

United States Department of the Interior
National Park Service

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 Smith-Carter House
Other names/site number Carter House
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: 1020 Gibson Drive
City or Town: Madison State: TN County: Davidson
Not For Publication: n/a Vicinity: n/a Zip: 37115

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

Challice Spivey 10/15/18
Signature of certifying official/Title: Date
Deputy 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 of 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

11.29.2018
 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	
3	1	buildings
0	0	sites
1	2	structures
0	0	objects
4	3	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

AGRICULTURE/Agricultural Field

AGRICULTURE/Animal Facility

Current Functions

(Enter categories from instructions)

DOMESTIC/Single Dwelling

DOMESTIC/Secondary Structure

7. Description

Architectural Classification

(Enter categories from instructions.)

Monterey Revival

Colonial Revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property: STONE; GLASS; WOOD

Narrative Description

The Smith-Carter House, located at 1020 Gibson Drive, is situated in the wooded, rolling landscape of Madison (2010 population 37,316), Davidson County, Tennessee.¹ Located approximately one-third of a mile west of a busy north-south corridor along Gallatin Pike, the 12.87-acre suburban property features a stone, two-story dwelling that is a local adaptation of the Monterey Revival style with Colonial Revival influences. The property also includes a horse barn and chicken coop (both contributing structures), and a non-contributing storage shed, pool, and putting green. The residence is frame construction clad with uncoursed rubble veneer and has a partial basement with continuous stone foundation walls. The primary entrance to the property, accessed from a midcentury subdivision road (Gibson Drive), is marked by two, curved, stone walls with pillars and a double-swing, cast-iron driveway gate.² While the 1925 house was remodeled and expanded by owner Carl Smith in 1952 and renovated in 2002-2003, both the building and its

¹ City-Data, "37115 Zip Code (Nashville-Davidson, TN) Detailed Profile," <http://www.city-data.com/zips/37115.html>, accessed April 25, 2018.

² Early 1950s residential development on Due West and Gibson Drive as shown on the Plan of Stratton Heights, Davidson County Register of Deeds, book 1835, page 13, recorded August 8, 1950. The nominated property is marked "Parcel A" on the plat (Figure 2).

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pastoral setting retain a high degree of integrity across multiple aspects, the combination of which evokes the aesthetic and historic built and environmental qualities of the period of significance associated with this nomination.

Setting

The Smith-Carter residence is located in the southwest corner of a large parcel that is located off a suburban secondary roadway, Gibson Drive. Approaching the property from the east, a pair of stone entrance walls flank the gravel driveway, and a simple, iron, double-swing gate is located in the center between two, capped, stone pillars (*Photo 38*). The randomly-sized wall stones are shades of gray and brown, and appear very similar to the stone veneer used for cladding on the residence. A low, stone wall extends north and south from the curved walls, and a modern, metal, post-style decorative mailbox is located on Gibson Drive immediately east of the gate. The gravel driveway traverses southwest across the parcel, passing north of the house and ending at a small, ungated entrance located at the south edge of the parcel, approximately fifty-five feet north of the northern terminus of Cash Lane (*Photos 39, 49, 50*). A paved parking area connects the gravel driveway and the garage. Just east of the driveway is a small brick and concrete planter (*Photo 48*). A low, stone wing wall, of similar construction to the entrance walls and residence, encircles the south edge of the parking area. North of the driveway, Gibson Creek runs parallel and southwest across the property, starting on the east edge of the parcel, approximately 430 feet south of Barbara Drive, and ending on the west side of the parcel, approximately 600 feet south of Barbara Drive. From the creek valley, the elevation rises gradually to the north and south of the property edges. Mature trees cover much of the parcel north of the driveway (*Photo 40*), with additional concentrations on the parcel boundaries in the southwest and southeast corners. There are several large, mature trees immediately surrounding the residence as well.

The use of uncoursed stone and red brick in the landscape features, which include retaining walls and patios, connects the residence to the outdoors and contributes to the organic, rural setting. Many of the low stone walls around the residence also serve as planters. Red brick, partial-width patios are located along the north and south elevations of the house. A red brick walkway leads from the parking pad to the north brick patio on the façade, passing the low, stone wall/planter extending in a curve from the northeast corner of garage. The walkway rises one step at the east edge of the patio. From this point, the patio extends west to the east wall of the projecting bay on the façade. The cantilevered porch on the second story partially covers the patio, which measures approximately fourteen feet by thirty feet (*Photo 4*). Curved, stone steps lead to the south patio from the parking pad. Placed in the corner where the retaining wall meets a perpendicular stone wall projecting from the southwest corner of the garage, two steps and the top surface of the retaining wall (serving as the third step) lead to the backyard, as defined by a chain-link fence. From this point, a brick walkway continues west from the edge of the retaining wall to the south patio. A chain-link gate provides access to this area. A low, stone wall frames the patio and is built into the grade along the south edge. Stone pillars flank the walkway's entrance to the patio. From this point, the brick patio extends along the south elevation to the east edge of the 1952 addition. The stone wall and pillars also serve as planters.

Additional features located within the fenced backyard include a concrete slab and a raised barbecue patio. The concrete slab is topped by disused fencing; its original purpose is unknown (*Photo 54*). Accessible by two stone steps, the barbecue patio features the same stonework construction, capped by a concrete slab with slight overhangs. The stone barbecue pit or grill is located along the south edge, but is obstructed by a portable shed. A double-swing chain-link gate is located along the west fence line (*Photo 51*).

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Smith-Carter House, Contributing Building (1925; 1952 addition)

The 1925 Smith-Carter House, with 1952 addition, is a two-story, Monterey Revival-style residence with stone cladding and Colonial Revival stylistic influences (*Photo 1*). The overall form of the building is rectangular, and the original garage on the east and the 1952 addition on the west act as wings to the core. Wood doors and windows (with storm inserts) retain wood framing and trim throughout that consists of simple, low-profile wood moldings. The dominant architectural feature is a second-story, cantilevered covered balcony that has V-notched, exposed beam supports, a simple railing with square wood balusters, square wood post supports, and a shed roof. A wide, rectangular, interior-end chimney with metal cover is located on the easternmost end of the two-story form, and a low-pitched, side-gable, asphalt shingle roof covers the main massing and porch. The garage, at the east end of the house, has a medium-pitched roof with a louvered wood vent in the gable field. A very low-pitched, shed roof covers the rectangular bay, where there are partial cornice returns, and a flat roof covers the west addition. There is a slight eave overhang and a wide wood cornice trim on the house and garage roof on all sides. There are modern (c. 2010s) gutters along all eaves of the roof. Unless otherwise specified, windows are wood with double-hung sashes. Exterior window openings feature coursed stone stills which project slightly from the exterior wall and have been shaped (or carefully selected) to provide a relatively flat top surface; windows are absent of lintels.

Exterior

North Elevation

The house is comprised of three massings, from east to west: the one-story garage wing, the two-story central core, and the one-story 1952 addition wing (*Photo 2*). From east to west on the façade (north elevation), the garage wing is topped by a medium-pitch, side-gable, asphalt shingle roof, and contains two, six-over-six replacement vinyl windows with wood frames, followed by a metal gutter downspout. The central core of the house is covered by a low-pitched, side-gable, asphalt shingle roof and contains the second-story, cantilevered, covered balcony and a front-projecting ell with bay window. Beneath and above the balcony, fenestration comprised of two windows and one door is evenly spaced on each level. The windows in each of the one-story wings are spaced apart but slightly off-center on each wall.

The first story of the two-story massing contains two, full-height, twelve-over-twelve windows and a Colonial Revival-style four-paneled, wood door with half-round, four-light glazing; the door is flanked by two, rectangular, four-light, wood sidelights over raised panels (*Photo 3*). A modern, vinyl, single-light storm door with brass handle protects the entry door, and a rectangular, concrete threshold block extends out slightly wider than each of the sidelights. A small, bell-shaped, metal porch light (date unknown) hangs to the east of the doorway. As described earlier, a brick patio extends across this bay. Directly in front of the door and sidelights is a raised, rectangular decorative stone step with brick border. The step contains a circular inset of dressed millstone, surrounded by uncoursed stone and framed by red brick. The stonework and brick match other exterior features of the home. A small, iron horseshoe is embedded in concrete in the center of the millstone.³ The fenestration pattern of the second story matches the first, with two, twelve-over-twelve, double-hung, full-height windows adjacent to a single, fifteen-light, wood-and-glass door that provides access to the balcony (*Photo 27*). The balcony is inset from the east wall of the central core and the projecting ell. The projecting ell extends north from the central core of the house.

³ According to the current owner, Carl Smith placed the horseshoe in the step as a nod to his country roots, and a second hangs in the rafters of the garage.

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The first story of this ell contains a projecting three-part bay window. A wood-framed, twelve-over-twelve window flanked by two, six-over-six windows comprises the bay window (*Photo 5*). A hipped, standing seam copper roof tops the bay window. One, eight-over-eight window is centered in the second story above the bay window. Continuing west, the 1952 addition wing is recessed slightly from the projecting ell and features two, full-height, twelve-over-twelve windows. A small, metal grate below the westernmost window, near grade, provides ventilation. A two-story, metal gutter downspout is located at the westernmost end of the wall. While all of the stonework and mortar is within the same color family of gray and brown, stones used for the addition are generally smaller than the stones on the two original sections of the house. The slight setback and the variation in stonework help define the addition wing from the original core, while the similarity of color and material help it blend in with the preexisting architecture.

West Elevation

The 1952 addition to the house is a prominent feature of the west elevation (*Photo 6*). The one-story wing with flat roof projects west from the west wall of the original house. The north end of the west elevation features the side entrance to the house. A small, at-grade concrete pad and single concrete step lead up to a four-by-six-foot, uncovered, concrete stoop which defines the entrance; a metal grate under the north edge of the stoop provides ventilation at the wall juncture. Below the entrance door is a concrete threshold block that is the same width as the opening. An aluminum-and-glass storm door with metal doorknob covers a single, six-panel, wood door. Two of the wood door panels were replaced with glass (date unknown) presumably for security purposes. Above the door is a small, modern, plastic motion detector light. One, eight-over-eight window is located near the south end of this wing. The variation in stonework on the addition helps differentiate it from the original perhaps more clearly from this view. The second story of the two-story core is visible above the wing, and contains two, six-over-six windows that are spaced widely apart. The two windows are located beneath the end points of the roof gable, so that they are spaced equidistant north and south of the ridgeline. From north to south along this wall, the shed roof of the north elevation and the hipped roof of the south elevation project above each of these windows, respectively. The gable field is clad in wood weatherboard topped with a louvered wood vent in the apex (*Photo 7*). Above and adjacent to the windows, a cornice extends fully from the south end of this wall, north across the top of both window openings and terminates slightly past the northernmost window; this is followed to the north by a gap of about four feet before the cornice return from the north elevation wraps around. (This anomaly indicates that the weatherboard in the gable field was likely a later change, as this is the only gable field with cladding other than the stone veneer.)

South Elevation

The south elevation shows the two-story portion of the house at center, with the 1952 one-story wing to the west and the one-story garage to the east (*Photo 8*). The south wall of the 1952 wing contains paired, six-over-six windows to the west and one smaller six-over-six window to the east; these windows are asymmetrically spaced apart on the wall, and a metal gutter downspout is located at the westernmost end of the wall. As on the north elevation, the 1952 wing is recessed slightly from the central portion of the house. The central portion of the house is defined by a projecting ell with hipped roof to the west and a recessed wing with side-gabled roof to the east. The first story of the projecting ell contains one, centered, eight-over-eight window followed by one smaller four-over-four window to the east (*Photo 9*). A brick-framed window well with a plastic, half-round well cover is centered beneath the eight-over-eight window. The second story of this wall contains one, six-over-six window, centered above the eight-over-eight window. A two-story, metal gutter downspout is located at the western end of this wall, with a metal meter box located directly

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east. The short east wall of the ell contains one, six-light, four-panel wood door with aluminum storm door, located adjacent to the juncture with the south wall of the two-story wing (*Photo 10*). A rectangular, concrete threshold block extends out slightly wider than the door opening. As previously described, a brick patio extends along a majority of this elevation. A raised brick step that is approximately two-feet-by-five-feet (with inset metal grate) defines this entrance; the door leads to the first floor hallway of the house. The second story of the east wall of the ell contains one, six-over-six window, centered on the wall. The first story of the recessed wing features a fifteen-light wood door protected by a pair of louver-and-panel shutters; an eight-over-eight window is located directly above in the second story. A dressed millstone, similar to that found on the north elevation, is inset within the patio in front of this door, which enters the living room of the residence. This wing is topped by a side-gable roof. The interior stone chimney with metal cover is visible at the east end of this wing.

The garage wing projects from the recessed wing and aligns with the south wall of the projecting ell. The garage wing contains an eight-over-eight vinyl replacement window. A three-light, three-panel wood door placed on the west-facing wall of the garage wing provides access to the garage from the patio. The stone wall which surrounds the brick patio intersects the southwest corner of the garage wing. A metal awning spans the recessed space between the projecting ell and garage, covering all three exterior entries.

The original, two-bay, one-story garage dominates the east elevation and is attached asymmetrically near the south end of the east wall of the two-story central core. Each bay of the garage contains an eight-light, metal, roll-up replacement garage door. A louvered wood vent is located in the peak of the gable field, and a modern, plastic motion sensor light is centered above the garage doors. The wide, interior end, stone chimney is also visible from this elevation, located on the east wall of the two-story core; wood louvered vents flank the chimney in the gable field and there are partial cornice returns. (*Photo 11*)

Interior

The interior of the house is largely intact, with very few changes to the original configuration of rooms. Previous owners updated the kitchen, some bathrooms, and an upstairs bedroom in 2002-2003. Unless otherwise specified, interior materials are from the period of significance. Except for bathroom spaces and the 1952 addition, the flooring throughout consists of original, wide, pegged oak planks.

First Floor

The front door of the house opens into an entry hall which contains a staircase to the second floor to the west and a short hallway to the rear of the house along the east (*Photo 13*). The front door is flanked by sidelights with shallow shelving (four shelves on each side) above recessed panels (*Photo 12*). The lowest shelf in each sidelight projects beyond the door surround and features rounded corners. Painted wood vertical paneled wainscoting is located in the hallway portion of the entry; the paneling rises to second-floor height in the stairwell. The staircase is typical of the Colonial Revival style: the risers, skirtboard, and square balusters (three per tread) are white-painted wood, while the treads match the hallway flooring (unpainted oak) and the handrails, including the wall rail, are unpainted walnut. The double-end, rounded-edge first step features two sets of four, square, wood balusters topped by left- and right-hand volutes that have been covered with pieces of wood veneer to create large left and right turnouts. Cased openings flank the front of the entry hall and lead to separate rooms. Moving along the east wall of the hallway, a six-light, three-panel wood door leads outside to the south patio. The south wall of the hallway contains a coat closet behind a six-panel "cross and bible" wood door. Along the west wall of the hallway, from north to south, doorways lead to the basement (six-panel wood door), the kitchen (cased opening, no door), and a half-bathroom (six-panel wood door). The

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half-bathroom has painted wood vertical paneled wainscoting and an overhead, glass light fixture (from period of significance), but was remodeled over time with a new toilet and sink (*Photo 19*). This room contains one, four-over-four, double-hung wood window south wall. With the exception of the exterior doors (entry and patio), all doors in the hallways retain most of their original glass doorknobs. All interior trim in the hallway (doorframes, crown molding, baseboards, wainscot capping) and bathroom date to the period of significance.

The cased, double-width opening on the east side of the entry hall leads from the hallway into the living room (*Photo 14*). Two, full-height, twelve-over-twelve, double-hung, wood windows are located on the north wall of the living room. The east wall contains a fireplace located on a central, squared projection of the wall, and is flanked by recessed, half-height wood cabinets.⁴ The hearth features square, red quarry tile and the facing is red brick. The wood fireplace surround features a pair of pilasters with recessed panels and a decorative ellipse motif centered above the firebox. The south wall of the room contains a centered, fifteen-light, wood-and-glass door that leads to the back patio. The room features simple, wood crown molding and wide, wood baseboards.

A second, cased, double-width opening on the west of the entry hall leads from the hallway to the combined kitchen and dining area (*Photo 16*). The curve of the starting step of the staircase crosses the plane of the doorway into this room. A bay window is centrally-located on the north wall of the dining room and features a full-height, twelve-over-twelve, double-hung, wood window flanked by a pair of six-over-six, double-hung, wood windows (*Photo 15*). The room's details include wood crown molding, wide wood baseboards, and paneled wainscoting topped with a chair rail on all walls. Previous owners renovated the kitchen in 2002-2003, removing a majority of the wall separating the dining room and kitchen, but keeping a portion of the wall to create bar seating between the two rooms and uncovering the original flooring (*Photo 17*). The current owner continued these updates after taking ownership in 2015, painting the cabinets, and installing new countertops and appliances. Otherwise, the kitchen generally follows the original layout. The south wall contains one, eight-over-eight, double-hung, wood window. A short hallway leads from the eastern end of the kitchen back around to the cased opening in the entry hallway. Painted wood paneling remains visible above the cabinetry, below the bar, and on the walls of the back hallway. The back hallway contains a small ironing board closet and a wood telephone niche (*Photo 18*). The pegged oak flooring in the dining room transitions into narrower pine planks in the kitchen, at the spot where the wall was partially removed.⁵ Wainscoting in the kitchen/dining area was updated around 2002-2003 with trim pieces to give it a "paneled" look.⁶

On the west wall of the dining room, a six-panel wood door leads to the den in the 1952 wing of the house (*Photo 20*). This wing was a later addition to the home, the transition marked by a step down from the dining room to the den. The den features narrow-width oak floors, simple wood baseboards, and wood door and window moldings; a modern light fixture comprised of wire and interior spotlights traverses east-west across the center of the ceiling. The northeast corner of the room features built-in, solid oak upper cabinets with three-light glass doors (the previous owner had a corner desk and filing cabinets located underneath the built-

⁴ Current owners added the solid cabinet doors; historic photos (*Image 6*) and photos from the 2002-2003 renovation show wood-and-glass doors.

⁵ Photos from the 2002-2003 renovations show black and white checkerboard tile in the kitchen, so it is unknown if the pine was replaced or just exposed during that work.

⁶ 1970s photo of Maybelle looking into the dining area from the entry hall shows the chair rail, and photos from the 2002-2003 renovation show the chair rail and non-paneled wainscoting.

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ins). The north wall of the den features two, full-height, twelve-over-twelve, double-hung wood windows. Near the northwest corner of the room, the west wall contains a six-panel wood door, which opens onto a small, concrete stoop outside the home; two of the upper door panels were replaced with glass lights prior to the current ownership. The back walls of a walk-in closet, added during the 2003-2003 renovation are located in the southeast corner of this room (*Photo 21*). Near the center of the south wall and adjacent to the closet, a six-panel wood door leads to the only bedroom on this level (*Photo 22*).⁷ The west wall of the bedroom contains one, eight-over-eight, double-hung wood window and the south wall contains paired, six-over-six, double-hung wood windows. This room contains narrow-width oak floors, wood baseboards, and a modern, lighted ceiling fan (centered in the room). A six-panel, wood door on the east wall of the bedroom leads into a full bathroom (*Photo 23*, remodeled in 2002-2003) with porcelain bowl sink, granite countertop, wood cabinetry, and wood laminate flooring. The east wall in this room contains a modern combination shower/tub and a small, original linen closet with three-panel wood door. The north wall opens into the 2002-2003 closet (separated by a pocket door) with laminate wood flooring. The bathroom contains one, six-over-six, double-hung wood window on the south wall and a metal-and-frosted-glass, floral motif, semi-flush-mount ceiling light fixture.

Second Floor

The only access to the second floor is from the L-shaped staircase located in the entry hall. The partially-enclosed stairwell opens onto the second floor in the center of a hall which provides access to most of the upstairs rooms. Unless otherwise noted, all flooring on the second floor is wide, pegged oak planks. Railing surrounds the L-shaped staircase opening in the hall (*Photo 31*). The seven, square box newel posts and caps, square balusters, and square bottom rails are white-painted wood and the banisters are unpainted walnut (*Photo 32*). The north wall of the hallway contains a fifteen-light, wood-and-glass door, protected by a paneled screened wood door with turned baluster detail; this door provides the only access to the balcony (*Photo 26*).

The rectangular covered balcony has wood plank flooring. Vertical paneling covers the exterior wall located under the balcony's shed roof, while wood beadboard covers the balcony ceiling and inside face of the jack rafter at the east end. The balustrade contains simple, wood, square balusters with wood top and bottom rails; the bottom rail is only about two inches higher than the floor. Beginning at the northeastern corner of the balcony, there are three, square, evenly-spaced, wood porch supports with square caps on square, wood bases; two pilasters, which match the other supports, are located at the porch-wall junctures at the southeast and northwest corners of the porch. The frieze is comprised of an unadorned, rectangular horizontal member (*Photo 27*).

