

United States Department of the Interior
National Park Service

For NPS use only

National Register of Historic Places
Inventory—Nomination Form

received

date entered

1987

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Nashville Historic District

and/or common

2. Location

100-400 blocks of West Washington Street, 100-300 blocks East Washington Street, and
street & number portions of adjacent side streets. not for publication

(See Section 10 for exact boundaries.)

city, town Nashville vicinity of

state North Carolina

code 037

county Nash

code 127

3. Classification

Category	Ownership	Status	Present Use	
<input checked="" type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture	<input type="checkbox"/> museum
<input type="checkbox"/> building(s)	<input type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input checked="" type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational	<input checked="" type="checkbox"/> private residence
<input type="checkbox"/> site	Public Acquisition	Accessible	<input checked="" type="checkbox"/> entertainment	<input checked="" type="checkbox"/> religious
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input checked="" type="checkbox"/> government	<input type="checkbox"/> scientific
	<input type="checkbox"/> being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input checked="" type="checkbox"/> industrial	<input type="checkbox"/> transportation
	N/A	<input type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other:

4. Owner of Property

name Over Fifty

street & number

city, town

 vicinity of

state

5. Location of Legal Description

courthouse, registry of deeds, etc. Register of Deeds, Nash County Courthouse

street & number Courthouse Square

city, town Nashville

state NC 27856

6. Representation in Existing Surveys

Inventory of Historic
title Structures of Nash County

has this property been determined eligible? yes no

date 1984-1985

federal state county local

depository for survey records State Historic Preservation Office, N.C. Div. of Archives & History

city, town Raleigh

state NC 27611

7. Description

Condition		Check one	Check one
<input checked="" type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input checked="" type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input type="checkbox"/> altered	<input checked="" type="checkbox"/> moved
<input checked="" type="checkbox"/> fair	<input type="checkbox"/> unexposed		date <u>See Criteria Exception B</u>

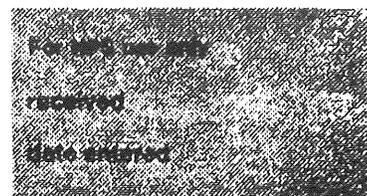
Describe the present and original (if known) physical appearance

The Nashville Historic District epitomizes the rural county seat in eastern North Carolina. The district encompasses the most visually cohesive, intact group of commercial, residential, ecclesiastical, and civic structures in town. They were built by many of the individuals who played a vital role in Nashville's development, and represent the work of noted eastern North Carolina architect John C. Stout, as well as several prolific local builders. Dating primarily between 1890 and 1930, these buildings reflect Nashville's most influential period of growth following the coming of the railroad in 1888. The architectural styles in the district are statements of fashion and assertions of social class that typify the small but prosperous North Carolina community of this era.

Dated July 1, 1820, Nashville's first plat comprised forty lots laid off along one principal east-west corridor, Washington Street.¹ At the west end of the plat lots number 34 and 35 were reserved for the courthouse, and lots 36 and 37 designated a "public square." The boundaries of the historic district include this original plat which developed into Nashville's commercial and residential spine. The town's business district historically has been² focused on the courthouse square, and particularly West Washington Street. This area has the highest concentration of attached one- and two-story brick buildings that occupy narrow lots, typically twenty feet wide. The principal structure here, a Nashville landmark and pivotal building in the historic district, is the pillared courthouse. The predominately residential blocks contiguous to the commercial area, and roughly defined by East Washington, East Elm, East Church, South Boddie, South Alston, and South First streets, are also part of the district. These tree-shaded streets, all of which have sidewalks, are characterized by an abundance of one, one-and-a-half, and two-story frame and brick houses. These structures stand on medium and large-sized lots, many with a variety of mature trees and shrubs and setbacks as deep as one hundred feet. The houses were built by Nashville's most prominent merchants and professionals, as well as its white-collar clerks and county employees. East Washington Street, in particular, was the home of Nashville's most influential citizens. Its transformation into the principal commercial street as it becomes West Washington, represents a classic pattern of American urban land use. In 1939, an author involved with the Federal Writers Project described Washington Street as "a residential boulevard planted with broad leaf Norway maples that develops into (Nashville's) wide business street."³ Three churches, two on East Washington Street, and two former school buildings also stand in the historic district, emphasizing the relationship between this neighborhood and the historical development of Nashville.

The district's architectural character comprises a variety of styles prevalent in eastern North Carolina between the 1880s and 1930s. Although

(See continuation sheets)

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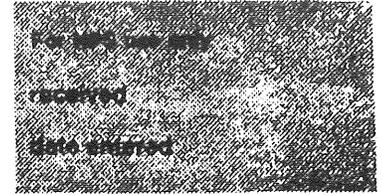
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Nashville began in the late eighteenth century, little architecture survives intact from the first one hundred years of settlement. Several c. 1865 documentary photographs, however, offer a view of early structures in the original plat. One photograph depicts the county's third courthouse, a functional brick building with a low hip roof built in 1834. Another illustrates Washington Street's commercial block, across from the courthouse. One-story frame buildings with gable-front forms and false fronts lined the dirt street. Tall oak trees shaded the district. The present courthouse and commercial area date primarily from the early twentieth century,⁴ Nash County's period of railroad-related prosperity and urban growth. The 1921 courthouse (No. 41) represents a rare example of Colonial Revival civic architecture. The pillared brick structure commands the courthouse square on the west end of Washington Street. It was designed by one of eastern North Carolina's principal architect-builders of the early twentieth century, John C. Stout. Most of the commercial buildings typify small-town storefronts built between 1900 and 1920. The majority are one story high. They are composed of upper facades decorated with corbelled brick and lower portions of glass display areas and recessed entries, capped by transoms. In most cases, the shop windows have been enlarged and modernized, and entries remodeled. Several, such as the (Former) Nashville Supply Company (No. 31) and the Gift Gallery (No. 25) were refaced with bright metal veneers in the postwar period. Underneath the metal masks, however, original brick facades are intact.

Nashville's most distinguished and intact commercial structures typify small-town storefronts of this period as well as testify to the craftsmanship of local brickmasons. Notable buildings include Joyner's Recreation (No. 44), erected about 1905, which features intricate brick corbelling across the upper facade; the (Former) Graphic Building (No. 119), built about 1900, with corbelled embattlements; the (Former) Baldy Batchelor Livery Stable (No. 121), constructed around 1900, featuring a prominent arched entry; the (Former) John Cockrell Livery Stable (No. 117), erected about 1910, and which is a large stepped-gable edifice with intact segmental-arched windows and massive arched doorways on both gable ends; Weldon's Department Store (No. 30), built in 1913, which is marked by original display windows and entrance, and a distinctive parapet-gable roof featuring the date of construction, and a largely original interior; Bass Brothers (No. 29) built in 1910, and People's Hardware (No. 32) erected about 1915, also have intact interiors with original pressed-metal ceilings, and wooden display cases and floor-to-ceiling shelves; the commercial building containing Shamrock T-Shirts and The Alyce Shop (No. 33) comprises two storefront bays with original brick bulkheads, enclosed display windows, and recessed entrances.

Aside from the modernization of individual facades and interiors, the commercial district of the early twentieth century survives largely intact.

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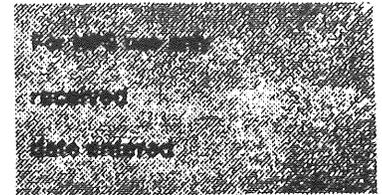
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The area retains many activities traditional to a rural county seat. Law offices stand along Court Street, on the east side of the public square, and drugstores, small clothing and retail shops, restaurants, a newspaper office, and a large hardware store populate Washington and Boddie streets. The commercial area's most significant change has been its expansion to the east and west along Washington Street. This expansion began in 1930s and continues today. The first commercial structures to appear on the fringes of the early twentieth-century business district were related to the sale and service of automobiles. New architecture reflecting modern machined designs were constructed. The Nashville Gulf Service Station (No. 40) illustrates the trend toward modernistic auto-oriented architecture that began locally in the 1930s. Erected in 1937 on the west end of Washington Street, Nashville Gulf features an intact porcelain-enamel veneer painted the original orange-and-white polychrome. On the east end of the business district, the 100 block of West Washington, the Nashville Fire Department (No. 47) was built in 1930 as a Chevrolet dealership. The stuccoed brick building has smooth, curvilinear bays in the modernistic style. The construction of this auto showroom resulted in the demolition of the Old Carolina Hotel, a two story, galleried frame building that had stood on the site. As business activities expanded along the 100 block, a number of houses were razed or converted to commercial uses. Although no photographs of these properties exist, the 1917 Sanborn Map of Nashville reveals four two-story frame residences here, all of which were subsequently torn down and replaced by parking lots and gasoline stations. Several significant houses survive along this block, notably the Ricks-Strickland House (No. 17), a pillared Neo-Classical Revival structure built in the 1890s. Nashville's principal residential neighborhood, however, begins at the next block to the east, the intersection of Alston and East Washington streets. This pivotal corner marks the terminus of the business district and the beginning of embowered homes forming the heart of Nashville's residential district.

The residential structures in the historic district can be divided into categories based on relative size. The first group consists primarily of one-story, single-pile houses built in the nineteenth century for the middle class, and later, in the early 1900s, for workers. A second category includes medium-sized homes (usually two-story) occupied by the more prosperous merchants and county employees. The third group includes the largest two-story homes in the district, originally occupied by Nashville's most prominent residents. The houses in the district comprise a range of styles, including the Greek Revival, Italianate, Queen Anne, Neo-Classical Revival, Colonial Revival, and bungalow. Their forms range from the traditional single- and double-pile ones to those with complex massings inspired by the Queen Anne style. Dwellings of both one and two stories frequently feature decorative sawnwork in gables and along porches that was probably manufactured at the Rocky Mount Sash and Blind Company. Most of the

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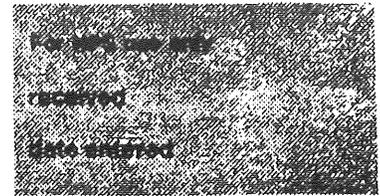
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structures in the district are intact, the most commonly made changes being the alteration or replacement of porches and windows.

Versions of one-story, single-pile houses are the most common residential forms in the district. The most prevalent type follows a two-room, central-hall plan with a rear kitchen ell. A porch extends across the three-bay-wide front. Nashville's earliest example (No. 68) was built about 1868 by Squire Harper, a justice of the peace. Reflecting the Greek Revival style, it has a hip roof and pedimented six-over-six windows. The most typical examples, however, were built in the early 1900s with side-gable or "triple-A" roofs, that is, gable roofs with a third gable centered over the front facade. The Sam Cooper House (No. 64) exemplifies the side-gable form.

It has slender chamfered porch posts and four-over-four windows. The finest triple-A cottage is the Sidney Ricks House (No. 90), which retains a handsome turned-post porch with decorative sawnwork. A number of the two-room, central-hall houses were built with turned-post porches that have been remodeled with square supports or bungalow-style tapered posts. Another popular version of the single-pile house features an L-shaped plan. Middle-class merchants such as James Cooley and Josiah Jenkins built versions in the late 1880s (Nos. 139 and 138). Both houses retain such original Italianate-inspired features as capped chamfered porch columns and cut-out balustrades. Simpler models for tenants were built in the early 1900s. Frank Boddie built two side-by-side (Nos. 91 and 92) with simple lathe-turned porch posts and a bit of decorative millwork. Also in this single-pile category are two metal-veneered "Lustron Houses" (Nos. 162 and 172) erected in the 1950s. Epitomizing postwar prefabricated housing, these dwellings are intact examples of the metal dwellings manufactured by the Lustron Company of Chicago.

The second group of houses include primarily one-story, hip-roofed, double-pile dwellings. Nashville's oldest surviving example (No. 9) was built by Clerk of the Superior Court, William (Buck) Boddie in the 1880s. Inspired by the Italianate style, it has a striking chamfered-post veranda with cut-out balustrade. The most typical versions, though, were erected in the Queen Anne style between 1900 and 1910. Like the Harvey Smith House (No. 127) and the Will Dozier House (No. 174), they have irregularly placed wings, steeply pitched roofs, and wrap-around porches with large sawnwork and turned posts. A late example of the form, the James Wells House, c. 1920, has original bungalow-style tapered porch piers set on sturdy brick pedestals (No. 107). Several handsome bungalows also fall into this category, notably the Anderson-Joyner House (No. 10). This side-gable dwelling features dormers with flared eaves, and a deep, engaged porch. Medium-sized residences in the district also include traditional I houses. The Mary Emerson Scott House (No. 55) c. 1880, is a well-executed Italianate version with a center projecting pavilion. The c. 1910 John Jones House (No. 142)

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has the same form, but trimmed with Queen Anne millwork.

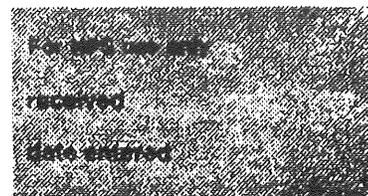
The third group, which consists of the largest houses in the district, comprises distinguished examples of the Queen Anne, Neo-Classical and Colonial Revival styles. Executed with complex forms and a panoply of turned and jig-sawed decoration, outstanding examples of the Queen Anne are the Bissette-Braswell and T. A. Sills houses (Nos. 8 and 60). Both houses are attributed to local contractor B. Ward Batchelor. In the early 1900s, Batchelor also was commissioned to build at least three of the large frame Queen Anne homes along South Boddie Street for middle-class residents (Nos. 144, 126, and 128). Each house has a two-story, hip-roofed mass with projecting cross gables, and a one-story dining room wing. Wrap-around porches with Doric columns reflect the emerging popularity of classical motifs in domestic architecture in Nashville. In 1907, Batchelor built the imposing Neville-Strickland House (No. 155), which elegantly combines Queen Anne massing with Ionic porch columns and classical lunettes in the gables. The movement toward classicism in Nashville reached its apex in the Neo-Classical Revival Bissette-Cooley House (No. 1). The work of Stout, this pillared, hip-roofed structure commands the east end of Washington Street. Similar to this architect's Neo-Classical houses in Rocky Mount and Spring Hope (ten miles west), the design includes a two tier pedimented portico enveloped by a wrap-around veranda. Stout also designed one of Washington Street's three two-story Colonial Revival residences, the 1913 Vaughn House (No. 5).

The district's three churches, two former churches, and two former school buildings are other notable structures. The frame Primitive Baptist Church (No. 182) and former Baptist Church (No. 97) are both traditional gable-front structures erected at the turn of the century. They stand on Church Street, where Nashville's major white congregations built edifices in the nineteenth century. Of brick construction, the former Nashville Baptist Church (No. 52) and First Methodist Church (No. 7) represent the stylish rebuilding of Nashville's major ecclesiastical structures in the twentieth century. Today a cultural center, the Baptist Church building represents the Romanesque Revival style. Erected in 1923, the pillared Methodist Church is a distinguished example of the Neo-Classical Revival. The former school buildings, built in the late nineteenth century, represent the auditorium (No. 84) and dormitory (No. 86) of the Nashville Collegiate Institute (razed in the early 1900s). These two-story frame structures have Queen Anne-inspired porches and millwork in the gables.

Like the commercial area, the residential part of the district primarily reflects Nashville's expansion in the railroad era. Dwellings of the early and middle nineteenth century are very rare, and only the L. M. Conyers House (No. 79) survives relatively intact from the antebellum period. No documen-

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tary photographs have been discovered illustrating residential areas before the turn of the century. A number of Nashville's pre-railroad houses apparently were moved to fringe locations before falling into disrepair and being demolished. In 1950, a writer for the Rocky Mount Evening Telegram noted that ". . . the people of Nashville are not strong on preserving antiquities. Some of the homes in town are old homes; not one of them, though, remains on the plot on which it was built. They seem to like to move them about."⁶ Indeed, at the far east end of the district, along East Center Street, stand nineteenth-century structures which were moved off Washington Street in the early twentieth century (Nos. 79, 78, and 74). The former L.M. Conyers House (No. 79), for example, is an I house built in the early 1800s on the current site of the Neo-Classical Bissette-Cooley House. Although extensively remodeled, it retains flush eaves and several nine-over-nine windows characteristic of houses of the period.

