

RS100001327



NPS Form 10-900

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance enter only categories and subcategories from the instructions.

1. Name of Property

Historic Name: Lower Dauphin Street Commercial Historic District (Boundary Increase)

Other names/ site number: _____

Name of related multiple property listing: N/A

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

2. Location

Street & number: Water Street, Conti Street, Broad Street, St. Francis Street, St. Louis Street

City/Town: Mobile State: AL County: Mobile

Not for Publication: _____ Vicinity: _____

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request 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 this property be considered significant at the following level(s) of significance:

National Statewide Local

Applicable National Register Criteria: A B C D

<u>Lee Anne Wofford</u>	/Deputy State Historic Preservation Officer	<u>July 15, 2019</u>
Signature of certifying official/Title		Date
Alabama Historical Commission		
State or Federal agency/bureau or Tribal Government		

In my opinion, the property <input type="checkbox"/> meets <input type="checkbox"/> does not meet the National Register criteria.	
Signature of commenting official	Date
Title	State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

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

<u>[Signature]</u>	<u>9/3/19</u>
Signature of the Keeper	Date of Action

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5. Classification / Ownership of Property: (check as many boxes as apply)

- Private
- Public-Local
- Public-State
- Public-Federal

Category of Property: (check only one box)

- Building(s)
- District
- Site
- Structure
- Object

Number of Resources Within Property: (do not include previously listed resources in the count)

Contributing	Non-Contributing	
40	8	Buildings
1		Sites
		Structures
		Objects
41	8	TOTAL

Number of contributing resources previously listed in the National Register 159

6. Function or Use / Historic Functions: (enter categories from instructions)

- Domestic / Multiple Dwelling
- Domestic / Single Dwelling
- Commerce / Trade / business, specialty store, department store, restaurant, warehouse
- Religion / Religious facility

Current Functions: (enter categories from instructions)

- Domestic / Multiple Dwelling
- Domestic / Single Dwelling
- Commerce / Trade / business, specialty store, department store, restaurant, warehouse
- Religion / Religious Facility

7. Architectural Classification: (enter categories from instructions)

- MID-19th CENTURY / Greek Revival
- LATE 19th AND 20th CENTURY REVIVALS / Classical Revival; Beaux Arts; Colonial Revival
- LATE 19th AND 20th CENTURY AMERICAN MOVEMENTS / Commercial Style; Skyscraper
- LATE VICTORIAN / Eclectic; Italianate; Queen Anne
- MODERN MOVEMENT / Moderne; Art Deco; International

Materials: (enter categories from instructions)

Principal exterior materials of the property: Brick, stucco, terra cotta, concrete, steel, asphalt, wood/weatherboard

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Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Lower Dauphin Street Commercial District Expansion comprises twenty-six blocks of predominantly commercial architecture located in downtown Mobile, Alabama. The district includes Dauphin Street that extends east to west, a number of perpendicular nodes to the aforementioned street, and a few outlying nodes adjacent. It is the only intact nineteenth century commercial district in the city, and retains a high concentration of distinctive characteristics such as closely spaced buildings. While Dauphin Street has primarily been commercial, several residences do exist in the district. The district's importance continued into the twentieth century, as is evident through the modernistic styles present. The district includes fine examples of numerous styles including Federal, Italianate, Classical Revival, Art Deco, Art Moderne, and International. Several landmark buildings can be found in the district like the Cathedral of the Immaculate Conception (Photograph 00011), Saenger Theatre (Photograph 00026), and Scottish Rites Temple (Photograph 00008). The Lower Dauphin Street Commercial District Expansion builds upon previous nominations for the Lower Dauphin Street Commercial District. The original was listed in 1979, and there were subsequent revisions in 1982, 1995, 1998, and 2008.

This boundary expansion includes buildings on the intersection of Royal St. and St. Michael, buildings at the intersection of Joachim St. and St. Francis St, as well as Joachim and St. Michael. The expansion also includes the area around Ryan Park along Springhill Ave. and a Streamlined Moderne building at the southeastern corner of the intersection of Dauphin St. and Broad St. These buildings are being included because they represent the expansion of the Period of Significance and the continued economic growth of the Lower Dauphin St. Commercial District into the Twentieth Century.

The Lower Dauphin Street Commercial District is in the city of Mobile, Alabama. It is bounded to the north by St. Louis Street, North Broad Street to the west, Conti Street to the south and Water Street to the east. This boundary includes all or part of the following streets:

North Bayou Street, North Broad Street, North Cedar Street, North Claiborne Street, South Claiborne Street, North Conception Street, South Conception Street, Conti Street, Dauphin Street, North Dearborn Street, St. Emanuel Street, St. Francis Street, North Jackson Street, North Joachim Street, South Joachim Street, St. Joseph Street, North Lawrence Street, St. Michael Street, North Royal Street, South Royal Street, Springhill Avenue, North Warren Street, North Washington Street, North Water Street and South Water Street.

The Lower Dauphin Street Commercial District contains the following addresses:

North Bayou Street: 7

North Broad Street: 64

North Cedar Street: 4, 5, 7, 9, 11, 12

North Claiborne Street: 5, 7

South Claiborne Street: 4

North Conception Street: 5, 7-9, 101, 101A, 105, 109

South Conception Street: 6, 8, 10-14, 15, 21, 16-22

Conti Street: 208, 454, 456, 555, 558, 609

Dauphin Street: 3, 5, 7, 9, 101, 102, 106, 108, 105-109, 110-112, 111, 113, 115-117, 119, 121-123, 125-127, 150, 151-153, 155, 157, 159, 161, 165, 167, 169, 200-202, 201, 203, 204-206, 205, 207, 208, 209, 210, 211, 213, 218, 220, 221,

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222, 223, 224, 225, 226, 250, 251, 254-256, 257, 258, 260, 261, 266, 267, 270, 271, 274, 273, 276, 278, 300, 301, 306, 310, 316-318, 320, 350, 354, 356, 358, 360, 362, 370, 401, 407, 411, 412, 417, 450, 451-453, 454-456, 455, 457, 459, 462-464, 465, 467, 470, 501, 508, 510, 515, 517, 518, 519, 550, 551, 553, 555, 558, 560, 566, 568, 571, 601-605, 607, 609, 611, 612-614, 615, 659, 660, 661, 709, 711, 714, 715, 751, 808, 850, 852, 853

North Dearborn Street: 7, 8, 10, 11, 12, 13

St. Emanuel Street: 7, 4-10, 12, 14, 50, 54

North Franklin: 12

St. Francis Street: 60, 68, 104, 214, 216, 218, 255, 257, 259, 310, 351, 359, 503, 505, 506, 507, 558, 603, 605, 607, 701, 702, 708, 753, 801, 814

North Hamilton Street: 7, 16

North Jackson Street: 6, 7

North Joachim Street: 15, 70

South Joachim Street: 6, 7, 9-13

St. Joseph Street: 6, 8, 51, 56, 59, 100

North Lawrence Street: 6, 7

St. Michael Street: 69, 75, 111, 213, 214, 220, 701, 758

North Royal Street: 1, 3, 7, 26, 31, 50, 52, 64, 100, 101, 106, 118

South Royal Street: 1, 3-5, 16-20, 22-26, 28

Springhill Avenue: 701, 750, 801, 809, 811, 813, 851, 853

North Warren Street: 11, 13, 15

North Washington Street: 103

North Water Street: 11

South Water Street: 2

Narrative Description

The Lower Dauphin Street Commercial District Expansion is a large urban commercial district with outlying residential buildings. The buildings are primarily two to three stories in height abutting sidewalks; however, the eastern end of the district contains several skyscrapers. The resources within the expanded district reflect its growth from antebellum town to a modern city. Historic resources include houses, commercial buildings, and institutional buildings such as a church and former elementary school, city parks, and parking garage.

Dauphin Street functions as the main thoroughfare from east to west within the district. Secondary corridors run north to south. Other predominant corridors include Royal and Water Streets located at the eastern terminus of the district boundary. The Dauphin Street corridor is a key feature of Mobile's grid plan as seen on early maps like the Chevillot-

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Pailloux Map of 1711. It has contributed to the growth and development of the city since the colonial period because of its facilitation to commercial activity.

The streets are laid out in a gridiron pattern oriented north, south, east and west. The eastern terminus of the grid is informed by Water Street that is parallel with the Mobile River. The western end is informed by Broad Street, where the building density lessens. The district primarily contains commercial buildings arranged regularly on a grid pattern. These buildings represent over 150 years of architecture. The buildings align to the sidewalk and share a common party wall. The eastern portion of the boundary contains excellent examples of modern architecture including several skyscrapers and mid-twentieth century buildings added to this nomination.

Several single-family dwellings can be found in the district on corridors adjacent to primary and secondary arteries. A concentrated amount is located at the western end of the boundary. These houses either align with or closely to the adjacent sidewalk, and their front facades are oriented to the street. Driveways are not common, while backyard privacy fences are sometimes present. Yards are informally landscaped.

Lot sizes and setbacks correspond to the building type and use. Commercial and residential lot sizes vary, but their widths are uniform. Concrete sidewalks with concrete curbs can be found throughout the district. Primary and secondary corridors possess granite curbs with flagstone edges. Street lamps with globes line the edge of the corridors.

The Lower Dauphin Street Commercial District Expansion is a largely intact commercial district. A variety of commercial styles in a range of late nineteenth to mid-twentieth century are represented. A concentration of two to three story brick buildings exist beginning at the western portion of the boundary. Many of these mid to late nineteenth century buildings housed retail space below and residential space on the stories above. At the eastern end of the boundary a concentration of modern styles is interspersed with mid to late nineteenth century styles.

Though commercial in character and feel, the district contains several historic dwellings. Residential properties were either located above retail spaces or in single-family dwellings. These single-family dwellings located on secondary corridors were typically one to two stories, wood framed, and on brick piers.

Residential buildings include: 503 St. Francis Street, the Dade House (1833) (Photograph 0027) a contributing Creole cottage indicative of early to mid-nineteenth century residential construction. The one and a half story has a gabled roof with gallery extending the expanse of the front façade.

Landmark buildings in the district represent a variety of current or historical uses. Churches, firehouses, a freemason lodge, school buildings, and theatres are to be found. The Cathedral of the Immaculate Conception is a contributing building located at 4 S. Claiborne Street. This Italian Renaissance church was designed by Claude Beroujon. The cornerstone of the main building was laid in 1843. The portico and columns were implemented by James H. Hutchisson during the 1880s.

Located at 351 St. Francis Street is the Scottish Rites Temple. This Egyptian Revival building is contributing and was designed by local architect George B. Rogers. It was built in 1921. The architect incorporated a former building into the west wall. The battered stucco walls rise sixty-five feet from the sidewalk. Narrow windows surround a large entrance with sphinxes.

Creole Firehouse No. 1 (Photograph 00037) is a contributing building located at 13 N. Dearborn Street at the district's western end. Constructed in 1872 it was designed by James H. Hutchisson. The two-story brick building's fenestration has remained largely unaltered. Fine workmanship can be seen in the heavy brick cornice and window molds. The Creole Firehouse No.1 was founded in 1819 and served until 1888 when the City Fire Department was formed.

The district contains three parks: Cathedral Square (1979), Father Ryan Park (1913), and Bienville Square (1849). The primary and secondary corridors feature oak trees, palm trees, crepe myrtles, and plantings dispersed at period intervals along the street edge.

Cathedral Square is centrally located fronting the Cathedral of the Immaculate Conception. The site was once the Spanish colonial Catholic Cemetery, but later became a block filled with wood frame and brick residences. In 1979, the remaining

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dwellings were demolished or relocated to create the park. The park features brick pavers and a pavilion with water feature.

Father Ryan Park is at the western terminus of the district. The park was dedicated for Father Abram Joseph Ryan on July 12, 1913. The park is located at the intersection of Springhill Avenue and St. Francis Street. Father Ryan was an Irish priest who served for the Archdiocese of Mobile during the yellow fever epidemic. He also wrote many of his poems while serving as Pastor of St. Mary's Church. He is known as a Confederate patriot and as the "poet-priest of the South". Louis Armateis sculpted a bronze statue of Father Ryan's likeness.

Beinville Square (Photograph 00039) is located towards the district's eastern end. The public park occupies an entire block bounded by Dauphin Street to the south, St. Joseph Street to the east, St. Francis Street to the north, and Conception Street to the west. Originally located at the southwest corner was the old Spanish Hospital. The block was acquired by the City between 1824 and 1849. Beginning in 1847 improvements were made including paths, cast iron benches, and oak trees. The park was enclosed by a cast iron fence (1859-1889), later removed because it impeded pedestrians. In 1906 a monument was erected in honor of the park's namesake and Mobile's founding father, Jean Baptiste Le Moyne, Sieur de Bienville. Years later in 1941, a bandstand was installed courtesy of Sears Roebuck. Extant features include sidewalks, fountain, monument, and bandstand.

Overall, the Lower Dauphin Street Commercial District Expansion retains its integrity of location, design, setting, materials, workmanship, feeling, and association. Even, or perhaps because of, serving as a dynamic urban core for three centuries, it retains significant elements of all these things. Dauphin Street is the same width it has always been, commercial properties are just as tightly ranked along its sidewalks and scattered residences, the cathedral, and parks give it the diverse quality it has always had. Many buildings have been altered over time, but some of these changes may be considered evidence of the district's historical evolution. The presence of ornamental ironwork and period balconies sets this downtown apart from those of the upper South, and the fine workmanship evident in sophisticated brick corbeling, deft stucco work, and beautifully proportioned exteriors and interiors give it a particular "historical" feeling that even someone unfamiliar with architectural history can instantly grasp. The district offers one of Alabama's most impressive downtowns in all its messy and classy vitality.

Contributing/Non-Contributing Resources

The Lower Dauphin Street Commercial District Expansion retains a significant amount of contributing resources. Overall, the district meets all seven aspects of integrity—location, design, setting, materials, workmanship, feeling, and association. Each of these categories is reinforced on multiple levels, including the streetscapes, intact blocks, and individual buildings. Increased restoration activity has resulted in the removal of non-historic, unsympathetic additions to many buildings, strengthening the historic character of the district. Buildings that do not contribute have been significantly altered, are not within the expanded dates of significance, or are new construction. Eight non-contributing resources, forty-one contributing resources, and one site have been added to this nomination. Non-contributing buildings are found sporadically throughout the district. An example of a heavily altered building can be found at 218 St. Francis Street (1920) (Photograph 00032). An illustration of a newly constructed residential resource previously listed within the district is located at 517 Dauphin Street (2006) (Photograph 00033).

It should also be noted that several examples of mid-twentieth century design within the original boundaries are now considered historic in their own right and have consequently been changed to contributing resources. The Lower Dauphin Street Commercial District Expansion reflects the historic nature of the downtown area and is representative of Mobile's architectural development as well as its commercial and urban life.

INDIVIDUAL PROPERTY DESCRIPTIONS

The following information for this 2018 Lower Dauphin Street Expansion was collected from two previous updates and expansions, 1995 and 2008. Information for the 1995 update and expansion was compiled from historic research and field surveys conducted by John Sledge of the Mobile Historic Development Commission between September of 1993 and July of 1994 (expansion was accepted by the Park Service in 1995). Mr. Shaun Wilson, a preservation consultant, completed an update to the 1995 nomination between September of 2006 and October of 2007 (update was accepted in 2008).

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Finally, Paige Lague and Mr. Sledge conducted further research and field surveys between March of 2016 and June of 2018 and completed an update and expansion of the district. For the 2018 update, resources were photographed and a redetermination for each contributing and noncontributing building made. Most construction dates are circa, based on the period of development of the street on which the building is located and the architectural characteristics of the building itself. In the case of exact dates, these were obtained by city directory references, title and tax record research. Other sources include published material from the Municipal Archives and unpublished material maintained in the files of the Mobile Historic Development Commission.

As accepted in 2008, the district inventory included 194 resources, of which 157 (80%) were contributing and 37(20%) were noncontributing. As part of the 2018 update, 16 originally listed resources were reclassified as contributing either due to the expansion of the period of significance or errors in the 2008 nomination; 42 contributing resources (one of them a site) were added, as well as 8 noncontributing resources. Only one property was reclassified from contributing to noncontributing. The district now includes 247 resources, of which 217 (88%) are contributing and 30 (12%) are noncontributing.

Inventory Key

Each property description begins with an inventory number, which runs sequentially upwards. The address follows, then the name of the business or church if relevant, then the date and its status as contributing or non-contributing.

* denotes a building previously listed individually on the National Register

^ denotes a new resource in this expansion

denotes a reclassified resource for this expansion

North Bayou Street

1. 7 North Bayou Street. c. 1905. **CONTRIBUTING**

Two story wood frame Neo-Classical house with hip roof, two story recessed porch supported by slender Doric columns covers façade, offset double door entryway with transom, 2/2 windows, large picture window on first story.

North Broad Street

2. 64 North Broad Street. c. 1955. **CONTRIBUTING ^**

One story brick veneer free-standing commercial building with flat roof, concrete slab foundation, five bay façade, entrances at either end of façade, metal frame plate glass storefront windows, two auto bays with metal roll doors.

North Cedar Street

3. 4 North Cedar. c. 1960. **CONTRIBUTING**

One-story two-part brick commercial block building.

4. 5 North Cedar Street. c.1870. **CONTRIBUTING**

One story wood frame Gulf Coast cottage with side gable roof, recessed full width porch supported by turned posts, classical entrance.

5. 7 North Cedar Street, c. 1900. **CONTRIBUTING**

One story wood frame duplex with gable roof, deeply recessed full width front porch supported by turned posts, two entryways, plain framing around doors and windows.

6. 9 North Cedar Street. c. 1900. **CONTRIBUTING**

One story wood frame Creole cottage with side gable roof, full width front porch supported by turned posts, double entryway with plain framing, plain framing surrounds flanking 1/1 windows.

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7. 11 North Cedar Street. c. 1900. **CONTRIBUTING**

One story wood frame Creole cottage with side gable roof, recessed full width front porch supported by turned posts, double entryway with plain framing, plain framing surrounds flanking louvered windows.

8. 12 North Cedar Street. c. 1950. **CONTRIBUTING #**

One story cinder block commercial building, slab on grade, flat roof, multiple entryways and windows across façade.

North Claiborne Street

9. 5 North Claiborne Street. c. 1901. **CONTRIBUTING ***

Two story brick Victorian townhouse with hip roof and gable front, fish scale molding in pediment, attached cast iron verandah, 2/2 windows, stone lintels and sills, ell on north rear, entryway with narrow sidelights and transom.

10. 7 North Claiborne Street. c. 1873. **CONTRIBUTING**

Two story brick townhouse with low hip roof, dentil course along cornice line, cast iron verandah, French doors, entryway with transom, ell features enclosed porch with casement windows.

South Claiborne Street

11. 4 South Claiborne Street. Cathedral of the Immaculate Conception. c. 1835; 1880; 1895. **CONTRIBUTING ***

Claude Beroujan architect, basilica plan with Italian Renaissance influence, portico constructed c. 1880, twin towers constructed in 1895 by architect James H. Hutchisson, c. 1860 historic cast iron fence and gates surround property from Wood and Miltenberger of New Orleans.

North Conception Street

12. 5 North Conception Street. c. 1935. **CONTRIBUTING**

Two-part commercial block brick building with glass and metal storefront, paired 1/1 windows at second floor, cast iron balcony supported by iron posts.

13. 7-9 North Conception Street. Van Antwerp Building. c.1907. **CONTRIBUTING**

Two story brick commercial building painted tan, first floor modernized with plate glass windows, second floor divided into two major bays, each bay contains a set of triple windows which are 1/1 double hung sash, tops of the windows about a flat slightly raised frieze area, building is topped by a heavy projecting cornice with blocked shaped modillions and a parapet.

14. 101 North Conception Street. c.1850. **CONTRIBUTING ^**

Two story Greek Revival free-standing commercial building with gable roof, stucco scored to resemble ashlar, three bay façade, 2 inset entrances, northernmost entrance with Classical pediment, metal frame 9/6 windows.

15. 101A North Conception Street. c.1875. **CONTRIBUTING ^**

Two story one-part commercial block building with flat roof, 2 bay façade, 2 entrances flank storefront window on first floor, attached canopy, 1/1 wood frame windows second floor.

16. 105 North Conception Street. c.1850. **CONTRIBUTING ^**

Two story stucco one-part commercial block building with flat roof, 4 bay façade, inset entrance, metal frame 6/6 windows, dentil molding along parapet, one story addition with inset entrance added c. 1960.

17. 109 North Conception Street. c. 1885. **CONTRIBUTING ^**

Three story brick veneer Victorian with gable roof, raised brick foundation, two bay façade, entrance with transom under attached flat roofed porch supported by brick columns on stucco piers, combination of window styles include wood frame Craftsman windows and single pane plate glass, projecting oriel bay second floor, porch

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infilled for additional office space, enclosure features metal frame picture window with flanking awning windows, side chimney.

South Conception Street

18. 6 South Conception Street. Deegan Building. c. 1899. **CONTRIBUTING**
Two story brick commercial building, the two bays of the building are created by the three pilasters, pilasters rise past the cornice halfway into the very tall parapet, each bay contains a single window within a recessed square panel, cornice is simple box shape.
19. 8 South Conception Street. Byrnes-Quinn Building. 1869; 1905. **CONTRIBUTING**
Two story brick commercial building which was originally Italianate, building currently is in the undecorated nineteenth century commercial style with simple flat lintels and sills with an understated banded cornice, parapet has central projection.
20. 10-14 South Conception Street. Lindsey Building. c. 1920. **CONTRIBUTING**
Two story brick commercial style building with elements of Art Deco styling, vertical treatment of pilasters with step back at the top of each bay, geometric panels above the windows, modern plate glass storefront is now present. This building was used as a car dealership, theatre, and hotel before use as shops and offices.
21. 15 South Conception Street. c. 1945. **CONTRIBUTING**
One story yellow glazed brick building with modern storefront, building is currently painted red.
22. 21 South Conception Street. c. 1945. **CONTRIBUTING**
One story yellow glazed brick building with modern storefront.
23. 16-22 South Conception Street. O'Gwynn Building. 1920-21. **CONTRIBUTING**
Two story commercial building which has been stuccoed and scored to resemble stone, flat roof, building references earlier Federal style buildings as evidenced by the window and cornice treatment. Erected by prominent Mobile physician, Coleman O'Gwynn. C

Conti Street

24. 208 Conti Street. c. 1904. **CONTRIBUTING** ^
One story, two bay commercial building.
25. 454 Conti Street. c. 1900. **CONTRIBUTING**
One story wood frame raised Victorian cottage with hip roof, full width front porch is divided into 5 bays, gable portico at central bay with double stairs, porch supported by slender columns, balustrade, central entryway is flanked by two 6/6 windows to each side.
26. 456 Conti Street. c. 1900. **CONTRIBUTING**
Two and a half story wood frame Queen Anne with gable roof, 3 bay façade with attached flat roof porch supported by paired columns on brick plinths, balustrade, French doors open onto balcony at the second story, offset entrance with transom.
27. 555 Conti Street. c. 2000. **NON- CONTRIBUTING**
Modern brick veneer parking deck with three levels, slab on grade.
28. 558 Conti Street. 1873. **CONTRIBUTING**
One story brick Italianate cottage with low hip roof, 5 bay façade, attached hip roof porch with flat sawn balustrade and chamfered posts, two interior chimneys, entrance with sidelights and transom, 6/6 windows.

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29. 609 Conti Street. c. 1920. **CONTRIBUTING**

Two story stucco Craftsman with hip roof, attached hip roof porch with massive corner brick pillars, casement windows, façade features battered wing wall each side.

Dauphin Street

30. 3 Dauphin Street. c. 1970. **NON- CONTRIBUTING**

Two-story two-part commercial block stuccoed building, arched windows on first and second floor, metal pent over cornice.

31. 5 Dauphin Street. Pollock Building. c. 1890. **CONTRIBUTING**

Rudolph Benz architect, two-part commercial block building of three stories, three bays wide with highly decorative pilasters flanking glass and metal storefront, full entablature with classical parapet.

32. 7 Dauphin Street. Farley Building. c. 1887. **CONTRIBUTING**

Two-part commercial block Italianate building of two stories, three bays, arched storefront windows, rounded 2/2 second story windows with cast iron hood molds, decorative cornice with broken pediment.

33. 9 Dauphin Street. 1914. **CONTRIBUTING**

Two-part commercial block three story brick building with terra cotta detail, building is an elaborate classical revivalist structure dominated by the heavy cornice upheld by paired brackets, three main bays are articulated by vertical pilasters composed of dark red brick and contrasting terra cotta quoining, cornice includes dentil course and projecting cap, parapet rises above cornice, three 1/1 windows in each bay on second and third floors.

34. 101 Dauphin Street. Van Antwerp Building. 1906. **CONTRIBUTING**

George B. Rogers architect, three part vertical block 11 story skyscraper in the Chicago Style, building utilizes classical motifs including swag and garland at the cornice level, cornice of the first floor has an acanthus string course, rounded corners are emphasized by large vertical inset panels lined with a delicate egg and dart molding, large cartouche on the northeast corner of the building carried the initials "GVA" for Garet Van Antwerp-the druggist who built the building to house his pharmacy and drugstore. It is the first reinforced concrete building in Mobile.

35. 102 Dauphin Street. Levy-Wolverton Building. c. 1875. **CONTRIBUTING #**

Two-part commercial block two-story brick building, round-top windows with cast iron hoods at second floor, altered storefront in wood.

36. 106 Dauphin Street. Olensky Brothers. c. 1960. **CONTRIBUTING**

Five story two-part vertical block steel frame building with smooth façade.

37. 108 Dauphin Street. Antomachi-Metzgers. c.1869/1969. **NON-CONTRIBUTING**

Italianate style three story two-part commercial block building, interior of building has been destroyed by fire, façade only remains.

38. 105-109 Dauphin Street. Conboy Building. c.1935. **CONTRIBUTING**

Two-part commercial block modern tripartite brick building, understated detail around windows and cornice, restrained dentil course.

39. 110-112 Dauphin Street. Walgreens-Eckerds Building. 1938. **CONTRIBUTING**

Two story two-part commercial block stucco over brick building, string courses divide the first and second floors.

40. 111 Dauphin Street. Lyons Building. c.1935. **CONTRIBUTING**

Two-part commercial block two story brick building with wooden storefront, pair of recessed entrances, three 1/1 windows on second floor, plain parapet.

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41. 113 Dauphin Street. Lyons Building. c.1935. **CONTRIBUTING**
Two story brick with stone veneer modern commercial building utilizing glass brick, understated cornice located above the large central glass brick panel, cornice consists of an inset panel with a very gentle upsweeping curve.
42. 115-117 Dauphin Street. Kress Building. 1913; 1942; 1950. **CONTRIBUTING**
Originally L-shaped fronted on Dauphin and Royal. The more facades were additions due to expansion. The original three-story brick two-part commercial block building possesses decorative rosettes around windows, variegated tile, projecting cornice with modillions and a projecting parapet in the center of the cornice, first floors have been modernized but the original intent is seen on the upper stories. The original store was designed by Seymour Burrell and thus resembles many other Kress stores throughout the south. Kress stores always display characteristic window and cornice treatment to attract the eye.
- Conti Street. three story brick building with symmetrically arranged windows which recall that of the older building, built c. 1950.
- St. Emanuel Street. three story brick building with window treatment which reflects older building. Strong vertical emphasis. Built 1942, Edward Sibbert architect.
43. 119 Dauphin Street. Bechoffer Building. c. 1907; 1950. **NON- CONTRIBUTING #**
Three story recessed storefront, upper stories covered c. 1950 with square panels, gabled dormer visible over parapet.
44. 121-123 Dauphin Street. Harvey Building. c. 1940. **CONTRIBUTING**
Two-part commercial block three story building, brick with white stone veneer, Art Deco influence is visible in the lines and detailing of the façade.
45. 125-127 Dauphin Street. McCrory Building. 1924. **CONTRIBUTING**
Two-part commercial block with Art Deco Styling, brick with the angular composition and linear hard edges typical of the Art Deco movement. It was erected by the Van Antwerp family to house a nickel and dime store.
46. 150 Dauphin Street. Bienville Square. 1824; 1849; 1904. **CONTRIBUTING**
Public park occupies the entire block. Block was acquired by the city over the span of 1824-1849 for a total cost of \$82,000. Originally enclosed by a cast iron fence, fence was removed in 1904, sidewalks laid, fountain, and bandstand were added that same year. Rudolph Benz designed the fountain.
47. 151-153 Dauphin Street. Reid Building. c. 1835. **CONTRIBUTING**
Two-part commercial block two story building, brick with stucco façade, two storefronts with awning on corner, 2/2 windows on second floor, bracketed cornice with parapet above.
48. 155 Dauphin Street. Reid Building. c. 1835. **CONTRIBUTING**
Two-part commercial block three story brick building in the Italianate Style, four bays, storefront with hooded round top windows, cornice with paired brackets, cast iron balcony.
49. 157 Dauphin Street. Byrnes-Lerner Building. c. 1865; 1936. **CONTRIBUTING**
Two-part commercial block two story brick building covered with large square tiles of white stone, central panel with vertical channels created by graduated steps descending from the side panels to a larger recessed central section, slightly raised parapet. Present façade is from 1936 with Art Deco feel.
50. 159 Dauphin Street. Harvey Buildings. C. 1935. **CONTRIBUTING**
Double brick commercial building, two stories with façade covered with modern stucco panels.
51. 161 Dauphin Street. Harvey Buildings. c. 1935. **CONTRIBUTING**

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Double brick commercial building, two stories with façade covered with modern stucco panels, retains glass brick and Carrera tile.

52. 165 Dauphin Street. Gayfer's. 1950. **CONTRIBUTING**

Three story two-part commercial block building, white glazed brick on the upper floors, display cases on the first floor are now covered.

53. 167 Dauphin Street. Goodman-Smith Building. 1883; 1950. **NON- CONTRIBUTING**

Two story two-part commercial block brick building, originally Italianate style before alterations in 1950, subsequent loss of architectural integrity, modern storefront, building is presently stuccoed and painted white.

54. 169 Dauphin Street. Spira and Pincus Building. 1899. **CONTRIBUTING**

Rudolph Benz architect, two-part commercial block two- and three-story buildings in the Classical Revival Style, stone, twin windows, second and third stories with rusticated sills and lintels, pilasters, partially rusticated shafts, Neo-classical capitals, frieze with acanthus scroll motif, heavily bracketed overhanging cornice.

55. 200-202 Dauphin Street. c. 1935. **CONTRIBUTING**

Two story brick corner building with glass and metal storefront, paired with 1/1 windows at second floor. Balcony was later addition.

56. 201 Dauphin Street. Hugon Building. c. 1853. **CONTRIBUTING**

Two-part commercial block building in the Federal Style, two story brick building has been stuccoed and scored, 2/2 windows, simple box cornice.

57. 203 Dauphin Street. Scheuermann Building. 1893. **CONTRIBUTING**

Rudolph Benz architect, two-part commercial block two story Victorian building of dark red brick, central arched window on second floor framed by small colonnettes, rusticated stucco trim, parapet with "1893" date, rusticated panels, sculptured palmetto leaf design articulates the cornice.

58. 204-206 Dauphin Street. Mason Building. c. 1897. **CONTRIBUTING**

Two story two-part commercial block building of brick, modern inset storefront on first floor, second floor divided into three bays, central bay contains a semicircular headed window, horizontal scoring of stucco surface, Neo-classical stylized moldings, parapet with dentil course, parapet raised over central bay.

59. 205 Dauphin Street. 1856-66. **CONTRIBUTING**

Two story brick commercial building, cornice and frieze with "1881" date, modern storefront, dentil course along projecting cornice.

60. 207 Dauphin Street. Steele and Burgess Building. 1856-66. **CONTRIBUTING**

Two-part commercial block two story brick commercial building, storefront on first floor, stuccoed brick on second floor, segmental arched windows with Victorian hood molding, iron sills, plain projecting cornice.

61. 208 Dauphin Street. 1885, 1994, 2006; 2008. **NON- CONTRIBUTING**

Three story commercial stucco over brick building, third floor recessed with three bays and cast iron balcony; second floor divided into four bays with full height casement windows and fanlights over each, dentil cornice divided by scroll brackets and raised stucco modillion motif, cast iron balcony supported by iron columns; mezzanine level has four rectangular windows and below this a raised stucco modillion motif repeats, center double wood and glass doors flanked by display windows with raised stucco bulkhead beneath; first story building had suffered extensive fire damage, barely any façade remained.

