

*Look Up,  
Tennessee!*

Walking Tours of 4  
Towns In The Volunteer State

DOUG GELBERT



**CRUDEN BAY BOOKS**

*About the author:*

Doug Gelbert has written over 30 guidebooks on such diverse topics as public golf courses, the Civil War, movie filming locations and the best places to hike with your dog. For more information on this title visit the website *walkthetown.com*.

LOOK UP, TENNESSEE!  
WALKING TOURS OF 4 TOWNS IN THE VOLUNTEER STATE

Copyright 2011 by Cruden Bay Books

All rights reserved. No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording or by any information storage and retrieval system without permission in writing from the Publisher.

Cruden Bay Books  
PO Box 467  
Montchanin, DE 19710  
[www.walkthetown.com](http://www.walkthetown.com)

International Standard Book Number 978-1-935771-18-0

Manufactured in the United States of America

## *The towns...*

*Chattanooga*      5

*Knoxville*      13

*Memphis*      23

*Nashville*      35

*Index of Architectural Styles*      48

## *How to use this book...*

There is no better way to see Tennessee than on foot. And there is no better way to appreciate what you are looking at than with a walking tour. Whether you are visiting a new town or just out to look at your own town in a new way, a walking tour is ready to explore when you are.

Each of the 4 walking tours in **Look Up, Tennessee!** describes a mix of historical and architectural and ecclesiastical landmarks. A quick primer on identifying architectural styles seen on Tennessee streets can be found at the back of the book on page 48.

### *Where are the maps?*

Let's face it, in today's world of GPS, Google Maps and Mapquest trying to squeeze a detailed map onto a 7" a 10" piece of paper can be a superfluous exercise. The best way to get a map of these towns is to pick an address from the tour and plug it into your favorite mapping program. Adjust the map to whatever size best suits your needs and print it out to carry with you.

These tours are designed to be followed and enjoyed without maps. Each entry includes a street address and step-by-step directions. Note that when following a tour, street crossings are omitted. Always continue walking on your current street until a turn is indicated. Whenever possible the tours complete a circular route but sometimes retracing your steps is required. The tour starting points have been selected to be near convenient parking.

One more thing. Consider tearing out the pages from this book when you take a tour - the book is created so that each tour can be pulled out without impugning another tour. You may find it easier to tour with just a few foldable pages in your hand than holding an entire book.

And, one really last thing. Look twice before crossing the street. So get out and look up, Tennessee!

*Look Up,*

# *Chattanooga*



# A Walking Tour of Chattanooga...

The dramatic bend in the Tennessee River here was a Cherokee Nation trading post and later a ferry operated by Chief John Ross of Scotch and Cherokee descent. In 1838 the Cherokee were forcibly removed from their ancestral lands and marched to present-day Oklahoma, leaving behind only their name for the mountains that frame the area, or for good fishing or perhaps for an eagle's nest. Whatever the origin, Chattanooga became the name for the one-time Ross's Landing when it was incorporated as a city in 1838.

As the only settlement of any consequence for over 100 miles in either direction on the Tennessee River, Chattanooga flourished on river trade, first in salt and then bacon and flour and whisky and cotton. In the 1850s the railroads arrived and the town became an even more important trade center. And an obvious prize during the Civil War. At first Confederates were able to repel invading Union forces but that only brought more Federal troops in overwhelming numbers and Chattanooga spent the last years of the war under Union occupation, used as a staging ground for General William Sherman's march through Georgia.

The town's natural assets and transportation framework attracted Northern money after the war and Chattanooga became a bustling manufacturing center. Growth was so rapid the town fancied itself "the Dynamo of Dixie." Chattanooga paced the South in the production of iron and steel equipment and hosiery and furniture and patent medicines. After the population doubled in the 1920s, the city claimed more than 100,000 residents by 1930.

While powering the economic engine, industry was not so kind to the health of the community. The same mountains that enabled Chattanooga to officially adopt the nickname "Scenic City" also trapped pollutants from the factories to such a degree that in 1969 the federal government declared Chattanooga's air to be the dirtiest in America. The city lost more than 10% of its population over the coming years. Not accepting its plight government and civic leaders tackled the problem and Chattanooga became the only major city to actually regain its lost residents in recent years.

Few cities the size of Chattanooga had their streetscape shaped so pervasively by one man as Chattanooga. Reuben Harrison Hunt was born the son of a merchant, planter and Civil War veteran in 1862. At the age of 20 Hunt was in Chattanooga working as a builder and carpenter with the Adams Brothers architectural firm. He studied architecture and won the commission to design a new building for his First Baptist Church. Hunt opened his own design firm and until 1935 was responsible for nearly every important building during the town's boom years. Although he was not an architectural innovator Hunt interpreted the important design trends of the age for churches, commercial properties and public buildings. Many of Reuben Harrison Hunt's buildings survive in Chattanooga one hundred years on and we will start our walking tour in the shadow of one of his best, a little project the American Institute of Architects was particularly fond of..

**1. Miller Park**  
**910 Market Street between Martin Luther King Boulevard and 10th Street**

This greenspace was developed as Chattanooga's first downtown park in 1976 and carries the name of Burkett Miller, an energetic booster of the possibilities of downtown Chattanooga. The one-acre trapezoidal space boasts an outdoor amphitheater, a large fountain and landscaped grassy areas.

ON THE EAST SIDE OF THE PARK,  
FILLING THE BLOCK AND  
LOOMING OVER THE PARK, IS...

**2. Joel W. Solomon Federal Building and United States Courthouse**  
**10th Street and Georgia Avenue**

Reuben Harrison Hunt was one of the most important and prolific architects in the South in the early 1900s. In his home base of Chattanooga he designed every major building constructed in town between the Victorian age in 1895 and 1935, when Art Deco was all the rage. This was his last major work, constructed in 1932-1933 as the U.S. Post Office and Courthouse. Hunt used white marble highlighted with aluminum Art Moderne details to create this epic five-story structure with flanking pavilions. In 1938 the building was recognized by the American Institute of Architects as one of the 150 finest buildings constructed in the previous twenty years in the United States

FACING THE FEDERAL BUILDING,  
TURN RIGHT ON GEORGIA  
AVENUE.

**3. Walden Security (Emerson) Building**  
**100 East 10th Street at southeast corner of Georgia Avenue**

The Emerson Building was in the class of dull, functional office buildings until in 1991 it was renovated to become the headquarters for the *Chattanooga Times*. Part of the facelift included stainless steel retro elements on the facade to give it an elegant Art Moderne appearance in line

with the town's outstanding model of the form, the old post office across the street.

**4. Patten Hotel**  
**1 East 11th Street at northeast corner of Georgia Avenue**

The Patten Hotel was Chattanooga's first large-scale skyscraper when it opened in 1908. It was the kind of guest house that United States Presidents and Hollywood stars checked into and helped define Chattanooga as a major league city. Newspaper publisher and civic booster J.B. Pound had agitated for such a hotel for years and was finally able to convince industrialist Zeboim Carter Patten to finance the hotel to the tune of \$650,000. Patten was a New Yorker and Union Army veteran who first saw Chattanooga during the Civil War after being wounded at Chickamauga. Patten came back to town and set up shop peddling books and paper before transferring into the newspaper business. In 1879 Patten shifted gears and began manufacturing patent medicines where his flair for promotion created one of the town's largest fortunes. Patten also helmed the Stone Fort Land Company which owned the large limestone outcropping upon which the hotel was built. Walter T. Downing, a Georgia architect with a reputation for stylish designs and an elite clientele, worked up the plans for the Gothic-flavored building. The L-shaped hotel (it would pick up another wing in the 1920s) featured a bowling alley, billiards room, ballroom and private baths - a rare touch of luxury at the time - in 225 of the 251 rooms. Like most of its grand urban hotel cousins the Patten fell on hard times in the 1970s, losing its ornate cornice and being converted to a residence for the elderly.

TURN LEFT ON 11TH STREET.

**5. United States Customs House**  
**31 East 11th at Lindsay Street**

In the 1890s when the government wanted to erect an imposing public building the brawny Richardsonian Romanesque style based on the works of Boston architect Henry Hobson Richardson was often the style of choice. Such was the case with this federal building that was used primarily as the Chattanooga post office. It boasts

such hallmarks of the style as rough-faced stone; broad, powerful entry arches; and turrets. More than a hundred years later the building still houses some federal courts.

**6. City Hall**  
**101 East 11th Street**

Reuben Harrison Hunt designed this four-story Municipal Building in 1908 with a “U-shape” which helped bring ventilation to the offices. The city spent \$30,000 for the land and another \$156,750 for the building that housed every department of city government, including a jail. The Neoclassical gem received a complete facelift in 2006 that restored many of Hunt’s interior details to the building although the original form of the building has been altered during renovations that brought such modern amenities as air conditioning in 1968.

TURN AND RETRACE YOUR STEPS  
BACK TO THE INTERSECTION  
WITH MARKET STREET. ON THE  
WAY, ON YOUR LEFT ARE THE OLD  
AND NEW OFFICES OF...

**7. Tennessee Valley Authority Building**  
**1101 Market Street**

Seeking a way to wrench the country out of the Great Depression President Franklin Roosevelt asked Congress to create “a corporation clothed with the power of government but possessed of the flexibility and initiative of a private enterprise.” The Tennessee Valley Authority was established in 1933 with a mandate to control flooding along the Tennessee River but soon expanded into power generation and today is the nation’s largest public power company. Headquartered in Knoxville, these are its regional Chattanooga offices.

TURN RIGHT ON MARKET STREET.

**8. Miller Plaza’s Waterhouse Pavilion**  
**850 Market Street**

The River City Company was created as a private, non-profit development agency in 1986 and operates Miller Plaza as a city park, performance stage and event pavilion.

TURN LEFT ON MARTIN  
LUTHER KING BOULEVARD.

**9. Krystal Building**  
**100 West Martin Luther King Boulevard**

Rody Davenport, Jr. and J. Glenn Sherrill opened their first Krystal hamburger stand on the corner of Seventh and Cherry streets in 1932 at the depths of the Great Depression. Building on a foundation of cleanliness in its stores, Krystal grew into a chain of over 400 southern stores, cultivating a fanatical following in the process. They moved into this headquarters in 1979 on the site of the former Union Depot.

**10. Read House**  
**827 Broad Street**

The history of guest services at this location goes all the way back to 1847 when Thomas Crutchfield built an inn here across from the railroad terminal. The Crutchfield House was swanky enough that Jefferson Davis stayed here after resigning from the United States Senate to head the Confederacy. Crutchfield sold the hotel before the Civil War and the building survived the conflict as a Union hospital only to burn to the ground in 1867. John Read and his son Samuel then built Chattanooga’s finest hotel on this spot, a building that was replaced in 1927 with the current ten-story Georgian brick pile dressed in terra cotta. Luminaries such as Winston Churchill, Gary Cooper, and Al Capone signed the guest-book over the years. But not all who checked in, checked out. In the 1920s a woman named Annalisa Netherly was killed in the middle of a romantic misadventure and her spirit is reportedly still seen in the hotel today.

TURN RIGHT ON BROAD STREET.



**11. James Building**  
**735 Broad Street**

Charles E. James was raised and educated in Chattanooga and made his fortune in iron and railway supplies. He was instrumental in organizing the Chattanooga Gas Light Company, the Union Railway Company and was the driving force in damming the Tennessee River to supply power. In 1907 he built Chattanooga's first skyscraper here, using plans from Reuben Harrison Hunt. Hunt followed the standards of the Chicago Style of skyscraper building in making a high-rise in the image of a classical Greek column with a defined base (the oversized lower stories), a shaft (the unadorned central stories with windows placed on an orderly grid), and a capital (the decorated top floor and cornice).

**12. Maclellan Building**  
**721 Broad Street**

The Provident Life and Accident Insurance Company began writing policies in 1887 for high-risk workers such as miners, railroad workers and lumber mill hands. By 1900 the company was in the hands of Thomas Maclellan and growing into a national, multi-line insurance carrier. When it came time to move into a headquarters of its own Maclellan turned to Chattanooga go-to architect R.H. Hunt who delivered one of his landmark designs in 1919 with an elegant shaft rising from an oversized collar fronted by a two-story Ionic portico. The building cost Provident Life \$640,000 at a time when its total assets were less than \$2 million but the company got its money's worth - the building became the company logo radiating security to policyholders across the country.

**13. Tivoli Theater**  
**709 Broad Street**

The Rapp Brothers, George and Cornelius, were the acknowledged leaders in theater architecture in America in the early decades of the 20th century, with a long list of sumptuous entertainment palaces around the country on their resume. Working with a million-dollar budget here, the Rapps created the "Jewel of the South" in 1921. Patrons walked under a high-domed

ceiling and crystal chandeliers on their way to the Tivoli's silent movies and live stage productions. In 1924 a \$30,000 Wurlitzer organ was installed and two years later theater-goers were sitting in some of the country's first air conditioning. Following a familiar arc, television and suburban flight, doomed the Tivoli and it closed in 1961. The historic theater dodged the wrecking ball and in 1976 it was acquired by the City which kept it standing until a \$7 million makeover came along in the 1980s.

**14. Trigg-Smartt Building**  
**701-707 Broad Street**

This heritage building from 1888 displays Romanesque styling in stone along the Broad Street facade and brick along the 7th Street elevation. The most famous tenant showed up in the early 1900s when the Fowler Brothers moved their furniture business here. One of the oldest businesses in Tennessee, the company traces its roots to 1885 when James G. Sterchi was peddling housewares from a buggy pulled by his blind horse. A Sterchi son-in-law, John O. Fowler, joined the enterprise in 1911 and in 1930 he incorporated Fowler Brothers Co. with his brothers Frank and Ben in Chattanooga and Knoxville. The Fowlers have long since vacated these premises but the family business trundles on with its fifth generation at the wheel.

TURN LEFT ON 7TH STREET AND  
WALK TWO BLOCKS TO ITS  
CONCLUSION AT PINE STREET.

**15. Second Presbyterian Church**  
**700 Pine Street**

Although Reuben Harrison Hunt displayed his architectural versatility with every manner of building on the Chattanooga streetscape around the South he was best known for his ecclesiastical work with hundreds of churches to his credit. Many times he donated his services to cash-strapped congregations. Hunt often used the Gothic Revival style in his church work, as he did splendidly here in sandstone for the Second Presbyterian Church in 1890, one of his earliest projects.

TURN AND RETRACE YOUR STEPS ALONG 7TH STREET BACK ACROSS BROAD STREET. ON YOUR LEFT, FILLING THE BLOCK BETWEEN BROAD STREET AND MARKET STREET IS...

**16. Miller Brothers Department Store  
629 Market Street**

Gustavus Hindman Miller was born on a rural ranch on the Texas frontier in 1857 but came east to the homeland of his father to begin his business career in eastern Tennessee as a country store clerk at the age of 20. By 1889 Miller and his brother Franklin were ready to move to Chattanooga and set up shop on Market Street dealing in distressed merchandise. The enterprise was a success and had expanded into a full-fledged department store when it burned to the ground a decade later. The Millers rebuilt in grand fashion in 1898. Reuben Harrison Hunt designed the new brick store in a Romanesque style with a skylight on the roof flooding the four floors with light. There was over 110,000 square feet of floor space for the Millers to claim to have “the greatest display of merchandise that has ever been in a Southern store.” Chattanooga shoppers could enjoy amenities enjoyed previously only by big-city residents. There was an elevator and a Tea Room and, later, after Franklin died in 1921 and Gustavus retired in 1923, air conditioning and a pedestrian tunnel beneath Broad Street. Suburbanization dealt the flagship store a crippling blow in the 1960s and management tried to modernize the appearance of its building with a porcelain steel casing, which did little to forestall the inevitable. The Miller Brothers downtown store closed in 1986 and it took a \$20 million facelift to return the building to its 19th century appearance.