Despite the pressures of outlying auto-oriented shopping centers and malls, Nashville remains a vital eastern North Carolina community. Its combined role as county seat and farming service center continues to attract new residents to its neighborhoods and shoppers to downtown. Within the district in recent years, a number of small and medium-sized commercial structures have appeared, primarily along Washington, Church, and Collins streets. These intrusive buildings make up about five percent of the total structures in the district. By contrast, many residences of architectural significance are now being restored. The Bissette-Cooley House, restored for use as a conference center, exemplifies this trend. Other notable examples include the former Nashville Baptist Church, now the Nash County Cultural Center; and the Dr. Mann and Askew Batchelor Houses (Nos. 145 and 144), currently being renovated for residential use.

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Notes:

1. Nash County Register of Deeds, Book 10, page 167.
2. Joseph W. Watson, "Site for Nash Courthouse was purchased in 1780," in Nash County Historical Notes, Ed. by T. E. Ricks. (Rocky Mount: Dixie Printing and Publishing Company, 1976), p. 25.
3. Federal Writers Project. North Carolina: A Guide to the Old North State. (Chapel Hill: University of North Carolina Press, 1939), p. 157.
4. Between 1900 and 1910, the railroad towns of Bailey and Middlesex were founded in Nash County, while established communities, such as Rocky Mount, Battleboro, and Whitakers, grew rapidly.
5. Architect John C. Stout lived in Rocky Mount, North Carolina, located about fifteen miles east of Nashville. His work in eastern North Carolina was chronicled in a promotional book entitled Rocky Mount, the consolidation of two publications put out by the Rocky Mount Record in 1906 and ca. 1911. The book is in the vertical file of the Braswell Memorial Library in Rocky Mount.
6. Sanborn Map Company, "Nashville, North Carolina, 1917" (New York: Sanborn Map Company, 1917).
7. Claudia Roberts Brown, "National Register Nomination for the Bissette-Cooley House," Raleigh: North Carolina Division of Archives and History, May, 1985.
8. Rocky Mount Evening Telegram, February 18, 1950.

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The following is a statistical analysis of the contributing and non-contributing properties in the Nashville Historic District, organized by resource type. Subsidiary structures such as sheds and garages are counted separately here, though included within the larger descriptions of houses in the inventory list. Seventy-seventy percent of the structures are contributing; the twenty-three percent non-contributing are distributed throughout the district.

<u>Buildings--</u>	<u>Contributing</u>	<u>Non-contributing</u>
dwellings (houses, apts, servant's houses)	102	29
commercial/office bldgs.	23	14
churches (and church-related bldgs.)	2	0
garages/carriage houses/stables	6	1
sheds/storage buildings	4	0
civic (courthouse, schools, fire dept., public office bldgs.)	5	1
	-----	-----
Total	142	45
 <u>Structures--</u>		
fences	3	0
	-----	-----
Total	3	0
 <u>Objects--</u>		
	0	0
	-----	-----
Total	0	0
 <u>Sites--</u>		
	0	0
	-----	-----
Total	0	0
Total Resources	<u>145</u>	<u>45</u>

The following is a brief of sources used with the inventory list:

- SM Sanborn Maps
- TR Tax records
- OS Owner/occupant survey
- NRN National Register Nomination
- DS Dan Smith, local historian
- TNG The Nashville Graphic

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Key to inventory list:

- | | | |
|----|------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| P | Pivotal | Structures that, because of their historical associations and/or architectural characteristics, play a central or primary role in establishing the distinctive qualities of the district. |
| C | Contributing | Structures that, while not pivotal, are supportive of, and add to, the historical and/or architectural characteristics for which the district is significant. |
| NC | Non-contributing | Structures that have neither an especially positive nor an especially negative impact on the general characteristics of the district. They may be similar in form, height, and materials to contributing buildings in the district, but cannot be considered contributing because of the date of construction. |
| I | Intrusive | Structures whose design and/or materials are totally out of character with the historic fabric of the district, and which therefore have a definite negative impact on the district as a whole. |

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Inventory List

- P 1. Bissette-Cooley House. Southeast Corner North First Street and East Washington Street, 1911. This house is a Nashville landmark. It is a handsome, textbook example of the early Neo-Classical Revival style, attributed to Rocky Mount architect John C. Stout. The two-story frame house has a double-pile, central hall plan, and a symmetrical main facade dominated by a full-height pedimented portico overlapping a one-story wrap-around porch. The portico is supported by six unfluted Ionic columns and features an elliptical window in the tympanum. Supported by simpler Tuscan columns, the wrap-around porch includes a roof balustrade in addition to handsome lathe-turned balusters along the main floor. Both the wrap-around porch and porte-cochere on the house's north side were unknown among the style's nineteenth century Classical Revival prototypes, but reflect elements of originality which marked the accomplished interpretations of the twentieth century Neo-Classical.

Neo-Classical motifs also embellish the main entrance. The wide front door with six raised panels is enframed by leaded sidelights above raised wooden panels and a three-part transom above the sidelights. Very slender Ionic colonnetes flank the sidelights and the entire composition is encased in a Neo-Classical surround with a prominent dentilled cornice. Above, there is a Palladian window which originally contained a door leading to the second-story deck.

The main entrance leads to a wide center hall flanked by a parlor and dining room to the left and a living room and library to the right. Beyond the entrance to the living room, a wide three-run staircase in an open stair well dominates the hall. Tall panelled wainscoting lines the hall and stairwell and appears in the dining room. As originally built, the house contained wide pocket doors leading from the hall to the parlor and living room and fairly simple door and window surrounds throughout with molded lintels similar to those on the exterior.

Like many of the houses along East Washington Street and throughout Nashville, the Bissette-Cooley residence was built during the height of the town's prosperity and expansion in the early 20th century. Since its construction, the house has been occupied by families of high social standing. George N. Bissette built the dwelling in 1911. He was a prominent merchant, cotton buyer, and lumberman, who previously had occupied the flamboyant Queen Anne residence at 205 East Washington. In October, 1945, United States Representative Harold Cooley acquired the property. Cooley served the Second Congressional District of North Carolina from 1934 to 1966, and was Chairman of the House Agricultural Committee for seventeen years, 1949-1966.

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The Cooley family owned the house until 1985. Braswell and Braswell Properties of Nashville purchased the house in 1985 and currently are renovating it as offices according to the Secretary of the Interior's standards for rehabilitating historic buildings. NRN

- C 2. J. N. Sills House. 317 East Washington Street, 1935. This house is the finest of several Tudor Revival dwellings in Nashville. Characteristic of the style, the main entrance is located in the "swing" of the front-facing gable where grouped windows with diamond-shaped panes and small transoms are featured. The prominent rubble-stone chimney with multiple chimney pots is a distinctive Tudor element. Ornamental half-timbering is located in the rear gables.

The first occupant was J. N. Sills, Nash County Clerk of Court. Nashville contractor-builder Harvey Smith was employed to execute the design.

- C 3. L. L. Davenport House. 313 East Washington Street, c. 1910. This L-plan one-story dwelling is distinguished by a small gabled vestibule, gable returns, and tall corbelled chimney caps. It has been expanded several times, as later wings extend to the east side and rear. In the early twentieth century the dwelling was occupied by lawyer L. L. Davenport. A contributing auto garage with a low hip roof stands to the back of the lot.

- I 4. Mabel Downing House. 311 East Washington Street, c. 1959. This brick, two story, Colonial Revival dwelling was built on the site of the former R.A.P. Cooley House. Cooley was the father of noted United States Representative Harold D. Cooley.

- C 5. L. T. Vaughn House. 309 East Washington Street, 1917. This house is a distinctive blend of Colonial Revival and bungalow-style elements. The broad eaves and exposed rafters are evident on neighboring bungalows, but the symmetrical, blocky form and bold Tuscan porch columns are classically inspired. The slightly projecting central pavilion with recessed entry porch is unique for Nash County. The house was designed by L. T. Vaughn's wife, Laura Ross, with the assistance of noted Rocky Mount architect and contractor John C. Stout. Vaughn was a Nashville attorney. OS

- C 6. Chris Cockrell House. 301 East Washington Street, c. 1915. The Cockrell House is one of three large bungalows on East Washington Street. Its sloping gable roof, exposed rafters under wide eaves, and prominent shed dormer exemplify the bungalow form and style. The wide gable-front porch with massive Tuscan columns gives this bungalow a fashionably classical touch.

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Like many other early twentieth-century homeowners along the street, Chris Cockrell was a downtown merchant. Cockrell operated a general merchandise business in the building which today houses Bass and Son, a retail store.

- P 7. Nashville United Methodist Church. Southwest corner East Washington and North Hilliard streets, 1918. This edifice is an impressive example of Neo-Classical Revival church architecture, as well as a symbol of Nashville's early twentieth-century expansion. The building followed by two years the relocation of the Nashville Baptist Church onto Washington Street. Like the Baptist Church, it replaced a nineteenth-century (1871) frame structure which had stood near the northwest corner of Church and Hilliard streets.

The building's Neo-Classical facade features a full-height pedimented portico in antis (recessed into the body of the structure) which is supported by four unfluted Tuscan columns flanking pilasters. The low hip roof is almost invisible behind the classical pediment. Two entrances crowned by bracketed pediments face each other across the front portico. The woodwork, originally white, is today buff-colored.

The interior of the church is treated with well-executed woodwork, including moulded ceiling beams, oak pews, and a panelled chancel surrounded by a delicately turned balustrade. The cost of the entire structure, including the pipe organ, was \$31,000. DS

- P 8. Bissette-Braswell House. 205 East Washington Street, 1897. In 1897, merchant and cotton buyer George Bissette built Nashville's most impressive Queen Anne residence. Here the tenets of the style are given free reign, and the interplay of surface decorations, textures, and massings express an architectural exuberance unmatched in town. Each gable, for instance, presents a unique display of ornamental millwork. One features a sunburst with decorative half-timbering, another is embellished with a mix of sawtooth shingles, woodstripping, and a horizontal series of delicate wall perforations. The elaborate turned porch posts and rails, as well as the spindlework frieze along the first floor veranda, contribute significantly to the overall visual complexity. Until the 1940s, the porch wrapped around the east side of the house, but was enclosed after a fire.

In 1911, Bissette moved into a new Neo-Classical Revival residence at the east end of the street (the Bissette-Cooley House). After Bissette, John Braswell, a prosperous tobacco and cotton farmer, purchased the home. It has remained in the Braswell family to this day, and the current occupant is Sallie Braswell, a retired school teacher. OS

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P 9. James B. (Buck) Boddie House. 201 East Washington Street, c. 1880. Behind the exceptional veranda the Buck Boddie House is a traditional one-story, double pile, hip-roofed cottage. Nashville has numerous variations of this form, but only the Boddie residence features such delightful porch ornamentation -- all original and intact. The porch includes chamfered porch posts with caps, carved brackets, and a well-executed cut-out balustrade. The paired entry doors are decorated with carved lower door panels and sidelights and transom. A bracketed bay window extends from the east side.

Built in the 1880s, the house is most closely associated with James B. (Buck) Boddie. Register of Deeds for Nash County in the late nineteenth and early twentieth centuries, Boddie was the first owner. DS

C 10. Anderson-Joyner House. 115 East Washington, 1909. In 1909, R. O. Anderson, bookkeeper for a local lumber company, built this impressive bungalow. It is one of three substantial bungalows along East Washington Street. The design employs exemplary features of the style: large porch under a sweeping roof; broad eaves; and exposed rafters. Particularly notable is pair of dormers with flared eaves joined by a shed roof. This striking feature reflects a distinctive oriental quality. All of the rafters are carved or bevelled. The interior of the house, which is largely intact, includes exposed oak beams across the dining room ceiling. Abundant fenestration epitomizes the bungalow style's emphasis on reducing the division between interior and exterior spaces.

C 11. R. U. Brooks House. 113 East Washington Street, c. 1845; remodeled and enlarged c. 1900. According to local tradition, part of this house was built about 1845. As it appears today, this handsome Queen Anne residence reflects the eclectic tastes of the late nineteenth and early twentieth centuries in Nash County. It is a deliberately complex structure with a two-story projecting corner bay and lathe-turned porch posts with delicate brackets. R. U. Brooks was probably responsible for the remodeling and expansion. He was a Nashville druggist.

C 12. Lena Parker House. 105 East Washington Street, c. 1880. Located across the street from the Mary Emerson Scott House, this two-story frame dwelling features a similar projecting central pavilion and Italianate-inspired detail. Subsequent remodelings, however, have simplified the applied decoration. The porch posts and balusters date from the 1940s and aluminum siding covers the facade. The present owner states that the earlier porch mirrored the one on the Scott House.

According to tradition, a Rocky Mount resident named Bass built this house, but little is known about Bass. Lee Boddie, a farmer, occupied the house in the early twentieth century; and it was acquired by Lena Parker (then Lena Robertson) in 1936. Mrs. Parker is the daughter of W. A. Robertson, a

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Nashville merchant in the first decades of the century. The house remains in her possession. OS

C 13. Strickland-Cox House. 101 East Washington Street, c. 1890. This frame L-plan cottage is said to have been Nashville's first house with electric lights. Although its original wrap-around porch has been remodeled, the dwelling retains a bracketed bay window in the front-facing wing, and distinctive stuccoed dormers with decorative half-timbering. Neville Strickland lived here before moving into his handsome Queen Anne residence on South Alston Street. The Cox family has lived here since the 1930s.

NC 14. Mathews Service Station. 101 West Washington, c. 1945. One of three porcelain enameled-steel gas stations that border Nashville's business district, this structure typifies the machined style of this building type in the 1930s and 1940s. Though repainted and enlarged, the original form and materials are generally intact.

C 15. House. 107 West Washington Street, c. 1930. This brick-veneered, hip-roofed bungalow is one of only two owner-occupied dwellings surviving on the 100 block of West Washington Street. The intact structure includes an engaged front porch with a prominent arched entry. The east side of the porch is screened and includes latticework. The interior plan includes a conservative central hall and bungalow-inspired brick mantels.

16. Vacant Lot

P 17. Ricks-Strickland House. 117 West Washington Street, c. 1890. The Ricks-Strickland House is among Nashville's most prominent dwellings. It originally signified the beginning of the town's most prestigious residential corridor, which extends eastward along Washington Street to the Bisette-Cooley House. Like the Bisette-Cooley residence, the house is an imposing frame structure (4500 square feet) featuring a two-story portico that overlaps a one-story wrap-around porch. A porte-cochere is located on the east elevation. The porches are supported by smooth Tuscan columns and include roof balustrades. This Neo-Classical Revival treatment represents a remodeling of the facade and interior that occurred in 1915. Rocky Mount architect John C. Stout and local contractor Harvey Smith executed the renovation. They had been responsible for the design and construction of the Bisette-Cooley House, and probably secured this project as a result.

This house was designed initially in the Queen Anne style. Indicators of the style are visible in the nonsymmetrical plan, cross gables treated with half-timber decoration, and iron cresting along the ridges of the roof. Although the inside was up-dated in Neo-Classical motifs, a rear door leading to a now-enclosed breezeway includes fluted surrounds and bull's-eye corner blocks.

