

PH 0670707

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

DATA SHEET

FOR NPS USE ONLY
RECEIVED FEB 28 1977
DATE ENTERED JUL 20 1977

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 ******
Riverwood
AND/OR COMMON

LOCATION

STREET & NUMBER
1833 Welcome Lane
CITY, TOWN
Nashville
STATE
Tennessee
VICINITY OF
Fifth
COUNTY
Davidson
CODE
47
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 checked="" type="checkbox"/> PRIVATE RESIDENCE
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> EDUCATIONAL
		<input checked="" type="checkbox"/> NO	<input type="checkbox"/> ENTERTAINMENT
			<input type="checkbox"/> GOVERNMENT
			<input type="checkbox"/> INDUSTRIAL
			<input type="checkbox"/> MILITARY
			<input type="checkbox"/> RELIGIOUS
			<input type="checkbox"/> SCIENTIFIC
			<input type="checkbox"/> TRANSPORTATION
			<input type="checkbox"/> OTHER:

OWNER OF PROPERTY

NAME
Mrs. Lucia Doggrel
STREET & NUMBER
1833 Welcome Lane
CITY, TOWN
Nashville
STATE
Tennessee

LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC.
Nashville - Davidson County Courthouse
STREET & NUMBER
Public Square
CITY, TOWN
Nashville
STATE
Tennessee

6 REPRESENTATION IN EXISTING SURVEYS

TITLE
Tennessee Architectural and Historical Survey
DATE
May 1973
DEPOSITORY FOR
SURVEY RECORDS
Tennessee Historical Commission
CITY, TOWN
Nashville
STATE
Tennessee

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

Riverwood Mansion is a large, two-storied masonry and wood structure situated on an approximately twelve acre wooded and landscaped site. Four and one-half miles from Nashville, the mansion is surrounded by an early 1960s subdivision named "Burchwood Gardens." The mansion evolved in four explicit stages in the 1790s, 1830s, 1850s, and 1920s. Due to the importance of this construction sequence, the description has been written with respect to the chronological order of the stages.

The first stage (1790s), Colonial in design (early Tennessee interpretation), had four large rooms. With the fireplaces and flue in the center of the structure, each space was sixteen feet by sixteen feet. At both levels the spaces were horizontally linked together by an opening between the fireplace and the northwest exterior wall. Vertical circulation was by way of stairs at this same place in the floor plan. On the lower level, a door to the outside was located nearby with another entrance/exit situated across the room (southwest wall). The smokehouse, built at the same time and as part of the original structure, is one and one-half stories tall and approximately ten feet by sixteen feet. Half bricks were omitted at the upper elevations to allow smoke to escape.

The brick and mortar employed in the construction of the original structure are of soft composition and were probably manufactured on the site from materials found nearby. Windows are one over one with unequal upper and lower sash sizes. The window openings have gauged brick flat arches.

The second stage (1830s), Adamesque in style, was a separate structure built approximately fifteen feet from the original (1790s) building. Georgian in plan, this house was about fifty-three feet wide and thirty-eight feet deep with the major entrance facing southwest. Fireplaces were relegated to end walls with chimneys flush on the exterior side of the wall. There were four windows, with large lintels of wood, in the end walls at the first floor with chimneys between the outer pair. On the second floor there were only two windows, of similar design, situated between the two chimneys. The roof was gabled and probably had dormers on both sides (no evidence exists to verify this assumption). The full-height but windowless basement (there were large vents located under each window at the end walls) was apparently left unfinished.

Following the completion of this stage, the original structure was probably altered somewhat. The first floor room nearest the new structure became the kitchen facility for the 1830s building with the remaining spaces becoming slave quarters. Two doors on opposite sides of the kitchen were probably added at this time. One door provided a closer arrangement between the kitchen and the new house, and the other gave access to possibly the formal gardens on the northwest side of the buildings. (It is unknown when the gardens were first planted.)

