

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

FOR NPS USE ONLY  
RECEIVED NOV 7 1977  
DATE ENTERED FEB 9 1978

NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM

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

**1 NAME**  
HISTORIC **Fisk University Historic District**  
AND/OR COMMON

**2 LOCATION** *roughly bounded by 16th 18th Ave, Hermona, and Jefferson St*  
STREET & NUMBER **an irregular pattern bounded on the north by Jefferson Street, and on the south by**  
CITY, TOWN **Nashville** VICINITY OF **Fifth**  
STATE **Tennessee** COUNTY **Davidson**

**3 CLASSIFICATION**

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input checked="" type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE
<input type="checkbox"/> BUILDING(S)	<input checked="" type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input checked="" type="checkbox"/> EDUCATIONAL
<input type="checkbox"/> SITE	<b>PUBLIC ACQUISITION</b>	<b>ACCESSIBLE</b>	<input type="checkbox"/> ENTERTAINMENT
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> GOVERNMENT
	<input type="checkbox"/> BEING CONSIDERED	<input checked="" type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL
		<input checked="" type="checkbox"/> NO	<input type="checkbox"/> MILITARY

**4 OWNER OF PROPERTY**  
NAME **See continuation sheet**  
STREET & NUMBER  
CITY, TOWN VICINITY OF STATE

**5 LOCATION OF LEGAL DESCRIPTION**  
COURTHOUSE, REGISTRY OF DEEDS, ETC. **Register's Office for Davidson County, Tennessee**  
STREET & NUMBER **Metro Courthouse, Public Square**  
CITY, TOWN **Nashville** STATE **Tennessee**

**6 REPRESENTATION IN EXISTING SURVEYS**  
TITLE **Historical and Architectural Survey**  
DATE **June 1977**  FEDERAL  STATE  COUNTY  LOCAL  
DEPOSITORY FOR SURVEY RECORDS **Tennessee Historical Commission**  
CITY, TOWN **Nashville** STATE **Tennessee**

# 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input checked="" type="checkbox"/> EXCELLENT	<input checked="" type="checkbox"/> DETERIORATED	<input checked="" type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input checked="" type="checkbox"/> MOVED DATE <u>1873</u>
<input checked="" type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		only no. 8

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

The Fisk University Historic District is located in Nashville, Tennessee, approximately one and a half miles northwest of the Central Business District. The University, located on the relatively flat crown of a hill, overlooks the central business district and the Capitol Hill area. It is comprised of approximately seventy structures of various architectural styles dating from the 1860s to 1972.

### Buildings and Sites contributing to the character of the District:

1. Jubilee Hall (1711 Meharry Boulevard): 1876, Stephen D. Hatch, Architect, New York; five stories, neo-Gothic, L-shaped, dull red brick with light stone banding, steeply pitched roof with spired tower on southeast corner. The interior, with its grand stair case, was remodeled in 1965. Jubilee Hall is listed in the National Register, and in 1976 it was designated a National Historic Landmark.

1A. Limestone wall, ca. 1873, surrounding Area 1, with crenallated top course and battlements at entrance points.

5. Academic Building, formerly Carnegie Library (1720 Meharry Boulevard): 1908, Moses McKissack III, Architect; rectangular two-story brick with smooth stone belt course at first floor window level, stone ashlar foundation, stone-columned front entrance porch, red Spanish clay tile hipped roof, bracketed eaves. The interior contains a two-story high lightwell.

6. Chemistry Building, Tally-Brady Hall (1016 18th Avenue North): 1931, Henry Hibbs, Architect, Nashville; three-story, modified H-plan, brick with smooth stone belt courses, flat roof.

7. Administration Building, Erastus Milo Cravath Hall, formerly Fisk University Library (1015 17th Avenue North): 1930, Henry Hibbs, Architect, Nashville; neo-Gothic, brick and stone, irregular rectangular plan, central eight-story tower with lower set-backed wings of two and three stories; flat roof. The interior has stone columns and Gothic arches.

8. Little Theater, Speech and Drama Department (1006 18th Avenue North): early 1860s, remodeled 1935, a one-story wood frame, T-shaped building with gable roof.

9. Carl Van Vechten Art Gallery, formerly University Gym (1720 Jackson Street): 1888, White & Means, Architects, New York; a two-story red brick structure over full basement with ashlar stone foundation. The arched entrance is topped by a hip roof tower. The main roof is hipped. The walls have arched windows and ornamental brick work.

13. Fisk Memorial Chapel (1016 17th Avenue North): 1892, William B. Bigelow, Architect, New York; an oblong, polygonal stone and stucco building with large hip-roof and bell-tower over the arched front entrance flanked with circular columns in the picturesque Victorian style. Exit stairs have been added on either side toward the rear. The interior has a stage and pipe organ, curved seating and balcony, and the high, hipped ceiling has exposed framework.

