

National Register Nomination

Bounded by SE Division, Hawthorne, Twelfth, and Twentieth Sts.,
Portland, AD88001310,
ADDITIONAL DOCUMENTATION APPROVED, 3/27/2020

RHODE ISLAND, PROVIDENCE COUNTY,
First Universalist Church,
78 Earle St.,
Woonsocket, SG100005156,
LISTED, 3/27/2020

TENNESSEE, GIBSON COUNTY,
Sitka School,
Napoleon Luther Rd.,
Milan vicinity, SG100005137,
LISTED, 3/27/2020

TENNESSEE, GILES COUNTY,
Bethany Presbyterian Church Complex,
Elkton Rd.,
Bryson vicinity, OT89001968,
REMOVED, 3/27/2020

TENNESSEE, HAYWOOD COUNTY,
Stanton School,
5 Lafayette St.,
Stanton, SG100005144,
LISTED, 3/27/2020

TENNESSEE, MCMINN COUNTY,
Englewood Water Tower,
East Athens St.,
Englewood, SG100005141,
LISTED, 3/27/2020

TENNESSEE, SHELBY COUNTY,
Bennett, Gladys "MaDear", House,
1039 Delmar Ave.,
Memphis, SG100005136,
LISTED, 3/27/2020

TENNESSEE, SULLIVAN COUNTY,
Grand Guitar,
3245 West State St.,
Bristol, OT14000057,
REMOVED, 3/27/2020

TENNESSEE, WARREN COUNTY,
Webb Hotel,
281 Great Falls Rd.,
Rock Island, SG100005145,
LISTED, 3/27/2020

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Name of Property

County and State

Section number _____ Page _____

Name of multiple property listing (if applicable)

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 100005136

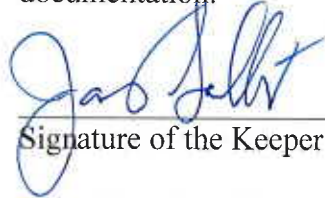
Date Listed: 03/27/2020

Property Name: Bennett, Gladys "MaDear", House

County: Shelby

State: TN

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.



Signature of the Keeper

3.27.2020

Date of Action

Amended Items in Nomination:

Section 8: Period of Significance

The period of significance is hereby changed to 1960-1970.

This coincides with the timeframe after the fire that resulted in construction of the basement and other changes to the house to accommodate the school as well as the salon. The building's current configuration reflects the use and significance of the property post-1960.

The Tennessee State Historic Preservation Office was notified of this amendment.

DISTRIBUTION:

National Register property file
Nominating Authority (without nomination attachment)

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name Bennett, Gladys "MaDear", House
Other names/site number N/A
Name of related multiple property listing N/A
(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & Number: 1039 Delmar Avenue
City or town: Memphis State: Tennessee County: Shelby
Not For Publication: N/A Vicinity: N/A

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:
 national statewide local

Applicable National Register Criteria: A B C D

Signature of certifying official/Title: **Date**
State Historic Preservation Officer, Tennessee Historical Commission
State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

Signature of Commenting Official: **Date**

Title: **State or Federal agency/bureau or Tribal Government**

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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

Number of contributing resources previously listed in the National Register 0

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6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC: Single Dwelling

COMMERCE: Professional

COMMERCE: Specialty Store

Current Functions

(Enter categories from instructions)

DOMESTIC: Single Dwelling

7. Description

Architectural Classification

(Enter categories from instructions.)

NO STYLE

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Concrete, synthetics, asphalt, wood

Narrative Description

Setting

The Gladys "MaDear" Bennett House is located at 1039 Delmar Avenue, in Memphis, Shelby County, Tennessee. Memphis is located in the southwest quadrant of the state along the Mississippi River and is the anchor of the Mid-South region. The city population in 2017 was 652,752, making Memphis the second most populous city in Tennessee, after Nashville. The home is located just north of downtown Memphis, in a historically African American neighborhood. To the west of the house is the former site of the Dixie Homes Projects, the earliest African American public housing projects in Memphis. It was razed in 2006 to make way for new "townhouse" style apartments, Legends Park. The Delmar-Lima Historic District (NR listed 3/12/1998) is across Delmar Avenue to the northeast of the Gladys "MaDear" Bennett House. This district is comprised of shotguns dating to 1895 and is a rare example of a shotgun court. Interstate 69 is to the east of the property and access to Interstate 40 is to the north. A commercial building is to the west of the property

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in the adjacent lot. Other residences along Delmar Avenue are remodeled shotgun houses dating from the early twentieth century.

The Gladys "MaDear" Bennett House was originally built as a ca. 1860 shotgun house. It was purchased by Harvey and Gladys Bennett circa 1955 and relocated soon after from 298 N. Decatur Street to its present location at 1039 Delmar Place, now Delmar Avenue. The home is located just north of downtown Memphis, in a historically African American neighborhood and south of the Delmar-Lima Historic District. To the west of the house is the former site of the Dixie Homes Projects, the earliest African American public housing projects in Memphis. Shotgun houses and vacant lots line Delmar Avenue. The dwelling is constructed of a concrete foundation with a low pitched hipped roof with asphalt shingles, drop wood siding, a single-bay entrance porch with metal support column, and a combination of original and replacement doors. All doors are covered with glass and aluminum doors. The dwelling has an interior brick chimney. No outbuildings are associated with the property. A circa 1960 fire resulted in the renovation of the home into multiple apartments.

Exterior

The façade has a central, partial width porch and a projecting bay in the northwest corner. The façade within the porch has a ribbon of five-light, aluminum, vertical sash fixed windows with wood shutters. The projecting bay façade has double hung two-over-two horizontal aluminum sash windows with wood shutters. Two entrances are within the porch, a three vertical light and wood door and a nine-light and two-panel wood door. The west elevation has four, double hung, two-over-two, horizontal, aluminum, sash windows, with wood shutters. Two entrances to the basement are also on the west elevation, including a two-panel and single, rectangular light, wood door. The second entrance door is missing. Two-light, aluminum, sliding, basement windows are also on this elevation. The rear (south) elevation has a double hung, two-over-two, horizontal, aluminum, sash window on the southwest elevation; and a double hung, two-over-two, horizontal aluminum sash window on the southeast elevation.

A rear gabled hyphen wing is on this elevation. The east elevation has a ribbon of five-light, aluminum, vertical sash fixed windows and two double hung two-over-two horizontal aluminum sash windows, all with wood shutters. A secondary entrance with a three-vertical light and three-panel wood door is on this elevation with a concrete entrance stoop.

Interior

The interior has a combination of carpet and replacement hardwood floors and wood doors. Interior doors are a combination of flush wood and two-panel wood doors. The rooms have wood baseboards, wood window sills, and wood trim around the doors. The ceilings and walls are made of plaster and the ceilings have been dropped. The interior wood doors are circa 1960. The living room has plaster walls and plaster ceiling. A five-blade ceiling fan and light is located in the east side of the room. The floor is carpeted. The east kitchen has plaster ceiling and walls, replacement hardwood floors, a storage pantry, and circa 1960 fixtures, such as cabinets and drawers. A secondary entrance, along with an entrance to the basement, is in this kitchen. The central and west hallways have carpeted floors and spray-treated dropped ceilings. Spotlight fixtures and a scuttle attic entrance are located in the central hallway. The west hallway ceiling has a single light fixture and steps descending to the west entrance. Accesses to the northwest and southwest apartments are in the west hallway. The central east bedroom has carpeted floor, plaster walls, and spray-treated plaster ceiling

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with a four-blade ceiling fan. The central east bathroom has a carpeted floor, plaster ceiling and plaster and tile walls, and circa 2000 fixtures. The northwest apartment opens into the kitchen and dining area with laminated tile floors, plaster walls and ceilings, and circa 1960 fixtures. The studio area has carpeted floor and a four-panel wood door leading to a closet. The bathroom has laminated tile floors, plaster walls and ceiling, and circa 1960 fixtures. The central west bedroom opens into the kitchen and dining area with laminated tile floors, plaster walls and ceilings, and circa 1960 fixtures. The studio area has carpeted floor and a four-panel wood door leading to a closet. The bathroom has laminated tile floors, plaster walls and ceiling, and circa 1960 fixtures. The southwest room is used for storage and has carpeted floor and plaster walls and ceilings. This room shows significant ceiling damage. The southeast bedroom has carpeted floor, plaster walls and ceiling, a sliding two-door closet, and a five-blade ceiling fan. This room also shows significant ceiling damage. The basement has circa 1960 broken tile and laminate floors and stuccoed ceilings. Florescent light bank fixtures have been added to the ceilings. Exposed utility pipes are along the walls and ceilings. The walls are wood paneling. The access to the main floor of the home is wood stairs, aluminum rails, and a rounded stone platform. The west elevation has broken tile surrounding the basement entrance and on the stairs. The studio has concrete floors and retrofitted sliding glass and aluminum doors. The north end of the basement has a stone fireplace. The central wall has a retrofitted bar area.

