

**United States Department of the Interior  
Heritage Conservation and Recreation Service**

**National Register of Historic Places  
Inventory—Nomination Form**

See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections

**1. Name**

historic Gayoso-Peabody Historic District

and/or common Same

**2. Location** Roughly bounded by Call Pl., S. 3rd and S. Front Sts.,  
Memphis and Gayoso Aves.

street & number See attached map \_\_\_ not for publication

city, town Memphis \_\_\_ vicinity of congressional district Eighth

state Tennessee code 047 county Shelby code 157

**3. Classification**

<b>Category</b>	<b>Ownership</b>	<b>Status</b>	<b>Present Use</b>	
<input checked="" type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture	<input type="checkbox"/> museum
<input type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational	<input type="checkbox"/> private residence
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input type="checkbox"/> entertainment	<input type="checkbox"/> religious
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
		<input type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other:

**4. Owner of Property**

name Multiple Owners (see attached list)

street & number \_\_\_\_\_

city, town \_\_\_\_\_ \_\_\_ vicinity of state \_\_\_\_\_

**5. Location of Legal Description**

courthouse, registry of deeds, etc. Shelby County Registrar

street & number Shelby County Courthouse

city, town Memphis state Tennessee 38103

**6. Representation in Existing Surveys**

title Memphis Landmarks Commission Preliminary Survey has this property been determined eligible?  yes  no

date January 1978 \_\_\_ federal \_\_\_ state \_\_\_ county  local

depository for survey records Memphis and Shelby County Archives

city, town Memphis state Tennessee 38103

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## 7. Description

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**Condition** excellent good fair deteriorated ruins unexposed**Check one** unaltered altered**Check one** original site moved

date \_\_\_\_\_

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**Describe the present and original (if known) physical appearance**

The Gayoso-Peabody District is a five block area containing approximately fifty buildings which date from 1880 to 1927. The land slopes gradually downward from its western boundary; it has retained the density and scale present at the height of its development. Buildings four to five stories high are pre-dominant in the area; a uniform set-back line for front facades is broken only at Monroe south of Main. The district is also unified by the extensive use of terra-cotta and cast-iron on building facades.

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CONTINUATION SHEET

ITEM NUMBER 7 PAGE 2

Nonconforming intrusions detracting from the integrity of the district

Main Street:

- .7. The Austin Building, 51
- 14. 77-79
- 30. 112-116
- 41. 64-70

Main Street:

- 12. The Goodwyn Building, 75
- 44. 117-119
- 57. 185-187
- 58. 189

Second Street:

- 53. 105-107

See attached list of buildings in the district, numbered to correspond with the photographs.

## 8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input checked="" type="checkbox"/> social/
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input checked="" type="checkbox"/> 1800-1899	<input checked="" type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

**Specific dates** See attached list of **Builder/Architect**  
buildings. 1880-1927

**Statement of Significance (in one paragraph)**

The original use and character of the Gayoso-Peabody District was determined by Cotton Row, the cotton brokerage center for the Mid-South Region. The prosperity of Cotton Row created the need for a full range of supporting services, many of which located in this area. Hotels, saloons, restaurants, wholesale grocers, hardware and dry goods stores were built along Main and Second Streets, while mule trading firms, brothels and rooming houses became firmly established on the fringes of the district. Theaters attracted large crowds, first for vaudeville performances and then for movies.

The major hotels for which the district is named, the Gayoso (dating from 1842) the Peabody (dating from 1868), strengthened the commercial, social and cultural importance of the area. The Gayoso's long list of guests has included fifteen Presidents and Vice-Presidents--Polk, Fillmore, Taylor, Andrew Johnson, Cleveland and Theodore Roosevelt, among others. Until the Hotel Peabody was rebuilt on its present site in 1924, the Gayoso, a six-story Italianate structure, remained Memphis' finest hotel. The Peabody Hotel, a center of social life in the region from its opening in 1925 until its closing in the late 1960's, is an example of the opulence and grandeur characteristic of the grand hotels of its era. The twelve-story Italian Renaissance Revival structure was known to generations of travelers and local residents as "The South's finest - One of America's best."

The wholesale grocery, hardware and dry goods businesses continued to grow in importance after the great cotton awakening of the 1880's and 1890's, for all three were a natural outgrowth of the cotton factor business, which, in addition to cotton factoring, supplied planters with provisions for the plantations. Through the district flowed an increasingly large amount of goods, produced elsewhere in the country and on their way to the countryside around Memphis. By 1900, Memphis was the largest dry goods market and the second largest grocery market in the south. The actual exchange and distribution functions for both markets were concentrated in the Gayoso-Peabody District. The Lemmon-Gale Company, which dealt in wholesale dry goods, and I. Goldsmith and Brothers, a dry goods department store, were two of the largest of these establishments.

The architecture of the buildings that make up the Gayoso-Peabody District is characterized by diversity. The evolution of commercial architecture in Memphis and the Mid-South between 1880 and 1927 can be traced within its boundaries. Representative styles include Victorian Italianate, Cast Iron, Richardsonian Romanesque, Queen Anne, Commercial, Sullivanese, Italian Renaissance Revival and Art Deco-Modernistic. Alterations have been made to some facades on the first story; however, the architectural details found on the upper levels of these facades remain unaltered for the most part and are clearly visible. Despite the eclectic nature of the district, the extensive use of similarly patterned cast iron and terra cotta ornamentation projects a strong sense of architectural cohesiveness. The similarity of details and material thus unifies the district.

# 9. Major Bibliographical References

See attached bibliography

# 10. Geographical Data

Acreage of nominated property 17 **ACREAGE NOT VERIFIED**  
 Quadrangle name Northwest Memphis, Tenn-Ark. Quadrangle scale 1:24000

UMT References

A	<u>1</u> <u>1</u> <u>5</u>	<u>7</u> <u>6</u> <u>8</u> <u>7</u> <u>6</u> <u>0</u>	<u>3</u> <u>8</u> <u>9</u> <u>2</u> <u>7</u> <u>2</u> <u>0</u>	B	<u>1</u> <u>1</u> <u>5</u>	<u>7</u> <u>6</u> <u>8</u> <u>6</u> <u>4</u> <u>0</u>	<u>3</u> <u>8</u> <u>9</u> <u>2</u> <u>3</u> <u>3</u> <u>0</u>
	Zone	Easting	Northing		Zone	Easting	Northing
C	<u>1</u> <u>1</u> <u>5</u>	<u>7</u> <u>6</u> <u>8</u> <u>2</u> <u>2</u> <u>0</u>	<u>3</u> <u>8</u> <u>9</u> <u>2</u> <u>4</u> <u>4</u> <u>0</u>	D	<u>1</u> <u>1</u> <u>5</u>	<u>7</u> <u>6</u> <u>8</u> <u>3</u> <u>3</u> <u>0</u>	<u>3</u> <u>8</u> <u>9</u> <u>2</u> <u>8</u> <u>4</u> <u>0</u>
E	<u> </u> <u> </u> <u> </u>	<u> </u> <u> </u> <u> </u> <u> </u> <u> </u> <u> </u>	<u> </u> <u> </u> <u> </u> <u> </u> <u> </u> <u> </u>	F	<u> </u> <u> </u> <u> </u>	<u> </u> <u> </u> <u> </u> <u> </u> <u> </u> <u> </u>	<u> </u> <u> </u> <u> </u> <u> </u> <u> </u> <u> </u>
G	<u> </u> <u> </u> <u> </u>	<u> </u> <u> </u> <u> </u> <u> </u> <u> </u> <u> </u>	<u> </u> <u> </u> <u> </u> <u> </u> <u> </u> <u> </u>	H	<u> </u> <u> </u> <u> </u>	<u> </u> <u> </u> <u> </u> <u> </u> <u> </u> <u> </u>	<u> </u> <u> </u> <u> </u> <u> </u> <u> </u> <u> </u>

Verbal boundary description and justification

Boundaries of the district are shown on the attached map.

List all states and counties for properties overlapping state or county boundaries

state	code	county	code
state	code	county	code

# 11. Form Prepared By

name/title Ann K. Bennett, Preservation Planner  
 organization Memphis Landmarks Commission date November 30, 1978  
 street & number 22 N. Front Street telephone (901) 528/2834  
 city or town Memphis state Tennessee 38103

# 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national  state  local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the Heritage Conservation and Recreation Service.

State Historic Preservation Officer signature Herbert L. Haysen  
 title Executive Director, Tennessee Historical Commission date 12/7/79

For HCERS use only  
 I hereby certify that this property is included in the National Register

W. Ray Luce date 5/7/80  
 Keeper of the National Register

Attest: Kristin O'Connell date 5/6/80  
 Chief of Registration.

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES  
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CONTINUATION SHEET

ITEM NUMBER 8 PAGE 2

The considerable significance of the architecture of the Gayoso-Peabody Historic District lies not only in the aesthetic merit of the various buildings but also in the degree to which they reflect the commercial and social background in the area.