62. 209 Dauphin Street. Turner Building. 1886. **CONTRIBUTING**

Two-story brick two-part commercial block building, first floor altered, second floor corner pilasters of alternating blocks of ashlar and rustication, segmental arched windows, hood moldings with accented keystone and side brackets, parapet formed by a series of decorative moldings, stepped parapet above central bay.

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63. 210 Dauphin Street. McCaw Building. 1885, 2008, 2013. **CONTRIBUTING**
Two story commercial block brick building, overhanging cornice with dentil course interrupted by scroll brackets, second floor divided into four bays with floor length windows, Neo- classical entablatures on scroll brackets provide ornamentation above windows, cast iron balcony reconstructed at later date c. 2013, building has suffered extensive fire damage, portions of the original façade remain.
64. 211 Dauphin Street. c. 1880. **CONTRIBUTING**
Two-part commercial block two story commercial building, storefront recessed with burglar bars, second floor stuccoed, stepped parapet.
65. 213 Dauphin Street. Woolworths. c. 1935. **CONTRIBUTING**
Two-part commercial block two story building with aluminum and glass storefront, metal curved canopy, brick second story with seven bays, outer pair windows octagonal, parapet.
66. 218 Dauphin Street. Trenier Building. 1865; 1965. **CONTRIBUTING**
Two story two-part commercial block building, smooth stucco, cast iron balcony, overhanging cornice supported by brackets, modern storefront.
67. 220 Dauphin Street. 1891. **CONTRIBUTING**
Rudolph Benz architect, two story two-part commercial block Victorian building, red brick with attic corner towers, first floor modernized, cast iron balcony, double string course of dentil moldings separate first and second floors, pilasters with brick moldings and reeded panels form the bays, segmental arched windows, central triple window with pitted stucco straight arch, side bays of attic fenestrated with molded surrounds, small turret above west bay.
68. 221 Dauphin Street. DeMouy Building. 1866; 1899; 1937. **CONTRIBUTING**
Two-part commercial block two-story building, first floor altered, second story is brick with rusticated string course and grouped windows.
69. 222 Dauphin Street. Grotz Building. 1879. **CONTRIBUTING**
One of three two story two-part commercial block buildings that share a common façade, altered storefront, windows retain hood mold with accented keystones and sills, paneled architrave and heavy twin scrolled medallions, cornice, low parapet with capped piers above medallions.
70. 223 Dauphin Street. Sangrouber Building. 1899. **CONTRIBUTING**
Two-part commercial block three story building, first story altered, second and third stories stuccoed with horizontal lines, rusticated string course between stories, grouped windows, pilasters with pseudo-Byzantine capitals.
71. 224 Dauphin Street. Demouy Building. 1879. **CONTRIBUTING**
Same as Inventory #69 (222 Dauphin Street), altered storefront, cast iron balcony.
72. 225 Dauphin Street. Port City Brewery. 1899. **CONTRIBUTING**
Two-part commercial block three story building, first story with wood and glass restaurant entrance, second and third stories stuccoed with horizontal lines, rusticated string course between stories, grouped windows, pilasters with pseudo-Byzantine capitals, contemporary compatible balcony wraps around building. LD00050.
73. 226 Dauphin Street, 1879, Three Georges Candy. **CONTRIBUTING**
Same as Inventory #69 (222 Dauphin Street), fully restored with nineteenth century storefront, cast iron columns.
74. 250 Dauphin Street. Lyons Building. c. 1870; 1965. **CONTRIBUTING #**
Two story two-part commercial block building, smooth stucco on second floor, modern storefront, cast iron balcony wraps around facade.
75. 251 Dauphin Street. c. 1965. **CONTRIBUTING #**

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One story one-part commercial block building, International styling includes extensive use of metal and glass along façade.

76. 254-256 Dauphin Street. Goldstein Building. 1920. **CONTRIBUTING**
Two story two-part commercial block building, smooth stucco with applied hafts in decorative design.
77. 257 Dauphin Street. McGill Building. 1862. **CONTRIBUTING**
Two story two-part commercial block building in the Federal Style, storefront along first floor, second story is stuccoed with a pair of aluminum windows.
78. 258 Dauphin Street. Bill Building. c. 1846. **CONTRIBUTING**
Three-story two-part commercial block building, stucco scored to simulate ashlar, 6/6 windows, deeply recessed storefront.
79. 260 Dauphin Street. 1905. **CONTRIBUTING**
Three story two-part commercial block building, Classical Revival styling, straight arches with prominent keystones and end voussoirs, dentil and egg and dart moldings in the heavy overhanging cornice upheld by modillions.
80. 261 Dauphin Street. Chantron-Stein Building. 1899. **CONTRIBUTING**
Two story two-part commercial block building, brick, second floor retains semi-octagonal arches over windows and terracotta pent roof upheld by open wooden brackets resting on brick corbels.
81. 266 Dauphin Street. Rabby Building. c.1850. **CONTRIBUTING**
Two-story two-part commercial block building in the Federal Style, scored stucco, straight arches and stone sills, slightly stepped cornice.
82. 267 Dauphin Street. c. 1854. **NON-CONTRIBUTING**
Two story two-part commercial block building, brick building has been extensively altered along the façade, subsequent loss of architectural integrity.
83. 270 Dauphin Street. Crown Theatre. C. 1909. **CONTRIBUTING**
Two story commercial building with altered storefront, stucco, cornice broken with curved parapet, double arched entryway.
84. 271 Dauphin Street. c. 1970. **NON- CONTRIBUTING**
Modern one story one-part commercial block building, brick and stucco.
85. 273 Dauphin Street. c. 1970. **NON-CONTRIBUTING**
Modern one story one-part commercial block building of glass and brick.
86. 274 Dauphin Street. Marston Building. c. 1893. **CONTRIBUTING #**
87. 276 Dauphin Street. c. 1960. **CONTRIBUTING**
Modern one story one-part commercial block building, stucco and glass.
88. 278 Dauphin Street. c. 1960. **CONTRIBUTING**
Modern stucco and glass one story one-part commercial block building.
89. 300 Dauphin Street. Turner Building. 1848; 1905. **CONTRIBUTING**
Two story two-part commercial building in the Classical Revival style, egg and dart molding, recessed panels above the windows, straight arches with rusticated keystone and end voussoirs, strong rhythm is created by the repetitive bays, attached cantilever balcony.

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90. 301 Dauphin Street. Cathedral Square. 1979. **CONTRIBUTING**
Public park encompasses entire block, planted with grass and crepe myrtles.
91. 306 Dauphin Street. Touart-Singer Building. 1889; 1908; c.1960; 1992. **CONTRIBUTING**
Two story building with central shaped pediment, barrel tile roof, painting Flemish bond brick, and altered second story with French doors leading to iron balcony on second floor, later altered modern storefront on first story, commercial space on ground floor.
92. 310 Dauphin Street. Zoghby Building. 1900; c. 1960; 1997; 2002. **CONTRIBUTING**
Neoclassical Revival Style three story commercial building, Flemish bond brick, mansard roof and later dated attached iron balcony.
93. 312-318 Dauphin Street. Frederick-Zoghby Building. 1908; 1965. **NON- CONTRIBUTING**
Two story two-part commercial block has been altered with modern plastic tile.
94. 320 Dauphin Street. Frederick-Zoghby Building. 1908; 1965. **NON- CONTRIBUTING**
One story one-part commercial block building, modern glass storefront.
95. 350 Dauphin Street. c. 1945. **CONTRIBUTING**
One story one-part commercial block building, brick, deeply recessed storefront. C
96. 354 Dauphin Street. Smith Building. 1848. **CONTRIBUTING**
Two story two-part commercial block Federal style building, brick, 6/6 windows at second floor, dentil cornice, wood storefront.
97. 356 Dauphin Street. Chighizola Building. 1858. **CONTRIBUTING**
Federal Style two story two-part commercial block building, brick, two front doors, cantilevered iron balcony, two 6/9 windows at second story, dentil cornice.
98. 358 Dauphin Street. McGuire Building. 1852. **CONTRIBUTING**
Three story two-part commercial block Federal building, brick, four French doors with transoms at ground level, 6/6 windows at second and third floors, full width cantilevered iron balcony on the second story, two bay cantilevered balcony at the third floor, dentil cornice, parapeted end walls.
99. 360 Dauphin Street. Wilkins-Higgins Building. 1919. **NON- CONTRIBUTING**
Three story two-part commercial block building, façade only, red brick, two cantilever iron balconies at second and third story, stepped parapet with coping.
100. 362 Dauphin Street. Fry Building. 1923. **CONTRIBUTING**
Two-story modern brick commercial building with modern storefront, 6/6 windows on the second floor, cantilevered iron balcony, gabled parapet.
101. 401 Dauphin Street. 1854; 1900. **CONTRIBUTING**
Two story two-part commercial block building, building is stuccoed with applied shafts that separate the building into three major sections, second floor is nine bays with 6/1 windows.
102. 407 Dauphin Street. Chighizola Building. c. 1854. **CONTRIBUTING**
Two-part commercial block two story Federal Style building of stuccoed brick with dentil moldings, gable roof, fire wall and pair of gable dormers, multiple doors along street.
103. 411 Dauphin Street. 1854. **CONTRIBUTING**
Two-part commercial block two story Federal Style building, first floor retains cast iron columns, simple cornice with dentil molding, gable roof with firewall.

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104. 412 Dauphin Street. Pollock Building. 1907. **CONTRIBUTING**
Rudolph Benz architect, three-story brick commercial building, full height windows, dentil cornice.
105. 417 Dauphin Street. Crawford Building. 1900. **CONTRIBUTING**
Classical Revival Style commercial building with corbels and rosette designs, segmental arches and fret band which contrasts in color and material with the brick of the main body, brick parapet crowned by a Palladian motif.
106. 450 Dauphin Street. c. 1960. **CONTRIBUTING #**
One story one-part commercial block building.
107. 451-453 Dauphin Street. Toulme Building. 1855. **CONTRIBUTING**
Two story two-part commercial block Federal Style building, brick and stucco, wood and glass storefronts, 2/2 windows on second story, gable roof, parapeted end walls with double chimneys.
108. 454-456 Dauphin Street. Monin Building. c. 1867. **CONTRIBUTING**
Part of a row of Italianate influenced two-part commercial block two story buildings, brick, wood and glass storefront, 6/6 second floor windows, dentil course, paneled parapet with lights.
109. 455 Dauphin Street. Toulme Building. 1851. **CONTRIBUTING**
Two-story two-part commercial block Federal Style building, brick with dentil molding and gable roof, attached cast iron balcony.
110. 457 Dauphin Street. Barry Building. 1916. **CONTRIBUTING**
Classical Revival commercial building with Renaissance motifs, console table supported by brackets, molded string course and cornice of white terracotta that contrasts with the dark red brick of the building.
111. 459 Dauphin Street. Walker Building. 1852. **CONTRIBUTING**
Three story two-part commercial block building of three stories, brick, modern store front, 2/2 windows at second and third floors, dentil course between second and third floor indicates an added story after 1852.
112. 462-464 Dauphin Street. Monin Building. c. 1867. **CONTRIBUTING**
See Inventory #108 (454 Dauphin Street).
113. 465 Dauphin Street. c.1855. **CONTRIBUTING**
Two-part commercial block two story Federal Style building, wood and glass professional space at first floor, five 6/6 windows at second floor, dentil course, pair of gable dormers.
114. 467 Dauphin Street. c.1875/1940. **CONTRIBUTING**
Two story two-part commercial block brick building, first floor features symmetrical storefront, second floor has aluminum windows.
115. 470 Dauphin Street. Tobin Building. c. 1854; c. 1907. **CONTRIBUTING**
Two story two-part commercial block Federal style building, brick, raw wood and glass storefronts, 6/6 windows on second floor, parapeted end walls.
116. 501 Dauphin Street. 1869. **CONTRIBUTING**
Two story stucco apartment building, façade windows have been infilled, corbelled cornice, paneled parapet, modern storefront with French doors and transoms.
117. 508 Dauphin Street. c. 1960. **CONTRIBUTING #**
One story one-part commercial block brick building, aluminum and glass storefront, awnings.
118. 510 Dauphin Street. c. 1960. **CONTRIBUTING #**
One story one-part commercial block brick building with aluminum and glass storefront, awnings.

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119. 515 Dauphin Street. 2006. **NON-CONTRIBUTING**
Two story two-part commercial block building, Neo-Federal styling, brick, side gable roof with end parapet walls, inset entrances with sidelights and transom, entryway with stylized Greek surround, 6/6 windows with flat arched lintels, cantilevered balcony.
120. 517 Dauphin Street, 2006. **NON- CONTRIBUTING**
One and a half story brick one-part commercial block building with side gable roof, paired gable roof dormers, central entrance with transom flanked by French windows with transoms, flat arched lintels are present above windows and entrance.
121. 518 Dauphin Street. c. 1960. **CONTRIBUTING #**
One story stucco one-part commercial block building, aluminum and glass storefront, awnings.
122. 519 Dauphin Street. 2006. **NON-CONTRIBUTING**
Two story two-part commercial block building, Neo- Federal styling, brick, side gable roof with end parapet walls, inset entrances with sidelights and transom, entryway with stylized Greek surround, 6/6 windows with flat arched lintels, cantilevered balcony.
123. 550 Dauphin Street. c. 1920. **CONTRIBUTING**
One story one-part commercial block stucco building, panels above storefronts.
124. 551 Dauphin Street. 1891. **CONTRIBUTING**
Two-part commercial block two story brick building, cast iron columns support segmental arches on first floor, aluminum windows on second floor, low hip canopy wraps around corner, corbelled cornice, pair of lunettes and chimneys on parapeted end wall east elevation.
125. 553 Dauphin Street, 1891, two story commercial building, scored stucco, second floor windows are shuttered, dentil course, two store fronts. C
126. 555 Dauphin Street, C. 1960, Catholic Service Center, one story one-part commercial block building, brick, glass storefronts. #Reclassified, 2018. C
127. 558 Dauphin Street, 1878, Gass Building, Federal style two-part commercial block two story brick building, 6/6 windows on the second floor, wood and glass storefront, decorative horizontal motif above windows. C
128. 560 Dauphin Street, C. 1960, one story brick one-part commercial block building, storefront has been boarded. #Reclassified, 2018.C
129. 566 Dauphin Street, C. 1960, one story one-part commercial block building, brick, aluminum and glass storefront. #Reclassified, 2018. C
130. 568 Dauphin Street, C. 1960, one story one-part commercial block brick building with aluminum and glass storefront. #Reclassified, 2018. C
131. 571 Dauphin Street, C. 1960, one story one-part commercial block brick building, glass storefronts, shed canopy. #Reclassified, 2018.C
132. 601-605 Dauphin Street, 1891, two story two-part commercial block building with hip roof, clapboarding, decorative brackets support roof overhang, 2/2 windows, attached one story shed roof canopy covers block. C
133. 607 Dauphin Street, C. 1870, two-part commercial block two story Italianate building, brick with stucco, cast iron columns, stepped string course and cornice, parapet with recessed panels, four 6/6 windows at second floor, attached shed roof canopy covers length of block. C

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134. 609 Dauphin Street, C. 1960, one story one-part commercial block stucco building, shed roof canopy covers length of block. #Reclassified, 2018. C
135. 611 Dauphin Street, C. 1870, two-part two-story Federal Style building, stucco on brick, four 6/6 windows on second floor, dentil course, gable roof, attached shed roof covers block. C
136. 612-614 Dauphin Street, C. 1940, one story one-part commercial block brick building, wood and glass storefront, flat canopy, row of lights above canopy façade divided by three brick pilasters. C
137. 615 Dauphin Street, C. 1870, two story Italianate two-part commercial block building, four 6/6 windows on second floor, cornice, paneled parapet, wood door with transom, attached shed roof canopy covers block. C
138. 659 Dauphin Street, C. 1880, two-story two-part commercial block stucco over brick building, aluminum windows on second floor, inset storefront, cast iron columns, canopy over entrance. C
139. 660 Dauphin Street, C. 1930, Thomas Roofing, one story one-part commercial block stucco building, double string course around building above canopies, cornice. C
140. 661 Dauphin Street, C. 1900, one story arcaded block building, brick with stucco above shed canopy, paneled cornice with parapet. C
141. 709 Dauphin Street, 1904, Schumacher Carriage Works, two story two-part commercial block brick building, two large bays flank wooden door with lunette at first floor, seven windows on second floor with stone lintels and sills, stepped parapet. C, NR*
142. 711 Dauphin Street, 1866, Schumacher Carriage Works, two story brick commercial building with arched carriage bay flanked by wooden doors with transoms, three 2/2 windows at the second floor, string course, stepped parapet. C
143. 714 Dauphin Street, C. 1970, one story one-part commercial block building, cinder block. NC
144. 715 Dauphin Street, C. 1970, modern one story one-part commercial block building, brick. NC
145. 751 Dauphin Street, C. 1930, one story one-part commercial block brick building, five bays with wood storefronts and transoms, multiple entrances. C
146. 808 Dauphin Street, C. 1900, one story wood frame Victorian cottage with hip roof, inset porch with turn posts, brackets and drop frieze, 2/2 windows, floor length windows with shutters at porch, entrance with transom. C
147. 850 Dauphin Street, C. 1890, one story wood frame Queen Anne cottage, gable on hip roof, gable bay, attached hip roof porch features turn posts with balusters and brackets with a drop frieze. C
148. 852 Dauphin Street, C. 1900, one story wood frame Neo-classical cottage with gable roof, box cornice and close return, recessed porch supported by box columns, bay windows on east and west elevations, 6/9 windows with shutters, entrance with sidelights and transom. C
149. 853 Dauphin Street, C. 1945, Red Cross Building (Delaney Building), one story brick and structural tile free-standing commercial building in the Art Moderne style, flat gravel on tar roof, 11 bay façade, centered inset entrance in main portion of building, vehicular entrance, curved wall surfaces and speed lines typical of Moderne styling. @New resource, 2018.C

North Dearborn Street

150. 7 North Dearborn Street, 1908, Good Samaritan No. 2, two-story two-part commercial block building, stucco, three bay façade, arched entryway with rough lintel, dentil courses, gabled parapet. C

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151. 8 North Dearborn Street, 1885, two story wood frame Italianate house with low hip roof, three bay façade, floor length 6/9 windows, recessed porch with balcony, chamfered posts, paired brackets, transom above entrance. C
152. 10 North Dearborn Street, C. 1890, one story wood frame Victorian cottage with hip roof and attached gable covering three bays of the five-bay façade, turn posts, brackets, drop frieze, full height windows onto porch. C
153. 11 North Dearborn Street, C. 1890, one story wood frame Victorian cottage with hip roof, five bay façade, attached gable porch covers three bays, turn posts, clapboard knee wall, 2/2 windows, porch has been screened. C
154. 12 North Dearborn Street, C. 1910, one story wood frame Victorian cottage, asbestos sided, cross gable, attached shed roof porch with square posts and drop frieze, 2/2 windows. C
155. 13 North Dearborn Street, 1872, Creole Firehouse No. 1, James H. Hutchisson, architect, two story two-part commercial block brick building with arched central bay and flanking doors, one story brick wing with arched opening on south side, full height windows at second floor with cast iron guards, brick lintels and panels in parapet above, Creole No. 1 in central panel. Creole Firehouse was for a fire company of African American descent. C

St. Emanuel Street

156. 5 St. Emanuel Street, Fitzgerald Store, 1907, three story brick building with stone veneer facade. Typical of the early twentieth century classical revivalism used for commercial buildings with heavy projecting cornice. The cornice is upheld by paired brackets and there is the usual dentil course and modillions. Another notable feature is the use of the round headed windows with exaggerated keystones and voussoirs on the second floor. @New resource, 2018. C
157. 4-10 St. Emanuel Street, 1866/1907, Meyer-Jossen Building, three story two-part commercial block stucco building, three recessed storefronts, all windows boarded, dentil course with panels in parapet above. C
158. 12 St. Emanuel Street, 1907, three story two-part commercial block building, brick, recessed storefront, 2/2 windows, simple cornice. C
159. 14 St. Emanuel Street, 1905/1920, Gayfer's, four story brick and stucco two part commercial block building painted white, façade is distinguished by strong horizontal bands of decoration, a band of diamond shaped fret work alternates with a band of vertical striations, channeled row originally contained casement windows, wide pilaster is present on each end of the building with recessed panels rising to the cornice level, cornice rises in three steps to a table studded at regular intervals with round flat disks, first floor has been modernized, pedimented parapet stands above the cornice. The building was erected in 1905 for use as Peerless Steam Laundry Company which ceased business in 1914. In 1920 Hammond Gayfer purchased the structure after his architect, George B. Rogers, has totally restructured behind its façade. C
160. 50 St. Emanuel Street, 1860/1970, two story two-part commercial block building, stucco, 6/6 windows, corner entrance, wraparound cast iron verandah, only massing of original building remains. NC
161. 54 St. Emanuel Street, 1904, de Briere Building, two story two part commercial block building with Classical Styling, heavy overhanging cornice with paired brackets and modillions, building is divided into three major bays by large pilasters, capitals are formed by paired brackets, parapet that rises above the cornice has a large stylized acanthus leaf at the top of each pilaster, swag panels are set under the paired windows in each bay. The de Briere Building was previously used as the Troy Steam Laundry company until the 1930's. C

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162. 60 St. Francis Street, C. 1910, two story two-part commercial block brick building with three bay facade, 6/6 windows, corbelled cornice, large multi-pane window at first floor. C
163. 68 St. Francis Street, 1906, First National Bank, Watkins, Hutchisson, and Garvin architects, two story two-part commercial block building in the Classical Revival Style, brick and stone, glazed terra cotta, central pediment, pair of Ionic columns, full entablature, central doors with flanking entrance featuring broken segmental arches with brackets. C, NR*
164. 78 St. Francis Street, c. 1959, one story, brick commercial building with metal frame plate glass storefront. @New resource, 2018. NC
165. 104 St. Francis Street, C. 1941, 8 story brick veneer free-standing commercial building with flat roof, concrete slab foundation, 6 bay façade, corner entrance, metal frame plate glass windows on first floor and metal frame 1/1 windows on remaining floors. Building is part the Merchants Bank Building complex referred to as "Annex" or "Building 1." A non-contributing brick one story building abuts this structure. @New resource, 2018. C
166. 214 St. Francis Street, C. 1950, 1 story concrete block free-standing commercial building with flat roof, concrete slab foundation, three bay façade, entrance with plate glass door inset, metal frame plate glass windows, façade altered with addition of attached metal awning. @New resource, 2018. NC
167. 216 St. Francis Street, C. 1890, 2 story brick free-standing commercial building with flat roof, brick foundation, three bay facade, entrances in outer bays, wood frame walk-thru windows on second floor, attached balcony. @New resource, 2018. C
168. 218 St. Francis Street, C. 1920, 1 story brick veneer free-standing commercial building with flat roof, concrete foundation, four bay façade, offset inset entrance, metal frame windows, altered storefront with infilled entrances and window bays. @New resource, 2018. NC
169. 255 St. Francis Street, C. 1896, Neville House, two story brick Federal Style townhouse with side hall entrance, 6/6 windows with shutters, full cast iron verandah with unusual raised first floor, dentil cornice, parapeted end gables. C, NR*
170. 257 St. Francis Street, C. 1845, Silver House, two story brick Italianate Style townhouse with side hall entrance, 1/1 windows, one story bay window, cast iron surmounting bay window and porch entrance, bracketed eave cornice. @New resource, 2018.C, NR*
171. 259 St. Francis Street, C. 1845/1926, C. L. Hutchisson architect, three story two-part commercial block brick building, façade applied to c. 1845 building, windows are boarded, string course and decorative motifs top corners of the façade, west elevation stuccoed and scored to simulate ashlar, parapeted gable end. C
172. 310 St. Francis Street, C. 1900, restored in 1999, two story wood frame dwelling, hipped roof, inset porches flanking central bay, monumental box columns at either end, central three-part window on first story. @New resource. C
173. 351 St. Francis Street, 1921, Scottish Rites Temple, George B. Rogers architect, Egyptian Revival Style building, three stories, stucco with massive battered walls, large entrance with surround narrow windows, pair obelisks above, entrances marked by pairs of sphinxes. C, NR*
174. 359 St. Francis Street, C. 1925, one story stucco one-part commercial block building, multi-light door and sidelights, pair of multi-pane windows flanks entrance, stepped parapet. C
175. 503 St. Francis Street, 1833, Dade House, 1 ½ story wood frame Creole Cottage, six bay façade, 6/6 windows, two front doors, box columns and balustrade, pair of gable dormers on side gable roof, recessed porch. C

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176. 505 St. Francis Street, C. 1900, one story wood frame shotgun with gable roof, recessed porch supported by turned posts, 6/6 windows. C
177. 506 St. Francis Street, C. 1970, one story one-part commercial block building, brick, gable on hip roof, inset entrance with burglar bars. NC
178. 507 St. Francis Street, C. 1910, one story wood frame shotgun with low hip roof, recessed porch supported by battered columns on stucco knee wall, three 6/6 windows. C
179. 558 St. Francis Street, C. 1900, Olivers, three story two-part commercial block brick building, seven bay façade, two entrances, modern aluminum doors, large windows flank entrance, flat roof. C
180. 603 St. Francis Street, C. 1890/1915, 1 ½ story wood frame Queen Anne cottage with hip roof, gabled bay recessed porch supported by turned posts, brackets, balustrade, hip roof dormer with 2/2 windows. C
181. 605 St. Francis Street, C. 1900, one story wood frame Queen Anne cottage, gambrel roof sides, gabled bay, recessed porch supported by Tuscan columns on brick plinths, gabled dormer above. C
182. 607 St. Francis Street, C. 1915, 1 ½ story wood frame bungalow with side gable roof, three bay façade, recessed porch supported by box columns on brick plinths, shed roof dormer with four 3/1 windows, knee braces, exposed rafters. C
183. 701 St. Francis Street, 1926, Central Fire Station, three story brick building with flanking two story wings, ceramic tile roof, paired 6/6 windows, fire truck bays. C
184. 702 St. Francis Street, C. 1915, two story wood frame bungalow, gable roof, recessed porch at entrance, gable window, half-timbered gable, porte-cochere with room above. C
185. 708 St. Francis Street, C. 1890, 2 story wood frame Victorian with hip roof, brick foundation, four bay façade, entrance inset, recessed corner porch supported by turned posts, wood frame 2/2 windows, second double door entryway in outermost western bay now permanently closed. @New resource, 2018. C
186. 753 St. Francis Street, 1908, Convent of Mercy, 3 ½ story stucco building with cross gable parapeted roof, two story attached porch with filled second story, shed roof dormers, open porches across rear of building. C, NR*
187. 801 St. Francis Street, C. 1960, 1 story brick free-standing commercial building with flat roof, 10 bay façade, inset entrance with canopy supported by decorative iron supports, single and paired multi-pane metal frame 8/12 windows, metal frame picture windows, classically inspired cornice with dentil molding. @New resource, 2018. C
188. 814 St. Francis Street, C. 1925, 1 story stucco bungalow with hip roof, brick pier foundation, two bay façade, entrance under recessed porch supported by stucco columns, Craftsman windows, exposed rafters, hipped dormer with light. @New resource, 2018. C

North Jackson Street

189. 6 North Jackson Street, C. 1845/1994, Noja Café, 2 ½ story Federal style brick building, brick and stucco, attached two-story cast iron verandah, side gable roof with parapet end walls, pair of gabled dormers. NC
190. 7 North Jackson Street, C. 1835, Cavallero House, 2 ½ story Federal style brick building with parapeted side gable roof, paired gable dormers, attached two-story cast-iron balcony, 6/6 windows on first floor, French doors open onto second story. C, NR*

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191. 12 North Franklin Street, c. 1945, one story, three bay facade, commercial brick building with eight-over-eight windows flanking central opening. @New resource, 2018. C

North Joachim Street

192. 15 North Joachim Street, 1895, St. Francis Street United Methodist Church, Victorian church with prominent corner square tower capped by pyramidal roof and cross, large round top stained-glass windows, raised sanctuary. C, NR*

193. 70 North Joachim Street, C. 1915, 1 story stucco one-part commercial block building with flat roof, concrete slab foundation, seven bay façade, multiple storefronts with entrances corresponding to each store, metal frame plate glass windows with multi-pane transoms. @New resource, 2018.C

South Joachim Street

194. 6 South Joachim Street, 1926, Saenger Theatre, Emil Weil architect, two-story grand movie palace using French and Italian Renaissance motifs, brick with stone urns around parapet. C

195. 7 South Joachim Street, C. 1855, HoJons, two story two-part commercial block building, brick, five bay façade, attached two-story cast iron balcony. C

196. 9-13 South Joachim Street, 1886, Mastin Building, two story two-part commercial block building, brick, 4x8 bays, cornice with dentil course, red tile shed roof over cornice with a low parapet with long rectangular recesses. C

St. Joseph Street

197. 6 St. Joseph Street, 1852, Franklin Fire Engine Company #3, two story stucco two part commercial block building in the Italianate style, window framing is created by a raised flat stucco or plaster molding which flares at the top to create a round hood mold, building is three bays wide, double window in the center flanked by a single window on each side, flat frieze table establishes the entablature that connects to a round projecting cornice, parapet rises above cornice with a central raised projection carrying the name of the fire company. The building housed the Franklin Engine Fire Company #3 until late 1889 when all volunteer fire companies were incorporated into the city. It continued to serve as a station until 1926. C

198. 8 St. Joseph Street, C. 2005, 2 ½ story brick veneer neo-colonial styled building, gable roof, three bay façade, offset entrance, slab on grade. NC

199. 51 St. Joseph Street, C. 1974, 3 story concrete free-standing commercial building with flat roof, concrete foundation, two bay façade, double door entrance, metal frame plate glass windows. @New resource, 2018.NC

200. 56 St. Joseph Street, 1928, 1929, 1939, Merchants National Bank Building, primary structure constructed in 1928 designed by Warren, Knight, and Davis architecture firm with Owen and Clarke as local supervising architects. The nineteen-story three-part vertical block skyscraper, featuring Neo-classical elements like Corinthian columns, stepped upper stories with pyramidal roof, use of darker brick creates Art Deco patterns at the upper stories; the 1929 two story addition fronting St. Francis Street and the 1939 four story addition fronting St. Joseph compliment the original tower's design in composition and aesthetic. These buildings are part of a larger complex which includes the later design structures at 111 St. Michael Street, Building 5; skywalk connecting to 101 N. Royal Street, 104 St. Francis Street, "Building 1"; and abutting non-contributing one-story structure, "Building 6". C

201. 59 St. Joseph Street, 1947, 2 story International Style building, asymmetrical façade with glass and steel aesthetic. Originally associated with larger complex of adjacent Waterman Building. Building was individually sold from complex in 1959. @New resource, 2018.C

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202. 61 St. Joseph Street, 1947, Waterman Building, Platt Roberts architect, 16 story International Style skyscraper, steel frame construction, one bay façade with multiple entrances with glass doors, metal frame windows. @New resource, 2018.C
203. 100 St. Joseph Street, C. 1900, 4 story brick free-standing commercial building with flat roof, brick foundation, seven bay façade, inset entrance, metal frame 9 pane windows, balcony supported by posts across façade. @New resource, 2018. C

North Hamilton Street

204. 7 North Hamilton Street, C. 1875, Metzger House, brick pier foundation, brick building with five bay porch formed by six columns of square section, double brackets supporting box cornice over entablature, tuscan corner pilasters of same column design, slide by windows. @New resource, 2018. C
205. 16 North Hamilton Street, c. 1946, 2009, altered brick commercial building; flat roof has been changed to gable, fenestration altered.@ New resource, 2018. NC

North Lawrence Street

206. 6 North Lawrence Street, C. 1880, two story wood frame Italianate house with low hip roof, asbestos sided, recessed two story porch supported by box columns, balustrade, one bay of porch has been infilled. C
207. 7 North Lawrence Street, 1851, Washington Fire House #5, two story two-part commercial block brick building, Greek Revival style, distyle in antis Doric columns at first floor, cantilever balcony, offset entrance with sidelights and transom. C, NR*