Integrity

While the home has been altered from its nineteenth century shotgun design, the home reflects common architectural features of the period of significance, 1955-1970. Such as a 1960s era low pitched roof and two-over-two horizontal windows. A circa 1960 fire necessitated these renovations, which included the alteration of the façade, the installation of a basement level, and the splitting of the home into apartments.¹ The period of significance extends from 1955 until 1970, during which time the home was the headquarters of Gladys "MaDear" Bennett's seamstress business, "Gladys' School of Domestic Arts," and her sister's "Subway Beauty Salon." MaDear began her Domestic School in the 1940s, making it one of Memphis's early schools for African Americans to learn professional skills in the 1940s. The Gladys "MaDear" Bennett House was the base of operations for MaDear and Cora's enterprises during a period of inequality for African Americans and women. As many vestiges of segregation have been lost in the aftermath of Civil Rights victories and due to a lack of need in an integrated society, the Gladys "MaDear" Bennett House serves as a physical link to Memphis's history of Black entrepreneurship during the Jim Crow era.

¹ Ambrose Bennett materials.

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8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

Areas of Significance
(Enter categories from instructions.)

ETHNIC HERITAGE-BLACK

COMMERCE

Period of Significance

Ca. 1955 – ca. 1970

Significant Dates

N/A

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Unknown

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations N/A

(Mark "x" in all the boxes that apply.)

Property is:

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

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Statement of Significance Summary Paragraph

The Gladys “MaDear” Bennett House is eligible for listing in the National Register of Historic Places under Criterion A, at the local level of significance in the areas of Ethnic Heritage-Black and Commerce. Harvey and Gladys Bennett purchased the home circa 1955 and relocated it to its current location at 1039 Delmar Place, now Delmar Avenue. The period of significance extends from 1955 until 1970, during which time the home was the headquarters of MaDear’s seamstress business, “Gladys’ School of Domestic Arts,” and her sister Cora’s “Subway Beauty Salon.” MaDear began her Domestic School in the 1940s, making it one of Memphis’s early schools for African Americans to learn professional skills in the 1940s. The Gladys “MaDear” Bennett House was the base of operations for MaDear and Cora’s enterprises during a period of inequality for African Americans and women.

Narrative Statement of Significance

Historical Context of Memphis

While black representation in Memphis reached a peak in the 1870s, Jim Crow laws decreasing black political and public participation began in earnest. The South’s first Jim Crow law was passed in Tennessee in 1875, segregating public accommodations.² The Yellow Fever epidemic of 1878 necessitated the restructuring of the local government, which limited electoral positions. The secret ballot and poll tax were enacted in 1889 and 1890 respectively, and by 1890 voter turnout had decreased from almost 80 percent in 1888 to 50 percent.³ The next few decades were marked by increasingly discriminatory statutes and state codes designed to limit the cohabitation of white and black citizens, including mandating “separate but equal” accommodations for railroads, schools, streetcars, and public facilities. Miscegenation laws that were already state code in 1932 were passed again in 1955 to make marriage or a union between an inter-race couple eligible for one to five years imprisonment or a fine. There was no confusion as to who met the definition of “Negro,” as the state code in 1932 classified anyone with *any* Negro blood as such.⁴

Organizing in postwar Memphis made some gains in elevating black citizens’ political and social statuses, but at a slow and difficult pace. Despite the formation of the National Association for the Advancement of Colored People (NAACP), the alliance of some black Memphians with former mayor Edward H. “Boss” Crump, and the Supreme Court’s *Brown v. Board of Education of Topeka* (1954) ruling, black citizens were routinely discriminated against and left out of political and social spaces. The Civil Rights Movement shook the city in the 1960s as sit-ins and strikes occurred with greater force. Millions across the country watched as black organizers pushed for desegregation of public facilities and improved working conditions. The movement slowed in 1968 after the assassination of Dr. Martin Luther King Jr at Memphis’ Lorraine Motel.

² Elizabeth Gritter, *Black Politics in the Age of Jim Crow Memphis, Tennessee, 1865 to 1954*, Chapel Hill, NC: University of North Carolina at Chapel Hill, 2010, 16. Accessed July 19, 2019, retrieved from <https://cdr.lib.unc.edu/concern/dissertations/n870zr88f>

³ Gritter, *Black Politics in the Age of Jim Crow Memphis, Tennessee, 1865 to 1954*, 15.

⁴ “(1866) Jim Crow Laws: Tennessee, 1866-1955,” *BlackPast*, January 3, 2011, accessed July 19, 2019, retrieved from <https://www.blackpast.org/african-american-history/jim-crow-laws-tennessee-1866-1955/>

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The decades since have seen the elimination of formal segregation and hundreds of black citizens elevated to political positions, although discrimination continues to lurk in the legal system.⁵

History of the Gladys “MaDear” Bennett House

The Gladys “MaDear” Bennett House was constructed ca. 1860 as a shotgun house. The home achieved historical significance beginning in ca. 1955, when the home was moved from 298 N. Decatur Street to its present site to avoid demolition. During the first few years, the property was a single-family dwelling. After a fire of unknown origin necessitated remodeling of the Bennett house in ca. 1960, Bennett moved her school of domestic arts and seamstress business, and the Subway Beauty Salon, operated by her sister Cora Crawford, to the basement. The studio was equipped with two rows of sewing machines, cutting tables, clothing racks, and a steam press from Harvey Bennett’s cleaning business, “Mack’s Cleaners and Hatters.” The other side of the basement was Cora Crawford’s beauty salon. These enterprises operated in the Gladys “MaDear” Bennett House throughout its period of significance, ending ca. 1970.⁶

From a family of sharecroppers, Bennett knew firsthand the difficulty of gaining marketable skills for African Americans during the Jim Crow era. She used her skills as a dressmaker to teach other African Americans her craft and produced many graduates during the period of significance. Bennett’s school was an important part of the North Memphis community. Before she owned her own workspace, her classes were held at facilities owned by the Golden Leaf Baptist Church. Businesses and private citizens were listed in the graduation programs under “Compliments Of,” indicating their support in keeping the school in business. Cohen’s Dry Goods Store (808 Vance Avenue), Klondyke Sandwich Shop, and Mr. Tom Breathett’s Service Station (703 Jefferson Street) are just a few of the supporters listed between 1955 and 1970. Bennett’s success as a businesswomen earned her appointment to the Tennessee Baptist Missionary and Educational Convention representing the Women’s Auxiliary of the District for four years and was also chairman of the President’s Circle from 1964 until 1996, as stated in Figure 5.⁷

⁵ Jimmie Lewis Franklin, “Civil Rights Movement,” *Tennessee Encyclopedia*, October 8, 2017. Accessed August 28, 2019, retrieved from <https://tennesseencyclopedia.net/entries/civil-rights-movement/>

⁶ Ambrose Bennett, unpublished history of Gladys “MaDear” Bennett House.

⁷ Ambrose Bennett materials.

