transitional American Foursquare. Significant features include its cube form with projecting bays on the side elevations, wrap-around porch with ornate detailing such as starburst designs and Doric columns, second-floor balcony, paired brackets, varying window patterns, and numerous ornate interior details. The Hanley House exhibits several stylistic influences including Victorian-era styles, Classical Revival, Colonial Revival, and the Prairie style. The property is surrounded by single-family dwellings and commercial buildings in the Messick-Buntyn neighborhood, just east of the boundaries of the Orange Mound neighborhood, a community built by and for African Americans in the late nineteenth century. To the east is the Memphis Botanic Garden and Memphis Country Club.
Nearby major transportation routes include the Norfolk Southern railroad and U.S. Route to the north, the Memphis Interstate 240 to the south, and U.S. Route 78 to the west.

**Daniel Hanley House, 1912 (Contributing Building)**

**Exterior**

The Daniel Hanley House is a two and one-half story 1912 transitional American Foursquare with a replacement hipped roof and cross dormers clad in asphalt shingles. The home has wide boxed eaves with paired brackets. The foundation is concrete block, and the exterior wallcovering is wood weatherboard. There are a variety of window patterns, but all are wood. The façade (north elevation) is three-ranked, and the entrance has three single-light transoms over a single-light glass and wood door and single-light sidelights. Ca. 1990 wrought iron security doors, supplied by the Memphis Pickle Iron Company, cover the door and sidelights. An eight-over-one window flanks the door on either side. The home has a single-story wraparound porch that extends nearly the full width of the east and west elevations. The porch has a portico and sixteen Doric columns, fifteen of which are original. The present owner installed the tongue-and-groove wood porch floor to replace the original. The porch has squared wood supports interspersed with a starburst design. The second-story balcony has a metal awning and an original single-light and two-panel wood door and original wood screen door. Flanking this entrance are double-hung eight-over-one wood sash windows. A hipped roof dormer with a ribbon of three double-hung wood sash windows is on the façade. The windows are in a starburst-over-one light design. The home has two interior side chimneys and an interior rear chimney, all of which have been rebuilt. The original bricks have been used to increase the height of the steps to the home.

The east elevation has a combination of double-hung eight-over-one, six-over-one, three-over-one, and fixed three-light wood sash windows. A secondary entrance with a wrought iron security door is within the wraparound porch, facing northeast. This elevation has a two-story projecting bay with a fixed three-light window with wood sash in the second story and a wood sash window that has been retrofitted with an air conditioning unit in the first story. This elevation has an internal brick chimney and a hipped roof dormer with paired double-hung wood sash windows in a starburst-over-one light design. The south elevation second-story incised balcony extends to this elevation.

The south elevation has double-hung six-over-one wood sash windows. The hipped roof dormer has two double-hung six-over-one wood sash windows flanking a middle bay covered with vinyl siding. The second-story southeast corner has an incised balcony with an original two-panel and single-light wood door, original wood screen door, and wood balustrades. This elevation has a single-story hipped roof ell with a combination of clapboard and lattice wallcovering and double-hung six-over-one wood sash windows. This ell has an interior end brick chimney and concrete block foundation that is not continuous.

The west elevation has double-hung six-over-one and three-light fixed wood sash windows. Like the east elevation, this elevation has a two-story projecting bay with a fixed three-light window with wood sash in the second story and a wood sash window that has been retrofitted with an air conditioning unit in the first story.
This elevation has an internal brick chimney and a hipped roof dormer with paired double-hung wood sash windows in a starburst-over-one light design.

1927 Sanborn map shows an accessory dwelling in the southwest corner of the lot, which is no longer extant. A smaller accessory dwelling is noted on the same Sanborn map just south of the home, of which only the foundation remains.

**Interior**
The interior has plaster walls and ceilings and original hardwood floors throughout. Original millwork details, crown molding, and base boards are present throughout the home. The egg-and-dart motif found on the exterior surround is present throughout the interior in the staircases and millwork surrounds. All the original mantles are extant with original colored enamel tiles. Original light fixtures are also found throughout. The interior doors are five-panel wood with original hardware. The closet doors have mirrors surrounded with egg-and-dart motif. Original cast iron wall and floor registers are found throughout the home. A ca. 1920s Holland Furnace Company furnace is in the basement, along with the original tin instruction panel. Many of the interior features appear to have been acquired by mail-order catalogues.

