

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 Rainbow Ranch
Other names/site number Snow, Hank, House, Office, and Studio
Name of related multiple property listing N/A
(Remove "N/A" if property is part of a multiple property listing and add name)

2. Location

Street & Number: 312 E Marthona Rd
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Not For Publication: N/A Vicinity: N/A Zip: 37115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

Wanda L. 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): _____

[Handwritten Signature]
 Signature of the Keeper

11.27.2018
 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	
4	0	buildings
0	0	sites
1	2	structures
0	0	objects
5	2	Total

Number of contributing resources previously listed in the National Register 0

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6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC/Single Dwelling

COMMERCE/Professional

DOMESTIC/Secondary Structure

AGRICULTURE/Animal Facility

Current Functions

(Enter categories from instructions)

DOMESTIC/Hotel

DOMESTIC/Secondary Structure

7. Description

Architectural Classification

(Enter categories from instructions.)

Other: Transitional Ranch

Materials: (enter categories from instructions.)

Principal exterior materials of the property: BRICK; CONCRETE; ASPHALT

Narrative Description

Hank Snow's Rainbow Ranch comprises .92 acres at 312 E. Marthona Road in a mid-20th century residential neighborhood in Madison, Tennessee. The property faces east onto Marthona Road on a northward sloping lot and is set behind a cultivated lawn with mature trees. A stone retaining wall separates the yard from the driveway located on the northern border of the property. The house is brick-clad, one-story-plus-basement Transitional Ranch-style with a tuck-under garage and "L"-shaped floor plan. To the rear of the house, there are three contributing buildings: a c.1960s detached, two car garage that mirrors the design and materials of the house; a 1950-1951 concrete block barn; and a c.1973 wooden implement shed. There is one contributing structure: a c. 1960s wooden foot bridge that crosses a drainage way to the rear of the property. These individual components of the property retain a high degree of integrity, as their current appearances reflect the original design, materials, and workmanship that date to the period of significance. Listed as noncontributing resources, there is a c.1980s in-ground pool with cement pad and a prominent, customized double-leaf swing gate at the driveway (installed in 2016) and a single-leaf chain link gate that roughly aligns with the front door of the house. While the present chain link fence is not historic in and of itself, it does follow the historic fence line established by the Snow family for privacy during Hank's rising celebrity. Together, these components convey the property's overall integrity in regards to association with Hank Snow and the period of significance, as the property has seen minimal changes (See *Figure 1*).

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Figure 1. c.1960s tax assessor photo showing north elevation, façade, and “No Trespassing!” sign. Below this, photo of the detached garage (resource #2) and tour bus.

Setting

Rainbow Ranch is situated in a mid-20th century residential neighborhood between I-65 and Gallatin Pike, about 8.5 miles northeast of downtown Nashville in Madison, Tennessee. The strong integrity of the property’s setting and location in a suburb of Nashville lends to the property’s significance. The development pattern immediately surrounding the house appears to be original as it is still a residential neighborhood, largely of one-acre lots with single-family Minimal Traditional, Transitional Ranch, and Ranch style homes. A paved driveway accessed from Marthona Road runs along the north side of the Rainbow Ranch property line and widens to connect the detached garage and outdoor living area to the rear of the house. Snow used the cement pad that lies at a near 45-degree angle to the detached garage as space to park his touring bus (See Figure 1). A stone retaining wall separates the yard from the driveway. The wall contains an opening with stairs and a cement walk leading up the incline from the driveway to the front stoop. The wall continues along the driveway and curves around to meet the north elevation of the house. Another cement walk runs from the street, meeting the walled sidewalk at a near 90-degree angle before reaching the stoop. A chain link fence encloses the front and back yards, driveway, and pool area, separating these spaces from the former pasture area at the rear of the property.

It should be noted the original three acres Snow purchased in 1950 were divided among four legally separate, contiguous lots.¹ These four deep and narrow lots fronted East Marthona Rd. in a row, with the Rainbow Ranch house lot (#04215006200) being the southernmost. Much of the open land (to the west and north of

¹ Warranty deed from H.E. Brinkley et ux to Clarence E. Snow et ux, July 10, 1950, Nashville Planning Department Parcel Viewer, <https://www.davidsonportal.com/gis/file.php?book=00001855&page=0000229>. Accessed April 20, 2018.

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Snow's residential structures) was used for Snow's horse, Shawnee, as grazing area until the horse died in 1961. The majority of the pasture area (1.5 acres) is still intact (no permanent structures) and contiguous with the nominated property but registered as a separate lot (#04215006300) and not included in this nomination. A small plot (.35 acres), currently at 310 East Marthona Road, was carved out of Snow's original purchase in 1962 and sold to Snow's son, Jimmie and his wife Carol Cooper.²

This acreage adjustment does not impact the significance of the property as it did not result in the loss of buildings or structures, nor did it affect Snow's use of the property as an office, studio, and home base for his business endeavors.

1. Dwelling (1950, 1966, c. 1970, C)³

The house boasts features of both the Minimal Traditional style, increasingly common in the immediate post-World War II era, and the Ranch styles that spread eastward from California during the same era and became the dominant architectural style of the suburbs nationwide by the mid-1950s. Taken together, these features represent an early, simplistic form of the Ranch subtype known as Transitional Ranch (also referred to as Ranchette, Minimal Ranch, or Compact Ranch). Architectural historian Virginia Savage McAlester states Transitional Ranch homes "generally lack the broader overhang of later examples and many of the elaborations that became common as house size increased."⁴ Cultural and architectural geographers Jakle, Bastian, and Meyer elaborate on this point, writing, "Looking very much like an elongated double-pile cottage, there is very little to suggest the ranch motif" with the exception of fenestration, "especially the use of picture windows...conveys the ranch illusion."⁵ The Metropolitan Historical Commission of Nashville defines Transitional Ranch as "An early, basic form of the Ranch style... [that] shared characteristics with the Minimal Traditional style"⁶ (See *Figure 2*). The Transitional Ranch has been previously identified as an architectural subtype present in Davidson County, as seen in the Inglewood Place Historic District, listed in the National Register of Historic Places in 2016.⁷

Characteristics of Snow's house reminiscent of the Minimal Traditional style include the medium pitch roof, close eaves and rakes, pilastered door surround, and dominant front-facing gable. Characteristics that lend to the house's Ranch-style appearance include its wide façade, flanked picture windows in living areas, outside living space within the ell, and built-in garage. Characteristics of the Transitional Ranch subtype exhibited by Snow's home include asymmetrical fenestration, small stoop, and minimal exterior decoration. The

² Warranty deed from Clarence E. Snow and wife, Minnie Blanche Snow to James Rodgers Snow and Carol Leigh Cooper Snow, October 31, 1962, Nashville Planning Department Parcel viewer, <https://www.davidsonportal.com/gis/file.php?book=00003463&page=0000332>. Accessed May 6, 2018.

³ Snow bought the property that would become Rainbow Ranch while the house was still being built in 1950. This allowed the Snows to customize the house to their liking. Hank Snow with Jack Ownbey and Bob Burris, *The Hank Snow Story* (Urbana, IL: University of Illinois Press, 1994), 325; 1966 and 1970 additions to the house are documented by the property assessor's record seen in Figure 3 and held at the Metro Nashville/Davidson County Assessor's office on 2nd Avenue in Nashville, Tennessee.

⁴ Virginia Savage McAlester, *A Field Guide to American Houses: The Definitive Guide to Identifying and Understanding America's Domestic Architecture* (New York: Alfred A. Knopf Press, 2015), 601-602.

⁵ John A. Jakle, Robert W. Bastian, and Douglas Meyer, *Common Houses in America's Small Towns: The Atlantic Seaboard to the Mississippi Valley* (Athens: University of Georgia Press, 1989), 187.

⁶ Metropolitan Historical Commission, "Nashville Old House Series: Post War Modern," <https://www.nashville.gov/Portals/0/SiteContent/HistoricalCommission/docs/Publications/OHS-Post%20War%20Homes.pdf>, 3. Accessed November 12, 2017.

⁷ Jaime L. Destefano and Lindsay Crockett, National Register of Historic Places Form, "Inglewood Place Historic District," Davidson County, listed March 22, 2016.

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construction date of the house (1950) also aligns with the “Transitional” style categorization as Ranch styles began to replace Minimal Traditional styles in this part of the country during the early 1950s.⁸



Figure 2. A c.1955 Transitional Ranch house in the Inglewood Place Historic District in Nashville, Tennessee. Photo credit: Metropolitan Historical Commission of Nashville

The house is a brick-clad, one-story-plus-basement home with tuck-under garage and “L”-shaped floor plan that frames outside living space in the rear. The rock-faced concrete block foundation demarcating the basement level is visible on the north end of the house due to the northward slope of the lot. White aluminum awnings with red stripes shade the majority of windows and doors. Wooden fascia boards beneath the eaves run the perimeter of the house. The medium-pitch hip roof is covered in asphalt shingles.

While the original floor plan included a 26’ x 22’ ell projecting from the rear of the main block of the house, Snow widened the ell in 1966, adding 16’ x 22’ of living space. In c. 1970, he added a 24’ x 39’ space to the rear of the expanded ell for a new recording studio and office. (See *Figure 3*) Though the exterior is unassuming, as was typical of post-World War II housing styles, the interior embellishments include matching knotty pine walls, ceilings, and cabinetry.

⁸ Destefano and Crockett, “Inglewood Place Historic District.”

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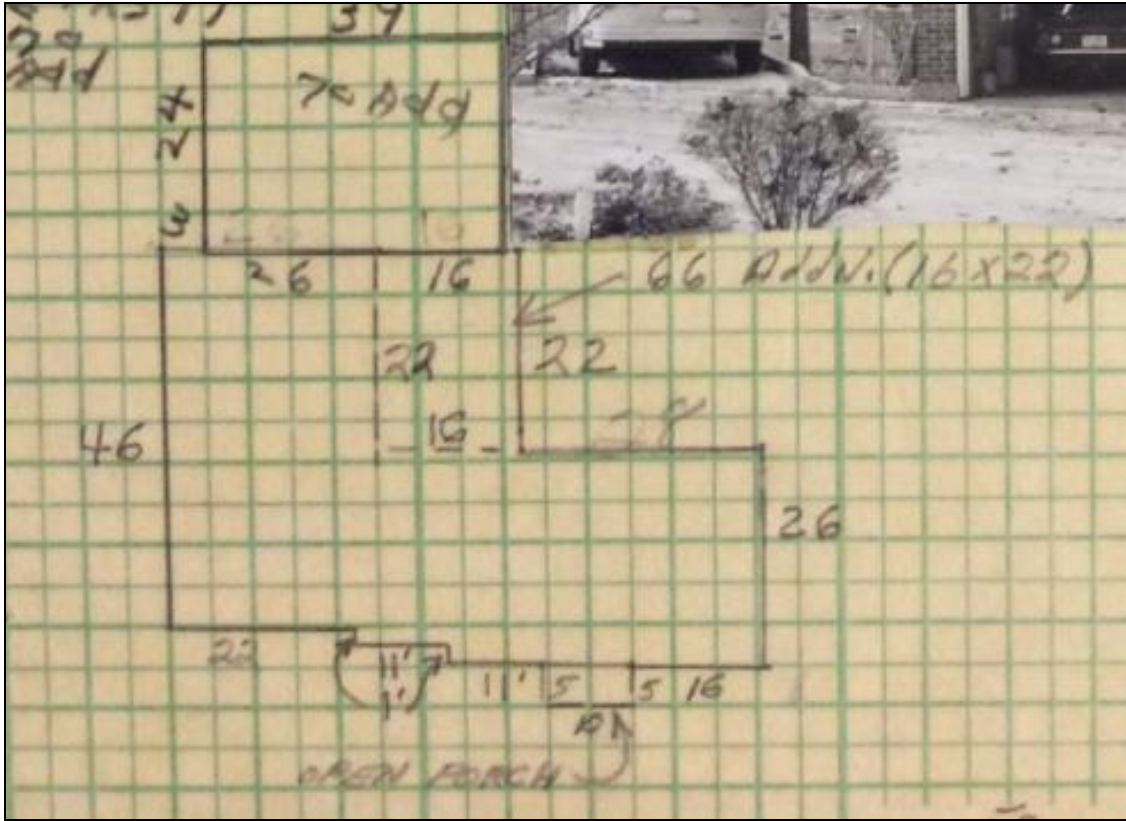


Figure 3. Assessor of Property record illustrating floor plan expansions

Exterior

The façade (east elevation) of the house includes a two-bay front-facing gable sheathed with vertical, scalloped edge wood siding over a picture window with 1/1, double-hung sidelights and a single-leaf, a six-panel door protected by a glass storm door that serves as the main entry to the house. White, fluted pilasters flank the doorway. The remaining façade fenestration includes two 6/6 double-hung windows on the south end and two 8/8 double-hung windows near the picture window and door, all of which are protected by glass storm windows. All windows have a brick, rowlock window sill. White, aluminum awnings with red stripes shade each window and white, louvered shutters flank all façade windows, except the picture window. A larger awning of the same style shades the 5' x 10' concrete decked stoop, of which the main entry door is the center. Cast iron railing emphasizes the north and south boundaries of the stoop and one cement stair descends to the sidewalk. Two support poles for the awning flank the cement stair in front of the stoop.