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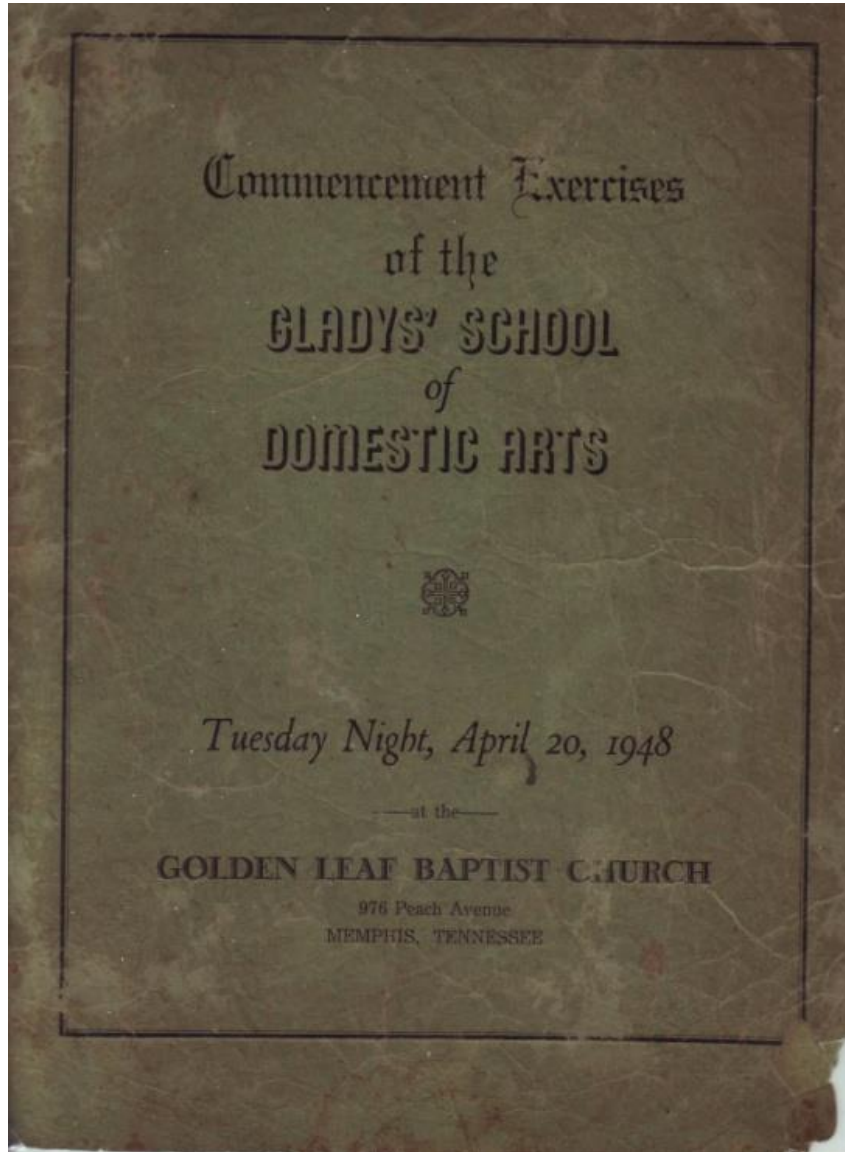


Figure 1: Commencement Exercises for Gladys' School of Domestic Arts, 1948. Courtesy of Ambrose Bennett.

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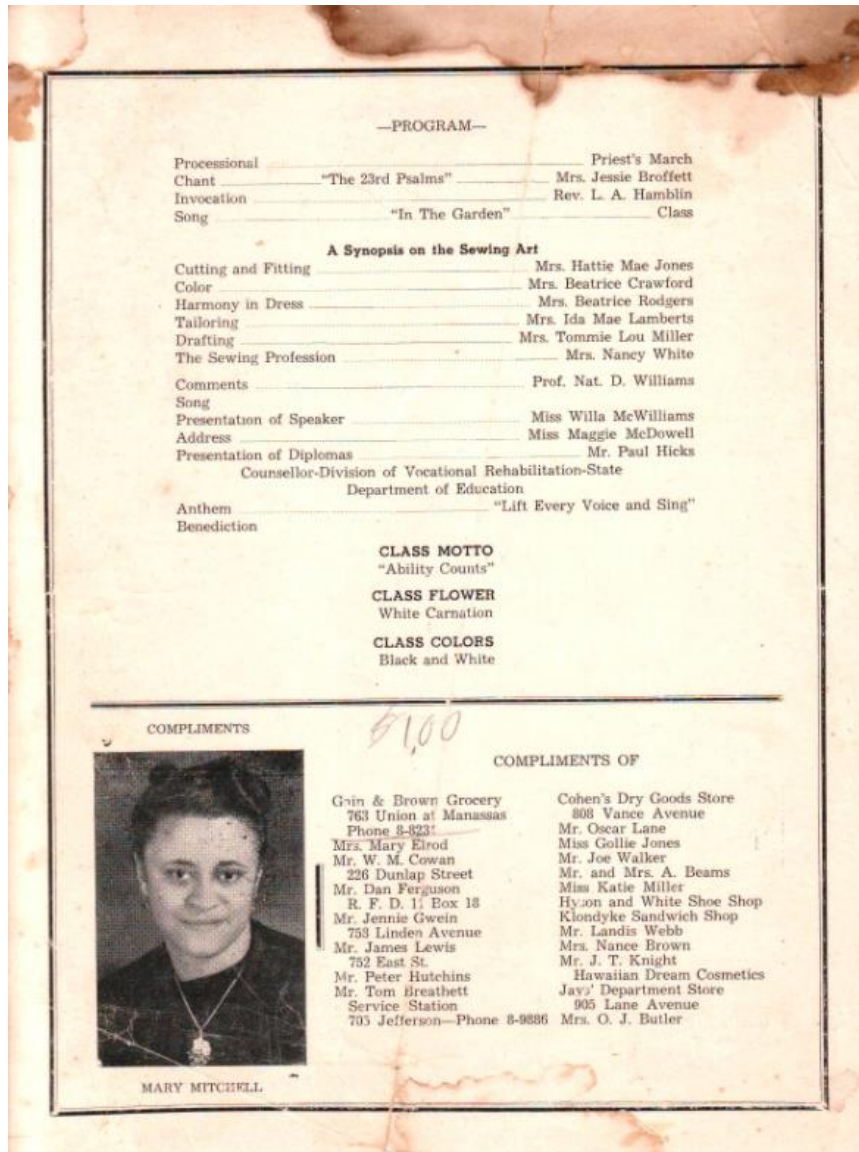


Figure 2. Commence program, ca. 1950. Courtesy of Ambrose Bennett.

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Figure 3: Commencement program with Gladys Bennett's portrait, ca. 1960. Courtesy of Ambrose Bennett.