Offset from the staircase landing, a six-panel, wood door near the southern end of the east wall of the hallway leads to the upstairs master bedroom (*Photo 30*). Two, full-height, twelve-over-twelve, double-hung, wood windows are located on the north wall of the bedroom and open to the balcony. A fireplace is located flush within the east wall; two, narrow, six-panel, wood doors with the original glass doorknobs and locks flank the fireplace, providing shallow closets for the room. The southeastern closet is cedar-lined. The fireplace outer hearth and facing feature square, red quarry tile; the mantelpiece contains a wood trim surround flanked by two, recessed panel pilaster supports under a wood mantelshelf. The south wall contains one, eight-over-eight, double-hung, wood window.

⁷ This room served as the bedroom for "Mother" Maybelle Carter during her stay here in the 1970s.

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The southeast wall of the hallway projects slightly into the hallway. To the west of this projection, a six-panel wood door, located almost directly across from the exterior door, leads to a full bathroom (*Photo 33*). The east wall of the bathroom contains one, small, six-over-six, double-hung, wood window. The bathroom has had minor updates, but retains a built-in wood lower cabinet, black and yellow basketweave ceramic tile flooring, black ceramic wall/trim tile, a small black ceramic console sink with metal legs, narrow wood chair rail, and an original yellow porcelain tub. A modern glass and wood, single-door medicine cabinet has been installed on the south wall near the window. A small panel providing attic access from the hallway is located to the west of the bathroom.

The entrance to the southwest bedroom is located on the southern end of the west wall of the hallway (*Photo 34*). The bedroom door is six-panel wood with glass doorknobs. One, six-over-six, double-hung, wood window is located on the south wall and another is located on the west wall. The north wall of the bedroom contains a small attic access panel and a narrow, six-panel closet door with a glass knob and original interior lock near the northeast corner. The back wall of the closet is plywood, suggesting that it once led to the adjacent room.

The entrance to the northwest bedroom is located on the northern end of the west wall of the hallway (*Photo 28*). The six-panel wood door features metal hardware. An extensive roof leak damaged this room, resulting in the replacement of flooring and repairs to the wall and ceiling in 2002-2003. One, six-over-six, double-hung, wood window is located on the west wall of the bedroom, and one, eight-over-eight, double-hung, wood window is located on the north wall. A six-panel wood door on the south wall of the bedroom leads to a full bathroom. The interior of the door features a built-in mirror and doorknobs are glass. The bathroom has been updated, likely around 2002-2003, but displays a metal vanity light fixture, modern glass-front medicine cabinet, modern porcelain pedestal sink, and black and white floor and wall tiling that appears to be original (*Photo 29*). A narrow, wood chair rail and wood baseboards line the room. The east wall of the bathroom contains a closet with three-panel wood door with glass knob and original interior lock. The sidewall of the closet is plywood and is the back of the closet located in the southwest bedroom. The original light fixture is located directly beside the plywood sidewall, suggesting the division of this space into two separate closets. (Flooring is the same in both closets.) The west wall contains a walk-in shower stall with black ceramic tile floor and square, white wall tiles with black tile accents.

Basement

The basement is accessible through a doorway in the entry hall (*Photo 35*, located below the main staircase). The staircase is L-shaped with open wood steps and simple, square handrail on one side. The basement space has a concrete floor; the exposed, continuous stone foundation walls, ventilation ductwork, and first level flooring system are painted white (*Photo 36*). The west wall contains one, three-light, metal window that is also painted white, marking the original foundation wall, beyond which the addition is located (*Photo 37*). The east wall contains one, four-light, three-panel wood exterior door that opens onto a ten-step, concrete staircase that leads up to the two-bay garage (*Photo 25*).

Garage

The garage has a concrete floor, covered with laminate wood flooring; the east wall is uncoursed rubble (*Photo 24*). Two concrete steps located on the south end of the west wall of the garage lead to a three-light, three-panel, wood exterior door to the south brick patio. The current owners built a small, wood utility closet in the northwest corner of the garage. Two, six-over-six, double hung, vinyl windows are located on the

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north wall of the garage and are recent replacements. A pair of eight-light, roll-up garage doors is located on the east wall. The south wall contains one, eight-over-eight, double-hung, wood window.

Barn, Contributing Building, c. 1950s

The barn is a c. 1950s contributing building located on the northeast corner of the Smith-Carter House property (*Photos 41-43*). Renovated in 2016, with the addition of wood beam bracing and in-kind replacement of part of the tin roof, the barn is one level and measures forty-three by fifty feet. The wood frame barn has vertical wood board sheathing and a front-gable tin roof. This center-aisle barn is an example of post-and-beam and post-in-ground construction. There are entrances at the east and west ends, and it was used for horses in the 1950s by Carl Smith.⁸

Chicken Coop, Contributing Building, c. 1950s

The chicken coop is located southwest of the barn and northeast of the house. The chicken coop on the property is twelve feet by twenty-one feet and has similar construction as the barn, with a wood frame and wood tongue-and-groove sheathing (*Photos 44-45*). Located on the east and west elevations, the wood doors appear to have been cut out from the sheathing. The coop rests on wood posts with rock fill spilling out from underneath the north elevation. The raised seam metal roof overhangs all sides and has exposed rafter tails. Openings on the south elevation have been enclosed with wood sheathing. The interior flooring is plywood. A workbench runs along the south wall.

Shed, Non-Contributing Building, c. 1980s

A small, rectangular, modern, prefabricated wood shed is located in the backyard, south of the house (*Photos 52-53*). The shed has a single hinged door and one-over one vinyl window on its façade (north elevation). The building sits atop a concrete pad with stone foundation and two stone steps. There is a small barbecue pit directly south of the shed on the same concrete pad. The pad itself is approximately three feet in height with a footprint of five by fifteen feet. The barbecue pit is attached to a short, concrete wall that lines the northern side of the pad.

Entrance Gate, Contributing Structure, c. 1920s

A stone-walled gate marks the entrance to the property on Gibson Drive (*Photo 38*). The stone gate is made of stone similar to that found on the house (randomly-sized in shades of gray and brown) and includes two, curved, stone entrance walls with two square, stone pillars with simple caps; a simple, iron, double-door gate is located in the center of the entrance. A low, stone wall extends north and south from the curved walls.

Putting Green, Non-Contributing Structure, 2016

A large putting green, approximately 1700 square feet, is located about 100 feet north of Gibson Creek near the northwest corner of the parcel (*Photo 40*). The green is roughly rectangular with rounded edges and includes a rectangular sand trap (immediately south) that is about 400 square feet. The current owner installed the structure in 2016.⁹

⁸ June used the barn for her five horses during her residency. Photos of pickin' parties, held on the property after Maybelle's 1978 death, show that the barn retained its historic materials and configuration throughout the period of significance (*Image 10*).

⁹ A smaller putting green, not large enough to be inventoried, is located southeast of the residence near the south property line (*Photo 47*).

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Swimming Pool, Non-Contributing Structure, 2016

An above-ground, oval-shaped modern swimming pool is located in the southeast corner of the parcel (*Photo 46*). The pool walls are clad in stone veneer and an L-shaped wood sun deck is attached to the west and south walls. The current owner installed the structure in 2016.

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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.)

- 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.

Areas of Significance

(Enter categories from instructions.)

PERFORMING ARTS

ARCHITECTURE

Period of Significance

1925; 1952-1968

Significant Dates

1925; 1952; 1963

Significant Person

(Complete only if Criterion B is marked above.)

Carter, June

Cultural Affiliation

N/A

Architect/Builder

UNKNOWN

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Statement of Significance Summary Paragraph

The property at 1020 Gibson Drive, Madison, Tennessee, is eligible for listing in the National Register under Criterion B with local significance for its association with June Carter (Cash), who made numerous significant contributions to country music history while owning and occupying this property. Tied to an over-arching story of ownership and occupation by *Grand Ole Opry* artists Carl Smith, June Carter, “Mother” Maybelle Carter, and the *Opry*’s long-time manager, Jim Denny, the nominated property served as the place where June Carter came into her own professionally as a significant country artist, a regular performer on the *Opry*, and songwriter for many country hits (including the Certified Gold single “Ring of Fire”).¹⁰ June Carter was also the major force in country superstar Johnny Cash’s personal and professional life that enabled him to become one of the most influential artists within the American country music genre. While not often given the professional accolades she deserves, June made several major direct contributions to the music and entertainment industries through her songwriting and performances, but also had an undeniably huge indirect impact on the country music industry through her successful efforts to bolster Johnny Cash into superstardom.¹¹ The nominated property best represents her productive life and significant contributions in the area of Performing Arts.

Under Criterion B, the period of significance from 1952-1968 encompasses the property’s historic associations with June Carter and country music culture in Nashville. The start date of 1952 marks the acquisition of the property by Carl Smith, June’s first husband, and 1968 represents the end of June’s significant association with the property, when she moved out of the home to live with her third husband, Johnny Cash, at their Hendersonville house on Caudill Drive (destroyed by fire in 2007). The nominated property retains strong integrity in the aspects of location, setting, feeling, and association and displays few changes from its period of significance under Criterion B. Historic photographs from the period of significance show that the property looks very similar to its appearance during the time that June lived here (*Images 2- 5*).

The property is also eligible for local significance under Criterion C for Architecture as an excellent local adaptation of the Monterey Revival style of architecture. It retains strong architectural integrity in the aspects of design, workmanship, and materials. Under this criterion, the year of construction (1925) functions as an additional period of significance.

Narrative Statement of Significance

Early Development and Construction

The home is located on a secluded parcel of land in Madison in Davidson County, a suburban neighborhood of Nashville. Madison, which is located approximately eight miles northeast of downtown Nashville, began as a result of improvements made to an old Bison Trail, which became Neely’s Bend Road.¹² Early resident Jonathan Taylor, a farmer with a large estate valued at \$10,000 on the 1850 U.S. Federal Census, settled the

¹⁰ Recording Industry Association of America, Gold & Platinum record database, https://www.riaa.com/gold-platinum/?tab_active=default-award&se=ring+of+fire#search_section, accessed February 12, 2018.

¹¹ Jeremy Burchard, "10 Artists who Deserve to be Inducted into the Country Music Hall of Fame," *Wide Open Country*, March 9, 2017, <http://www.wideopencountry.com/country-music-hall-of-fame-artists/>, accessed June 29, 2018.

¹² Guy Alan Bockmon, *Madison Station*, (Franklin, TN: Hillsboro Press, 1997), 5.

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land where the current house sits.¹³ Later, Taylor's descendant J. Taylor Stratton (also a descendant of well-known community figure Madison Stratton, Madison's namesake) acquired a portion of the property and established a "home place" here.¹⁴

J. Taylor Stratton was a prominent figure in Davidson County, serving for decades as general manager of W.F. Gray & Company of Nashville (manufacturer of Gray's Ointment and product created by his father-in-law), principal stockholder and manager of Spring Hill Cemetery, member and chairman of the Davidson County School Board, and active member of City Road Chapel Methodist Church.¹⁵ In 1890, Stratton was appointed as the overseer for County Road No. 4, now Due West Avenue, and his property was one of thirty-five residences assigned to the road.¹⁶ The nominated property includes land that was once part of the Taylor Stratton Home Place.¹⁷

One of the early subdivisions of the Stratton lands occurred in 1929 and included several lots along Due West Avenue.¹⁸ According to Davidson County assessor records, the Smith-Carter house was built in 1925.¹⁹ Based on the Smith-Carter House's adjacent location to the north and the property's transfer in a 1934 will by Katie G. Stratton (J. Taylor Stratton's widow), a presumption that the house was likely built for a Stratton family member is defensible, as it would have been constructed on family lands located close to the original home place.²⁰ The second largest subdivision of land was on August 8, 1950 when Rice Development Company, headed by H.L. Gibson and E.C. Chance, developed a subdivision known as "Stratton Heights." During this period the property's acreage decreased to 14.6 acres and the property passed between many individuals in a very short timeframe (*see Appendix*).

Music History Significance and Ties to June Carter

James "Jim" Denny and his predecessor Jack Strapp were responsible for updating the face of *The WSM Barn Dance*, a country music show that first started as the regular Saturday night broadcast over Nashville's WSM radio station in 1925.²¹ This radio show later became known as the *Grand Ole Opry* and promoted

¹³ U.S. Census Federal Census, 1850, Davidson County, District 19, www.Ancestry.com, accessed May 22, 2016.

¹⁴ *Madison Station*, 8; *Map of Davidson County, Tennessee*, surveyed and mapped by Wilbur F. Foster; Deed of Sale from Katherine Stratton Franklin to W.L. Franklin et ux, Davidson County Register of Deeds, July 30, 1940, book 1160, page 130.

¹⁵ *Madison Station*, 125; "Taylor Stratton Dies After Long Service in County," *The Tennessean*, February 3, 1926, 1. J. Taylor Stratton School, which first opened on Gallatin Pike in 1912, was named for him.

¹⁶ *Madison Station*, 81-82.

¹⁷ Deed of Sale from Katherine Stratton Franklin to W.L. Franklin et ux, Davidson County Register of Deeds, July 30, 1940, book 1160, page 130.

¹⁸ Stratton Place Subdivision plat, Davidson County Register of Deeds, book 547 page 182, recorded July 24, 1929; lot no. 4 on that plan is where the present-day Maybelle Carter Retirement Center is located; the Smith-Carter House is north of these lots. Stratton Heights Subdivision plat, Davidson County Register of Deeds, book 1835, page 13, recorded August 8, 1950.

¹⁹ Records from the Davidson County Property Assessor's Office indicate that the house was built in 1925. Topographical map coverage from around the time the home was constructed cut off just south of the property. The earliest documentation that confirms the presence of the house is the 1950 plat for Stratton Heights (*Figure 2*) and the 1952 Nashville East (311 NW) topographical map (*Figure 4*). Based on the style and comparison with similar dwellings, the 1925 date is appropriate.

²⁰ Last Will and Testament of Katie G. Stratton, Davidson County Register of Deeds, December 3, 1934, Will Book 51, pages 280-285.

²¹ Anne-Leslie Owens, "James R. 'Jim' Denny," *Tennessee Encyclopedia of History and Culture*, second edition (Knoxville: The University of Tennessee Press, 2016), <http://tennesseencyclopedia.net/entry.php?rec=374>, accessed December 12, 2016.

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“down-home music” over its 1000-watt signal.²² Local musicians used this new medium as an opportunity to perform their songs and reach a new audience. The *Opry* garnished much attention and by 1943, the show settled into a larger space, the Ryman Auditorium. By this point, the *Opry* had become a national institution, and the musical form it was promoting in its shows—country music—was achieving national prominence, thanks in no small part to the Saturday night broadcasts from the Ryman. Longtime *Opry* star and “undisputed queen of country comedy” Minnie Pearl saw a direct correlation between the move to the Ryman and the “beginning of the explosion of country music.”²³ Author Joli Jensen summarized the trend:

Country music enjoyed a postwar surge that involved recording success for a variety of performers in a variety of styles. Historians often overlook this early period of genuine crossover; it complicates the narrative of country music’s pre-rock’n’roll purity. Eddy Arnold, considered the first of the smooth, pop country vocalists, had many successful records in the late 40s, as did other performers with a similar smooth style. But the honky-tonk tradition continued alongside smoother sounds. Lefty Frizzell, Moon Mullican, Cowboy Copas, Hank Thompson, Floyd Tillman, Carl Smith, and Webb Pierce represented the honky-tonk style into the 50s.²⁴

Denny and Strapp transformed the *Opry* from a barn dance to a showcase of country superstars, including Carl Smith, Webb Pierce, Ray Price, Chet Atkins, Hank Snow, and Mother Maybelle and the Carter Sisters (members Maybelle, Helen, June, and Anita Carter whose first *Opry* appearance was on May 29, 1950).²⁵ Denny was a long-time manager of the WSM (home of the *Grand Ole Opry*) Artist Service Bureau (1946-1952), and “went on to become one of the most successful talent agents and song publishers in country music,” inducted into the Country Music Hall of Fame in 1966.²⁶ During the early 1950s, Jim Denny was the *Opry*’s manager and had a strong rapport with Columbia Records artist Carl Smith [later married to June Carter].²⁷ In 1951, Carl Smith released *Let Old Mother Nature Have Her Way*, which hit number one on the *Billboard* country and western music charts.²⁸ Smith, known to his fans as “Mr. Romance” and “The Maynardville Flash,” was the *Opry*’s new star and Denny had to rein him in.

²² Carroll Van West, “Grand Ole Opry,” *National Register Nomination of Historic Places Form*, 2015, 10. On file at MTSU Center for Historic Preservation, Murfreesboro, TN.

²³ Dr. Frank J.J. Miele, “Ryman Auditorium” *National Landmark Nomination*, August 11, 2000, 11, <https://www.nps.gov/nhl/find/statelists/tn/Ryman.pdf>, accessed April 25, 2018; “Minnie Pearl,” Country Music Hall of Fame, <https://countrymusichalloffame.org/Inductees/InducteeDetail/minnie-pearl>, accessed June 29, 2018.

²⁴ Joli Jensen, *Nashville Sound: Authenticity, Commercialization, and Country Music* (Nashville, TN: Vanderbilt University Press, 1998), 75.

²⁵ Owens, “James R. ‘Jim’ Denny”; *Grand Ole Opry Family Album 90th Anniversary* (Franklin, TN: Grandin Hood Publishers, 2015), 29.

²⁶ Al Cuniff, “Jim Denny,” *Country Music Hall of Fame and Museum’s Encyclopedia of Country Music*, second edition (New York: Oxford University Press, 2012), <http://countrymusichalloffame.org/Inductees/InducteeDetail/jim-denny>, accessed December 12, 2016; Albert Cuniff, “Muscle Behind the Music: The Life and Times of Jim Denny,” *Journal of Country Music*, Vol. 11 (1986), Part 1, 46.

²⁷ “Muscle Behind the Music: The Life and Times of Jim Denny,” 66.

²⁸ Joel Whitburn, *The Billboard Book of Top 40 Country Hits: 1944-2006*, second edition, (New York: Billboard Books, 2006), 318.

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On June 18, 1952, Comer Newburry sold the nominated property to James R. (Jim) and Margaret O. Denny, beginning the property's association with country music.²⁹ Just a week after acquiring the property, Denny sold it to Carl Smith for \$10.00 on June 25, 1952.³⁰ This "business transaction" was the start of Denny and Smith's relationship, and the two became close friends and business partners.³¹ Jim Denny had a reputation as an aggressive businessman, and the house sale was in keeping with Denny's management patterns—he cultivated a strong relationship with the young country music stars he managed and kept his *Opry* talent close to Nashville.³² Two weeks after the transaction between Denny and Smith, *Billboard* reported that Carl Smith married his *Opry* co-star June Carter, of Carter family fame, on July 9, 1952.³³ By the time the country music "it couple" purchased the acreage in Madison, June "had become one of the most popular stars in Nashville."³⁴ The acquisition of the home appeared in *Billboard*, with the headline "Carl Smith and his wife, June Carter, have purchased a small farm in Madison, Tenn."³⁵ The property transformed into the young family's home and farm. In May 1955, *Country Song Roundup* did a cover story on Carl Smith, where they highlighted his life at the home he shared with June:

The white, farm-style fence which surrounds the Smith residence and the pleasant tress which shelter the second-floor porch promise a happy and relaxed scene within the unassuming Nashville house which is home to him. If he had to pick a favorite room in his home, Carl tells us his choice would probably be the paneled den. Here he is free to relax as he pleases and to play his guitar for his own enjoyment. The den holds Carl's extensive record collection and some of his trophies and plaques which his own recordings have won or him...The ten acres of ground surrounding the Smith home disclose many things about its owner. It was here that Little Bit, Carl's favorite saddle horse, was broken in. Here are prize angus cattle, and near the house, lovely roses.³⁶

The property in Madison was perfect for Smith and it allowed him to keep his Maynardville roots as a country boy. He could raise cattle and ride horses on his fifteen-acre property just outside of Nashville (*Image 1*). Madison became the location for the homes of other artists including Hank Snow, Kitty Wells, Johnny Wright, Patsy Cline, Earl Scruggs, the Everly Brothers, Charlie Louvin, Floyd Cramer, Bashful Brother Oswald, Charlie Rich, Jon Hartford, Eddy Arnold, and Colonel Tom Parker.³⁷

²⁹ Deed of Sale from Comer L. and Pauline C. Newburry to James and Margaret Denny, Davidson County Register of Deeds, recorded August 8, 1951, book 2017, page 203.

³⁰ Deed of Sale from James and Margaret Denny to Carl Smith, Davidson County Register of Deeds, recorded June 25, 1952, book 2087, page 99.

³¹ Denny founded Cedarwood Publishing in 1953, and later Driftwood Publishing with "Mr. Country" Carl Smith, who was inducted into the Country Music Hall of Fame in 2003 (see Cuniff, "Jim Denny," *Country Music Hall of Fame and Museum's Encyclopedia of Country Music*.)

³² Albert Cuniff, *Starmaker: The Life and Times of Country Music Hall of Fame Member Jim Denny* (Nashville: JWD Publications, 1985), on file at the Center for Popular Music, MTSU, Murfreesboro, TN, 34 and 40-42.

³³ Johnny Sippel, "Folk Talent and Tunes: Artists' Activities," *Billboard*, July 12, 1952, 36.

³⁴ John Carter Cash, *Anchored in Love: An Intimate Portrait of June Carter Cash* (Nashville: Nelson, 2007), 41.