The plan is consistent with other American Foursquares, with four rooms on the first floor and four rooms on the second floor but has an added central hall which was not a common feature of Foursquares and indicates the transitional nature of the home’s design. The façade entrance provides access to the northeast living room, with a drawing room or parlor in the northwest corner. To the south is the hallway and stairwell to the second floor, and the servants’ access is on the other side. The southeast bedroom is accessed through this hallway, with a laundry room and ca. 1975 bathroom between the hall and bedroom. The bathroom has penny tile, and the laundry room has linoleum flooring. The southwest corner of the home is the formal dining room, with a smaller servants’ dining area along the southern wall. The rear hipped roof wing holds the kitchen, which retains a ca. 1940 oven and stove and has been altered with a ca. 1975 double sink. On the second floor, the hallway opens to four bedrooms and the second-story balcony. The southeast bedroom has a ca. 1975 altered bathroom with linoleum flooring and exposed duct work. This room opens to the rear second-story balcony. The interior is largely original, including furniture that is original to the home and original owner.

**Integrity**
The Daniel Hanley House has a high degree of integrity. The building is at its original location in the Messick-Buntyn neighborhood, just east of the Orange Mound neighborhood, in Memphis, Tennessee. Its residential setting of single-family early to mid-twentieth century homes is consistent with its historic setting. The Hanley House has a high degree of integrity of materials, design, workmanship, feeling, and association as conveyed through its numerous original exterior and interior architectural features including its transitional American Foursquare form and floorplan, porch and detailing, wood weatherboard siding, wood windows in a variety of configurations, wide eaves with brackets, wood floors, plaster walls, ornate mantels and other built-ins, and other architectural details that converge to reflect the home’s architectural significance.
8. Statement of Significance

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

- [ ] A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- [ ] B Property is associated with the lives of persons significant in our past.
- [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
(Mark "x" in all the boxes that apply.)

Property is: [N/A]

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

Areas of Significance
(Enter categories from instructions.)

ARCHITECTURE

Period of Significance
1912

Significant Dates
1912

Significant Person
(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation
N/A

Architect/Builder
Unknown
Statement of Significance Summary Paragraph

The Daniel Hanley House is locally significant under Criterion C as an excellent and unique example of a turn-of-the-century transitional American Foursquare in Memphis, Tennessee. The home features overlapping influences of Victorian-era styles, Colonial Revival, Classical Revival, and Prairie styles and is representative of nineteenth century traditional grandeur and twentieth century innovative design. Virtually unchanged since its construction, the home retains its original design, workmanship, and materials both inside and out. Significant characteristics include its form and plan, wrap-around porch and detailing, wide eaves with brackets, weatherboard siding, wood windows in a variety of configurations, wood floors, plaster walls, ornate mantels and other interior details. The home meets National Register Criterion C requirements in the area of Architecture as its elaborate and transitional detailing is unmatched by other Foursquares in the city. The Period of Significance is limited to 1912, its date of construction. The Daniel Hanley House is nominated under the Historic Residential Resources of Memphis, Shelby County, TN Multiple Property Documentation Form (MPDF). The Hanley House meets the requirements for the Individual Historic Residences property type under the Residential Development in Memphis, 1865-1950 historic context.

Narrative Statement of Significance

Contextual History

Although Memphis suffered minimal damage and rebounded quickly after the Civil War, the postwar period greatly taxed the city’s livelihood. A national recession and a series of Yellow Fever outbreaks shook the city’s economy in the early 1870s, and the city’s charter was repealed at the beginning of 1879. The population, totaling slightly over 40,000 in 1870, shrank to about 33,500 by 1880. The situation improved in the 1880s as a governor-appointed legislature implemented strict sanitation measures, and during the construction of a sewer system, an aquifer was discovered beneath the city. Both developments put Memphis on the path to recovery, and a new lumber industry helped double the population by 1890.¹