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CONTINUATION SHEET

ITEM NUMBER 4

PAGE 2

Owners of Property:

(19) Mrs. John W. Work  
1030 17th Avenue North  
Nashville, Tennessee 37203

(48) Mr. I. T. Creswell  
910 17th Avenue North  
Nashville, Tennessee 37203

(66) Mrs. Z. Alexander Looby  
2012 Meharry Boulevard  
Nashville, Tennessee 37203

All other properties: Fisk University  
926 17th Avenue North  
Nashville, Tennessee 37203

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15. Magnolia Cottage, Central Stores (1615 Meharry Boulevard): ca. 1875, 1-1/2 stories, red brick, Victorian picturesque combining elements of the Queen Ann and Italianate styles.
16. Urban Affairs Institute (1611 Meharry Boulevard): ca. 1915, two-story, ashlar stone foundation, clapboard first story, shingled second story, gable roof. The front porch is supported by Doric columns, and the porch roof deck has a wood railing.
17. Music Building (1607 Meharry Boulevard): ca. 1890, one-story clapboard with two-story hip-roofed tower entrance, shingled gable end with fretwork facing street.
18. Honors Center, Boyd House (1603 Meharry Boulevard): ca. 1915-1920, two-story brick, stone foundation, one-story porch supported by Doric columns. The side elevations have large bay windows.
19. Residence (1030 17th Avenue, North): 1878, Victorian picturesque, 2-1/2 story gabled bay next to two-story element with stacked porches, asbestos shingle siding.
20. Residence (1021 16th Avenue North): early 1920s, small, one-story clapboard.
21. Political Science (1017 16th Avenue North): 1920s, two-story, stucco and frame structure with hip roof, porch on two sides.
22. Residence (1604 Phillips Street): 1920s, one-story small brick cottage.
23. Student Counseling Service (1608 Phillips Street): 1920, one-story small frame cottage with clapboard siding.
26. Music Annex Building (1014 17th Avenue North): 1876, a single-story brick Italianate L-shaped structure with bracketed eaves, hooded windows and projecting arched entrance porch. A wood-frame clapboard wing was added to the structure in the 1920s.
27. Residence (1627 Phillips Street): ca. 1920, small wood-frame cottage with projecting front porch with spindle and grille decoration under porch roof.
28. Pre-College Center (1623 Phillips Street): ca. 1910, wood frame cottage with spindle grille decoration under porch roof.
29. Student Support Center (1609 Phillips Street): ca. 1930, one and a half story clapboard bungalow, gable roof, front porch.

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30. Career Planning and Placement (1615 Phillips Street): ca. 1920, one-story clapboard house, addition covered with asbestos shingles, hip roof.
32. Residence (1601 Phillips Street): ca. 1920, one and a half story brick house with bay window, gambrel roof, entrance porch supported by bracketed columns.
37. Bell Tower (Jackson Street between DuBois Hall and Livingston Hall): a brick structure housing a one-ton bell presented to Fisk in 1880. The original wooden structure was replaced by the current brick structure in 1927.
43. Faculty Residence (926 17th Avenue North): ca. 1900, two-story, corner front porch, bay window facing the street, clapboard siding, shingles in the gable end.
- 43A. Faculty Residence (926-A 17th Avenue North): ca. 1900, small, clapboard cottage in the rear of 43.
45. Mathematics Department, Dunn House (920 17th Avenue North): ca. 1910, two and a half story brick building with gable roof, ashlar stone foundation.
46. Freshmen Interdisciplinary Program (916 17th Avenue North): ca. 1920, two-story brick with one-story brick projecting wing, ashlar stone foundation.
47. Speech and Drama (914 17th Avenue North): ca. 1910, single story, brick, columns supporting front porch roof.
49. Alumni Building (908 17th Avenue North): ca. 1915, two-story brick with bay, Doric columns supporting porch roof.
50. Radio Station, WRFN (906 17th Avenue North): ca. 1915, two-story hip roof, painted brick, boarded up windows, roofed front porch extending over driveway, ornamental wrought iron fence at sidewalk.
51. Physical Facilities Office (920 17th Avenue North): ca. 1900, one and a half story stone cottage, gable roof, stone fence at sidewalk.
52. Safety and Security Office (900 17th Avenue North): ca. 1900, one-story, neo-Italianate brick over ashlar stone foundation, recessed arched entrance doorway, tall, narrow arched windows, gable roof.
54. Residence (911 18th Avenue North): ca. 1930s, two-story "Dutch Colonial", gambrel roof, pedimented entry, clapboard siding.

