

SG-1822



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 16A 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 Tennessee War Memorial  
Other names/site number War Memorial and Annex, War Memorial Auditorium, Memorial Building and Capitol Annex.  
Name of related multiple property listing NA  
(Enter "N/A" if property is not part of a multiple property listing)

## 2. Location

Street & Number: 301 6<sup>th</sup> Avenue North  
City or town: Nashville State: TN County: 37243  
Not For Publication:  NA Vicinity:  NA

## 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

E. Patrick Midtrey, Jr. October 2, 2017  
Signature of certifying official/Title: Date  
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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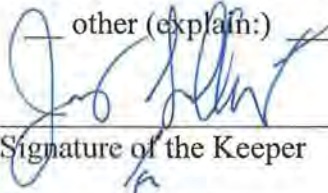
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**4. National Park Service Certification**

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register

other (explain): \_\_\_\_\_

  
 Signature of the Keeper

11-16-2017  
 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	
1	0	buildings
0	0	sites
0	0	structures
2	1	objects
3	1	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)

RECREATION AND CULTURE: auditorium

RECREATION AND CULTURE: museum

GOVERNMENT: government office

**Current Functions**

(Enter categories from instructions)

RECREATION AND CULTURE: auditorium

RECREATION AND CULTURE: museum

GOVERNMENT: government office

**7. Description**

**Architectural Classification**

(Enter categories from instructions.)

Classical Revival

**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: Limestone, granite, TERRA COTTA, bronze

**Narrative Description**

Rising above Nashville's Legislative Plaza, the Tennessee War Memorial is an imposing Classical Revival building constructed of Indiana (Bedford) limestone with granite for steps and lower levels. Due to Legislative Plaza changing over the years, the four-story building appears to be three-stories with a raised basement. The upper stories are actually two separate buildings connected by a colonnaded courtyard. Designed by Nashville architect Edward E. Dougherty with the firm of McKim, Mead and White as associate architects, the Tennessee War Memorial was completed in 1925. Symmetrical in form, the pedimented center courtyard is flanked by facades with engaged columns. A bronze statue by Leopold and Belle Kinney Scholz highlights the open courtyard, along with bronze plaques bearing the names of the 3,400 World War I (WWI) dead. A focus of the interior of the building is the auditorium built to seat 2,500. Classical details from the exterior are carried over into this part of the interior, particularly in the auditorium. This is seen in in lattice-work, Greek key designs, and decorative coffered ceilings. Much of the office space is without embellishment. The Tennessee War Memorial retains its historic and architectural integrity.

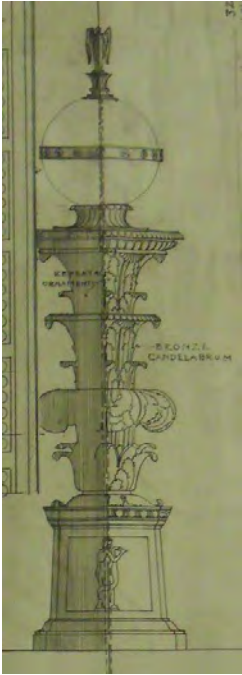


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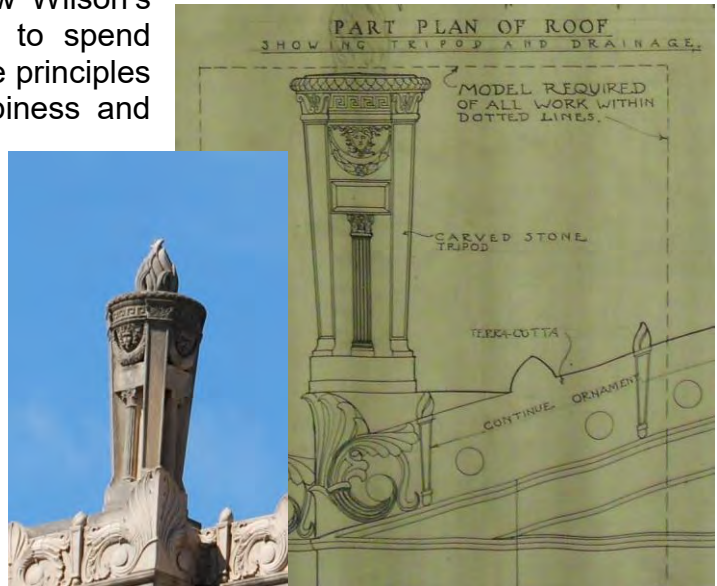


The east façade of the Tennessee War Memorial faces Legislative Plaza and is composed of a central portico fronting the courtyard and flanking wings. Broad stone steps lead from the ground up to the courtyard level. Six Doric columns project slightly from the wings and support an entablature and tile gable roof pediment. At each side of the columned portico there are two full height openings with bronze candelabra (left) inset. Acanthus and anthemion leaves, egg-and-dart ornament, and roping patterns embellish the candelabra. The globe lights on each are replacements.

The entablature has Woodrow Wilson's words "America is privileged to spend her blood and her might for the principles that gave her birth and happiness and peace which she has treasured." The north and south sides of the entablature and the entablature on the wings are graced by triglyphs, plain

metopes, and guttae, a pattern found on the north and south elevations of the wings. The raking cornice of the pediment is capped by terra cotta acroterions comprised of anthemions, scrolled leaves, and torches. The antefix is a larger anthemion and the soffits are faced with mutules and guttae. The tympanum

has a carved relief of the state seal with fasces and cornucopia on each side of it. Set behind the pediment at the roofline, and to each side of it, is a larger acroterion surmounted by a large torch embellished with smaller capitals, Greek key design, a face, and capped with a flame. This was called a "carved stone tripod" on the plans (above right)



At each side (north and south) of the entry to the courtyard are the two wings that make up the bulk of the building. Each wing façade continues the triglyph and metope pattern and both are capped by a plain parapet. Eight engaged Doric columns and two pilasters delineate the facades. The raised basement level at each side of the stair connects the wings, is partly hidden by an open well, and is sheathed with cut stone. Photos taken in the years immediately after the building was completed show the east façade of the auditorium section was at ground level and most of the office section was at ground level. Casement windows are seen on both the north and south wings, which are separated by an entry to the lower level.

The north wing has paired metal casement windows on the first and second levels. The upper level windows are latticed metal windows. The south wing contains the auditorium, so instead of windows there are blind panels on the upper two levels.

Six engaged Doric columns are seen on the north elevation of the Tennessee War Memorial building. The columns are flanked by pilasters and blind panels that extend the height of the



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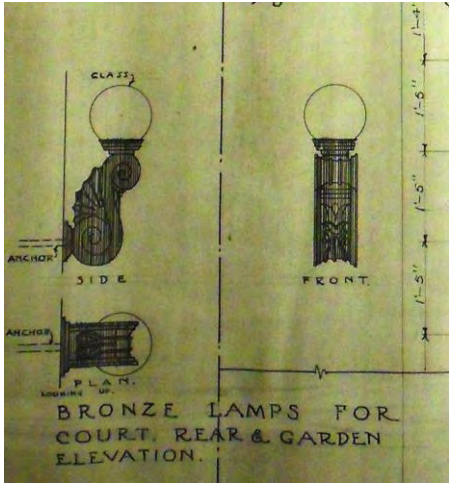
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building. Just as on the façade of the north wing, there are casement windows on all four levels between the columns. All the windows are metal casements with those on the lower (basement) level and second floor being paired windows. The first story has paired windows capped by transoms, while the top level has the latticed windows.

The west or rear elevation of the north building has no columns, but instead the fenestration is defined by ten pilasters. Windows are paired metal casements, with the first story windows capped by transoms. The upper windows do not have the lattice work seen on the façade and north elevation. Edges of this wing are defined by blind panels and corner pilasters.

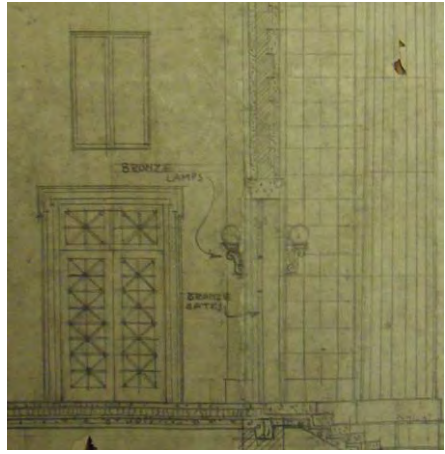
A central portico with less detailing than the façade is centered on the west rear elevation. Six Doric columns rise to an entablature with triglyphs and metopes; there is no elaborate pediment as seen on the façade. There is a plain architrave and frieze. The raised basement is almost at ground level in this section and smaller metal latticed windows are set in the stonework. Several steps lead to a solid stone wall with a modern door. Brick piers are located inside the well and a low metal railing has been set several feet from the building. Pilasters separate blind panels embellished with a concentric square pattern at the upper level.