³⁵ Johnny Sippel, "Folk Talent and Tunes: Artists' Activities," *Billboard*, November 22, 1952, 40.

³⁶ *Country Song Roundup*, "Carl Smith Story: at Home with Carl," May 1955, 8-9.

³⁷ Randy Fox, "'Hillbilly East' A Short Country Music History of Nashville's Eastside," *Rambler Magazine*, March 21, 2016, http://www.muddyyrootsrecords.com/mr_rambler/articles.php#hillbilly-east-a-short-country-music-history-of-nashvilles-eastside, accessed June 12, 2018; Tony Gonzalez, "Madison Homes of Maybelle Carter, Hank Snow on market," *The Tennessean*,

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The Path to Country Music Royalty: June “Junebug” Carter

June’s mother, Maybelle Carter, became one of the most influential country music artists due to her unique “Carter Scratch” guitar strumming method, and gained acclaim early in the genre’s history during her time with The Carter Family act (1927-1941).³⁸ During the 1930s, Mexican-border radio stations were some of the best outlets for country musicians; unregulated during this time and peddling everything from quack medicine and evangelism to mystic practices and supposed miracle drugs, their pitches “were aimed at gullible rural and working-class Americans, so from the start, the stations featured plenty of country music,” which included Maybelle and her three daughters by 1939.³⁹ The trio of sisters recorded their own border radio shows, and after their second season, they returned home to Virginia to find 5,000 fan letters waiting; sales of the Carter Family records skyrocketed as a result of these “outlaw broadcasts.”⁴⁰

After the original Carter Family group disbanded in 1943, Maybelle ushered her teenage daughters Helen, June, and Anita (on accordion, autoharp and bass, respectively) further into the limelight and the group, known as Mother Maybelle and the Carter Sisters, performed on the radio for station WRVA in Richmond, Virginia that year.⁴¹ June and her sisters joined the once-shy Maybelle in transforming the Carter Family sound from “old-timey” to a more confident and widely-popular, all-female country music act, with June as the “best showman” of the group.⁴² One of her earliest original comedy routines was the pantaloons-clad “Aunt Polly” character, and she later recalled, “I hoofed away--one of the silliest vaudeville jigs that a girl could ever do”; though she noted that the old circuits sometimes required their performances for up to five demanding shows per day, she realized during this time of touring that entertainment was her calling.⁴³

June’s barnyard shtick, itself a throwback to minstrel shows and vaudeville, was an integral and much-loved part of the radio barn dances and traveling revues that put country music on the map. Much as their singing and picking counterparts induced people to dance and drink away their blues, country cutups like June afforded hard-hit people a chance to laugh, as Langston Hughes put it, to keep from crying. “I’ll never forget June Carter in this chartreuse-green chiffon dress, doing her comedy bit,” said *Opry* star Connie Smith. “She kept me in

November 21, 2014, <https://www.tennessean.com/story/news/local/2014/11/21/madison-homes-maybelle-carter-hank-snow-market/19373559/>, accessed June 20, 2018.

³⁸ “Carter Family,” Inductees List, Country Music Hall of Fame, <https://countrymusichalloffame.org/Inductees/InducteeDetail/carter-family>, accessed June 29, 2018.

³⁹ Mary A. Bufwack and Robert K. Oermann, *Finding Her Voice: The Saga of Women in Country Music* (New York: Crown Publishers, 1993), 111.

⁴⁰ Ibid.

⁴¹ *Finding Her Voice: The Saga of Women in Country Music*, 149-150.

⁴² Ibid. Kentucky's Amburgey sisters, daughters of a coal miner from Neon, KY, were the other major female family band during the 1940s (*Her Voice: The Saga of Women in Country Music*, 151). Two of the three sisters developed solo acts in the 1950s in other music genres: Martha Carson, gospel singer and Elvis-influencer, and “blonde bombshell rockabilly” singer Jean Chapel (Barry Mazor, *Meeting Jimmie Rodgers: How America's Original Roots Music Hero Changed the Pop Sounds of a Century* [New York: Oxford University Press, 2009], 310.)

⁴³ *Finding Her Voice: The Saga of Women in Country Music*, 150-151.

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stitches. Her timing is so great.” The late Minnie Pearl went one better, once claiming that June had the best timing of any comic she had ever known.⁴⁴

June, who graduated from high school in 1946, was already on her way to becoming one of the most popular country music icons, and over the next four years, the family act took steps that cemented her future in music history:

Mother Maybelle and The Carter Sisters became top stars at "The Old Dominion Barn Dance" in Richmond in 1946. Two years later the act moved to the "Tennessee Barn Dance" on WNOX in Knoxville. There Maybelle picked up a promising young guitarist named Chet Atkins and added him to the band. They joined the Ozark Jubilee in Springfield, Missouri, in 1949, and in 1950 the group took up permanent residence at "The Grand Ole Opry" in Nashville.⁴⁵

As members of the *Opry*, Mother Maybelle and the Carter Sisters befriended such artists as Elvis Presley and Hank Williams.⁴⁶ To match the sounds of their gospel and religious songs, they presented an "old-fashioned country sweetheart image throughout the postwar period ... [because] most female acts were expected to have wholesome looks."⁴⁷ While the group was not unique in following the trends of gospel fervor or the 'country sweetheart' look, both popularized during the late 1940s and 1950s, maintaining this image and sound helped them stay relevant with broad appeal to their working-class fan base.⁴⁸ By the early 1950s, June had established herself as part of the successful family group for several years, and wanted to stand out as a solo country artist; during this time, she performed as the opening act for Elvis and was under the guidance of famed music manager Colonel Tom Parker.⁴⁹

⁴⁴ Bill Friskics-Warren, "June Carter, 1929-2003," *Nashville Scene*, May 22, 2003, <https://www.nashvillescene.com/news/article/13008595/june-carter-19292003>, accessed June 29, 2018.

⁴⁵ *Finding Her Voice: The Saga of Women in Country Music.*, 151.

⁴⁶ "Maybelle Addington Carter," Virginia Women in History 2007, The Library of Virginia, <http://www.lva.virginia.gov/public/vawomen/2007/carter.htm>, accessed June 11, 2018. The Maybelle and Ezra Carter House (NRHP 6/12/1985) in Maces Spring, Virginia, represents the early residence of both June and Maybelle Carter, from 1927 to 1943, at which time the family moved to other homes before settling in Nashville (National Register of Historic Places, Maybelle and Ezra Carter House, Maces Spring, Scott County, Virginia, National Register #85001412.) In the early 2000s, June visited the Virginia home, which she considered a peaceful place that took her "back to her roots" (*Anchored in Love*, 134).

⁴⁷ *Finding Her Voice: The Saga of Women in Country Music*, 209.

⁴⁸ Ibid. The group's 1949 songbook contained mostly gospel and religious songs. Maybelle's old hits from the first Carter family act, including "Will the Circle Be Unbroken," became "southern gospel cornerstones" during this time (*Finding Her Voice: The Saga of Women in Country Music*, 209.)

⁴⁹ Geoff Boucher, "From the Archives: June Carter Cash, 73; Lifelong Star of Country Music," *Los Angeles Times*, May 16, 2003, <http://www.latimes.com/local/obituaries/la-me-june-carter-cash-20030516-20160515-snap-story.html>, accessed June 29, 2018; Paul Wadey, "June Carter Cash Country singer who was wife and muse to Johnny Cash," *The Independent*, May 17, 2003, <https://www.independent.co.uk/news/obituaries/june-carter-cash-36536.html>, accessed June 29, 2018.

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A Country Home Retreat in Madison

June Carter's marriage to Carl Smith did not last because Smith had other expectations for her. John Carter Cash later wrote, "Carl may have wanted a more stay-at-home wife, someone who was not in the limelight as much as he was."⁵⁰ Carter learned that Smith was seeing Goldie Hill, another country musician on the side, prior to the birth of their daughter Carlene.⁵¹ According to the bill for divorce, "[in the] early part of the year 1955 the parties separated, the defendant (Smith) leaving the home of the parties, and on occasion his whereabouts were not known to this complainant (Carter) for a period of several days."⁵² Carter stated in their divorce proceedings that during their married life she "suffered the most extreme mental cruelty as the result of the conduct of the defendant."⁵³ Though the two had separated and Carl had been living elsewhere for months, they welcomed daughter Rebecca Carlene Smith in September of 1955.⁵⁴ As divorce was imminent, Carl Smith deeded the nominated property to June in early 1956 before he moved to Hollywood.⁵⁵ Their split was publicized in newspapers and magazines across the country, and the divorce was finalized in January of 1957.⁵⁶ After her divorce to Carl Smith, "[June] would sometimes let Elvis stay at the house to 'rest' after the tour."⁵⁷ June even let fellow country musician and *Opry* co-star Patsy Cline stay with her at the house, as the two became good friends during this time.⁵⁸ This was the start of the home becoming a retreat for country music musicians.

Between 1956 and 1957 June and Carlene spent a lot of time in New York, returning to Nashville and their Madison home on the weekends when June performed at the *Grand Ole Opry*.⁵⁹ After her divorce, June began focusing on her career and her life-long dream of being an actor. *The Nashville Tennessean Magazine* made her the cover story in the July 1956 edition, showcasing photos of June at the Madison property with daughter Rebecca Carlene.⁶⁰ The magazine followed her backstage at the *Opry*, her film classes in New York City, and her life at home:

June devotes every offstage minute to her blue-eyed daughter in the two-story, colonial home on 15 acres off Due West Ave. Besides offering handsome living accommodations, the home is surrounded by the country atmosphere in which June was raised. She has five horses ambling over the acreage. And when she gets an urge to do some 'lonesome thinking' June wheels her motorcycle out for a noisy ride.⁶¹

⁵⁰ *Anchored in Love*, 42.

⁵¹ *Ibid.* Carl Smith later married Goldie Hill and moved to Franklin, Tennessee where he owned a 500-acre horse farm. Goldie Hill gave up her career to become a stay at home wife, unlike June Carter (*Anchored in Love*, 42).

⁵² Valeria C. Smith v. Carl Milton Smith: Bill for Divorce, (Circuit Court for Davidson County, Tennessee, December 6, 1956), 2.

⁵³ *Ibid.*

⁵⁴ Mark Stielper (Cash family historian), personal interview with Caroline Eller via email, Nashville, Tennessee, June 11, 2018.

⁵⁵ Warranty Deed from Carl Smith to Valeria C. Smith, Davidson County Register of Deeds, recorded March 21, 1956, book 2497, pages 131-132.

⁵⁶ Valeria C. Smith v. Carl Milton Smith: Final Decree of Divorce, 4.

⁵⁷ John Carter Cash, *Anchored in Love: An Intimate Portrait of June Carter Cash*, (Nashville: Nelson, 2007), 44.

⁵⁸ *Finding Her Voice: The Saga of Women in Country Music*, 253.

⁵⁹ *Anchored In Love*, 42-43.

⁶⁰ George Barker, "She Can't Lose for Winning," *The Nashville Tennessean Magazine*, July 8, 1956, 2 and 10.

⁶¹ *Ibid.*, 23.

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Shortly after she returned to Madison in 1957 to live full-time, June married local racecar driver Edwin “Rip” Nix on November 11, 1957. Nix moved into the Madison home, using the barn as a garage for his car. June welcomed her second daughter, Rosey, eight months later on July 13, 1958. The home became a place where June Carter grew enormously as a person, mother, and artist. One article noted, “June Carter, local comedienne, disclosed to us the other day that her husband, Rip Nix, would soon drain the young lake across from their house, making it a fine meadow for grazing horses. They have one of the most beautiful homes in East Nashville.”⁶² Her daughter, Carlene, fondly recalled this time in Madison:

For the most part that looked like this: She would tour and then, when she came home and we would work on making the entire 15-acre little farm we lived on look like it was hand manicured. Because, it really was! She drove the tractor and I followed in the riding mower, pulling a trailer. Rosey’s job was to pick up every little stick and rock and throw that stuff in the trailer. There were also the fencerows that had to be hand trimmed with clippers — there were no weed whackers back then. That, too, was our job. We always had a garden that had to be weeded and watered, flowers had to be pruned, patios swept. It was hard work for a couple of little kids, but we wanted to be like our Momma and would do whatever she said she needed us to do. We were just thrilled to be with her. She always smiled when she was leaving for the next trip out because, in her mind, home had been taken care of. We were conditioned for years not to cry; this was her job. I now understand more that this was her life and she truly loved it!⁶³

In the late 1950s, June wanted to try her hand at serious acting “so [she] could do it if [she] ever had to,” and starred in numerous television and theatrical productions, including roles on popular television series like *Gunsmoke* and *The Adventures of Jim Bowie*, a part in the movie *Country Music Holiday*, performances in half a dozen television plays, and guest spots on *The Tennessee Ernie Ford Show*.⁶⁴

June and the “Ring of Fire”

During this time in her career, June performed regularly on the *Opry* with her sisters, their mother Maybelle, and Aunt Sara. Carter’s time with the *Opry* proved crucial to her career; this is the place where she befriended Elvis Presley (who occasionally toured with The Carter Family) and met legendary country musician Johnny Cash.⁶⁵ Around 1961, her relationship with Cash blossomed, as the Carter sisters were invited to perform on *The Johnny Cash Show*. The Carters even performed alongside fellow country icons Johnny Cash and Patsy Cline at The Hollywood Bowl in 1962.⁶⁶ When she was not on the road, June spent a lot of time in Madison with her family and invited other artists to her home, including Merle Kilgore to collaborate on a record. June and Merle Kilgore had developed a very strong relationship as co-songwriters

⁶² “Better Home,” *The Tennessean*, October 21, 1959, 13.

⁶³ Carlene Carter, “Remembering June Carter Cash,” *Innocent Words*, June 23, 2016, 1, <http://innocentwords.com/remembering-june-carter-cash-by-carlene-carter/>, accessed December 13, 2016.

⁶⁴ Bill Maples, “Opry Will Miss ‘Junebug’ But Family Comes First!,” *The Tennessean*, April 13, 1958, BLUE STAR Edition, 30.

⁶⁵ *Anchored in Love*, 44.

⁶⁶ *Finding Her Voice: The Saga of Women in Country Music*, 258.

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and both were touring with Johnny.⁶⁷ Many of their works were crafted in June's Madison home, making it a sort of songwriters' studio.⁶⁸ During this time, the two wrote many songs together, including "Promised to John" for fellow country musician Hank Snow and Anita Carter (June's younger sister); eventually, the two were meeting every day they were not on tour so they could write new songs.⁶⁹

In 1962, the home became the place where Kilgore and Carter penned one of the most well-known songs in country music, "Ring of Fire," which was about her relationship with Johnny Cash.⁷⁰ The song developed when June told Kilgore about a friend who had undergone a difficult divorce, and in her letter to June had referred to love as a "burning ring of fire," words that stuck with Carter and Kilgore and inspired the wildly popular song.⁷¹ Though they initially disagreed over using "Ring of Fire" as the title of the song, due to Merle's concern of potential confusion with Duane Eddy's instrumental by the same name, June stood her ground. Johnny Cash recorded the song in 1963 and it was released by Columbia Records. It became a number one hit on *Billboard's* Hot Country Songs chart on July 27, 1963 and provided Johnny Cash with a major boost to his career, which had suffered as he battled drug addiction.⁷² The song ultimately became one of the biggest hits of his entire career and has been described as his "signature hit."⁷³ While the song's title was inspired by the words of her friend, Johnny Cash was ultimately June's inspiration for the song.⁷⁴

Johnny struggled through many of these years with a drug habit, and June is credited by their son as the person who "...carried the road show [with Cash] during the 1960s and beyond" and whose support enabled him to begin a new life as a country superstar.⁷⁵ In his autobiography, Johnny said of his then-wife, muse, and collaborator, "what June did for me was post signs along the way, lift me up when I was weak, encourage me when I was discouraged, and love me when I felt alone and unlovable. She's the greatest woman I have ever known. Nobody else, except my mother, comes close."⁷⁶ Not only did June Carter use her personal feelings towards Johnny Cash as inspiration to write "Ring of Fire," but by Johnny Cash's own

⁶⁷ *50 Years Down a Country Road*, 140. Merle Kilgore later served as the best man at Carter and Cash's 1968 wedding (*50 Years Down a Country Road*, 142).

⁶⁸ Mark Stielper, personal interview with Caroline Eller, Nashville, Tennessee, February 8, 2018.

⁶⁹ *50 Years Down a Country Road*, 140.

⁷⁰ Mark Stielper, personal interview with Caroline Eller, Nashville, Tennessee, February 8, 2018; *Anchored In Love*, 54; Ralph Emery and Patsi Bale Cox, *50 Years Down a Country Road* (New York: William Morrow, 2000), 140. Stielper stated during the February 8, 2018 interview that June's personal journal (in his private collection) includes a firsthand account of her writing the song in this house with Kilgore in 1962. Kilgore was a highly successful country music songwriter, recording artist and manager of Hank Williams Jr.'s career for over 30 years (Jessica Robertson, "Merle Kilgore Dies," *Rolling Stone*, February 7, 2005, <https://www.rollingstone.com/music/news/merle-kilgore-dies-20050207>, accessed June 28, 2018).

⁷¹ Ibid.

⁷² *50 Years Down a Country Road*, 140; Johnny Cash Chart History, "Hot Country Songs," *Billboard*, 2018, <https://www.billboard.com/music/Johnny-Cash/chart-history/country-songs/song/464572>, accessed June 29, 2018; "Ring of Fire" lyrics by June Carter and Merle Kilgore. June's sister Anita Cash was the first person to record "Ring of Fire," but her version did not gain much attention. It was not until Johnny Cash released his own version that the song became a hit.

⁷³ Jim Bessman, "June's Fire," *Billboard*, June 7, 2003, 61.

⁷⁴ *50 Years Down a Country Road*, 141.

⁷⁵ *Anchored in Love*, 50-52.

⁷⁶ Marlene Wagman-Geller, *And the Rest Is History: The Famous (and Infamous) First Meetings of the World's Most Passionate Couples* (New York: Penguin Group, 2011), Chapter 27, "Johnny Cash and June Carter 1956," n.p.

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admission, she was the major force behind his development into one of country music's most significant superstars of the twentieth century.⁷⁷

The two independent country stars teamed up often to write songs and perform duets and shows during this time, following a country duet tradition with origins credited to the "cheating-song successes of Margaret Whiting & Jimmy Wakely ("Slipping Around," 1949) and Elton Britt & Rosalie Allen ("Quicksilver," 1950); this kind of pairing became institutionalized in country music thereafter, and was embraced by June and Johnny in their performances.⁷⁸ In 1963 June co-wrote "The Matador" with Cash, and the song peaked at number two on *Billboard's* Hot Country Songs chart on December 14, 1963.⁷⁹ In 1964, Johnny and June's hit duet "It Ain't Me Babe" followed this pattern, with wide appeal in both the country and pop music genres, and was quickly followed with several more successful collaborations from the pair.⁸⁰

Nix and Carter's marriage began to dissolve as June's relationship and love for Johnny Cash developed. Carlene remembers her mother saying, "When we go home in a couple of days your Daddy Rip will be gone and won't be living with us anymore. We're getting a divorce, but you'll see him anytime you want to... Until that point, Momma had not allowed John to spend time at our house," Carlene recalled.⁸¹ Prior to Carter's marriage to Cash, when Johnny needed to get clean he went to June's parents' house on in Madison to sober up.⁸² Johnny Cash moved to Madison primarily to be close to June.⁸³ As Carlene remembers, "John was [June's] very special friend...He spent a lot of time at Grandma and Grandpa Carter's house [on Cude Lane] and even had his own room.⁸⁴ They were trying to help John 'get better' that was the phrase used more often."⁸⁵

June and Johnny continued to tour together and in 1967, she wrote another huge hit for them, "Jackson," a sort of parody about a couple's spat reminiscent of ones they had endured for years in their own tumultuous relationship. Performances of the crowd-pleasing number allowed June to shine as a respected country music entertainer with comedic undertones, and the pair won "the only funny-fight duet Grammy Award when they teamed up for [it] ... [in the song] he's sick of their small-town marriage and wants to head for the bright

⁷⁷ Johnny Cash's status as a country music superstar has been well established by many sources, including the National Register nomination for his boyhood home in Dyess, Arkansas, which was listed in 2018. The informational listing for Johnny Cash's induction into the Country Music Hall of Fame is another example of a source that provides further credence to his significance in country music. "Johnny Cash," accessed July 2, 2018, <https://countrymusichalloffame.org/Inductees/InducteeDetail/johnny-cash>.

⁷⁸ *Finding Her Voice: The Saga of Women in Country Music*, 356-357.

⁷⁹ "Johnny Cash Chart History," Hot Country Songs, *Billboard*, 2018, <https://www.billboard.com/music/Johnny-Cash/chart-history/country-songs/song/574177>, accessed June 29, 2018.

⁸⁰ Wadey, "June Carter Cash Country singer who was wife and muse to Johnny Cash."

⁸¹ Carter, "Remembering June Carter Cash."

⁸² Ibid.

⁸³ *Anchored in Love*, 49.