The third stage (1850s), Greek Revival in style, amounts to a massive renovation of the second stage (1830s) and the linking at the rear of the first two stages. The extensive changes included an approximate twenty-foot addition to the front with Greek Corinthian columns, tetrastile in arrangement but with an entrance projection, Tower of the Winds capitals, and an entablature typically devoid of decorative detailing. The entrance is adorned with a simple cornice, dentil moulding, and an architrave with

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shoulders and tapered stiles. Inside this frame are two square columns that separate the door and ruby-glass side lights and also divide the ruby-glass transom light into three parts. Ornamentation about this entrance include egg-and-leaf and bead-and-reel mouldings. The minor columns are adorned with palm leaves at the capitals. This elevation also has two-thirds glazed French doors with simple mouldings and operable shutters. A shallow balcony extends the entire width of the structure with a decorative iron railing. The porch at the lower level is in part outlined with an iron railing of the same design. Transforming the 1830s structure to Greek Revival included filling in the second floor gabled space (from front to rear) to create more usable floor area, and constructing a flat roof with a parapet wall. The first and second structures were joined by a space designated as the dining room on the first floor and a bedroom on the second floor. Verandas that span the entire width of the buildings at the rear were added. Circulation between the kitchen (in the 1790s structure) and the dining area was improved by the verandas and by a door in the new section that entered the dining room. The side elevation's windows were constructed to look like the windows in the 1830s structure.

The addition at the front added a parlor and library to the first floor and two more bedrooms on the second floor. The formal hallway on the first floor has two free-standing Corinthian columns at the point where the addition and 1830s structure were joined. At this construction seam on the second floor, there is an eight-inch difference in floor heights between the 1850s addition and the 1830s house.

At this time, the 1790s structure underwent a few changes. Spaces were compartmentalized (except for the kitchen which remained unchanged), and doors opening onto the new veranda were added.

The fourth and final stage was completed in the 1920s and primarily involved the adding of plumbing to the mansion. Two small masonry boxes were tacked on to the northwest elevation. The one nearest the front was a full bath contiguous to the front library that at this time became a private office. The other box, at the rear of the 1830s structure and adjacent to the dining room, was the pantry. A small pass through window was designed to connect the kitchen in the 1790s with the pantry section. The third box was attached to the southeast elevation near the rear of the mansion. Original purpose for this space is not known.

Plumbing alterations of the 1920s led to interior changes in the earlier structures. The less elaborate and single run-type stair to the upper rooms of the 1830s section was renovated to accept a bath and storage area. The stairwell was widened for a two run-type stair and an entrance that opened onto a porch and the gardens situated on the northwest side of the mansion. Other baths on the upper floor were built between bedrooms.

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The 1790s structure also underwent changes for plumbing. The first floor room at the northeast end became a laundry room; the room directly above it was subdivided three ways. A bath with direct access from the southwest room took half of the northeast room. The remaining half was divided for sleeping quarters and a bath. No direct connection between the spaces was provided. Consequently, another door was added for access from the second floor veranda to the bath.

In conclusion, Riverwood Mansion has remained unchanged since the 1920s and even today the kitchen is in the 1790s structure. Time's aging effects on materials and craftsmanship are in evidence though. For example, small areas of brick and mortar have eroded as a result of gutter problems; stress cracks, due to settling, are frequent; and exposed wood construction (e.g. window frames, fascias, etc.) has rotted because of the lack of a sealant. Structurally, Riverwood is sound and there is no fear of future collapse or neglect.

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 type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input checked="" 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 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 checked="" type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES 1790s, 1830s, 1850s, 1920s BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

Riverwood Mansion derives its primary significance from the architectural uniqueness and importance of its four discernible stages of construction (1790s, 1830s, 1850s, and 1920s) and its survival despite the transformation of its rural setting to a suburban subdivision. Involvement of the Cooper family, who purchased the mansion in 1859, in Tennessee political and judiciary affairs add local historical significance to Riverwood.

