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RIVER VIEW (FAIRFAX), c. 1845-1856, WHITE PINE, TENNESSEE: AN HISTORICAL ANALYSIS

A Thesis

Presented for the

Master of Science

Degree

The University of Tennessee, Knoxville

Shannon Tew

December 1989

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S. Tew

ABSTRACT

The purpose of this study was to produce a thorough documentation of Fairfax, a National Register property, and to organize rehabilitation recommendations supportive of the home's social and architectural history. Specifically, the study included three phases of research:

-- accumulating the history of Fairfax' original construction and ownership,

-- determining and establishing the style of the home through design and construction analyses,

-- proposing an adaptive use for the home and enumerating economic and design recommendations sensitive to its style and history.

The first two phases of research were achieved primarily through traditional methods of historic research which included the examination of historic documents and the comparison of Fairfax' interior and exterior features with nineteenth-century architecture and pattern books. Results established that Fairfax was constructed in a late Greek Revival style between 1845 and 1856.

In the third phase of research, a regional survey was used to support Fairfax' proposed reuse as a country inn. Results of this survey, combined with data collected through historic and design research, served as a basis by which recommendations were made for the home's rehabilitation. These recommendations included marketing and tax credit options as well as aesthetic guidelines for the adaptive use and interior design of the newly-formed inn. Indeed, the three combined phases of the Fairfax study confirmed that historic and design research can be contributing factors in the economic feasibility of contemporary rehabilitations of historic properties.

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CHAPTER I

INTRODUCTION

Purposes and Objectives

The study of The Fairfax Inn has three primary purposes:

1. to recover and organize the home's history and the social and architectural forces that influenced its style and usage.

2. to determine and substantiate the home's Greek Revival style through design analyses.

3. to provide recommendations for an historically-sensitive, income-generating adaptive use.

The data accumulated in meeting these three objectives produces two valuable ramifications. First, a scholarly documentation of the Fairfax National Register Property is provided. Second, functional, aesthetic and economic considerations are organized into a set of guidelines for the rehabilitation of Fairfax into a country inn.

Hypotheses

Historic research is most often utilized in supplying facts and philosophic background; it is seldom valued for providing information that leads to real-world increments of dollars and cents. Consequently, this study aims to determine, at least in part, the extent to which historic research can impart viable economic contributions in the rehabilitation of a historic property. Initially, the study hypothesizes that:

1. historic research can be a contributing factor in the promotion of a certified historic structure into an income-producing rehabilitation.

2. historic and design documentation will generate insight for an appropriate reuse of the home and provide information to support application for investment tax credits.

At its conclusion, this study endorses both hypotheses. Historic and design research provide valuable information relative to a warranted reuse which will meet 1990 market demands and comply with the Secretary of the Interior's Standards for Rehabilitation required to obtain federal tax credits. Collected records have also generated facts and lore which should prove to be of value in the promotion and marketing of The Fairfax Inn.

Project Scope and Methods

Since the study of the Fairfax property has three somewhat distinct purposes, its scope is varied and extensive:

Historic Research

In this initial phase, investigation of the home and its first owners was conducted in several libraries: University of Tennessee Main and Special Collection Libraries, McClung Collection, a division of the Knoxville Lawson-McGhee Public Library, The Church of Jesus Christ of Latter-Day Saints Genealogical Library, Carson Newman College Library and Dandridge City Library. In particular, the Special Collection Library at the University of Tennessee was a valuable resource in supplying several personal and family collections relating to the Fairfax house and its owners: the Lawson D. Franklin Estate Book, the I. W. R. Franklin family papers, the Herbert S. Walters Collection and the Ellen McClung Berry Collection.

The scope of historic research also included:

-- the examination of tax, census, warranty deeds, wills and marriage records at the Jefferson County Courthouse in Dandridge, Tennessee.

-- interviews with regional historians, providing additional insight into the history of the county and legends associated with the Fairfax property.

-- interviews conducted by phone and by mail with several descendants of the Franklin and Dunn families. These interviews resulted in the location of three valuable manuscripts: the autobiography of Lillian Franklin Carson Saville, the John M. Franklin Family History and the Franklin Family Bible.