⁸⁴ Maybelle and husband Ezra "Eck" Carter lived on Summerfeld Street in Madison, then purchased and moved to the house on Cude Lane in 1959. The Carters sold the Cude Lane property to Johnny Cash in 1964, and he also lived in an apartment on Palestine Avenue to be close to June's home (Mark Stielper, personal interview with Caroline Eller, Nashville, Tennessee, February 8, 2018).

⁸⁵ Carter, "Remembering June Carter Cash"; Mark Zwonitzer and Charles Hirshberg, *Will You Miss Me When I'm Gone?: The Carter Family and Their Legacy in American Music* (New York: Simon and Schuster, 2002), 348; *Anchored in Love*, 49.

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lights of sin city. June hollers after him, 'Well, go on down to Jackson...make a big fool of yourself...See if I care.'⁸⁶ "Jackson," which peaked at number two on *Billboard's* Hot Country Songs chart on May 6, 1967, won them a Grammy that year in the category of Country & Western Duet, Trio or Group (Vocal or Instrumental).⁸⁷

June Carter married Johnny Cash on March 1, 1968; though she had not changed her stage name in the previous marriages to Smith or Nix, her stage name changed to June Carter Cash upon their marriage.⁸⁸ The nominated property was June's home up until this point, but she and Johnny moved to the family's new lake house (not extant) on Caudill Drive in Hendersonville in 1968 (very soon after their marriage), and remained there for many years.⁸⁹ June, by then a veteran female country star who had helped bring country music into the mainstream, enjoyed continued professional success alongside other crossover artists in the 1970s, when country music became a pop-oriented trend.⁹⁰ However, her music career slowed as she left the spotlight in the 1970s stating, "I worked with John, but I had enough sense to walk just a little ways behind him. I could have made more records, but I wanted to have a marriage."⁹¹ In essence, she sacrificed her own later music career to focus on supporting her husband. Though she was less involved in the music industry, she wrote two autobiographies (1979's *Among My Klediments* and 1987's *From My Heart*) and also did some television and film acting.⁹²

Even after decades in the spotlight, collaborating with fellow country legends and having a richly successful career of her own, June remained humble and down-to-earth as a true Carter would. When interviewed about her impact and place in history, she stated:

I think God put his hand on The Carter Family and said, 'OK, you can be A.P. Carter, you can be Maybelle Carter, you can be Sara Carter.' God also put his hand on people like Hank Williams, and said, 'You can be Hank Williams,' and to Johnny Cash, 'You can be Johnny Cash.' And God put his hand on Elvis Presley and said, 'You can be Elvis Presley.' But God has done that very few times. And God has been good enough to let me stand in the shadow of all these people—people that have either been very close to me, or that have been my

⁸⁶ *Finding Her Voice: The Saga of Women in Country Music*, 354.

⁸⁷ Tom Biracree, *The Country Music Almanac* (New York: Prentice Hall, 1993), 253; "Johnny Cash Chart History," Hot Country Songs, *Billboard*, 2018, <https://www.billboard.com/music/Johnny-Cash/chart-history/country-songs/song/840042>, accessed June 29, 2018.

⁸⁸ "June Carter Cash Biography," Biography.com, published by A&E Television Networks, <https://www.biography.com/people/june-carter-cash-16257320>, accessed June 1, 2018; *Anchored in Love*, 45 and 54; Warranty Deed from Alvin W. Thomas etux to Ezra J. Carter etux, Davidson County Register of Deeds, October 23, 1961, Book 3286, Page 115.

⁸⁹ *Anchored in Love*, 51, 54 and 188. In later years, June and Johnny owned several properties, including a farm in Bon Aqua, Hickman County, Tennessee and a mansion called "Cinnamon Hill" in Jamaica, purchased in 1973 from John Rollins (*Anchored in Love*, 67-68, 71-73, 77). June referred to the Hendersonville lake house as "Camelot" (*Anchored in Love*, 129).

⁹⁰ *Finding Her Voice: The Saga of Women in Country Music*, 414-415. Her 1971 song, "A Good Man," was her only solo hit (June Carter Cash Chart History," Hot Country Songs, *Billboard*, 2018, <https://www.billboard.com/music/june-carter-cash/chart-history/country-songs/song/838536>, accessed June 29, 2018.)

⁹¹ Zac Johnson, "June Carter Cash Biography," AllMusic, 2018, <https://www.allmusic.com/artist/june-carter-cash-mn000838300/biography>, accessed June 29, 2018.

⁹² *Ibid.*

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blood. And somewhere God has said, 'OK, June, you are a part of this.' If you stop and think about it, that's an awfully powerful thing.⁹³

Later Years at the Smith-Carter House

As an artist, June's mother Maybelle Carter experienced widespread popularity in the late 1960s and '70s during the counterculture movements, as her bluesy "Carter scratch" appealed to fans of popular music trends of the time.⁹⁴ The Carter Family (original group of A.P., Maybelle, and Sara) was inducted into the Country Music Hall of Fame in 1970.⁹⁵ Maybelle and her husband Eck moved into the Smith-Carter House in 1971, when he fell ill, and they lived alone in the home until 1974, when Eck was transferred to an assisted living facility and passed away soon thereafter.⁹⁶ Maybelle remained at the Smith-Carter House (*Image 10*), often in the care of nurse Peggy Knight after Eck's death, and it is here that she wrote "Will the Circle Be Unbroken," a song she performed with the Nitty Gritty Dirt Band on their Grammy Award-winning 1972 album by the same name.⁹⁷ June retained sole ownership of the nominated property until 1974, when she entered into joint ownership with Johnny.⁹⁸ Maybelle Carter made the home her primary residence until her death in 1978.⁹⁹ After Maybelle's passing and into the 1980s, the farm was used for "pickin' parties," gatherings of family friends and country musicians who played impromptu performances often after *Opry* shows (*Image 11*). *Hee Haw* star Roni Stoneman remembers the "pickin' parties" that were held at the barn on the property.¹⁰⁰ These events, attended by country musicians like Emmylou Harris, Peter Rowan, Roland White, and Marty Stuart enabled the bucolic farm to have continued association with country music history, functioning as a gathering place for those in the industry.¹⁰¹

To honor the memory of Maybelle, "the Belle of Appalachia," June and Johnny sold part of the land on the Smith-Carter House property for the Maybelle Carter Retirement Center in 1983; the original Stratton home was razed "to make room for the Maybelle Carter Retirement Center's driveway on Due West Avenue" (*Figure 3*).¹⁰² That same year, John R. and June Carter Cash placed an easement on the property to "protect the beauty and openness of the real property" that restricted any new buildings or modifications to existing

⁹³ Friskics-Warren, "June Carter, 1929-2003."

⁹⁴ Mark Stielper, personal interview with Caroline Eller, Nashville, Tennessee, February 8, 2018.

⁹⁵ "Carter Family," Inductees List, Country Music Hall of Fame.

⁹⁶ Mark Stielper, personal interview with Caroline Eller, Nashville, Tennessee, February 8, 2018; *Anchored in Love*, 137.

⁹⁷ "Grammy Hall of Fame," Recording Academy Grammy Awards, 2018, <https://www.grammy.com/grammys/awards/hall-of-fame#w>, accessed June 29, 2018; Mark Stielper, personal interview with Caroline Eller, Nashville, Tennessee, February 8, 2018; *Anchored in Love*, 130. The property is sometimes referred to as "Maybelle's Farm," which may have originated during the "pickin' party" era after her death and residency here; however, Stielper was not aware of any time that this name was commonly used to identify the property. According to Stielper, Maybelle met Peggy Knight at a bingo game.

⁹⁸ Quitclaim Deed to John R. Cash and June Carter Cash, Davidson County Register of Deeds, June 18, 1974, Book 4827, Page 777.

⁹⁹ Mark Stielper, personal interview with Caroline Eller, Nashville, Tennessee, February 8, 2018; *Anchored in Love*, 138.

¹⁰⁰ Roni Stoneman, personal interview with Ashley Brown (MTSU Center for Historic Preservation), Murfreesboro, TN, April 21, 2016.

¹⁰¹ As a music industry gathering place, the Smith-Carter House is a similar property type and meets comparable criteria as those documented in the Registration Requirements under the *Historic Music Industry Resources of Nashville, Davidson County* Multiple Property Documentation Form (Accepted November 1, 2016), 186.

¹⁰² Bockmon, 68; *Anchored in Love*, 139.

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buildings on the property.¹⁰³ Carlene Carter became the sole owner of the nominated property in 1994 and lived here until 2001.¹⁰⁴ On November 25, 2016, the Metropolitan (Nashville) Historic Zoning Commission designated Smith-Carter House as a Historic Landmark District, which provides the highest level of local protection from inappropriate alterations or demolition on the property.

Comparative Context: Music Properties in Madison

A few miles north of Nashville, Madison became a haven for several of the Opry's stars and other country musicians, beginning in the 1950s.¹⁰⁵ This area of Nashville offered convenience in its proximity to downtown but also the quiet and larger properties that many musicians preferred, tranquil spaces away from the spotlight and the bustling city. The homes of Hank Snow (312 E. Marthona Rd., c. 1950), Kitty Wells (1302 Saunders Ave., c. 1960), and Patsy Cline (815 Nella Dr., 1962) are all mid-century houses built by the musicians, whereas the Smith-Carter House was built about twenty-seven years prior to the start of its association with country musician and performer June Carter. With regard to integrity, both the Patsy Cline and Hank Snow homes have been determined National Register-eligible by the Metro Historical Commission and the Tennessee Historical Commission, as the residences retain a majority of their historic materials and appearance. Kitty Wells' house, which she shared with husband and fellow country musician Johnny Wright, has not been surveyed (due to age) or formally researched. However, all of these properties have had some alterations including small additions (Snow house), window replacements (Cline house) or interior changes, as in the case of Kitty Wells' house that was remodeled in 1965 after a fire.¹⁰⁶ While these other artists built their homes often at the pinnacle of their careers (Patsy's is often referred to as her "dream house"), the Smith-Carter House has ties to Jim Denny, Carl Smith, June Carter, Maybelle Carter, Johnny Cash, Merle Kilgore, and Marty Stuart [married to Cindy Cash] among others, a longer and more varied continuum of music history association not reflected in these other properties.¹⁰⁷ While architecturally very different from the Smith-Carter House, Hank Snow's home, known as "Rainbow Ranch" may be the most similar property in terms of length of association (Snow lived there from 1950 to 1999), but his artistic space was more formal, with an office and recording studio addition. In comparison, the Smith-Carter House was the site where June composed many songs, often with Merle Kilgore, and open-air pickin' parties were held outside, an informal yet artistically-productive space that reflected its natural setting.

This property is the best property to be listed for association with June Carter as it was the site where she lived when she made her own significant contributions to country music, independent of her involvement with the Carter family's career and fame. This house was where she matured and developed as a songwriter and an iconic female country music artist. Among the songs she wrote at this house was "Ring of Fire,"

¹⁰³ Easement placed by Johnny Cash and June Carter Cash, Davidson County Register of Deeds, June 30, 1983, Book 6087, Page 328.

¹⁰⁴ Warranty Deed from John R. Cash and June Carter Cash to Carlene Carter, Davidson County Register of Deeds, August 30, 1994, Book 9475, Page 122.

¹⁰⁵ Fox, "Hillbilly East: A Short Country Music History of Nashville's Eastside"; Gonzalez, "Madison Homes of Maybelle Carter, Hank Snow on market"; "A Home Town for the Stars," *The Tennessean*, March 29, 1967, Page 16 (*Image 7*).

¹⁰⁶ Property resident Stephanie Sturdivant, Hillbilly Hideaways: Homes of the Stars, March 23, 2015, <https://www.facebook.com/hillbillyhideaways/photos/a.684593708317335.1073741840.684393388337367/686450271465012/?type=3&theater>, accessed June 29, 2018.

¹⁰⁷ Marty Stuart and Cindy Cash, married from 1983-1988, lived in the Smith-Carter House for some time during their marriage (Mark Stielper, personal interview with Caroline Eller, Nashville, Tennessee, February 8, 2018).

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which played a major role in her eventual husband's career and significance in country music. The only other property associated with the significant contributions of June Carter's career was the Cashes' Hendersonville home, where they lived from their marriage in 1968 until their deaths, but that home was destroyed by fire in 2007.

Architectural Significance

The Smith-Carter House is an unusual and intact local adaptation of the Monterey Revival style (with Colonial Revival influences), a style rarely seen in Tennessee. Emblematic of the Monterey style, the house form is two stories, with a low-pitched gabled roof and a broad, dominant, cantilevered second-story balcony that covered by the principle roof.¹⁰⁸ Typical of Monterey houses, the porch acts as the dominant architectural feature and extends the entire width of the wing (within a gable-and-wing form). There is an original attached garage and a 1952 addition that act as 'wings' and the core massing is L-shaped with a projecting front bay. While there is a three-ranked façade, also typical of this style, the home exhibits a variation on the simpler forms of earlier Monterey examples, as it has a broader façade, achieved with the addition of these wings.¹⁰⁹

Vernacular and Revival Characteristics

The wall cladding of the Smith-Carter House has both typical and atypical characteristics. Typical of the Monterey style, the second story (in this case, a portion thereof) has a different cladding material than the first story; the portion of second story exterior wall that is under the balcony roof has historically been covered with wood paneling, while the remaining exterior walls exhibit uncoursed rubble stone veneer.¹¹⁰ Stone wall cladding is often present in the historic architecture of Davidson County, in such residential examples as Stone Hall (built in 1918, NRHP 11/17/2010) or the National Register-eligible c.1920 Logue House at 115 Cottage Lane, both in Donelson. A small collection of c. 1935 rubble stone cottages can also be found in the 100 block of Harrington Avenue in Madison, about 0.8 miles northeast of the nominate property; these exhibit coursed, cobweb, and uncoursed rubble stone placements.¹¹¹

Another proximate example of uncoursed rubble stone cladding is the 1935 Drouillard Library building (not extant), which was built for Madison College off nearby Neely's Bend Road, about 2.2 miles east of the Smith-Carter House.¹¹² One contemporary music industry-related stone residence in Madison was the Colonel Tom Parker House, a c.1935 Colonial Revival, one-story-over-basement, stone building that functioned as the home and office of Colonel Tom Parker, renowned manager of Elvis Presley and country musicians Hank Snow and Eddy Arnold.¹¹³ While the Colonel Tom Parker house displayed uncoursed rubble cladding similar to the Smith-Carter house, the weight of this construction and subsequent challenge it posed

¹⁰⁸ Virginia Savage McAlester, *A Field Guide to American Houses* (Alfred A. Knopf: New York, 2015), 537-538.

¹⁰⁹ *Ibid.*, 539.

¹¹⁰ *Ibid.*, 537.

¹¹¹ Herbert Gottfried and Jan Jennings, *American Vernacular Design, 1879-1940: An Illustrated Glossary* (New York: Van Nostrand Reinhold Company, 1985), 28-29.

¹¹² Eleanor Graham, *Nashville: A Short History and Selected Buildings* (Nashville: Historical Commission of Metropolitan Nashville-Davidson County, Tennessee, 1974), 215.

¹¹³ "Colonel Tom Parker House," Historic Nashville Inc., July 7, 2016, <http://historiconashvilleinc.org/nashville-9/colonel-tom-parker-house/>, accessed June 20, 2018.

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in terms of relocatability was cited as a reason for the building's unfortunate dismantling in 2017; a car wash now stands on the home site.¹¹⁴

In contrast to the nominated property, many stone residential examples (especially in less rural areas) display cut limestone cladding and coursed stonework; Stone Hall exhibits coursed ashlar while the Logue House has random ashlar. As seen on the nominated house, the texture of the random or uncoursed rubble used for the cladding is consistent with rustic design effects seen in rural communities. This choice and application of materials evokes a picturesque aesthetic, and one that suggests a natural relationship between the building and the site, as if the material was found there.¹¹⁵ However, this house may be a somewhat unusual Monterey Revival example, with stone siding rather than stucco, brick or wood which are typical cladding materials. A 1903 soil survey of Davidson County details how the physiography and geology of this area contributed to the high presence of limestone, which became a prevalent building material due to its accessibility.¹¹⁶ Similarly, the aesthetic choice of using rubble veneer as cladding on the nominated residence was not only a vernacular stylistic adaptation, but may have been a selection of convenience due to the natural prevalence of the material.

While primarily a Monterey Revival form, the Smith-Carter House incorporates applied Colonial Revival details, as evidenced by the main entry's wood paneled door with half-round, four-light glazing, simple low-profile moldings, and paneled multi-light rectangular sidelights. The façade (north elevation) also contains a bay window, an additional Colonial Revival detail in contrast to the nearly full-height windows on both floors that otherwise evoke the Monterey style. Simple cornice moldings and overall large-sized, double-hung wood windows continue the Colonial Revival influence, while moldings on all fenestration and eaves with little overhang continue as Monterey stylistic details. Porch details, including the simple capitals on square posts, and V-notching on the balcony supports, represent restrained Monterey characteristics.¹¹⁷ The blend of these two popular revival styles reinforces the true vernacular nature of this unique and significant historical resource.

Nashville's Spanish Period Architecture

While the initial phase of Monterey architecture in the United States (1835-1880) originated as a Mexican-Californian style, Monterey Revival architecture (1925-1955) may be the most comparable to the Spanish Revival styles (1915-1940).¹¹⁸ During the second phase of the Eclectic era, Spanish-influenced architecture was widely popularized nationwide in the United States after the 1915 Panama-California Exposition, and many architects looked to Spain for source material during the World War I era (1914-1918).¹¹⁹ While most of these Spanish period examples are concentrated in western states and Florida, Davidson County,

¹¹⁴ Mikayla Lewis, "Elvis' Manager House Dismantled in Madison," Fox 17 News, April 1, 2017, <http://fox17.com/news/local/elvis-managers-house-being-dismantled-in-madison>, accessed June 29, 2018.

¹¹⁵ Herbert Gottfried and Jan Jennings, *American Vernacular Design, 1879-1940: An Illustrated Glossary* (New York: Van Nostrand Reinhold Company, 1985), 29.

¹¹⁶ William G. Smith and Hugh H. Bennett, *Soil Survey of Davidson County, Tennessee (1903)*, USDA Published Soil Surveys for Tennessee, <https://www.nrcs.usda.gov/wps/portal/nrcs/surveylist/soils/survey/state/?stateld=TN>, accessed June 22, 2018.

¹¹⁷ Virginia Savage McAlester, *A Field Guide to American Houses* (Alfred A. Knopf: New York, 2015), 537-538.

¹¹⁸ *Ibid.*, 521 and 537; Gerald Foster, *American Houses: A Field Guide to the Architecture of the Home* (New York: Houghton Mifflin Company, 2004), 212.

¹¹⁹ *A Field Guide to American Houses*, 522.

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Tennessee, retains a multitude of residential architecture evocative of these nationally-adapted Spanish influences; however, Nashville's comparative historic architectural fabric overwhelmingly includes examples of bungalows and ranch homes, whose simpler forms and details likely had a broader appeal than the more elaborate Spanish Revival and Monterey Revival styles.¹²⁰ By comparison, there are far fewer stylized vernacular examples of Spanish Revival architecture, a subset of Spanish period houses similar to the Monterey Revival style.

Current county survey data indicates the presence of sixteen individual Spanish Revival-style properties, but only three remain and retain integrity relative to their historic appearance: 1503 Edgehill Ave. (DV-465) is a c. 1925 stucco residence with decorative hood molds and arched openings and combines one- and two-story sections; 2700 Bronte Ave. (DV-3246) is a c. 1930 one-story, stucco house with characteristics including a flat roof, decorative terra cotta tile work along the parapet, and arched openings that are typical of many examples seen in California suburbs of the 1920s and 1930s that inspired the nationwide trend; 412 Gallatin Rd. S. (DV-6975) is a c.1946 one-story, stucco commercial building (originally residential) with an arcaded decorative entry and wing walls, stylized parapets (reminiscent of Mission-style occurrences), clay-tiled shed roof, and elaborated chimney top, the only example with a courtyard.¹²¹ The historic neighborhood of Lockland Springs in East Nashville also contains a small concentration of Spanish Revival homes, known as "Little Hollywood," that retains good integrity as a district, though modern dwellings are interspersed. Located in the 400 block of Bushnell St., 1800 block of Lakehurst Dr., and 1800 block of Ordway Pl., most of those homes date to c. 1930-1940 and display typical Spanish Revival features like stucco walls, clay tile roofs, parapets and wing walls.¹²² Compared to these properties, the Smith-Carter House was designed to better reference its environs with intentional consideration of its suburban pastoral setting, reflecting a vernacular adaptation of the Monterey Revival style without being as architecturally exuberant as the above-referenced examples.

Monterey-style architecture experienced a resurgence in the early twentieth century as one of the "revival" styles, and "with the explosive growth of suburbs across the nation, there was renewed interest in a pseudo-Monterey style from about 1920 to midcentury," with most interpretations borrowing the stucco exterior and upstairs balcony design elements.¹²³ There are very few surviving examples of Monterey Revival style architecture in Davidson County or in Tennessee. Located at 6107 Hillsboro Pike (DV-25856), a c. 1945 brick, two-story residence in the Forest Hills neighborhood of Nashville was a close comparison with the core form and architectural features of the Smith-Carter House. Although the gable-and-wing duplex primarily reflected the Colonial Revival style, Monterey Revival influences were evident in the dominant second story balcony, low-pitch roof and full-height windows on the façade.¹²⁴ Unfortunately, the residence at 6107 Hillsboro Pike was demolished in 2016.