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CONTINUATION SHEET

ITEM NUMBER 9

PAGE 1

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3. Young, Judge J. P. (editor). Standard History of Memphis, Tennessee. H. W. Crew and Company: Knoxville, Tennessee, 1912.
4. Mc Illwaine, Shields. Memphis Down in Dixie E. P. Dutton and Company, Inc.: New York, 1948.
5. Memphis, The City of Opportunity - Chamber of Commerce, 1923.
6. Crawford, Charles W. Yesterday's Memphis. E. A. Seemann Publishing Company: Miami, Florida, 1976.
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FHR-8-300A  
(11/78)

UNITED STATES DEPARTMENT OF THE INTERIOR  
HERITAGE CONSERVATION AND RECREATION SERVICE

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CONTINUATION SHEET

ITEM NUMBER

PAGE

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Gayoso-Peabody Historic District

The property at 122-132 Main Street is not included in the Gayoso-Peabody Historic District as shown on the enclosed map, scale 1" = 200'.



**MAP  
NUMBERS  
HERE**

**NOT  
NEEDED**

PROPERTY ADDRESS	WARD-BLOCK-PARCEL #	PROPERTY OWNER	OWNER'S ADDRESS
1. 79-81 Monroe Ave.	2 - 39 - 4	Southside Realty Associates	P.O. Box 77 (71) (38101)
2. 83 Monroe Avenue	2 - 39 - 5	Meridan-York of Memphis, TN., Inc.	McCrorry Corp; Tax Dept. 888 Seventh Ave. New York, N.Y. 10019
3. 39 S. Main	2 - 39 - 6	Jacob A. Evans Estate	Trust Dept., National Bank of Commerce Memphis, TN. 38103
4. 43 S. Main	2 - 39 - 7	E.L. & C.H. Boyle Estate	5900 Poplar P.O. Box 17800 Memphis, TN. 38117
5. 45 S. Main	2 - 39 - 8	National Bank of Commerce	45 S. Main Memphis, TN. 38103
6. 47 S. Main	2 - 39 - 9C	Charlotte B. Francis	Union Planters Trust Dept. Box 387 Memphis, TN. 38101
7. 51 S. Main (Intrusion)	2 - 39 - 11	Frederick Smith Enterprise Co., Inc.	51 S. Main Memphis, TN. 38103
8. 55 S. Main	2 - 39 - 12	✓ Jacob A. Evans Estate	Trust Dept., National Bank of Commerce Memphis, TN. 38103
9. 59 S. Main	2 - 39 - 13	Harry G. Thompson	2924 Iroquois Memphis, TN. 38111
61 S. Main	2 - 39 - 14	Union Realty Co.	P.O. Box 17255 5118 Park Ave. Memphis, TN. 38117
10. 69 S. Main	2 - 39 - 15	Union Realty Co.	P.O. Box 17255 5118 Park Ave. Memphis, TN. 38117
76 Union	2 - 39 - 16	Union Realty Co.	P.O. Box 17255 5118 Park Ave. Memphis, TN. 38117
11. 71-73 Union	2 - 42 - 2	J. Francis & Mary M. Fentress	4 N. Ashlawn
12. 75 Union (Intrusion)	2 - 42 - 3	Thomas V. Gilbert, Jr.	75 Union Ave. Memphis, TN. 38103
13. 79-81 Union	2 - 42 - 4	Loew's Theater, Inc.	666 (5th) Avenue New York, N.Y. 10019

PROPERTY ADDRESS	WARD-BLOCK-PARCEL #	PROPERTY OWNER	OWNER'S ADDRESS
14. 77-79 S. Main (Intrusion)	2 - 42 - 5	S.W. Farnsworth	2924 Iroquois
15. 81-83 S. Main	2 - 42 - 6	Mary Hill Nickell	P.O. Box 17800
16. 85 S. Main	2 - 42 - 7	Isadore Brandt c/o Flora Cohn	Apt. #2 2155 Poplar
17. 87 S. Main	2 - 42 - 8	Anna L. Guion Van Court	105 Commerce Title Bldg. Memphis, TN. 38103
18. 91 S. Main	2 - 42 - 9	Third National Bank	c/o Leo Burson Suite 100, 147 Jefferson Memphis, TN. 38103
19. 93 S. Main	2 - 42 - 10	Frank Sturla Estate	5521 Murray Memphis, TN. 38117
20. 95 S. Main	2 - 42 - 11	Hubert A. McBride Trust (1/2) John F. Canale(1/2)	1500 Commerce Title Bldg. Memphis, TN. 38103
21. 99 S. Main	2 - 42 - 12	Georgia W. & Gregory P. Wimpee(1/2) Bert & David Bornblum (1/2) each	99 S. Main Memphis, TN. 38103
101 S. Main	2 - 42 - 13	Cecil W. Marshall & Lynn W. McGhee	2269 Poplar Memphis, TN. 38104
22. 103 S. Main	2 - 42 - 14	Paul J. Vescovo	4753 Lorece Ave.
23. 105 S. Main	2 - 42 - 15	Leo R. & J. Burson <i>returned</i>	147 Jefferson Suite 1000, Memphis, TN. 38103
24. 107-111 S. Main	2 - 42 - 16	Karl's Co., Inc. of Memphis	3922 Plaza Memphis, TN. 38111
25. 113-115 S. Main	2 - 42 - 17	Standard Realty <i>returned</i>	1515 Broadway W.T. Grant Co. New York, N.Y. 10036
26. 123-133 S. Main	2 - 43 - 1	Federated Dept. Stores, Inc. c/o Goldsmith's	P.O. Box 449 Memphis, TN. 38101
135 S. Main	2 - 43 - 2	Annie S. Fargason c/o J. Goldsmith & Sons Company	P.O. Box 449 Memphis, TN. 38107

<u>PROPERTY ADDRESS</u>	<u>WARD - BLOCK - PARCEL #</u>	<u>PROPERTY OWNER</u>	<u>OWNER'S ADDRESS</u>
137 S. Main	2 - 43 - 3	First Tennessee of Memphis c/o J. Goldsmith & Sons Company	P.O. Box 449
27. 139-141 S. Main	2 - 43 - 4	Federated Dept. Stores, Inc. c/o Goldsmith's	P.O. Box 449 Memphis, TN. 38101
28. 145-149 S. Main	2 - 43 - 5	John Bayard Southard	De Lux Arcade Bldg. 12 N. Second Memphis, TN. 38103
29. 151-157 S. Main	2 - 43 - 63	Haverty Furnt. Companies, Inc. c/o Cape, Vinson and Sutter	2700 Cumberland Pkwy. N.W.-Suite 350 Atlanta, Ga. 30339
<del>122-132 S. Main</del>	<del>2 - 49 - 1</del>	<del>Harding College c/o Sam Shainberg Company</del>	<del>1325 Warford Memphis, TN. 38112</del>
30. 112-116 S. Main (Intrusion)	2 - 53 - 14	George W. Canale <i>Returned</i>	c/o Julius Lewis Attn: Mr. Tresan 114 S. Main Memphis, TN. 38103
31. 110 Main	2 - 53 - 15	Carol Spindel (1/2) Carol Spindel, Jr. (1/2)	18 S. Main Street Memphis, TN. 38103
32. 108 S. Main	2 - 53 - 16	Carol Spindel (1/2) Murray A. & Christine Spindel (1/2)	18 S. Main Memphis, TN. 38103
33. 106 S. Main	2 - 53 - 17	<i>Returned</i> Perel & Lowenstein Inv. Co.	220 Union Ave. Memphis, TN. 38104
34. 104 S. Main	2 - 53 - 18	Carol Spindel (1/2) Carol Spindel, TR (1/2)	104 S. Main Memphis, TN. 38103
35. 102 S. Main	2 - 53 - 19	Emily Weinberg	102 S. Main Memphis, TN. 38103
36. 100 S. Main	2 - 53 - 20	Union Planters National Bank	67 Madison c/o Tom Frazier; Trust Dept.
37. 92-96 S. Main	2 - 53 - 21	Donnelley J. Hill	c/o First Tennessee Bank P.O. Box 84

<u>PROPERTY ADDRESS</u>	<u>WARD-BLOCK-PARCEL #</u>	<u>PROPERTY OWNER</u>	<u>OWNER'S ADDRESS</u>
38. 88-90 S. Main	2 - 53 - 24	John Apperson C.M. Crump	100 N. Main Bldg. Suite 2610 Memphis, TN. 38103
39. 80-82 <sup>84</sup> S. Main	2 - 53 - 25	John W. Apperson & C.M. Crump	100 N. Main Bldg. Suite 2610 Memphis, TN. 38103
40. 78 S. Main	2 - 53 - 1	Mrs. K.E. Hamilton Estate	100 N. Main Bldg. Suite 2610 Memphis, TN. 38103
41. 64 S. Main	2 - 56 - 9	Charles F. Goodman	1400 Commerce Title Bldg. Memphis, TN. 38103
<i>Intrusion</i> 66-70 S. Main	2 - 56 - 10	<i>returned</i> Jocelyn Rudner	3992 N. Galloway Dr. Memphis, TN. 38111
42. 56-58 S. Main	2 - 56 - 6	National Bank of Commerce	45 S. Second Memphis, TN. 38103
60 S. Main	2 - 56 - 7	Wayne Pyeatt	One Commerce Square Memphis, TN. 38150
62 S. Main	2 - 56 - 8	Lewis K. McKee	45 S. Second Street Memphis, TN. 38103
43. 115 Union	2 - 53 - 2	Charles Crump	100 N. Main Bldg. Suite 2610 c/o L. Caldwell Memphis, TN. 38103
44. 117-119 Union <i>Intrusion</i>	2 - 53 - 3	<i>returned</i> Hacar Realty Co. Mrs. M. McIntosh	c/o Levy's 80 S. Main Memphis, TN. 38103
45. 121 Union	2 - 53 - 4	Theola S. Lambert	c/o Frank G. Bridges P.O. Box 7808 Pine Bluff, Ark.
46. 79-81 Second	2 - 53 - 5	National Bank of Commerce INS.	79 Union Memphis, TN. 38103
47. 83 Second	2 - 53 - 6	National Bank of Commerce INS.	83 Second Memphis, TN. 38103
48. 85 Second	2 - 53 - 7	National Bank of Commerce of Memphis & Ernie H. Devit	c/o Trust Dept. One Commerce Square
49. 87 Second	2 - 53 - 8	Memphis Cap Co. Inc.	87 Second Memphis, TN. 38103