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A succession of locally prominent persons have lived here. Buchanan (Buck) Ricks operated a mercantile business in Nashville known as Ricks, Alford, and Batchelor. In 1898, the dwelling was acquired by Dr. John Strickland, a local physician and druggist (the Nashville Drug Company). In 1973, Strickland's daughter, Elizabeth, and her husband, E. T. Garnett, took occupancy. The house remains in the Strickland family. OS

- I 18. Office Building. 123 West Washington Street, c. 1975. This one-story, brick office building has a slightly recessed entry and copper-colored metal window mullions made by the Kawneer Company, a major storefront manufacturer.
- NC 19. Nashville Furniture Company. 125 West Washington Street, c. 1945. This two-story brick commercial building includes a clean, smooth veneer reflecting the influence of the International Style. The bulkheads below the expansive display windows are surfaced with black structural glass.
- C 20. Office Building. 127 West Washington Street, C. 1910. This small, ten-foot-wide wide facade features handsome brick corbelling above a panelled, frame entrance. Unaltered, the lower section includes sidelights framed by common-bond brick. The transom is in place, though concealed by a wooden veneer.
- C 21. Nashville Furniture Company. 129 West Washington Street, c. 1910. A handsome pressed-metal cornice caps the lower portion of this one-story facade. The lower display area has been remodeled, but retains the original character, with a recessed entry and enclosed display windows. The upper half includes brick corbels and a recessed name panel above the decorative metal cornice.
- C 22. Nashville Bible Bookstore. 201 West Washington Street, c. 1910. This one-story brick storefront retains its original parapet-gable roof and brick dentils. The lower portion, however, has been modernized and redesigned with a flat, glazed front below a metal veneer. Originally, the building served as a drugstore operated by Dr. John Strickland.
- C 23. Henry M. Fisher Law Office. 203 West Washington Street, c. 1910. This modest one-story brick storefront survives largely intact. The upper half retains simple brick corbelling while the first-floor display area includes the original recessed entry. Windows and bulkheads, however, have been modernized, and the transom partially removed and concealed behind a wood veneer.
- C 24. Commercial Building. 205-213 West Washington Street, c. 1910. This handsome row of three storefront bays was erected as a unit in the early twentieth century. Although the lower facade of the center bay has been remodeled and brick veneered, the flanking storefronts are intact. The storefront on the east side (No. 205) is distinguished by a pedimented facade and embattlements,

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which also mark the corners of the other two storefronts. All three have name panels bordered by raised brick. The west storefront (No. 213), only eight feet wide, retains original multi-paned windows and transom, and panelled bulkheads. A heavily moulded archway embraces the lower part of the facade.

- NC 25. The Gift Gallery. 215 West Washington Street, c. 1910; remodeled c. 1970. The most imposing commercial building in Nashville's business district, this two-story brick structure was covered by a corrugated-metal veneer in the 1970s. Original decorative elements may survive behind the metal mask. The building first housed Arrington-Bissette General Merchandise, and later was Myers Theatre, Nashville's moviehouse between the 1940s and 1960s. The shop windows, too, have been modernized with metal framing members and individual display cases set at the corners of the enlarged setback.
- C 26. Nash Home Health Care Company. 217 West Washington Street, c. 1920. Although this facade's shop windows have been modernized with aluminum mullions, many original elements survive. The transom is intact, but covered by a metal veneer, and the upper facade includes a name panel. The brickwork is quite simple, reflecting the building's post-World War I construction date.
- NC 27. Nash Drug Company. 219 West Washington Street, c. 1920; remodeled c. 1970. Although the scale and brick material of this facade is in character with the rest of the commercial district, the front has been extensively modernized. New brick covers the upper story and the first floor has been redesigned with modern windows and bulkheads.
- C 28. Madelyn's Flower Shop. 221 West Washington Street, c. 1910. This handsome one-story storefront constitutes the east half of the forty-foot-wide facade that includes L. R. Bass and Son as well. Madelyn's storefront bay has corbelled and paneled brickwork matching its counterpart to the west. However, it was designed with a distinctive recessed entry on the west side of one large display window. The display area's basic configuration and brick bulkhead remain, though the window has been modernized with metal mullions and the transom is now concealed by a corrugated metal veneer.
- C 29. L. R. Bass and Son. 223 West Washington Street, c. 1910. This typical, early twentieth-century storefront survives with many original elements intact. Although a metal veneer now conceals the prism-glass transom, the facade retains patterned brick corbels, wooden double doors, and enclosed display windows. The interior still includes the early glass display cases and wall-to-wall wooden shelving.

Chris Cockrell operated a general merchandise store in this building from the early 1900s to 1934. L. R. Bass assumed ownership in that year and it has been in the Bass family ever since.

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C 30. Weldon's Department Store. 225 West Washington Street, c. 1913. Weldon's epitomizes the small-town department store of the early twentieth century. The original brick and glass facade with stepped parapet, brick name panel, dentil course, and date of construction pressed proudly in the pediment evoke an image of turn-of-the-century sophistication. The prism-glass transom was a popular feature among finer small-town stores, bathing the interior in a soft natural light. Below the transom, the storefront has kept the original setback paved in zig-zag tiles, the patterned brick bulkhead, and enclosed display windows - a rarity in the 1980s.

Inside, the store is characteristically long and narrow (17 feet by 60 feet), and still retains the original oak counters, blade fans suspended from the pressed tin ceiling, and the office sequestered to the rear on an elevated platform with balustrade.

C 31. (Former) Nashville Supply Company. 227 West Washington Street, c. 1912. This two-story brick building is the central focus of Nashville's major commercial block. The forty-foot wide facade is capped by a shaped parapet trimmed in cast concrete. Originally the structure housed Nashville Supply Company, once the largest dry goods establishment in Nashville. In the early 1960s Pope's, Inc. assumed ownership and converted the building to a discount store. Pope's modernized both the interior and exterior. The upper facade is currently partially covered by a pink-colored metal veneer advertising the name "Pope's." Below this is a fluted metal fascia and an attached soffitt, which extends across the shop windows. The windows and entry have been modernized with metal framing members. The structural-glass bulkhead may date from the 1940s.

C 32. People's Hardware. 229 West Washington Street, c. 1910. This commercial building includes a number of original elements of design. The brick facade features the original entranceway, although the doors have been modernized and display screens removed. Above the entry is a glass-block transom and two large, recessed panels. A stepped parapet with cast-concrete coping tops the facade. The interior retains floor-to-ceiling shelves and a pressed metal ceiling. In traditional fashion, an elevated platform to the rear of the store contains the office and floor safe.

The structure was built for one of the county's major dry goods stores of the period, (G. L.) Jones and (J. A.) May General Merchandise. Jones was also a large landowner north of Nashville, in the Red Oak area.

C 33. Shamrock Shirts and The Alyce Shop. 235-237 West Washington Street, c. 1920. This one-story commercial building exemplifies Nashville's storefronts of the 1910s. The brickwork is simple, comprising a stringcourse along the top of the facade. Each of the two transoms consists of four large panes divided by

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wooden mullions, and each bay has a recessed entry. The original enclosed display cases are intact, rare for the storefronts along Washington Street. This building was erected for one enterprise, perhaps a meat market.

- C 34. Nashville Public Office Service Inc. 239 West Washington Street, c. 1910. Originally, the facade of this storefront probably matched the one to the west (241 West Washington). Today, the brick corbelling and simple row of dentils above the transom are intact. However, the transom and the lower portion of the original storefront were erased during a remodeling in the 1970s. The original display windows and recessed entry were replaced by a flat, glazed facade bordered by a bright blue metal veneer.
- C 35. Nash County ABC Store No. 2. 241 West Washington Street, c. 1910. Typical of the modest, one-story storefronts built at the turn of the century, this brick facade features corbelled brick trim and simple dentiling above the transom. The transom remains exposed and the first story is largely intact, including wood framing members and a recessed entry. A metal awning extends over the front.
- I 36. Commercial Building. 243 West Washington Street, c. 1975. A pseudo-mansard roof caps this Colonial-style brick facade. Lunettes crown the entry and the two large, multi-paned windows.
- NC 37. Star Furniture. 245 West Washington Street, c. 1942. This two-story brick commercial building was built in the early 1940s. The plain brick upper story prominently displays the store's name. The glazed first floor is surrounded by black structural glass, with the word "Furniture" applied in Art Deco lettering across the top. A green cloth awning shades the first story.
38. Vacant Lot.
- P 39. Collins-Abernathy House. 600 West Washington Street, c. 1905. This story-and-a-half frame house has one of Nashville's striking Queen Anne porches. The veranda is an exuberant display of pendants, spindles, patterned shingles, and thick, lathe-turned posts, all enframed by a turned balustrade. The result is a highly individual expression of machine-made motifs. The gables, too, feature decorative millwork executed in a curvilinear pattern found on a number of Queen Anne houses in Nashville. The form of the dwelling is unusual for Nashville. It is a story-and-a-half, double-pile structure with projecting wings on the front and east elevations. The principal mass has a steeply pitched side-gable roof with interior end chimneys. The interior retains original woodwork, notably a living room mantel with classical colonettes and an over-mantel.

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W. Ashley Collins, a policeman and restaurant owner, built the house. In 1916, it was acquired by Julius Abernathy, a local grocer. The house remains in the Abernathy family. It stands on the far west end of the historic district, precariously close to expanding commercial properties.

C 40. Nashville Gulf Service Station. 250 West Washington, c. 1937. Painted the Gulf Oil Company's traditional orange, white, and blue polychrome, this service station has stood on the west side of Nashville's business district since 1937. It is the first and the most intact of three porcelain enameled-steel gas stations constructed between the 1930s and 1950s on West Washington Street. The colors are aggressively bright, and the International Style design is spare and clean compared to the rows of red-brick commercial buildings nearby.

P 41. Nash County Courthouse. Courthouse Square, West Washington Street, 1921. The Nash County Courthouse is a fine and rare example of Colonial Revival public architecture in North Carolina. Architect John C. Stout of Rocky Mount designed the building. It is a temple-form structure featuring a full two-story pedimented portico supported by eight composite-order pillars and two pilasters. Stout decorated the building in classical swags and urns visible on the spandrels of the round-arched windows, as well as in the frieze and pediment of the portico. The stark white of the wood portico, balustrades, and trim, contrasts vividly against the red brick of the wall surfaces, and highlights the Colonial Revival styling.

The interior includes an entrance hall with paired circular stairs and a center corridor flanked by offices and leading to a cross hallway. The Superior Courtroom on the second floor is a contrast of white plaster set against dark wood trim, doorways, and classical columns. The deeply colored trim encircles the chamber, culminating in a wide entablature around the litigation area, where a series of lunettes rise above the entablature. The curvilinear, ceiling features sweeping buttresses which extend from pairs of fluted wood columns at the corners. The present building is the fourth courthouse in Nashville's history. The third, built in 1833, stood for almost a century.
TNG, TR

C 42. Nash County Courthouse Annex. Courthouse Square, c. 1880 (?). This brick, two-story, hip-roofed structure was built in association with the second courthouse in Nash County (1833). The form mirrors that of the early courthouse, though the annex was probably erected in the late nineteenth century, as Nash County developed in the postwar era. Dentils embellish the frieze under the low hip roof, and heavy lintels crown tall four-over-four windows. The structure is scheduled to be razed in preparation for the courthouse's expansion.

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- C 43. Freeman T.V. and Appliance Co. and George A. Wheless Jewelers. 208-210 West Washington Street, c. 1910. This turn-of-the-century building reflects two very different and popular architectural trends. The upper facade of the east half is original, and displays the mix of brick corbelling and geometric decoration found on a number of contemporary buildings in the business district. By contrast, the west half of the structure was re-faced during the 1950s in a gleaming metal veneer. However, original brickwork survives intact behind this new facing. Also in the 1950s, the entire ground floor was "opened up" with large windows, narrow aluminum mullions and small bulkheads. The opening up of first floors by eliminating enclosed display windows and employing greater amounts of glass, prevailed in Nashville during the 1950s and 1960s. For many years these storefronts housed The Ward Drug Company, though the 1917 Sanborn Map of Nashville indicates a grocery store and restaurant in the premises. SM
- C 44. Joyner's Recreation Center. 206 West Washington Street, c. 1910. This small, twelve-foot-wide storefront features some of the finer brickwork in Nashville's business district. Rows of corbelled and diagonal brick decorate the upper half of the facade. The modernized lower half includes a black structural-glass veneer, probably added in the 1950s.
- I 45. People's Bank. 202-204 West Washington Street, c. 1975. This one-story brick structure includes a large mansard roof with slate shingles, and a Colonial-style facade.
46. Parking Lot.
- C 47. Nashville Fire Department. 128 West Washington Street, c. 1933. Originally housing a Chevrolet dealership, this brick structure represents Nashville's only example of the Streamlined Moderne style. Characteristic of the style are the unadorned walls, which are stuccoed smooth across the front facade, and the curvilinear showroom bays. The building was erected on the site of the Old Carolina Hotel, an early nineteenth-century structure, and effectively signaled the beginning of the block's transformation from residential to commercial use. It was erected by George Wheelless, who sold and serviced Chevrolets. Over the rear entrance, Wheelless' name can still be detected. In the 1960s, this building was acquired by the Nashville Fire Department.
- C 48. Dr. Earl-Baker House. 118 West Washington Street, c. 1890. Although remodeled and expanded several times in the twentieth century, this two-story frame dwelling represents one of the prominent houses built on the 100 block of West Washington in the late 1800s. Its I-house form with projecting central pavilion symbolized high social status at the time of construction. The first owner, Dr. J. M. Earl, was a local physician. Subsequently, the house was owned by J. H. T. Baker, an auditor for the county. The structure later was converted into

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apartments and two separate entries were installed on both sides of the pavilion. In the 1970s, it was acquired by the Town of Nashville and is now used occasionally by the local Boy Scouts.

NC 49. Social Services Office. 108 West Washington Street, c. 1940. Nash County's Social Service Office is housed in a converted, one-story Tudor Revival dwelling. A large one-story brick addition extends to the rear, though the exterior of the original dwelling is intact.

50. Parking Lot.

NC 51. (Former) Gasoline Station. 102 West Washington Street, c. 1955. This distinctive gasoline station design features a prominent glass-block pylon. The building is constructed of cinder block with a metal veneer. People's Oil Company of Rocky Mount first occupied it, marketing Esso gasoline. The contractor was Rocky Mount's S. S. Toler, Jr. Currently, the structure stands vacant and is scheduled to be razed.

P 52. (Former) Nashville Baptist Church. Northeast corner East Washington and North Alston streets, 1914. In 1914, the Baptist Church of Nashville moved from a nineteenth-century frame building on Church Street into this new Romanesque Revival structure on the northeast corner of Alston and Washington streets. The new site was convenient, as well as prestigious, for Washington Street was the principal thoroughfare through town, and included Nashville's most impressive residences erected during the height of the railroad era.

The congregation employed architect John C. Stout of Rocky Mount to design the structure, and according to tradition, Stout modeled his design after a church in Emporia, Virginia. When completed in 1914, it was, with the exception of the Nash County Courthouse, the most impressive non-residential building in Nashville.

Architecturally, the structure features a low hip roof with parapeted cross gables. A parapeted bell tower is set in the southwest corner and also serves as the principal entrance. The most outstanding features, however, are the numerous stained-glass windows, many with round arches trimmed in buff-color brick which contrast against the deep red brick of the building's wall surfaces.

Like many churches in small towns, Nashville Baptist is located strategically in the buffer zone between the commercial and residential districts. Through time, the building's location on this dividing line has become increasingly significant, for the business district has been expanding eastward along Washington Street, right to the steps of the sanctuary. Beyond the church the

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street is lined with Nashville's finest collection of late nineteenth- and early twentieth-century houses.

In 1981, a new Baptist Church building was completed on the east end of town in answer to the growing demands for a larger modern facility with more parking space. The sanctuary on East Washington Street was considered too expensive to repair and too small for the church's aspirations for growth. In 1983, the structure was sold to the county and targeted for demolition. Only its educational building, erected in 1959, would remain as office space for county government. However, in 1984, a proposal was adopted to save the structure as a cultural center. The building is currently undergoing renovation. DS, TNG

- C 53. James Kelly Bridgers House. 104 East Washington, c. 1910. An imposing two-story, double-pile, hip-roofed dwelling, this house represents the emergence of the early Colonial Revival style in Nashville. Extensively remodeled, however, much of the original surface ornament has been lost. Aluminum siding covers the facade today. An abundance of handsome magnolia trees shade the house and lot. Bridgers was the local postmaster.
- C 54. (Former) Dentist's Office. 108 East Washington, c. 1900. This one-story, two-room dwelling was originally built by Dr. T. T. Ross as his dentist's office. Dr. Ross occupied the house to the east (110 East Washington). The building was erected with two front doors, one leading into each room. Remodeled and expanded in the 1930s, the structure has been rental property since that time.
- P 55. Mary Emerson Scott House. 110 East Washington Street, c. 1880. This house epitomizes the Italianate style as conservatively interpreted by Nash County's most prominent families. The design comprises a traditional I-house form given an Italianate demeanor through a projecting central pavilion. Other characteristic Italianate elements include bracketed eaves, tall pedimented windows, round-arched double doors framed by sidelights and transom, and chamfered porch posts. The porch exhibits particularly fine sawnwork, highlighted by an intact cut-out balustrade. The intact interior features bracketed mantels with chamfered pilasters flanking the fire opening.