¹²⁰ Ibid., 522, 534, 537, 540.

¹²¹ Ibid., 513 and 533. Survey data on the Tennessee Historical Commission Viewer, <https://tnmap.tn.gov/historicalcommission/>.

¹²² Ibid., 520-521.

¹²³ *American Houses: A Field Guide to the Architecture of the Home*, 214.

¹²⁴ Thomason and Associates, "DV-25856, Ray and Ann Tarkington House," *The History and Architecture of the City of Forest Hills* (Nashville: Tennessee Historical Commission, October 2000), n.p., on file at the Metropolitan Historical Commission of Nashville, Davidson County, TN; *A Field Guide to American Houses*, 537-538.

Smith-Carter House
Name of Property

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Integrity

Few alterations have been made to the Smith-Carter House since the period of significance from 1952-1968. Shutters were removed during renovations around 2013 (aside from those on the south elevation door leading to the den). A Colonial Revival wood balustrade, present atop the 1952 addition in historic photos, has since been removed (*Image 2*), but was not original to the building's construction. The interior also appears very similar to its historic appearance, with the main updates being new cabinetry and partial wall removal in the kitchen, installation of a closet in the 1952 west addition, replacement garage doors and garage windows, and cosmetic remodeling of the upstairs bathrooms.

Smith-Carter House
Name of Property

Davidson County, TN
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Smith-Carter House
Name of Property

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Plat for Stratton Heights Subdivision. August 1950. Book 1835, Page 13.

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Smith-Carter House
Name of Property

Davidson County, TN
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Smith-Carter House

 Name of Property

Davidson County, TN

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Previous documentation on file (NPS):		Primary location of additional data:	
<input type="checkbox"/>	preliminary determination of individual listing (36 CFR 67 has been requested)	<input checked="" type="checkbox"/>	State Historic Preservation Office
<input type="checkbox"/>	previously listed in the National Register	<input type="checkbox"/>	Other State agency
<input type="checkbox"/>	previously determined eligible by the National Register	<input type="checkbox"/>	Federal agency
<input type="checkbox"/>	designated a National Historic Landmark	<input checked="" type="checkbox"/>	Local government
<input type="checkbox"/>	recorded by Historic American Buildings Survey #	<input type="checkbox"/>	University
<input type="checkbox"/>	recorded by Historic American Engineering Record #	<input type="checkbox"/>	Other
<input type="checkbox"/>	recorded by Historic American Landscape Survey #	Name of repository: Metropolitan Historical Commission	
Historic Resources Survey Number (if assigned): DV-18142			

Smith-Carter House
Name of Property

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10. Geographical Data

Acreage of Property 12.87 acres **USGS Quadrangle** Goodlettsville, TN (310 SW)

Latitude/Longitude Coordinates

Refer to Boundary Maps

- A. 36.252457, -86.725322
- B. 36.252318, -86.723824
- C. 36.252561, -86.723074
- D. 36.252643, -86.722486
- E. 36.251337, -86.722570
- F. 36.251423, -86.723140
- G. 36.250851, -86.723296
- H. 36.250361, -86.725276
- I. 36.250253, -86.725279
- J. 36.250318, -86.726243
- K. 36.250882, -86.725495
- L. 36.251006, -86.725530

Smith-Carter House
Name of Property

Davidson County, TN
County and State

Verbal Boundary Description

The National Register boundaries of the Smith-Carter property follow the legal boundaries, described as the following:

A tract of land in the First Civil District of Davidson County, Tennessee and being more particularly described as follows:

Beginning at a point on the westerly right-of-way line of Cash Lane as shown on plan of record in Book 5200, page 471, Register's Office of Davidson County, Tennessee where Cash Lane ends in the south line of the herein described tract; thence,

1. With the south line of the herein described tract, N 88° 39' W 287.6 feet more or less to a point; thence,
 2. N 40° 36' E 301 feet, more or less; thence,
 3. N 8° 23' W 43.3 feet, more or less; thence,
 4. N 5° 12' E 308.7 feet, more or less; thence,
 5. N 3° 12' E 214.1 feet, more or less, to a point in the south line of Stratton Heights recorded in Book 1835, page 13, Register's Office of Davidson County, Tennessee; thence,
 6. With the south line of Stratton Heights, S 87° 38' E 458 feet, more or less; thence,
 7. N 57° 45' E 223 feet, more or less; thence
 8. N 78° SO' E 200 feet, more or less, to the westerly right-of-way line of Gibson Drive; thence,
 9. With the westerly right-of-way line of Gibson Drive, with a curve to the left (radius 525') southerly a distance of 35.00 feet to a point; thence,
 10. With a curve to the right (radius 581.86') southerly a distance of 236.28 feet; thence,
 11. S 8° 16' W 222 feet, more or less, to the northeasterly corner of Lot No. 6, Stratton Heights as of record in Book 1835, page 13, Register's Office of Davidson County, Tennessee; thence,
 12. With the north line of Lot No. 6, N 81° 44' W 190 feet, more or less; thence,
 13. S 8° 16' W 222.6 feet more or less; thence,
 14. With a severance line, S 68° 43' 25" W 594.54 feet to an iron pin set; thence,
 15. S 2° 18' 45" E 4S.00 feet to the point of beginning and containing 12.88 acres, more or less.
- Begin [sic] a part of the same property conveyed to John R, Cash and wife, June Carter Cash, by deed recorded in Book 4827, page 777, Register's Office of Davidson County, Tennessee.

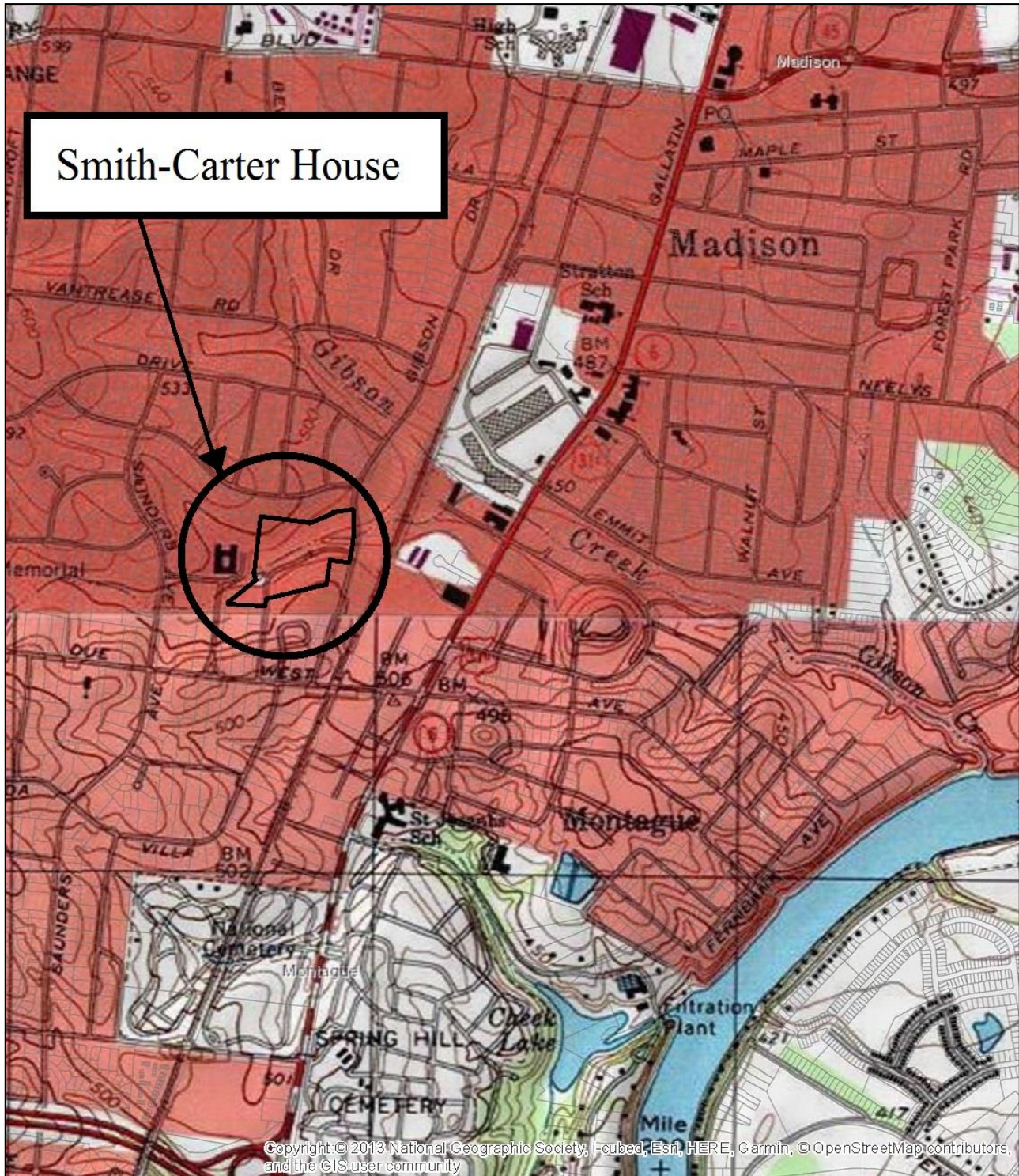
Boundary Justification

The National Register boundary for the Smith-Carter House aligns with the parcel boundary, which encompasses all of the property and contributing elements historically significant to the nomination that retain integrity, including the Smith-Carter residence, multiple outbuildings and the historic setting.

Smith-Carter House
Name of Property

Davidson County, TN
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Topographic Map with Property's Location and NRHP Boundary

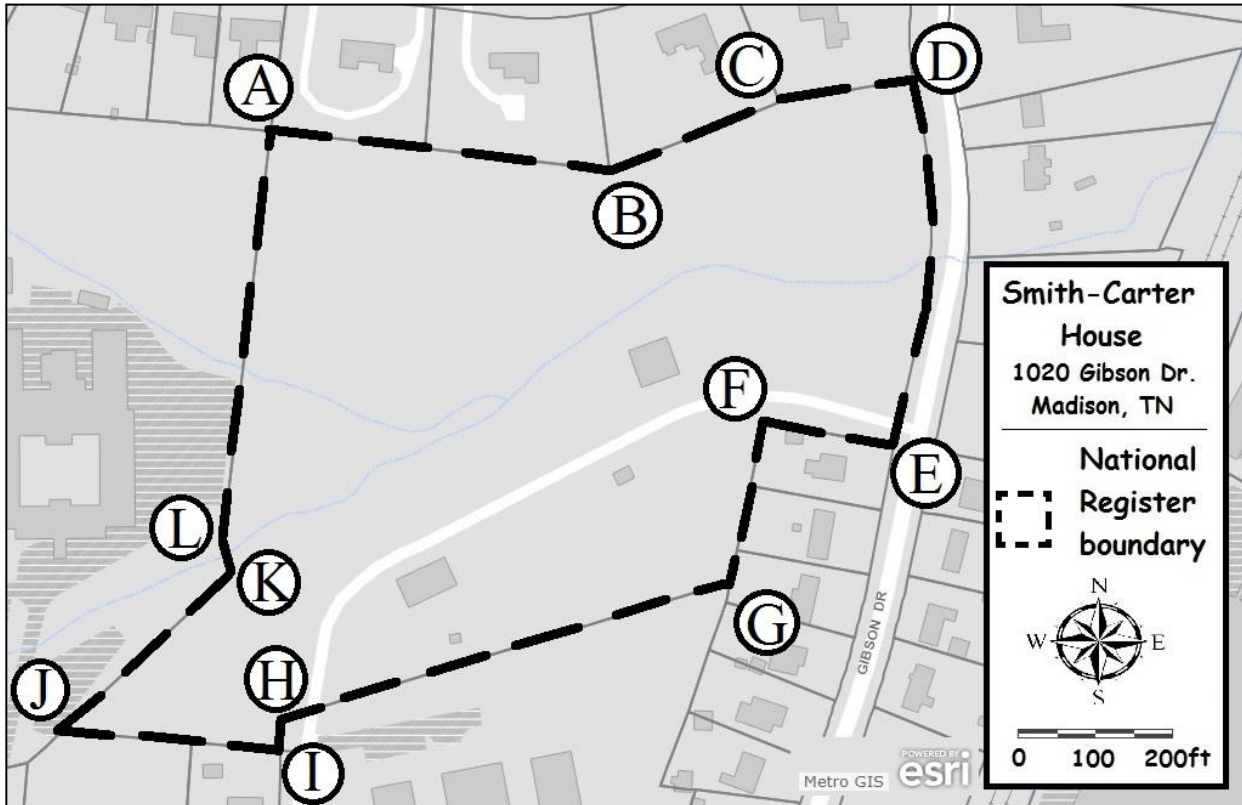


Source: ArcMap 10.2.2 World Topography layer with parcel overlay.
Accessed May 16, 2018.

Smith-Carter House
 Name of Property

Davidson County, TN
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NRHP Boundary Map



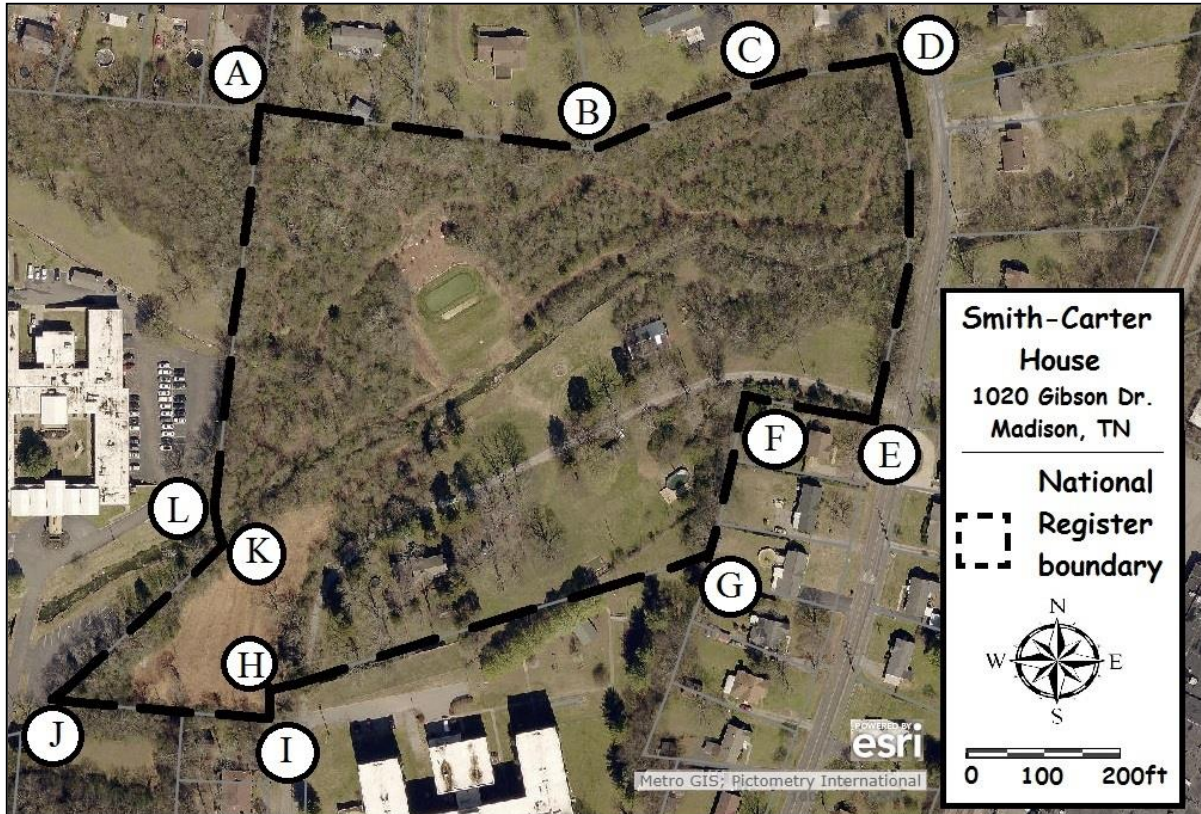
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B	Lat: 36.252318	Long: -86.723824
C	Lat: 36.252561	Long: -86.723074
D	Lat: 36.252643	Long: -86.722486
E	Lat: 36.251337	Long: -86.722570
F	Lat: 36.251423	Long: -86.723140
G	Lat: 36.250851	Long: -86.723296
H	Lat: 36.250361	Long: -86.725276
I	Lat: 36.250253	Long: -86.725279
J	Lat: 36.250318	Long: -86.726243
K	Lat: 36.250882	Long: -86.725495
L	Lat: 36.251006	Long: -86.725530

Source: Nashville Planning Department Parcel Viewer, <https://maps.nashville.gov/ParcelViewer/>. Accessed May 9, 2018.

Smith-Carter House
 Name of Property

Davidson County, TN
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NRHP Boundary Map w/Aerial Photography



A	Lat: 36.252457	Long: -86.725322
B	Lat: 36.252318	Long: -86.723824
C	Lat: 36.252561	Long: -86.723074
D	Lat: 36.252643	Long: -86.722486
E	Lat: 36.251337	Long: -86.722570
F	Lat: 36.251423	Long: -86.723140
G	Lat: 36.250851	Long: -86.723296
H	Lat: 36.250361	Long: -86.725276
I	Lat: 36.250253	Long: -86.725279
J	Lat: 36.250318	Long: -86.726243
K	Lat: 36.250882	Long: -86.725495
L	Lat: 36.251006	Long: -86.725530

Source: Nashville Planning Department Parcel Viewer, <https://maps.nashville.gov/ParcelViewer/>. Accessed May 9, 2018.

Smith-Carter House
Name of Property

Davidson County, TN
County and State

11. Form Prepared By

Name Caroline Eller and Scarlett Miles (MHC);
Ashley Brown, Typhanie Schafer, Savannah Grandey (CHP)

Organization Metro Historical Commission (MHC); MTSU Center for Historic Preservation (CHP)

Street & Number 3000 Granny White Pike (MHC) Date June 1, 2018

City or Town Nashville Telephone (615) 862-7970

E-mail caroline.eller@nashville.gov State TN Zip Code 37214

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.

Smith-Carter House
Name of Property

Davidson County, TN
County and State

Photo Log

Name of Property: Smith-Carter House
City or Vicinity: Madison
County: Davidson State: Tennessee
Photographer: Scarlett Miles, MHC; Caroline Eller, MHC
Date Photographed: August 16, 2016; May 14, 2018

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

- 1 of 54. Northeast oblique. Photographer facing southwest.
- 2 of 54. View of façade (north elevation). Photographer facing south.
- 3 of 54. Detail view of entry door. Photographer facing south.
- 4 of 54. View of front patio, walkway and north elevation. Photographer facing east.
- 5 of 54. Northwest oblique. Photographer facing southeast.
- 6 of 54. View of west elevation. Photographer facing northeast.
- 7 of 54. Southwest oblique. Photographer facing northeast.
- 8 of 54. View of south elevation and backyard. Photographer facing north.
- 9 of 54. Detail view of south elevation and back patio. Photographer facing northeast.
- 10 of 54. Detail view of south elevation. Photographer facing west.
- 11 of 54. View of east elevation. Photographer facing southwest.
- 12 of 54. First floor, view of entry door and hall. Photographer facing northwest.
- 13 of 54. First floor, view of hallway. Photographer facing southeast.
- 14 of 54. First floor, view of den with fireplace and built-in cabinets. Photographer facing east.
- 15 of 54. First floor, view of dining area and bay window. Photographer facing northwest.
- 16 of 54. First floor, view of kitchen looking towards hall and den. Photographer facing northeast.
- 17 of 54. First floor, view of kitchen with original cabinets and moldings. Photographer facing east.

Smith-Carter House
Name of Property

Davidson County, TN
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-
- 18 of 54. First floor, view of kitchen and pass-through with original alcove and paneling. Photographer facing southwest.
- 19 of 54. First floor, view of half bath. Photographer facing south.
- 20 of 54. First floor, view of living room in the 1952 addition. Photographer facing southwest.
- 21 of 54. First floor, view of living room in the 1952 addition, looking towards kitchen. Photographer facing east.
- 22 of 54. First floor, view of bedroom in the 1952 addition, looking towards bathroom. Photographer facing east.
- 23 of 54. First floor, view of bathroom in 1952 addition. Photographer facing southeast.
- 24 of 54. View of garage looking towards basement entry door. Photographer facing south.
- 25 of 54. View of basement entry door and steps in the garage. Photographer facing west.
- 26 of 54. Second floor, view of hall and porch door. Photographer facing northwest.
- 27 of 54. Second floor exterior, view of covered balcony. Photographer facing northeast.
- 28 of 54. Second floor, view of bedroom looking towards full bath. Photographer facing south.
- 29 of 54. Second floor, view of full bath. Photographer facing southwest.
- 30 of 54. Second floor, view of bedroom with original fireplace and closets. Photographer facing northeast.
- 31 of 54. Second floor, staircase detail. Photographer facing southwest.
- 32 of 54. Second floor, view of hallway and original balustrade. Photographer facing southwest.
- 33 of 54. Second floor, view of full bath. Photographer facing southeast.
- 34 of 54. Second floor, view of bedroom. Photographer facing south.
- 35 of 54. Basement, view of staircase. Photographer facing northwest.
- 36 of 54. Basement, overall view showing stair and foundation walls. Photographer facing northeast.
- 37 of 54. Basement, overall view. Photographer facing northwest.
- 38 of 54. View of driveway entrance and stone walls on Gibson Drive. Photographer facing west.