St. Michael Street

208. 69 St. Michael Street, C. 1900, 1 story brick free-standing commercial building with flat roof, three bay façade, entrances in all three bays, classical cornice, engaged columns. @New resource, 2018. C
209. 75 St. Michael Street, C. 1900, 1 story brick free-standing commercial building with flat roof, brick foundation, four bay facade, entrances in all four bays, classical cornice with engaged columns. @New resource, 2018. C
210. 111 St. Michael Street, 1951, 5 story concrete free-standing commercial building in Modernistic style, concrete foundation, two bay façade, entrance under projecting flat roof, windowless façade, attached walk-way above street to neighboring parking garage. This was a rear addition to the Merchants Bank complex. The structure was referred to as "Building 5." @New resource, 2018. C
211. 213 St. Michael Street, C. 1955, M & A Stamp and Sign Company, 1 story brick free-standing commercial building with side gable roof, concrete foundation, two bay façade, entrance with attached porch with decorative iron support, tripled metal frame 8/4 windows, louvered gabled dormers. @New resource, 2018. C
212. 214 St. Michael Street, C. 1960, 1 story brick free-standing commercial building with flat roof, concrete foundation, six bay façade, inset entrances, metal frame plate glass storefront windows. @New resource, 2018. C
213. 220 St. Michael Street, C. 1900, 2 story brick free-standing commercial building with flat roof, brick foundation, four bay façade, inset entrance with transom and surround, wood frame 6/6 windows. @New resource, 2018.C
214. 701 St. Michael Street, C. 1890, two story two-part commercial block brick and stucco building, corner entrance, attached flat roof canopy covers façade, flat parapeted roof. C
215. 758 St. Michael Street, C. 1950, 9 story high-rise apartment complex with flat roof, concrete foundation, 15 bay facade, centered entrance, metal frame windows. @New resource, 2018. C

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North Royal Street

216. 1 North Royal Street, C. 1875, Burke Building, two story brick two-part commercial block building, brick covered in stucco, round top windows at second floor with cast iron molds, attached two-story cast-iron balcony wraps around the corner. C
217. 3 North Royal Street, C. 1899, Barfield Building, two-part commercial block two story Italianate building, brick has been stuccoed and scored to resemble stone, six bays wide with sash windows and straight arch windows, cornice is a simple cap. C
218. 7 North Royal Street, C. 1870, Stickney Building, two story two-part commercial block building, simple cornice with small projecting parapet, second floor windows feature straight arch lintels with pronounced keystone and end voussoirs. This building was reduced to one story when the third floor was damaged by fire earlier in the twentieth century. @New resource, 2018. C
219. 26 North Royal Street, 1908, Battle House Hotel, Frank M. Andrews and Co. architect, seven story three-part vertical block brick building, accented corners, first two floors are tan brick massed as stone, Tuscan columns at entrance on Royal Street, windows accented by stucco lintels with exaggerated keystones, upper floor windows lack keystone element, metal cornice features dentil course. C, NR*
220. 31 North Royal Street, 1965, AmSouth Bank, 34 story International style skyscraper. #Reclassified, 2018.C
221. 50 North Royal Street, C. 1965, 2 story brick veneer free-standing commercial building with flat roof, concrete slab foundation, three bay façade, corner entrance inset, metal frame plate glass storefront windows on both floors. @New resource, 2018.C
222. 52 -56 North Royal Street, C. 1955, 1 story brick veneer free-standing commercial building with flat roof, concrete slab foundation, metal frame plate glass storefront windows in inner bays, building divided into 2 storefronts with cantilevered canopy over first storefront and pent roofed canopy over second. @New resource, 2018.C
223. 64 North Royal Street, C. 1900, 2 story brick one-part commercial block building with flat roof; concrete foundation; three bay façade; centered double door entrance with transom under two story balcony; metal frame 9 pane plate glass windows; double door entrance on second floor of balcony; dentil molding along roofline; new doors, windows and balcony added in recent remodeling. @New resource, 2018. C
224. 100 North Royal Street, C. 1850/1890, Staples, Pake, Emanuel Building, remodeled by George B. Rogers architect, 3 story two-part commercial block building with flat roof, concrete foundation, six bay façade, entrances inset, metal frame plate glass storefront windows and 1/1 windows, ashlar construction, upper story added c. 1890. @New resource, 1018.C, NR*
225. 101 North Royal Street, 1957, Car Park, 4 story concrete and brick veneer parking garage with first floor retail space, concrete slab foundation, three bay façade, plate glass doors at entryways, canopy across storefront at southernmost end of façade, metal frame plate glass windows, metal roll doors for automobile entrance. This structure was built for the Merchants Banks complex and connects to the 111 St. Michael "Building 5" via skywalk. @New resource, 2018.C
226. 106 North Royal Street, C. 1965, 1 story stucco free-standing commercial building utilized as parking garage and retail, concrete slab foundation, five bay façade, entrance for retail space under attached canopy, metal frame plate glass storefront windows flank entrance, large open entrances for automobile in two bays. @New resource, 2018.C
227. 118 North Royal Street, 1958, Commerce Building, 11 story skyscraper of modern design with flat roof, concrete foundation, entrances inset under arched walkway at ground floor, large expanses of metal frame plate glass windows on upper floors. @New resource, 2018.C

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South Royal Street

228. 1 South Royal Street, 1891, Pincus Building, Rudolph Benz architect, two-part commercial block brick Queen Anne style building, four stories, east and south corners formed by turrets with pyramidal roofs, cast iron cantilever balcony on west elevation, mansard roof, surface of building features decorative treatment in a variety of motifs. C
229. 3-5 South Royal Street, C. 1840, Hunt Building, two-part commercial block brick three story building, modern storefront, two-story cast-iron balcony, modillion course along cornice, 6/6 windows. C
230. 16-18 South Royal Street, C. 1905, Kress Building, two story two-part commercial block building, stucco with aluminum awning windows at second story, stepped parapet above. C
231. 20 South Royal Street, C. 1940, Social Security Building, two story two-part commercial block building, brick, stone with glass and bronze on first floor, metal casement windows, curved walls at entrance. Renovations were completed with the addition of a balcony. NC #
232. 28 South Royal Street, NC. 1960, one story commercial building brick with metal framed plate glass storefront. @New resource, 2018. NC

Springhill Avenue

233. 701 Springhill Avenue, C. 1940, one story one-part commercial block building, building has narrow front on Washington Avenue, curved corners, narrow windows, double doors with fluted surround. C
234. 750 Springhill Avenue, 1913, Father Ryan Park, Dedicated for Father Abram Joseph Ryan on July 12, 1913. The park is located at the intersection of Springhill Avenue and St. Francis Street. Father Ryan was an Irish priest who served for the Archdiocese of Mobile during the yellow fever epidemic. He also wrote many of his poems while serving as Pastor of St. Mary's Church. He is known as a patriot and as the "poet-priest of the South". Louis Armateis sculpted the bronze statue of Father Ryan's likeness that is erected in the park. @New resource. C
235. 801 Spring Hill Avenue, C. 1975, 1 story brick free-standing commercial building with flat roof, concrete slab foundation, 1 bay façade, entrance inset with projecting flat roof with decorative iron supports, windowless façade. @New resource, 2018.NC
236. 809 Spring Hill Avenue, C. 1890, 2 story wood frame Victorian with clipped gable on hip roof, brick pier foundation, three bay façade, centered entrance with transom and classical surround under recessed 2 story porch supported by full height boxed columns, wood frame 1/1 windows in full height semi-octagonal bays, paired wood frame windows in clipped gable peak now boarded, fish scale molding in clipped gable peak, side chimneys. @New resource, 2018.C
237. 811 Spring Hill Avenue, C. 1895, 1 story wood frame cottage with hip roof, brick pier foundation, two bay façade, entrance with transom under recessed corner porch with decorative iron supports, porch abuts semi-octagonal bay with gable roof, wood frame 6/6 windows. @New resource, 2018.C
238. 813 Spring Hill Avenue, C. 1895, 1 story wood frame cottage with hip roof, brick pier foundation, two bay façade, entrance with transom under recessed corner porch supported by turned posts, porch abuts semi-octagonal gabled bay, wood frame 2/2 windows. @New resource, 2018.C
239. 851 Spring Hill Avenue, C. 1890, 1 story wood frame cottage with side gable roof, brick pier foundation, three bay façade, centered entrance with transom and sidelights under recessed porch supported by paired square columns, metal frame picture windows with transoms, gabled facing dormer. @New resource, 2018. C

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240. 853 Spring Hill Avenue, C. 1890, 2 story wood frame Victorian with hip roof, brick pier foundation, two bay façade, entrance with transom and sidelights under recessed two-story porch supported by paired square columns, metal frame 1/1 windows, gabled dormer. @New resource, 2018. C

North Warren Street

241. 11 North Warren Street, C. 1960, one story tin warehouse, gable roof. NC

242. 13 North Warren Street, C. 1870, 1 ½ story wood frame Creole cottage with side gable roof, recessed porch covers façade, box columns and balustrade, two front doors, 6/6 windows. C

243. 15 North Warren Street, C. 1920, one story one-part commercial block building, brick, three bay façade, flat roof, transom over door. C

North Washington Avenue

244. 103 North Washington Avenue, C. 1900, one story wood frame cottage with gable roof, three bay façade, recessed porch supported by box columns, offset entrance with transom. C

North Water Street

245. 11 North Water Street, C. 2005, RSA Battle House Tower, 35 story skyscraper, design reminiscent of the Chrysler Building in New York, large expanses of plate glass windows, ground floor entrances with plate glass doors. @New resource, 2018.NC

South Water Street

246. 2 South Water Street, 1860, Elgin Building, four story two-part vertical block building, cast iron façade, Venetian inspired arched openings, paired columns and brackets, cornice. C

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8. Statement of Significance

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

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

Criteria Considerations: (mark "x" in all the boxes that apply)

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

Areas of Significance: (enter categories from instructions)

Community Planning & Development
Commerce
Architecture

Period of Significance:

c. 1839-1965

Significant Dates:

Significant Person: (complete only if Criterion B is marked above)

Cultural Affiliation:

Architect / Builder:

Benz, Rudolph
Beroujon, Claude
Roberts, Platt
Cret, Paul
Andrews, Frank M.
Hutchisson, James H.
Hutchisson, C. L.
Watkins, Hutchisson, and Garvin

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Statement of Significance Summary Paragraph: (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Lower Dauphin Street Commercial District Expansion is significant at the local level, as the intact historic urban core of Mobile with a Period of Significance of 1839 to 1965. The area is especially notable for its concentration of historic architecture in a variety of styles—from Creole Cottage to Greek Revival to Queen Anne to International—demonstrating the growth and evolution of a Southern port city. This nomination adds additional documentation and boundary increases to the previously listed Lower Dauphin Street Commercial District nominations. The district is eligible for the National Register of Historic Places for Criterion A, for Community Planning and Development, as well as, Commerce, because of its importance to the local economy of Mobile and Lower Alabama. The urban landscape remains intact and provides an excellent example of the development of a midsize, Southern port city on the Gulf of Mexico.

The nomination is also eligible for Criterion C for Architecture because the architectural character reflects the popular national and local trends in the Southern United States from the early Nineteenth Century through to the second half of the Twentieth Century. There are unique examples of significant American commercial styles and types, as well as local residential types throughout the district.

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

Criterion A: Community Planning and Development

The Lower Dauphin Street Commercial District Expansion is significant as an intact eighteenth and nineteenth century downtown that still serves as the city center today. It is significant for its mix of commercial and residential architecture representing the diverse nature of the nineteenth century townscape and the proximity of commercial and residential properties at that time. This architecture was heavily influenced by ordinances passed in the nineteenth century. The district's development reflects periods in the city's history and growth including its importance as a port during wartimes.

The district is further significant for Bienville Square, one of two antebellum open spaces in the city. Meant to be place of rest in the heart of the city, Bienville Square is significant for its cast iron fountain (1890) and benches as well as its magnificent live oak trees. Bienville Square was obtained by the city in 1824. In 1847 landscape improvements were made to the site including walkways and the majestic oak trees seen today. A cast iron fence was added in 1848 but sold for scrap in 1889. In 1866 several cast-iron benches were installed. Originally, a cast iron deer and a statue of a little slave boy, known locally as "Sambo" served as the centerpiece for the square.

The Lower Dauphin Street Commercial District Expansion is significant for its many extant physical traces of Mobile's historical development. The city rose to importance during the mid-nineteenth century as its trade expanded, later high Victorian styles rose in popularity. Retail spaces on primary and secondary corridors such as Royal, Dauphin, and Conti Street received Victorian treatments, as did civic and institutional buildings. Residential dwellings were also receiving applied decorative treatment in the Queen Anne or Eastlake styles.

Located at 203 Dauphin Street, the Scheuermann Building (1893) (Photograph 00030) is a contributing commercial building located near Bienville Square. Designed by Rudolph Benz the building is constructed of Philadelphia red brick and trimmed with Alabama stone. Granite columns frame a semi-circular window in the upper portion of the building. The use of contrasting materials complements the ornate design.

456 Conti Street (Photograph 00014) is a fine example of a residential Queen Anne cottage. The contributing structure was built in 1900 by an unknown architect. The dwelling is a two and a half story wood frame with gable roof and has a three-bay façade. The attached flat roof porch is supported by paired columns on brick plinths and is balustraded. French doors open onto the balcony at the second story.

Technological advancement at the turn of the century and outside architects influenced the new construction of the district. Commercial buildings soared. Existing commercial storefronts were sometimes altered with cast iron storefronts instead of wood. Residential buildings in the district during the period continued to mirror the trends, rejecting the

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elaborateness of the Queen Anne style. 260 Dauphin Street (Photograph 00031) is a contributing commercial building built in 1905 reflecting the trending Classical Revival style. It possesses straight arches with prominent keystones and end voussairs, dentil and egg and dart moldings in the heavy overhanging cornice upheld by modillions.

Located at 101 Dauphin Street, the Van Antwerp Building (Photograph 00003) is a contributing building designed by George B. Rogers in 1906 in the Chicago Style. The building utilizes classical motifs including swag and garland at the cornice level, cornice of the first floor has an acanthus string course, and rounded corners are emphasized by large vertical inset panels lined with a delicate egg and dart molding. A large cartouche on the northeast corner of the building carries the initials "GVA" for Garett Van Antwerp-the druggist who constructed the building for his pharmacy. It was the first reinforced concrete building in Mobile.

The district's present physical east-west axis is also significant, since it accentuates the importance of Mobile's growth west from the riverbank. This began from its founding, as the city's colonial residents gradually built on the driest and best land. Swamps, streams, and dead timber impeded development to the north and south of downtown, making for a dominant westward thrust throughout the city's history. Dauphin Street reflects the core of this pattern, and remained the important heart of Mobile until after World War II. During the nineteenth century the city's cotton prosperity led to significant growth out as far as Broad Street, and subsequently beyond. Even as newer residential areas were platted during the late nineteenth century, downtown and Dauphin Street remained the economic focus.

After the Great depression, the Works Progress Administration contributed to many projects in Mobile. During World War II Mobile became a major war time port. Drawn by opportunity for employment, the population of Mobile grew, and downtown Mobile remained a thriving city center. Modern styles continued to be introduced into the landscape. The expanded boundary includes several important examples of modern buildings like the Waterman Steamship Building, 61 St. Joseph Street (Photograph 00016). The contributing building was constructed in 1947 in the international style with an asymmetrical façade and glass and steel frame. The Waterman Steamship Building is of importance as it was designed by the prominent, local architect Platt Roberts, with input from the internationally renowned architect Paul Cret.

After the construction of the beltline during the 1950's, the retail center shifted. The automobile afforded easy access to it and the growing suburbs of Mobile. Urban renewal began at this time and brought a dramatic change in the blocks of downtown Mobile. During the mid-century several buildings were demolished, and others were significantly altered with installation of metal storefront displays or curtain walls. In recent years, revitalization has occurred in the district. Several tax credit projects have been completed within the district boundaries including 15 N. Joachim Street (the former St. Francis Methodist Church) (Photograph 00040) originally constructed in 1885 in the High Victorian style. Redevelopment and new construction are regulated to achieve compatible placement, massing, scale and design.

Criterion A: Commerce

The Lower Dauphin Street Commercial District Expansion is significant for its collection of nineteenth and mid-twentieth century commercial buildings, which reflect a variety of commercial uses, including stores, banks, warehouses, hotels, restaurants, theatres, and offices. The district served as the primary commercial area for Mobile as seaport, rail center, and town and is reflective of Mobile's importance on the Gulf Coast. Extant buildings represent a variety of these uses including the Saenger Theatre (1927), Battle House Hotel (1908), and Waterman Steamship Building (1947). These buildings represent a variety of commercial uses and are related to Mobile's economic success during the nineteenth and twentieth centuries.

Commercial buildings in the district are also representative of the prominent merchants and personalities who helped develop Dauphin Street. Federal style buildings were developed by Solomon Mordecai, Henry Chamberlain, Jacques Chighizola, and James McGill. They leased property to tenants who operated a variety of shops on the first floor and lived above. In later years, other names emerged: Edward Pincus, Abraham Spira, J.C. Gayfer, and Jacob Pollack, all of whom owned retail stores on Dauphin Street. Edward Pincus owned several stores including the extant Pincus Building (1890), 1 South Royal Street. Originally Zaldex Jewelry conducted business in the building.

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Criterion C: Architecture

The Lower Dauphin Street Commercial District Expansion is significant for the variety and integrity of its commercial architecture representing styles from Federal to International, and exhibiting materials such as cast iron, brick, stucco, terra cotta, steel, concrete, and frame.

Ironwork is of importance to the district. Mobile's ironwork exhibits an innovative material use. It is also significant to Mobile's culture. Ironwork can be seen in the use of balconies, verandahs, facades, fences, and fountains in the Lower Dauphin Street Commercial District Expansion. Iron was supplied by variety of sources such as local foundries Skate and Spear, Co. Cantilevered balconies were popular during the 1830's as seen at the Elkus House located at 551 Dauphin Street (1854). Verandahs became popular soon after. The fence at the Cathedral of the Immaculate Conception, 4 S. Claiborne Street, supplied by Wood and Miltenburger of New Orleans through a Mobile broker in 1860 is an excellent example of ornamental cast iron. The Elgin Building (1860) (Photograph 00001) was Mobile's first cast iron façade supplied by D.D. Badger and Co. of New York for the Daniels, Elgin and Company dry goods mercantile.

Historical commercial architecture largely gives the district its distinctive stamp. Mid-nineteenth century Mobile prospered and construction of the commercial buildings included two- and three-story heights with common lines of fenestration, cornice height and occasional cast iron balconies. Two entrances were common for residential-commercial buildings as seen at 354 Dauphin (1848) (Smith Building) and 356 Dauphin (1858) (Chighizola Building) (Photograph 00028).

The mid-nineteenth century introduced the Italianate style into the architectural vocabulary of Mobile and it continued into the late-nineteenth century. The Grotz Building, 222 Dauphin Street, and DeMouy Buildings, 224-226 Dauphin Street (1879) (Photograph 00038) showcase Italianate details in the commercial landscape. The fenestration carries a common line. The windows on the second story for each building feature hood molds and keystones. The overhanging roofline is supported with heavy brackets between medallions.

A residential example of the Italianate style can be seen at 8 N. Dearborn Street (1885) (Photograph 00036). The wood frame building is a contributing structure located at the western end of the district. A low hipped roof surmounts a wood siding clad two-story building with three bays. The bays feature floor length multi-light, pass-thru windows. The entrance door employs a transom above. A gallery with flat sawn wooden balustrade extends across the façade.

This district is further significant for its collection of historic residences dating from the nineteenth and early twentieth centuries. Wood frame buildings show up scattered on the early eighteenth-century maps. By the early nineteenth century, Mobile was a burgeoning commercial center dependent on the fur trade and military. During the early decades of the 1800's two story buildings were being constructed using wood post filled with bousillage or brick, painted weatherboard, and wood shingles. The average lot size was 30' in width by 120' in depth with the short side of the lot facing the street.

The district expansion exhibits the importance of Modernism downtown, which came to exert a strong influence in local architecture, landscape design, and city planning during the 1930s - 1960s. The movement assumed a variety of stylistic expressions. The Lower Dauphin Commercial Historic District is home to several national and regional iterations of Modernism. From the International Style landmarks such as the Waterman Building (202. 61 St. Joseph Street, photograph 00016) designed by John Platt Roberts to the Art Moderne Delaney Building (149. 853 Dauphin Street, photograph 00015) to the salvaged "Old Mobile" ironwork of the M & A Stamp and Sign Company (211. 213 St. Michael Street), the diversity of Modern styles in the district is representative of both the multifarious forms of the expression and the caliber of handling of it by local architectural practitioners.

The district is also significant for the many talented architects and builders who did work there, including Claude Berjuron; C.L. Hutchisson, Sr.; James H. Hutchisson; Frank M. Andrews; Rudolph Benz; George B. Rogers; Watkins, Hutchisson, and Garvin; Paul Cret; and Platt Roberts. The commercial and residential styles in the district also represent lesser known builders. These builders included white men who migrated to Mobile, both free black and slave skilled black labor, and women. The following brief biographies illuminate some of the most prominent downtown builders:

Claude Berjuron – Claude Berjuron was a French born builder-architect who designed the first architecturally significant buildings for the Diocese of Alabama. His most notable works include the initial plans for the Cathedral of the Immaculate

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Conception and the Portier House. Both were commissioned by the Diocese's first bishop, Michael Portier. Berjuron shifted from a Federal to a Greek Revival idiom over the course of his architectural career, one spanning from the 1830s-1850s.

Example in district: 11. 4 South Claiborne Street, Cathedral of the Immaculate Conception, photo #11.

James H. Hutchisson – James H. Hutchisson was born into the building trades. His grandfather entered the field in the 1830s and father was a builder involved in the construction of the Cathedral of the Immaculate Conception, a project which he completed. Hutchisson's son, Clarence L. Hutchison, Sr., became a popular architect of houses, churches, schools, and commercial buildings from 1900 to 1930s.

Example in district: 155. 13 N. Dearborn Street, Creole Firehouse No. 1, photo #37.

Clarence L. Hutchisson, Sr. – Son of James H. Hutchisson, Sr., C. L. Hutchison was with George B. Rogers the foremost architect of Mobile for the first third of the twentieth Century. He designed over one hundred known commercial buildings and two hundred residences.

Example in district: 171. 259 St. Francis Street.

Frank M. Andrews – Frank Andrews was a Midwest born architect who graduated from Cornell University. He worked in variety of classically informed styles and notably adopted them to contemporary building typologies.

Example in district: 219. 26 N. Royal Street, Battle House Hotel, photo #10.

Rudolph Benz – Bavarian born, Benz was Mobile's preeminent architect of the 1880s and 1890s. He introduced the Aesthetics Movement to Mobile, including the Queen Anne, Richardsonian Romanesque, and Stick styles. More works by Benz survive in the Lower Dauphin Commercial Historic District than those of any other architect.

Example in District: 31. 5 Dauphin Street, Pollock Building.

George B. Rogers – George Bigelow Rogers represents the most accomplished and prolific of Mobile's period revival architects. This Chicago born architect was active in Mobile from 1901-1941. Working in a host of European and Colonial Revival expressions, Rogers executed designs for buildings of almost every architectural typology.

Example in district: 34. 101 Dauphin Street, Van Antwerp Building, photo #3.

Watkins, Hutchisson, and Garvin – The firm of Watkins, Hutchisson, and Garvin was one of four firms which C.L. Hutchisson, Sr. was affiliated. Largely responsible for commercial and institutional work, the firm employed the Hutchisson name and utilized the talent of all three partners.

Example in district: 163. 68 St. Francis Street, First National Bank, photo #25.

Paul Phillippe Cret – Born in France, Paul Cret became an influential American architect and instructor. Cret blended Beaux Arts theory with streamlined motifs. He later adopted a stylistic vocabulary in the 1920s and 1930s that would form a basis of the Modern International Style.

Example in district: 202. 61 St. Joseph Street, Waterman Building.

John Platt Roberts – John Platt Roberts was the earliest of Mobile's native born professionally trained architects. A graduate of the University of Pennsylvania's prestigious School of Architecture in the 1920s, he benefitted from an instruction based on traditional beaux arts informed methods as well more avant-garde approaches emanating from the European continent. Among his instructors was Paul Cret. Working initially with George B. Rogers, Roberts would establish his own firm where he designed residential, commercial, and institutional buildings from the 1920s-1970s.

Example in district: 202. 61 St. Joseph Street, Waterman Building.

The district is also important for its interpretation of popular period styles and architectural types of residences dating from the nineteenth and early twentieth centuries by builders and craftsman. The expansion also includes several mid-twentieth century buildings that have only recently achieved architectural significance.

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Historical Background

Mobile was established in 1702 by the French in their bid for American empire. The location of the new town, on bluffs overlooking the Mobile River, was advantageous for trade and cultivating relationships with various Indian tribes. However, constant flooding and fever epidemics prompted the French to move their community some thirty miles downriver in 1711. The new town site was different from the old one. The river was broader, and the view to the south encompassed Mobile Bay's shimmering waters beneath grand skyscapes of towering thunderheads in the summer and drifting rooster tails in the winter. A low bluff ran along the river bank, and the land rose gently to the west, reaching elevations of 15 to 20 feet half a mile away and rising to almost 200 feet out at what would later be called Spring Hill. The soil was mostly sandy with veins of clay in various places, and swamps bordered the northern and southern ends of the new settlement. Several tributaries fed into the river on the north—Bayou Marmotte (One Mile Creek), Bayou Chateaugué (Three Mile Creek) and Chickasabogue (Chickasaw Creek). Immediately across the river were small islands that would eventually become known as Blakeley, Pinto and Sand. These were low and marshy, studded with a few pines and subject to flooding. To the east of these, of course, was the Delta, some eight miles wide at this point, with the bluffs of the Eastern Shore on the other side. South of the town several miles was the Rivière aux Chiens, or Dog River, where the French built a warehouse which served as a handy way station between Massacre Island and new Mobile. Below that were Bellfontaine; the Rivière aux Poules, or Fowl River; Mon Louis Island; and then land's end, the Mississippi Sound and Massacre Island. Small numbers of Frenchmen now lived in all these places, hunting, fishing, subsisting.

The very year of the move, an engineer named Guillaume Philbert Chevillot, who had arrived aboard the *Renommée*, drew a handsome *Plan de La Ville*, or map of the new town, with extensive marginal notes. The map showed the *Rivière de la Mobile* along the bottom, with an irregular western shoreline; the bastioned fort with a big flag flying from the southeast corner; 20 neatly delineated squares, each divided into eight ample lots of approximately 80 by 160 feet; and *pinierie*, or pine forest, bordering the west. According to the descriptions, the fort was "constructed of cedar stakes 13 ft. high," and inside it were "the governor's house, the *magasin* where are the king's effects, and a guard house." The officers and soldiers lived outside the fort in barracks or houses. The houses were "constructed of cedar and pine upon a foundation of wooden stakes which project out of the ground one foot and might be called piling, because this soil is inundated ... in certain localities, in times of rain." Lime for the plaster came "from shell found at the mouth of the river on little islands which bear that name." There was a church, lots for the priests, and the *chirurgien major*, or post surgeon. The map also indicates "a little moat made to carry off water," just south of the fort. One of the new town's most important features was the wharf, or *embarcadere*, off the fort's northeast bastion and angling southeast across the muddy banks and just over the river. This was a crude affair of cedar posts and stretchers topped with wide planks, but it was an all-important lifeline for the little colony. The map shows no street names, but these quickly came—Dauphin, Conti and St. Louis running east-west a few short blocks from riverbank to woods, and Royal running north-south along the little bluff riverside.

Mobile served as the capitol of the colony of Louisiana from 1702 to 1720 when it moved west to Biloxi. The French established a fur trade and slavery, importing Africans into the port after 1721. The town grew very little throughout the French period and as late as 1760 still only had a population in the low hundreds—soldiers, religious, white families, and black and Indian slaves. The fort, low and brooding, dominated the marshy waterfront, where a few small craft bobbed at anchor or were pulled onto the mud. Frame houses with double-pitched roofs and wrap-around galleries sat grandly on some blocks, while plainer homes with little gardens and some poultry and a few pigs inside palings were more common. Weedy, littered empty lots bespoke the slow economy, and there were a few shops; the streets were sandy, muddy, and dusty all at once. A summer visitor stepping onto the little dock at Fort Condé around that time would have inhaled a head-spinning array of scents in the soft air—salt, human and animal waste, wood smoke, pine tar, rotting fish, and perhaps the sulfurous tang of burnt black powder if the arrival had merited an artillery salute. Throughout its colonial history Mobile struggled for economic viability amid harsh local conditions and official corruption and neglect. By the end of the French colonial period in 1763 the population was like what it had been in 1720.

The British gained control of Mobile in 1763 when the French and Indian War ended. In 1772 a hurricane damaged English colonial Mobile. By the time of the American Revolution, British Mobile was no more prosperous than French Mobile had been, and it might have been poorer. Visiting the town in 1775, the Philadelphia-born naturalist William Bartram described it as "chiefly in ruins," with "many houses vacant and moldering to earth." The inhabitants were a mélange of "French gentlemen, English, Scotch and Irish, and immigrants from the Northern British colonies." The fort was "a large regular fortress." The houses that were occupied were either one-story cypress frame "filled in with brick,

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plastered and white-washed inside and out,” or more substantive brick dwellings with big courtyards (yet another favorite Mobile amenity). The Pittman Map (1765) shows an increase of buildings north and west of the fort.

The Spanish captured Mobile after a two-week siege during the American Revolutionary War and held it after the war ended. The fur trade continued to predominate under Spanish hegemony. At the time of Spanish occupation street orientation remained static. Street names had changed from French names to Spanish-influenced names such as those of the saints. For example, Dauphin Street was referred to as St. John under Spanish rule. The Map of 1809 also showed Conti Street had been straightened out and extended. The townscape was somewhat improved. Panton, Leslie, and Co., and several private landowners were granted waterfront lots on the condition that the parcels would be filled with oyster shells and soil. This leveled off and dried out problem areas, thus reducing the “the putrid exhalations” and pestilence that accompanied them. Royal Street continued to be the thoroughfare closest to the water. The river’s marshy western flank began to be covered in places with shells and other fill but was still subject to tidal inundation and littered with driftwood, seaweed and, on occasion, fish carcasses. In summer it stank to high heaven. The King’s Wharf jutted across this waste and into the river just north of what was now called Fuerta Carlota. The siege-damaged fort was repaired, and the 12-foot-wide wharf constructed of heavy two-inch cypress planks. A block north of the King’s Wharf stood a significant new enterprise, Montuse’s Wharf and Tavern, a lively gathering spot that virtually everyone traveling through town would have visited. Run by Sylvain Montuse, a French cooper turned barkeep, and his wife, Catalina, it offered wine, whiskey, tobacco, oysters, clams, fish, game, and waterfront gossip. For the rest, the town included warehouses and stores along the river; a centrally located hospital (site of Bienville Square); unpretentious houses and a handful of more notable ones dotted about; a simple wooden church on Royal Street; and the cemetery, or Campo Santo, at the western limit (site of the Cathedral today). In every direction swamps, marsh and wilderness stretched for miles.

The Americans took possession of Mobile in 1813 and it became a frontier town. The number of wharves proliferated with the increased emphasis on trade. The population numbered close to 500 at the beginning of American settlement. The Map of 1815 depicts slow growth of the American territory. Blocks were largely confined to the previous Spanish colonial plan. Rural residential development continued past Joachim Street to the west and St. Louis Street to the north. In 1819 Alabama achieved statehood; Mobile’s population had only increased by 419 persons.

At the beginning of the 1820’s, Mobile began to export cotton from upstate Alabama and Mississippi. Cotton warehouses were constructed along the waterfront near the wharfs. In 1823 the first cotton press came to Mobile. These devices compressed cotton bales for transatlantic shipment. During the 1820’s Fort Conde was pulled down and the rubble used for fill along the river. Brick warehouses of two and three stories began to be built along Commerce, Water, and Royal streets. With the warehouses located along the river, Dauphin Street began to develop as a commercial corridor with a collection of mostly frame stores. The 1824 Goodwin and Haire Map depicts the extension of the waterfront two blocks east from Royal Street, adding Water and Commerce streets. Several commercial buildings and wharfs had been erected on the waterfronts as well. Records from the mayor’s court in 1825 describe the street conditions. Lumber was utilized to stabilize the streets and shell was used for infill to prevent drainage problems.

