

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 *How to Complete the National Register of Historic Places registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an 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. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Daniel, John Beauregard, House
other names/site number Woman's Club of Nashville (preferred)

2. Location

street & number 3206 Hillsboro Pike NA not for publication
city or town Nashville NA vicinity
stat Tennessee code TN county Davidson code 037 zip code 37215
e _____

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 for 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 nationally statewide locally. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date
State Historic Preservation Officer, Tennessee Historical Commission
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See Continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

<input type="checkbox"/> entered in the National Register. <input type="checkbox"/> See continuation sheet	_____	Signature of the Keeper	_____	Date of Action
<input type="checkbox"/> determined eligible for the National Register. <input type="checkbox"/> See continuation sheet	_____			
<input type="checkbox"/> determined not eligible for the National Register	_____			
<input type="checkbox"/> removed from the National Register.	_____			
<input type="checkbox"/> other (explain): _____	_____			
_____	_____			
_____	_____			

5. Classification

Ownership of Property
(Check as many boxes as apply)

Category of Property
(Check only one box)

Number of Resources within Property
(Do not include previously listed resources in count)

- private
- public-local
- public-State
- public-Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
1	0	buildings
		sites
		structures
		objects
1	0	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)
N/A

Number of Contributing resources previously listed in the National Register
0

6. Function or Use

Historic Functions
(Enter categories from instructions)

DOMESTIC: single dwelling

Current Functions
(Enter categories from instructions)

SOCIAL: clubhouse

7. Description

Architectural Classification
(Enter categories from instructions)

Classical Revival

Materials
(Enter categories from instructions)

foundation STONE
walls STUCCO

roof ASPHALT
other WOOD

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

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 N/A

(Mark "x" in all 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 of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

Period of Significance

1927

Significant Dates

NA

Significant Person

(complete if Criterion B is marked)

NA

Cultural Affiliation

NA

Architect/Builder

unknown

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS): N/A

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- Previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State Agency
- Federal Agency
- Local Government
- University
- Other

Name of repository:

Woman's Club of Nashville

Woman's Club of Nashville
Name of Property

Davidson County, Tennessee
County and State

10. Geographical Data

Acreage of Property 3.15 acres Oak Hill 308 SE

UTM References

(place additional UTM references on a continuation sheet.)

1	<u>16</u>	<u>517183</u>	<u>3997074</u>	3	<u> </u>	<u> </u>	<u> </u>
	Zone	Easting	Northing		Zone	Easting	Northing
2	<u> </u>	<u> </u>	<u> </u>	4	<u> </u>	<u> </u>	<u> </u>

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Carole Bucy/Professor of History; Claudette Stager/Historic Preservation Specialist; Scarlett Miles/Historic Preservation
organization Volunteer State Community College/THC /Metro Historical Commission date March 2010
street & number 1480 Nashville Pike/2941 Lebanon Road/3000 Granny White telephone 615-230-3394/615-383-2874
city or town Gallatin/Nashville state TN zip code 37066/37214/37204

Additional Documentation

submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 Or 15 minute series) indicating the property's location

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO) or FPO for any additional items

Property Owner

(Complete this item at the request of SHPO or FPO.)

name Woman's Club of Nashville, c/o Susan Shumaker
street & number 3206 Hillsboro Pike telephone 615) 269-3896
city or town Nashville state TN zip code 37215

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 listing. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*)

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 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 Chief, Administrative Services Division, National Park Service, P. O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20303.

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Davidson County Tennessee

DESCRIPTION

Constructed circa 1927 for "Judge" John Beauregard Daniel, the Classical Revival house used by the Woman's Club of Nashville since 1957 is two and one-half stories, constructed of hollow tile blocks, and faced with stucco. The most prominent feature of the house is the one bay, two story pedimented portico with Corinthian columns. Multi-light windows, a gabled roof with wide eaves, and parapet walls on the side elevations are other character defining features. Classical Revival interior elements include marble fireplaces, original wood doors and moldings, tiled bathrooms, and the main stairway. In 1977 an addition was appended to the house on the east (rear) but few other changes have occurred in the building. The house is on a 3.15 acre lot on a busy thoroughfare. There are a few large trees, hedges at the road, and modern plantings near the house. Parking areas are north and south of the house. The house retains a high degree of integrity.

The west façade of the house is dominated by the two story pedimented portico. The raking cornice is simple and the horizontal cornice of the pediment continues around to the two story side extension on the south. Below this is heavy wood dentil trim, while weatherboard covers the pediment itself. Two sets of paired wood columns support the portico. The fluted columns have Corinthian capitals, simple bases, and rest on a concrete floor. Two curved ornamental metal balustrades lead to the portico. The balustrades are embellished with starburst, harp, and anthemion patterns. The main entry to the building is through a wide single-leaf paneled (cross and bible) wood door. Engaged columns that mimic the larger columns flank the door, as do sidelights. The sidelights are composed of eight lights over a wood panel. Above this arrangement is dentil molding and a three part transom (four light fixed windows flanking an eight light panel). A cantilevered porch supported by metal scroll brackets is above the main entry. The porch is surrounded by a delicate metal balustrade. Similar to the main entry, the second story has a wide single leaf fifteen light French door surrounded by a transom and sidelights. The arrangement is not as elaborate as the first story and has no engaged columns. Sidelights are four lights over a wood panel and the three part transom has four lights flanked by single lights.