<u>PROPERTY ADDRESS</u>	<u>WARD-BLOCK-PARCEL#</u>	<u>PROPERTY OWNER</u>	<u>OWNER'S ADDRESS</u>
50. 91 Second	2 - 53 - 9	J. Abe & Harold Lapidés	91 S. Second Memphis, TN. 38103
51. 93-97 Second	2 - 53 - 10	Harry S. Cooper	333 St. Andrews Fairway Memphis, TN. 38111
52. 99-103 Second	2 - 53 - 11	Jeanne Deblock E.L. Mercere, Inc.	99 S. Second Memphis, TN. 38103
53. 105-107 Second Intrusion	2 - 53 - 12	I & Gertrude D. Beck	105 S. Second Memphis, TN. 38103
54. 107-115 Second	2 - 53 - 13	McKesson & Robbins, Inc.	109 S. Second St. Memphis, TN. 38103
55. 149 Union Avenue	2 - 52 - (1-4)	Belz Investment Company	5118 Park Ave. Memphis, TN. 38117
56. 80 South Third St.	2 - 66 - 1	Tennessee Hotel Inc.	88 South Third Memphis, TN. 38103
57. 185-87 Union Intrusion	2 - 66 - 2	<i>revised</i> A.B. & Elisha Gee Treadwell Jr. Trustees	185 Union Memphis, TN. 38103
58. 189 Union Intrusion	2 - 66 - 3	Robert B. Frank	c/o Mrs. R.B. Barrett 4131 Walnut Grove Rd. Memphis, TN. 38117
59. 83-85 Hernando	2 - 66 - 3	Robert B. Frank	c/o Mrs. R.B. Barrett 4131 Walnut Grove Rd. Memphis, TN. 38117
60. 87-89 Hernando	2 - 66 - 3	Robert B. Frank	c/o Mrs. R.B. Barrett 4131 Walnut Grove Rd. Memphis, TN. 38117

MAY 7 1980

LIST OF BUILDINGS

/. The Business Men's Club Building (79-81 Monroe): 1906

The six story, dark red brick building was constructed in 1906 for the Business Men's Club, an organization responsible for attracting investment capital to Memphis. In 1913, the BMC became the Chamber of Commerce. The facade is organized into three distinct vertical bays divided by brick piers with stone bases. The three bays rise unbroken for four floors from stone faced, Renaissance style arched doorways with rusticated keystones. Above the easternmost doorway is a scrollwork medallion with the Business Men's Club initials. A Vitruvian scroll frieze decorates the lintel that extends above the doorways and down the side of the building along the alley. The three bays are terminated above the fifth floor windows by a projecting, bracketed stone cornice. The cornice is surmounted by a decorative cast iron railing. Above the sixth floor windows is an elaborate and boldly projecting stone cornice supported by four pair of massive brackets with ornamental relief. The cornice is decorated with dentils. Both cornices (devoid of the bracketing and ornamentation) extend down the alley facade. An inlaid geometric motif fills the void between the four pairs of brackets.

The wooden-framed, two abreast windows are topped with transoms. Both the windows and spandrels are recessed behind the plane of the face of the piers. The window sills and keystone ornamentation above the windows are stone. The building is unaltered but is vacant at the present time.

2. Silver's on Monroe (83 Monroe): 1905

The facade of this four story stone structure dates from a later period (around 1925). The tripartite articulation of the facade does not extend down to the storefront level, which is contained by two engaged columns. Each bay contains hinged, wooden-framed, two abreast windows topped by small rectangular transoms. The four piers are capped by pinnacles. Running the length of the building above the storefront is a red porcelain sign with "Silver's" in gilt lettering.

3. Brodnax (39 Main): 1923

The five story, off-white glazed brick commercial style structure with similarly colored Sullivanesque ornamentation on the upper level spandrels and piers was built in 1923 for Brodnax Jewelers. Brodnax still occupies the building. Stacked, wooden-framed Chicago windows on the second and third floors are separated by glazed terra-cotta spandrels decorated with a repeating motif of stylized flowers and medallions. Above each of the third floor windows are projecting terra-cotta shields. The terra-cotta molding around the second and third floors is evenly spaced with diminutive projecting dogwood flowers. Above the fourth and fifth floor windows are small rectangular transoms. The glazed terra-cotta ornamental relief on the fourth and fifth floor piers and spandrels is typically Sullivanesque - naturalistic foliage combined with a variety of linear interlaces. Slightly projecting cornices surmount both the fourth and fifth floors.

Diminutive paired brackets are evenly spaced beneath the fifth floor cornice. Like most commercial style structures, the total area of glass exceeds that of the brick. The first floor of the structure has been altered.

4. (43 Main): c. 1900

The most attractive feature of this two story structure is the cream colored, Flemish Gothic glazed terra-cotta facade. The second floor is dominated by the massive, wooden-framed Chicago window topped with small rectangular transoms. The parapet ornamentation is characteristically Gothic with a stringcourse of trefoil tracery above the second floor window. The first floor has been altered.

5. Douglass Building (45 Main): 1915

This late Victorian, white glazed brick structure is dominated by the second story Chicago window surmounted by a transom and a horizontal bank of four small, square windows. The second story has a very skeletal appearance because the area of glass greatly exceeds that of the structural material. Inset limestone ornamentation is found on the parapet - a rectangular panel with a cameo and foliage carved in relief flanked by bundled reeds similarly inset. A stone medallion projects upward from the parapet directly above the cameo panel. The first floor has been altered.

6. Silver's 5 & 10 on Main (47 Main): 1872

According to the records in the Shelby County Tax Assessor's Office, this unassuming two story white stucco building dates



from 1872 and is the oldest structure in the Gayoso-Peabody District. The molding around the six narrow rectangular, wooden-framed second story windows is cast iron, as are the piers which contain the storefront. An alternating motif of a stylized flower within a diamond-shaped frame and a patera of comparable size are inset into the facade above each window. Running the full length of the building above the storefront is a red porcelain sign with "5¢ to \$1<sup>00</sup> Silvers 5¢ to \$1<sup>00</sup>" in gilt lettering.

Intrusion 7. The Austin Building (51 Main Street): c. 1900

This two story structure constructed around 1900 has a 1950's "modernized" facade. The windowless second story is covered with a pinkish-white marble-like facing and is recessed behind the street's otherwise uniform facade line. The original old red brick and fenestration can be seen along the building's alley wall.

8. Cousins-Matthews-Ramsey Building (55 Main Street): c. 1890

This altered three story structure constructed around 1890 has corrugated iron facing on the upper levels. The storefront has also been altered. The original old red brick and fenestration can be seen along the building's alley wall. Cousins-Matthews-Ramsey was a wholesale hardware company.

9. The Dominic Canale Building (59-61 Main): c. 1885

The Dominic Canale Fruit, Produce and Liquor Company, located at 61 Main for fifty years, is still in business today.

The white, speckled brick Art Deco facade has replaced the original on this three story structure. The upper facade is terminated by a simple stone molding. Immediately beneath this molding, between the ziggurat-shaped projecting piers, is a jagged, saw-edged brick stringcourse. The metal framed windows are evenly spaced, four to a floor. The first and second floors of #59 have been altered, while only the first floor of #61 has been altered.

10. The Farnsworth Building (69 Main): 1927

This twelve story, dark earthen brick structure is the best extant example of Art Deco in Memphis. The most important and ubiquitous motif of Deco design - the ziggurat shape - is present in the rhythmic ascension of the structure's upper facade. A decorative, polychromatic ceramic tile motif, inset in stone, terminates the upper facade. The off-white colored stone appears to drip down the corners and two of the central piers on each side of the building. The polychrome ornamentation is very Aztec Indian in feeling.

Five of the nine piers on the Main Street facade and three of the nine on the Union Street facade are faced with stone on the third and fourth floors on which an incised, parallel linear motif appears. The panels beneath the windows are faced with a slightly darker colored brick than the rest of the building and provide textural variety with their three dimensional checkerboard patterning.