Early antebellum Mobile still had frontier appeal. Cotton merchants were prominent in society, as were foreign consuls, then professionals such as lawyers and doctors. By 1825 Mobile’s population had grown to 3,000 residents. Structures included 240 dwellings; 110 stores and warehouses; two churches; a post office; custom house; and bank, almost all of wood. After the fire of 1827, which destroyed several downtown blocks, wood construction was banned from the inner city and row buildings were required to be constructed of brick. The fire began during the wee hours Sunday morning, October 21, when flames appeared through the roof of the Mansion Hotel, located on Royal Street just north of Dauphin Street in the heart of the business quarter. Conditions were ripe for a rapid increase: a two-month drought with only one rain shower of note, water in short supply, and a strong northwest wind. Lastly, the number of citizens available to fight the fire was much reduced because of the prevailing fear of summer epidemics, which caused hundreds to abandon the city from May every year until the first killing frosts, usually late November. According to an account in the Mobile Commercial Register, nearby houses “caught with the quickness of powder” and soon everything in the fire’s widening path “whether wooden or brick, fire proof or not, appeared to dissolve at its touch, without any more apparent resistance than if they had been columns of snow.” By the time it was over, at least 169 buildings “exclusive of warehouses and other back tenements not enumerated” had been destroyed in a nine-block area roughly bounded by Government Street to the south, St. Francis Street to the north, the Mobile River to the east and St. Joseph Street to the west. The newspaper estimated losses at between half a million to a million dollars, but concluded on a positive note, explaining that “the city, in all

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probability, will be rebuilt in less than two years, and will of course be better calculated to resist a similar visitation." The first half of this statement proved correct, the second half, alas for the city, did not. Eight volunteer fire companies formed as result of the massive fire as well. A water reservoir and cast-iron hydrant system were installed for their utilization.

Just as the paper had predicted, the ashes had barely cooled before Mobilians moved into the rubble to rebuild their city bigger and better than before. The press of business was such that practical structures were needed first if maximum profits were to be realized -- wharves, warehouses, hostleries, shops, livery stables, offices and coffee houses (critical for impromptu wheeling and dealing). By the spring of 1832, one traveler marveled at the evident progress. Thomas Hamilton, a British writer touring the South from Charleston to New Orleans, knew about the recent blaze, but could find few traces of it amid Mobile's commercial bustle. Despite his admiration for the rapid recovery, however, he was bothered by the residents' apparent lack of interest in anything but monetary pursuits. "Mobile is a place of trade, and nothing else," he wrote in a book published shortly after his return home. "There are no smart houses or equipages, nor indeed any demonstration of opulence, except huge warehouses and a crowded harbor. Of amusements of any kind, I heard nothing." There was of course, more to the picture, which Hamilton, during his brief passage, could not know.

In November of 1835, a Boston newspaper reprinted for its readers a Mobile reporter's account. "In every direction the eye meets buildings going up," the anonymous newspaperman wrote, "and other improvements progressing. It is computed that since last season upwards of fifty new stores, and more than one hundred dwellings, have been and are now being erected." More buildings meant more people. "The increase of population," the reporter continued, "it is thought, will be at least 2000; many of whom squeeze themselves into the already crowded hotels." Melissa Russell, the sister of an Indian agent from Massachusetts, came down to visit her brother in 1835 and was astonished by all the construction projects underway. "It is a growing city, certainly," she marveled, "for every street is filled with lumber and bricks for building new or altering old blocks." In the spring of 1836, another visitor counted three hundred new stores and residences erected over the last year. The city's vibrant waterfront hummed. "No less than 4,000 seamen were employed in the trade of Mobile last season," he explained, and fifty sailing ships then in the harbor made the figure believable.

The late 1830s dealt the city the triple hammer blows of financial panic, yellow fever, and a series of catastrophic fires, all of which virtually halted construction for a period. The first fire started on Wednesday, October 2. Given what was to follow, it was relatively minor. About 10:30 that evening a Dauphin Street furniture store erupted in flames, which quickly spread up and down the block, consuming several buildings. The damage, though considerable, was not especially notable in an era when such blazes were common occurrences in all American cities. Not so the conflagration of October 7, which started early evening in a nondescript wooden shed at Dauphin and Conception streets and rapidly roared through the neighboring frame outbuildings and tenements. In a desperate bid to create firebreaks, police and militia roused out panicked inhabitants (some of them feverish and bedridden) and blew up their residences with kegs of black powder. The next day, a commission merchant named Duke Goodman wrote to a friend that his own house had been among those blasted to smithereens. All was not lost, however. "I saved pretty much all my furniture," he was relieved to report. Unfortunately, many others were not so lucky. By the time this fire was brought under control, the scope and cost of the destruction were staggering. Much of Dauphin Street between Conception and Franklin streets was in ashes, as were several blocks along either side. In all, five hundred buildings were burned, hundreds of people were made homeless, and the property loss was estimated at well over a million dollars. To add outrage to the tragedy, according to a newspaper account, "the origin of the fire is attributed to incendiaries; and we understand that two persons were seized on suspicion and lodged in jail. Can it be possible there can be found in human shape, such base, fiendish monsters? Mobile seems indeed a doomed city. Have we not drank deep enough of the bitter cup of adversity and affliction? When will our calamities end?"

The answer was "not yet," for in the wee hours of October 9, still another conflagration purged the downtown. This one began in an unoccupied room at the Mansion House Hotel at the southeast corner of Conti and Royal streets, soon engulfed the building, and then threatened the nearby Planters and Merchants Bank and the almost completed United States Hotel. The city's exhausted firemen, grimy and distracted by their personal losses, nonetheless heroically battled the fire "to the last cistern." Not far away on Government Street, the Rev. William Hamilton's nineteen-year-old son Thomas struggled from his sickbed, determined to join his company, the Phoenix No. 6, as it fought the flames. Young Hamilton was so weakened that he couldn't walk, however, and instead dragged himself down the block, helplessly watching the holocaust. Those who were able to contest the fire were quickly overwhelmed as flames leaped far into the sky and embers showered the surrounding blocks. The roar was audible from three miles away.

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Numerous northern papers reported the disastrous succession of fires. In a detailed account, the *Pennsylvanian* put the loss after the October 7 blaze at better than half a million dollars. "Upwards of twenty houses were blown up," the paper relayed, "and about one thousand persons rendered homeless, and almost every article of their property destroyed." The *Philadelphia Courier* stated simply, "All is confusion, excitement and distress." Locally, the *Mobile Commercial Register*, like its readers, was stricken. "Mobile looks more like a beleaguered town, battered by the cannon of a foreign enemy, and hourly looking for a final assault from some unknown quarter, than a commercial city in a time of peace and abundance," the paper sadly reported. "We walk among ruins, some of which threaten to topple down upon our heads."

In the fire's aftermath, a new ordinance banned wooden buildings in the inner city. Other ordinances passed which protected the building trades. A few stores remained located on individual lots and rows of brick buildings of similar mass were constructed. The 1845 Troost Map showed uniformity in lot width, but not depth. During the 1840s, travelers found Mobile to be a generally busy port but were repulsed by its lack of order and cleanliness. In early May 1840, the Rev. William H. Wills arrived in town after a long and disagreeably hot steamboat trip down the Tombigbee River. He had to dodge cotton bales everywhere — on the boat, the dock, and even on the sidewalks near the river. In his diary Wills conceded that Mobile might be a pleasant place to live in the summer, "but little attention is paid it by the authorities. Hence it is dirty and about the wharves very filthy and stinking." He noted the recent fire damage, "the fairest and best portions of the city in ashes," and the fact that troublesome small blazes were still common — "only ten days ago they had a fire and 3000 bales of cotton were destroyed." Four years later, conditions weren't any better, as the German amateur paleontologist Albert C. Koch revealed in his travel account. "I was astonished by the filthiness of the city of Mobile," he recalled. "When we left the steamboat an atmosphere of horrible odors met us, permeating all the dirty streets which were bordered on both sides with green gutters." Henry Whipple, the Minnesota bishop who so admired Philadelphia's Girard College, spent enough time in Mobile to get beyond first impressions, and his account provides a more rounded picture than those of Koch or Wills. "There are but few fine buildings in the city and it appears to be a place of business rather than of pleasure," Whipple wrote, echoing pre-1835 travelers' descriptions of the Port City. Nonetheless, he found places that he liked. "Some of the back streets are beautiful, and out of the city in the piney woods are some beautiful residences of the aristocracy." Like almost everyone else, however, he thought the streets a trial, "worse than any I have ever seen. The transition from wet to dry is so sudden that one is either wading in mud or suffocating with dust."

Evidence of these changes and Mobile's returning prosperity were seen in the details of the lower Dauphin district's brick buildings up to the Civil War. Stringcourses were constructed along the cornice by using dentils or angling bricks for a pattern. Slate or copper roofs and brick wall infill were more prominently seen. Similarly, residential buildings were often two-story brick or one-story wood construction. Wood galleries were common as originally seen at 257 St. Francis Street, the Silver House (1845) (Photograph 00038) and later replaced by cast iron balconies.

In 1848 the railroad arrived in Mobile, and by 1859 the rail extended two hundred thirty-two miles through Alabama into Mississippi. In the decade leading up to the Civil War, Mobile at last revived. Cotton exports increased from approximately 375,000 bales in 1849 to more than 600,000 bales by 1856. Just four years later, the city was the third busiest port in the nation behind New York and New Orleans but well ahead of Charleston and Savannah. The population approached thirty thousand residents, nearly a third of them foreign-born. Civic boosters pushed railroad projects, and construction accelerated. In 1852 one Mobile businessman wrote to a judge, "You will scarcely know Mobile on your return, so great will be the changes and improvements." Among those he noted were the new five-story Battle House Hotel and several "fine, large brick stores." In 1850 Portier and Beroujon at last finished the new cathedral. Much relieved, Bishop Michael Portier wrote to the Bishop of New Orleans, "Everybody says that my church is worthy of its object, and I believe for my part, especially after twelve years of work and worry, that I accomplished my mission." The local press was suitably awed and displayed considerable architectural knowledge in its description of the new edifice: "All the outside projections are of granite — the water-table, the bases of all the pilasters and columns, the neck-molding, the capitals, those that divide the architrave and frieze, and upper side of the cornice." Overall, the writer thought the result presented a "chaste and beautiful appearance."

As for the rest of downtown, the 1853 Robertson Map shows buildings occupied by merchants, saloons, grocery stores, and cotton brokers. In 1859 the Monibus Company petitioned to build a horse drawn street carriage system. The horse drawn trolley system allowed the city to develop further west. Despite these imposing additions to Mobile's skyline and other improvements, travelers' impressions during the 1850s ran the gamut and were often colored by the individual's opinions on the increasingly contentious issue of slavery. This was certainly the case with the great landscape architect Frederick Law Olmstead, who passed through Mobile around 1853. Olmstead considered slavery to be morally

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reprehensible and any society that tolerated it correspondingly tainted. Not surprisingly, he found Mobile “dirty, and noisy, with little elegance, or evidence of taste or public spirit, in its people.” Bienville Square, today the lovely, shaded heart of downtown, failed to impress the future designer of New York’s Central Park. Olmstead stated that it was the only public open space in evidence and, rather than serving as an island of repose amid the urban bustle, was “used as a horse and hog pasture, and cloths drying-yard.”

With Mobile’s increased growth the building trades once again prospered, and residents enjoyed a broader array of options in furniture, hardware, carpets, and fine things. In 1859 the city directory listed two architects (Alderson and T. S. James), eight builders, three painters, one slater, and two tin and sheet-ironworkers. The 1860 census tabulated even more builders — forty-three white males and twenty-four free black males. Furthermore, according to census data, more than sixty men labored in three lumberyards, thirty in the lone marble yard, and four specialized in plaster ornaments. The lumberyards supplied both sawed and planed wood, and the marble yard carried good mantelpieces, pavers, sills, lintels, and thresholds. Three foundries dealt in ornamental and structural ironwork. George Elsworth & Co. advertised hardware and “carpenter’s and tinner’s tools.” Dade, Hurxthal & Co., “Mobile Iron Store” on Water Street, dealt in bar iron, nails, and castings. Charles McCord, an upholsterer and paperhanger, declared that he was “at all times prepared to make carpets, curtains and hang paper.” Allen’s Furniture Ware-Rooms nearby advertised carpets, oilcloths, feather mattresses, bedroom and parlor sets, bedsteads, bureaus, wardrobes, bookcases, chairs, sofas, tables, and “tête-à-têtes.”

Among the most interesting structures dating from these years downtown is the old Washington Number 8 firehouse at 7 North Hamilton Street. This fire company was founded in 1843 and in 1851 bought a lot and erected its headquarters at a cost of \$5,500. The original architect or builder is unknown, but the Washington Number 8 (renamed Number 5 during the 1880s) is a beautifully proportioned, sophisticated, and yet completely practical and functional Greek Revival structure. Though hardly monumental in scale, its strong classical facade, featuring a pair of Doric columns in antis at the first floor, four pilasters contrasting with the red brick at the second floor, and pedimented gable above, certainly conveys an impression of solidity and taste. The original interior consisted of one large room downstairs with supporting cast iron columns, where the engine (nicknamed the “Lady Washington”) was stored. Three sets of large double wooden doors provided quick and easy access to the street. The horses were kept in one-story sheds at the rear and on the south side. The second story featured a large open room with eared architrave window surrounds. This floor doubled nicely as a space for the firemen’s numerous social events, including an annual ball. Surely whenever the alarm sounded, and the company’s members poured out of their handsome firehouse in their snappy red and white uniforms, Mobilians must have felt a surge of pride and confidence that the horrors of 1827 and 1839 would not be repeated.

By 1860 Mobile was the fourth largest city in the South. The wharves and cotton presses required over thirty-five million dollars to finance every year. Two local banks existed: Bank of Mobile and the Southern Bank of Alabama; and one savings bank; Merchants Savings Bank. The city’s main export remained cotton. Alabama seceded from the United States on January 7, 1861 and Mobile Bay was promptly blockaded. Despite the omnipresent Union ships, Mobile developed a reputation as a pleasure capital during the war – the “Paris of the Confederacy.” Far removed from the scenes of immediate dire threat in Virginia, Tennessee, or along the Mississippi River, the city enjoyed a robust social scene with frequent parties and balls. While Rebel officers danced the Virginia Reel with beautiful belles in gas-lit ballrooms on floors designed to spring at their steps, the common soldiers explored every nook and cranny of the town seeking pleasure, sometimes free-spirited and harmless, other times nasty and illicit. When one group of Kentucky soldiers were caught trying to get into the Battle House Hotel dining room, they explained to the officer who apprehended them that they were looking for stragglers. “You are looking for straggling oysters,” he huffed. “I know what you are up to.” An Englishman named Fitzgerald Ross visited Mobile during the war and enjoyed “a capital breakfast at a French restaurant” as well as a wedding party “where all the beauty of Mobile was assembled.” Mobile became an important blockade running port and rail center during the war. Military supplies were purchased from the city, and materials from Mobile were used to build vessels and gunboats. However, cotton production was drastically reduced during the war and there was very little new construction.

As the war progressed, everyday Mobilians suffered increased material shortages, everything under the sun from ribbons and buttons to coffee, sugar and paper. The situation was so bad that in the autumn of 1863 hundreds of poor women marched down Dauphin Street carrying signs that read “Bread and Peace” and “Bread or Blood.” Armed with hatchets and household items like brooms they broke into stores and looted food and clothing. Gen. Dabney Maury called out troops to quell the disturbance, but the sympathetic soldiers refused to act. Finally, the mayor appeared and promised relief to the rioters. Their energy expended, and some immediate need satisfied by this rampage, they were mollified by his speech

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and dispersed. In the aftermath the mayor was as good as his word, forming relief committees that helped somewhat, and though there was ongoing want, there were no further crises like the Bread Riot.

Mobile fell on April 12, 1865 after strongholds across the bay at Spanish Fort and Blakeley were overrun. With less than 5,000 men to defend the city, and now vulnerable to Union naval might from the rivers, the Rebels reluctantly abandoned Mobile. Church bells pealed, and anxious citizens thronged the streets and wharves as the remnant Rebel navy steamed upstream for Demopolis and the weary infantry marched out of town along the Mobile and Ohio Railroad tracks. In a last act of defiance, cavalry set fire to the confiscated cotton on the riverfront, but ever practical locals rushed in to douse the flames, preserving at least some semblance of an economy. There was now a power vacuum, and with no official restraints in place, hundreds went wild. "The streets were filled that morning as in the season of Mardi Gras," one observer wrote, "and the tide in the different thoroughfares set in one direction, converging on the government warehouses on Water Street." Men smashed the heavy locks and pushed open the doors, and crowds surged after them to loot the contents. "All day long," he continued, "like a colony of ants, men, women and children were rushing through the streets in jealous fear of not getting their share." People of all classes partook of the opportunity. The observer witnessed one woman, "once of the better sort," pushing home a heavy flour barrel, while a stout Irishwoman with beefy forearms marched resolutely along with "a side of bacon balanced on her head and as many hams as her arms can clasp." Coffee, sugar, and rice disappeared quickly, and then people began stealing weapons, "loads of sabers, and bayonets and Springfield rifles, which were found in the original cases." Lastly, the maddened throng found boxes of signal rockets and began setting them off in glee. "The wonder was that the mob was not self-quelled by being blown to atoms," the witness marveled.

Fortunately for Mobile, the chaos didn't last long. Union Adm. Henry Thatcher ferried 8,000 Federals commanded by Gen. Gordon Granger across the bay, landed them two miles south of town and then moved a gunboat and several river monitors "directly in front of the city." He and Granger dispatched a brief note to Mayor R. H. Slough. "Sir," they wrote, "your city is menaced by a large land and naval force. We demand its immediate and unconditional surrender." Desperate to avoid catastrophe by out-of-control citizens or by Federal bombardment, Slough raced out to meet the bluecoats in a rattletrap carriage drawn by two white horses and flying a large white flag. "The city has been evacuated by the military authorities," he informed Granger and his staff. "Your demand has been granted, and I trust, gentlemen, for the sake of humanity, all the safeguards which we can throw around our people will be secured to them."

Federal troops marched into town early in the evening of April 12, flags fluttering and drums beating. Citizens disappeared into their houses, sullenly watched, or openly celebrated. I have a sad tale to tell you," one man wrote to his sister. "At about 4 o'clock the advance of the Yankee army reached the city at the same time as their boats arrived at the foot of Govt St. As soon as the negroes and puerile white people saw the boat at the wharf they rushed down the street shouting and hurraing." Another citizen recalled that the city "was resonant with every patriotic refrain from the *Star-Spangled Banner* to *John Brown's Soul is Marching On*. Everyone realized for the first time, as he listened to the 'tramp, tramp' of orderly files, that 'the boys' had come." One man headed for the Custom House, where he just missed a speech by Gen. Granger. "O, it is all rose-color," a man nearby quipped. "Granger says it is a free country—do as we damn please—only we must not show our noses on the street after dark." The Federal soldiers bivouacked at various places—including Bienville Square downtown. The sight of armed black soldiers upset many whites, and the new social order was a profound shock. "We came across a number of negro children," Kate Cumming fumed, "and I politely asked them to let us pass, but they very rudely said, 'The middle of the road is for you and the sidewalk for us.'" There would be adjustments for everyone to be sure, some pleasant, others painful, but at long last Mobile's war was over.

Mobile's good fortune in escaping physical ruin ended abruptly on May 25, 1865, when a large powder magazine exploded north of downtown. Exactly what caused the blast was never clearly resolved, though it was almost certainly accidental. Tons of black powder and shells were stored along the waterfront, and a careless worker or an errant spark was likely to blame. One witness described the explosion's towering cloud as "a writhing giant — gaunt and grim — poised in mid-air, from whose wondrous loins sprang bursting shells, flying timbers, bales of cotton, barrels of rosin, bars and sheets of iron, bricks, stones, wagons, horses, men, women, and children, commingled and mangled into one immense mass." According to a Union officer who rushed to the scene, even as they worked, fires raged all around and ammunition continued to explode, ships and steamers burned in the river, and cotton bales along the wharf. The magazine explosion leveled eight square blocks. Most of the destroyed buildings were warehouses, cotton presses, livery stables, and the like, since the heart of downtown was spared the direct blast. Still, virtually every structure within the city limits had some damage — stove-in doors, broken windows, and burned roofs caused by falling embers. An Ohioan who

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surveyed the immediate aftermath found “houses shattered, bottom stories bereft of superstructure . . . gable-ends standing up alone, without the roofs they were raised to bear.” Portier reported to a fellow bishop, “Our cathedral suffered considerably all the windows on the side facing the explosion having been crushed in — sashes and glass.” He was thankful that the building was empty at the time. For those who could remember, it must have seemed as bad as or worse than 1839 — a swath of the city a smoldering wreck, hundreds dead, the economy a disaster — and looming over all the gloomy prospect of military defeat and armed occupation. Mobile’s residents faced decades of struggle and recovery.

After the Civil War Mobile stagnated, Dauphin Street and the waterfront reflected the changes in commerce and lifestyle. More ordinances were passed after the 1865 magazine explosion. Unlike previous ordinances that regulated the construction of wood frame buildings, in 1866 an ordinance passed regulating the construction of fire and party walls. No wall was to be less than one and a half bricks thick and all party walls were to have a projection of no less than three inches where girders and joists inserted. “No less than eight inches solid masonry between ends of all timbers and all partition walls carried up beyond the roof no less than two feet.” Victorian cottages replaced earlier Creole and Classical Revival cottages. The waterfront wharves were replaced by a bulkhead on the waterfront, and more railroad tracks were laid as seen on the 1878 Atlas.

During Reconstruction, the First National Bank was chartered to offer people a financial base. This helped to stimulate the local economy. New items being traded included coffee and fruit. The Mobile Cotton Exchange was formed in 1871 and closed in 1942. Its purpose was to allow cotton brokers and merchants to manage sales, and logistics from the port. A few years later, the Mobile Board of Trade was formed and included over 300 members. The shipping channel was cleared of wartime debris and a deeper channel dredged from the bay to the docks. The Mobile and Ohio Railroad remained an important railway during this time, partially due to the rail expansion bridging the Mobile and Tensaw Rivers in 1873.

The Kreb’s “Bird’s Eye View of Mobile” 1873 illustrates a geographical spread of the city during a downturned economy. By the late 1800’s Mobile was returning to a port of importance again and community improvements continued. Electric streetcars replaced horse drawn trolleys in 1893. Electric lighting replaced gas lighting in the 1880’s when “Mobile Lighting Company” and the “Progress Light and Motor Company” was established. Most streets remained a sand surface, if not shell. Prominent streets were cobblestone, brick, or cypress blocks.

Victorian Mobile saw major shifts in commerce. Cotton was no longer the major export. Timber such as yellow pine, cypress, and white oak began to play a large role in the economy. The sawmills of the period captured more than twelve million dollars in investment. In 1871 the Louisville and Nashville (L&N) Railroad ran from the Nashville to the Gulf of Mexico and eventually expanded through Alabama’s mineral belt. This expansion allowed the city to begin exporting coal. In 1885 the Tombigbee-Warrior River Waterway opened to the Mobile River.

Early twentieth century Mobile began to look like a modern city. While cotton was obviously still an important aspect of Mobile’s trade, with factors and commission merchants scattered downtown, the port had diversified. Lumber, timber, coal, cotton, and cotton-seed oil were the biggest exports, while fruit (particularly bananas), sisal grass, coffee, mahogany, asphalt, and manganese and sulfur ores were key imports. Goods funneled into and out of the city by river and rail, though increasingly by rail, and local boosters rejoiced in a far-flung trade network that stretched from the north Alabama coal fields to the Midwest to Europe and Latin America. The population, stagnant for decades, had begun to grow again and was north of 40 thousand souls. The tiny mule-drawn trolleys of Victorian Mobile had given way to commodious electric cars, and many residents enjoyed reliable and labor-saving gas and electrical service. Several streets were paved, with more soon to follow. Handsome businesses, stores, residences, and churches dotted the town. The overall spiritual tone was Catholic, but there were increasing numbers of Protestants as well as small but important Reform and Orthodox Jewish congregations. Slavery was a thing of the past, but blacks were relegated to a different kind of second-class status.

New building materials and the influence of outside builders and architects were reflected in building construction. The Van Antwerp Building opened its doors in 1907. The Beaux Arts style building featured reinforced concrete in steel with terracotta clad exterior. It was the first skyscraper in the city designed by George B. Rogers and built for Garet Van Antwerp to house his pharmacy. Located at the southeast corner of Dauphin and Royal streets it remains an anchor on the southeast corner today. The newly established First National Bank erected a new building as well. The bank was built in 1905 by architecture firm Watkins, Hutchisson, and Garvin in the Classical Revival style. The building employs

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advanced brick and terracotta. Advancements in transportation and road improvement had spurred westward neighborhood development such as Flo Claire and Fearnway. By 1910 all streets in the inner-city area had been paved.

Mobile's geographic position enabled dramatic growth during World War II. The demand for shipbuilding and wartime supplies and the need for workforce nearly doubled the population. Wartime supplies became a top export, although cotton remained important. Brookley Army Air Field, established in 1938 became the largest employer. Alabama Dry Docks and Shipbuilding Company (ADDSCO) workforce increased from 17,000 to 80,000 from 1940 to 1941. The growing population enabled the transition of former single-family homes into boarding houses and new housing projects were constructed.

After the Second World War, Mobile's defense industry slowed, and soldiers returned, forcing thousands of people to leave the city in search of work and shelter. Mobile's economic recovery was slow since industrial expansion was not sought immediately after the war. But the city's stature as an international port increased with the formation of the Waterman Steamship Corporation in 1919. John B. Waterman was a native New Orleanian who moved to Mobile in 1902 as manager for a British steamship company. He was active in local civic and social affairs, and his resume included numerous leadership positions and board memberships, from the Mobile Cotton Exchange, Mobile Rivers and Harbors Committee, and Chamber of Commerce to the Athelstan Club and the Country Club of Mobile. He was nothing if not alert to new business opportunities, and shortly after the First World War he joined with Walter D. Bellingrath and C. W. Hemstead to form the Waterman Steamship Corporation. They started modestly enough, with one leased vessel, but steadily grew with shrewd alliances and acquisitions. Benefitting from a national effort to strengthen the American Merchant Marine, the company got more ships, and by the late '20s its network included Tampa, Key West, Miami, Puerto Rico, and the West Indies. By 1950 Waterman had over 125 ships sailing the world and was headquartered in a handsome downtown Mobile skyscraper designed by Texas architect Paul Cret's firm. For years the Waterman Company was one of Mobile's most respected corporate citizens, and it is still recalled with great affection by many locals.

The automobile afforded easy access to the new retail center built in the 1950's and 60's off the beltline and highways and growing suburbs of Mobile. With urban renewal projects funded by the government, surrounding residents were displaced and existing houses served as hotels and flophouses. The movement away from downtown Mobile continued when in 1971 funding was secured for the I-10 Wallace Bridge and residents moved across the bay. Meanwhile, downtown, high-dollar improvements in and around the harbor radically altered the old riverfront and further enhanced transportation and commerce. Perhaps the most profound change came with federally funded Urban Renewal in the 1960s and '70s, when all the historic brick warehouses, cotton presses, and office buildings along Front, Commerce, and Water Streets that once tied in with Dauphin Street were leveled. The area was already mostly deserted what with the recent economic changes and the development of the state docks just to the north. One observer called it "a snaggle-toothed array of vacant buildings and parking lots." But to preservationists it was a wonderland of mid- to late-nineteenth-century commercial architecture rich in elegant design and superior building materials like marble, granite, cast iron, and huge heart pine sills and joists. Nonetheless, block after block of these treasures fell into clouds of rubble and masonry dust. An antebellum Mobilian fast-forwarded to the foot of Dauphin Street would have been completely disoriented. Water Street was now a four-lane "boulevard-parkway entrance to downtown" where drivers could enjoy "a curving panorama of clean-lined and green-set buildings." South of Government Street, where densely populated residential neighborhoods had long existed, acres of houses, streets, and trees were removed for the new Municipal Auditorium and its enormous parking lots. Sweeping into town along the bay shore, the concrete lanes and grass medians of Interstate 10 obliterated whole swaths of the old city, and in the Texas Street and Davis Avenue communities hundreds of substandard but historic houses were demolished and replaced with utilitarian brick boxes. No one in power objected to any of this, and the few preservationists could only mourn the loss of so much character. As one local architect quipped at the time, "We now have excellent access to a place we no longer want to go.

All of that helped fuel a strong local historic preservation movement during the 1970's and 80's. This new spirit was tested during the mid-1980's, when highway planners proposed a 17-foot raised connector to link I-65 and I-10 on Mobile's east side. The road was to run right along the riverfront the entire six miles. The project had vocal supporters, including the editor of the *Mobile Press-Register* at the time, but preservationists worried about historic landmarks like the G. M. & O. Railroad Terminal (1908) and the old city hall (1857) and the Lower Dauphin Street Commercial Historic District being compromised as well as the city's time-honored river access impaired or denied. A lawsuit was brought against the project by the Coalition Against a Raised Expressway, a group made up of, among others, Downtown Mobile Unlimited, the Mobile Historic Development Commission (MHDC), the Historic Mobile Preservation Society, and the National Trust for

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Historic Preservation. Eventually the suit wound up at the Eleventh Circuit Court of Appeals, which ruled that the proposed connector would indeed constitute an adverse effect. The court found, in part, that “the raised highway would impact on the protected sites by impairing the view. The highway would cut off the city’s view of the river and the docks. Furthermore, seen from the river, “the highway would replace the view of downtown with the sight of the seventeen-foot concrete pillars holding up the freeway. In addition, the dirt and debris from an elevated freeway would lessen the beauty of the architecture itself.” To mitigate these effects, the raised highway was dropped to grade at the north end of downtown, alongside the G M & O Terminal. Traffic then used Water Street to traverse the riverfront and loop into the Wallace Tunnel from an on ramp. Preservationists were jubilant and rightly so. The decision was a major victory after years of punishing disappointment and shaped the riverfront’s destiny for years to come. With the raised highway defeated, recreational, cultural, and business developments, including more renovation in the Lower Dauphin District became attractive propositions.

Preservationists and downtown advocates were unable to rest on this accomplishment for long, however. They were soon appalled to learn that a huge new bridge was being planned to cross the Mobile River somewhere downtown or close to it. By the mid-1990s the Gulf Coast’s growing population and economy placed more traffic on I-10 than ever before, and the Wallace Tunnel developed into a major bottleneck. The tunnel’s eastern entrance with its badly designed hard curve didn’t help matters. Wrecks and slowdowns were common occurrences there, but by the ‘90s the delays were becoming almost daily. To relieve the pressure and allow for future traffic, federal and state engineers called for “construction of a six-lane, cable-stayed bridge with 190 feet of vertical clearance over the Mobile River navigation channel.” At that height, a Saturn V rocket with its escape tower attached could be fitted beneath the road deck. Compounding the scale, the deck’s support pylons were to be almost 500 feet tall and brightly lit at night. The Wallace Tunnel would remain in use, becoming a downtown spur, but through traffic would use the bridge. To accommodate the increased interstate traffic volume and speed, the Bayway itself was to be widened “by two lanes (to the inside) resulting in a total of eight lanes.” The projected cost for all of this was in the hundreds of millions and increased each year. There was no question of not building the bridge; the only issue was where to put it. Numerous locations were hashed out in a series of public meetings and conferences that went on for years. Preservationists and maritime interests preferred a northerly route, near the Cochrane Bridge or even utilizing it, which was far enough away from downtown and the docks to be considered acceptable. Eventually, three more southerly routes emerged as the most likely, any of which represented a significant change coming for the river and the skyline. Projections showing the bridge as it would appear from various spots in town were breathtaking evidence that it was likely to become Mobile’s defining feature, rather like Tampa Bay’s Sunshine Skyway Bridge. The best that preservationists could hope for was an interesting design, anything but a given. On April 7, 2000, the MHDC passed a resolution in opposition, stating in part that “the location of the proposed bridge would have a serious and deleterious effect on the development of Mobile’s historic waterfront, its downtown, and the neighborhoods in the vicinity of this bridge.” Local attorney Palmer Hamilton voiced many historic district residents’ opinions when he observed, “Millions have been spent to redevelop the waterfront, and we shouldn’t throw that investment away.” But there were supporters as well. Jimmy Lyons, Director of the Alabama State Port Authority, wrote: “Of the three routes under consideration, the one just south of the cruise terminal seems to have the least impact. I hope the project can move forward soon as it is desperately needed.” U. S. Senator Jeff Sessions expressed a cautious, noncommittal position as he watched the debate unfold. “Much care and much discussion should be given to this important decision,” he suggested. Preliminary planning and construction have already begun, and most people expect the bridge to be constructed eventually. Its impact on Lower Dauphin so far can only be imagined.

Mobile’s economy recovered further during the early 2000’s and the city now boasts a waterfront convention center. Dauphin Street is once again a prime location for residential and commercial development, the community’s revitalized heart.

