

**JOHN COOPER
MAYOR**



METROPOLITAN GOVERNMENT OF NASHVILLE AND DAVIDSON COUNTY

Metropolitan Historic Zoning Commission
Sunnyside in Sevier Park
3000 Granny White Pike
Nashville, Tennessee 37204
Telephone: (615) 862-7970
Fax: (615) 862-7974

**STAFF RECOMMENDATION
421 Church Street
April 22, 2020**

Application: Historic Landmark Recommendations for the Cohen Building

Map and Parcel Number: 09306108600

Council Districts: 19

Applicant: Tony Giarratana

Project Lead: Melissa Baldock, melissa.baldock@nashville.gov, 615-862-7970

<p>Description of Project: The applicant is requesting a Historic Landmark for the Cohen Building at 421 Church Street in order to qualify to transfer development rights (DTC bonus height program) to a non-historic building.</p> <p>Recommendation Summary: Staff suggests that the Metro Historic Zoning Commission recommend approval of the historic landmark to the Planning Commission and Metro Council and the adoption of the existing Historic Landmark Design Guidelines to apply to exterior alterations. Staff finds that the building is eligible for listing in the National Register of Historic Places and therefore meets the requirements of section 17.36.120.</p>	<p>Attachments: A: Public Comment</p>
---	--

Aerials



Applicable Ordinances:

17.40.410 Powers and duties.

A. Creation of Historic Overlay Districts. The historic zoning commission shall review applications calling for the designation of historic overlay districts according to the standards contained in Chapter 17.36, Article III, referring written recommendations to the metropolitan council. Establishment of an historic overlay district on the official zoning map shall be in accordance with Section 18.02 of the Metropolitan Charter and Article III of this chapter.

B. Establishment of Design Review Guidelines. The historic zoning commission shall adopt design guidelines for each historic overlay district and apply those guidelines when considering preservation permit applications. Design guidelines relating to the construction, alteration, addition and repair to, and relocation and demolition of structures and other improvements shall be consistent with the National Historic Preservation Act of 1966, as amended. A public hearing following the applicable public notice requirements of Article XV of this chapter shall precede the adoption of all design review guidelines by the historic zoning commission. Testimony and evidence material to the type of historic overlay under consideration may be considered by the commission in its deliberations.

17.36.110 Historic overlay districts established.

The following classifications of historic overlay districts are made a part of this title, each classification having separate and unique regulations and guidelines established according to the provisions of Chapter 17.40, Article IX.

C. Historic Landmark (HL) District. The boundaries shall be shown on the zoning map or on special overlays thereto that are made a part of this zoning code and noted by name on such maps, in which no structure shall be constructed, altered, repaired, relocated or demolished in whole or in part unless the action complies with the requirements set forth in this title.

17.36.120 Historic districts defined.

B. Historic Landmark. An historic landmark is defined as a building, structure, site or object, its appurtenances and the property it is located on, of high historical, cultural, architectural or archaeological importance; whose demolition or destruction would constitute an irreplaceable loss to the quality and character of Nashville and Davidson County; and that meets one or more of the following criteria:

1. The historic landmark is associated with an event that has made a significant contribution to local, state or national history;
2. It is associated with the lives of persons significant in local, state or national history;
3. It embodies the distinctive characteristics of a type, period or method of construction, or that represents the work of a master, or that possesses high artistic value;
4. It has yielded or may be likely to yield archaeological information important in history or prehistory;
- or
5. It is listed or is eligible for listing in the National Register of Historic Places.

Background: 421 Church Street was designed by James H. Yeaman, a local architect, and George Etta Cohen, a local Nashville artist and art collector. It was constructed in 1905 in the heart of downtown Nashville. The ground floor was a storefront, while George Etta and her husband, Meyer Cohen, lived on the two floors above.

Architecture

The Cohen building is a three story, three bay, twenty-eight foot wide townhouse on Church Street between 4th and 5th Avenues North (Figures 1 & 2). The building exterior was rehabilitated by EOA architects in 2001, and the storefront dates to that time (Figure 3). The renovation included opening-up previously closed-up openings on the front façade of the building, including the side of the storefront area (Figures 4, 5, 6, 7).



Figures 1 & 2. 421 Church Street



Figure 3. 421 Church Street storefront.