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55. Ballantine Hall, Art Department (913 18th Avenue North): 1890, two-story brick, hip roof, arched windows, two-story bay at center of street elevation with clapboard siding over which is a dormer with Gothic arched window. The original front porch has been removed.
57. Residence (919 18th Avenue North): ca. 1931, two-story neo-Greek Revival, gable roof with flat-roofed one-story wing, pedimented and columned entrance, clapboard siding.
58. Residence (1803 Morena Street): ca. 1930, one-and-a-half story, gable roof, gabled front entrance, clapboard.
60. Residence (1808 Morena Street): ca. 1900, two-story, gable roof, roofed entrance porch with grillwork, narrow clapboard siding.
61. Residence (1806 Morena Street): 1930s, neo-Tudor two-story, steep gable roof, stone first story, stucco second story, singled gable end.
62. Residence (923 18th Avenue North): ca. 1910, one and a half story brick with ashlar stone foundation, hip and gable roofs with dormer, with gable ends shingled, two roofed porches; ornamental brick chimney.
63. Residence (929 18th Avenue North): ca. 1910, one-story, gable roof that extends over front porch, simulated asphalt composition stone siding.
65. Biology and Physics Department (931 18th Avenue North): ca. 1910, two-story hip roof, asbestos shingles, ashlar stone foundation, tall and narrow windows, bay window on left side of gable roofed entry behind which is a two-story hip roofed tower.
67. Residence (935 18th Avenue, North): 1920s, two-story wood shingles second story over stuccoed first story, hip roof, gable roofed front entrance.

Nonconforming intrusions detracting from the integrity of the district:

2. Crosthwaite Hall, Women's Dormitory (1030 18th Avenue North): 1962, Godwin & Beckett, Architects, Atlanta; four-story brick, L-shaped, flat roof, contemporary.
3. Scribner Hall, Women's Dormitory (1020 18th Avenue North): 1959, McKissack & McKissack and Poundstone Ayers & Godwin, Architects; three-story, T-shaped brick, flat roof, contemporary.

→ BUILDINGS ARE COLORED RED. NJS/lt 12/20/77

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4. New Residence Center, Dormitory (1712 Meharry Boulevard): 1972, Anderson, Beckwith & Haible, Architects, Boston; five-story, pinwheel plan, brick and glass, concrete lintels, flat roof, contemporary.
10. Parking lot, crushed rock paving.
11. Temporary classrooms, Biology Laboratories (Corner Jackson Street and 17th Avenue North): ca. 1972, three single-story pre-fabricated metal buildings.
- 11A. Three low brick planters (intersection of Jackson Street and 17th Avenue North): ca. 1974.
12. Adam K. Spence Hall, Student Union (1020 17th Avenue North): 1959, Godwin & Bekcett, Architects, Atlanta; rectangular, three-story brick and glass contemporary, stone spandrels, flat roof.
14. Park Johnson Hall, Social Science (1610 Phillips Street); 1954, McKissack & McKissack and Poundstone, Ayers & Godwin, Architects; rectangular three-story brick and glass contemporary with three-story stone entrance, flat roof.
24. Burrus Hall, formerly Music Building, Twelve Faculty Apartments (1507 Meharry Boulevard and 1020 16th Avenue North): 1945, McKissack & McKissack, Architects; two-story brick, L-shaped, flat roof, projecting entry with stone framed arched doors.
25. Library (1012 17th Avenue North): 1968, Godwin & Beckett, Architects, Atlanta; three-story brick contemporary with a two-story concrete colonnade supporting a deep concrete fascia surrounding the entire building.
31. Educational Support Services, Reading and Study Skills Laboratory (1611 Phillips Street): ca. 1948, one-story plywood with brick chimney, gable roof.
33. President's Home (1604 Jackson Street): 1962, single-story, glass, ashlar crab-orchard stone walls, gable roof, modified H-plan, contemporary.
34. Henderson-Johnson Gymnasium (910 18th Avenue North): 1950, McKissack & McKissack, Architects; two-story brick with one-story projecting wings, contemporary.
35. Biology Laboratory (1720 Jackson Street), 1971, one-story prefabricated metal.