Smith-Carter House
Name of Property

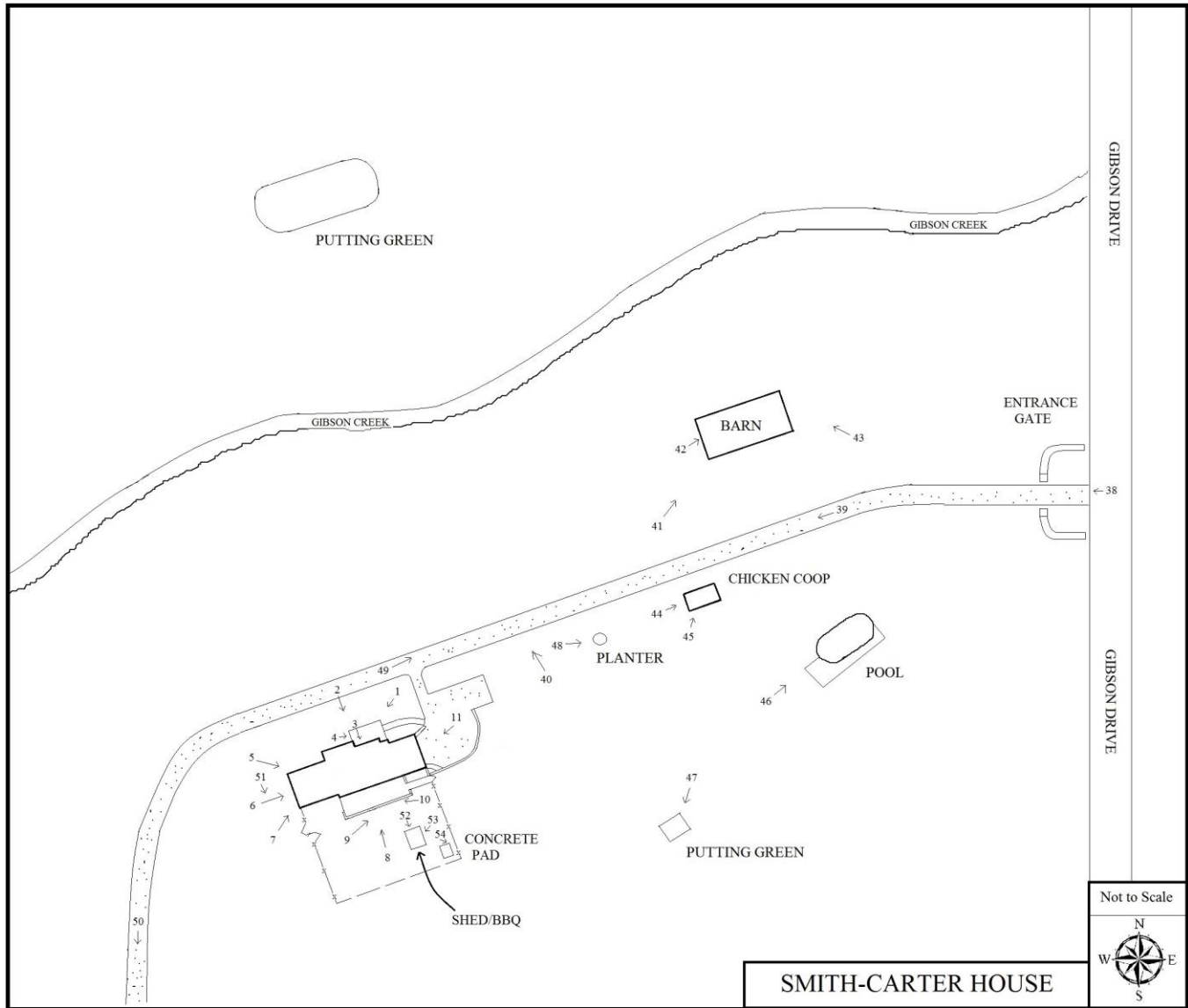
Davidson County, TN
County and State

-
- 39 of 54. View of driveway and overall setting, with house in background. Photographer facing southwest.
- 40 of 54. View of setting looking towards putting green and Gibson Creek. Photographer facing northwest.
- 41 of 54. View of barn, southeast oblique. Photographer facing northeast.
- 42 of 54. View of barn interior. Photographer facing northeast.
- 43 of 54. View of barn, southeast oblique. Photographer facing northwest.
- 44 of 54. View of chicken coop, west elevation. Photographer facing east.
- 45 of 54. View of chicken coop, southwest oblique. Photographer facing northeast.
- 46 of 54. View of pool and decking. Photographer facing northeast.
- 47 of 54. View of small putting green. Photographer facing south.
- 48 of 54. View of concrete planter. Photographer facing east.
- 49 of 54. View of overall setting, outbuildings and driveway. Photographer facing northeast.
- 50 of 54. View of driveway entrance located on Cash Lane. Photographer facing south.
- 51 of 54. View of backyard, fence and setting. Photographer facing southeast.
- 52 of 54. View of modern storage shed, north elevation. Photographer facing southeast.
- 53 of 54. View of modern storage shed, northeast oblique. Photographer facing southwest.
- 54 of 54. View of fencing and concrete pad in backyard. Photographer facing southeast.

Smith-Carter House
Name of Property

Davidson County, TN
County and State

Site Plan with Photo Key

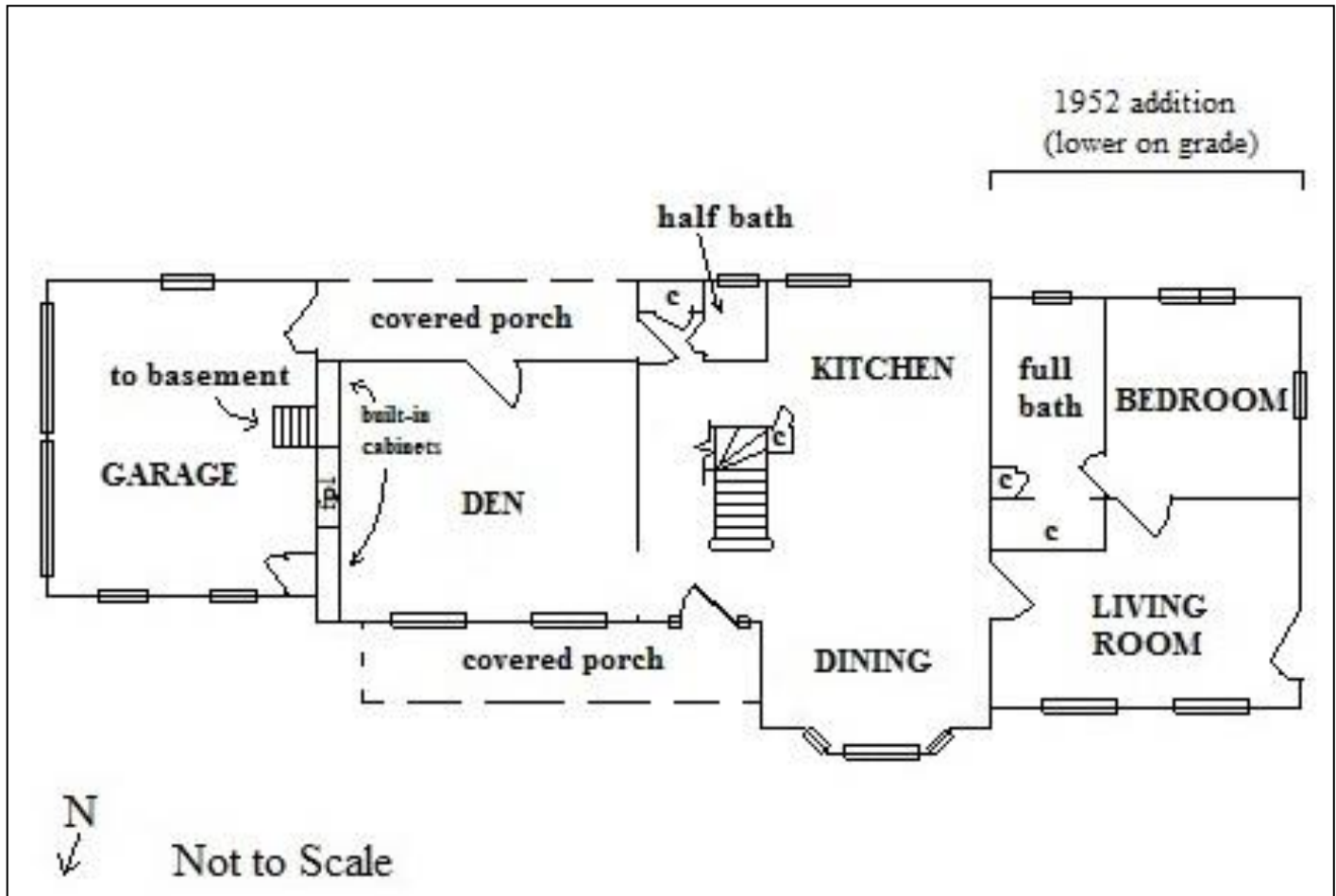


See oversized 11 x 17 map insert.