As part of the revitalization of the city, a residential development boom took place between 1880 and 1900. The extension of streetcar lines allowed people to settle beyond the city core, and grand homes sprouted eastward along the streets between Vance and Adams Avenues. The wealthy residents enjoyed popular and new architectural styles, including houses in Italianate, Romanesque Revival, Queen Anne, and Jacobean Revival designs, among others. Some of these homes are extant and listed in the National Register of Historic Places, including the 1886 Molly Fontaine Taylor House (listed as part of the Victorian Village Historic District on 12/11/1972) and the Newton Copeland Richards House (listed on 7/12/1984). The working- and middle-class residents also enjoyed new housing stock, albeit in modest designs such as various shotgun and cottage styles. A number of shotgun districts were developed for African American

workers, the most notable being the Delmar-Lema Historic District (listed on 3/12/1998) along Poplar Avenue.

Turn-of-the-century Memphis enjoyed a great diversity in housing stock, both in terms of architectural style and construction materials. As the 1998 Historic Residential Resources of Memphis Multiple Property Submission indicates, no single neighborhood is representative of the city, as historic neighborhoods can vary from a single architectural style to over twenty documented styles. Nineteenth century homes, less common today but still extant, were mostly in the Greek Revival and Italianate styles. Second Empire, Stick, and Queen Anne styles gained popularity as the century came to a close, and the twentieth century saw the introduction of Colonial Revival, Tudor Revival, and Craftsman styles. Many neighborhoods enjoy an eclectic mix of these different periods as they expanded over the decades. The siding of these homes was even more varied. Beveled weatherboard was a mainstay into the 1900s, and milled wood sidings expanded to include shiplap, novelty, and other varieties. Masonry siding became quite popular in the early twentieth century, and veneers of brick, stone, and stucco, or a combination of two or more, were common sights among the developing neighborhoods.

The Messick-Buntyn neighborhood, where the Hanley House is located, is just east of the boundaries of the Orange Mound neighborhood. Orange Mound is significant as the first community constructed by and for African Americans in the United States. Buntyn Street was the unofficial boundary separating the African American Orange Mound community from the white Messick-Buntyn community. After segregation was ruled unconstitutional and racial covenants were reversed in the 1960s, Black residents spread further east, changing the racial makeup of Messick-Buntyn to predominantly Black. Bounded by Southern Avenue to the north, Highland Street to the east, Park Avenue to the south, and Pendleton Street through Josephine Street to the west, the area was named for the Buntyn’s Station stop along the Southern Railroad, originally the Memphis and Charleston Railroad.

Annexed by the city of Memphis in 1929, Messick-Buntyn’s housing stock is predominantly composed of homes built in the 1920s and post-World War II, excluding a handful of homes built at the turn of the century. As the 2003 Memphis Heritage Cultural Resource Survey states, these earlier, grander homes are representative of Messick-Buntyn’s history as a farming community. The Buntyn’s Station “made farming especially profitable for landowners as it was easy to quickly transport their goods into Memphis.”

The neighborhood has lost many historic buildings since the 1970s. In 2003, just under half of the extant buildings in Messick-Buntyn were deemed contributing, and that number has likely decreased in the almost

2 Hopkins, Historic Residential Resources of Memphis, Shelby County, TN, Section E, 6-7.
3 Hopkins, Historic Residential Resources of Memphis, Shelby County, TN, Section F, 20-22.
5 Mascolino, Cultural Resources Survey of Messick-Buntyn and Orange Mound East, Memphis, TN.
twenty years since. The historic homes that remain have undergone significant alterations, many of which date to the 1960s and 1970s when the neighborhood demographics shifted. As Memphis Heritage has indicated, many historic buildings no longer represent their original historic periods “due to addition of brick or stone veneers over the original weatherboard, carports, wrought iron porch supports, or side and rear additions.”

The Daniel Hanley House is one of only several in the Messick-Buntyn neighborhood dating to before 1920, including the ca. 1860 Maxwelton House (3105 Southern Ave) and the ca. 1910 Thompson House (3028 Carnes Ave). Hanley appears to have been a successful farmer, as the home is much larger and grander when compared to the more common shotgun houses that made up the neighborhood. The family retained the home even after Daniel’s death in 1933 and through the Great Depression. Family history says that Hanley donated land that the Hanley Elementary School now sits, and that Hanley Street is reportedly named for the family because of these philanthropic acts. While that has not been concretely proven, Hanley Street traverses what would have been Hanley’s property according to the 1902 map, and Hanley School, Hanley Headstart, Aspire Hanley, and Hanley Park are all just north of the boundary of Hanley’s property at that time.