The Rosenbaum & Morris Building (76 Union): c. 1910

This two story commercial style structure of dark reddish-brown brick has two bays of Chicago windows. Two small diamond shaped stone ornaments are inset into the second floor brick spandrels. The same stones are flanked by similarly sized rectangular stones with a flower carved in relief above the third floor windows. Stone molding frames the facade and separates the bays. Three slightly projecting ornamental urns rest on the horizontal bank of molding that extends across the upper facade midway between the third floor windows and the top of the building. The upper facade is terminated by a narrow strip of stone molding.

11. The Gorusch-Trezevant Building (71-73 Union): 1925

The three story, gray brick commercial style structure is divided into two bays by brick piers that extend above the roofline. The wooden-framed, one-over-one sash windows are three abreast. A vertical bank of stone molding is found on each of the piers while a horizontal bank extends across the facade above the storefront. The first floor has been altered.

*intrusion* 12. The Goodwyn Building (75 Union): 1910

The altered facade of this four story structure is dominated by a Classical, temple-like portico with very slender columns. An ornamental garland motif decorates the pediment. Two rosettes are inset into the facade above the pediment. The narrow, wooden-framed windows on the fourth floor are single hung sash with twelve panes (three rows of four) to a sash.

13. Loew's Palace (79-81 Union): 1920

The dark red brick two story theatre has extensive glazed cream colored terra-cotta ornamentation. The facade is divided into three bays by four brick pilasters with terra-cotta caps and bases each with a grouping of three floor-to-ceiling windows on the second story. The hinged, multi-paned windows are separated by slender terra-cotta pilasters. Each window has a pseudo-balustrade, also of terra-cotta. All of the pilasters support a terra-cotta lintel while a similar lintel with an acanthus leaf stringcourse separates the first and second floors. Above each brick pilaster is an inset rectangular panel of terra-cotta with classical ornamental relief. An Italianate cornice extends across the upper facade midway between the second floor lintel and the top of the building. A slightly projecting terra-cotta medallion that crowns the theatre is partially hidden by the vertical, neon "Loew's" sign. A large neon marquee spans the central bay. The original 1920 ticket booth, with a brass railing in front of it, and the "coming attraction" display cases, attest to the theatre's former opulence. Loew's Palace is now closed and vacant.

Intrusion 14. (77-79 Main Street): 1950

The storefront of this three story structure is entirely of glass. The upper levels are faced with red brick. Three small square windows appear on the second story on both the Main Street and Union Avenue facades.

15. The J. Aste Building (81-83 Main): c. 1880

The only original features remaining on this three story structure are the three round arched windows with Victorian Italianate hoods on the upper story. The first and second stories have been altered.

16-19 The Vienna Block (85-93 Main): c. 1880

This row of four identical four story Italianate structures is named for an early occupant of numbers 85 and 87, A. J. Vienna, a gunsmith. Numbers 85, 87 and 93 have both their first and second stories altered while number 91 has only an altered storefront. The original Victorian Italianate features appear on the upper levels - projecting window caps and sills of stone, scrolled brackets and deep projecting roof cornices, the flat wall surface and the regular placement of windows. The cornice brackets are paired and spaced between the windows.

20. The National Exchange Saloon (95 Main): c. 1900

The eclectic Victorian commercial motif of this structure's facade extends around the side of the building to include the first column of windows on the alley. Each of the three upper floors of the Main Street facade has a grouping of three abreast, wooden-framed one-over-one windows. The windows on the alley side are regularly spaced. All of the structure's windows have stone sills. White bricks, inset in the shape of diamonds beneath the mullions of the upper level windows, decorate the brick spandrels.

Framing the three levels of windows is a stone molding.

The building's decorative quoining is unique to the district. An unadorned parapet surmounts an Italianate cornice with a pair of scrolled brackets on each corner. The column of windows on the alley, like the windows on Main Street, are framed by a molding of stone. Separating this column of windows from the rest of the alley windows is a band of quoining. The Italianate cornice extends down the alley only so far as to cover this column of windows. The paired cornice brackets are found above the quoining.

21. The A. S. Barbaro Building (99-101 Main): c. 1900

The original red brick of this four story building is now painted white and the rectangular windows have been boarded up. Number 101 is completely altered (except for the slightly projecting cornice) with a windowless stone facade; number 99 is altered only at the storefront level. Terminating the unaltered portion of the facade is an arched opening of ribbon windows rising to the third floor. It is framed by engaged pilasters with classical caps and is topped by a circular niche. The smaller fourth floor windows are separated by engaged columns. The A. S. Barbaro fruit and produce company is still in business today after nearly a hundred years of continuous operation.

22. The O. K. Houck Building (103 Main): c. 1892

This four story Queen Anne style structure is especially notable for its cast iron friezes (winged horses and intricately interwoven foliate designs) on the upper level spandrels. The

fourth floor windows are surmounted by round-arched, fan shaped cast iron panels. Two cast iron piers with stylistic foliage in ornamental relief terminate the facade on the storefront level. The Scherre and Koken foundry name appears on these columns. Each of the upper three floors has a grouping of three, wooden-framed, one-over-one sash windows. The mansard-style roof appears to be pressed tin with two frieze bands of classical paterae.

23. The Rosenbaum Building (105 Main): c. 1900

This four story structure is distinguished by its rose colored brick and the three round cast iron grilles that cover ventilation holes in the attic. The windows, three to a floor, are wooden-framed, one-over-one sash with stone sills and lintels. The first two floors are altered.

24. The Hessig-Ellis Building (107-111 Main): 1900

Constructed for the Hessig-Ellis Wholesale Drug Company in 1900, the building's most distinctive features are the cast iron colonnettes extending across the second story that allow daylight to pour into this level - ideal for manufacturing, handling orders or bookkeeping. Ribbon-like ornamental relief appears on the center and corner colonnettes. Four diamond shaped cast iron grilles cover attic ventilation holes. An unadorned parapet rises from a slightly projecting cornice. The upper level, wooden-framed, one-over-one sash windows are surmounted by transoms, the fourth floor transoms being semi-circular with rounded brick arches and acanthus leaf covered keystones.

25. The Reinhardt Building (113-115 Main): c. 1885

The original rose colored brick of this four story structure has been painted white and the first and second floors have been altered. The structure was substantially damaged by fire in 1898. The windows are wooden-framed. The fourth floor windows are capped with jack arches. Four cast iron attic ventilation grilles are inset in the Gayoso Street facade.

26. Goldsmith's (123-137 Main): 1901

Beneath the windowless pink marble facade of this five story structure are the original Victorian Italianate features. The less elaborate rear and side walls are still visible.

27. Hotel Gayoso (139-141 Main): 1901

The six story Hotel Gayoso extends back from Main Street to Front Street. The influence of the commercial style is clearly evident - the fenestration is entirely regular and without ornamentation and a pair of projecting bays on the two corners run the full height of the building, emphasizing the hotel's verticality. The rectangular, wooden-framed windows are one-over-one sash. A vertical band of small, rectangular stained glass windows runs up the center of the building. A bay leaf garland extends the entire length of the facade above the fifth floor windows. The projecting, upper level cornice is decorated with massive dentils and is surmounted by a parapet. The hotel's name has been removed from the parapet. The Front Street facade repeats the Main Street motif. Originally



consisting of two wings connected by a solarium, a truck unloading zone and parking area have replaced the solarium and now separate the two wings. Inset into the Front Street sidewalk are "HO" and "OSO" ceramic tiles, remnants of "Hotel Gayoso". The Hotel Gayoso closed its doors for good in 1962 and has been absorbed into Goldsmith's Department Store. The original brownish-red brick has been painted light pink.

28. The Majestic Theatre (145-149 Main): 1913

This two story theatre is exceptional for its very eclectic, exuberant display of polychromatic (green, cream and mustard) glazed terra-cotta ornamentation on the upper level. Crowning the center of the slightly rounded parapet is a projecting terra-cotta ensemble of a shield flanked by two semi-reclining classical figures. The first floor has been altered.

29. The Riley Building (151-157 Main): 1891

This five story Richardsonian Romanesque structure is one of two in the district. Its character is derived primarily from its rounded arched openings which form arcades behind which the second and third stories are grouped. The third floor arches rest on wide pilasters with a curvilinear interlace pattern in relief beneath the imposts and at the spandrel level. The fourth floor rectangular windows continue the spacing of the lower levels. The caps of the fourth floor pilasters are decorated with acanthus leaves. An egg and dart molding appears beneath the continuous fourth floor stone window sill. A horizontal bank of arched, ribbon windows extends the full length of the building on the uppermost story. Four slender round turrets (the base and central sections are decorated

with acanthus leaves) are spaced evenly from corner to corner on the rusticated parapet. The caps to the turrets have been removed. Between the center two turrets are five slightly projecting circular niches surmounted by a stringcourse of acanthus leaves. Two bands of corbeling extend across the facade - one above the fourth floor windows, the other above the arched, ribbon windows. The first floor has been altered.