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36. DuBois Hall, Women's Dormitory (1721 Jackson Street): 1959, Godwin & Beckett, Architects, Atlanta; L-shaped, three-story brick flat-roofed contemporary with stone spandrel panels.
38. Livingstone Hall, Men's Dormitory (1701 Jackson Street): 1966, Godwin & Beckett, Architects, Atlanta; L-shaped, four-story brick, glass with stone spandrels, flat-roofed, contemporary.
39. Basketball court (17th Avenue North).
40. Unoccupied (17th Avenue North): 1972, one-story pre-fabricated metal building.
41. Athletic Field, steel seating stands. 1940s.
42. English Department (928 17th Avenue North): ca. 1948, one-story brick chimney, gable roof, plywood siding.
44. Carpenter's Shop (922 17th Avenue North): ca. 1948, one-story, brick chimney, gable roof, plywood siding.
48. Creswell Residence (910 17th Avenue North): ca. early 1960s, one-story glass and wood contemporary with steel columns supporting projecting flat roof. A pierced masonry wall partially screens the house from the street.
53. Residence (909 18th Avenue North): ca. 1948, one-story, gable roof, plywood siding, brick chimney.
56. Residence (917 18th Avenue North): ca. 1948, one-story, gable roof, plywood siding, brick chimney.
59. Faculty Apartments (1809 Morena Street, A-G): 1969, Street & Street, Architects, Nashville; clustered group of buildings of brick and wood, shed roofs, contemporary.
64. Residence (930 18th Avenue North): 1960s, one-story brick, hip roof, contemporary ranch style.
66. Apartment (933 18th Avenue North): 1948, two-story brick, hip roof.



# 8 SIGNIFICANCE

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

SPECIFIC DATES

BUILDER/ARCHITECT

## STATEMENT OF SIGNIFICANCE

In 1865, John Ogden, Erastus Milo Cravath and E. P. Smith, agents of the American Missionary Association of New York, in collaboration with the Freedmen's Aid Commission of Cincinnati, devised plans to establish in Nashville the first integrated and co-educational school in the United States. They were assisted in this endeavor by General Clinton B. Fisk of the Freeman's Bureau of Tennessee. The new institution opened on January 9, 1866 and was named Fisk School in honor of General Fisk. John Ogden became the first principal. When its corporate charter was signed on August 12, 1867, the idea of a liberal arts university was conceived and the name of the institution was changed from Fisk School to Fisk University. Although the original charter specified "the education and training of young men and women irrespective of color," subsequent state legislation made it mandatory for the institution to limit its student body to members of the Negro race. With the exception of the faculty, which has always been appointed regardless of race or color, and a limited number of special students, the spirit of the original charter was never fully realized. The vestiges of the beliefs responsible for that legislation are still with us today and deter applications from prospective white students.

Five years after Fisk University opened its doors, it was in such a troubled financial state that many assumed that the University would have to be closed. In 1870, nine students and Professor George L. White left behind them in Nashville several hundred students in some former Union Hospital barracks (which comprised the first classrooms, dormitories, and offices of Fisk University) to perform concerts as a choral ensemble throughout the United States to raise money to save their financially plagued school. Ridicule and hostility characterized early audience response to this group of five women and four men who in no way performed in the traditional "minstrel fashion" that had been stereotyped for black performers in the nineteenth century. In a general atmosphere of despair, Reverend White decided to name them the "Jubilee Singers" from the Biblical reference to the year of Jubilee in the Book of Leviticus. Perseverance and faith on the part of the Singers and Reverend White began to change attitudes in predominantly white audiences. Undesired reactions were replaced by standing ovations. Their first American tour, which lasted three months and ended with an invitation by President Ulysses S. Grant to sing at the White House, established the Jubilee Singers as a performing group of national acclaim and literally saved the University. The first European tour by the Fisk Jubilee Singers in 1873 was a monumental success. The artistry, modesty and sincerity of the Singers created a popular enthusiasm that sent them on a triumphal march through the courts and concert halls of England, Holland, Scotland, Germany, Sweden and Russia.

# 9 MAJOR BIBLIOGRAPHICAL REFERENCES

- Anderson, Beckwith and Haible, Architects, "Campus Plan," Boston: n.p., Nov. 1969.  
 Collins, Leslie M., ed., "An Informal History of a People in Transition, In News and Views, 1866-1954," unpublished manuscript in the Fisk University Special Collections (FSC).  
 Cresap, McCormick and Paget, Management Consultants, "Fisk University Business Management and University Space Requirements, 2 vols., n.p., Feb. 1967.

# 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 40  
 UTM REFERENCES

A			B			C			D											
1	6		5	1	7	4	0	0	1	6		5	1	7	4	0	0	4	0	0
ZONE EASTING			NORTHING			ZONE EASTING			NORTHING			ZONE EASTING			NORTHING					
1	6		5	1	7	4	0	0	1	6		5	1	7	4	0	0	4	0	0

## VERBAL BOUNDARY DESCRIPTION

The site bounded on the North by the southeast corner of Jefferson Street at 18th Avenue South; then running easterly along the Northern side of Jefferson Street to the southwest corner of 17th Avenue North; then southerly along the Western side of 17th Avenue North to Meharry Boulevard; then easterly along the Southern side of Meharry Boulevard (including the residence on the Northeast corner of 17th Avenue North and Meharry Boulevard) to the Southwest corner of Meharry Boulevard and 16th Avenue North; then southerly along 16th Avenue North to Jackson Street; then