Archaeological Component

Colonial Mobile was relocated to its present site in 1711 at the head of Mobile Bay after 9 years twenty-seven miles upriver. Mobile’s flags shifted between the French, English, and Spanish between 1711 and 1803. The United States gained control of Mobile in 1813 because of the War of 1812. An American government was formally established in 1814 at the beginning of the antebellum period. Formal boundaries of the town of Mobile were drawn during the first meeting of the newly elected government officials. The boundaries extended throughout present-day Lower Dauphin Street Commercial District.

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Few archeological studies have been conducted in the district. A study of Bienville Square conducted in 1985 yielded artifacts and ceramics from the French Colonial period to the turn of the century. An excavation in 1996 at the intersection of Dauphin Street and Springhill Avenue uncovered a brick-lined well built in 1847 for the Dauphin Street Market or Little Market. The market closed in 1896. A wooden streetcar cross-tie was discovered as well. Both studies were conducted by the University of South Alabama Center for Archaeological Studies.

Although no formal archaeological surveys have been made in other parts of the district, the potential for subsurface remains is strong. Buried portions may contain significant information that may be useful in interpreting Mobile's colonial and antebellum periods.

9. Major Bibliographic References

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Previous documentation of file (NPS):

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

Primary location of additional data:

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

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 85

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)

Datum if other than WGS84:

Enter coordinates to 6 decimal places.

- | | |
|--------------|------------|
| 1. Latitude: | Longitude: |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

OR

UTM References

Datum (indicated on USGS map):

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NAD 1927 or NAD 1983

1. Zone:	16	Easting:	398950	Northing:	339553
2. Zone:	16	Easting:	400420	Northing:	339605
3. Zone:	16	Easting:	400510	Northing:	339562
4. Zone:	16	Easting:	399000	Northing:	339513

Verbal Boundary Description (describe the boundaries of the property)

The boundary of the Lower Dauphin Street Commercial District is shown on the accompanying map, entitled "City of Mobile Lower Dauphin Street Commercial District Expansion". The scale is 1" equals 300'. All non-contributing resources are marked by cross-hatching over the building.

Boundary Justification (explain why the boundaries were selected)

The Lower Dauphin Street Commercial District Expansion represents an intact central business district that has evolved throughout several periods of history. Dauphin Street and its surrounded corridors developed out of colonial plans on an axial grid. Originally a military outpost, Mobile grew into a bustling port and railroad center. The Lower Dauphin Street Commercial District Expansion enlarges the boundary to include commercial and residential resources of historical and architectural significance.

In 1995, the Lower Dauphin Street Commercial District was expanded several blocks to the west and north. These blocks were also a mix of commercial and residential properties. The district was extended four blocks farther to the west along Dauphin Street. These blocks maintain the commercial continuity of the district with a few houses mixed in. The blocks added to the north, bounded by Washington Avenue and Lawrence Street, are mixes of residential and commercial properties. Several landmark status buildings were included in the 1995 expansion including the Battle House Hotel (1908) (Photograph 00010). The Merchants National Bank Building (1929) (Photograph 00021) was an important addition as well. This early skyscraper dominates Bienville Square and exhibits good early twentieth century design.

A 1998 update of the district included a residential resource. A classically detailed duplex was not originally included in the update of 1995. However, the property contributed to the district in design, massing, setting, materials, and craftsmanship.

In 2008 the district was expanded several four blocks to the west and several blocks north. The boundary was roughly Water Street to the east; Conti Street to the south; Jefferson Street to the west; and St. Francis Street to the north. The boundary increase highlighted a concentrated set of commercial buildings with architectural significance from 1839 to 1957. Twenty-one of the blocks included faced Dauphin Street.

Finally, this 2018 update expands the district further to the west and north because of additional documentation that has come to the fore, and to better reflect the change in the period of significance. The western boundary now extends to Broad Street while the northern boundary is extended two blocks between N. Scott and N. Bayou Streets, one and a half blocks between N. Joachim and N. Conception Streets and two blocks between St. Joseph and N. Royal Streets. The westernmost expansion is a mixture of commercial and residential while the easternmost expansion area is strictly commercial. Like the 1995 expansion, lot sizes are comparable in both types of land use. Setbacks and massing are similar as well. Several important buildings were added including the Delaney Building (Red Cross building, circa 1945) (Photograph 00015), and the Commerce Building (circa 1965) (Photograph 00020). These buildings are excellent examples of mid-twentieth century design and are representative of the district's evolution.

The district is surrounded by other National Register Historic Districts. De Tonti Square and Automobile Alley are located to the North of the district, and Church Street East is located to the South. The De Tonti Square and Church Street East neighborhoods are in the downtown area of Mobile. Their development and character began at a similar time as the present residential resources of the Lower Dauphin Street Commercial District. Located to the West of the district is Old Dauphin Way and to the Southwest is Oakleigh Garden both separated by the Broad Street corridor. These neighborhoods were greatly impacted by the road improvements of the late nineteenth century and the streetcar.

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11. Form prepared by:

Name/Title: John Sledge, Architectural Historian (1998, 2018) / Paige Largue, Architectural Historian (2018)

Organization: Mobile Historic Development Commission

Street & number: P.O. Box 1827

City/Town: Mobile State: AL Zip Code: 36633

Email: mhdc@cityofmobile.org Phone: 251.208.7281

Date: July 24, 2018

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 this map.
- **Additional items:** Check with the SHPO, TPO, or FPO for any additional items.

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name or Property: Lower Dauphin Commercial Historic District (Boundary Expansion)
City or Vicinity: Mobile
County: Mobile State: AL
Photographer: Shaun Wilson; Paige Largue
Date Photographed: November 2006; May 2016; August 2017

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

- 1 of 44. .2 South Water Street, camera facing south (AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00001.tif)
- 2 of 44. 9 Dauphin Street, camera facing south (AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00002.tif)
- 3 of 44. 101 Dauphin Street, camera facing south (AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00003.tif)
- 3 of 44. 155 Dauphin Street, camera facing south (AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00004.tif)
- 5 of 44. 225 Dauphin Street, camera facing south (AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00005.tif)
- 6 of 44. 601 Dauphin Street, camera facing south (AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00006.tif)
- 7 of 44. 1 North Royal Street, camera facing west (AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00007.tif)
- 8 of 44. 351 St. Francis Street, camera facing southwest (AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00008.tif)

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- 9 of 44. 56 St. Joseph Street, camera facing north (AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00009.tif)
- 10 of 44. 26 North Royal Street, camera facing north (AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00010.tif)
- 11 of 44. 4 South Claiborne Street, camera facing west (AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00011.tif)
- 12 of 44. 454 Conti Street, camera facing north (AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00012.tif)
- 13 of 44. 605 St. Francis Street, camera facing south (AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00013.tif)
- 14 of 44. 456 Conti Street, camera facing north (AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00014.tif)
- 15 of 44. 853 Dauphin Street, camera facing southeast (AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00015.tif)
- 16 of 44. 59 St. Joseph Street, camera facing south (AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00016.tif)
- 17 of 44. 118 North Royal Street, camera facing northeast (AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00017.tif)
- 18 of 44. 809 Spring Hill Avenue, camera facing south (AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00018.tif)
- 19 of 44. Streetscape, 100 block of Dauphin Street, camera facing west (AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00019.tif)
- 20 of 44. Streetscape, 100 block of N. Royal Street, camera facing north (AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00020.tif)
- 21 of 44. Streetscape, 50 block of St. Joseph Street, camera facing north (AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00021.tif)
- 22 of 44. Streetscape, 250 block of Dauphin Street, camera facing west (AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00022.tif)
- 23 of 44. Streetscape, 600 block of Dauphin Street, camera facing east (AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00023.tif)
- 24 of 44. Streetscape, 800 block of Springhill Avenue, camera facing northwest (AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00024.tif)
- 25 of 44. 68 St. Francis Street, camera facing north (AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00025.tif)
- 26 of 44. 6 S. Joachim Street, camera facing southwest (AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00026.tif)
- 27 of 44. 503 St. Francis Street, camera facing south (AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00027.tif)
- 28 of 44. 254-256 Dauphin Street, camera facing north (AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00028.tif)
- 29 of 44. 222-226 Dauphin Street, camera facing north (AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00029.tif)
- 30 of 44. 203 Dauphin Street, camera facing south (AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00030.tif)
- 31 of 44. 260 Dauphin Street, camera facing north (AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00031.tif)
- 32 of 44. 218 St. Francis Street, camera facing southwest (AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00032.tif)
- 33 of 44. 517 Dauphin Street, camera facing south (AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00033.tif)
- 34 of 44. 551 Dauphin Street, camera facing south (AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00034.tif)
- 35 of 44. 1 S. Royal Street, camera facing east (AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00035.tif)
- 36 of 44. 8 N. Dearborn Street, camera facing east (AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00036.tif)
- 37 of 44. 13 N. Dearborn Street, camera facing west (AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00037.tif)
- 38 of 44. 257 St. Francis Street, camera facing south (AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00038.tif)
- 39 of 44. 150 Dauphin Street, camera facing northwest (AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00039.tif) -- Photo Not Included
- 40 of 44. 15 N. Joachim Street, camera facing west (AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00040.tif)
- 41 of 44. Streetscape, 450 block Dauphin Street, south side, camera west (AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00041.tif)
- 42 of 44. 701, 702, 708 Dauphin Street, camera facing west (AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00042.tif)

Lower Dauphin Commercial Historic District (BI)
Name of Property

Mobile, AL
County and State

43 of 44. Ryan Park, camera facing Northwest (AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00043.tif)

44 of 44. 758 St. Michael Street, camera facing Northeast (AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00044.tif)

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.

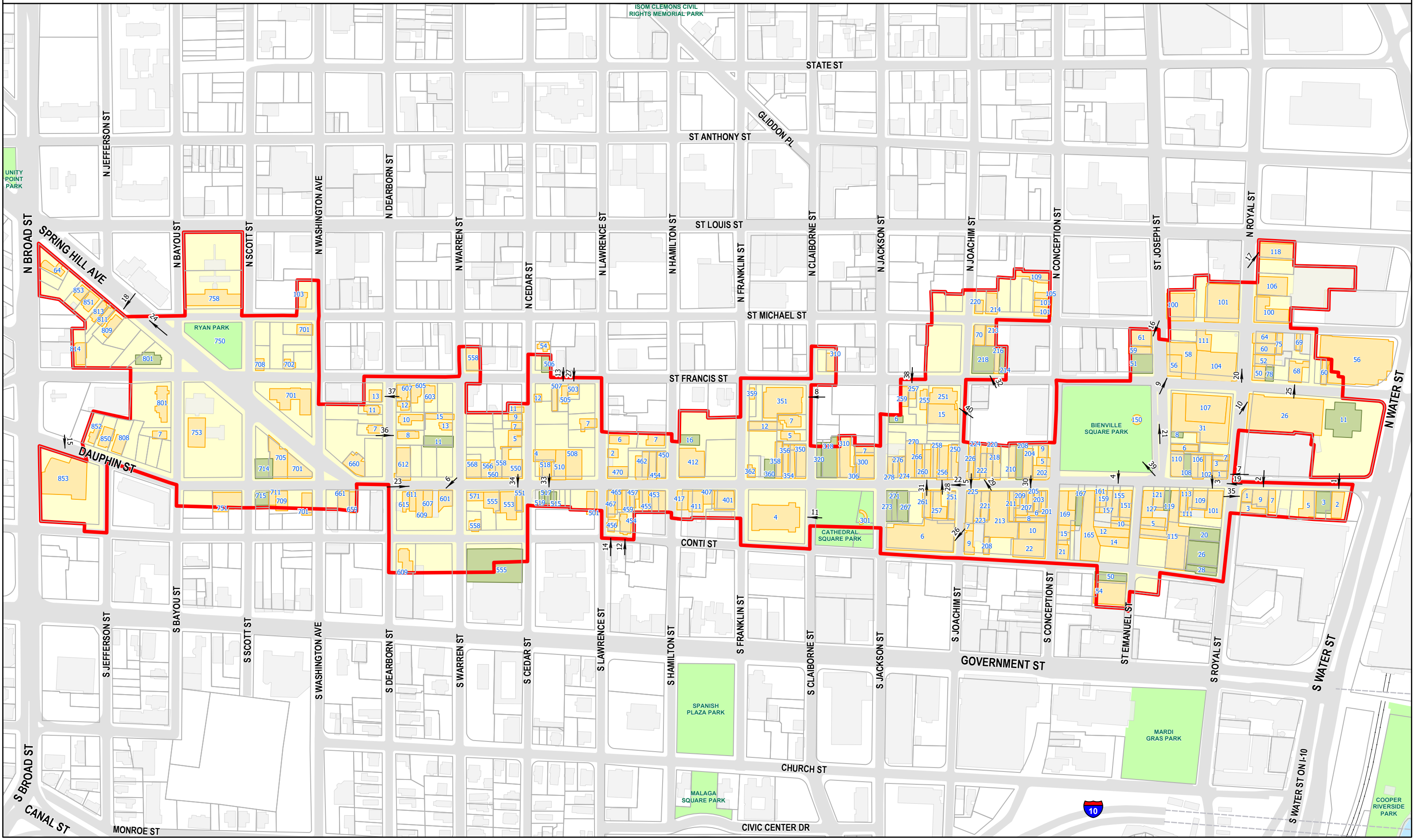
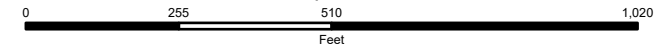
CITY OF MOBILE LOWER DAUPHIN STREET COMMERCIAL DISTRICT EXPANSION

- Proposed Lower Dauphin Street Expansion
- Building
- Parcels
- Park
- Water
- Photo Key



Print Date: 5/2/2019

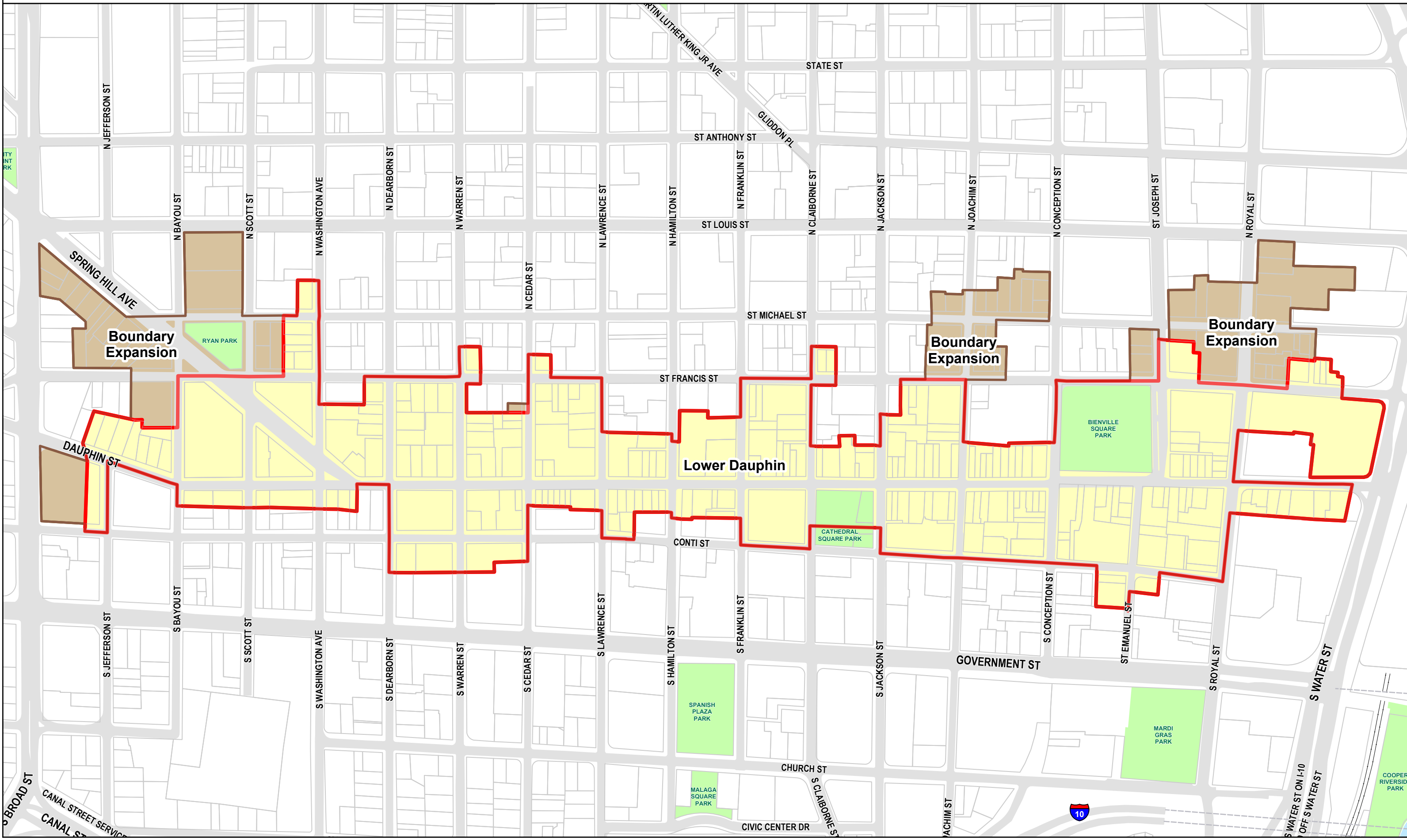
City of Mobile
Geographic Info. Systems Dept.
205 Government Street, 4th FL S
P.O. Box 1827 (36633-1827)
Mobile, Alabama 36644
(251) 208-7943
<http://maps.cityofmobile.org>



CITY OF MOBILE LOWER DAUPHIN STREET COMMERCIAL DISTRICT EXPANSION: BOUNDARY EXPANSION

- Lower Dauphin Street Historic District
- Proposed Lower Dauphin Street Expansion
- Parcels
- Park
- Water

Print Date: 9/21/2018



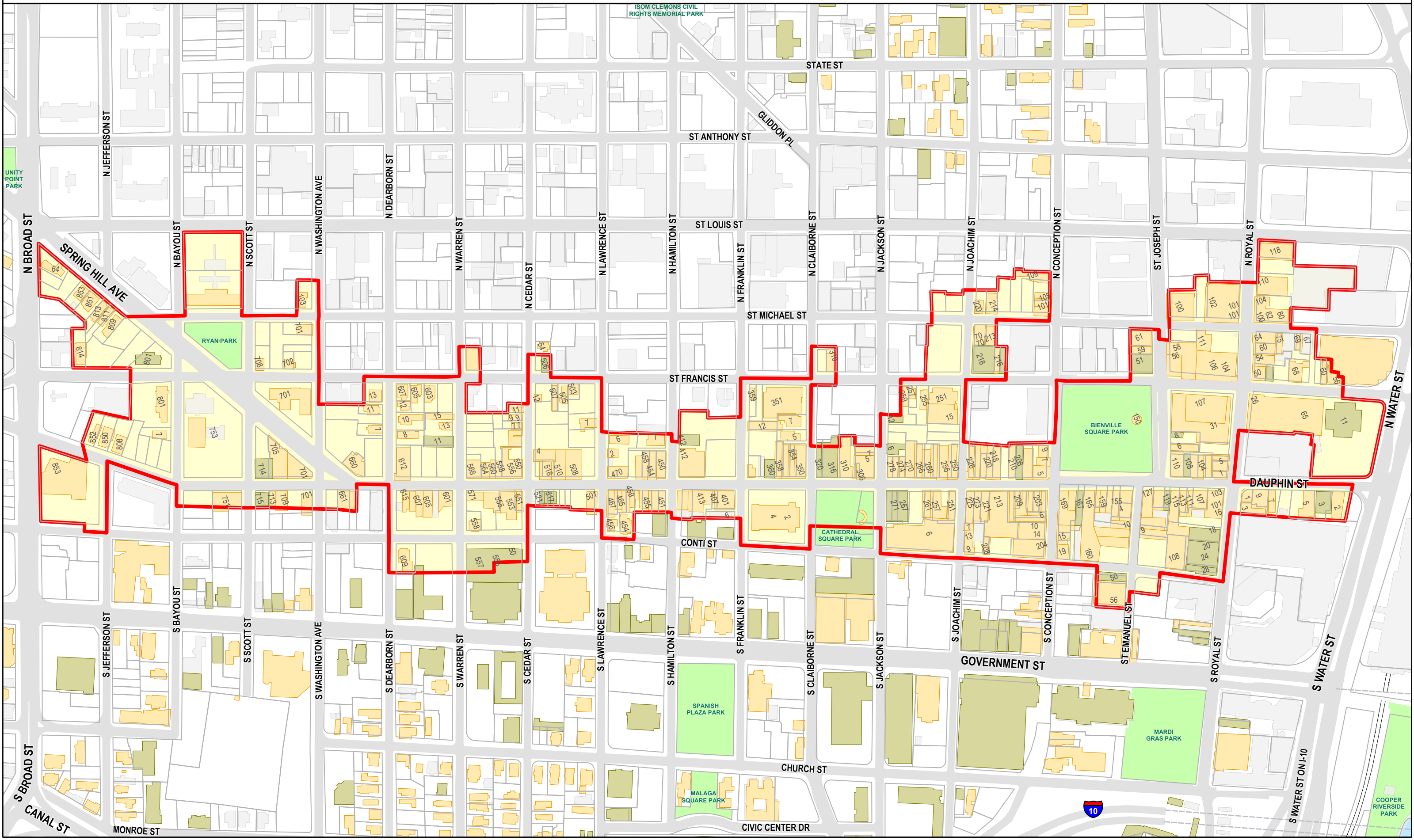
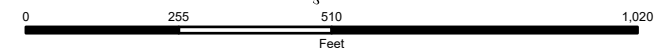
CITY OF MOBILE LOWER DAUPHIN STREET COMMERCIAL DISTRICT EXPANSION

- ▬ Proposed Lower Dauphin Street Expansion
- ▬ Water
- ▬ Building
- ▬ Parcels
- ▬ Park
- ▬ CONTRIBUTING
- ▬ NONCONTRIBUTING



Print Date: 5/2/2019

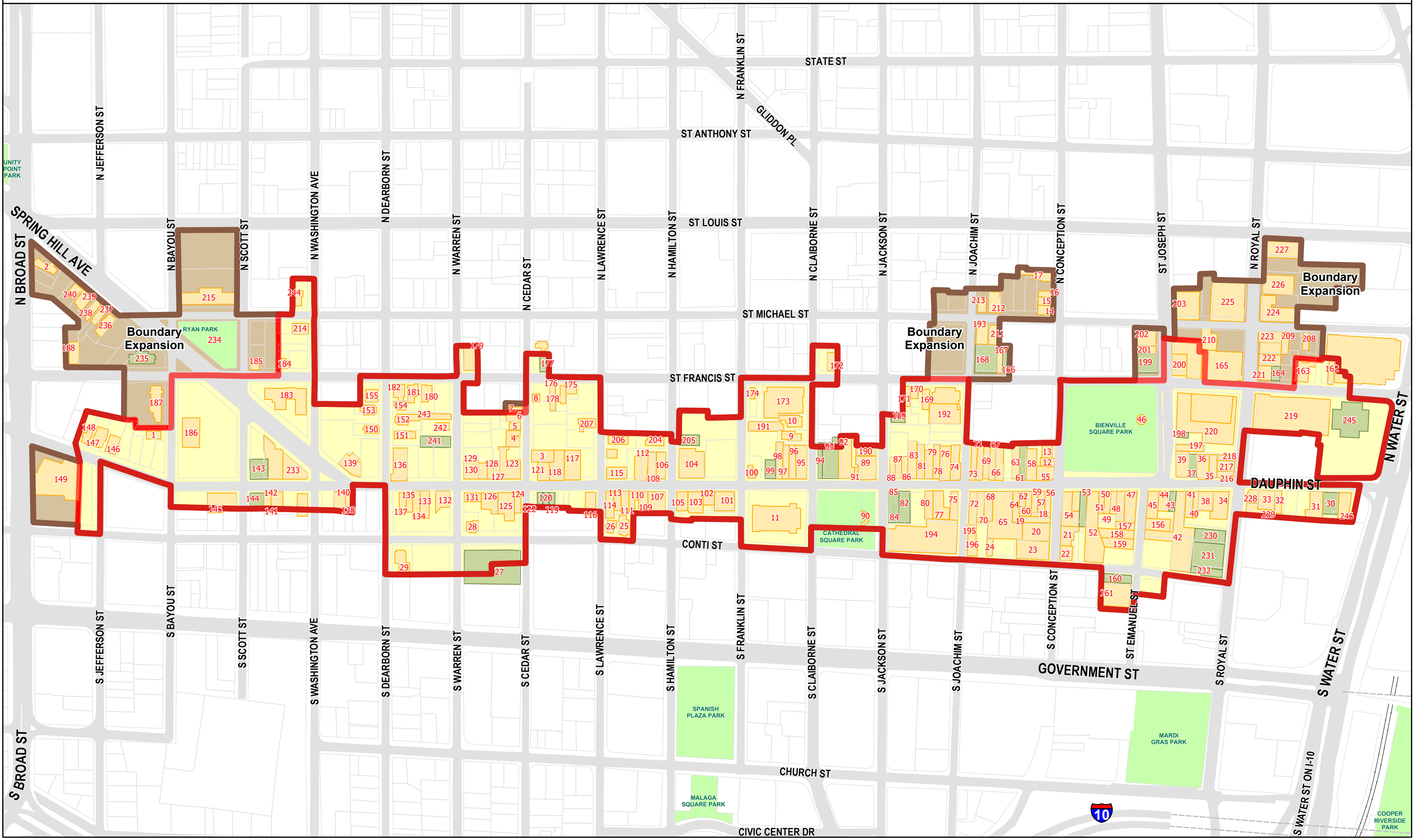
City of Mobile
Geographic Info. Systems Dept.
205 Government Street, 4th FL S
P.O. Box 1827 (36633-1827)
Mobile, Alabama 36644
(251) 208-7943
<http://maps.cityofmobile.org>

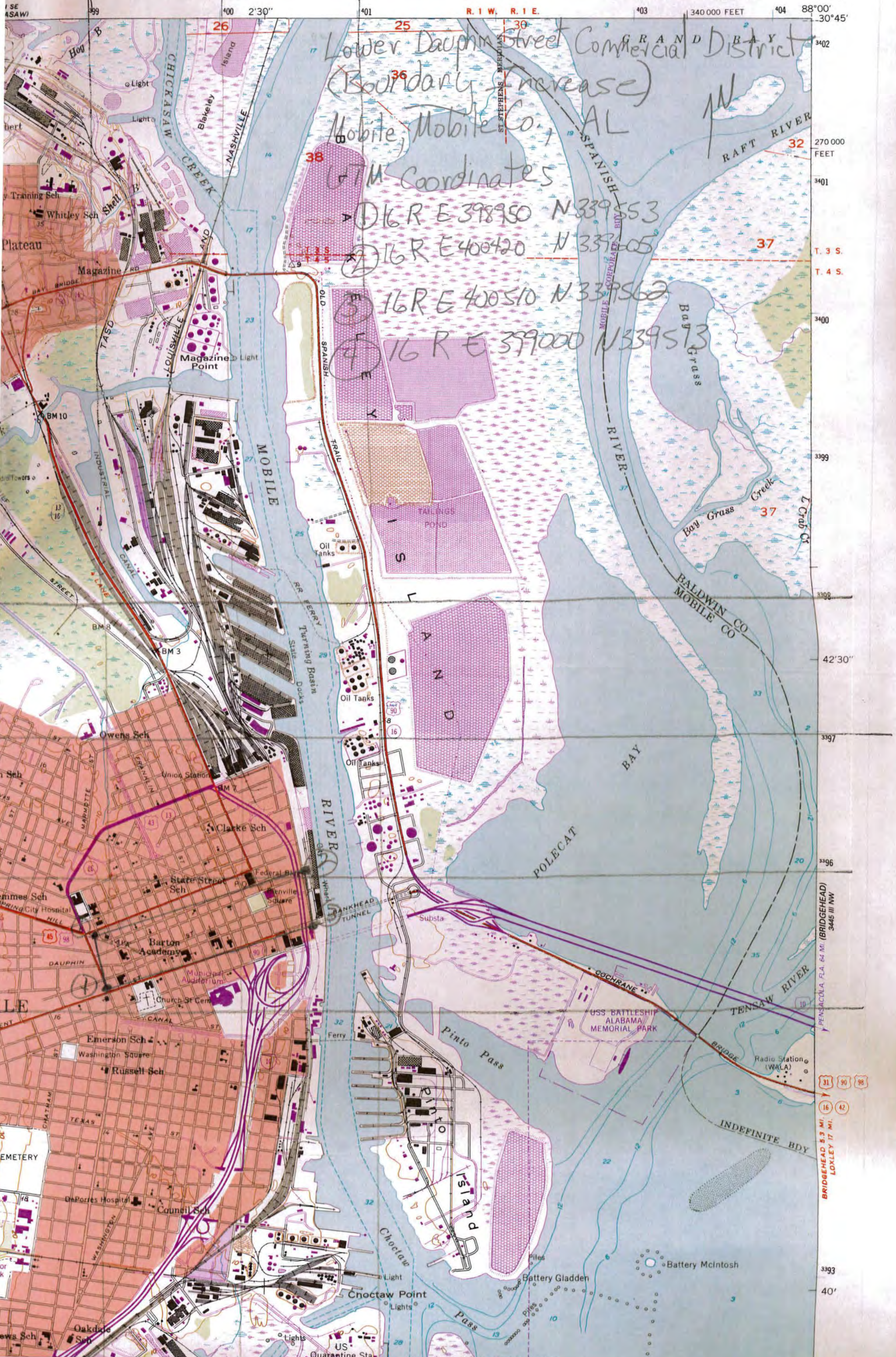


CITY OF MOBILE LOWER DAUPHIN STREET COMMERCIAL DISTRICT EXPANSION: BOUNDARY EXPANSION

- Lower Dauphin Street Historic District
- Proposed Lower Dauphin Street Expansion
- Parcels
- Park
- Water
- 999 - INVENTORY KEY

Print Date: 5/2/2019





Lower Dauphin Street Commercial District
(Boundary Increase)

Mobile, Mobile Co., AL

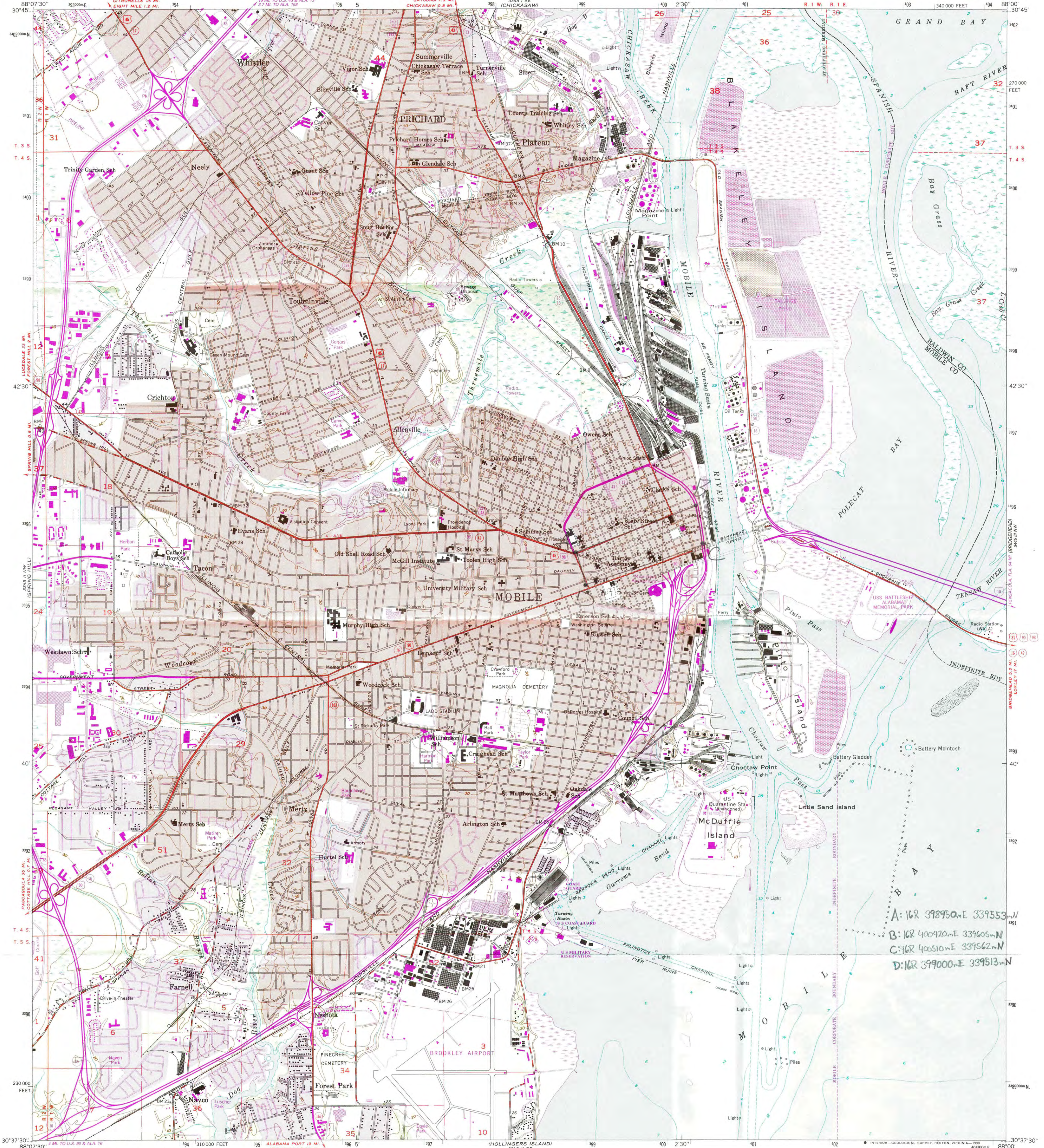
GTM Coordinates

- ① 16 R E 398950 N 339553
- ② 16 R E 400420 N 339605
- ③ 16 R E 400510 N 339562
- ④ 16 R E 399000 N 339513

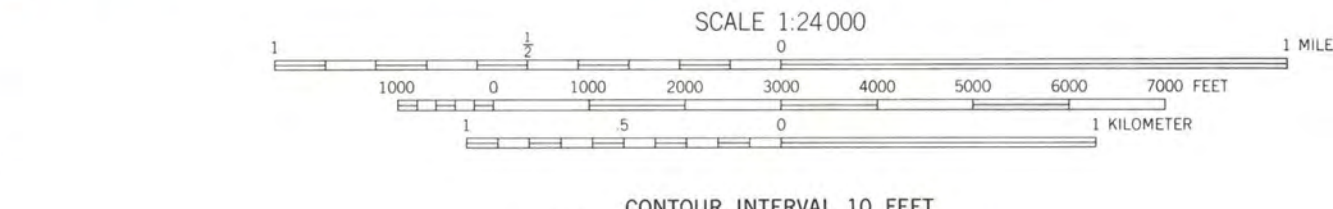
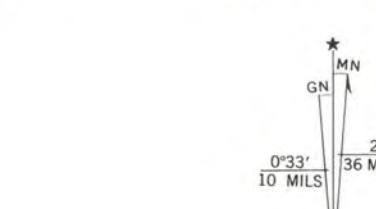
PENSACOLA, FLA. 64 MI. (BRIDGEHEAD)
3445 III NW

BRIDGEHEAD 5.3 MI.
LOXLEY 17 MI.