Smith-Carter House
Name of Property

Davidson County, TN
County and State

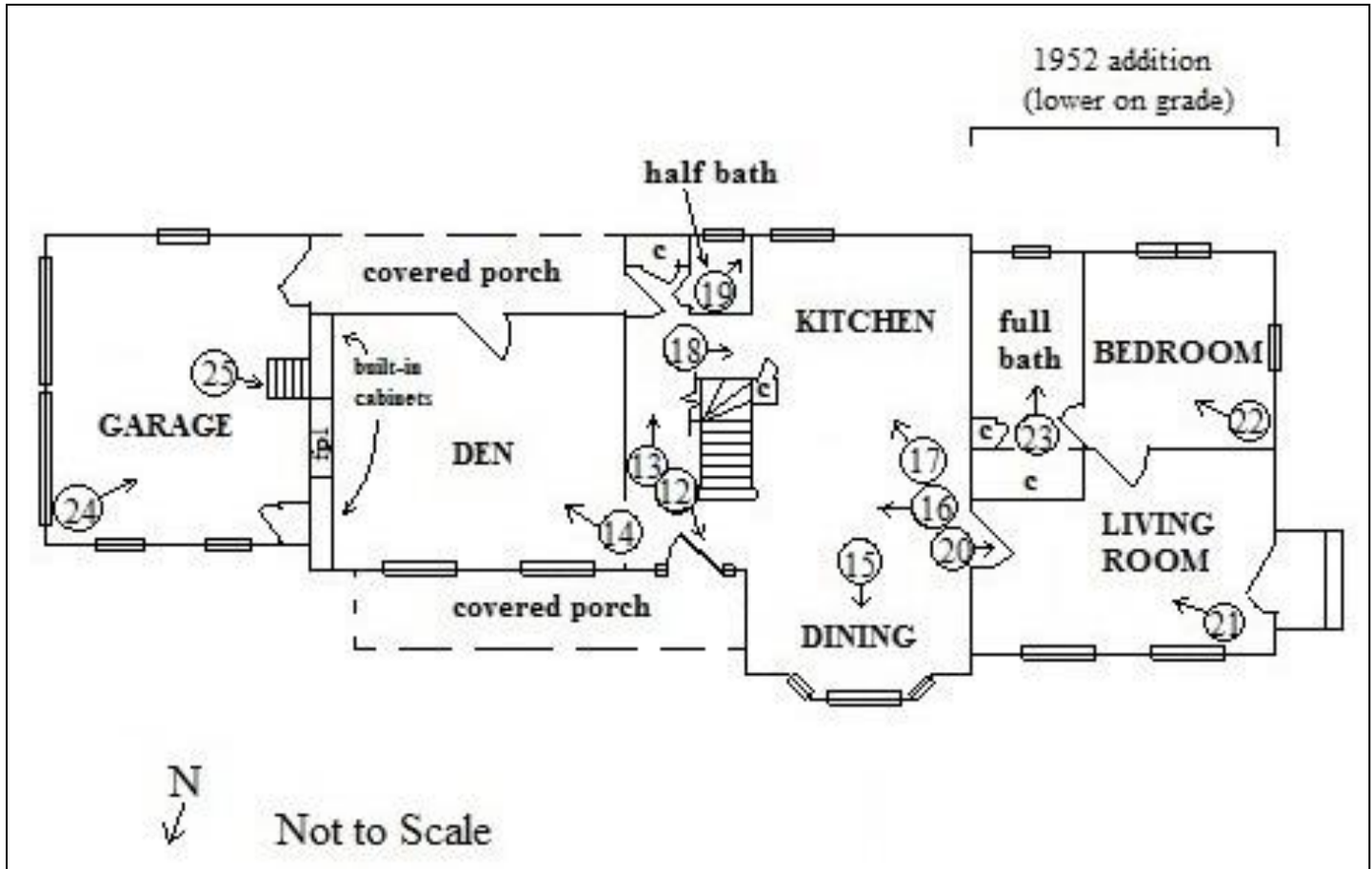
First Floor Plan



Smith-Carter House
Name of Property

Davidson County, TN
County and State

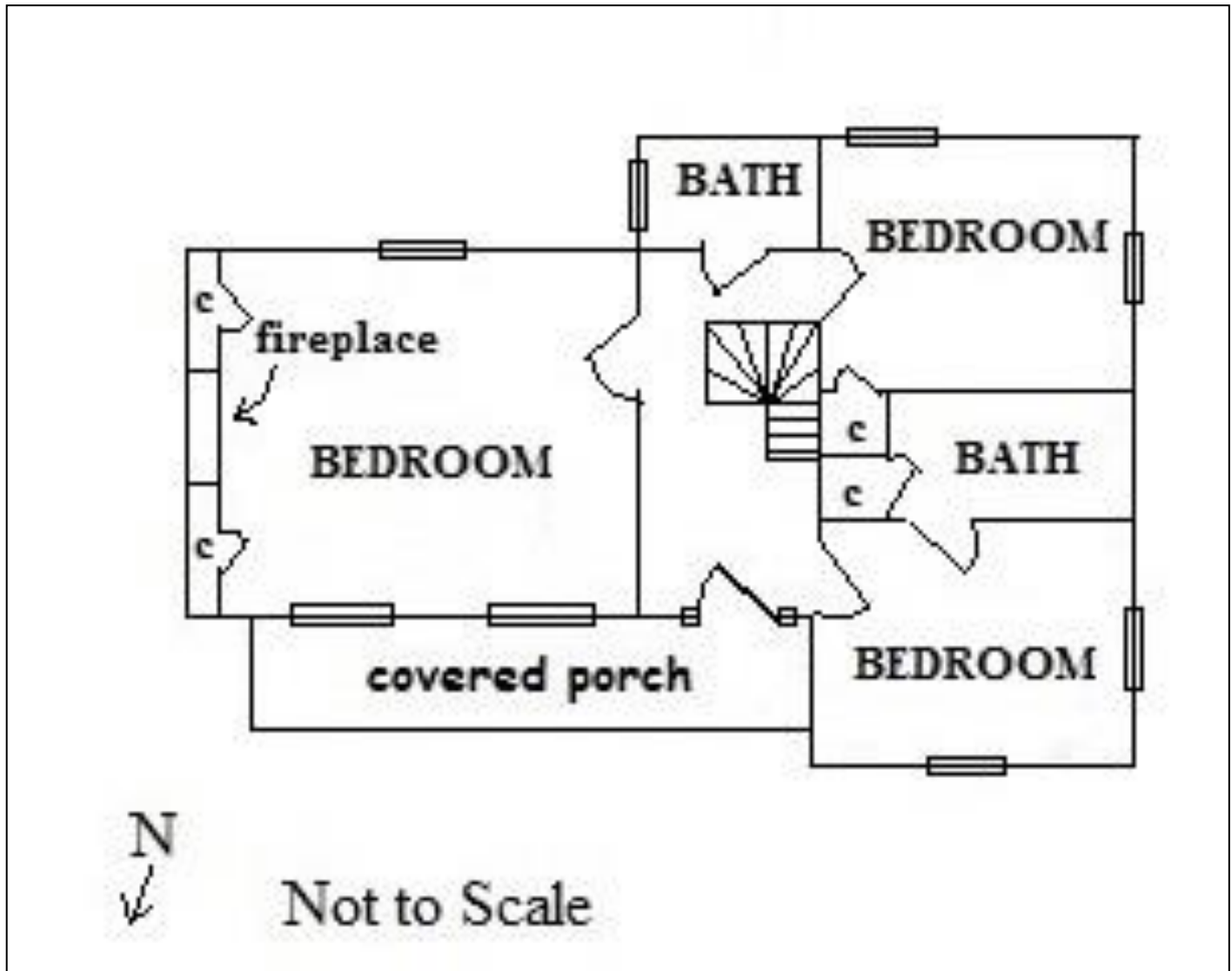
First Floor Plan with Photo Key



Smith-Carter House
Name of Property

Davidson County, TN
County and State

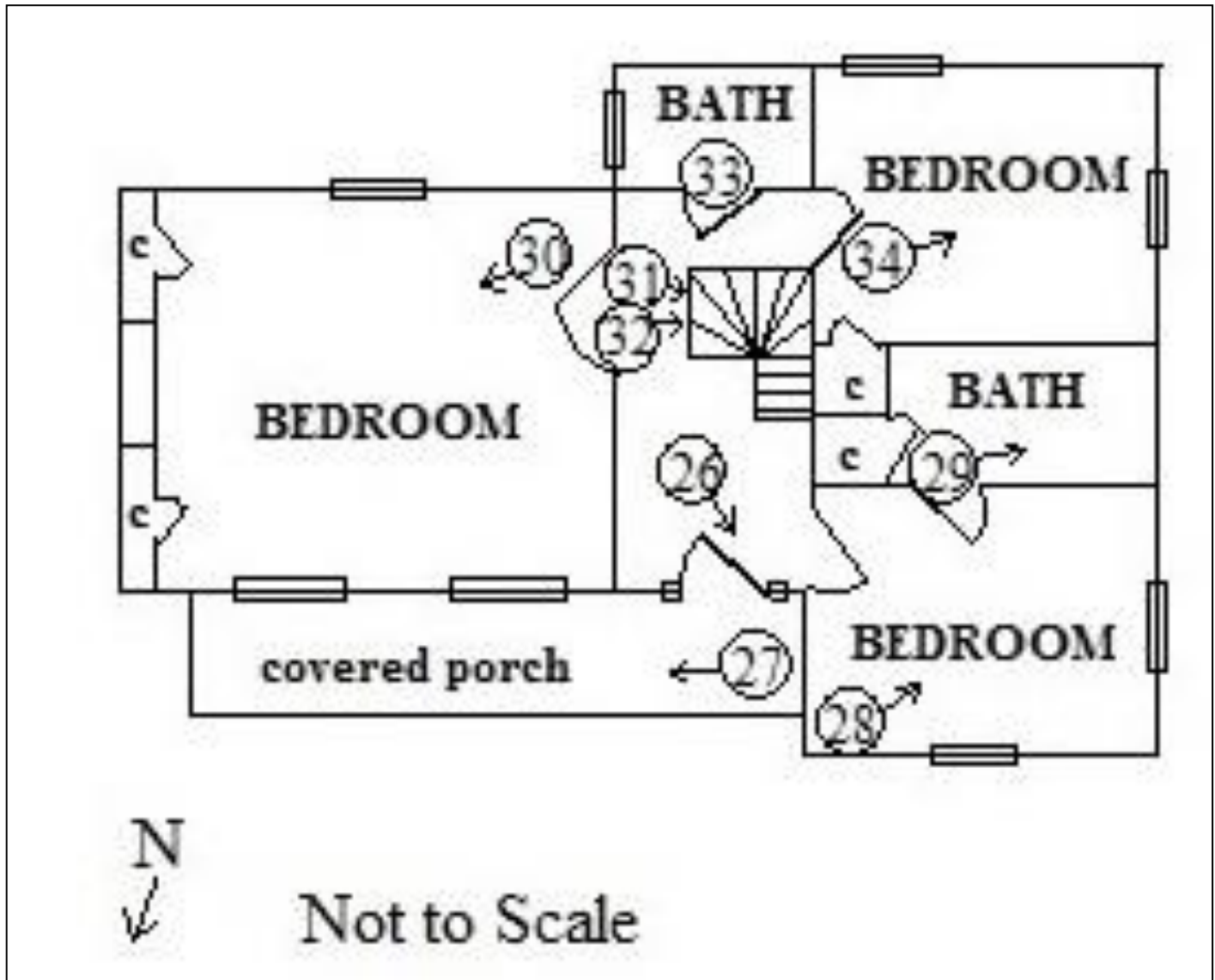
Second Floor Plan



Smith-Carter House
Name of Property

Davidson County, TN
County and State

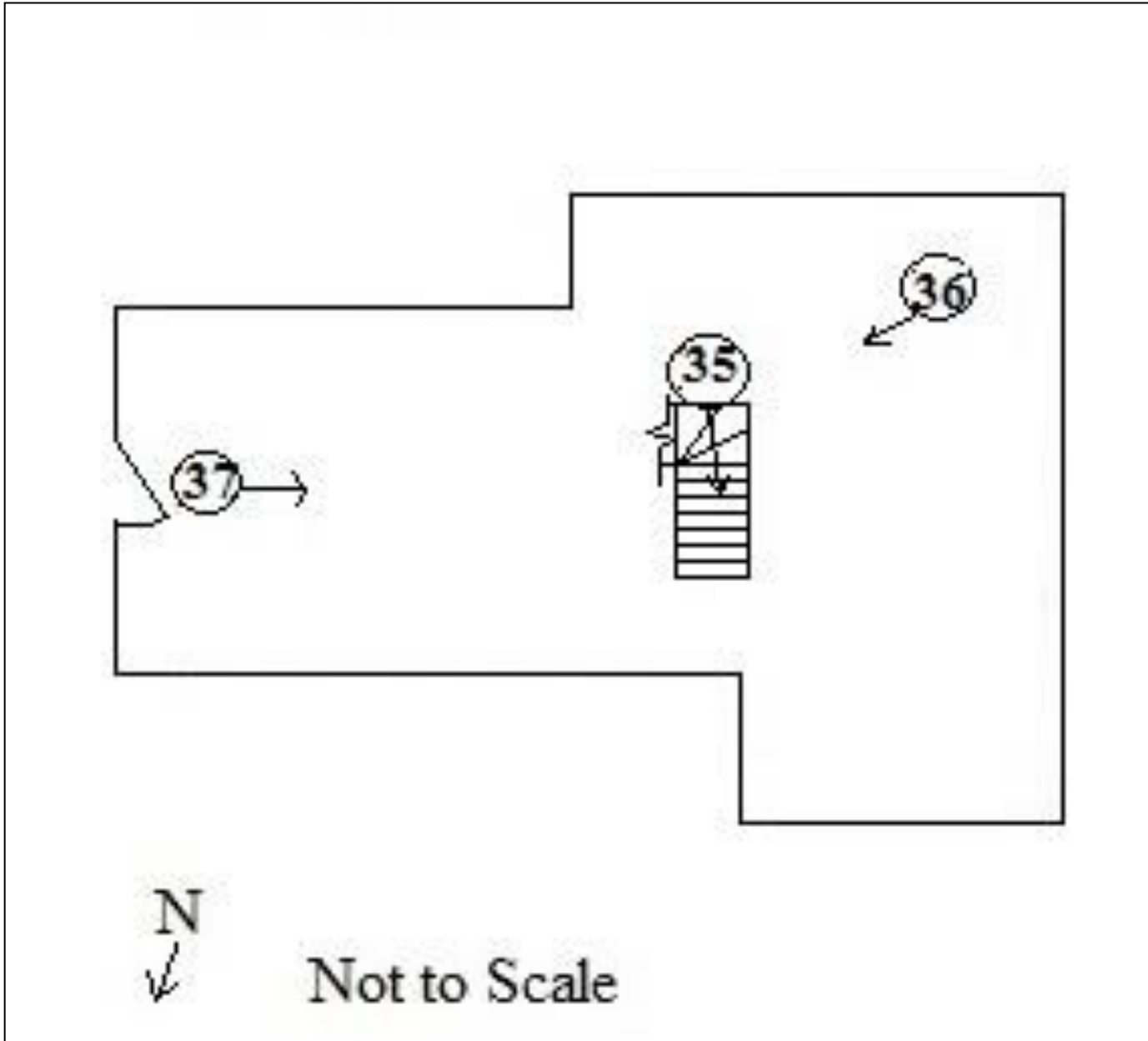
Second Floor Plan with Photo Key



Smith-Carter House
Name of Property

Davidson County, TN
County and State

Basement Floor Plan with Photo Key



United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number historic maps Page 50

Smith-Carter House
Name of Property
Davidson County, TN
County and State
N/A
Name of multiple listing (if applicable)

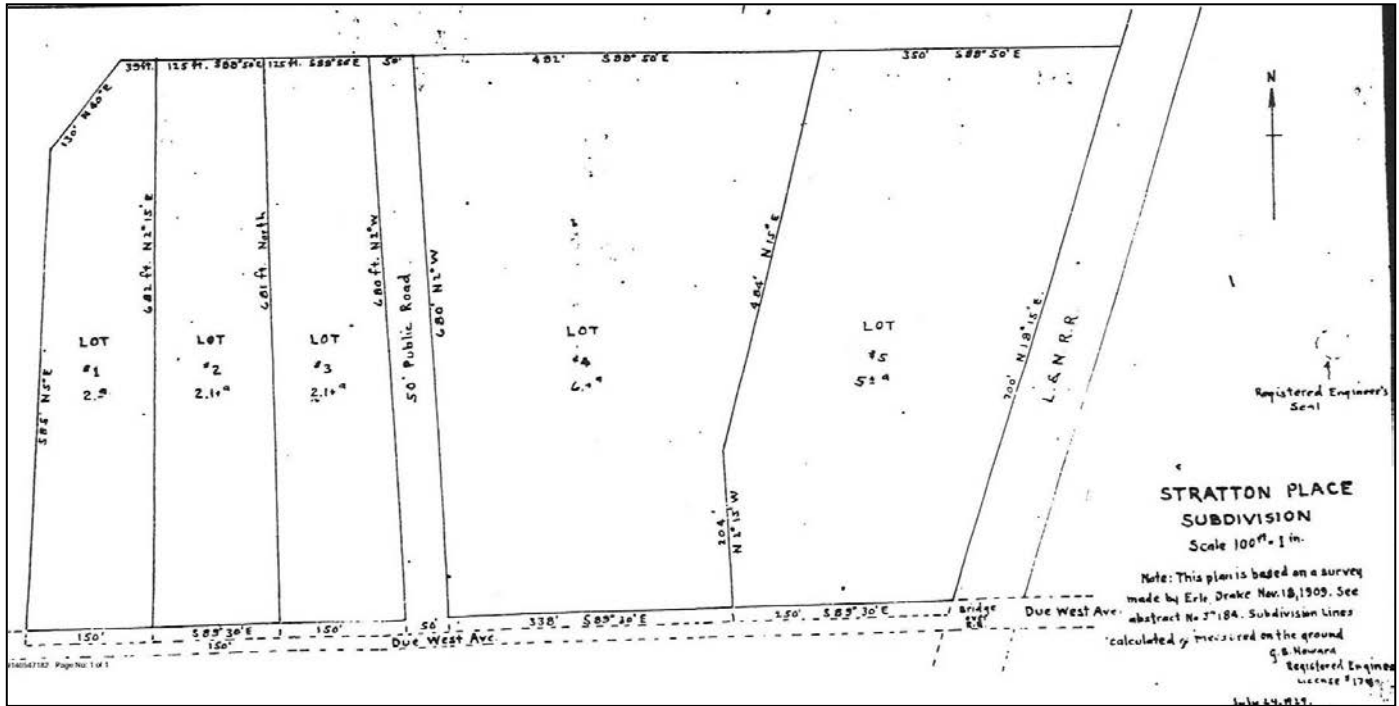


Figure 1. Plat for Stratton Place Subdivision (July 1929).
The nominated property was developed on a portion of Lot 4.
Source: Davidson County Register of Deeds, book 547 page 182.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number historic maps Page 51

Smith-Carter House
Name of Property
Davidson County, TN
County and State
N/A
Name of multiple listing (if applicable)

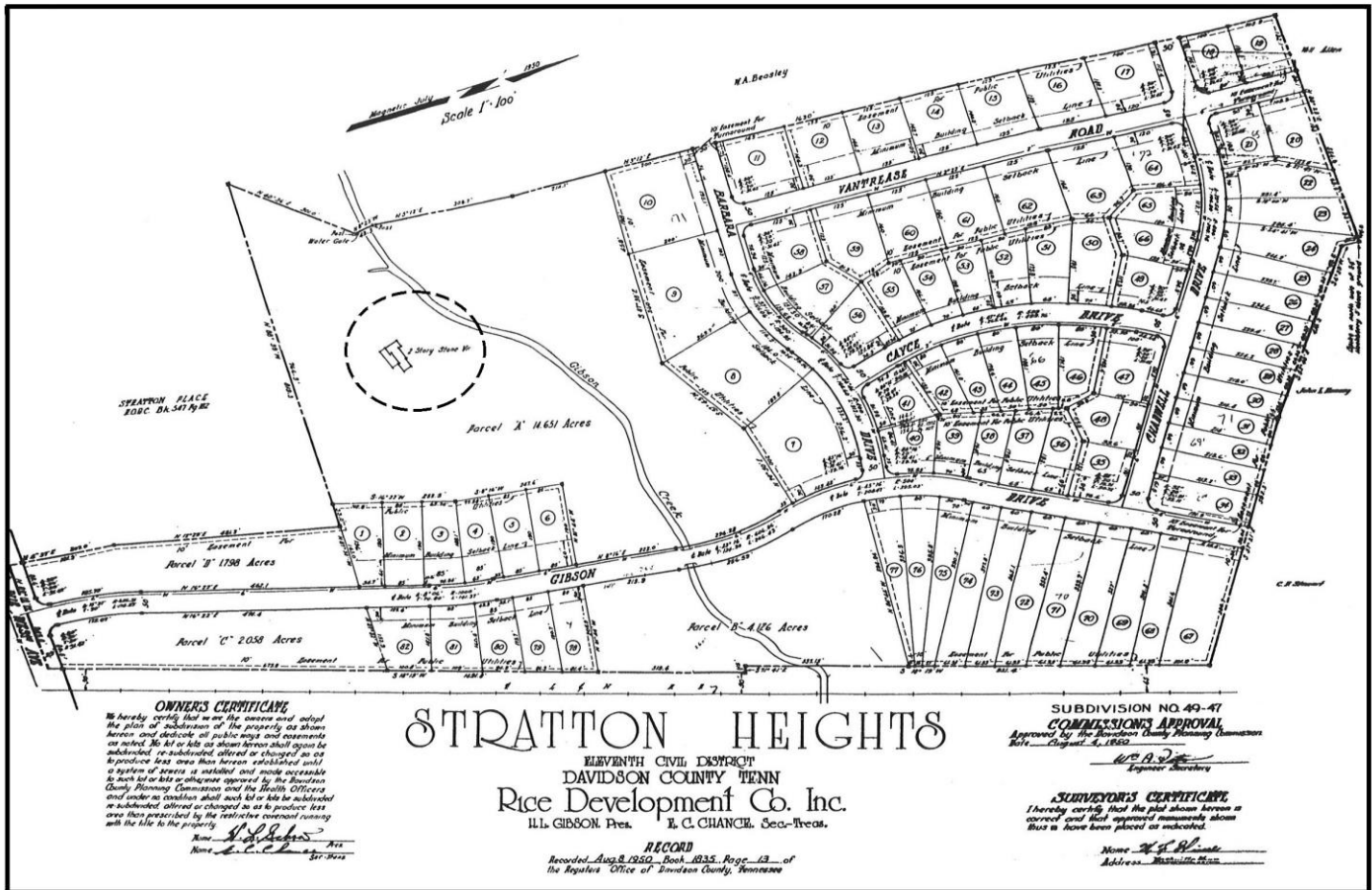


Figure 2. Plat for Stratton Heights Subdivision (August 1950), with house on nominated property circled.
Source: Davidson County Register of Deeds, book 1835 page 13.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number historic maps Page 52

Smith-Carter House
 Name of Property
 Davidson County, TN
 County and State
 N/A
 Name of multiple listing (if applicable)

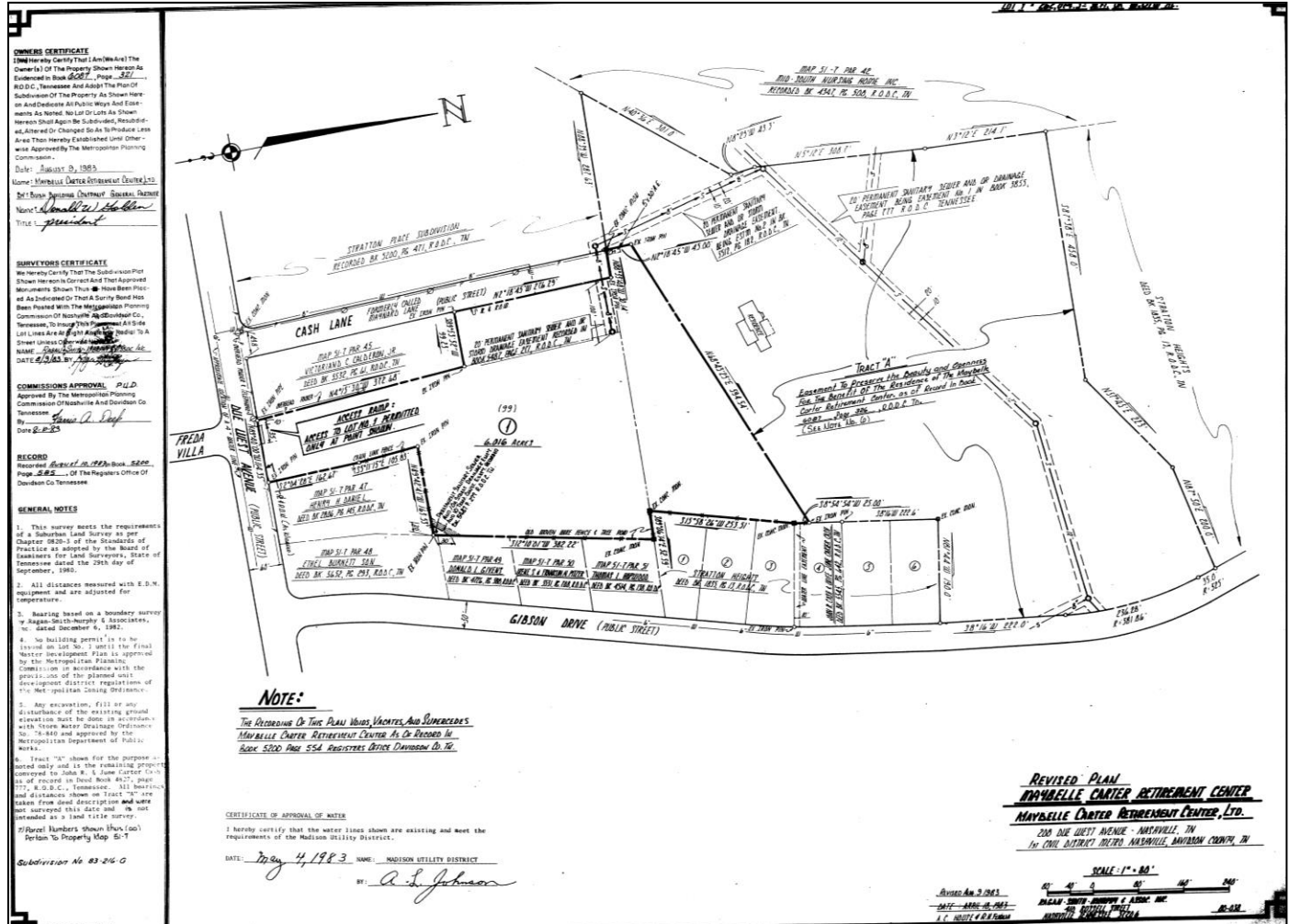


Figure 3. Revised Plan for Maybelle Carter Retirement Center, showing current parcel boundaries. Nominated property is labeled Tract "A." Source: Davidson County Register of Deeds, book 5200 page 585.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number historic maps Page 53

Smith-Carter House

Name of Property

Davidson County, TN

County and State

N/A

Name of multiple listing (if applicable)

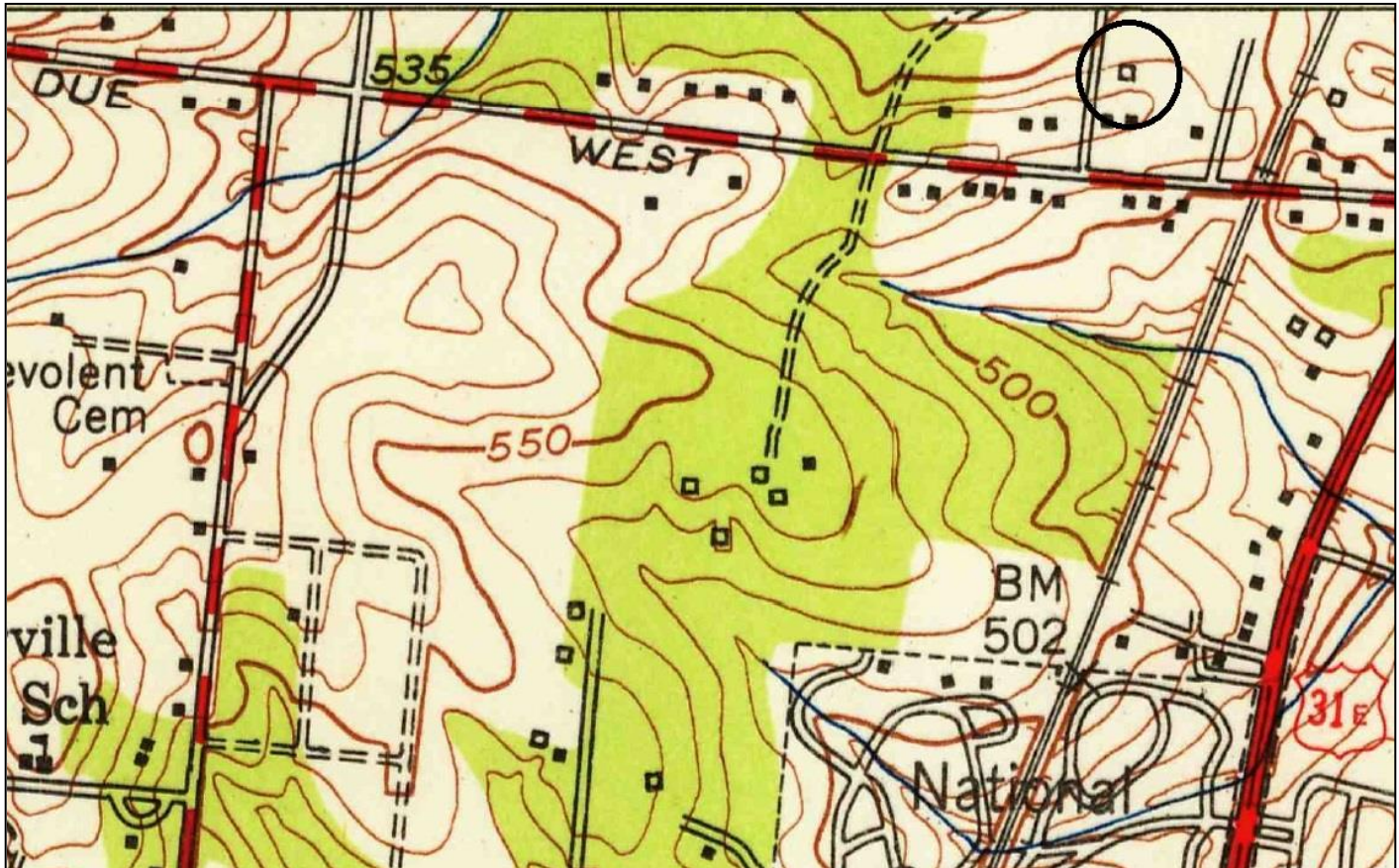


Figure 4. 1952 topographic map with Smith-Carter House location circled.