Mary Emerson Scott (1824-1914) was the daughter of Lawrence and Martha Arrington Battle, who owned a huge tract of land west of Nashville that extended from Stoney Creek to the Rose Hill estate (2500 to 3000 acres). Mary had acquired property in town along the north side of Washington Street between Alston Street and Collins and built her house on this land. Subsequently, the dwelling was acquired by her daughters Laura Scott and Virginia Amariah (Minnie) Scott Ross. Minnie's husband, T. T. Ross, was a Nashville dentist whose office was located in a single story frame building on the adjacent lot to the west.

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The Scott House stands on an impressive site. It is embowered by mature shade trees on a rise of land overlooking East Washington. DS, OS

- C 56. Nick Ross House. 112 East Washington Street, 1918. This handsome gable-front bungalow exhibits a host of classic bungalow traits, including a large porch set under the main roof, groups of tapered porch columns on sturdy brick piers, a variety of board, brick, and shingle-shake sidings, and exposed rafters under deep eaves.

Nick Ross, the first owner, was the son of Minnie Scott Ross and Dr. T. T. Ross, who resided next door and owned the land on which the bungalow was built. Ross operated a dairy farm and served as mayor of Nashville.

- I 57. John McNair House. 202 East Washington Street, c. 1965. This single-story single story brick ranch-style house was erected on property owned by Clarence Benson, whose house stands to the east (208 East Washington). McNair married Benson's daughter.

- C 58. Clarence Benson House. 208 East Washington Street, c. 1915. This imposing two-story dwelling represented an alternative to the low-slung bungalows built along East Washington Street around the 1910s. It combines the asymmetry of the Queen Anne with the simplicity and horizontal character of the bungalow. Its irregular massing (with a central hall) is capped by a broad hip roof; and a voluminous wrap-around porch supported by tapered porch posts dominates the facade.

Clarence Benson, the first occupant, operated a wholesale grocery along the railroad tracks in "South Nashville," and later operated a general merchandise store in the central business district.

- C 59. Webspry-Coppedge House. 300 East Washington Street, 1911. When erected, this two-story cubic dwelling was a handsome blend of Queen Anne and Colonial Revival elements. A 1920s photograph reveals a deep wrap-around veranda with pairs of slender classical posts on brick piers. Tall chimney stacks with corbelled caps pierced the high hip roof. The roof featured a flamboyant double-gable dormer trimmed with sawnwork.

The house was occupied originally by C. G. Webspry, a druggist for Ward Drug Company in Nashville. In 1916, Dr. T. O. Coppedge, a local physician, acquired the property. It was during the long tenure of the Coppedge family that the residence was extensively remodeled.

- P 60. T. A. Sills House. 304 East Washington Street, 1900. This turn-of-the-century residence stands as one of the town's splendid Queen Anne dwellings. Its bold, shingled cross gables and scrollwork in the projecting cutaway bay

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distinguishes it from Nashville's numerous two-story houses built in the Queen Anne style during the ensuing decade. Also distinctive is the panoply of oval, diamond, square, and bay windows which open up the interior to the out-of-doors. The cross-gable form resembles the Bisette-Braswell (205 East Washington), though the Sills House is decorated with more restraint. The front porch has slender Doric columns and a roof balustrade, and may be a 1920s replacement of an earlier veranda.

The Sills House was constructed by B. Ward Batchelor, Nashville's most prolific contractor in this period of rapid expansion. A Batchelor trademark is the one story dining room wing, that extends from the east elevation. T. A. Sills was a prominent Nashville citizen. He was Clerk of the Superior Court and a major landowner. Sills moved to Nashville from Franklin County, near Castalia. At the present, the house is being renovated by Mr. Craig Glasgow. DS, TNG

- C 61. Charles Ward House. 308 East Street, c. 1910. This house typifies the double-pile, hip-roofed cottages built throughout Nashville in the early 1900s. Influenced by the Queen Anne style, it features a high hip-roofed central block that is deliberately complicated by projecting wings. The wrap-around porch has intact classical columns and a lathe-turned balustrade. The center roof gable features three small windows arranged to suggest a Palladian window. Charles Ward of the Ward Drug Company in Nashville erected the house. It is today owned and occupied by L. S. Inscoc. Now retired, Inscoc was superintendent of county schools between World War I and the 1960s.
- C 62. G. L. Jones House. 314 East Washington House, 1924-25. Linked to the May House on the east (316 East Washington) by brick walkways laid in a herringbone pattern, this dwelling shares similar restrained detail and brick material. The house is a two-story cubic form under a low hip roof. Dentils trim the cornice, but otherwise the facade is unadorned. The front porch has simple brick square piers that accent function rather than decoration. The interior plan is more freely arranged than earlier Nashville houses. The front door opens directly into the living room, and a small central hall begins one room deep. G. L. Jones was an influential farmer in the Nashville vicinity and operated a dry goods store downtown.
- C 63. J. A. May House. 316 East Washington Street, 1924-25. This handsome hip-roofed bungalow was erected in conjunction with the two-story house to the west (314 East Washington). Both houses were built on property owned by Ora Ellen May, who had purchased the lots for her son, J. A. May, and daughters, Martha and Eula. The J. A. May House is a one-story, brick-veneered dwelling with an engaged porch and exposed rafters. The porch features a round-arched portal, a classical touch also reflected in the two urns flanking the porch steps. May operated a dry goods establishment with his brother-in-law, G. L. Jones, who

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lived next door. The contractor for both houses was local builder Jake Batchelor. OS

- C 64. Sam Cooper House. 309 East Elm Street, c. 1910. This house neatly represents the early twentieth-century two-room frame cottage in Nashville. It retains the original chamfered-post porch and balustrade with slender rails. A rear ell houses the kitchen and a bedroom. Four-over-four windows are intact. The interior includes simple post-and-lintel mantels.
- I 65. House. 303 East Elm Street, c. 1980. This frame, prefabricated ranch-style house has a small entry porch with square posts.
- I 66. House. 209 East Elm Street, c. 1970. This one story brick-faced ranch-style house has an engaged porch and side carport.
- C 67. Lonnie Vick House. 210 East Elm Street, c. 1910. One of several story-and-a-half, double-pile houses in Nashville, this dwelling is notable for its variety of Queen Anne-inspired detail. It is highlighted by a conical-roofed gazebo at the corner of the wrap-around porch. An irregularly-placed dormer opens up the second story. In the fashion of the Queen Anne style, the dormer is treated with patterned wood shingles and small multi-colored panes of glass. This distinctive house was owned originally by Lonnie Vick, a local farmer.
- C 68. Squire Harper House. 212 East Elm Street, c. 1870. This house is Nashville's oldest example of the two-room, central-hall plan. The low hip roof, pedimented six-over-six windows, and sidelights about the entrance reflect the persistence of the Greek Revival style during the postwar years in Nashville. The main entrance is composed of double doors, while interior doors have two recessed panels. The mantels in the two principal rooms are intact, featuring simple post-and-lintel compositions. Squire Harper was a justice of the peace.
- NC 69. Christine Thorne House. 302 East Elm Street, c. 1970. This one-story frame Colonial Revival dwelling has a front-facing gable-roofed extension. A screened porch is joined to the west elevation.
- C 70. J. W. Van Hook House. 304 East Elm Street, c. 1910. This dwelling illustrates the popular double-pile, hip-roofed cottage in its most basic form. In contrast to its Queen Anne-inspired counterparts in Nashville, no attempt was made to distort the dwellings inherent symmetry. Ornamentation is concentrated on the porch, which has slender turned posts with decorative millwork. Van Hook was a farmer.
- C 71. Richard Cooper House. 308 East Elm Street, c. 1910. Representing the popular two-room, central-hall house plan, this early twentieth-century dwelling survives largely intact. It retains the original stepped-shoulder brick end

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chimney and a hip-roofed porch with slender chamfered posts. A rear ell includes a bedroom and kitchen. A postal worker, Richard Cooper hired local carpenter Scott Thompson to construct this frame dwelling.

- C 72. George Wheelless House. 511 East Center, c. 1935. This house represents one of the first and finest of the Colonial Revival frame cottages built in Nashville. The one-story dwelling features a low clipped-gable roof, open porch on the east elevation and a well-executed entry porch with slender wooden columns. A two-room rear wing with a similar roof design contains the kitchen and dining room. The first owner was George Wheelless, who operated a Chevrolet dealership in Nashville.
- C 73. W. D. Rose House. 507 East Center Street, c. 1915. Building contractor W. D. Rose erected this two-story frame house for his own residence in the 1910s. The dwelling's cubic, hip-roofed form reflects the Colonial Revival style, popular among Nashville's middle class in this period. The house has been extensively expanded and remodeled. Wings have been added to the side and rear and the original wrap-around porch removed. In its place, the main entry was adorned with a delicate entry portico and fanlight, exemplary of the classical treatment given to front doors in the postwar era.
- C 74. Vaughn-Collins House. 501 East Center Street, c. 1900. Originally, this two-story frame dwelling probably mirrored the Queen Anne T. A. Sills House at 304 East Washington. It is a contemporary of the Sills House and was situated originally across the street. The dwelling was moved to its present site when the Colonial Revival L. T. Vaughn House was erected on the lot (309 East Washington). Although the form of the structure today resembles the Sills House, many of the Queen Anne elements have been removed or masked. For example, the lathe-turned porch posts have been replaced by simpler square columns and the patterned wood shingles in the gables are now covered by aluminum siding. Owned by L. T. Vaughn until it was moved to East Center Street, the house subsequently was occupied by Grover Collins, a jailer and undertaker.
- C 75. Harold Cooley House. 413 East Center, c. 1915. Harold Cooley, prominent United States Representative and notable occupant of the Neo-Classical Revival Bissette-Cooley House, lived in this house as a young Nashville attorney. The story-and-a-half dwelling survives largely intact, with a high hip roof, hip-roofed dormer, and interior chimneys. It has a traditional cubic form and double-pile, central-hall plan. Influenced by the bungalow style, tapered posts support an engaged porch.

The backyard is bordered on the east side by a contributing stone wall, which the Cooley's (Harold and wife, Madeline) constructed. An early contributing frame auto garage stands to the rear of the lot. DS

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- NC 76. House. 409 East Center Street, c. 1970. This two-story frame Colonial Revival house has an elegant entry with a fanlight over delicate colonettes. The front facade is three bays wide with a central doorway.
- C 77. Thad Wheelless House. 407 East Center, c. 1920. This compact version of the double-pile, hip-roofed cottage is distinguished by a small roof gable centered over the front facade. This center gable plus the square porch supports and the symmetry of the overall design suggest the influence of the Colonial Revival style. The front door opens directly into the living room, for the compact plan left no space for a formal central hall.
- C 78. (Former) Masonic Lodge. 405 East Center Street, c. 1845. Originally a Masonic Lodge, this 1840s structure is among Nashville's oldest. In the early 1900s, it was one of several buildings moved off East Washington Street to make way for the construction of fashionable dwellings for Nashville's growing middle class.
- Currently a residence, its unusual two-story, hip-roofed, L-shaped form suggests a previous non-residential function, while the two-over-two windows, early twentieth-century porch, and aluminum siding testify to periodic remodeling. The heavy timber framing and mortise-and-tenon construction, however, reflect its pre-Civil War construction date.
- Early twentieth-century occupants are not known, though in the 1940s this structure was the home of John Glover. Glover supervised the county's welfare department. DS
- C 79. L. M. Conyers House. 401 East Center Street, c. 1830. One of Nashville's older surviving residences, this frame I house retains original nine-over-nine windows and flush eaves at the gable ends. The original porch, however, has been replaced, and the main entry treated with a Colonial Revival pediment and pilasters. The interior has been thoroughly remodeled. The house once stood at the east end of East Washington Street, and was moved in the early 1900s to make way for the Bissette-Cooley House. The dwelling is most closely associated with L. M. Conyers, a local farmer who lived here in the post-Civil War years. DS
- C 80. Griffin House. 405 East Church Street, c. 1910. A typical double-pile, hip-roofed dwelling, this house features a prominent hip-roofed dormer, unusual for Nashville. It also has bungalow-style tapered porch posts set on brick piers. The porch columns were added after World War I. Various additions have been made to the rear and side elevations.

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- C 81. Arthur Arrington Ross House. 401 East Church Street, c. 1905; remodeled c. 1948. This two-story frame house has an unusual, asymmetrical form resulting from a major remodeling and expansion in the 1940s. Originally, it may have been a central-hall I house. Today, a broad hip-roofed addition extends from the original two-story portion and engages a deep front porch. Arthur Arrington Ross was a Nashville attorney.
- I 82. House. 309 East Church Street, c. 1975. Story-and-a-half brick house with glazed porch on east side and stock Colonial Revival treatment around central door.
- NC 83. House. 305 East Church Street, c. 1940. This one-story Colonial Revival cottage includes matching brick end chimneys and a screened porch on the east gable end. The front entry is framed by stock Colonial Revival millwork, including fluted pilasters. The facade has been aluminum sided.
- C 84. (Former) Carolina Collegiate Institute Auditorium. 217 East Church Street, c. 1900. At the turn of the century this story-and-a-half residence was the auditorium of the Carolina Collegiate Institute, a private academy which once stood on Church Street. By 1917, the date of the Sanborn Map of Nashville, the school had vanished and the auditorium building to the east had been converted into a residence.
- Today, the house retains the original side-gable roof and double-pile, central-hall interior plan. The porch is also largely intact and features classical posts and turned balustrade. Although the academy which was located to the west was razed in the early twentieth century, the former dormitory still stands at 209 East Church Street. Like the auditorium, it was also converted into a residence around 1915. SM, DS
- I 85. House. 213 East Church Street, c. 1980. Standing on the former site of the Carolina Collegiate Institute (a private academy) this brick, story-and-a-half dwelling has a gambrel roof and other stock Colonial Revival detail.
- C 86. (Former) Carolina Collegiate Institute Dormitory. 209 East Church Street, c. 1900. Originally a dormitory for the Carolina Collegiate Institute, a private academy operating on Church Street at the turn of the century, this structure has been a single-family dwelling since around 1915. James Gordon, a local blacksmith, was the occupant at the time of its conversion. The house form comprises a story-and-a-half, side-gable main block, with projecting wings to the front and rear. Handsome decorative millwork survives in the gables. The interior still attests to its previous function, featuring a spacious central hallway and a prominent stairway leading to sleeping quarters on the second floor. The house remains on the site of the former school grounds, two lots west of the former auditorium, which also was converted into a residence.

