

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

(Type all entries - complete applicable sections)

STATE: Tennessee	
COUNTY: Davidson	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE
70.7.41.0013	7/8/70

1. NAME

COMMON: **Tennessee State Capitol**

AND/OR HISTORIC: **Tennessee State Capitol**

2. LOCATION

STREET AND NUMBER: **Capitol Hill**

CITY OR TOWN: **Nashville**

STATE: **Tennessee** CODE: **41** COUNTY: **Davidson** CODE: **037**

3. CLASSIFICATION

CATEGORY (Check One)	OWNERSHIP		STATUS	ACCESSIBLE TO THE PUBLIC
District <input type="checkbox"/> Building <input checked="" type="checkbox"/>	Public <input checked="" type="checkbox"/>	Public Acquisition: <input type="checkbox"/>	Occupied <input checked="" type="checkbox"/>	Yes: <input type="checkbox"/>
Site <input type="checkbox"/> Structure <input type="checkbox"/>	Private <input type="checkbox"/>	In Process <input type="checkbox"/>	Unoccupied <input type="checkbox"/>	Restricted <input type="checkbox"/>
Object <input type="checkbox"/>	Both <input type="checkbox"/>	Being Considered <input type="checkbox"/>	Preservation work in progress <input type="checkbox"/>	Unrestricted <input checked="" type="checkbox"/>
No: <input type="checkbox"/>				
PRESENT USE (Check One or More as Appropriate)				
Agricultural <input type="checkbox"/>	Government <input checked="" type="checkbox"/>	Park <input type="checkbox"/>	Transportation <input type="checkbox"/>	Comments <input type="checkbox"/>
Commercial <input type="checkbox"/>	Industrial <input type="checkbox"/>	Private Residence <input type="checkbox"/>	Other (Specify) <input type="checkbox"/>	
Educational <input checked="" type="checkbox"/>	Military <input type="checkbox"/>	Religious <input type="checkbox"/>		
Entertainment <input type="checkbox"/>	Museum <input checked="" type="checkbox"/>	Scientific <input type="checkbox"/>		

4. OWNER OF PROPERTY

OWNERS NAME: **State of Tennessee**

STREET AND NUMBER:

CITY OR TOWN: STATE: CODE:

5. LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.: **Register's Office**

STREET AND NUMBER: **Davidson County Courthouse**

CITY OR TOWN: **Nashville** STATE: **Tennessee** CODE:

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: **Less than 10 acres**

6. REPRESENTATION IN EXISTING SURVEYS

TITLE OF SURVEY: **Historic American Buildings Survey**

DATE OF SURVEY: **ca. 1934** Federal State County Local

DEPOSITORY FOR SURVEY RECORDS: **Library of Congress**

STREET AND NUMBER:

CITY OR TOWN: **Washington** STATE: **D.C.** CODE:

SEE INSTRUCTIONS

STATE: COUNTY: ENTRY NUMBER DATE FOR NPS USE ONLY

7. DESCRIPTION

CONDITION	(Check One)					
	Excellent <input checked="" type="checkbox"/>	Good <input type="checkbox"/>	Fair <input type="checkbox"/>	Deteriorated <input type="checkbox"/>	Ruins <input type="checkbox"/>	Unexposed <input type="checkbox"/>
INTEGRITY	(Check One)			(Check One)		
	Altered <input checked="" type="checkbox"/>			Unaltered <input type="checkbox"/>		
			Moved <input type="checkbox"/>			Original Site <input checked="" type="checkbox"/>

DESCRIBE THE PRESENT AND ORIGINAL (if known) PHYSICAL APPEARANCE

The plan of the Tennessee State Capitol is a rectangle 109-feet by 238-feet. Its height from the ground to the top of the tower is 206-feet 7-inches. The basic form of this large limestone building in the Greek Revival style is that of an octastyle amphiprostyle temple in the Ionic Order constructed on a rusticated raised pedestal. The highly individual character of this building is emphasized by the two hexastyle porticoes centered on the lateral facades. The four porticoes have twenty-eight columns in all, each four feet in diameter and thirty-three feet high. The building is crowned, at the center of the roof, by a 42-foot high tower with a square rusticated base which supports a lantern or cupola patterned after the Choragic Monument of Lysicrates. A similar tower was used by William Strickland on the Philadelphia Merchant's Exchange.

The Capital has a ground floor in the rusticated base of the building and two floors above that. The ground floor contains the offices of the Governor and other state officials. The plan of this floor is that of rooms arrayed symmetrically on either side of the central corridors that bisect the building from north to south and east to west. The principal floor, on the level with the portico terraces, contains the House of Representatives across the south end of the building and extending to the wide east-west vaulted cross hall. The ceilings have recently restored painted decoration. On the north side of the cross hall is a wide central corridor with the Senate chamber on the east side and the library. The library rises two stories and contains excellent mid-19th-century cast-iron balconies and book stacks installed by the firm of Wood and Perot, Philadelphia. Also of note are the cast brass gaslight chandeliers that light the two-story cross corridors.

The principal stairway from the first to the second floor is notable for its design and construction. The first flight, supported from the floor and centered in the west end, leads to a landing, then returns on both sides to the second floor. The second flights are formed of cut stone cantilevered from the walls of the central hall. The marble balusters are on the form of miniature Doric columns.

The wood doors and windows were originally made of white oak; the roof sheathing was two-inch poplar. The iron trusses spanning as much as 70-feet in single spans are one of the marvels of the capitol. The original copper roof, of the finest 20-ounce copper available, failed very soon after completion because of inadequate provision for expansion. In 1885 it was replaced with tin and has since been redone in copper again.

SEE INSTRUCTIONS

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(Continuation Sheet)

STATE	
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FOR NPS USE ONLY	
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(Number all entries)

Tennessee State Capitol

7. Description (1)

During the war the Capitol was very much abused and finally in 1902 some major repairs were made to the heating and ventilation system, and some repair was made to the stonework which was weathering badly. No significant repair or renovation was done from 1902 until 1956 although the deterioration of the exterior stone was a concern of every governor and general assembly.

Beginning in January 1956, major exterior repairs and restoration was begun. A contract calling for, among other things, the replacement of 90,000 cubic feet of limestone was let. This included all 28 Ionic columns and the pediments and parapets above them, the entire entablature, all projecting cornices and the upper and lower terraces, the engaged columns and entablature on the tower, a new copper roof, new bronze handrails around the upper terrace and in the porticoes, new exterior doors and windows; and floodlights to light the building.

Oolitic limestone from Indiana was used to replace the original limestone. Exact templates were made of all pieces replaced to insure exact reproduction. The new windows were made of white pine, pressure-treated with a wood preservative to increase longevity. White pine precludes the problem of warping that existed from the beginning with the original white oak windows.

While the exterior restoration of the stone is authentic in almost every detail, the problems of providing for a new heating and air-conditioning system and other modern facilities made it impossible to restore the interior. However, many of the original paint colors were kept and much of the interior resembles the Strickland work.

The Governor's offices on the first floor were unfortunately remodeled in the mock Georgian style. The new stone floors in the hall are marble replacing badly broken limestone. New light fixtures were placed in the Senate and House chambers. New office space was provided in the basement and a new tunnel provided entrance from the street level. In addition, elevators were installed.

8. SIGNIFICANCE

PERIOD (Check One or More as Appropriate)

Pre-Columbian 16th Century 18th Century 20th Century
 15th Century 17th Century 19th Century

SPECIFIC DATE(S) (If Applicable and Known) 1845-1859

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

Aboriginal	Education	<input type="checkbox"/>	Political	<input type="checkbox"/>	Urban Planning	<input type="checkbox"/>
Prehistoric	Engineering	<input type="checkbox"/>	Religion/Phi-		Other (Specify)	<input type="checkbox"/>
Historic	Industry	<input type="checkbox"/>	losophy	<input type="checkbox"/>	_____	
Agriculture	Invention	<input type="checkbox"/>	Science	<input type="checkbox"/>	_____	
Art	Landscape	<input type="checkbox"/>	Sculpture	<input type="checkbox"/>	_____	
Commerce	Architecture	<input checked="" type="checkbox"/>	Social/Human-		_____	
Communications	Literature	<input type="checkbox"/>	itarian	<input type="checkbox"/>	_____	
Conservation	Military	<input type="checkbox"/>	Theater	<input type="checkbox"/>	_____	
Architecture	Music	<input type="checkbox"/>	Transportation	<input type="checkbox"/>	_____	

STATEMENT OF SIGNIFICANCE (Include Personages, Dates, Events, Etc.)

The Tennessee State Capitol was designed by the nationally important architect, William Strickland, in 1845 and constructed between 1845 and 1859.

By 1845 the Greek Revival style had triumphed as the national architectural style in American public buildings. The example had been set in Washington by the Patent Office and the Treasury Building and it was followed all across the nation.

In Nashville, Tennessee, a dramatic hilltop site was chosen for the new Capitol and William Strickland was commissioned to design it. His previous work on the Second Bank of the United States and the Merchant's Exchange in Philadelphia amply demonstrated his ability to work in the Greek Revival Style. The design he submitted for approval and which was subsequently constructed is one of the greatest expressions of Greek Revival architecture in America. Strickland emphasized the hilltop site by placing his amphiprostyle temple-form building on a rusticated raised pedestal. The design was further distinguished by unpedimented porticoes on the lateral facades and a central cupola in imitation of the Choragic Monument of Lysicrates. The interior is chiefly noted for the monumental two-story cross corridors that separate the House of Representatives, the Senate, and the Library.

The exterior stonework of the building deteriorated to such an extent that the building had to be resurfaced in 1956. However, the profiles and detail of the original stones were exactly reproduced. The interior has also undergone substantial renovation. However, the greatness of the Strickland design and the important place this building occupies in the history of American architecture supersede the negative aspects of the restoration and repairs.

SEE INSTRUCTIONS

9. MAJOR BIBLIOGRAPHICAL REFERENCES

Henry-Russell Hitchcock, Architecture, Nineteenth and Twentieth Centuries (Baltimore, 1963), 84. ; Talbot F. Hamlin, The American Spirit in Architecture (New Haven, 1926), 136. ; Thomas E. Tallmadge, The Story of Architecture in America (London, 1928), 113 ; Wayne Andrews, Architecture, Ambition, and Americans (New York, 1955), 138 ; James G. Vanderpool, "Historical Development of Architecture in the U.S.A., 1632-1912," (N.P.S. Ms., 1966), 132 ; Talbot F. Hamlin, Greek Revival Architecture in America (New York, 1944), 54, 59, 60, XIV ; Dorothy and Richard Pratt, A Guide to Early American Architecture--South(New York, 1956), ; John Burchard and Albert Bush-Brown, The Architecture of America, A Social And Cultural History

10. GEOGRAPHICAL DATA

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY			O R	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN ONE ACRE		
CORNER	LATITUDE	LONGITUDE		LATITUDE	LONGITUDE	
	Degrees Minutes Seconds	Degrees Minutes Seconds		Degrees	Minutes	Seconds
NW	° ' "	° ' "		36°	09'	57"
NE	° ' "	° ' "		86°	47'	03"
SE	° ' "	° ' "				
SW	° ' "	° ' "				

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

STATE:	CODE	COUNTY	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE

11. FORM PREPARED BY

NAME AND TITLE: W. Brown Morton III, Architect

ORGANIZATION Division of History, Office of Archeology and Historic Preservation, National Park Service DATE Aug. 18, 1971

STREET AND NUMBER: 801 - 19th Street, N.W.

CITY OR TOWN: Washington STATE D.C. CODE

12. STATE LIAISON OFFICER CERTIFICATION

NATIONAL REGISTER VERIFICATION

As the designated State Liaison 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. The recommended level of significance of this nomination is:

National State Local

Name _____

Title _____

Date _____

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

Chief, Office of Archeology and Historic Preservation

Date _____

ATTEST:

Keeper of The National Register

Date _____

SEE INSTRUCTIONS

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(Number all entries)

Tennessee State Capitol

8. Significance (1)

HISTORY (abridged in part from ~~The~~ National Register form prepared by the Tennessee Historical Commission)

The Tennessee State Capitol was designed by William Strickland in 1845. The cornerstone of the Capitol was laid July 4, 1845, and the building was completed in 1859. Much of the skilled work for stone cutting and other equally important details, was performed by convict labor from the State penitentiary. Marble for the interior and glass came from East Tennessee, and the wrought iron fences, the grill work in the interior, and the cast brass chandeliers were manufactured in Philadelphia according to special orders of the building commissioners and the architect. Workmen were also imported from Munich and Berlin to cast some of the most important figures.

William Strickland died in 1854, a short time before the Capitol was completed, and, in compliance with his request, his body was placed in the vault in the northeast wall of the building which he had prepared. After William Strickland's death his son, Francis Strickland, who had been associated with him in his work, completed the building. The first legislature occupied rooms in the building in 1853, although it was not actually completed until 1859 when the last stone on the terrace was laid.

9. Major Bibliographical References (1)

(Boston and Toronto, 1961), 95.
Agnes A. Gilchrist, William Strickland, Architect and Engineer, 1788-1854 (Philadelphia, 1950), 106-12, Plate 38A;
Gifford A. Cochran, Grandeur in Tennessee (New York, 1946), 92-104;
Tennessee, A Guide to the State (American Guide Series) (New York, 1939), 189;

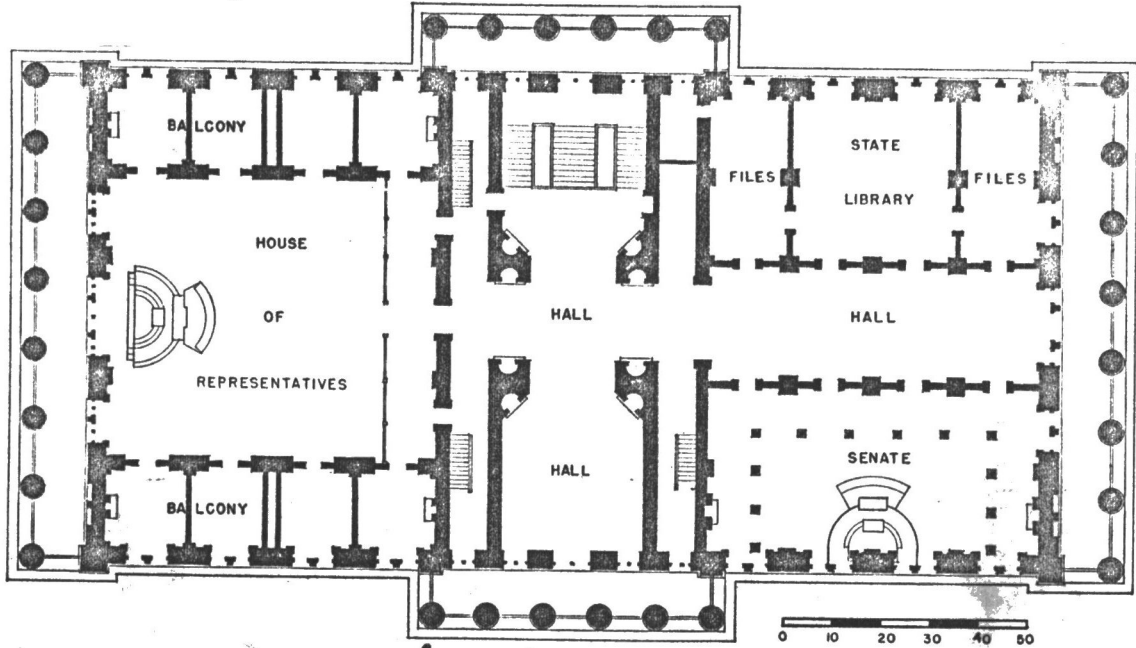
NATIONAL REGISTER OF HISTORIC PLACES
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(Continuation Sheet)

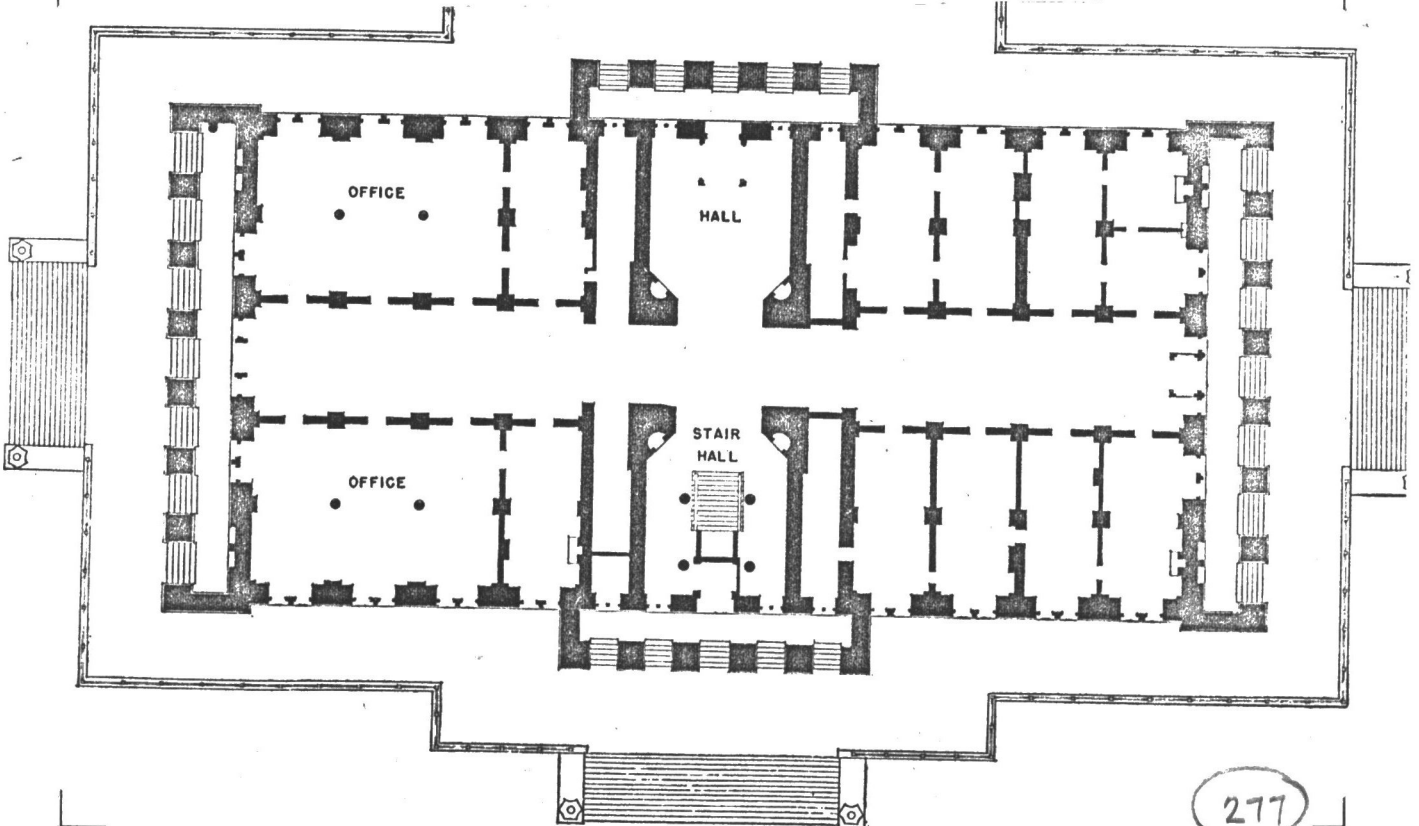
STATE Tennessee	
COUNTY Davidson	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE

(Number all entries)

Tennessee State Capitol: Flo



Second Floor Plan







WILLIAM STRICKLAND, ARCHT.
DIED APRIL 7th 1854. AGED 64 YEARS.