~~Deleted~~ The Black and White Building (122-132 Main): 1948

Designed by the architectural firm of Hanker and Heyer, this Art Deco building is named for its bichromatic facade of black and white glazed brick, and the fact that it housed a branch of the Black & White Department Stores. The metal framed windows are treated as a horizontal linear element. The four, evenly spaced horizontal black brick strips that frame each window and connect the two windows nearest the rounded corner, force the eye to move along lines of continuous direction with considerable speed. These decorative strips also give the building a more contained volumetric surface. The horizontal movement of the Main Street facade is counterbalanced by two units of three vertical bands of glass brick, separated by brick piers, that extend above the roofline. Between the piers, beginning at the top of the third floor windows and also extending above the roof line, is a black marble-like facing. The same material is used as molding to terminate the upper facade of this two story structure. A black metal canopy

projects from the building above the storefront along the entire Main Street facade and a portion of Gayoso Street. The vertical unit of glass brick bands between brick piers appears once on the Gayoso Street wall.

*Intrusion*  
30. (112-116 Main Street): 1956

This three story structure with a glass storefront has a windowless upper facade of brick. The upper facade is divided into three vertical bands - a central section of glazed red brick in a herringbone pattern flanked by yellow brick.

31-35 The Ottenheimer-Schwartz Row (102-110 Main): c. 1880

This row of four story Italianate buildings is named for an early occupant, the Ottenheimer and Schwartz Company (wholesale and retail dry goods). Numbers 106-110 display the classic Italianate features of projecting window caps (cast iron in this case), a bracketed, projecting cornice, regular fenestration and a flat wall surface. The storefronts have been altered. Numbers 102 and 104 are more extensively altered; number 102 retains only the projecting window caps on the fourth floor while number 104 has a "modernized" windowless facade.

36 The Levy Brothers Building (100 Main): c. 1885

This four story building dating from the late 19th century has a commercial style facade added around 1910. Each of the upper floors has a large, wooden-framed, Chicago window. The third and fourth floor windows have been boarded up. The original old red brick and narrow, jack-arched windows with stone sills can be seen along the alley wall. Wholesale

grocers and hardware and dry goods stores operated out of the Levy Building.

37. (92-96 Main): 1923

This three story commercial style structure is rich in cream colored glazed terra-cotta ornamentation on the upper level window moldings, spandrels and piers. An intricate foliate frieze above the third floor windows extends a part of the way down the side alley wall. The frieze is surmounted by an unadorned, slightly projecting cornice. The tripartite articulation of the facade is reinforced by the three very large, wooden-framed, Chicago windows. The second and third floors are in excellent condition; the first floor has been altered.

38. The Magevney Building (88-90 Main): c. 1915

The cream colored, glazed terra-cotta facing and ornamentation on this four story commercial style structure is exceptional. The second and third story windows are surmounted by spandrels rich in Sullivanesque friezes. The facade is divided into two bays by brick piers that rise unbroken from above the storefront for three floors. Each bay contains a grouping of three wooden-framed windows, separated by very slender, engaged classical columns at the second and third stories, while pilasters decorated with foliage in ornamental relief separate the fourth floor windows. The lower portions of the engaged columns are covered with acanthus leaves and a vine-like foliate molding wraps around the shafts. Two slightly projecting medallions

crown the uppermost, central windows in each bay. A bracketed cornice terminates the upper facade. The central spandrel panel in each bay above the third floor windows proclaims "Magevney Building". An egg and dart stringcourse extends across the facade just beneath these panels.

39. <sup>82-</sup>(80A84 Main): c. 1900

This three story Victorian commercial building is divided into two bays by stone piers; each bay contains a grouping of five abreast, wooden-framed windows with transoms. The windows are separated by cast iron molding. Six cast iron attic ventilation grilles are evenly spaced along the upper facade which is terminated by a projecting cornice and a parapet. The cornice is supported by three massive brackets.

40. The Sherron Building (78 Main): 1901

This three story, cream colored, glazed brick commercial style structure fronts on both Main and Union. The Main Street facade consists of a single bay of four abreast, wooden-framed windows with transoms. Terra-cotta attic ventilation grilles are evenly spaced along both the Main Street and Union Avenue facades beneath an unadorned, slightly projecting cornice.

Intrusion 41. (64-70 Main Street): 1947

The window unit in this unadorned stone faced structure consists of four adjoining, vertical bands of six metal-framed, louvered windows. Number 66-70 has two window units each on the second and third floors while number 64 has one full unit

plus one single vertical band of windows on its second and uppermost story.

42. The Lemmon-Gale Building <sup>56</sup> (55-62 Main): 1893

This five story Richardsonian Romanesque structure is very similar to the Riley Building at the southern end of the district. The building was constructed for the Lemmon-Gale Wholesale Dry Goods Company after fire destroyed the entire block in 1892. Its character is derived from its rounded arched openings which form arcades behind which the middle three floors are grouped. The fourth floor arches rest on wide pilasters, the corner and central pilasters being slightly wider than the others. The pilaster caps are decorated with a variety of leaf designs. The pilasters are rusticated with rock-faced stone on the second floor. The second and third floor windows are separated by a rusticated stringcourse anchored at each end by acanthus leaf ornamentation. The ornamental relief on the spandrels between the third and fourth floors consists of cable molded panels with a curvilinear interlace pattern, surmounted by diminutive dentils, in a checkerboard motif. A band of arched, ribbon windows, alternately separated by piers and slender colonnettes, extends across the uppermost level. The arches are emphasized by their rock-faced rustication. A cable molding stringcourse, anchored by acanthus leaves at either end, separates the larger fourth floor windows from the smaller ribbon windows above them. Inset into the parapet are two rectangular stone

panels originally used to advertise "Lemmon" and "Gale".

The "Lemmon" panel still remains. Corrugated iron shutters provide a measure of security on the north wall and back alley windows.

43. The Hill-Standish Building (115 Union): 1900

This four story Queen Anne style building has a highly textured exterior brick surface - diamond-point rustication on the second and third floor piers and jagged, saw-toothed brick patterning on the spandrels and attic story. The attic story also has corbel detailing. A wide lintel separates the top two floors from the lower stories. The wooden-framed windows are hinged; the fourth floor windows are topped with transoms and jack arches. All the windows have stone sills. The original dark red brick has been painted white and the first floor has been altered.

Intrusion 44. (117-119 Union): 1913

The facade of this two story structure was altered in the 1930's with a shiny black porcelain veneer. The four pairs of two abreast second floor windows, separated by slender cast iron pilasters, are the only remaining original features.

45. The R. G. Craig Building (121 Union): 1886

This three story Italianate structure has a distinct three-part horizontal division consisting of a storefront level set off by a wide lintel, upper floors and an attic story. The upper level fenestration is comprised of a two abreast window unit in the center of the facade, flanked on each side by a

single window. The wooden-framed windows each have eight rectangular panes (two rows of two panes per sash). Both floors of windows are linked by a raised brick band that connects each window near its top and then bends around the top in a jack arch motif. Arched eyebrow windows in the attic story echo the lower level window spacing. The upper facade is capped by a bracketed cornice that appears to be pressed tin. R. G. Craig was a seed and agricultural implement supply company.

46. The Cole Building (79-81 Second): 1886

This three story brick structure is notable for its very tall, third floor windows with three sash sections (one-over-one), the only such window motif in the district. The very tall, wooden-framed jack arched windows are regularly spaced along both the Second Street and Union Avenue facades. The second floor windows are single hung, one-over-one sash. The facade has extensive raised brick detailing. Both floors of windows are linked into unified horizontal bands by a raised brick molding that connects each window and then bends around the windows' jack arch. The third floor stone window sills are connected by a narrow band of raised brick. An ornamental raised brick molding along the attic story terminates the upper facade. The building's third floor tie rods along Union are indicated by decorative, exterior cast iron clamps. The first floor has been altered. A paint and lumber store, a saloon and a saddlery hardware store have at one time



operated out of #79-81 Second Street.

47. The Tracy Printing Building (83 Second): 1888

This three story Queen Anne style commercial structure has had its cornice removed. The building's distinctive features include the unique treatment of the surface texture above the third floor windows and the decorative single-hung, one-over-one sash windows. Jumping from window to window are raised brick arches anchored by Corinthian caps at either end of the building. Two small rosettes are inset into the raised brick arches above the middle two piers that separate the windows. The windows consist of a central piece of glass surrounded by much smaller rectangular panes in both the upper and lower sections. The windows are grouped three to a floor with continuous stone sills running the length of the facade.

48. The Hart Saddlery Building (85 Second): c. 1905

This unaltered three story commercial style brick structure is notable for its very tall and very wide Chicago window on the second floor. Five abreast, wooden-framed one-over-one single hung windows provide natural light to the third floor. A bracketed, wooden cornice fills the void of space between the third floor windows and the top of the building.

49-50 The Cast Iron Twins (87-91 Second): 1891

These two unaltered cast iron buildings are identical in design - both having a maximum of window area so as to naturally light the interior. The buildings' slender, rectangular columns support the very quiet, utilitarian facade. The facade of

each structure is divided vertically into three bays by pilasters with each bay containing two abreast one-over-one sash windows. The upper facade is terminated by a decorative, projecting cornice with a handful of brackets. The cornice appears to be pressed tin.

51. The Old Chickasaw Guards Armory (93-97 Second): 1873

The entire facade of this two story building has been altered. The original upper level fenestration is now hidden behind a solid white metal facing. The original stone lintels and jack arched windows (now bricked in) can still be seen along the facade.

