

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

For NPS use only
received APR 21 1983
date entered

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

1. Name

historic Madison-Monroe Historic District

and/or common N/A

2. Location

street & number Madison and Monroe Avenues, Main and Second Streets N/A not for publication

city, town Memphis N/A vicinity of

state Tennessee code 047 county Shelby code 157

3. Classification

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

4. Owner of Property

name Multiple Ownership, see Continuation Sheet

street & number N/A

city, town N/A N/A vicinity of state N/A

5. Location of Legal Description

courthouse, registry of deeds, etc. Shelby County Registrar's Office

street & number 160 North Main

city, town Memphis state Tennessee 38103

6. Representation in Existing Surveys

title N/A has this property been determined eligible? yes no

date N/A N/A federal state county local

depository for survey records N/A

city, town N/A state N/A

7. Description

Condition		Check one	Check one
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved date _____
<input checked="" type="checkbox"/> fair	<input type="checkbox"/> unexposed		

Describe the present and original (if known) physical appearance

The Madison-Monroe Historic District is located in the downtown area of Memphis, Tennessee (pop. 680,000), which is on the fourth Chickasaw Bluff overlooking the Mississippi River. The district is roughly bounded on the north by Madison Avenue, the east by Second Street, the south by Monroe Avenue, and the west by Front Street (see attached map). Situated on a relatively flat site of approximately eleven acres, the district contains thirty-nine commercial buildings, ranging from one to eighteen stories. Thirty-five of these structures were built between 1860 to 1935 and four from 1935 to 1975. In addition to simple vernacular structures there are good local examples of Romanesque, Beaux Arts, Neo-Classical, and Art Deco styles. The main exterior building materials are brick, terra cotta, and stone. All are in good to fair condition and only eight do not contribute architecturally to the district. Four of these buildings are only marginally non-contributing, since their original facades are temporarily hidden behind recent metal sheathing.

The city is on one of the highest points in the relatively flat central Mississippi Valley and is surrounded primarily by open farmland. The proposed district is bounded on the north by the Court Square Historic District (NR 4-15-82), on the east by recent construction, on the south by the Gayoso-Peabody Historic District (NR 5-7-80), and on the west by Front Street and the Mississippi River.

The buildings in the district exhibit a wide range of styles from simple three-story vernacular structures to elaborate, fifteen-story Beaux Arts buildings. Good local examples of vernacular design from the mid-nineteenth to the early twentieth centuries can be seen at 2-8 South Main, 120 and 139 Madison, 126 Monroe, and 26 South Second. Among the more formal styles, the district contains five important Beaux Arts and five Neo-Classical Revival buildings as well as significant illustrations of the Romanesque, Second Renaissance Revival, Jacobean Revival, Art Deco, and Art Moderne styles.

Although brick is the most common building material in the district, the area contains some of the city's best examples of terra cotta and stone workmanship. The skillful use of terra cotta is found in the finials, shields, and cartouche of the old Federal Bakery building at 119 Madison and in the pediments and cornices of 150 and 152 Madison. There is an abundance of expert stonework on the facades and interiors of the National Bank of Commerce, Union Planters Bank, and the former Second Street office of Marx and Bendorf.

A majority of the buildings are from two to four stories, the remainder being from five to eighteen. This continuous change in the roof lines has given additional historic variety to the district's streetscapes. The principal facades of all the buildings are flush with the sidewalks.

The buildings in the Madison-Monroe Historic District are in good to fair condition. The intrusions in the district are limited to only eight non-contributing buildings. Four of these structures are only marginally non-contributing, since their original facades are temporarily hidden behind recent metal sheathing.

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 type="checkbox"/> social/ humanitarian
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1800-1899	<input checked="" type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

Specific dates Ca. 1860 - Ca. 1935 **Builder/Architect** Multiple

Statement of Significance (in one paragraph)

The Madison-Monroe Historic District is being nominated under National Register criteria A and C. The district is significant in the commercial history and architectural development of Memphis, Tennessee, from the end of the nineteenth century to the Great Depression. The nominated area has historically been the financial district of Memphis since 1900 and illustrates the renewed economic prosperity of the city during the early twentieth century and the importance of its financial institutions. The district contains outstanding local examples of Richardsonian Romanesque, Beaux Arts, Second Renaissance, Neo-Classical, Chicago Commercial, and Art Deco styles.

