



What's Out There.[®] Nashville



The Cultural Landscape Foundation
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Photo by Judson Newbern



The Cultural Landscape Foundation (TCLF)

TCLF is a 501(c)(3) non-profit founded in 1998 to connect people to places. TCLF educates and engages the public to make our shared landscape heritage more visible, identify its value, and empower its stewards. Through its website, publishing, lectures and other events, TCLF broadens support and understanding for cultural landscapes.

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Welcome to *What's Out There*® Nashville, organized by The Cultural Landscape Foundation (TCLF) in collaboration with the Nashville Convention & Visitors Corp. and a committee of local experts.

This guidebook provides photographs and details of 36 examples of the city's rich cultural landscape legacy. Its publication is timed to coincide with the launch of *What's Out There Weekend Nashville*, April 13-14, 2019, a weekend of free, expert-led tours.

From 1714, when Charles Charleville opened the first trading post in an area without a permanent settlement, to the 2007 Riverfront Master Plan, Nashville has often been shaped and reshaped by the commercial impulses of the times. The city is surrounded by the Highland Rim in the Central Basin of Middle Tennessee and enjoys a temperate climate. These natural conditions, along with the Cumberland River, which winds its way through the area, were key to Nashville's early economic diversity and success. They also played an enormous role in shaping the city's cultural landscapes. Thus many of the essays in this guidebook record, in one way or another, the confluence of geography and history. They also record the ongoing dialogue between past and present, and between continuity and change, that is manifest in many of Nashville's cultural landscapes.

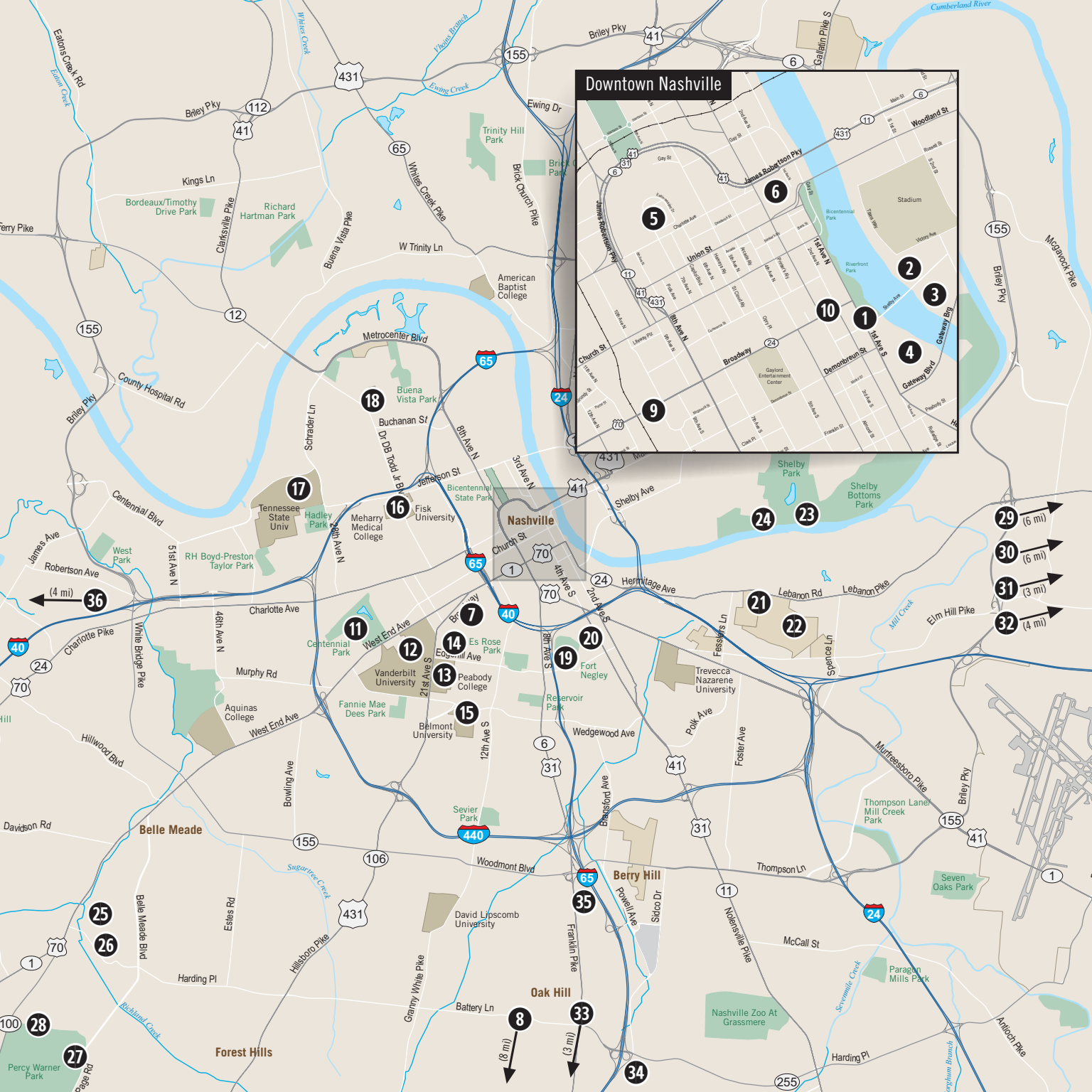
The guidebook features gardens and estates of the antebellum years, and it charts the city's growth in the wake of the Civil War, when new universities began to establish Nashville as a hub of higher education. It captures the changing landscapes of more recent decades, when much of the downtown area was reanimated and when the value of the iconic—but imperiled—Music Row was fully realized. It also moves beyond the urban core to highlight the greenways and natural areas that evince a city learning to harmonize with nature.

The guidebook is a complement to TCLF's digital *What's Out There Nashville Guide* (tclf.org/nashville), an interactive online platform that includes the enclosed essays plus many others, as well as overarching narratives, maps, historic photographs, and biographical profiles. The guide is one of several online compendia of urban landscapes, dovetailing with TCLF's web-based *What's Out There*, the nation's most comprehensive searchable database of historic, designed landscapes. Profusely illustrated and carefully vetted, the searchable database currently features more than 2,000 sites, 12,000 images, and 1,100 designer profiles. It has been optimized for iPhones and similar handheld devices and includes *What's Nearby*, a GPS-enabled feature that locates all landscapes within a given distance, customizable by mileage or walking time.

A special word of thanks is owed to the many photographers who generously contributed their work to the guidebook and online guide. Local committee members Lee Ann Anderson, Deana Ivey, Christine Kreyling, Judson Newbern, Ann Roberts, and Eleanor Willis provided their expertise and seemingly inexhaustible energy to the project, and intern Sue Choi gave it an admirable start. We are likewise grateful to the site owners, stewards, volunteers, financial supporters, and other friends of TCLF who made the guidebook and tours possible. We also appreciate your interest in *What's Out There Nashville* and hope you will enjoy experiencing the region's unique and valuable landscape legacy.

Sincerely,

Charles A. Birnbaum, FASLA, FAAR
PRESIDENT AND CEO, THE CULTURAL LANDSCAPE FOUNDATION



Shelby Bottoms Greenway & Nature Park

Photo by Michael R. Hicks

List of sites

- 1 John Seigenthaler Pedestrian Bridge
- 2 The Bridge Building
- 3 Cumberland Park
- 4 Riverfront Park
- 5 Tennessee State Capitol
- 6 Public Square
- 7 Music Row
- 8 WSM-AM Broadcasting Tower
- 9 Upper Broadway
- 10 Lower Broadway
- 11 Centennial Park
- 12 Vanderbilt University
- 13 George Peabody College of Vanderbilt University
- 14 Scarritt Bennett Center
- 15 Belmont Mansion
- 16 Fisk University
- 17 Tennessee State University
- 18 Temple Cemetery
- 19 Fort Negley Park
- 20 Nashville City Cemetery
- 21 Calvary Cemetery
- 22 Mount Olivet Cemetery
- 23 Shelby Bottoms Greenway & Nature Park
- 24 Shelby Park
- 25 Belle Meade Plantation
- 26 Belle Meade Golf Links Historic District
- 27 Warner Parks
- 28 Cheekwood Botanical Gardens & Museum of Art
- 29 Andrew Jackson's Hermitage
- 30 Tulip Grove Mansion
- 31 Clover Bottom Mansion
- 32 Stone Hall Park
- 33 Radnor Lake State Park
- 34 Travellers Rest Historic House Museum
- 35 Glen Leven Farm
- 36 Bells Bend Park

John Seigenthaler Pedestrian Bridge

Photo courtesy Nashville Downtown Partnership



Built in 1909 to connect East Nashville's suburbs to its downtown, this span across the Cumberland River was known for most of its life as the Shelby Bridge before being renamed for a local civil rights crusader and newspaper publisher in 2014. It was designed by Howard Jones, the chief engineer of the Nashville, Chattanooga, and St. Louis Railway, and was the first bridge in North America supported by arched concrete piers. Deemed hazardous and in poor condition, the bridge was officially closed to vehicles in 1998 and, in 2003, was transformed into a pedestrian-only bridge by the firms Hawkins Partners, Inc., Gresham Smith & Partners, Barge Waggoner Sumner and Cannon, and A. G. Lichtenstein. The pedestrian route begins on the west at Third Avenue South, slowly rising above three city blocks before crossing the river. After reaching the west bank, the walkway gradually descends over Cumberland Park, eventually meeting four square platforms (each planted with medium-sized trees) arranged in a stair-step fashion to reach the plaza below. With its steel trusses now painted white, and its concrete surface enlivened by triangular patterns alternating between red and light-colored pavement, the bridge has a fifteen-foot-wide central bike lane that is flanked on either side by ten-foot-wide, elevated sidewalks. Oval-shaped concrete seats are placed intermittently along the sidewalks, which open to four overlooks (two on each side, directly above the concrete piers) that provide panoramic views of Nashville to the north and south. The bridge was listed in the National Register of Historic Places in 1998.