**17. First Tennessee Bank Building  
701 Market Street**

Hidden under the dark brown metal skin is a classical creation of Reuben Harrison Hunt, the “master builder of Chattanooga.” Hunt designed the 17-story Beaux Arts tower as the tallest building in town for Hamilton National Bank in 1911.

When First Tennessee moved in during 1966 it modernized the structure with the look you see today.

**18. Central Block  
630 Market Street**

When this Italianate-influenced commercial building appeared on the Chattanooga streetscape in 1883 it introduced the town to the decorative flourishes of the Victorian age. It has been called “the first pretentious building to go up on Market Street.” In 2003 the United Way finished a complete restoration of the building including fanciful window hoods, an ornate cornice and fancy brickwork.

**19. Park Hotel  
117 East 7th Street**

This nine-story hotel is another legacy from Reuben Harrison Hunt, erected in 1915. The building was renovated by Hamilton County for office space but you can still get a sense for Hunt’s handiwork on the lower level.

**20. Elks Lodge #91  
northwest corner of 7th  
and Walnut streets**

The Benevolent and Protective Order of Elks evolved from a small New York City social club in 1867 known as the Jolly Corks. In 1887 the 91st lodge of the fraternal organization was chartered in Chattanooga. After some twenty years of meeting around town the Elks settled into this permanent home in 1907. The building was outfitted with carved hardwoods, marble and bronze. Members could avail themselves of a bowling alley, an indoor pool and apartments on the upper floor. The Elks remained here until 1973 and Hamilton County renovated it for offices.

TURN LEFT ON WALNUT STREET.

**21. Title Guaranty and Trust Company  
617 Walnut Street**

In 1887 Henry Clay Beck was toiling as the Hamilton County Register when he saw a need

for a company that would insure titles to newly purchased property. In 1890 he created the Title Guaranty and Trust Company as the first title insurance company south of the Mason-Dixon line. It moved into this Beaux Arts home in 1925 and has operated here ever since, the only title insurance underwriter with its headquarters in Tennessee.

## CROSS THE STREET AND WALK UP INTO THE GROUNDS OF..

### 22. **Hamilton County Courthouse** 625 Georgia Avenue

Reuben Harrison Hunt tapped the symmetrical classicism of the Beaux Arts style for this county courthouse in 1912, replacing an earlier building that had been victimized by lightning two years earlier. Working with a \$350,000 budget, Hunt clad the courthouse in Tennessee gray marble leading to a glazed tile roof with a colored-glass dome. The bust of Confederate general Alexander Peter Stewart was executed by Tennessee native Belle Kinney Scholz; in 1897, at age 7, she won first prize at the Tennessee Centennial Exposition for a bust of her father.

## BACK ON 7TH STREET, CROSS GEORGIA AVENUE AS IT BECOMES MCCALLIE DRIVE. FOLLOW THE TWISTING ROAD FOR ONE BLOCK.

### 23. **Soldiers and Sailors Memorial Auditorium** 399 McCallie Avenue

This historic performance hall was constructed between 1922 and 1924 as a way to honor the area's veterans of World War I. Reuben Harrison Hunt drew up the plans that called for two theaters, a lower one with seating for 3,866 and an upper hall with 1,012 seats. The flexible seating plans allowed space for boxing matches, roller derbies, and ice shows as well as concert performances and Chattanooga's annual Cotton Ball. The Auditorium has received two major overhauls through the decades and has emerged as a mid-sized theater and concert venue.

## RETURN TO GEORGIA AVENUE AND TURN LEFT.

### 24. **Flatiron Building** 715 Georgia Avenue

Bradford Lee Gilbert, who is credited with constructing the world's first steel-framed building in New York City in 1889 helped introduce the concept of a wedge-shaped building for irregular-shaped downtown lots with his English-American Building in Atlanta in 1897, predating a similar and more famous Flatiron Building in New York City by five years. Chattanooga's flatiron building came along in 1911 as a four-story apartment building.

### 25. **First Methodist Church** southeast corner of McCallie and Georgia avenues

Methodists first gathered in Chattanooga in a log meetinghouse at the corner of Lookout Street and Georgia Avenue in 1839. During the occupation of the town by Union forces in the Civil War, congregants who had been members of northern Methodist churches organized their own church, First Methodist Episcopal Church. They began work on a Gothic-flavored stone church in 1881. It was dedicated in 1885 and served the congregation until 1967 when the two churches merged to form the First-Centenary United Methodist Church. When the rest of the "Stone Church" was demolished the steeple was left to stand.

### 26. **Dome Building** 736 Georgia Avenue

Adolph Simon Ochs was working in a newsroom at the age of 11 in 1869, as an office boy for the *Knoxville Chronicle*. When he was 19 he borrowed \$250 to purchase a controlling interest in *The Chattanooga Times*, becoming its publisher. By 1888 the *Times* was thriving and Ochs set out to build the town's tallest building to house his newspaper. He brought in Theodore Wilhelm Emile De Lemos and August Wilhelm Cordes from New York City, best known as the builders of Macy's and other iconic department stores, who delivered this six-story Italian Renaissance structure accented by a gold cupola on the roof

above the entrance. In 1896, Ochs moved on to New York City where he purchased an also-ran in Gotham's newspaper wars, the *New York Times*. The paper's circulation would go from 9,000 when Ochs took over to 780,000 by the 1920s. Even so, Ochs held on to the *Chattanooga Times* until his death in 1935. The *Times* moved on in 1947 and the building's new owners changed the name from the Ochs Building to the Dome Building.

**27. Carnegie Library**  
**southeast corner of Eighth Street**  
**and Georgia Avenue**

After becoming the world's richest man, steel magnate Andrew Carnegie set out to give away his money. One of his pet projects was building public libraries, which many communities lacked at the beginning of the 20th century. Carnegie funded the construction of some 2,500 libraries around the world. Chattanooga received a \$50,000 grant in 1900 and R.H. Hunt delivered a Beaux Arts marble home for the library in 1905. Set on a rough-faced stone base the building boasts a monumental Ionic entrance and ornamental balustrades at the roofline. The public library moved to more spacious quarters in 1939 and the old Carnegie building shifted to commercial office space.

TURN LEFT ON 8TH STREET.

**28. Saints Peter and Paul Catholic Church**  
**214 East 8th Street**

The first Catholic church in Chattanooga was raised in 1850 and the parish formed two years later. Work was started on a stone church in 1858 at this location but the Civil War halted construction and during Federal occupation of the city the stones were carted off for other uses by Union troops until nothing was left. Construction on this Gothic church began on February 1, 1888 with a five-ton cornerstone, said to be the largest yet used in America. The church was dedicated on June 29, 1890. More than 100 years later the Pope designated Saints Peter and Paul a minor Basilica, one of only 70 churches in the United States so honored. None are in Tennessee.

RETURN TO GEORGIA  
STREET AND TURN LEFT.

**29. Hotel Ross**  
**818 Georgia Avenue**

This building dates to 1888 when it operated as a boarding house. By 1925 it was spruced up as the Hotel Ross when on July 25 William Jennings Bryan, three-time unsuccessful Democratic candidate for President of the United States, checked in five days after arguing against evolution in the Scopes Monkey Trial. The next day he drove to Dayton, Tennessee to attend church, have lunch and die in his sleep that afternoon at the age of 65.

**30. One Central Plaza**  
**835 Georgia Avenue**

This office building was adapted for its unique location in 1912.

**31. Volunteer Life Insurance Building**  
**832 Georgia Avenue**

Volunteer Life was another business founded by Zeboim Cartter Patten and he had this Neo-classical headquarters constructed in 1917. The studios of Chattanooga's first television station, WDEF, were located here in 1954. Local programming included *Drue Smith's House Party*, *Miller Brothers' Style Show*, and *Henry C. Geiger's Children's Gospel Hour*. One of the first locally-produced shows on WDEF-TV was *Point of View*. Still on the air, it is one of the longest-running local public affairs programs in the United States.

CONTINUE A FEW MORE STEPS TO  
THE TOUR STARTING POINT IN  
MILLER PARK.

*Look Up,*

# *Knoxville*



# A Walking Tour of Knoxville...

James White founded Knoxville in 1786 after he came from North Carolina to the Fork of the River, where the Holston and French Broad Rivers meet to form the Tennessee River. He later moved downriver and settled near First Creek. He built a series of cabins that came to be known as White's Fort.

After the creation of the Southwest Territory in 1790, the appointed governor, William Blount, selected White's Fort as the territory's capital. James White set aside land adjacent to the fort for a new town, named "Knoxville" after Secretary of War Henry Knox. White employed his son-in-law Charles McClung, who had acquired rudimentary knowledge of surveying while in Philadelphia, to draw up lots for the new town, which were sold at auction on October 3, 1791. McClung named the early streets after those he remembered from his time in Philadelphia.

When Tennessee became a state in 1796, Knoxville was the capital but the town never really took off. Population grew slowly and when the state's capital moved permanently to Middle Tennessee in 1818 the town trundled on as little more than a stopping point for travelers on the Tennessee River. The population was scarcely more than 2,000 by the middle of the 19th century.

Knoxville was just beginning to develop as a railroad and commercial center when the Civil War struck, pitting the town's secessionists against Unionist in most of East Tennessee, where farms were small and slaves few. The town waffled between Confederate and Federal occupation and took a physical beating in the process. It eventually wound up in Union hands after 1863 which helped springboard the town to prosperity when the war ended.

By 1896 city boosters bragged that only Atlanta and New Orleans handled more trade than Knoxville in the South. Factories were churning out railroad cars, processing pink marble from nearby quarries, assembling furniture, and processing food. There were so many textile factories operating in Knoxville that it called itself "the Underwear Capital of the World." The population by the middle of the 20th century was 125,000.

But that progress came with a price tag. In 1947 John Gunther, a travel writer known for his breezy observations that often became ingrained as truths, published a bestselling travel guide called *Inside U.S.A.* in which he blithely declared Knoxville to be the Ugliest City in America. It didn't help that *Time* magazine chose to highlight that observation in its review of the book. Gunther's description was not dismissed by city leaders and one of the first targets for extraction was a century-old marketplace that had once been the heart of the town and that is where we will begin our walking tour...

## 1. Market Square

### Market Street south of Wall Avenue

Knoxville had a market house as early as 1816 but it was torn down in 1823. Another market place was established here in 1854 but it was slow to catch on as local farmers were loathe to pay the monthly three-dollar stall rental fee and preferred to continue selling produce from their wagons. Vendors began lining up, however, after Knoxville banned curbside selling in town. In 1868 the first permanent City Hall was erected here as Market Square evolved into the hub of Knoxville's commercial district. In the 1900s street trolleys and automobiles drew customers away from Market Square and by the 1950s there was a determined effort to tear down Market Hall. A fire in 1960 ended the battle between preservationists and progressive camps. The space was transformed into an open air pedestrian mall used for outdoor events and concerts. The bell from the former market house is displayed at Union End side of Market Square.

WALK OVER TO THE SOUTHWEST CORNER OF MARKET SQUARE AT MARKET STREET AND UNION AVENUE.

## 2. Mall Building

### 1 Market Square at southwest corner of Market Square

German-born Peter Kern sailed to New York City to make shoes in the 1850s and wound up in Georgia at the age of 21 in 1857. He found himself fighting for the Confederacy with the 12th Georgia Infantry and was wounded in Virginia. He was headed home to recover in 1863 and was in Knoxville trying to make a train connection when Union troops seized the city. Kern never did make it back to Georgia. He stayed in Knoxville after the war and started a bakery with a fellow German immigrant William Heidel. By 1870 Kern had bought out his partner and established an ice cream saloon on Market Square. He commissioned the building of this three-story structure in 1875, hiring Joseph F. Baumann, who had just hung out his shingle three years earlier, to design his new bakery. Baumann, his son and

grandson would go on to design many of the major buildings in Knoxville for decades. Here Baumann delivered an ornate Italianate design. The Kern's brand remained a regional favorite until 1989 when the bakery was purchased by Sara Lee.

ACROSS UNION AVENUE IS...

## 3. Arnstein Building

### 501 Market Street at southwest corner of Union Avenue

Max Arnstein was a shopkeeper in Anderson, South Carolina when he heard tell in 1888 of the business opportunities in the new boomtown of the South, Birmingham, Alabama. He shuttered his shop and began making his way across the Blue Ridge Mountains, stopping in Knoxville for the night. Come morning, Arnstein looked around, saw some available store space and cancelled his ticket for Birmingham. Arnstein's dry goods store grew into a full-blown department store and in 1905 he built Knoxville's tallest building to contain his emporium. Architects Cleverdon & Putzel took time from their busy practice in New York City to design the seven-story brick building, liberally decorated with Beaux Arts stone details. Arnstein's left the building in 1927 but you can still look up and see the badge of Max Arnstein above the arched entrance.

TURN AND WALK THROUGH MARKET SQUARE TO WALL AVENUE. TURN RIGHT AND WALK TO GAY STREET. TURN RIGHT.

## 4. McNulty Building

### 402 South Gay Street

This four-story vernacular structure was built in 1898 on the site of the Hotel Knox, where the "Million Dollar Fire" originated. Its first occupant was the McNulty Grocery and Dry Goods Company. F. McNulty was a long-time Knoxville businessman who, at one time or another, sold hats, boots, carpets and ran a hotel.

**5. Kress Building**  
**417-421 South Gay Street**

Samuel Kress founded S.H. Kress & Co. in 1896 and took as much pride in the beauty his stores brought to downtown streetscapes as he did in the profits his five-and-dimes brought to his coffers. Look up above the compromised street level to see the decorative white terra cotta facade of the four-story building from the 1920s, including the familiar Kress badge in the center.

**6. Phoenix Building**  
**418 South Gay Street**

Three Sterchi brothers left the family farm in 1888 and with just \$800 founded the Sterchi Brothers Furniture Company on Gay Street. Sterchi Brothers would go on to become the world's largest furniture store chain with sixty-five stores across the southeastern United States. In 1946, the company became the first Knoxville-based firm to be listed on the New York Stock Exchange. In 1911 one of the co-founders, John Sterchi, formed a new furniture company with his son-in-law John O. Fowler, which became Fowler Brothers. This six-story building, the highest on Gay Street's early commercial district, was the home of Fowler's until 1987. It was originally constructed in the 1890s for the china and glassware firm of Cullen & Newman. When the firm expanded with two additional floors in 1900 a mythical Phoenix bird was carved into the facade near the roof. It is gone today but the Phoenix Building was reborn in 2003 after more than a decade of vacancy.

**7. Woodruff Building**  
**424 South Gay Street**

William Wallace Woodruff was born about 1840 in Kentucky. During the Civil War, he served as an Adjutant and later as a Captain in the 18th Kentucky Infantry. When the war ended, he settled in Knoxville and began selling hardware on a small scale. By the 1890s Captain Woodruff was ringing up sales of \$500,000 a year. This was the third building for the hard-luck W.W. Woodruff and Company. The original burned in the "Million Dollar Fire" of 1897 that consumed most of the 400 block of South Gay Street and

the second burned in an explosion in 1904. This Romanesque-styled building has lasted since 1905.

**8. Arnold, Henegar, Doyle and Company Building**  
**428 South Gay Street**

M. D. Arnold, Edward Henegar, James S. Doyle, R. R. Swepson and I. E. Dooley began peddling shoes and boots in 1896. Their traveling salesmen were familiar callers throughout the Southeast. In 1898 the firm set up shop in these Romanesque-flavored headquarters.