*By an Act of the Legislature of Tenn.
his remains are deposited within this vault.*





Tennessee State Capitol, Nashville, Tennessee

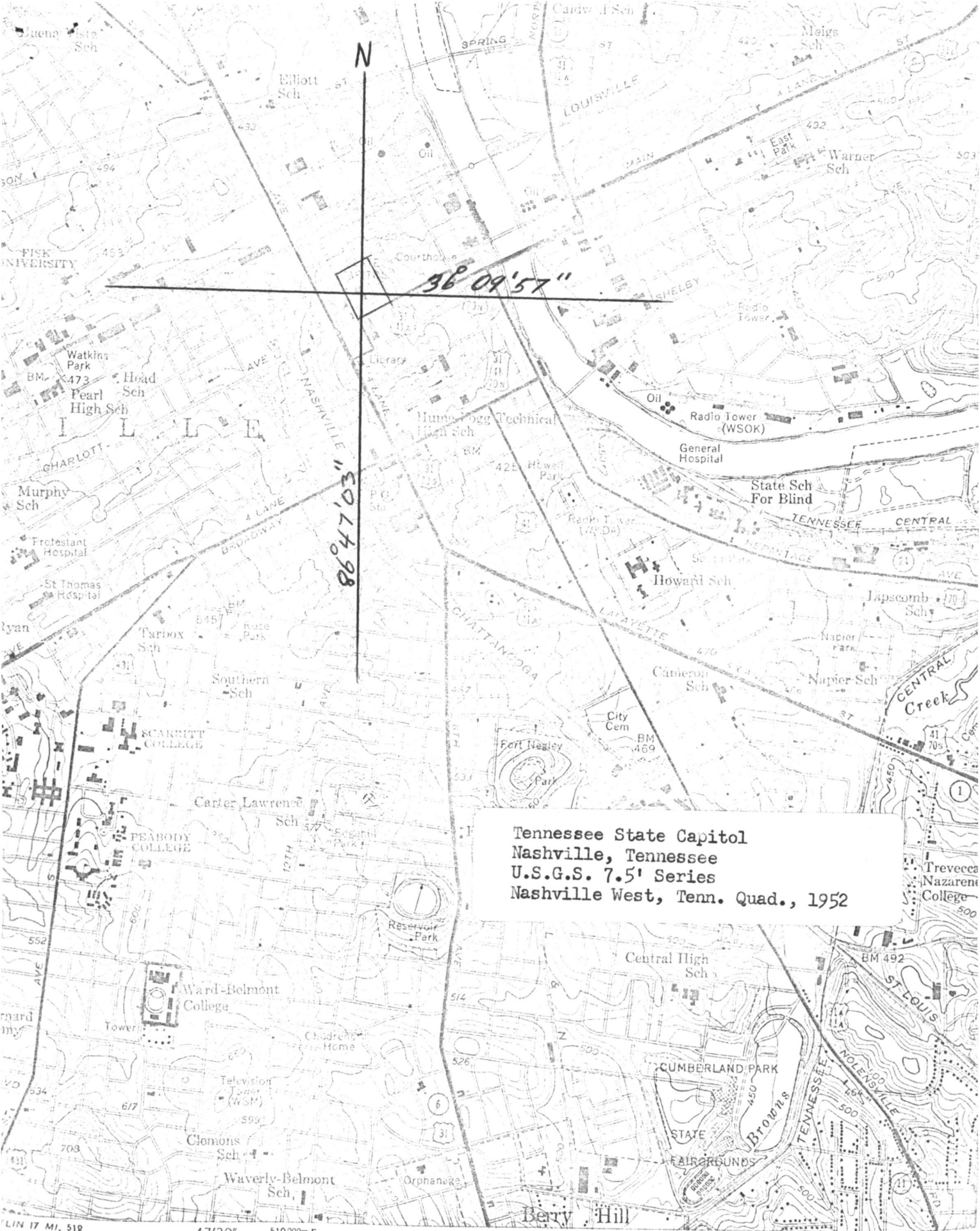
NPS Photo 1971



Tennessee State Capitol, Nashville, Tennessee

NPS Photo 1971



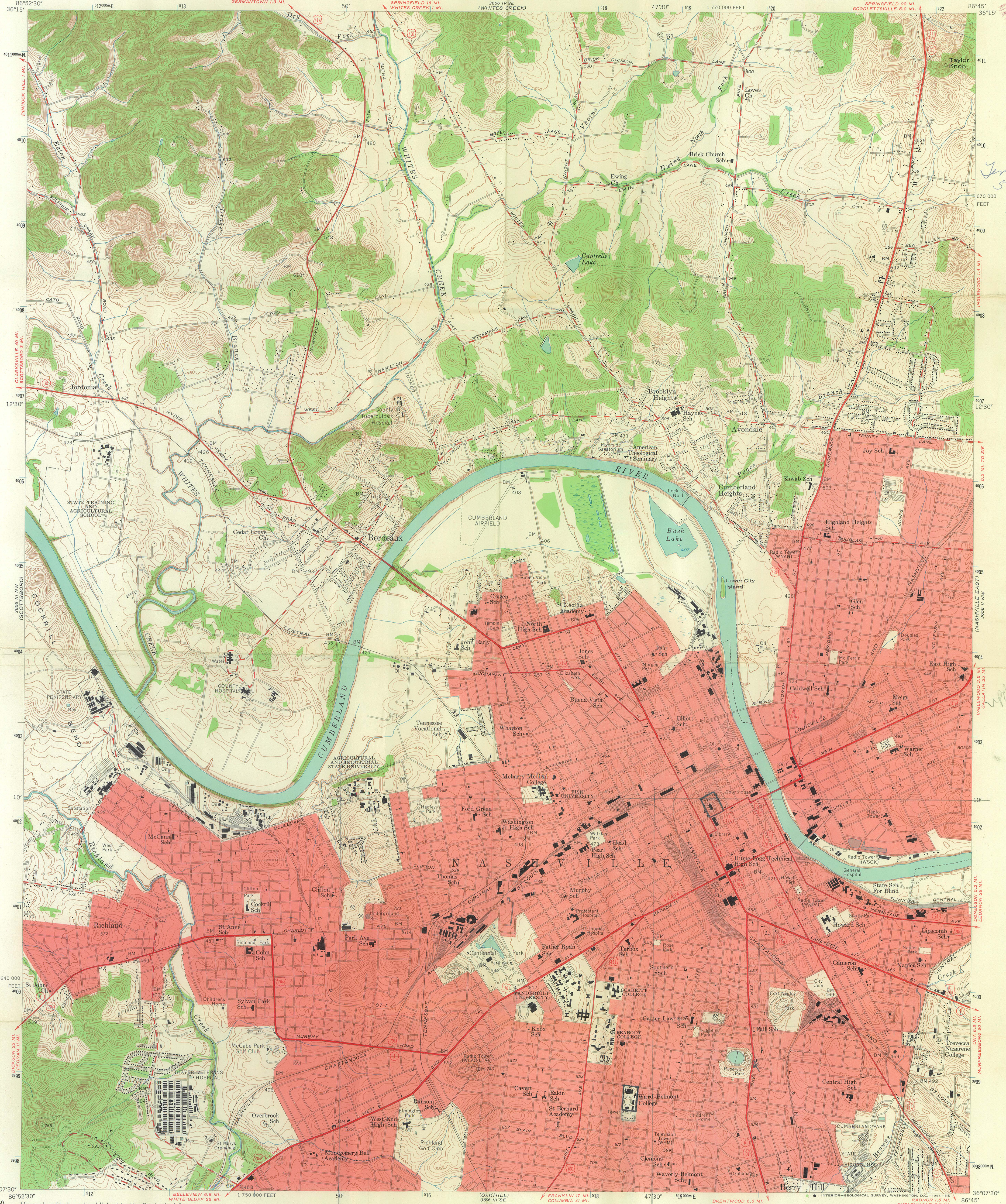


Tennessee State Capitol
 Nashville, Tennessee
 U.S.G.S. 7.5' Series
 Nashville West, Tenn. Quad., 1952

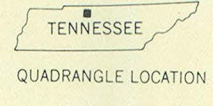
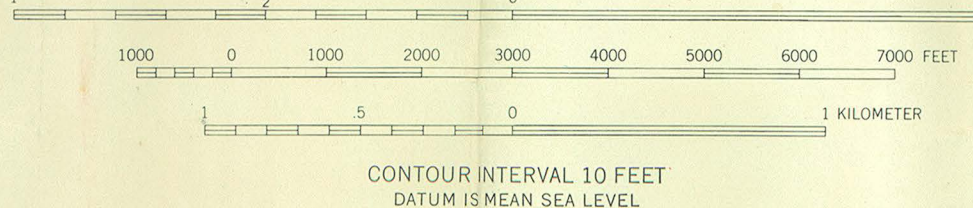
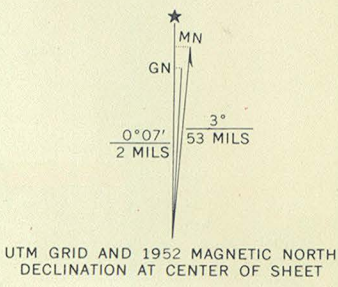
LIN 17 MI. 518
 BIA 41 MI.
 47'30" 519000m E.
 BRENTWOOD 6.6 MI.
 FRANKLIN 16 MI.
 INTERIOR—GEOLOGICAL SURVEY, WASHINGTON, D.C.—1964—NS
 RADNOR 1.5 MI.
 SHELBYVILLE 55 MI.

1 MILE

ROAD CLASSIFICATION



Maped, edited, and published by the Geological Survey
Control by USGS, USC&GS, USCE, and Tennessee Geodetic Survey
Topography from aerial photographs by multiplex methods
and Corps of Engineers, U.S. Army
Aerial photographs taken 1951. Field check 1952
Polyconic projection. 1927 North American datum
10,000-foot grid based on Tennessee coordinate system
1000-meter Universal Transverse Mercator grid ticks,
zone 16, shown in blue
Red tint indicates areas in which only
landmark buildings are shown



ROAD CLASSIFICATION

Heavy-duty	4 LANE 16 LANE	Light-duty
Medium-duty	4 LANE 16 LANE	Unimproved dirt
U.S. Route		State Route

NASHVILLE WEST, TENN.
NE 1/4 NASHVILLE 15' QUADRANGLE
N3607.5—W8645.7.5

1952
AMS 3656 III NE—SERIES V841

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY, WASHINGTON 25, D. C.
AND TENNESSEE DIVISION OF GEOLOGY, NASHVILLE, TENN.
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

Tennessee
State Capitol

Upper right

CANTON

BRUSH, HUTCHISON & GWINN

ARCHITECTS ENGINEERS

THIRD NATIONAL BANK BUILDING NASHVILLE TENNESSEE 37219

April 22, 1971

Mr. Brown Morton III
Office of Chief Historian
United States Department of the Interior
National Park Service
Washington, D. C. 20240

RE: Tennessee State Capitol

Dear Brown:

I appreciate very much your visit to Nashville and your interest in the good architecture of our past. I believe that some of it is worthy of the national arena. In any event, we are complimented that the Secretary chose such an able and knowledgeable envoy.

With regard to your question as to the whereabouts of the stone removed in the State Capitol restoration, I am able to report as follows:

- (a) From Charles Warterfield, Architect who was working for the architects on the restoration work (Victor Stromquist, deceased and John Harwood)

"Some of stone (columns, pilasters, caps, bases and drums) is stored in open on a hill adjoining state penitentiary in West Nashville. Other stone was hauled to a dump. Someone had a scheme to use the stone in a memorial to Cordell Hull."

- (b) Jack Lee (President, Rock City Construction Company), general contractor said "specification called for storing an undetermined amount of monumental parts in undetermined locations. This was verbally clarified before bidding to be identifiable carved stone to be hauled to a nearby Nashville location. Actual work was done by a subcontractor (Winfrey Bros. of Knoxville - now merged into Georgia Marble Setting Company of Atlanta where Winfrey Boyd would probably remember the event." Jack Lee remembers carved stone was hauled to penitentiary, statues (cast iron) to Ellington Center and flat ashlar to dump behind St. Cecelia. New stone came from Indiana Limestone Company.

- (c) W. B. Smotherman (general superintendent) 883-4386, McCrory Creek Road, Donelson, said restoration work occurred over four-year period (1956-1960).

"Carved pieces sent to penitentiary.

Flat ashlar was broken up and sent to dump in North Nashville near Bush Lake.

Floor stone sent to Ellington Center and stored near a big barn. Broken cornice dumped near Oak Motors."

Mr. Brown Morton III
April 22, 1971
Page 2

- (d) Clayton Dekle, State Architect at the time, and now at University of Tennessee (Knoxville) 1-615-974-2231
"Identifiable stone, column drums, necks, capitols sent to storage at state penitentiary. No plans so far as he knew to use. Old floor stone sent to Ellington Center - may have been used in construction there.
Flat ashlar of which there was very little, sent to dump."
- (e) Ownership of stored stone is in the State of Tennessee. Clayton Dekle said he would brief present State Architect, Mike Phipps, whose office comes under Commissioner of Finance and Taxation, Russell Hippe.

Sincerely,



A. W. Hutchison, Jr.

AWH/ds

cc: Robert A McGaw, Chairman
Tennessee Historical Commission

FEB 9 1972

Hon. Richard H. Fulton
House of Representatives
Washington, D.C.

Dear Mr. Fulton:

I am pleased to inform you that the Tennessee State Capitol, described in the enclosure, has been found to possess national significance in commemorating the history of the United States.

This site has been evaluated by the Advisory Board on National Parks, Historic Sites, Buildings, and Monuments through studies prepared by the National Survey of Historic Sites and Buildings, pursuant to the Historic Sites Act of August 21, 1935. I have approved the recommendation of the Board.

As explained in the enclosed folder, the site is eligible to receive a certificate and plaque designating it a National Historic Landmark. The Director of the National Park Service will notify the owner and provide him with the proper application forms.

Eligibility as a National Historic Landmark automatically places the property on the National Register of Historic Places. Under the provisions of the National Historic Preservation Act of 1966, entry on the National Register provides each Landmark with safeguards against damage by Federal undertakings and fulfills one qualification for participation in a grant-in-aid program to assist in its preservation. Further information about these provisions of the law is contained in the enclosed folder describing the National Register.

In recognizing the historical importance of this site in your State, I wish to commend the owner for the care and preservation of this property.

Sincerely yours,

(S. Morton) C. B. Morton

Secretary of the Interior

Enclosure^s

cc:
Director, Southeast Region
HHS-Mr. Sheely

HP-Tennessee-Tennessee State Capitol

FEB 9 1972

Hon. William E. Brock
United States Senate
Washington, D.C.

Dear Senator Brock:

I am pleased to inform you that the following listed sites, described in the enclosures, have been found to possess national significance in commemorating the history of the United States. These sites are:

Castalian Springs
Rattle and Snap
Tennessee State Capitol

These sites have been evaluated by the Advisory Board on National Parks, Historic Sites, Buildings, and Monuments through studies prepared by the National Survey of Historic Sites and Buildings, pursuant to the Historic Sites Act of August 21, 1935. I have approved the recommendations of the Board.

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In recognizing the historical importance of these sites in your State, I wish to commend the owners for the care and preservation of these properties.

Sincerely yours,

(sgd) Rogers C. B. Morton

Secretary of the Interior

Enclosures
cc: Director, Southeast Region
HHS-Mr. Sheely

HP-Tennessee-Castalian Springs
Rattle and Snap
Tennessee State Capitol

FEB 9 1972

Hon. Howard H. Baker, Jr.
United States Senate
Washington, D.C.

Dear Senator Baker:

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Tennessee State Capitol

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(sgd) Rogers C. B. Morton

Secretary of the Interior

Enclosures

cc: Director, Southeast Region
HHS-Mr. Sheely

HP-Tennessee-Castalian Springs(Wynnewood)
Rattle and Snap
Tennessee State Capitol

DEPARTMENT of the INTERIOR

news release

NATIONAL PARK SERVICE

H.J. Sheely (202) 343-2894

For Release Sunday, February 20, 1972

R.D. Morrow (202) 343-7394

SECRETARY MORTON ADDS 78 HISTORIC LANDMARKS TO NATIONAL REGISTER

Hopsewee-on-the-Santee, Rattle and Snap, and the e.e. cummings farm are among 78 National Historic Landmarks announced today by Secretary of the Interior Rogers C.B. Morton.