The forty-year period from 1890 to 1930 was the greatest and most dramatic economic boom period for the entire mid-Mississippi Valley region, including western Tennessee, northern Mississippi, eastern Arkansas, and southeastern Missouri. Memphis was the economic and geographical center of the region, and although the city had been almost decimated by successive yellow fever epidemics and municipal bankruptcy in the 1870's, its economic recovery was well under way by the 1890's. The remarkable turn-around was due in part to the significant increase in the number of railroad lines reaching the city, the resurgence of cotton production, the beginning of the lumber industry in the area, and the resulting growth of the city as the distribution and financial center for the region.

In the 1880's seven new railroad lines had reached Memphis. In 1892 the Frisco Railroad Bridge was completed at Memphis, the only one south of St. Louis and a major engineering feat for the time. These transportation achievements increased the importance of Memphis as a distribution and marketing hub. For example, by the early 1890's the city had become the fifth largest wholesale grocery market in the United States.

Also by the 1890's cotton production in the area had surpassed the peak production during the years prior to the Civil War and continued to increase substantially until the Great Depression. Before 1890 severe annual flooding had prevented the full exploitation of the region's remarkably fertile soil, but the federal levee system of the late nineteenth century opened up hundreds of thousands of acres to cotton farming.

The expansion of the timber industry was also a factor in the sustained economic growth of the region. As the great forests of the East and upper Midwest were cut over, lumbermen turned toward the Southern forests to amass new fortunes. By 1900 Memphis had become the world's largest hardwood lumber market. In 1925 the city had over forty lumber mills producing annually 300 million feet of hardwood lumber. It also had major plants manufacturing furniture, hardwood flooring, boxes, and automobile parts from wood.

9. Major Bibliographical References

See Continuation Sheet

10. Geographical Data

Acreeage of nominated property approx. eleven acres

Quadrangle name Northwest Memphis, Tn-Ark.

Quadrangle scale 1:24000

UTM References

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

Verbal boundary description and justification

See Continuation Sheet

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

state	N/A	code	N/A	county	N/A	code	N/A
state	N/A	code	N/A	county	N/A	code	N/A

11. Form Prepared By

name/title	Michael Bates, Student Intern		
	Lloyd Ostby, Coordinator of Field Services		
organization	Memphis Landmarks Commission	date	January 1983
	Tennessee Historical Commission		901-528-2834
street & number	22 N. Front	telephone	615-742-6723
	701 Broadway		Tennessee 38103
city or town	Memphis	state	Tennessee 37203
	Nashville		

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 National Park Service.

Deputy
State Historic Preservation Officer signature *Herbert L. Bryan*

title Executive Director, Tennessee Historical Commission date 4/18/83

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I hereby certify that this property is included in the National Register

Herbert L. Bryan Entered in the date 5/19/83
Keeper of the National Register National Register

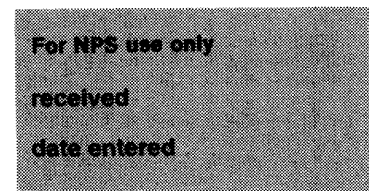
Attest: date

Chief of Registration

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An architectural and historical survey of the Madison-Monroe Historic District was conducted from June 1981 to August 1982 by Lloyd Ostby, Preservation Planner, Memphis Landmarks Commission, and Michael Bates, Intern, Memphis Landmarks Commission. The historical information for the nomination was gathered at the Memphis and Shelby County Public Library and Information Center and the Tennessee State Library and Archives.

The buildings are categorized into contributing and non-contributing structures. Contributing buildings (C) are significant in the historic and architectural development of the district, possess compatible design elements, and maintain the scale, use and texture of the district. Non-contributing buildings (N) disrupt the scale and texture of the district, have little or no historic or architectural significance, or have been considerably altered. They are listed below by street address, with the historic name and architect in parenthesis. The current occupant of each commercial building is listed at the end of the description.