**9. Miller's Building**  
**445 South Gay Street**

Gustavus Hindman Miller was born on a rural ranch on the Texas frontier in 1857 but came east to the homeland of his father to begin his business career in eastern Tennessee as a country store clerk at the age of 20. By 1889 Miller and his brother Franklin moved to Chattanooga and sell distressed merchandise. The enterprise was a success and had expanded into a full-fledged department store when it burned to the ground a decade later. The Millers rebuilt in grand fashion in 1898 with over 110,000 square feet of floor space, enough for the brothers to claim to have "the greatest display of merchandise that has ever been in a Southern store." In 1905 the Millers established this corner emporium in Knoxville, eventually expanding into three buildings. Today shoppers from a century ago would recognize the Miller's Building but it took an extensive rehabilitation to wipe away decades of "modernization" and return the appearance to the building designed by R.F. Graf.

**10. Cowan, McClung and Company Building**  
**500 Gay Street**

Cowan, McClung and Company was formed in 1858 by Knoxville merchants James H. Cowan, Perez Dickinson, and several members of the McClung family. James Cowan was a nephew of Nathaniel and Samuel Cowan who opened Knoxville's first general store in 1792. The McClungs were newcomers, having only been in the wholesaling game in town since 1816. Following



the Civil War, Knoxville evolved into a wholesaling mecca and by 1866 Cowan, McClung and Company was the state's leading wholesaler, generating more tax revenue than any other firm in the state. The company erected this headquarters in 1871 and operated from here until the firm closed in 1919. In 1929 Fidelity-Bankers Trust Company purchased the building and hired go-to Knoxville architects Baumann and Baumann to overhaul the premises. The remodeling converted the three-bay brick building into a stately Renaissance Revival banking house.

**11. Farragut Hotel**  
**528-534 South Gay Street**

After the Hotel Imperial burned to the ground in 1917, leading Knoxville businessmen moved quickly to insure Knoxville had a first-class hotel. They hired New York architect William Lee Stoddart who specialized in high-rise hotels in mid-size cities and he delivered a Neo-Georgian design for this nine-story brick guest house. The building took its name from one of the U.S. Navy's most famous admirals, David Glasgow Farragut, who was born in West Knox Country and was responsible for capturing the strategic Confederate fort at Mobile Bay. The Farragut Hotel closed its doors in 1977 and the First Tennessee Bank moved in; today the Farragut carries on as residential space.

**12. The Holston**  
**531 South Gay Street at northwest corner of Clinch Avenue**

The Holston National Bank took its first deposits in 1890 and by 1913 was successful enough to raise Knoxville's tallest building. John Kevan Peebles of Norfolk, Virginia provided the Renaissance Revival design that is highlighted by an Ionic facade at street level. In 1928 Holston National and Union Nation merged to create the town's largest bank and celebrated by raising the roof - literally adding two additional floors to the original 12-story building while retaining its heavy metal cornice. The bank would fail shortly thereafter when the Great Depression struck.

**13. Tennessee Theatre**  
**604 South Gay Street**

This is where the University of Tennessee held its first classes, back when it was Blount College and the schoolhouse was a two-story log structure. In 1907 this became the site of Knoxville's tallest building when the 166-foot Burwell Building was constructed. In 1928 the 2,000-seat Tennessee Theater was constructed inside, with Chicago architects Graven & Mayger providing an exotic Moorish atmosphere for movie-goers. Like most downtown movie palaces the Tennessee struggled through an uncertain 1970s and 1980s before receiving a \$29 million facelift. In 1999 it was designated "The Official State Theatre of Tennessee."

**14. Mechanics' Bank and Trust Company Building**  
**612 South Gay Street**

Bank business has been conducted on this site for 200 years, back when the Bank of Tennessee was handling money beginning in 1812. A parade of banks followed until Mechanics' Bank and Trust moved here in 1882. In October that year, bank president Thomas O'Connor was killed on the bank steps in a shoot-out with Joseph Mabry, one of the town's richest men, in a dispute over ownership of land. Mabry and his son were killed and seven bystanders were injured by stray shot in the incident which grabbed national headlines. Mechanics' Bank replaced that building with this one in 1907, constructed with a Renaissance Revival facade of locally-quarried Tennessee marble.

**15. Arcade Building**  
**618 South Gay Street**

This handsome two-story Neoclassical building was constructed in 1924 as the press room for the *Knoxville Journal*. Richard Franklin Graf, a Knoxville architect credited with helping bring modern architecture to town, drew up the plans when he was 60 years old. This was his last major work. The *Journal* printed its first edition in 1885 and later merged with the *Knoxville Tribune*. It continued to publish until 1991.

TURN LEFT ON CHURCH STREET.

**16. Keyhole Building**  
209 West Church Street

This otherwise routine brick building gained notoriety for its rough-faced stone facade and its entryway shaped in the form of a keyhole. It was built in the 1890s as the home and office of Dr. S.M. Miller. The Knoxville Business College, now South College, was located here from the 1940s to the 1980s.

TURN LEFT ON STATE STREET.

**17. First Presbyterian Church**  
620 State Street

The First Presbyterian congregation was organized by the Reverend Samuel Carrick in the 1790s but members were buried at this site, including territorial governor and Constitutional Convention delegate William Blount and Knoxville founder James White, before anyone worshiped in a building here. The first brick meetinghouse was erected adjacent to the cemetery in White's old turnip patch in 1816. The Greek Revival core of the current sanctuary was built in 1903 with wings coming along in the 1920s.

RETRACE YOUR STEPS ON STATE STREET AND CROSS CHURCH STREET. CONTINUE THREE BLOCKS PAST PARKING GARAGES AND EMPTY LOTS TO IT END AT HILL AVENUE. DESPITE ALL APPEARANCES YOU ARE HEADED FOR WHAT HAS BEEN CALLED "THE MOST HISTORIC SPOT IN TENNESSEE." AT HILL AVENUE, IT WILL BE ON YOUR RIGHT. BUT FIRST, ACROSS THE STREET, ON YOUR LEFT IS...

**18. Craighead-Jackson House**  
1000 State Street at West Hill Avenue

This center-hall Federal house overlooking the confluence where First Creek flowed into the Tennessee River was constructed in 1818 by John Craigshead. Craighead served as a Knoxville city alderman in 1824 and was an elder of the First Presbyterian Church. The Jackson family came along in the 1850s. The two-story brick heritage house was acquired by the adjacent Blount Mansion Association and restored in the 1960s.

ACROSS THE COBBLESTONES IS...

**19. Blount Mansion**  
200 West Hill Avenue

William Blount was born into a prominent North Carolina family of merchants and planters in 1749. During the American Revolution he served as a paymaster for the Continental Army and after the war he represented North Carolina at the Constitutional Convention and affixed his name to the United States Constitution. In 1790 after the the Southwest Territory, that was soon to become Tennessee, was carved out of North Carolina's western lands, President George Washington appointed Blount as Territorial Governor. Blount was the only governor the Southwest territory would have and he went to Washington as the first United States Senator from the new state of Tennessee in 1796. About the same time Blount's financial affairs were unraveling due to ill-advised land speculation. In 1797 he became the first Senator to be booted out of Congress, accused of treason for intrigue in West Florida. Blount's shenanigans apparently didn't much bother his constituents as he was elected to the Tennessee State Senate and rose to the speakership before his death in 1800 at the age of 50.

While helming the Southwest Territory Blount moved the capital to Knoxville and named the town after Secretary of War, Henry Knox. He selected this site overlooking the Tennessee River as the location for his house that was also intended to double as the territorial capitol. The frame and clapboard mansion featured wings around a two-story central block; Blount's office was a single-story structure on the grounds. It was one of the first frame houses west of the Allegheny Moun-

tains and the lumber and nails were shipped to the frontier from North Carolina. The Blount family sold the house in 1825 and a century later the badly deteriorated buildings were about to be cleared for a parking lot when they were saved by the Daughters of the American Revolution and the East Tennessee Historical Society. Today the Blount Mansion one of the treasures of Tennessee, a National Historic Landmark, is maintained as a museum.

FACING THE BLOUNT MANSION,  
TURN RIGHT AND WALK BACK  
TO GAY STREET. TURN RIGHT.

**20. Andrew Johnson Building**  
**912 South Gay Street**

This was the tallest building in Knoxville for a half-century after it was constructed in 1928. Albert Baumann, senior and junior, designed the dark red brick Beaux Arts skyscraper. Now an office tower, the Andrew Johnson began life as Knoxville's premiere hotel, the kind of guest house where celebrity visitors to town would check into. Country music legend Hank Williams spent his last night in the Andrew Johnson - he died in his Cadillac driving from Knoxville to Canton, Ohio for a concert on New Year's Eve 1952.

**21. Knox County Courthouse**  
**300 Main Street at southwest corner  
of Gay Street**

The first Knox County Court House was designed by architect Drury P. Armstrong and constructed in 1842. The current building came along in 1885 from the pens of local architects Stephenson and Getaz, working with a budget of \$82,000. The focus of the courthouse was a 2,500 pound bell in the central tower. New wings were added to either side of the courthouse in 1919. Tennessee's first governor, John Sevier, and his wives, Sarah Hawkins and Catherine "Bonny Kate" Sherrill, are buried on the lawn.

**22. Plaza Tower**  
**800 Gay Street**

At 300 feet, this is Knoxville's tallest building, erected in 1979 as the headquarters for United American Bank. At the time the bank controlled almost half of the business money being lent in Knoxville but the empire collapsed in 1982 when founder Jake Butcher was convicted of fraud. The building stands on the site where Peter Staub, a Swiss immigrant and a mayor of Knoxville, built the town's first opera house in 1872. The three-story Staub's Theatre was one of the first major buildings designed by local Joseph Baumann and was mentioned in the same breath as theaters in New Orleans and Richmond, helping to reverse a general feeling that Knoxville had earned a reputation as a cultural backwater.

**23. Lamar House/Bijou Theatre**  
**803 South Gay Street**

This building began life in 1817 as a tavern and hotel that was advertised as the largest in East Tennessee. The area's elite knew they could come to the Lamar House for a fine meal and room; Andrew Jackson took lodging here. In 1909 the rear of the building was gouged out and replaced with the Bijou Theatre which became a mandatory stopping point for performers for the next half-century. The Bijou slid into decline in the 1970s and was facing the wrecking ball before a long period of renovation culminated in a 2006 reopening.

TURN LEFT ON  
CUMBERLAND AVENUE.

**24. Whittle Communications Building**  
**(Howard Baker Federal Courthouse)**  
**800 Market Street**

Although it looks like the Founding Fathers might have debated the pros and cons of freedom inside here, this block-swallowing building only dates to 1991. Tennessee native Chris Whittle started the magazine *Knoxville in a Nutshell* in the 1970s that grew into an empire with more than a score of publications, many single-advertiser magazines that were placed in medical office waiting rooms. In the mid-1980s Whittle set his

sights on creating a national in-school television education network and sold Knoxville civic leaders on his vision. The city closed off Market Street and tore down a few scattered buildings, including a bus terminal, to clear the way for Whittle's two-block Neo-Georgian colossus, which the architects deftly fit in between two buildings with a two-century pedigree, the Lamar House and the Park House. Everything was in place by 1991 but Whittle's grandiose plans never came to full fruition and Whittle Communications was gone by 1994. It didn't take much imagination to picture the building in a governmental capacity and it was later converted into the Howard Baker Federal Courthouse.

**25. St. John's Cathedral**  
**413 Cumberland Avenue at northeast corner of Walnut Street**

This congregation, that was designated the Cathedral for the newly created Diocese of East Tennessee in 1986, was established in 1826. Their first church was constructed in 1844 for 25 communicants. That meetinghouse was razed in 1891 for this eye-catching Romanesque stone church, designed by J.W. Yost of Columbus, Ohio. The building boasts square towers, broad gables and rose windows.

**26. James Park House**  
**422 West Cumberland Avenue at southeast corner of Walnut Street**

This building lot, Lot 59 in the original plat of the town, was purchased by Governor John Sevier who began digging out a brick foundation before money problems stopped construction. In 1812 Irish merchant James Park acquired the property and erected a frame house. In the 1820s Park put up a second wing to give the house its unique L-shape seen today. Amidst building sprees, Park served two terms as Knoxville mayor. The house remained in the Park family until 1912 after which it did duty as office space.

TURN LEFT ON WALNUT STREET.  
TURN RIGHT ON MAIN STREET.

**27. Knoxville Post Office/ Federal Building**  
**501 Main Street**

Knoxville received a new post office as a Depression-era federal works project in 1934. Knoxville architects Baumann and Baumann designed the three-story building by blending Moderne styling with Art Deco form. The building sports six different colors or types of East Tennessee marble and walkways crafted of Crab Orchard stone.

**28. First Baptist Church**  
**510 Main Street**

First Baptist Church was organized in 1843 in a room in the Courthouse on Gay Street. When the congregation moved to this location in 1923 noted church architects Edward E. Dougherty and T.W. Gardner of Nashville provided the design for the building that blends elements of the English Renaissance, Romanesque and Baroque styles. In form the church resembles St. Martin-in-the-Field in Trafalgar Square, London. The portico is framed by an elaborate hand-carved frieze of garlands and cherubs, supported by six Corinthian columns. The price tag was \$600,000.

RETURN TO GEORGIA  
STREET AND TURN LEFT.

**29. Medical Arts Building**  
**603 Main Street at northwest corner of Locust Street**

Herbert Acuff, a physician, saw a need in the 1920s to provide a centrally located building to house the town's doctors and dentists and rounded up an investor group to construct the "best equipped" medical building in the South. The timing was not the best; the Medical Arts Building was finished in 1930 at the onset of the Great Depression and Acuff's investment group went bankrupt a few years later. But their legacy is one of the South's finest Gothic Revival-style buildings, crafted by the firm of Manley and Young from Lexington, Kentucky. The splendid terra cotta details begin at ground level and continue all the way to the cornice surrounding the building. The Gothic flavor comes from pointed arches, buttresses and tracery in the windows.

**30. Church Street United Methodist Church  
900 Henley Street at southwest corner  
of Main Street**

The congregation formed in 1816 with 68 members and built a church on Church Street in 1836. It was followed by another meetinghouse on Church Street in 1878. When that church burned in 1928, the Church Street Church moved off Church Street. This stone Gothic structure, which includes a sanctuary and education wing, was dedicated in 1931. The design came from a collaboration between church member Charles Barber and the celebrated New York firm of John Russell Pope, whose work also included the Jefferson Memorial and the National Archives in Washington, D.C. President Franklin Roosevelt was said to have called this the prettiest church he had ever seen when he visited Knoxville.

In a bizarre footnote to the building of this church, contractor Harry Gervin was shot to death on the construction site by Eugene Blanchard, a traveling salesman of plumbing supplies. Blanchard was avenging an affair Gervin had conducted with Mrs. Blanchard, even though they were now divorced. At trial Blanchard explained that he was to find Gervin by his sign at the building site. Blanchard was convicted but had his sentence commuted in the 1940s and lived out his life uneventfully in Chattanooga.

TURN RIGHT ON HENLEY STREET  
AND WALK TWO BLOCKS TO  
CHURCH STREET. AT THE  
INTERSECTION YOU CAN LOOK  
TO YOUR LEFT TO SEE THE...

**31. Sunsphere  
Henley Street at Church Avenue**

In 1982 Knoxville put on a World's Fair, known officially as the Knoxville International Energy Exposition. The deteriorating Louisville and Nashville Railroad yard between downtown and the University of Tennessee was cleared for the fairgrounds and the Sunsphere, a 266-foot tower topped by a five-story gold glass dome, was erected as the symbol of the Fair. It still stands as a Fair souvenir and has been incorporated as a symbol and logo for several Knoxville institutions. World

Fairs are noted for introducing inventions and innovation and two that emerged from the Knoxville World's Fair were touch screen technology and Cherry Coke. The United States has staged only one World's Fair since Knoxville, a desultory affair in 1984 in New Orleans that was plagued with attendance problems and became the only exposition to declare bankruptcy during its run.