Originally a farm comprised of twenty-five hundred acres, Riverwood today is a bastion of approximately twelve acres surrounded by a 1960s subdivision named "Burchwood Gardens" (for Mrs. Sarah Burch, a Cooper descendant and former owner of the developed land). The mansion's most prominent architectural feature is the 1850s Greek Revival front. The remaining three stages of construction are the 1790s Colonial styled house (believed to be the first permanent structure on the site), the 1830s Adamesque style section (obscured by the construction of the Greek Revival portion of the mansion), and the three small boxes added in the 1920s to the side elevations. The architectural and construction development of the four stages are explicitly detailed in chronological sequence under the description section of this nomination.

As previously noted, the Cooper family, descendants of whom still reside at Riverwood today, purchased the property in 1859. However, the original twenty-five-hundred-acre farm was bought in 1798 by Alexander James Porter, an immigrant from Ireland. Porter constructed the first structure (generally referred to as "the first stage of construction" or "the 1790s structure") circa 1799 and called it Tammany Wood. At the time Porter purchased his farm, Nashville had been established only nineteen years. Like Porter, others were moving out or away from Fort Nashborough, built in 1780 by the first settlers in the area, to farm the land.

The property remained in the Porter family until 1859 when it was purchased by William Frierson Cooper. At the time of the sale the farm acreage had diminished to 851 acres and the second structure (1830s) had been altered with a Greek Revival styled addition.

William Frierson Cooper was an attorney at the time he purchased Riverwood Mansion. He later served as Chief Justice of the Tennessee Supreme Court from 1878 to 1886. In May 1909, Cooper died. His will instructed that the property be divided seven ways (among family members) with Riverwood willed to his colorful brother, Duncan Brown Cooper.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

- Waller, William, Nashville, 1900 to 1910. Nashville: Vanderbilt University Press, 1972.
- Walker, Hugh. "Silent 'Riverwood' Stands in a Deepening Twilight," The Nashville Tennessean, July 13, 1975, Section B, p. 1.
- Brandau, Roberta Seawall (editor). History of Homes and Gardens of Tennessee. Nashville::The Parthenon Press, 1964 (second edition).

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 86

UTM REFERENCES

A

1	6
5	2,6
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4	0
0	5
9	7

 ZONE EASTING NORTHING

B

 ZONE EASTING NORTHING

C

 ZONE EASTING NORTHING

D

 ZONE EASTING NORTHING

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

STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE

Denise Carter Sloan and Leonard E. Marsh

ORGANIZATION

Metropolitan Historical Commission

DATE

January 1977

STREET & NUMBER

215 Stahlman Building

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

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 P. Hagen

TITLE

Executive Director, Tennessee Historical Commission

DATE

2/24/77

FOR NPS USE ONLY

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

DIRECTOR, OFFICE OF ARCHAEOLOGY AND HISTORIC PRESERVATION
 ATTEST: *Charles A. ...*

KEEPER OF THE NATIONAL REGISTER

KEEPER OF THE NATIONAL REGISTER
 DATE 2/20/77
 DATE 6-7-77

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D. B. Cooper entered the Confederate Army at the age of seventeen and eventually became a battalion commander, with the rank of colonel, in Nathan Bedford Forrest's cavalry. He was thought to be one of America's most courageous cavalry leaders.

After the war Colonel Cooper made and lost large sums of money. His involvement with politics began when he was owner of a local newspaper, the Nashville American. Under Cooper's tutelage, Edward Ward (Ned) Carmack, editor of the American, was transformed from a homespun country lawyer and editor into a skilled politician. As a result of Cooper's efforts, Carmack served one term in the United States Senate.

Gradually, Colonel Cooper and Carmack became bitter political enemies. The Carmack-Cooper feud began during the election of 1908 when Carmack ran against the incumbent governor, Malcolm R. Patterson, whose strongest supporter was Colonel Cooper. The central issue of the campaign was prohibition, with Carmack and his supporters, the owners of the Nashville Tennessean, advocating statewide prohibition. Carmack was defeated and became editor of the Tennessean where he criticized Colonel Cooper through the paper's editorials.