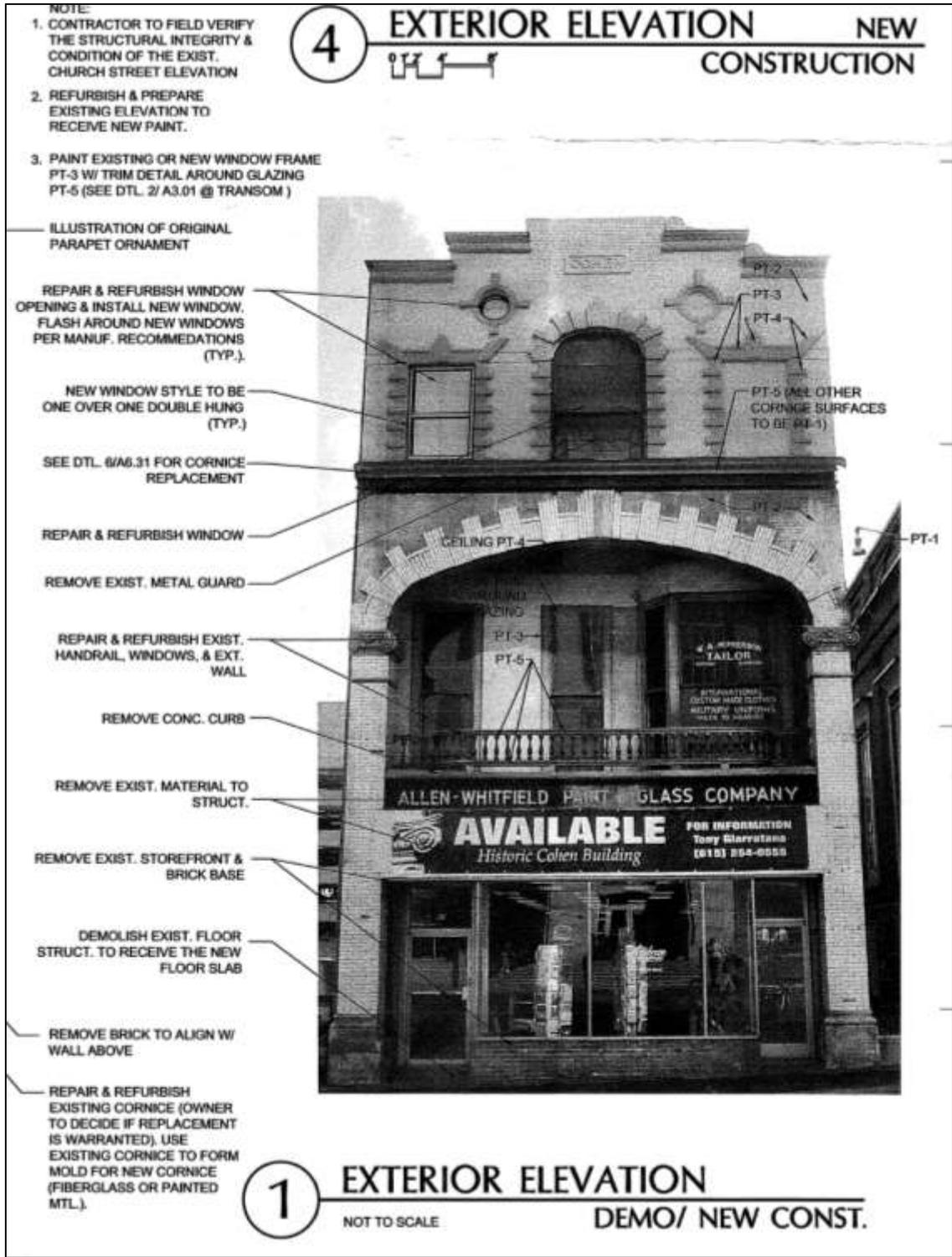


Figure 4. EOA Architects 2001 drawing detailing the restoration to the front façade.

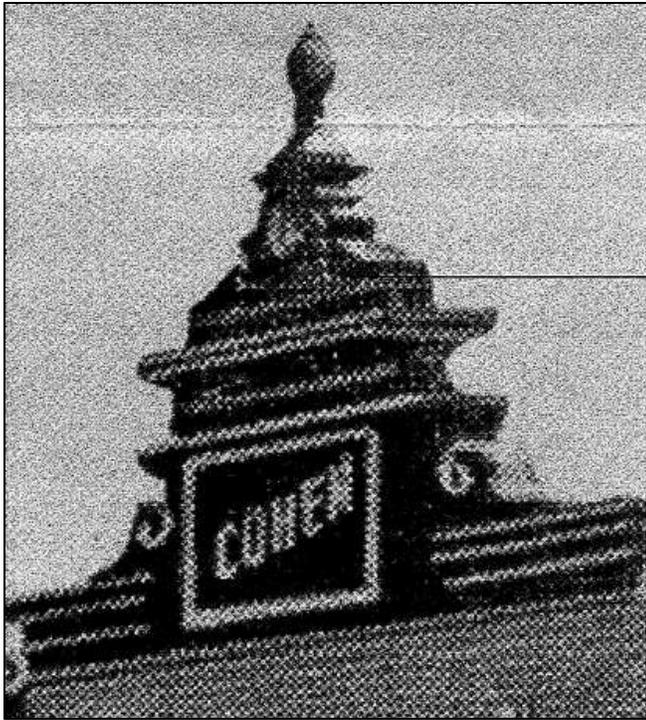


Figure 5 (left) is a 2001 photo, taken prior to the renovation. Figure 6 (right) was included on the 2001 drawing and shows the original decorative parapet on the building. The image may come from the postcard below.



Figure 7. C. 1920s post card showing the upper floors of the Cohen building in the foreground. The building sign next door for “Baumen’s” indicates that the postcard was printed between 1918 -1930, when Baumen’s was located at 417-419 Church, according to the city directories.

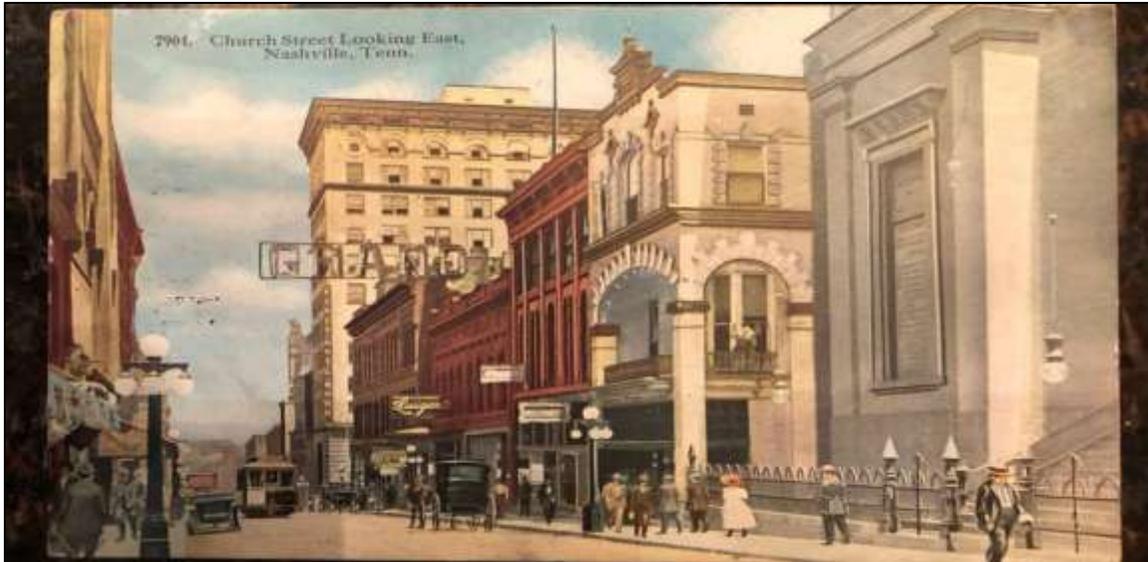


Figure 8. Early 1910s post card of Church Street, featuring 421 Church prominently. The post card is from the personal collection of historian Jim Hoobler, and he thinks the woman on the balcony is George Etta Cohen. Notice the sign for “Luigart’s” at 411 Church Street. The post card likely dates between 1910 and 1913, as city directories confirm that the Luigart’s Café was only at that location during those years.