1. 67 Madison (Union Planters Bank). 1925 (McKim, Meade, and White). Neo-Classical Revival. Twelve-story, eighteen-by-eight-bay; stone and brick; flat roof with parapet and cornice; ashlar facade with arcaded fenestration on first story. Union Planters Bank (C)
2. 81 Madison (Tennessee Trust). 1906 (Shaw and Pfeil). Beaux Arts. Fifteen-story, six-by-six-bay; brick, stone, and terra cotta; flat roof with parapet and large cornice; rusticated facade on first and second stories. First-story facade altered. Office building. NR. (C)
3. 83 Madison. Ca. 1915. Beaux Arts. Three-story, one-by-seven-bay; brick and stone; flat roof with parapet cornice; pedimented bay window on second-story facade. First-story facade altered. Law offices, Sandwich Chef. (C)
4. 109 Madison (Metropolitan Bank). Ca. 1920. Neo-Classical Revival. Three-story, three-bay stone and brick; flat roof with pedimented parapet and flag pole; two-story pilasters support entablature. First-story facade altered. Law Offices. (C) *photo 8*
5. 111 Madison. Ca. 1925. Commercial vernacular. Three-story, one-bay; brick; flat roof with parapet; white glazed brick facade with bank of windows on second and third stories. First-story facade altered. Raifords Shoes. (C) *photo 8*
6. 113 Madison. Ca. 1900, Ca. 1950. Commercial vernacular. Two-story, one-bay; brick; flat roof; recent unfenestrated brick veneer on second and third stories. First-story facade altered. Julius Goodman Jewelers. (N) *photo 8*
7. 114 Madison. Ca. 1890, Ca. 1920. Commercial vernacular. Two-story, ten-by-sixteen-bay; stuccoed brick; flat roof with narrow copper cornice. First-story facade altered. Originally two buildings facing Main, received uniform veneer ca. 1920. Walgreens, Lee Building. (C) *photo 9*
8. 118 Madison, Ca. 1920. Commercial vernacular. Four-story, two-by-six bay; glassed brick; flat roof; Chicago style windows; canted corner. First-story facade altered. Vacant. (C) *photo 9*

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9. 119 Madison. 1917 (R. Brinkley Snowden). Jacobian Revival. Four-story, three-by-twelve-bay; brick and terra cotta; flat roof with parapet; ornate terra cotta front and west facades. First-story facade altered. Clarke's Quick Print. (C) photo 11 & 12
10. 120 Madison. 1920. Commercial vernacular. Three-story, three-bay; glazed brick and cast stone; flat roof with parapet; tripartite windows. First-story facade altered. Olde World Deli. (C) photo 10
11. 121 Madison (Picadilly). Ca. 1920. Commercial vernacular. Three-story, three-bay; brick; flat roof with parapet; copper spandrels between second and third stories; tripartite window arrangement on second and third stories. First-story facade altered. Vacant. (C) photo 11 & 12
12. 127 Madison (Central Bank and Trust). 1909 (George Mahan). Beaux Arts. Eighteen-story, eight-by-six-bay; brick, stone, and terra cotta tower (1909) with two-story, eight-bay brick and stone addition (1922, 1929); flat roof with parapet; arcaded ashlar facade on tower and addition; wrought-iron balconet with terra cotta brackets on eighteenth floor. Memphis Transit Authority, University of Tennessee. (C) photo 12
13. 139 Madison. Ca. 1915. Chicago Commercial. Five-story, four-by-two-bay; brick; flat roof with metal cornice; Chicago style windows. First-story facade altered. Yacobian Jewelers. (C) photo 13
14. 145 Madison. Ca. 1900, Ca. 1950. Commercial vernacular. Two-story, four-bay; brick; low mansard roof; cararra glass on first-story facade. Model Hatters. (N) photo 13
15. 149 Madison. Ca. 1900. Commercial vernacular. Two-story, four-bay; brick; low mansard roof; semicircular arched windows on second story. First-story facade altered. Showroom. (C) photo 13
16. 150 Madison. Ca. 1905. Neo-Classical Revival. Two-story, three bay; brick and terra cotta; flat roof with parapet and pediment. First-story facade altered. Presto Print. (C) photo 14
17. 151 Madison. Ca. 1900, Ca. 1975. Commercial vernacular. One-story, three-by-five-bay; brick; flat roof with parapet; pent roof with wooden shingles. Burger King. (N) photo 13
18. 152 Madison (Marx and Bensdorf). Ca. 1905. Beaux Arts. Two-story, three-bay; brick and terra cotta; flat roof with parapet, pedestals, and cornice; doorway with elliptical pediment. Tobacco Bowl. (C) photo 14
19. 1 S. Main. Ca. 1935. Art Moderne. Three-story, three-by-nine-bay; brick, stone, and glass block; flat roof with parapet; glass block windows on second and third stories. First-story facade altered. Identical to 3 S. Main. Lady Oris. (C) photo 2
20. 2 S. Main. Ca. 1860. Commercial vernacular. Four-story, three-by-five-bay; stuccoed brick; hip roof; paired windows on Madison facade, single windows on Main. First-story facade altered. Originally one uniform facade with 6 and 8 S. Main. Florsheim Shoes. (C) photo 6, 5