**Architectural Significance under Criterion C**

The Daniel Hanley House was constructed during a period of significant transition in American housing design. Industrialization and railroad expansion during the late nineteenth century meant that housing components, traditionally made by skilled craftspeople for the wealthiest homeowners, could be mass-produced and shipped across the country with relative ease, allowing for more elaborate designs for middle-class homes. This development was crucial to the proliferation of Victorian designs, as balloon frame construction released builders from the constraints of heavy timber framing and gave architects freedom to design, literally, outside the box. Victorian styles were most popular in the last two decades of the nineteenth century but continued to influence designs into the 1910s. The Queen Anne was among the most popular Victorian-style homes and was very common throughout the New South. Known for its signature asymmetry, ornamented exterior, and distinct color schemes, high-design Queen Annes are hard to miss. More modest versions were subtle in their influence, employing features like bay windows and wrap-around porches as flourishes without overwhelming the principal style. Later Queen Annes, sometimes called Free Classic, began merging with later styles by trading spindlework for Classical-style columns and often employed Palladian windows and pedimented entries as well. These should not be confused with Folk Victorian homes, which often relied on decorative elaborations to the porch and cornice line to differentiate these homes from other symmetrical, unadorned folk house forms.

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6 Mascolino, Cultural Resources Survey of Messick-Buntyn and Orange Mound East, Memphis, TN.
7 Hanley family history, provided by Douglas Wilkins.
As the popularity of Victorian styles waned at the close of the century, the 1893 Chicago Columbian Exposition hastened the return to historical housing examples. The 1876 Centennial had already ignited this trend among wealthy homeowners. These grand houses favored designs reminiscent of earlier styles, especially Colonial Revivals. Colonial Revival homes reigned in popularity well into the 1950s and borrowed freely from earlier colonial, Federal, and Greek Revival trends. Known for symmetrical facades accentuating the entrance and decorative pediments, these designs allowed for restrained elaboration on entrances, cornices, and windows. Transitional designs often paired Colonial Revival influence with American Foursquare plans, utilizing sidelights without fanlights, corner pilasters, and added central hall plan.  

The resurgence of “traditional” architectural styles had barely begun before it was disrupted by the sudden onset of architectural modernism, most notably Prairie styles. The American Foursquare, ubiquitous among older sections of Memphis, is the most common vernacular form of the Prairie style. The style was developed by a group of Chicago architects called the Prairie School, popularized by master architect Frank Lloyd Wright, and is one of the few American styles of architecture not rooted in patterns abroad. This once celebrated design fell out of favor after World War I as the public increasingly turned to Contemporary styles of architecture. Foursquares are primarily found in suburbs and built ca. 1900-1920. The design enjoyed a slightly longer reign of popularity in Memphis, and construction of these homes continued until ca. 1940. The Foursquare form is so-called for its interior plan of four square rooms on each level. The resulting exterior form is a cube-like two-story building, usually with pyramidal or hipped roofs often with dormers, and first level porches on the façade (see Figure 1).  

The Daniel Hanley House represents a significant turn-of-the-century transitional design that embraced novel innovation as well as grand tradition. The American Foursquare was prevalent in mail-order pattern books and magazines in the early twentieth century as an efficient modern home, making it an economical choice for the growing middle-class. Many features within the home, including grilles, mantels, and light fixtures, appear to have been selected from such catalogues spanning the 1890s and 1900s. But several elements illustrate the desire to communicate status, even within a rather conservative architectural style. While serving many practical purposes such as temperature control and protection for foundations, the porch was a significant status symbol for well-to-do Americans and therefore a likely feature to incorporate other fashionable styles. The Hanley porch is no exception, opting for a larger and grander appearance than other American Foursquares of the time. The home possesses the quintessential open layout with four rooms upstairs and downstairs while incorporating the more formal central hall plan. Such plans returned to favor

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with the Colonial Revival styles in the late nineteenth century. The home also features a servants’ dining room and rear service staircase that meets the grand staircase between the first and second stories. As twentieth century living became less formal, such features became increasingly scarce in home design of the modern era.  