Designed By:

- Howard M. Jones
- Hawkins Partners, Inc.
- Gresham Smith & Partners
- Foster and Creighton Company
- J. D. Foy of Dothan
- Gould Contracting Company
- Eugene Freeland
- Standard Engineering Company
- Nashville Bridge Company
- Barge Waggoner Sumner and Cannon
- A. G. Lichtenstein



Photo by Sue Choi



Photo by Sue Choi



Photo courtesy Nashville Downtown Partnership

The Bridge Building

Landscape Type:
Waterfront Development

Designed By:
Hastings Architecture Associates
Dave M. Powell, AIA
Josh C. Spence, AIA
Chris Davis
EMC Structural Engineers, P.C.
Power Management Corporation
Barge Cauthen & Associates, Inc.
Hawkins Partners, Inc.
RG Anderson Company
greenSTUDIO
Alice Aycock
Lose & Associates

Abutting the John Seigenthaler Pedestrian Bridge on the Cumberland River, the Bridge Building was built in 1908. The six-story structure originally housed the offices of Arthur Dyer's Nashville Bridge Company, which closed in 1996. In 1997 the construction of the Adelphia Coliseum (now Nissan Stadium) resulted in the demolition of most of the site except for the original building and two additions built in 1923 and 1965, respectively. The Bridge Building was renovated by Hastings Architecture Associates, reopening in 2012. The area around it was redesigned by Hawkins Partners, Inc., as a public park as part of the Nashville Riverfront Redevelopment Master Plan. Because of its close proximity to the pedestrian bridge, the NFL stadium, and the river, the site now serves as a nexus for the area.

The Bridge Building is surrounded by Riverfront Landing, a public park divided into several sections and amenities. The two-acre, oval-shaped Upper Park includes a crushed-stone plaza set amid a grove of poplar trees planted in a grid. Gradually sloping toward the river, the 2.25-acre Lower Park includes gardens, picnic areas, and overlooks that afford views of downtown. An artificial beach along the water's edge acts as a boat-launch along some 350 linear feet of shoreline. Accessed via a descending staircase and ramp is the large-scale metal sculpture called *Ghost Ballet*. Designed by Alice Aycock in 2007, the sculpture's trusses and crane base reflect the area's industrial past.



Photo courtesy The Bridge Building Event Spaces



Photo by Terri Watson



Photo by Terri Watson

Photo by Terri Watson



Cumberland Park

This five-acre site on the east bank of the Cumberland River was part of the Nashville Bridge Company's industrial complex before becoming a parking lot in 1997. In 2010 the City of Nashville hired the landscape architecture firm Hargreaves Associates to redevelop the site as a recreational space. Designed in collaboration with the Army Corps of Engineers and Hawkins Partners, Inc., Cumberland Park opened in 2012.

Landscape Type:
Waterfront Development

Designed By:
Army Corps of Engineers
Hargreaves Associates
Hawkins Partners, Inc.

The waterfront park is framed by the John Seigenthaler Pedestrian Bridge and the Korean Veterans Memorial Bridge, which pass overhead to the northwest and southeast, respectively. A cement path commences beneath the pedestrian bridge, curving east through the park before branching into five curvilinear walkways that connect the site's various recreational areas and activities. In the form of an elevated walkway, the path passes atop the northernmost recreational area, which consists of a sunken oval occupied by a terraced wading pool, a sand pit, and an undulating expanse of lawn shaded by deciduous trees. Another path leads north to a playground with a sandstone climbing wall and embankment slide. Near the center of the park, three stone paths fan out, passing through butterfly gardens and sloping south towards the river. To the southeast, two walkways encircle an oval lawn containing a hardwood stage shaded by a chrome-clad, concrete canopy. Along the river, rehabilitated industrial structures, including a gantry crane, catwalk, and docks, have been integrated into the design, providing elevated platforms to view the riverscape.



Photo courtesy Hargreaves Associates



Photo courtesy Nashville Music City



Photo by Jason Coleman

Riverfront Park

Situated on the west bank of the Cumberland River with the downtown skyline serving as its backdrop, this eleven-acre park was once the site of Nashville's Thermal Transfer Plant, which was demolished in 2004. In 2013 the City of Nashville initiated plans to transform the space into parkland in an effort to revitalize the riverfront, and a new park opened to the public in 2015. The landscape is framed by the John Seigenthaler Pedestrian Bridge on the north and Korean Veterans Boulevard to the south. First Avenue forms the site's western boundary, while a rail line separates the park from the river. Commencing at the base of the pedestrian bridge, the Cumberland River Greenway cuts a winding path along the site's eastern border before continuing southward along the river. Cement paths branching from the greenway curve around to form two kidney-shaped lawns. The 1.5-acre northern lawn is flanked by garden beds and a small gravel patio. Terraced steps on the lawn's western perimeter descend to a 45-foot-tall steel sculpture by Laura Haddad and Tom Drugan, which represents the Cumberland River. Facing south, beyond the green, an open amphitheater composed of stone walls and a steel bandshell is built into the base of a slope. From an apron of permeable pavers at the foot of the stage, grass terraces ascend toward a concrete embankment. The space is framed between floodlights at its base and a pavilion situated on the southern ridge. Additional features include ornamental gardens located along the rail line and a dog park near the base of the pedestrian bridge.

Landscape Type:
Waterfront Development

Designed By:
Smith Gee Studio
Hawkins Partners, Inc.
Laura Haddad and Tom Drugan



All photos this page courtesy Hawkins Partners, Inc.



Tennessee State Capitol

Photo by Sue Choi



Situated atop Cedar Knob, downtown Nashville's highest point, the Tennessee State Capitol was built between 1845 and 1859. The building was designed by architect William Strickland in the Greek Revival style, perpetuating the theme of Nashville as the 'Athens of the South.' Nashville's William Pritchard, a self-described 'landscape gardener,' designed the grounds, but work was delayed until after the Civil War, when the plans were finally completed by engineer and landscape architect John Bogart, with Pritchard serving as head botanist. The building sits atop a steep, grassy hill planted with magnolias, maples, and hickory trees. Although immediately encircled by asphalt parking spaces, the Capitol is surrounded by a horseshoe-shaped ribbon of green space with grand, axial approaches on three sides: To the east, the East Garden and terrace, completed in 1877, is reached from Sixth Avenue North by a large stairway and features Clark Mills' equestrian statue of President Andrew Jackson flanked by two circular fountains, the whole ensemble set within a formal lawn with geometric pathways. Another staircase on the south marks the axial approach from Legislative Plaza, while to the north a paved, elevated overlook faces the nineteen-acre Bicentennial Capitol Mall State Park, which opened in 1996. The grounds are home to several statues and memorials, including the tomb of President James Polk and statues of President Andrew Johnson, Sam Davis, Edward W. Carmack, and Alvin York. The Tennessee State Capitol was listed in the National Register of Historic Places in 1970 and was named a National Historic Landmark in 1971.