Flanking the portico on each story are two nine-over-nine double-hung windows with original wood shutters. Above these windows are gable roof dormers with eight-over-eight double-hung windows. The dormers have weatherboard sides and weatherboard in the gable field. At the south corner of the façade, set back several feet, is a two story flat roof sunroom extension. The first story contains paired nine-over-nine double-hung windows, each topped by a three light transom. Three six-over-six double-hung windows are located on the second story of the extension. Above this is dentil molding.

Nine-over-nine double-hung windows are seen on both stories at the western edge of the south elevation. East of the windows is the sunroom with a fifteen light French door flanked by narrow six-over-six double-hung windows, each topped by a two light transom. The metal balustrade leading to the door is the same design as the balustrades on the façade. More six-over-six double-hung windows frame a nine-over-nine double-hung window on the second story. Above this is

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dentil molding. A modern metal fire stair is located to the east of the sunroom and leads into a door in the east elevation of the sunroom. The elevation on the historic part of the house shows the parapet wall with chimney caps. Two nine-over-nine double-hung windows and a six light fixed window are located at the top/attic story, while the second story has three nine-over-nine double-hung windows. The first story extends out from the main elevation to the elevation of the sunroom. Two nine-over-nine double-hung windows are located here. The eastern edge of the one story extension has a single leaf modern door and is part of the 1977 addition. The addition on this elevation is one story with a parapet roof facing a flat roof. The parapet is a solid plane interspersed with wood balusters and is part of a simple entablature that caps the addition on all elevations. A twelve-over-twelve double-hung window similar to the historic windows is seen on the south elevation of the addition. The entry to the 1977 addition is located to the east of the window and extends out from the addition several feet. Pilasters delineate the corners and the double leaf entry with transom light. East of this is another twelve-over-twelve double-hung window with shutters.

Because the land slopes, the 1977 addition is two stories at the (rear) east elevation of the building. The addition is a solid wall except for entries to the basement. Above this on the original house, the French door with three light transom and two nine-over-nine double-hung windows on the second story of the sunroom are visible. The dentil molding below the eaves is seen on the east elevation of the original house. There are two dormers just like those on the façade. North of the 1977 addition, on the elevation of the original house, there are two nine-over-nine double-hung windows on both stories. There is an entry to the basement of the house through a single leaf cross and bible paneled door. North of the door is a multi-light window. The basement/foundation is ashlar coursed stone. Also visible is the ashlar coursed stone of the north elevation portico. It has a crawl space entry.

The 1977 addition is most visible on the north elevation of the house, displaying two stories. There are two twelve-over-twelve double-hung windows on the second story and two eight-over-over-twelve double-hung windows on the first story. There is also a door to the basement level. On the original part of the house, the two and one-half stories and the basement level are visible. Like the south elevation, there is a parapet roofline and two chimneys. Two nine-over-nine double-hung windows are in the top/attic story. A two story portico capped with a flat roof is the dominant feature of this elevation. It is similar in design to the façade portico with paired Corinthian columns, dentil molding, and a cantilevered porch supported by metal scrolls. Fifteen light French doors are located on both stories of the house underneath the portico. There are two doors on the first story and one on the second story, along with a nine-over-nine double-hung window on the second story. Due to the slope of the property, the portico rests on a stone foundation, nearly a story tall, and has several concrete steps leading to it. A modern metal stair and balustrade has been added as a fire escape from the second story. Nine-over-nine double-hung windows with shutters border the portico on both stories. The basement level has a wood panel garage door.

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Inside the house, the main hall on the first floor has heavy wood cove molding, wood baseboards, and molded door surrounds. As in the rest of the original house, walls are plaster and most floors are carpeted. Doors in the hall are paneled cross and bible; the north and south parlors have large openings but no doors. The dogleg stair is composed of slender turned wood balusters and a simple wood railing. A second railing is on the wall going up to the second floor. A curtail step, curtail, and narrow newel post are located at the first floor landing. As it rises to the second floor, the stair railing is curved or ramped. Partway up the stair, in the curve, a niche is located on the wall, abutting the stair. East of the stair there is a modern elevator, paneled doors to access the basement, a closet, and bathroom. Further east is access to the addition.

The north part of the first floor is composed of two parlors separated by a cased opening. Like the hall, the rooms have wood cove molding, wood baseboards, and molded wood trim. Both rooms have French doors leading to the north side portico. The most elaborate of the five marble fireplaces is located in the front or west parlor. The fireplace opening is surrounded by brass in a leaf and bead-and-reel pattern. Surrounding this is a bas relief arch extending from the floor and leading to a central cartouche containing three putti (children or cherubs) and surrounded by volutes. Flowers, grapes, leaves, and vines decorate the spandrels while the mantel shelf is delineated by various bed moldings. The edges of the mantel have caryatids of a man and woman standing on circular pedestals with blind panels. Each figure is standing under an arch formed by pilasters and leaves. The chimney breast, in this room and all others, extends into the room and is covered with plaster. The hearth is stone.

In the east parlor the marble fireplace mantel has a glazed tile hearth and fireplace opening surrounded by brass. The chimney breast extends into the room and is covered with plaster. Reeded pilasters on bases lead to a large console adorned with a fish scale shingle pattern, volutes, and a representation of a shell pattern (coquillage). Spandrels have molding and lead to a central shell, leaf, and floral design. The mantel shelf is delineated by various bed moldings. A French door leads into the hall, behind the stair.