TURN RIGHT ON CHURCH STREET.

**32. Lawson McGhee Public Library  
500 West Church Avenue at southwest  
corner of Walnut Street**

Charles McClung McGhee, born in 1828, was a descendant of Knoxville founder James White. He started packing pork and supplied the Confederate Army before taking the Oath of Allegiance late in the war, appeasing the city's Unionists. By the end of the Civil War McGhee was at the forefront of town businessmen and in 1866 became president of the People's Bank. He organized the syndicate to purchase the town's main rail lines and had interests in woolen mills, trolley lines and coal mines.

In 1885 McGhee gave \$50,000 for the establishment of the town's first library in honor of his daughter Mary Lawson who had died suddenly two years earlier during childbirth. McGhee organized the library building so that its first floor could be rented out as commercial space and provide the library with steady income. It was also a subscription library, lending books to those who had paid to become members. That building was located at the corner of Gay Street and Summit Hill Drive and stands today, despite being gutted by a fire in 1904. The assets of the Lawson McGhee Library were merged into a free public library in 1916 with the stipulation that the new library would forever bear the name Lawson McGhee Library. The current library, the fourth McGhee Library and the foundation of the Knox County Public Library System, was opened in 1971.

**33. Ely Building**  
406 Church Avenue

This two-story red brick building was constructed in 1903 as a doctors' office. The outstanding feature is its projecting entrance framed by a marble voussoir-studded arch and steps crafted of Tennessee pink marble.

**34. Cherokee Building**  
404 Church Avenue at southwest corner  
of Market Street

The Italianate-flavored Cherokee Building was constructed in 1895 and a recent facelift highlights the decorative brickwork used to create corner quoins and window hoods. Among its long list of tenants perhaps the most illustrious was the Knoxville Business College and School of Shorthand, now South College, beginning in 1910 and lasting until the World War II era.

TURN LEFT ON MARKET STREET.

**35. The General Building**  
625 Market Street at northwest corner of  
Church Street

In 1888 George Franklin Barber, an Illinois architect, relocated to Knoxville, hoping the mountain air would restore his declining health. While in town he mastered the technique of mail order architecture, issuing *The Cottage Souvenir No. 2* in 1890 with 59 house plans. Barber's designs have resulted in houses in all 50 states. His son Charles I. Barber became an important architect in Knoxville in his own right, designing houses and churches and several buildings on the University of Tennessee campus. This 15-story skyscraper, intended by civic boosters to provide Knoxville with a modern office building in 1925, is Charles Barber's only high-rise. The Neoclassical design boasts a base of rusticated limestone and concrete corner quoins that run up to a terra cotta cornice. Barber designed the building as a L-shape but subsequent additions have squared off its form.

**36. Old Customs House**  
southeast corner of Clinch and  
Market streets

This Italian Renaissance-flavored federal building was the first to be constructed in Knoxville, appearing on the streetscape in 1874. The substantial three-story building, sheathed in East Tennessee marble, was one of the last projects designed by Alfred B. Mullett who was the chief architect for the United States government from 1866 until 1874. Mullett was criticized in his time for overblown, expensive Victorian creations that have since come to be regarded as masterpieces. This building, that was considered one of the finest in East Tennessee, housed the federal courts, excise offices and post office until 1933.

CONTINUE ONE MORE BLOCK ON  
MARKET STREET TO THE TOUR  
STARTING POINT AT MARKET  
SQUARE.

*Look Up,*

# *Memphis*



## A Walking Tour of Memphis...

With its location on a high bluff above the Mississippi River and its annual floods, this site has long been highly sought for settlement. For 10,000 or so years the Chickasaw Indians occupied the bluff. In 1819 when Americans John Overton, James Winchester and future President Andrew Jackson laid out a town here they named it after another city that saw massive floods each spring - Memphis, Egypt, an ancient capital on the Nile River.

Memphis was a bawdy river town for most of its early existence but as the surrounding country settled and the railroad arrived the town population exploded in the 1950s from 6,000 to over 30,000. But lurking on the horizon was a one-two punch that would bring the city to its knees for most of the remainder of the century. The Civil War did not have a tremendous direct impact on Memphis but it did strip the town of much of its wealth. The yellow fever epidemics that appeared like clockwork in 1867, 1873 and 1878 had much direr consequences. About three out of every four people had disappeared from Memphis by 1880, either in flight or in a funeral procession. So many people left Memphis that it surrendered its city charter.

After “heavy black frost and ice one-sixteenth inch thick” on October 20, 1878 broke the last of the mosquito-borne plague the town improved sanitation and rebuilt. The first railroad bridge across the Mississippi River south of St. Louis was built in 1892, opening trade to the Southwest. As Memphis developed into a major transportation center the city became the greatest inland cotton market in the world and more hardwood lumber was bought and sold here than anywhere else in America.

But the most enduring export from Memphis would be its music. In 1909 W.C. Handy put his spin on the “lonesome songs” of the poor rural black farmers of Mississippi Delta and introduced America to the blues. Four decades later Elvis Presley provided his own interpretation on the same songs and gave the world rock and roll. In the first half of the 20th century evening visitors to downtown Memphis could hear music wafting down from the rooftop gardens of its grand hotels; today the music comes from a revitalized Beale Street that just a few decades ago was a district of falling down brick buildings.

Today about 600,000 visitors a year - about the same number as the people who live here - come to Memphis to see a single house, Elvis Presley’s Graceland, a National Historic Landmark open to the public since 1982. Not quite so many spend a lot of time looking at the downtown but that is where our walking tour will investigate, starting in a remnant of the original 1819 plan for the town...



**1. Court Square**  
**Court Avenue between 2nd Street**  
**and Main Street**

This is one of four original parks laid out by city planners in 1819 and the only one remaining in its original form. The land came from John McLemore, one of the founders of Memphis. Court Square comes by its name honestly - a court house was planned for here but never built. The fountain with the iron rendering of *Hebe*, the mythological Greek cupholder to the gods, was erected in 1876. Court Square did a star turn in the Memphis-based movie, *The Firm*, serving as a backdrop for a meeting between Tom Cruise and Gene Hackman.

EXIT THE SQUARE ON THE EAST  
(2ND STREET) SIDE ONTO COURT  
AVENUE.

**2. The Court Square Building**  
**30 North Second Street at southeast**  
**corner of Court Avenue**

The first issues of the *Appeal* appeared in 1841, printed in the wooden shack where Colonel Henry Van Pelt lived. Van Pelt published his newspaper - just a sheet of paper - once a week. By the Civil War twenty years later the *Appeal* had morphed into an important voice in the Midsouth and its editors were determined to continue trumpeting the Confederate cause during the conflict. In 1862 the presses and plates were loaded into a boxcar and began a journey to Mississippi and then to Georgia and finally to Alabama and Georgia before Union troops destroyed the equipment on April 6, 1865, just days before Robert E. Lee's surrender. Within six months, editor Benjamin Dill had returned to Memphis and started the *Appeal* again.

By the time the newspaper constructed these offices in 1905 it had merged with the *Memphis Commercial* and absorbed *The Avalanche* to become the *Commercial Appeal*. The picturesque Beaux Arts design was provided by architects Charles O. Pfeil and George M. Shaw. The *Appeal* introduced radio to Memphis from its radio station WMC on the top floor in 1923. Before radio the paper's employees hung a large green diamond-shaped sign outside the second floor

windows and posted play-by-play coverage of Southern League baseball games and the World Series as results came in over the telegraph. Thousands would gather in Court Square to follow the progress of the national pastime.

After the *Commercial Appeal*, still the dominant newspaper in town, outgrew its facilities here the building served as headquarters for Welcome Wagon, a company founded by a former *Commercial Appeal* account executive in 1928. Most recently the building has been restored to its original splendor by Bank Tennessee.

WALK DOWN COURT AVENUE  
AWAY FROM COURT SQUARE.

**3. Dermon Building**  
**46 North 3rd Street at northeast corner**  
**of 3rd Street**

Dave Dermon was an immigrant from Ukraine when he set up a tinsmithing shop in Memphis 1909 but from the beginning he had an eye for real estate. Within a few years he was buying property in his neighborhood and by 1915 he began to develop what came to be known as "Auto Row" along Union Avenue. In 1925 he plowed \$800,000 into the construction of this 10-story building as his company headquarters. Architects Charles O. Pfeil and George Awsumb outfitted each dark brown brick facade with a vibrant display in town of yellow, green and white terra cotta details - a novelty on the Memphis streetscape. Dermon sold the building in the 1930s but despite a parade of subsequent owners it still retains much of its original decorative appeal.

TURN RIGHT ON 3RD STREET.

**4. Sterick Building**  
**8 North 3rd Street at northeast corner**  
**of Madison Avenue**

This was the tallest building in the South when it was constructed in 1930 and civic boosters were quickly calling 29-story Neo-Gothic tower the "Queen of Memphis." The Sterick took its name from the two Texans who owned it, R.E. Sterling and Wyatt Hedrick who contracted their names to attach to the \$2.5 million landmark.

Hedrick was an architect with a prolific Texas practice. Here he outfitted the lower floors of the 365-foot building with polished Minnesota granite and Indiana limestone and capped the confection with a green tile roof. Inside, the main lobby was said to “rival the beauty of a Moorish castle.” Despite opening at the height of the Depression, the building was fully occupied with office workers from Chrysler and Union Pacific and other blue chip companies. The Sterick remained the Sky King of Tennessee until the Life & Casualty Tower was built in Nashville in 1957. That year the building was whitewashed and in 1958 it was sold for \$3.8 million but began a long decline that led to vacancy in the 1980s.

**5. Tennessee Bank Tower**  
**165 Madison Avenue and southwest corner of 3rd Street**

This was originally the home of the Goodwyn Institute, a gift to the city from William Adolphus Goodwyn who made his money in cotton in Memphis and then left for Nashville. Distance makes the heart goes fonder because after he died in the capital city in 1898 he left his entire fortune for this public library and auditorium. The seven-story Beaux Arts landmark was sacrificed in 1962 for this tower to house the First National Bank.

TURN LEFT ON MADISON AVENUE.

**6. Toof Building**  
**195 Madison Avenue**

Stephen Cummings Toof was born in Montreal in 1834 but was on the Iowa plains with his family by the age of five. His mother forced him into a printer’s apprenticeship in Keokuk, Iowa at the age of 16 but he liked it well enough to seek work as a printer in Memphis in 1852. By the end of 1864 Toof had set up his own printing business under the name of S. C. Toof’s Franklin Job Printing House, a concern which continues in some form today. The Toof Building was constructed in 1913, three years after S.C. Toof died, to house printing presses and offices. Designed by G.M. Shaw, the building is an early example of the Chicago Style of modern architecture emphasizing function over ornamentation. It boasts a steel frame construction

and large plate glass windows laid out in a grid. When the Memphis Redbirds constructed their new home baseball park, the Toof Building was incorporated into the leftfield corner. S.C. Toof was the original owner of Graceland Farms; Elvis Presley’s home was named for Toof’s daughter who inherited the farm and built the mansion.

**7. AutoZone Park**  
**between Union Avenue and Madison Avenue, between 3rd and 4th streets**

The Memphis minor league baseball team is owned by a non-profit community foundation, an ownership arrangement unique in professional baseball. When their new baseball stadium opened in 2000, construction costs were estimated at \$80.5 million, by far the most ever spent on a minor league stadium. AutoZone Park features the largest video board in minor league baseball, a 23-by-30 foot screen. The video board can produce 16.2 million different colors and is 127 feet (or 13 stories) above the playing field.

**8. Medical Arts Building**  
**240 Madison Avenue at northeast corner of 4th Street**

This building, now on the National Register of Historic Places, was built in 1929 for doctors’ offices. The Gothic Revival styling was provided by Cincinnati architects Rudolph Tietig and Walter H. Lee.

TURN RIGHT ON 4TH STREET.  
CONTINUE ON 4TH STREET  
AFTER IT BENDS RIGHT ON  
UNION AVENUE.

**9. W.C. Handy House**  
**352 Beale Street at southwest corner of Peabody Place**

William Christopher Handy is generally credited with bringing the music of the Mississippi Delta plantations into the American popular mainstream. “The Father of the Blues” was Alabama-born in a log cabin and traveled through rural Mississippi listening to various styles, remembering all that he heard. He moved

to Memphis in 1909 when he was 35 and lived in this tiny clapboard shotgun shack while writing “Beale Street Blues” and “Memphis Blues” and others. His music publishing actually made him money - unheard of for black musicians - and landed him in New York City by 1917 where he continued to bring the blues to a wider audience. W.C. Handy’s house was actually a mile south of here and moved to this location on Beale Street, where he began playing the clubs a century ago.

TURN RIGHT ON BEALE STREET.

#### **10. Beale Street**

Robertson Topp was an energetic developer of South Memphis in its early days and created Beale Street in 1841. He named it after a long-forgotten military hero. Running east from the Mississippi River, the muddy thoroughfare became the home of trade merchants and retail shops. By the early 1900s Beale Street was hopping with clubs, restaurants and shops, mostly black-owned. The most successful was Robert Church, said to be the first black millionaire in the South; he paid for the creation of Church Park at the southeast corner of 4th and Beale streets in 1899. Today the two blocks of pedestrian-only Beale Street reigns as the world-famous birthplace of the blues.

#### **11. Monarch Club 340 Beale Street**

This was the Monarch Club a century ago when it was run by Jim Kinnane, popularly known as the “Czar of the Memphis Underworld.” The Monarch was considered the finest gambling house in the South with a mirror-walled lobby and trap doors with secret exits in the case of a raid. Around town it was known familiarly as the “Castle of Missing Men” and it was said Bad Sam the bouncer would just dump the dead bodies in the street.

TURN LEFT ON HALEY CIRCLE  
AND WALK A FEW STEPS TO ITS  
END.

#### **12. FedEx Forum 191 Beale Street**

The Fed Ex Forum was built in 2004 for the City of Memphis by Ellerbe Becket, a Minneapolis firm known for its work with sports arenas. The price tag of \$250 million was partially offset by \$92 million paid by FedEx for naming rights. Fred Smith, the first to recognize that time meant even more money in the jet age, founded Federal Express in Little Rock, Arkansas in 1971 before starting overnight operations at Memphis International Airport in 1973.

RETRACE YOUR STEPS TO  
BEALE STREET AND TURN  
LEFT, CONTINUING YOUR  
EXPLORATIONS OF BEALE STREET.

#### **13. Orpheum Theatre 203 South Main Street at southwest corner of Beale Street**

The Grand Opera House was built here in 1890 and became part of the Orpheum Vaudeville circuit in 1907. It had been renamed the Orpheum by the time it burned down in 1923. The new Orpheum was designed as a movie palace in 1928 by America’s foremost theater architects, brothers C.W. and George L. Rapp of Chicago working with a \$1.6 million budget. The Orpheum closed in 1982 but a renovation rebuilt it as a performance venue.

TURN RIGHT ON MAIN STREET  
AND WALK ONE BLOCK TO  
GAYOSO AVENUE.

#### **14. Goldsmith’s (Center For Southern Folklore) 123 South Main Street at northwest corner of Gayoso Street**

Goldsmith’s Department Store, “Memphis’ Greatest Store,” traces its roots back to before the Civil War when a German immigrant named Louis Ottenheimer made his way from Arkansas to open a store with Moses Schwartz on Main Street. Ottenheimer brought his nephews, Isaac and Jacob Goldsmith, into the business

but as soon as the boys had pocketed \$500 they opened their own store on Beale Street in 1870. Goldsmith's moved here in 195 as it evolved into the town's first true department store. It was the first place to shop with air conditioning, the first store to feature a bargain basement and the first business to issue charge cards. It was the place Memphis went to go Christmas shopping - Elvis did his after business hours. The Downtown store closed in 1993 and now is the home of the Center For Southern Folklore.