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

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

# 11 FORM PREPARED BY

NAME / TITLE  
**Berle Pilsk and Percy Looney, Assistant to the President of Fisk University**  
 ORGANIZATION  
**Berle Pilsk, Architect, AIA**  
 STREET & NUMBER  
**3415 West End Avenue**  
 CITY OR TOWN  
**Nashville**  
 DATE  
**October 1977**  
 TELEPHONE  
**(615) 269-0996**  
 STATE  
**Tennessee**

# 12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL  STATE  LOCAL

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

STATE HISTORIC PRESERVATION OFFICER SIGNATURE *Herbert L. Hayden* 11/2/77  
 TITLE  
**Executive Director, Tennessee Historical Commission** DATE

**FOR NPS USE ONLY**

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

*Don G. Smith*  
 DIRECTOR, OFFICE OF ARCHAEOLOGY AND HISTORIC PRESERVATION  
 ATTEST: *Charles...*  
 KEEPER OF THE NATIONAL REGISTER

DATE **2-9-78**  
 OFFICE OF THE NATIONAL REGISTER  
 DATE **2-8-78**

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The remarkable ventures of the Jubilee Singers and Reverend White are without precedent in American musical or educational annals and may never be properly assessed. Their efforts saved Fisk because five years after their original departure, they had raised enough money to buy the land where Fisk presently stands, the former site of Fort Gillem, and to erect Jubilee Hall, No. 1, the first permanent structure utilized for the higher education of Blacks in the South. Fisk University was introduced throughout America and Europe as a institution of rich artistic resources and cultural integrity; influential friends were won to the support of the University; funds estimated at more than \$150,000 were earned; and the Negro spiritual was established as a unique American contribution to musical literature and art. Perhaps no other college or educational institution in the world owes such a debt to a group of its students and a professor. Continuously from their formation, the Fisk Jubilee Singers have been the ambassadors of the University, the state of Tennessee and the United States throughout the world.

Fisk in a number of respects, has been the Harvard, Berkeley or University of Chicago of the historically black colleges--one of the few enduring centers of black philosophical statement; it has always been viewed as first-rate, period, not just first among historically black colleges. Over the years Fisk has produced a wealth of noted scholars, including social philosopher W. E. B. DuBois, sociologist E. Franklin Frazier, historian John Hope Franklin, Congressmen William L. Dawson and Charles C. Diggs, Solicitor General of the United States Wade H. McCree, jurist Constance Baker Motley, poets James Weldon Johnson, Arna Bontemps, Sterling Brown and Nikki Giovanni, tenor Roland Hayes, and novelist John O. Killens, all of whom studied or have taught at the institution. Its principal strengths lay in music, as proven to the world by the Fisk Jubilee Singers, and the humanities, but in recent years other of its departments have been strengthened, including physics, chemistry, biology and the arts.

Over the years, Fisk University has achieved an international reputation as a liberal arts institution of high quality. Even before regional accreditation was available to historically black institutions in the South, the work of Fisk had gained recognition by the Board of Regents of New York State and by leading universities throughout the nation. The Fisk Jubilee Singers and Fisk graduates have brought national and international acclaim to the University and to the state. Fisk University stands as a monument to those who through determination and effort earned an international reputation in a segregated society for an institution born fresh from the stifling embrace of slavery.

The visual and historical integrity of the Fisk University campus remains largely intact, despite the demolition of some of the older buildings and the addition of new ones--the size, scale and appearance of which do not relate well to the older edifices. The strong street axes, the mature landscaping, and the dominating effect of the older buildings, however, have significantly diminished the effects of these intrusions. The older elements of the campus create a decidedly turn of the century atmosphere.

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Jubilee Hall, No. 1, was declared a National Historic Landmark in 1976. Its architecture, still beautiful today, epitomizes many of the aesthetic values of nineteenth-century architecture as championed by John Ruskin. Jubilee Hall is the historical heart of the campus and serves as a strong point of architectural focus.

The Administration Building, Erastus Milo Cravath Library, No. 7, with its large bulk and height, neo-Gothic detailing of brick and stone, and stepped back tower, is the visual focal point, as well as the administrative heart of the campus. The interior is characterized by stone columns and neo-Gothic vaulting and contains several murals by Aaron Douglas. This building was erected in 1929-30. It was built to serve the reading needs of 1,000 students and provide shelf space for 175,000 volumes. The building is named in honor of the Reverend Erastus Milo Cravath, the first President of the University. Reverend Cravath served as President from 1875 to 1900.

