

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

PH0674401

FOR NPS USE ONLY  
RECEIVED MAY 8 1979  
DATE ENTERED JUL 9 1979

NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

**1 NAME**

HISTORIC

Greenwood

AND/OR COMMON

Beverly Hall

**2 LOCATION**

STREET & NUMBER

1560 Central Avenue

NOT FOR PUBLICATION

CITY, TOWN

CONGRESSIONAL DISTRICT

Memphis

VICINITY OF

Eighth

STATE

CODE  
45

COUNTY  
Shelby

CODE  
157

Tennessee

**3 CLASSIFICATION**

CATEGORY

OWNERSHIP

STATUS

PRESENT USE

DISTRICT

PUBLIC

OCCUPIED

AGRICULTURE

MUSEUM

BUILDING(S)

PRIVATE

UNOCCUPIED

COMMERCIAL

PARK

STRUCTURE

BOTH

WORK IN PROGRESS

EDUCATIONAL

PRIVATE RESIDENCE

SITE

**PUBLIC ACQUISITION**

**ACCESSIBLE**

ENTERTAINMENT

RELIGIOUS

OBJECT

IN PROCESS

YES: RESTRICTED

GOVERNMENT

SCIENTIFIC

BEING CONSIDERED

YES: UNRESTRICTED

INDUSTRIAL

TRANSPORTATION

NO

MILITARY

OTHER:

**4 OWNER OF PROPERTY**

NAME

Dr. and Mrs. Sam Patterson

STREET & NUMBER

1560 Central Avenue

CITY, TOWN

STATE

Memphis

VICINITY OF

Tennessee

38104

**5 LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE,  
REGISTRY OF DEEDS, ETC.

Shelby County Registrar

STREET & NUMBER

Shelby County Courthouse

CITY, TOWN

STATE

Memphis

Tennessee

**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE

Memphis Landmarks Commission Survey

DATE

January 1978

FEDERAL  STATE  COUNTY  LOCAL

DEPOSITORY FOR  
SURVEY RECORDS

Memphis Landmarks Commission

CITY, TOWN

Memphis

STATE

Tennessee

# 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input checked="" type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

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## DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

# 8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES 1906

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

## STATEMENT OF SIGNIFICANCE

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

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

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

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

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

# 9 MAJOR BIBLIOGRAPHICAL REFERENCES

Memphis City Directories 1904-1978

## 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 2

QUADRANGLE NAME Northwest Memphis, Tenn.-Ark. QUADRANGLE SCALE 1:24000

UTM REFERENCES

A	<u>15</u>	<u>772480</u>	<u>3890980</u>	B			
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C				D			
E				F			
G				H			

### VERBAL BOUNDARY DESCRIPTION

Beginning at a point at the northeast corner of Willett and Central, the boundary line then proceeds east 207' along the right of way of Central, thence north 400', thence west 207', thence south along the right of way of Willett to the point of beginning.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE

## 11 FORM PREPARED BY

NAME / TITLE

Kay Benton, Preservation Planning Intern

ORGANIZATION

DATE

Memphis Landmarks Commission

February 27, 1979

STREET & NUMBER

TELEPHONE

22 N. Front Street Suite 901

(901) 528-2834

CITY OR TOWN

STATE

Memphis

Tennessee

## 12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL

STATE

LOCAL

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

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

*Herbert L. Jones*

TITLE

Executive Director, Tennessee Historical Commission

DATE

5/3/79

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

*Bill Wlovich*

DATE

July 9, 1979

KEEPER OF THE NATIONAL REGISTER

*Ann H. Gilmore*

DATE

7/3/79

CHIEF OF REGISTRATION

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Courts Building are among the buildings they designed.

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

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

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