In the following weeks, these attacks intensified until November 9, 1908, when Colonel Cooper, his son Robin, and Ned Carmack exchanged gunfire on the corner of Seventh and Union Streets. Carmack was killed. The Tennessean immediately accused the Coopers of murder; this editorial stand continued throughout the two-month-long trial. Both Robin and Colonel Cooper were found guilty of second-degree murder. The State Supreme Court later reversed the decision against Robin but upheld the conviction of Colonel Cooper. However, before the court had finished delivering its opinion, Governor Patterson signed a full pardon for the colonel, stating that Cooper was not guilty. Later, the legislature placed a statue of Carmack at the entrance of the State Capitol which over shadowed statues of the presidents from Tennessee, Andrew Johnson, James K. Polk. Governor Patterson withdrew from the next election and eventually from politics; Colonel Cooper retired to Riverwood.

Today, Mrs. Lucia Burch Doggrel, the great-granddaughter of Colonel Duncan B. Cooper, and her family own Riverwood. It is their intent to maintain Riverwood Mansion as a residence. Its existence is a statement attesting to the changes in the accepted architectural styles of this region and the social and physical changes that the area has experienced in the last 177 years.

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RIVERWOOD
DAVIDSON CO. - NASHVILLE,
TENNESSEE

CONTINUATION SHEET

ITEM NUMBER 10 PAGE 2

Acreage of nominated property (Riverwood) 6

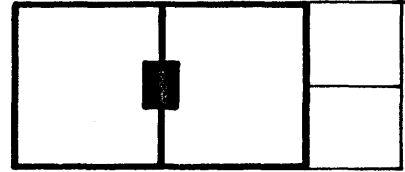
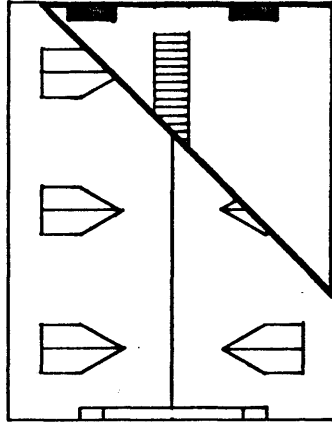
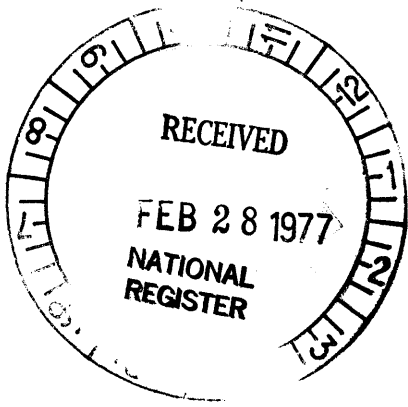
This acreage includes the area in which the formal garden was located and possible sites of outbuildings.

Verbal boundary description:

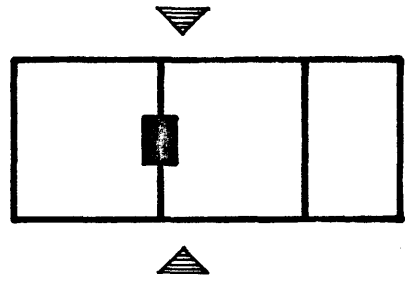
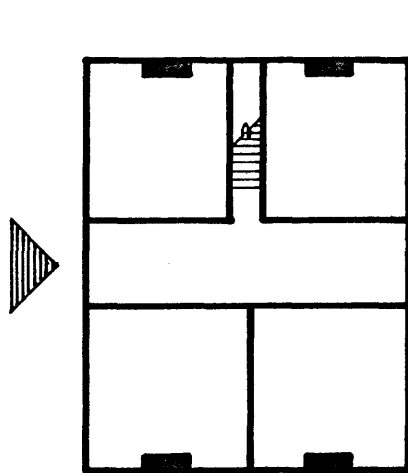
The nominate property is centered in a six-acre square, the bisecting axes of which are northeast-southwest and northwest-southeast lines.