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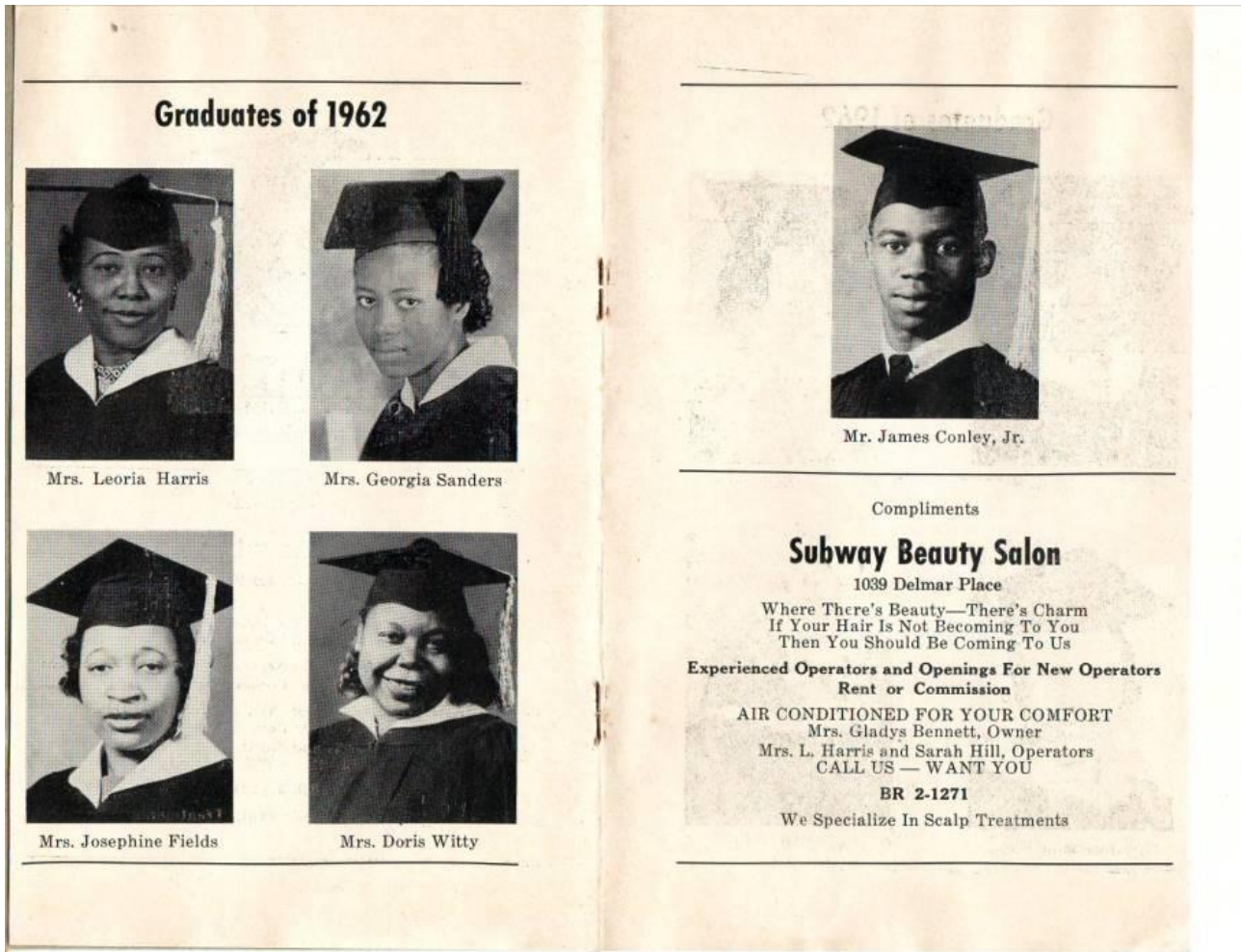


Figure 4: Graduate program featuring an ad for Subway Beauty Salon, 1962. Courtesy of Ambrose Bennett.

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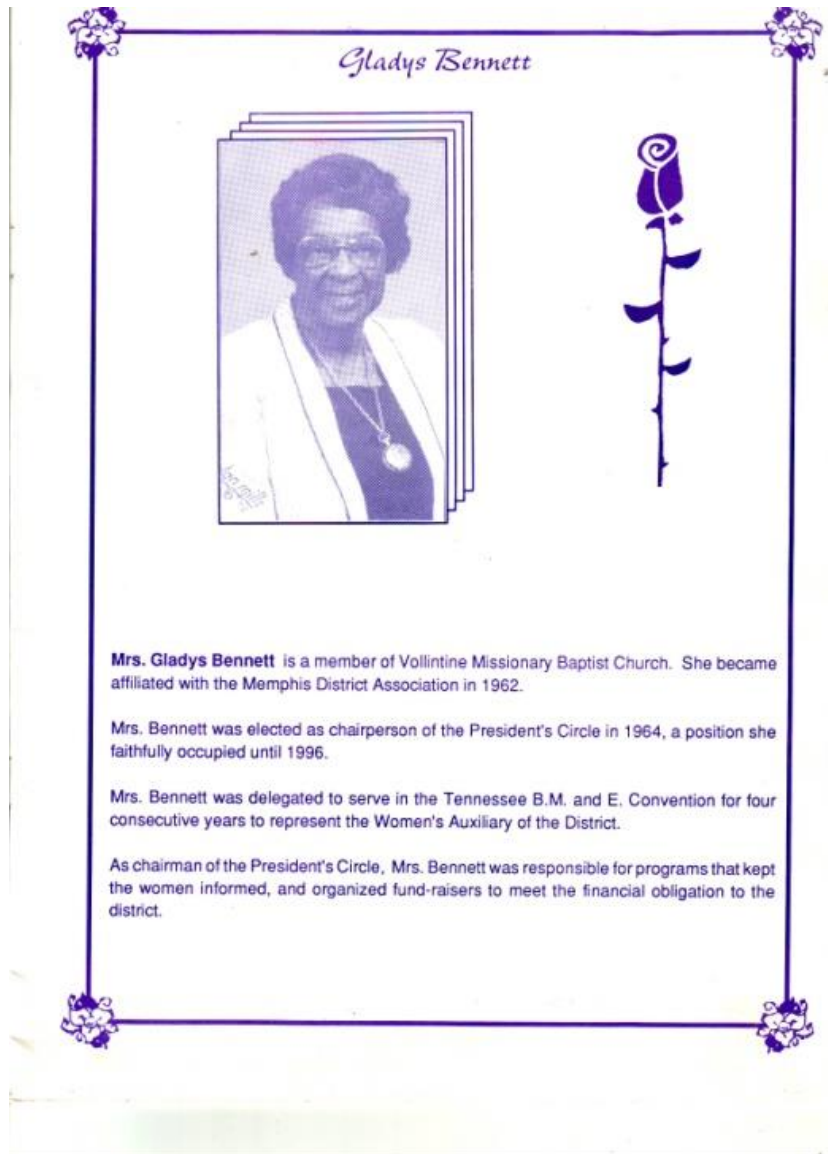


Figure 5: Honors Banquet program for Gladys Bennett, 1997. Courtesy of Ambrose Bennett.

Ethnic Heritage-Black Significance

Fashion and beauty culture allowed black women to exert their femininity in a culture that praised white attributes and gain financial security at the same time.⁸ Fashion was important within the black community

⁸ Blain Roberts, *Pageants, Parlors, and Pretty Women: Race and Beauty in the Twentieth-Century South* (Chapel Hill: The University of North Carolina Press, 2014), 70; Catherine Davenport, *Skin Deep: African American Women and the Building of Beauty Culture in South Carolina*, Master's thesis, University of South Carolina, 2017, 2.

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as a means to assert status in a post-slavery society.⁹ It was also seen as a tool of respectability politics in the mid-twentieth century. Within the Civil Rights movement and the segregated public sphere, dressing fashionably communicated dignity and social respectability to a world questioning the humanity of black Americans.¹⁰ Black fashion designers, usually referred to as “seamstresses” by a discriminatory white clientele and labor market that denigrated their craft, thrived within white and black communities.¹¹ Designers worked within a peculiarly integrated space as white women sought the most talented designers, regardless of their race. Black designers commonly provided one-of-a-kind debutante and wedding gowns for white women as well as unique and beautiful pieces for black clients.¹² By marketing in aesthetics, African American women were able to blur the racial lines of beauty and contribute to their economic uplift.¹³

Beauty salons became an especially significant space for black culture in the twentieth century. Within these walls, women negotiated between white beauty ideals and the assertion of their own femininity. Styles like straightened hair were critiqued as emulating white women, but many argued that beauticians were simply highlighting black women’s beauty in a way previously denied to them.¹⁴ The hair-styling ritual was also viewed by many as a rite of passage for black girls and women and a significant part of the culture.¹⁵ Free from white control, salons and parlors were safe spaces for black men and women to speak freely about personal and potentially controversial issues.¹⁶ This security also made them key centers of planning and communication for Civil Rights activists. Many establishments used profits from their services to secure buses, supplies, and bail for protests.¹⁷

The Gladys “MaDear” Bennett House was a significant site for black women in the mid-twentieth century. Bennett negotiated with white patrons to help establish herself as a renowned designer for white and black clients. She created designs for many white women, including one that won an award in a Cotton Carnival Southern Belle Contest. Bennett’s diverse patronage and accomplished reputation supported her enterprise training other black, mostly women designers. Bennett’s community had great respect for her, evidenced by the positions she occupied on various boards and committees throughout her life. Similarly, Cora Crawford’s salon provided a space for black women to assert their femininity and community. The Subway Beauty Salon

⁹ Samii LaShanta Kennedy Benson, *Black Fashion Designers Matter: A Qualitative Study Exploring the Experiences of Black Female Fashion Design Entrepreneur*, Graduate Theses and Dissertations, Iowa State University, 2017., 17-18. Accessed July 22, 2019. Retrieved from <https://lib.dr.iastate.edu/cgi/viewcontent.cgi?article=7161&context=etd>

¹⁰ Susannah Walker, *Style & Status: Selling Beauty to African American Women, 1920-1975* (Lexington: University Press of Kentucky, 2007), 145-146.