Talley-Brady Hall, No. 6, blends in very well with the Administration Building. Although built with similar materials and details, such as arched doorways and stone bays, it does not "upstage" the Administration Building because of its smaller size and more modest facade. The building was completed on July 1, 1931, and named in honor of Thomas Washington Talley, long-time professor of chemistry and chairman of the department, and in honor of one of his students, St. Elmo Brady, who later served as chairman of the Chemistry Department. Dr. Brady gained an international reputation for his work in the field of alkaloids.

The Academic Building, Carnegie Library, No. 5, is a finely proportioned, solidly detailed building constructed of very durable materials, which gives an impression of dignity and formality. It blends well with the other buildings in the immediate vicinity because of its distance from them, use of similar materials, and mature landscaping. The interior is high-lighted by a two-story lightwell which gives an airiness which is welcome in this rather heavy structure. Andrew Carnegie donated \$30,000 for the construction of this building. William Howard Taft, then Secretary of War, laid the cornerstone on May 22, 1908.

The Little Theater, No. 8, a simple one-story, clapboarded structure, has a charming simplicity. The larger scale of neighboring buildings is sufficiently blunted by the mature trees and landscaping so that the Little Theater stands on its own. It was one of the original one-story, wood frame buildings erected and used for hospital barracks by the Union Army, and was originally situated on West Church Street, near what is today Union Station. In 1866, the University occupied the hospital building donated by the United States government and known in wartime as "The Railroad Hospital." After the University purchased the site of the present campus in 1873, one of the hospital barracks was moved there. The interior of the barrack was remodeled for its current use as the campus theater in 1935.

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The Carl Van Vechten Art Gallery, No. 9, was erected in 1889 as a gymnasium. Action by the students led by a member of the senior class, Mr. W. E. B. DuBois, precipitated the search for funds by President Erastus Milo Cravath. The ground-breaking ceremony on May 10, 1888 signaled the beginning of the construction of the first gymnasium and mechanical laboratory on a predominantly black campus in the world. The foundation for the building was excavated by the students, and the cornerstone was laid on December 3, 1888. The gymnasium was rededicated in 1949 for Mr. Carl Van Vechten, a New York music critic, author, photographer, and art collector, who encouraged Miss Georgia O'Keeffe to give Fisk part of the art collection of her late husband, Alfred Stieglitz, and to provide funds for renovation of the building to house the collection. The collection includes original works by Cezanne, Picasso, Rivera, Renoir, Maris, Hartley, and Georgia O'Keeffe. It is a fine example of Victorian Picturesque eclectic architecture. This building, if constructed of heavy ashlar stone instead of brick could be classified as Richardsonian Romanesque.

The Fisk Memorial Chapel, No. 13, is a superb example of High Victorian Picturesque architecture. The Romanesque arched and columned front entrance, flanked by the twin polygonal stone and stucco towers, with the tall belltower with its Gothic stone windows, forms a superb composition. The combination of different materials and surfaces gives a richness to the composition. The interior has a structural directness and richness with its exposed framework. The high ceiling, revealing the underside of the roof, and the curved balcony, give spatial excitement to the interior. Small touches, such as the curved carvings on the entrance doors and the ornamental metal seat supports add to the richness of the interior.

The Chapel was built in 1892 with funds from a legacy from General Clinton B. Fisk. It is the center of religious and cultural life in the University community. Since its construction, it has served as headquarters for many notable public functions sponsored by the University. Heads of foreign countries, outstanding concert artists, world famous lecturers, and major political leaders have appeared there. The interior of the Chapel was renovated and a Holtkamp organ installed. The Chapel will now seat eight hundred fifty persons.

A unique feature on the campus is the Bell Tower, No. 37. The large, two-thousand-pound bell was presented to Fisk in 1880 by Mrs. Clinton B. Fisk and the Jubilee Singers, jointly. Professor George L. White in presenting the bell, on behalf of Mrs. Fisk and the Singers, said, "We give it as, in some sense, the capstone of what we have accomplished." In 1927, the wooden exterior was replaced by one of brick.

Fisk owns several residences which have a unique historical value in relation to Nashville and the University. The Moore House, No. 43, was formerly the home of the Rev. George W. Moore, who graduated from Fisk in 1881, and his wife, Ella Shepard Moore, one of the original Jubilee Singers. The house, a rambling, two story clapboard building with an unusual stencil-style ornamental vent in the shingled gable, was purchased by the University in 1921.

