NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

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FOR NPS USE ONLY			
RECEIVED MAY 8	1979	_	
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SEE INS	STRUCTIONS IN HOW T			5
TNAME	TYPE ALL ENTRIES (LOMPLETE APPLICAT	SLE SECTIONS	
1 NAME				
HISTORIC				
Greenwood AND/OR COMMON				
Beverly Hall				
2 LOCATION				
STREET & NUMBER				
1560 Central A	venue		NOT FOR PUBLICATION	
CITY, TOWN		——————————————————————————————————————	CONGRESSIONAL DISTR	ІСТ
Memphis		VICINITY OF	Eighth	
state Tennessee		CODE 45	county Shelby	CODE 157
3 CLASSIFICA	TION			
CATEGORY	OWNERSHIP	STATUS	PRES	ENT USE
	PUBLIC	_XOCCUPIED	AGRICULTURE	MUSEUM
χ_BUILDING(S) χ_	PRIVATE	UNOCCUPIED	COMMERCIAL	PARK
STRUCTURE	ВОТН	WORK IN PROGRESS	EDUCATIONAL	X_PRIVATE RESIDENC
SITE	PUBLIC ACQUISITION	ACCESSIBLE	ENTERTAINMENT	RELIGIOUS
_OBJECT _	IN PROCESS	YES: RESTRICTED	GOVERNMENT	SCIENTIFIC
-	BEING CONSIDERED	YES: UNRESTRICTED	INDUSTRIAL	TRANSPORTATION
		X_NO	MILITARY	OTHER:
4 OWNER OF F	PROPERTY			
NAME Dr. and Mrs. Sai	m Patterson			
STREET & NUMBER	1000013011	-		
1560 Central Av	enue		STATE	
Memphis		VICINITY OF	Tennesse	e 38104
5 LOCATION (OF LEGAL DESCR	IPTION		
COURTHOUSE.				
REGISTRY OF DEEDS, ETC	Shelby County	Registrar		
STREET & NUMBER	CI 11 0 1	0		
CITY, TOWN	Shelby County	Courthouse	STATE	
	Memphis		Tennesse	e
6 REPRESENT	ATION IN EXIST	ING SURVEYS		
TÎTLE				
	rks Commission Surve	ey		
DATE January 1978		FEDERAL _	_STATECOUNTY X_LOCAL	
DEPOSITORY FOR			, , , , , , , , , , , , , , , , , , ,	
SURVEY RECORDS Me	mphis Landmarks Comm	nission		
city, town Mei	mphis		state Tennesse	e

CONDITION

CHECK ONE

CHECK ONE

_Xexcellent __good __DETERIORATED

__UNALTERED

X_ORIGINAL SITE

__FAIR

__RUINS
__UNEXPOSED

__MOVED DATE_____

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

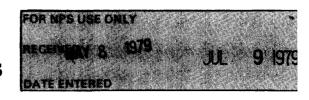
Beverly Hall, one of the few surviving examples in Memphis of the Colonial Revival style built on a grand scale, was named Greenwood by C. Hunter Raine, the house's original owner. The building was renamed Beverly Hall by Mr. and Mrs. Austin Boyd, who purchased the home at auction in 1914, in honor of Mrs. Boyd's uncle, William Beverly Robinson, an early Kentucky explorer. The rectangular massing, hip roof, classical entablature and symmetry of the two-story red brick structure show a Georgian influence while the two-story semi-circular portico and semi-circular relieving arches with windows recessed into them suggest the Adam style. However, as is typical of Colonial Revival buildings, architectural elements are designed on a larger scale than those used in the colonial era.

Set back one hundred twenty feet from Central Avenue on a two-acre lot bordered by Willett Street on the west and residential lots to the north and east, the house remains part of an exclusive residential area in mid-town. A brick wall topped by decorative iron work extends along Willett and Central interrupted by the front entrance on Central, a large iron gate at the corner of Willett and Central and a smaller iron gate at the side entrance on Willett. A curving drive leads from the gate to the porte-cochere and continues around the rear of the house to a circular turn-around behind the east wing.

Of brick masonry construction laid in stretcher bond, the two-story central section--eight bays wide and accented with quoins at each corner--is flanked by a porte-cochere to the west and a two-floor sunporch to the east. The horizontal extension of the porte-cochere and heaviness of the four Tuscan and two square wood columns supporting it create a feeling of much greater density than does the glass-enclosed sunporch. This asymmetry is a result of alterations made by the Boyds after 1913. The house as originally designed and constructed was strictly symmetrical. The design and dimensions of the porte-cochere were repeated in a one-story open sun porch on the east This was enclosed, a second story added and a two-story chimney attached to the east wall. On both levels of the sunporch engaged Tuscan columns are set between multi-paned French windows with fanlights in the fixed transoms. A balustraded terrace begins at the west end of the sunporch, curves around the portico and extends to the porte-cochere. A flight of steps in front of the portico and another in the porte-cochere provide access to the front and drawing room entrances. Small porches located behind the sunporch and portecochere lead to the rear wings, perpendicular to the central section.