LOWER DAUPHIN COMMERCIAL DISTRICT
MOBILE, MOBILE COUNTY, AL
UTM COORDINATES:
A: 398950, 33953
B: 400420, 339605
C: 400510, 339502
D: 399000, 339513



Mapped, edited, and published by the Geological Survey
Control by USGS, USC&GS and Alabama Geodetic Survey
Culture and drainage in part compiled from aerial photographs
Topography by plane-table surveys 1938-39. Revised 1953
Hydrography from USC&GS Chart 1266 (1:80,000)
Polyconic projection. 1927 North American datum
10,000-foot grid based on Alabama coordinate system,
west zone
Red tint indicates areas in which only
landmark buildings are shown
Dashed land lines indicate approximate locations
1000-meter Universal Transverse Mercator grid ticks,
zone 16, shown in blue
To place on the predicted North American Datum 1983
move the projection lines 17 meters south and
1 meter east as shown by dashed corner ticks



CONTOUR INTERVAL 10 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929
DEPTH CURVES AND SOUNDINGS IN FEET-GULF COAST LOW WATER DATUM
THE RELATIONSHIP BETWEEN THE TWO DATUMS IS VARIABLE
SHORELINE SHOWN REPRESENTS THE APPROXIMATE LINE OF MEAN HIGH WATER
THE MEAN RANGE OF TIDE IS APPROXIMATELY 1 FOOT
THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY
DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

ROAD CLASSIFICATION
Heavy-duty ——— Light-duty ———
Medium-duty ——— Unimproved dirt ———
○ Interstate Route □ U.S. Route ○ State Route

MOBILE, ALA.
NE/4 MOBILE 15' QUADRANGLE
N 3037.5—W 8800/7.5
1953
PHOTOREVISED 1982
DMA 3345 II NE—SERIES V844
Revisions shown in purple compiled from aerial
photographs taken 1981 and other sources
This information not field checked. Map edited 1982
Purple tint indicates extension of urban area





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25



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Joachim St

Dauphin St

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GOOSE ISLAND
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HOUSE

FRID

Heineken



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JAMES W. BODLEFORD, JR.
SECOND FLOOR

N. ROYAL

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454





James N. Byrd
Attorney At Law

456



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ANDY CUNNINGHAM Se Habla Español

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258





United Way
United Way
of Southeast Atlanta

220



517

519

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PARKING





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WELLS FARGO

AU



8



CREOLE

CREOLE
No 1

ORGANIZED
1819





A three-story red brick building with white decorative ironwork balconies and a porch. The building has three windows on the second floor and a door with a red wreath on the first floor. A utility pole with wires is on the right, and a dark brick building is partially visible on the right side. The street is paved with asphalt and has a yellow curb.

A utility pole with several wires and a light fixture. The pole is dark and has some markings on it.

A small white sign with a red circle and a diagonal line, possibly a no parking sign.

A window on the second floor of the dark brick building, covered with a wooden board.

A window on the second floor of the dark brick building, covered with a wooden board.

259

A window on the first floor of the dark brick building, covered with a wooden board.







St. Augustin St

URBAN STILES

MGN

FOR LEASE

MARDI GRAS

Hurricane Graphics







N Bayou St
St Michael St
ONE WAY

758
TOWER
ON RYAN PARK
APARTMENTS
251.432.8879

ONE WAY



National Register of Historic Places
Memo to File

Correspondence

The Correspondence consists of communications from (and possibly to) the nominating authority, notes from the staff of the National Register of Historic Places, and/or other material the National Register of Historic Places received associated with the property.

Correspondence may also include information from other sources, drafts of the nomination, letters of support or objection, memorandums, and ephemera which document the efforts to recognize the property.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action: Resubmission

Property Name: Lower Dauphin Street Commercial District BI/AD

Multiple Name:

State & County: ALABAMA, Mobile

Date Received: 7/17/2019 Date of Pending List: Date of 16th Day: Date of 45th Day: 9/3/2019 Date of Weekly List:

Reference number: RS100001307

Nominator: SHPO

Reason For Review:

Accept Return Reject 9/3/2019 Date

Abstract/Summary Comments: BI and AD accepted. AOS: Community Planning & Development; LOS: local; POS: c. 1839 - 1965

Recommendation/ Criteria: A & C

Reviewer Lisa Deline

Discipline Historian

Telephone (202)354-2239

Date 9/3/19

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

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



ALABAMA HISTORICAL COMMISSION

468 South Perry Street
Montgomery, Alabama 36130-0900
334-242-3184 / Fax: 334-240-3477

Lisa D. Jones
Executive Director
State Historic Preservation Officer



May 17, 2017

Ms. Stephanie Toothman
Keeper of the National Register
U. S. Department of the Interior, NPS
National Register of Historic Places
1849 C Street NW, Mail Stop 7228
Washington, D. C. 20240

Dear Ms. Toothman:

Enclosed please find the nomination and supporting documentation to be considered for listing the following Alabama resource in the National Register of Historic Places:

Lower Dauphin Street Commercial District
Mobile, Mobile County, Alabama

Your consideration of the enclosed National Register of Historic Places nomination is appreciated.

Sincerely,

Lee Anne Wofford
Deputy State Historic Preservation Officer

LAW/nw

Enclosures

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.



1. Name of Property

Historic name: Lower Dauphin Street Commercial District

Other names/site number: _____

Name of related multiple property listing:
N/A

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

2. Location

Street & number: Water St., Conti St., Broad St., St. Francis and St. Louis St. See pp 4-6 for a complete list of addresses.

City or town: Mobile State: AL County: Mobile

Not For Publication Vicinity:

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

Lee Anne Wofford, Deputy ADP 5/17/17
Signature of certifying official/Title: _____ Date
Alabama Historical Commission
State or Federal agency/bureau or Tribal Government

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

Signature of commenting official: _____ Date

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

Lower Dauphin Street Commercial District
Name of Property

Mobile County AL
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.)

Private:

Public – Local

Public – State

Public – Federal

Category of Property

(Check only one box.)

Building(s)

District

Site

Structure

Object

Lower Dauphin Street Commercial District
Name of Property

Mobile County AL
County and State

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>30</u>	<u>9</u>	buildings
<u>1</u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>31</u>	<u>9</u>	Total

Number of contributing resources previously listed in the National Register 159

6. Function or Use

Historic Functions

(Enter categories from instructions)

Commerce/Trade: Business, specialty store, department store, restaurant, warehouse

Religion: Religious Facility

Domestic: Single dwelling, Multiple dwelling

Current Functions

(Enter categories from instructions.)

Commerce/Trade: Business, specialty store, restaurant, warehouse

Religion: Religious Facility

Domestic: Single dwelling, Multiple dwelling

Returned

Lower Dauphin Street Commercial District
Name of Property

Mobile County AL
County and State

7. Description

Architectural Classification

(Enter categories from instructions.)

Late 19th and Early 20th Century American Movements: Commercial Style, Skyscraper

Mid-19th Century: Greek Revival

Late 19th and Early 20th Century Revival Styles: Classical Revival, Beaux Arts, Colonial Revival

Late Victorian: Eclectic, Italianate, Queen Anne

Modern Movement: Moderne, Art Deco, International

Materials: (enter categories from instructions.)

Principal exterior materials of the property:

Brick,

Stucco,

Terra Cotta,

Concrete,

Steel,

Wood: weatherboard

Asphalt

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

The Lower Dauphin Street Commercial District is bounded to the north by St. Louis Street, North Broad Street to the west, Conti Street to the south and Water Street to the east. This boundary includes all or part of the following streets:

North Bayou Street, North Broad Street, North Cedar Street, North Claiborne Street, South Claiborne Street, North Conception Street, South Conception Street, Conti Street, Dauphin Street, North Dearborn Street, St. Emanuel Street, St. Francis Street, North Jackson Street, North Joachim Street, South Joachim Street, St. Joseph Street, North Lawrence Street, St. Michael Street, North Royal Street, South Royal Street, Springhill Avenue, North Warren Street, North Washington Street, North Water Street and South Water Street.

Lower Dauphin Street Commercial District
Name of Property

Mobile County AL
County and State

The Lower Dauphin Street Commercial District Addresses

North Bayou Street: 7

North Broad Street: 64

North Cedar Street: 4, 5, 7, 9, 11, 12, 54

North Claiborne Street: 5, 7

South Claiborne Street: 4

North Conception Street: 5, 7, 9, 101, 101A, 105, 109

South Conception Street: 6, 8, 10-14, 15, 21, 16-22

Conti Street: 454, 456, 555, 558, 560

Dauphin Street: 3, 5, 7, 9, 101, 102, 103, 108, 105-109, 110-112, 111, 113, 115-117, 119, 121-123, 125-127, 150, 151-153, 155, 157, 159, 162, 165, 167, 169, 200-202, 201, 203, 204-206, 205, 207, 208, 209, 210, 211, 213, 218, 220, 221, 222, 223, 224, 225, 226, 250, 251, 254-256, 257, 258, 260, 261, 266, 267, 270, 271, 274, 273, 275, 278, 300, 301, 306, 310, 316-318, 320, 350, 354, 356, 358, 360, 362, 370, 401, 407, 411, 412, 417, 450, 451-453, 454-456, 455, 457, 459, 462-464, 465, 467, 470, 501, 508, 510, 515, 517, 518, 519, 550, 551, 553, 555, 558, 560, 566, 568, 571, 601-605, 607, 609, 611, 612-614, 615, 659, 660, 661, 709, 711, 714, 715, 751, 808, 850, 852, 853

North Dearborn Street: 7, 8, 10, 11, 12, 13

St. Emanuel Street: 4-10, 12, 14, 50, 54

North Franklin: 12

St. Francis Street: 60, 68, 104, 214, 216, 218, 255, 257, 259, 310, 351, 359, 503, 505, 506, 507, 558, 603, 605, 607, 701, 702, 708, 753, 801, 814

North Hamilton Street: 7, 16

North Jackson Street: 6, 7

North Joachim Street: 15, 70

South Joachim Street: 6, 7, 9-13

St. Joseph Street: 6, 8, 51, 56, 59, 100

Lower Dauphin Street Commercial District

Mobile County AL
County and State

Name of Property

North Lawrence Street: 6, 7

St. Michael Street: 69, 75, 111, 213, 214, 220, 701, 758

North Royal Street: 1, 3, 7, 26, 31, 50, 52, 64, 100, 101, 106, 118

South Royal Street: 1, 3-5, 16-20, 22-26, 28

Springhill Avenue: 701, 750, 801, 809, 811, 813, 851, 853

North Warren Street: 11, 13, 15

North Washington Street: 103

North Water Street: 11

South Water Street: 2

Summary Paragraph

The Lower Dauphin Street Commercial District extends westward along Dauphin Street and contains approximately 26 blocks. It is located within a portion of the oldest section of downtown Mobile. The street can be found on the earliest maps of Mobile and is a key feature of Mobile's original grid plan. Dauphin Street has always been primarily commercial, but a number of residences do exist in the district. The buildings are closely spaced, presenting a distinctive 19th century urban landscape. The commercial importance of the district continued through the 20th century, and a number of Modernistic styles are present. These Modernistic buildings are unobtrusive and only reinforce the district's importance. The Lower Dauphin Street Commercial District covers approximately 85 acres.

Narrative Description

The Lower Dauphin Street Commercial District comprises approximately twenty-six blocks fronting or adjacent to the major 19th century thoroughfare. Though commercial in character and feel, there are a number of historic houses in the area, representing a time when commercial and residential uses were often mixed together. The commercial buildings along Dauphin Street are closely spaced two and three story brick buildings in a range of late 19th and mid 20th century styles, including Federal, Italianate, Classical Revival, Art Deco, Art Moderne and Modernistic. There are several early skyscrapers toward the eastern end of the district, including the eleven story Van Antwerp Building (1906) and the twenty-three story Merchant's National Bank Building (1929). The district also exhibits important technological innovations, especially the cast iron façade of the Elgin Building (1860). There are three historic firehouses in the district,

Lower Dauphin Street Commercial District

Mobile County AL

Name of Property

County and State

the Creole Number One (1869), the Washington Number Five (1851), and the Franklin Fire Engine Company Number Three (1852).

Though commercial in character, the district includes several important historic houses in a variety of styles. These include the Italianate style house at 8 North Dearborn (1885) and two large Queen Anne houses at 850 Conti and 851 Dauphin (1895). While the commercial architecture of the district is brick, representing a more fireproof environment after the disastrous 1839 fires, the houses are frame, though in close proximity to the stores. The residential character of the district dominates at the western terminus (between North Bayou and North Broad Street) and along the northern border from Lawrence Street west.

The district contains two parks, Cathedral Square (1979) and Bienville Square (1849). Cathedral Square is an open space planted with rows of crepe myrtles. The block was originally filled with buildings, which were torn down in 1979 to create the park. This park is dominated by the façade of the Cathedral of the Immaculate Conception to the west. Bienville Square features an elaborate cast iron fountain, benches, various stone monuments, and stately oak trees.

In 1995, the Lower Dauphin Street Commercial District was expanded several blocks to the west and north. These blocks were also a mix of commercial and residential properties. The district was extended four blocks farther to the west along Dauphin Street. These blocks maintain the commercial continuity of the district with a few houses mixed in. The blocks added to the north, bounded by Washington Avenue and Lawrence Street, are a mix of residential and commercial properties. Lot sizes are comparable in both types of land use, and the houses share the same setback and massing as the businesses. Yards are informally landscaped. The streets themselves are shaded by live oaks and sycamores. Several landmark status buildings were included in the 1995 expansion. These include the Scottish Rites Temple (1926) on Claiborne Street, the St. Francis Street Methodist Church (1895), and the Battle House Hotel (1908). All three of these buildings are important to the district, since they are so large and visible from all over the downtown. In character and feel they belong in the expanded district. The Merchants National Bank Building (1929) was an important addition as well. This early skyscraper dominates Bienville Square and exhibits good early 20th century design.

Finally, a 2016 update and expansion expanded the district further to the west and north. The western boundary now extends to Broad Street while the northern boundary was extended two blocks between N. Scott and N. Bayou Streets, one and a half blocks between N. Joachim and N. Conception Streets and two blocks between St. Joseph and N. Royal Streets. The western most expansion is a mixture of commercial and residential while the easternmost expansion area is commercial. Like the 1995 expansion, lot sizes are comparable in both types of land use. Setbacks and massing are similar as well. Several important buildings were added including the Red Cross building (circa 1945), The Waterman Steamship Building (1947) and the Commerce Building (circa 1965). The Waterman Steamship Building is of particular importance as it was designed by the prominent, local architect, Platt Roberts, with input from the internationally renowned architect, Paul Cret. These buildings are excellent examples of mid 20th century

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design and are representative of the district's evolution. The 2016 expansion also maintains the commercial continuity of the 1995 expansion.

It should also be noted that several examples of mid 20th century design located within the original boundaries are now considered historic in their own right and have consequently been changed to contributing resources.

The majority of the buildings in the district retain their integrity of location, style, and design. Increased restoration activity has resulted in the removal of non-historic, unsympathetic additions to many buildings, strengthening the historic character of the district. The Lower Dauphin Street Commercial District reflects the historic nature of the downtown area and is representative of Mobile's architectural development as well as its commercial and urban life.

Inventory

The following information for the 2016 Lower Dauphin Street Expansion was collected from two previous updates and expansions (1995 and 2008 respectively). Information for the 1995 update and expansion was compiled from historic research and field surveys conducted by John Sledge of the Mobile Historic Development Commission between September of 1993 and July of 1994 (expansion was accepted by the Park Service in 1995). Mr. Shaun Wilson, a preservation consultant, completed an update to the 1995 nomination between September of 2006 and October of 2007 (update was accepted in 2008). Finally, Mr. Wilson and Mr. Sledge conducted further research and field surveys between March of 2016 and June of 2016 and completed an update and expansion of the district. Resources were photographed and determination for each contributing and noncontributing building was made. Most construction dates are circa, based on the period of development of the particular street on which the building is located and the architectural characteristics of the building itself. In the case of exact dates, these were obtained by city directory references, title and tax record research. Other sources include published material from the Municipal Archives and unpublished material maintained in the files of the Mobile Historic Development Commission.

Inventory Key

Each property description begins with an inventory number, which runs sequentially upwards. The address follows, then the date, then the name of the business or church if relevant, then the architectural description. Finally, the property description is followed by a "C" for contributing and "NC" for noncontributing.

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Building Inventory:

North Bayou Street

1. **7 North Bayou Street**, Circa 1905, two story wood frame Neo-Classical house with hip roof, two story recessed porch supported by slender Doric columns covers façade, offset double door entryway with transom, 2/2 windows, large picture window on first story. C

North Broad Street

2. **64 North Broad Street**, Circa 1955, 1 story brick veneer free-standing commercial building with flat roof, concrete slab foundation, five bay façade, entrances at either end of façade, metal frame plate glass storefront windows, two auto bays with metal roll doors. C

North Cedar Street

3. **4 North Cedar**, circa 1960, one story two part brick commercial block building. C
4. **5 North Cedar Street**, Circa 1870, one story wood frame Gulf Coast cottage with side gable roof, recessed full width porch supported by turned posts, classical entrance. C
5. **7 North Cedar Street**, Circa 1900, one story wood frame duplex with gable roof, deeply recessed full width front porch supported by turned posts, two entryways, plain framing around doors and windows. C
6. **9 North Cedar Street**, Circa 1900, one story wood frame Creole cottage with side gable roof, full width front porch supported by turned posts, double entryway with plain framing, plain framing surrounds flanking 1/1 windows. C
7. **11 North Cedar Street**, Circa 1900, one story wood frame Creole cottage with side gable roof, recessed full width front porch supported by turned posts, double entryway with plain framing, plain framing surrounds flanking louvered windows. C
8. **12 North Cedar Street**, Circa 1950, one story cinder block commercial building, slab on grade, flat roof, multiple entryways and windows across façade. C
9. **54 North Cedar Street**, Circa 1900, one story wood frame shotgun with hip roof and ell, recessed porch supported by non-historic cast iron, entryway with transom and flanking window, carport on north side. C

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North Claiborne Street

9. **5 North Claiborne Street**, Circa 1901, two story brick Victorian townhouse with hip roof and gable front, fish scale moulding in pediment, attached cast iron verandah, 2/2 windows, stone lintels and sills, ell on north rear, entryway with narrow sidelights and transom. C, NR*
10. **7 North Claiborne Street**, Circa 1873, two story brick townhouse with low hip roof, dentil course along cornice line, cast iron verandah, French doors, entryway with transom, ell features enclosed porch with casement windows. C

South Claiborne Street

11. **4 South Claiborne Street**, 1835/1880/1895, **Cathedral of the Immaculate Conception**, Claude Lerebent architect, basilica plan with Italian Renaissance influence, portico constructed circa 1880, twin towers constructed in 1895 by architect James H. Hutchison, historic cast iron fence and gates surround property circa 1860 from wood at Milenberger of New Orleans. C, NR*

North Conception Street

12. **5 North Conception Street**, Circa 1935, brick two part commercial block brick building with glass and metal storefront, paired 1/1 windows at second floor, cast iron balcony supported by iron posts. C
13. **7-9 North Conception Street**, Circa 1907, **Van Newspaper Building**, two story brick commercial building painted tan, first floor modernized with plate glass windows, second floor divided into two major bays, each bay contains a set of triple windows which are 1/1 double hung sash, tops of the windows above a flat slightly raised frieze area, building is topped by a heavy projecting cornice with blocked shaped modillions and a parapet. C
14. **101 North Conception Street**, Circa 1850, 2 story Greek Revival free-standing commercial building with gable roof, stucco scored to resemble ashlar, three bay façade, 2 inset entrances, northernmost entrance with Classical pediment, metal frame 9/6 windows. C

NR* Denotes building previously listed individually on the National Register.

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15. **101A North Conception Street**, Circa 1875, 2 story one part commercial block building with flat roof, 2 bay façade, 2 entrances flank storefront window on first floor, attached canopy, 1/1 wood frame windows second floor. C
16. **105 North Conception Street**, Circa 1850, 2 story stucco one part commercial block building with flat roof, 4 bay façade, inset entrance, metal frame 6/6 windows, dentil molding along parapet, one story addition with inset entrance added circa 1960. C
17. **109 North Conception Street**, Circa 1885, 3 story brick veneer Victorian with gable roof, raised brick foundation, two bay façade, entrance with transom under attached flat roofed porch supported by brick columns on stucco piers, combination of window styles include wood frame Craftsman windows and single pane plate glass, projecting oriel bay second floor, porch infilled for additional office space, enclosure features metal frame picture window with flanking awning windows, side chimney. C

South Conception Street

18. **6 South Conception Street**, Circa 1899, **Keegan Building**, two story brick commercial building, the two bays of the building are created by the three pilasters, pilasters rise past the cornice halfway into the vertical parapet, each bay contains a single window within a recessed square panel, cornice is simple box shape. C
19. **8 South Conception Street**, 1869/1905, **Byrnes-Quinn Building**, two story brick commercial building which was originally Italianate, building currently is in the undecorated 19th century commercial style with simple lintels and sills with an understated banded cornice, parapet has central projection. C
20. **10-14 South Conception Street**, Circa 1920, **Lindsey Building**, two story brick commercial style building with elements of Art Deco styling, vertical treatment of pilasters with step back at the top of each bay, geometric panels above the windows, modern plate glass storefront is now present. This building was used as a car dealership, theatre, and hotel before use as shops and offices. C
21. **15 South Conception Street**, Circa 1945, one story yellow glazed brick building with modern storefront, building is currently painted red. C
22. **21 South Conception Street**, Circa 1945, one story yellow glazed brick building with modern storefront. C

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23. **16-22 South Conception Street, 1920-21, O'Gwynn Building**, two story commercial building which has been stuccoed and scored to resemble stone, flat roof, building references earlier Federal style buildings as evidenced by the window and cornice treatment. Erected by prominent Mobile physician, Coleman O'Gwynn. C

Conti Street

24. **454 Conti Street**, Circa 1900, one story wood frame raised Victorian cottage with hip roof, full width front porch is divided into 5 bays, gable portico at central bay with double stairs, porch supported by slender columns, balustrade, central entryway is flanked by two 6/6 windows to each side. C
25. **456 Conti Street**, Circa 1900, 1/2 story wood frame Queen Anne with gable roof, 3 bay façade with attached flat roof porch supported by paired columns on brick plinths, balustrade, French doors open onto balcony at the second story, offset entrance with transom. C
26. **555 Conti Street**, Circa 2000, modern brick veneer parking deck with three levels, slab on grade. NC
27. **558 Conti Street**, 1873, One story brick Italianate cottage with low hip roof, 5 bay façade, attached hip roof porch with flat sawn balustrade and chamfered posts, two interior chimneys, entrance with sidelights and transom, 6/6 windows. C
28. **609 Conti Street**, Circa 1920, two story stucco Craftsman with hip roof, attached hip roof porch with massive corner brick pillars, casement windows, façade features battered wing wall each side. C

Dauphin Street

29. **3 Dauphin Street**, Circa 1970, two-story two-part commercial block stuccoed building, arched windows on first and second floor, metal pent over cornice. NC
30. **5 Dauphin Street**, Circa 1890, **Pollock Building**, Rudolph Benz architect, two part commercial block building of three stories, three bays wide with highly decorative pilasters flanking glass and metal storefront, full entablature with classical parapet. C

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31. **7 Dauphin Street, Circa 1887, Farley Building**, two part commercial block Italianate building of two stories, three bays, arched storefront windows, rounded 2/2 second story windows with cast iron hood moulds, decorative cornice with broken pediment. C
32. **9 Dauphin Street, 1914**, two part commercial block three story brick building with terra cotta detail, building is an elaborate classical revivalist structure dominated by the heavy cornice upheld by paired brackets, three main bays are articulated by vertical pilasters composed of dark red brick and contrasting terra cotta quoining, cornice includes dentil course and projecting cap, parapet rises above cornice, three 1/1 windows in each bay on second and third floors. C
33. **101 Dauphin Street, 1906, Van Antwerp Building**, George B. Rogers architect, three part vertical block 11 story skyscraper in the Chicago Style, building utilizes classical motifs including swag and garland at the cornice level, cornice of the first floor has an acanthus string course, rounded corners are emphasized by large vertical inset panels lined with delicate egg and dart moulding, large cartouche on the northeast corner of the building carried the initials "GVA" for Garek Van Antwerp-the druggist who built the building to house his pharmacy and drugstore. It is the first reinforced concrete building in Mobile. C
34. **102 Dauphin Street, Circa 1870, Levee-Wolverton Building**, two part commercial block two-story brick building, round-top windows with cast iron hoods at second floor, altered storefront in wood. C
35. **106 Dauphin Street, Circa 1960, Olensky Brothers**, five story two part vertical block steel frame building with smooth façade. C
36. **108 Dauphin Street, Circa 1869/1969, Antomachi-Metzger** Italianate style three story two part commercial block building, interior of building has been destroyed by fire, façade only remains. NC
37. **105-109 Dauphin Street, Circa 1935, Conboy Building**, two part commercial block modern tripartite brick building, understated detail around windows and cornice, restrained dentil course. C
38. **110-112 Dauphin Street, 1938, Walgreens-Eckerds Building**, two story two part commercial block stucco over brick building, string courses divide the first and second floors. C
39. **111 Dauphin Street, Circa 1935, Lyons Building**, two part commercial block two story brick building with wooden storefront, pair of recessed entrances, three 1/1 windows on second floor, plain parapet. C

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40. **113 Dauphin Street, Circa 1935, Lyons Building**, two story brick with stone veneer modern commercial building utilizing glass brick, understated cornice located above the large central glass brick panel, cornice consists of an inset panel with a very gentle upsweeping curve. C
41. **115-117 Dauphin Street, 1913-14/1942/1950, Kress Building**, three story brick two part commercial block building, decorative rosettes around windows, variegated tile, projecting cornice with modillions and a projecting parapet in the center of the cornice, first floors have been modernized. The original store was designed by Seymour Burrell and thus resembles many other Kress stores throughout the south. C
42. **119 Dauphin Street, Circa 1907/1950, Bechoffer Building**, three story recessed storefront, upper stories covered circa 1950 with square panels, gabled dormer visible over parapet. C
43. **121-123 Dauphin Street, Circa 1940, Harvey Building**, two part commercial block three story building, brick with white stone veneer, Art Deco influence is visible in the lines and detailing of the facade. C
44. **125-127 Dauphin Street, Circa 1920, McCrory Building**, two part commercial block with Art Deco Styling, brick with the angular composition and linear hard edges typical of the Art Deco movement. It was erected by the Van Antwerp family to house a nickel and dime store. C
45. **150 Dauphin Street, 1824-1849/1904, Bienvenue Square**, public park occupies the entire block. Block was acquired by the city over the span of 1824-1849 for a total cost of \$82,000. Originally enclosed by a cast iron fence, fence was removed in 1904, sidewalks laid, fountain, and bandstand were added that same year. Fountain was designed by Rudolph Benz. C
46. **151-153 Dauphin Street, Circa 1835, Reid Building**, two part commercial block two story building, brick with stucco façade, two storefronts with awning on corner, 2/2 windows on second floor, bracketed cornice with parapet above. C
47. **155 Dauphin Street, Circa 1835, Reid Building**, two part commercial block three story brick building in the Italianate Style, four bays, storefront with hooded round top windows, cornice with paired brackets, cast iron balcony. C
48. **157 Dauphin Street, Circa 1865/1936, Byrnes-Lerner Building**, two part commercial block two story brick building covered with large square tiles of white stone, central panel with vertical channels created by graduated steps descending from the side panels to a larger recessed central section, slightly raised parapet. Present façade is from 1936 with Art Deco feel. C

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49. **159 Dauphin Street**, Circa 1935, **Harvey Buildings**, double brick commercial building, two stories with façade covered with modern stucco panels. C
50. **161 Dauphin Street**, Circa 1935, **Harvey Buildings**, double brick commercial building, two stories with façade covered with modern stucco panels, retains glass brick and Carrera tile. C
51. **165 Dauphin Street**, 1950, **Gayfers**, three story two part commercial block building, white glazed brick on the upper floors, display cases on the first floor are now covered. C
52. **167 Dauphin Street**, 1883/1950, **Goodman-Smith Building**, two story two part commercial block building, originally Italianate style before alterations in 1950, subsequent loss of architectural integrity, modern storefront, building is presently stuccoed and painted white. NC
53. **169 Dauphin Street**, 1897, **Spina and Pincus Building**, Rudolph Benz architect, two part commercial block two and three story buildings in the Classical Revival Style, stone, twin windows, second and third stories with rusticated sills and lintels, pilasters, partially rusticated shafts, Neo-classical capitals, frieze with acanthus scroll motif, heavily bracketed overhanging cornice. C
54. **200-202 Dauphin Street**, circa 1927, Two story brick corner building with glass and metal storefront, paired with 1/1 windows at second floor. Balcony was later addition. C
55. **201 Dauphin Street**, Circa 1853, **Hugon Building**, two part commercial block building in the Federal Style, two story brick building has been stuccoed and scored, 2/2 windows, simple box cornice. C
56. **203 Dauphin Street**, 1893, **Scheuermann Building**, Rudolph Benz architect, two part commercial block two story Victorian building of dark red brick, central arched window on second floor framed by small colonnettes, rusticated stucco trim, parapet with "1893" date, rusticated panels, sculptured palmetto leaf design articulates the cornice. C
57. **204-206 Dauphin Street**, Circa 1897, **Mason Building**, two story two part commercial block building of brick, modern inset storefront on first floor, second floor divided into three bays, central bay contains a semicircular headed window, horizontal scoring of stucco surface, Neo-classical stylized mouldings, parapet with dentil course, parapet raised over central bay. C
58. **205 Dauphin Street**, 1856-66, two story brick commercial building, cornice and frieze with "1881" date, modern storefront, dentil course along projecting cornice. C