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The institute itself was razed in the early years of the twentieth century.
SM, DS

- C 87. John Cockrell House. 205 East Church Street, c. 1910. A typical early twentieth-century two-room, central-hall house, this dwelling retains original chamfered porch posts. The facade, however, has been veneered with asbestos shingles. A kitchen wing extends to the rear. Cockrell was a local electrician, whose repair shop survives in the business district.
- C 88. Ricks-Batchelor House. 201 East Church Street, c. 1895. A popular I-house subtype in Nashville, this dwelling features a projecting central pavilion. The design is highlighted by a hip-roofed front porch that retains lathe-turned posts and balustrade, scroll brackets, and moulded entablature.
- A contributing wrought-iron fence borders the lot. Sidney Ricks, a local merchant, built the dwelling. Subsequently, it was acquired by Jake and Sallie Ricks Batchelor. Jake was an active Nashville contractor in the post-World War I period.
- C 89. Samuel Gay House. 113 East Church Street, c. 1900. Nashville's postmaster, Samuel Gay, occupied this L-plan one-story dwelling in the early twentieth century. The two front entries are original -- one leads into the central hall, the other into a bedroom in the corner bay. Spindlework decorates the gables and doors. Over time, a train of rear wings has modified the basic form. The Gay House is one of three similar L-plan cottages along the 300 block of East Church Street.
- C 90. Sidney Ricks Tenant House. 111 East Church Street, c. 1910. Nashville's finest triple-A cottage, this dwelling retains original turned porch posts, incised millwork in the gables, and four-over-four windows. The two-room ell is original and houses a bedroom and the kitchen. The interior includes original five-panel doors and simple post-and-lintel mantels. For many years this dwelling was rental property owned by Sidney Ricks.
- C 91. Frank Boddie Tenant House. 107 East Church Street, c. 1910. This frame L-plan cottage features original lathe-turned porch posts embellished with sawnwork. Original four-over-four windows survive as well, trimmed with simple, moulded lintels. A two-room ell extends to the rear. The dwelling is one of two similar cottages in a row that were probably erected by Frank Boddie as rental property.
- C 92. Frank Boddie Tenant House. 103 East Church Street, c. 1910. This frame L-plan cottage is one of two in a row built as rental property in the early 1900s. Although the original turned posts were replaced by square ones in the 1940s, the exterior is largely intact. Bold, corbelled chimneys pierce the cross-

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gable roof.

Note the contributing corrugated-tin garage set to the rear of the lot. Both this house and the one to the east (105 East Church) were probably built by Frank Boddie as tenant housing.

- I 93. Joyner's Supermarket. West Church Street, c. 1970. This one story brick-and-glass structure has a flat roof. It is surrounded by a parking lot.
94. Vacant Lot.
- NC 95. House. 100 West Church Street, c. 1950. This story-and-a-half frame cottage has Colonial Revival elements, including two gable-roofed dormers and simple pilasters around the central entry. A screened porch extends from the east gable end.
- C 96. Homer Cornwell House. 104 East Church Street, c. 1910. This frame Colonial Revival cottage has a low-pitched gable-front form, rare for Nashville. Intact, the dwelling retains a porch with classical columns, and a heavily moulded cornice with gable returns. Windows have four-over-four sash. Cornwell was auditor for the county.
- C 97. (Former) Baptist Church. 106 East Church Street, c. 1890. This distinctive two-story, gable-front structure originally served as the Nashville Baptist Church. Built in the last decade of the nineteenth century, it served Nashville's Baptist community until 1914, when a new and larger edifice was built on East Washington Street. Although remodeled into living quarters, the former church retains gable returns and a wide frieze reflecting the Greek Revival style. DS
- I 98. Lowell G. Sykes House. 110 East Church Street, c. 1969. A one-story brick ranch-style house, it represents pre-fabricated housing that emerged in Nash County in the 1960s. The principal element of design is the wooden front portico.
- C 99. A. P. Bobbitt House. 114 East Church Street, c. 1920. This late example of the hip-roofed, double-pile cottage type is distinguished by a large porch that envelops the gable-front wing. The porch has square posts treated with simple classical-inspired caps, and a harmonious balustrade with square rails. Ornamentation is primarily confined to a single moulding carried around each post. The door in the wing leads directly into the living room, and typical of house plans by the 1920s, no hall or alcove interferes with the relationship between interior living space and the out-of-doors.

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- C 100. Boddie House. 202 East Church Street, c. 1910. This modest frame L-plan dwelling is said to have been erected as a parsonage for the Methodist Church in Nashville. It retains the original two-over-two windows and interior chimney with a corbelled stack, though the porch posts have been replaced.
- I 101. Garage. East Washington Street, 1986. This gable-roofed garage has an aluminum-sided veneer.
102. Vacant Lot.
- C 103. Ballett Joyner House. 302 East Church Street, c. 1890; expanded c. 1910. This rather squat example of the popular I house with a triple-A roof design was originally a one-story, two-room dwelling. The addition of the second floor occurred about 1910. The tapered bungalow-style porch posts probably were added in the 1940s. Ballett Joyner was a local farmer.
- I 104. 306-308 East Church Street, c. 1980. This one-story brick dwelling is oriented gable end to face the street. A wing projects from the east elevation. Gables have an aluminum "board-and-batten" finish.
- C 105. James B. Battle House. 310 East Church Street, c. 1900. This handsome two-story dwelling represents the I-house form with a triple-A roof design. Originally, the porch included decorative lathe-turned posts and balustrade, removed in the 1940s when the simpler square columns and balusters were added. The interior includes simple mantels in the two principal first-floor rooms. Each mantel shelf is supported by slender classical columns. James B. Battle was a local physician.
- C 106. George Smith House. 314 East Church Street, c. 1920. This dwelling represents a handsome, late example of the hip-roofed, double-pile cottage. It has an assortment of asymmetrically arranged wings and a large wrap-around porch. Enframed by sidelights and transom, the main entrance is located in the projecting gable-front bay. The simple classical porch columns and lack of surface decoration reflect the late construction date. George Smith owned the opera house in Nashville.
- C 107. James Wells House. 400 East Church Street, c. 1920. A late example of the double-pile, hip-roofed cottage, this house is distinguished from its Queen Anne counterparts in Nashville by the sparse ornamentation and bold, bungalow-style porch posts. The wrap-around porch, which is original, features sturdy tapered columns set on solid brick pedestals, and reflects a blend of the bungalow style's artful simplicity and functionalism with the asymmetry of the Queen Anne.

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The dwelling was built originally for James Wells, a Nashville merchant. In the 1950s, the cottage was acquired briefly by John and Undine Snyder, who enclosed the east side of the porch for additional living space.

- NC 108. D. D. Evans House. 404 East Church Street, 1938. This single story, frame Colonial Revival cottage has a broad, two-bay-wide, gable-roofed porch, and a brick chimney on the east gable end. The facade is aluminum-sided. Evans was part owner of Evans Brothers Lumber Company in Nashville.
- NC 109. Julian Baker House. 408 East Church Street, 1938. This one-story frame cottage has a gable-front form and simple Colonial Revival detail. The broad, flat-roofed front porch, which extends across two of the three bays, has slender, square classical posts grouped in threes at the front. A brick single-shoulder stepped chimney is on the west side. Julian Baker operated Baker Drug Company in Nashville.
- C 110. Scott Sills House. 412 East Church Street, 1919. This story-and-a-half, gable-front bungalow retains its original elements of design, including exposed rafters under deep eaves and a subsidiary gable-front porch. The porch has tapered posts in the bungalow style. Local builder Scott Thompson constructed this dwelling for lawyer Scott Sills.
- C 111. James Boddie House. 500 East Church Street, c. 1915. A rare load-bearing masonry house in Nashville, this dwelling is constructed of a distinctive soft brick. The narrow one-story, hip-roofed form has a side-hall plan. The porch appears to be newer than the house, though the bungalow-style posts on brick piers reflect the architectural character of the overall design. Decorative half-timbering marks the porch's entry gable.
- C 112. Minnie Boddie House. 504 East Church Street, c. 1925. Representing the persistence of the traditional hall-and-parlor plan in Nashville, this modest frame dwelling was built after World War I. The dwelling includes an interior chimney and engaged front porch with slightly tapered square posts. In the tradition of many of the early hall-and-parlor houses in the county, the Boddie House also has a rear shed extension that increases the living space. The house was built for the widow of James Boddie, Minnie.
- C 113. Reverend Oscar Creech House. 508 East Church Street, c. 1917. This distinctive dwelling combines the deep, engaged porch of the bungalow with a traditional double-pile, central-hall plan. It retains original tapered porch posts. The side-gable roof is unusual for double-pile dwellings in Nashville which typically have hip roofs. Reverend Creech was minister of the Nashville Baptist Church in the early 1900s.

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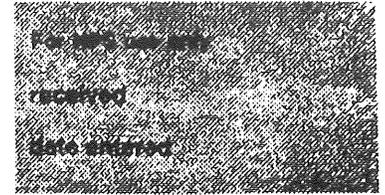
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- C 114. Luther Barbee House. 106 Green Street, c. 1915. This one-story L-plan cottage is one of several such dwellings built between 1910 and 1920 in Nashville. It is a simple dwelling, featuring wide sidelights around the door and a pedimented dormer on the side-gable roof. The heavy cornice and wide frieze that surround the house suggest the Neo-Classical style. Luther Barbee, the first occupant, was a small farmer and rural mail carrier.
- C 115. Valentine, Adams, Lamar, and Ethridge Law Office. 109 Court Street, c. 1915. A distinctive stepped-parapet gable caps this one-story brick law office. The original recessed name panel is still used to identify this building. The windows and door were remodeled in the 1970s with Colonial-style treatment. Located facing the courthouse on a street bordering the square, this law office reflects a familiar spatial relationship between legal offices and seats of government in traditional courthouse towns.
- NC 116. Fields, Cooper, Henderson, and Cooper Law Office. 111 Court Street, c. 1975. This one-story brick facade has Colonial-style millwork around the entrance and window.
- C 117. (Former) Livery Stable. North Boddie Street, c. 1900. A rare surviving small-town livery stable, this two-story, brick structure retains a number of original features. The east and west facades have segmented-arched windows with six-over-six sash, and large arched entrances. Both facades are topped by stepped-parapet gables. This commodious structure consumes a 40-by-120-foot parcel at the north edge of the business district. It is currently a dry cleaning establishment, which advertises itself with a handsome neon sign dating from the 1940s.
- C 118. The Graphic Building. North Boddie Street, c. 1920. This functional two-story brick building typifies the small-town manufacturing shop of the early twentieth century. It was erected by J. W. Cockrell as an electrical repair shop, and evidence of the painted "Cockrell" sign remains on the front facade. Although portions of the brick walls have been replaced, the exterior is largely intact, with two-over-two windows and a simple, flat cornice. The interior was modernized when the building was acquired by The Graphic newspaper in the 1960s.
- C 119. (Former) The Graphic Building. 106 South Boddie Street, c. 1910. The Graphic newspaper occupied this one-story brick building for four decades between the 1920s and 1950s. Formerly known as J. O. Capps Building, it is said to have housed a hardware business before The Graphic. Today, the structure is deteriorating, but the original elements of style are intact. They include the matching set of corbelled parapets, the brick panels where the newspaper's name still can be faintly detected, and prism glass over small-paned windows set between narrow brick piers.

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- I 120. Office Machine Services Building. 108-A South Boddie Street, c. 1975. This one-story brick office building features a prominent shingle-shake mansard-style overhang. The facade is dominated by expanses of glass.
- C 121. (Former) Baldy Batchelor's Livery Stable. 110 South Boddie Street, c. 1910. Although originally erected for a prosaic purpose, this former livery and mule stable displays some of the finer masonry work in the business district. The facade features a heavy stepped parapet treated with brick dentils and corbelling, and a prominent round-arched entranceway trimmed with corbelled brick.
- Today a Nashville restaurant, during the early 1900s this building was Baldy Batchelor's livery stable. A mule lot was located on the property to the north. In the 1970s, the building housed a washerette, and in 1981 was converted into Whitt's Inn Restaurant.
- C 122. Walter Robertson House. 116 South Boddie Street, c. 1910. This Queen Anne-inspired cottage features a high hip roof with projecting cross gables. The front porch has been partly enclosed, though it retains original lathe-turned posts. Variations of this hip-roofed, double-pile cottage design were built by many members of Nashville's middle class in the early twentieth century. Robertson was a dry goods merchant.
- I 123. Thomason's Garage and Used Cars. 118 South Boddie Street, c. 1980. This one-story brick-veneered structure is oriented gable end to the street. It stands on a paved double lot.
- C 124. (Former) Wholesale Building. 120 South Boddie Street, c. 1920. Supported by brick piers, this functional frame structure was erected as a wholesale establishment. Its dry goods stocked the shelves of stores in the business district. The building is 25-by-100 feet with a gable-front roof. Originally four-over-four windows flanked the center door. The double doors on the south side originally faced a loading platform (removed). A cinder-block addition in the north side houses supplies for the Nash County schools.
125. Vacant Lot.
- P 126. Baldy Batchelor House. 206 South Boddie Street, c. 1910. This house is the finest and most intact of the two-story Queen Anne houses that B. Ward Batchelor erected on South Boddie Street. Batchelor may have built four between about 1905 and 1910. The client was Baldy Batchelor, who operated a livery and mule stable one block to the north. The house has a two-story, hip-roofed central block and projecting cross gables. The front-facing wing features a cutaway bay; and both wings are decorated with sawnwork in the

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gables. A large veranda encircles the form. Reflecting classical traits, it has Ionic columns and a turned balustrade. A sunburst motif embellishes the entry gable. The house's interior includes a large center hall with an open-string stairway. Mantels with heavy Doric columns and over-mantels give elegance to the twin parlors.

- P 127. Harvey Smith House. 208 South Boddie Street, c. 1905. This dwelling represents Nashville's most ornate double-pile, hip-roofed cottage of the early 1900s. It retains much fanciful sawnwork that epitomizes the trend towards vernacular Queen Anne architecture in Nashville. The intact ornamentation includes turned porch posts, ornate scroll brackets, and spindlework in the gables as well as across the screen door. A wraparound porch embraces projecting wings on the front and north elevations. The interior is highlighted by fluted door surrounds and handsome mantels with turned posts flanking the fire openings. Much of the woodwork was probably ordered from the Rocky Mount Sash and Blind Company and delivered by rail. The builder may have been B. Ward Batchelor, who was responsible for a number of the Queen Anne houses along South Boddie Street.

The house is best identified with Harvey Smith. Smith was an active Nashville contractor and assisted Batchelor's son, Jake, in the building of many of Nash County's public schools in the 1920s. The house is now undergoing renovation. DS

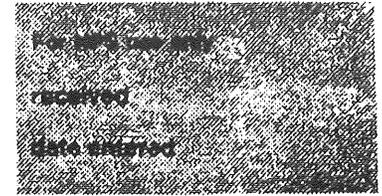
- C 128. Chris Cockrell House. 210 South Boddie Street, c. 1910. This dwelling's two-story asymmetrical form was a popular choice among Nashville's turn-of-the-century middle class. The front-facing gable is accented by patterned wood shingles shaped into different designs, and by delicate millwork suspended between the cornice lines. A deep veranda supported by classical columns wraps around the facade. Chris Cockrell, the first owner, was the proprietor of a general merchandise store in Nashville. He probably contracted local builder B. Ward Batchelor to erect this house.

- C 129. Alexander Rouse House. 220 South Boddie Street, c. 1900. This modest frame L-plan dwelling reflects the early twentieth-century worker cottage in Nashville. The steeply pitched cross gable on the north elevation distinguishes this house from other L-plan cottages in town. It stands largely intact, though the porch has been remodeled and screened. The house is associated with carpenter Alexander Rouse, who lived here in the early 1900s.

- C 130. Sidney Ruffin Griffin House. 300 South Boddie Street, c. 1890; expanded 1917. This two-story house resulted from the expansion and remodeling

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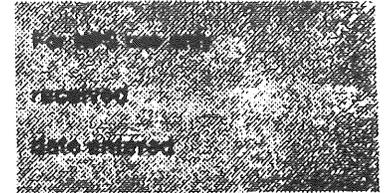
of a one-story dwelling in 1916-1917. The asymmetrical form and arched window reflect lingering Queen Anne traits. The simple square porch posts replaced original turned ones in the 1940s.

A group of contributing outbuildings survive in the backyard, including a smokehouse, corncrib, and potato house. Griffin was a farmer from the Red Oak vicinity.