52. The Johnson Building (99-103 Second): 1900

This two story commercial style brick building has two wooden-framed Chicago windows on the second story of the Second Street facade and on the alley facade. Decorative brick detailing extends across the upper facade between the windows and a slightly projecting metal cornice. The facade is painted white.

Intrusion 53. (105-107 Second): 1934

This one story Art Deco structure has the lower two-thirds of its facade altered with yellow and brown ceramic tile. The original Art Deco ornamentation can be seen on the upper facade - horizontal black tile stripes on a beige tile background.

54. The Van Vleet-Mansfield Building (Northwest corner Gayoso & Second Streets): 1917

The seven story warehouse, originally constructed for the Van Vleet-Mansfield Drug Company, is still being used for wholesale drug distribution. The fenestration consists of

units of three abreast wooden-framed, one-over-one sash windows with terra-cotta sills. The brick spandrels are decorated with a geometric motif of terra-cotta squares. The quality of the terra-cotta ornamentation on the lintels, the cornice and framing the outermost window unit at each end of the facade is exceptional. The Greek fret and various geometric motifs are used extensively. The original bracketed metal canopy still hangs over the main entrance on Gayoso Street. A loading dock on the Second Street facade is framed by pilasters and an entablature of a classical nature. Inset into the terra-cotta squares beneath the terra-cotta Greek fret frieze on the Second Street facade is "1840 Van Vleet - Mansfield Drug Co., 1917".

55. The Hotel Peabody (149 Union): 1924

The Hotel Peabody is ~~under consideration for listing~~ on the National Register as an individual structure. The twelve story hotel occupies the entire block bounded by Union, Second, Third and East Barbaro Alley. The Italian Renaissance Revival building was designed by the architectural firm of Walter W. Ahlschlager, Inc. Wrapping around the north, east and west sides is a two story base faced with grey terra-cotta block and crowned with a glazed terra-cotta balustrade and decorative urns. Two shallow terra-cotta cornices extend around the facade at the tenth floor, while a similar cornice, balustrade and ornamental urns cap the upper facade at the twelfth floor roofline. At the corners of the building, the special guest

suites occupying the eleventh and twelfth floors are expressed by elaborate arched glazed terra-cotta window frames, balustrades and pilasters.

56. The Hotel Tennessee (80 South Third): 1927

The decorative motif on the eight story hotel is very similar to the Italian Renaissance Revival Hotel Peabody across the street. The Hotel Tennessee was designed by the architectural firm of Hanker and Heyer. Wrapping around the north, west and south sides is a two story base of cream colored terra-cotta. The Union Avenue facade is bay shaped. Two vertical bands of cable molding delineate the central section, three windows separated by brick, from the slant-back sides each with a two abreast window unit. All the windows are wooden-framed, one-over-one sash with stone sills. The eight floor window unit in the central section is framed by an elaborate terra-cotta molding while a terra-cotta niche terminates the upper facade on each of the side sections of the bay.

intrusion 57. (185-187 Union): 1910

This one story, dark brown commercial structure has had its storefront altered. The second story consists of two bays of four abreast one-over-one, wooden-framed single hung sash windows. Each unit of four windows is framed by stone molding.

intrusion 58. (189 Union): c. 1920

This two story white glazed brick commercial structure has had its storefront altered. The second story consists of

two bays of four abreast one-over-one, wooden-framed single hung sash windows. Each unit of four windows is framed by stone molding.

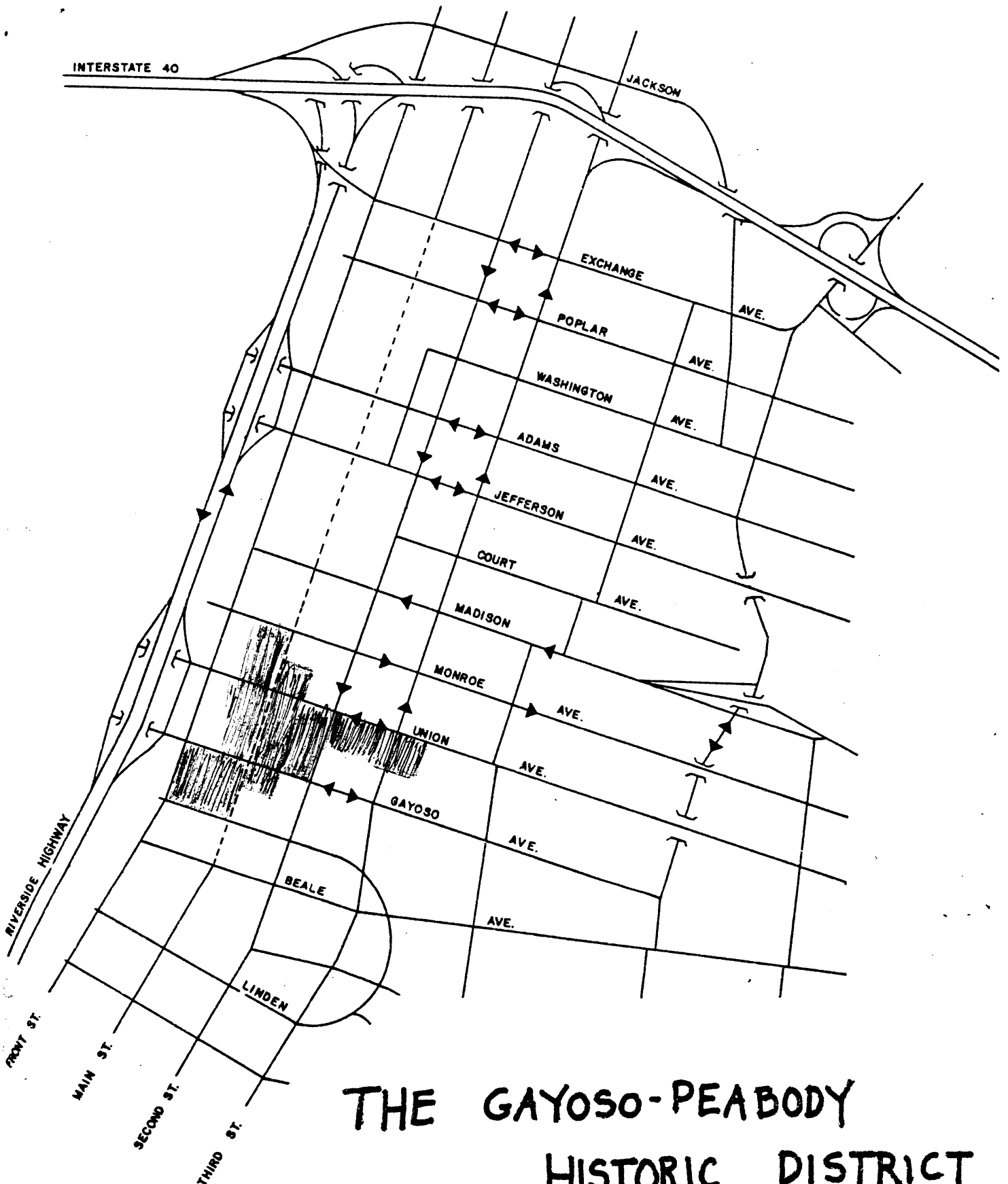
59. (83-85 Hernando Street): c. 1900

This three story Queen Anne building is nearly identical to that of number 89 Hernando Street adjacent to it. The facade has a three part horizontal division - the storefront level set off by a wide lintel, the upper floors and an attic story. The rectangular, parapet-like projection creates an irregular roof line. The very tall and open storefront is supported by cast iron columns that are connected to the building by cast iron webbing. The narrow, arched upper level windows are wooden-framed. Both floors of windows are linked by a raised horizontal brick band that connects each window near its top and then bends around the window arch. Above each third floor window is a cast iron attic ventilation grille. A band of corbeling decorates the cornice.