The west rear elevation of the south building continues the pattern of pilasters and concentric squares at the upper level. There are ten pilasters and two corner pilasters. Lower (basement) level windows are metal with latticing. First story windows are metal casements with transoms and above this are blind panels with the concentric square pattern at the upper level.



The south elevation (the south wing) fronts Vietnam Veterans Park and is similar to the north elevation except that the lower (basement) level is set higher, without an open well. There are two bronze doors with lattice patterns that lead to the lower (basement) level. Casement windows are located between the doors. Two original bronze lamps, shaped as scrolls, border the doors (left). A brass door and metal rail leads to the lower level.

Fronting the central courtyard on the east is a parallel set of six Doric columns. There are terrazzo floors and terra cotta panels on the ceiling between the columns. The coffered panels are brightly colored blue and yellow and consist of a Greek key pattern, egg-and-dart molding, and sun bursts. West of this is another set of four Doric columns set between pilasters (tetrastyle in antis) with the coffered paneled ceiling above. Double-leaf latticed bronze doors capped by bronze latticed transoms and surrounded by architrave stone moldings lead into both the north and south buildings. Above the entries are



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metal casement windows, a bronze latticed window, and more of the patterned ceiling. Bronze scrolled lamps identical to those on the exterior elevation, flank the entries. The design of the pediment that faces into the courtyard is the same as that on the façade but without any decoration in the tympanum.

Inside the courtyard, the pattern of anthemions, mutules, triglyphs, plain metopes, and guttae seen on the exterior of the building continues at the courtyard roofline. Below this are bas relief swags and rosettes inset in panels and demarcated by pilasters on the north and south walls that lead into the buildings (below). Five double-leaf latticed bronze doors with transoms and four scroll lights set between them are seen on the north elevation of the south building. Metal casement windows are above the three central doors, while the doors at the edge have no opening above them. There are three more doors with windows above on the south elevation of the north building. The outermost parts of the elevation contain bronze plaques. Four scroll lights are set between the doors and plaques. The circa 1929 bronze memorial plaques, maintain the classical design of the Tennessee War Memorial. "In Memoriam" is at the top of the plaques and they are decorated with the anthemion leaf and egg-and-dart pattern.



The western edge of the courtyard is delineated by a set of eight Doric capitals set in front of the wall that holds most (eight) of the bronze In Memoriam plaques. The same pattern of double-leaf bronze doors, windows, and terracotta ceiling found near the front of the courtyard are found between the columns and wall. Each plaque is located between pilasters, except for the center one, where there a double-leaf latticed bronze door. The swag and rosette design is also seen here. Plans show that the General Bronze Corporation (Distinctive Metal Work) of Long Island City, New York was responsible for the plaques (above).

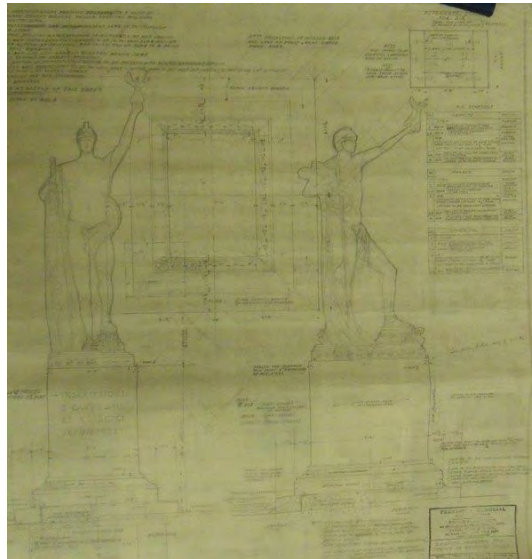
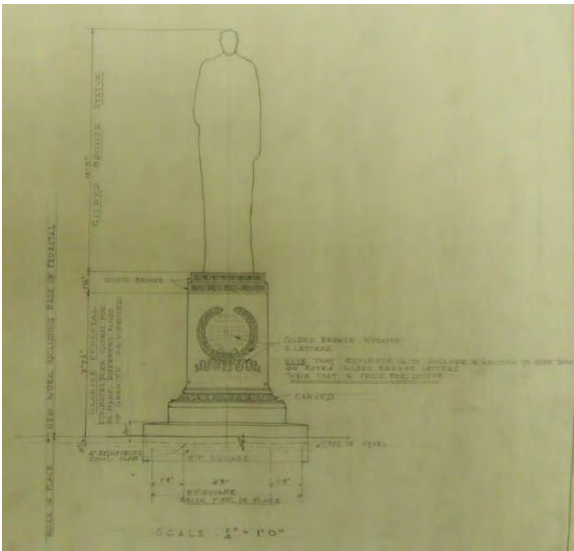
Centered in the courtyard is the statue of Victory. Along with the In Memoriam plaques, this is an integral part of the design and part of the plan from the beginning. Plans show that the placement and relative size of the statue were drawn by 1929. The granite base of the statue is nine-feet with anthemions and is inscribed with "In Memory of the Sons of Tennessee Who Gave Their Lives in the Great War 1914-1918" on the front (east) part. Designed by Leopold and Belle Kinney Scholz, the fourteen-foot bronze statue rests on plinth decorated with wave scrolls. The statue



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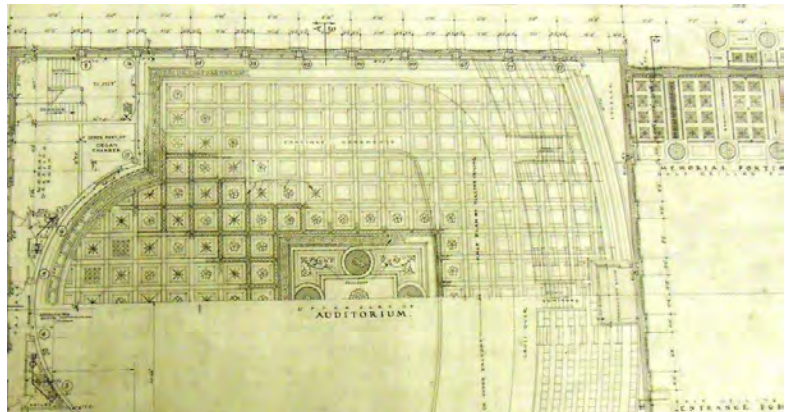
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depicts a classical soldier in cap and sandals, with a cloak artistically wrapped around him. A sword and wreath of laurels are held in the statue's right hand. A smaller statue of Nike holding wreaths is on the soldier's outstretched left hand (sketches below). The statue represents the American expeditionary forces of WWI. Nike represents the Air Force, the sword and wreath represent the Army, the Navy is represented by the prow of a vessel under the left foot of Victory.



### Interior

Interior spaces in the Tennessee War Memorial have been updated over the years but still retain historic features. In the lobby of the south building, the pilasters and egg-and-dart trim are historic, as are the terrazzo floors and arched openings. A ticket station is in the same location as plans show, but it is not original. Seating in the auditorium has been changed to allow for more flexible use of the main floor. The stage is on the south part of the auditorium and entry is through four double-leaf wood doors leading from the lobby. The doors are set in segmental arch openings and consist of a paneled lower portion and latticed upper part. Egg-and-dart molding delineates parts of the ceiling. The stage area is larger than when the building was constructed, but the original configuration still exists behind the newer stage. The lattice pattern is visible near the edges of the stage. The wood floor no longer has seating, but can be used with seats or tables or left empty. Window openings are on the west and east sides of the main floor of the auditorium, but there are no windows openings in the balcony level. The balcony level is supported by stylized Doric columns and decorated with the same wave scroll pattern as on





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the Victory statue plinth. Balcony railings repeat the pattern of the bronze doors on the exterior of the building. Pilasters and swag decorations are on the walls of the balcony section. Seating in the balcony was replaced in the 1970s. Highlighting the auditorium are the coffered panels of blue that repeat the sunburst and rosette pattern of the exterior. Gilded guilloche and bead-and-reel pattern, intersected by rosettes, outline the coffered areas; a Greek key pattern is at the edges (above). A 1970s screen holding lighting covers some of the ceiling.

Paneled wood doors - some with lattice patterns and molded wood casings, arched openings, and terrazzo floors - are seen in the floor above the auditorium. The hallway and door pattern is historic, but individual rooms have been updated over the years. Access to these areas is by utilitarian stairs with wood upper rails, metal balusters, and paneled metal newel posts. There are modern elevators in the buildings.

