

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

PH0669636

FOR NPS USE ONLY
RECEIVED MAY 23 1978
DATE ENTERED NOV 21 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 Woodlawn
AND/OR COMMON

LOCATION

STREET & NUMBER 127 Woodmont Boulevard
CITY, TOWN Nashville
STATE Tennessee
VICINITY OF Fifth
COUNTY Davidson
CODE 47
CONGRESSIONAL DISTRICT Fifth
CODE 37 ✓

CLASSIFICATION

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

OWNER OF PROPERTY

NAME Mrs. Howard A. Moore ✓
STREET & NUMBER 127 Woodmont Boulevard
CITY, TOWN Nashville
STATE Tennessee
VICINITY OF

LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, METROPOLITAN NASHVILLE/DAVIDSON COUNTY COURTHOUSE
REGISTRY OF DEEDS, ETC.
STREET & NUMBER Public Square
CITY, TOWN Nashville
STATE Tennessee

6 REPRESENTATION IN EXISTING SURVEYS

TITLE Tennessee Historical and Architectural Survey
DATE May 1978
DEPOSITORY FOR SURVEY RECORDS Tennessee Historical Commission
CITY, TOWN Nashville
STATE Tennessee
FEDERAL STATE COUNTY LOCAL (STATE checked)

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input checked="" type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Woodlawn has had an evolution marked by several additions, deletions, and modifications. Although much research has been done on the house, no evidence has been found to date the main portions of the existing building. It is known that a dwelling stood on the site in 1812, but whether that is part of the present house has not been determined. It can only be ascertained that the main portions of the house were an early nineteenth century construction and that extensive remodeling was done late in the century and then again in 1916. At the time when the structure had reached the culmination of its design intent, the brick house was characterized by its Palladian massing. A two-story central block was connected to two-story end pavilions on either side by one-story hyphens. Since then, however, one of these wings has been removed.

The central block, with low-pitched hip roof and two-story pedimented portico, is noted for its restrained detailing and the delicate treatment of its features. The wide spacing of slender pillars on the portico and a balustrade on the second level create a light and airy effect. The way in which the windows are treated adds to this effect. A large fanlight with extremely slender muntins spans the double doorway and sidelights. On the first level of the main block and flanking the portico are tripartite windows, of which the central portion has twelve-over-twelve lights and the side sections are one light in width. An unusual lintel that is slightly pedimented spans each of the two windows. Even more unusual are two elliptical sliding windows above the openings just described.

The pavilions with their pedimented gable ends on the front elevations created a rhythm with the front portico. Two nine-over-nine light windows are surmounted by two short six-light windows. Shed porches flanked the pavilions on the far sides, and behind the southwest pavilion a kitchen has been added. The one-story, gabled wings connecting the pavilions to the central block each contained a window and an entrance.

In 1916, the orientation of the house was changed from the northwest, where it had faced Harding Road, to the northeast, where it then fronted the new Woodmont Boulevard. The northeast wing, which had included a library and two bedrooms, was removed; a new front was built on the northeast side of the central block; and the whole house was stuccoed. The new portico contains massive paired Doric columns extending two stories in height, a balcony, and balustrades on the balcony and on the flat roof. The heaviness of this new front contrasts greatly with the lightness of the original on the other side. On the southeast side of the main block, a sun porch surmounted by a sleeping porch was also added.

Originally, the interior of the two-story central block had an unusual three-room plan. A hall extends entirely across the front of the block on both levels. It has been divided on the southwest end with a butler's pantry and a bathroom on the first level and a bedroom and bath on the second. In the northeast end of the hall are the stairs, which have been replaced in oak. The two rooms behind the hall are adjoining with large, twelve-panel folding doors connecting them. All other doors in the house have eight panels. Fireplaces oppose each other on the far walls of the two rooms. The rooms downstairs served as parlors while those upstairs served as possible sleeping/sitting arrangements. Italianate marble mantels taken from another house have replaced the originals in the

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parlors. This along with the other mentioned alterations occurred at the end of the nineteenth century. The two single room wings connecting the pavilions were used as a sitting room and as a library respectively with a fireplace in each. A rear porch has been enclosed on the existing wing that connects the kitchen to the central block. The pavilions which housed bedrooms contained one room on each level and had separate stairs. The fireplaces in these rooms were located on the rear walls of the pavilions. The mantels on these fireplaces, with the exception of the ones in the parlors, are all original.