Despite some minor changes over the years, many of the Cohen building’s historic architectural details remain. The building has many of the hallmarks of the Neo-Classical Revival style of architecture that was popular in the late nineteenth and early twentieth centuries. Less ornate than the related Beaux Arts style, the Neo-Classical Revival style features elements of architecture from Greek and Roman antiquity, but often with more modern interpretation and materials. The style was easily adapted for large, monumental buildings as well as for smaller, townhouses like the Cohen building. The Cohen building’s white and cream coloring is a feature of the Neo-Classical revival style, as is its Ionic columns, prominent and extensive use of quoins, two-story three-centered arch, recessed second story balcony with a balustrade, and cornice above the second level.

Neo-Classical Revival style structures were typically symmetrical. The Cohen building is largely symmetrical with the exception of two bays, at the storefront and at the second story level, on the right side of the front façade. The stepped parapet at the top of the building is a curious detail, with an almost pagoda-like design. Undated historic images show that the parapet was once more ornate, with more Beaux-Arts detailing (Figures 6, 7, 8).

The primary material of the front façade’s first and second stories are white glazed brick; even the arch and the quoins have the white glazed brick. Above the arches, the brick is painted white, and the third story is stucco. The Ionic column caps are terra cotta (Figure 9). The ceilings of the recessed areas of the storefront and second story level are coffered, with the pattern at the storefront level being larger than that at the second level (Figures 10 & 11). The foundation is stone.



Figure 9. A detail of the glazed brick and terra cotta at the second level.

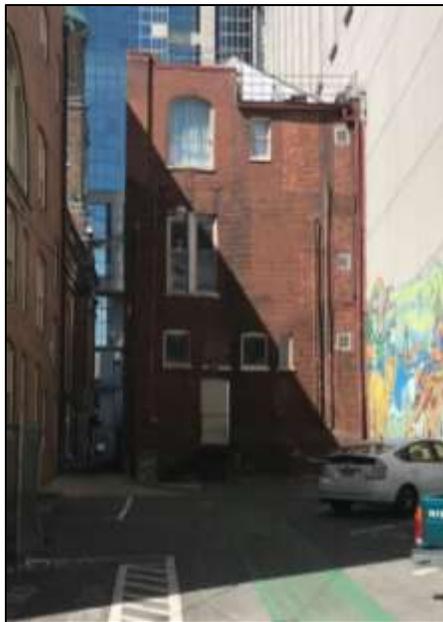


Figure 10. The coffered ceiling above the storefront.



Figure 11. The coffered ceiling at the second level.

The side and rear facades, as secondary facades not meant to have a public presence, are unpainted red brick, a much cheaper material than the white glazed brick on the front façade (Figures 12, 13, 14). Both the right side façade and the rear have multiple, fairly large openings, some of them arched. The building is one hundred and thirty-five feet (135') deep, and the Cohens would have wanted substantial light for their living quarters on the second and third floors. Housed within the second and third stories was George Etta Cohen's extensive art collection, and there are tales of her continuously redecorating the interiors.



Figures 12 (left) is the rear façade. Figure 13 (right) shows the small sliver of red brick visible on the left side of the building.



Figure 14 is the right side façade, which many window openings.

Meyer Cohen

Meyer Cohen was the eldest son of European immigrants (Figure 15). His father, Henry Cohen, had emigrated from Poland, and his mother, Rosa Fleishman Cohen, had emigrated from the Bavarian section of Germany. Meyer Cohen was born in 1852 in New York, and his parents moved to Nashville a year later in 1853. Henry Cohen was a jeweler and pawnbroker, and the Cohen family was well-respected in Nashville. Henry's 1884 obituary stated that he had "amassed a considerable fortune. He was well known throughout the city and State and was everywhere respected as a gentleman of sterling worth and integrity." Rosa Cohen's 1901 obituary stated she was "highly respected and esteemed in the circle of her acquaintances."



Figure 15. A photo of Meyer Cohen from *Tennessee, the Volunteer State, 1769-1923, Vol. 3: Illustrated*, by John Trotwood Moore, 1923.

Meyer was the oldest of Henry and Rosa's five children; he followed his father into the jewelry and pawnbroker business, working alongside him as H. Cohen & Son for several years. In 1882, Meyer established his own pawn and jewelry business. Meyer purchased the lot that is now 421 Church in April 1882, and by June of that year, he was advertising the establishment of his own business (Figure 16). Note that the address at that time was 176 Church Street. Another 1886 advertisement proclaimed, "Meyer Cohen, Diamond Broker, 176 Church St., opp Masonic Temple, Has Money to Loan On Watches, Diamonds and Jewelry" (Figure 17). The addresses along Church Street changed c. 1888, and 176 Church became 421-423 Church Street.