A winding stair with metal and wood railings and stone floors is the historic access to the office building. Used as legislative offices, access is limited. A series of tunnels lead from one section of the building to the other and to other government buildings. The legislative offices and meeting rooms are located in the north building and can be blocked off when there are events at the Tennessee War Memorial. Office areas have been modernized over the years although the double-loaded hall pattern is historic. The lobby area in the north offices a historic space but has been modernized with carpeting and newer lighting. Offices and hallways have carpeting, dropped ceilings, and historic trim around doors and windows.

The setting of the Tennessee War Memorial building has changed as new buildings were constructed around it and the garden areas were changed to Legislative Plaza. Legislative Plaza is not included in the nomination due to these alterations. An early photo shows the gardens and parking area where Legislative Plaza is now. The area to the south of the auditorium building is included although there have been changes. This area is now the Vietnam Veterans Park and contains memorials to the Vietnam War and Civil War. The Women of the Confederacy statue commemorates the efforts of women during the Civil War. A grouping of three bronze figures comprises the monument. Fame (Pheme) is the largest figure and she is placing a laurel wreath



on the head of a Southern woman, who puts a "palm of glory" over the soldier.<sup>1</sup> The intent was to depict the selflessness of women during the war. The state legislature appropriated funds in 1915 and the statue had been on the west side of the State Capitol (NHL 11/11/1971). The statue was moved to the Tennessee War Memorial and dedicated on October 10, 1926. The statue is now adjacent to a more recent memorial to Vietnam War veterans, depicting three soldiers, by Nashville sculptor Alan LeQuire (noncontributing due to age).

erican Art. (Oxford: Oxford University Press, 2011), 45.

[https://books.google.com/books?id=sPGdBxzaWj0C&dq=belle+kinney+confederate+women+statue&source=gbs\\_navlinks\\_s](https://books.google.com/books?id=sPGdBxzaWj0C&dq=belle+kinney+confederate+women+statue&source=gbs_navlinks_s)

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**Contributing building:** Tennessee War Memorial  
**Contributing objects:** Victory, Women of the Confederacy  
**Noncontributing objects:** Vietnam Veterans Memorial

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**8. Statement of Significance**

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

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

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

Property is:

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

**Areas of Significance**  
 (Enter categories from instructions.)

SOCIAL HISTORY

ARCHITECTURE

ART

**Period of Significance**

1925-1967

**Significant Dates**

NA

**Significant Person**

(Complete only if Criterion B is marked above.)

NA

**Cultural Affiliation**

NA

**Architect/Builder**

Dougherty, Edward Emmett (architect)

McKim, Mead and White (associated architect)

Scholz, Leopold and Belle Kinney (artist)



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**Statement of Significance Summary Paragraph**

The Tennessee War Memorial is eligible for listing in the National Register for its statewide significance under criterion A in the area of social history and for its local significance in the areas of architecture and art. After victory in the Great War, the US experienced an upsurge of interest in commemorating the end of and sacrifices of WWI. Many countries had sent its citizens into battle over a number of years. At times seeming to be an endless war, America joined the allied forces in 1917. Countless civilian and military personnel were killed and the political face of the world changed. In Tennessee, the end of WWI coalesced in the building of the Tennessee War Memorial, a permanent monument to the War to End All Wars. Beginning in 1919 with the passage of Tennessee Memorial Act, the city of Nashville, Davidson County, and the state of Tennessee worked together to erect a memorial.

Designed by Nashville architect Edward Emmett Dougherty, with associate architects McKim Mead and White, the building was completed in 1925. Educated at the Ecole des Beaux Arts, Dougherty's design exemplifies the Classical Revival-Beaux Arts design as is seen in the colonnaded façade, symmetrical design, pedimented entry to the memorial courtyard, grille work, and multi-colored coffered ceilings inside and outside. Prominent sculptors Leopold and Belle Kinney Scholz's statues of Victory and Women of the Confederacy are fine examples of bronze statuary. The Victory statue was designed as an integral part of the Tennessee War Memorial.

Since the first meeting of the American Legion in the Tennessee War Memorial in 1925, the building has been used continually for public events, most notably as the home of the Grand Ole Opry from 1939 to 1943, the home of the Nashville Symphony from 1925 until 1980, and a frequent stop on the African American theater circuit in the 1950s and 1960s. Today, the building honors Tennesseans from several wars and photographs show the building used through the 1960s for political and memorial events, thus defining the end of the period of significance. The building has had some changes since it was built but retains its architectural and historic significance.

**Narrative Statement of Significance**

Soon after WWI ended, there were several efforts to commemorate the veterans of the Great War, including building a temporary arch in Nashville. Veterans, usually through Legionnaire associations, desired an enduring memorial. During the war families could hang Gold Star banners to indicate the death of military personnel or Blue Star banners to indicate that a person was serving in WWI. A permanent memorial would be primarily to recognize those who died. Most citizens of Tennessee agreed that there should be a memorial to individuals who fought and died in WWI, but not everyone agreed on what the memorial should be. It was not until 1925 that the Tennessee War Memorial Building in Nashville was completed.

In December 1918, the Tennessee Historical Society spoke out about needing a headquarters and thought combining a war memorial with their offices would be suitable. Another organization, the Tennessee Capitol Association wanted space to house relics and memorabilia. The Nashville Engineering Association passed a resolution on January 13, 1919 asking the state legislature to

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make an appropriation for a memorial. Another early proponent of a memorial to WWI was the Kiwanis Club in Nashville. Suggestions on what the memorial should be ranged from using Nashville's Parthenon (NR 2/23/1972) to having a permanent memorial arch, to combining a building and a memorial. The Parthenon, as part of the state's centennial celebration, was already a commemorative property and some considered it would be expedient to use an existing building. However, the building was located further out from the city center.

Gov. Albert Roberts sent a message to the 61<sup>st</sup> Tennessee General Assembly, the state legislature, in February 1919 urging them to pass legislation for a state memorial honoring those who served in WWI. This resulted in the passage of the Tennessee Memorial Act, Chapter 122 of the public Acts of 1919. The bill stated that it was "...the duty of the state of Tennessee to make adequate recognition of the heroic valor of the sons of the state who have served the United States government in the European war just closed, bringing great honor to the commonwealth."<sup>2</sup>

A committee headed by Major Rutledge Smith, president of the state's Council for National Defense, was appointed to explore options. Part of the discussion of the committee was whether the memorial should just be commemorative or whether it should have a practical use. In March of 1919, the committee chose to erect a memorial hall and offices. Known as the Memorial Hall and Annex and Victory Park, the intent was to have a park/garden, memorial, offices, and a victory boulevard. The state, city of Nashville, and Davidson County would all be involved in the project, with the city of Nashville responsible for maintaining Victory Park. Next, another commission of fifteen people was appointed to begin the process of building the memorial. The Tennessee Memorial Commission included the governor, mayor of Nashville, judges of Davidson county court, head of the state supreme court, speakers of the legislature, and legislative members. The governor was chair and the committee was empowered to acquire land, arrange a competition for the building and site plans, and to award contracts. The commission decided that the appropriate place for the new building was the land bounded by 6<sup>th</sup> and 7<sup>th</sup> Avenues, Cedar (Charlotte) – near the Tennessee State Capitol (NHL 11/11/1971). Acquiring this land would result in the demolition of several mansions, including the one used by the governor. In April 1919, Davidson County pledged \$400,000 and Nashville pledged \$600,000. The rest of the funds, estimated at \$1 million, would come from the state. Bonds were sold to finance the building, but there were questions about the constitutionality of the sale. The Annex included in the plans would only be used by the state, although three government entities were part of the project. The State Supreme Court ruled that this was legal and the building was financed successfully.<sup>3</sup>

A sub-committee of the Tennessee Memorial Commission was formed to choose an architect. It was composed of State Treasurer Hill McAllister, Dr. J.J. Rucker of Murfreesboro, and Senator Finley Dorris of Nashville. In choosing an architect to design the building, it was decided to "hold a

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<sup>2</sup> Hill McAlister. "Idea Born In The Stirring Times When Soldiers Returned From Overseas" in *The Tennessee Legionnaire*, September 15, 1925, Vol 2, No. 18, 1.

<sup>3</sup> "Supreme Court Puts the O. K. On Memorial for Soldiers" in *Nashville Tennessean*, January 25, 1920, p.7. Accessed through ProQuest Historical Newspapers.