The two-story semi-circular portico dominates the front elevation. Set on octagonal stone plinths, each of the four colossal composite columns is made from yellow poplar painted white. Two pilasters behind the portico echo the columns and define the entryway. In the first story two rectangular one over one double hung sash windows framed by fluted pilasters with molded caps and bases enclose the double leaf paneled main door set over an Italian marble sill. Above the doorway a semi-circular light with circular tracery

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is recessed into a wood pediment. To the left of the door frame is a small ceramic plaque bearing the legend "Beverly Hall". The second story features two pairs of one over one double hung sash windows with flat alternating radiating voussoirs and plain sills of cut stone.

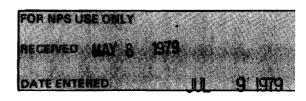
Across the remainder of the front facade, first and second story windows present contrasting configurations. On the first story four rectangular one-over-one double hung sash windows under semi-circular heads with circular tracery are topped by radiating voussoirs of alternating brick and stone wedges. The entire window surround is recessed into a round-arched opening decorated with a molded cut stone keystone and plain labels. Under the hip roof a classical entablature with carved dentils and modillions encircles the two-story sections of the building.

Two two-story rear wings project from the ends of the main section. The window configuration used on the second story of the front elevation is found on both floors of these wings. Both also have flat roofs defined by the classical entablature used around the front and side elevations. A one-story kitchen wing with a plain cornice and flat stone lintels and sills is attached to the east wing. It features a porch with brick arches at the northeast cor-Attached to the west wing is a pergola with six wood columns and two ner. brick columns. Between the two rear wings in the rear elevation of the main section is a curved wall that contains a Palladian stained glass window with keystone above a double leaf glass paneled door with a flat alternating voussoir of stone. The ghost of a one-story solarium, a later addition since removed, is still visible around the doorway. The only other alterations to the exterior have been the removal of green wooden shutters from the second story of the front facade and a balustraded railing from the roof of the house and the portico. To the left of the door in the rear wall is a porthole window.

Five dormers are located on the house--three across the front elevation, one on each of the side elevations and one in the center of the rear elevation. A chimney stack is located on each rear wing, on the east front side of the hip roof and on the center of the rear section of the hip roof. A two-story chimney extends up the east end of the sunporch.

The interior floor plan of Beverly Hall reflects the open, spacious arrangement popular in Colonial Revival houses. Behind the large reception hall (thirty-five feet by twenty-eight feet) is the main staircase. The stairway curves to a central landing located under a large Palladian stained glass window, the dramatic focal point of the interior space. The stairway

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continues up to a cantilevered balcony spanning the length of the central section of the second floor. Two Corinthian columns not only help support the upper floor and balcony but also separate the reception area from the stairway. Under the stairway landing two Tuscan columns frame a passageway to the courtyard. Flanking the reception hall are a drawing room to the west and a dining room to the east. From the drawing room one has access to the porte-cochere and the hall and library in the rear wing. The dining room opens onto the sunporch. Behind the dining room is a hallway leading to a rear stairway, a refrigerator room with an ice box door, a dinette, kitchen, pantry and laundry.

Both the drawing and dining rooms are decorated with delicate and graceful molding of yellow pine painted white. Twisted rope molding is used in the surrounds for the arched doorway between the dining room and the hall-way, for the two doorways that lead from the reception hall to the drawing room and for the arched window openings in both the dining and drawing rooms. The back to back fireplaces in the wall between the reception hall and drawing room and the arched mantelpiece in the dining room feature typically Georgian carvings in a swag motif. Fluted pilasters and a broken pediment frame the doorway between the reception hall and dining room. Disappearing mahogany doors, original to the house, are in place in this doorway and the one in the north wall of the drawing room. Careful workmanship can also be seen in the dentilled cornice in the drawing room and the molded cornice and wall paneling in the dining room.

In the library, originally called the living room, the paneling, mantelpiece, bookcases, cornice, and window and door surrounds are of oak. Original wall sconces are still in place.

Several other original interior features are intact and in excellent condition. The original oak flooring, which was never varnished, the iron fireplace lining with a brass frame in the drawing room, the ivory-colored tiles around the fireplace openings in the dining and drawing rooms have not been altered.

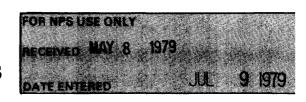
On the second floor a balcony and two short hallways perpendicular to it at either end lead to a toal of six bedrooms. The front bedroom on the east end opens onto the sunporch. The east wing also contains a rear stairway that climbs to a large attic. The master bedroom, found in the west rear wing, features an oversize mantel with fluted Ionic engaged columns under a carved entablature mantelpiece.