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59. **207 Dauphin Street, 1856-66, Steele and Burgess Building**, two part commercial block two story brick commercial building, storefront on first floor, stuccoed brick on second floor, segmental arched windows with Victorian hood moulding, iron sills, plain projecting cornice. C
60. **208 Dauphin Street, 1885, 1994, 2006 and 2008**, three story commercial stucco over brick building, third floor recessed with three bays and cast iron balcony; second floor divided into four bays with full height casement windows and fanlights over each, dentil cornice divided by scroll brackets and raised stucco modillion motif, cast iron balcony supported by iron columns; mezzanine level has four rectangular windows and below this a raised stucco modillion motif repeats, center double wood and glass doors flanked by display windows with raised stucco bulkhead beneath; first story building has suffered extensive fire damage, barely any façade remained. NC
61. **209 Dauphin Street, 1885, Turner Building**, two story brick two part commercial block building, first floor altered, second floor corner pilasters of alternating blocks of ashlar and rustication, segmental arched windows, hood mouldings with accented keystone and side brackets, parapet formed by a series of decorative mouldings, stepped parapet above central bay. C
62. **210 Dauphin Street, 1885, 2008, 2013 McLaw Building**, two story commercial block brick building, overhanging cornice with dentil course interrupted by scroll brackets, second floor divided into four bays with floor length windows, Neo-classical entablatures on scroll brackets provide ornamentation above windows, cast iron balcony reconstructed at later date circa 2003, building has suffered extensive fire damage, portions of the original façade remain. C
63. **211 Dauphin Street, Circa 1880**, two part commercial block two story commercial building, storefront recessed with burglar bars, second floor stuccoed, stepped parapet. C
64. **213 Dauphin Street, Circa 1935, Woolworths**, two part commercial block two story building with aluminum and glass storefront, metal curved canopy, brick second story with seven bays, outer pair windows octagonal, parapet. C
65. **218 Dauphin Street, 1865/1965, Trenier Building**, two story two part commercial block building, smooth stucco, cast iron balcony, overhanging cornice supported by brackets, modern storefront. C
66. **220 Dauphin Street, 1891, Rudolph Benz architect**, two story two part commercial block Victorian building, red brick with attic corner towers, first floor modernized, cast iron balcony, double string course of dentil mouldings separate first and second

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floors, pilasters with brick mouldings and reeded panels form the bays, segmental arched windows, central triple window with pitted stucco straight arch, side bays of attic fenestrated with moulded surrounds, small turret above west bay. C

67. **221 Dauphin Street**, 1866/1899/1937, **DeMouy Building**, two part commercial block two-story building, first floor altered, second story is brick with rusticated string course and grouped windows. C
68. **222 Dauphin Street**, 1879, **Grotz Building**, one of three two story two part commercial block buildings that share a common façade, altered storefront, windows retain hood mould with accented keystones and sills, paneled architrave and heavy twin scrolled medallions, cornice, low parapet with capped piers above medallions. C
69. **223 Dauphin Street**, 1899, **Sangrouber Building**, , two part commercial block three story building, first story altered, second and third stories stuccoed with horizontal lines, rusticated string course between stories, grouped windows, pilasters with pseudo-Byzantine capitals. C
70. **224 Dauphin Street**, 1879, **DeMouy Building**, same as 222 Dauphin Street (above), altered storefront, cast iron balcony. C
71. **225 Dauphin Street**, 1899, **Port City Brewery**, two part commercial block three story building, first story with wood and glass restaurant entrance, second and third stories stuccoed with horizontal lines, rusticated string course between stories, grouped windows, pilasters with pseudo-Byzantine capitals, contemporary compatible balcony wraps around building. L 000050. C
72. **226 Dauphin Street**, 1879, **Three Georges Candy**, same as 222 Dauphin Street (above), fully restored with 19th century storefront, cast iron columns. C
73. **250 Dauphin Street**, Circa 1870/1965, **Lyons Building**, two story two part commercial block building, smooth stucco on second floor, modern storefront, cast iron balcony wraps around facade. C
74. **251 Dauphin Street**, Circa 1965, one story one part commercial block building, International styling includes extensive use of metal and glass along façade. C
75. **254-256 Dauphin Street**, Circa 1920, **Goldstein Building**, two story two part commercial block building, smooth stucco with applied hafts in decorative design. C
76. **257 Dauphin Street**, 1862, **McGill Building**, two story two part commercial block building in the Federal Style, storefront along first floor, second story is stuccoed with a pair of aluminum windows. C

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77. **258 Dauphin Street**, Circa 1846, **Bill Building**, three-story two-part commercial block building, stucco scored to simulate ashlar, 6/6 windows, deeply recessed storefront. C
78. **260 Dauphin Street**, 1905, three story two part commercial block building, Classical Revival styling, straight arches with prominent keystones and end voussoirs, dentil and egg and dart mouldings in the heavy overhanging cornice upheld by modillions. C
79. **261 Dauphin Street**, 1899, **Chantron-Stein Building**, two story two part commercial block building, brick, second floor retains semi-octagonal arches over windows and terracotta pent roof upheld by open wooden brackets resting on brick corbels. C
80. **266 Dauphin Street**, Circa 1850, **Rabby Building**, two-story two part commercial block building in the Federal Style, scored stucco, straight arches and stone sills, slightly stepped cornice. C
81. **267 Dauphin Street**, Circa 1854, two story two-part commercial block building, brick building has been extensively altered along the façade, subsequent loss of architectural integrity. NC
82. **270 Dauphin Street**, Circa 1909, **Crown Theatre**, two story commercial building with altered storefront, stucco, cornice broken with curved parapet, double arched entryway. C
83. **271 Dauphin Street**, Circa 1970, modern one story one part commercial block building, brick and stucco. NC
84. **273 Dauphin Street**, Circa 1970, modern one story one part commercial block building of glass and brick. NC
85. **274 Dauphin Street**, Circa 1893, **Marston Building**, two part commercial block two story brick building, dentil cornice, paired 6/6 windows, brick façade added. C
86. **276 Dauphin Street**, Circa 1960, modern one story one part commercial block building, stucco and glass. C
87. **278 Dauphin Street**, Circa 1960, modern stucco and glass one story one part commercial block building. C

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88. **300 Dauphin Street, 1848/1905, Turner Building**, two story two part commercial building in the Classical Revival style, egg and dart moulding, recessed panels above the windows, straight arches with rusticated keystone and end voussoirs, strong rhythm is created by the repetitive bays, attached cantilever balcony. C
89. **301 Dauphin Street, 1979, Cathedral Square**, public park encompasses entire block, planted with grass and crepe myrtles. C
90. **306 Dauphin Street, 1889/1908/ circa 1960/1992, Touart-Singer Building**, two story building with central shaped pediment, barrel tile roof, painting Flemish bond brick, and altered second story with French doors leading to iron balcony on second floor, later altered modern storefront on first story, commercial space on ground floor. C
91. **310 Dauphin Street, 1900/circa 1960/1997/2002, Zoghby Building**, Neoclassical Revival Style three story commercial building, Flemish bond brick, mansard roof and later dated attached iron balcony. C
92. **312-318 Dauphin Street, 1908/1965, Frederick-Zoghby Building**, two story two part commercial block has been altered with modern plastic tile. NC
93. **320 Dauphin Street, 1908/1965, Frederick-Zoghby Building**, one story one part commercial block building, modern glass storefront. NC
94. **350 Dauphin Street, circa 1945**, one story one part commercial block building, brick, deeply recessed storefront. C
95. **354 Dauphin Street, 1848, Smith Building**, two story two part commercial block Federal style building, brick, 6/6 windows at second floor, dentil cornice, wood storefront. C
96. **356 Dauphin Street, 1858, Chighizola Building**, Federal Style two story two part commercial block building, brick, two front doors, cantilevered iron balcony, two 6/9 windows at second story, dentil cornice. C
97. **358 Dauphin Street, 1852, McGuire Building**, three story two part commercial block Federal building, brick, four French doors with transoms at ground level, 6/6 windows at second and third floors, full width cantilevered iron balcony on the second story, two bay cantilevered balcony at the third floor, dentil cornice, parapeted end walls. C
98. **360 Dauphin Street, 1919, Wilkins-Higgins Building**, three story two part commercial block building, façade only, red brick, two cantilever iron balconies at second and third story, stepped parapet with coping. NC
99. **362 Dauphin Street, 1923, Fry Building**, two-story modern brick commercial building with modern storefront, 6/6 windows on the second floor, cantilevered iron balcony, gabled parapet. C

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100. **401 Dauphin Street**, 1854/1900, two story two part commercial block building, building is stuccoed with applied shafts that separate the building into three major sections, second floor is nine bays with 6/1 windows. C
101. **407 Dauphin Street**, Circa 1854, **Chighizola Building**, two part commercial block two story Federal Style building of stuccoed brick with dentil mouldings, gable roof, fire wall and pair of gable dormers, multiple doors along street. C
102. **411 Dauphin Street**, 1854, two part commercial block two story Federal Style building, first floor retains cast iron columns, simple cornice with dentil moulding, gable roof with firewall. C
103. **412 Dauphin Street**, 1907, **Pollock Building**, Rudolph Benz architect, three-story brick commercial building, full height windows, dentil cornice. C
104. **417 Dauphin Street**, 1900, **Crawford Building**, Classical Revival Style commercial building with corbel and rosette designs, segmental arches and fret band which contrasts in color and material with the brick of the main body, brick parapet crowned by a Palladian motif. C
105. **450 Dauphin Street**, Circa 1860, one story one part commercial block building. C
106. **451-453 Dauphin Street**, 1855, **Toulme Building**, two story two part commercial block Federal Style building, brick and stucco wood and glass storefronts, 2/2 windows on second story, gable roof, parapeted end walls with double chimneys. C
107. **454-456 Dauphin Street**, Circa 1867, **Moran Building**, part of a row of Italianate influenced two part commercial block two story buildings, brick, wood and glass storefront, 6/6 second floor windows, dentil course, parapeted parapet with lights. C
108. **455 Dauphin Street**, 1851, **Toulme Building**, two-story two part commercial block Federal Style building, brick with dentil moulding and gable roof, attached cast iron balcony. C
109. **457 Dauphin Street**, 1916, **Barry Building**, Classical Revival commercial building with Renaissance motifs, console table supported by brackets, moulded string course and cornice of white terracotta that contrasts with the dark red brick of the building. C
110. **459 Dauphin Street**, 1852, **Walker Building**, three story two part commercial block building of three stories, brick, modern store front, 2/2 windows at second and third floors, dentil course between second and third floor indicates an added story after 1852. C

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111. **462-464 Dauphin Street**, Circa 1867, **Monin Building**, see 454 Dauphin Street above. C
112. **465 Dauphin Street**, Circa 1855, two part commercial block two story Federal Style building, wood and glass professional space at first floor, five 6/6 windows at second floor, dentil course, pair of gable dormers. C
113. **467 Dauphin Street**, Circa 1875/1940, two story two part commercial block brick building, first floor features symmetrical storefront, second floor has aluminum windows. C
114. **470 Dauphin Street**, Circa 1854/Circa 1907, **Tobin Building**, two story two part commercial block Federal style building, brick, raw wood and glass storefronts, 6/6 windows on second floor, parapeted end walls. C
115. **501 Dauphin Street**, 1869, two story stucco apartment building, façade windows have been infilled, arched cornice, paneled parapet, modern storefront with French doors and transoms. C
116. **508 Dauphin Street**, Circa 1960, one story one part commercial block brick building, aluminum and glass storefront, awnings. C
117. **510 Dauphin Street**, Circa 1900, one story one part commercial block brick building with aluminum and glass storefront, awning. C
118. **515 Dauphin Street**, 2006, two story two part commercial block building, Neo-Federal styling, brick, side gable roof with end parapet walls, inset entrances with sidelights and transom, entryway with stylized Greek surround, 6/6 windows with flat arched lintels, cantilevered balcony. NC
119. **517 Dauphin Street**, 2006, 1 ½ story brick one part commercial block building with side gable roof, paired gable roof dormers, central entrance with transom flanked by French windows with transoms, flat arched lintels are present above windows and entrance. NC
120. **518 Dauphin Street**, Circa 1960, one story stucco one-part commercial block building, aluminum and glass storefront, awnings. C
121. **519 Dauphin Street**, 2006, two story two part commercial block building, Neo-Federal styling, brick, side gable roof with end parapet walls, inset entrances with sidelights and transom, entryway with stylized Greek surround, 6/6 windows with flat arched lintels, cantilevered balcony. NC

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122. **550 Dauphin Street**, Circa 1920, one story one part commercial block stucco building, panels above storefronts. C
123. **551 Dauphin Street**, 1891, two part commercial block two story brick building, cast iron columns support segmental arches on first floor, aluminum windows on second floor, low hip canopy wraps around corner, corbelled cornice, pair of lunettes and chimneys on parapeted end wall east elevation. C
124. **553 Dauphin Street**, 1891, two story commercial building, scored stucco, second floor windows are shuttered, dentil course, two store fronts. C
125. **555 Dauphin Street**, Circa 1960, **Catholic Service Center**, one story one part commercial block building, brick, glass storefronts. C
126. **558 Dauphin Street**, 1878, **Gass Building**, Federal style two part commercial block two story brick building, 6/6 windows on the second floor, wood and glass storefront, decorative horizontal mold above windows. C
127. **560 Dauphin Street**, Circa 1960, one story brick one part commercial block building, storefront has been boarded. C
128. **566 Dauphin Street**, Circa 1960, one story one part commercial block building, brick, aluminum and glass storefront. C
129. **568 Dauphin Street**, Circa 1960, one story one part commercial block brick building with aluminum and glass storefront. C
130. **571 Dauphin Street**, Circa 1960, one story one part commercial block brick building, glass storefronts, shed canopy. C
131. **601-605 Dauphin Street**, 1891, two story two part commercial block building with hip roof, clapboarding, decorative brackets support roof overhang, 2/2 windows, attached one story shed roof canopy covers block. C
132. **607 Dauphin Street**, Circa 1870, two part commercial block two story Italianate building, brick with stucco, cast iron columns, stepped string course and cornice, parapet with recessed panels, four 6/6 windows at second floor, attached shed roof canopy covers length of block. C

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133. **609 Dauphin Street**, Circa 1960, one story one part commercial block stucco building, shed roof canopy covers length of block. C
134. **611 Dauphin Street**, Circa 1870, two part two story Federal Style building, stucco on brick, four 6/6 windows on second floor, dentil course, gable roof, attached shed roof covers block. C
135. **612-614 Dauphin Street**, Circa 1940, one story one part commercial block brick building, wood and glass storefront, flat canopy, row of lights above canopy façade divided by three brick pilasters. C
136. **615 Dauphin Street**, Circa 1870, two story Italianate two part commercial block building, four 6/6 windows on second floor, cornice, paneled parapet, wood door with transom, attached shed roof canopy covers block. C
137. **659 Dauphin Street**, Circa 1880, two-story two part commercial block stucco over brick building, aluminum windows on second floor, inset storefront, cast iron columns, canopy over entrance. C
138. **660 Dauphin Street**, Circa 1930, **Thomas Roofing**, one story one part commercial block stucco building, double string course around building above canopies, cornice. C
139. **661 Dauphin Street**, Circa 1900, one story graded block building, brick with stucco above shed canopy, paneled cornice with parapet. C
140. **709 Dauphin Street**, 1904, **Schumacher Carriage Works**, two story two part commercial block brick building, two large bays flank wooden door with lunette at first floor, seven windows on second floor with one lintel and sills, stepped parapet. C, NR*
141. **711 Dauphin Street**, 1866, **Schumacher Carriage Works**, two story brick commercial building with arched carriage bay flanked by wooden doors with transoms, three 2/2 windows at the second floor, string course, stepped parapet. C
142. **714 Dauphin Street**, Circa 1970, one story one part commercial block building, cinder block. NC
143. **715 Dauphin Street**, Circa 1970, modern one story one part commercial block building, brick. NC
144. **751 Dauphin Street**, Circa 1930, one story one part commercial block brick building, five bays with wood storefronts and transoms, multiple entrances. C

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145. **808 Dauphin Street**, Circa 1900, one story wood frame Victorian cottage with hip roof, inset porch with turn posts, brackets and drop frieze, 2/2 windows, floor length windows with shutters at porch, entrance with transom. C
146. **850 Dauphin Street**, Circa 1890, one story wood frame Queen Anne cottage, gable on hip roof, gable bay, attached hip roof porch features turn posts with balusters and brackets with a drop frieze. C
147. **852 Dauphin Street**, Circa 1900, one story wood frame Neo-classical cottage with gable roof, box cornice and close return, recessed porch supported by box columns, bay windows on east and west elevations, 6/9 windows with shutters, entrance with sidelights and transom. C
148. **853 Dauphin Street**, Circa 1945, **Red Cross Building**, one story brick and structural tile free-standing commercial building in the Art Moderne style, flat gravel on tar roof, 11 bay façade, centered inset entrance in main portion of building, vehicular entrance, curved wall surfaces and speed lines typical of Moderne styling. C

North Dearborn Street

149. **7 North Dearborn Street**, 1928, **Woodmaritan No. 2**, two-story two part commercial block building, stucco, three bay façade, arched entryway with rough lintel, dentil courses, gabled parapet. C
150. **8 North Dearborn Street**, 1885, two story wood frame Italianate house with low hip roof, three bay façade, floor length 6/9 windows, recessed porch with balcony, chamfered posts, paired brackets, transom above entrance. C
151. **10 North Dearborn Street**, Circa 1890, one story wood frame Victorian cottage with hip roof and attached gable covering three bays of the five bay façade, turn posts, brackets, drop frieze, full height windows onto porch. C
152. **11 North Dearborn Street**, Circa 1890, one story wood frame Victorian cottage with hip roof, five bay façade, attached gable porch covers three bays, turn posts, clapboard knee wall, 2/2 windows, porch has been screened. C
153. **12 North Dearborn Street**, Circa 1910, one story wood frame Victorian cottage, asbestos sided, cross gable, attached shed roof porch with square posts and drop frieze, 2/2 windows. C

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154. **13 North Dearborn Street, 1872, Creole Firehouse No. 1**, James H. Hutchisson architect, two story two part commercial block brick building with arched central bay and flanking doors, one story brick wing with arched opening on south side, full height windows at second floor with cast iron guards, brick lintels and panels in parapet above, Creole No. 1 in central panel. Creole Firehouse was for a fire company of African American descent. C

St. Emanuel Street

155. **4-10 St. Emanuel Street, 1866/1907, Meyer-Jossen Building**, three story two part commercial block stucco building, three recessed storefronts, all windows boarded, dentil course with panels in parapet above. C
156. **12 St. Emanuel Street, 1907**, three story two part commercial block building, brick, recessed storefront, 2/2 windows, simple cornice. C
157. **14 St. Emanuel Street, 1905/1920, Gayfers**, four story brick and stucco two part commercial block building painted white, façade is distinguished by strong horizontal bands of decoration, a band of diamond shaped fret work alternates with a band of vertical striations, channeled row originally contained casement windows, wide pilaster is present on each end of the building with recessed panels rising to the cornice level, cornice rises in three steps to a table topped at regular intervals with round flat disks, first floor has been modernized, pedimental parapet stands above the cornice. The building was erected in 1905 for use as a Hairless Steam Laundry Company which ceased business in 1914. In 1920 Hammond Gaster purchased the structure after his architect, George B. Rogers, has totally reconstructed behind its façade. C
158. **50 St. Emanuel Street, 1860/1970**, two story two part commercial block building, stucco, 6/6 windows, corner entrance, wraparound cast iron verandah, only massing of original building remains. NC
159. **54 St. Emanuel Street, 1904, de Briere Building**, two story two part commercial block building with Classical Styling, heavy overhanging cornice with paired brackets and modillions, building is divided into three major bays by large pilasters, capitals are formed by paired brackets, parapet that rises above the cornice has a large stylized acanthus leaf at the top of each pilaster, swag panels are set under the paired windows in each bay. The de Briere Building was previously used as the Troy Steam Laundry company until the 1930's. C

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St. Francis Street

160. **60 St. Francis Street**, Circa 1910, two story two part commercial block brick building with three bay facade, 6/6 windows, corbelled cornice, large multi-pane window at first floor. C
161. **68 St. Francis Street**, 1906, **First National Bank**, Watkins, Hutchisson, and Garvin architects, two story two part commercial block building in the Classical Revival Style, brick and stone, glazed terra cotta, central pediment, pair of Ionic columns, full entablature, central doors with flanking entrance featuring broken segmental arches with brackets. C, NR*
162. **78 St. Francis Street**, circa 1959, one story, brick commercial building with metal frame plate glass storefront. NC
163. **104 St. Francis Street**, Circa 1941, 8 story brick veneer free-standing commercial building with flat roof, concrete slab foundation, 6 bay facade, corner entrance, metal frame plate glass windows on first floor and metal frame 1/1 windows on remaining floors. Building is part of the Merchants Bank Building complex referred to as "Annex" or "Building 1." A non-contributing brick one story building abuts this structure. C
164. **214 St. Francis Street**, Circa 1950, 1 story concrete block free-standing commercial building with flat roof, concrete slab foundation, three bay facade, entrance with plate glass door inset, metal frame plate glass windows, facade altered with addition of attached metal awning. NC
165. **216 St. Francis Street**, Circa 1890, 2 story brick free-standing commercial building with flat roof, brick foundation, three bay facade, entrances in outer bays, wood frame walk-thru windows on second floor, attached brick porch. C
166. **218 St. Francis Street**, Circa 1920, 1 story brick veneer free-standing commercial building with flat roof, concrete foundation, four bay facade, inset inset entrance, metal frame windows, altered storefront with infilled entrances and window bays. NC
167. **255 St. Francis Street**, Circa 1896, **Neville House**, two story brick Federal Style townhouse with side hall entrance, 6/6 windows with shutters, full cast iron verandah with unusual raised first floor, dentil cornice, parapeted end gables. C, NR*
168. **257 St. Francis Street**, Circa 1845, **Silver House**, two story brick Italianate Style townhouse with side hall entrance, 1/1 windows, one story bay window, cast iron surmounting bay window and porch entrance, bracketed eave cornice. C, NR*
169. **259 St. Francis Street**, Circa 1845/1926, C.L. Hutchisson architect, three story two part commercial block brick building, facade applied to circa 1845 building, windows

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- are boarded, string course and decorative motifs top corners of the façade, west elevation stuccoed and scored to simulate ashlar, parapeted gable end. C
170. **310 St. Francis Street**, circa 1900, restored in 1999, two story wood frame dwelling, hipped roof, inset porches flanking central bay, monumental box columns at either end, central three part window on first story. C
171. **351 St. Francis Street**, 1921, **Scottish Rites Temple**, George B. Rogers architect, Egyptian Revival Style building, three stories, stucco with massive battered walls, large entrance with surround narrow windows, pair obelisks above, entrances marked by pairs of sphinxes. C, NR*
172. **359 St. Francis Street**, Circa 1925, one story stucco one part commercial block building, multi-light door and sidelights, pair of multi-pane windows flanks entrance, stepped parapet. C
173. **503 St. Francis Street**, 1933, **Dade House**, 1 ½ story wood frame Creole Cottage, six bay façade, 6/6 windows, two front doors, box columns and balustrade, pair of gable dormers on side gable roof, recessed porch. C
174. **505 St. Francis Street**, Circa 1900, one story wood frame shotgun with gable roof, recessed porch supported by turned posts, 6/6 windows. C
175. **506 St. Francis Street**, Circa 1970, one story one part commercial block building, brick, gable on hip roof, inset entrance with burglar bars. NC
176. **507 St. Francis Street**, Circa 1910, one story wood frame shotgun with low hip roof, recessed porch supported by battered columns on side to knee wall, three 6/6 windows. C
177. **558 St. Francis Street**, Circa 1900, **Olivers**, three story two part commercial block brick building, seven bay façade, two entrances, modern aluminum doors, large windows flank entrance, flat roof. C
178. **603 St. Francis Street**, Circa 1890/1915, 1 ½ story wood frame Queen Anne cottage with hip roof, gabled bay recessed porch supported by turned posts, brackets, balustrade, hip roof dormer with 2/2 windows. C
179. **605 St. Francis Street**, Circa 1900, one story wood frame Queen Anne cottage, gambrel roof sides, gabled bay, recessed porch supported by Tuscan columns on brick plinths, gabled dormer above. C
180. **607 St. Francis Street**, Circa 1915, 1 ½ story wood frame bungalow with side gable roof, three bay façade, recessed porch supported by box columns on brick plinths, shed roof dormer with four 3/1 windows, knee braces, exposed rafters. C

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181. **701 St. Francis Street, 1926, Central Fire Station**, three story brick building with flanking two story wings, ceramic tile roof, paired 6/6 windows, fire truck bays. C
182. **702 St. Francis Street**, Circa 1915, two story wood frame bungalow, gable roof, recessed porch at entrance, gable window, half-timbered gable, porte-cochere with room above. C
183. **708 St. Francis Street**, Circa 1890, 2 story wood frame Victorian with hip roof, brick foundation, four bay façade, entrance inset, recessed corner porch supported by turned posts, wood frame 2/2 windows, second double door entryway in outermost western bay now permanently closed. C
184. **753 St. Francis Street, 1908, Convent of Mercy**, 3 ½ story stucco building with cross gable parapet roof, two story attached porch with filled second story, shed roof dormers, open porches across rear of building. C, NR*
185. **801 St. Francis Street, Circa 1960**, 1 story brick free-standing commercial building with flat roof, 10 bay façade, inset entrance with canopy supported by decorative iron supports, single and paired multi-pane metal frame 8/12 windows, metal frame picture windows, classically inspired cornice with dentil moulding. C
186. **814 St. Francis Street**, Circa 1925, 1 story stucco bungalow with hip roof, brick pier foundation, two bay façade, entrance under recessed porch supported by stucco columns, Craftsman windows, exposed rafters, clipped dormer with light. C

North Jackson Street

187. **6 North Jackson Street**, Circa 1845/1994, **No. 6 Gate**, 2 story Federal style brick building, brick and stucco, attached two-story cast iron veranda, side gable roof with parapet end walls, pair of gabled dormers. NC
188. **7 North Jackson Street**, Circa 1835, **Cavallero House**, 2 ½ story Federal style brick building with parapeted side gable roof, paired gable dormers, attached two story cast iron balcony, 6/6 windows on first floor, French doors open onto second story. C, NR*

North Franklin Street

189. **12 North Franklin Street**, circa 1945, one story, three bay facade, commercial brick building with eight-over-eight windows flanking central opening. C

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North Joachim Street

190. **15 North Joachim Street**, 1895, **St. Francis Street United Methodist Church**, Victorian church with prominent corner square tower capped by pyramidal roof and cross, large round top stained glass windows, raised sanctuary. C, NR*
191. **70 North Joachim Street**, Circa 1915, 1 story stucco one part commercial block building with flat roof, concrete slab foundation, seven bay façade, multiple storefronts with entrances corresponding to each store, metal frame plate glass windows with multi-pane transoms. C

South Joachim Street

192. **6 South Joachim Street**, 1926, **Saenger Theatre**, Emil Weil architect, two-story grand movie palace using French and Italian Renaissance motifs, brick with stone urns around parapet. C
193. **7 South Joachim Street**, Circa 1855, **HoJons**, two story two part commercial block building, brick, five bay façade, attached two-story cast iron balcony. C
194. **9-13 South Joachim Street**, 1850, **Mastin Building**, two story two part commercial block building, brick, 4x8 bays, cornice with dentil course, red tile shed roof over cornice with a low parapet with long rectangular recesses. C

St. Joseph Street

195. **6 St. Joseph Street**, 1852, **Franklin Fire Engine Company #3**, two story stucco two part commercial block building in the Italianate style, window framing is created by a raised flat stucco or plaster moulding which flares at the top to create a round hood mould, building is three bays wide, double window in the center flanked by a single window on each side, flat frieze table establishes the entablature that connects to a round projecting cornice, parapet rises above cornice with a central raised projection carrying the name of the fire company. The building housed the Franklin Engine Fire Company #3 until late 1889 when all volunteer fire companies were incorporated into the city. It continued to serve as a station until 1926. C
196. **8 St. Joseph Street**, Circa 2005, 2 ½ story brick veneer neo-colonial styled building, gable roof, three bay façade, offset entrance, slab on grade. NC
197. **51 St. Joseph Street**, Circa 1974, 3 story concrete free-standing commercial building with flat roof, concrete foundation, two bay façade, double door entrance, metal frame plate glass windows. NC
198. **56 St. Joseph Street**, 1928, 1929, 1939, **Merchants National Bank Building**, primary structure constructed in 1928 designed by Warren, Knight, and Davis architecture firm with Owen and Clarke as local supervising architects. The nineteen story three part vertical block skyscraper, featuring Neo-classical elements

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like Corinthian columns, stepped upper stories with pyramidal roof, use of darker brick creates Art Deco patterns at the upper stories; the 1929 two story addition fronting St. Francis Street and the 1939 four story addition fronting St. Joseph compliment the original tower's design in composition and aesthetic. These buildings are part of a larger complex which includes the later design structures at 111 St. Michael Street, Building 5; skywalk connecting to 101 N. Royal Street, 104 St. Francis Street, "Building 1"; and abutting non-contributing one story structure, "Building 6". C

199. **59 St. Joseph Street**, 1947, **Waterman Building**, Platt Roberts architect, 16 story International Style skyscraper, concrete foundation, 1 bay façade with multiple entrances with glass doors, metal frame windows. C

200. **100 St. Joseph Street**, Circa 1900, 4 story brick free-standing commercial building with flat roof, brick foundation, seven bay façade, inset entrance, metal frame 9 pane windows, balcony supported by posts across façade. C

North Hamilton Street

201. **7 North Hamilton Street**, Circa 1875, **Metzger House**, brick pier foundation, brick building with five bay porch formed by six columns of square section, double brackets supporting box cornice over entrance, tuscan corner pilasters of same column design, slide by windows. C

202. **16 North Hamilton Street**, circa 1946, 2009 altered brick commercial building, flat roof has been changed to gable, fenestration altered. C

North Lawrence Street

203. **6 North Lawrence Street**, Circa 1880, two story wood frame Italianate house with low hip roof, asbestos sided, recessed two story porch supported by box columns, balustrade, one bay of porch has been infilled. C

204. **7 North Lawrence Street**, 1851, **Washington Fire House #5**, two story two-part commercial block brick building, Greek Revival style, distyle in antis Doric columns at first floor, cantilever balcony, offset entrance with sidelights and transom. C, NR*

St. Michael Street

205. **69 St. Michael Street**, Circa 1900, 1 story brick free-standing commercial building with flat roof, three bay façade, entrances in all three bays, classical cornice, engaged columns. C

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206. **75 St. Michael Street**, Circa 1900, 1 story brick free-standing commercial building with flat roof, brick foundation, four bay facade, entrances in all four bays, classical cornice with engaged columns. C

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207. **111 St. Michael Street**, 1951, 5 story concrete free-standing commercial building in Modernistic style, concrete foundation, two bay façade, entrance under projecting flat roof, windowless façade, attached walk-way above street to neighboring parking garage. This was a rear addition to the Merchants Bank complex. The structure was referred to as "Building 5." C
208. **213 St. Michael Street**, Circa 1955, 1 story brick free-standing commercial building with side gable roof, concrete foundation, two bay façade, entrance with attached porch with decorative iron support, tripled metal frame 8/4 windows, louvered gabled dormers. C
209. **214 St. Michael Street**, Circa 1960, 1 story brick free-standing commercial building with flat roof, concrete foundation, six bay façade, inset entrances, metal frame plate glass storefront windows. C
210. **220 St. Michael Street**, Circa 1900, 2 story brick free-standing commercial building with flat roof, brick foundation, four bay façade, inset entrance with transom and surround, wood frame 6/6 windows. C
211. **701 St. Michael Street**, Circa 1890, two story two part commercial block brick and stucco building, corner entrance, attached flat roof canopy covers façade, flat parapeted roof. C
212. **758 St. Michael Street**, Circa 1950, 9 story high-rise apartment complex with flat roof, concrete foundation, 15 bay facade, centered entrance, metal frame windows. C

North Royal Street

213. **1 North Royal Street**, Circa 1875, **Burke Building**, two story brick two part commercial block building, brick covered in stucco, round top windows at second floor with cast iron moulds, attached two story cast iron balcony wraps around corner. C
214. **3 North Royal Street**, Circa 1899, **Barfield Building**, two part commercial block two story Italianate building, brick has been stuccoed and scored to resemble stone, six bays wide with sash windows and straight arch windows, cornice is a simple cap. C