Like other transitional American Foursquares, the Daniel Hanley House features overlapping Prairie and Colonial Revival influence. The home features a symmetrical façade, hipped roof with cross hipped dormers, and a front entry, typical of Foursquares. The low-pitched roof and banding at the roofline also emphasize the Prairie’s iconic use of horizontal lines. Rather than an exterior of brick, stone, or stucco, as is most common in Memphis Foursquares, the Hanley Home features weatherboard siding. This is a feature more associated with Craftsman or Colonial Revival architectural styles. However, the most unique departure from the traditional American Foursquare design is the porch and second-story balcony. While most American Foursquares in Memphis feature massive square or rectangular supports of masonry (see Figures 2 and 3), the Daniel Hanley House possesses rounded Doric-style columns, which are far more appropriate for Colonial Revival homes (see Figure 4). Such a feature is uncommon in other Foursquares throughout the city and gives the home a grand appearance, especially when compared to the more modest single-story dwellings surrounding it. The Doric columns supporting the second-story balcony give the home a distinctly Classical Revival appearance, which has already been established as a significant source of influence for Colonial Revival homes. The portico and large porch easily overwhelm the primary entrance, which was intended to be the primary focus of a true American Foursquare.

The home’s exterior is also reminiscent of Queen Anne examples in several ways. As already stated, the American Foursquare typically included full-width single-story porches, but they were never to detract from the home’s entrance. The single-story porch extending along both side walls is a typical Queen Anne element, as it competes with the entrance for the eye’s primary focal point. While the Classical columns have been established as a popular choice in Classical Revival and Colonial Revival designs, they were also utilized in later Queen Anne styles as it merged with incoming housing trends. The home’s projecting bay windows are also more associated with Queen Anne styles as it rejects the box-like form and horizontal lines emphasized in American Foursquare designs.


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Figure 1: Illustration of American Foursquare, courtesy of *A Field Guide to American Houses: The Definitive Guide to Identifying and Understanding America’s Domestic Architecture*, 555.

Figures 2 and 3: Typical Examples of Foursquares in Memphis. 334 N. Avalon St. and 286 N. Avalon St. Courtesy of Google Maps.
The home features signature American Foursquare details including hardwood trim, built-ins throughout, and eye-catching hearths and mantels, a key focal point in American Foursquares. The living room (see Figure 5), parlor, and formal dining room all feature light shower fixtures (see Figure 7). Such lights cascaded from the ceiling base, commonly on chains. The light shower fixtures were popular at the height of the Prairie movement in the 1910s and 1920s. Interestingly, the fireplaces in the home are representative of different eras. Most of the public fireplaces, including the living room, parlor, and dining room, showcase columnal consoles with beveled mirrors, colored enamel tile, and decorative summer fronts. Elegant but void of the intricacy popular during the Victorian period, these were quite popular into the twentieth century. In fact, the mantel in the dining room is nearly identical to the one advertised in E.L. Roberts & Company’s 1908 catalogue (see Figures 8 and 9). The bedroom mantels are even simpler, with colored enamel tile but no elaborate console or mirror overhead (see Figures 10 and 11). The use of more decorative details in public spaces and more modest in private spaces was common, even among wealthy homeowners.14

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Hanley, Daniel, House  
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Figure 5: View across living room.
Hanley, Daniel, House
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Figures 6 and 7: View of built-in woodwork in servants’ dining room and shower light fixture in formal dining room.
Hanley, Daniel, House
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Figures 8 and 9: View of fireplace and mantel in formal dining room and similar mantel advertised in E.L. Roberts & Company’s 1908 catalogue.
The Daniel Hanley House features many characteristics common to late Victorian-era styles, such as the Queen Anne style. While most of the fireplaces were representative of the move away from Victorian extravagance, as previously discussed, the first floor’s southeast bedroom is a notable exception. The mantel features a rather tall, mirrored console with more shelving and turned spindles and acorn motifs on either side. The design is very similar to those advertised in Paine Lumber Company’s 1893 catalogue, indicating the room was intended for a public use rather than serving as another bedroom (see Figures 10 and 11).