The newest Historic Landmarks are located in 21 States and the District of Columbia and were selected from three studies by the Department of the Interior's National Park Service. Each Landmark is nominated by the Secretary's Advisory Board on National Parks, Historic Sites, Buildings and Monuments for his approval.

Included is the Harry S Truman Historic District in Independence, Mo.

Designation of the 78 sites automatically places them on the National Register of Historic Places maintained by the Secretary of the Interior.

While not owned or managed by the National Park Service, the Landmarks are recognized as a means of encouraging preservation of historically significant properties in the United States.

(more)

EDITORS: As many of the sites mentioned in this release might prove useful for individual feature stories, more detailed information on each of the listed National Historic Landmarks is available on request. Sorry, photographs not available. Telephone 202/343-7394, or write:

Office of Information
National Park Service
Department of the Interior
Washington, D.C. 20240

The designation of 18 homes associated with the lives of Signers of the Declaration of Independence as National Historic Landmarks completes the study of such sites. Nine homes of Signers were previously designated.

The homes include a variety of sites in several States such as Samuel Huntington's birthplace in Scotland, Conn. -- a typical New England salt-box structure still in use as a private farm residence; Doughoregan Manor, Charles Carroll III's Maryland mansion near Ellicott City; Hopsewee-on-the-Santee, the South Carolina plantation home of Thomas Lynch, Jr.; and the deteriorating "Menokin" mansion of Francis Lightfoot Lee in Richmond County, Va.

In addition, some 22 homes associated with important American literary figures have been added to a lengthy list of such homes previously designated. Most of the newly-designated Landmarks in this category are related to 20th century authors, including F. Scott Fitzgerald, Edna St. Vincent Millay, Upton Sinclair, Willa Cather, Thomas Wolfe, Vachel Lindsay, and e.e. cummings.

A study of structures recognized for their architectural significance has led to Landmark designation of such diverse buildings as the Louisville Water Company Pumping Station, Louisville, Ky. -- a notable example of the Classical Revival style of architecture; the Tennessee State Capitol in Nashville, one of the best surviving examples of the Greek Revival style; the George Tate House in Portland, Maine, exemplary of pre-Revolution New England architecture; and the Carrollton Viaduct in Baltimore, Md. -- the first masonry railroad bridge built in the United States and still in use.

The first Roman Catholic cathedral built in the United States is also recognized. It is the Minor Basilica of The Assumption of the Blessed Virgin Mary, in Baltimore, begun in 1806.

Included for its architectural importance, "Rattle and Snap," George Polk's Tennessee home, was named after the dice game of the same name in which his father, William Polk, won the property from the Governor of North Carolina.

The Harry S Truman Historic District was added to the list of National Historic Landmarks associated with the lives of the Presidents of the United States.

A brief description of each of the 78 newly-designated National Historic Landmarks follows:

1. Upton Sinclair House, 464 North Myrtle Avenue, Monrovia, California. Best remembered for his 1906 novel, The Jungle, which led to the first Pure Food and Drug Act, Upton Sinclair became one of the most influential of American writers in the area of social justice. He resided in this comfortable suburban residence for the last 20 years of his active life, from 1942 until the mid-1960's, and here found, as he declared, "perfect peace to write in." Externally the house is unchanged, and to the rear stands the garage which Sinclair converted into a study, as well as the vault which he built to house his voluminous collection of papers. The dwelling is still privately owned and occupied.

2. Samuel Huntington Birthplace, Scotland, Connecticut. Samuel Huntington, a Signer of the Declaration of Independence for Connecticut, was trained at the age of 16 to be a cooper. Self-educated, he later became a lawyer and entered politics. He was a delegate to the Continental Congress from 1775 to 1784, and served as the President of that body from September 1779 until July 1781. From 1786 until his death in 1796, Huntington was the Governor of Connecticut.

Built in the first quarter of the 18th century, the Samuel Huntington Birthplace was Huntington's home from 1731 to about 1760. The house, a typically New England salt-box structure with a large stone central chimney, is still a farm residence and is not open to the public.

3. William Williams House, Lebanon, Connecticut. As one of Connecticut's delegates to the Continental Congress, William Williams became a Signer of the Declaration of Independence. Later he assisted in framing the Articles of Confederation, and became a delegate to the state convention at Hartford in 1788, where he voted for the ratification of the new Federal Constitution.

A graduate of Harvard and a merchant by profession, Williams resided in the town of Lebanon from 1755 until he died in 1811. His home there, dating from 1748, has been slightly modified by the insertion of a Greek Revival doorway about 1830. Otherwise, the structure is little changed and remains a private dwelling. It is not open to visitors.

4. Oliver Wolcott House, South Street, Litchfield, Connecticut. From 1775 until 1778, and again between 1780 and 1783, Oliver Wolcott was one of Connecticut's representatives in the Continental Congress. He participated in the early debates on independence, and, being absent when the Declaration of Independence was proclaimed in the summer of 1776, was permitted to sign the document the following October.

Wolcott, a graduate of Yale College, built his Litchfield home in 1753, and resided there until his death in 1797. The addition of a rear service wing marks the only subsequent exterior alteration to the structure, which is still privately owned and not open to visitors.

5. College Hill, 2216 Wrightsboro Road, Augusta, Georgia.

George Walton, a Signer of the Declaration of Independence for Georgia, was a lawyer, politician, soldier, governor, chief justice, and U.S. Senator. Born near Farmville, Virginia, he moved to Savannah, Georgia, where he studied law and was admitted to the bar in 1774. With the exception of 1778 and 1779, Walton served continuously in the Continental Congress from 1776 until September 27, 1781.

About 1790 Walton took up residence in Augusta and in 1795 built "College Hill," which served as his home from 1795 until his death in 1804. A fine two-story veranda, consisting of a series of segmental arches supported by delicate square columns, extends across the full width of the front elevation. Little altered and well maintained, College Hill is still a private home and is not open to visitors.

6. The Commandant's House, Old Augusta Arsenal, 2500 Walton Way, Augusta, Georgia. At his best, Stephen Vincent Benét stirred the wellsprings of the American spirit with lyrical ballads that place him among the Nation's best-loved poets. He began living at the Commandant's House of the historic Augusta Arsenal in 1911, when his father became post commander. From 1913 on, young Benét wrote intensely, and produced his first book in the summer of 1915, before departing for study at Yale. Entitled Five Men and Pompey, the work consisted of a series of dramatic monologues in verse that prefigured his more famous John Brown's Body. The Arsenal complex is now Augusta College, part of the university system of Georgia, while the Commandant's House itself remains in excellent, little-altered condition as the home of the college president.

7. Vachel Lindsay House, 603 South Fifth Street, Springfield, Illinois.

When his work became known in the second decade of the 20th century, Vachel Lindsay emerged as a major figure of America's poetic Renaissance. His lyrical poems, among the best known of which are "Bryan, Bryan, Bryan," "Santa Fe Trail," and "General William Booth Enters into Heaven," were at once popular and uniquely evocative of his Midwestern origins. Throughout his life Lindsay was devoted to his native Springfield, and today the family home where he was born and to which he returned between frequent wanderings is open to the public as a memorial museum. Dating from 1847, the dwelling retains the golden oak interior woodwork installed by Lindsay's parents and is the setting for an invaluable collection of Lindsay memorabilia, including many original manuscripts and ink drawings.

8. Liberty Hall, 218 Wilkinson Street, Frankfort, Kentucky. Liberty Hall was built in Frankfort, Kentucky, by the Hon. John Brown between 1796 and 1800. Brown was a leading lawyer and politician of the area.

The house that he built in the new capital of the state was patterned on the finest Federal architecture in the East, especially Philadelphia. Liberty Hall is a two-story gable roof brick house. The central bay of the ground floor is the entrance doorway with a semicircular transom and wooden frontispiece. Above it is a finely scaled palladian window. Across the entire east front is a well executed modillion cornice with dentil band. The great achievement of Liberty Hall is that, in spite of its remote location, it is one of the best examples of Federal domestic architecture in the country.

9. Louisville Water Company Pumping Station, Zorn Avenue, Louisville, Kentucky. The Louisville Water Company Pumping Station, located at the end of Zorn Avenue, was built from 1858 to 1860. It was designed and constructed by the chief engineer of the Water Company, Theodore R. Scowden.

The pumping station is composed of the engine room and the standpipe tower, both in the Classical Revival style and both exuberant outpourings of civic pride. The engine room is in the form of a temple in the Corinthian order and the 169 foot high standpipe tower is built in imitation of a triumphal Roman column. The ornamental details are made of terra cotta and cast iron, in themselves the products of industry.

The Louisville Water Company Pumping Station is the finest example in the country of the symbolic and monumental function of 19th-century industrial architecture.

10. Old Bank of Louisville, 320 West Main Street, Louisville, Kentucky. The Old Bank of Louisville was built at 320 West Main Street ca. 1836. Recent research would seem to indicate that the building was designed in part by James H. Dakin, a New Orleans architect and that the construction was supervised by Gideon Shryock.

The facade of the Old Bank of Louisville is in essence a distyle-in-antis doorway design similar to Plates 25 and 26 in The Beauties of Modern Architecture magnified to the scale of an entire building. Much of the interior is also based on the Lafever plates. The building combines superbly executed Greek Revival architectural detail with an unexpected and bold design brilliantly adapted to a narrow city site. It is one of the most original examples of small scale commercial architecture ever built in the United States.

11. Old State House, Frankfort, Kentucky. The Old State House in Frankfort, Kentucky, was designed and built by Gideon Shryock from 1827 to 1830. This building is the third of four State Houses in Kentucky; it replaced the second State House which burned down.

The Old State House is a severely simple temple form stone building with a hexastyle Ionic portico. The building is two stories high and has the Senate and House of Representatives chambers across the full width of the building on the second floor. The ground floor is given over to offices and courtrooms.

In addition to the well executed plan, the outstanding feature of the Old State House is the brilliant design of the central circular stairway and the dome above it. Gideon Shryock captured in the design of this building the essence of the American contribution to the Greek Revival style. The Old State House is now the headquarters of the Kentucky Historical Society and is open to the public.

12. Shakertown at Pleasant Hill, U.S. Route 68, Mercer County, Shakertown, Kentucky. In 1805 the Shaker community, known as Pleasant Hill, was founded in Mercer County, Kentucky. The community plan was first laid out in 1803. From 1809 to 1860 the village grew to its maximum size and prosperity. After the Civil War, decline overtook the Shaker organization and finally in 1910 the last of the Shaker property was deeded into private hands. In 1961 Shakertown at Pleasant Hill, Inc. was organized to conserve and restore what remained of the original community. The corporation has acquired 2200 acres of the original tract and restored most of the extant buildings. The entire community is open to the public as an historic area.

At Pleasant Hill the Shakers created a spare, graceful architecture which varies from the austere stone Central Family House built from 1824 to 1843 to the restrained elegance of the Trustee's Office with its soaring matched pair of spiral stairs. The large number and type of original Shaker buildings at Pleasant Hill in their virtually unaltered original rural setting form a milestone in American architecture.

13. Edwin Arlington Robinson House, 67 Lincoln Avenue, Gardiner, Maine. Growing up in this tall frame house near the Kennebec River, between 1870 and 1891, Edwin Arlington Robinson absorbed the drama of the life around him that eventually provided the substance for a poetry which, while adhering to traditional forms, singularly expressed the human experience in works such as "Miniver Cheevy" and "Richard Cory." As the fictional "Tilbury Town," Gardiner provided the backdrop for many of Robinson's characterizations, and at the family home he doubtless wrote much of the poetry included in his first two volumes. The dwelling has suffered no major structural changes, and remains a private residence.

14. George Tate House, 1270 Westbrook Street, Portland, Maine. Built in 1755 for George Tate (1700-1794), Mast Agent for the Royal Navy, the house is a tangible link with pre-Revolutionary New England.

The outstanding architectural features of the George Tate House are the clerestory gambrel roof and the fine interior paneling. The austere, unpainted exterior of the house belies the quite lavish interior trim and typifies the pioneer conditions under which the building was built. The Tate House is owned by The National Society of the Colonial Dames of America in Maine and is open to the public.

15. Carrollton Viaduct, Baltimore City, Maryland. The 19th-century railroad industry created an architecture of its own as traditional building forms were adapted to fit its particular needs. A position of great importance in this development is held by the Carrollton Viaduct which crosses Gwynn's Falls near Carroll Park in Baltimore, Maryland. Constructed between May 1828 and November 1829, the Carrollton Viaduct is the first masonry railroad bridge constructed in the United States. Designed by James Lloyd and constructed by Caspar Wever, it is constructed of dressed granite ashlar and spans the stream with a full center arch, eighty feet in diameter. Still in daily use, it is a bench mark in American industrial architecture.

16. Doughoregan Manor, near Ellicott City, Howard County, Maryland. Doughoregan Manor was the home of Charles Carroll III, who at the time of his death was the last surviving Signer of the Declaration of Independence. The scion of a wealthy Roman Catholic family, Carroll was appointed a member of the Continental Congress from his native Maryland on July 4, 1776, and went almost immediately to Philadelphia, where he signed the Declaration on August 2. He served in the Congress until 1779, and later became a U.S. Senator.

From 1766 until he died on November 14, 1832, Carroll made Doughoregan Manor his principal country seat. He lies buried in the private chapel of the estate. The original house was enlarged and assumed its present appearance shortly after Carroll's death. The mansion continues to be privately occupied and is not open to the public.

17. First Unitarian Church, Charles and Franklin Streets, Baltimore City, Maryland. The First Unitarian Church, in Baltimore, Maryland, was designed by Maximilian Godefroy in 1817 and completed in 1818. This Neo-Classical church reflects the early 19th-century interest in basic shapes and volumes. It is essentially a hemisphere set on a cube.

The dramatic domed interior space, which measures 80' from the floor of the auditorium to the top of the dome, proved to have serious acoustical defects. In 1893 the entire original interior of the church was masked by a new interior.

In many ways this church is the most ambitious of Maximilian Godefroy's American buildings and certainly the most spatially dramatic. The First Unitarian Church is one of the outstanding examples of 19th-century American architecture.

18. Habre-de-Venture, Rose Hill Road, Port Tobacco, Charles County, Maryland. Born near Welcome, Maryland, Thomas Stone was a Signer of the Declaration of Independence for his native State, as well as a lawyer, planter, and politician. He was admitted to the Maryland bar in 1764, and between 1776 and 1778 he served in the Continental Congress. He was again a delegate to the Congress in 1784. Stone built Habre-de-Venture on his Charles County plantation in 1771, and lived there until his death in 1787. He is buried in the nearby family cemetery. The story-and-a-half central block of the house is little changed today and, still a private home, is not open to the public.

19. Homewood, North Charles and 34th Streets, Baltimore, Maryland. Homewood was built from 1801 to 1803 in Baltimore, Maryland, by Charles Carroll, Jr. Homewood was designed as a five-part composition including the main central section, flanking pavilions and low hyphens that connect them to the central section. The design for Homewood has its roots in the small, intimate, essentially single story houses which became popular during the last half of the eighteenth century. Thomas Jefferson encouraged the style in Virginia, and it also attained a high degree of popularity in Kentucky. Although Homewood is not among the very earliest examples of this style, it is unquestionably one of the most finely developed examples of it. Homewood is on the grounds of the Johns Hopkins University and is not open to the public.

20. Minor Basilica of The Assumption of The Blessed Virgin Mary, 401 Cathedral Street, Baltimore, Maryland. The Minor Basilica of the Assumption of the Blessed Virgin Mary in Baltimore, Maryland, designed by Benjamin Henry Latrobe in 1806, is the first Roman Catholic Cathedral built in the United States.

Latrobe rejected the meetinghouse-with-central-steeple approach entirely and planned the Cathedral in the shape of the Latin Cross. Working in the style of restrained Neo-Classicism he displayed his considerable knowledge of structural design, and employed in the Cathedral a highly sophisticated system of masonry barrel vaults and shallow domes never before used in the United States in this way.

The Ionic entrance portico and twin towers were not completed until much later and the east end of the building was extended in 1890. Nevertheless this Cathedral is the masterpiece of Benjamin Henry Latrobe's entire career and one of the most distinguished buildings ever erected in the United States.

21. Mount Vernon Place Historic District, Baltimore, Maryland.

The area commonly known as "Mount Vernon Place" in Baltimore, Maryland, is composed of four rectangular parks, East and West Mount Vernon Place and North and South Washington Place. These garden-parks, and the houses that line them, form the setting for the Washington Monument designed by Robert Mills and completed in 1829, which is the first major monument in the country built to honor the first president.

Mount Vernon Place laid out in 1831 is one of the first examples in the United States of deliberate city planning to create a dramatic setting for an existing monument. The Washington Monument by Robert Mills is most certainly an example of American architecture of the first importance and it became the focus and the reason for one of the best conceived and executed city planning projects ever carried out in 19th-century America.

22. William Paca House, 186 Prince George Street, Annapolis, Maryland.

Admitted to the Maryland bar in 1764, William Paca was a delegate to the Continental Congress from 1774 to 1779 and one of the State's Signers of the Declaration of Independence. He served as Governor of Maryland from 1782 to 1783, and in 1789 George Washington appointed Paca a Federal District judge, a position that he held until his death in 1799.

Paca built his imposing Annapolis home in 1763-65, and lived there until 1780, a few months after the death of his second wife. Now owned by the State of Maryland, the Paca House is currently undergoing a very extensive restoration. It is hoped that this work will be completed by 1976. The restored structure will be utilized as a guest house for visiting dignitaries and the first floor will also be open to visitors.