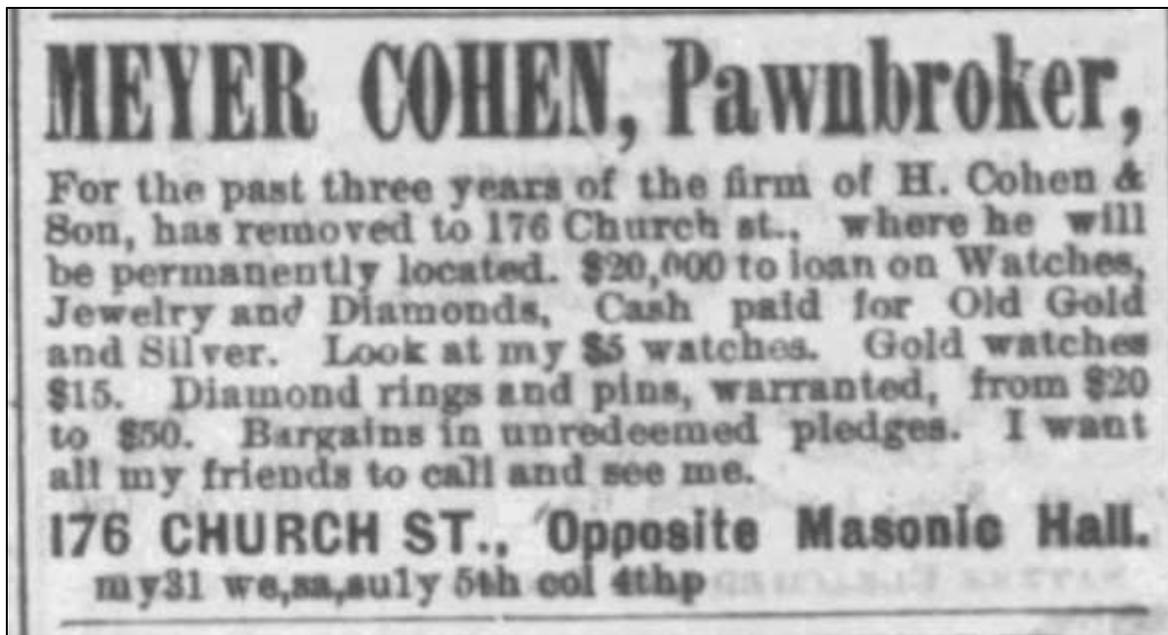


Figure 16. An advertisement in *The Daily American* newspaper from June 28, 1882, announcing Meyer Cohen’s new business and new location at what is now 421 Church Street.

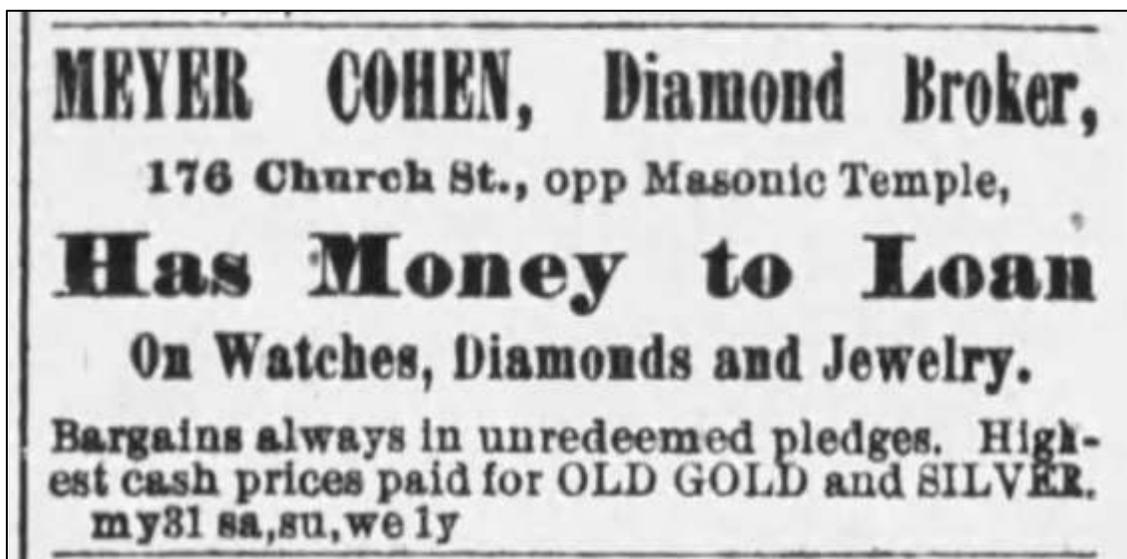


Figure 17. An advertisement in *The Daily American* newspaper from June 2, 1886.

It is assumed that when Meyer purchased the lot in 1882, there were two, small, one-story store structures already extant on the lot, although it is possible that Meyer built the two structures. The earliest detailed map found of the block is from 1888. Both the 1888 map and a later 1897 Sanborn map indicate that there were two, narrow, one-story store buildings on the lot and that these structures were largely wood framed, with a brick wall facing the First Presbyterian Church (Figures 18 and 19).