Moving to the entrance of the house, the Victorian hall tree was another symbol of the late nineteenth century (see Figure 12). The home was a distinctly domestic space in Victorian times, the foil to the industrial world beyond its door. The hall tree included a mirror, hooks, and table to prepare for joining the
public sphere and shed such items when returning to hearth and home. The hall tree in the Hanley House was certainly intended to impress visitors with the owner’s wealth and style.\textsuperscript{15}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{staircase_hall_tree.jpg}
\caption{View of staircase and hall tree.}
\end{figure}

The stairwell, in particular, reflects the transition between Victorian excess and more modern restraint (see Figures 12 and 13). Beyond a cased opening entryway with egg-and-dart motif, the Hanleys appeared to emphasize status with a bullnose first step and decorative newel post. The large, paneled newel post has an egg-and-dart motif and an acorn atop, elements which both recur throughout the staircase. This is certainly not comparable to the most elaborate newels of Victorian times, which could be made to resemble urns or even animals, but it is also more ornate than the simpler squared newel posts of later Craftsman homes that are typically seen in American Foursquares in Memphis. The grille on the second story is also surprisingly decorative for a space leading only to private bedrooms, indicating a desire to emphasize status even where guests would not see. This design is also identical to one found in E.L. Roberts & Company’s 1908 catalogue (see Figures 14 and 15).  

While the Daniel Hanley House is recognizable as an American Foursquare, the influence of other architectural styles of the time are evident and mark the home as a significant transitional design. The home features many of the standard Foursquare elements but opts for more traditional Colonial Revival, Classical Revival, and Victorian-era styles in its interior layout, large wraparound porch with second-story balcony, and interior details. The home’s clear use of mail-order catalogues both inside and out illustrate the Hanleys’ desire to take advantage of economically sensible developments while also exuding a sense of grandeur in its Victorian-era elements.
Registration Requirements

The Daniel Hanley House meets the registration requirements for Individual HistoricResidences under the Residential Development in Memphis, 1865-1950 historic context of the Historic Residential Resources of Memphis, Shelby County, TN Multiple Property Documentation Form (MPDF). Individual properties must be associated with Memphis’s residential development between 1865-1950 and must be outstanding local examples of the house types or styles described in the MPDF in order to stand out from surrounding properties. The Daniel Hanley House is an excellent and uncommon example of a transitional American Foursquare house exhibiting stylistic influences from Victorian-era styles as well as the Colonial Revival, Classical Revival, and Prairie styles. The home retains a high level of integrity conveying its form and influences, including its cube-like form with projecting bays on the side elevations, wrap-around porch with unique detailing and Doric columns, second-floor balcony, wood windows in a variety of configurations, weatherboard siding, and numerous original interior materials details, such as ornate mantles, grille, and staircase features. The high level of detailing and unique melding of styles in the Foursquare form allows the Daniel Hanley House to stand out among American Foursquares in Memphis and among the properties in the home’s immediate Messick-Buntyn neighborhood.
9. Major Bibliographic References

Bibliography

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https://tennesseeencyclopedia.net/entries/orange-mound/


https://archive.org/details/PaineLumberCo.CCA39652/mode/2up

Hanley, Daniel, House
Name of Property

United States Department of the Interior
National Park Service / National Register of Historic Places Registration Form
NPS Form 10-900


<table>
<thead>
<tr>
<th>Previous documentation on file (NPS):</th>
<th>Primary location of additional data:</th>
</tr>
</thead>
<tbody>
<tr>
<td>preliminary determination of individual listing (36 CFR 67 has been requested)</td>
<td>X State Historic Preservation Office</td>
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<tr>
<td>previously listed in the National Register</td>
<td>Other State agency</td>
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<tr>
<td>previously determined eligible by the National Register</td>
<td>Federal agency</td>
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<tr>
<td>designated a National Historic Landmark</td>
<td>Local government</td>
</tr>
<tr>
<td>recorded by Historic American Buildings Survey</td>
<td>University</td>
</tr>
<tr>
<td>recorded by Historic American Engineering Record</td>
<td>X Other</td>
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<tr>
<td>recorded by Historic American Landscape Survey</td>
<td>Name of repository: Memphis Landmarks Commission</td>
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</tbody>
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Historic Resources Survey Number (if assigned): SY-22326
Hanley, Daniel, House
Name of Property