23. Phoenix Shot Tower, Fayette and Front Streets, Baltimore, Maryland.

The Phoenix Shot Tower in Baltimore, Maryland, was built in 1828 to manufacture lead shot. It remained in operation until 1892. The red brick tower is an excellent example of industrial architecture; however, the major significance of the structure is its impressive height of over 234 feet. It was the tallest structure in the United States until work resumed on the Washington National Monument in the District of Columbia after the Civil War. Never a building type erected in great numbers, less than four shot towers remain in existence. The Phoenix Shot Tower in Baltimore is the most outstanding example. Owned by the City of Baltimore, it is not open to the public.

24. Edgar Allan Poe House, 203 Amity Street, Baltimore, Maryland. Literary critic Arthur Hobson Quinn has termed Edgar Allan Poe "the one writer in the English language who was at once foremost in criticism, supreme in fiction, and in poetry destined to be immortal." Poe virtually invented the detective story, and created a body of poems of timeless value and great historical significance. Abroad, his craft influenced Baudelaire and the French Symbolists, as well as the writings of Dostoyevsky. Poe lived in this modest brick Baltimore house between 1832 and 1835, the period during which his prose first began to receive acclaim. In the summer of 1835, he moved to Richmond, Virginia, to join the staff of the Southern Literary Messenger. The City of Baltimore acquired the Poe House in 1939, and, simply furnished as it might have been in the 1830's, it is today open to the public.

25. St. Mary's Seminary Chapel, 600 North Paca Street, Baltimore, Maryland. Saint Mary's Seminary Chapel in Baltimore, Maryland, was designed in the Neo-Gothic style and built by the French architect Maximilian Godefroy between 1806 and 1808. It was an experiment in a new and unfamiliar style, hindered from the outset by the enlarging of an earlier structure. However, this building occupies a unique position in the history of American architecture. It is the first church in the Neo-Gothic style to be built in the United States.

26. The Sheppard and Enoch Pratt Hospital, Charles Street Avenue, Towson, Maryland. The Sheppard and Enoch Pratt Hospital in Towson, Maryland, has been for over a century one of the leading private hospitals in the country devoted to the care and treatment of the mentally ill.

The two principal buildings of the hospital, built from 1862 to 1891 and known originally as the Western Division and the Eastern Division, were designed by the nationally prominent architect Calvert Vaux. They are virtual mirror images of each other, and, together with their twin towers, these Norman Revival buildings present an impressive aspect over 800 feet long. Their functional design marked a milestone in psychiatric planning by separating patients according to the nature of their illness. The hospital buildings are not open to the public.

27. Edward Bellamy House, 91-93 Church Street, Chicopee, Massachusetts. When Edward Bellamy was an infant, his family moved into the simple white house in Chicopee which the author occupied throughout his life. Best remembered for his Utopian socialist novel, Looking Backward (1888), Bellamy wrought with his pen a far-reaching effect upon 19th-century liberal thought in America. A few years after Bellamy's death, the family residence was sold. Except for the removal of a side porch, however, the facade preserves its late 19th-century appearance, and the house continues to be used as a private home.

28. The Mount, Lenox, Massachusetts. Edith Wharton observed her own exclusive social milieu without illusion, and portrayed it with a candor that placed her at the head of the realistic novelists of her period. That she was more than an analyst of polite society, however, is attested to by her best known work, Ethan Frome, a stark tale of rural New England, set among wooded hills much like those surrounding The Mount, her estate at Lenox. For a decade before 1910, Edith Wharton spent part of each year at The Mount, and her first popular work, House of Mirth, dates from this period. One biographer has called The Mount "physically and symbolically" the peak of Edith Wharton's social and literary lives. The mansion and dependencies still express an air of restrained elegance, and survive relatively unchanged as the Foxhollow School for Girls.

29. The Parsonage, 16 Pleasant Street, Natick, Massachusetts. Although few literary critics would maintain that Horatio Alger's work has genuine literary merit, his boys' stories indoctrinated an entire generation of American youth with the comforting value that virtue is always rewarded by wealth and honor. Hence Alger left a profound if intangible mark on American history. Except for two years in the West, Alger spent his summers from 1866 until shortly before his death at the parsonage of Eliot Church, where his father served as pastor. He retired to Natick in 1898 and died the following year. Built about 1820, The Parsonage still serves its traditional purpose and has been only moderately altered since Alger's time.

30. Red Top, 90 Somerset Street, Belmont, Massachusetts. For 20 years at the turn of the century, William Dean Howells was America's foremost literary figure. He set the standards by which writers were measured, and through his own novels and critical impact, he pointed the way toward realism and a more mature literary tradition. Howells occupied a number of houses in the Boston area, of which Red Top is today the best preserved and least altered. The house was designed by Howells' brother-in-law, of the firm of McKim, Mead, and White. Howells resided here, amid "lovely hilltops and gardened slopes" as he wrote, from 1878 until 1882. During this period, he produced several novels while at the same time serving as editor of the Atlantic Monthly. Subsequent owners have effected changes, but essentially Red Top preserves its late 19th-century character. It is not open to the public.

31. F. Scott Fitzgerald House, 599 Summit Avenue, St. Paul, Minnesota. Number 599 Summit Avenue is part of Summit Terrace, an imposing brownstone Victorian row which typifies the environment upon which Fitzgerald drew for some of his finest stories. About 1914, during Fitzgerald's youth, his parents moved to 593 in the same row, and in 1918 they occupied number 599. Fitzgerald returned from New York to his parents' home the following year, and in a quiet upstairs front room he rewrote the rejected manuscript of The Romantic Egoist into This Side of Paradise, the novel which made its author a leading voice of the Jazz Age. Because it represents Fitzgerald's youthful surroundings, and a crucial phase of his literary development, the residence stands a significant monument to a leading American author. It remains a private home.

32. Harry S. Truman Historic District, North Delaware Street area, Independence, Missouri. More than any other locale, the North Delaware Street neighborhood suggests the life and career of former President Harry S. Truman. As a boy, Truman lived nearby, and since 1919 he and his wife have resided at 219 North Delaware. The lower part of the quiet, oak-shaded street in the vicinity of the Truman house itself appears much as it did during Mr. Truman's years in the White House, and a number of structures included in the district are variously associated with the 33d President. On the north the district is bounded by the Truman Library, completed in 1957 to house the Presidential papers.

33. Willa Cather House, Third and Cedar Streets, Red Cloud, Nebraska. Willa Cather captured the pioneer spirit as perhaps no other American author has succeeded in doing. Her artistry has been called local in scope, for it dealt primarily with the West and Southwest, but national in significance as a spiritual chronicle of the westward movement. According to Miss Cather herself, the essence of her craft was determined by her life in the prairie town of Red Cloud, the thinly-veiled setting for O Pioneers!, My Ántonia, and many other works. Today the modest frame Cather residence stands restored to the period when it was occupied by the future novelist and her family, from 1884 to 1891. Maintained by the Willa Cather Pioneer Memorial and Educational Foundation, the house is open to the public.

34. Josiah Bartlett House, Route 111, Kingston, New Hampshire. Josiah Bartlett, a Signer of the Declaration of Independence for New Hampshire, was a physician, politician, chief justice, and governor. He entered politics in 1765 and was elected a delegate to the First Continental Congress in 1774, but was unable to attend because of the destruction of his house by fire. He attended the Second Congress in 1775-76 and was the first delegate to vote for the Declaration of Independence. Although reelected in 1777, he did not attend Congress

because of illness. From 1778 to 1779 he was again active in Congress but then resigned because of physical exhaustion. He retired from public life because of ill health in 1794 and died the following year.

Bartlett built the house in 1774 and made it his home from 1774-1795. The exterior and part of the interior were remodeled in the Greek Revival style during the early part of the 19th century. The house has never been restored and is still furnished with many original Bartlett pieces. It is used as a private residence and is not open to visitors.

35. Joy Farm, Silver Lake, Carroll County, New Hampshire. First recognized for his war novel, The Enormous Room (1922), Edward Estlin Cummings made his greatest contribution as a poet. Innovative and eccentric, he was in the vanguard of the ultra-modern, radical, and experimental in American prosody. His innovations would be of little importance, however, had not they been used in the service of one of the finest poetic sensibilities in modern American literature. Cummings often visited the family summer retreat, Joy Farm, as a boy. After 1923, he generally summered there, and died at the farm in 1962. Subsequently, the property has changed hands, but the main house, its cluster of dependencies, and the unspoiled wooded setting, have changed little.

36. Matthew Thornton House, 2 Thornton Street, Derry Village, New Hampshire. Irish-born Matthew Thornton, a Signer of the Declaration of Independence for New Hampshire, was a physician, politician, and jurist. Thornton entered politics in 1758, and in 1775 was elected president of the provincial assembly and helped prepare a constitution for New Hampshire. In January 1776 he was elected Speaker of the House of Representatives of the new State legislature. In 1776 he was also elected a delegate to the Continental Congress and although he did not take his place until November 19, he was allowed to sign the Declaration of Independence. He served in Congress for about one year and then returned home to resume service in State affairs.

The Matthew Thornton House was the Signer's home from 1740 to 1780. The exterior of the house was remodeled in the Greek Revival style during the first portion of the 19th century. The frame and floors of the structure are 18th century, but the exterior clapboarding and chimneys are replacements of the originals. Used as a private residence, the house is not open to visitors.

37. Maybury Hill, Snowden Lane, Princeton, New Jersey. Joseph Hewes was a Signer of the Declaration of Independence for North Carolina. A merchant and politician, he was born in 1730 in a farm house located on the edge of Princeton, New Jersey. About 1760 he moved to Edenton, an important shipping and trading center in North Carolina, where he was to reside for the rest of his life. He was a delegate to the Continental

Congress from 1774 to 1777. In 1775 he was the active member and real head of the committee to fit out armed vessels, and as chairman of the committee of the marine, was in actual fact the first executive head of the new U.S. Navy. Hewes was not reelected in 1777 but was returned to the Continental Congress in 1779. However, in November of that year he died. His Edenton house is no longer standing.

Maybury Hill, Joseph Hewes' birthplace, was leased by his father from 1730 to 1755. The farmhouse was built about 1725 and enlarged to its present size in 1753. The massive walls, constructed of field stone, were covered with concrete on the exterior about 1900. Otherwise, the house is little altered. Used as a private residence, the dwelling is not open to visitors.

38. The Owl's Nest, on Dunham's Bay, near Lake George, Warren County, New York. An early exponent of the literary realism advocated by his contemporary, William Dean Howells, Edward Eggleston was perhaps the first novelist to tap in a serious vein the potential of America's frontier experience. Besides The Hoosier Schoolmaster (1871) and other works of fiction, his The Transit of Civilization was a seminal work in American social history. Eggleston began summering at Lake George in 1875, and between 1880 and 1890 he completed the three principal structures composing the complex which he called The Owl's Nest. Here he did most of his later writing, including his historical studies. Used by his descendants as a summer retreat, The Owl's Nest retains a remarkable degree of historical integrity.

39. Steepletop, near Austerlitz, Columbia County, New York. A feminist, agnostic, and political radical, Edna St. Vincent Millay became the ideal of the emancipated young woman of the 1920's, when she was one of America's most popular poets and a leader of the Bohemian movement centering about Greenwich Village. Her earlier work, which includes the well-known "Renaissance," is generally conceded to be her best, but during the quarter of a century that she lived at Steepletop, from 1925 until her death in 1950, she composed numerous volumes of verse. The two-story clapboard house, together with Miss Millay's writing cabin, the guesthouse, and other structures, remain, complete with furnishings, unchanged amid a sylvan setting. Privately occupied, Steepletop reflects the personality of the poet in countless ways.

40. Nash-Hooper House, 118 West Tryon Street, Hillsborough, North Carolina. A Signer of the Declaration of Independence from North Carolina, William Hooper was born at Boston, Massachusetts, graduated from Harvard College in 1760, and studied law under James Otis. In 1764 Hooper moved to Wilmington, North Carolina, where he quickly built up a law practice among the planters of the Lower Cape Fear area. He was a delegate to the Continental Congress from 1775 to April 29, 1777, when he resigned and retired to his country home near Wilmington, where he resumed his legal practice.

The Nash-Hooper House was Hooper's home from 1782, when he moved to Hillsborough, until 1790. The residence was built in 1772 by Francis Nash, the Revolutionary War hero and general who was killed at the Battle of Germantown, Pennsylvania, in 1777. Except for a one-story wing added in 1819, the Nash-Hooper House is much as it was originally. Used as a private residence, the house is not open to visitors.

41. Thomas Wolfe House, 48 Spruce Street, Asheville, North Carolina. Thomas Wolfe's shift from romantic individualism to social awareness, in a brief career which spanned the late 1920's and the 1930's, typifies the intellectual progression of his time. Yet the real value of his writing lies in its more intrinsic qualities, its scope, lyricism, and sheer genius. Wolfe was perhaps the most overtly autobiographical of this country's major novelists, and his family and early life provided the material for many of his most memorable passages and characters. As the scene of his boyhood, the rambling Spruce Street house in Asheville became the "Dixieland" boardinghouse of the classic Look Homeward Angel. Preserved unchanged by the City of Asheville since the death of Wolfe's mother in 1945, the home is open to the public as a striking memorial to the author.

42. Cedarcroft, near Kennett Square, Chester County, Pennsylvania. A vivid and romantic personality, Bayard Taylor was popularly regarded by mid-19th century America as a great writer. He was a type-specimen of his age, a man of strong will who drove himself toward the success he desperately desired. His Home Pastorals (1875) has been called "intrinsically as well as historically valuable," and a "handsome contribution to American culture." Most of Taylor's work is forgotten, but Taylor is significant in American literary annals both for what he represented and for what his contemporaries believed him to be. Cedarcroft, an elegant Italianate mansion completed by Taylor in 1859, was the scene of some of his most productive labors. Today the extensive grounds formerly surrounding the house have become a residential development. But the dwelling itself, still a private residence, survives little altered.

43. Governor Stephen Hopkins House, 15 Hopkins Street, Providence, Rhode Island. Before representing Rhode Island at the Continental Congress, where he was a Signer of the Declaration of Independence, Stephen Hopkins had been a surveyor, a merchant, Chief Justice of the Rhode Island Superior Court, and finally royal governor of the colony from 1755 to 1757. He also attended the general colonial congresses of 1754, 1755, and 1757 before becoming a delegate to the Continental Congress in 1774. Ill health compelled his return to Rhode Island in September, 1776.

The Hopkins Street house was Hopkins' home from 1742 until his death in 1785. Acquired by the State of Rhode Island in 1927 and carefully restored the following year, the dwelling is maintained by the Society of Colonial Dames as a historic house museum.

44. College of Charleston, Charleston, South Carolina. The small campus of the College of Charleston chartered in 1785 contains three principal structures--the Main Building, the Library, and Gate Lodge, situated in an attractive setting of evergreen oaks. The Main Building is a large Roman Revival edifice erected in two stages between 1827 and 1852, with later rebuildings and additions. The core of the building was the work of the architect William Strickland; the later design is by Edward Brickell White. The Gate Lodge, also designed by White and built in 1852, is an example of a Roman Revival brick building. The Library, constructed in 1854-56 was designed by George Edward Walker. The complex is an outstanding example of 19th-century academic architecture achieved on a series of stages of orderly growth.

45. DuBose Heyward House, 76 Church Street, Charleston, South Carolina. From 1919 to 1924, DuBose Heyward lived in a small 18th-century house on Church Street in his native Charleston, the city which provided the setting for his world-famous novel, Porgy. Unique in American letters when it appeared in 1925, Porgy for the first time presented the Southern black as a human being. At the same time, it recorded a vanishing way of life. The novel and subsequent dramatization were later transformed by Gershwin into the beloved opera, Porgy and Bess, and has become part of America's native folklore. Internally incorporated into an adjacent structure, the exterior of the Church Street house, as well as its mellow setting, largely preserve the character of Heyward's time. The house is not open to the public.

46. Hopsewee-on-the-Santee, on U.S. 17, Georgetown County, South Carolina. Born at Hopsewee-on-the-Santee, Thomas Lynch, Jr. was a Signer of the Declaration of Independence from South Carolina. He studied law in England, but became a rice planter upon his return to South Carolina in 1772. Lynch entered public life in 1774 as a member of the South Carolina legislature, and in March 1776, he was appointed a delegate to the Continental Congress so that he might care for his father, also a delegate, who had suffered a stroke. Thomas Lynch, Jr., was thus present, voted for, and shortly thereafter signed the Declaration of Independence. However, the poor health of both him and his father forced their return to South Carolina shortly thereafter.

Hopsewee was the birthplace and boyhood home of Thomas Lynch, Jr. from 1749 to 1763. Built in the 1740's, the two-and-a-half story plantation house is little altered. It remains a private residence, but from Tuesday through Friday of each week it is open to the public.

47. Middleton Place, Dorchester County, South Carolina. One of South Carolina's four Signers of the Declaration of Independence, Arthur Middleton was born at Middleton Place into one of the colony's leading families. Law studies at the Inns of Court in London prepared him for a political career upon his return to South Carolina in 1764. Middleton

was a member of the first and second provincial congresses of 1775-76, and served on the committee which framed a constitution for South Carolina in February 1776. From May of that year until October of 1777 he was a delegate to the Congress in Philadelphia.

Middleton Place remained Arthur Middleton's lifelong home, and he is buried on the estate. The original mansion and one of the brick flankers was burned in 1865, during the advance of Sherman's army. The south wing survived, however, and today serves as the plantation residence. Although the house itself is privately occupied, the surrounding landscaped gardens are open year round to visitors.

48. Edward Rutledge House, 117 Broad Street, Charleston, South Carolina. English-educated Edward Rutledge was one of the Signers of the Declaration of Independence for South Carolina. He was elected a delegate to the First Continental Congress in July 1774, where, because of his distrust of the New Englanders and their democratic proclivities, Rutledge favored a weak confederation of the colonies. In November 1776, he left Philadelphia and once more took up his law practice in Charleston. Later he served against the British as a member of the State militia.