Property: Riverwood
City, State: Nashville, Tennessee
Draftsman: Leonard E. Marsh
Date of Drawing: February 1977
Originals filed: Metro Historical Comm. of
Nashville-Davidson County
Drawing: Construction Stage I
Drawing Number: 1

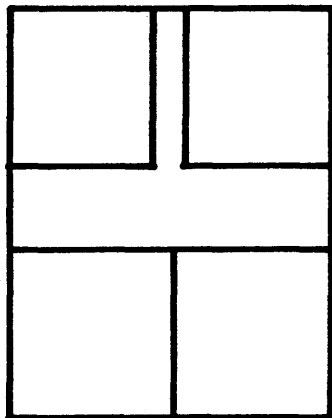
JUL 20 1977



Second Floor



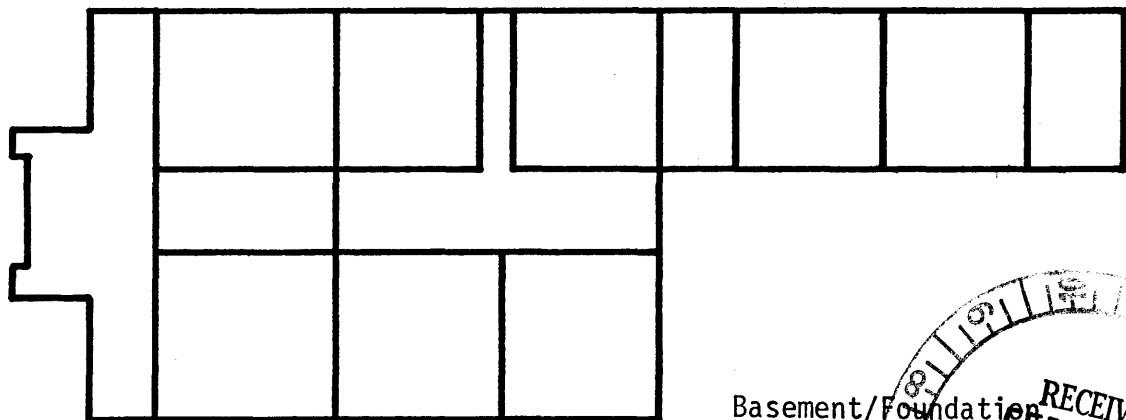
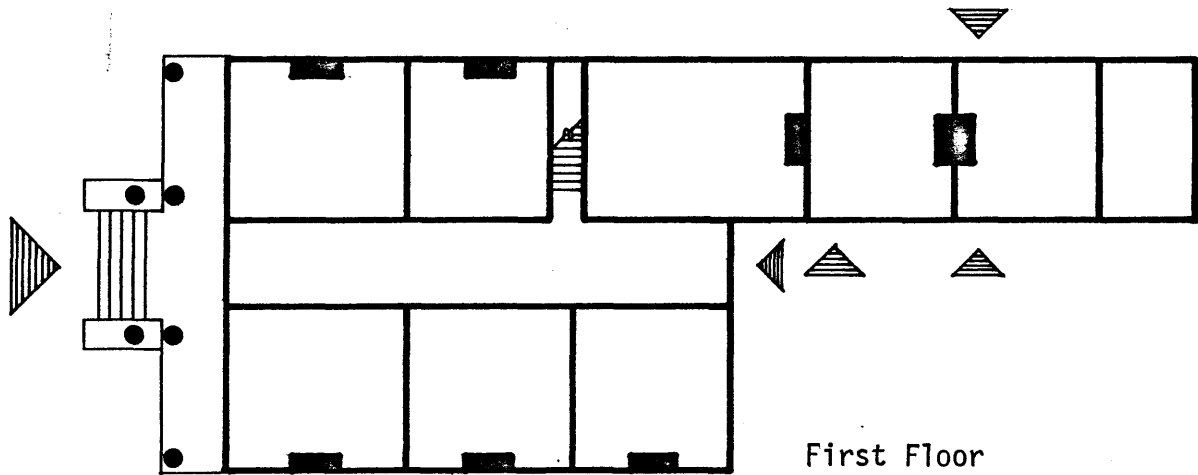
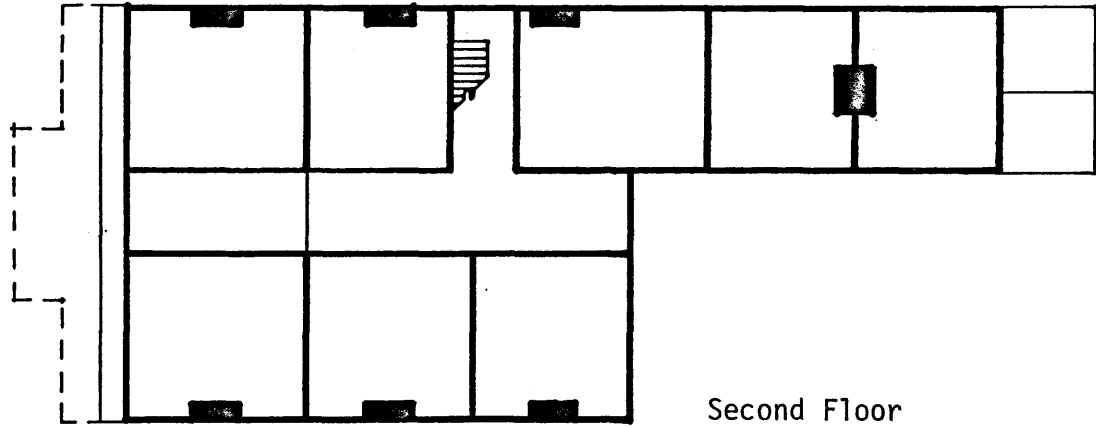
First Floor