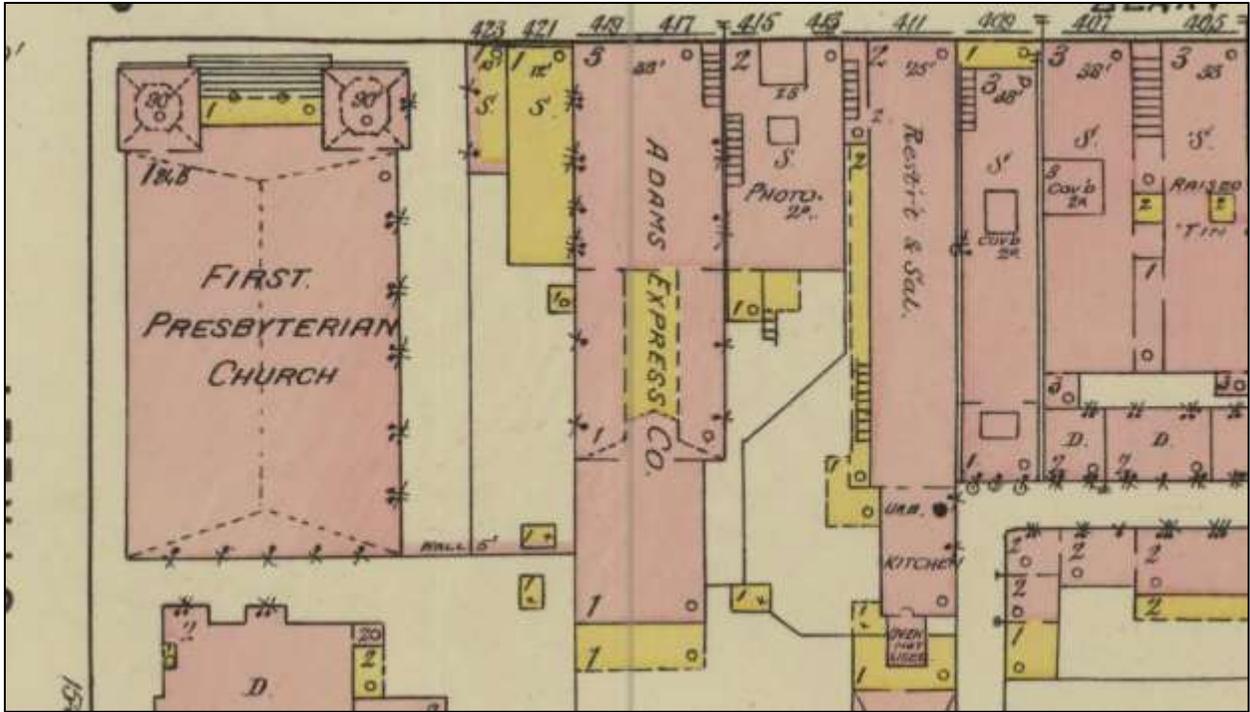


Figure 18. 1888 Sanborn Map. The yellow coloring indicates that the structures on the lot prior to the construction of the Cohen building were wood frame, with a brick wall facing the First Presbyterian Church. Note that this map includes the modern address numbers, 421-423 Church Street.

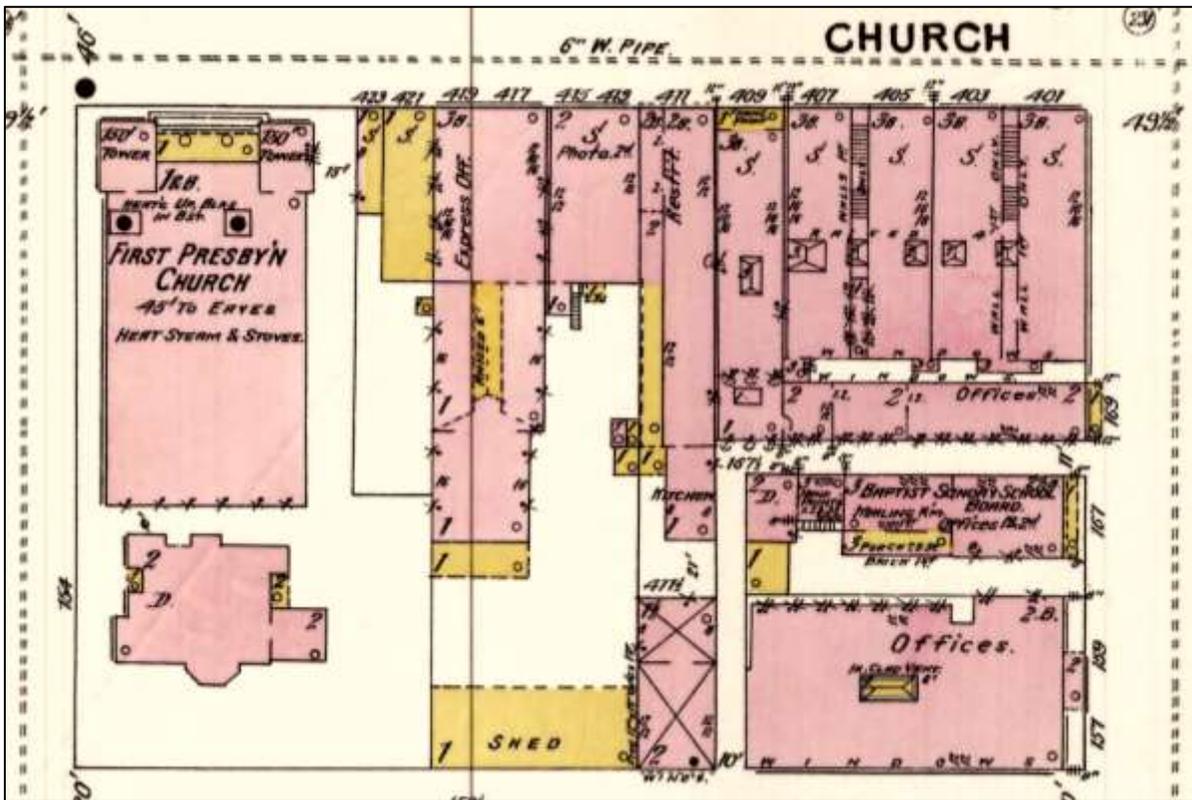


Figure 19. The 1897 Sanborn map shows the lot largely unchanged from 1888.

At 421-423 Church Street, Meyer grew a successful business for himself. John Trotwood Moore in his 1923 book, *Tennessee, the Volunteer State, 1769-1923, Vol. 3: Illustrated*, featured an entry on Meyer Cohen. In it he described Meyer as “one of the leading jewelers of the city and who in the years of an active business life also made extensive investments in real estate.” He further described Meyer:

Thoroughness and industry were ever numbered among his marked characteristics...He always told the absolute truth concerning his stock, and his friends and customers knew that they could rely thoroughly upon anything he said. He numbered his customers by the thousands and of each one he made a friend.