The Rutledge house in Charleston, also known as the Carter-May House, was the Signer's residence from 1787 until his death in 1800. Except for a late 19th-century wing, the original exterior character of the house is not substantially altered. Now a home for elderly women, the house is not ordinarily open to the public.

49. Woodlands, Bamberg County, South Carolina. Assured a secure place in the evolution of American letters for his historical romances The Yemassee and Eutaw, William Gilmore Simms was a leading writer of the national period, along with Cooper, Hawthorne, and Melville. He was also the foremost literary link between North and South prior to the Civil War. For almost four decades, beginning in 1836, Simms lived at Woodlands, his plantation on the South Edisto River. His residence there was three times destroyed and rebuilt during this period, and the present house dates from 1867. While the dwelling has been substantially altered, its setting and the surrounding ante-bellum outbuildings remain virtually undisturbed. Simms' small brick study, despite deterioration, has been left as it was at the time of the author's death in 1870. The plantation is privately owned.

50. Castalian Springs, Gallatin-Hartsville Pike (State Highway 25) Sumner County, Castalian Springs, Tennessee. Castalian Springs was built in 1828 by Colonel Alfred Wynne near Bledsoe's Lick, Tennessee, to serve as an inn. In 1834 the Wynne family made it their residence.

The two-story main house and five one-story dependencies are built of log on stone foundations.

The dependencies are constructed of oak, cedar, walnut, and ash. The main house, 110-feet long by 22-feet wide, is constructed of white oak logs and is composed of the two traditional forms for multiple-room log dwellings, the "dog trot" and "saddle bag."

Castalian Springs is the finest remaining and most fully developed example of pioneer log architecture in the United States.

51. Rattle and Snap, Andrew Jackson Highway, Route 43, Maury County, Tennessee. Rattle and Snap was built by George Knox Polk in 1845 near Columbia, Tennessee. Mr. Polk was a cousin of the eleventh President of the United States, James K. Polk. Though the architect for Rattle and Snap is not known, this large two-story brick house with its magnificent ten columned Corinthian portico has come to be regarded as one of the most distinguished examples of the late Greek Revival style in America. Rattle and Snap is not open to the public.

52. Tennessee State Capitol, Capitol Hill, Nashville, Tennessee. The Tennessee State Capitol in Nashville was designed by the nationally important architect, William Strickland, in 1845 and constructed between 1845 and 1859.

It is one of the greatest expressions of Greek Revival architecture in America. The design is marked by porticoes front and back and also on the lateral facades, and a central cupola in imitation of the Choragic Monument of Lysicrates. The interior is noted for the monumental cross corridors that separate the House of Representatives, the Senate, and the Library.

The exterior stonework of the building was resurfaced in 1956.

53. Berkeley, State Route 5, Charles City County, Virginia. Benjamin Harrison V, a Signer of the Declaration of Independence for Virginia, was the son of a well-to-do Virginia planter. Harrison attended the College of William and Mary at Williamsburg but left without graduating, upon the death of his father. He was a member of the Virginia House of Burgesses from 1749 to 1775 and often served as its speaker. From 1774 until October of 1777, he was a delegate to the Continental Congress, and at the end of the Revolution he became Governor of Virginia.

Berkeley, built in 1726, was Harrison's birthplace and lifelong home. The mansion was also the birthplace of William Henry Harrison (1773-1841), soldier and ninth President of the United States. Between 1790 and 1800, the interior of the house was redecorated in the Adam style. Otherwise it is little altered. The basement and first floor of the mansion are open to visitors, while the upper floors are privately occupied.

54. Berry Hill, Halifax County, Virginia. Berry Hill, located in Halifax County, Virginia, achieved its present form between 1835 and 1840 when the owner, James Cole Bruce, completely redesigned and greatly enlarged an earlier brick house. The result, possibly the work of John E. Johnson, has come to be regarded as the quintessence of domestic Greek Revival architecture in the United States. The main two-story house faces a large rectangular grassed forecourt. Flanking the main house and some distance in front of it are two identical service pavillions which face each other. Across the entire front of the main house is a monumental octastyle Greek Doric pedimented portico in imitation of the Parthenon. Berry Hill is not open to the public.

55. Bremo Historic District, Fluvanna County, Virginia. Bremo Historic District, Fluvanna County, Virginia, consists of three plantation house groupings and their outbuildings and dependencies all built on Bremo Plantation by General John Hartwell Cocke between 1803 and 1845. The first to be constructed was Bremo Recess (1803-1809); the second and most important of the three, Upper Bremo, was completed in 1820. The last, Lower Bremo, was built ca. 1844 at the same time Bremo Recess was extensively remodeled.

Upper Bremo has been described as the most nearly perfect of all the houses in the Jeffersonian Tradition.

Bremo Recess and Lower Bremo are both rare examples of the Jacobean Revival style. Bremo is not open to the public.

56. Camden, Caroline County, Virginia. Camden was built between 1857 and 1859 for William C. Pratt on the bank of the Rappahannock River near Port Royal, Virginia. The architect for Camden was the English-born Nathan G. Starkwether. Camden is one of the finest and most fully developed examples of the Italian Villa style of mid-19th century America. Camden is of particular interest because the architect's original drawings survive in the house, and also because the house retains much of the original furnishings. Maintained in an excellent state of preservation, Camden is not open to the public.

57. Drydock Number One, Naval Shipyard, Portsmouth, Virginia. In the early 19th century, architects were involved in the designs of canals, shipyards, and railroads as well as buildings. In 1827 work was begun on the first drydock in the United States. Drydock Number One at the Norfolk Naval Shipyard, Norfolk, Virginia, was completed in 1834. It is constructed of slabs of granite quarried in Massachusetts. A living testimonial to the excellence of its design is the fact that it has been in continuous use to this day. Drydock Number One is not open to the public.

58. Egyptian Building, Richmond, Virginia. In the United States the Egyptian Revival style enjoyed a limited popularity in the middle decades of the 19th century. It was often used with a certain sternness of purpose such as cemetery gateways, prisons, and obelisks to honor the dead. The most outstanding Egyptian Revival building in the United States is the Egyptian Building in Richmond. Built in 1845 by the architect Thomas Stewart for the Medical College of Virginia, it is uncompromisingly Egyptian in overall form as well as in detail. In 1929 the interior of the building was remodeled. It is the property of Virginia Commonwealth University and is not open to the public.

59. Elsing Green, County Route 623 near King William Courthouse, King William County, Virginia. Carter Braxton, one of Virginia's Signers of the Declaration of Independence, was the son of a wealthy planter. He was educated at the College of William and Mary at Williamsburg, then lived in England for a time. Returning in 1761, he was elected to the Virginia legislature and served in this body from 1761 to 1776. He was appointed a delegate to the Continental Congress as a successor to the deceased Peyton Randolph. Braxton took his seat on February 23, 1776, and was one of the Signers of the Declaration. He was not reappointed to Congress in 1777, probably because of his extremely conservative view of government and his distrust of democracy.

Elsing Green was Carter Braxton's home from 1761 to 1767. His later plantation house, "Chericoke" in King William County, Virginia, where he resided from 1767 to 1797, is no longer standing. A large brick, U-shaped Georgian mansion, Elsing Green is outwardly little altered. The original interior, however, was destroyed by a fire around 1800. Today it is a private residence and is not open to visitors.

60. The Exchange, 15-19 W. Bank Street, Petersburg, Virginia. The Exchange in Petersburg, Virginia, built in 1841 and designed by Mr. Berrien of New York, is a boldly detailed building in the Greek Revival style. Rectangular on the exterior with a tetrastyle Doric entrance portico, the interior contains a central two-story rotunda rising to a dome and octagonal lantern. The Exchange in Petersburg is probably the last, unaltered Merchants Exchange in existence in the United States. It is presently used as a police station.

61. Ellen Glasgow House, 1 West Main Street, Richmond, Virginia. Critic J. Donald Adams has praised novelist Ellen Glasgow as "among the best we Americans have produced," and calls her "the wittiest novelist in our history, bar none, and one of the best stylists." Although her works were set almost without exception in her native Virginia, their unifying theme is human nature itself, and the survival of essential human values in the face of adversity, pretense, and change. From her girlhood until her death in 1945, Ellen Glasgow lived in the sedate Greek Revival-style family home on West Main Street, Richmond. Her study and bedroom have been preserved virtually undisturbed, and the house, now owned by the Association for the Preservation of Virginia Antiquities, is leased as an office. It is open by appointment.

62. Menokin, four miles northwest of Warsaw via County Route 690, Richmond County, Virginia. Francis Lightfoot Lee, a planter, politician, and an ardent revolutionist, was a Signer of the Declaration of Independence from Virginia. After serving for eighteen years in the Virginia legislature, Lee became a delegate to the Continental Congress from 1775 until June of 1779.

Menokin, Lee's plantation home near the Rappahannock River, was probably completed in 1769. It was built for Lee and his bride by his father-in-law, Colonel John Tayloe of nearby Mount Airy. The house has been unoccupied for many years and is now in a ruinous state. The property is not open to visitors.

63. James Monroe Tomb, Hollywood Cemetery, Richmond, Virginia. In the study of 19th-century American architecture the James Monroe Tomb in Hollywood Cemetery, Richmond, Virginia, occupies an important place because of its unusual material. The James Monroe Tomb is made of cast iron, cast by the firm of Wood and Perot in Philadelphia and erected in 1859 from designs by Albert Lybrock. The delicate and flamboyant open Gothic tracery of the design was possible to achieve in cast iron in a manner not possible at this scale in stone. The James Monroe Tomb is a small-scale masterpiece of cast iron architecture.

64. Monumental Church, 1224 E. Broad Street, Richmond, Virginia. The Monumental Church in Richmond, Virginia, the work of the nationally-prominent architect Robert Mills, was built from 1812-1814 to commemorate the seventy-two persons, including the Governor of Virginia, who died in a theatre fire on that site in 1811. The building was erected to serve as a memorial and as an active church. By designing an octagonal auditorium-plan church covered with a shallow dome and casting the whole composition in the severest forms of the Greek Revival style, Robert Mills created a wholly original and unprecedented building regarded as a milestone in the development of American architecture. The building is owned by Virginia Commonwealth University and is open to the public.

65. Oatlands, Loudoun County, Virginia. Oatlands, near Leesburg, Virginia, was built between 1800 and 1803 by George Carter and completed in 1827 with the addition by him of the roof parapets and the monumental Corinthian portico. This very formal brick house covered with stucco, is a five part composition composed of a three-story central section flanked by two-story wings and terminated by semi-octagonal bays which contain the stairs.

The house is one of the finest extant examples of the late Federal style. Oatlands is the property of The National Trust for Historic Preservation.

66. Poplar Forest, Bedford County, Virginia. Between 1806 and 1819, Thomas Jefferson decided to build a retreat in the rural seclusion of Bedford County, Virginia. He named his hermitage Poplar Forest. In its design he gave full reign to his fancy and planned a one-story octagonal house over a raised basement. In planning the grounds Jefferson created miniature hills in the garden to screen the view of the octagonal out-houses from the main house.

Poplar Forest was completely gutted by fire in 1845 and immediately repaired.

In spite of the fire, Poplar Forest remains an intensely personal example of Thomas Jefferson's architectural taste second only to Monticello. Poplar Forest is not open to the public.

67. Richmond City Hall, Richmond, Virginia. The Richmond City Hall was built between 1886 and 1894 from designs by Elijah E. Myers (1832-1909). The building occupies an entire city block at the rear of the Virginia Capitol grounds. Stylistically, the Richmond City Hall represents a later phase of the 19th-century Gothic Revival. The most notable interior feature is an impressive skylighted central court surrounded by arcaded galleries. Among American municipal buildings of its size and style, the Richmond City Hall has no superior in similarly unaltered condition.

68. Ripshin Farm, near Trout Dale, Grayson County, Virginia. In the frankly self-revealing character of his writing, Sherwood Anderson set a powerful example for the novelists and short story writers who followed him during the late 1920's and the 1930's. William Faulkner, one of those influenced by Anderson, called him the father of a whole generation of American writers. In 1925, six years after Anderson's internationally-acclaimed Winesberg, Ohio appeared, he purchased a remote wooded tract in the mountains of southwestern Virginia where, two years later, he completed the rustic log and fieldstone house which forms the nucleus of Ripshin Farm. This became the author's permanent home, and in a tiny creekside cabin nearby he did most of his later writing. Now owned by his widow, Ripshin Farm remains virtually as it did when Anderson died in 1941.

69. Spence's Point, near Westmoreland Post Office, Westmoreland County, Virginia. Not only for the incisiveness with which he portrayed the complexities of a technological society, but also for the innovative artistry of such works as U.S.A. and Manhattan Transfer, John Dos Passos stands as a major 20th-century American writer. He maintained a lifelong association with Spence's Point, the family farm on the Potomac where he spent his boyhood summers, and in the early 1940's he began the restoration of a Federal-style brick farmhouse on the property. He settled permanently at Spence's Point in 1949, and his final works, although not as significant as his contributions of the 1920's and 1930's, were largely written here. Unchanged and in excellent condition, the house is still privately owned and is not open to the public.

70. University of Virginia, Charlottesville, Virginia. The University of Virginia, Charlottesville, Virginia, was conceived of and designed by Thomas Jefferson as an "academical village" that would serve as "the future bulwark of the human mind in this country." His brilliant scheme for the University buildings was very much in the European Neo-Classical tradition of the period. Construction was carried out from 1816 to 1827. The Rotunda was gutted by fire in 1895 and rebuilt by Stanford White. However the entire original "academical village" including Jefferson's brilliant arrangement of faculty pavilions, student housing, and "hotels" for feeding the students forms a unit that is unsurpassed in American architecture.

71. Washington and Lee University, Lexington, Virginia. Washington and Lee University, Lexington, Virginia, is composed of a collection of architecturally harmonious and spatially related Neo-Classical buildings that together form one of the most dignified and beautiful 19th-century college campuses in the Nation. The first buildings erected in 1803 by what was then Washington College, have long since disappeared. It is, however, the oldest of the existing buildings, Washington Hall, erected in 1824, which sets the architectural tone of the campus.

Even though the individual buildings that make up Washington and Lee have gone through extensive changes in the course of their organic growth and development, the integrity of the University complex as a whole has survived. The Lee Chapel was designated a National Historic Landmark in 1961 under the theme study of the Civil War.

72. Wickham-Valentine House, 1005 E. Clay Street, Richmond, Virginia. The Wickham-Valentine House was built in 1812 in Richmond, Virginia. Though the architect for the house is not known, it is generally accepted as the work of Robert Mills.

The severe restraint of the stuccoed exterior is contrasted on the interior by the extraordinary free form spiral staircase that rises out of an oval hall. The house is also noted for the elaborate mid-19th century drawing room installed by the second owner. The house is part of the Valentine Museum and is open to the public.

73. Hamlin Garland House, 357 West Garland Street, West Salem, Wisconsin. Hamlin Garland's fiction has been hailed as the finest regional work in American literature. More important, however, was Garland's contribution to the development of literary naturalism in America. Together with London, Crane, and Norris, he forged the way toward a more profound consideration of the human experience in the spirit earlier reflected by Tolstoy, Zola, and Hardy in Europe. Many of his writings, including the initial draft of A Son of the Middle Border, were composed at the West Salem house a few miles from his birth-place. The life described in these works was that of the surrounding Coulee Region. Garland purchased the dwelling in 1893, later remodeled it, and spent much of each year there until 1915. Divided into apartments today, the house nonetheless preserves the physical character of Garland's time.

74. Arts and Industries Building, 900 Jefferson Drive, S.W., Washington, District of Columbia. The Arts and Industries Building of the Smithsonian Institution, constructed in 1879, is the best preserved example in the United States of 19th-century "world's fair" or "exposition" type architecture, even though it was not constructed as part of a fair. It was built in Washington to house the international exhibits left over from the Philadelphia Centennial Exhibition of 1876, and was designed intentionally in the manner of the Philadelphia Centennial buildings by the architectural firm of Cluss and Schulze. The building is used for museum exhibits and is open to the public.

75. General Post Office, E and F Streets between 7th and 8th Streets, N.W., Washington, District of Columbia. The General Post Office, now The Tariff Commission Building, Washington, D.C., is the work of Robert Mills and Thomas U. Walter, two of the most noted 19th-century American architects. This beautifully scaled and finely detailed building, an exceptional specimen of restrained Neo-Classical design, is an outstanding example of civil architecture in this country.

The General Post Office was erected in two sections over a 27-year period. In 1839 construction was started on the south section of the present building designed by Robert Mills for use as the Post Office Department and City Post Office. In 1855 construction was begun on the extension designed by Mills' successor, Thomas Ustick Walter. The building was not completed until 1866. It is open to the public.

76. Old Corcoran Art Gallery, 1661 Pennsylvania Avenue, N.W., Washington, District of Columbia. The Old Corcoran Art Gallery, now the Renwick Gallery of the Smithsonian Institution, begun in 1859 from designs of James Renwick and Robert Auchmutz, is one of the first buildings in the United States erected exclusively as a gallery of art. Its outstanding merit is the quality of its architectural design. Conceived in the French Second Empire style, it is a deliberate emulation of the design of the

mid-19th century additions to the Louvre in Paris. The modest scale, the date of construction, and the excellence of architectural detail give this building a seminal position in the development of the Second Empire style in America.

77. State, War, and Navy Building, Pennsylvania Avenue and 17th Street, N.W., Washington, District of Columbia. The State, War, and Navy Building in Washington, D.C., now the Executive Office Building, was designed by Alfred B. Mullett and is his masterpiece. Begun in 1871 and completed in 1888, it is the most ambitious architectural undertaking of the Grant administrations. Conceived in the French Renaissance Revival style, it is dominated by a complex mansard roof. The State, War, and Navy Building has become a paradigm of post-Civil War architecture and one of the three grandest structures in the United States of its style.