Located at the southwest corner of the first floor, the dining room has the same cove molding, baseboards, and molded wood trim as the parlors. The marble fireplace in this room is for coal burning. It has a cast iron cover composed of concentric moldings. The edges of the fireplace are embellished with flowers, leaves, grapes, and fruit (apples, peaches, lemons, pomegranates) set in a canted pilaster. This same décor is on the spandrels and in a central cartouche capped with volutes. The curvilinear mantel shelf has bed molding below it and the hearth is made of glazed tiles. A French door leads into the sunroom. The sunroom has molded wood window surrounds and a chair rail but it does not have the baseboard and cove molding of the parlors and dining room. A six panel door leads into the kitchen area. This part of the house has been modernized over the years and consists of a mix of historic and modern elements. Wood molding and a closet with a paneled door remain, as does part of the room pattern, but most of the area has been upgraded for a commercial kitchen.

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Double-leaf paneled doors lead into the 1977 addition. The room has wainscoting, carpeting, and an acoustical tile ceiling. The west part of this room goes into the kitchen area. The east part of the room is the stage, restrooms, and storage closets. Double-leaf doors on the south lead to a small foyer with closets and are the primary access to this part of the building.

A single-leaf paneled door located behind the first floor stair leads to the basement which has a finished floor of concrete. The stair consists of turned wood balusters, a heavy molded railing, and large newel posts. The stone foundation and floor support is visible in this room. Access to the outside is through the paneled wood garage door or a single-leaf door. A small modern bathroom is located in the basement.

The first floor stair balustrade extends up to the second floor and continues to the attic. The second floor hall has a baseboard but no cove molding. As noted before, the arrangement around the French door mimics the arrangement on the first floor but is simpler. There is a four light transom flanked by fixed lights and four light sidelights set above panels. All historic doors on this floor are six paneled (cross and bible) and have molded surrounds. South of the stair is a single-leaf paneled door to a closet. East of the stair is the elevator, which extends into a bedroom/dressing room that is now used as an office. The room has carpeting, baseboards, and molded door and window surrounds. Paneled doors lead to a closet and a mirrored door leads to a bathroom. The narrow bathroom can also be entered from the hall. The bathroom has a wainscoting of square glazed white tiles covering more than half the height of the walls. Historic shell shaped sconces flank the original mirror over the original pedestal sink. There are inset spaces for soap and toilet paper. The bathroom floor is composed of small blue and white tiles set in a geometric pattern. The marble fireplace in the dressing room is embellished with consoles that have volutes and shell-like patterns (coquillage), molded spandrels, and a heart-shaped cartouche surrounded by leaf and floral festoons. The curvilinear mantel shelf has bed molding below. Glazed tiles are set below the marble scroll fireplace opening; the opening is surrounded by a narrow band of brass. The hearth is also set in glazed tiles. On the west wall there is what was most likely a vanity area, with historic brass lights flanked by narrow closets. This arrangement is surrounded by molded wood trim.

A second bathroom with sitting area is located off the north side of the main hall. This room can also be entered from the dressing room (current back part of office) to the east and the meeting room to the west. Glazed white tiles cover the walls about two-thirds of the way up and are delineated with two bands of black glazed tiles. The original pedestal sink, ceramic sconces, mirrored cabinet, and tub are still in this room. The floor is carpeted.

The meeting room to the west of the bathroom is a large open space with a wood floor, baseboards, and marble fireplace. This fireplace mantel is simpler than the others in the house and more classical in detailing. The fireplace opening has a Tudor arch, is surrounded by brass, and glazed tiles and has a glazed tile hearth. The opening is topped with a shield-shaped cartouche and molded spandrels. Engaged columns composed of three slender colonettes are

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seen on the sides of the fireplace opening and below the mantel shelf. A fifteen light French door leads to the small north side balcony.

The south side of the hall has been converted into an apartment, but the configuration of rooms has not been altered. Like other rooms on the second floor, these rooms have molded wood window and door surrounds, wood baseboards, and wood paneled doors. A large room that mimics the meeting room on the north contains a marble fireplace that, unlike the other fireplaces in the house, has incised curvilinear designs. Large corbels flank the concave shouldered arch fireplace opening, which is now blocked. The corbels and the frieze are embellished with incised floral and leaf designs, festoons, and fruit. A centered cartouche continues the floral décor and a curvilinear mantel shelf has bed moldings. South of this room is the kitchen in the former sun room. A single leaf paneled door on the east wall of the large room leads to a large bathroom. Wainscoting composed of square lavender glazed tiles extends about half way up the walls of the bathroom. The tiles are delineated with two lines of black glazed tiles and glazed black tiles are also used as a baseboard trim. Floor tiles are hexagonal lavender glazed tiles. The closet from the large room to the west extends into the bathroom, on the north wall. Immediately east of this is a mirrored door for a linen closet and a built-in shower lined with square glazed tiles. A small lavender sink and ceramic toothbrush and glass holders are on the north wall, east of the shower. A lavender tub abuts the east wall; faucets for the tub are on the wall. A lavender pedestal sink, original mirrored cabinet, and wall light are on the south wall of the bathroom. The glazed tiles extend to just above the cabinet in this area. In addition to the door from the large room to the west, there are single leaf paneled doors leading to the bedroom on the east and the hallway to the north. This secondary hall appears as an alcove off the main hall. Doors in this area lead to a bedroom and two of the floor's bathrooms.