The south elevation consists of three 6/6 double-hung windows and a single-pane, fixed window of stained glass, all of which have brick, rowlock sills underneath. A gabled, louvered roof vent projects from the south field of the hipped roof. The 1970 addition to the rear of the house recesses 3' from the main block and is further indicated by a slightly higher roofline and subtle differences in color of the brick and mortar. A brick, interior chimney that serves the fireplace in the rear family room addition rises from the roofline.

The majority of the west (rear) elevation is comprised of the 1970 recording studio and adjacent office, the interior division of which is indicated by the office space's slightly lower roofline. This elevation lacks fenestration, presumably to prevent sound from exiting and entering the recording studio. The basement level

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is visible due to the northward slope of the lot and is not defined by cement blocks as on the east and north elevations but is indicated by two vents and a vertical-wood paneled door.

The north elevation is characterized by a 28' recession from the main block of the house, forming the "L" shape of the floor plan that frames the pebble-paved outdoor living space on the basement level. Due to the northward slope of the lot, the basement is visible along the entire north elevation and is defined by rock-faced cement blocks on the main block of the house that transition to plain cement blocks on the 1966 rear ell addition and then brick on the 1970 ell addition. The outdoor living space runs parallel to the ell with a built-in brick and cement planter wall that separates the area from the driveway. Two lantern post lights flank an opening in the planter wall that contains a cement stair descending to the driveway.

Running parallel with the ell, cement steps with cast iron railing lead from the ground-level outdoor living space away from the main block of the house to a landing that enters the 1970 office addition on the first floor which makes up the rear portion of the north elevation. The addition is indicated by a subtle change in colors of brick and mortar as well as the abrupt transition from cement block to brick on the basement level. This break in the masonry pattern is also emphasized by a gutter downspout. Of special note is the "office" arrow sign affixed to the brick that still directs visitors up the stairs to Snow's office space. Another cement and cast iron stairway faces the office stairs (thus running perpendicular to the main block of the house), leading from the ground level to a landing that enters the kitchen on the first floor of the main block. Aluminum awnings shade the landings of both stairways.

Within the 1966 ell addition, a mid-view aluminum storm door protects a wood door that leads from the outdoor living space into the basement. A twelve-light basement window protected by a metal window guard sits just to the left (east) of the door. On the first floor, a picture window with 1/1 double-hung sidelights serves the 1970 office space, while another picture window with 2/2 double-hung sidelights sits slightly higher (immediately below the fascia board) and serves the 1966 living room. Louvered shutters flank both windows.

The west elevation (rear) of the main block of the house consists of the aforementioned stairway to the kitchen with an adjacent wheelchair elevator, a wood, single-car, eight-panel garage door on the basement level and two 6/6 double-hung windows of different sizes on the first level. Two plumbing vents and two attic vents are visible on the west field of the hipped roof.

The north elevation of the main block of the house includes two 6/6 double-hung windows on the first floor shaded by two separate aluminum awnings. While the majority of the house's fenestration is flanked by louvered shutters, utilities located in between these particular windows prevent each from having two shutters. Therefore, a louvered shutter flanks the eastern side of the eastern-most window, while another louvered shutter flanks the western side of the western-most window. Fenestration on the basement level includes a fixed window and a half-light wood door with three horizontal panels beneath the pane, both of which are protected by metal bars. A gabled, louvered roof vent projects from the northern field of the hipped roof. The cement and stone retaining wall that separates the yard from the driveway curves to meet the wall just to the left (east) of the basement doorway. A walk with cement steps leads from the basement door to the driveway.

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Interior

In 1994, Snow described his home as having three bedrooms, a living room, dining room, two baths, den, trophy room, recording studio, control room, record room, workshop, and storeroom.⁹ While use of some of the spaces have changed, the integrity of the interior spaces remain largely intact, including the pine floors and knotty pine wall and ceiling paneling throughout the original portions of the house.

The main entry leads into a bedroom with original pine floors and baseboards, knotty pine wall and ceiling paneling, and crown molding. This space once functioned as the much larger living room but has since been portioned into two front bedrooms with the addition of a knotty pine paneled wall to the left of the entrance. A sliding glass door has been added to the back wall of this front room, dividing the present bedroom space from a linoleum-floored open foyer with kitchen to the left (south) and hallway to the right (north) and rear entrance that leads to the outside stairs.

The hallway retains a recessed phone niche, original pine floors and baseboards, knotty pine wall and ceiling paneling, crown molding and door surrounds. The west side of the hallway contains an original bathroom with drywall, faux marble floor tiles, matching blue porcelain tub, sink, and toilet, and a west-facing 6/6 double-hung window. The bedroom on the east side of the hallway retains original pine floors and baseboards, knotty pine wall and ceiling paneling, and crown molding with a north-facing 6/6 double-hung window and an east-facing 8/8 double-hung window. The hallway ends at another bedroom which mimics the original features of the previous bedroom and contains a north-facing 6/6 double-hung window and a west-facing window of the same design.

On the other end of the hallway is the open foyer that leads into an open kitchen area. The foyer and kitchen area share the same faux tile, linoleum flooring. The kitchen retains original knotty pine cabinetry and cast iron hardware, decorative millwork, crown molding, and knotty pine ceiling and wall paneling. The second front bedroom, made from the original living room, shares it's western wall with the kitchen and is accessed through the kitchen. This room retains original pine floors and baseboards, knotty pine wall and ceiling paneling, and crown molding. An 8/8 double-hung window faces east into the front yard.

A doorway through the kitchen's south wall leads to the dining room which retains pine floors and baseboards, knotty pine wall and ceiling paneling, crown molding, and door surrounds. A pine chair rail runs the length of the northern wall of this room. A 6/6 double-hung window faces east into the front yard. A doorway on the south wall of the dining room leads into the 1966 trophy/home movie room. Here is where Snow installed a small personal museum of items about his career. He also used the room to show home movies. This room retains original pine floors and baseboards, knotty pine wall and ceiling paneling, and crown molding with flying crown molding beneath. An east-facing 6/6 double-hung window, south-facing 6/6 double-hung window, and a rectangular fixed stained-glass window light the room. The west (rear) wall of the trophy room contains a door leading to a small movie projection room, the materials of which mimic the trophy room, though the flying crown molding has been removed. Next to this door, in the west (rear) wall, is a small, glass projection window. The paneling on the rear wall of the trophy/movie room has split, exposing the brick wall and horizontal stud beneath it.

The rear (west) wall of the dining room contains a sliding glass door that leads to the fireplace room, one of

⁹ Snow, *The Hank Snow Story*.

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the additional wings installed in 1966. This room retains original pine floors and baseboards, knotty pine wall and ceiling paneling, crown molding, and door surrounds. An original wagon wheel light fixture with cast iron hardware hangs from the ceiling. A fireplace with brick surround and corbel pieces, pine mantel, and tile hearth is located on the south wall. A doorway to the west of the fireplace leads into a small half-bathroom with drywall, tile wainscoting, and faux-marble floor tiles. The rear (west) wall of the room contains a sliding glass door that leads into the 1970 studio and office additions to the house. Built-in, pine display shelves flank the doorway. Directly across from the fireplace, on the north wall of the room, is an entry way into the 1966 living room addition. This room retains original pine floors and baseboards, knotty pine wall and ceiling paneling, crown molding and door surrounds made to match the original portion of the house. A picture window with 2/2 double-hung sidelights perforates the north wall of this room.

The 1970 addition to the house is accessed through the sliding glass doors on the rear (west) wall of the fireplace room. The glass doors enter into the former control room for the eight-track recording studio. Walls are covered with sections of faux-wood panels alternated with acoustic tiles. Ceiling rafters are exposed with alternating rusticated decorative rafters. The rear (west) wall contains a slanted window that looks into the recording studio. The entrance to the recording studio is located to the south of this window. The recording studio has acoustic tiles on the walls and linoleum flooring.

Snow's former office space is accessed through the north wall of the control room through a door that still displays a "recording studio" label on its upper half. Faux-wood panels cover the walls and the ceiling rafters are exposed, with alternating rusticated decorative rafters. The north wall contains a picture window with 1/1 sidelights. To the west of the window is a single-leaf door that serves as the entrance from the exterior stairway landing. He also had a bathroom installed for his and staff's convenience. These conveniences meant that artists recording in the studio or working with Snow and his staff did not have to enter the private rooms of the dwelling.

2. Garage (c.1960s, C)¹⁰

Located just northwest of the house and parallel to the northern property line is a c. 1960 brick-clad, two-car garage with concrete block foundation and a front-facing gable roof covered with asphalt shingles. The 22' x 24' garage is entered through two 6-light wood paneled overhead garage doors separated by a load-bearing, brick-clad column. An open doorway leading to the paved parking area between the garage and the house is located in the south wall. A 6/6 double-hung wood window perforates the rear (west) elevation. The majority of the roof is covered in moss and the deterioration of the south wall's eaves is proceeding toward the ridgeline, leaving the interior space exposed.

3. Swimming pool (c. 1980s, NC)¹¹

A 16' x 36' in-ground concrete swimming pool, c. 1980s, with diving board at the north end is a noncontributing structure. It sits behind the garage at a perpendicular angle. A cement deck, flush to the ground, surrounds the pool. Two globe post lights flank the north end of the pool deck.

¹⁰ The first documentation of the detached garage appears in a photo in a 1966 property assessment held at the Metro Nashville/Davidson County Assessor's office on 2nd Avenue in Nashville, Tennessee. It may have been built as early as the house's construction, as evidenced by the similar materials and style.

¹¹ The first documentation of the pool appears to be on a 1982 property assessment held at Metro Nashville/Davidson County Assessor's office on 2nd Avenue in Nashville, Tennessee.

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4. Implement shed (c.1973, C)¹²

A 8' x 20' implement shed, c. 1973, is a contributing building with asphalt-shingled, gambrel roof over British brace double doors. It sits on the northeast corner of the pool deck facing south.

5. Wood footbridge (c. 1960s, C)¹³

A wood plank footbridge with concrete abutments and truss-supported handrails on either side spans the drainage ditch, connecting the backyard to the former pasture area.



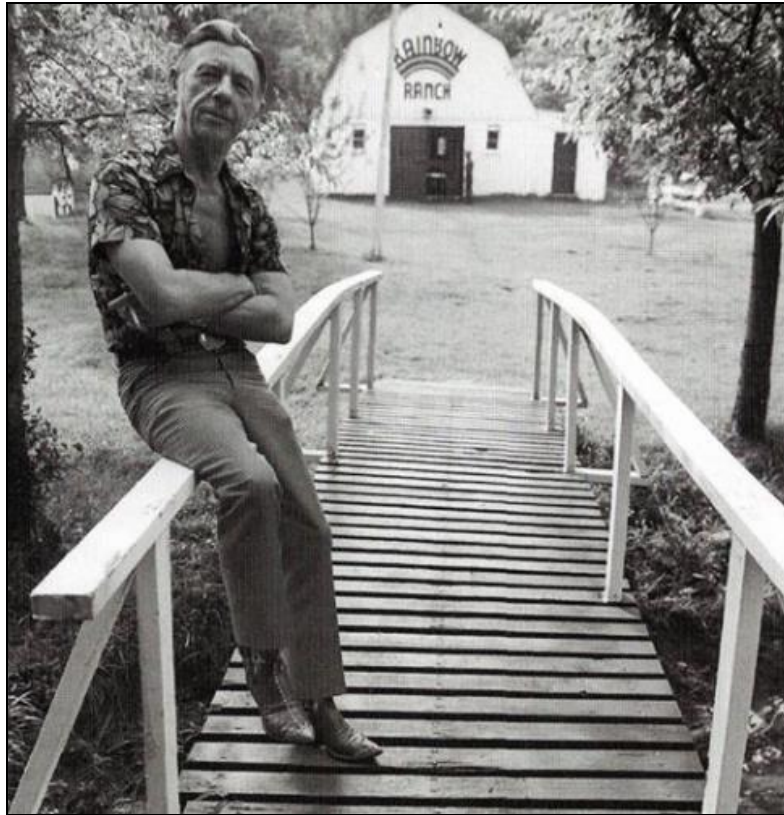
*Figure 4. c.1960s photo of Snow facing south standing on footbridge.
Source: Terry Tyson (current property manager of Rainbow Ranch)*

¹² The first documentation of the implement shed appears in a 1973 property assessment held at the Metro Nashville/Davidson County Assessor's office on 2nd Avenue in Nashville, Tennessee.