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competition and select that design which was declared to be superior by the judgment of a competent jury of eastern architects".<sup>4</sup> Professor Warren P. Laird, dean of the school of architecture at the University of Pennsylvania headed the jury. A Nashville newspaper reported that the jury was composed of "distinguished architects of New York City and Philadelphia who spent several days in Nashville passing upon the various plans..."<sup>5</sup> Committee members were Paul Cret of Philadelphia and Egerton Swartwout and Charles Platt of New York. Judging was done under the "rules and regulations of the American Institute of Architects."<sup>6</sup> At least two of the architects chosen for the committee were or would become known for WWI commemorative designs.

At the same time Tennessee was planning to commemorate WWI, the US government was realizing that there was a need for "...federal control over the commemoration of American armed forces overseas."<sup>7</sup> In 1923 President Harding established the American Battle Monuments Commission, which had the principal responsibility of exerting control over commemoration of the war in Europe. The commission was responsible for memorial chapels in eight military cemeteries in Europe that were under the jurisdiction of the War Department. Both Paul Cret and Egerton Swartwout served on this commission. Cret (1876-1925) was known for his Beaux Arts style and designed the Memorial Arch at Valley Forge and several WWI cemeteries and battlefield memorials. Swartwout (1870-1943) worked for McKim Mead and White until 1900 when he formed Tracy and Swartwout; he later had a solo practice. Swartwout also helped develop the American Institute of Architects guidelines for competitions. Charles Platt (1861-1933) was known more for his landscape designs and integrating landscape with buildings. Warren P. Laird "...did comparatively little in the way of conventional architectural design..." and spent much of his career advising architectural competitions.<sup>8</sup>

There were actually two competitions – one for Tennessee architects and one for out-of-state architects. Three architects were chosen from each group and then the six competed against each other for the final award. The finalist Tennessee architects were B.H. and R.H. Hunt of Chattanooga; Charles Pfiel and George Awsumb of Memphis; and Edward Emmett Dougherty of Nashville, in association with McKim, Mead and White of New York. Dougherty was the

unanimous choice in February 1922 (plans detail left). In discussing his association with McKim, Mead and White, Dougherty "considered himself fortunate indeed to be able to arrange with this firm to be associated with in the competition."<sup>9</sup> Arnold



liers Returned From Overseas" in *The Tennessee Legionnaire*

<sup>4</sup> September 15, 1925, Vol 2, No. 18, 2.

<sup>5</sup> Vertical files, Tennessee State Library and Archives. Various newspaper articles.

<sup>6</sup> "Nashville Man Wins Contest: Edward Dougherty Selected as Architect for State War Memorial" in *Nashville Banner*, February 16, 1922.

<sup>7</sup> *American Battlefield Monuments Commission*. <https://www.abmc.gov/about-us/history>

<sup>8</sup> *Philadelphia Architects and Building: Warren Powers Laird (1861-1948)*.

[https://www.philadelphiabuildings.org/pab/app/ar\\_display.cfm/21437](https://www.philadelphiabuildings.org/pab/app/ar_display.cfm/21437)

<sup>9</sup> Vertical files, Tennessee State Library and Archives. Various newspaper articles.



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Brunner, Cass Gilbert, and Don Barber, all then in New York, were the out-of-state architects in the final competition. The designs were based on a cost of seventy cents per cubic foot, with an estimated cost of the project at \$1.3 million. In addition there was "set aside about \$50,000 of the available money for decorations, landscape work, etc."<sup>10</sup>

Dougherty (1876-1943) was an Atlanta native who graduated from the University of Georgia, attended Cornell University School of Architecture and then attended the Ecole des Beaux Arts, as did most of the other finalists in the design competition. Dougherty first practiced in Georgia, but he had several commissions in Nashville, especially in the suburb of Belle Meade (including the Belle Meade County Club and Belle Meade Apartments [NR 4/19/1984]), that resulted in his move to Nashville. He also designed numerous commercial and public buildings until 1942, when he became the staff architect for the Baptist Sunday School board. McKim, Mead and White was a nationally known firm of architects known for their City Beautiful and Gilded Age designs. In 1872 Charles Follen McKim (1847-1909) and William Rutherford Mead (1846-1928) joined to form McKim and Mead, with Sanford White (1853-1906) joining the firm in 1879.<sup>11</sup>

There were positive and negative comments on the chosen design, as two examples show. In February 1922, Mrs. J.C. Bradford, president of the Nashville Arts Association, who already advised that the process of building a memorial should proceed slowly, editorialized that the overall design was bad. She thought the style of building was "harmonious" but location was wrong. Bradford wanted there to be buildings on both sides of the Tennessee State Capitol, and thought the chosen plan "gives the impression of man with one arm cut off."<sup>12</sup> She also thought that the new building would dwarf the Tennessee State Capitol building. There were many positive responses to the choice, including an August 1922 newspaper editorial that called the design a work of beauty and a lasting monument to honor the war heroes.<sup>13</sup>

The team of architects had until November to give estimates of costs and get contract bids. The building was to be constructed of Indiana limestone, reinforced concrete, and steel. It was designed to be fireproof, was 380'x114' in dimensions, and had gardens and a central memorial court. A bronze statue would be the centerpiece of the memorial court. The design was really two buildings connected by the memorial court or court of honor, which was supported by large Doric columns. Offices were planned for the archives and the state archivist and for the American Legion. A Polk Memorial room, with furniture and memorabilia donated by a relative of Polk (Mrs. Geo. W. Fall) was planned for one room. Three rooms designated for the historical society were located on the west or 7<sup>th</sup> Avenue side of the building and a large room on the south was

<sup>10</sup> Vertical files, Tennessee State Library and Archives. Various newspaper articles.

<sup>11</sup> White is also known for being murdered by his mistress's husband.

<sup>12</sup> "Single Memorial Deplored by Art Chairman" in *Nashville Tennessean*. February 17, 1922. Accessed through ProQuest Historical Newspapers.

<sup>13</sup> "Memorial Hall and Annex to be a Work of Beauty" in *Nashville Tennessean*, August 22, 1922. Accessed through ProQuest Historical Newspapers.

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designated the Confederate room in hopes that Confederate organizations would make it a shrine. Space was planned for a military museum and the auditorium seated 2,500. Estimates were that the office space in the new building would meet needs for about twenty years. As part of the overall plan, Deaderick Street would be renamed Victory Boulevard. The memorial building was supposed to have uninterrupted view from its site to the Cumberland River to the east.

The job of building the memorial was rushed / on a fast track. An Atlanta company, A.J. Krebs and Co was awarded the general contract on February, 1923 and started work one month later. Another firm involved in the construction of the Tennessee War Memorial was the Nashville Bridge Company. The company fabricated the 100'-span steel trusses for the roof of the auditorium and the cantilever steel supports for the auditorium balcony. H.E. Parmer, a Nashville contractor, was responsible for marble and terrazzo, art mosaics, copper, and skylights. Cunningham Electric Company was responsible for the wiring and fixtures; Gowans-Hailey Company completed the heating and plumbing and plastering was done by Hopton Brothers. D.Y. Johnson Company was responsible for limestone and granite work; John M. Ransom Company completed millwork and fixtures; and glazing and glass was done by Warren Brothers Company.<sup>14</sup> A cornerstone was laid without ceremony. It contained a state history book, photo of the governor, work of Davidson County during the war, many officials' names, TN handbook, and newspapers.

The building dedication took place on September 21, 1925. It was held during the 7<sup>th</sup> annual meeting of the Tennessee American Legion; appropriately, they were the first ones to use the building. Burt L. Genner of McKim Mead and White; Hill McAlister, State Treasurer; Luke Lea, WWI veteran and commander of the 114<sup>th</sup> field artillery; Dougherty; head of women's Legion auxiliary in Tennessee Mrs. Atlee; national commander of American Legion; national president of women's auxiliary; and the Memphis commander of American legion all attended the dedication as distinguished guests. Mayor Hillary Howse of Nashville accepted the building for the city; Judge Litton Blackmon accepted for the county; Gov. Austin Peay accepted for state; and Luke Lea accepted for the military. Sgt. Alvin York was escorted into the building as a hero. The cost of the building at that time was estimated at about \$2.5 million.

The classical influence of the Ecole des Beaux Arts in the Tennessee War Memorial is seen in the façade and details of the building. The pedimented entry with massive Doric columns, seal of the State of Tennessee flanked by fasces and cornucopias, and anthemions on the raking cornice are character defining features of classical design. As important as the architectural features is the message on the façade entablature, from part of President Wilson's speech to Congress declaring war on Germany: "America is privileged to spend her blood and her might for the principles that gave her birth and happiness and peace which she has treasured." In a similar manner, it is easy to forget that the memorial plaques with the names of the 3,400 dead are prominently displayed at the entrance to the building. These plaques are central to the design of the building, but it is the

<sup>14</sup>“What The War Memorial Means to Us Who Helped Build It” in *The Tennessee Legionnaire*, September 15, 1925, Vol 2, No. 18, Section 3, 1.