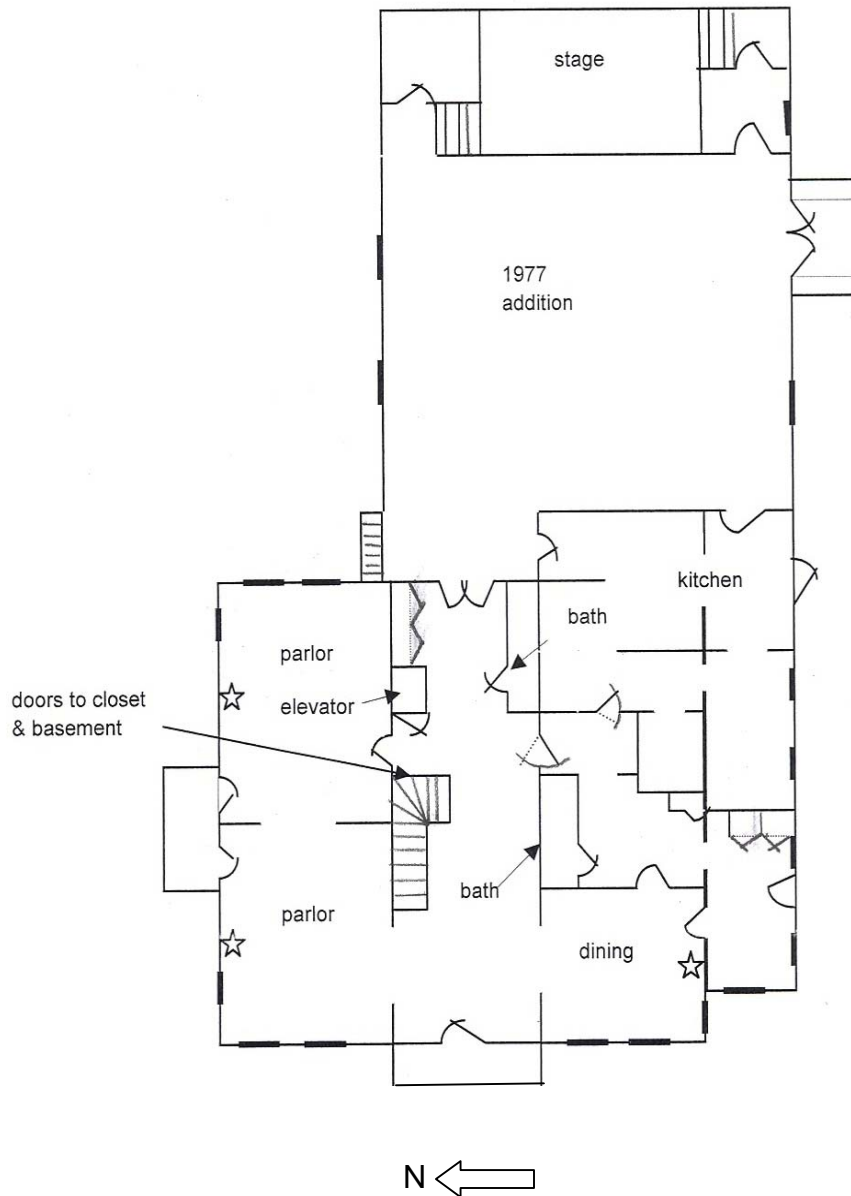
A single-leaf paneled wood door provides access to the attic area. The balustrade to this area consists of turned wood balusters, a simple railing, and two newel posts in the attic. Hollow core tiles used in the construction of the house are visible in the attic. The area is unfinished and used for storage.

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First floor sketch plan, not to scale
☆ = fireplace



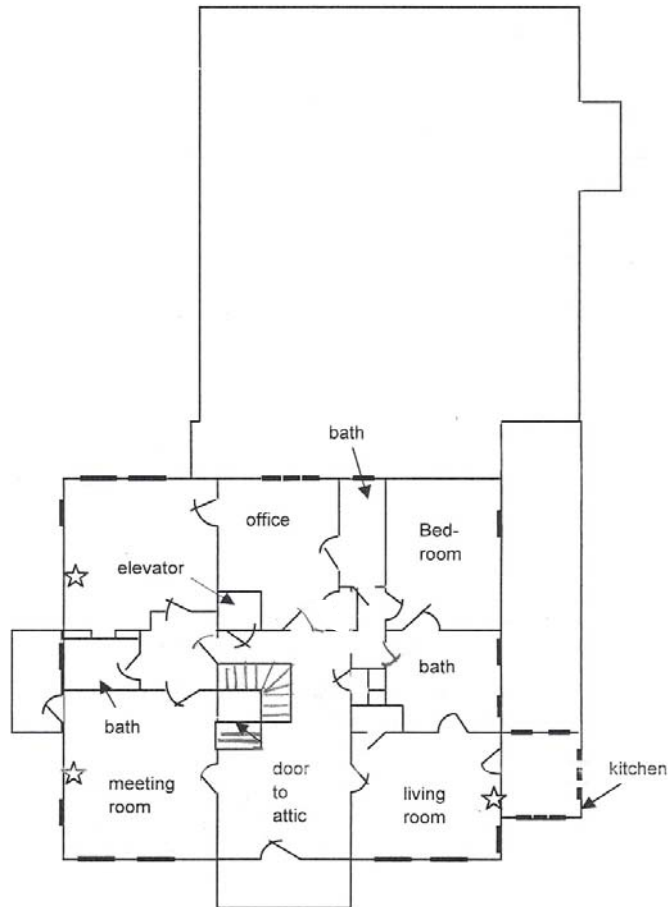
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Second floor sketch plan, not to scale

☆ = fireplace



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STATEMENT OF SIGNIFICANCE

The Woman's Club of Nashville is eligible for listing in the National Register under criterion C as a fine example of twentieth century Classical Revival design in Nashville. Built for "Judge" John Beauregard Daniel (1861-1963) in 1927, the two and one-half story building has a stucco façade, central two story portico with Corinthian columns, multi-light windows, and ironwork balconies. Inside, character defining features include the main hall, paneled doors, molded wood trim, marble fireplaces, and tiled baths. Used as the headquarters of the Woman's Club of Nashville since 1957, an addition was placed at the rear of the building in 1977 and the kitchen has been remodeled, but there have been no other substantial changes to the building. The house retains a high degree of architectural integrity.