¹³ Considering the drainage ditch (running roughly north-south) that separates the outdoor living space and yard at the rear (west) of the house from the barn area to the rear (west), it is logical to assume the footbridge was constructed soon after the barn in order to provide a convenient path from the house to the barn (especially considering Snow's affection for Shawnee and fondness for spending time with him). However, there is no mention or documentation of the footbridge either in Snow's autobiography or the property assessor's records. The documentation that does exist does so in the form of photographs, with the first known photo of the structure having been taken in the 1960s (see *Figure 4*). A later photo also exists (see *Figure 5*). The footbridge can also be seen in the background of *Figure 1*.

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*Figure 5. Undated photo of Snow on footbridge facing east with barn in the background.
Source: Hank Snow Home Town Museum*

6. Barn (c. 1950-1951, C)¹⁴

A concrete block barn sits at the back of the property in the pasture area reached by the footbridge. Snow had this retirement barn built for his beloved show horse, Shawnee.¹⁵ The gable end of the close-eaved gambrel roof dominates the façade (east elevation) of the 20' x 24' building with "Rainbow Ranch," Snow's affectionate name for his home property and his band's namesake, painted brightly on the vertical wood siding underneath the roofline. A concrete block shed roof addition is located to the north of the main block. Asphalt shingles cover both roofs. One-over-one, double-hung windows with projecting sills flank the double barn door located in the center of the façade. The door is made of horizontal wood planks and unified by a classic "X" brace. A 2/2, double-casement window perforates the south elevation. Two such windows are located on the backside (west elevation) of the barn, each looking into separate rooms on the interior. The north wall of the main block of the barn also has a 2/2 double-casement window but is obscured from exterior view by the aforementioned shed roof extension that dominates the north elevation. The northern elevation of this shed addition is perforated by a 3/3 fixed window. This room is entered through a single-leaf door which mimics the horizontal wood paneling of the barn's main door and is prefaced by a small brick stoop with concrete decking.

¹⁴ Hank Snow, *The Hank Snow Story*, 329. Though the book does not indicate a specific year the barn was built, the text suggests Snow had it built as the family moved into the house or soon thereafter. A 1953 album cover (see *Figure 5*) shows the barn.

¹⁵ *Ibid.*

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Shawnee was buried near the barn in 1961. In 1994, Snow reported that Shawnee’s grave and those of 11 other animals were all marked with concrete squares carved with their names and ages.¹⁶ The locations of these graves have not been determined, as the stones are no longer visible from visual survey.

7. Fence line and Entrance gate (c.2016, NC)¹⁷

A prominent feature of the front of the property is the electronic, iron, double-leaf swing gate, which is a noncontributing structure, installed in 2016. This replaced an earlier electronic gate that Snow had installed “for security reasons.”¹⁸ It boasts an image of a train, a common visual evoked by several of Snow’s songs, including his first nationwide number-one hit, “I’m Movin’ On.” Snow’s initials (“HS”) are displayed on the train’s smokebox door. The words “Still Movin’ On” along the bottom of the gate is the title of Snow’s 104th album for RCA, released in 1977. Connected to this gate is a noncontributing chain link fence that encloses the front yard, driveway, and pool area, separating it from the barnyard to the rear. A cast iron archway sits over a single-leaf chain link gate that separates the road from the sidewalk that runs to the front stoop of the house. Though the current chain link fence replaced an earlier wooden one, the fence line follows the historic fence line which functioned as a barrier from the “tourists galore” and at one time included a sign warning that it was electrified even though it was not.¹⁹

¹⁶ Ibid.,455.

¹⁷ Terry Tyson, personal communication to Savannah Grandey, June 11, 2018.

¹⁸ Ibid., 458.

¹⁹ Jimmie Snow quoted in, Tony Gonzalez, “Madison Homes of Maybelle Carter, Hank Snow on the Market,” *The Tennessean*, November 21, 2014, accessed September 6, 2017, <http://www.tennessean.com/story/news/local/2014/11/21/madison-homes-maybelle-carter-hank-snow-market/19373559/>.

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8. Statement of Significance

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

Areas of Significance
(Enter categories from instructions.)

PERFORMING ARTS

Period of Significance

1950-1979

Significant Dates

1950-51

Significant Person

(Complete only if Criterion B is marked above.)

Snow, Hank

Cultural Affiliation

N/A

Architect/Builder

Unknown

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

Criteria Considerations

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

Property is:

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

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Statement of Significance Summary Paragraph

The Rainbow Ranch is eligible for listing in the National Register of Historic Places under Criterion A for its significant association and importance within the theme of Performing Arts as reflected in the rise of the Nashville music business and recording industry in the post-World War II period from 1950 to 1979. As an active home studio from c. 1953 to 1979, Rainbow Ranch is exceptionally important as one of the first, if not the first, home studios in Nashville. It predates later home studios developed by Chet Atkins (c. 1960) and Owen Bradley (c. 1966). At his home studio between c. 1953 and c. 1970, Hank Snow not only recorded songs for albums but also overdubs of his studio work. It was largely Snow's home access to studio equipment that enabled him to sustain such a prolific career in the music business. Snow also recorded significant albums by artists that he managed, adding to Rainbow Ranch's exceptional significance. In 1970, Snow added a rear wing to his house to handle his music business and house a new studio, which he used until the end of his music business career. He recorded at his expanded home studio one of his last albums for RCA in 1979. Rainbow Ranch is also eligible under Criterion B as the best extant property most strongly associated with the productive significant and exceptional career of Hank Snow, a member of the Country Music Hall of Fame. Snow began recording with the RCA Victor label in 1936. This relationship lasted continuously for forty-five years—a record not matched by any other recording star in 20th century popular music—and produced more than 800 commercial recordings, many of which charted on both the radio and sales charts and influenced generations of country and Americana performers. From 1951 to his death, Snow and his employees managed this significant music career from his Madison home. The property meets the exceptional significance requirements of Criterion Consideration G. The property retains integrity.

Narrative Statement of Significance

Historical Background, 1933-1951

Clarence Eugene "Hank" Snow's career began in his native Canada where he gained stardom and then spent years trying to translate that success to the growing country music industry in the United States. Snow was born in Brooklyn, Nova Scotia on May 5, 1914. Growing up during the initial commercialization of what would soon be termed "country music," Snow was especially influenced by the relatively new, international reach of radio broadcasts and records that disseminated "old time music," a term interchangeable with "hillbilly music" that referred to traditional singing accompanied by various string instruments such as banjos, fiddles, and guitars.²⁰ Jimmie Rodgers, recognized as one of the first country music stars, melded blues and folk, and soon came to be known as the "Blue Yodeler." Snow noted, "I began to daydream about singing on the radio and making records just like Jimmie Rodgers," whose 1930 recording "Moonlight and Skies" captivated Snow and moved him to experiment "with guitar runs and chord progressions that sounded like [Jimmie] Rodgers."²¹ In 1933, Snow landed a regular radio show on CHNS-Halifax as "Hank, the Yodeling Ranger," a name inspired by his main influence. Snow married his wife of sixty-five years in 1935, Minnie Aalders, and the following year she gave birth to their only child, Jimmie Rodgers Snow, named after Hank's musical hero. Eight months after Jimmie's birth, Snow travelled to Montreal to audition for RCA Victor's subsidiary label in Canada, Bluebird, and landed his first recording contract. This initial session yielded several Canadian hits including "Lonesome Blue Yodel" and led to other sessions and hits

²⁰ Charles K. Wolfe, "Music," Tennessee Historical Society, 2011. *Tennessee Encyclopedia of History and Culture*, <https://tennesseeencyclopedia.net/entries/music/>. Accessed June 11, 2018.

²¹ Hank Snow, *The Hank Snow Story*, 83.

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with “My Blue River Rose,” “Blue Velvet Band,” and “Galveston Rose.”²² While many of these ninety recordings succeeded in Canada, Bluebird released only a handful of these records into the American market with little to no promotional support.

By the time Snow attempted to break through the United States market, country-western and folk music had famous, nationally recognized live radio broadcasts such as Nashville’s *Grand Ole Opry* to satiate requests for the type of music Jimmie Rodgers helped popularize. In 1945, Snow, now known as the “Singing Ranger,” began a year on WWVA’s *Midnight Jamboree* in Wheeling, West Virginia, a Saturday night show similar to the *Grand Ole Opry*. During this time, Snow wanted to maximize the reach enabled him by the radio show and started planning for tours and performances around the country to familiarize audiences with his music and encourage record sales in the United States. Touring the country forced performers such as Snow to curate an image that matched the rural, western personality of the music they produced, leading Snow to acquire Shawnee, a show and trick horse he featured in his act for several years. Taking care of Shawnee would later influence Snow’s decision in 1950 to acquire a home in Madison that had enough acreage for a barn for Shawnee and a small grazing lot. Snow’s big break began in 1948 while in Dallas, Texas, where he was a member of the *Big D Jamboree* and performed regularly at the Silver Spur, a club owned by Jack Ruby. He finally met long-time pen pal and fellow Jimmie Rodgers admirer, Ernest Tubb, who vowed to get him on the most popular country music show, WSM’s *Grand Ole Opry* in Nashville. Just as important was the decision by RCA to record and release Snow’s records in the United States. On March 8, 1949, Steve Shoals, RCA Victor’s head of country music, arranged for and supervised a session in its Chicago studio. While Snow’s recording of “Marriage Vow” became his first top ten charting single, Shoals rejected another Snow-penned song from this session, “I’m Movin’ On.”

A year later, Ernest Tubb delivered on his *Opry* promise. Hank Snow both debuted on and became a member of the *Grand Ole Opry* on January 7, 1950, introduced by Hank Williams and with Tubb’s Texas Troubadours as his backing band. His reception can be described as lukewarm at best, as he lacked a major hit record and any form of popular name recognition with the *Opry* audience. Despite the less than enthusiastic early run, Snow moved his family to Nashville and rented a house on Sarver Avenue in Madison. While he desired to purchase a home, *Opry* Artist Services Manager Jim Denny cautioned, “Don’t do it, Hank, not now. If you want me to, I’ll tell you when I think you should buy a house.”²³ In other words, without a hit, Snow’s time on the *Opry* was soon coming to an end.

That much-needed hit came during a March 28, 1950, recording session with Steve Shoals at the Brown Radio Productions studios in downtown Nashville. Thankfully, Shoals forgot about his previous rejection of the Snow-penned “I’m Movin’ On” and allowed Hank and his band to record it and instantly recognized its hit potential. On August 19, 1950, RCA-Victor released “I’m Movin’ On” b/w “With This Ring I Thee Wed” on RCA Victor 48-0328 and it instantly climbed to number one on the *Billboard* country charts. It remained in the top spot for twenty-one straight weeks in both the top best-selling and radio airplay spot and stayed on the charts for a total of forty-four weeks, one of the longest running successes in the history of

²² “Hank Snow Country Music Hall of Fame Biography,” Country Music Hall of Fame, accessed September 12, 2017, <http://countrymusichalloffame.org/Inductees/InducteeDetail/hank-snow>.

²³ Hank Snow, *The Hank Snow Story*, 323.