Shelby County, Tennessee
County and State

10. Geographical Data

Acreage of Property  0.502  USGS Quadrangle  Southeast Memphis 409-SW

Latitude/Longitude Coordinates
Datum if other than WGS84:  N/A

1. Latitude: 35.113335  Longitude: -89.961668
2. Latitude: 35.112855  Longitude: -89.961699
3. Latitude: 35.112837  Longitude: -89.961331
4. Latitude: 35.113331  Longitude: -89.961311

Verbal Boundary Description

The Daniel Hanley House is at 3023 Spottswood Avenue, Shelby County, Tennessee on a 0.502 acre lot. The property is bounded by Spottswood Avenue to the north, Semmes Street to the east, the property known as 705 Semmes Street to the south, and the property known as 3017 Spottswood Avenue to the west. These boundaries correspond with the legal boundaries of Shelby County parcel 045075 00009 and are depicted on the enclosed boundary map. The latitude/longitude coordinates noted above correspond to the corners of the boundary.

Boundary Justification

The boundary includes the entire nominated 0.502-acre property, which contains all the property historically and currently associated with the Daniel Hanley House.
The location of the Daniel Hanley House is illustrated with a blue square.

Southeast Memphis Quadrangle map, 2019.
Hanley, Daniel, House  
Name of Property  

Shelby County, Tennessee  
County and State  

Boundary Map  

Imagery courtesy of the Shelby County Tax Assessor’s Office.  
The Daniel Hanley House boundaries are outlined in blue.
Hanley, Daniel, House

Name of Property

Shelby County, Tennessee

County and State

11. Form Prepared By

Name: Kelsey Lamkin, Historic Preservation Planner

Organization: Memphis Area Association of Governments

Street & Number: 8289 Cordova Road, Suite 103

Date: August 24, 2021

City or Town: Cordova

Telephone: (901) 729-2871

E-mail: klamkin@maagov.org

State: TN

Zip Code: 38016

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A USGS map or equivalent (7.5 or 15 minute series) indicating the property's location.

- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to map.

- **Photographs** (refer to Tennessee Historical Commission National Register *Photo Policy* for submittal of digital images and prints)

- **Additional items:** (additional supporting documentation including historic photographs, historic maps, etc. should be included on a Continuation Sheet following the photographic log and sketch maps)

*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.460 et seq.).

*Estimated Burden Statement:* Public reporting burden for this form is estimated to average 100 hours per response including 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 Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.
Photo Log

Name of Property: Daniel Hanley House
City or Vicinity: Memphis
County: Shelby

State: Tennessee
Photographer: Kelsey Lamkin
Date Photographed: March 4, 2020 and May 3, 2021

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of 49. View of façade, view to the south.
2 of 49. Closeup view of paired brackets, view to the south.
3 of 49. Closeup view of second-story balcony and dormer on façade, view to the southeast.
4 of 49. View of façade and east elevations, view to the southwest.
5 of 49. View of east elevation, view to the west.
6 of 49. View of south and east elevations, view to the northwest.
7 of 49. View of south elevation, view to the north.
8 of 49. View of foundation in backyard, view to the southwest.
9 of 49. View of south and west elevations, view to the northeast.
10 of 49. View of façade and west elevations, view to the southeast.
11 of 49. Closeup view of column bases and railing, view to the northwest.
12 of 49. View of entrance surround, view to the south.
13 of 49. View of west elevation porch, view to the south.
14 of 49. View of the façade porch, view to the east.
15 of 49. View of east elevation porch, view to the south.
16 of 49. View of secondary entrance on east elevation, view to the southwest.
17 of 49. Interior view of entrance with sidelights and transoms, view to the northwest.
18 of 49. Interior view into living room, view to the southeast.
19 of 49. Interior view towards first floor stairwell and hallway, view to the south.
20 of 49. Interior view across living room towards parlor doors and stairwell, view to the southwest.
21 of 49. Interior view of first floor stairwell and hallway, view to the south.
22 of 49. Interior view of south stairwell in rear of house, view to the south.
23 of 49. Interior view into formal dining room and servants’ dining room, view to the west.
24 of 49. Interior view into first floor bathroom and laundry, view to the east.
25 of 49. Interior view across southeast bedroom 1 on first floor, view to the northwest.
26 of 49. Interior view across northwest parlor/sitting room into formal dining room, view to the southwest.
27 of 49. Interior view across northwest parlor/sitting room, view to the northeast.
National Register of Historic Places
Continuation Sheet