The Woman's Club of Nashville is the preferred name of the nominated property since it has been called that since 1957, when the Woman's Club of Nashville purchased the building. The Woman's Club of Nashville has become the local historic name of the building. John Daniel lived in many houses in Nashville and the house on Hillsboro Pike is only one of them.

Background

John Beauregard Daniel was born in Perry County on September 9, 1861 to John Newton and Martha Young Daniel. His early schooling was in Perry and Dickson counties. He graduated (in law) from Cumberland University in Lebanon, was admitted to the bar in 1882, and was practicing law in Linden in 1883. In January 1884 he married Theresa Pendleton of Nashville. Daniel was a member (Democrat) of the 43rd General Assembly in 1883-85 representing Perry, Decatur, and Lewis counties. While in the legislature in Nashville, he decided he wanted to live in the city and moved his law practice here. He was partners with A.S. Collier for fifteen years. Daniel generally worked in circuit and chancery courts. On occasion he would serve as a special judge for these courts and became known as Judge Daniel to friends and associates. He was a member of the Vine Street Christian Church. He died at home on December 20, 1963.¹

"Judge" Daniel, a solidly built dark-haired man of scholarly mien, was a "sedate sort of gentleman – quiet, always dressed immaculately – who loved opulent homes and pretty things in them."..."He was the leading torte man in Nashville....That is he was the best in town in general practice suits. He represented the public, not the big companies."²

Daniel's hobby was restoring or building houses. "His hobby, from his youth, was restoring or building houses, and he restored seven in East Nashville, some have said as many as 55."³He had

¹ <http://findagrave.com>H, accessed March 29, 2010.

² Louise Davis in the *Tennessean*, November 22, 1987.

³ Ibid.

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a large home on West End Avenue and another one at Craighead and Whitland (NR 7/24/07 Whitland Area Historic District). Daniel would travel to Europe and get ideas from villas and townhouses in places like Italy and England. For his house on West End, he imported Italian marble fireplace mantels and hired skilled stonemasons to embellish the house. His house Washington Hall on Craighead and Whitland was modeled on Jefferson's Monticello and Chiswick House in London. His wife died during construction of that house and Daniel never completed construction.

After his first wife Theresa's death in 1919 he married a second time, to May Ledbetter (December 1866-March 1974) of Linden, Perry County, in 1922. He had a house built on five acres on Hillsboro Road in 1927, in what would have been a sparsely settled section of the city. Daniel travelled throughout Europe and brought back marble mantels from Italy, chandeliers, and paintings.⁴ After his term in the legislature ended he stayed in Nashville and practiced law there until his retirement in 1946. He died in 1963 at age 102 and is buried in Nashville's Mount Olivet Cemetery (NR 11/25/05).⁵ (See figures 4 and 5.)

Woman's Clubs and the Nashville Organization

Women's voluntary associations became an important educational, civic, and social network in towns and cities across the United States at the turn of the twentieth century. These organizations provided members educational opportunities ranging from language and music classes to book studies. Many of these groups also worked to improve their local neighborhoods and communities. In the years leading up to and following World War I, numerous women's clubs were formed across the state of Tennessee. One such organization was the East Side Civic Club that ultimately became the Woman's Club of Nashville.

Following the lead of Nashville women who had formed the Centennial Club four years earlier, women living on the east side of the Cumberland River founded a similar organization on May 30, 1909. Called the East Side Civic Club (also called East Nashville Civic Club), it was for women interested in education and civic progress, youth issues, literary studies, and homemaking. The following year, the club joined the Tennessee Federation of Woman's Clubs and thus became part of a larger network of voluntary women's associations across the state. The federation was established in 1890 and chartered in 1901 in order to promote issues important to women.⁶

The East Side Civic Club's creed was "I believe in pure water, pure milk and pure food. I believe the highest ideals for my community, specifically, that health, music, art, love, and work are ours to

⁴ Woman's Club of Nashville brochure, undated. "History of the House" by Bettejean Rowe, 5. Also found at <http://www.thewomansclubofnashville.com>H, accessed 1/19/10

⁵ Robert M. McBride (ed.) and Dan M. Robison, *Biographical Directory of the Tennessee General Assembly, Vol. II* (Nashville: Tennessee State Library and Archives and Tennessee Historical Commission, 1979), 217-18.

⁶ The Nashville organization left the Federation in 1974.

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enjoy.”⁷ At the time of its founding, the organization identified itself as a civic club rather than women's club and took seriously their responsibility to improve life in their community. In the beginning, the club focused on supporting projects for the improvement of the local East Nashville community. They met in homes and worked on such projects as the improvement of neighborhood schools, the building of parks, and building of a public library in East Nashville. Their efforts succeeded and the East Nashville Public Library opened in May 1919 due in large part to the tireless efforts of the club. They particularly wanted to have a stronger voice in educational policy matters. One of the club's early members became the first woman to serve on the Nashville School board. The club also supported the development of the Nashville Airport as well as many neighborhood beautification projects.