¹¹ Benson, “Black Fashion Designers Matter,” 17-18.

¹² Martha Waggoner, “Woven of Dignity: Black Seamstress’ Legacy on Display,” *The Seattle Times*, February 11, 2016. Accessed July 23, 2019. Retrieved from <https://www.seattletimes.com/nation-world/woven-of-dignity-black-seamstress-legacy-on-display/>

¹³ Roberts, *Pageants, Parlors, and Pretty Women*, 70; Davenport, *Skin Deep: African American Women and the Building of Beauty Culture in South Carolina*, 2.

¹⁴ Roberts, *Pageants, Parlors, and Pretty Women*, 68-69.

¹⁵ Walker, *Style and Status*, 129-130.

¹⁶ Roberts, *Pageants, Parlors, and Pretty Women*, 57.

¹⁷ Jay Driskell, “Making Waves: Beauty Salons and the Black Freedom Struggle,” *National Museum of American History Behring Center*, November 3, 2016. Accessed July 23, 2019. Retrieved from <https://americanhistory.si.edu/blog/making-waves-beauty-salons-and-black-freedom-struggle>

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was committed to providing services specifically for black women in a welcoming and comfortable environment.¹⁸

Commerce Significance

Shopping was a precarious task in Jim Crow society. In spheres where black and white patrons required the same services and products, social custom rather than law provided a blueprint for maintaining isolation from each other. For black shoppers, this required a behavioral separation from their white counterparts which significantly limited their access and experience.¹⁹ White shoppers were served first and had a range of amenities including changing rooms, restrooms, and lunch counters to choose from. Black shoppers typically had only a few safe options and they were hardly convenient to find. To avoid such indignities, many black citizens opted to eat at home, get creative with recreational activities, and walk to avoid as many of these segregated services as possible.²⁰

The creation of alternative spaces specifically for African Americans was a significant act of resistance to white supremacy and an opportunity to thrive economically.²¹ Free black Memphians began enterprising their skills prior to emancipation. These businesses catered to a largely white clientele and provided services such as barbering, tailoring, and cooking. It was not until after the Civil War that establishments targeting black patronage began emerging, largely due to the resistance of whites to shop with black citizens in a post-slavery society.²² Black-operated public or private facilities did not generally compete with white-operated facilities because they met needs that were ignored by the white-centered world.²³ By the turn of the twentieth century, Memphis boasted nearly 250 black-owned businesses, centered mostly around Beale Street and in black neighborhoods.²⁴

The Gladys "MaDear" Bennett House is significant as a site of thriving businesses that served Memphis' Black community during segregation.²⁵ Bennett established her domestic school in the 1940s and operated until ca. 1970, along with Crawford's salon. Bennett's business, "Gladys' School of Domestic Arts," and her sister Cora Crawford's business, the "Subway Beauty Salon," were part of a wave of beauty salons and similar establishments that multiplied at the beginning of the twentieth century. Many private citizens and

¹⁸ Ambrose Bennett materials.

¹⁹ Robert R. Weyeneth, "The Architecture of Racial Segregation: The Challenges of Preserving the Problematical Past," *The Public Historian* (Vol. 27, 4), 11-44, Fall 2005, 13, 23. Accessed July 22, 2019, Retrieved from https://scholarcommons.sc.edu/cgi/viewcontent.cgi?article=1198&context=hist_facpub

²⁰ Weyeneth, "The Architecture of Racial Segregation: The Challenges of Preserving the Problematical Past," 23-24, 33.

²¹ John N. Ingham, "Building Businesses, Creating Communities: Residential Segregation and the Growth of African American Business in Southern Cities, 1880-1915," *Business History Review* 77, Winter 2003, 646. Accessed July 22, 2019. Retrieved from <https://www-jstor-org.ezproxy.mtsu.edu/stable/pdf/30041232.pdf?refreqid=excelsior%3A72a54012f6eb548a318d738b945c7e7b>

²² Ingham, "Building Businesses, Creating Communities," 641, 646.

²³ Ingham, "Building Businesses, Creating Communities," 639; Weyeneth, "The Architecture of Racial Segregation: The Challenges of Preserving the Problematical Past," 34-35.

²⁴ Ingham, "Building Businesses, Creating Communities," 646-647.

²⁵ Ingham, "Building Businesses, Creating Communities," 664.

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local businesses supported Bennett’s school. These enterprises supported the sisters financially and contributed to Memphis’ growing black commercial sector.²⁶

The Gladys “MaDear” Bennett House is a physical reminder of the spaces African Americans had to carve out for themselves. After segregation was ruled unlawful and artifacts of the “separate but equal” era were disposed of or hidden away, physical remnants of this past have been increasingly difficult to preserve. Unsurprisingly, many citizens wanted to erase evidence of a racial hierarchy, such as “whites” and “coloreds” signs. This has created a landscape disproportionately represented by symbols of white resistance to desegregation, most notably Confederate monuments.²⁷ The family businesses, “Gladys’ School of Domestic Arts” and “Subway Beauty Salon,” flourished at the Gladys “MaDear” Bennett House and became exemplary of successful black ventures. This space also catered specifically to black women, providing opportunity for them to negotiate black ideals of femininity outside of white society. This property’s significance is a unique intersection of black and commercial history during a period of widespread inequality.

²⁶ Ambrose Bennett materials.

²⁷ Weyeneth, “The Architecture of Racial Segregation: The Challenges of Preserving the Problematic Past,” 43-44.

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9. Major Bibliographic References

Bibliography

Primary Sources

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Secondary Sources

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Previous documentation on file (NPS):		Primary location of additional data:	
preliminary determination of individual listing (36 CFR 67 has been requested)		State Historic Preservation Office	
previously listed in the National Register		Other State agency	
previously determined eligible by the National Register		Federal agency	
designated a National Historic Landmark		Local government	
recorded by Historic American Buildings Survey #		University	
recorded by Historic American Engineering Record #		Other	
recorded by Historic American Landscape Survey #		Name of repository:	
Historic Resources Survey Number (if assigned):			

Bennett, Gladys "MaDear", House
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10. Geographical Data

Acreege of Property 0.315 **USGS Quadrangle** Memphis, TN

Latitude/Longitude Coordinates

Datum if other than WGS84: N/A

- | | |
|------------------------|-----------------------|
| 1. Latitude: 35.148144 | Longitude: -90.025502 |
| 2. Latitude: 35.148122 | Longitude: -90.025285 |
| 3. Latitude: 35.147546 | Longitude: -90.025368 |
| 4. Latitude: 35.147574 | Longitude: -90.025583 |

Verbal Boundary Description

The Gladys "MaDear" Bennett House is at 1039 Delmar Ave, Memphis, Shelby County, Tennessee. It is located on Shelby County tax map parcel 020089 00002. The parcel is 0.315 acres located near the intersection of Delmar Avenue and Decatur Street. The property is bounded to the north by Delmar Ave. and to the east, west, and south by private property lines. These boundaries follow the legal parcel boundaries of Shelby County Tax Parcel 020089 00002, which are depicted on the enclosed tax map.

Boundary Justification

The boundary includes the entire nominated 0.315 acre property, which contains all of the property historically and currently associated with the Gladys "MaDear" Bennett House.