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country music.²⁴ The new single excited disc jockeys and program directors across the country. Hugh Cherry of WKDA's *Hayloft Jamboree* remarked, "Thank you, Hank Snow, for today's top folk platter...your 'I'm Movin' On,' on RCA Victor, a hit that's moved up so fast. Thanks to the most engaging hill-style tune heard in many moons."²⁵ The success from the song solidified his place as a member of the *Grand Ole Opry*, a relationship that lasted for almost fifty years until his retirement in 1996.

Snow recalled the impact of his hit on his place with the *Grand Ole Opry*:

All the years of frustration came together with just one song. Mister (Jim) Denny (manager of the Grand Ole Opry Artist Services) confirmed my fears. He said, "A few weeks ago, Harry Stone heard you sing for the first time. He said, "Who the hell is that out there trying to sing?" I can tell you now, "I'm Movin' On" is a miracle if there ever was one. They were about to drop you." The *Opry* audience changed overnight. They were completely different one week, and the next week they were wildly enthusiastic.²⁶

The success of "I'm Moving On" led to Snow's decision to purchase a Nashville property. Snow purchased a house under construction on three acres at 312 East Marthona Road in Madison, TN. He recalled, "Feeling optimistic about the future, I went to see Mr. (Clarence) Chance about buying a house. He said he had a three-acre place that he felt would suit our needs. It was located in Madison, but the house was only about half finished. We looked at it and bought it right away. Since our home was in the process of being built, we had the opportunity to make a few custom changes."²⁷ The Snows added some personalized touches such as the knotty pine interior theme and soon named his house, the Rainbow Ranch, where they lived and operated Hank's businesses for the rest of his career.



Figure 6. From left to right, Hank Snow, son Jimmie, and wife Minnie. East elevation (façade) of house in background. No date. Source: Vernon Oickle, *I'm Movin' On: The Life and Legacy of Hank Snow*.

²⁴ Joel Whitburn, *Hot Country Songs, 1944-2008* (Menomonee Falls, WI: Record Research, Inc., 2008), 390

²⁵ "'Movin' On' Rocks Jock Thanks Hank," *Tennessean*, September 28, 1950, accessed September 14, 2014, newspapers.com/image/109838398.

²⁶ Colin Escott, *The Grand Ole Opry: The Making of an American Icon* (New York: Center Street, 2006), 109.

²⁷ Hank Snow, *The Hank Snow Story*, 324.

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As the house was nearing completion, Snow returned to the Brown Radio Production studios on August 21, 1950, and recorded two more number one (selling and radio) country hits in 1951, which he wrote, “The Golden Rocket” and “Rhumba Boogie.”²⁸ WKAP DJ Thomas Livezey remarked that “Golden Rocket” is “an unforgettable song with a pounding-pistol that’ll set your pulse racing.”²⁹ “Rhumba Boogie” especially showcased Snow’s wordsmithing skills and ability to speed up the tempo of an acoustic guitar to produce a “robust” sound. Additionally, RCA Victor released four other Top Ten Hank Snow hits in 1951, including “Down the Trail of Broken Hearts” (peak #2) and “Bluebird Island” (peak #4) with Anita Carter of the Carter Family, as well as, “Unwanted Sign Upon Your Heart” (peak #6) and “Music Makin’ Mama from Memphis” (peak #4).³⁰ RCA Victor compiled these singles into Snow’s first full-length record, *Country Classics*, in 1952.

Criterion A: Rainbow Ranch as Studio and Office, 1950-1979

Snow’s record-smashing success from 1951 to 1952 turned a performer who had been working the road for years out of a mobile home into one of the new post-World War II Nashville music industry leaders. For the next 40 years Snow administered his career, his talent agency, his concert bookings, and his business dealings from his ranch house in Madison.

Hank Snow added a small recording studio in the house c. 1953-54 (where the current dining room is). Along with guitar virtuoso Les Paul, who operated a home studio from his garage in Hollywood as early as c. 1946, Snow was one of the first musicians to build and use a home studio.³¹ Snow used his home studio to make demos, overdub guitar and vocal parts for his RCA releases, and rehearse his band, the Rainbow Ranch Boys, who he named after his new home. In 1954 Snow held recording sessions with Chet Atkins. His album *Country Guitar* included four songs recorded at Snow’s home studio. Snow was one of the first country artists to believe in the long playing format and *Country Guitar* was one of the first album-length projects in Nashville. Music historian Charles Wolfe in *Classic Country: Legends of Country Music* observed, “Hank put out a series of trend-setting ‘theme’ LPs and a series of impressive guitar duets with Chet Atkins.”³²

Snow used his studio to experiment and to improve recordings made in Nashville studios. He recalled, “After the songs were selected, I would rehearse them in my home studio, and I’d have the arrangements worked out and ready to record before going into RCA’s studio. This cut down on expensive studio time and overtime for the musicians.”³³

Snow also recorded the work of other performers at the home studio for commercial release. In 1962, for example, he recorded and produced an album with his longtime fiddler and former member of Bill Monroe’s Blue Grass Boys band, Chubby Wise, for Starday Records (SLP 154) entitled *The Tennessee Fiddler* in the

²⁸ Joel Whitburn, *Hot Country Songs*, 390.

²⁹ “Dig in Your Pocket for Snow Rocket, Says Uncle Tom Livezey,” *The Morning Call*, November 24, 1950, accessed September 14, 2017, <http://www.newspapers.com/image/279868763/?terms=%22Hank+Snow%22>.

³⁰ Joel Whitburn, *Hot Country Songs*, 390

³¹ *Ibid.*, 454-455.

³² Charles Wolfe, *Classic Country: Legends of Country Music* (New York: Routledge Press, 2001), 54.

³³ Hank Snow, *The Hank Snow Story*, 477.

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Rainbow Ranch studio. Starday Records President, Don Pierce, on the album's back cover remarked, "We were fortunate to obtain the valued assistance of the one and only Hank Snow, an all time country music great, to produce the recordings at the studio in his Rainbow Ranch home in Nashville, Tennessee."³⁴ Hank Snow, who also authored a liner note essay for Wise's release, added, "We've had many good times together but we never had more fun than the informal get-togethers when these recordings were made at the small studio that I have in my home in Nashville."³⁵ Wise's album recorded at Snow's house is considered one of the most important in Wise's distinguished and significant career. The International Bluegrass Music Museum inducted Chubby Wise in its Hall of Fame in 1998³⁶ and the National Fiddler's Hall of Fame followed suit in 2011.³⁷

Snow decided to expand his home studio c. 1970 with eight-track technology. He was not on the road as much as in the past and also during this decade Snow was frequently at odds with the "new" country music then gaining popularity. In his autobiography, *The Hank Snow Story*, he discussed how he used the Rainbow Ranch studio on his commercial releases. Snow wrote that "the reason I added my eight-track studio was to make it more convenient to record some of the tracks of my single and album releases. Sometimes the musicians and I would lay down the tracks in the RCA Victor studios in Nashville, and I'd bring the master tape home and play it back on my eight-track machine. This made it easier for me to record some of my guitar lead parts, and a few times I added voice to the master tracks."³⁸

In 1979, in his last solo album, Snow used his home studio to record *Instrumentally Yours, Hank Snow*, an album of instrumental standards that took his recording career at his home studio full circle to his earliest work on the guitar. Snow admitted "it's one of my favorites because I did most of it myself at home in my studio. The acoustics in my small studio are not as good as RCA's, but they're good enough to meet the standards." He added, "I have microphones, mixing boards, a console that can enhance the sound in the recording process, an echo chamber, and other gadgets that are used in regular commercial studios."³⁹

As a studio known within the music community of Nashville, and due to Snow's "star" quality by 1954, his house also served as a gathering spot for musicians and remained so until his retirement in 1996. More importantly the house was an office for his business interests, including management of other musicians. As music historian Charles Wolfe emphasized, by the mid-1950s Snow "was one of Nashville's most visible and successful stars."⁴⁰ From 1954 to 1955, for example, as RCA's biggest Nashville star, and experienced road professional, Snow played a significant role in the early management and career development of Elvis Presley. In 1954, Snow had hired his Madison neighbor Tom Parker as his manager. Together they started the Hank Snow Enterprises-Jamboree Attractions Company, a joint venture that booked artists and promoted concerts. One of the first package tours booked by this new agency was a successful co-headlining bill with

³⁴ Chubby Wise, *The Tennessee Fiddler*, Starday Records SLP 154, 1962, LP.

³⁵ Ibid.

³⁶ "Chubby Wise," International Bluegrass Music Museum, accessed September 15, 2017, <http://www.bluegrassmuseum.org/chubby-wise/>.

³⁷ "Chubby Wise," National Fiddler's Hall of Fame, accessed October 10, 2017, <http://www.nationalfiddlerhalloffame.org/HallOfFame/chubbywisebio.html>.

³⁸ Ibid., 447.

³⁹ Hank Snow, *The Hank Snow Story*, 447-448.

⁴⁰ Wolfe, *Classic Country*, 54.

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rock artist Bill Haley and his Comets in 1955.⁴¹ This coupling illustrated Snow's belief and willingness to present multi-genre bills, something that was relatively unheard of at the time when acts of a specific genre dictated the line-up. That same year, upon learning of the regional success of a new artist in Memphis, Hank Snow Enterprises-Jamboree Attractions arranged for Sun recording artist Elvis Presley to open for Hank Snow. Snow recognized the talent and potential in Presley and just as Ernest Tubb did for him only four years earlier, Snow campaigned and championed Presley to the producers of the *Grand Ole Opry*. Not only did Snow succeed in solidifying a spot for Presley on an *Opry* broadcast, but he introduced Presley for his one and only performance on October 2, 1954. Though the performance and audience reaction greatly disappointed Presley, Snow and Parker continued to book tours with him as an opening act. During this time Presley was a frequent and welcome visitor at Rainbow Ranch, and he made tour plans and talked music with Snow. Young Presley also became a friend of Snow's son, Jimmie Rodgers Snow, and the two remained lifelong friends.⁴²

In additions to the visits at his house, Snow spent hours with Presley on the road discussing his future. Snow recalled these conversations in his autobiography:

I didn't try to force him to sign with us, but I told him from time to time that I thought he had a great future under the proper guidance. Also, I mentioned that Eddy Arnold had enjoyed much success under the guidance of Tom Parker, and I firmly believed if he signed with our agency, we could be a great asset to his future. I talked about things we had in mind for him, such as television, radio, and movies.⁴³

Whether Hank Snow Enterprises-Jamboree Attractions signed Presley or not, Snow did speak on his behalf to Steve Shoals, the head of Artists & Repertoire (A&R) at RCA Victor, about buying Presley's contract from Sam Phillips at Sun Records. While Shoals was initially hesitant, he eventually agreed to pursue both the purchase of Presley's Sun contract and a recording contract with him on RCA Victor. When Presley and his parents, Gladys and Vern Presley, finally signed management papers, however, Parker excluded any mention of Snow or Hank Snow Enterprises in the document. Whether the Presleys, who were very fond of Snow, knew about this exclusion or were deceived remains a source of much debate and controversy. However, when it became apparent that Hank Snow was not Presley's co-manager, there is no record of their objection or attempt to correct that omission. In fact, Presley remained with Parker as his manager, paying his fifty-percent commission, until his death in 1977. Snow learned of his exclusion from the management contract during a tense meeting with Parker in his Rainbow Ranch office.⁴⁴ While Snow did not participate in the rocket ride to the top of the charts and popular culture with Presley, there remains no doubt to his role in fueling one of the greatest ascensions in the history of popular music.

While the partnership with Parker and Presley failed, Snow's Madison home remained a gathering spot for Nashville musicians. The house became a regular stop for visits and/or meetings from such music stars as

⁴¹ Hank Snow, *The Hank Snow Story*, 382

⁴² *Ibid.*, 383-384.

⁴³ *Ibid.*, 385

⁴⁴ *Ibid.*, 390.