Landscape Type:
Institutional Grounds –
Governmental Institution or Facility

Landscape Style:
Beaux-Arts / Neoclassical

Designed By:
William F. Strickland
Harvey Ackroyd
Francis W. Strickland
William Pritchard
John Bogart
Victor H. Stromquist
Woolwine, Harwood and Clark
Brown and Brown
Clark Mills
Jim Gray
Felix de Weldon
A.G. Payne
Federal Art Project



Photo by Gary Layda



Photo by Sue Choi



Photo by Gary Layda

Public Square

This five-acre civic space overlooks the Cumberland River on the site of Nashville's historic public square created by Thomas Molloy in 1784. In 1976 the site was converted into a parking lot, and in 2003 the municipal government hired the firms Wallace Roberts & Todd and Hawkins Partners, Inc., to design a new public square. The result was an underground parking garage capped by a contemporary plaza, completed in 2008. The square overlooks the Cumberland River to the east and is bounded by the James Robertson Parkway and Union Street to the north and south, respectively. It is framed on the north by a Depression-era courthouse, which lies on-axis with Second Avenue. The courthouse is fronted by an elevated terrace flanked by two large, tiered fountains. At the base of the terrace, a 2.5-acre oval lawn is inscribed within a rectangular area and framed by planting strips that occupy the corners of the rectangle. The plaza is entered from the south and west via tiered stairs that ascend from the surrounding streets. Other prominent features include an observation deck on the east side of the plaza, a memorial honoring the region's indigenous history, and two reflecting pools that run the length of the southern end of the square. Granite pylons illustrating the site's history frame the south side of the pools, separating them from parallel gravel patios and, farther south, a series of planting beds. Several trees, including poplars and oaks, line the edges of the landscape and frame the square's interior.

Landscape Type:
Plaza
Public Park –
Square/Greens/Commons

Designed By:
Thomas Molloy
Wallace Roberts & Todd
Hawkins Partners, Inc.
Tuck-Hinton Architecture & Design



Photo courtesy Nashville Downtown Partnership



Photo by Sue Choi



Photo by Sue Choi

Photo by Gary Layda



Music Row

Landscape Type:
Historic Site

Designed By:
Gary Ernest Smith
Alan LeQuire

Located southwest of downtown Nashville, this neighborhood covers more than 200 acres in the area of Sixteenth and Seventeenth Avenues South. It is home to the unique collection of recording studios, offices, and residences that made Nashville the center of the American music industry. Beginning as a streetcar suburb in the late nineteenth century, the residential area became the site of many record companies and studios in the 1950s and 1960s, bolstered by the success of WSM's *Grand Ole Opry* program, which began in 1925, and the several radio stations operating in the city. Following World War II, residential neighborhoods beyond the city's downtown core were zoned commercial, prompting many music executives and entrepreneurs to flock to this more affordable area. Several internationally known performers, including Elvis Presley, B.B. King, and Dolly Parton, have recorded music in the studios here. The 40-foot-tall bronze sculpture *Musica*, by Alan LeQuire, is the centerpiece of the north end of Music Row, located in a roundabout where Music Square East and Division Streets converge. Just to the south is Owen Bradley Park, featuring a sculpture of record producer Owen Bradley seated at a piano, by artist Gary Ernest Smith. Although significant portions of the neighborhood were redeveloped in the past few decades, the tree-lined south end of Music Row is protected by a conservation zoning overlay and remains residential in scale. The area is home to more than 200 music-related businesses, with RCA Studio B, the RCA Victor Studios Building, the House of David, and the Little Sisters of the Poor Home for the Aged listed in the National Register of Historic Places.



Photo by Larry Darling



Photo by Larry Darling



Photo by Cliff

WSM-AM Broadcasting Tower

One of the oldest operating broadcast towers in the United States and the tallest when built, the 808-foot-high WSM Broadcast Tower was erected in 1932. It was originally 878 feet tall, but its height was reduced in 1939. The tower was commissioned by WSM-AM (which stands for We Shield Millions), a Nashville radio channel famous for originating the *Grand Ole Opry* in 1925. In 1931 the station was federally designated as one of fourteen national clear channels and was thus granted the ability to reach forty states and transmit at full power at night. The wide dissemination of the *Grand Ole Opry* helped cement Nashville's reputation as America's "country music capital," and WSM's broadcasts brought news and public-service programming to millions of rural American families. A replica of the WSM tower crowns the rotunda of the Country Music Hall of Fame and Museum.

Located east of downtown Nashville in suburban Brentwood, the tower sits on a 29-acre parcel of open, grassy meadow. The parcel is entered from the southwest through an offshoot of Concord Road and includes a Colonial Revival-style broadcasting station, designed by Russell Hart and built in 1932, and a storage shed and carport, both built in 1940. Near the center of the field is the diamond-shaped, red-and-white transmission tower, positioned next to the Tower Tuning House. Eight guy-wires emanate from the tip of the tower and extend out radially to secure the structure. Two shorter towers, built in 1936 as backups in case of electrical failure, stand to the north and northwest of the complex, respectively. The site was added to the National Register of Historic Places in 2011.

Landscape Type:
Historic Site

Designed By:
Russell E. Hart
Jack DeWitt



Photo by John



Photo by John C. Johnson



Photo by James56

Upper Broadway

Located in downtown Nashville, this streetscape lies directly west of the city's renowned Lower Broadway. What was initially called Broad Street was one of the first streets in the city to be laid out on an east-west axis, then running from the Cumberland River to 21st Avenue. Throughout the nineteenth century, the street was populated with hardware stores, feed stores, and other commercial venues. By the turn of the century, the city's economic success was reflected in the development of several large-scale buildings along this stretch of roadway.

Landscape Type:
Vernacular

Designed By:
Thomas Molloy

Running from Fifth to Eleventh Avenue, Upper Broadway is a six-lane road framed by a combination of contemporary and historic structures. The street's historic buildings, six of which have been listed in the National Register of Historic Places, date from the turn of the century to the postwar era and include religious, civic, and commercial institutions built in a variety of architectural styles. Situated on the south side of the street is the Customs House (1875), the Estes Kefauver Federal Building (1952), the Frist Art Museum (1934), and the Union Station Hotel (1900), while Hume Fogg High School (1911) and Christ Church Cathedral (1894) are located along the north. The buildings were built predominantly with regional stone. A contemporary convention center and sports arena occupy the west corners of Fifth Avenue. Generous cement sidewalks border the roadway, at times lined with historic parapets and balustrades and periodically planted with deciduous street trees and punctuated by ornate, double-lobed lampposts.



Photo courtesy Wikimedia Commons



Photo courtesy Nashville Downtown Partnership



Photo courtesy Wikimedia Commons

Lower Broadway

This four-block-long pedestrian and vehicular corridor was part of what was initially called Broad Street, which was one of the first streets in the city to be laid out on an east-west axis. Bounded by First and Fifth Avenues, this segment of the street initially served as the main entryway to the city from the busy docks along the river. It was soon populated with commercial buildings, such as the H. Brown Furniture building, which was built in 1860 and is the street's oldest surviving structure. In the later 1970s and 1980s, the area fell into neglect, signaled by the *Grand Ole Opry's* move from the Ryman Auditorium in 1974. Revitalization efforts in the mid-1990s transformed it into a tourist destination celebrated for its connection to country music. Lower Broadway is lined with a mixture of one- to four-story contemporary and Victorian Revival brick buildings, which front a treeless, four-lane street. The area's fame comes from its honky tonks with large-scale signage consisting of vibrant graphics, neon guitars, cowboy boots, and country music décor, most often attached to the facades of the buildings and overhanging the sidewalk. The structures themselves are also painted with vibrant colors, such as Tootsies Orchid Lounge, with its purple-painted brick façade, and Bailey's Sports Grille, decorated with graffiti on its exposed fourth-story wall. The streetscape transforms at night when the neon signs are illuminated. Lower Broadway forms part of the Broadway Historic District, which was listed in the National Register of Historic Places in 1980. The Ryman Auditorium was designated a National Historic Landmark in 2001.

Landscape Type:
Vernacular

Designed By:
Thomas Molloy



Photo by Darren Stone



Photo by Nicolas Henderson



Photo courtesy Nashville Downtown Partnership

Centennial Park

Photo by Sue Choi



This park comprises parcels of land originally belonging to the Cockrill Farm (ca.1783) and Joseph Elliston's Burlington Plantation. From 1884 to 1895 the site served as the state fairgrounds, designed by John Bogart, and, later, as a racetrack. Eugene Lewis developed a master plan for the park as the site of the 1897 Tennessee Centennial Exposition, which featured an artificial lake and neoclassical buildings, including a full-scale plaster replica of the Parthenon (rebuilt in concrete ca.1920). After most of the buildings were razed, the 72-acre site was purchased by the Nashville Railway and Light Company and donated to the city in 1902.