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21. 3 S. Main. Ca. 1935. Art Moderne. Three-story, six-bay; brick, stone and glass block; flat roof with parapet; glass block windows on second and third stories. First-story facade altered. Identical to 1 S. Main. (C) *photo 2*
22. 6 S. Main. Ca. 1860. Commercial vernacular. Four-story, one-bay; brick; hip roof; recent unfenestrated metal veneer on second through fourth-story facades. First-story facade altered. Original facade identical to 2 S. Main remains under metal veneer. Mister Discount. (N) *photo 5*
23. 8 S. Main. Ca. 1860. Commercial vernacular. Four-story, one-bay; brick; hip roof; recent unfenestrated metal veneer on second through fourth-story facades. First-story facade altered. Original facade identical to 2 S. Main remains under metal veneer. Radio Shack. (N) *photo 5*
24. 12 S. Main (Commerce Title). 1904, 1914 (Hanker and Cairns). Beaux Arts. Fifteen-story, eight-by-twenty-six-bay; brick, stone, and terra cotta; flat roof with large cornice; two-story engaged columns at base of building. Office building. NR. (C) *photo 7*
25. 28 S. Main (William Len Hotel). 1927. Art Deco. Twelve-story, four-by-fourteen-bay; brick and stone; flat roof with parapet. First-story facade altered; windows on upper stories removed. Vacant. (C) *photo 21*
26. 118-124 Monroe. Ca. 1900. Commercial vernacular. Three-story, four-bay; brick; flat roof; recent unfenestrated metal veneer on second and third-story facades. First-story facade altered. Original facade remains under veneer. United Finance Loans, Jackson's Restaurant, World News. (N) *photo 20*
27. 126 Monroe. Ca. 1900. Commercial vernacular. Three-story, two-bay; stuccoed brick; flat roof with parapet; arched windows with prominent keystones on second and third-story facades. First-story facade altered. Finance One. (C) *photo 20*
28. 128 Monroe. Ca. 1920. Commercial vernacular. Three-story, one-bay; brick; cararra glass facade on first story, glazed white brick on second and third-story facades; flat roof with parapet; tripartite window arrangement on second and third-story facades. First-story facade altered. E. F. Bailey and Co., Inc. (C) *photo 20*
29. 130 Monroe. Ca. 1920. Commercial vernacular. Three-story, two-by-four bay; brick; flat roof with parapet; tripartite window arrangement on second and third-story facades. First-story facade altered. (C) *photo 20*
30. 149 Monroe (Marx and Bendorf). 1927 (Hanker and Cairns). Second Renaissance Revival. Three-story, five-by-eight-bay; stone; flat roof with parapet; bays articulated by three-story Corinthian pilasters. Leader Federal. (C) *photo 18*
31. 6 S. Second. Ca. 1920. Commercial vernacular. Two-story, one-bay; brick; flat roof; recent metal screen on second-story facade. First-story facade altered. South Second Street Market. (N)