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Ernest Tubb, Marty Robbins, the Everly Brothers, and Red Foley.⁴⁵ The problems with Parker also did not lead Snow to end his vision of managing new Nashville talent. By 1958, he had established the Hank Snow Talent Agency, and within months he expanded the business to a location at 810 Church Street (not extant) in downtown Nashville that included what was termed the Hank Snow Music Center. The new business included a music school, music store, and record store.⁴⁶ Snow and his business partners managed the store until c. 1966, when it closed and all of his business ventures moved back to his Madison home, where he built an addition to handle the material. He opened the “Hank Snow Home and Museum,” where a trophy room (still extant in the Madison home) showed off his awards and memorabilia.⁴⁷ He and his trusted workman Willie Fred Carter also installed a concrete pad where his tour bus could be parked year-round. Rainbow Ranch became such a central point in Snow’s recording and music business career that exterior and interior photographs of the property were highlighted in many of his shots and album covers feature interior and exterior shots of the Rainbow Ranch. Album covers shot at the Rainbow Ranch property include *Just Keep A-Movin’* (1955), *The One and Only Hank Snow* (1962), *More Hank Snow Souvenirs* (1964, which reached #1), *Heartbreak Trail: A Tribute to the Sons of the Pioneers* (1965), “*The Highest Bidder*” and *Other Favorites* (1965), *Christmas with Hank Snow* (1967), *Spanish Fire Ball* (1967), *Hits Covered by Snow* (1969), *Hank Snow Sings Jimmie Rodgers* (1970), *Award Winners* (1971), *The Hank Snow Collection* (1974), *That’s You and Me* (1974), *You’re Easy to Love* (1975), and *Instrumentally Yours, Hank Snow* (1979).

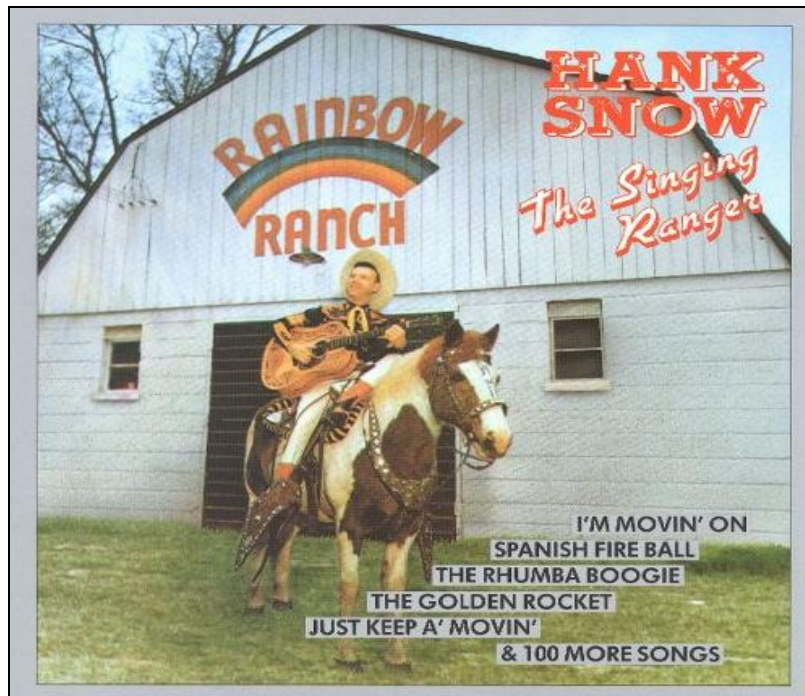


Figure 7. Hank Snow album cover c.1953, barn in the background (resource #6)

⁴⁵ Ibid., 374-376,383.

⁴⁶ “Hank Snow Firm Enters Booking Biz,” *Billboard*, Sept. 8, 1958, p. 3.

⁴⁷ “Rainbow Ranch,” *Country Music Roundup*, (Issues 101-103, 1967): xliii.

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Figure 8. Hank Snow c.1969 album cover showing west elevation (rear) of main house block and north elevation of ell

In the mid-1970s, Rainbow Ranch also became a gathering point for a group of music traditionalists, most of whom had long associations with the *Grand Ole Opry*, who established the Association of Country Entertainers. The association began as a protest of the Country Music Association awarding Australian pop singer Olivia Newton John with its 1974 award of Female Country Artist of the Year. The group also detested the new directions in the Nashville Sound that they saw as embodied in the recently opened Grand Ole Opry House that replaced the Ryman Auditorium. Snow served as president of the organization and meetings took place at his expanded office wing of his Madison home. But then in September 1976, Snow abruptly resigned after a series of conversations with Jerry Bradley at RCA Studio A in Nashville and with his record executives associated with his old RCA Bluebird recordings in Toronto, Canada. Snow said “I’m taking a complete turnaround. I’ll use different arrangements and get more of an uptown sound. I’ll play what the general public wants.”⁴⁸

From 1976 to his retirement from the *Grand Ole Opry* in 1996, Snow continued to administer his business interests from his Madison property. The Hank Snow Foundation for the Prevention of Child Abuse and

⁴⁸ “Snow Resigns Post,” *Billboard* (Sept. 11, 1976): 49.

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Neglect, established in 1976-77, consumed much of his attention until the Exchange Club of Middle Tennessee took over the foundation in 1983.⁴⁹ Snow's last album, a duet effort with Willie Nelson, was released in 1985. Snow then concentrated on his weekly performances at the Grand Ole Opry, with his the management of his music business (Snow did well from songwriting royalties) and his fan club from the Madison home. His personal assistant, Sheri Blackwood, worked in the offices from c. 1968 to 1995. She recalled how she and the family managed the office in a home: "The office was located at the back of Hank's main residence, and it was just a walk from the office, through the studio, through a set of sliding doors [still extant] into the main residence. ... I had access to every room in the house anytime I wanted to walk in."⁵⁰ Blackwood also recalled that once summer arrived, she and Snow "would move our office outside. We both loved the outdoors and we actually ran our office from poolside [still extant] when it was nice."⁵¹

Criterion B: Hank Snow's Role in Country Music

Upon Hank Snow's death in 1999, country music historian Charles Wolfe commented in a story in the *Toronto Star* that Snow "was the first truly international country music star. Americans still don't know how enormously popular Hank Snow was in Canada in the 1930s and '40s and as far away as Australia in the 1950s, where he was huge."⁵²

According to country music scholar Charles Wolfe, "the commercialization of Anglo-American folk music had been underway since the early 1920s."⁵³ Recording devices and radio broadcasts cultivated audiences with a theretofore unprecedented dissemination of "traditional singing, fiddling, and banjo playing" described as "old time music," "old Southern tunes," "hill country tunes," and "hillbilly music."⁵⁴ It was within this era of initial commercialization that would-be folk stars such as Jimmie Rodgers used their laborious and humble upbringings to craft bluesy, relatable lyrics and also put different spins on blues narratives already performed by African American blues artists such as Bessie Smith. Author Barry Mazor describes Rodgers as a "transcendent entertainer who understood his audience, not understood them by what he learned or heard *about* them, but by what he shared with them, elementally" and that he spoke "directly to the traditional, downhome, downscale segment of his audience, even as he sought broad popular appeal."⁵⁵ Melding hillbilly music and blues, Rodgers evoked emotion in his songs, emotion that was often lacking from early hillbilly and mountain music due to its habit of singing setting the meter for a song with little room for emotional emphasis to drive home the narrative. Rodger's first hit "Blue Yodel" (1928) – a twelve bar blues song with yodeling – appealed to extant fans of hillbilly music and primed their appetites for the music of subsequent stars such as Roy Acuff and Hank Snow. Beginning in the mid-1920s, the broad appeal of such music was especially fed by national radio broadcasts such as Nashville's *WSM Barn Dance* (*Grand Ole Opry*). In fact, it was this program that "established Nashville as a leader in country music" and enabled "growth in Nashville's entertainment industry, attracting musicians, producers, publishers, and others to the

⁴⁹ Hank Snow, *Hank Snow Story*, 461-463.

⁵⁰ Vernon Oickle, *I'm Moving On: The Life and Legacy of Hank Snow* (Halifax, NS: Nimbus Publishing, 2014), 167.

⁵¹ *Ibid.*

⁵² Greg Quill, "Hank Snow Moves On," *Toronto Star*, December 21, 1999.

⁵³ Wolfe, "Music," 2011. Accessed June 12, 2018.

⁵⁴ *Ibid.*

⁵⁵ Barry Mazor, *Meeting Jimmie Rodgers: How America's Original Roots Hero Changed the Pop Sounds of a Century* (New York: Oxford University Press, 2009), 8, 17.

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city.”⁵⁶ Hollywood’s production of country western films in the 1930s and ‘40s with “singing cowboys” such as Gene Autry and Roy Acuff, further fed the growing interest in and response to folk and country music and popularized country-western imagery, forcing aspiring folk and country singers to curate an image that aligned with their music and resonated with audiences at live performances.

By the time Snow was trying to cultivate audiences in the United States, the *Grand Ole Opry* and Nashville’s young recording industry had become a launch pad of sorts for stars such as Roy Acuff, Ernest Tubb, and Hank Williams, all of whom, like Rodgers, built upon audiences’ familiarity with and affection for traditional folk music while creating appealing new formats and sounds.⁵⁷ In 1950, “I’m Moving On” signaled Snow’s style had developed a unique, appealing quality, diverging somewhat from the “bluesy Rodgers style” and replacing his youthful yodel with a “mellow, resonant baritone.” According to music journalist John Morthland, the song’s changing beat established it as a train song, much in the familiar Jimmie Rodgers fashion, while its “fiddle and steel guitar riffs push harder than usual on Nashville records from this era.”⁵⁸ According to Morthland, Snow “bridged the gap between older country styles and the Nashville Sound.”⁵⁹ Writing about “I’m Movin’ On,” Canadian music journalist Jason Schneider notes, “It was not a country song as the style of the time dictated; built upon the strong beat and chord structure of rhythm and blues – as well as western swing he encountered in Hollywood – and decorated by rapid-fire, defiant lyrics that barely masked the frustration Snow had endured his entire life, the song was a defining triumph of the sort every artist desires.”⁶⁰

The Snow-penned song is one of the most important in history of modern American popular music. The song proved a success for other artists from many genres and eras who recorded “I’m Movin’ On” including Ray Charles (1959), Al Hirt (1963), Jimmie Smith (1963), the Rolling Stones (1965), the Everly Brothers (1967), Elvis Presley (1969), Merle Haggard (1970), Tina Turner (1974), Loggins & Messina (1977), Professor Longhair (1978), Emmylou Harris (1983), Willie Nelson with Hank Snow (1985), Bob Dylan (1986), Ashley MacIsaac (2002), Johnny Cash (2003), Tim Armstrong of Rancid (2012), and Terri Clark (2012), to name a few. Emmylou Harris’ version reached the Top Five *Billboard* country singles chart in 1985. The National Academy of Recording Arts and Sciences inducted “I’m Movin’ On” into the Grammy Hall of Fame that “honors recordings of lasting qualitative or historical significance” in 2000.⁶¹

Snow proved to be much more than a “one hit wonder.” The success of “I’m Moving On” led to the construction of his beloved Rainbow Ranch as a home base that enabled his prolific recording career. From 1950 to 1953, the newly famous Snow had gone from opening for larger acts such as Little Jimmy Dickens to commanding a following all his own, breaking attendance records and receiving accolades from all

⁵⁶ Robbie D. Jones and Carolyn Brackett, “Historic Music Industry Resources Multiple Property Documentation Form,” Nashville, Davidson County, Tennessee, Section E, page 23.

⁵⁷ *Ibid.*, 24.

⁵⁸ John Morthland, *The Best of Country Music: A Critical and Historical Guide to the 750 Greatest Albums* (Garden City, NY: Doubleday & Co., Inc., 1984), 208-209.

⁵⁹ John Morthland, *Best of Country Music*, 209.

⁶⁰ Jason Schneider, *Whispering Pines: The Northern Roots of American Music, From Hank Snow to The Band* (Toronto, Ontario, Canada: ECW Press, 2009), 34.

⁶¹ “Grammy Hall of Fame,” Grammy Museum, accessed September 12, 2017, <https://www.grammy.com/grammys/awards/hall-of-fame/#i>.

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corners of the country. In 1951, Snow won the national *Southern Farmer* magazine's contest for America's favorite country and folk singer, chosen by more than a million subscribers. Similarly, subscribers to country and western magazine *Country Song Roundup* voted Snow their favorite country music singer in America in 1950, 1951, and 1953.⁶² From that point on, Snow became a leader in the country music industry in Nashville, a role that he did not relinquish until he resigned from the presidency of the Association of Country Entertainers in 1976.