78. United States Department of the Treasury, 1500 Pennsylvania Avenue, N.W., Washington, District of Columbia. The United States Department of the Treasury building, erected in Washington, D.C., between 1836 and 1869 is the work of Robert Mills, Thomas U. Walter, Ammi B. Young, Isaiah Rogers, and Alfred B. Mullett. Conceived and built in the Greek Revival style which so captured the spirit of the young Republic, this monumental stone building and the Old Patent Office, undertaken at the same time, are outstanding examples of Greek Revival civil architecture in the country.



United States Department of the Interior

NATIONAL PARK SERVICE
WASHINGTON, D.C. 20240

IN REPLY REFER TO:

FEB 23 1972

The Director of the National Park Service

George B. Hartzog, Jr.

is pleased to inform you that the historic property described briefly in the enclosure, has been found to possess national significance in commemorating the history of the United States, and is thus eligible for designation as a National Historic Landmark.

The purpose of Landmark designation is to identify and recognize nationally significant sites and to encourage their owners to preserve them. Eligible Landmarks are chosen through studies prepared by the National Survey of Historic Sites and Buildings; evaluated by the Advisory Board on National Parks, Historic Sites, Buildings, and Monuments; and approved by the Secretary of the Interior in accordance with the Historic Sites Act of August 21, 1935.

As explained in the enclosed leaflet, recognition and designation of Landmark sites are accorded by certificates and bronze plaques, which are provided free of charge to the owners or administrators of these properties upon their application and agreement to adhere to simple preservation practices. If you wish to apply for the certificate and plaque, copies of the application form are enclosed. The form should be completed in triplicate and two copies returned to the National Park Service. You may retain the third copy for your records.

Designation as a National Historic Landmark automatically places the property on the National Register of Historic Places. Under the provisions of the National Historic Preservation Act of 1966, entry on the National Register provides each Landmark with safeguards against damage by Federal undertakings and fulfills one qualification for participation in a grant-in-aid program to assist in its preservation. Further information about these provisions of the law is contained in a leaflet describing the National Register that is also enclosed.

We will be pleased to include this property among the sites already recognized as National Historic Landmarks.

Hon. Winfield Dunn
Governor of Tennessee
State Capitol
Nashville, Tennessee 37219

TENNESSEE STATE CAPITOL, TENN.

January 12, 1973

(Date)

Mr. George B. Hartzog, Jr.
Director
National Park Service
Department of the Interior
Washington, D. C. 20240

Dear Mr. Hartzog:

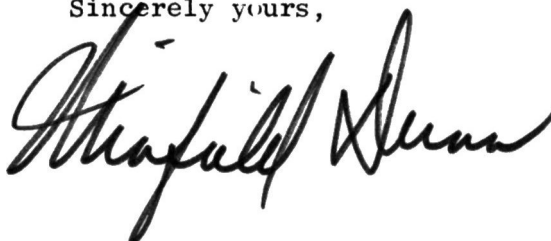
As the (owner, owners) of TENNESSEE STATE CAPITOL
(Name of site)

located in Nashville Davidson Tennessee
(City) (County) (State)

(I,we) hereby make formal application for a certificate () and a bronze plaque, 17" x 18" (), designating this historic property a National Historic Landmark. (Check one or both as desired.)

1. Fully conscious of the high responsibility to the Nation that goes with the ownership and care of a property classified as having national significance and worthy of National Historic Landmark status, (I,we) agree to preserve, so far as practicable and to the best of (my,our) ability, the historical integrity of this important part of the national cultural heritage.
2. Toward this end, (I,we) agree to continue to use the property only for purposes consistent with its historical character.
3. (I,we) agree to permit an annual visit to the property by a representative of the National Park Service, as a basis for continuing Landmark status.
4. If, for any reason, the three conditions mentioned above cannot continue to be met, it is agreed that the National Historic Landmark status shall cease and that until such status is restored by the Secretary of the Interior, neither the National Historic Landmark certificate nor the plaque will be displayed.

Sincerely yours,



Howard J. Sheely
1/19/73

H34-PHII

JAN 23 1973

Honorable Winfield Dunn
Governor of Tennessee
State Capitol
Nashville, Tennessee 37219

Dear Governor Dunn:

Thank you for your application of January 12 requesting the certificate and plaque designating the Tennessee State Capitol as a national historic landmark. We are proceeding with the preparation of the certificate and plaque.

Our Southeast Regional Office administers the National Historic Landmarks Program in Tennessee. The Director of the Region will inform you when the certificate and plaque for the Tennessee State Capitol have been completed. Should you wish the help of the Service in arranging ceremonies for the presentation, he will be glad to assist you. His name and address is: Mr. David D. Thompson, Jr., Southeast Regional Office, National Park Service, 3401 Whipple Avenue, Atlanta, Georgia 30344.

We are pleased to know that you plan to accept designation as a national historic landmark for the Tennessee State Capitol.

Sincerely yours,

(Sgd.) A. R. Mortensen

A. R. Mortensen
Chief Historian

Enclosure

bcc: Director, Southeast Region w/application form
LI

PHHS-Mr. Sheely w/application form

FNP:HJ Sheely:kr 1/18/73

HP - Tennessee - Tennessee State Capitol

H34-PHH

May 14, 1973

Memorandum

To: The files

From: Chief, Historic Sites Survey

Subject: Congressional notification of landmark presentation ceremony for Tennessee State Capitol, Tennessee

On May 14 we received a memorandum from the Director of the Northeast Region stating that Tennessee State Capitol will be having a ceremony on May 15, at 10:00 a.m. Mr. Vincent Ellis, National Park Service State Coordinator for Tennessee will present the plaque and certificate to Governor Winfield Dunn.

In order to inform Senators William Brock and Howard Baker and Representative Richard Fulton of the ceremony, I called their offices on May 14 and gave the information to Miss Kitty Moon, Press Secretary to Senator Brock, Mr. McMahan for Senator Baker, and Mr. Drake, Press Secretary to Representative Fulton.


Horace J. Sheely, Jr.

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
WASHINGTON, D.C.

The National Survey of Historic Sites and Buildings

Tennessee State Capitol, Nashville, Tennessee

The Tennessee State Capitol was designed by the nationally important architect, William Strickland, in 1845 and constructed between 1845 and 1859.

By 1845 the Greek Revival style had triumphed as the national architectural style in American public buildings. The example had been set in Washington by the Patent Office and the Treasury Building and it was followed all across the nation.

In Nashville, Tennessee, a dramatic hilltop site was chosen for the new Capitol and William Strickland was commissioned to design it. His design is one of the greatest expressions of Greek Revival architecture in America. Strickland emphasized the hilltop site by placing his amphiprostyle temple-form building on a rusticated raised pedestal. The design was further distinguished by unpedimented porticoes on the lateral facades and a central cupola in imitation of the Choragic Monument of Lysicrates. The interior is chiefly noted for the monumental two-story cross corridors that separate the House of Representatives, the Senate and the Library.

The exterior stonework of the building deteriorated to such an extent that the building had to be resurfaced in 1956. However, the profiles and detail of the original stones were exactly reproduced. The interior has also undergone substantial renovation.

* * * * *

NSHSB: 12-9-71
W B M

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL SURVEY OF HISTORIC SITES AND BUILDINGS
SUPPLEMENTARY SHEET

This sheet is to be used for giving additional information or comments, for more space for any item on the regular form, and for recording pertinent data from future studies, visitations, etc. Be brief, but use as many Supplement Sheets as necessary. When items are continued they should be listed, if possible, in numerical order of the items. All information given should be headed by the item number, its name, and the word (cont'd), as 6. Description and Importance (cont'd) . . .

STATE Tennessee	NAME(S) OF SITE State Capitol
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8. References:

Henry-Russell Hitchcock, Architecture, Nineteenth and Twentieth Centuries (Baltimore, 1963), 84 ; Talbot F. Hamlin, The American Spirit in Architecture (New Haven, 1926), 136 ; Thomas E. Tallmadge, The Story of Architecture in America (London, 1928), 113; Wayne Andrews, Architecture, Ambition, and Americans (New York, 1955) 138; James G. Vanderpool, "Historical Development of Architecture in the U.S.A., 1632-1912," (N.P.S. Ms., 1966), 132 ; Talbot F. Hamlin, Greek Revival Architecture in America (New York, 1944), 54, 59, 60, XIV ; Dorothy and Richard Pratt, A Guide to Early American Architecture--South (New York, 1956), ; John Burchard and Albert Bush-Brown, The Architecture of America, A Social and Cultural History (Boston and Toronto, 1961), 95; Agnes A. Gilchrist, William Strickland, Architect and Engineer, 1788-1854 (Philadelphia, 1950), 106-12, Plate 38A; Gifford A. Cochran, Grandeur in Tennessee (New York, 1946), 92-104; Tennessee, A Guide to the State (American Guide Series) (New York, 1939), 189 ;

9. Reports and Studies:

Historic American Building Survey: (23 sheets, 1934) (6 photos, 1934, 1940).

NATIONAL LANDMARK
REVIEW VISIT REPORT

SITE: Tennessee State Capitol

HISTORIC OR NATURAL LANDMARK? _____

LOCATION: _____
(Street) Nashville Davidson TN
(Town) (County) (State)

HOW TO FIND IT (If difficult): _____

DAY(S) VISITED: May 9 1977
Month Day(s) Year

VISITED BY: E. J. Pratt _____
(Name) (Name)

Superintendent _____
(Title) (Title)

Fort Donelson NMP _____
(Park) (Park)

615-232-5348 _____
(Phone Number) (Phone Number)

PERSON(S) CONTACTED, WITH TITLE(S) AND PHONE NUMBERS:

Arthur Brandon (Bldg. Mgr.) 615-741-2337
James Nixon (Bldg. Supv.) 615-741-2337

PRESENT OWNER(S) OF RECORD (If less than 3): _____

State of Tennessee

1. Did you have any difficulty making contact with the owner or administrator in advance of your visit? Yes _____ No x If yes, please describe:

Very Cooperative

2. Did you feel that your visit was welcome? Yes not welcome? _____
If not, please describe circumstances:

Every courtesy extended

3. How much time did you spend at the site?

11:30 a.m. - 3:00 p.m.

4. Please describe the condition of the site and its immediate environment in detail (structure(s), grounds, furnishings, etc.) If a building, use reasonable categories to particularize your review, e.g., foundation, floor, walls, etc. If a natural area, reference to original "as evaluated" condition is critical. If necessary, attach interleaves between pages 3 and 4:

This is the State Capital Building. It is well maintained. Steam cleaning all exterior walls in progress. Exterior slabs damaged by severe winter (1976-1977) either being replaced or repointed. Mr. Mike Fitts, State Architect, is personally supervising the contract work. The dome is leaking; part of ceiling peeling in second floor and is receiving proper attention. No change in furnishings since 1956.

5. Based on the reasons for the original designation, is it your opinion that the "integrity" of the site is being "adequately maintained"? Yes No If no, explain. Please take special care in reviewing threats mentioned in original evaluation, describing recent damage, and discussing new threats, external or internal, to the integrity of the landmark. Use interleaves between pages 4 and 5, if necessary:

NONE

6. Please describe the arrangement for management of the site (owner-managed, lease-managed, employee-managed, government-managed, etc.):

Each four years a new governor is elected and people directly responsible for maintenance and care of site (building) are selected by the new governor. However, planning design and oversight is done by career employees in State government.

7. In your opinion, is site maintenance adequate? Yes No
If you have any reservations, please describe:

Maintenance is excellent

8. Is the site used for commercial purposes: Yes No If yes, does this present any problems related to maintaining the integrity of the site? Yes No If yes, please describe:

9. Please describe any financial problems related to site maintenance that the owner volunteers to share with you:

NONE

10. What other site management problems did you observe, if any?

Other than those discussed in No. 4 , the concrete slabs forming the outside tunnel area on the east and those on west were damaged by a de-icer chemical used in winter to keep snow and ice off entrances.

11. Specific suggestions, if any, made to the owner or administrator. Be sure to pass out Tax Reform Act sheet to historic landmark owners:

Tax Reform Act sheet passed out.

12. What follow-up action do you suggest for SERO?

None

13. Is there immediate urgency regarding the suggested follow-up action? Yes ___ No X If yes, please clarify:

14. If this site is being managed under the terms of a signed agreement, has the plaque been mounted? Yes X No ___ If yes, describe exact location. If no, please explain why it has not been mounted. Also, describe location of the certificate:

Located on east entrance wall at ground level.

15. If you were asked to categorize this landmark, would you consider it (a) relatively "safe" at present, (b) possibly threatened, or (c) damaged or endangered? (If your choice is b or c, you should have a substantial narrative under item 5.) Relatively safe

16. Additional comments:

None

Please enclose slides, prints, clippings, or correspondence that will supplement original copy of this report. Original and one copy of report form are required.

REPORT SUBMITTED BY:

Name E. J. Pratt

Title Superintendent

Signature E. J. Pratt

Date July 26, 1977

Tennessee State Capitol — Wm. Strickland

GRANDEUR IN TENNESSEE

LITTLE INFORMATION — discusses mostly other Strickland bldgs. in Tennessee →

Local limestone, used almost entirely wherever stone was called for, came from the neighboring quarries. More colorful than Indiana limestone, it has weathered beautifully over the years.

A large proportion of these houses stand in handsome parks, planted with hickory, tulip trees, elms and cedars, among other varieties. These trees have now attained their maturity and the pinnacle of their beauty. Perhaps in no other place in America can one find parks which could favorably be compared with their prototypes in England. Tennessee is an exception. For instance, *Tulip Grove* at Donelson and the *Cheairs House* in Spring Hill, stand in tree-shaded grounds of which any great English manor could be proud.

As for gardens, few now remain. We know that once they were of considerable elaboration and on a grand scale, maintained by numerous slaves. However, necessity, after the Civil War, must have compelled the gradual abandonment of these no doubt once magnificent gardens. In *History of Homes and Gardens of Tennessee*, there are numerous sketches which give us an inkling of what they must once have been. But today little trace is left except here and there the edging of a brick walk and a few persistent perennial plants.

Not infrequently, outbuildings, in scale with the dwelling and of true architectural quality, stand in the immediate neighborhood of the main house itself. Slave quarters remain in some instances, but frequently have been torn down or abandoned. In the grounds of the *Pillow-Bethel* house and at right angles to it, forming almost a wing, is a brick office which the architect, for some reason, decided to execute in the Gothic style, in strange contrast to the pure classicism of the main building. *Clifton Place* also has a separate brick building originally used as an office with a four-pier wooden porch. Brick smoke houses are invariably a part of the cluster of outbuildings, and to this day hams and bacon are smoked at home. In contrast to the great estates of the Hudson Valley where brick or stone stables and barns are frequently as significant architecturally as the house itself, there are seldom even evidences of corresponding structures in Tennessee.

In the ensuing photographs, since no colors are indicated, it can be assumed that: brick, when not painted, is of the aforementioned salmon shade; trim and cornices, with a very few exceptions, are of wood painted white; wherever stone is used, it is native Tennessee limestone.

Greek Revival [Architecture in Tennessee.]

As time went on, the displacement of the Georgian by the Greek style began to manifest itself, and with the introduction and use of the Greek orders and detail the period of real grandeur was at hand. The architects, or designers, of these houses are, for the most part, unknown to us or the records are lost (except in the case of William Strickland). However, one thing is certain, they used their orders with originality, freedom and vigor. Seldom, (except in the case of the State Capitol), did the simon-pure Greek Temple, transformed into dwelling, commercial edifice or church, appear. The Tennesseans retained their stubborn liking for the fundamentally Georgian & to this they applied the Greek details

12 & orders, incorporating them with much skill & often with individuality.

from: Cochran: Grandeur in Tennessee

GRANDEUR IN TENNESSEE

mental plasterwork and wood carving. The reason for this is probably not hard to find. The slave system was not one to produce a class of skilled artisans, and though slaves could be taught brick-making, masonry, stone cutting, carpentry and the rougher kind of work, such skills as wood carving, plaster-molding, joining, and the making of delicate ornamental ironwork, have traditionally belonged to the independent craftsmen and were usually only practiced after years of apprenticeship. Besides this, the agricultural slave system was not conducive to the establishment of such commercial organizations as planing mills and iron foundries. These were situated, for the most part, north of the Ohio. Furthermore, since land was the criterion of worldly achievement, the successful craftsman who was able to amass a certain sum was likely to abandon his not-too-well paid trade and become a landlord at the first opportunity.

As an illustration, in the early days when ornamental supports were called for, they appeared either in the shape of simple piers as in *Rock Castle*, or when more elaborate, they were hexagonal or octagonal in cross section, surmounted by simple capitals, such as those at *Fairview* in Jefferson City. However, with the arrival of the popularity of the Greek Style, infinitely more complexity of design was necessary, and to obtain fluted columns and Corinthian capitals, builders had to look elsewhere. For instance, at *Rattle and Snap*, the greatest of the Polk houses, ten Corinthian columns with extremely elaborate capitals (of cast iron superimposed on a wood core) ornament the facade of the house. The shafts of these columns are believed to have been manufactured in Cincinnati, where doubtless the details of the capitals were also cast, and transported from there to Columbia by river boat and ox team.

In the case of interior cornices, medallions and even window trim, this would hardly be a practical system and the result was that in most great Tennessee houses of the period, they remained extremely plain and unadorned. This happens not to be true of *Rattle and Snap*, just mentioned, and it is certain that George K. Polk, its builder, imported from elsewhere some highly skilled craftsmen, since his rooms are embellished with cornices and ceiling medallions of rare delicacy and sophistication.

Belmont, in Nashville, is another exception. Its interior is almost over-lavishly decorated, though there are indications that the most elaborate parts were added at a later date. Though no actual document has been found which attributes this house to William Strickland, Talbot Hamlin, in *Greek Revival Architecture in America*, states that it is almost certainly by him, and the evidence points to this being true.