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 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 type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER	
<input checked="" type="checkbox"/> 1800-1899	<input checked="" type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION	
<input type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input checked="" type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)	
		<input type="checkbox"/> INVENTION			

SPECIFIC DATES

ca. 1812

BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

Woodlawn is situated on the crest of a gentle slope rising one quarter mile from Harding Road. There is evidence that a portion of the house occupied the site in 1812. At that time the house overlooked the 1800-acre Woodlawn Plantation which belonged to Captain John Nichols, the builder. Captain Nichols' fortune was based on the slave trade, and according to Paul Clement, who is writing a history of the Woodlawn area, the property was used as a way station for slaves being sold down the river. Three strong rooms in the basement of the central block of the house speak eloquently of this sad chapter in American history. In 1823 because of financial difficulties, Capt. Nichols was forced to mortgage the property to his future son-in-law, Willoughby Williams, Sr.

Williams had a more distinguished career than Capt. Nichols. He served as sheriff, and president of the Bank of Tennessee, and he was a behind the scene political force and so called "king maker." He was a long time friend of Andrew Jackson, and Jackson was a frequent guest at Woodlawn. Sam Houston was another close friend and visitor, and it was Williams who wrote a letter to the Knoxville Daily Tribune recounting Houston's last days as governor of Tennessee before he resigned and began a new life in Texas. If it is true that Houston told Williams the reason for his resignation and the breakup of his marriage, Houston's confidence in him was well placed, because Williams never betrayed his trust.

During the Civil War, Woodlawn was Brigade Headquarters and Confederate Field Hospital in the Battle of Nashville. In 1865 Camp Harker, a Union Camp was established in front of the house close to the deer park of the neighboring Harding estate. This camp was used as a depot for Union soldiers returning home. Although a Southern sympathizer, the strength of Willoughby Williams political influences is indicated by the fact that he received a presidential pardon from President Andrew Johnson immediately after the war.

John Henry Williams inherited the property from his father, and it remained in the Williams family until his daughter, Mrs. Verner Williams Hart was forced to sell the portion of the property on which Woodlawn stands in 1900. The Cockrell Springs area of the farm had already been sold in 1878--the site of the Tennessee Centennial Exposition in 1879. Mrs. Hart sold Woodlawn to Duncan Kenner, who in turn sold the property to Henry Richardson. Richardson was one of a group of Nashville businessmen who built Woodmont Boulevard (also called the Concrete Mile), which was reputed to be the first concrete road in the South. Certainly, it is the first concrete street in Nashville. It was Richardson who changed the orientation of the house from North to East to accommodate the proximity of the new boulevard by removing the East pavilion and by adding a Greek revival portico.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

Information provided by Paul Clement of Nashville, Tennessee.

[Nashville] Banner, July 5, 1976.

National Archives, Research group 109, "Chalmers Papers, 1864."

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

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 2

QUADRANGLE NAME Oak Hill

QUADRANGLE SCALE 1:24000

UTM REFERENCES

A 1, 6 | 5, 1, 3, 8, 6, 0 | 3, 9, 9, 7, 3, 7, 0

B | |

C | |

D | |

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F | |

G | |

H | |

VERBAL BOUNDARY DESCRIPTION The property nominated is a rectangular lot, bounded as follows: starting at a point and running approximately 250 feet southeast along Woodmont Boulevard, hence southwest approximately 325 feet, hence northwest approximately 250 feet, hence northeast approximately 325 feet to the beginning.