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elaborate bronze doors and grilles and polychrome terra cotta coffered ceiling at the entry that visitors often notice first.

Planned as part of the design of the Tennessee War Memorial, the bronze memorial plaques and the bronze statue in the court area were not completed when the building was dedicated. In 1922, the building, considered to be spacious and easily accessed, was called the Memorial Building and Capitol Annex.<sup>15</sup> The gardens planned as part of the original design were also not complete at the time of the dedication. Two gardens (Victory Park) were planned, one at the south wall and the main one, in front of the building - between Cedar (Charlotte) and Union and 6<sup>th</sup> and Capitol Boulevard.

Around 1929, the bronze plaques were placed on the west and north walls of center court. The plaques contain the names of 3,400 WWI dead. The division of History of the Department of Education was charged with getting the names and appointed "mother chairmen" for each county in the state. William M. Kendall of McKim Mead and White considered the monumental bronze statue to be central to the design of the Tennessee War Memorial.<sup>16</sup> Called Victory and designed by Leopold and Belle Kinney Scholz, the bronze statue was dedicated on September 16, 1931. It stands fourteen feet tall and rests on a nine foot base. Victory holds a smaller figure of Nike in one hand. In 1936, Tennessee's Department of Highways and Public Works was responsible for sheathing the statue in gold leaf<sup>17</sup>. Another statue, Women of the Confederacy, by Belle Kinney was moved from the State Capitol to the Tennessee War Memorial building site in 1926.

Belle Kinney Scholz (1890-1969) was a Nashville native who won a sculpture competition at the Centennial Exposition in Nashville in 1897 when she was seven years old. At age fifteen, she received a scholarship to the Art Institute of Chicago and two years later had her first commission, for a sculpture of the Tennessee Central Railway's Jere Baxter. Kinney moved to Greenwich Village, where she met and married Scholz (1877-1946) in 1921. In addition to Victory and the Confederate Women statues, Kinney and her husband worked on the revisions to the pediment on Tennessee's Parthenon in the 1920s and statues of Andrew Jackson and John Sevier in the U.S. Capitol's Statuary Hall. Work on Nashville's Parthenon involved studying the Elgin marbles and early drawings of the original Parthenon.<sup>18</sup> Kinney maintained a studio in Ulster County, NY and had commissions throughout the US.<sup>19</sup> Bronze statues completed by Leopold Scholz include The

<sup>15</sup> "Memorial Hall and Annex to be a Work of Beauty" in *Nashville Tennessean*, A6. August 27, 1922. Accessed through ProQuest Historical Newspapers.

<sup>16</sup> McAlister. "Idea Born In The Stirring Times When Soldiers Returned From Overseas" in *The Tennessee Legionnaire*, 1.

<sup>17</sup> Tammy Sellers and Holly Barnett. *The Tennessee Department of Transportation: A Century of Achievement and Progress 1915-2015* (Nashville: Tennessee Department of Transportation, 2015), 59.

<sup>18</sup> Carroll Van West, "Belle Kinney" in *Tennessee Encyclopedia of History and Culture* (Knoxville: University of Tennessee Press, 1998.) <https://tennesseeencyclopedia.net/>

<sup>19</sup> Joan Marter (ed.), *The Grove Encyclopedia of American Art*, Vol. 1. (Oxford University Press, 2011), 45.

<https://books.google.com/books?id=sPGdBxzaWj0C&pg=RA2-PA45&dq=grove+encyclopedia+of+american+art+and+belle+kinney&hl=en&sa=X&ved=0ahUKEwiGg9GZ55zUAhXD5>

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Mail Carrier (circa 1938) in Chattanooga and a cast stone bas relief 1940 WPA project, A pioneer Woman's Bravery, for a post office in Angola, New York.

Nashville architect Edwin Keeble in a paper to the Tennessee Historical Society, whose offices were (and are still) in the building, commented about the building In February 1942:

Bear in mind the fact that almost never is enough time spent in leisurely contemplation of a proposed building (sic). All too often a good building committee with a good program and a good architect fails to produce a good building simply on account of a lack of time. It is not news to historians that the world's finest buildings were not planned overnight. It is news to no one that this very building (the War Memorial) was so rushed that its purpose other than as monument was rather unfortunately subordinated....<sup>20</sup>

Despite Keeble's comment on the building, it serves its purpose in commemorating WW I and veterans of later wars.

The offices and auditorium spaces of the Tennessee War Memorial have been updated over time. Victory Park changed dramatically over the years and became Legislative Plaza beginning in 1971. A major alteration is that the area is now only for pedestrians. There is limited access to office spaces and below ground access to legislative offices. Legislative offices, the Tennessee Historical Society, and the military museum maintain offices in the building. Photographs at the Tennessee State Library and Archives show that the Tennessee War Memorial was used for political speeches, government conferences, the state museum, and military parades at least throughout the 1960s. Today most people consider the Tennessee War Memorial as a performance venue. The Grand Ole Opry was here from 1923 to 1943 and had their first RCA broadcast from the auditorium. Three of the great Opry stars were inducted into the County Music Hall of Fame on the Tennessee War Memorial stage. The Nashville Symphony was here from 1925 through circa 1980. During the 1950s and 1960s, the building was a stop on the African American theater circuit and hosted popular stars such as The Five Satins, Bo Diddley, Aretha Franklin, and Ray Charles. Martin Luther King Jr. and John Lewis also spoke here. Concerts and special events such as the Southern Festival of Books have used the spaces in the building throughout its history.

Nashville has been called the Athens of the South both for its educational opportunities and for its architecture. Examples of classical and Beaux Arts design in Nashville are found in the 1845-1859 William Strickland designed Tennessee State Capitol, houses such as the circa 1840 Belle Meade (NR 12/30/69) and the 1850s Belmont Mansion (NR5/6/1971), the 1897/1920-1931 Parthenon with the statue of Athena (1990), the 1910 Hermitage Hotel (NR 7/24/1975) designed by J. Edwin

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<sup>20</sup> Edwin A. Keeble. "Housing History" in *Tennessee Historical Quarterly*, 147. June 1942.

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Carpenter, the 1953 Tennessee State Library and Archives building by Clinton H. Parrent (NR11/17/2003), and the 2001 Nashville Public Library designed by Robert AM Stern. Numerous commercial and residential buildings in the city were also built with Classical Revival design or influence.

A comparable building to the Tennessee War Memorial might be the circa 1925 Masonic Grand Lodge designed by Asmus and Clark of Nashville. The form is a rectangle with the two story Ionic columns, a one story base, and a nearly full story entablature. It appears heavier or sturdier than the Tennessee War Memorial building, although the interior auditorium is an open space like the Tennessee War Memorial auditorium. Unlike other classical buildings in the city, the Tennessee War Memorial is unique with a courtyard separating two buildings. The open space between the buildings and large series of steps to the court makes this building different than others of the same genre. The book *Classical Nashville: Athens of the South* describes the character of the building:

The War Memorial Building on Legislative Plaza is perhaps the best summary statement of classicism in pre-Depression Nashville. A tribute to the dead of World War I, it is also a memorial to the classical spirit itself. The War Memorial, and other Beaux-Arts structures of the period, are the last in Nashville to reflect a confident identification with the ancient world.<sup>21</sup>

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<sup>21</sup> Christine Kreyling, Wesley Paine, Charles W. Watterfield Jr., and Susan Ford Wiltshire. *Classical Nashville: Athens of the South*. (Nashville: Vanderbilt University Press, 1996), 62-63.



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**9. Major Bibliographic References**

**Bibliography**

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- Mills, Cynthia and Pamela Simpson. *Monuments to the Lost Cause: Women, Art, and the Landscapes of Southern Memory*. (Knoxville: The University of Tennessee Press, 2003.)
- "Single Memorial Deplored by Art Chairman" in *Nashville Tennessean*. February 17, 1922. Accessed through ProQuest Historical Newspapers.
- Tennessee State Library and Archives. Vertical files, various newspaper articles.
- The Tennessee Legionnaire*. Vol. 2, No. 18, September 15, 1925.

Previous documentation on file (NPS):		Primary location of additional data:	
preliminary determination of individual listing (36 CFR 67 has been requested)	x	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	

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	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**

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**Acreage of Property** 1.54 acres **USGS Quadrangle** Nashville West

**Latitude/Longitude Coordinates**

Datum if other than WGS84:  
(enter coordinates to 6 decimal places)

- |                        |                       |
|------------------------|-----------------------|
| 1. Latitude: 36.164088 | Longitude: -86.783651 |
| 2. Latitude:           | Longitude:            |
| 3. Latitude:           | Longitude:            |
| 4. Latitude:           | Longitude:            |

**Verbal Boundary Description**

The boundary is parcel 09301008000.