Bennett, Gladys "MaDear", House
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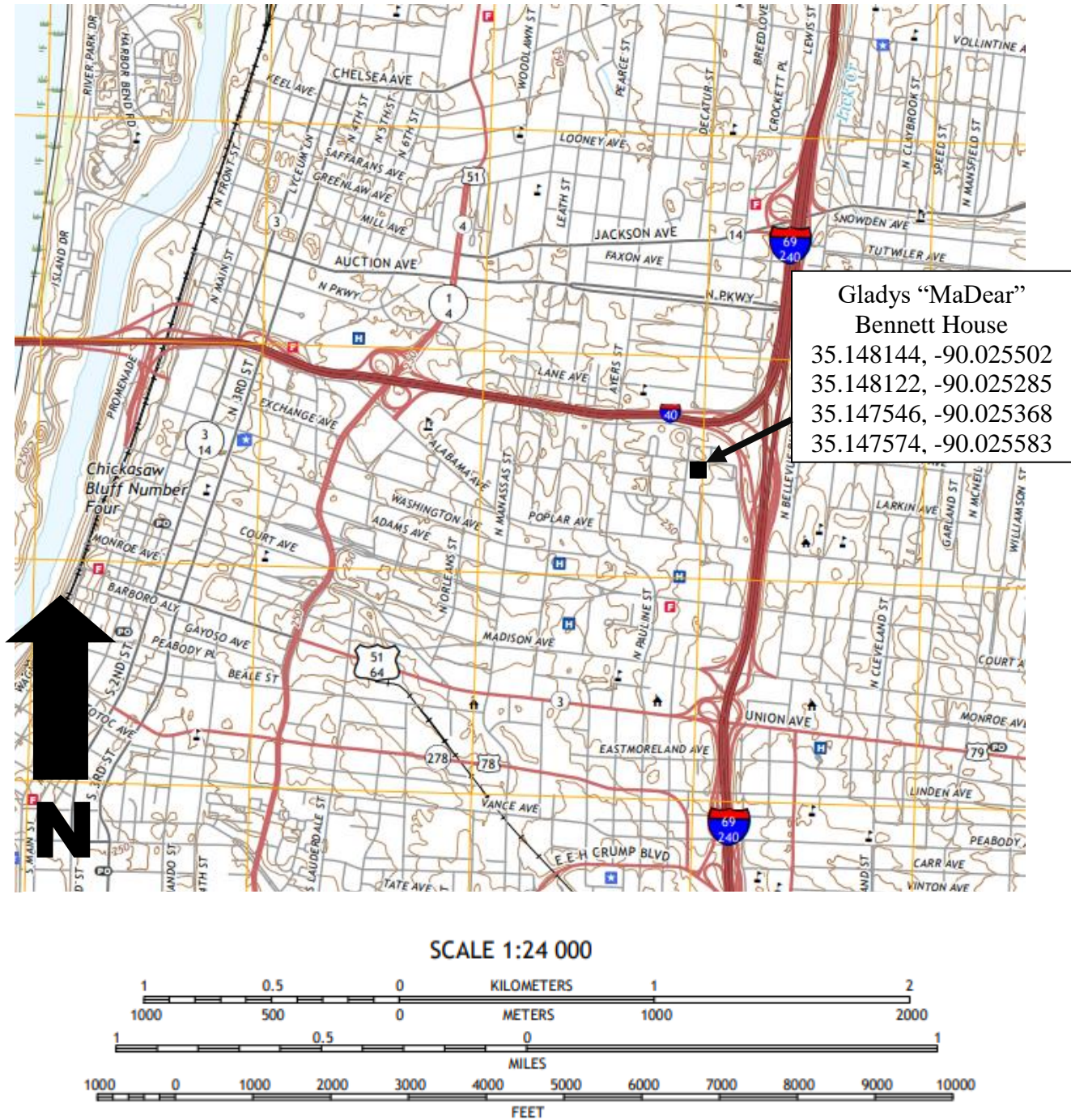


Figure 1: 2019 Northwest Memphis Quadrangle map showing approximate location of the Gladys "MaDear" Bennett House, illustrated with a black square.

Bennett, Gladys "MaDear", House
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Figure 2: Shelby County property viewer map close-up of the Gladys "MaDear" Bennett House lot, outlined in blue.

Bennett, Gladys "MaDear", House
Name of Property

Shelby County, Tennessee
County and State

11. Form Prepared By

Name Ambrose Bennett and Jasmine Champion, Historic Preservation Planner; Kelsey Lamkin, Historic Preservation Planner

Organization Memphis Area Association of Governments

Street & Number 8289 Cordova Rd. Suite 103 Date August 28, 2019

City or Town Memphis Telephone 901.729.2871

E-mail klamkin@maagov.org State TN Zip Code 38016

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Bennett, Gladys "MaDear", House
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Photo Log

Name of Property: Gladys "MaDear" Bennett House
City or Vicinity: Memphis
County: Shelby State: Tennessee
Photographer: Rebecca Schmitt
Date Photographed: September 18, 2018

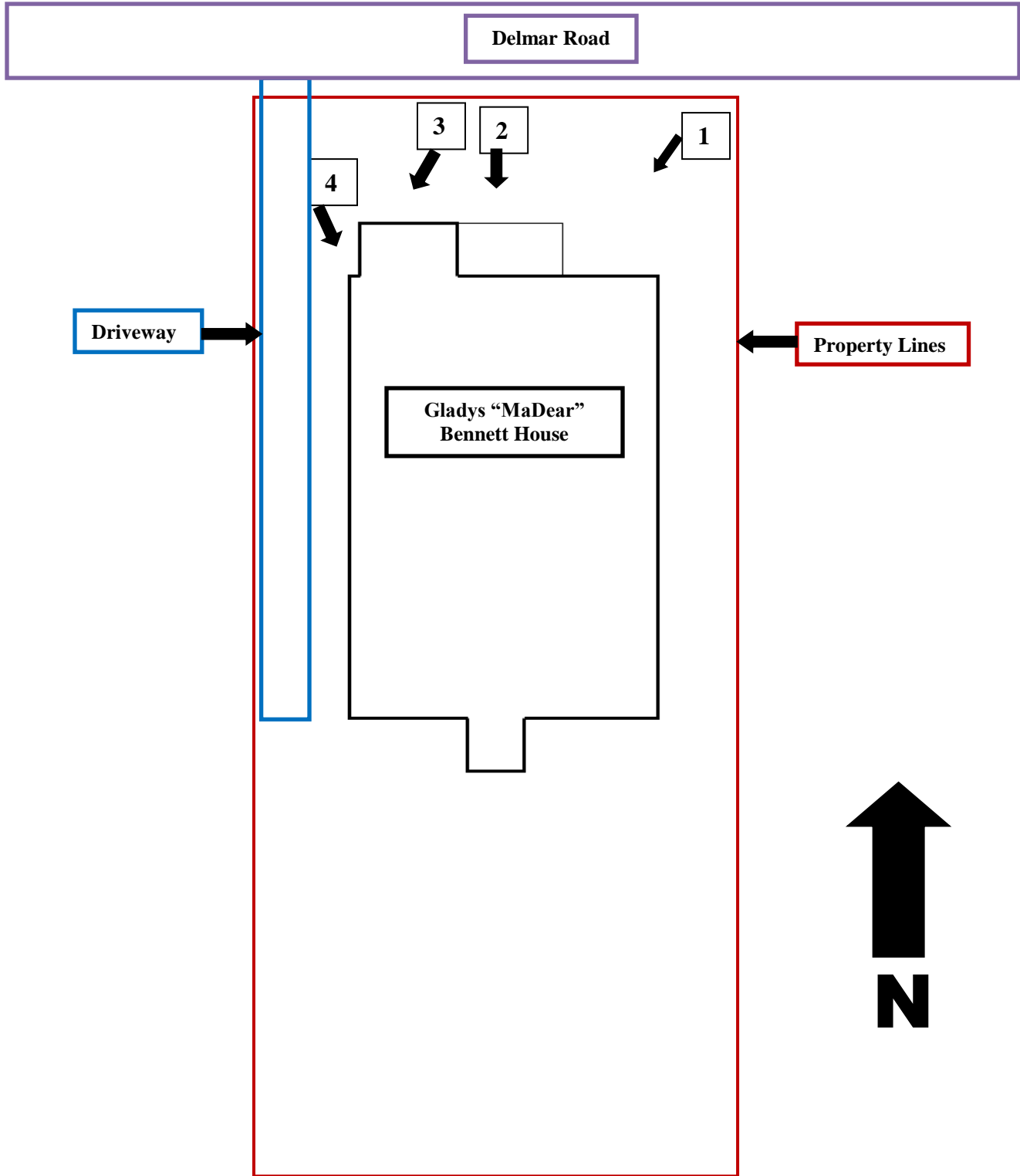
Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 11. Front façade, view southwest.
- 2 of 11. Porch on front façade, view south.
- 3 of 11. West side of front façade, view southwest.
- 4 of 11. West elevation, view southeast.
- 5 of 11. Interior view of kitchen on west side of home.
- 6 of 11. Interior view of central bedroom on west side of home.
- 7 of 11. Interior view of basement den looking into studio.
- 8 of 11. Interior view of basement fireplace.
- 9 of 11. Interior view of stairs ascending to first floor.
- 10 of 11. Interior view across basement studio.
- 11 of 11. Interior view of basement studio looking into sewing room.