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32. 10 S. Second. Ca. 1920. Commercial vernacular. Two-story, one-bay; brick; flat roof with parapet; bank of four windows on second-story facade. First-story facade altered. Adult Center. (C)
33. 16 S. Second. Ca. 1925. Neo-Classical Revival. Two-story, two-bay; stone and brick; flat roof with parapet and consoles; bays articulated by stylized two-story pilasters. First-story facade altered. Adult World, Elliot's Restaurant. (C)
34. 18 S. Second. Ca. 1895. Richardsonian Romanesque. Five-story, five-bay; stone and brick; flat roof with parapet; rusticated stone facade; foliated capitals on second-story facade; arched windows on fifth-story facade. First-story facade altered. A. R. Taylor Stationers. (C)
35. 19-23 S. Second (Overton Building). 1909. Commercial vernacular. Five-story, nine-bay brick; flat roof with parapet and metal cornice; central, arched windows on fourth-story facade; rusticated facade on fifth story. First-story facade altered. E. R. Clarke Stationers. (C)
36. 22 S. Second. Ca. 1895, ca. 1960. Commercial vernacular. Eight-story, one-bay; concrete, glass, and metal; flat roof; banks of windows on each story. Exterior and interior completely altered around 1960. Guardsmark. (N)
37. 25 S. Second. Ca. 1920. Commercial vernacular. Three-story, one-bay; brick; flat roof with parapet; bank of four windows on second story. First-story facade altered. Tony's Fruit Stand. (C)
38. 26 S. Second (Western Union). 1921. Commercial vernacular. Three story, three-by-six-bay; brick; flat roof with parapet; large plate glass windows on second and third stories. First-story facade altered. Western Union(C)
39. 45 S. Second (Bank of Commerce). 1929 (Hanker and Cairns). Neo-Classical Revival. Three-story, seven-by-seven-bay; stone; flat roof with parapet and cornice, second and third stories step back from first-story facade; Doric tetra-style-in-antis entrances on Monroe and Second. National Bank of Commerce. NR. (C)

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Consequently, at the turn of the century the competition among Memphis banks was particularly fierce because of the great amount of money involved, and many institutions fought for survival. Bank mergers became commonplace as the competition grew keener. In terms of the number of banking institutions, the banner year was 1908 when the city was supporting twenty banks, most of which were located on Madison Avenue or on Main Street near Madison, giving the area the name of Bankers Row, a distinction which it still holds.

Among these banks was Union Planters which merged in 1906 with the Tennessee Trust Company and moved into the latter's new fifteen-story building at 81 Madison. The Central Bank and Trust constructed its eighteen-story headquarters in 1909 at Madison and Second and within three years merged with the State National Bank to become known as the Central-State National Bank and later First National. During this time another major financial institution, the Memphis Trust Company, also erected a high-rise building within the district, the fifteen-story Commerce Title Building at 12 S. Main. Along with the Porter and Exchange Buildings just outside the district, these multiple-story bank structures dominated the Memphis skyline and remained the city's tallest buildings for well over a decade until the construction in 1924 of the twenty-two-story Columbian Mutual Tower.

During the 1920's, downtown banking in the city's financial district was highlighted by a continuation of mergers and new construction. Union Planters took over several small banks and in 1925 moved into its new building at 67 Madison designed by McKim, Meade, and White. As further evidence of the growth of the banking business in Memphis, the Bank of Commerce moved into its new impressive headquarters at Second and Monroe in 1929.

Memphis financial institutions continued to be fairly sound throughout the Great Depression, and the center of the city's banking remained within the Madison-Monroe Historic District. Although the boundaries of the downtown financial area have now expanded, the proposed district contains the intact historic core of the city's banking history from 1900 to the 1960's.

The Madison-Monroe Historic District contains one of the two remaining blocks of Second Street which still retain any significant historical character. During the late nineteenth and early twentieth centuries, Second Street was one of the major commercial streets of Memphis. Just as it did over sixty years ago, the block within the district still has office supply companies, banks, and the main Western Union office.