- C 131. Willis Ward House. 306 South Boddie Street, c. 1910. One of Nashville's Queen Anne-style dwellings, this house retains a handsome wrap-around porch and decorative sawnwork in the gables. Projecting wings disguise the basic story-and-a-half, central-hall plan. The gable-roofed dormer includes three windows with small panes of colored glass, and incised millwork, which is repeated in the gables on the front and side extensions. Identical millwork is evident on a number of turn-of-the-century houses in the neighborhood. The interior includes elegant mantels in the two front rooms. Each has free-standing Ionic columns and mirrored overmantels. Doorways have fluted surrounds and large transoms. Willis Ward was a farmer.
- C 132. Ward-Valentine House. 310 South Boddie Street, c. 1890. Among Nashville's earliest Queen Anne houses, the Ward-Valentine residence represents the relative simplicity of many of Nashville's residences in this style. The porch has been remodeled in the twentieth century, but the house form and applied ornamentation are original. The form is basically the traditional I house modified with projecting central pavilion and front-facing wing. The saw tooth shingles in the gables are the primary decorative motif. Characteristic of the Queen Anne, windows have large, single-pane sash. Willis Ward, the original occupant was an area farmer. The dwelling later was acquired by I. T. Valentine, a lawyer, who moved to the county seat from Spring Hope during the Depression. It remains in the Valentine family.
- C 133. Rosa Ward Bass House. 400 South Boddie Street, c. 1910. This handsome hip-roofed, double-pile cottage features a host of Queen Anne elements. A sunburst motif embellishes the porch pediment, and decorative millwork finishes each gable. Note, too, the large single-pane windows characteristic of this period. The square porch supports are a later substitution for the original turned posts.
- C 134. House. 404 South Boddie Street, c. 1890. This typical two-room, central-hall frame dwelling retains lingering Greek Revival features. It is characterized by six-over-six windows, gable returns, and sidelights around the entrance. The wrap-around porch with classical columns was probably added later. A small, one bay addition is located on the south gable end.

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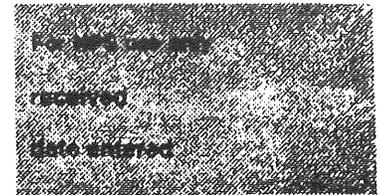


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- C 135. Parker-Alford House. 503 South Boddie Street, c. 1915. This distinctive bungalow has a low hip roof and engaged wrap-around porch. Projecting from three sides of the roof are hip-roofed dormers that open up the second floor to living space. The house features roof cresting and handsome leaded glass sidelights and transom. The first occupant was a lumber company owner named Parker. It was later acquired by Nashville merchant Ben Alford.
- C 136. B. G. Alford House. 403 South Boddie, c. 1900. This one-story double-pile, hip-roofed dwelling features paneled sidelights and original six-over-six windows. A kitchen wing extends to the rear.
- A contributing wrought-iron fence borders the lawn on the west and north sides. B. G. Alford operated a dry goods store in Nashville.
- C 137. Wallace Batchelor House. 311-313 South Boddie Street, c. 1885. This L-plan, one-story dwelling is highlighted by its original chamfered-post porch. The porch retains decorative sawnwork along the cornice as well as a cut-out balustrade. Also intact are the six-over-six windows with pedimented lintels. In form and detail this dwelling reflects the original James Cooley House (303-305 South Boddie). Wallace Batchelor was a merchant.
- C 138. Josiah Peter Jenkins House. 307 South Boddie Street, c. 1910. This frame, one-story, L-plan dwelling resembles the L. L. Davenport House at 313 East Washington. Both have distinctive enclosed entry bays under small gable roofs. On the Jenkins House, this subsidiary gable is treated with decorative sawnwork matching the detail in the principal front-facing gable. Although the porch posts are modern replacements, the original porch roof is intact, including decorative sawtooth trim. The original four-over-four windows are also intact. Jenkins was a local farmer who owned Stillwater Plantation northwest of town.
- C 139. James Cooley House. 303-305 South Boddie Street, c. 1885. This one-story, L-plan house is distinguished by a well-executed chamfered-post porch with a cut-off balustrade. Gable returns and original six-over-six windows mark the facade. The three-bay-wide lateral wing is exceptionally long, and has a door placed off-center in the southern-most bay -- also unusual. Yet, the house does not appear to have been expanded. A second main entry leads into the front-facing wing. Currently apartments, the house originally was owned by James Cooley, merchant and brother to R. A. P. Cooley, prominent local attorney.
- C 140. M. W. Lincke House. 217 South Boddie Street, c. 1880; remodeled c. 1920. Probably built in the late nineteenth century with a two-room, central-hall plan, this house was expanded and remodeled with bungalow features in the 1920s. Originally, it most likely was a copy of the Sheriff Wheelless House to the north (215 South Boddie). The characteristic bungalow elements include the

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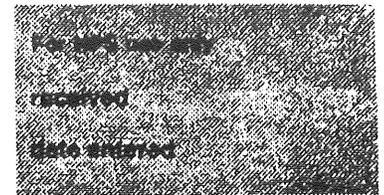
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low-slung roof and engaged porch with tapered columns. The house is identified with M. W. Lincke, who was the first editor of The Nashville Graphic newspaper. He lived here in the early twentieth century and was responsible for the 1920s renovation. The house today stands abandoned.

- C 141. George Wheelless House. 215 South Boddie Street, c. 1880. This two-room, central-hall house is distinguished by gable returns, sidelights, and large six-over-six windows. Original features, they reflect the persistence of Greek Revival elements in the late nineteenth century in Nashville. A wing housing the kitchen and a second bedroom extends to the rear. The bungalow-style tapered porch posts represent a remodeling in the 1940s. The house is identified with George Wheelless, who was county sheriff in the late 1800s.
- C 142. John J. Jones House. 211 South Boddie Street, c. 1910. This traditional I-house form is distinguished by a projecting central pavilion. Decorative sawnwork finishes the side-gables and originally embellished the pavilion's gable as well. The classical porch columns reflect the emerging popularity of the Colonial Revival style in Nash County. Jones was a farmer from the Red Oak vicinity. The house remains in the Jones family.
- C 143. Rosa Frances Jenkins Cooper House. 201 South Boddie Street, c. 1910. Representing a popular hip-roofed cottage design in Nashville, this dwelling features irregularly placed wings and a wrap-around veranda. Patterned wood shingles embellish the front-facing wing. Windows have original one-over-one sash. Rosa Cooper was a Nashville schoolteacher and, later, postmistress.
- C 144. Askew Batchelor House. 123 South Boddie Street, c. 1910. This dwelling's hip-roofed central block with projecting cross gables illustrates a popular Queen Anne house design in Nashville. The house is treated with a host of original decorative elements, including a cutaway projecting bay, spindlework ornament, and a wrap-around porch with classical posts and balustrade. Batchelor, a merchant, probably commissioned local builder B. Ward Batchelor to erect this structure.
- C 145. Mann-Benson House. 121 South Boddie Street, c. 1880. This handsome hip-roofed, double-pile cottage retains many of its original elements. Notable is the front porch which features brackets, chamfered posts, and a cutout balustrade. The double entry doors are framed by narrow sidelights and transom. Dr. Joseph Mann, the original occupant, was a local physician. Subsequently, the dwelling was occupied by Reverend J. M. Benson, minister of the Methodist Church in Nashville.
- C 146. Jim Williams House. 117 South Boddie Street, c. 1910. This typical one-story L-plan dwelling retains fanciful sawnwork in the front-facing gable. The porch was remodeled in the 1940s with bungalow-style tapered posts, and is now

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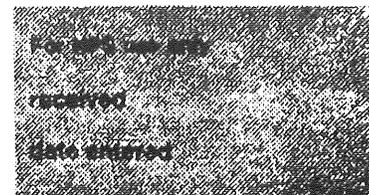
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screened. Original one-over-one windows with simple moulded lintels survive intact. A two-room wing extends to the rear on the north side. Williams operated a hardware store in Nashville.

- I 147. J. A. Leonard and Company, Inc. Insurance. Northeast corner South Boddie and West Washington Streets, c. 1950. This one-story brick office building has a false front capped by tile coping. The facade is quite plain with two large, unadorned windows flanking the center door.
- C 148. Municipal Building. South Boddie Street, c. 1920. This two-story brick building is capped by a stepped-parapet gable. The simple brick facade has a rectangular name panel that originally signified this structure as the town hall. Here, the mayor's office was located on the first floor, while the upper story was used for social gatherings. A small jail was to the rear.
- NC 149. Leon Matthews House. 104 South Alston Street, c. 1940. This Colonial Revival cottage has lingering bungalow-style elements. The deep eaves have exposed rafters and the side porch includes tapered posts on brick piers. Stock Colonial Revival millwork decorates the entrance. The chimney is located on the front facade, suggesting a Tudor Revival trait.
- C 150. J. L. Cornwell House. 106 South Alston Street, c. 1925. This handsome bungalow has a popular gable-front form and engaged porch that extends around the south elevation. Subsidiary cross gables and projecting bays complicate the basic shape. The dwelling features such hallmarks of the bungalow style at exposed rafters under deep eaves, shallow roof pitch, and tapered porch supports on brick piers. Cornwell was town auditor and operated the local Carolina Hotel.
- C 151. (Former) J. L. Cornwell's Auto Garage. 108 South Alton Street, c. 1925. Today a modest frame, two-room dwelling, this structure was originally an auto garage for the Cornwell House (106 South Alston). Its exposed rafters under the eaves reflect the bungalow style of the Cornwell residence.
- C 152. L. T. Rackley House. 308 South Alston Street, c. 1900. One of many L-plan dwellings built in Nashville in the late nineteenth and early twentieth centuries, this dwelling features original six-over-six windows, moulded gable returns, and wide frieze. The house has two original front entrances: one leading into the main hallway, the other into a bedroom in the gable-front wing. The slim metal porch rails replaced original chamfered posts in the 1960s. Rackley was a retired farmer.
- C 153. House. 310 South Alston Street, c. 1905. This handsome, though remodeled, one-story triple-A dwelling features a turned-post porch with delicate brackets. The gable ends have cornice returns and single-shoulder brick

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chimneys. The porch has an enclosed bay on the south side. Several added wings extend to the rear and most of the windows have been enlarged.

C 154. Doney Williams House. 312 South Alston Street, c. 1910. This one-story triple-A house is distinguished by cutaway bays on the gable ends and Tuscan porch columns. Located to the north of the Neville Strickland House, it was built by Strickland's father-in-law, Van Buren Batchelor, for Batchelor's sister. Farmer Doney Williams occupied the house for many years. Williams added the rear wing, set parallel to the main block, as an additional bedroom.

P 155. Neville Strickland House. 508 South Alston Street, 1907. Nashville's most imposing Queen Anne-style residence, this house is a handsome blend of picturesque and classical elements. The two-story frame structure follows an irregular plan under a dominant high hip roof with secondary gable-roofed projections. Lacy sawnwork suspends across gables, which include lunettes as well. The large wrap-around veranda has Doric columns, modillions along the cornice, and sunburst motifs engraved in the entry gables. Large one-over-one windows open up the interior to the out-of-doors. The interior of the house includes handsome ceiling medallions and elegant mantels with free-standing columns and mirrored over-mantels. A handsome spindlework grille suspends over the stairway. Other original woodwork and hardware survive throughout.

Strickland was a large farmer from the Stanhope area. His wife, Cleola, was the daughter of Van Buren Batchelor, Nashville merchant and prominent landowner. The Strickland House was built on Batchelor property, and stands on the west edge of a large Nashville subdivision originally owned by Batchelor.
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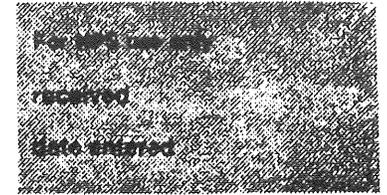
NC 156. House. 109 South Alston Street, c. 1940. This popular Cape Cod Cottage design is one story high, three bays wide, and decorated with stock Colonial Revival millwork. A small entry porch shades the front door.

C 157. Frank Boddie House. 105 South Alston Street, c. 1880. This dwelling illustrates an early example of the popular triple-A house. Reflecting the Gothic Revival influence, it is distinguished by a steeply pitched center gable treated with a pointed-arched vent. The porch has chamfered posts with unusual scrolled brackets and a lathe-turned balustrade. Also, the porch is carried across only two of the facade's three bays, disrupting the balance of an otherwise symmetrical design. The house was built in the third quarter of the nineteenth century by Frank Boddie. Boddie was an area landowner and local dry goods merchant.

C 158. House. 112 North Collins Street, c. 1910. A typical frame L-plan residence, this dwelling may have been built by the Dr. T. T. Ross family for a domestic

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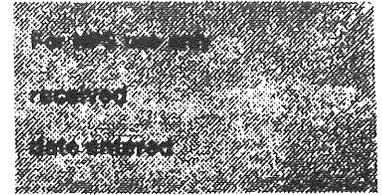
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employee. Its weatherboard siding is today covered with an asphalt veneer, and the original turned porch posts have been replaced by wrought-iron ones.

- NC 159. House. 110 North Collins Street, c. 1950. This one-story frame dwelling features a glazed front porch and small gable above the entry. A brick chimney is positioned on the front facade, giving the simple design a touch of the Tudor Revival style.
- I 160. House. 108 North Collins, c. 1970. This brick ranch-style house has a small entry stoop and glazed side porch.
- NC 161. House. 106 South Collins Street, c. 1945. This frame cottage has a gable-front form with a wing on the north elevation. The front porch has a roof deck with a wrought-iron balustrade.
- NC 162. Clarence Beal House. 107 South Collins Street, c. 1955. This metal-veneered, one-story dwelling represents a distinctive Lustron design, produced at the Lustron Manufacturing Company in Chicago. Prefabricated parts of the house were trucked to the site and put up in fifteen days, it is said. It is one of two Lustron dwellings in Nashville, and survives intact. The facade is composed of two-tone green panels and corrugated metal awnings. The front door is turned away from the street.
- I 163. House. 105 South Collins Street, c. 1955. This one-story dwelling has a small entry porch with wrought-iron posts, and brick facing that covers the lower half of the facade.
164. Vacant Lot.
- C 165. Boddie-Griffin House. 105 North Collins Street, c. 1870. Originally, this altered hip-roofed one-story cottage probably mirrored the James B. (Buck) Boddie House to the south (201 East Washington). While it retains original corbelled chimneys and corner boards with moulded caps, the porch, doorways, and windows have been remodeled. In the early 1960s, the house was moved from the northeast corner of East Washington and North Collins streets to its present site one lot north. It is said that the first owner was the brother of Buck Boddie, though his full name and role in Nashville is currently unknown.
- NC 166. House. 109 North Collins Street, c. 1950. This house is one of three one-story dwellings in a row with a front facing wing. A front porch extends across the facade and connects to the wing.
- NC 167. House. 111 North Collins Street, c. 1950. This one-story frame house has a front-facing wing and two-bay-wide porch. A brick chimney is on the south gable end. It is one of three similar designs in a row.

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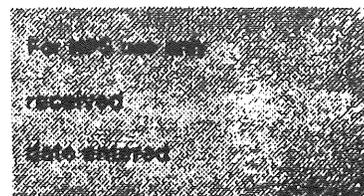


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- NC 168. House. 113 North Collins Street, c. 1950. This stuccoed cottage includes a front-facing wing like its weatherboarded counterparts to the south. The front porch is supported by three pairs of square columns.
- C 169. Roxie Collins House. 126 North Hilliard Street, c. 1915. This intact bungalow has a narrow gable-front form suitable for its confining lot. Typical of this popular bungalow type, the Collins House features a subsidiary gable-front porch with tapered posts. Roxie Collins, a longtime telephone operator in Nashville, lived here.
- C 170. Gray King House. 108 North Hilliard Street, c. 1920. A compact example of the bungalow style in Nashville, this dwelling includes a low pitched side-gable roof with a shed dormer, engaged porch, and a porte-cochere. Note how narrow the porte-cochere is, reflecting the width of the standard motorcar of the period. Gray King was schoolmaster at Belford School (near Castalia), before moving to Nashville.
- I 171. House. 106 North Hilliard Street, c. 1975. This gable-front brick dwelling includes a large carport on the north elevation.
- NC 172. E. T. Bass House. 104 North Hilliard Street, c. 1955. This one-story dwelling is one of two "Lustron" houses in Nashville. The prefabricated metal structure was erected with materials ordered from the Lustron Manufacturing Company in Chicago. It stands largely intact, though a frame porch has been added to the north elevation. E. T. Bass was a tobacconist.
- C 173. Scott Thompson House. 106 South Hilliard Street, c. 1910. A handsome, intact example of the one-story L-plan house, this dwelling features a cutaway front-facing wing and wrap-around veranda. The veranda retains well-executed lathe-turned posts, turned balustrade, and intricately carved decorative sawnwork. The dwelling's careful attention to vernacular Queen Anne detail reflects the occupation of its first owner. Scott Thompson was a Nashville house carpenter in the early 1900s.
- C 174. Will Dozier House. 111 South Hilliard Street, 1903. Among Nashville's finest Queen Anne hip-roofed residences, this dwelling is distinguished by a corner porch gazebo with a low conical roof. The main hip roof includes a number of smaller gables embellished with millwork. Classical columns support the wrap-around veranda. The interior features handsome mantels in the twin parlors. Inspired by classical design, the mantels include free-standing Doric columns and mirrored over-mantels. Will Dozier was a Nashville banker.