The park has grown to 132 acres. The original tract is the rectangular, central swathe, which features drives, picnic areas, and meandering pathways, with Lake Watauga to the north. Later additions include a reinforced concrete bridge (1910), the Centennial Park swimming pool (1932; converted to the Centennial Art Center in 1972), a bandshell (1963), and the Croquet Club Amenities (1963). The northwestern section of the park comprises a naturalistic wooded area and a dog park enclosed by fencing. A new master plan was developed in 2011 by the landscape architecture firm Gustafson Guthrie Nichol, the first phase of which was implemented by Nelson Byrd Woltz Landscape Architects in collaboration with Hodgson Douglas. In 2015 the historic Cockrill Spring, long underground, was uncovered in the southern section of the park. The Tennessee Woman Suffrage Monument, by local sculptor Alan LeQuire, was unveiled in 2016.

Landscape Type:
Public Park –
Neighborhood Park

Landscape Style:
Beaux-Arts / Neoclassical

Designed By:
Russell E. Hart
Eugene Castner Lewis
John Bogart
Gustafson Guthrie Nichol
Nelson Byrd Woltz Landscape
Architects
Hodgson Douglas, LLC
George Byron Moulder
Alan LeQuire
Page I Duke Landscape Architects
Works Progress Administration

All photos this page by Nelson Byrd Woltz Landscape Arch.



Vanderbilt University

Landscape Type:
Campus – City Beautiful Campus

Landscape Style:
Picturesque; Beaux-Arts / Neoclassical

Designed By:
Ludlow and Peabody
George E. Kessler
Clarke & Rapuano
Sasaki Associates
Warren H. Manning
Hodgson Douglas, LLC
Bishop Holland McTyeire
Henry Clossen Hibbs
Reed Hilderbrand Landscape Architects

Related Landscapes:
George Peabody College of
Vanderbilt University

This university was established by a million-dollar gift from Commodore Cornelius Vanderbilt to the Methodist Episcopal Church, South, in 1873. Designed in large part by Bishop Holland McTyeire, the original 75-acre campus was built in 1875 with a plan that placed eleven buildings along a ridge, framing extensive lawns and connected by curvilinear paths. The campus expanded rapidly in the twentieth century as the result of multiple master plans by several designers and firms, namely George Kessler (1905), Day & Klauder Architects (1924), Edward Durell Stone (1940), Clarke & Rapuano (1945), and Sasaki Associates (2001). With the annex of Peabody College in 1979, the Vanderbilt campus now occupies some 330 acres. The original, northern section of the campus is characterized by an intimate scale, with magnolia, oak, linden, and honey locust trees interspersed among historic buildings, and paved walkways leading to smaller, cloistered lawns. Later expansions have somewhat altered the pastoral character of the campus, with the addition of large-scale buildings sited closely together. The Medical Center complex, to the south, is now the geographical center of the campus. To the east is the open, central lawn—the Peabody Esplanade—of what was originally Peabody College, reflecting the separate, Beaux-Arts design created by landscape architect Warren Manning for that institution. Initially envisioned as an arboretum and officially designated as such in 1989, Vanderbilt University is home to some 6,000 trees, many planted by McTyeire himself, which have been documented and geolocated.



All photos this page by Corey Seeman

Photo by Corey Seeman



George Peabody College of Vanderbilt University

Photo by Judson Newbern



Although its name has changed several times, Peabody College traces its origins to 1785 and was relocated to downtown Nashville in 1806. The college moved to its present location in 1911 and merged with Vanderbilt University in 1979. With its first buildings substantially complete by 1914, the campus was designed by the architecture firm Ludlow and Peabody in collaboration with landscape architect Warren Manning. Comprising some 22 buildings set on 55 acres, the campus was laid out on a strictly rectilinear plan with primary and secondary axes, modelled closely on the plan for the University of Virginia. The primary axis is a long, tree-lined lawn (known today as the Peabody Esplanade) flanked by brick neoclassical buildings with columnar facades. The domed Social Religious Building (now the Wyatt Center) anchors the southern end of the lawn, its arcing colonnades extending to two dormitories sited transversely so as to frame two subsidiary, open lawns. The Magnolia Lawn, a separate, expansive green space ringed by trees, frames the northern end of the central lawn. To the east, and forming the campus' secondary axis, are two quadrangles in north-south alignment. That to the south is parsed into quadrants by two intersecting paths, while that to the north is inscribed by parabola-shaped pathways whose juncture marks a change in elevation negotiated by stairs. Concrete paving crosses the northern lawn, extending from Horton Avenue to the east and allowing vehicular access to the interior of the campus. The George Peabody College of Vanderbilt University is listed in the National Register of Historic Places and was named a National Historic Landmark in 1965.

Landscape Type:
Campus –
Quadrangle Plan

Landscape Style:
Beaux-Arts / Neoclassical

Designed By:
Ludlow and Peabody
Warren H. Manning
McKim, Mead & White
Henry Crossen Hibbs

Related Landscapes:
Vanderbilt University



Photo by Kevin Oliver



Photo by Judson Newbern



Photo by Kevin Oliver

Scarritt Bennett Center

The Scarritt Bible and Training School was founded in Kansas City, Missouri, in 1892 and moved to Nashville in 1924. Designed by local architect Henry Hibbs in the Gothic Revival style, the ten-acre campus occupied the better part of a rectangular city block approximately 1.5 miles from downtown. The first five buildings, including the iconic Memorial Tower, were constructed of yellow Crab Orchard stone between 1925 and 1928. The buildings were sited in a rectilinear arrangement, creating two expansive lawns to the front and rear of the centrally located Bennett Hall. The lawns are crossed by diagonal walkways that pass among a variety of trees, including maple, Yoshino cherry, southern magnolia, crab apple, dogwood, oak, and ash. Six buildings were added to the grounds between the 1940s and the 1960s, and a log cabin, built in 1802 and serving as a Methodist meeting house in Sumner County, Tennessee, was reconstructed here in the 1930s. Located beside the Gibson Residence Hall at the northwest corner of the campus is the circular Helen Baker Price International Garden, designed in 1966. The centerpiece of the garden is a labyrinth, created in 2004, formed by rings of bricks bearing the names of past teachers, friends, and mentors of the school. After the Scarritt Graduate School closed in 1988, the site was purchased by the Women’s Division of the United Methodist Church and renamed the Scarritt Bennett Center. The Scarritt College Historic District was added to the National Register of Historic Places in 1982 and includes the five original buildings designed by Hibbs.

Landscape Type:

Campus
Institutional Grounds –
Religious Institution

Landscape Style:

Beaux-Arts / Neoclassical

Designed By:

Henry Clossen Hibbs



All photos this page by Sue Choi



Belmont Mansion

Situated atop one of the highest hills in Nashville, the 177-acre antebellum Belmont estate was built between 1849 and 1853 as a summer home for the wealthy planter Adelia Acklen and her second husband, Joseph. A 20,000-square-foot Italianate mansion formed the core of the estate, which was once separated from the city by 100 acres of rural landscape. The grand residence was surrounded by expansive formal gardens, fountains, a water tower, a greenhouse, a bear house, an artificial lake, a zoo, a deer park, and an aviary. Although the estate is no longer intact, several of its remnants are now part of the 85-acre Belmont University and form its central quadrangle, including the mansion, which operates as a house museum.

The mansion frames the northern end of the quadrangle and is fronted by a raised entryway lined by a hedge and flanked by twin gazebos. The mansion’s entrance is the northern terminus of an axial walkway that runs the length of the quadrangle, interrupted by Acklen Avenue, which forms a loop originating at Seventeenth Avenue, to the west. The walkway continues south, passing two ornate fountains and bisecting lawns edged with formal plantings before terminating at a brick-paved apron in front of the estate’s original brick water tower, modeled on the famous lighthouse in Alexandria, Egypt, and used to irrigate the estate’s garden. The 105-foot-tall structure now serves as the university’s bell tower. The Belmont Mansion was listed in the National Register of Historic Places in 1971.

Landscape Type:

Garden and Estate –
Colonial Garden

Landscape Style:

Italianate

Designed By:

Henry Clossen Hibbs
Adolphus Heiman

Related Landscapes:

Belmont University



Photo by Sue Choi



Photo courtesy Belmont University



Photo by Wayne Hsieh

Fisk University

Fisk University was established in 1865 as the Fisk Free Colored School before being incorporated as an institution of higher learning in 1867. Originally located in what were once Union barracks near the present Union Station, the university relocated to the former site of Fort Gillem, a military base that it purchased in 1876. Expansion to the south and east during the twentieth century created today's 40-acre campus. In the 1930s the university hired landscape architect David Williston and the Olmsted Brothers firm to develop a master plan for the campus, which resulted in a Beaux-Arts landscape. The axial relationships of the campus and its buildings are established by the orthogonal street grid, with the flagship Jubilee Hall perched on the crest of an incline. The landscape consists of six lawns oriented around Seventeenth Avenue, which forms the central spine of the campus, intersecting with Jefferson, Philip, and Herman Streets before terminating in a tear-drop-shaped drive in front of Jubilee Hall. The Harry Elson Memorial Gate, located north of the intersection of Jackson Street and Seventeenth Avenue, marks the institution's formal entrance. Cement paths are laid out across many of the lawns in asymmetric patterns, occasionally bordered by irregularly shaped garden beds. Many trees, including cypress, dogwoods, and cherry, are interspersed across the grounds. A limestone wall, constructed in 1873, borders the campus between Jefferson Street and Meharry Boulevard west of Seventeenth Avenue. Fisk University is part of the U.S. Civil Rights Trail, and the Fisk University Historic District was added to the National Register of Historic Places in 1978.