Moore also stated that Meyer was a dramatic critic for the theatres of Nashville and had close friendships with some of the biggest stage actors of the time, including Edwin Booth.¹ That said, none of his theater writings have been found, and any mention of him being involved in the theater world was not identified in any other sources.

Meyer and George Etta Cohen

In 1897, Meyer married George Etta Eatherly, a wealthy widow (Figure 20). Their wedding announcement stated, “Mrs. Cohen is of Cheatham County and a woman of refinement and culture.” George Etta had been born as George Etta Brinkley to Eli Brinkley and Catherine Swiggart Brinkley in Cheatham County, Tennessee, in about 1855. Her father had been a well to do farmer in Ashland City, Tennessee. George Etta had been married earlier to a Confederate soldier who died in the 1880s.

At the time of their marriage, Meyer was about forty-five and George Etta was about forty-two. Their marriage did not produce any children. John Trotwood Moore praised the Cohen’s marriage, stating “There are few couples who are so thoroughly devoted and companionable as were Mr. and Mrs. Cohen.”

The city directories for the first 8 years of their marriage just list Meyer Cohen’s



Figure 20. George Etta Cohen. Photo printed in the Peabody Alumni News in 1926

¹ Although now upstaged by his brother, John Wilkes Booth, who assassinated Abraham Lincoln, Edwin Booth was a famous and well-respected actor in the nineteenth century and is considered by some historians to be the greatest American actor.

business location at 421-423 Church Street, so it is not known where the couple made their residence for most of those years. The 1900 Census lists the couple as living at 515 Church Street, down the street from Meyer’s jewelry business. By 1905, Meyer’s success as a jeweler and as a real estate investor allowed him to retire from the jewelry business and build a new home for him and George Etta on the land where he previously operated his business. The one-story wood structures would be razed to make way for the Cohen’s three-story townhouse.

In September 1905, a *Tennessean* article described the new building at 421 Church Street under construction. It stated that “the new store and apartment house on Church Street, adjoining the First Presbyterian Church, will be one of the most ornate structures uptown.” The article credited George Etta as the designer of the house, both interior and exterior, and describes the interior:

There are seven rooms on the second and four on the third floor. Besides the seven rooms there is an old English hall, as well as a hall connecting with all the rooms, and at the very rear of the building will be Mrs. Cohen’s studio, with a porch to it. Mrs. Cohen’s artwork is well and favorably known here, and every detail of the house has been designed with a view to the comfort, pleasure and needs of the family.

Another piece described the grand interiors: “The townhouse had fireplaces in every room, carved oak mantelpieces, stained glass windows, and other magnificent furnishings.” (Figure 21).

The full extent of George Etta’s involvement in the design of exterior and interior of the house is not known. The 1905 *Tennessean* article states that the “building was planned by Mrs. Cohen,” and clarifies that “The working drawings and specifications were prepared from Mrs. Cohen’s design by J. H. Yeaman.” George Etta was not a trained architect, but was an accomplished artist. It is possible she should be credited with the building’s design, with Yeaman translating her designs into construction drawings. Or perhaps Yeaman had a greater role in the overall design, and George Etta’s involvement was more that of a typical artistically-driven client telling her architect what she wanted in the building, with some sketches. James H. Yeaman was a prolific Nashville builder and architect who had an office down the street at 401 Church Street. His best-known building is the Holly Street Fire Hall, which he designed during his tenure as Nashville’s first municipal architect.

After they moved into their luxurious new home, the Cohens hosted their friends and fellow socialites of Nashville. They also enjoyed each other’s company when it was just the two of them. Moore described Meyer as enjoying his homelife with George Etta



Figure 21. Stained glass window that hung in the Cohen’s dining room. The window is now part of the Tennessee State Library and Archives collection. Photo courtesy of Jim Hoobler.

immensely at their new home. He wrote, “He found greatest enjoyment in his home and everything else was subordinated thereto,” and also “The home life of Mr. and Mrs. Cohen was largely ideal...”

Although many secondary sources state that the ground floor storefront housed Meyer’s jewelry and pawn store, he had retired from that business by the time the building was complete. In 1906, Meyer placed several advertisements in the newspapers to rent out the new storefront. The building was occupied by a tailor and other businesses until 1909, when Colonial Billiards moved from its location a few doors down to 421 Church Street.

Colonial Billiards bought and sold pool tables and accessories and was also a place where men could gather for billiard games. This address was a good location for a billiards hall, as it was near the offices of downtown, the Maxwell House hotel across the street, and the other establishments of the Men’s Quarter at 4th Avenue North between Church and Union. After all, as a 1919 advertisement states for several billiards businesses, including Colonial Billiards, stated, “All work and no play makes Johnny a Dull Boy” (Figure 22). It further boasted that for a businessman, “A few games of billiards each day will refresh him and make him better able to do his work. It helps a man physically and mentally.” Although a male-dominated establishment, in 1920, Colonial Billiards hosted Miss Frances Anderson, a “Champion Lady Billiardist.” They offered prizes to any locals who could defeat her (Figure 23). Colonial Billiards operated at 421 Church until the early 1920s.



**All Work and no Play
Makes Johnny a Dull Boy**

All men who work need recreation; the tired business man requires something to divert his mind from cares and responsibility; something to rejuvenate him.

A few games of billiards each day will refresh him and make him better able to do his work. It helps a man physically and mentally.

Off hours and odd moments can be pleasantly and healthfully spent in a modern billiard parlor. It is the place where real men enjoy sociability.

We have live tables and good service; you are welcome to drop in at any time.

Colonial Billiard Parlor 421 Church St.	Olympia Pocket Billiard Hall 811 Broadway
Fifth Avenue Billiard Hall 423 1/2 Fifth Ave., N., opp. Westborough's	Palace Billiard Hall 210 Fourth Ave., N.
Maxwell House Billiard Parlors Maxwell House	Pastime Pocket Billiard Parlor 818 Broadway
Monarch Billiard Hall 282 Church Street	

Champion Lady Billiardist
WILL APPEAR AT
Colonial Billiard Parlor
421 Church Street
Monday - Tuesday - Wednesday
MISS FRANCES ANDERSON
Famous for her sensational fancy and trick shooting. Prizes offered any local players defeating her in 100-point 14-1 match game.