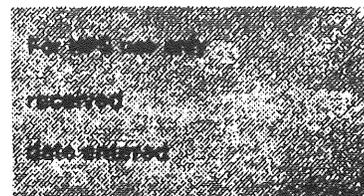
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- NC 175. House. 105 South Hilliard Street, c. 1945. This story-and-a-half frame cottage has a center roof gable and offset shed-roofed entry porch. Stock Colonial Revival millwork dresses the porch and facade.
- NC 176. House. 107 North Hilliard Street, c. 1940. This clipped-gable cottage includes a small entry porch and attached auto garage. Much original detail stripped away when dwelling was covered with aluminum siding in the 1970s.
- I 177. House. 111 North Hilliard Street. This brick ranch-style house includes classical treatment around the entry.
- C 178. Z. T. Harrison House. 209 North Thorne Street, c. 1870. This frame hall-and-parlor gabled dwelling features elements of style popular in the post-Civil War period in Nashville. The facade is distinguished by pedimented six-over-six windows and gable returns, while the hip-roofed front porch has capped, chamfered posts. The interior retains mantels in the two main rooms with simple chamfered pilasters. Originally located at the northeast corner of Thorne and Elm streets, it was moved to its present site in 1949. Z. T. Harrison was minister of the Methodist Church in Nashville.
- C 179. Nina Moore Thorne House. 213 North Thorne Street, c. 1915. This simple frame dwelling typifies the double-pile, hip-roofed cottage, a popular early twentieth century house type in Nashville. This example includes two flanking bays that follow the line of the main low pitched roof, and open up the tightly-massed form. Nina Moore Thorne owned farmland directly north of the house.
- C 180. Henry Mason House. 202 South Womble Street, 1895. This two-story frame house is a restrained, L-shaped interpretation of the Queen Anne style. Originally, the large porch featured ornate lathe-turned posts, but they were replaced in the 1940s by the present square ones. The one-over-one windows with moulded lintels are original. The house stands on a picturesque site, beside a winding path that was originally part of the Wilson Road.
181. Vacant Lot.
- C 182. Primitive Baptist Church. South Womble Street, c. 1900. Shaded by tall sycamores along a remnant of the former Wilson Road, this structure has a traditional gable-front form. It retains original six-over-six windows, gable returns, and wide frieze, which suggest a simple expression of the Neo-Classical Revival style. Overall decoration is very restrained and consistent with the simplicity of Primitive Baptist worship. The entranceway was remodeled in the 1970s, and bathrooms added in a rear wing. The land on which the church stands was given to the Primitive Baptists by Van Buren Batchelor, a major local farmer and merchant. Primitive Baptists used this

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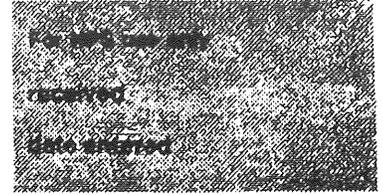
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church for services until 1984, but today it stands vacant. DS

- NC 183. House. 108 South First Street, c. 1960. This one-story frame house has a low hip roof and small entry porch. Turned narrow end to the front, the principal facade includes the entrance, with stock Colonial Revival millwork, and two windows with shutters.
- C 184. James Kearny Smith House. 200 South First Street, 1895. An excellent example of the Queen Anne style in Nashville, this house was erected in 1895 by merchant James Kearny Smith. Like numerous other dwellings occupied by the merchant class during this period, its basic two-story cubic form is deliberately complicated by cross gables, cutaway bays, and different window shapes. The dwelling features a handsome porch with its classical elements intact. Following the changing planes of the wall surface across the facade, the porch accents the house's overall complexity.
- C 185. Judge Walter Bone House. 206 South First Street, c. 1910; remodeled c. 1935. Originally a one-story, two-room, central-hall dwelling, this structure was enlarged and remodeled in the 1930s. The present house reflects the popularity of the Colonial Revival style in the 1930s, featuring handsome classical treatment around the entry. Unusual circular windows added at that time mark the two front-facing roof gables. The remodeling took place during the occupancy of the present owner, Judge Walter Bone, who commissioned local contractor Jake Batchelor to execute the design.
- C 186. (Former) Nashville Baptist Church Parsonage. 209 First Street, c. 1910. This handsome two-story frame house once served as the parsonage for the Baptist Church. It is an appealing combination of hip-and-gable roofed shapes unified by a wrap-around porch. Like many houses built at the time in Nashville, it fuses the asymmetry of the Queen Anne with the classicism of the Colonial Revival. Exterior decoration is focused on the porch which includes Tuscan columns and a moulded entablature, and the entrance, framed by a tripartite transom and panelled sidelights. The interior is highlighted by Queen Anne mantels in the living and dining rooms. Each mantel features free-standing classical columns, a bracketed shelf, and, in the living room, an elaborate over-mantel with a beveled mirror.
- C 187. J. E. Lambert House. 205 First Street, 1914. In 1914, J. E. Lambert engaged local contractor Harvey Smith to build this large bungalow on First Street. Lambert was Nashville's railroad agent for the Atlantic Coastline and manager of the Western Union Telegraph Office. Like other members of the middle class who built bungalows in Nashville, Lambert selected a sizeable structure (over 3000 square feet) with an enormous porch set under the slope of the roof. Today, the dwelling looks much as it did in 1914. Typical of the bungalow-style, it presents an informal appearance composed of rustic shingle

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shakes and weatherboarding, exposed rafters under wide eaves, and numerous windows of various sizes. The beveled glass in the door adds a touch of refinement.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400–1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500–1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600–1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/ humanitarian
<input type="checkbox"/> 1700–1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1800–1899	<input checked="" type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input checked="" type="checkbox"/> 1900–	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input checked="" type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

Specific dates ca. 1830–ca. 1937 **Builder/Architect** Various

Statement of Significance (in one paragraph)

Located in the heart of Nash County, the Nashville Historic District epitomizes the historical and architectural development of the rural county seat and small commercial center in eastern North Carolina. Progressing slowly in the late eighteenth and nineteenth centuries, Nashville expanded rapidly with the coming of the railroad in 1888. Prominent merchants and professionals settled the town at the turn of the century and erected brick commercial buildings around the courthouse square, and frame houses along the contiguous streets. East Washington and South Boddie streets, in particular, include handsome residences in the Queen Anne, Neo-Classical Revival, and bungalow styles. Many of the Queen Anne style houses were constructed by one local contractor, B. Ward Batchelor. Noted Rocky Mount architect John C. Stout designed a number of Nashville's impressive structures of the early twentieth century. They include the 1921 Colonial Revival courthouse in the center of the business district, and the 1911-1912 Neo-Classical Revival Bissette-Cooley House, that anchors the east end of Washington Street. Harold D. Cooley, who occupied the house between the 1940s and 1960s, was an influential U.S. congressman. The Nashville Historic District comprises the most cohesive group of intact architecturally and historically significant structures in town. Most of these buildings date from the years 1890 to 1920 and represent Nashville's principal period of development, but the period of significance for the district includes the few earlier structures and continues until 1937 to include some fine later 1930s Colonial Revival dwellings and a ca. 1937 gas station on West Washington Street. The district, containing 187 principal buildings, has local historical and architectural significance and is eligible for the National Register under Criteria A and C.

(See continuation sheets)

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Criteria Assessment

- A. The Nashville Historic District epitomizes a rural county seat and small commercial center in eastern North Carolina. The courthouse stands at the heart of the business district, which developed primarily in the late nineteenth and early twentieth centuries. During this period, the railroad played a vital role in the development of Nashville as well as other communities in the region. Along streets adjacent to the commercial core, residential neighborhoods also grew during the railroad era. East Washington Street, Nashville's most prestigious residential avenue, exemplifies a classic pattern of urban growth, developing out of the major commercial corridor.
- C. The Nashville Historic District encompasses the most cohesive group of intact late nineteenth and early twentieth century structures in Nashville, including commercial, residential, civic, and ecclesiastical examples in a variety of period styles. The buildings include the works of major Rocky Mount architect John C. Stout and local contractor B. Ward Batchelor.

Criteria Exceptions

- A. The four church or former church buildings in the district--the United Methodist Church (No. 7), 1918; the Primitive Baptist Church (No. 182), ca. 1900; the former Nashville Baptist Church (No. 97), ca. 1890; and the Nashville Baptist Church (No. 52), 1914--are integral to the architectural and historical importance of central Nashville during the town's turn-of-the-century growth.
- B. Although 3 buildings in the district have been moved (Nos. 74, 78, 79), they retain their architectural integrity as well as reflect the traditional practice of moving structures to make way for growth. These buildings were moved in the early 1900s.

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Historical Development

The Nashville Historic District embodies the town's historic development, especially during the late nineteenth and early twentieth centuries. In this period, railroad related activities spurred both commercial and residential expansion. Surrounded by rich agricultural land, Nashville developed into a modest-sized retail center, shipping point for farm products, as well as the focus of Nash County's legal and political activities. The community attracted many of the area's prominent professionals and entrepreneurs, as well as the full complement of small-town merchants and white-collar workers employed at the courthouse. These people built the houses, organized the churches, and operated the stores that compose the district.

When Nash County was formed out of Edgecombe County in 1777, a site at the center of the new county was selected as the political seat. The same act that established Nash also directed Duncan Lamm, Nathan Boddie, Arthur Arrington and others to contract workmen to build a courthouse and jail in the new settlement, which would be named Nash Court House. The community grew slowly. The first permanent courthouse, a wooden structure, was erected in 1784; the first county home in 1785; and the post office in 1805. Methodists established the first church in town in 1812. Only a few houses existed, notably the home of Micajah Thomas, one of the county's major landowners, whose holdings encompassed the town.¹ Thomas, however, was reluctant to sell his property, and the number of inhabitants remained very small. In the words of a local historian, the town until 1820 was "little more than a dot on the map."²

In 1815, however, the North Carolina General Assembly took action to spur the town's development. It authorized incorporation and officially named the town Nashville. The General Assembly also purchased land in Nashville and divided it "in lots of convenient size to sell same to the highest bidder on a credit of nine or twelve months."³ In 1820, the first plot consisted of forty numbered lots laid off along one major east-west thoroughfare, Washington Street. At the west end of the plot, lots 34 and 35 were reserved for the courthouse, and lots 36 and 37 designated a "public square."⁴ This original plot, which developed into Nashville's principal commercial and residential corridor, and which includes the county courthouse as its central focus, forms the heart of Historic District.

In the years between 1820 and the 1880s, a small community gradually developed around the courthouse as businessmen began serving the market created by people visiting Nashville on legal business. By the date of the new brick courthouse in 1834, Nashville had a male-female academy, two stores, four taverns, stables, a large warehouse, and a cotton gin. By the Civil War, the town boasted many more civic and commercial establishments, including a hotel, bootmaker's shop, general merchandise store, and a second male academy.⁵

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the middle 1880s, having slowly recovered from the Civil War, Nashville had a population of about two hundred. Among its residents were three physicians, ten merchants, three mill owners, and one lawyer.⁶

During the next two decades, however, Nashville, like many other towns in the region, experienced rapid growth. The community's population rose to 479 by 1900, and 1100 in 1910. The impetus for expansion was the railroad. In 1888, the Wilmington-and-Weldon Railroad (later the Atlantic Coast Line) extended a spur from Rocky Mount to Spring Hope, twenty-two miles west. The rail line skirted Nashville's south end. As a direct consequence, South Boddie Street, which linked the business district to the new railroad depot (and was commonly called Railroad Street), developed into a prime residential avenue. On the south end of South Alston Street, near the tracks, businessman and prominent farmer, Neville Strickland, built one of the county's outstanding Queen Anne residences in 1907 (No. 155). The orientation of the house to the tracks rather than to the original commercial district exemplified the growing importance of the railroad corridor, which included at the time four sawmills, several cotton warehouses, and a subsidiary commercial node called "South Nashville."⁸ The center of Nashville vigorously developed in this period as well. Washington, Elm, and Church streets, running east-west the length of the Historic District, were filled with the frame one and two-story houses of professionals, merchants, county employees, and clerks. In the area around the courthouse, brick stores and offices appeared. Nashville's only Sanborn Map, executed in 1917, depicts rows of brick storefronts along Washington, Court, and Boddie streets. Thirteen general merchandise stores are shown, in addition to two corner drugstores, three "carriage repositories," and four small office buildings across from the courthouse. The "1913" date of construction imprinted in the pediment of Weldon's Department Store (No. 30) reflects this period of commercial expansion and rebuilding. The Nashville Supply Company, for example, (No. 31) was erected in 1912, replacing an earlier wooden structure that had housed Ricks, Alford, and Batchelor Company, Nashville's leading dry goods store of the late nineteenth century. The district in 1917 also included the newspaper office of the Nashville Graphic, established in town in 1898 (No. 119), and two two-story frame hotels. By the early 1920s, the county's growing wealth, combined with increased activities at the courthouse, called for a larger and grander symbol of county government. Rocky Mount architect John C. Stout was hired to design and construct the pillared courthouse (1921) that dominates the commercial core today (No. 41). Also during the 1920s, automobile-related businesses began to appear. In traditional fashion, the first such enterprises were established in the large horse and carriage livery at the edges of the business district, such as J. W. Cockrell's livery (No. 117) in which motorcars were sold. Cockrell later expanded his business, erecting a two-story structure to the south, where he specialized in electrical repairs (No. 118). In the 1930s, more stylish auto-related businesses emerged. On the site of the Carolina Hotel, George

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Wheeless established a Chevrolet dealership in a stuccoed-brick rendition of the modernistic style (No. 47). At the west end of Washington Street, a frame dwelling was razed and replaced by a gleaming porcelain-enamel Gulf Service Station (No. 40).

Despite such new additions, traditional commercial activities have persisted in the heart of the district. At the present, though the number of general merchandise stores has declined to three, an assortment of small retail shops and offices remain active. Businesses with the longest tenure include Weldon's, which was operated by A. S. Vick in the 1930s, and later owned by his associate, Weldon Creekmore, and L. R. Bass and Son (No. 29). Established in 1913 by Chris Cockrell, this general merchandise store was acquired by L. R. Bass, Sr. in 1934. L. R. Bass, Jr. is now the proprietor.

Historically, the commercial core also has been the site of important social activities. A Masonic Lodge was established on Washington Street in 1825. A large frame Opera House stood on the southwest corner of Washington and Barnes streets in the early twentieth century. It was later converted into offices and subsequently razed. Between 1950 and 1962, Nashville was also the site of the Harvest Festival. Each October, after the fall harvest, the county held a major parade and dance around the courthouse square. The Harvest Festival hosted local dignitaries as well as such nationally prominent figures as Harry S. Truman and Averill Harriman. While it celebrated county agriculture, the Festival also honored Nashville's own Harold Dunbar Cooley. Cooley, who resided in the prestigious Neo-Classical house at the east end of Washington Street (No. 1), was a noted United States Representative and¹⁰ Chairman of the Agricultural Committee in the House of Representatives.