Landscape Type:

Campus –
City Beautiful Campus

Landscape Style:

Beaux-Arts / Neoclassical

Designed By:

Henry Clossen Hibbs
David Williston
Olmsted Brothers



All photos this page by Sue Choi



Photo by Sue Choi



Tennessee State University

Landscape Type:
Campus – Land Grant

Landscape Style:
Beaux-Arts / Neoclassical

Designed By:
David Williston
Tisdale & Pinson
Marr & Holman
David Williston
Hamilton-Butt & Associates
Gruzen Samton Steinglass
Lose & Associates
Hodgson Douglas, LLC
Williams-Russell and Johnson Inc.
Thomas & Miller, LLC
Tuck-Hinton Architecture & Design
Works Progress Administration

This historically African American college was established in 1912 when the Tennessee General Assembly created the Tennessee Agricultural and Industrial Normal School. The university, whose original master plan was designed by landscape architect David Williston in 1951, is located three miles west of downtown Nashville on a 290-acre main campus. Additional master plans were executed in 1971, 1988, 1997, and 2007, and the campus has now spread across the city to encompass some 760 acres.

The campus is designed on a grid, with large institutional buildings framing grass lawns. The largest of the lawns is the centrally located mall, which is divided into four open quadrangles. The design incorporates several radial nodes inscribed in the landscape (often concrete aprons with squares and/or circles outlined in the paving) and connected by walkways that are also distinctly patterned with segments of pavement outlined in red. The largest such node is the centrally located Averitte Amphitheater designed by Hodgson Douglas in 1990, situated among the Love Learning Research Center, the Davis Humanities Building, and the Campus Center. It sinks into the ground approximately ten feet and comprises brick pavers, concrete edging, and concentric rings of grass sitting areas. The grounds also feature numerous pathways that are shaded by large oaks, with low shrubs and ornamental flowering trees placed where paths intersect. The north radial node is punctuated by an elevated gazebo surrounded by three herbaceous planting beds. Tennessee State University was listed in the National Register of Historic Places in 1996.



Photo by Gary Landis



Photo by Sue Choi



Photo by Sue Choi

Temple Cemetery

Established in 1851 on three acres, this burial ground was the first Jewish cemetery in the State of Tennessee, with the earliest marked burial dating to 1854. Additional contiguous land was purchased in the early 1880s, bringing the parcel to 9.25 acres, its current size. The cemetery was then redesigned by Wilbur Foster, founder of the construction company Foster and Creighton, who added a paved, figure-eight road to the newly enlarged site. The graves are arranged in straight rows and were grouped in family plots only after the 1870s. Obelisks, mausolea, and other architectural features reflect Jewish stylistic elements but also an eclectic mix of Art Deco, Victorian, and Classical Revival motifs. The two central sections of the cemetery (within the figure-eight) are largely devoid of plantings, but poplar, cedar, and magnolias dot the outer sections and are especially concentrated along the fence lines. A nineteenth-century stone wall partially encloses the site on the south and west; the circuit is completed by chain-link fencing along the northern and eastern boundaries. The main entrance, near the corner of Clay Street and Fifteenth Avenue North, is marked by red-brick pillars and a wrought-iron gate, with a caretaker's house built in 1966 just inside the wall. Announced by limestone pillars, a second entrance at the southwest corner of the property is no longer in use. The cemetery continues to serve as the burial ground for the Temple Congregation Ohabai Sholom and contains more than 3,000 graves. It was listed in the National Register of Historic Places in 2004.

Landscape Type:
Cemetery – Rural Cemetery

Landscape Style:
Picturesque

Designed By:
Wilbur F. Foster



Photo by Sue Choi



Photo courtesy Wikimedia Commons



Photo by Sue Choi

Fort Negley Park

Photo by Gary Layda



This park is the site of Fort Negley, a Civil War-era fort largely reconstructed by the Works Progress Administration (WPA). Most of the park's 55 acres once belonged to Judge John Overton, who acquired the land between 1805 and 1828. Overton's tract, which featured a rocky prominence known locally as Saint Cloud Hill, remained undeveloped until the Civil War, when the Union Army occupied Nashville in 1862 and seized the land to fortify the city. Constructed of local limestone by African American laborers on the crest of Saint Cloud Hill, Fort Negley was the crown jewel of the federal fortifications and entrenchments that ringed the city. In 1928 Nashville's Parks Board purchased the Saint Cloud Hill tract from Overton's heirs. In 1935 the Board applied for WPA funding to develop the land into a municipal park.

By 1941 nearly 50 acres had been transformed into a multi-use public recreation facility that included the restored fort and stockade, a sports complex with four softball fields, a hard-ball field that was also used as a boxing ring, stone bleachers, a comfort station, open green space, and hundreds of feet of limestone walls. By the beginning of World War II, the restored fort's wooden stockade had deteriorated, and the fort was closed to the public. In the late 1970s, the Nashville Sounds baseball team leased the ball field section of Fort Negley Park and built Greer Stadium and parking lots on the site. In 2004 Fort Negley was reopened to the public on the 140th anniversary of the Battle of Nashville. The Sounds moved to a new stadium in 2015, allowing its site to be reclaimed as park space. Fort Negley was listed in the National Register of Historic Places in 1975.

Landscape Type:
Historic Site
Public Park

Designed By:
Works Progress Administration



Photo by Corey Seeman



Photo courtesy Fort Negley



Photo by Corey Seeman

Nashville City Cemetery

This burial ground is the oldest continuously operated public cemetery in Nashville. Established in 1822, the original site, laid out by Alpha Kingsley, encompassed four acres acquired by the city from the wealthy planter Richard Cross. By the late 1830s the plot had expanded to 27 acres. The newer section was formally designed by Kingsley in 1843, with the landscape parsed into family plots crossed by a grid of carriageways, resulting in a park-like setting. In 1849 five acres of the property were sold to the Catholic Diocese of Tennessee for the purpose of internments, but with the planned construction of the Nashville Chattanooga and St. Louis Railway through that section, burials were discontinued and the remains were moved to Calvary Cemetery on Nashville's Lebanon Road.

The cemetery is enclosed by a metal fence on the south and west, while a four-foot-high stone wall (ca. 1908) runs along its eastern and northern perimeter. The wall is punctuated by a stone entrance gate to the northeast, designed by Eugene Lewis. At the center of the cemetery lies a brick structure built in 1947 by Edwin Keeble, which held interment records, deeds, and lot plans until the 1970s. Dotted with more than 300 trees, including magnolias, sassafras, and oaks, the cemetery was designated an arboretum by the Nashville Tree Foundation in 2013. Its historic gardens reflect a planting palette of materials available from the 1860s, including blue iris, sedums, day lily, marigold, and asters set among the limestone and marble grave markers that mark the gently sloping topography. The Nashville City Cemetery was listed in the National Register of Historic Places in 1972.

Landscape Type:
Cemetery –
Rural Cemetery

Designed By:
Alpha Kingsley
Edwin A. Keeble
Eugene Castner Lewis



Photo by Sue Choi



Photo by Fred Zahn



Photo by Judson Newbern

Photo by Sue Choi



Calvary Cemetery

This 47-acre cemetery was dedicated on November 29, 1868. Located less than two miles from downtown Nashville, it is the city's sole Catholic cemetery and is owned and operated by the Roman Catholic Diocese of Nashville. From the cemetery's opening to 1901, the remains of hundreds of people were reinterred here (mostly, but not entirely, occupying Section C in the north) from a six-acre plot within the Nashville City Cemetery. The cemetery is situated on a gently rolling landscape that is punctuated by large oak trees and a wide variety of grave markers, including ornate angelic statuary, obelisks, and simple rectangular gravestones. The gravestones are aligned in uniform rows within each of the cemetery's sections, which are divided by connected, meandering pathways that occasionally form loops. The curving paths and resulting irregular burial sections are located in the northern half of the cemetery, while the southern half is defined by rectilinear pathways, the result of the cemetery expanding over time.