Snow dominated RCA's country music division in the 1950s. Between 1955 and 1960, Snow landed over twenty singles in the Top Twenty, most of which ended up in the Top Ten, one of the best runs of hit singles in country music history. Included in this string of hits that reached the Top Ten were "Yellow Roses" (peak #3, 1955), "Would You Mind" (peak #3, 1955), "Cryin', Prayin' Waitin', Hopin'" (peak #7, 1955), "I'm Glad I Got to See You Once Again" (peak #7, 1955), "Born to be Happy" (peak #5, 1955), "Mainliner" (peak #5, 1955), "These Hands" (peak #5, 1956), "Conscience I'm Guilty" (peak #4, 1956), "Hula Rock" (peak #5, 1956), "Stolen Moments" (peak #7, 1956), "Tangled Mind" (peak #4, 1957), "My Arms are a House" (peak #8, 1957), "Big Wheels" (peak #7, 1958), "Chasin' a Rainbow" (peak #6, 1959), and "The Last Ride" (peak #3, 1959).⁶³ In less than ten years, Hank Snow became RCA Victor's and country music's top selling and charting artist. He topped this amazing decade of work on January 27, 1958, when Snow became an American citizen.

In the 1960s, Snow scored several Top Ten country hits, including the Cowboy Jack Clement penned "Miller's Cave" (1960, peak at #9), "Beggar to a King" (1960, peak at #5), "The Man Who Robbed the Bank at Santa Fe" (1963, peak at #9), "Ninety Miles an Hour (Down a Dead End Street)" (1963, peak at #2), and "The Wishing Well (Down in the Well)" (1965, peak at #7). Snow also scored a number one album with *More Hank Snow Souvenirs* in 1964 and a number one hit single with "I've Been Everywhere" in 1962.⁶⁴ "I've Been Everywhere" also crossed over into the *Billboard* Hot 100 singles chart for eight weeks, peaking at number sixty-eight.⁶⁵ The song, adapted from an Australian tune to include the name of over ninety United States towns, cities, and states required help from producer Chet Atkins. Atkins recalled the groundbreaking production effort to make the recording sound live in the new era of recording onto magnetic tape: "I was a champion splicer. I've always messed around with tape and discs and everything. All you've got to do is count time to learn to splice. A lot of engineers couldn't, so I'd help them..." Hank," I said, "sing it until you tire out or till you miss it, and go on a little further. We'll splice it. Then we'll start again where you stopped."⁶⁶

Lynn Anderson (1970), Asleep at the Wheel (1973), and Johnny Cash (1996) all landed on the charts with "I've Been Everywhere" using the Hank Snow arrangement. Additionally, Snow scored another seventeen Top 100 hit singles in the 1960s with the majority reaching the Top Twenty⁶⁷ and ten albums that charted,

⁶² Hank Snow, *The Hank Snow Story*, 366-367.

⁶³ Joel Whitburn, *Hot Country Singles*, 391

⁶⁴ Joel Whitburn, *Top Country Albums, 1964 - 1997* (Menomonee Falls, WI: Record Research Inc., 1997), 163.

⁶⁵ "Hank Snow Singles," Music Industry Data, accessed October 9, 2017, <http://musicid.academicrightspress.com/search/result?artists%5B%5D=77988>.

⁶⁶ Michael Jarrett, *Producing Country: The Inside Story of the Great Recordings* (Middletown, CT: Wesleyan University Press, 2014), 77.

⁶⁷ Joel Whitburn, *Hot Country Singles*, 391.

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most of which reached the Top Forty.⁶⁸ In 1963, the National Academy of Recording Arts and Sciences nominated Snow's "Ninety Miles and Hour (Down a Dead End Street)" for a Grammy in the "Best Country and Western Recording" category, alongside Johnny Cash, Flatt & Scruggs, Buck Owens, Porter Wagoner, Lefty Frizzell, and the eventual winner, Bobby Bare.⁶⁹ While this was Snow's only Grammy nomination, the Grammy Museum inducted his song and recording of "I'm Movin' On" into its Hall of Fame in 2000.⁷⁰

As country music moved towards a more pop and rock sound in the late 1960s and early 1970s, Snow remained true to his audience and original sound. Because of this, his run of top-selling hits slowed considerably, though most every release managed to achieve some level of sales and chart success. However, his popularity with his longtime fans did not wane. On August 13, 1967, a Snow concert in Nashville's Centennial Park attracted over 9,000 fans, the largest crowd in park history at the time. In the *Tennessean* the next day, Sara Farthing remarked in her article "Hank Snow Attracts Largest Park Crowd" that, "The Fame of Hank Snow has reached around the world, and the reception he received in Centennial Park yesterday was proof he is a 'prophet honored in his own land.' Fans crowded around him for autographs as cameras snapped pictures of the star."⁷¹

Snow had twenty recordings in the Top 100 in the 1970s, though except for one release, none ever cracked the Top Twenty. The one that did, Snow's "Hello Love" in 1974, reached the top spot on the country charts for two weeks.⁷² The album, *Hello Love*, spent fifteen weeks on the sales charts and peaked at number four.⁷³ This made him, at the age of sixty, the oldest artist to release a number one record in country music. Although RCA Victor extended his contract for another thirteen years, "Hello Love" would prove to be Snow's last major hit.⁷⁴ It marked the end of an impressive arc of hit songs, from 1951 to 1974, that none of his contemporaries matched. Garrison Keillor loved "Hello Love" so much that he opened the broadcast of the *Prairie Home Companion*, one of the most popular and longest running syndicated radio shows, from its inception until 1990 by singing this Snow penned tune.⁷⁵ Significantly, the industry began to honor and recognize Snow's longevity and importance in the history of country music. Tony Russell in *Country Music Originals: The Legends and the Lost* observes that, "By the '70s, Snow had come to be recognized in the business as one of country music's founding father figures."⁷⁶ In 1975, the *Grand Ole Opry* celebrated his twenty-fifth anniversary. In 1978, the Songwriter's Hall of Fame inducted Snow and a year later the Country Music Hall of Fame enshrined him along with Hubert Long. Snow's final single to chart was a duet with Kelly Foxton entitled "Hasn't It Been Good Together" in 1980, which reached number seventy-eight.⁷⁷

⁶⁸ Joel Whitburn, *Top Country Albums*, 163-164.

⁶⁹ Thomas O'Neil, *The Grammys* (New York: Pedigree Books, 1993), 79.

⁷⁰ "Grammy Hall of Fame Inductees," Grammy Hall of Fame, accessed October 1, 2017, <https://www.grammy.com/grammys/awards/hall-of-fame#i>.

⁷¹ Sara Farthing, "Hank Snow Attracts Largest Park Crowd," *Tennessean*, August 14, 1967, accessed September 14, 2017, <https://www.newspapers.com/image/112143770>.

⁷² Joel Whitburn, *Hot Country Singles*, 391.

⁷³ Joel Whitburn, *Top Country Albums*, 164.

⁷⁴ Douglas Green, *Classic Country Singers* (Salt Lake City: Gibbs Smith, 2008), 112.

⁷⁵ "Tishomingo Blues," *Prairie Home Companion*, accessed September 14, 2017, <https://www.prairiehome.org/story/2014/02/24/tishomingo-blues-2>.

⁷⁶ Tony Russell, *Country Music Originals: The Legends and the Lost* (New York, Oxford University Press, 2007), 177.

⁷⁷ Whitburn. *Hot Country Songs*, 392.

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Snow's last album was a duet record with Willie Nelson entitled *Brand on my Heart* and released on Columbia in 1985, his one and only album not released by RCA.

In 1981, RCA Records with new management dropped Snow from its roster and ended an almost fifty-year affiliation with him, one of the longest successive artist / record label relationships in the history of the recording industry. That run included over one-hundred full-length albums and over eight-hundred singles.⁷⁸ Tony Russell in *Country Music Originals* sums up Snow's successful career, "By the end of his career it was estimated that he had sold over seventy million records and had more than forty Top Ten country hits."⁷⁹ Despite the lack of chart success in the last two decades of the 20th century, Snow continued to tour and make regular appearances on the *Grand Ole Opry*, often hosting a segment of the show until his retirement in 1996.

Hank Snow passed away on December 20, 1999, at the age of eighty-five in his Rainbow Ranch home, two weeks shy of the fiftieth anniversary of his *Grand Ole Opry* debut. At the time of his death, Opry manager Jerry Strobel told the *Nashville Tennessean*: "In the history of country music, Hank would be considered one of those pillars of the *Grand Ole Opry* along with legends Roy Acuff, Bill Monroe, Minnie Pearl, Grandpa Jones, and Ernest Tubb."⁸⁰ But he differed significantly from his famous colleagues. Pearl and Jones were comedians first and foremost and enjoyed a long radio career with the Opry. Tubb, like Snow, operated businesses outside of his touring but he never reached the success in selling records than Snow achieved. Acuff too had early hits in the 1940s and 1950s but never achieved the long recording career managed by Snow. Monroe is the only comparable contemporary. Monroe started an influential music genre, bluegrass, which has gained in popularity over the decades. Snow did not create a genre, but his 45-year career with RCA set a standard for excellence and longevity. His devotion to craft, from carefully tailored sequin suits, to songwriting to career management to studio recordings, defined a singular career.

His recorded legacy is staggering and influential. Over his career, Snow released over a hundred full-length albums, twenty-six of which along with fifty-four of his singles, appeared in the Top 100 charts.⁸¹ Just as impressive is the number of national and international recognitions. Hank Snow has been inducted into the following: the Nashville Songwriter's Hall of Fame (1978), the Country Music Hall of Fame (1979), Canadian Hall of Fame (1979), Canadian Hall of Honor (1985), the Canadian Country Music Hall of Fame (1989), the Nova Scotia Musicians Hall of Fame (1997), and the Canadian Songwriters Hall of Fame (2003), for which Snow along with Gordon Lightfoot were the inaugural inductees.

The *Grand Ole Opry* unveiled and installed three new statues on September 20, 2000, which included Hank Snow, Johnny Cash, and Buck Owens by sculptor Bill Rains. They joined the statues of Ernest Tubb and Hank Williams in the Opry complex on Briley Parkway in Nashville.⁸² Rains observed, "To be here tonight,

⁷⁸ Charles Wolfe, *Classic Country: Legends of Country Music*, 50.

⁷⁹ Tony Russell, *Country Music Originals*, 177.

⁸⁰ Jay Orr and Robert K. Oermann, "Country Music Legend Hank Snow Moves On," *Nashville Tennessean*, December 21, 1999.

⁸¹ "Hank Snow Biography," Canadian Songwriters Hall of Fame, accessed September 12, 2017, www.cshf.ca/songwriter/hank-snow.

⁸² Peter Cooper, "Cash, Owens, Snow to be Statuesque," *Tennessean*, September 21, 2000, accessed October 10, 2017, newspapers.com/image/112819917.

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unveiling these three statues is a dream come true for me. Nashville, this is your history. These three legends will be forever remembered for their music. They will be remembered for their impact on American culture. These monuments will keep their memory alive long after we're all gone."⁸³ In 2003, the Country Music Foundation listed the "500 Greatest Singles" in country history, which included six Hank Snow recordings.⁸⁴ "I'm Moving On" is one of the standards of the genre, a song performed and recorded regularly some sixty years from its first release.

Despite the passage of several decades since Hank Snow last recorded and performed, his music continues to inspire, influence, and entertain. In the first half of 2017, his tracks were streamed in the United States on services like Spotify, Apple Music, and Tidal over one and a half million times.

Consideration G & Other Sites Associated with Snow

Rainbow Ranch is the best property associated with the productive life of Hank Snow as he lived and worked there during the most productive years of his life (early-mid 1950s through 1970s), using Rainbow Ranch as a home base during his celebrity and welcoming and recording guests who influenced him and vice versa, some of whom went on to gain great success in the music industry themselves. It was because of his initial success at the *Grand Ole Opry* that Snow bought the property, a sign he was in Nashville to stay. The house as it exists today, with its additions and studio space, reflects with impressive integrity the advent of Snow's fame, recording industry acumen, and involvement with other artists and his own music industry-related endeavors. The office enabled Snow to conveniently conduct business meetings. The studio space enabled him to more cheaply overdub recordings, perfect his own sound, and collaborate with other musicians, all of which helped sustain his prolific career.