TURN LEFT ON GAYSOSO STREET.  
TURN RIGHT ON FRONT STREET.

**15. Gayoso House**  
**130 South Front Street**

Robertson Topp, a prosperous planter in the early decades of the 1800s, had a vision for Memphis becoming the leading city of the American South and his cornerstone was going to be the Gayoso House, a grand hotel to rival those found in Eastern cities. Esteemed New Orleans architect James Dakin was his builder and he delivered a stately Greek Revival hotel in 1842 that instantly became a recognizable landmark to travelers on the Mississippi River. In the next decade English architect James B. Cook doubled the size of the hotel to 150 rooms and added wrought iron balconies overlooking the river. Guests checking into the Gayoso House could bask in the luxury of indoor plumbing with water delivered through silver faucets into marble tubs. The Gayoso remained a Memphis landmark throughout the 19th century until it burned to the ground on Independence Day in 1899. James B. Cook, who had liked Memphis well enough to stay, designed this distinctive U-shaped replacement. The Gayoso carried on as a hotel into the middle of the 20th century before it was bought by the surrounding Goldsmith's Department Store and used as storage. The building has now been restored for residential and commercial use.

**16. Memphis Cotton Exchange**  
**65 Union Avenue at southeast corner of Front Street**

It didn't take long for the early settlers in West Tennessee to realize they grow cotton there better than just about anywhere else. Memphis would be the largest spot-cotton market in the world and Cotton Row along Front Street was the center of the worldwide cotton trade. Farmers would bring their annual harvest to sell to traders who, in turn, sold it to textile manufacturers across the world. The Memphis Chamber of Commerce organized a cotton exchange in 1874 to provide a central location where buyers could meet sellers. The Exchange moved into this building in 1925 that came from the pen of George Mahan. Mahan was a life-long Memphis resident known for his flamboyant residential designs although he reeled in his creative instincts for commercial buildings, as you can see here.

TURN RIGHT ON UNION AVENUE.

**17. Memphis Business Journal Building**  
**88 Union Avenue at northwest corner of Main Street**

This early Art Deco skyscraper was constructed in 1927 on designs by E.L. Harrison and Nowland Van Powell. Van Powell, a Memphis native, was only 23 at the time and embarking on a 50-year career in town. The building, adorned with icicles of stone dripping from its roof, was constructed for money-man C.F. Farnsworth but its most enduring tenant was the Memphis Business Journal, which stuck its name on the roof during its time here.

**18. Peabody Hotel**  
**149 Union Avenue at southeast corner of 2nd Street**

Few cities not named New York or Chicago or Washington have a nationally known hotel. The Peabody is one. The original Peabody was built a block closer to the Mississippi River on Union Avenue by Robert Campbell Brinkley in 1869. As it neared completion Brinkley heard of the death of George Peabody, a Baltimore banker and America's first philanthropist, and named the

hotel after him. The original closed in 1923. This Peabody Hotel was designed by Chicago architect Walter Ahlschlager in the Italian Renaissance style. It too would close, in the early 1970s. It was purchased by the Jack Belz family for \$400,000 who then poured \$25,000,000 into renovating the Peabody, which has emerged as the linchpin for downtown revitalization.

The Peabody is best known for the ducks which live in the hotel. The first ducks appeared in 1933 after hotel manager Frank Schutt returned from a hunting trip and he let three of his live decoys play in the hotel fountain. The guests enjoyed the ducks so much that five Mallards have frolicked in the fountain every day since. In 1940 the ducks were trained to march through the lobby and today the procession goes ceremoniously from their penthouse accommodations to the lobby and back via elevator for appreciative crowds.

TURN LEFT ON 2ND STREET. TURN LEFT ON MADISON AVENUE.

**19. Goodwyn (Commercial Bank Building)**  
**129 Madison Avenue at southwest corner of 2nd Street**

This Beaux Arts heritage tower from 1909 has one of the finest pedigrees in Memphis. Created for the Commercial Bank, it sprung from a collaboration between James Gamble Rogers and Neander M. Woods, both architects with national reputations.

**20. Memphis Exchange Building**  
**9 North Second Street at northwest corner of Madison Avenue**

Neander Montgomery Woods arrived in Memphis when he was 13 years old in 1889 as his father came to town to take over as the pastor of Second Presbyterian Church. He stayed barely a year before he was sent on an educational odyssey that included Washington University in St. Louis, Vanderbilt, and Auburn. He landed in Chicago with an engineering degree and working in an architect's office. He returned to Memphis in 1900 to pursue a career as an architect and opened his own shop in 1906. Woods would stay in Memphis only until 1912 before leaving for New York City where he would work prominently for 44 more

years. In his time in Memphis Woods was known mostly for his residential work, creating over 500 houses, but he took time out in 1910 to design this exuberant 19-story Beaux Arts building for the Memphis Cotton and Merchants Exchange.

AT MAIN STREET, TURN RIGHT.  
THE TALL BUILDING ON YOUR RIGHT IS...

**21. D.T. Porter Building**  
**10 North Main Street**

This was the first steel-frame skyscraper to be raised in Memphis, in 1895. It did not, however, trigger a race to the sky - by the turn of the century it was still the only steel-frame high-rise in town. This was one of the last buildings designed by Edward Culliat Jones, then 72 years old. Constructed for the Continental Bank Building, it was the tallest building south of St. Louis at the time and boasted the world's tallest hog-water circulating system. The pioneering tower was later sold to the heirs of D.T. Porter, a pharmacist and town mayor. They named the building after him. This is also the first building in Memphis to have an elevator.

TURN AND RETRACE YOUR STEPS TO MADISON AVENUE AND CROSS, CONTINUING SOUTH ON MAIN STREET.

**22. 10 Main Apartments**  
**10 South Main Street**

The original three-bay core of this Neoclassical tower was erected for the Memphis Trust Company in 1904. A decade later the northern half of the building came along.

**23. William Len Hotel (Residence Inn)**  
**110 Monroe Avenue at southeast corner of Main Street**

This 12-story, Art Deco structure was built in 1930 after three years of construction as a hotel, and converted into an exquisite 89-unit apartment building in 1984. The brick hotel was developed by Southwest Hotels whose president

Grady Manning named it after his father-in-law, William Len Seaman. Seaman was a native Tennessean who crossed the river and became one of the richest men in Arkansas. When it opened each of its 250 rooms had air conditioning and a bathroom, amenities uncommon at the time. It is currently an extended stay guest house.

TURN RIGHT ON MONROE AVENUE.  
TURN RIGHT ON FRONT STREET.

#### **24. Shrine Building**

**66 Monroe Avenue at northeast corner  
of Front Street**

The Ancient Arabic Order of the Nobles of the Mystic Shrine, also commonly known as Shriners was established in 1870 as an appendant body to Freemasonry. The Shrine Building was built in 1923 to serve as the headquarters of the Al Chymia Shrine, a group of Shriners. William J. Hanker and Bayard S. Cairns provided the Gothic-flavored design of the building that came to be known for its sweeping views of the Mississippi River from its Shrine Roof Cafe. The restaurant was not actually on the roof but on the top floor with floor-to-ceiling windows.

#### **25. U.S. Customs House** **1 North Front Street**

The federal government established a presence in Memphis with a Customs House designed by James Hill in 1876. The multi-towered Italianate Revival building sitting on a natural bluff overlooking the Mississippi River also did duty as a federal court house. In 1929 Supervising Architect of the Treasury James Alexander Wetmore lopped off the towers and enclosed the building in a monumental Neoclassical granite facade to create space for a post office. The last mail was picked up here in 1963. In 2006 the University of Memphis Law School purchased the building for \$5.3 million and poured another \$42 million into renovations for classrooms.

#### **26. Metro 67 Madison Apartments** **67 Madison Avenue at southeast corner of Front Street**

William Farrington founded the Union and Planters Bank in 1868 using money he had made during the Civil War. Prior to the war the two biggest banks in Memphis had been the Union Bank and the Branch Planters Bank. Both had their assets seized and liquidated during the fighting and Farrington hoped to capitalize on their good names. Union Planters Bank grew to become the largest bank in Tennessee and had over 760 branches in 12 states when it was acquired by Regions Financial Corporation in 2004. In 1923 Union Planters moved into this building, retaining the storied New York architectural firm of McKim, Mead and White to do design honors, although the principals of the firm had all departed by that time. The New Yorkers were the acknowledged masters of the Neoclassical style which can be seen here in the rusticated arches and carved stone details. The building, which picked up additions in the 1950s, recently received a \$29 million facelift and conversion into luxury apartments.

TURN RIGHT ON  
MADISON AVENUE.

#### **27. Madison Hotel** **81 Madison Avenue**

This heritage building that began life as the home of Tennessee Trust bank was one of the town's first skyscrapers when it was constructed in 1905. Architects Charles O. Pfeil and George M. Shaw followed the convention of the age in designing the 14-story tower to resemble a classical Greek column with a defined base (the rusticated stone lower floors), a shaft (the unadorned, orderly grid of middle floors), and a capital (the decorative cornice). In 2002 the deteriorating building received a makeover and begins its second century as a boutique hotel, whose gym is located in the old bank's underground vault.

RETRACE YOUR STEPS TO FRONT STREET AND TURN RIGHT, CONTINUING NORTH.

**28. Falls Building**  
**22 North Front Street**

John Gaisford, an Englishman who came to Memphis in 1905, designed this eclectic office tower for cotton merchants in 1910. Gaisford had a thriving practice, specializing in churches, in Mississippi and Tennessee but died prematurely in 1916 at the age of 43.

CROSS FRONT STREET INTO THE PARK OVERLOOKING THE MISSISSIPPI RIVER, WHICH IS...

**29. Confederate Park**  
**51 North Front Street**

In 1901, landscape architect George Kessler created plans for a parkway system like the emerald necklaces gracing towns like Boston, Chicago, and San Francisco. Confederate Park was part of that pattern of preserved greenspace, intended as a memorial to the Battle of Memphis in the Civil War. After the Union troops battered the Confederates at the Battle of Shiloh federal gunboats descended on an unfortified Memphis on June 6, 1862 and captured the position in 90 minutes. The town remained in Union control for the rest of the war. The park had actual Confederate cannon at one time but they were sacrificed for scrap metal drives during World War I. In 1964 the statue of Confederacy President Jefferson Davis, who spent time living in Memphis after the war, was installed.

WALK OVER TO THE EDGE OF THE MISSISSIPPI.

**30. Mud Island**  
**125 North Front Street**

Mud Island, a peninsula actually, first appeared in 1900 and became permanent in 1913. In 1960, the Wolf River was diverted so that it went north of Mud Island, and Mud Island opened to the public in 1982. That year the 52-acre Mississippi River Park was created as well, highlighted by a hydraulic scale model of the lower Mississippi River from Cairo, Illinois where the Ohio River joins the flow, to New Orleans.

RETURN TO FRONT STREET AND TURN LEFT TO CONTINUE WALKING NORTH. CROSS JEFFERSON AVENUE AND TURN RIGHT ON ADAMS AVENUE.

**31. Hotel Claridge**  
**109 North Main Street as southwest corner of Adams Avenue**

Guests have been staying on this corner since the 1860s when first the Worsham House and then the Arlington Hotel stood here. That guest house was torn down in 1924 to make way for the Hotel Claridge, the tallest of the downtown Memphis hotels. The Roof Garden and the elegant Balinese Room were beloved destinations in town with entertainers like the Tommy Dorsey Orchestra and Elvis Presley regular performers. Thomas P. Barnett, John Ignatius Haynes, and George Dennis Barnett, prominent architects from St. Louis, provided the Beaux Arts design for the 17-story Claridge. The hotel closed in 1968 and the building was shuttered until the 1980s when it was renovated as apartments.

**32. 100 North Main**  
**100 North Main Street at southeast**  
**corner of Adams Avenue**

In 1962 Robert Lee Hall designed a 20-story tower in Milwaukee, Wisconsin to be constructed over top of the town's bus terminal. Three years later he built an almost identical version in Memphis, 17 stories higher. This building has reigned as the town's tallest building ever since. The protrusion on the roof was originally a revolving restaurant, a fad of the times.

**33. Fire Museum of Memphis**  
**118 Adams Avenue**

The first independent Fire Company Number 1 was formed in 1846. Horses were still pulling fire equipment around the city when this firehouse was constructed in 1910. The first motor fire engine would not be put into service until two years later. The beautifully proportioned design came from Charles O. Pfeil and George M. Shaw, who did the police station next door in 1911. Today the building houses the Fire Museum of Memphis where you can see the largest collection of fire apparatus toys in the South.

**34. Memphis Police Station**  
**128 Adams Avenue at northwest corner**  
**of 2nd Street**

Charles O. Pfeil and George M. Shaw were known for their ornate, classical styling and that is what they delivered for this Beaux Art police headquarters in 1911. The symmetrical building of rusticated stone is centered around a projecting entrance fronted by a quartet of Ionic columns.

**35. Calvary Protestant Episcopal Church**  
**102 North Second Street at**  
**southeast corner of Adams Avenue**

The congregation was founded in 1832 and the nave was constructed of hand-made clay bricks in 1844. It is the oldest public building in Memphis still in continuous use. Several Gothic-influenced additions have come along since that time: a tower in 1848, the chancel in 1881, and the parish hall in 1903.

**36. Shelby County Courthouse**  
**Adams Avenue between 2nd**  
**and 3rd streets**

James Gamble Rogers, who would later become renowned for introducing the Collegiate Gothic style to elite Eastern campuses, designed this block-filling Neoclassical courthouse, by far the largest in Tennessee, in 1909. Rogers gave the building, constructed of blue Bedford limestone, a parade of Ionic columns and flooring inside comprised of seven varieties of marble. Surrounding the courthouse are six seated figures carved from single blocks of Tennessee marble, representing Wisdom, Justice, Liberty, Authority, Peace, and Prosperity. Near the top of the north facade are six standing figures: Prudence, Courage, Integrity, Learning, Mercy, and Temperance.

CONTINUE ONE MORE BLOCK ON  
MARKET STREET TO THE TOUR  
STARTING POINT AT MARKET  
SQUARE.

**37. St. Peter's Catholic Church**  
**190 Adams Avenue at northeast corner**  
**of 3rd Street**

St. Peter's was founded in 1840, the first Roman Catholic parish in West Tennessee and given to the Dominican Order in 1846. The present church is one of the oldest surviving buildings in Memphis, achieved with a bit of construction razzle dazzle in 1855. It raised around an earlier structure from 1842 and once built, parts of the original church were dismantled and carried out the doors, piece by piece. The Gothic landmark, much expanded through the years, boasts vaulted ceilings and upward thrusting arches.

TURN RIGHT ON 3RD STREET.  
TURN RIGHT ON JEFFERSON  
AVENUE AND CONTINUE TO  
MAIN STREET.



**38. Piggly Wiggly**  
**79 Jefferson Avenue at Main Street**

The future of American retailing changed forever here on September 6, 1916 when Clarence Saunders opened the first Piggly Wiggly food store. Until that time, customers presented their lists at a front counter and clerks went to collect the goods and weigh out ground coffee scooped from large wooden barrels. At Piggly Wiggly, shoppers wandered the aisles and filled their own carts with items they plucked from the shelves. Within five years Saunders had franchised self-service groceries in 40 states, ushering in the age of the supermarket. Today that original Piggly Wiggly is a parking lot.

TURN LEFT ON MAIN STREET.

**39. MATA Trolley**  
**Main Street**

The first trolleys rolled down Main Street in 1865, pulled by mules. The original streetcar network was dismantled in the 1940s but were reintroduced in 1993 with rehabilitated, vintage streetcars. The fleet is today comprised from cars from Australia, Europe and South America; most were restored in Memphis shops.