After World War I, the club decided to change its name to the East Nashville Woman's Club. After a successful membership campaign in the 1920s that raised the number of members to over one thousand, the organization again changed its name to the Nashville Woman's Club. The group continued to maintain their long-standing commitment to civic improvement but also expanded their educational opportunities for members. In 1931, the club reorganized its membership into departments, each of which had a specific focus such as art, education, gardens, great books, music, and public affairs. Since departmentalization meant that space would be needed for lectures and meetings, in October the club purchased a house across the Cumberland River, just west of the downtown area of the city, for their first clubhouse. At the time the group purchased the clubhouse, it also became chartered as an organization "to bring together women interested in education, civic progress, protection of youth, literary studies, and homemaking."⁸ The Woman's Club hosted a variety of public speakers and concerts at their clubhouse, including a piano recital by the well-known Polish pianist, Ignacy Jan Paderewski.

A change in the bylaws on August 18, 1933 resulted in a change in the name of the organization – the Nashville Woman's Club officially became the Woman's Club of Nashville on April 18, 1934. The Woman's Club grew rapidly after the opening of the new clubhouse and it became one of Nashville's most diversified organizations. With eleven active departments encompassing a variety of interests, the organization found that it had outgrown its building. The house at 3206 Hillsboro Pike was purchased for \$65,000 and has been the headquarters of the organization since then. The first meeting held here was on November 14, 1957 and Mrs. Cedric Hunt was the presiding officer. The *Nashville Tennessean* highlighted the club's new building showing members and various rooms. The "party room" on the second floor and parlor on the first floor were highlighted.⁹ (See figures 1-3.)

Membership of the organization was "560 senior members, 67 junior members, 19 'life' members and 4 honorary members" in September 1966. There were eleven departments – arts, arts-in-

⁷ Woman's Club of Nashville brochure, undated, 6.

⁸ Ibid. The exact date was July 31, 1931.

⁹ *Nashville Tennessean*, "A New Home," November 22, 1957.

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action, education, garden, great books, home, literary, music, public affairs, young women, and junior music.¹⁰ In addition to these departments the members met for lunch and dinner meetings. The club house could also used by the membership for private parties.

The auditorium addition to the building was begun in December 1977 and David F. Lane was the contractor. Known as Haley Hall, it is named after the organization's first president. In the 1980s, the Woman's Club of Nashville sold 2.5 acres of land for development and used the proceeds for maintenance on the building.

Architectural Context

A search of National Register listed properties in Nashville shows that most Classical Revival properties are commercial, educational, or civic buildings. Only three houses are individually listed in the National Register with Classical Revival style. Airdrie (NR 9/15/05) is an 1808 house that was modified in 1910 into its current form and style. The house has a log core, two story central block with two story portico, and one story wings. Nashville architect George Norton of Thompson, Asmus and Norton designed the 1910 changes which included the portico, additions, interior finishes, and stair. With the exception of the principal stair, the details of the house are much simpler than those of the nominated property. Overbrook (NR 3/29/84) was built for Joseph Warner in 1913 and is closer to the nominated building in style. The two story brick house shows its Classical Revival design its symmetry, one story porticos, arched windows, classically detailed fireplaces, and paneled woodwork. Neither of the houses have the elaborate marble fireplaces or ironwork seen on the nominated property. The National Register-listed Longleat (1932, NR 2/16/84) was built for a successful businessman. Longleat was designed with classical influences by New York architect Bryant Fleming, who also designed the National Register-listed Cheekwood (NR 8/23/00) located in Belle Meade, Davidson County. It is constructed of stuccoed masonry and features a two-story projecting portico with Doric columns and a decorative cast iron railing on the second story balcony. There are smaller scale Classical Revival houses in historic districts in the city and county but they do not reach the detail of this house.

Although not located as far south as the small residential community of Forest Hills, which contains a number of Davidson County's elite twentieth century houses, the location of Daniel's house along Hillsboro Pike demonstrates the growth of southern Davidson County as a preferred area for country estates, even those smaller in scale like the Daniel property. Improvements in automobiles and infrastructure helped spur this development between the 1920s and 1930s, and properties built along and out from Hillsboro Pike, particularly in the southern portion of the county, hold similarities to those built in the nearby Belle Meade community for some of Nashville's most

¹⁰ *Nashville Banner*, "The Woman's Club," September 2, 1966.

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prosperous professionals.¹¹ The location of the Daniel's house along the Hillsboro Pike corridor also suggests a transitional community – from the middle class, streetcar neighborhoods closer to the city center to the larger estates for the county's privileged. Only a few residences near and contemporary to the nominated property remain, including the "Stone Residence" (named for previous owners) that has been incorporated into the structure of the Woodmont Christian Church at 3601 Hillsboro Pike (Edwin Keeble architect). Several churches were built along the corridor in the 1940s to support the southern growth (Woodmont Baptist, 1941; Cavalry United Methodist, 1940s; Woodmont Christian, moved into the Stone Residence in 1943 and built a new sanctuary in 1948). Today, most properties along the corridor from nearby I-440 to Harding Place are commercial, religious, educational, or consist of multi-family housing.

The Woman's Club of Nashville is significant for its architecture as it is one of the few high style examples of a Classical Revival residence in Davidson County. Examples of residences featuring Classical Revival details can be found in some of the older middle-class neighborhoods and streetcar suburbs, but most residences contemporary to the Daniel House were designed in the more popular Craftsman Bungalow, American Four Square, and Tudor Revival or Colonial Revival cottage styles. If Classical Revival details are present, for most residences the use is restrained and modest in comparison to the nominated property. Additionally, the homes typically pre-date the Daniel House and are located in historically urban areas.