WILLIAM STRICKLAND

ANY STUDY of the development of architectural style in Tennessee which failed to mention the contribution of William Strickland would be very incomplete. This gifted Philadelphian arrived on the scene in 1844, when Tennessee was already showing the growth

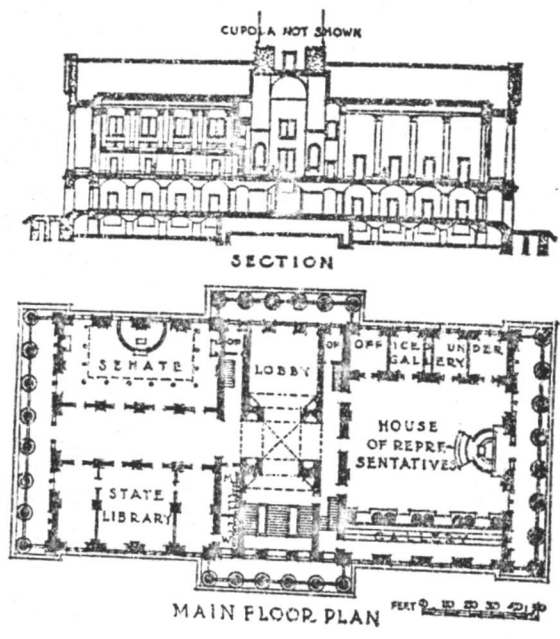
GRANDEUR IN TENNESSEE

of its own distinctive style. Pupil of Latrobe, founder and first president of the American Institution of Architects (later to become the American Institute of Architects), with an already established reputation in Philadelphia, Strickland brought with him the prize-winning designs for the projected State Capitol. Here he was to spend the next ten years of his life, until his death in 1854.

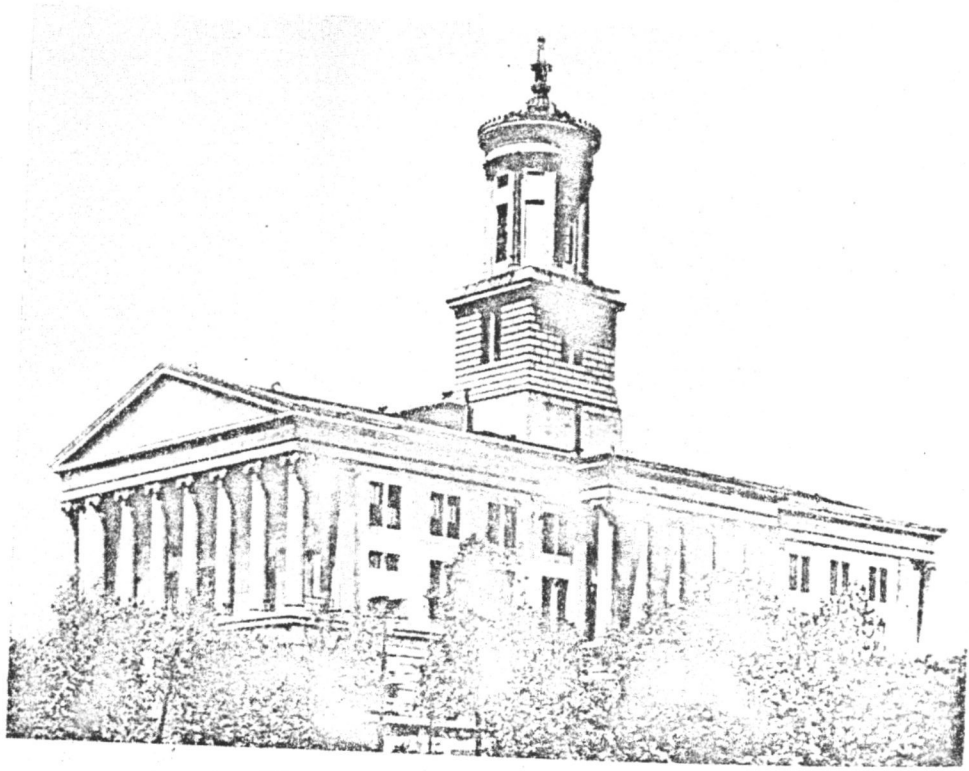
No purpose would be served by discussing the obvious merits of Strickland's design for the Tennessee State Capitol. Plans and photographs are included in this volume. However, one can assess the extent of his contribution to the local style by enumerating a few of the buildings designed by him in and around Nashville, for that was the primary area of his influence. St. Mary's Church, Nashville (now unfortunately modified, so that much of its distinction has been lost); *Belle Meade* and *Belmont* (two of the truly great houses in Tennessee, the latter now integrated with some success into the buildings of Ward Belmont College); the former Davidson County Court House (now destroyed and replaced by a modern building; and lastly, that tour-de-force, the First Presbyterian Church of Nashville. For this last building, on a large plot of land which permitted the use of monumental scale, Strickland chose a surprising and most unlikely style, namely, the Egyptian. What prompted him to this amazing choice is unknown to the author, for among Strickland's papers in the State Library are designs for this Church in the purely classical style. The similarity of the plans to the present building are unmistakable, only the details and ornaments are changed. But what an extraordinary change! Instead of the Ionic order, we find Egyptian columns, Egyptian moldings and all the architectural vocabulary of the Nile. The interior is covered by polychrome wall paintings in bright colors, and on the altar end the architectural scheme continues, viewed between the columns flanking the organ in a "trompe l'œil" perspective. A truly startling frame for the ritual of the Church of Scotland!

It is a matter of taste whether Strickland's change from the Classical to the Egyptian was a happy one. However, the handling of the plan, the structural ingenuity (the short span of the ceiling, hung from a truss, is seventy-five feet without support), and the general effect, show the hand of a consummate artist and craftsman. Perhaps Strickland, long considered a leading exponent of the Greek Revival, merely became bored with the repeated use of the Classical Orders and wished to try his hand at something new—for which he went back several thousand years into antiquity.

That Strickland was instrumental in, or even completely responsible for, the designing of many other houses in the region, is unquestionable. However, though one or two dwellings, notably *Burlington* (now vanished) and *Kingsley*, are attributed to him, they are more in the later Italian bracketed villa style and completely unlike his other work. Possibly they were designed by his son, Francis Strickland, who was also an architect. In any case, their plans are not among the Strickland papers in the State Library, nor for that matter are the plans of *Belle Meade* or *Belmont*, but there is sufficient local evidence to attribute these houses to him.



(Plate 38A) TENNESSEE STATE CAPITOL *Elevation and floor plan*



(Plate 38B) THE SAME, EXTERIOR

Tennessee State Capitol

History: (abridged in part from *The National Register form*
& prepared by the Tennessee Historical Commission)

The cornerstone of the Capitol was laid July 4, 1845, and the building was completed in 1854, nine years after it was begun. Much of the skilled labor, for stone cutting and other equally important details, was performed by convict labor from the State penitentiary. Marble for the interior and glass came from East Tennessee, and the wrought iron in the fences, the grill work in the interior, and the ~~French bronze~~ ^{cast brass} chandeliers were manufactured according to special orders of the building commissioners and the architect. They were done by a Philadelphia firm and work-
ment were imported from Munich and Berlin to cast some of the

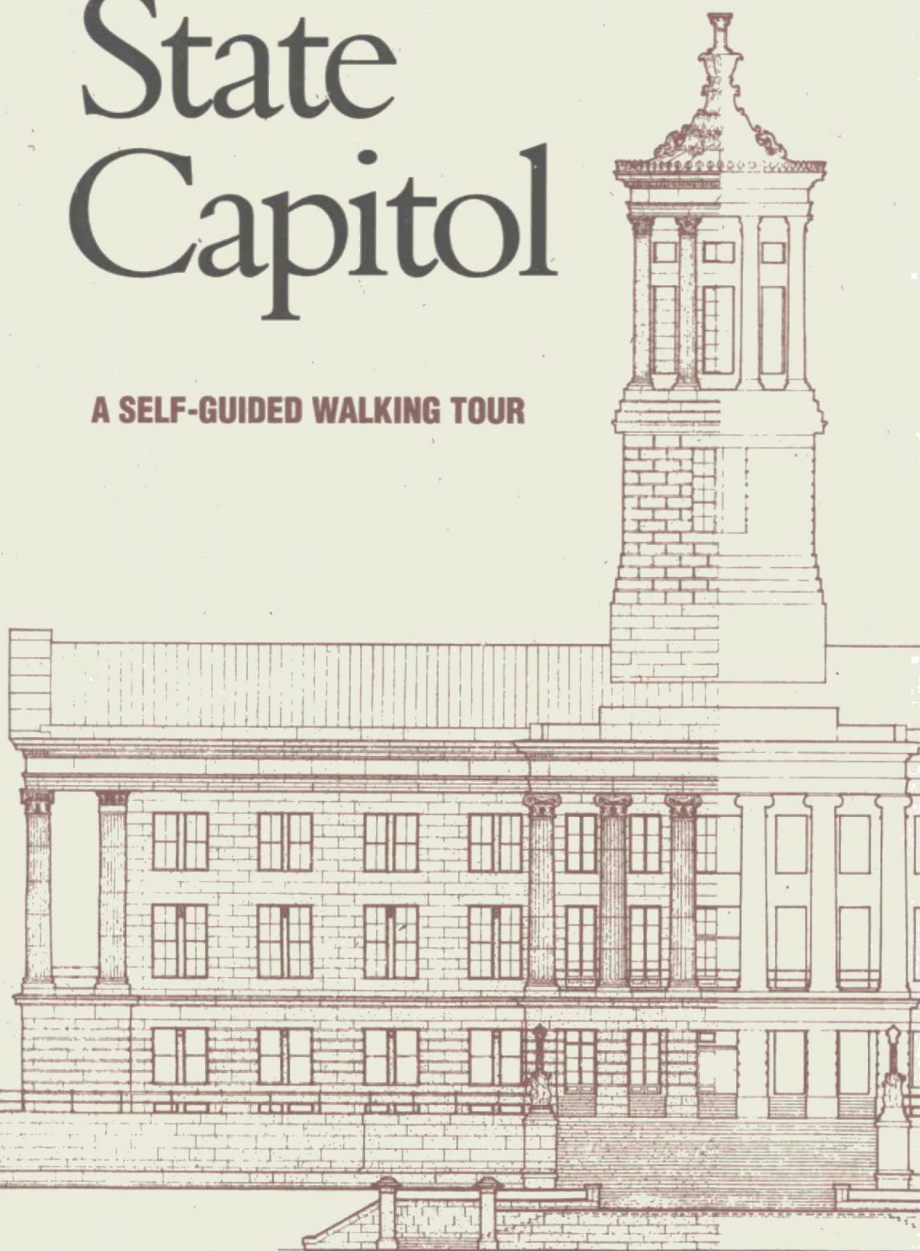
most important figures.

William Strickland died in 1854, a short time before the Capitol was completed, and, in compliance with his request, his body was placed in the vault in the north east wall of the building which he had prepared. After William Strickland's death his son, Francis Strickland, who had been associated with him in his work, completed the building. The first legislature occupied rooms in the building in 1853, although it was not actually completed until 1859 when the last stone on the terrace was laid.

The Tennessee State Capitol was designed by William Strickland in 1845.

THE
Tennessee
State
Capitol

A SELF-GUIDED WALKING TOUR



SIXTH AVENUE ELEVATION

Welcome to the Tennessee State Capitol

This historic site, Tennessee's first permanent capitol, continues to serve as our seat of government. In its presence one is mindful of the past while preparing to meet our promising future. We are delighted to share this national landmark with you.

Ned McWherter

Ned McWherter, Governor

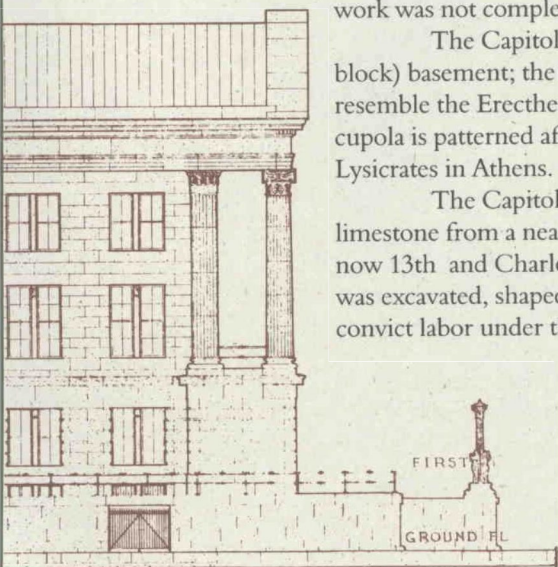
The Tennessee State Capitol stands today, as it did when it was completed in 1859, a magnificent tribute to the people of the Great State of Tennessee.

This graceful structure was designed by William Strickland, a notable architect of his time. He considered the Tennessee State Capitol to be his crowning achievement. When Strickland died in 1854, he was buried in the north-east corner, above the cornerstone, in a tomb of his own design.

The cornerstone was laid July 4, 1845, and the final stone was laid July 21, 1855. Additional work was not completed until 1859.

The Capitol has a rusticated (large stone block) basement; the Ionic porticoes at each end resemble the Erechtheum in Athens; and the tower or cupola is patterned after the choragic monument of Lysicrates in Athens.

The Capitol was constructed of biggy limestone from a nearby quarry located near what is now 13th and Charlotte Avenue. The limestone was excavated, shaped and transported by slaves and convict labor under the supervision of stone masons.



The interior used marble from around Rogersville and Knoxville; the cast iron work and gas light fixtures were ordered from Philadelphia. The original ceiling has frescoes painted by two German immigrant artists, Theo Knoch and John Schleicher.

Strickland's plans for the structure included three levels: the crypt (now the ground floor), the basement (the executive floor), and the first floor (the legislative floor). The Crypt was originally designed as an armory and for fuel storage.

The Basement originally contained the chambers of the Supreme Court and Federal Court, the offices of the governor and other governmental officials. The First Floor housed the chambers of the House of Representatives, with attached committee rooms; the Senate chambers; and the State Library.

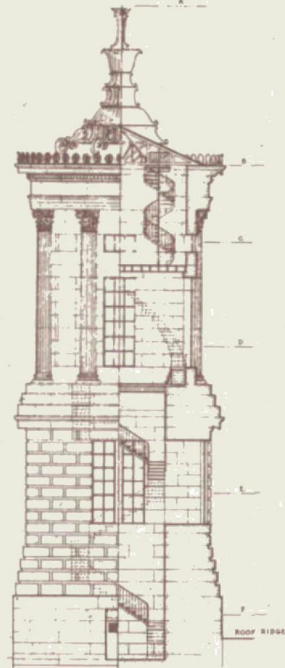
In the 1860s, landscaping plans for the Capitol grounds were disrupted by the Civil War. When the Tennessee State Capitol became the first in the South to fall to the Union Army, Military Governor Andrew Johnson used the fortified building as the government seat for Union occupation.

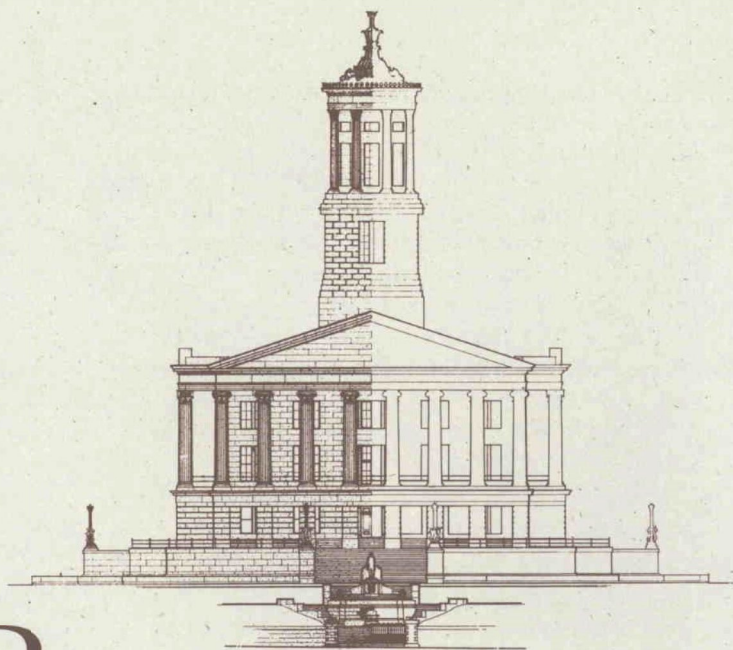
Federal occupation ended in July of 1865. During the 1870s and 1880s, the landscaping plan, previously conceived, was implemented. The dedication of the Clark Mills' equestrian statue of Andrew Jackson was held on May 20, 1880.

By the 1950s, the exterior limestone was so badly deteriorated that large pieces began to fall, endangering the public. In 1953, the General Assembly appropriated the funds necessary to begin the repair and restoration of the exterior of the Capitol. Limestone from Indiana was used in the replacement. In 1957, interior renovations were undertaken. The crypt was excavated to create much-needed offices. With the installation of the Motlow tunnel and the elevators, the Capitol became much more accessible to the general public.

In the late 1980s, several areas were restored to their 19th century appearance. This included the library, the First Floor hallway, and the Supreme Court chamber. The first floor offices have period carpeting, draperies, and some antique furniture and accent pieces.

The seat of state government, the Capitol remains today as functional as it was when it was first constructed. This structure of beauty and practicality continues as a tribute to William Strickland and to those Tennesseans with the foresight to build and preserve it.





Begin your tour at the Information Desk on the first floor.

1. Portrait of William Strickland, architect for the Capitol
2. Portrait of Samuel Morgan, a Nashville businessman who served as chairman of the Capitol Building Commission. When legislators, worried about the rising cost of the construction, tried to cut back on expenses, such as substituting wood for the marble in the hallways, it was Morgan who led the fight to keep the grand and enduring materials.
3. Portrait of James K. Polk, 11th President of the United States, 1845-49.
4. Portrait of Andrew Jackson, 7th President of the United States, 1829-37.
5. Portrait of Andrew Johnson, 17th President of the United States, 1865-69.