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215. **7 North Royal Street**, Circa 1870, **Stickney Building**, two story two part commercial block building, simple cornice with small projecting parapet, second floor windows feature straight arch lintels with pronounced keystone and end voussoirs. This building was reduced to one story when the third floor was damaged by fire earlier in the 20th century. C
216. **26 North Royal Street**, 1908, **Battle House Hotel**, Frank .M. Andrews and Co. architect, seven story three part vertical block brick building, accented corners, first two floors are tan brick massed as stone, Tuscan columns at entrance on Royal Street, windows accented by stucco lintels with exaggerated keystones, upper floor windows lack keystone element, metal cornice features dentil course. C, NR*
217. **31 North Royal Street**, 1965, **Amsouth Bank**, 34 story International style skyscraper. C
218. **50 North Royal Street**, Circa 1965, 2 story brick veneer free-standing commercial building with flat roof, concrete slab foundation, three bay façade, corner entrance inset, metal frame plate glass storefront windows on both floors. C
219. **52 -56 North Royal Street**, Circa 1955, 1 story brick veneer free-standing commercial building with flat roof, concrete slab foundation, metal frame plate glass storefront windows in inner bays, building divided into 2 storefronts with cantilevered canopy over first storefront and pent roofed canopy over second. C
220. **64 North Royal Street**, Circa 1900, 2 story brick one part commercial block building with flat roof; concrete foundation; three bay façade; centered double door entrance with transom under two story balcony; metal frame 9 pane plate glass windows; double door entrance on second floor of balcony; dentil molding along roofline; new doors, windows and balcony added in recent remodeling. C
221. **100 North Royal Street**, Circa 1850/1890, **Staples, Pake, Emanuel Building**, remodeled by George B. Rogers architect, 3 story two part commercial block building with flat roof, concrete foundation, six bay façade, entrances inset, metal frame plate glass storefront windows and 1/1 windows, ashlar construction, upper story added circa 1890. C, NR*

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222. **101 North Royal Street, 1957, Car Park**, 4 story concrete and brick veneer parking garage with first floor retail space, concrete slab foundation, three bay façade, plate glass doors at entryways, canopy across storefront at southernmost end of façade, metal frame plate glass windows, metal roll doors for automobile entrance. This structure was built for the Merchants Banks complex and connects to the 111 St. Michael "Building 5" via skywalk. C
223. **106 North Royal Street, Circa 1965**, 1 story stucco free-standing commercial building utilized as parking garage and retail, concrete slab foundation, five bay façade, entrance for retail space under attached canopy, metal frame plate glass storefront windows flank entrance, large open entrances for automobile in two bays. C
224. **118 North Royal Street, Circa 1965, Commerce Building**, 11 story skyscraper of modern design with flat roof, concrete foundation, entrances inset under arched walkway at ground floor, large expanse of metal frame plate glass windows on upper floors. C

South Royal Street

225. **1 South Royal Street, 1891, Pincus Building**, Rudolph Benz architect, two part commercial block brick Queen Anne style building, four stories, east and south corners formed by turrets with pyramidal roofs, cast iron cantilever balcony on west elevation, mansard roof, surface of building features decorative treatment in a variety of motifs. C
226. **3-5 South Royal Street, Circa 1840, Hunt Building**, two part commercial block brick three story building, modern storefront, two story cast iron balcony, modillion course along cornice, 6/6 windows. C
227. **16-20 South Royal Street, Circa 1905, Kress Building**, two story two part commercial block building, stucco with aluminum awning windows at second story, stepped parapet above. C

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228. **22-26 South Royal Street**, Circa 1940, **Social Security Building**, two story two-part commercial block building, brick, stone with glass and bronze on first floor, metal casement windows, curved walls at entrance. C
229. **28 South Royal Street**, Circa 1960, one story commercial building brick with with metal framed plate glass storefront. NC

Springhill Avenue

230. **701 Springhill Avenue**, Circa 1940, one story one part commercial block building, building has narrow front on Washington Avenue, curved corners, narrow windows, double doors with fluted overscale surround. C
231. **750 Springhill Avenue**, 1913, **Father Ryan Park**, Dedicated for Father Abram Joseph Ryan on July 12, 1913. The park is located at the intersection of Springhill Avenue and St. Francis Street. Father Ryan was an Irish priest who served for the Archdiocese of Mobile during the yellow fever epidemic. He also wrote many of his poems while serving as Pastor of St. Mary's Church. He is known as a patriot and as the "poet-priest of the South". Louis Armateis sculpted the bronze statue of Father Ryan's likeness that is erected in the park. C
232. **801 Spring Hill Avenue**, Circa 1970, 1 story brick free-standing commercial building with flat roof, concrete slab foundation, two bay façade, entrance inset with projecting flat roof with decorative iron supports, windowless facade. NC
233. **809 Spring Hill Avenue**, Circa 1890, 2 story wood frame Victorian with clipped gable on hip roof, brick pier foundation, three bay façade, centered entrance with transom and classical surround under recessed 2 story porch supported by full height boxed columns, wood frame 1/1 windows in full height semi-octagonal bays, paired wood frame windows in clipped gable peak now boarded, fish scale molding in clipped gable peak, side chimneys. C
234. **811 Spring Hill Avenue**, Circa 1895, 1 story wood frame cottage with hip roof, brick pier foundation, two bay façade, entrance with transom under recessed corner porch with decorative iron supports, porch abuts semi-octagonal bay with gable roof, wood frame 6/6 windows. C

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235. **813 Spring Hill Avenue**, Circa 1895, 1 story wood frame cottage with hip roof, brick pier foundation, two bay façade, entrance with transom under recessed corner porch supported by turned posts, porch abuts semi-octagonal gabled bay, wood frame 2/2 windows. C

236. **851 Spring Hill Avenue**, Circa 1890, 1 story wood frame cottage with side gable roof, brick pier foundation, three bay façade, centered entrance with transom and sidelights under recessed porch supported by paired square columns, metal frame picture windows with transoms, gabled facing dormer. C

237. **853 Spring Hill Avenue**, Circa 1890, 2 story wood frame Victorian with hip roof, brick pier foundation, three bay façade, entrance with transom and sidelights under recessed two story porch supported by paired square columns, metal frame 1/1 windows, gabled dormer. C

North Warren Street

238. **11 North Warren Street**, Circa 1960, one story tin warehouse, gable roof. NC

239. **13 North Warren Street**, Circa 1870, 1 1/2 story wood frame Creole cottage with side gable roof, recessed porch covers façade, box columns and balustrade, two front doors, 6/6 windows. C

240. **15 North Warren Street**, Circa 1920, one story one part commercial block building, brick, three bay façade, flat roof, transom over door. C

North Washington Avenue

241. **103 North Washington Avenue**, Circa 1900, one story wood frame cottage with gable roof, three bay façade, recessed porch supported by box columns, offset entrance with transom. C

Lower Dauphin Street Commercial District
Name of Property

Mobile County AL
County and State

North Water Street

242. **11 North Water Street, Circa 2005, RSA Battlehouse Tower**, 35 story skyscraper, design reminiscent of the Chrysler Building in New York, large expanses of plate glass windows, ground floor entrances with plate glass doors. NC

South Water Street

243. **2 South Water Street 1860, Elgin Building**, four story two-part vertical block building, cast iron facade, Venetian inspired arched openings, paired columns and brackets, cornice. C

Returned

Lower Dauphin Street Commercial District
Name of Property

Mobile County AL
County and State

8. Statement of Significance

Applicable National Register Criteria

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

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction; 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.)

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

Lower Dauphin Street Commercial District
Name of Property

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Areas of Significance
(Enter categories from instructions.)

Architecture
Commerce
Community Planning

Period of Significance
1839-1965

Significant Dates
N/A

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

Cultural Affiliation
N/A

Architect/Builder
Benz, Rudolph
Beroujon, Claude
Roberts, Platt
Cret, Paul
Andrews, Frank M.
Hutchisson, James H.
Hutchisson, C.L.
Watkins, Hutchisson, and Garvin
Graham, Anderson, Probst, White

Returned

Lower Dauphin Street Commercial District
Name of Property

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County and State

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

(Criterion A) Community Planning

The Lower Dauphin Street Commercial District is significant for Bienville Square, one of two antebellum open spaces in the city. Meant to be place of rest in the heart of the city, Bienville Square is significant for its cast iron fountain (1890) and benches as well as its magnificent live oak trees. The district is further significant for its mix of commercial and residential architecture representing the diverse nature of the 19th century townscape and the close proximity of commercial and residential properties in the 19th and 20th centuries.

(Criterion A) Commerce

The Lower Dauphin Street Commercial District is significant for its collection of 19th and mid 20th century commercial buildings, which reflect a variety of commercial uses, including stores, warehouses, hotels, restaurants, theatres and office buildings. The district served as the primary commercial area for Mobile as seaport, rail center and town.

(Criterion C) Architecture

The Lower Dauphin Street Commercial District is significant for the variety and integrity of its commercial architecture representing styles from Federal to International, and exhibiting materials such as cast iron, brick, terra cotta, steel, concrete and frame. This district is further significant for its collection of historic residences dating from the 19th and early 20th centuries.

Archaeological Component

Colonial Mobile settled at its present day site in 1711 along the Mobile River. The distribution of its land shifted between the French, Spanish and English between 1711 and 1803. The United States gained control of Mobile in 1803 after the Louisiana Purchase. An American government was formally established in 1814 at the beginning of the antebellum period. Formal boundaries of the town of Mobile were drawn during the first meeting of the newly elected government officials. The boundaries extended throughout present day Lower Dauphin Street Commercial District.

Although no formal archaeological survey has been made of this area, the potential for subsurface remains is good. Buried portions may contain significant information that may be useful in interpreting Mobile's colonial and antebellum periods.

Lower Dauphin Street Commercial District
Name of Property

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

Mobile was established in 1702 by the French in their bid for empire in America. The location of the new town, on bluffs overlooking the Mobile River, was advantageous for trade and currying favor with the various Indian tribes. Constant flooding and fever epidemics prompted the French to move their community some thirty miles downriver in 1711. The new site was still on the Mobile River, but right where it emptied into Mobile Bay. This new site was closer to the Gulf and the shipments the colony was so dependent upon. Mobile became an important outlet for furs from all over the Mississippi Valley. The town itself was dominated by its European style Fort Conde. There was one pier jutting out into the river, reflecting the royal monopoly on trade. The town itself consisted of a handful of streets close to the river. One of the principle streets of the colony was Levee, named for the son of Louis XIV.

Returned

Lower Dauphin Street Commercial District
Name of Property

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County and State

Throughout its colonial history, Mobile struggled for economic viability amid harsh local conditions and official ineptitude and neglect. The town had several hundred inhabitants and a scattering of buildings, most rude and deteriorating. Dauphin Street itself was lined with several houses, a few stores, and lots of undeveloped property. In 1778 Bartram described the town as "chiefly in ruins," yet noted that there were a few "good buildings."

The Americans took possession of Mobile in 1813 and began to transform the sluggish colonial economy. The number of wharves proliferated with the increase emphasis on trade. During the 1820's Fort Conde was pulled down and the rubble used for fill along the river. Brick warehouses of two and three stories began to be built along Commerce, Water, and Royal Street. With the warehouses located along the river, Dauphin Street began to develop as a commercial corridor with a collection of mostly frame stores. Houses were built in close proximity to shelter merchants and workers in town. By 1824 Mobile looked like a young boomtown, with little evidence of its earlier history.

Beginning during the 1830's, cotton became an important commodity at the port of Mobile, and on through the Civil War was responsible for the city's prosperity. Indeed, Mobile was the third busiest port in the nation and by 1860 had a population of 30,000, a respectable size for a 19th century city. At the heart of it all was Dauphin Street, the city's principle commercial corridor. The street acquired such a reputation for quality and finery that among slaves the slang phrase "like walkin' down Dauphin Street" came to denote anything of exceptional qualities, be it a tool or draft animal.

One of Dauphin Street's salient features was Bienville Square, bounded by Dauphin Street on the south, St. Joseph Street on the east, St. Francis Street on the north, and Conception Street on the west. During the colonial years this block had contained private houses and a hospital. In 1824 the U.S. Government gave the "old Spanish Hospital" plot to the City of Mobile. Because of legal complications, the title transfer was not complete until 1830. By then it was decided to make the block into a civic center. The remainder of the block was purchased from private owners but the Panic of 1837 put plans on hold. The 1839 fire burned off the buildings on the block, after which it became a common. The square was gradually improved over the 1840's. The trees were planted in 1847 and gravel walks and an iron fence were added during the 1850's. It was named Bienville Square in 1866, and besides the addition of various monuments and the fountain in 1890, looks much as it did then.

After the Civil War Mobile stagnated, the port silted up and trade dwindled. Recovery was slow, and cotton was no longer the key to riches. The port diversified, with timber and fruit being important products, and the community once again began to grow. Dauphin Street reflected the changes in commerce and lifestyle. Elaborate Victorian brick stores and offices were followed by the eleven story Van Antwerp Building in 1906. Earlier Creole and Classical Revival cottages were replaced by late Victorian cottages and then bungalows. Bienville Square

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Mobile County AL

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remained an oasis of green amid the commerce. The railyards made the town an important rail center, and water traffic remained heavy.

By World War One Mobile was again prospering. World War Two would bring dramatic changes and growth, and the post war experience would lead to the abandonment of downtown for the malls and suburbs. Through it all Dauphin Street remained a commercial corridor, if less grand than before. With urban renewal surrounding residents were displaced and existing houses served as hotels and flophouses. The historic preservation movement of the 1970's brought some improvement for the downtown, which has accelerated in the last ten years. Mobile now boasts a waterfront convention center, and Dauphin Street is once again a prime location for residential and commercial development.

Dauphin Street and its adjacent blocks began to assume their present character after the disastrous fires of 1839, which destroyed the older, wooden dwellings and shops. The new construction consisted of two and three story brick commercial buildings with the boxy mass, straight lintels, and dentil moulding of the Federal style. Increased prosperity and trade connected with the coming of the railroad in 1848 further stimulated construction along the street. A number of buildings survive from these years, including the Smith Building at 354 Dauphin Street, and the Chighizola Building at 356 Dauphin, both dating from 1848. The buildings at 470-76 Dauphin demonstrate the ease with which the Federal style lent itself to row buildings.

The reconstruction period marked the acceptance of new building trends such as the Italianate style and cast iron facades. The tall parapets characteristic of the Italianate can be seen in a number of buildings. Cast iron details such as posts and lintels were brought to Mobile shortly before the Civil War by D.D. Badger. They gained acceptance following the war and are still found on many buildings in the district. Some of the best examples are the posts of 551 Dauphin Street (1865) and the cast iron façade on the Elgin Building (1866) on Water Street.

By the last decades of the century the exuberant Victorian style was applied to commercial structures, as was revivalism. Examples of these include 203 Dauphin Street (1893) and 220 Dauphin Street (1891).

In the early decades of the 20th century, the revivalist styles flourished. The Lower Dauphin Street District contains several of these buildings, which are characterized by classical motifs, heavy overhanging cornices, paired brackets and modillions, as seen at 9 Dauphin Street (1914). The early 20th century is also represented with two early skyscrapers, already noted.

Lower Dauphin Street began losing its importance as a commercial center with the shift of emphasis to the suburban shopping malls in the early 1960's. The area has enjoyed a recent revival because of the historic preservation movement, and the availability of the Investment Tax Credit.

Lower Dauphin Street Commercial District
Name of Property

Mobile County AL
County and State

9. Major Bibliographical References

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

City Directories, Municipal Archives. Mobile, Alabama.

Deed Books, Probate Court. Mobile, Alabama.

Gamble, Robert. The Alabama Catalogue. Tuscaloosa, Alabama: University of Alabama Press, 1979.

Gould, Elizabeth. From Port to Port: An Architectural History of Mobile, Alabama, 1711-1918. Tuscaloosa, Alabama: University of Alabama Press, 1988.

Hamilton, Peter J. Colonial Mobile. Tuscaloosa, Alabama: University of Alabama Press, 1976.

"Lower Dauphin Street Commercial District". National Register of Historic Places Nomination. Mobile Historic Development Commission. 1979.

McClaurin, Melton and Michael Thomason. Mobile: The Life and Times of a Great Southern City. California: Windsor Publications, Inc., 1981.

Sanborn Fire Insurance Maps of Mobile, Alabama, 1904 and 1925, Municipal Archives. Mobile, Alabama.

"Lower Dauphin Street Commercial District Boundary Increase". National Register of Historic Places Nomination. Mobile Historic District Commission. 1994.

Lower Dauphin Street Commercial District
Name of Property

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Previous documentation on file (NPS):

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

Primary location of additional data:

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

Historic Resources Survey Number (if assigned): _____

Returned

Lower Dauphin Street Commercial District
Name of Property

Mobile County AL
County and State

10. Geographical Data

Acreeage of Property approximately 85

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to one decimal places)

1. Latitude: _____ Longitude: _____
2. Latitude: _____ Longitude: _____
3. Latitude: _____ Longitude: _____
4. Latitude: _____ Longitude: _____

**Or
UTM References**

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

1. Zone: 16R Easting: 398950 Northing: 339553
2. Zone: 16R Easting: 400420 Northing: 339605
3. Zone: 16R Easting: 400510 Northing: 339562
4. Zone: 16R Easting: 399000 Northing: 339513

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

The boundary of the Lower Dauphin Street Commercial District is shown on the accompanying map, entitled "The Lower Dauphin Street Commercial District". The scale is 1" equals 300'. All non-contributing resources are marked by cross-hatching over the building.

Lower Dauphin Street Commercial District
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Boundary Justification (Explain why the boundaries were selected.)

The boundary of the Lower Dauphin Street Commercial District was drawn to include the largest concentration of architecturally significant buildings constructed between 1839 and 1965. Furthermore, the boundary was drawn to reflect, in a general way, the local Lower Dauphin Street Preservation District boundary.

11. Form Prepared By

name/title: John Sledge/Architectural Historian (1994, 2016), Shaun Wilson/Preservation Consultant (2016), Paige Largue/Architectural Historian, Surveyor, (2016) reviewed by Collier Neeley/AHC
organization: Mobile Historic Development Commission
street & number: P.O. Box 1827
city or town: Mobile state: AL zip code: 36683
e-mail mhdc@cityofmobile.org
telephone: 251-208-7281
date: July 1, 2016

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 this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Lower Dauphin Street Commercial District
Name of Property

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County and State

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Lower Dauphin Street Commercial District

City or Vicinity: Mobile

County: Mobile County

State: Alabama

Photographer: Shaun Wilk

Date Photographed: November, 2015 & May, 2016

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

- 1 of 1. 2 South Water Street, camera facing south
(AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00001.tif)
- 1 of 2. 9 Dauphin Street, camera facing south
(AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00002.tif)
- 1 of 3. 101 Dauphin Street, camera facing south
(AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00003.tif)
- 1 of 4. 155 Dauphin Street, camera facing south
(AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00004.tif)
- 1 of 5. 225 Dauphin Street, camera facing south
(AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00005.tif)
- 1 of 6. 601 Dauphin Street, camera facing south
(AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00006.tif)
- 1 of 7. 1 North Royal Street, camera facing west
(AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00007.tif)

Lower Dauphin Street Commercial District
Name of Property

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- 1 of 8. 522 Dauphin Street, camera facing north
(AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00008.tif)
- 1 of 9. 351 St. Francis Street, camera facing southwest
(AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00009.tif)
- 1 of 10. 56 St. Joseph Street, camera facing north
(AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00010.tif)
- 1 of 11. 26 North Royal Street, camera facing north
(AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00011.tif)
- 1 of 12. 4 South Claiborne Street, camera facing west
(AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00012.tif)
- 1 of 13. 454 Conti Street, camera facing north
(AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00013.tif)
- 1 of 14. 605 St. Francis Street, camera facing south
(AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00014.tif)
- 1 of 15. 456 Conti Street, camera facing north
(AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00015.tif)
- 1 of 16. 853 Dauphin Street, camera facing southeast
(AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00016.tif)
- 1 of 17. 59 St. Joseph Street, camera facing south
(AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00017.tif)
- 1 of 18. 118 North Royal Street, camera facing northeast
(AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00018.tif)
- 1 of 19. 809 Spring Hill Avenue, camera facing south
(AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00019.tif)
- 1 of 20. Streetscape, 100 block of Dauphin Street, camera facing west
(AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00020.tif)
- 1 of 21. Streetscape, 100 block of N Royal Street, camera facing north
(AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00021.tif)
- 1 of 22. Streetscape, 50 block of St. Joseph Street, camera facing north
(AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00022.tif)

Lower Dauphin Street Commercial District
Name of Property

Mobile County AL
County and State

1 of 23. Streetscape, 250 block of Dauphin Street, camera facing west
(AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00023.tif)

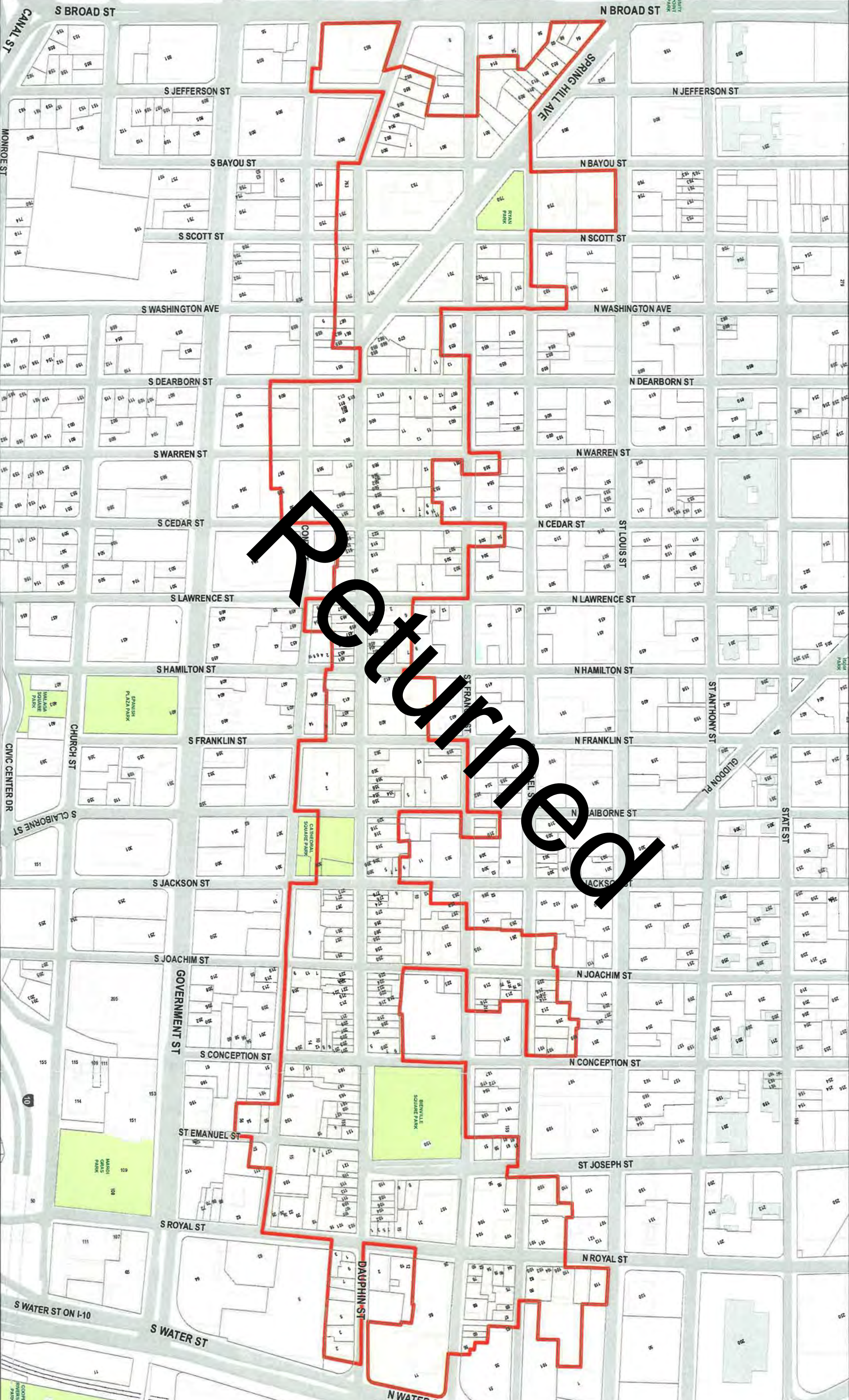
1 of 24. Streetscape, 600 block of Dauphin Street, camera facing east
(AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00024.tif)

1 of 25. Streetscape, 800 block of Springhill Avenue, camera facing northwest
(AL_MobileCounty_LowerDauphinStreetCommercialDistrict_00025.tif)

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 listing 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 necessary 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.

Returned



Draft



Injury?
Don't Wait,
Call Us!
1-800-522-2222

AL-Mobil County - Lower Department
Commercial District - 00025



AL - Mobile County - Lower Dauphin Street

Commercial District - 000001



Mobile Cost - Lower
District - good



REPAIR SPAC...

ONLY

Northville Gentry-Lord 1571
District - 00003



NEW YORK
HI STYLE

BOWL

Mob. Co. - Lower Bay
District - 000004



10th St

10th St

10th St

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← 0

TAKE 10%

THE BEST
HANGOUT

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BEER
BREWERY

BEER
BREWERY

Mobile County, Louisiana
District 1 00005



WINTZELL'S
OYSTER HOUSE RESTAURANT

STOP

FRIDAY

AL Mobile County - Court 157
AL Mobile District - 00006



No. Mobile County - Lower 157
District - 00007



KEY LOAN CO.

Dauphin

No Parking

Mobile County - Lowndes
District - 000008



Ala Mobile County - Lower Dry Run Sand

Commercial Dist. et. - 00009



N. Mobile County - Lawrence
N. District - 00010



AL Mobile County - Lewis & Ray
District - 00011



AL- Mobile County - Lower Jurisdiction
Commercial District - 00012



AL - Mobile County - Lower Depth
Commercial District - 00013



AL. Mobile County - Lower Daphne Street
Commercial District - Cooly



AL - Mol. E. County - Lower 1000
District - 000015



ALL Mobile County - Lower 12th St. Street

Commercial District - 000016



ALL MIDDLE COUNTY - COURT DAYS, 5th DAY

COMM. DISTRICT - 00019



Al. M. All County - Lowry
District - 00018



Al. Mobile County - Lower Daphn. Street
Commercial District - 00019



AL. Mobile County - Lower Dingle, 5/11/20
District - 000020



AL - Mobile County - Lower Dauphin Street
Commercial District - 00021



AL - Mobile County - Lower Dauphin Street
Commercial District - 00022

ONE WAY



At. Mobile County, Lowa 184
District, 00024



Mobile County, Lower District
District 1 00028

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action: Nomination

Property Name: Lower Dauphin Street Commercial District

Multiple Name:

State & County: ALABAMA, Mobile

Date Received:
5/26/2017

Date of Pending List:
8/22/2017 8:44:38 AM

Date of 16th Day:
7/13/2017

Date of 45th Day:
7/10/2017

Date of Weekly List:

Reference number: SG100001307

Nominator: State

Reason For Review:

Accept

Return

Reject

7/10/2017 Date

Abstract/Summary
Comments:

Recommendation/
Criteria

Reviewer Lisa Deline

Discipline Historian

Telephone (202)354-2239

Date

7/10/17

DOCUMENTATION: see attached comments : ~~No~~ yes see attached SLR : No

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

**United States Department of the Interior
National Park Service
National Register of Historic Places
Comments
Evaluation/Return Sheet**

Property Name: Lower Dauphin Street Commercial District Boundary Increase (BI) and Additional Documentation (AD)

Property Location: Mobile County, AL

Reference Number: SG - 1307

Date of Return: 8/8/17

Nomination Summary:

Issues:

This district boundary increase and additional documentation appears to be the fifth amendment to the original 1979 National Register nomination. The boundary increase adds an additional 31 contributing buildings and provides additional documentation to the original district. However, the information presented is unclear making it difficult to understand exactly what is being included, what is the significance of these added properties, and what revisions and new information are being added for the entire commercial district.

For such an important area as the Lower Dauphin St., the original district nomination is incomplete and outdated. Since the 1980s, amendments have added new contributing properties by boundary expansion and then simply repeated material from this original district nomination without sufficiently updating the narrative description, the areas of significance, and the historic context for the revised period of significance.

The 2017 nomination does not adequately address the significance of the district at the local level for the stated areas of significance; there is an outdated architectural context, no analysis of the district's plan or development, nor a study of how the commercial properties were impacted throughout the period of significance.

This district contains a collection of 19th to mid-20th century commercial and residential properties; however, why are they significant? The text mentions the various historical events but doesn't explain what were the impacts of economic booms and busts in this community. What types of commercial enterprises were created or lost during these times?

The area of significance of Community Planning and Development is used when "the design or development of the physical structure of communities" is clearly evident. For this historic district, the documentation is vague and it is unclear whether any design plan was involved with its development. Please revise.

For the properties within the boundary increase, discuss how these added properties support the areas of significance.

For guidance on writing a stronger summary statement of significance and for developing supporting paragraphs for each of the areas of significance, please review the National Register Bulletin, "How to Complete the National Register Registration Form," pgs. 45-50.

Technical Issues

Guidance for amending National Register Forms is found in the above-referenced NR Bulletin, pgs. 71 -72. Please review the guidelines for boundaries increases and maps. Clarify what are the UTMs for the area being added and what are the UTMs for the entire district. Mark on the updated district map the contributing and noncontributing resources and key all photographs. If possible, in Section 7, please note photo numbers to augment the property or district description.

Guidelines for sketch maps are found on page 62, of the NR Bulletin. The current district map is labeled, "Proposed Lower Dauphin Street Expansion," for the entire historic district. Please clarify that this is the NR district. We do accept color coding on maps, if this is an easier way to illustrate the status of properties. Also, what is the relationship of this district to the Old Dauphin Way Historic District? Are these two districts adjacent?

On the NR form, Section 1, please clarify what is the correct name to use for this historic district. Earlier versions use "Lower Dauphin Street Historic District," which adds to the confusion with database searches.

For an example of a stand-alone amended nomination that covers a boundary increase plus updated additional documentation, please review the following link to the Downtown Athens Historic District:

https://www.nps.gov/nr/publications/sample_nominations/06000736_DowntownAthensHD_AD.pdf.

However, for an area as historically significant as Lower Dauphin Street, that covers a period of significance from 1839 – 1965, we strongly suggest a major revision for the entire commercial district to produce an adequately documented and technically correct NR nomination. Due to the various boundary increases (since the 1980s) documentation for this district has now morphed into a NR district file, that for research and planning purposes, still remains confusing and insufficient.

Please contact me if you have any questions.

Lisa Deline, Historian
National Register of Historic Places
Lisa_Deline@nps.gov



ALABAMA HISTORICAL COMMISSION

468 South Perry Street
P.O. Box 300900
Montgomery, Alabama 36130-0900
334-242-3184 / Fax: 334-240-3477

Lisa D. Jones
Executive Director
State Historic Preservation Officer



July 15, 2019

Ms. Joy Beasley
National Park Service
1849 C Street NW
Mail Stop 7228
Washington, DC 20240

Dear Ms. Beasley:

Enclosed please find a revised nomination as requested by Lisa Deline for the:

Lower Dauphin Street Commercial Historic District (Boundary Increase)
Mobile, Mobile County, Alabama

Reference Number:
SG-1307

The nomination was returned to and received by our office on August 8, 2017. We believe the nomination is now in order. Your consideration of this revised nomination is appreciated.

Sincerely,

Lee Anne Wofford
Deputy State Historic Preservation Officer

LAW/nw

Enclosure



ALABAMA HISTORICAL COMMISSION

468 South Perry Street
P.O. Box 300900
Montgomery, Alabama 36130-0900
334-242-3184 / Fax: 334-240-3477

Lisa D. Jones
Executive Director
State Historic Preservation Officer

September 5, 2019

Mr. Rustin Quaide
National Park Service
1849 C Street NW – Room 7217
Washington, DC 20240

Dear Mr. Quaide:

Enclosed please find additional photos to be included with the below listed nomination:

Lower Dauphin Street Commercial District
Mobile, Mobile County, Alabama

Thank you for including the remaining photos to the nomination. Your consideration of the nomination is appreciated.

Sincerely,

Lee Anne Wofford
Deputy State Historic Preservation Officer

LAW/nw

Enclosures