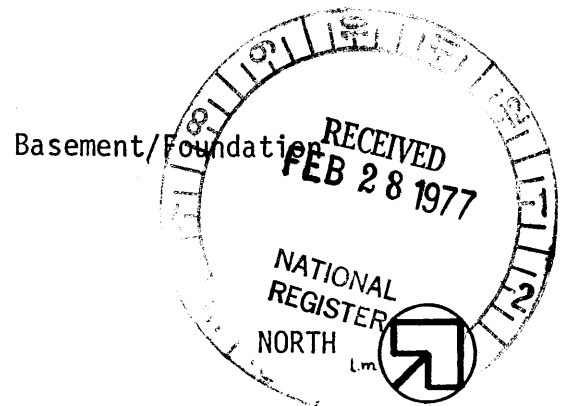
Basement/Foundation

Property: Riverwood
City, State: Nashville, Tennessee
Draftsman: Leonard E. Marsh
Date of Drawing: February 1977
Originals filed: Metro Historical Comm. of
Nashville-Davidson County
Drawing: Construction Stage II
Drawing Number: 2

JUL 20 1977

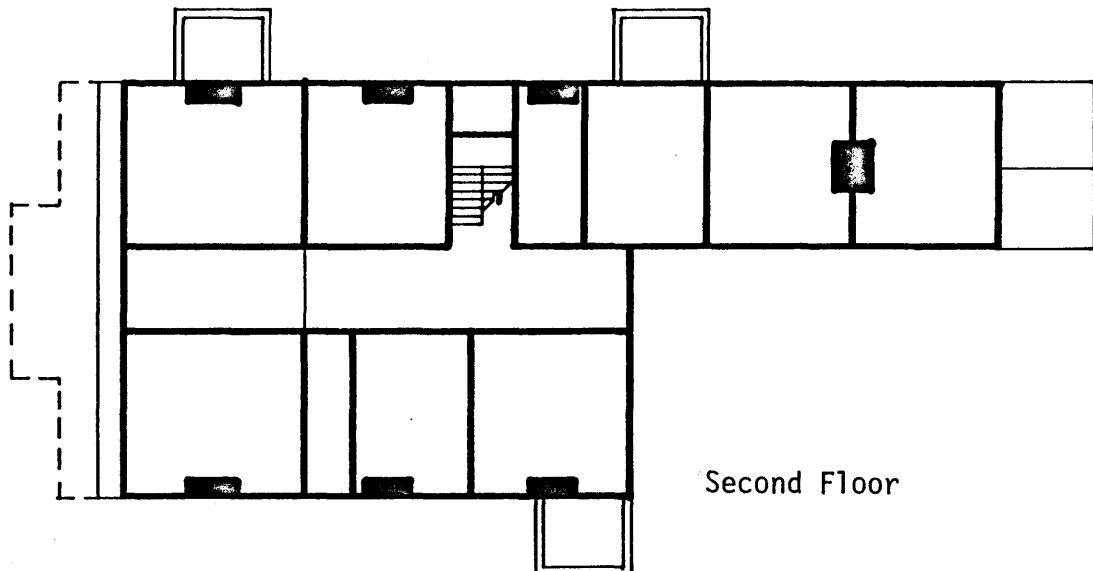