The Ceiling frescoes were originally painted circa 1858 by John Schleicher and Theo Knoch.

6. Ceiling fresco. "Westward Expansion" represented the move into Tennessee. It is surrounded by the Muses of Literature, Sculpture, Music and Painting.

Move to the intersection of the halls in the center of the building.

7. Ceiling fresco. American eagle, surrounded by 31 states representing the states in the union at the time of the frescoes' completion.

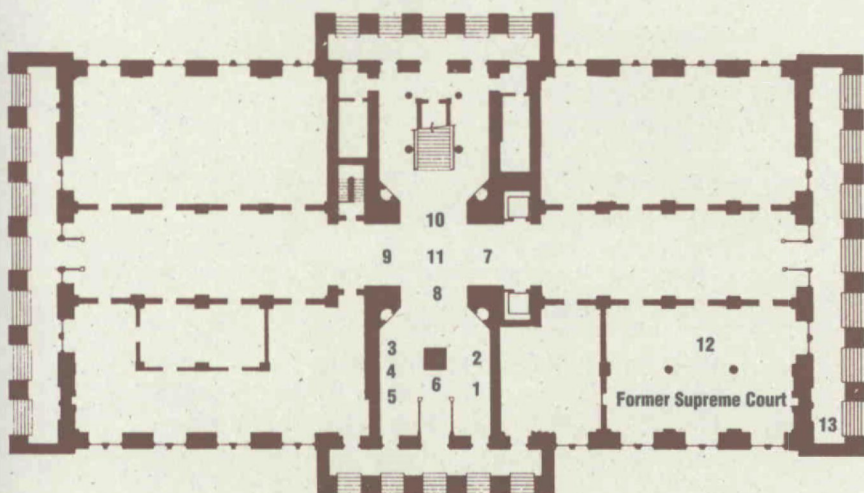
8. Ceiling fresco. "Justice" Since both the state and federal courts occupied this end of the hall, the fresco was a fitting symbol for this hallway.
9. Ceiling fresco. State Seal, depicting unofficial motto "Agriculture and Commerce." Tennessee was the 16th state admitted to the union in 1796. The order is upside down in this version.
10. Ceiling fresco. "Liberty"
11. As you stand in the center you can see portraits of the last four governors of Tennessee. When the present Governor leaves office, his portrait will be placed here and the portrait of Governor Ellington moved elsewhere. Up and down the halls on this level are portraits of other Tennessee governors. The three gasoliers on this level are recreations of the originals.

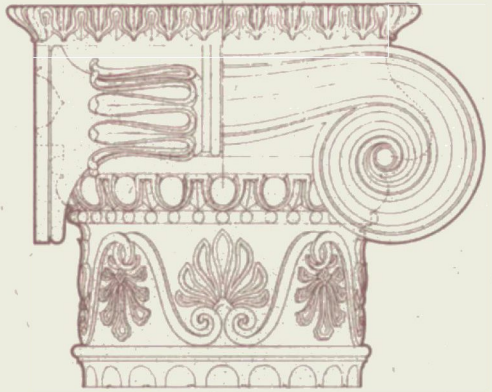
Move to the north end of the building and enter the open doors on your right.

12. Supreme Court Chamber. In the remodeling of 1937-38, this area was divided into offices with masonry walls and stayed that way for fifty years. In 1988, the additions were torn down and the room restored to the way it looked in the 1850s.

Exit the building and turn immediately to your right. Walk to the wall.

13. Tomb of William Strickland. The architect of the Capitol died before the building was finished. It was his desire to be buried here in a tomb he designed. The inscription on the tomb is incorrect. He was actually sixty-six when he died.





Reenter the building where you exited and walk back to the center and down that hallway almost to the exit and look up at the ceiling on the right.

14. When the hallway was restored in 1988, the hallway ceilings were stripped of dirt and overpainting. Historical records indicated that the original paint was underneath. This corner shows what the ceiling looked like after the paint was removed and before the original paint was restored to its original colors and style.

Exit the building and turn immediately to your left. Walk to the wall.

15. Tomb of Samuel Morgan, chairman of the Capitol Building Commission.

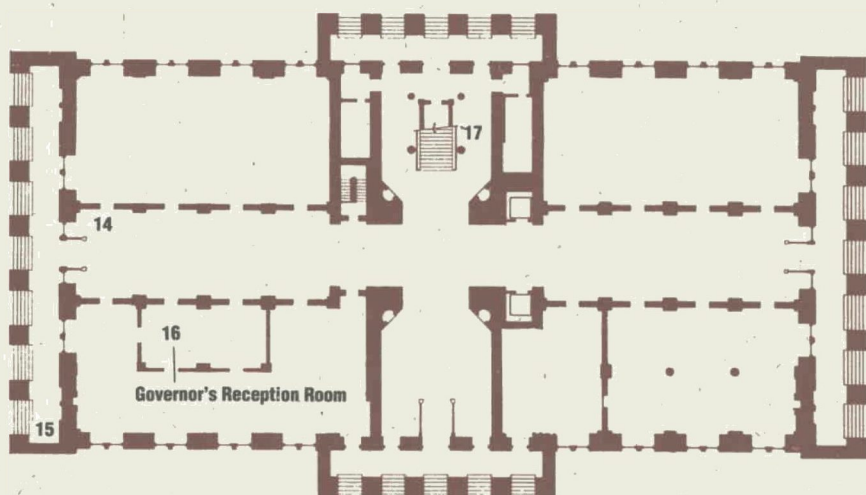
Reenter the building where you exited and go into the suite of offices on your right.

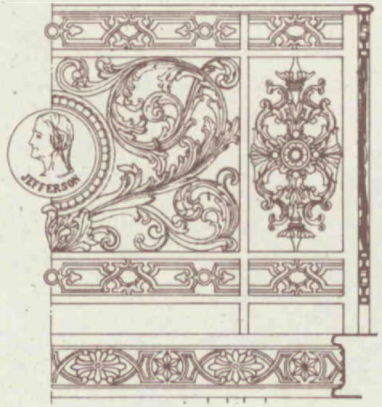
16. Governor's Reception Room. The murals were designed by George Davidson and painted by Jirayr H. Zorthian when the room was remodeled in 1938. The scenes represent important moments and influences in Tennessee history:
- Indians, the first Tennesseans. Here the Cherokees symbolize all tribal presences.
 - Hernando De Soto, first European to visit what is now Tennessee. In 1540 he explored the Chickasaw Bluffs area, present site of Memphis.
 - Fort Prudhomme on the Chickasaw Bluffs, 1682. First European building.
 - Fort Loudoun near present day Knoxville, 1756. First British outpost.
 - Watauga Association, northeastern Tennessee, 1772. First government in what is now Tennessee.
 - Founding of Nashville, 1779-1780. Settlers traveled in two groups led on land by James Robertson and on water by John Donelson.
 - Nashville during construction of the Capitol, circa 1855.

- “Battle of the Bluffs,” Fort Nashborough, 1781. During a battle with Indians, Charlotte Robertson loosed the settlers’ dogs, helping the men to get away from the Indian ambush and re-enter the fort.
- The State of Franklin, 1784. When North Carolina ceded the Tennessee territory back to the United States, settlers attempted admission as an independent state. The effort failed.
- Two panels symbolizing the unofficial state motto: “Agriculture and Commerce.” Agriculture is represented by the Hermitage, home of Andrew Jackson. Commerce is represented by the steamboat.

Exit the Governor’s Reception Room and go to the right, to the center of the hallway. Turn left and go to the stairs.

17. Halfway up the first flight of stairs, on your right, is a chip in the handrail. This is a scar from a bullet fired from the stair above during a particularly bitter fight in the legislature over the ratification of the 14th amendment in 1866. The amendment which gave the right of vote to blacks was opposed by the Confederate-sympathizers in the General Assembly. They didn’t have enough votes to block passage of an amendment, so they attempted to flee armed guards so there would not be a quorum. The guard’s willingness to shoot disabused them of that strategy and the amendment passed.





Continue up the stairs to the landing.

18. Inscription by the architect, William Strickland.

Continue up the stairs to the center of the hallway.

19. Look up at the light. It is one of two original gasoliers in this hall, made by Cornelius and Baker in Philadelphia. They were converted from gas to electricity around 1895.

Go toward the House of Representatives. If they are not in session, you may enter the room.

20. The House chamber holds 99 members. Behind the speaker's podium, is the original Tennessee marble wallscreen with fasces, Roman spears symbolizing strength in unity.
21. Single shaft columns of Nashville limestone, rising twenty-one feet, ten inches in height.

As you exit the House, look at the stairs on either side leading to the visitors gallery.

22. The two iron railings and lamp posts are original to the building. They were done by Wood and Perot in Philadelphia.

Walk toward the other end of the building. In the hallway, look at the light, it is an original (See # 19). The Senate chamber is on your right. If the Senate is not in session, you may enter the room.

23. The Senate has 33 members. The gasolier in the center of the room is original, done in 1855 by a special commission to Cornelius and Baker. There are 30 globes, decorated with Indian corn, elk heads, cotton blossoms and tobacco leaves.
24. The colonade supporting the visitor's gallery is original and made from Tennessee marble.
25. The ironwork in the gallery is original, done by Wood and Perot.
26. The iron railing and lamp post leading to the gallery was also done by Wood and Perot.

Exit the Senate chambers and go across the hall to the State Library. Occasionally there may be meetings in the library and it will be temporarily closed.

27. The library has been restored to its mid-19th century appearance. The carpet pattern here and in the Supreme Court Chamber you saw on the lower floor is typical of the period. The portrait medallions on the balcony rail are stock cast iron figures ordered out of a catalogue. The figures are writers and famous political figures of the time done by Wood and Perot. The five starred (*) portraits were specially commissioned of Tennesseans. They are: (from the northeast corner, across the room to your right)

William Shakespeare

Joseph Addison

Dante

*Ephraim Foster,

U.S. Senator

Sir Walter Scott

Lord Byron

George Washington

Benjamin Franklin

Thomas Jefferson

Patrick Henry

Andrew Jackson

Daniel Webster

Henry Clay

John Milton

James K. Polk

Washington Irving

William Hickling Prescott

*Felix Grundy, U.S. Senator

*William Carroll,

Governor of Tennessee

*Hugh Lawson White,

U.S. Senator

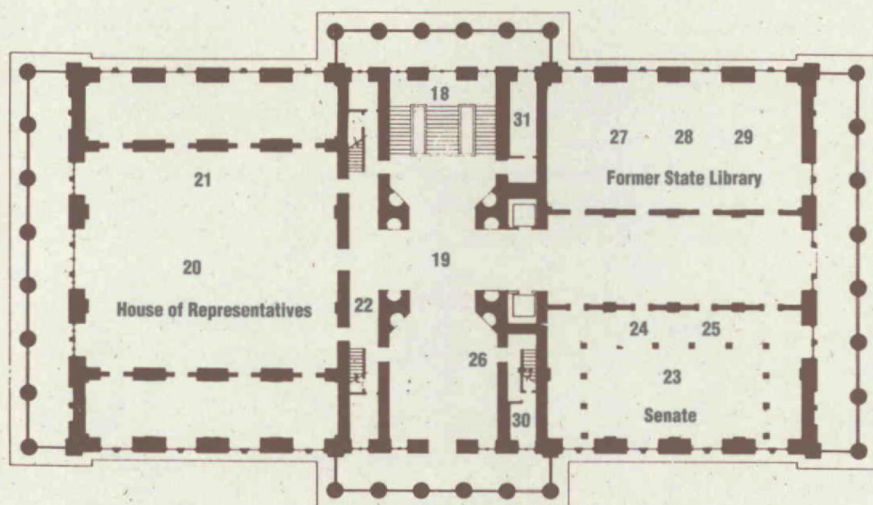
Joseph Story

*John Bell, Speaker, U.S. House of

Representatives, U.S. Senator and

U.S. Secretary of War

John C. Calhoun



28. The ceiling portraits were done in 1859 by Theo Knoch and John Schleicher.

They are: (clockwise from northeast corner)

Dr. Gerard Troost, first geologist of Tennessee

Dr. Phillip Lindsley, president of the University of Nashville

James Kent, father of American jurisprudence

Dr. James Priestly, geologist and president of Cumberland University

Rev. Charles Coffin, president of the University of Tennessee

Henry Wadsworth Longfellow, poet

Matthew Fontaine Maury, father of oceanography

William Hickling Prescott, historian

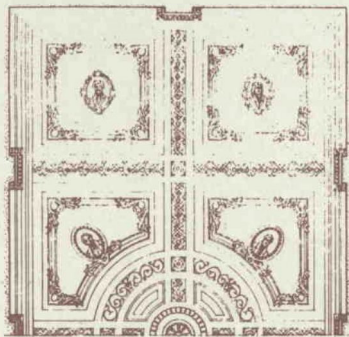
29. The light is the original gasolier done in 1855 by Cornelius and Baker of Philadelphia.

Exit library

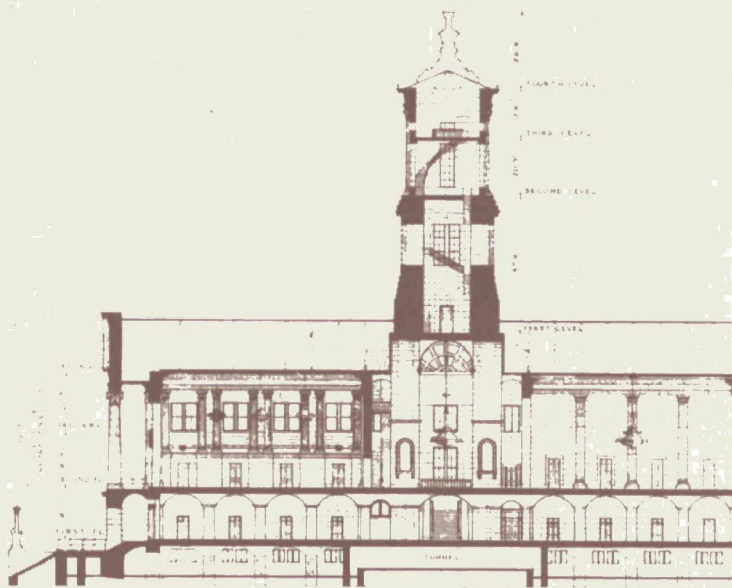
30. Women's Restroom

31. Men's Restroom

We hope you have enjoyed your tour of the Tennessee State Capitol. On the following page there is additional information on other sites.



MAIN CEILING PLAN



LONGITUDINAL SECTION
WEST

Capitol Grounds

Visitors are encouraged to explore the Jackson Garden located in front of the Capitol on the east side. The garden centers around the equestrian statue of Andrew Jackson designed by sculptor Clark Mills.

Erected in 1880 during the Nashville Centennial celebration, the statue was proclaimed an “engineer’s delight,” being not only the first equestrian statue created in America, but also of a challenging design. This statue is the artist’s proof and was the first of three casts.

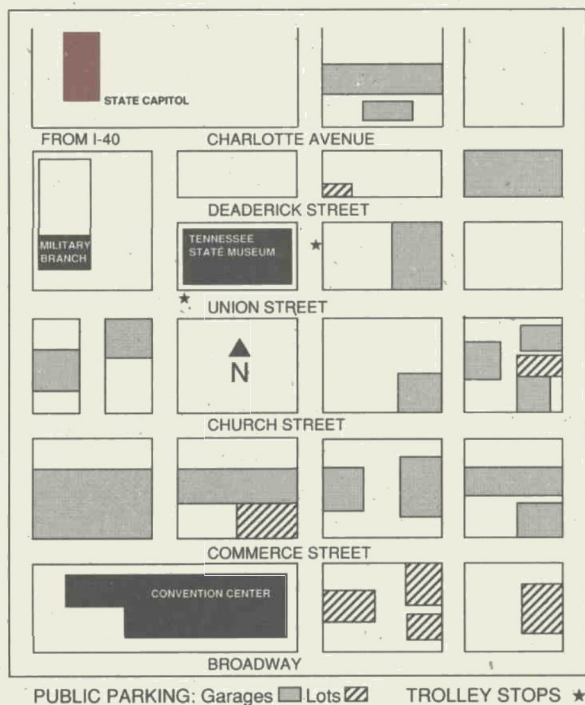
On the north side of the Jackson Garden is the tomb of President James K. Polk and his wife Sarah. It was designed by William Strickland and was originally erected on the grounds of their home, near the corner of Seventh Avenue North and Union Street. The tomb was moved to its current location after Mrs. Polk’s death in the 1890s.

To the south of the Jackson Garden is a statue of Sergeant Alvin C. York, the “greatest enlisted soldier of World War I,” sculpted by artist Felix de Weldon and dedicated on December 13, 1968.

On the south side of the Capitol grounds are statues of: Sam Davis, “boy hero of the Confederacy,” sculpted by artist George J. Zolnay and unveiled in 1909; and Edward Ward Carmack, statesman and journalist, sculpted by artist Nancy Cox McCormack and erected in 1925.

State Sites of Interest

- Tennessee State Museum, over 60,000 square feet of exhibits tracing Tennessee history from prehistoric man through the Civil War into the early 1900s.
- Military History Branch, Tennessee State Museum
- War Memorial Building, Statue of "Victory" by Belle Kinney in the central courtyard and "Confederate Womenhood" by Belle Kinney, "Vietnam Veterans" by Alan LeQuire, and the Vietnam Memorial in the south courtyard.
- Tennessee State Library and Archives, Seventh Avenue N. & Charlotte
- Tennessee State Supreme Court, Seventh Avenue N. & Charlotte
- Cordell Hull Building, Fifth Avenue North. Four exterior statues by Puryear Mims: "Pioneers," "Civil War," "TVA," and "Family"
- John Sevier State Office Building, Charlotte Avenue. Two interior murals by Dean Cornwell.



Ramp entrance located at the northwest corner of the Capitol.



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