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

John H. Compton and Elizabeth Moore Woosley

ORGANIZATION

Metropolitan Historical Commission

DATE

May 1978

STREET & NUMBER

Second Avenue North at Broad

TELEPHONE

(615) 259-5027

CITY OR TOWN

Nashville

STATE

Tennessee

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL

STATE

LOCAL X

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. Anger

TITLE

Executive Director, Tennessee Historical Commission

DATE

5/19/78

FOR NPS USE ONLY

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

Charles [Signature]
KEEPER OF THE NATIONAL REGISTER

DATE

11.21.78

ATTEST: *Jann H. Gilmore*
CHIEF OF REGISTRATION

DATE

11/20/78

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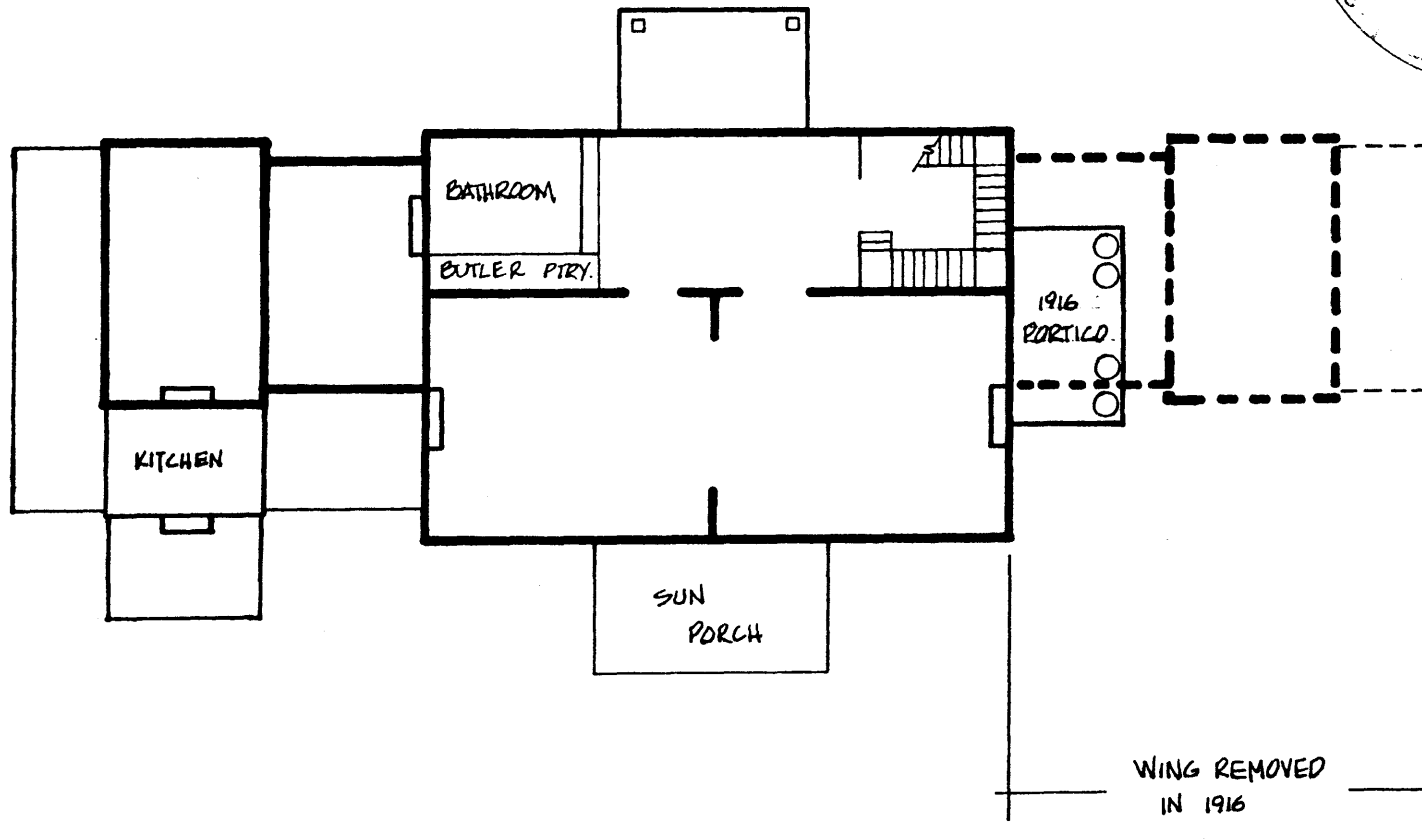
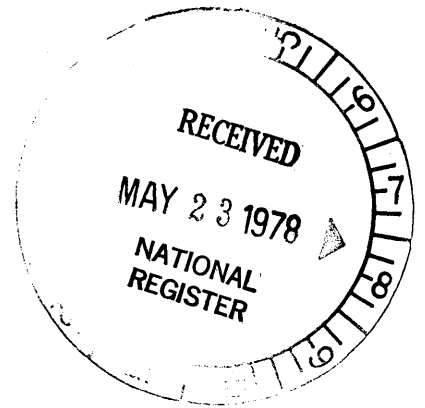
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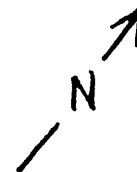
In 1922, Mr. and Mrs. Fred B. Young purchased Woodlawn from Richardson, and it remains in that family today. Their daughter, Mrs. Howard Moore, is the present owner.

The significance of this early Tennessee house rests in the richness of its political and social history and in the grand concept of its design--unusual at this period of Tennessee history. Built in the tradition of the great English country houses, Woodlawn stands today on a two acre site near the heart of a suburban center, and high rise apartments are neighbors. It has survived the trauma of the frontier, slavery, civil war, reconstruction, and changing life styles; Woodlawn remains despite tempting slaes opportunities which would result in its destruction.



NO SCALE

LAYOUT OF WOODLAWN



1976