60. (87-89 Hernando Street): c. 1900

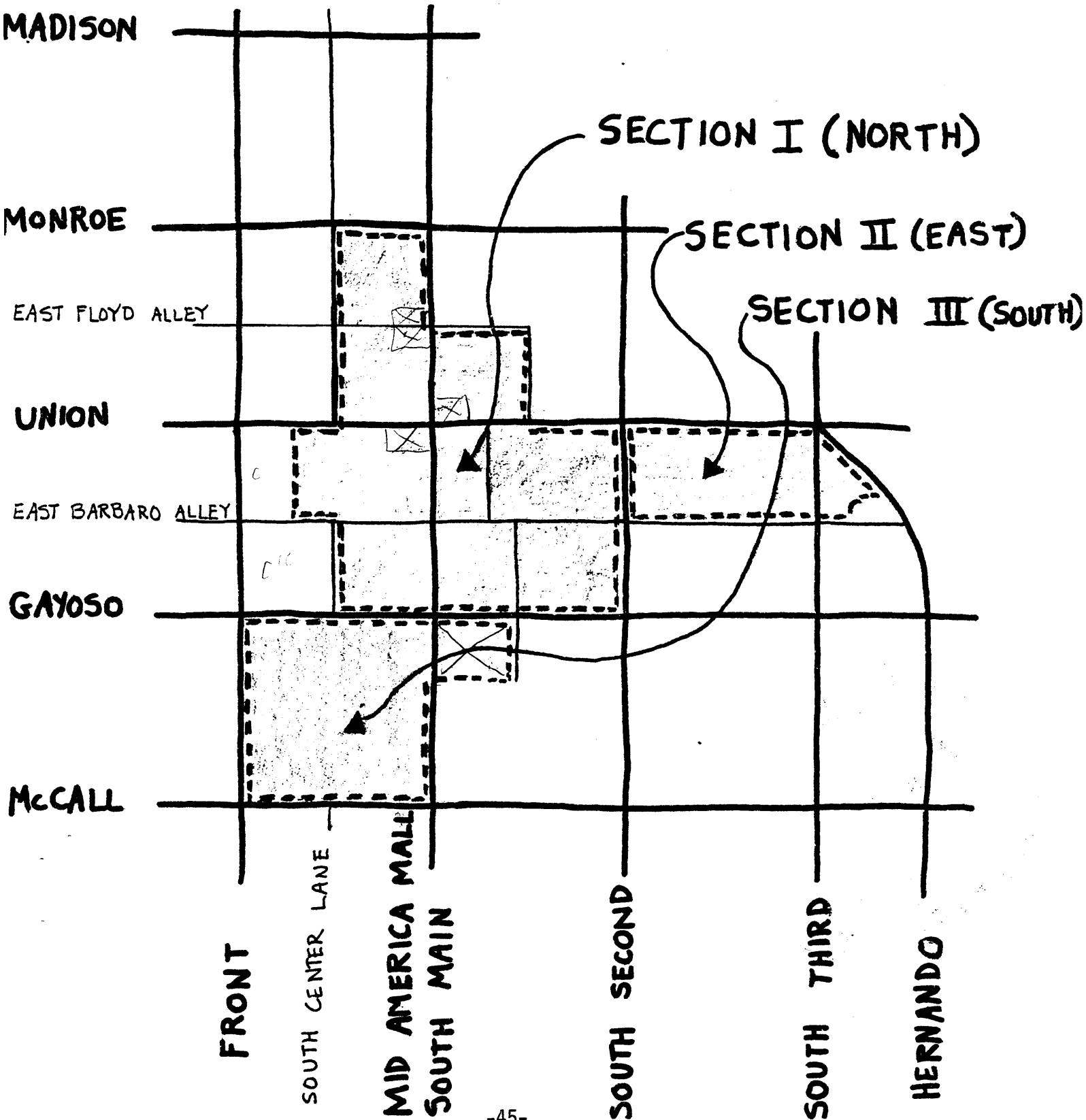
This three story Queen Anne style structure has a three part horizontal division consisting of a storefront level set off by a wide lintel, upper floors and an attic story. One of the most interesting features is the terra-cotta rondel of a sea maiden inset into the parapet-like projection of the irregular roofline. The maiden, with wind blown hair, is holding an anchor. The very tall and open storefront is supported by cast iron columns that are connected to the building by a

very decorative cast iron webbing. The arched upper level windows are wooden-framed. Both floors of windows are linked by a raised horizontal brick band that connects each window near its top and then bends around the window's arch. A continuous stone sill extends across the facade on both floors. Above each third floor window is a cast iron attic ventilation grille. A band of corbeling decorates the cornice.



**THE GAYOSO-PEABODY  
HISTORIC DISTRICT**

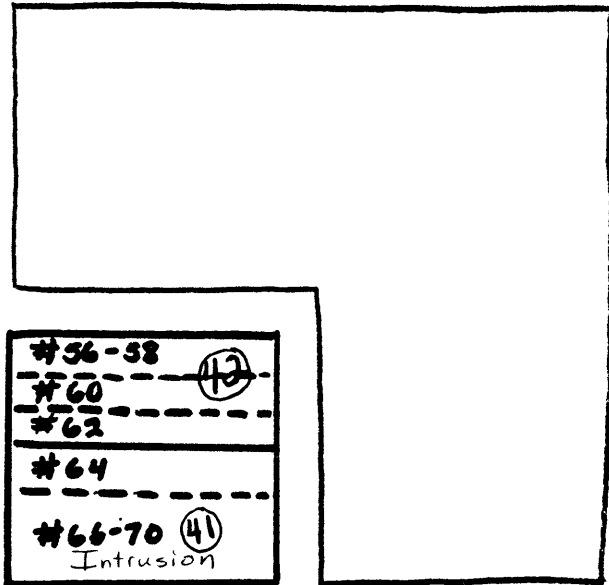
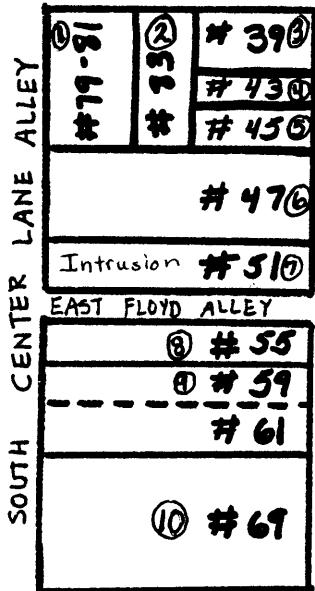
# THE GAYOSO - PEABODY HISTORIC DISTRICT



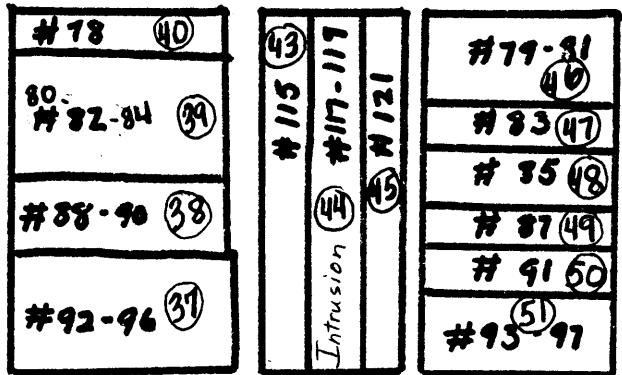
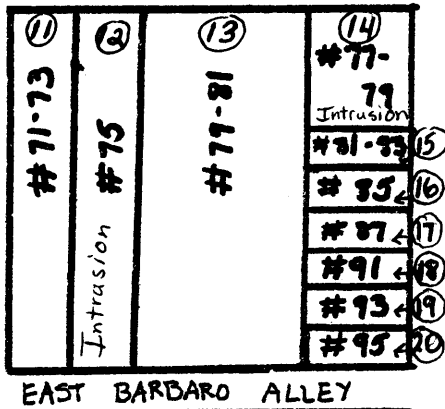


# SECTION I (NORTH)

MONROE AVE.

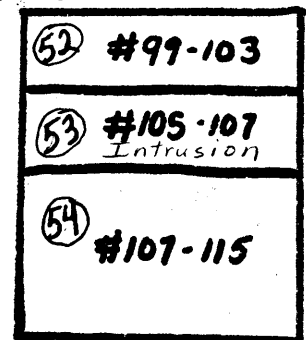
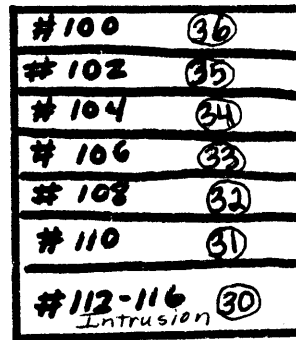
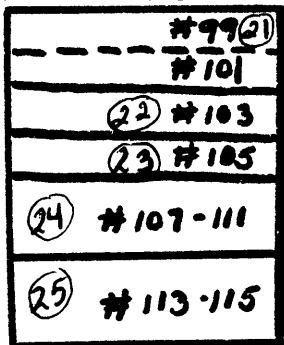


UNION AVE.