Near the eastern edge of the site is Priests Circle, where a statue of the crucifixion is encircled by large, flat tombstones in a burial area reserved for clergy. The site is seamlessly contiguous with Mount Olivet Cemetery to the east, the division marked only along its northern boundary by the pronounced transition from Calvary's neogothic stone wall to Mount Olivet's wall. The remainder of the perimeter is traced by a low hedge. The cemetery is entered from the Lebanon Pike to the north, where dual neogothic gatehouses (one of which is sealed) built in the early 1930s frame a double wrought-iron gate.

Landscape Type:
Cemetery –
Rural Cemetery

Landscape Style:
Picturesque



All photos this page by Sue Choi



Mount Olivet Cemetery

Established in 1855 on an undulating plateau that gently slopes to the north, this 206-acre cemetery was loosely modelled on Mount Auburn Cemetery in Cambridge, Massachusetts. It merges seamlessly with Calvary Cemetery to the west, whose boundary is demarcated only by a pronounced transition in the style of the stone wall that encloses the site along the north. The original parcel, designed by the firm Dobson & Williamson, spanned 125 acres, with meandering paths that followed the natural topography of the site. The initial fifteen sections (now in the northwest of the current property) included a chapel and a vault set amid Victorian funerary architecture and interspersed with oaks and other plantings. In 1869 the Confederate Circle was added, a monument with thirteen concentric rows of graves crossed by four radial paths, all set around a central obelisk. Unusually, the cemetery was first segregated by class rather than race, with Section 1 (in the northwest) reserved for only the most prominent citizens. From the 1890s to 1955, African American burials were barred from the cemetery, which expanded during this period to include Sections 16 to 35, fanning out to the southwest of the original parcel. These newer sections have fewer serpentine walkways but maintain the park-like layout of the original design. Located near the eastern edge of the site, eight rectilinear sections were added after 1955 and were given biblical names rather than numbers. The southern and northeastern edges of the cemetery are thickly wooded, buffering it from the adjoining railway and commercial development. Mount Olivet Cemetery was listed in the National Register of Historic Places in 2005.

Landscape Type:
Cemetery –
Rural Cemetery

Landscape Style:
Picturesque

Designed By:
Dobson & Williamson
Hugh Cathcart Thompson



All photos this page by Sue Choi



Shelby Bottoms Greenway & Nature Park

This greenway and natural area, whose master plan was designed by Hawkins Partners, Inc., lies within the floodplain of the Cumberland River in East Nashville. Originally slated for the construction of a new golf course for Shelby Park in 1984, the area was later designated for the construction of 4,000 dwelling-units and a scenic parkway. By 1992 the city had identified the area as a primary pilot project for a proposed greenway. Opened to the public in 1997, the park expanded northwards in 2011 with the addition of the 130-acre Cornelia Fort Airport.

Now totaling 960 acres, the greenway stretches along the Cumberland River for three miles, from Shelby Park in the south to Cooper Creek in the north. Comprising bottomland hardwood forests of oak, hickory trees, as well as maple, locust, hackberry, sweetgum, and sycamore trees, the greenway is crisscrossed by biking, walking, and hiking trails that pass among open fields of wildflowers, extensive wetlands, and streams. A pedestrian bridge across the river links the Bottoms to the Stones River Greenway, creating a continuous right-of-way for non-motorized commuters. The Shelby Bottoms Nature Center (2007) lies along the main trailhead near the southern entrance to the greenway. The northern parcel encompasses the airfield, as well as Lake Sturgeon. Primarily rich bottomland, the greenway is a habitat for a variety of amphibians, birds, and other wildlife, including deer, red fox, raccoons, flying squirrels, and mink. Several frog varieties, waterfowl, sparrows, and eagles are also common, making the area popular for wildlife enthusiasts.

Landscape Type:
Public Park –
Scenic Reservation

Designed By:
Hawkins Partners, Inc.



Photo by Michael R. Hicks



Photo by Gary Landa



Photo by Gary Landa



Photo by Sue Choi



Photo courtesy Wikimedia Commons



Photo by Sue Choi

Shelby Park

Developed in the 1890s as a private amusement park at the end of a streetcar line, the property was the site of an entertainment pavilion staging plays and concerts for passengers. In 1909 the Nashville Parks and Recreation Department, headed by Eugene Lewis, acquired 151 acres of land from the amusement park, which was combined with a donation of the 80-acre Meredith Grove (to the south) to form a 231-acre park that opened in 1912. The Shelby Golf Course, to the north of that parcel, was added in 1924.

Lake Sevier forms the core of the 366-acre park, surrounded by meandering drives and footpaths whose layout is original to the design. The park once boasted several architectural 'follies,' including a Dutch windmill (destroyed by fire in 1940) and the wood-and-concrete Lake Sevier Boathouse, built in the form of the prow of a riverboat at the lake's edge. The cast-concrete water fountain shelter, designed by Lewis and located near the Lillian Avenue entrance, is the only folly still extant. Remnants of the so-called Cave Spring, built around a natural spring near the current community center, include a grotto, fountain, stone steps, and pergola. Two log comfort stations, the Mission House Lodge (no longer extant) and the Sycamore Lodge, were also built in the early years, the latter dismantled and moved in the 1980s. Several ballfields and a playground, added in the later twentieth century, occupy the level floodplain along the Cumberland River to the south. A portion of the parkland extends southwest, following the curve of the river and providing the setting for the Vinny Links Golf Course and the Naval Hill picnic area.

Landscape Type:
Public Park –
Large Municipal Park

Landscape Style:
Picturesque

Designed By:
Eugene Castner Lewis

Belle Meade Plantation



Photo by C. Heitz

Built along the historic Natchez Trace, this antebellum estate showcases the evolution from a family farm to a large-scale equine operation throughout the nineteenth century. John Harding purchased the initial 250-acre property in 1807, leveraging an enslaved workforce to establish himself as a successful plantation owner. By 1820 Harding had built a Federal-style brick farmhouse, which, in the 1840s, was updated to a mansion in the Greek Revival style. The breeding and racing of thoroughbred horses shaped the estate's landscape and earned the family national fame. By the Civil War the property had grown to encompass some 5,400 acres maintained by 136 slaves, but the end of enslaved labor and postwar debt forced the family to sell the estate in 1906.

The mansion, outbuildings, and 30 acres of land were purchased by the State of Tennessee and deeded to the Association for the Preservation of Tennessee Antiquities in 1953. Extant outbuildings include a smokehouse, horse barns, carriage house, and cabin, demonstrating the variety of operations that contributed to the estate's livelihood. Structures are visually connected with formal, axial gardens and a park-like landscape of lawn and trees. The entry drive passes through slave-built, stacked-stone walls and crosses Richland Creek, terminating in a teardrop shape in front of the mansion. Site circulation reflects the importance of showcasing horses and carriages, while the ornamental gardens surrounding the mansion would have been important for the family when entertaining potential buyers and affluent guests. The site was listed in the National Register of Historic Places in 1969.

Landscape Type:
Garden and Estate –
Colonial Garden



Photo by Ariani Raven



Photo by Daniel Hartwig



Photo by Daniel Hartwig

Belle Meade Golf Links Historic District

Developed between 1915 and the 1950s, this community southwest of Nashville is one of the city's few surviving examples of a planned subdivision in the wake of the City Beautiful movement. In 1906 the 2,600-acre property, composed of rolling, treeless bluegrass fields crossed by Richland Creek, was acquired by the Bransford Realty Company after the dissolution of Belle Meade Plantation, the famous horse-breeding farm. Johnson Bransford hired landscape architect O.C. Simonds to lay out a new residential development on 43 acres. The plan created by Simonds and James Roy West featured a triangle within a teardrop-shaped site, demarcated by four gently curving streets tucked into the low ridges of the undulating terrain; individual properties were allotted five to fifteen acres. Three small community parks were created from triangular or fan-shaped spaces at street intersections. Elms, maples, ash, and hackberries were planted at 30-foot intervals along the streets, which were paved and graded to accommodate automobiles.

Property sales began slowly, so the Nashville Golf and Country Club was offered acreage within Belle Meade in the hopes of spurring private development. With the country club's relocation in 1915, the suburb, renamed the Belle Meade Golf Links, was reconfigured into 161 lots, each one-third acre with small houses, usually in the Craftsman or Tudor Revival style. The subdivision was listed in the National Register of Historic Places in 2004.