Bennett, Gladys "MaDear", House
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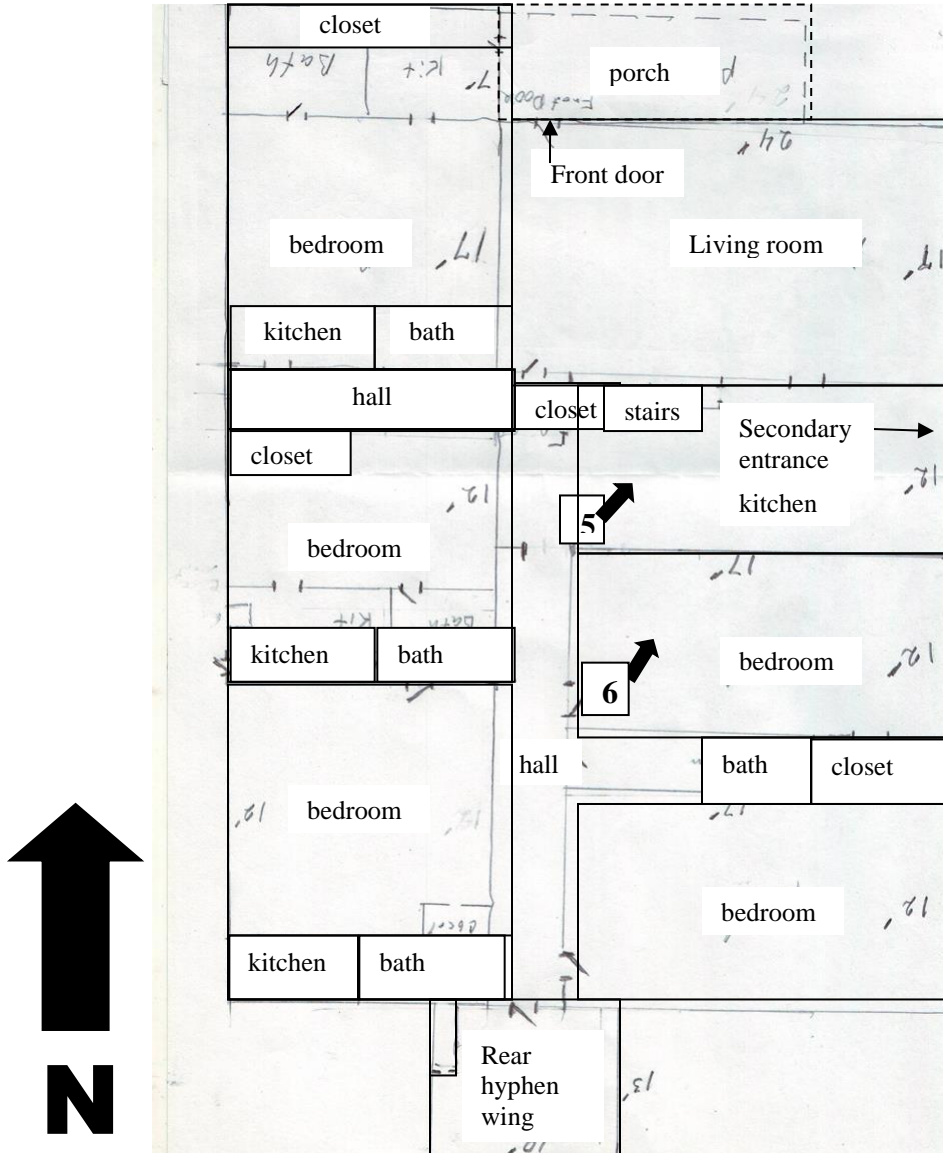
Site Plan (insert site plan with photo locations keyed to plan)



Bennett, Gladys "MaDear", House
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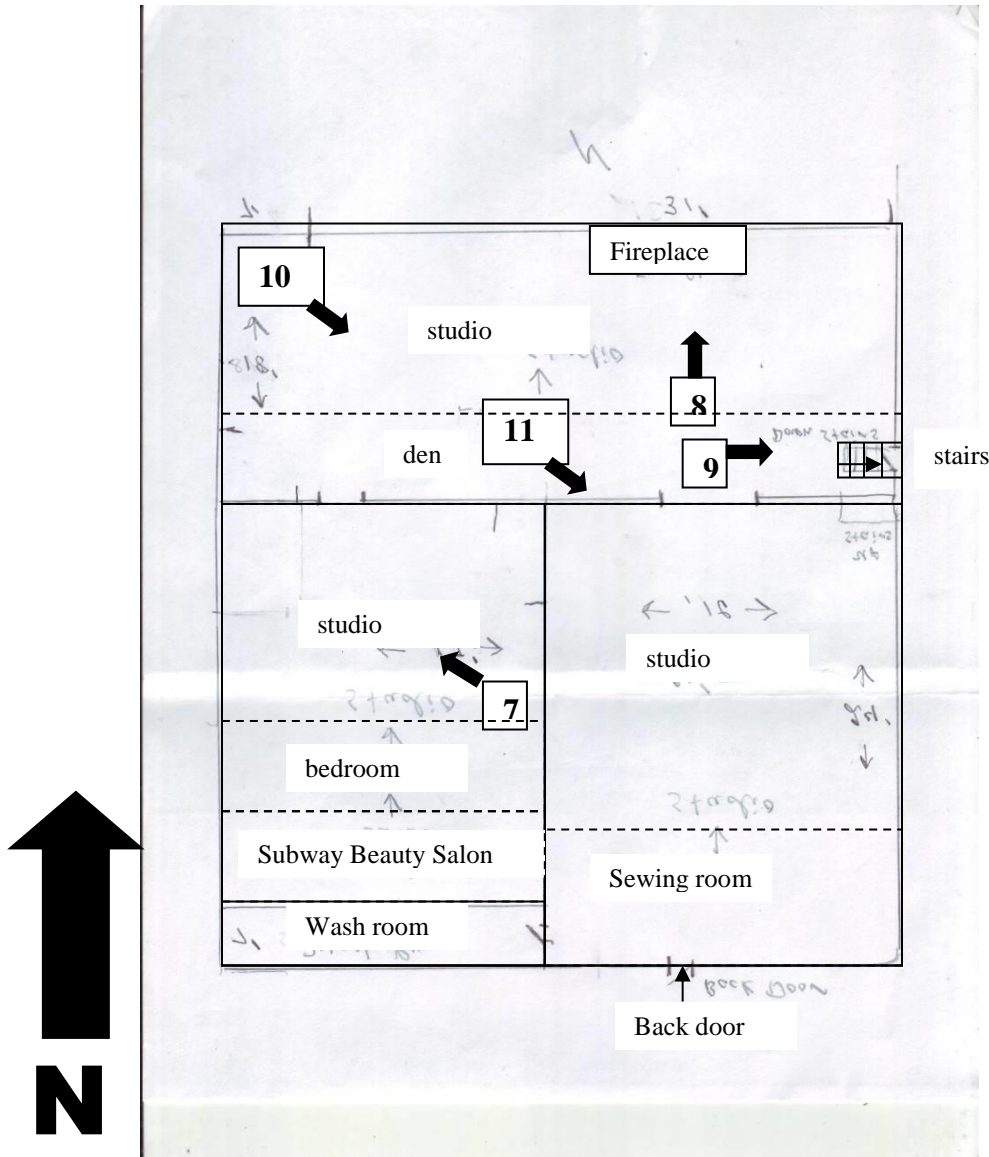
Floor Plan (insert floor plan with photo locations keyed to plan)



First floor plan (not to scale).