**40. B. Lowenstein & Bros.**  
**southeast corner of Adams Avenue**  
**and Main Street**

Elias Lowenstein sailed from Germany to join his brothers in Memphis in 1854. He was 19 years old. The next year B.Lowenstein & Bros., “wholesale dealers in and importers of dry goods, white goods, notions, hosiery, gloves and gent’s furnishing goods,” opened. In 1886 the emporium moved into this ornate cast-iron facade building and stayed until 1979. The building was left vacant after 1980 and dodged demolition before being restored to its former glory in 2009. Look up to see terra cotta angels in the pillars.

**41. Lincoln American Tower**  
**60 North Main Street**

In 1910 Frank W. Woolworth built the world’s tallest building on Broadway in New York City, paying the entire cost for the 792-foot tower in cash - nickels and dimes from his chain of stores. In 1924 Lloyd Binford, president of the Memphis branch of the Columbia Mutual Insurance Company, commissioned the construction of a gleaming white replica of the famous Gothic landmark, at one-third scale. From his offices on the top floor Binford ran not only his insurance business but the Memphis Censor Board from 1928 until 1955. In that role Binford wielded sole power over what movies could be shown in town and his morality, which could be generously described as quirky, attracted derisive attention from across the country. As a young mail clerk working on a train he had been robbed so no Westerns showing train robberies could be shown in Memphis. Any Hollywood scandal would get a star’s films banned from town. Not so funny was Binford’s cutting of any scenes in a movie that depicted blacks and whites as equals. For more than a quarter-century Memphis movie-goers often saw disjointed, shorter cuts of Hollywood films than the rest of America without ever knowing it.

**42. Kress Store**  
**9 North Main Street**

Samuel Henry Kress began his working life as a Pennsylvania schoolteacher before opening a notions and stationery shop in 1887 when he 24 years old. By the time of his death at the age of 92 his chain would grow to hundreds of stores in 29 states. Kress sought out smaller cities for his stores and as an avid art collector took great pride in creating beautiful buildings that were often the curbside jewels of their retail district. Kress amassed one of the most significant collections of Italian Renaissance and European artwork assembled in the 20th century and the buildings created by his in-house architects often reflected the Italian influence. This Kress store from 1927, the fourth erected in Memphis, is one such example. Although the street level has been somewhat compromised you can look up to see the intricate colored terra cotta that includes the

familiar “Kress” badge. The Kress chain closed in 1981 and its buildings have become prime candidates for re-use across the country; this one operates as a hotel.

YOU HAVE NOW RETURNED TO  
THE TOUR STARTING POINT AT  
COURT SQUARE.

*Look Up,*

# *Nashville*



# A Walking Tour of Nashville...

There was nothing haphazard about the founding of Nashville. The Cumberland Valley was scouted and a settlement party organized. James Robertson, a man who President Andrew Jackson would refer to as “The Father of Tennessee,” led pioneers overland in the fall of 1779 to a verdant valley he had selected months earlier. The settlers drove herds of horses, cattle and sheep to the west bank of the Cumberland River, cleared land and constructed cabins. The following spring Colonel John Donelson commanded a flotilla of 30 flatboats containing the women, children and household goods for the settlement. It was called Fort Nashborough at first, for recently killed Revolutionary War general Francis Nash, but when North Carolina, which then legislated all lands to the Mississippi River, set aside 250 acres on the west side of the Cumberland River for a townsite the name was massaged to “Nashville” which didn’t sound so English.

By the time Tennessee was admitted to the Union as the 16th state, Nashville was a trade and manufacturing center with mills, foundries and smithies supplying the frontier. The state government spent time in Kingston and Knoxville and Murfreesboro and Nashville before settling here in 1843. At the time Nashville was experiencing a boom period borne of profitable steamboat trade on the Cumberland River.

Today Nashville basks in its image as Music City. But its musical roots do not run deep. Histories of the town written in the mid-20th century mention nary a word about music. The town was built on transportation and banking and publishing. From the 1850s onward, in fact, Nashville cultivated its image as the “Athens of the South.” It was the first Southern city to establish a public school system and a half-dozen colleges would open their doors in Nashville before 1900. In 1897 the city strutted its stuff before an estimated six million people during the Centennial Exposition celebrating the 100th anniversary of Tennessee statehood. In a bit of 19th century wizardry, President William McKinley kicked off the festivities by pressing a button in Washington that triggered a gun in Centennial Park; McKinley would later join the throngs at the fair.

Nashville’s ascendancy to music mecca in America began with the Great Depression. Economic hard times stifled record sales and helped popularize radio. In 1932 station WSM in Nashville boosted its power to 50,000 watts becoming a clear channel station whose signal at night could be picked up almost across the country. In those dusky hours WSM played country music mostly and on Saturday nights it aired a program it had begun in 1925 called *Barn Dance*, which would become known across America as the *Grand Ole Opry*. In the 1950s record producers in Nashville began smoothing out traditional instruments such as fiddles from “hillbilly music” to create a “Nashville sound” that meshed with new record buying public tastes of the times. By 1960 only New York was producing more recorded music than Nashville.

The 1950s were the only decade in the town’s history when Nashville lost population. In the 1960s more than 250,000 people moved to the city, a increase of 162%. They couldn’t all be songwriters, could they? Maybe. Our walking tour will see what the popularity of country music has wrought in downtown Nashville but first we will start where the town began, down on the west bank of the Cumberland River...

**1. Fort Nashborough**  
**170 First Avenue between Broadway**  
**and Church streets**

This is a reproduction of the log blockhouses and stockade built around a freshwater spring in 1780 from which the town of Nashville evolved. Founders James Robertson, who led a settling party overland, and John Donelson, who brought the women and children via water on flat boats, named the settlement for Francis Nash, a Revolutionary War general from North Carolina who had died a few years earlier leading his troops on the field in Germantown, Pennsylvania. The reproduction itself is now over 80 years old, having been constructed in 1930.

**ACROSS THE  
CUMBERLAND RIVER IS...**

**2. LP Field**  
**east bank of Cumberland River**

The Houston Oilers, with 37-year old oilman Kenneth Stanley "Bud" Adams, at the helm, were a charter member of the American Football League (AFL). With George Blanda under center the Oilers won the first two AFL championships. By the mid-1990s Adams chafed under the city of Houston's reluctance to replace the aging Astrodome with a new stadium. After a 1995 pre-season game at the University of Tennessee in Knoxville Adams pursued the idea of moving the franchise to Middle Tennessee. Voters approved the construction of a \$290 million stadium and the newly named Tennessee Titans moved in for the 1999 season. The Titans won their first 16 games here and went to Super Bowl XXXIV in 2000.

**WALK SOUTH ON FIRST AVENUE,  
THE CUMBERLAND RIVER IS ON  
YOUR LEFT AND ON YOUR RIGHT  
IS...**

**3. 2nd Avenue Warehouses**  
**First Avenue between Broadway**  
**and Church streets**

You are looking at the backs of century-old brick warehouses that backed up to busy wharves on the Cumberland River for easy loading of hogsheads and wooden crates onto and off of packet boats. In the 1980s these cavernous abandoned buildings began to be converted into clubs and shops and living space. Not too long ago the number of people living in the core of downtown Nashville could be counted in the hundreds - fewer than those living in some of these buildings.

**AT BROADWAY, TURN RIGHT,  
AWAY FROM THE RIVER.**

**4. Acme Farm Supply**  
**101 Broadway at southwest corner**  
**of 1st Avenue**

The Acme Stock and Poultry Company opened in 1907 off the City Square. In the early 1940s the seed and farm tools moved to this location. Acme Farm Supply fell just short of celebrating its 100th birthday - it closed in 1999. The building was constructed as a riverside flour warehouse and did duty as a buggy works, drug warehouse and storage before Acme moved in.

**TURN LEFT ON THIRD  
AVENUE SOUTH.**

**5. Silver Dollar Saloon**  
**100 Second Avenue North at northeast**  
**corner of Broadway**

This three-story dark brick building anchors a block of the best-preserved Victorian storefronts in the city. Julian G. Zwicker designed this saloon in the Romanesque style; most of the buildings on the block show a similar form dominated by arched openings and the Italianate style characterized by festive window hoods. The Silver Dollar was one of the first watering holes the rivermen would see coming up from the docks a block away on the Cumberland. Today part of the Hard Rock Cafe complex, the silver dollars can still be seen in the floor of the former barroom.

**6. The Pinnacle at Symphony Place**  
150 Third Avenue South

This 417-foot office and retail skyscraper was raised in 2009 on plans by New Haven, Connecticut architect Jon Pickard, who attempted to replicate the appeal of classical skyscrapers with glass.

TURN RIGHT ON  
DEMONBREUN STREET.

**7. Country Music Hall of Fame and Museum**  
205 Fourth Avenue South at southwest  
corner of Demonbreun Street

The Country Music Hall of Fame organized in 1961 with Jimmie Rodgers, Fred Rose and Hank Williams as the first three inductees. The museum opened on Music Row (Music Square East and Division Street) in a building that has since been demolished for a parking lot. In 2001 the Hall of Fame moved into this \$37 million home, designed with windows to resemble piano keys and a diamond-shaped radio mast that is a miniaturized replica of the WSM tower, the station that popularized country music through its weekly Saturday night program the *Grand Ole Opry*, that began as the *WSM Barn Dance*. It is the longest-running radio program in history.

TURN RIGHT ON 4TH AVENUE.

**8. Schermerhorn Symphony Hall**  
One Symphony Place

Opened in 2006, Nashville's Neoclassical symphony center tips an architectural hat to such iconic city structures as the Parthenon, the state capitol and the city's main public library. It carries the name of Kenneth Schermerhorn who was the music director and conductor of the Nashville Symphony from 1983 until his death in 2005.

CONTINUE TO BROADWAY. AT THE  
INTERSECTION LOOK ACROSS TO  
YOUR RIGHT TO SEE...

**9. AT&T Building**  
333 Commerce Street

This has been Tennessee's tallest building since 1994. South Central Bell went looking for a building of architectural significance for its headquarters and got it with this 617-foot tower locally known as the Batman Building for its distinctive profile.

TURN LEFT ON BROADWAY.

**10. Merchants Hotel**  
401-403 Broadway at southwest corner  
of 4th Avenue

This brick building began life in 1870 when a pharmacy occupied the first floor, tools were manufactured on the second and the opium-and-alcohol based "Blood medicine" that was advertised on the walls was concocted on the third floor. In 1892 the whole shebang was transformed into the Merchants Hotel. Over the years most of the legends of country music signed the guest register.

**11. Ernest Tubb Record Shop**  
417 Broadway

This commercial block of nearly identical brick facades gained notoriety in 1951 when Ernest Tubb, the Texas Troubadour, moved in with his record and mail-order business. Tubb, who joined the Grand Ole Opry in 1943 and hosted the long-running *Midnight Jamboree* on WSM Radio, started the operation four years earlier.

**12. Tootsie's World Famous Orchid Lounge**  
422 Broadway at northeast corner  
of 5th Avenue

This was Mom's when Big Jeff Bess and his wife Hattie, who went by the name of Tootsie, bought the place back in 1960. At the time Nashville wasn't Music City; in fact, besides the Ryman Auditorium across the back alley there was no live music to be found in town. After shows at the Ryman performers would start to hang at Tootsie's with Jeff Bess who had a background in hillbilly music. Songwriters like Willie Nelson, Roger Miller, Kris Kristofferson, Mel Tillis and

Tom T. Hall joined in the crowd as Tootsie's became a celebrated honky tonk. Tradition holds that a miscommunication led to a painter coating the old Italianate building in the signature light purple that created the name.

TURN LEFT ON FIFTH AVENUE  
AND WALK A FEW STEPS UP ON  
THE RIGHT.

**13. Ryman Auditorium**  
**116 Fifth Avenue North**

Thomas Ryman, a riverboat captain and Nashville saloon owner, constructed this brick auditorium in 1892 as the Union Gospel Tabernacle after a reported religious conversion. Nashville architect Hugh Cathcart Thompson drew up the Gothic-flavored plans for the building. The auditorium was named for Ryman after his death in 1904 at the age of 61. With seating for more than 2,300 and superb acoustics, the hall served as the city's performance showcase. In 1943 the Grand Ole Opry began broadcasting from the Ryman Auditorium and continued until 1974. After the Opry departed for Opryland USA outside Nashville the building slid into decline. A full facelift in the 1990s returned the Ryman to its esteemed place in Music City while retaining its historic pew seating that earned the hall the moniker of "The Mother Church of Country Music."

RETURN TO BROADWAY AND  
CROSS. CONTINUE A FEW STEPS  
ON YOUR LEFT.

**14. Oldest Residence in Nashville**  
**104 Fifth Avenue South**

This is the oldest remnant of 1810s Nashville when two-story, Federal-style buildings like this dominated the town streetscape. Despite being only a few steps from Broadway and now in the shadow of a major sports arena, the heritage brick building has survived 200 years.

RETURN TO BROADWAY  
AND TURN LEFT.

**15. Bridgestone Arena**  
**501 Broadway at southwest corner  
of Fifth Avenue**

The Sports Authority of Nashville and Davidson County constructed this \$144 million multi-purpose facility in 1996 as the Nashville Arena. It was designed at an angle on the corner of Broadway and 5th Avenue, with a symbolic radio tower, as a tip of the roof to the historic Ryman Auditorium up the hill.

**16. First Baptist Church**  
**108 Seventh Avenue South at southeast  
corner of Broadway**

Born, raised and educated in Nashville, Edwin A. Keeble picked up his architectural training at the University of Pennsylvania and in Italy. In the 1960s he was called on to modernize the facilities of the First Baptist congregation that started with 35 members back in 1820. Most of the previous church, an exuberant Gothic structure from 1886, was torn down but the belltower was left to stand in contrast to the new structure.

**17. Grand Lodge of the Free and Accepted  
Masons of Tennessee**  
**100 Seventh Avenue at northeast corner  
of Broadway**

Local architects Asmus and Clark sent a platoon of Ionic pilasters and engaged columns marching around this four-story Neoclassical cube for all Tennessee Masons. The interior, which can be visited, is generously appointed in marble. The final price tag was \$736,000. The first lodge meeting here took place here on February 10, 1925 with an estimated 3,000 in attendance.

**18. Hume-Fogg High School**  
**700 Broadway**

In 1852 educator Alfred Hume was sent on a tour of cities in the Northeast to draft a plan for the nascent Nashville public school system. In the end Hume drafted a plan based on the Boston school system. The town's first public school opened in 1855 but the Father of the Nashville Public School System was not there for the first class bell - Alfred Hume passed away at the age

of 44 two years earlier. Francis Fogg was the first president of the Board of Education. The castle-like five-story Hume-Fogg High School was constructed between 1911 and 1917 in the Collegiate Gothic style pioneered at elite Eastern universities at the turn of the 20th century.

### **19. United States Customs House** **701 Broadway**

Municipalities are often quick to demolish their spectacular Victorian stone public buildings once the non-air conditioned, high-maintenance dinosaurs outlive their usefulness. Not so Nashville. The core of this federal office building dates to the 1870s when it was constructed from plans drawn by Department of the Treasury architect William Appleton Potter, known for his affection of the Gothic style. The central clock tower soars to 190 feet; an addition which doubled the amount of office space was attached to the back of the original building between 1903 and 1905. Construction on the East and West wings began in 1916 and was completed in 1918. The post office that operated here moved out in 1934 and in the 1990s the Customs House was declared surplus property by the federal government and sold to the City for \$1.

### **20. Kefauver Federal Building** **801 Broadway**

Estes Kefauver, a United States congressman and senator from Tennessee, garnered national attention in the 1950s when he led a U.S. Senate committee investigation into organized crime and made most Americans aware of organizations like the Mafia for the first time. The block-swallowing International Style federal building named in his honor was completed in 1952 on plans from Nashville firm Marr and Holman.