**Boundary Justification**

The boundary includes all property associated with the building. It excludes Legislative Plaza and includes the land south of the building to include the Women of the Confederacy statue that was moved here in 1926.

Tennessee War Memorial  
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Latitude/Longitude Coordinates  
Nashville West

Latitude: 36.164088

Longitude: -86.783651

Tennessee War Memorial  
Name of Property

Davidson County TN  
County and State



Boundary —————



Tennessee War Memorial  
Name of Property

Davidson County TN  
County and State

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**11. Form Prepared By**

---

Name Claudette Stager  
Organization Tennessee Historical Commission  
Street & Number 2941 Lebanon Pike Date July 2017  
City or Town Nashville Telephone 615-770-1089  
E-mail Claudette.stager@tn.gov State TN Zip Code 37214

**Additional Documentation**

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to map.
- **Photographs** (refer to Tennessee Historical Commission National Register *Photo Policy* for submittal of digital images and prints)
- **Additional items:** (additional supporting documentation including historic photographs, historic maps, etc. should be included on a Continuation Sheet following the photographic log and sketch maps)

**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.

Tennessee War Memorial

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Name of Property

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### Photo Log

Name of Property: Tennessee War Memorial  
City or Vicinity: Nashville  
County: Davidson  
State: Tennessee  
Photographer: Claudette Stager and Holly Barnett  
Date Photographed: March and May 2014, June 2017

- 1 of 53. East façade, facing southwest.
- 2 of 53. East façade, facing northwest.
- 3 of 53. East façade of offices, facing west.
- 4 of 53. East façade of auditorium, facing west.
- 5 of 53. East façade of courtyard, part of auditorium and offices, facing west.
- 6 of 53. East façade of courtyard.
- 7 of 53. Candelabra at façade, facing west.
- 8 of 53. Detail of central pediment on east façade.
- 9 of 53. North elevation (offices), facing south.
- 10 of 53. North elevation (offices) well, facing east.
- 11 of 53. West and south elevations (auditorium), facing northeast.
- 12 of 53. West elevation (offices), facing northeast.
- 13 of 53. West elevation (auditorium), facing northeast.
- 14 of 53. West elevation(courtyard), facing southeast.
- 15 of 53. West elevation well, facing northeast.
- 16 of 53. South elevation and east façade of auditorium, Vietnam Veterans Park visible, facing northwest.
- 17 of 53. South elevation, Vietnam veterans Park visible, facing northeast.
- 18 of 53. Women of the Confederacy, facing west.
- 19 of 53. South elevation and Women of the Confederacy, facing northeast.
- 20 of 53. Bronze doors in courtyard, facing south.
- 21 of 53. Courtyard, Legislative Plaza side, facing north.
- 22 of 53. Courtyard, 7<sup>th</sup> Avenue side, facing south.
- 23 of 53. Courtyard, facing northwest towards offices and memorial plaques.
- 24 of 53. Courtyard details, facing northwest.
- 25 of 53. Courtyard, facing south with Victory at center and auditorium in background.
- 26 of 53. Courtyard, facing east with back of Victory, and courtyard pediment.
- 27 of 53. In Memoriam plaque and bronze light in courtyard, facing west.
- 28 of 53. Victory, facing west.
- 29 of 53. Courtyard with Victory, facing southwest towards auditorium.
- 30 of 53. Courtyard, facing north towards offices.
- 31 of 53. Main entry to auditorium, facing west.
- 32 of 53. Main entry to auditorium facing east.
- 33 of 53. Doors to auditorium, facing south.
- 34 of 53. Auditorium from balcony, facing southwest.
- 35 of 53. Stage detail.
- 36 of 53. Auditorium, facing north.

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- 37 of 53. Auditorium, from stage, facing northwest.
- 38 of 53. Auditorium, from stage, facing northeast.
- 39 of 53. Auditorium, facing north towards entry doors.
- 40 of 53. Auditorium ceiling.
- 41 of 53. Auditorium dressing room.
- 42 of 53. Typical stair.
- 43 of 53. Hallway on upper floor in auditorium, facing west.
- 44 of 53. Military museum in lower level of auditorium, south elevation entry, facing north.
- 45 of 53. Lower level access from auditorium to legislative plaza , facing north.
- 46 of 53. Main level hallway, leading to legislative plaza, facing north.
- 47 of 53. Overview, Tennessee War Memorial at right of photo.
- 48 of 53. Stair leading to legislative offices.
- 49 of 53. Stair leading to legislative offices.
- 50 of 53. Lobby of legislative office section, facing west.
- 51 of 53. Typical hall in legislative office section.
- 52 of 53. Typical office space in legislative office section.
- 53 of 53. View from office to courtyard, Victory seen through window, facing south.

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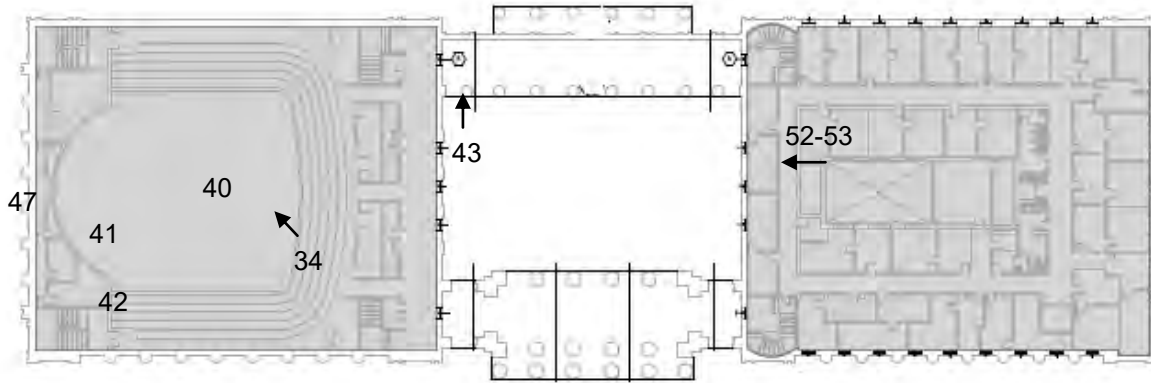
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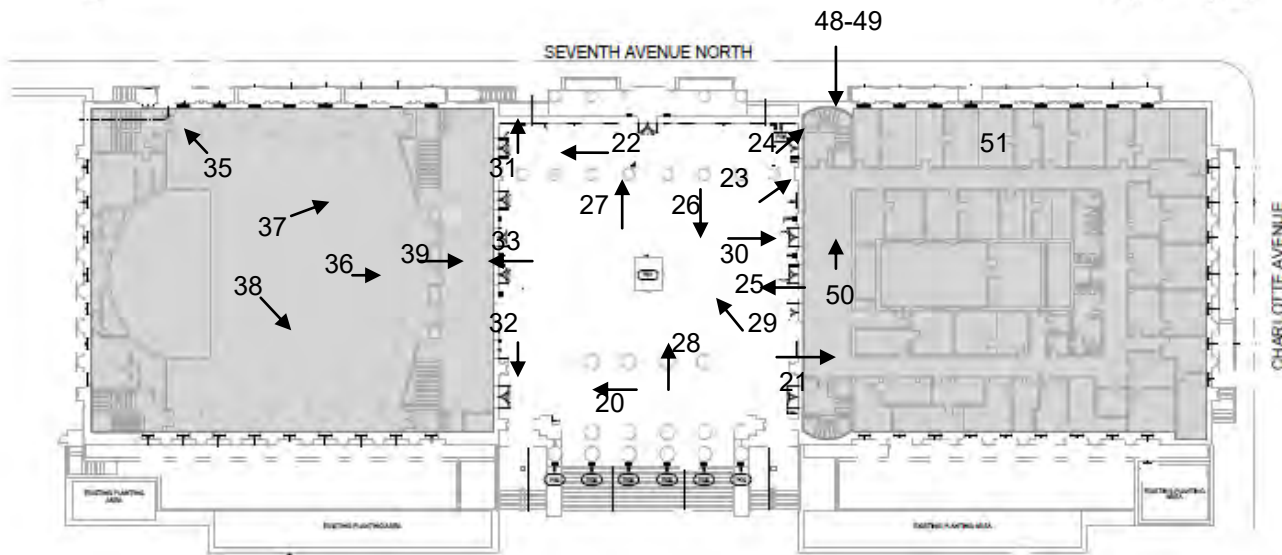
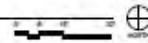
Tennessee War Memorial  
Name of Property