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The buildings in the district represent a wide range of styles illustrating the building boom in Memphis from 1900 to the Great Depression. These structures vary in design from one of the city's best examples of the Chicago Commercial style at 139 Madison to the locally rare Art Deco details of the William Len Hotel. Romanesque motifs in their most detailed and simplest forms are found in the A. R. Taylor and Overton Buildings. Impressive Beaux Arts structures include the Tennessee Trust, Commerce Title, and Central Bank and Trust Buildings. The district has the city's finest collection of Neo-Classical commercial structures, among them, the National Bank of Commerce and the former insurance offices of Marx and Bendorf on Second Street. Also within the boundaries of the district is one of very few surviving pre-Civil War commercial buildings in Memphis, the simple, hip roof structure at 2 - 8 South Main.

The buildings within the Madison-Monroe Historic District are also important examples of the work of most of the prominent Memphis architects during the early twentieth century. These men include George M. Shaw (1870-1919), Charles O. Pfeil (1871-1952), R. Brinkley Snowden (1869-1942), George Mahan (1887-1967), William Julius Hanker (1876-1960), and Bayard Snowden Cairns (1875-1935).

The 1904-1911 partnership of George M. Shaw and Charles O. Pfeil produced some of the city's most outstanding buildings, including the Business Men's Club (1906), Commercial Appeal Building (1906), Fire Engine House Number One (1910), and the Memphis Police Station (1911), all of which are on the National Register. After disbanding their partnership in 1911, the two architects went on to produce two other National Register properties, the S. C. Toof Building (1912) designed by Shaw and the William R. Moore Drygoods Building (1913) designed by Pfeil. The Tennessee Trust Building in the Madison-Monroe Historic District was the firm's major steel frame building and its only skyscraper design. In its architectural details, the structure follows Shaw and Pfeil's characteristic Beaux Arts emphasis.

The 1917 Jacobian Revival building at 119 Madison was the work of the important Memphis developer R. Brinkley Snowden (1869-1942). His best-known design is his 1895 former residence, Ashlar Hall, on Central Avenue (NR 1-13-83).

The architect for the 1908 Central Bank and Trust Building at 127 Madison was George Mahan, Jr. (1887-1967). In addition to significant commercial buildings, Mahan designed fifteen Shelby County schools, the Pontotoc County Courthouse in Mississippi, and several churches and public buildings in West Tennessee.

William Julius Hanker and Bayard Snowden Cairns were among the most prominent and successful Memphis architects during the years between 1900 and the Great Depression. Within the boundaries of the district, their work is represented in the Commerce Title Building (1904, 1915) and the National Bank of Commerce (1929).

The Madison-Monroe Historic District also contains the only Memphis building designed by the nationally significant New York architectural firm of McKim, Meade, and White. The Neo-Classical Revival headquarters of Union Planters Bank at 67 Madison was one of approximately five projects across Tennessee completed by the famous firm between 1909 and 1928. Later additions to the building have repeated the style and materials of the original section.

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Verbal boundary description and justification

The district is bounded on the north by Madison Avenue and the Court Square Historic District (NR 4-15-82), on the east by the north-south alley between Second and Third Streets, on the south by Monroe Avenue and the Gayoso-Peabody Historic District (NR 5-7-80), and on the west by Front and Main Streets. The nominated area has historically been the financial district of Memphis since 1900 and contains important bank buildings and several other supportive commercial structures dating primarily from the late nineteenth century to the Great Depression.

Court Square Historic District (NR)

Recent Buildings

MADISON AVE. (ST.)

MADISON AVE. (ST.)

MADISON AVE. (ST.)

MADISON AVE. (ST.)

Madison-Monroe Historic District

Non-contributing

Non-contributing

Being Nominated Individually

Shrine Bldg. (NR)

MONROE AVE. (ST.)

MONROE AVE. (ST.)

MONROE AVE. (ST.)

MONROE AVE. (ST.)

MONROE AVE. (ST.)