### **21. Southern Methodist Publishing House** **810 Broadway**

The Methodists first began publishing religious material in Philadelphia in 1789 with its publications delivered by horseback-riding preachers. After a rift in the church over slavery the Southern Methodists sought the right to publish their own material and fought all the way to the Supreme

Court to win the right to establish its own publishing house. The cities of Atlanta, New Orleans, St. Louis, Memphis and Louisville all competed for the first major publishing house in the South and when Nashville won the City declared its property would never be taxed. The first printing presses were set up in an old sugar refinery. The Methodists moved into this five-story home in 1906 with Nashville then firmly entrenched as a center of religious publishing. In 1957 the Southern Methodist Publishing House moved to more spacious digs a few blocks away.

### **22. Christ Church Cathedral** **900 Broadway**

The first church for this congregation was erected in 1830; the current sandstone structure dates to 1892. Francis H. Kimball, a New York architect best known for his skyscraper work in lower Manhattan, contributed the English Gothic design. Kimball included plans for the square tower but it wasn't added until 1947.

### **23. Frist Center** **919 Broadway**

This building was constructed as the city post office in 1934 after about a half-century in the U.S. Customs House. The postal service would spend about a half-century here as well. The spare, streamlined exterior-faced in white Georgia marble with gray-pink Minnesota granite is an example of the "stripped" classicism of the Art Deco style. This was one of the last projects in the 23-year collaboration of local architects Thomas Marr and Joseph Holman. Marr, who did most of the design work, died in 1936. After the government moved out Thomas Frist, a physician, spearheaded the drive to convert the post office into a visual arts center.

### **24. Union Station** **1001 Broadway**

Critics were falling all over themselves with superlatives when the Louisville & Nashville Railroad opened this monumental station in 1900. Many agreed it was the handsomest train station in the South; others promoted the 65-foot, barrel-vaulted lobby as the finest in Amer-



ica. Richard Monfort, an engineer for the road, provided the grand Romanesque style plans and used Bowling Green limestone and a slate roof to construct the building. The square tower above Broadway stands 220 feet tall. Out back the train shed with a clear span of 200 feet was the largest unsupported span in the country and capable of housing ten full trains at once (it burned in 1996 and was demolished). The last passenger trains rolled out of Nashville in the 1970s and Union Station was abandoned. It dodged the wrecking ball, however, and has been redeveloped as a luxury hotel.

RETRACE YOUR STEPS TO EIGHT AVENUE AND TURN LEFT. CROSS COMMERCE STREET.

**25. Berger Building**  
**162 Eighth Avenue North**

This festive little commercial property was constructed by merchant Samuel Berger as investment property in 1926, information revealed in the decorative center cornice. The building is attributed to local architect O.J. Billis and is outfitted with an array of colorful terra cotta tiles.

**26. Frost Building (Baptist Sunday School Board)**  
**161 Eighth Avenue North**

The Sunday School Board of the Southern Baptist Convention began in 1863 but found its legs under the leadership of James M. Frost in 1891. After purchasing this lot for \$60,000 the Convention spent another \$160,000 to construct the Beaux Arts “Frost Building” in 1913 as its first permanent home. Local architectural firm Hart & Gardner provided the classical design, highlighted by a quartet of full-height Corinthian columns.

**27. Savage House**  
**167 8th Avenue North**

Here is a rare glimpse at the mid-19th century Nashville residential streetscape when most of town’s buildings were two- and three-story structures, many in the Italianate style like this one. The dark red brick townhouse is thought to have

been constructed in the years before the Civil War. It was used as a boarding house and in the 1890s did duty as a clubhouse for the Standard Club, a leading Jewish social club. An addition to the rear at this time contained the town’s first bowling alley. The Savages bought the house in 1898 and the family resided here until 1980.

TURN RIGHT ON CHURCH STREET.

**28. Doctors’ Building**  
**710 Church Street at northeast corner of Polk Avenue**

This building began as a classy terra cotta-covered Renaissance Revival home for most of Davidson County’s doctors, created by Edward E. Dougherty in 1910. Things went well enough that another three stories were added up top. Look up to compare the two halves. Beneath the decorative cornice, topped by a balustrade and punctuated by classical urns, are carved shields based on the crest of the Medici family, fifteenth-century Florentine healers who inspired the term “medicine.”

**29. Bennie-Dillon Building**  
**700 Church Street at northwest corner of Seventh Avenue**

William Dillon, a real estate developer, brought his friend George Bennie, a president of the Chamber of Commerce, into this project in the early 1920s to provide working space for doctors, lawyers, and financial companies. Bennie passed away in 1924 but plans forged ahead and the 12-story building was completed in 1927. Designed by the Nashville firm of Asmus and Clark, the Italian Renaissance Revival skyscraper with dashes of Gothic detail is liberally adorned with glazed terra cotta tiles. The Bennie-Dillon Building was transformed into residential living quarters in 1984 and was completely renovated in 1999.

**30. Castner-Knott Building**  
**616-618 Church Street at northeast corner of Seventh Avenue**

Charles Castner and William Knott founded a dry goods business in 1898 and when the store

moved here in 1906 into a previously residential district, it triggered a commercial stampede that transformed the face of Nashville. By 1911 Castner and Knott had expanded into the Italianate style building next door - a renovation in the 1950s would connect the floors of the two buildings and unify the fenestration but leave the original forms intact. The iconic Castner Knott flagship store closed in 1996, just short of the firm's 100th birthday.

**31. Nashville Public Library**  
**615 Church Street**

The first books were lent in Nashville in 1813 but a public library was not organized until 1898. The town's first library building came in 1904 courtesy of a grant from steel magnate-turned philanthropist Andrew Carnegie, one of some 2,500 such libraries the Scotsman funded worldwide. This 300,000 square foot library came along in 2001, created in what architect Robert A.M. Stern described as "modern classical." The building, whose Ionic facade harkens back to the town's days as the Athens of the South, is sheathed with Alabama limestone and features floors of Georgia marble inside.

**32. McKendree United Methodist Church**  
**523 Church Street at southeast corner**  
**of Sixth Avenue**

This is the fourth building constructed for the congregation; the first had been a 400 square-foot structure on the southeast corner of the courthouse square made of stone with a dirt floor in 1789. The land had been donated by the town which wanted the space back and tore down the building in 1807. After that the congregation met in members' homes around town, including the jail since a congregant was the Nashville jailer. The church building was completed in 1910 and given a new front 50 feet closer to the street in the 1960s. The church is named for William McKendree, a preacher who was elected the first American-born bishop elected to the the Methodist Episcopal Church. McKendree spent most of his days traveling, spreading the word of Methodism and when he wasn't traveling he called Sumner County, where his family had moved in 1810, home.

TURN LEFT ON SIXTH AVENUE.

**33. Hermitage Hotel**  
**231 Sixth Avenue North at southeast**  
**corner of Union Street**

In the early years of the 1900s, Nashville promoters realized the need for a first-class hotel and 250 citizens pooled their money to build this 11-story guest house, named after Andrew Jackson's estate, in 1910. J. Edward Carpenter designed the hotel in the image of an Italian palazzo to project an aura of luxury to the arriving guests. Following a familiar arc for large downtown hotels in America, the Hermitage was crumbling and in disrepair by the 1970s as it was being added to the National Register of Historic Places. It was brought back to life and returned to its original splendor and today reigns as the only AAA Five-Diamond hotel in Tennessee.

**34. War Memorial Building**  
**301 Sixth Avenue North between Union**  
**Street and Charlotte Avenue**

The War Memorial Auditorium was authorized by the Tennessee Assembly in 1919 to honor the veterans of the just completed European War. Nashville architect Edward E. Dougherty provided the monumental Neoclassical design with a hall seating 2,200. The building would be recognized with a Gold Medal Award by the American Institute of Architecture, its highest honor, in 1925. A central courtyard surrounded by Doric columns features tablets inscribed with names of 3,400 Tennesseans who died in World War I. During the dedication ceremony the war's most decorated hero, Sgt. Alvin C. York from a hollow near Pall Mall, Tennessee, was escorted down the aisle as the band played *Dixie*.

CONTINUE ACROSS CHARLOTTE  
AVENUE AND CLIMB THE STEPS  
UP TO THE GROUNDS OF THE  
TENNESSEE STATE CAPITOL.

**35. Tennessee State Capitol  
overlooking Charlotte Avenue between  
Sixth and Seventh avenues**

Nashville bought Cedar Knob, the highest point in the city, for \$30,000 and presented it to the State as the site for the Capitol. William Strickland did the design honors and created a pedimented Ionic Greek temple modeled after the Erectheum at Athens. The front and back facades boast eight fluted columns with hand-carved capitals of solid limestone, the side porticos have six. The lantern lording over the capitol is a copy of the Choragic Monument of Lysicrates in Athens. The cornerstone was laid on July 4, 1845 but Strickland, a Philadelphian who had moved to Nashville for the project, was not there for the official completion fourteen years later. He died in 1854 at the age of 65 and was buried inside the northeast wall of the Capitol. Monuments on the Capitol grounds include statues of two of the three Tennessee residents who served as President of the United States: Andrew Jackson and Andrew Johnson; the other, James K. Polk, is buried in a tomb on the grounds.

WALK OVER TO THE SEVENTH AVENUE SIDE OF THE CAPITOL GROUNDS TO SEE THREE BUILDINGS. THE TOWER TO YOUR LEFT IS...

**36. Tennessee Tower  
312 8th Avenue North**

The Tennessee Tower was designed by the firm of Skidmore, Owings & Merrill, known for constructing some of the world's tallest buildings, and reigned as the state's sky king from 1970 until 1986. Outfitted with travertine limestone and glass, the building was constructed for the National Life and Accident Insurance Company but now many of the state's offices are consolidated here.

THE BUILDING ON THE CORNER,  
NEXT TO THE CAPITOL, IS...

**37. Tennessee Supreme Court Building  
401 Seventh Avenue North at northwest  
corner of Charlotte Avenue**

The stripped classicism of the Art Deco style is in evidence on the Tennessee Supreme Court Building that was created by local designers Marr and Holman in 1937. The classic proportions and symmetry are retained but, in step with the austere times of the Great Depression, the ornamentation has been sacrificed.

NEXT TO THE SUPREME COURT BUILDING IS...

**38. Tennessee State Library and Archives  
403 Seventh Avenue North**

The Tennessee State Library and Archives was established in 1854 and moved into this Neoclassical home in 1953. The \$2.3 million building was intended as a memorial to the veterans of World War II. One of the library's crown jewels is the state's most comprehensive collection of Tennessee newspapers that date to 1791.

WALK BACK DOWN TO CHARLOTTE AVENUE AND TURN LEFT.

**39. John Sevier State Office Building  
500 Charlotte Avenue on north side  
of Charlotte Avenue**

The tandem of Nashville architect Emmons H. Woolwine and New York designer Frederic C. Hirons created the Art Deco-flavored Tennessee State Office Building in 1940. The symmetrical winged building features limestone facing highlighted by full-height fluted pilasters. Early on the office building adopted the name of John Sevier, the first governor of Tennessee. Some of his adventures were depicted on the Depression-era murals in the ground floor lobby.

TURN RIGHT ON FIFTH AVENUE.

**40. St. Mary's Catholic Church**  
**330 Fifth Avenue North**

This is the first permanent Catholic church erected in Tennessee, with the first services taking place in 1847. The architect was Adolphus Heiman, the go-to designer in Nashville in the Antebellum period. Heiman was born in Prussia in 1809 and sailed to the United States in 1834. Three years later he was in Nashville working as a stonemason. He migrated into building design, incorporating the popular Greek Revival and Gothic Revival and Italianate styles of the day into his buildings. Here he worked primarily in the Greek Revival form. Heiman, who had won laurels for his service in the Mexican War, was killed in action fighting for the Confederacy in 1862.

**41. Jesse French Piano Company Building**  
**242 Fifth Avenue North**

There was music in Music City before country music and this structure was familiarly known as "the piano building" for the instruments sold here. It was constructed in 1889 for the Jesse French Piano Company. Based in Nashville, it had branches in Memphis, Little Rock, St. Louis, Dallas, Birmingham, and Montgomery, with a force of one hundred traveling salesmen. The company grew large enough that it decided to manufacture its own line of pianos. To further his own business, French involved himself indirectly with the publication of key Mississippi Valley ragtime composers. The music has long since stopped playing in this mostly vacant building but the carved facade remains one of the town's finest. Look up to see bearded faces, scallop shells, stylized cherubs and Corinthian columns.

**42. Kress Building**  
**237-239 Fifth Avenue North**

Samuel H. Kress started his chain of five-and-dimes in 1896, paying as much attention to the appearance of his stores as to the bottom line. His in-house architectural staff embraced the Art Deco style of the 1930s, such as this store from 1935. Follow the stylized windows up to the signature gold "Kress" badge at the roofline.

**43. The Arcade**  
**entrances on Fourth and Fifth avenues**  
**North between Union and Church streets**

Enclosed shopping malls became popular in American cities after the first one was built in Providence, Rhode Island in 1828. Often they featured classical details in the image of their ancient Greek shopping plaza models. Nashville's opened in 1903 and boasted identical Palladian facades on either side. The steel framing for the peaked glass roof was crafted by the Nashville Bridge Company.

**44. St. Cloud Corner**  
**500 Church Street at northwest corner**  
**of Fifth Avenue North**

This collection of buildings began with a private residence in 1830 that became a boarding house and then the St. Cloud Hotel. The 20th century saw the property expand for the Cain-Sloan Department Store and then a conversion into an office-and-retail complex.

TURN LEFT ON CHURCH STREET.

**45. Downtown Presbyterian Church**  
**southeast corner of 5th Avenue North and**  
**Church Street**

As an architect and engineer, William Strickland was the nation's leading cheerleader for the Greek Revival style in the early decades of the 19th century. For this church building in 1849 he instead tabbed the Egyptian Revival style which stirred negative murmuring at the time but is now widely recognized as a masterpiece of the form. It survives as one of the few Egyptian Revival ecclesiastical works in the country. Between the 104-foot towers is a half-portico with two Egyptian columns supporting the pediment. The First Presbyterian Church, which had worshiped on this site since 1816, chose not to remain in their landmark building after the Supreme Court made desegregation the law of the land in 1954 and fled to the suburbs. They planned to bulldoze the National Historic Landmark for a parking lot but were persuaded to sell the property to the congregants who chose to stay behind and form the Downtown Presbyterian Church.

**46. Third National Financial Center**  
424 Church Street at northeast corner of  
Fifth Avenue North

When this 30-story tower was raised in 1986 it was considered the town's first Postmodern skyscraper. Its design incorporates interpretations of other Nashville landmarks, most noticeably the Egyptian-flavored Downtown Presbyterian Church across the street. The bank office reigned as Tennessee's tallest building until 1994.

**47. Cohen Building**  
421 Church Street

Meyer Cohen was a New Yorker who found success in Nashville as a successful jeweler and pawnbroker. He built this eye-catching Renaissance Revival structure in 1890 which housed his business on the ground floor and living space upstairs. The townhouse featured a marble stairway and carved oak mantelpieces for the fireplaces in every room. After the Cohens passed away the building was willed to George Peabody University and formed the foundation of their fine arts department.

**48. Life & Casualty Tower**  
401 Church Street at southwest corner of  
Fourth Avenue

This was Tennessee's tallest building when it soared to 410 feet in 1957. Sheathed in limestone and black granite, the building commands its corner with an angled entrance. Architect Edwin Keeble, working with a Vanderbilt University astronomer, gave his tower vertical aluminum fins that controlled the amount of light streaming through the bright green window glass. This was the first building to muscle its way into the Nashville skyline beside the hilltop Tennessee State Capitol. In the building's early days, the L&C sign at its apex functioned as a weather beacon, changing color to indicate the weather forecast.