POCKET BILLIARDS
Entertainment for both ladies and gentlemen.

Admission FREE

Figure 22 (left) is an advertisement in the *Tennessean* from March 11, 1919. Figure 23 (right) is an advertisement in the *Tennessean* from April 9, 1921.

By the time Colonial Billiards left, Meyer Cohen had been dead for several years. He passed away in 1915, after an illness that had started a few weeks earlier. He passed away at his beloved home at 421 Church Street. His obituary noted, “He earned a splendid reputation as a businessman and enjoyed the esteem of the best citizens of Nashville. He was identified with the history and the progress of Nashville and contributed to its advancement in many ways.”²

George Etta’s Philanthropy

After Meyer’s death, George Etta inherited his entire estate. His will specified that George Etta would get their house at 421 Church (then known as 423 Church) and everything in it, as well as properties he owned at 411, 413, and 415 Church Street, and one-half interest in a property he co-owned with a business partner at 5th Avenue and Crawford. These properties on Church Street were quite valuable and produced a generous income for the Cohens.

George Etta continued to live at 421 Church Street for the decade after Meyer’s death. An accomplished artist in her own right, she spent her time working on her art and further collecting art from around the world. If George Etta had children with her first husband, no trace of them has been found in the historical record and they were not alive by the mid-1920s. With no direct heirs, George Etta decided to leave her vast fortune, including the properties on Church Street and her art collection, to the George Peabody College for Teachers, now part of Vanderbilt University.

George Etta’s generous bequest was announced in 1925, when she was 70 years old. A *Tennessean* article from 1925 estimated the gift value as between \$600,000 and \$700,000, calling it the largest personal donation to a Nashville educational institution in history at that time and also comparing George Etta’s philanthropy to that of J.P. Morgan and the Rockefellers. In 2020 dollars, the bequest would be worth about \$8 to \$10 million. The article stated “Having a keen appreciation of art, it being one of the consuming interests of her life, it is most natural that Mrs. Cohen should desire to give others the opportunity for a deeper and more abiding appreciation of the art and the culture that is a part of such an appreciation.”

With George Etta’s gift, Peabody College constructed the Cohen Memorial, honoring Meyer and George



Figure 24. George Etta Brinkley Cohen, *Vase with Costumed Figures*, ca. 1903; Ceramic; Peabody College Collection, Collection of Vanderbilt University Fine Arts Gallery; 1979.0487P.

² This obituary mis-identifies Meyer Cohen’s sisters, Bettie Cohen and Eva Landsberger, as his daughters.

Etta Cohen, and housing George Etta's art collection, including many pieces she painted and created herself (Figure 24).

The Cohen Memorial was designed by famed New York architects McKim, Mead and White, and was completed in 1928. A 1930 *Nashville Banner* article from the building's opening states:

The building, costing approximately \$300,000, was made possible through the munificence and art vision of Mrs. George Etta Cohen, who gave it as a memorial to her husband, Meyer Cohen, and as a permanent museum for art treasures which she has spent a lifetime collection and which are valued at several hundred thousand dollars. Included in the collection are many canvases and specimens of china painting created by Mrs. Cohen.

That same article credits George Etta with designing the interior. It states, "McKim, Meade [sic] and White, of New York, were the architects and Mrs. Cohen designed the interior plans" (Figures 25). Similar to 421 Church Street, the extent of George Etta's involvement in the actual design of the interior is not known, although she was certainly involved in the display of the art (Figure 26).



Figure 25. The interior of the Cohen Memorial, possibly designed, by George Etta Cohen, in conjunction with McKim, Mead and White.



Figure 26. This photo of George Etta Cohen in the Cohen Memorial building appeared in a *Nashville Banner* article on the building's opening, although this version is from the Peabody archives. ("Portrait of Mrs. Meyer (Etta) Cohen." 1925-30. Photograph. Portraits: Cohen, Buildings: Fine Arts Building, George Peabody College Photographic Archives.)

George Etta had an apartment in the Cohen Memorial's top floor for the last years of her life, but she did not live there long. She died in November 1930. Her funeral was fittingly held at the culmination of her and Meyer's life's work, the Cohen Memorial on Peabody's campus.

The Cohen Memorial is still on the Peabody College/Vanderbilt University Campus today, housing Vanderbilt's Department of History of Art, the Department of Classical Studies, and the Vanderbilt University Fine Arts Gallery.

421 Church Street Post-Cohen Family

George Etta Cohen seems to have moved out of 421 Church Street around the time she finalized her bequest to Peabody College in 1925. She is not listed in any of the Nashville city directories after 1924, although it is known she later had an apartment in the Cohen Memorial building at Peabody. After the Cohens, 421 Church Street was leased out to several businesses. Peabody College sold the property in 1947 to the Crescent Amusement Company, who planned the construction of a movie theater between the Life & Casualty property and the First Presbyterian Church and presumably planned to demolish the Cohen Building (Figure 27). The Crescent Amusement Company did build a new Princess Theater at 411-415 Church Street in 1950, as evidenced by the 1951 Sanborn Map, but for unknown reasons spared the Cohen Building (Figure 28). Crescent Amusements sold the Cohen Building to the Cain-Sloan Company in 1949.