CONSTRUCTION STAGE III (1850s)

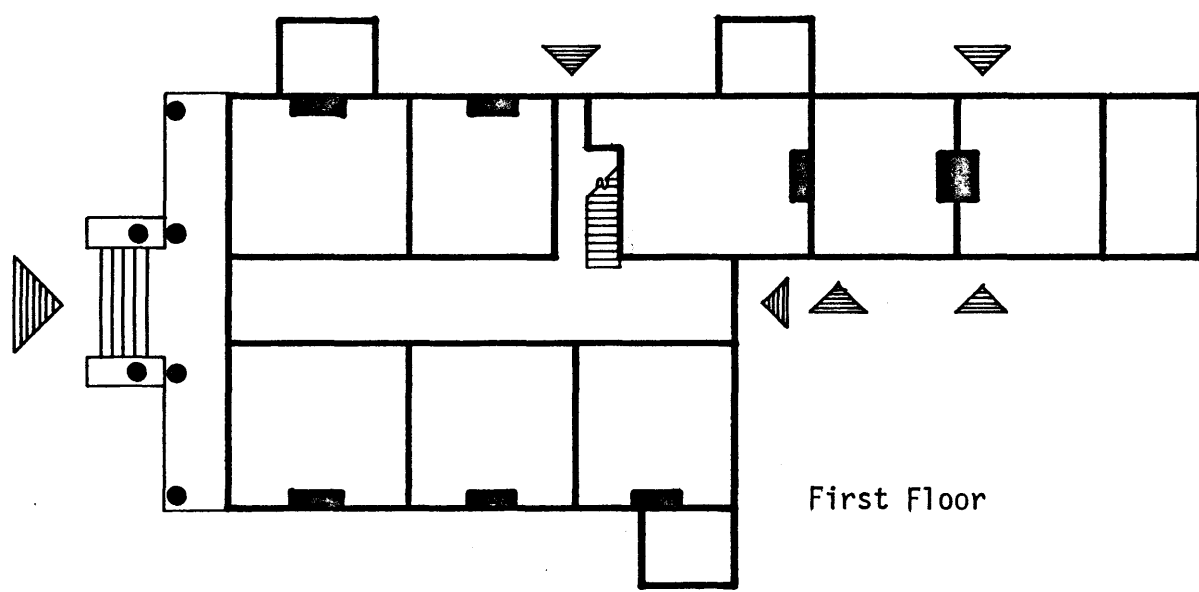


Property: Riverwood
City, State: Nashville, Tennessee
Draftsman: Leonard E. Marsh
Date of Drawing: February 1977
Originals filed: Metro Historical Comm. of
Nashville-Davidson County
Drawing: Construction Stage III
Drawing Number: 3