Davidson County TN  
County and State

Photo Key



2 SECOND FLOOR PLAN



1 FIRST FLOOR PLAN

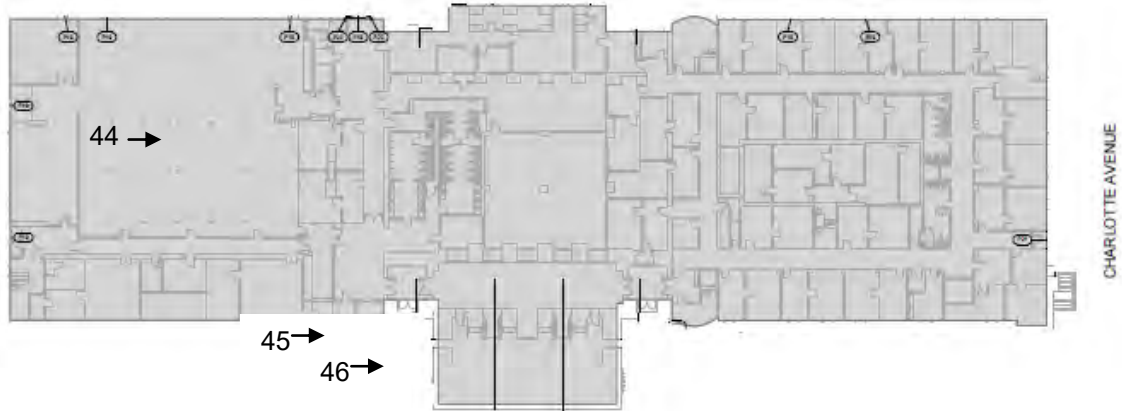




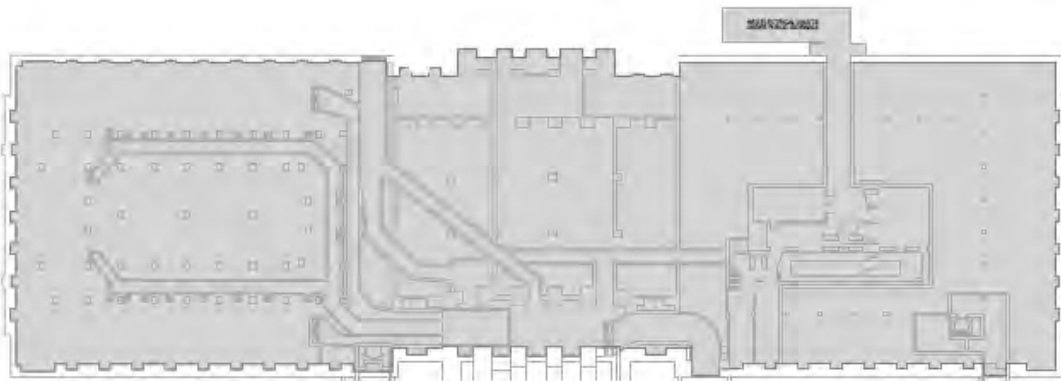
Tennessee War Memorial  
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Photo Key



2 GROUND FLOOR PLAN  
\* NOTE: SEE 1 FACILITY AND 2 FACILITIES FOR RELOCATION OF SPACES (DASHES) BACK TO THEIR ORIGINAL LOCATION



1 BASEMENT FLOOR PLAN

United States Department of the Interior  
National Park Service

**National Register of Historic Places  
Continuation Sheet**

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NA
Name of multiple listing (if applicable)

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All historic photos are from the Tennessee State Library and Archives photograph and image collection.

1933



Hill McAlister inauguration at Tennessee War Memorial, January 17, 1933. Drawer 13, Folder 80, Image ID 2616.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

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Section number historic photos Page 31

1941



Tennessee War Memorial at right in photo  
(Hermitage Hotel and YMCA in background)  
Drawer 19, Folder 63, Image ID 3756



Tennessee War Memorial at left in photo  
(State Capitol in background)  
Drawer 23, Folder 68, Image ID 4699

1945

United States Department of the Interior  
National Park Service

**National Register of Historic Places  
Continuation Sheet**

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NA

Name of multiple listing (if applicable)

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Gov. Jim Nance McCord inaugural address in Tennessee War Memorial auditorium, January 16, 1945.  
RG 82, Box 50, File 54, Image ID 20865

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

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1946



Tennessee War Memorial (Life and Accident building in background)  
June 1, 1946

RG 82, Box 12, File 44, Image ID 15257



From roof of Tennessee War Memorial, Memorial Day parade, June 3, 1946  
RG 82, Box 55, File 60, Image ID 21731



United States Department of the Interior  
National Park Service

### National Register of Historic Places Continuation Sheet

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Name of Property
Davidson County Tennessee
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County and State
NA
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Name of multiple listing (if applicable)

Section number historic photos Page 34

1947, 1948?



American Legion Post 5 in War Memorial Auditorium, Memorial Day, May 30, 1947  
Drawer 15, Folder 73, Image ID 2939.



Armed Forces Day, 1948? At Tennessee War Memorial  
THS 193, Box 3A, Folder 30, Image ID 13405

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

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Name of Property
Davidson County Tennessee
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County and State
NA
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Section number historic photos Page 35

1955, 1957



Tennessee War Memorial, July 6, 1955  
RG 82, Box 12, File 123, Image ID 15336



Memorial Square and Tennessee War Memorial at right in photo, 1957 (Cotton States building, Andrew Jackson Hotel, Hermitage Hotel, YMCA also in photo) RG 82, Box 16, File 132, Image ID 15801.

United States Department of the Interior  
National Park Service

### National Register of Historic Places Continuation Sheet

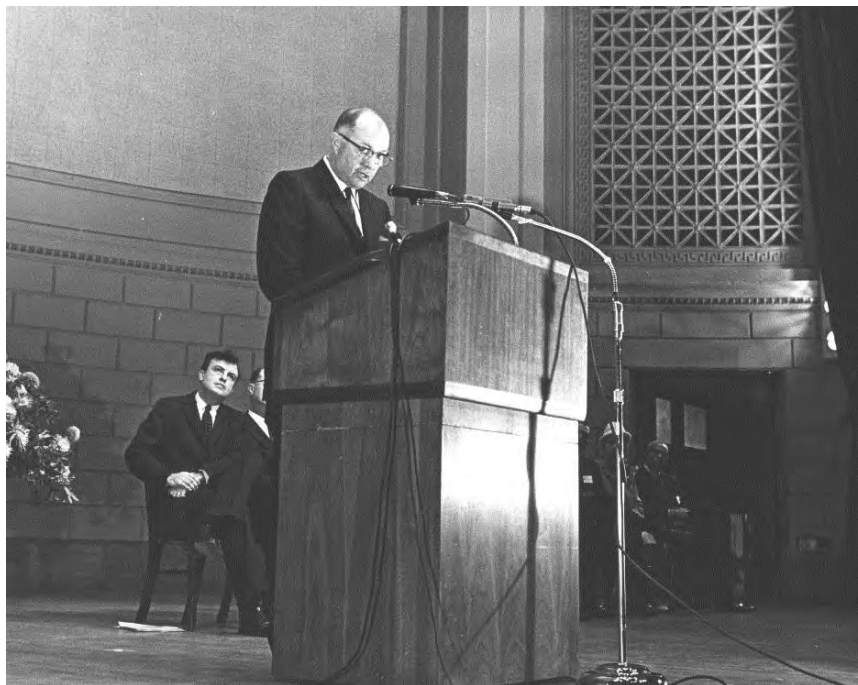
Tennessee War Memorial
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Name of Property
Davidson County Tennessee
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County and State
NA
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Name of multiple listing (if applicable)

Section number historic photos Page 36

1967



Tennessee War memorial at right in photo (Hermitage Hotel and YMCA in background)  
June 1, 1967, RG 82, Box 16, File 132, Image ID 15801



1967 Tennessee Governor's Conference on Libraries in Tennessee War Memorial Auditorium  
Drawer 24, Folder 53, Image ID 4715

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**Property Owner:**

(This information will not be submitted to the National Park Service, but will remain on file at the Tennessee Historical Commission)

---

Name State of Tennessee, c/o John Hull, Deputy Commissioner, Dept. of General Services

Street &

Number 312 Rosa Parks, 24<sup>th</sup> floor Telephone (615) 741-2315

City or Town Nashville State/Zip TN 37243

Cc: Brent Hyams  
Chief Operating Officer  
War Memorial Auditorium  
PO Box 190660  
Nashville TN 37219





