In the Forest Hills community, about two miles to the south of the Woman's Club of Nashville (Historic and Architectural Resources of Forest Hills, Davidson County, Tennessee, 2003), Colonial Revival and Tudor Revival were the two most popular styles. Examples of the French Chateau and International Styles are also evident. Two examples of the Neo-Classical style are also significant in that community. The Hibbetteage (NR 10/30/98), built in 1939, was constructed as a replica of The Hermitage (NHL 1960), Home of Andrew Jackson, in the Greek Revival style, and the Philip Carrigan House (1800 Chickering Road) was built later in 1948. Prominent Nashville architect, Edwin Keeble, designed a home for himself in the Neo-Classical style. Located at 5405 Stanford Drive, it was completed in 1936. The James V. Blevins House at 5350 Hillsboro Pike, built in 1935, features a full-height portico with square Doric motif columns and floral rosettes at the capitals. The main entrance is highlighted by an elliptical transom and leaded glass sidelights. The George D. Thomas House at 5300 Hillsboro Pike was completed in 1940. Other examples of classical designs in Nashville houses include the Robert Dunn House at 5340 Stanford Drive, 1935, Robert R. Campbell, Jr. House at 5537 Stanford Drive, 1939; and Joseph T. Howell House, 1416 Chickering Road, 1927. Many of these residences have been altered and may not meet eligibility for the National Register of Historic Places.

¹¹ Thomason & Associates, *The History and Architecture of The City of Forest Hills, Davidson County, Tennessee*, 2001, page 8. Forest Hills was incorporated in 1957.

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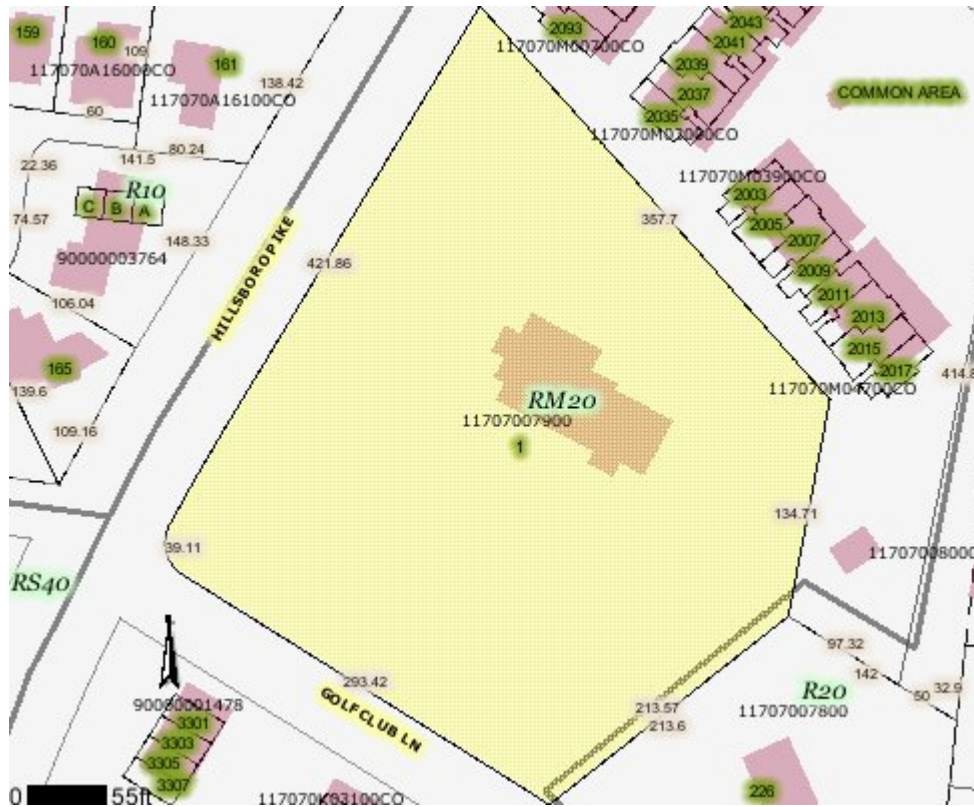
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VERBAL BOUNDARY DESCRIPTION AND JUSTIFICATION

The nominated property consists of parcel 11707007900 in Nashville, Davidson County, Tennessee. This is all the land associated with the nominated property.



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PHOTOS

Photo by: Brian Beadles*
Date: January 2010
Digital copy: Tennessee Historical Commission
(*Photo by Claudette Stager)

West façade, facing east
1 of 43

Corinthian column capitals on facade, facing west
2 of 43

Dentils, shutters, and window details on facade, facing north
3 of 43

Façade second story entry transom, facing east
4 of 43

Façade ironwork detail, facing west
5 of 43*

South elevation (original and addition), facing northeast
6 of 43

South elevation (original and addition), facing north
7 of 43

East (rear) elevation of addition, facing west
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East (rear) elevation of original house and north elevation of addition, facing southwest
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East and north elevations of original house, facing southwest
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North elevation of original house, facing south
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First floor main entry, facing west

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First floor main stair, facing east

13 of 43

First floor entry hall, facing west

14 of 43

First floor entry hall stair leading to second floor, facing northwest

15 of 43

First floor front (northwest) parlor, facing west

16 of 43

First floor front parlor fireplace, facing north

17 of 43

First floor front parlor fireplace, facing north

18 of 43

First floor rear parlor (northeast), facing east

19 of 43

First floor rear parlor fireplace, facing north

20 of 43

First floor dining room (southwest), facing south

21 of 43

First floor dining room fireplace, facing south

22 of 43

Second floor hall, facing east

23 of 43

Second floor hall doors, facing south

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Second floor hall and entry, facing west