In the garden area behind the rear drive is a marble figure statue set in a semicircle of four pillars brought from the Cotton Exchange Building.

Form No. 10-300a (Rev. 10-74)

UNITED STATES DEPARTMENT OF THE INTERIOR NATIONAL PARK SERVICE

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Behind the east wing is a one-story guest house, which was originally the site of a two-story structure which housed guest quarters and a stable. Immediately east of the kitchen porch is a gingko tree, one of only a few in the Memphis area.

PERIOD AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW

PREHISTORIC	ARCHEOLOGY-PREHISTORIC	COMMUNITY PLANNING	LANDSCAPE ARCHITECTURE	RELIGION
1400-1499	ARCHEOLOGY-HISTORIC	CONSERVATION	LAW	SCIENCE
1500-1599	AGRICULTURE	ECONOMICS	LITERATURE	SCULPTURE
1600-1699	X_ARCHITECTURE	EDUCATION	MILITARY	SOCIAL/HUMANITARIAN
1700-1799	ART	ENGINEERING	MUSIC	THEATER
1800-1899	COMMERCE	EXPLORATION/SETTLEMENT	PHILOSOPHY	TRANSPORTATION
X 1 900-	COMMUNICATIONS	INDUSTRY	POLITICS/GOVERNMENT	OTHER (SPECIFY)
		INVENTION → →		

SPECIFIC DATES

1906

BUILDER/ARCHITECT W. J. Dodd (Jones and Furbringer)

STATEMENT OF SIGNIFICANCE

Beverly Hall, begun in 1904 but not completed until 1906, is the earliest example in Memphis of the Colonial Revival mode. The forerunner of such Memphis landmarks as the Nineteenth Century Club and the Galloway House, this building was a remarkably sophisticated architectural statement for the Memphis of that era. Drawing inspiration from American colonial architecture, the structure features the integration of the exaggerated proportions of the portico, entablature and door frame into the overall symmetry of the design. The construction of Beverly Hall marked a significant departure from the prevailing interest in the Neo-Classical and Renaissance Revival styles.

The graceful proportions and excellent craftmanship that characterize the exterior of the building are also apparent in the interior. Well-proportioned rooms open onto one another producing a flowing interior space. Careful workmanship and attention to detail are evident in the panelings and moldings found throughout the house. Delicately carved swag, oval paterae and floral motifs decorate the mantels. Twisted rope molding and pediments frame door and window openings. Dentilled and plain cornices, columns and pilasters show a classical influence.

The most striking interior feature is the curved staircase decorated with delicate carvings and intricate woodworking. Pine balusters painted white--which are alternately of fluted and twisted rope patterns--sweep around the mahogany newel post and are then grouped in threes on each tread under a mahogany rail. Oval paterae and curved brackets are carved into the end of each tread. The Palladian stained glass window above the central landing is the dramatic focal point of the house's interior. Squares of plain and patterned gold glass are framed by squares with curved and floral designs, also in shades of gold.

The staircase and floor plan are designed with a symmetry and scale unusual in homes built during this era in Memphis. Much more typical was the four square plan.

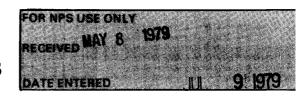
The principal architect was W. J. Dodd of Louisville. However, listed as associate architects were Jones and Furbringer, partners in a leading architectural firm in Memphis. They were responsible for some of the most architecturally significant buildings in Memphis in the early twentieth century. The Shrine Building, the Scottish Rite Temple (both done in association with the firm of Hanker and Cairns), Palmer Hall at Southwestern and the Criminal

9 MAJOR BIBLIOGRAPHICAL REFERENCES

Memphis City Directories 1904-1978

10 GEOGRAPHIC	CAL DATA			
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ORGANIZATION	3		DATE	
Memphis Landmar	ks Commission		February 27	7, 1979
22 N. Front Str	eet Suite 901		(901) 528-	-2834
CITY OR TOWN			STATE	
Memphis			Tennessee	
	PRESERVATION			N
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Courts Building are among the buildings they designed.

Beverly Hall is in excellent condition. A reading of the architect's specifications indicates the careful attention to detail given to the house during construction. The interior of the house has undergone some redecoration, but the essential features which distinguish Beverly Hall such as the woodwork and stained glass have not been altered.

Ownership has changed very few times since the building's completion. The original owner, Mr. C. Hunter Raine, became president of the Mercantile Bank, now Union Planters, and was an officer in the Evangeline Oil Company and the Memphis Granite Company. The present owners, who purchased the house in 1978, plan extensive interior and some exterior restoration.

The boundaries of the nominated property have been drawn to incude both the house and the two-acre lot on which it sits.