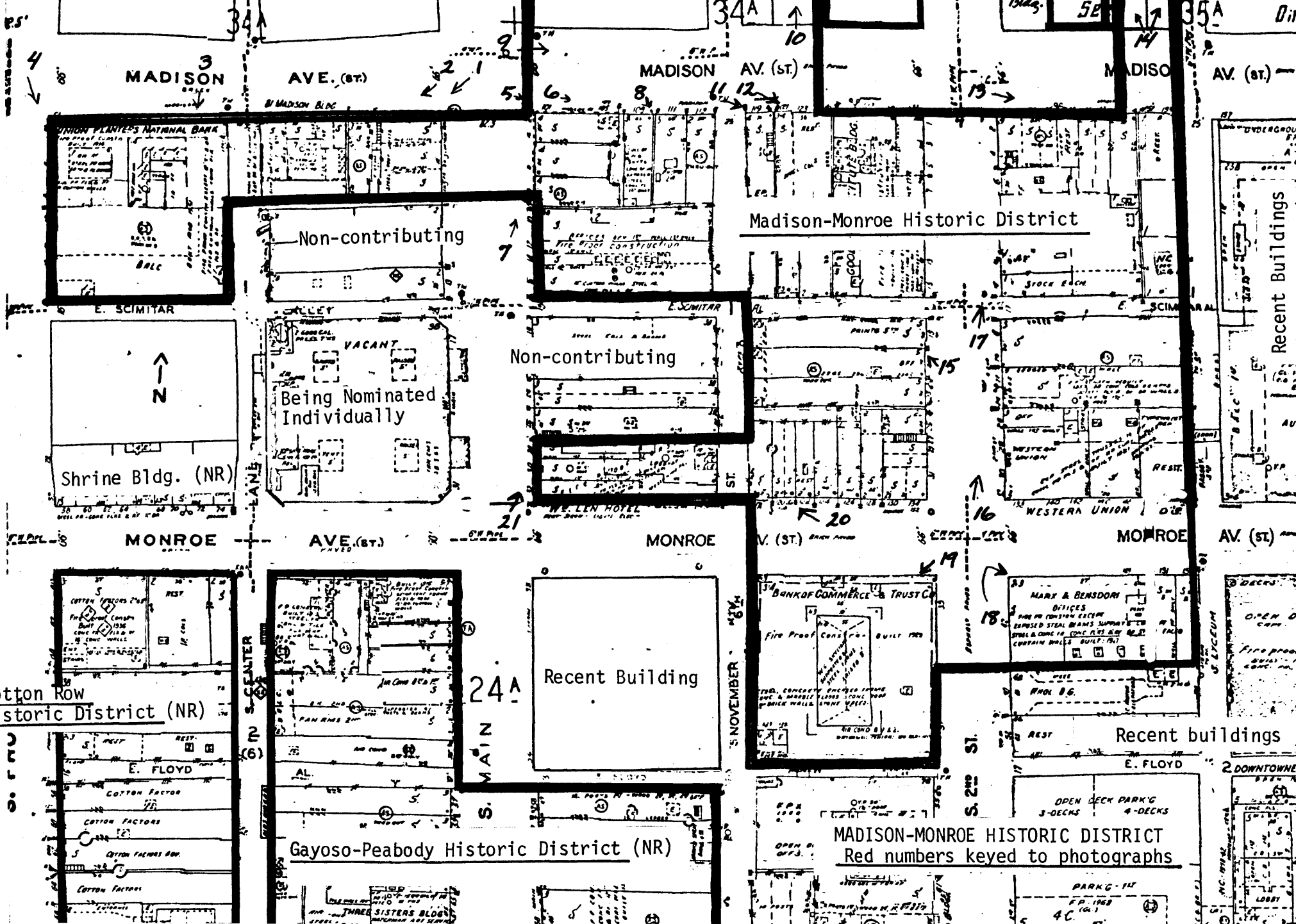
Recent Building

Recent buildings

Gayoso-Peabody Historic District (NR)

MADISON-MONROE HISTORIC DISTRICT
Red numbers keyed to photographs

Cotton Row Historic District (NR)



NOVEMBER ST.

S. MAIN

S. 2ND ST.

S. CENTER

S. SYCAMORE

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(6)

24A

34A

5E

35A

17

16

18

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21

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7

8

9

10

11

12

13

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