AMERICA IS PRIVILEGED TO SPEND HER BLOOD AND HER MIGHT FOR THE PRINCIPLES  
THAT GAVE HER BIRTH AND HAPPINESS AND THE PEACE WHICH SHE HAS TREASURED





AMERICA IS PRIVILEGED TO SPEND HER BLOOD AND HER MIGHT FOR THE PRINCIPLES  
THAT GAVE HER BIRTH AND HAPPINESS AND THE PEACE WHICH SHE HAS TREASURED











AMERICA IS PRIVILEGED TO SPEND HER BLOOD AND HER MIGHT  
THAT GAVE HER BIRTH AND HAPPINESS AND THE PEACE





Municipal Auditorium  
Capitol Hill Parking

WALKERS  
WALK ON FOOT  
& BICYCLE

7th Ave W

HEAD





*The Nashville*  
Municipal Auditorium  
Capitol Hill Parking (P)  
↑

MUSICIANS HALL OF FAME & MUSEUM  
↑

MUSICIANS HALL OF FAME & MUSEUM  
↑

↑





War  
Memorial  
Auditorium  
TN Military  
Museum

















Centennial  
State Park  
←  
Capitol Hill  
Parking (P)  
→







CAUTION  
SERVICIO DE SEGURIDAD  
PÚBLICA

NO  
RECYCLING  
RECYCLING  
BELLER BRATING  
PUNDO DE LAMPAS





TENNESSEE STATE NORTH  
MILITARY BRANCH







CAUTION  
SURFACE MAY BE SLIPPERY  
WHEN WET

---

NO  
BICYCLING  
SKATEBOARDING  
ROLLER SKATING  
WADING OR CAMPING

TENNESSEE STATE  
MUSEUM  
MILITARY BRANCH  
←























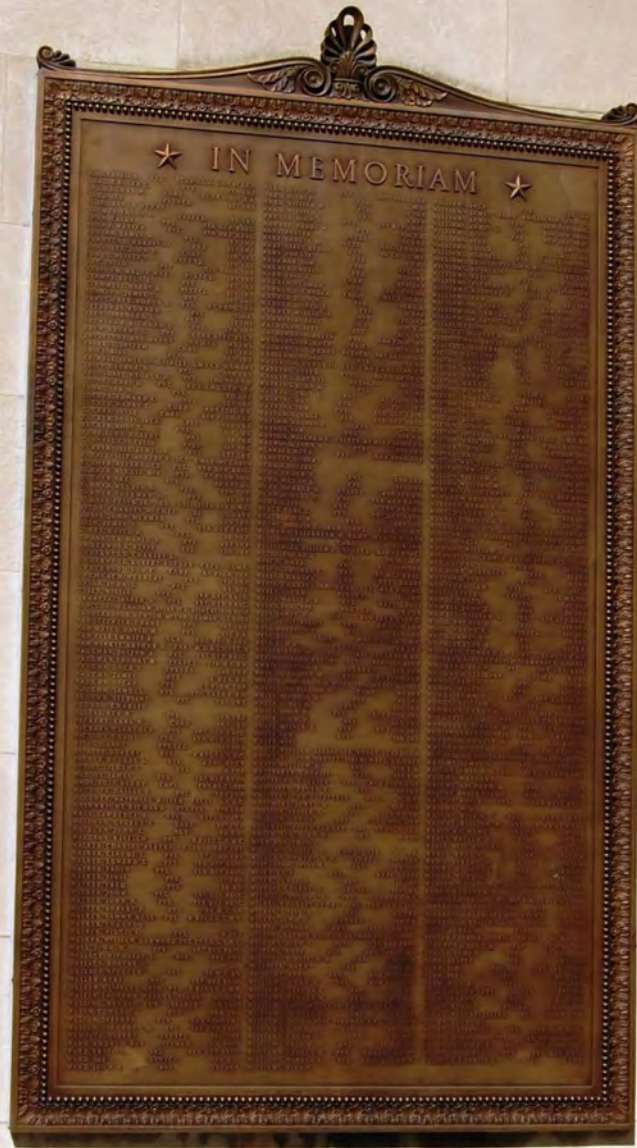


Sheraton













THE UNIVERSITY OF TEXAS  
AT AUSTIN

1914-1915













































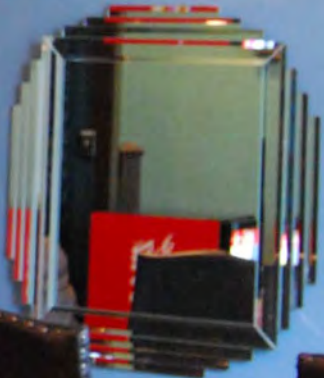
EXIT

SECTION 3













Serial 001  
File Folder  
Qty 400

Serial 001  
File Folder  
Qty 400









TODAY

Blot it Out  
with  
LIBERTY  
BONDS





























206A

200













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: 10/4/2017      Date of Pending List: 10/26/2017      Date of 16th Day: 11/13/2017      Date of 45th Day: 11/20/2017      Date of Weekly List:

Reference number:

Nominator:

Reason For Review:

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

Accept       Return       Reject      11/16/2017 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  
PROPERTY: Tennessee War Memorial  
ADDRESS: 301 6<sup>th</sup> Avenue North

HISTORIC PRESERVATION COMMISSION EVALUATION

NAME OF COMMISSION: Metropolitan (Nashville) Historical Commission  
DATE OF MEETING: August 28, 2017  
HOW WAS THE PUBLIC NOTIFIED OF THE MEETING? meeting agenda posted on website + via subscription  
 ELIGIBLE FOR THE NATIONAL REGISTER  
 NOT ELIGIBLE FOR THE NATIONAL REGISTER

REASONS FOR ELIGIBILITY OR NON-ELIGIBILITY: The MHC concurs that the Tennessee War Memorial is eligible for listing in the National Register of Historic Places for the reasons outlined below.

SIGNATURE: Scarlett Miles  
TITLE: Scarlett C. Miles, Metro Nashville Historical Comm., CLG DATE: 8/28/17

THC STAFF EVALUATION

ELIGIBLE FOR THE NATIONAL REGISTER  
 NOT ELIGIBLE FOR THE NATIONAL REGISTER

REASONS FOR ELIGIBILITY OR NON-ELIGIBILITY:

The Tennessee War Memorial is eligible for listing in the National Register for its statewide significance under criteria A and C in the areas of social history, architecture, and art. After victory in the Great War, the US experienced an upsurge of interest in commemorating the end of and sacrifices of World War I (WWI). In Tennessee, the end of WWI coalesced in the building of the Tennessee War Memorial, a permanent monument to the War to End All Wars. Beginning in 1919 with the passage of Tennessee Memorial Act, the city of Nashville, Davidson County, and the state of Tennessee worked together to erect a memorial.

Designed by Nashville architect Edward Emmett Dougherty, with associate architects McKim Mead and White, the building was completed in 1925. Educated at the Ecole des Beaux Arts, Dougherty's design exemplifies the Classical Revival-Beaux Arts design as is seen in the colonnaded façade, symmetrical design, pedimented entry to the memorial courtyard, grille work, and multi-colored coffered ceilings inside and outside. Prominent sculptors Leopold and Belle Kinney Scholz's statues of Victory and Confederate Women are fine examples of bronze statuary. The Victory statue was designed as an integral part of the Tennessee War Memorial.

SIGNATURE: Claudette Stager  
TITLE: DSHPO DATE: 7/20/17

PLEASE COMPLETE THIS FORM AND RETURN TO:

CLAUDETTE STAGER  
TENNESSEE HISTORICAL COMMISSION  
2941 LEBANON PIKE  
NASHVILLE, TENNESSEE 37214

Claudette.stager@tn.gov





**TENNESSEE HISTORICAL COMMISSION**  
STATE HISTORIC PRESERVATION OFFICE  
2941 LEBANON PIKE  
NASHVILLE, TENNESSEE 37243-0442  
OFFICE: (615) 532-1550



October 2, 2017

J. Paul Loether  
Deputy Keeper and Chief,  
National Park Service  
National Register of Historic Places  
1849 C Street, NW, Mail Stop 7228  
Washington, DC 20240

Dear Mr. Loether:

The enclosed disk contains the true and correct nomination for listing of the *Tennessee War Memorial*. We received a CLG comment from the Metro (Nashville) Historical Commission in support of the nomination and that is enclosed.

If you have any questions or if more information is needed, please contact Claudette Stager at (615) 770-1089 or [Claudette.Stager@tn.gov](mailto:Claudette.Stager@tn.gov).

Sincerely,

E. Patrick McIntyre, Jr.  
State Historic Preservation Officer

EPM:cs

Enclosures