Additionally, Snow often commented on the centrality and importance of the home to him and his family. Prior to his fame and purchase of the house, Snow was on the road and rented spaces temporarily in which he and his family lived for only short periods of time. In his memoir, Snow reveals his eagerness to buy a home: "After all those years of sacrificing for the hope of better days, I thought Min and Jimmie deserved better than the tiny, run-down apartments we had lived in throughout the years. We seriously wanted to have a home of our own."⁸⁵ That Rainbow Ranch was the setting for many of his album covers indicates the importance of the place to him and his career (see Figures 5 and 6). He continued to remember his pride after buying the house, "We intended this to be our first and last home, and it has been."⁸⁶ Snow lived in the house until he passed away in 1999, making Rainbow Ranch the only property in the United States in which Snow lived for a substantial amount of time. There are no other properties in the United States so strongly associated with Hank Snow and his significant and productive career. A rehabilitated train depot Snow used to frequent as a boy is located in Nova Scotia, near his childhood home. At the time of writing this is the only other property generally recognized as related to Hank Snow.

⁸³ Jane Fuentes-Deferrache, "Country Legends Immortalized by Montana Sculptor Bill Rains: Johnny Cash, Buck Owens, and Hank Snow Unveiled," *CMT*, September 20, 2000, accessed October 10, 2017 www.cmt.com/news/author/archive-by-jane-fuentes-deferrache/.

⁸⁴ Tom Roland "RolandNote Country Music Database"

⁸⁵ Hank Snow, *The Hank Snow Story*, 323.

⁸⁶ *Ibid.*, 329.

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

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10. Geographical Data

Acreage of Property 0.92 **USGS Quadrangle** Goodlettsville 310-SW

Latitude/Longitude Coordinates

Datum if other than WGS84: N/A

1. Latitude: 36.260651 Longitude: -86.728032

Verbal Boundary Description

The Rainbow Ranch property is bounded to the north by the property line of a parcel that also fronts the west side of E. Marthona Road; to the east by E. Marthona Road; to the south by the property line of a parcel that also fronts the west side of E. Marthona Road; and to the west by the property lines of two parcels fronting W. Marthona Road.

The boundary of the property is illustrated by the accompanying map entitled "Nashville Metro Parcel Map." Parcel number is 04215006200.

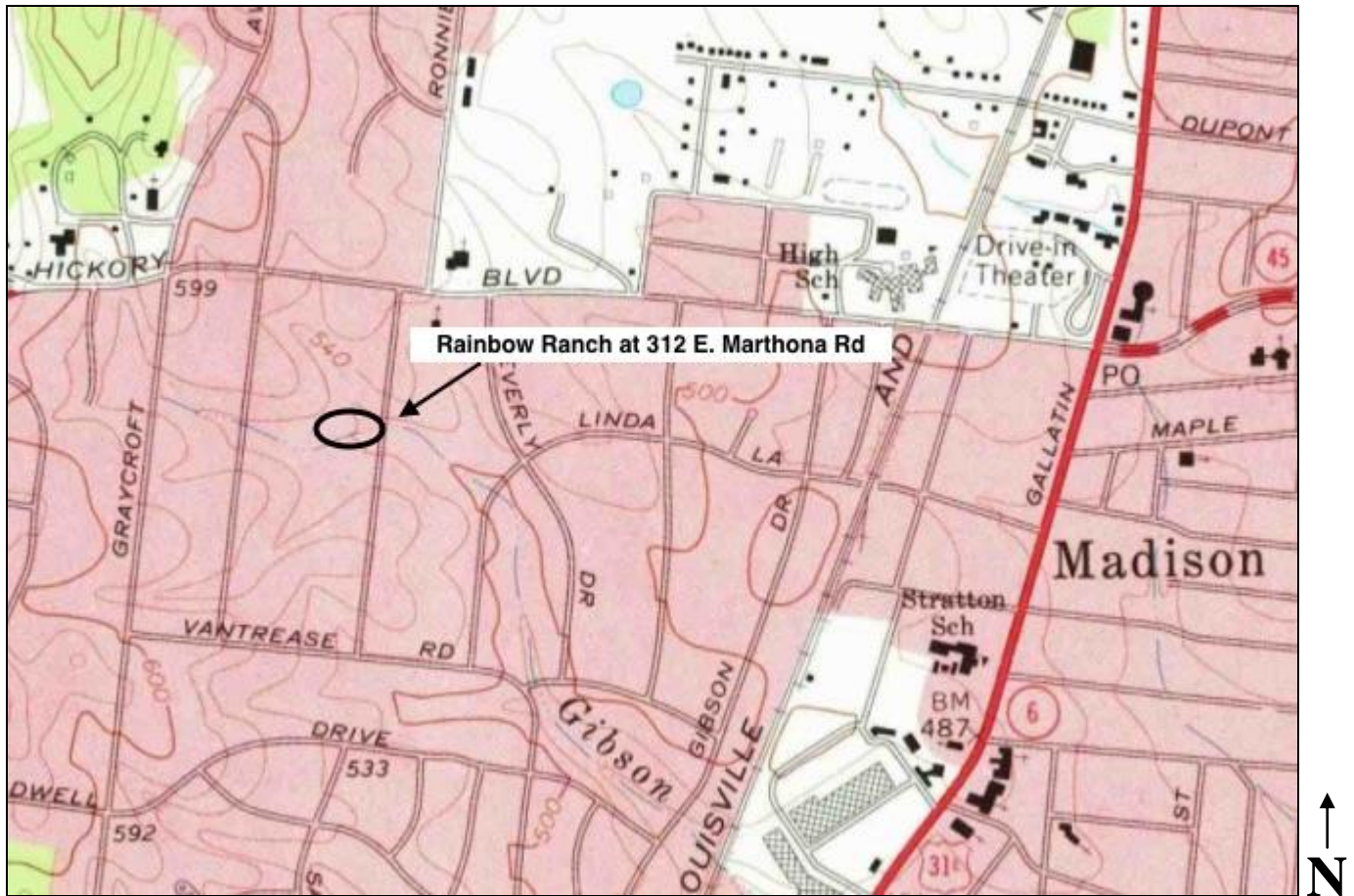
Boundary Justification

The boundary represents the current legal boundaries of the property, including all buildings and structures, historically associated with Hank Snow's House, Office and Studio at Rainbow Ranch.

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USGS Topographic Map, Goodlettsville 310-SW Quad, showing the location of Rainbow Ranch

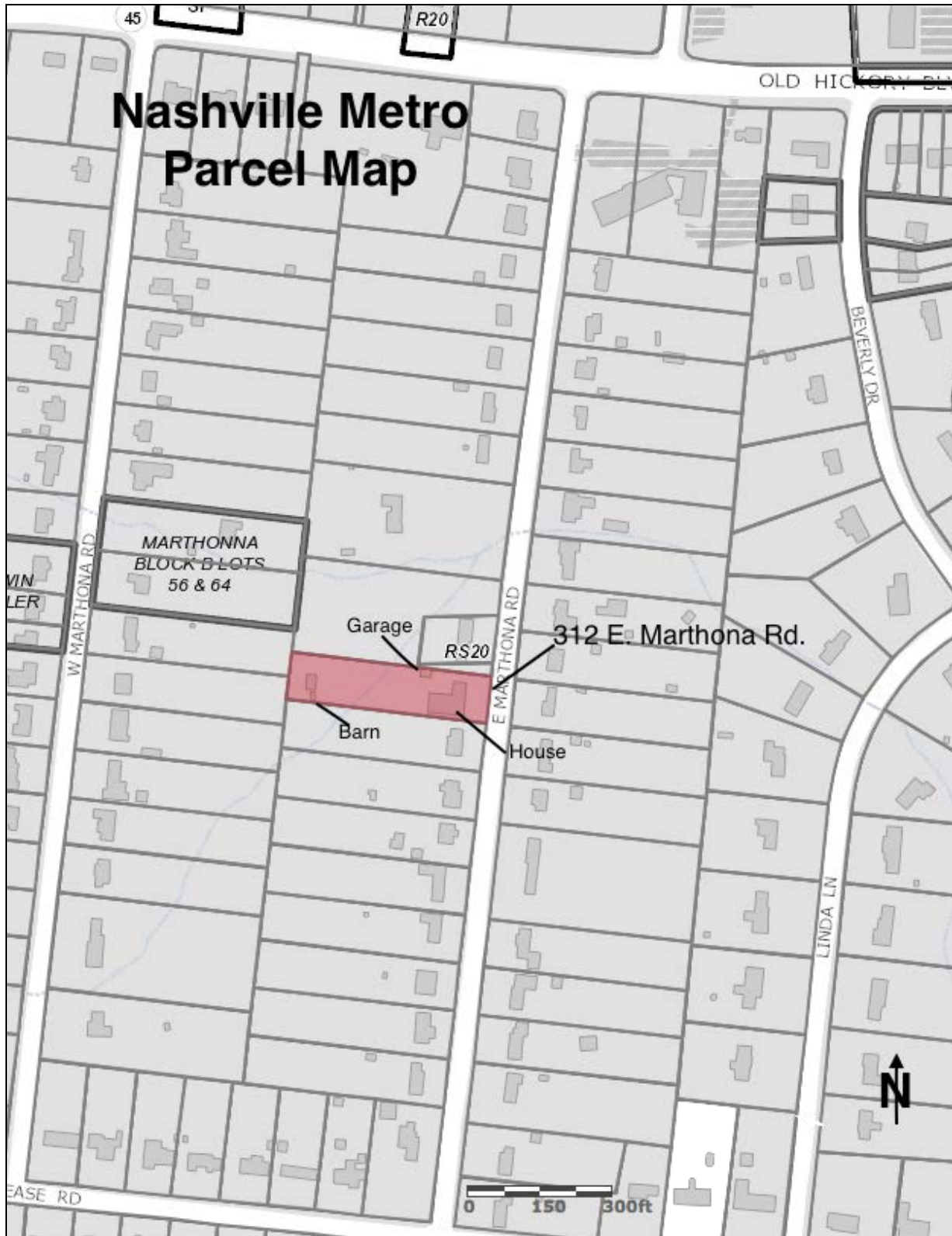


Map Scale: 1:24 000

Rainbow Ranch
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Parcel Map showing the boundaries of Rainbow Ranch



Rainbow Ranch
Name of Property

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11. Form Prepared By

Name Charlie Dahan, Savannah Grandey, and Dr. Carroll Van West

Organization Middle Tennessee State University Center for Historic Preservation

Street & Number P.O. Box 80 Date March 19, 2018

City or Town Murfreesboro Telephone 615-898-2948

E-mail Savannah.grandey@mtsu.edu State TN Zip Code 37132

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.

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Photo Log

Name of Property: Rainbow Ranch

City or Vicinity: Madison

County: Davidson

State: Tennessee

Photographer: Carroll Van West and Savannah Grandey

Date Photographed: July 31, 2017

- 1 of 46 Main façade/east elevation of house (Resource #1) and eastern fence line (#7 on sketch map), photographer facing west
- 2 of 46 East elevation, entry/stoop detail (#1), photographer facing west
- 3 of 46 South elevation (#1), photographer facing northwest
- 4 of 46 West elevation of ell (#1), photographer facing east
- 5 of 46 North elevation of ell (#1), photographer facing south
- 6 of 46 North elevation of ell (#1), office sign and entry detail, photographer facing southwest
- 7 of 46 West elevation of main block (#1), photographer facing east
- 8 of 46 West elevation of main block and north elevation of ell (#1), photographer facing southeast
- 9 of 46 North elevation of main block (#1), photographer facing south
- 10 of 46 Interior, front/entry bedroom (#1), photographer facing south
- 11 of 46 Interior, front/entry bedroom into foyer/kitchen (#1), photographer facing southwest
- 12 of 46 Interior, hallway looking into northwest bedroom (#1), photographer standing in foyer facing north
- 13 of 46 Interior, hallway bathroom (#1), photographer facing west
- 14 of 46 Interior, northeast bedroom (#1), photographer looking northeast
- 15 of 46 Interior, kitchen (#1), photographer facing southeast
- 16 of 46 Interior, kitchen, knotty pine cabinetry (#1), photographer facing west