**49. Third National Bank Building**  
170 4th Avenue North at southeast corner  
of Church Street

This was Nashville's first steel-framed skyscraper, erected in 1905. In the 1930s all the ornamentation was stripped from the Neoclassical building, the size doubled and a new Art Deco facade installed. In 1998, after a decade of vacancy, the building was reinvented as a hotel.

TURN LEFT ON THIRD AVENUE.

**50. Utopia Hotel**  
206 Fourth Avenue North

This Romanesque six-story building of rough-faced limestone, designed by Hugh Cathcart Thompson of Ryman Auditorium fame, was constructed in 1892 in anticipation of the business coming for the Centennial Exposition, the state's 100th birthday celebration. The hotel shuttered in the 1930s and has laid mostly fallow until a recent conversion to lofts.

**51. Climax Saloon**  
210 Fourth Avenue North

This Romanesque-flavored building was constructed in 1887 as the Climax Saloon where patrons could find liquor on the ground floor and gamble upstairs. The Climax was an anchor of the Men's Quarter, so named because a woman could not come to this block without leaving with a reputation.

**52. Southern Turf**  
222 Fourth Avenue North

This Queen Anne structure marked by a distinctive corner tower was constructed in 1895 by Marcus Cartwright, a wealthy bookmaker. The Southern Turf offered patrons the sinful trifecta of a saloon on the ground floor, a gambling room on the second floor and a bordello on the third floor. The operation was managed for most of its existence by Ice Johnson, who lived on the premises in an upstairs room. When the saloon was put out of business in 1916, Ice sat down and wrote out a note indicating he preferred death to giving up his treasured job and building, and blew his

brains out with a pistol. His ghost is still said to patrol the premises.

TURN RIGHT INTO THE ALLEY  
NEXT TO SOUTHERN TURF AND  
WALK A HALF BLOCK TO...

**53. Printer's Alley**  
**between Third and Fourth avenues, from**  
**Union Street to Church Street**

In the early 1900s this claustrophobic alley was the home to 13 publishers and 10 printers, including the town's two largest newspapers, the *Tennessean* and the *Nashville Banner*. By the 1940s the alley began to be infiltrated with saloons and speakeasies where the liquor flowed freely despite a Tennessee law that banned the sale of liquor in restaurants from 1909 until 1968. The speakeasies morphed into clubs in the 1940s featuring the leading acts of the day. Although Nashville was still home to three dozen printing companies in the 1960s, Printers Alley had become firmly established as an entertainment district.

EXIT PRINTER'S ALLEY AT THE  
NORTHERN END ONTO UNION  
AVENUE. TURN RIGHT.

**54. Central National Bank/Nashville**  
**Bank and Trust Building**  
**315 Union Street**

The Nashville Bank and Trust Company took its first deposits in 1889 and continued to operate until the 1960s. In 2004 its name was resurrected and brought back to the Nashville business landscape by a different organization. In its heyday the Central National Bank and its affiliate the Nashville Bank and Trust settled into this Neo-classical tower in 1926, designed by local architects Asmus and Clark. More restrained than its neighbors on the "Wall Street of the South," the 14-story skyscraper is distinguished by oversized arches at the street level and rises to an understated cornice. Look around the corner into Printer's Alley and you can see how the decorative stone base was not continued beyond the front facade.

**55. American Trust Building**  
**301 Union Street at southwest corner**  
**of Third Avenue**

New Jersey-born architect Henry C. Hibbs was toiling in New York when he was tabbed in 1914 to oversee construction of the George Peabody College. The 42-year old Hibbs never left, hanging out his shingle in 1917 and becoming one of the town's busiest designers. He gave the American Trust Building a bold four-story base of Ionic columns that project the impression that this is a bank that wasn't going to fall down anytime soon. In fact that was the height of the original American Trust Building here when it was founded in 1920 by the American National Bank. Six years later when the rival Nashville Trust, which had a stranglehold on the town's trust business before American showed up, erected its 14-story headquarters next door American Trust president Paul Davis quickly added eleven stories to make sure his building was taller. To sabotage any chance the two banks might someday merge, Davis even directed Hibbs to design the tower so the floors did not match up with the Nashville Trust Building.

TURN RIGHT ON THIRD AVENUE  
AND WALK A FEW STEPS DOWN ON  
THE LEFT.

**56. Federal Reserve Bank of Atlanta Building**  
**226 Third Avenue North**

This Greek temple bank vault appeared on the Nashville streetscape in 1922, helping establish the town as a regional banking center. It sprung from the pen of Albert Anthony Ten Eyck Brown, born the son of an architect in 1878 in Albany, New York. Brown based his own practice in Atlanta where he became an important designer of public buildings. The quartet of Ionic columns supporting a building-width pediment help the bank hold its own next to its taller neighbors.

RETRACE YOUR STEPS TO UNION  
STREET AND TURN RIGHT.

**57. Stahlman Building**  
211-219 Union Street at southeast corner  
of 3rd Avenue North

Edward B. Stahlman sailed with his family from Germany in 1853 when he was ten years old. A few years later his father died and he went to work as a cart driver on the Baltimore & Ohio Railroad, beginning a railroad career that led him to the vice-presidency of the Louisville & Nashville Railroad. In 1881 Stahlman purchased a minority interest in the *Nashville Banner*, gradually increasing his stake until by 1893 he was the majority stockholder and publisher. He helmed the paper for 37 years until his death in 1930, becoming the people's voice for judicial reform in Tennessee. Stahlman commissioned the construction of this office tower in 1907. Otto R. Eggers of New York City traveled south to team with Nashville architect James E.R. Carpenter on the Classical Revival design with a parade of engaged square Doric columns around its base. The building was shorn of much of its ornamentation in an Art Moderne re-do in the 1950s. The Stahlman Building, which introduced Nashville to the wonders of the modern elevator, first housed the Fourth National Bank; the bank's original vault is still in the basement. In 1971 Metro Government purchased the Stahlman Building, and the building housed offices and courtrooms until 2003.

BEHIND THE OPEN  
SPACE ON YOUR LEFT IS...

**58. Davidson County Public Building  
and Courthouse**  
100 Public Square

Public Square was cleared of all its previous buildings to make way for this office building and courthouse in 1936. After a juried design competition local architect Emmons H. Woolwine and Frederic C. Hiron of New York were presented with a \$2 million budget and they delivered an epic building with 12 enormous fluted Doric columns framed by an Art Deco form. This is the fifth courthouse to grace this space in Nashville.

TURN RIGHT ON FIRST AVENUE.  
CROSS CHURCH STREET.

**59. Riverfront Park**  
Cumberland River

As evidenced by the parade of brick warehouses along First Avenue, Nashville's waterfront has historically been a working district. In recent years concerted efforts have taken place to transform both sides of the Cumberland River into a destination of parkland and waterfront access. The heroic bronze figures of James Robertson and John Donelson reuniting to found Nashville was created by celebrated local sculptor and educator Thomas Puryear Mims. The contemplative statue of Timothy Demonbreun, a French-Canadian fur trader who settled on the banks of the Cumberland in 1766, is by Nashville sculptor Alan LeQuire. LeQuire's works can be seen across the city, most notably his 42-foot rendering in gypsum and fiberglass on a metal frame of the Greek goddess Athena in the Parthenon in Centennial Park. It is the largest indoor sculpture in America.

CONTINUE A FEW MORE STEPS  
TO THE TOUR STARTING POINT.

## IDENTIFYING AMERICAN ARCHITECTURE

*Recognizing Early American Architecture (1600-1840):*

### **POST-MEDIEVAL ENGLISH COLONIAL (1600-1700)**

- \* steeply pitched, side-gabled roof
- \* small casement windows with many small panes (restored often)
- \* massive chimney
- \* vertical board (batten) door
- \* little or no eave overhang, no cornice detailing
- \* one room deep

### **DUTCH COLONIAL (1625-1840)**

- \* side-gambrel roof
- \* usually one story
- \* batten door, most divided into upper and lower halves
- \* little or no eave overhang

### **FRENCH COLONIAL (1700-1830)**

- \* steeply pitched roof, either hipped (four-sided) or side-gabled (two-sided)
- \* one story
- \* tall, narrow door and window openings
- \* doors and windows typically divided vertically into pairs
- \* walls of stucco (over half-timbered frame)

### **SPANISH COLONIAL (1660-1850)**

- \* low-pitched or flat roof
- \* normally one story
- \* few small windows
- \* multiple external doors
- \* walls very thick in stucco over adobe brick or rubble stone
- \* long, narrow porches opening to courtyards

### **GEORGIAN (1700-1780)**

- \* windows with double-hung sashes, typically nine or twelve small panes per sash; windows are never in adjacent pairs
- \* paneled door, normally with decorative crown (most often pedimented but at times broken-pedimented) and supported by decorative pilasters
- \* row of small rectangular panes beneath door crown
- \* cornice usually emphasized with tooth-like dentils or other decorative molding
- \* windows typically five-ranked and symmetrically balanced with center door; less commonly three-ranked or seven-ranked



### **ADAMESQUE (FEDERAL) (1780-1820)**

- \* windows with double-hung sashes, typically six small panes per sash; windows are never in adjacent pairs
- \* semi-circular or elliptical fanlight over paneled door, typically accompanied by sidelights, elaborated crown and surround, and/or extended as small entry porch
- \* cornice usually emphasized with tooth-like dentils or other decorative molding
- \* windows typically five-ranked and symmetrically balanced with center door; less commonly three-ranked or seven-ranked
- \* while similar to Georgian, features are often “lighter”

### **GREEK REVIVAL (1825-1860)**

- \* gabled or hipped roof of low pitch
- \* entry porch or full-width porch supported by square or round, prominent columns
  - *Doric*: plain capitals
  - *Ionic*: capitals with scroll-like spirals
  - *Corinthian*: capitals shaped like inverted bells decorated with leaves
- \* narrow line of transom and sidelights around door, usually incorporated into elaborate door surround
- \* cornice lines emphasized with wide, divided band of trim

### *Recognizing Victorian Architecture (1840-1910)*

- \* roof ornaments
- \* bay (protruding) windows
- \* three-part Palladian (rounded in middle) windows
- \* gingerbread porch trim

### **GOTHIC REVIVAL STYLE (1835-1875)**

- \* high-pitched center gables
- \* pointed arch windows and doors
- \* pendants and finials extending from roof

### **ITALIANATE STYLE (1840-1885)**

- \* brackets under roof cornices
- \* cupolas on the roof
- \* narrow, square porch posts with chamfered corners
- \* tall, slender windows

### **SECOND EMPIRE STYLE (1855-1885)**

- \* mansard roof, concave or convex, with dormer windows on steep lower slope
- \* molded cornices bound lower roof slope above and below
- \* eaves normally with decorative brackets below

### **STICK STYLE (1860-1890)**

- \* stick-like bracketing on porches, often diagonal or curving
- \* stick-like grid on wall surfaces
- \* Jerkin-Head (cut-off triangular) roofs and dormers
- \* pent (or shed) roofs on dormers, porches and bays
- \* decorative trusses in gables; often steeply pitched gables
- \* wooden wall cladding (boards or shingles)

### **QUEEN ANNE (EASTLAKE) STYLE (1880-1910)**

- \* asymmetrical facade
- \* patterned shingles
- \* turned porch posts and trim
- \* corner towers and turrets
- \* wraparound porch
- \* steeply pitched, irregular roofline

### **SHINGLE STYLE (1880-1900)**

- \* shingled walls without interruption at corners
- \* multi-level eaves above asymmetrical facade
- \* extensive porches
- \* walls and roofs covered with continuous wood shingles

### **RICHARDSONIAN ROMANESQUE (1880-1900)**

- \* based on the innovative designs of Boston architect Henry Hobson Richardson
- \* round topped arches over windows, porch supports or entrance
- \* most have towers, usually round with conical roofs
- \* always masonry walls, usually with rough-faced, squared stonework
- \* facade usually asymmetrical

### *Recognizing 20th century Architecture:*

#### **COLONIAL REVIVAL (1885 AND BEYOND)**

- \* accentuated front door with fanlights and sidelights
- \* symmetrical facade around centered entrance
- \* windows with double-hung sashes
- \* large dormers
- \* round, smooth porch columns, often clustered

#### **NEOCLASSICAL (1895-1950)**

- \* facade dominated by full-length porch supported by classical columns, typically Ionic or Corinthian
- \* facade shows symmetrically balanced windows and center door
- \* revivals may have curved porticos, two-story entrances, paired or tripled windows and/or bays not seen on originals
- \* often very large

### **TUDOR (1890 -1940)**

- \* massive chimneys, commonly crowned by decorative chimney pots
- \* facade dominated by one or more prominent cross gables, usually steeply perched
- \* decorative half-timbering often present
- \* steeply pitched roof, usually side-gabled
- \* tall, narrow windows, commonly in multiple groups with multi-pane glazing
- \* walls of brick, stone, wood, stucco or in combination

### **FRENCH CHATEAUESQUE (1890-1930)**

- \* busy roof line with many vertical elements (spires, pinnacles, turrets, gables, shaped chimneys)
- \* steeply pitched hipped roof
- \* multiple dormers, usually wall dormers extending through cornice line
- \* walls of masonry, usually stone

### **BEAUX ARTS (1890-1930)**

- \* wall surfaces with decorative garlands, floral patterns or shields
- \* masonry walls, usually of light-colored stone
- \* facade with corner quoins and columns, often paired with Ionic or Corinthian capitals
- \* first story typically rusticated (stonework) with exaggerated joints
- \* facade symmetrical

### **SPANISH MISSION STYLE (1890-1930)**

- \* shaped Mission dormer or roof parapet
- \* porch roofs supported by large square piers, commonly arched above
- \* commonly with red tile roof covering
- \* widely overhanging eaves, usually open
- \* wall surface usually smooth stucco

### **PUEBLO REVIVAL (1910-PRESENT)**

- \* flat roof with parapeted wall above
- \* stucco wall surface, usually earth-toned
- \* projecting wooden roof beams (vigas)
- \* wall and roof parapet with irregular, rounded edges
- \* unpainted wood porch columns - maybe just tree trunks
- \* tile or brick floors

### **PRAIRIE STYLE (1900-1920)**

- \* low-pitched roof with widely overhanging eaves
- \* two stories with one-story porches or wings
- \* massive square porch supports
- \* detail emphasizing horizontal lines
- \* hipped roofs are more common than end or side gables
- \* one of few indigenous American styles developed by Chicago architects Louis Sullivan and Frank Lloyd Wright and built only during first two decades of century

### **CRAFTSMAN (1905-1930)**

- \* low-pitched gabled roof with wide, unenclosed eave overhang
- \* roof rafters usually exposed
- \* porches supported by square columns
- \* decorative braces or false beams under gables
- \* columns frequently continue to ground level without a break at porch level
- \* generally one or one-and-a-half stories

### **ART DECO (1920-1940)**

- \* zigzags and other geometric and stylized motifs
- \* towers and other vertical projections
- \* smooth stucco wall surface
- \* decorative motifs: geometric floral; chevron with lozenge; reeding and fluting, often around doors and windows; sunrise pattern

### **ART MODERNE (1920-1940)**

- \* streamline, curved corners
- \* smooth stucco wall surface
- \* asymmetrical facade
- \* flat roof, usually with ledge at roof line
- \* horizontal grooves, lines, balustrades
- \* windows can turn corners and can be roundly shaped
- \* glass-block windows or sections of the wall

### **INTERNATIONAL (1925-PRESENT)**

- \* no decorative detailing at doors or windows
- \* smooth, unornamental wall surface
- \* asymmetrical facade
- \* flat roof, usually without ledge at roof line
- \* windows usually metal casements set flush with outer walls