Source: USGS 1952 Nashville East (311 NW), USGS Store Map Locator,
<https://store.usgs.gov/map-locator>, accessed June 19, 2018.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number Historic Images Page 54

Smith-Carter House
----- Name of Property
Davidson County, TN
----- County and State
N/A
----- Name of multiple listing (if applicable)

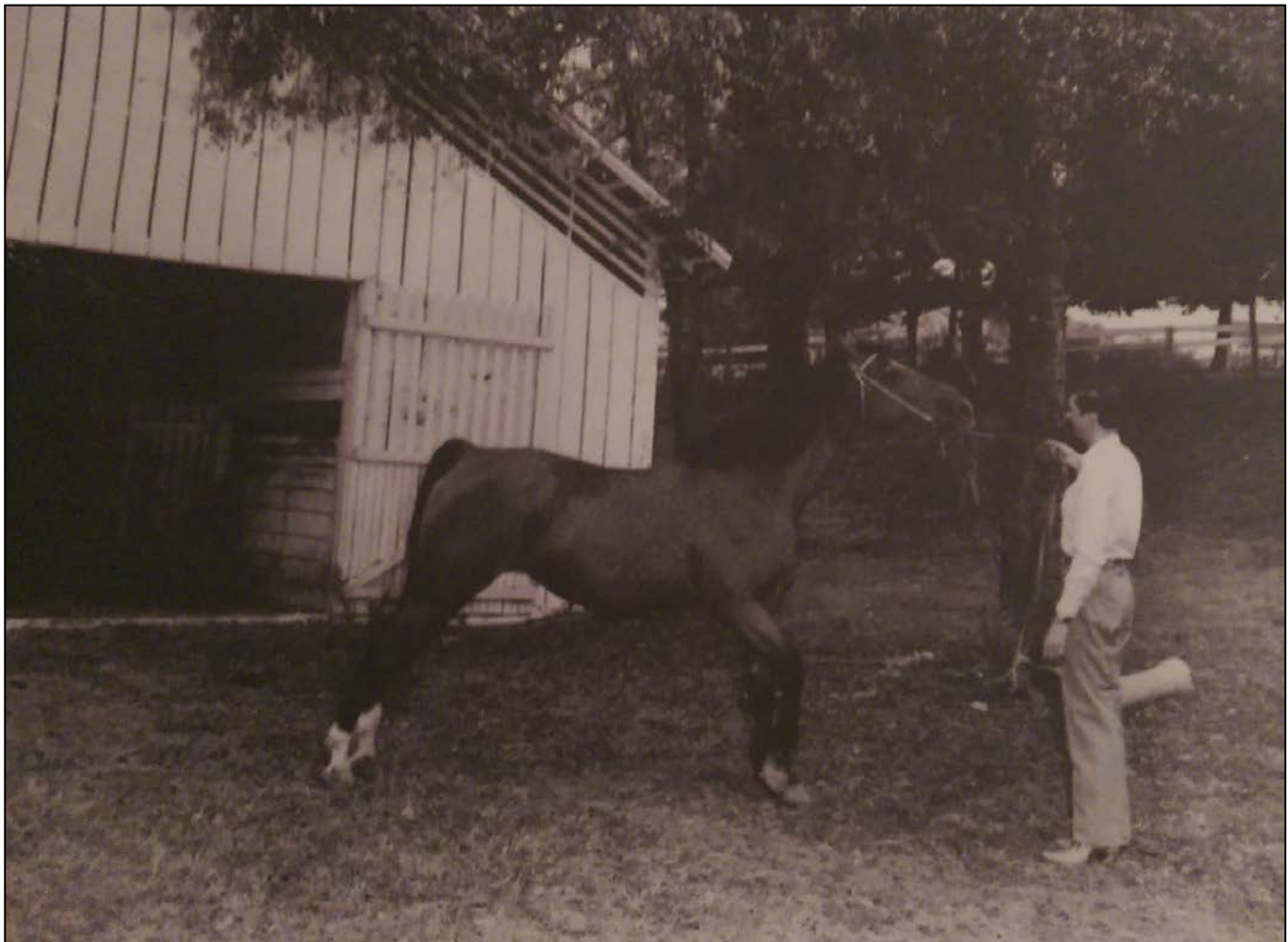


Image 1: Carl Smith and his horse "Little Bit" in front of the barn at the Madison residence, May 1955.
Source: *Personal collection of Todd Mayo.*

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number Historic Images Page 55

Smith-Carter House
Name of Property
Davidson County, TN
County and State
N/A
Name of multiple listing (if applicable)



Image 2: Smith-Carter House, c. 1955.
Source: Grand Ole Opry (image 20391-A).

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number Historic Images Page 56

Smith-Carter House

Name of Property

Davidson County, TN

County and State

N/A

Name of multiple listing (if applicable)



Image 3: June outside the Gibson Drive home with daughter Rebecca Carlene, 1956.
Source: The Tennessean, July 8, 1956, page 2.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number Historic Images Page 57

Smith-Carter House

Name of Property

Davidson County, TN

County and State

N/A

Name of multiple listing (if applicable)



Image 4: June outside the Gibson Drive home on her motorcycle, 1956.

Source: <https://keenanevans.wordpress.com/2009/11/23/june-carter-cash/>, accessed June 4, 2018.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number Historic Images Page 58

Smith-Carter House

Name of Property

Davidson County, TN

County and State

N/A

Name of multiple listing (if applicable)



Image 5: June at the west entrance to the barn (1956).

Source: www.popmatters.com/various-artists-anchored-in-love-a-tribute-to-june-carter-cash-2496196413.html, accessed June 28, 2018.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number Historic Images Page 59

Smith-Carter House
----- Name of Property
Davidson County, TN
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N/A
----- Name of multiple listing (if applicable)



Image 6: Maybelle Carter in den of the residence.
Source: A Living Legend (1965), cover album art.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number Historic Images Page 60

Smith-Carter House

Name of Property

Davidson County, TN

County and State

N/A

Name of multiple listing (if applicable)



Image 7: 1969 *Tennessean* article with list of musicians living in Madison.
Source: The Tennessean, March 29, 1967, Page 16.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Smith-Carter House
Name of Property
Davidson County, TN
County and State
N/A
Name of multiple listing (if applicable)

Section number Historic Images Page 61



Image 8 (upper) and 9 (lower): Views of barn and shed in 1968 show a pastoral setting and outbuildings that remain to this day.

Source: Davidson County Property Assessor, property record for "Parcel A Stratton Heights."

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number Historic Images Page 62

Smith-Carter House
----- Name of Property
Davidson County, TN
----- County and State
N/A
----- Name of multiple listing (if applicable)



Image 10: “Mother” Maybelle Carter outside the Gibson Drive home, c. 1970s.
Source: Personal collection of Todd Mayo.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number Historic Images Page 63

Smith-Carter House

Name of Property

Davidson County, TN

County and State

N/A

Name of multiple listing (if applicable)



Image 11: Country musicians Emmylou Harris, Peter Rowan, Roland White, and Marty Stuart performing at a “pickin’ party” outside the barn, c. 1970s.

Source: Personal collection of Todd Mayo.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Smith-Carter House

Name of Property

Davidson County, TN

County and State

N/A

Name of multiple listing (if applicable)

Section number Appendix Page 64

Appendix: Davidson County Ownership Records for the Property

Grantee	Book	Page	Date	Details
Mayo, Joseph T.	Instrument No.	20150505-0040663	4/30/2015	Tract A Maybelle Carter Retirement Center, 12.87 acres, 6/29/1983 (land split)
Mire, Jonathan W. & Ava C.	Instrument No.	20020625-0076182	5/22/2002	
SunTrust Bank	Instrument No.	20011103-0120285	10/19/2001	Deed of Trust
Carter, Carlene	9475	122	08/30/1994	
John R. Cash	7843	924	5/18/1989	Easement for ingress/egress from Maybelle Carter Retirement Center
Easement w/retirement center	6087	326	6/30/1983	Johnny/June grantees
(acreage to retirement center)	5200	585	06/30/1983	Parcel A Stratton HGTS (14.65 acres) 1.78 acres for Parcel 05107004200. Owner: Maybelle Carter Retirement Center LTD. (later changes owners several times) Sold by John R. Cash and June Carter Cash
Cash, John R. ETUX	5667	422	10/21/1980	Part of Lot 4 of Stratton Place (grantor Duggars)
Cash, John R. ETUX	5545	642	12/19/1979	Lot 4 of Stratton Heights; grantors Douglas berry et al
Cash, John R. ETUX	4827	777	06/18/1974	Valeria [Valerie] C. Smith (June Carter Cash) and John R. Cash.
June Carter Cash	2497	131	3/10/1956	From Carl after the divorce
Smith, Carl	2087	99	06/25/1952	
Denny, James R. & Margaret O.	2086	35	06/18/1952	
Newburry, Comer L. & Pauline C.	2017	203	08/08/1951	
Chance, E.C & wife	1878	275	08/18/1950	Loan agreement. Chance was part of the company (Secretary) that was building the Stratton Heights subdivision (Rice Development Company)
Rice Dev Co restrictive covenants (amended)	1875	483 (see also bk 1875 pg. 396-398)	8/2/1950	Rice Dev owns all lots in Stratton Heights; describes arch characteristics for all new houses on these lots
Release of easement to City Electric Board made thru William R. Carter and wife Eva	1874	333	7/19/1950	
Deed of Trust-E.C. Chance and wife Eva Carter/trustee, Louis Leftwich Jr./bank, Fidelity Federal Savings & Loan Association	1872	97-100	7/18/1950	Mentions that Chance got Lot A from Rice Dev Co but doesn't give deed reference

United States Department of the Interior
National Park Service

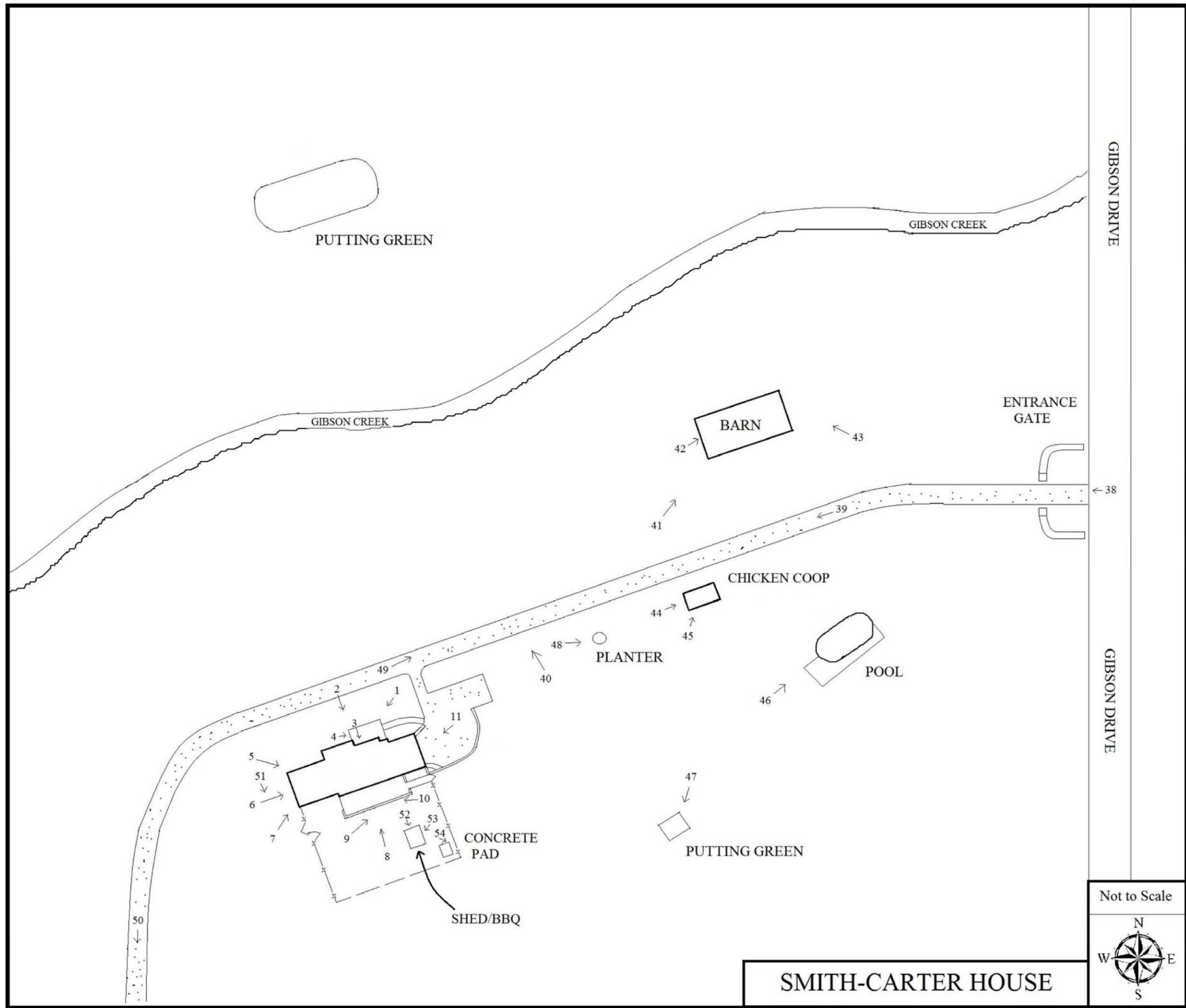
**National Register of Historic Places
Continuation Sheet**

Section number Appendix Page 65

Smith-Carter House
----- Name of Property
Davidson County, TN
----- County and State
N/A
----- Name of multiple listing (if applicable)

(cont'd) Appendix: Davidson County Ownership Records for the Property

Grantee	Book	Page	Date	Details
Easement to City Electric Board made thru William R. Carter and wife Eva	1807	633	2/22/1950	
Rice Development/Stratton Heights	1835	13	1950	Land is subdivided, and is owned by the Rice Development Company (H.L. Gibson, Pres. & E.C. Chance, Sec-Tres.) The Property is referred to as "Parcel A" in the Stratton Heights Plan. (Plan recorded 08/08/1950)
Deed of Trust—W.R. Carter and wife Eva Carter to G.F. Cole, Jr.	1741	1-2	8/9/1949	
Carter, W.R.	1644	625	11/2/1948	References to property on the plat maps are unclear. Property was surveyed in 1909, the first subdivision plans are created in 1929.
Jack Tillman and wife Mary S. Tillman	1538	419	10/30/1947	
George C. Anderson and Lee Lance	1361	279	6/20/1946	Mentions old stone fences and water gate on Gibson's Creek
W.L. Franklin ETUX et al (wife Anne S. Franklin, and heirs)	1160	130	7/30/1940; (rec 8/13/1940)	Tract known as "Taylor Stratton Home Place"
Stratton Place subdivision	547	182	Plat rec. 7/24/1929	House is not located on the portion of parcel on this plat; only the land that was eventually conveyed to the retirement center is included w/lot 4



GIBSON DRIVE

GIBSON DRIVE

Not to Scale



SMITH-CARTER HOUSE



ADT



A large, two-story house with a rustic stone exterior. The house features a prominent white balcony on the second floor with a white railing. The ground floor has several large windows, including a bay window on the right side. A chimney is visible on the left side of the main structure. The house is surrounded by mature trees and a well-maintained lawn.

A wooden picnic table with a flat top and four benches, situated on a grassy lawn in front of the house.

A large pile of cut logs, stacked in the foreground on the right side of the image. The logs are of various sizes and are cut into sections, showing the wood grain and bark.









































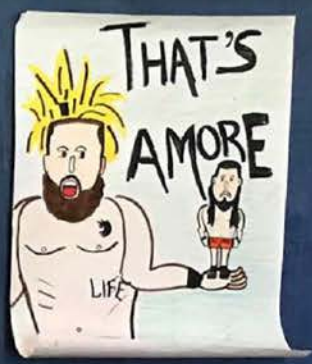






































MEYBLES
FARM



























UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 10/17/2018 Date of Pending List: 11/5/2018 Date of 16th Day: 11/20/2018 Date of 45th Day: 12/3/2018 Date of Weekly List:

Reference number:

Nominator:

Reason For Review:

- | | | |
|---------------------------------------|--|---|
| <input type="checkbox"/> Appeal | <input type="checkbox"/> PDIL | <input type="checkbox"/> Text/Data Issue |
| <input type="checkbox"/> SHPO Request | <input type="checkbox"/> Landscape | <input type="checkbox"/> Photo |
| <input type="checkbox"/> Waiver | <input type="checkbox"/> National | <input type="checkbox"/> Map/Boundary |
| <input type="checkbox"/> Resubmission | <input type="checkbox"/> Mobile Resource | <input type="checkbox"/> Period |
| <input type="checkbox"/> Other | <input type="checkbox"/> TCP | <input type="checkbox"/> Less than 50 years |
| | <input checked="" type="checkbox"/> CLG | |

Accept Return Reject 11/29/2018 Date

Abstract/Summary Comments:

Recommendation/ Criteria:

Reviewer Jim Gabbert Discipline Historian

Telephone (202)354-2275 Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.

CERTIFIED LOCAL GOVERNMENT NATIONAL REGISTER REVIEW

CLG: Nashville-Davidson County
PROPERTY: Smith-Carter House
ADDRESS: 1020 Gibson Drive, Madison, Davidson County

CHIEF ELECTED OFFICIAL EVALUATION

NAME OF COMMISSION: Metropolitan Historical Commission
DATE OF MEETING: August 20th
HOW WAS THE PUBLIC NOTIFIED OF THE MEETING?

ELIGIBLE FOR THE NATIONAL REGISTER
REASONS FOR ELIGIBILITY OR NON-ELIGIBILITY:

In consultation with the Metropolitan Historical Commission, I am happy to support the Smith-Carter House as eligible for listing on the National Register of Historic Places. The Metropolitan Historical Commission voted unanimously to support the nomination. The Smith-Carter House is an important landmark and is significant as the home of June Carter and for its Monterey Revival architecture, a style rarely seen in Tennessee. The nomination of this property to the National Register is an important step in protecting Nashville's music heritage as well as one of her unique buildings.

SIGNATURE:
TITLE: Mayor David Briley



DATE: 8/29/18

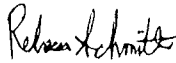
THC STAFF EVALUATION

ELIGIBLE FOR THE NATIONAL REGISTER
 NOT ELIGIBLE FOR THE NATIONAL REGISTER

REASONS FOR ELIGIBILITY OR NON-ELIGIBILITY:

The Smith-Carter House is eligible under Criterion C as an example of a local adaptation of the Monterey Revival style of architecture and under Criterion B for its association with June Carter during her professional development as a significant country artist, a regular performer on the Opry, and songwriter for many country hits (including the Certified Gold single "Ring of Fire"). She was also the major force in country superstar Johnny Cash's personal and professional life that enabled him to become one of the most influential artists within the American country music genre. The nominated property best represents her productive life and significant contributions in the area of Performing Arts.

SIGNATURE:
TITLE: Historic Preservation & National Register Specialist



DATE: July 23, 2018

PLEASE COMPLETE THIS FORM AND RETURN BEFORE: September 10, 2018

RETURN FORM TO:

REBECCA SCHMITT
TENNESSEE HISTORICAL COMMISSION
2941 LEBANON PIKE
NASHVILLE, TENNESSEE 37214
REBECCA.SCHMITT@TN.GOV

CERTIFIED LOCAL GOVERNMENT NATIONAL REGISTER REVIEW

CLG: Nashville-Davidson County
PROPERTY: Smith-Carter House
ADDRESS: 1020 Gibson Drive, Madison, Davidson County

HISTORIC PRESERVATION COMMISSION EVALUATION

NAME OF COMMISSION: Metropolitan (Nashville) Historical Commission

DATE OF MEETING: August 20, 2018

HOW WAS THE PUBLIC NOTIFIED OF THE MEETING? meeting agenda posted on website; via email subscription

ELIGIBLE FOR THE NATIONAL REGISTER

NOT ELIGIBLE FOR THE NATIONAL REGISTER

REASONS FOR ELIGIBILITY OR NON-ELIGIBILITY:

The Metropolitan Historical Commission concurs with the Tennessee Historical Commission staff's evaluation that the Smith-Carter House is eligible for listing in the National Register of Historic Places for the reasons outlined below and offers its unanimous support for the nomination of the Smith-Carter House to the National Register of Historic Places.

SIGNATURE:



TITLE: Scarlett C. Miles, Historic Preservationist (MHC Staff) DATE: August 30, 2018

THC STAFF EVALUATION

ELIGIBLE FOR THE NATIONAL REGISTER

NOT ELIGIBLE FOR THE NATIONAL REGISTER

REASONS FOR ELIGIBILITY OR NON-ELIGIBILITY:

The Smith-Carter House is eligible under Criterion C as an example of a local adaptation of the Monterey Revival style of architecture and under Criterion B and for its association with June Carter during her professional development as a significant country artist, a regular performer on the Opry, and songwriter for many country hits (including the Certified Gold single "Ring of Fire"). She was also the major force in country superstar Johnny Cash's personal and professional life that enabled him to become one of the most influential artists within the American country music genre. The nominated property best represents her productive life and significant contributions in the area of Performing Arts.

SIGNATURE:



TITLE: Historic Preservation & National Register Specialist

DATE: July 23, 2018

PLEASE COMPLETE THIS FORM AND RETURN BEFORE: September 10, 2018

RETURN FORM TO:

REBECCA SCHMITT
TENNESSEE HISTORICAL COMMISSION
2941 LEBANON PIKE
NASHVILLE, TENNESSEE 37214
REBECCA.SCHMITT@TN.GOV



TENNESSEE HISTORICAL COMMISSION
STATE HISTORIC PRESERVATION OFFICE
2941 LEBANON PIKE
NASHVILLE, TENNESSEE 37214
OFFICE: (615) 532-1550
E-mail: Claudette.Stager@tn.gov
(615) 770-1089



October 15, 2018

Dr. Julie Ernstein
Deputy Keeper and Chief,
National Park Service
National Register of Historic Places
1849 C Street, NW, Mail Stop 7228
Washington, DC 20240

National Register Nomination

- *Smith-Carter House, Davidson County, Tennessee*

Dear Dr. Ernstein:

The enclosed disks contain the true and correct nomination for listing of the *Smith-Carter House* to the National Register of Historic Places. We received CLG comments in support of the nomination, as well as comments in support from Mayor David Briley.

If you have any questions or if more information is needed, please contact Rebecca Schmitt at (615) 770-1086 or Rebecca.Schmitt@tn.gov.

Sincerely,

Claudette Stager
Deputy State Historic Preservation Officer

CS:rs

Enclosures(2)