Landscape Type:
Suburb

Landscape Style:
Picturesque

Designed By:
James Roy West
O.C. Simonds



All photos this page by Judson Newberry



Warner Parks

This 3,112-acre landscape comprises two contiguous parks, Percy Warner Park and Edwin Warner Park. Percy Warner Park was established in 1927 when 868 acres of the Belle Meade Plantation were donated to the City of Nashville and named in honor of the late chairman of the Nashville Parks Board. Efforts by Edwin Warner (brother of Percy Warner) saw the property expand in 1930, and by 1936 the parkland had reached 2,664 acres. One year later, a 606-acre parcel in the southwest of the site was renamed Edwin Warner Park. In 2009 the Friends of Warner Parks purchased the 448-acre H.G. Hill property, bringing the landscape to its current size. The main entrance to Percy Warner Park, at the northeast, features a gateway of dressed sandstone blocks topped with stone eagles, which leads to a long, multitiered, limestone "allée" (as it is known locally) designed by Bryant Fleming. Comprising columns, steps, terraces, and curving walls, the allée is the axial terminus of Belle Meade Boulevard, the central spine of the historic Belle Meade community to the northeast. The park's extensive woodlands are populated with maple, hickory, beech, and oak trees. More than seventeen miles of hiking trails meander through its hollows and wet-weather springs, while meadows and open green, with public amenities, are situated along its perimeter. In the southwest, the adjoining Edwin Warner Park features a dog park and baseball field along its southeast perimeter. The northern section of the park's ridges and hollows includes old-growth virgin forests, small ponds, and meadows. The Warner Parks were added to the National Register of Historic Places in 1984.

Landscape Type:
Public Park –
Large Municipal Park

Landscape Style:
Naturalistic or Cohesive

Designed By:
Bryant Fleming
Civilian Conservation Corps
Works Progress Administration



Photo by Michael R. Hicks



Photo by Michael R. Hicks



Photo by Sue Choi

Cheekwood Botanical Gardens & Museum of Art

Landscape Type:

Botanical Garden
Garden and Estate –
Colonial Garden
Institutional Grounds –
Cultural Institution

Landscape Style:

Beaux-Arts / Neoclassical
Italianate

Designed By:

Bryant Fleming
Philip Kerrigan
Reed Hilderbrand Landscape
Architects
Page | Duke Landscape Architects

This 55-acre art museum and botanical garden was once part of the 100-acre estate of coffee investors Leslie and Mabel Cheek, who purchased the undeveloped property in the late 1920s. They hired architect/landscape architect Bryant Fleming to design the property, completed in 1932. Fleming designed a Georgian style mansion and series of terraced formal gardens inspired by eighteenth-century English estates. Situated on a hilltop with extensive views of Percy Warner Park, Fleming’s design pulls the surrounding pastoral landscape into Cheekwood’s garden experience. The designed grounds include, on the rear terrace, an open lawn with a large circular pool and lead swan fountain surrounded by boxwood gardens. An iron wisteria arbor was designed by metalworker Philip Kerrigan, and a broad stone staircase leads from the mansion to the Grand Basin. Stepping downhill, the less formal ravine garden culminates in three cascading ponds made with rustic limestone. The same local limestone is used in various ways as walls, steps, and balustrades, and classical statues and urns are sited along pathways and used as focal points throughout the landscape.

In the 1950s Huldah Cheek and Walter Sharp gifted the estate to a group of local civic organizations for use as an art museum and botanical garden. It opened to the public in 1960. Today, Fleming’s original gardens remain, alongside more recent garden additions and a sculpture trail that winds its way through woodlands. Cheekwood was listed in the National Register of Historic Places in 2000.



All photos this page by Charles A. Birnbaum



Photo by Michael R. Hicks



Andrew Jackson's Hermitage

Photo courtesy The Hermitage



The Hermitage was home to President Andrew Jackson from 1804 until 1845. The 1,050-acre property was a working plantation, with 200 acres for cotton and the remainder used for food production and racehorse breeding. Jackson replaced the property's original log cabin with a Federal-style mansion in 1819 and hired English gardener William Frost to design a formal garden east of the mansion. The garden is a classical parterre, with narrow paths lined with evergreen shrubs and fruit trees and a central circular bed planted with flowers and herbs. In the garden's southeast corner architect David Morrison designed a temple-like Grecian monument honoring Jackson's wife, Rachel, and also enlarged the mansion. The mansion was redesigned again in its current Greek Revival style by Joseph Reiff and William Hume in 1836 after a fire.

Following Jackson's death, the property was divided in half between the State of Tennessee and private buyers. In 1888, after years of neglect, the Ladies Hermitage Association was given responsibility for the core 25 acres, with the rest used for a Confederate Soldier's Home. In the 1910s the Association consulted with local landscape gardener George Byron Moulder, but the full scope of his involvement is unclear. In the 1930s the Works Progress Administration converted the Soldier's Home property into a working farm and constructed several new visitor-oriented buildings. Today, the mansion is restored, and the estate comprises 1,120 acres, including the original 1,050-acre tract. It was designated a National Historic Landmark in 1960.

Landscape Type:
Garden and Estate –
Colonial Garden

Designed By:
George Byron Moulder
William Frost
Rachel Jackson
David Morrison
Joseph Reiff
William C. Hume
Works Progress Administration
Ladies Hermitage Association



All photos this page courtesy The Hermitage

Tulip Grove Mansion

Landscape Type:
Garden and Estate –
Colonial Garden

Landscape Style:
Colonial Revival

Designed By:
Joseph Reiff
William C. Hume
Lee Benson
Ladies Hermitage Association

This estate once belonged to Andrew Jackson Donelson, the private secretary of President Andrew Jackson and nephew of President Jackson's wife, Rachel. The Greek Revival mansion designed and built by William Hume and Joseph Reiff in 1833 initially formed the nucleus of a 1,000-acre cotton plantation. The property passed through a series of owners and was eventually subdivided and developed. The Ladies Hermitage Association (now the Andrew Jackson Foundation, which administers The Hermitage) began to lease the mansion and 26 acres in 1964, subsequently acquiring an additional 25 acres to the east and south.

Rachel's Lane approaches the site from west, terminating in a tear-drop-shaped roundabout in front of the mansion. At the rear of the mansion, a brick-paved walkway leads to a crescent-shaped arbor flanked by rectangular grass panels outlined in brick and aligned on a north-south axis. Another paved road branches south, passing through a small parking area before terminating in a circle outside the Hermitage Chapel (built in 1823), southeast of which is the Donelson family graveyard. Farther east is a cemetery containing 483 graves of Confederate veterans, which spiral around a central, granite monument. North of the cemetery, a memorial designed by sculptor Lee Benson marks the common grave of 61 enslaved persons whose remains were excavated from adjacent plantations and interred here in the late 2000s. Native trees populate the grounds, including oaks, poplars, and pines, and buffer the site from tracts of housing on the east and west. Tulip Grove Mansion was listed in the National Register of Historic Places in 1970.



Photo by Bethany Wright



Photo courtesy The Hermitage



Photo courtesy The Hermitage

Clover Bottom Mansion

Located on the fertile banks of the Stones River, this expansive property, with its fields of white clover, became the homestead of John Donelson in 1780. Purchased by Captain James Hoggatt in 1791, the estate slowly grew to encompass 1,500 acres, with an antebellum mansion built in 1858. The property was sold to the Price family in 1886, who specialized in horse-breeding. After the construction of the Lebanon Pike bifurcated the plot, the Stanford Brothers redeveloped a large portion of the land into subdivisions while running a dairy farm and cattle ranch on the remainder, which was sold to the State of Tennessee in 1948. The mansion eventually fell into disrepair but was restored to house the Tennessee Historical Commission in 1994. The nine-acre site is accessed via a long, paved drive that leads east from the Lebanon Pike, encircling the Italianate mansion, which is set on a grassy knoll amid a grove of oak, maple, hickory, and fir trees. A walking path leads east from the rear of the property, eventually intersecting with the Stones River Greenway, which skirts the eastern edge of the parcel. Another serpentine path winds through the western section of the site, which is sparsely planted with mature oaks and wildflowers. The northern property boundary is defined by a tree line, while that on the south is edged by a thicket. To the rear of the mansion lie a carriage house (ca. 1850s) and a family cemetery, while a well-preserved transverse-crib horse barn (ca. 1890s) is situated to the northeast and two former slave cabins (ca. 1858) are found to the southeast. The estate was added to the National Register of Historic Places in 1975.