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Second floor meeting room, facing northwest

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Second floor meeting room fireplace, facing north
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Second floor area between meeting room, (current) office, and bath
28 of 43

Second floor bath, north side, facing north
29 of 43

Second floor (current) office, facing northeast
30 of 43

Second floor (current) office fireplace, facing north
31 of 43

Second floor (southwest) room fireplace, facing south
32 of 43

Second floor lavender bath, south side, facing east
33 of 43

Second floor lavender bath, south side, facing east
34 of 43

Second floor lavender bath, facing south
35 of 43*

Second floor lavender bath, facing north
36 of 43*

Southeast corner of second floor, facing southeast
37 of 43

Stair to attic, facing east
38 of 43

Attic and stair, facing north
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Attic showing construction
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Basement and stair, east
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Addition, facing east
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First floor view from addition to original, facing west
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26 THE NASHVILLE TENNESSEAN, Friday Morning, Nov. 22, 1957

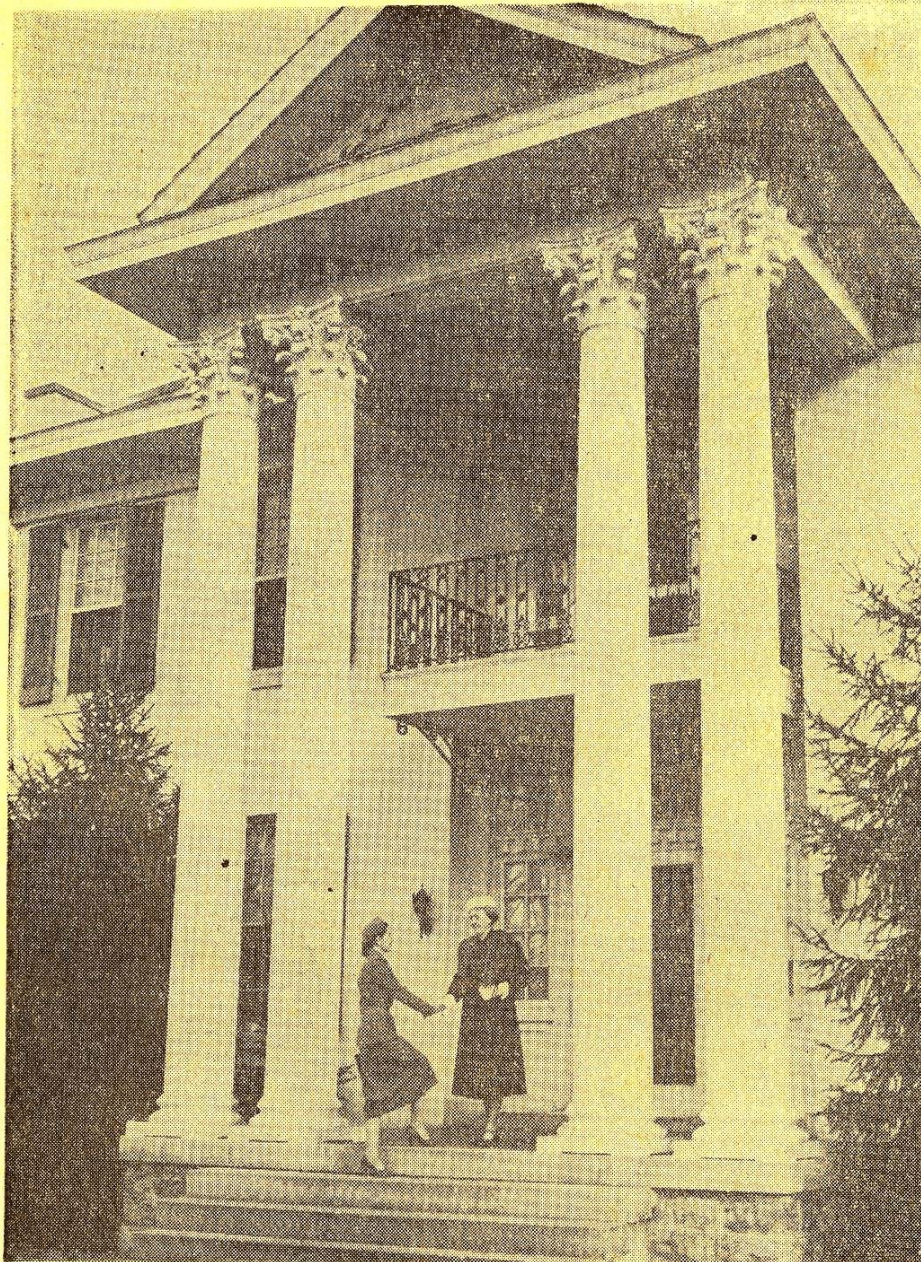


Figure 1.
*Nashville
Tennessean*
November 22,
1957

Mrs. Cedric Hunt, right, president of the Woman's club of Nashville, welcomes Mrs. James R. Arnette to the club's new home at 3206 Hillsboro road. Activities were started there this

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Figure 2. *Nashville Tennessean* November 22, 1957



Figure 3. 1950 photo showing main hall and stair. Photo from the Woman's Club.



Figure 4. John Daniel, date unknown. From <http://findagrave.com>



Figure 5. May Ledbetter Daniel, date unknown. From <http://findagrave.com>