Section number Photos and Plans Page 29

28 of 49. Interior view across formal dining room into parlor/sitting room, view to the northeast.
29 of 49. Interior view of fireplace mantle in formal dining room, view to the southeast.
30 of 49. Interior view across servants’ dining room, view to the southwest.
31 of 49. Interior view across servants’ dining room towards door to formal dining room, view to the north.
32 of 49. Interior view of built-in woodwork in servants’ dining room, view to the east.
33 of 49. Interior view across kitchen, view to the northeast.
34 of 49. Interior view across kitchen, view to the southwest.
35 of 49. Interior view into incised rear porch, view to the south.
36 of 49. Interior view from rear of house into first floor hallway into living room, view to the north.
37 of 49. Interior view from stairwell into second floor hallway, view to the north.
38 of 49. Interior view from second floor to stairwell to attic, view to the south.
39 of 49. Interior view across northwest bedroom 2 on second floor, view to the southwest.
40 of 49. Interior view across northeast bedroom 2 on second floor, view to the northeast.
41 of 49. Interior view across northeast bedroom 3 on second floor, view to the northeast.
42 of 49. Interior view of fireplace mantle in northeast bedroom 3 on second floor, view to the southeast.
43 of 49. Interior view across southeast bedroom 5 on second floor, view to the southeast.
44 of 49. Interior view of fireplace mantle in southeast bedroom 5, view to the south.
45 of 49. View of access points to second floor bathroom and second-story rear incised balcony from bedroom 5, view to the south.
46 of 49. Interior view into second floor bathroom.
47 of 49. Interior view across southwest bedroom 4 on second floor, view to the southwest.
48 of 49. Interior view across southwest bedroom 4 on second floor, view to the northwest.
49 of 49. Interior view across second floor hallway towards stairwell, view to the south.
United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number Photos and Plans Page 30

Daniel Hanley Home
Name of Property Shelby County, Tennessee
County and State Historic Residential Resources of Memphis, Shelby County, TN
Name of multiple listing (if applicable)
National Register of Historic Places
Continuation Sheet

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First Floor Photo Map

Daniel Hanley Home
Name of Property
Shelby County, Tennessee
County and State
Historic Residential Resources of Memphis,
Shelby County, TN
Name of multiple listing (if applicable)

United States Department of the Interior
National Park Service

National Register Listed
MP100007127
10/28/2021
Figure 1. Aerial view of Daniel Hanley House.
Figure 2. 3023 Spottswood Avenue, outlined in red. Sanborn map, 1927.
Figure 3. Bartlett, TN Quadrangle map, 1960. The location of the Daniel Hanley House is illustrated with a blue square.
## Property Owner:

<table>
<thead>
<tr>
<th>Name</th>
<th>Douglas M. Wilkins</th>
</tr>
</thead>
<tbody>
<tr>
<td>Street &amp; Number</td>
<td>3023 Spottswood Avenue</td>
</tr>
<tr>
<td>City or Town</td>
<td>Memphis</td>
</tr>
</tbody>
</table>

(This information will not be submitted to the National Park Service, but will remain on file at the Tennessee Historical Commission)
DANIEL HANLEY HOME
MEMPHIS, SHELBY COUNTY, TENNESSEE

National Register Listed
MP100007127
10/28/2021

19 OF 49

20 OF 49
DANIEL HANLEY HOME
MEMPHIS, SHELBY COUNTY, TENNESSEE

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30 OF 49
DANIEL HANLEY HOME
MEMPHIS, SHELBY COUNTY, TENNESSEE

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