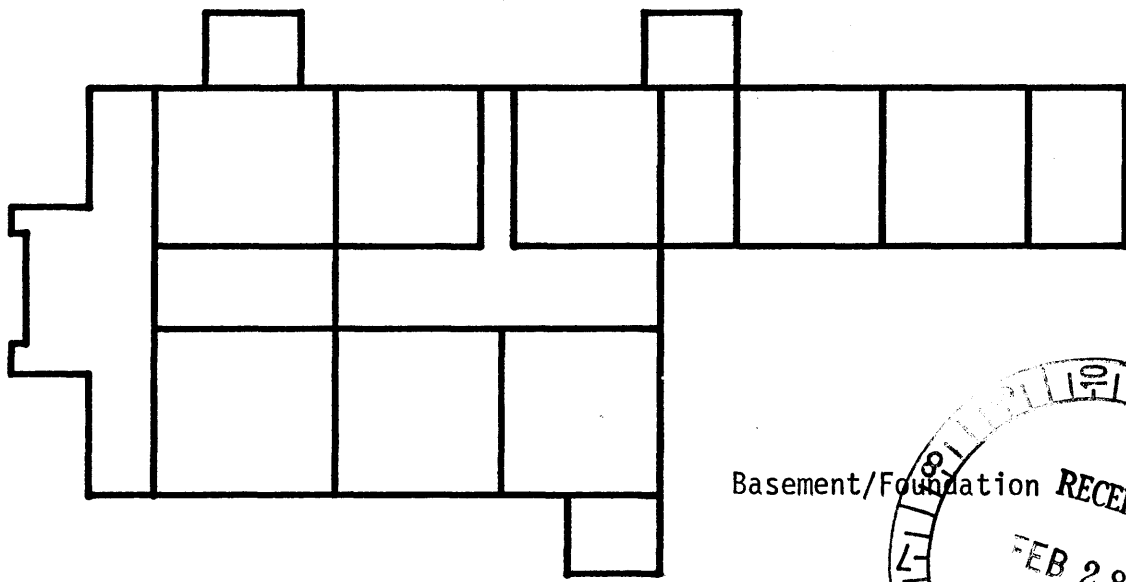
JUL 20 1977



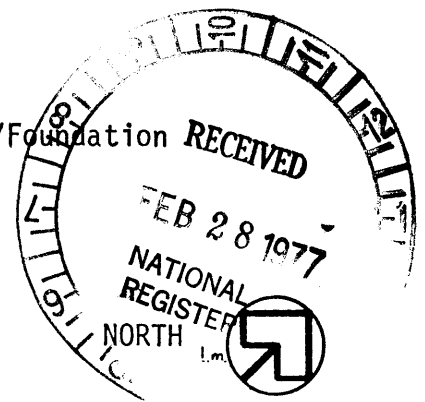
Second Floor



First Floor



Basement/Foundation RECEIVED



CONSTRUCTION STAGE IV (1920s)

Property: Riverwood
City, State: Nashville, Tennessee
Draftsman: Leonard E. Marsh
Date of Drawing: February 1977
Originals filed: Metro Historical Comm. of
Nashville-Davidson County
Drawing: Construction Stage IV
Drawing Number: 4

JUL 20 1977

6/7/93

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number _____ Page _____

Riverwood Davidson County, TENNESSEE

ADDITIONAL DOCUMENTATION APPROVAL
77001264

Delores Beyer 7/5/93

71000831. Buckingham House, Sevier County. NR3/18/71. The correct significant date should be 1796 only.

71000832. Sevier County Courthouse, Sevier County. NR3/24/71. Romanesque Revival should be added as another style.

73001822. Collier-Crichlow House, Rutherford County. NR7/16/73. Delete the term Chateausque as a style.

77001264. Riverwood, Davidson County. NR7/20/77. Delete the terms Adamesque and Colonial as styles.

82003982. Louisville and Nashville Passenger Station, Knox County. NR3/25/82. Delete the term Chateausque as a style.

83003024. U.S. Post Office, Elizabethton, Carter County. NR8/9/83. There is no style mentioned in the data base. The nomination mentions Beaux Arts as a style, but Classical Revival is probably more correct.

83003026. Gladstone Apartments, Davidson County. NR6/16/83. Delete the term Elizabethan Revival and add Classical Revival as the style.

83004256. Knoxville YMCA, Knox County. NR11/17/83. Add the term Renaissance Revival as a style.