While Cooley earned a national reputation, the Nashville Historic District was also the place of work and residence of a number of locally prominent citizens. George N. Bissette, moved to the county seat in the mid 1880s and built the town's finest Queen Anne and Neo-Classical Revival houses (Nos. 1 and 8). He established Arrington-Bissette dry goods store and acquired wealth as a land speculator and contributed to civic and religious affairs. "He gave his hearty support and influence to every worthy movement and is largely responsible for the beautiful Methodist church building in this city," noted his obituary in the Nashville Graphic in 1925.¹¹ Dr. John T. Strickland, who occupied the district's other Neo-Classical Revival house, at the edge of the business district (No. 17), was a principal Nashville physician, druggist, and president of the Farmers and Merchants Bank. His doctor's office was at the rear of the Nashville Drug Company (No. 22). A second drugstore, Ward Drug Company (No. 43) was owned by Charles Ward, who built a hip-roofed, Queen Anne cottage on Washington Street (No. 61). Subsequently, this dwelling was occupied by L. S. Inscoe, Nash County's Superintendent of Schools from World War I to the early 1960s, and county historian. Mr. Inscoe still resides here. Nashville's

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principal general merchandise store of the early twentieth century was operated by G. L. Jones and J. A. May (No. 32), who lived side by side in locally rare brick dwellings on East Washington Street (Nos. 62 and 63). East Washington Street was, indeed, the home of many of the town's leading citizens of the period. When the wave of home building had subsided in the late 1910s, the street included two attorneys (Nos. 3 and 5); three general merchants (Nos. 62, 63, and 6); a physician (No. 59); a dentist (No. 55); druggist (No. 61); Clerk of Court (No. 60); and Register of Deeds (No. 9).

The prestige of East Washington Street also attracted the town's Baptist and Methodist churches during the early twentieth century. In 1914, L. T. Vaughn donated a lot on the northeast corner of North Alston and East Washington streets for the erection of a new Baptist Church. The previous church was built in the late nineteenth century on Church Street (No. 97). Designed by architect Stout, the Romanesque Revival edifice (No. 52) stands on a pivotal location, where the expanding business district merges into the town's principal residential corridor. Its role as a buffer between commercial and residential land uses represents a traditional one for small-town churches.¹³ The brick Neo-Classical Revival Methodist Church (1918) (No. 7) replaced a frame structure that had stood at the northwest corner of Church and South Hilliard streets. The former church was then acquired by the black Baptist community and moved to the south end of town (where it was razed in 1985). By the end of the 1910s, only the Primitive Baptist Church, a modest gable-front frame structure built in 1893 (No. 182), remained in the Church Street area. The building today stands near the corner of Church Street and a vestige of an early highway to Wilson, North Carolina.

Building in the Historic District was essentially completed by the date of the new Methodist Church. Little new construction occurred during the 1920s and 1930s. However, though the Depression drastically affected local merchants and shut down small industries along the railroad tracks, Nashville's role as the county seat helped maintain its economic stability. In the 1930s, Spring Hope attorney Itamus T. Valentine moved to Nashville to practice law closer to the courthouse, and acquired one of the large Queen Anne houses on South Boddie Street (No. 132). Also in the 1930s, J. N. Sills, who assumed the duties of Clerk of Court after his father's, T. A. Sills', tenure in office, built a handsome Tudor Revival cottage on East Washington Street (No. 2). As Nashville recovered in the decades after World War II, its principal function involved attending to the duties of county government. In 1950, a reporter for the Rocky Mount Evening Telegram observed, "If the town has an industry, it's administering county affairs and watching over things generally. In Nashville are all the county offices, with the Superior Court overwhelming all." Financially, the town was "in a straightaway position," he noted.¹⁴ The most notable civic improvement of the decade was the installation of a "White Way" along Washington Street. Forty-four new street lights illuminated this

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increasingly busy thoroughfare, that, as part of U. S. 64, linked Raleigh (forty-five miles west) and Rocky Mount to the east.¹⁵ The improved highway system led to the decline of Nashville as a railroad stop in the postwar era and generated a centrifugal pattern of commercial and residential growth that continues today.

The Nashville Historic District, therefore, primarily reflects the town's rapid-fire development in the pre-Depression railroad era, the late nineteenth and early twentieth centuries. The structures in the district display an architectural integrity and embody historical associations that represent Nashville's expansion and affluence in this period.

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1. M. W. Weaver, "Nashville's Orderly Growth", The Graphic, September 18, 1974.
2. Joseph W. Watson, "Nashville History: Town began with 40 lots", in Nash County Historical Notes, ed. by T. E. Ricks (Rocky Mount: Dixie Printing and Publishing Company, 1976), p. 278.
3. Quoted in Weaver.
4. Nash County Register of Deeds, Book 10, page 167.
5. Helen R. Watson, "1830 to 1860: Years of Progress for Nash County", in Nash County Historical Notes ed. by T. E. Ricks (Rocky Mount: Dixie Printing and Publishing Company, 1976), pp. 64-65.
6. Branson's North Carolina Business Directory for 1884, ed. by Levi Branson (Raleigh: Levi Branson, Office Publisher, 1884) pp. 475-477.
7. Interview with Daniel Smith, Nashville historian, May 15, 1986. The label Railroad Street for Boddie Street also appears on a c. 1910 photograph of the avenue, though the official name of the street was Boddie.
8. The North Carolina Year Book for 1902, (Raleigh: The News and Observer, 1902), p. 377. Smith interview.
9. Sanborn Map of Nashville, 1917.
10. C. A. Upchurch, Jr. "Career of Harold D. Cooley Has Been a Legend of Success". The News and Observer, June 10, 1934.
11. The Nashville Graphic, April 9, 1925.
12. Smith Interview. Interview with L. S. Inscoe, Nashville, October 18, 1985.
13. John A. Jakle, The American Small Town: Twentieth-Century Place Images, (Hamden, Connecticut: Archon Books, Inc., 1982), pp. 103-106.
14. The Evening Telegram, February 18, 1950.
15. Ibid.

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Upchurch, C. A., Jr. "Career of Harold D. Cooley Has Been a Legend of Success". The News and Observer. June 10, 1934.

Watson, Helen. "1830 to 1860: Years of Progress for Nash County", in Nash County Historical Notes. Edited by T. E. Ricks. Rocky Mount: Dixie Printing and Publishing Company, 1976.

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Boundary Description and Justification

Beginning at the southern, or rear, boundary of the property located at the southeast corner of West Washington Street and South Barnes Street and continuing east along the rear boundaries of the 200 block on the south side of West Washington Street to a point even with the western, or rear, boundaries of the properties in the 100 block of South Boddie Street. Proceeding south along the rear of the properties in the 100 block, crossing West Church Street and continuing south along the rear of the properties in the 200, 300, and 400 blocks, terminating at the southern boundary of the property located at 404 South Boddie Street. Proceeding east across South Boddie Street at the southern boundary of the property at 400 South Boddie Street, and continuing east along West Green Street, encompassing the boundaries of the property located at the southwest corner of West Green Street and South Alston Street. Proceeding north across West Green Street along the western edge of South Alston Street and terminating at the northern boundary of the property located at 308 South Alston. Continuing west and terminating at the eastern, or rear, boundary of the property at 303-305 South Boddie Street. Proceeding north along the eastern, or rear, boundaries of the properties on the east side of South Boddie Street, terminating at the north boundary of the property at 201 South Boddie Street. Continuing north along the east edge of South Boddie Street, crossing West Church Street to the southeast corner of South Boddie Street and West Church Street. Proceeding east along the north edge of West Church Street, crossing South Alston Street to the western boundary of the property at 104 East Church Street. Continuing south across East Church Street along the western boundary of the property at 103 East Church Street to the southern, or rear, boundary of this property. Proceeding east along the rear boundaries of the 100 block, crossing South Collins Street and continuing along the rear of the properties of the 200 block, crossing South Jones Street and continuing along the rear of the properties of the 300 block, terminating at the western boundary of the property at 202 South Womble Street. Proceeding east along the southern boundary of this property, crossing South Womble Street, and continuing to the west edges of South First Street, encompassing the property at 206 South First Street. Then crossing South First Street at the northeast corner of South First and East Griffin Streets, continuing north along the rear boundaries of the properties of the 200 block of South First Street and the eastern boundary of the property at 405 East Church Street. Crossing East Church Street, at a point even with the eastern boundary of the property at 400 East Church Street, proceeding along the north edge of East Church Street, terminating at the eastern boundary of the property at 508 East Church Street. Proceeding north along the eastern boundary of this property and encompassing the property at 511 East Center Street, terminating at the southwest corner of East Center and South Fort Streets. Continuing west along the southern edge of East Center Street to a point even with the eastern, or rear, boundary of the property at the southeast corner of West Washington and

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South First Streets, then crossing East Center Street, proceeding north along the eastern edge of this property to the northern edge of West Washington Street. Continuing west along West Washington Street, then crossing North First Street, terminating at the northeast corner of North First and West Washington streets. Proceeding north along the western edge of North First Street, terminating at the northwest corner of North First and East Elm streets. Proceeding west along the northern edge of East Elm Street, crossing North Oak Road to the eastern boundary of 308 East Elm, then continuing along the rear of the properties on the 300 block to the eastern, or rear, boundary of the property at 213 North Thorne Street. Proceeding west along the northern boundary of this property, then crossing North Thorne Street, continuing west along the rear of the properties on the 200 block of East Elm Street, continuing west along the northern edge of the street, crossing North Collins Street and terminating at the point even with the rear of properties on the west side of the 100 block of East Washington Street, then crossing North Alston Street continuing along the rear of the properties of the 100 block of West Washington Street, crossing North Boddie Street at a line equal with the northern boundary of the property of the Municipal Building on North Boddie Street. Proceeding west along the northern boundary of the property at 110 North Boddie, crossing North Court Street, encompassing the Courthouse Square, and continuing west along the rear of the properties on West Washington Street, terminating at the western boundary of the property at 600 West Washington. The western boundary of the district then crosses West Washington at a line even with the west edge of the property at 600 West Washington and proceeds east along the south side of the street, crossing South Barnes, to the west boundary of the property at the southeast corner of West Washington and South Barnes streets. Proceeding south, the boundary ends at the southwest corner of this property.

Boundary Justification

The area encompassed by the Nashville Historic District is comprised of the most visually cohesive, intact group of architecturally and historically significant civic, commercial, residential, and ecclesiastical structures in Nashville. These buildings represent a majority of the pre-1937 architectural fabric in town, and provide a strong visual link to Nashville's early development as a county seat and small commercial center along a railroad line.

Numbering

The numbering begins with the first structure on the south side of East Washington Street at the eastern edge of the district, and continues along this side of the street to the western edge. The numbering then crosses to the north side of the street and continues east along the street to the eastern edge of the district. Elm Street, East Center Street, Church Street, and Green Street are numbered in the same manner. The numbering then

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continues, one street at a time, along the cross streets of North Court Street, Boddie Street, South Alston Street, Collins Street, Hilliard Street, Thorne Street, South Womble Street, and South First Street, beginning with the first property on the west side of each street at the southern edge of the district and proceeding to the northern edge. The numbering then crosses to the east side of each street at the southern edge and continues to the north in the same manner.

9. Major Bibliographical References

See Continuation Sheets

10. Geographical Data

Acree of nominated property Approximately 60

Quadrangle name Nashville

Quadrangle scale 1:24,000

UTM References

A	118	2312	31610	319	815	21510
	Zone	Easting	Northing			

B	118	2312	21410	319	814	91410
	Zone	Easting	Northing			

C	118	2312	31010	319	814	91010
	Zone	Easting	Northing			

D	118	2312	21010	319	814	51410
	Zone	Easting	Northing			

E	118	2312	41810	319	814	41410
	Zone	Easting	Northing			

F	118	2312	61010	319	814	81010
	Zone	Easting	Northing			

G	118	2313	11210	319	814	51810
	Zone	Easting	Northing			

H	118	2313	2210	319	814	91210
	Zone	Easting	Northing			

Verbal boundary description and justification

See Continuation Sheets

List all states and counties for properties overlapping state or county boundaries

state	code	county	code
N/A		N/A	

11. Form Prepared By

name/title Richard Mattson, Preservation Consultant

organization N/A date January 11, 1987

street & number Rt. 1, Box 547 telephone (919) 478-4234

city or town Spring Hope state NC 27882

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

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

State Historic Preservation Officer signature William S. King, Jr.

title State Historic Preservation Officer date May 29, 1987

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest:

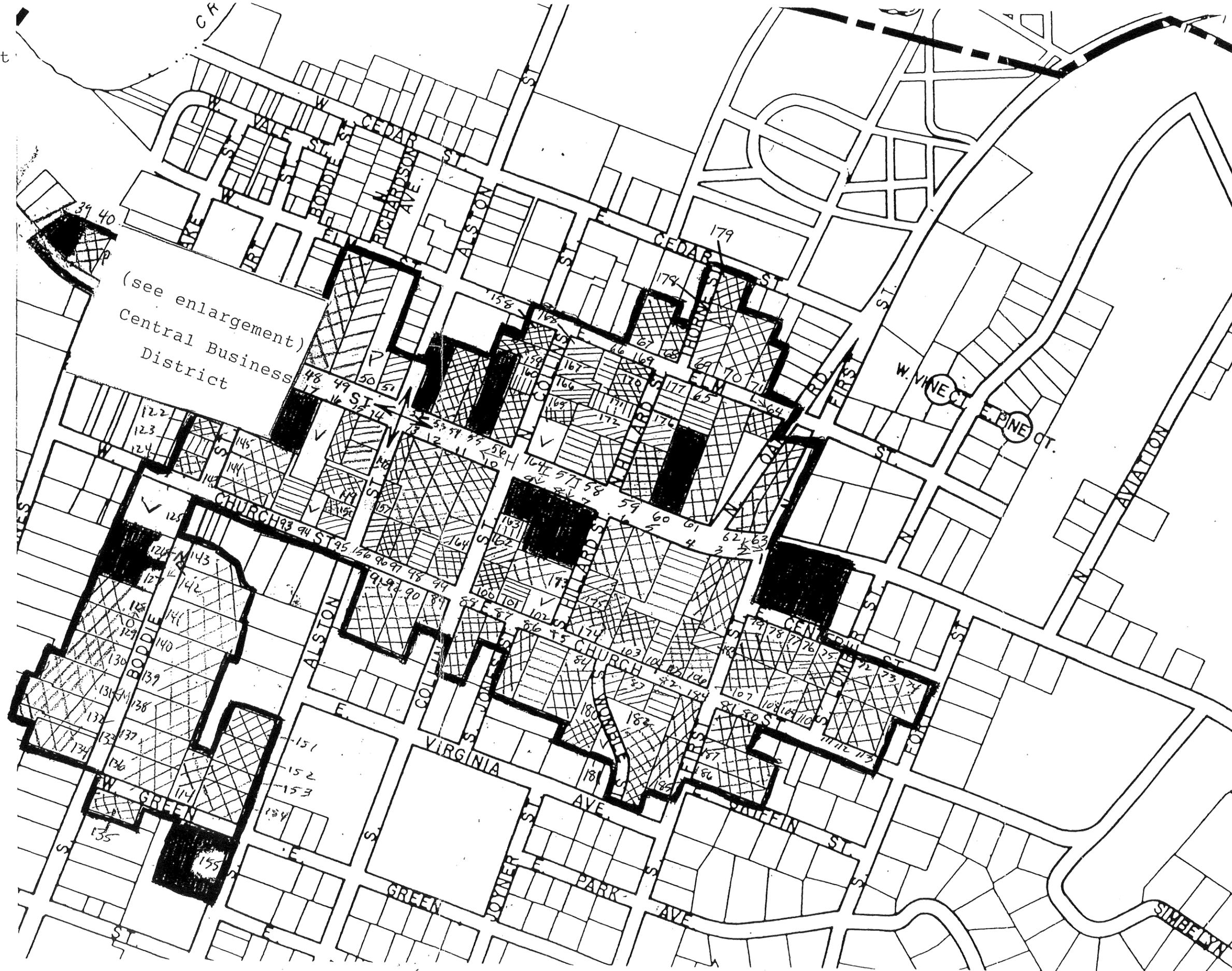
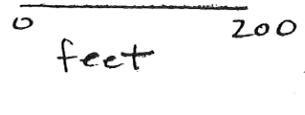
date

Chief of Registration

Nashville Historic District
Nashville, North Carolina

KEY:

- Pivotal
- Contributing
- Non-contributing
- Intrusive
- Vacant Lot
- Parking Lot
- District Boundary



Nash County Planning
Department Base Map
5-16-86