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Basement plan (not to scale).

March 27, 2020

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

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USGS Topographic Map with Property Showing Latitude and Longitude Points

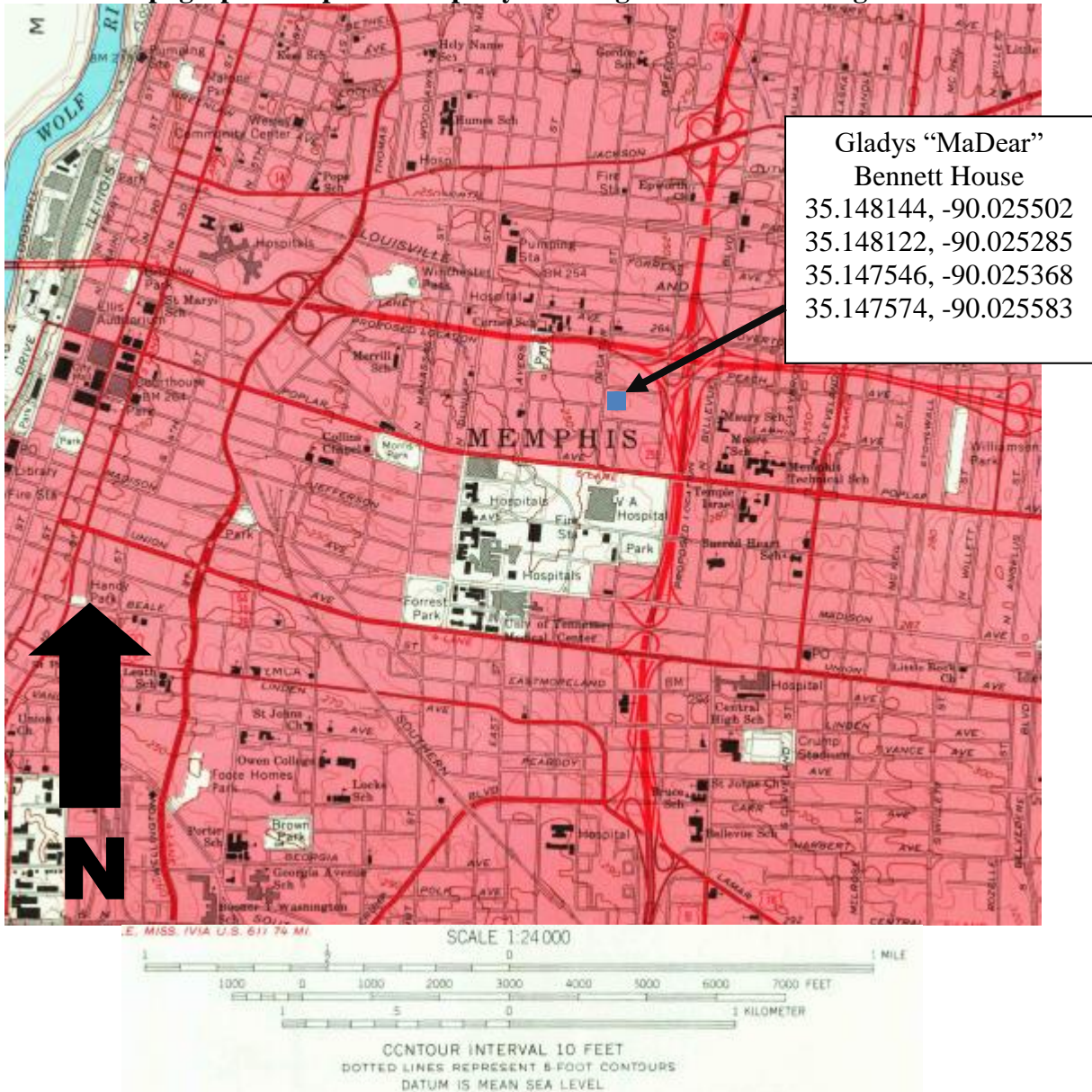


Figure 6: 1965 USGS Northwest Memphis Quadrangle map showing approximate location of the Gladys "MaDear" Bennett House, illustrated with a blue square.

United States Department of the Interior
National Park Service

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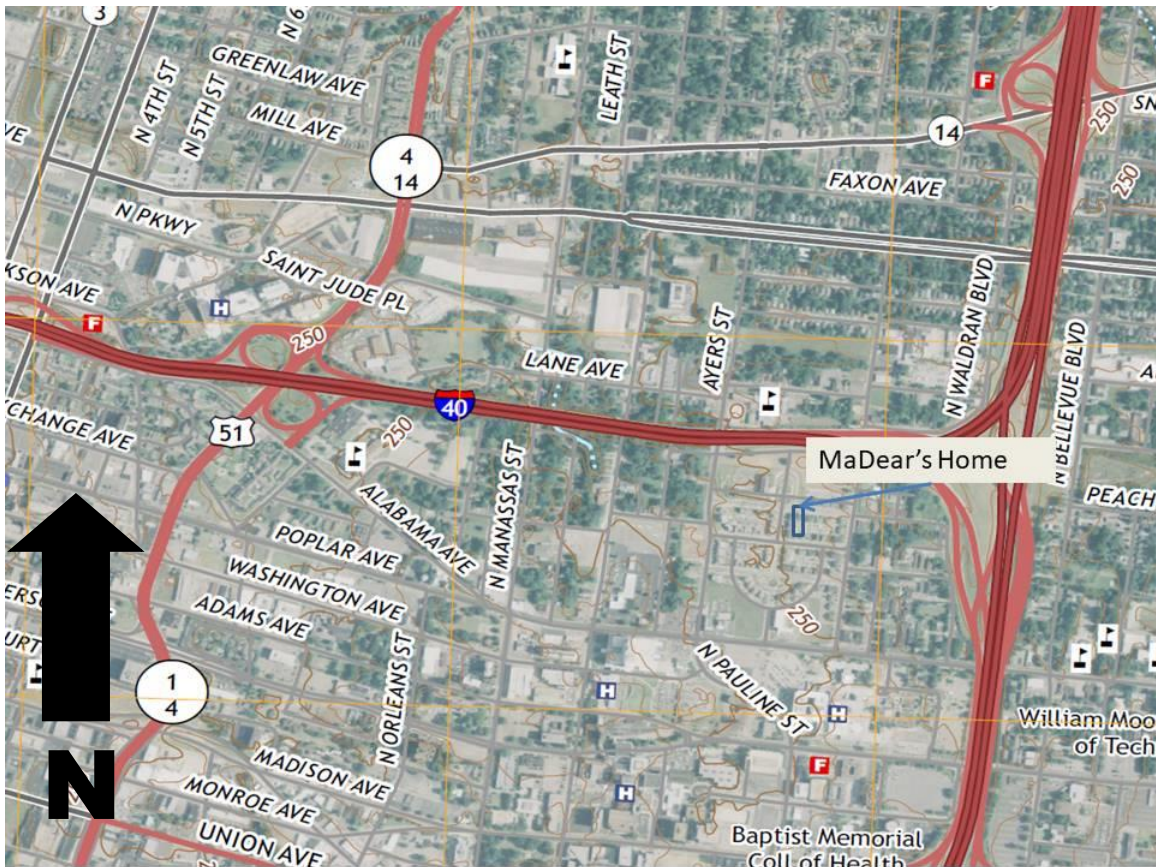


Figure 7: Aerial map of the Gladys "MaDear" Bennett House lot, outlined in blue.



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