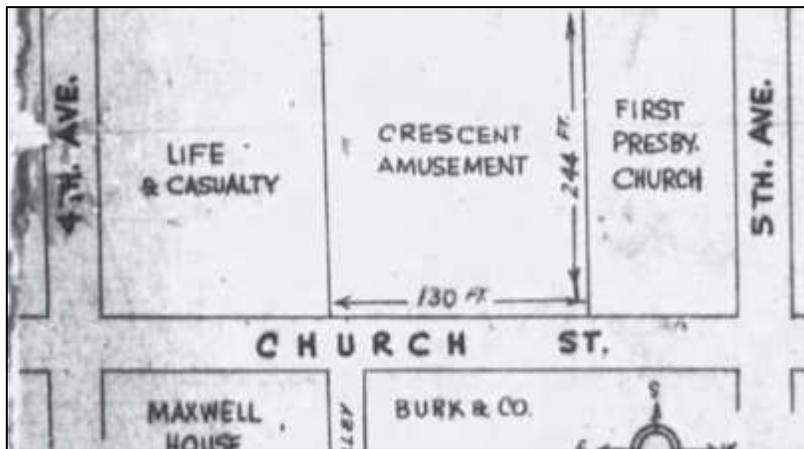


Figure 27. This image appeared on the cover of the *Tennessean* on April 1, 1947. The “Crescent Amusement” lot was to be developed into a movie theater, but fortunately, the Cohen Building property ultimately was not part of the new construction.

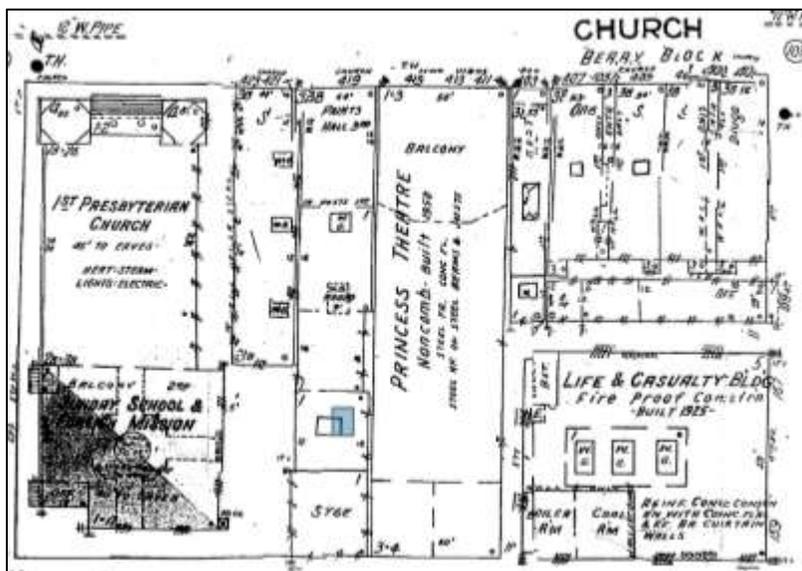


Figure 28. The 1951 Sanborn map shows the Crescent Amusement Princess theater constructed in 1950. For unknown reasons, the Cohen building was not part of the development.

The Cain-Sloan Company was a local department store, with a location just down the street at 501-517 Church Street. Cain-Sloan held onto the Cohen Building for the next forty-five years. During the Cain-Sloan ownership, the building housed various retail shops, including Jacqueline's Hats in the 1950s and 1960s and Layman's gift shop in the 1970s. During those years, the upper two floors were largely vacant. In 1994, the Cain Sloan Company's successor company sold the building to Ridgefield Properties. In the late 1990s to the present day, 421 Church Street's ownership changed several times, and its occupants varied.

In 2001, EOA Architects undertook a substantial renovation and restoration of the exterior of the building. The interiors have been further rehabilitated over the last ten to fifteen years. Today the Cohen building stands as a reminder of a prominent early twentieth century Nashville couple, who left their mark on Nashville in many ways. The Cohen Building's Neo-Classical Revival architecture and low, three-story scale stands out among the newer development along Church Avenue.

Analysis and Findings:

The Cohen Building at 421 Church is significant for both its Neo-Classical Revival architecture and for its connection to the development of Nashville in the early twentieth century. It is of particular significance because its connection to George Etta Cohen, and is a manifestation of her artistic vision. Its survival into the twentieth century is remarkable given the changes to downtown Nashville over the last one hundred years.

The Cohen Building meets the National Register of Historic Places criteria A, B, and C. For criterion A, it is associated with the development of the commercial downtown core of Nashville. For criterion B, it is associated with a prominent Nashville couple, Meyer Cohen, a local businessman, and his wife, George Etta Cohen, a highly respected artist and art collector who also designed the building. For criterion C, its Neo-Classical Revival architecture is likely the work of a collaboration between a well-known Nashville architect, James H. Yeaman, and his client, George Etta Cohen. The Cohen Building is therefore eligible for listing in the National Register of Historic Places.

As an eligible building, the property meets standard numbers 1, 2, 3, and 5 of 17.36.120.

No exterior alterations are currently planned.

Recommendation: Staff suggests that the Metro Historic Zoning Commission recommend approval of the historic landmark to the Planning Commission and Metro Council and the adoption of the existing Historic Landmark Design Guidelines to apply to exterior alterations. Staff finds that the building is eligible for listing in the National Register of Historic Places and therefore meets the requirements of section 17.36.120.

Public Comment:

From: Paula Middlebrooks <pklarson@hotmail.com>

Sent: Monday, April 6, 2020 1:41 PM

To: Zeigler, Robin (Historical Commission) <Robin.Zeigler@nashville.gov>

Subject: comment regarding designation of Historic Landmark Overlay on Cohen Building

Attention: This email originated from a source external to Metro Government. Please exercise caution when opening any attachments or links from external sources.

Hello Robin,

I wanted to submit a comment regarding the proposed Historic Landmark Overlay to the Cohen Building (421 Church Street) as I will not be able to attend the public meeting.

I am in full support and favor of this designation. I live downtown near the Cohen Building and enjoy it's beauty nearly everyday and am thrilled this designation is being pursued to support keeping the historical integrity of the building.

Paula Middlebrooks
239 5th Avenue North, #301
Nashville, TN 37219