EAST BARBARO ALLEY

EAST BARBARO ALLEY

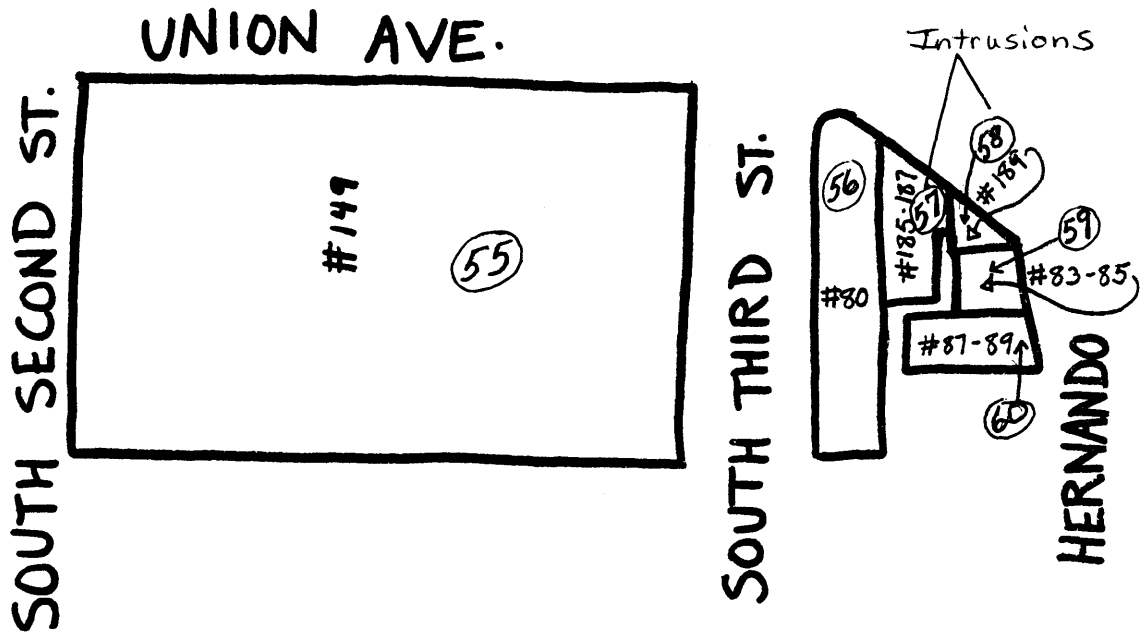


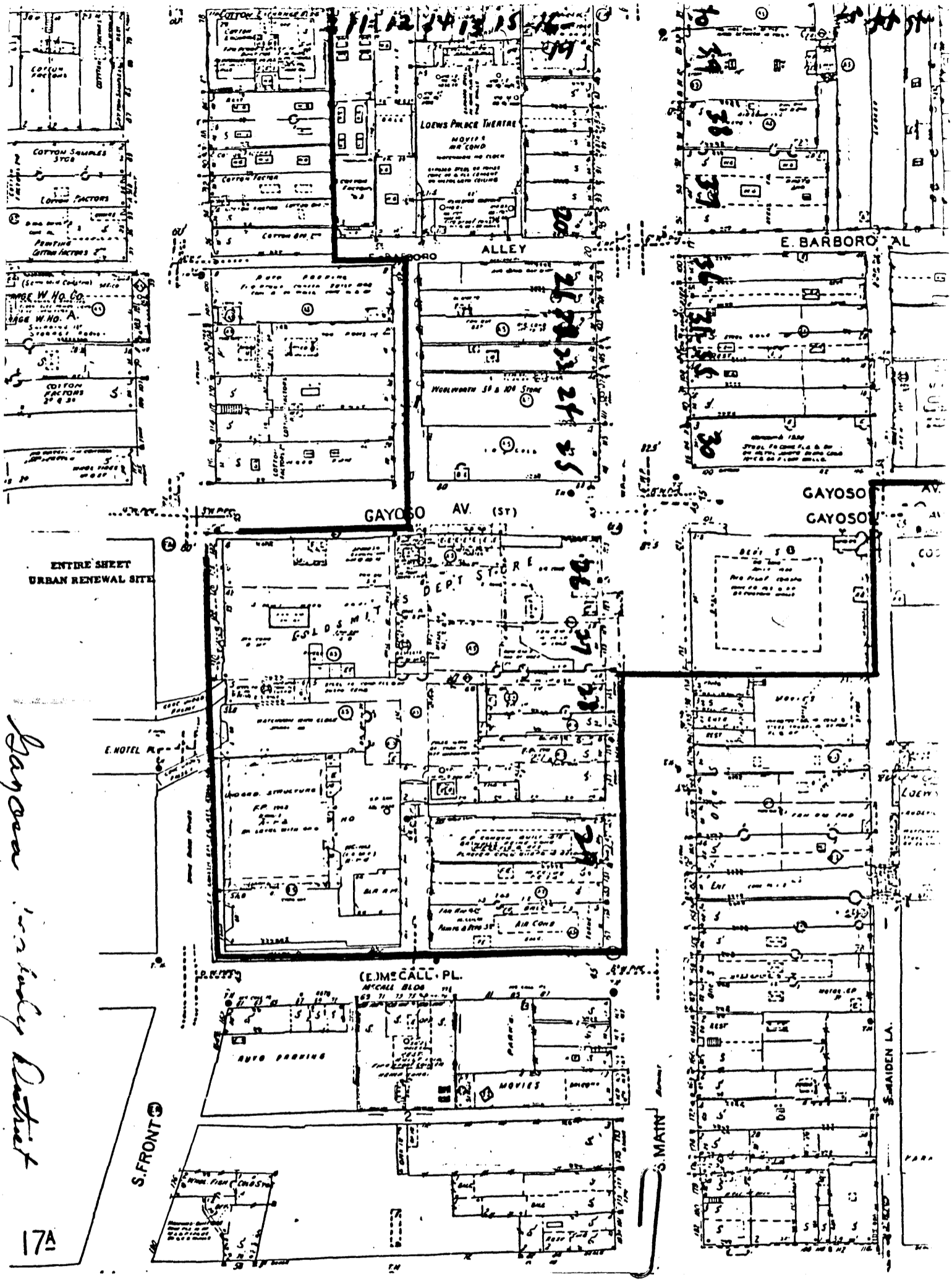
MID AMERICA MALL (SOUTH MAIN ST.)

SOUTH SECOND ST.

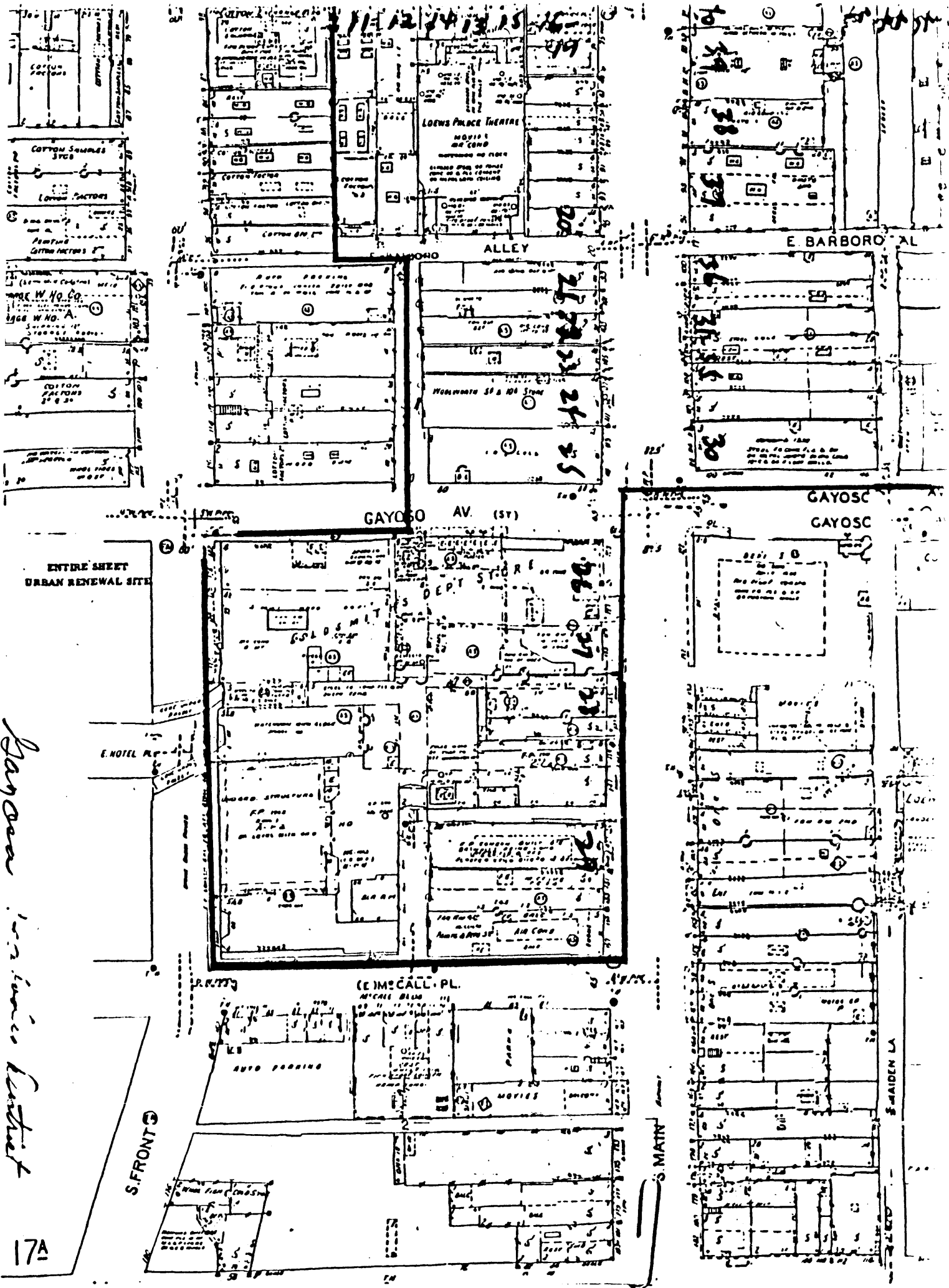
GAYOSO AVE.

# SECTION II (EAST)





OLD BOUNDARIES



SCALE: 1" = 200'

REVISED BOUNDARIES  
 (Removes 122-132 Main St.)

# SECTION III (SOUTH)