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Magnolia Cottage, No. 15, erected in 1875 as a private residence, was purchased by the University in 1917 and has been used as a music building and television and audio-visual center. It currently is used for central storage. This is perhaps the most captivating small residence in the Fisk University area. It contains many of the design elements of the Victorian Picturesque style: Italianate features such as the denticulated, hooded entrance tower (which adds a whimsical flavor to this building), the recessed ornamental door, and the tall narrow windows with hoods; Queen Ann elements: steep, gabled roof and hipped roof tower with finial and bay window; ornamental surfaces: wood and brick decorative surfaces; the use of several different materials: rounded shingles in the gables, brick walls, and ashlar stone foundation.

The Ellington House, No. 47, was formerly the residence of the Reverend Ellington, Pastor of the First Baptist Church in East Nashville and a Fisk graduate. It was constructed in ca. 1910 and currently houses the Department of Dramatics and Speech.

The Boyd House, No. 18, was originally the private residence of Mr. Henry Allen Boyd, President of the Citizen's Bank of Nashville. The building was constructed between 1915 and 1920 and currently serves as the University's Honors Center. This is a good example of a first-quarter, twentieth-century house often found in Nashville. Bay windows highlight the side elevations.

The Williams House, No. 16, was built between 1915 and 1920 by the eminent sociologist Edmund Haynes, a member of the Fisk faculty, and was later purchased by the University. The house has a history of residents who were famous sociologists: Charles S. Johnson, former Chairman of the Sociology Department and later President of the University, was the next resident. Later, the house was the residence of the noted poet, Arna Bontemps, the former University Librarian. Currently the house serves as the Urban Affairs Institute. It has a central tower and fretwork gable ornament.

The Work House, No. 19, which is adjacent to the campus is the private residence of Mrs. Edith Work, the widow of Dr. John W. Work, II. Dr. Work was the director of the Jubilee Singers from 1948 to 1957, and accompanied them on one of their European tours. The house was originally constructed in the nineteenth century by Adam K. Spence, one of the founders of the University. The poet Sterling Brown and the sociologist E. Franklin Frazier, author of Black Bourgeoisie, were residents of this house and both served as professors at Fisk. This Victorian-style house is distinctive because of the unique shape of the eave bracketing and the unusual roof supports over the second story balcony.

The Music Annex, No. 26, is one of the most distinctive buildings on campus. It is a finely detailed example of the Italianate style with its hooded, tall, narrow windows, arched projecting entry, finely paneled, twin arched entrance door, and bracketed,

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denticulated cornice. Unfortunately the house has an unsympathetic wood addition which, being in a deteriorated state, will be removed. The recessed entry has also deteriorated but is not beyond repair.

The South side of Meharry Boulevard between 17th Avenue, North, and 16th Avenue, North, contains a row of houses now used for University functions. These all have considerable architectural merit and include Nos. 15, 16, 18, and 19, which have already been mentioned, and the Music Building, No. 17, which is a good example of the rambling informal average sized residence built at the turn of the century. All of these houses contribute to the early character of the campus.

The houses near the intersection of 16th Avenue, North, and Phillips Street, Nos. 20, 21, 22, and 23, also enhance the nineteenth-early-twentieth century appearance of the Fisk area. The houses on Phillips Street, Nos. 27, 28 and 30, with basic repairs and painting, could be positive elements in this neighborhood. Interesting examples of the variations of the bungalow style are found in Nos. 29 and 32. Of particular interest are the front porch bracketing and curved wood on stucco in the porch gable of the last named house. Most of the houses along 17th Avenue North between Jackson Street and Herman Street are supportive of the historical character of the district.

The houses along 17th Avenue, North, vary in style from the two-story ca. 1900 clapboard residence, No. 43, to the 1900-1920 period houses of brick, stucco or stone, Nos. 40, 43a, 45, 46, 47, 49 and 51. Details of particular interest are the ornamental wrought iron railing in front of No. 50; and the tall, narrow arched windows, recessed arched entrance, and spaced dentils of the Security Office, No. 52. The most unifying element, aside from the mature trees along this street, is the diagonally laid basket-weave brick sidewalk which dates back to the nineteenth century.

The houses in the area bounded by Hermosa Street, 18th Avenue, North, and Albion Street are generally supportive of the historic character of the district. In this area, popular residential architectural styles of the 1920s, 30s, and 40s are represented, including, the neo-Greek Revival or Colonial style, No. 54, 57, and 58, as well as the neo-Tudor style, No. 61, Ballantine Hall, No. 55, could be remodeled into a handsome building. It has several handsome features such as tall, narrow, arched windows; corbelled chimney; Gothic window in the dormer; and a large bay on the street facade. Other residences typical of their time represented in this area are: House No. 62 which has a very handsomely detailed chimney; House No. 60 has interesting grillwork along the porch roof; and House No. 61 has a combination of wood shingles, stucco, hip roof, and gable roofed entrance. One of the most potentially attractive houses in this area is the Biology and Physics Department, No. 65, with its tower and bay. Houses No. 63 and No. 67, built during the first quarter of the twentieth century also contribute to the historical appearance of the district.