Landscape Type:
Garden and Estate –
Colonial Garden



Photo by Sue Choi



Photo by Sue Choi



Photo by Wayne Hsieh

Stone Hall Park

Built beside a bend in the Stones River and shrouded by trees from the busy Lebanon Pike to the south, the Stone Hall estate was designed in 1918 by local architect George Waller for the Cantrell family. Occupying twelve acres, the property serves as the setting for the two-story Colonial Revival-style mansion built for Dempsey Weaver Cantrell, founder of the Southern Woodenware Company, and his wife, Nora Johnson Cantrell, a well-known poet. Entered from the south via Stones River Road, the grounds are encircled by a thick hedge of yellow poplars, oaks, and evergreens, giving way to a heart-shaped driveway that circles in front of the mansion. While most of the property is characterized by a picturesque landscape dotted with stands of mature trees, a formal garden is located to the north of the mansion and is planted with a variety of herbaceous annuals and perennials, in addition to ornamental grasses, crape myrtle, and evergreens. More than 40 species of trees, flowers, and shrubs are present, many of which were introduced by Waller. A three-story log cabin (known as Eversong) was moved to the property in the 1930s to serve as a retreat for Mrs. Cantrell to write her poetry. The cabin lies just south of the Stones River Greenway, a paved hiking trail that meanders along the Stones River, framed by large-canopy trees. The Stone Hall property was acquired by the City of Nashville in 2007, and the mansion was listed in the National Register of Historic Places in 2010.

Landscape Type:
Garden and Estate

Landscape Style:
Picturesque

Designed By:
George David Waller, Sr.
Elly Hayes



All photos this page by Sue Choi



Photo by Sue Choi



Radnor Lake State Park



Photo by Michael R. Hicks

This 1,368-acre state park occupies the site where Confederate General Hood retreated from Union forces during the 1864 Battle of Nashville. In 1914 the Louisville and Nashville Railroad Company (L&N) dammed Otter Creek, which bisects the site, creating an 85-acre lake to serve as a reservoir to supply water to its steam engines located at Radnor Yard, some three miles away. The lake quickly attracted birds and wildlife, and in 1923, at the behest of the Tennessee Ornithological Society founder Albert Ganier, the grounds were declared to be a wildlife sanctuary. In 1973 the state acquired the land and designated it as a State Natural Area—the first such designation in Tennessee.

The park is located in an area of steep ridges (some more than 1,200 feet high) and slopes that support an abundance of flora and fauna. The upper slopes are home to mountain laurel, sourwood, oaks, hickory, and blueberry, while the lower slopes are populated with tulip poplar, sugar maple, beech, and shagbark hickory trees. Seven hiking trails skirt the perimeter of the lake and meander through the northern section of the park. The Historic Valve House Trail opened in 2012, providing access to Radnor Lake's industrial complex, in use during the era of steam power. Located south of the lake, the Barbara J. Mapp Aviary Education Center opened in 2015 and features a 550-foot-long boardwalk and a netted Eagle aviary. In January 2018, the State of Tennessee and Friends of Radnor Lake completed the purchase of 89 acres south of the natural area with the intention to create a new three-mile-long hiking trail that would connect Franklin Pike to Otter Creek Road.

Landscape Type:
Public Park –
State Park
Scenic Reservation



Photo by Melissa McMaisters



Photo by Michael R. Hicks

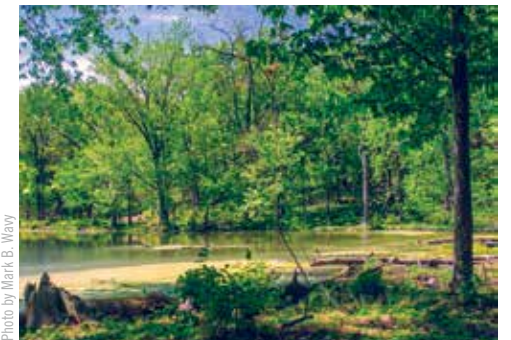


Photo by Mark B. Wray

Travellers Rest Historic House Museum

Originally the site of a Native American village and sacred burial ground, this twelve-acre tract was gifted to Charles Maxwell as part of a Revolutionary War grant. In 1796 the parcel was purchased by Judge John Overton, who christened it Travellers Rest. From 1820 onwards, Overton's small frontier home evolved into a Federal-style mansion that served as the Confederate headquarters during the 1864 Battle of Nashville. The surrounding plantation spanned some 2,300 acres and was tended by 80 enslaved persons who grew subsistence crops, tobacco, and cotton. In 1954 the historic mansion and what remained of its grounds were deeded to the National Society of the Colonial Dames of America in Tennessee.

Now encompassing nine acres, the slender, triangular plot is bounded by the railroad to the northwest, a dirt road to the southeast, and a large parking lot to the northeast. The narrowly tapered southern section of the site is an open lawn lined by trees on either side. The main house, an L-shaped structure at the center of the northern section of the property, is connected to the remnants of an historic circular carriage drive set around a grassy oval and shaded by large magnolia trees. Fronting the house is a small formal garden lined by symmetrical hedgerows. Behind the main structure is Overton's law office (reconstructed in brick in the 1950s), a barn, and outbuildings to the east, south, and southeast. To the north is the two-story Weaving house (ca. 1820) and adjoining garden, which served as a home for two formerly enslaved persons after the Civil War. Travellers Rest was listed in the National Register of Historic Places in 1969.

Landscape Type:
Garden and Estate –
Colonial Garden

Landscape Style:
Colonial Revival



Photo by Sharon Molterus



Photo courtesy Wikimedia Commons



Photo courtesy Wikimedia Commons

Glen Leven Farm

Today's Glen Leven Farm was part of a 640-acre Revolutionary War land grant claimed by Thomas Thompson in 1790 along the East Fork of Brown's Creek. Thompson's holdings expanded to encompass more than 950 acres. Some 140 persons were born into slavery at Glen Leven, cultivating the fertile farmland, raising livestock, and growing tobacco, soybeans, wheat, and grain. After serving as a field hospital during the Battle of Nashville (1864), the estate was transformed into a livestock farm (1876-1920) and was bisected by the Nashville Interurban Railway in 1908. In 2006 the landscape was bequeathed to The Land Trust for Tennessee by Thompson descendant Susan West to be conserved in perpetuity. Some 64 acres of the original tract remain as the largest intact portion of the Battle of Nashville. Dotted with magnolias, ash, ginkgo, black walnut, laurel oak, and pecans, the rolling upland terrain also includes a dogwood planted ca. 1883 and an English hedge maple reportedly brought from Kew Gardens in the 1880s. The main house, in the northwest quadrant of the plot, is surrounded by a cluster of outbuildings. Built in 1857, the Federal-style mansion is fronted by the remnants of a formal garden and carriage drive. The surrounding pastoral landscape is crisscrossed by hedgerows and stone fences and is drained by Brown's Creek. A two-acre plot at the center of the site is the setting for an heirloom garden planted and maintained by the Hermitage Hotel; an educational garden is also maintained by the Land Trust of Tennessee. Glen Leven was added to the National Register of Historic Places in 2008.

Landscape Type:
Garden and Estate –
Colonial Garden

Designed By:
A.E. Franklin
Mary Thompson



Photo by Sue Choi



Photo by Sue Choi



Photo courtesy The Land Trust for Tennessee

Bells Bend Park

Located on a fertile floodplain in an arcing loop of the Cumberland River, this site was once a center for Native American agriculture and trade. After the influx of European settlers, much of the area was populated by grist mills and working farms. Although the land passed through several owners, the current 808 acres that comprise the public park were once part of a 2,000-acre farm owned by the Buchanan family from 1890 to 1973. The acreage was acquired by the City of Nashville in the 1990s. It was slated for a landfill but was instead transformed into parkland, which opened to the public in 2007.

An undulating, pastoral landscape comprising open cropland, pastures, ravines, and riverbank, the park extends from the river along its western border to Old Hickory Boulevard on the east and is bounded by fencerows to the north and south. Tall forested ridges of the Highland Rim form the backdrop to the site, which is drained by three primary streams, the largest of which is Poplar Creek. The fields show traces of corn and soybean cultivation but have been left to revert to their natural, forested state. Sugar maple, beech, chinquapin oak, and burr oak trees are scattered throughout, while sycamore, silver maple, and cottonwood trees line the river. Crisscrossed by farm roads and some 7.4 miles of trails, the parkland also includes an expansive wildflower field. The site is also significant for the richness of its archaeological remains, which include burial sites from the Paleolithic era, as well as artifacts from the Civil War. The historic Buchanan House and its outbuildings (all dating to the 1840s) are located in the northeastern section of the park beside a large pond.

Landscape Type:
Public Park –
Scenic Reservation



Photo by Gary Landis



Photo by Sue Choi



Photo by Michael R. Hicks

Photo by Michael R. Hicks



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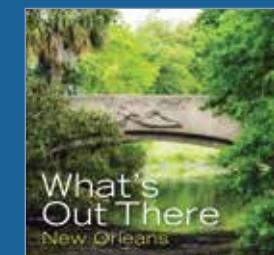
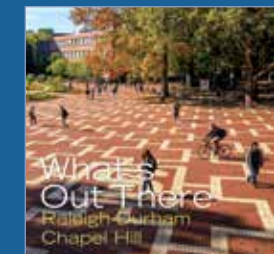


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