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- 17 of 46 Interior, second front bedroom accessed through kitchen (#1), photographer facing southeast
- 18 of 46 Interior, dining room (#1), photographer facing southeast
- 19 of 46 Interior, trophy room (#1), photographer facing southeast
- 20 of 46 Interior, trophy room, door to movie projection/storage room (#1), photographer facing west
- 21 of 46 Interior, movie projection/storage room (#1), photographer facing northwest
- 22 of 46 Interior, looking through sliding glass doors into den/fireplace room from dining room (#1), photographer facing southwest
- 23 of 46 Interior, den/fireplace room (#1), photographer facing west
- 24 of 46 Interior, fireplace in den/fireplace room (#1), photographer facing south
- 25 of 46 Interior, living room (#1), photographer facing southwest
- 26 of 46 Interior, control room (#1), photographer facing southwest
- 27 of 46 Interior, control room, studio window (#1), photographer looking northwest
- 28 of 46 Interior, recording studio (#1), photographer looking northwest
- 29 of 46 Interior, door from control room into office with "recording studio" displayed (#1), photographer facing northwest
- 30 of 46 Interior, office (#1), photographer looking northeast
- 31 of 46 Interior, office (#1), photographer looking southeast/into control room
- 32 of 46 Interior, office (#1), photographer looking southwest/into bathroom
- 33 of 46 Interior, office bathroom (#1), photographer looking southwest
- 34 of 46 Wide view of stairs to office on north elevation of the ell (#1), photographer facing southwest
- 35 of 46 East and south elevation of garage (#2), photographer facing northwest
- 36 of 46 West and south elevation of garage (#2), photographer facing northeast

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- 37 of 46 Swimming pool (#3) and south elevation of implement shed (#4), photographer facing north
- 38 of 46 East and south elevation of implement shed (#4), photographer facing northwest
- 39 of 46 Wooden footbridge (#5) connecting backyard to pasture area, photographer facing southeast
- 40 of 46 Setting of wooden footbridge and east elevation of barn (#6), photographer facing west
- 41 of 46 Main façade/east elevation of barn (#6), photographer facing west
- 42 of 46 South and west elevation of barn (#6), photographer facing northeast
- 43 of 46 North elevation of barn (#6), photographer facing south
- 44 of 46 Gate (#7) and driveway, northern fence line in background, photographer facing west
- 45 of 46 Retaining wall, front yard, and gate (#7), photographer facing southwest
- 46 of 46 Sidewalk entry gate to front yard (#7), photographer facing west

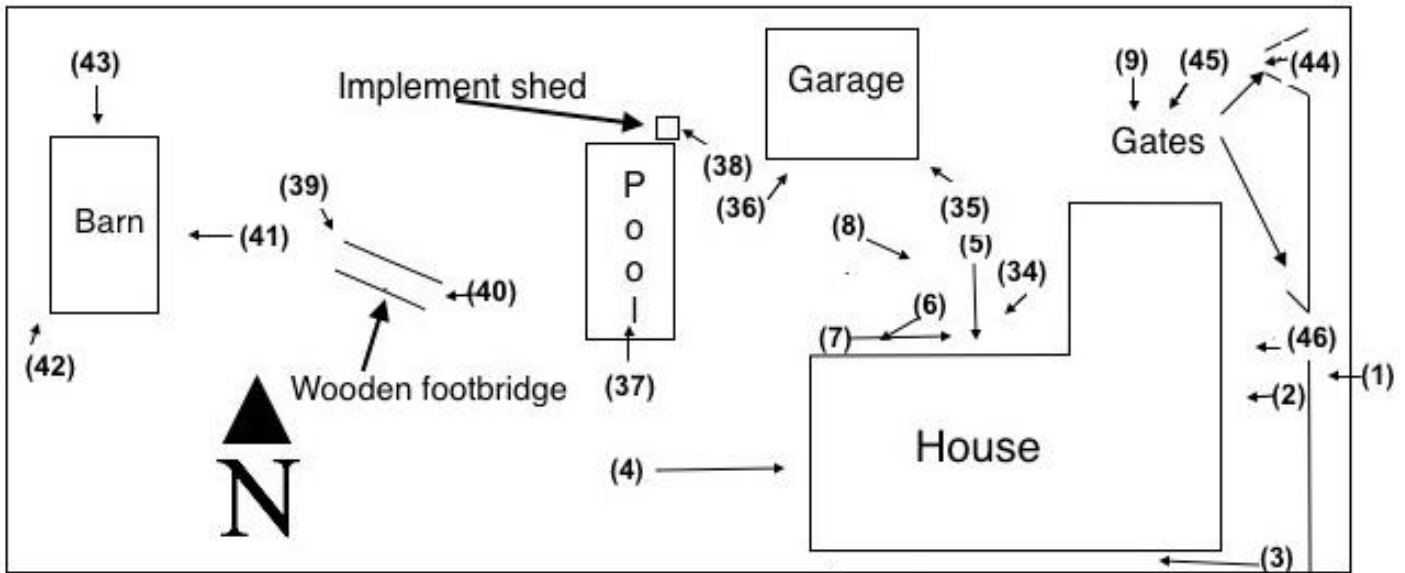
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Site Plan with Photos Keyed
Not to Scale



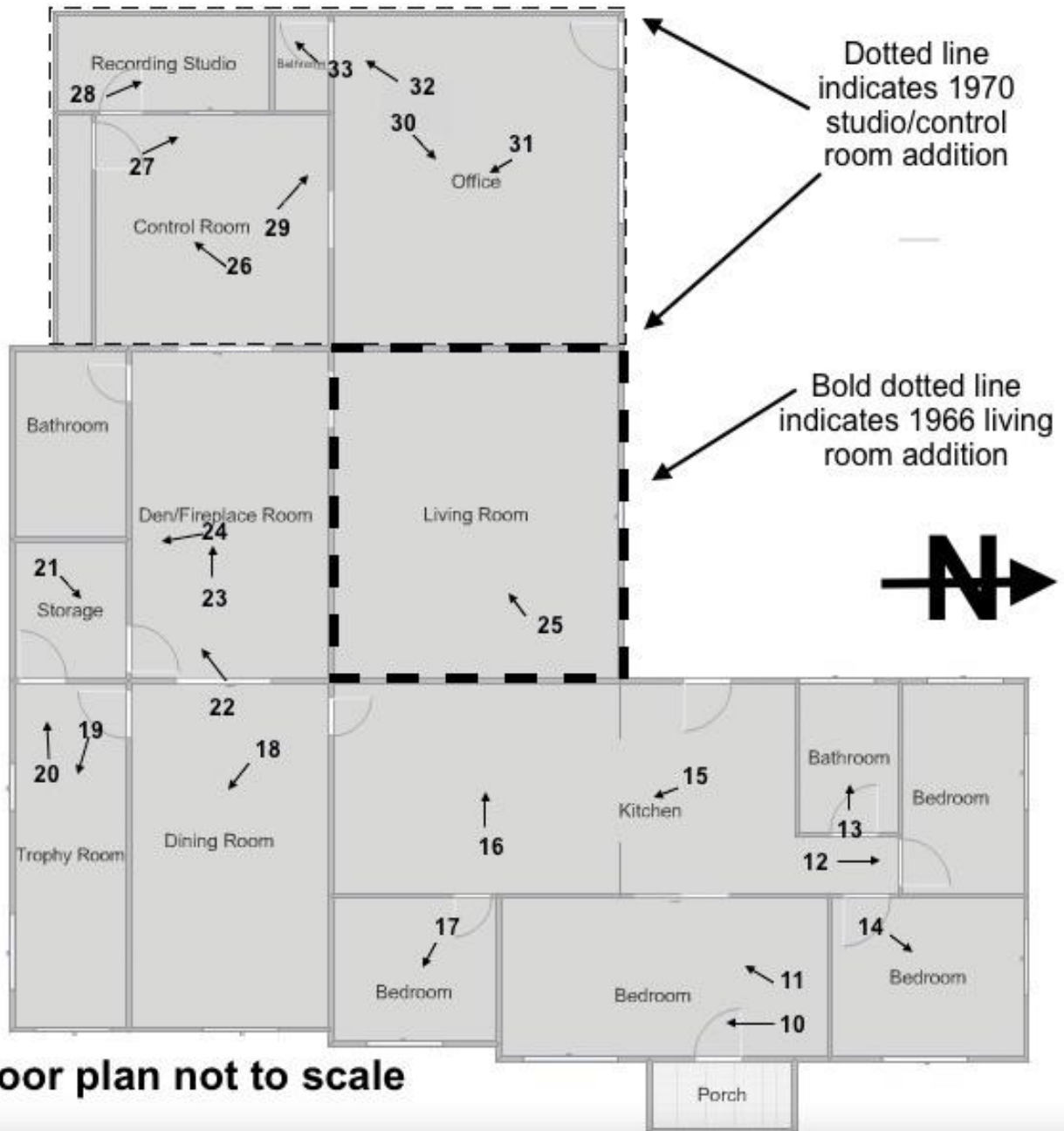
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Floor Plan



***floor plan not to scale**





3
1
2

PROTECTED







OFFICE



OFFICE





OFFICE





















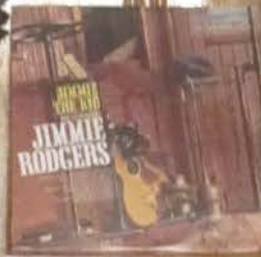




















RECORDING
STUDIO







NO SMOKING

Welcome









OFFICE













RAINBOW
RANCH

**RAINBOW
RANCH**









STILL MOVING ON





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 checked="" type="checkbox"/> Less than 50 years |
| | <input checked="" type="checkbox"/> CLG | |

Accept Return Reject 11/27/2018 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: Rainbow Ranch
ADDRESS: 312 E. Marthona Rd, Madison, Davidson County

CHIEF ELECTED OFFICIAL EVALUATION

NAME OF COMMISSION: 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 Rainbow Ranch as eligible for listing on the National Register of Historic Places. The Metropolitan Historical Commission voted unanimously to support the nomination. Rainbow Ranch stands as an important landmark in the Nashville music scene in that it served as the recording site for much of the music produced by Hank Snow from 1951-1979. The nomination of this home to the National Register serves as an important step in the protection of Nashville's music heritage.

SIGNATURE: 
TITLE: Mayor David Briley

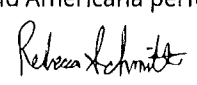
DATE: 8/29/18

THC STAFF EVALUATION

ELIGIBLE FOR THE NATIONAL REGISTER
 NOT ELIGIBLE FOR THE NATIONAL REGISTER

REASONS FOR ELIGIBILITY OR NON-ELIGIBILITY:

The Rainbow Ranch is eligible for listing in the National Register of Historic Places under Criterion A for its significant association and importance within the theme of Performing Arts as reflected in the rise of the Nashville music business and recording industry from 1951 to 1979. As an active home studio from c. 1953 to 1979, Rainbow Ranch is exceptionally important as one of the first, if not the first, home studios in Nashville. Hank Snow not only recorded songs for albums but also overdubs of his studio work. Snow also recorded significant albums by artists that he managed, adding to Rainbow Ranch's exceptional significance. Rainbow Ranch is also eligible under Criterion B as the best extant property most strongly associated with Hank Snow, a member of the Country Music Hall of Fame. Snow began recording with the RCA Victor label in 1936. This relationship lasted continuously for forty-five years—a record not matched by any other recording star in 20th century popular music—and produced more than 800 commercial recordings, many of which charted on both the radio and sales charts and influenced generations of country and Americana performers.

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: Rainbow Ranch
ADDRESS: 312 E Marthona Rd, 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 determination that Rainbow Ranch (Hank Snow 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 Rainbow Ranch 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 Rainbow Ranch is eligible for listing in the National Register of Historic Places under Criterion A for its significant association and importance within the theme of Performing Arts as reflected in the rise of the Nashville music business and recording industry from 1951 to 1979. As an active home studio from c. 1953 to 1979, Rainbow Ranch is exceptionally important as one of the first, if not the first, home studios in Nashville. Hank Snow not only recorded songs for albums but also overdubs of his studio work. Snow also recorded significant albums by artists that he managed, adding to Rainbow Ranch's exceptional significance. Rainbow Ranch is also eligible under Criterion B as the best extant property most strongly associated with Hank Snow, a member of the Country Music Hall of Fame. Snow began recording with the RCA Victor label in 1936. This relationship lasted continuously for forty-five years—a record not matched by any other recording star in 20th century popular music—and produced more than 800 commercial recordings, many of which charted on both the radio and sales charts and influenced generations of country and Americana performers.

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

- *Rainbow Ranch, Davidson County, Tennessee*

Dear Dr. Ernstein:

The enclosed disks contain the true and correct nomination for listing of *Rainbow Ranch* 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)