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Verbal boundary description:

(cont.) westerly along the Northern side of Jackson Street to 17th Avenue North; then southerly along 17th Avenue North to Herman Street; then westerly along Herman Street to 18th Avenue North; then northerly along 18th Avenue North to Hermosa Street; then westerly along Hermosa Street to the Western property line of the Faculty Apartments at 1809 Morena Street; then northerly along this property line to Morena Street; then easterly along Morena Street to 18th Avenue North; then northerly along 18th Avenue North to the point of beginning at the southeast corner of Jefferson Street at 18th Avenue North.

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LEGEND

1. Jubilee Hall, 1711 Meharry Boulevard
2. Crosthwaite Hall, 1030 18th Avenue North
3. Scribner Hall, 1020 18th Avenue North
4. New Residence Center, 1712 Meharry Boulevard
5. Academic Building, 1720 Meharry Boulevard
6. Chemistry Building-Talley-Brady Hall, 1016 18th Avenue North
7. Administration Building-Erastus Milo Cravath Hall, 1015 17th Avenue North
8. Little Theater, 1006 18th Avenue North
9. Carl Van Vechten Art Gallery, 1720 Jackson Street
10. Parking lot
11. Temporary Classrooms, corner Jackson Street and 17th Avenue North
- 11-A. Three low brick planters, Jackson Street and 17th Avenue North
12. Adam K. Spence Hall, 1020 17th Avenue North
13. Fisk Memorial Chapel, 1016 17th Avenue North
14. Park Johnson Hall, 1610 Phillips Street
15. Magnolia Cottage, 1615 Meharry Boulevard
16. Urban Affairs Institute, 1611 Meharry Boulevard
17. Music Building, 1607 Meharry Boulevard
18. Honors Center, 1603 Meharry Boulevard
19. Residence, 1612 Meharry Boulevard
20. Residence, 1021 16th Avenue North
21. Political Science, 1017 16th Avenue North
22. Residence, 1604 Phillips Street
23. Student Counseling Service, 1608 Phillips Street
24. Burrus Hall, 1507 Meharry Boulevard and 1020 16th Avenue North
25. Library, 1012 17th Avenue North
26. Music Annex Building, 1014 17th Avenue North
27. Residence, 1627 Phillips Street
28. Pre-College Center, 1623 Phillips Street
29. Student Support Center, 1619 Phillips Street
30. Career Planning and Placement, 1615 Phillips Street
31. Education Support Services, 1611 Phillips Street
32. Residence, 1601 Phillips Street
33. President's Home, 1604 Jackson Street
34. Henderson-Johnson Gymnasium, 910 18th Avenue North

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LEGEND, cont.

35. Biology Laboratory, 1720 Jackson Street
36. DuBois Hall, 1721 Jackson Street
37. Bell Tower, Jackson Street
38. Livingstone Hall, 1701 Jackson Street
39. Basketball Court, 17th Avenue North
40. Unoccupied, 17th Avenue North
41. Athletic Field, 18th Avenue North
42. English Department, 928 17th Avenue North
43. Faculty Residence, 926 17th Avenue North
- 43-A. Faculty Residence, 926-A 17th Avenue North
44. Carpenter's Shop, 922 17th Avenue North
45. Mathematics Department, 920 17th Avenue North
46. Freshmen Interdisciplinary Program, 916 17th Avenue North
47. Speech and Drama, 914 17th Avenue North
48. Creswell Residence, 910 17th Avenue North
49. Alumni Building, 908 17th Avenue North
50. Radio Station, 906 17th Avenue North
51. Physical Facilities Office, 902 17th Avenue North
52. Safety and Security Office, 900 17th Avenue North
53. Residence, 909 18th Avenue North
54. Residence, 911 18th Avenue North
55. Ballantine Hall, 913 18th Avenue North
56. Residence, 917 18th Avenue North
57. Residence, 919 18th Avenue North
58. Residence, 1803 Morena Street
59. Faculty Apartments, 1809 Morena Street (A-G)
60. Residence, 1808 Morena Street
61. Residence, 1806 Morena Street
62. Residence, 923 18th Avenue North
63. Residence, 929 18th Avenue North
64. Residence, 930 18th Avenue North
65. Biology and Physics Department, 931 18th Avenue North
66. Apartment, 933 18th Avenue North
67. Residence, 935 18th Avenue North



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UTM:

- A. 16/517790/4002540
- B. 16/517840/4002070
- C. 16/517470/4001970
- D. 16/517400/4002570
- E. 16/517580/4002620