-- interviews with Mrs. Ellen McClung Berry, which were extremely beneficial in determining alterations made to the property during a 1954 renovation.

Design Analyses

In analyzing the architectural details of the Fairfax home, several resources were used. Pattern books published by various craftsmen and architects during the Greek Revival and early Victorian eras were the primary means of substantiating the date and style of the home.

Modern field guides also served as analytical tools. These publications, combined with historic research and extensive photography, were used in comparing and contrasting the design of Fairfax with regional, state and national architecture of the period.

Interviews with construction professionals also provided valuable information. The architect, the contractor and the project manager of the 1989 Fairfax rehabilitation each contributed to the structural analysis of the home.

Rehabilitation Recommendations

The third phase of the project outlines several recommendations for the rehabilitation of the Fairfax property. A proposal for the home's reuse as a country inn was based upon previous historic research and a review of currently operating small inns facilities. In evaluating this use, an examination of historic southeastern inns was conducted. The results of a questionnaire produced several insights into the services, clientele and economic feasibility of historic inns.

The survey also identified tax credit benefits for historic inn rehabilitations. In addition to the questionnaire, federal guidelines, culminated in the recommendation that the Fairfax owners pursue application for federal tax credits.

Lastly, the third phase of the study proposed eclectic interior design recommendations for the inn. Based on historic research and contemporary

preferences, revised space planning, furnishings, and interior treatments were outlined to integrate contemporary lodging needs and priorities with the heritage of the home.

Limitations

There were several limitations involved in the case study of The Fairfax Inn. In the first phase of research, many historic documents were not available for examination. Some records had been destroyed; others could not be found. Similarly, while many individuals were invaluable in providing information regarding the history of the home and its owners, several persons who might have lent additional documents or understanding could not be located.

During the second phase of study, the author's expertise was limited in two specific areas. First, the objective of the structural analysis was to outline and compare the general construction of Fairfax to other Greek Revival and early Victorian structures. The analysis did not attempt to examine in detail those structural elements and conditions best evaluated by an architect or engineer. Second, while the research included promotional recommendations, the author did not attempt to fulfill the role of a marketing analyst.

Similarly, the tax credit options supported in this report are based upon Fairfax' qualification as an historic structure. It is hoped that the outlined recommendations will be endorsed by a feasibility study conducted by an accountant or private financier.

Prohibitive costs prevented the research from involving the expertise and insights of an archaeologist. Time and financial limitations also precluded conducting personal interviews and specific physical examinations of comparative historic structures outside of the East Tennessee region.

Terms and Definitions

To assist the reader, several terms relating to the fields of preservation and architecture are provided. Terminology pertinent to this study has been categorized and alphabetized, and is listed below:

Preservation Terms

Adaptive Use/ReUse: "the process of converting a building to a use other than that for which it was designed, e.g., changing a factory into housing. Such conversions are accomplished with varying alterations to the build ing (Murtagh, 1988, p. 116)."

Certified historic structure: "any building that is listed individually in the National Register of Historic Places, or located in a registered historic district and certified as being of historic significance to that district (Dept. of the Interior, 1987, p. 3)."

Investment Tax Credits (ITCs): "equal to 20 percent of the cost of rehabilitating historic buildings or 10 percent of the cost of rehabilitating non-historic buildings constructed before 1936. These credits provide a dollar for dollar reduction of income tax owed (National Trust for Historic Preservation, 1986, p. 5)."

National Register of Historic Places: a listing of "sites, buildings, objects, districts, and structures significant in American history, architecture, archaeology and culture (Murtagh, 1988, p. 66)."

Preservation: "the act or process of applying measures to sustain the existing form, integrity, and material of a building or structure (Murtagh, 1988, p. 19)."

Rehabilitation: "the act or process of returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of property which are significant to its historical, architectural and cultural values (Murtagh, 1988, p. 22)."

Restoration: "the act or process of accurately recovering the form and de tails of a property and its setting as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work (Murtagh, 1988, p. 20)."

Stylistic Terms

Brackets: "in architecture, a supporting element which projects from a wall or pier at a right angle and helps to carry the weight of a beam or architectural member (Pegler, 1983, pp. 26-27)."

Crossette: the squared projection of the lintel overrunning door or window posts (Ware, 1977, p. 89).

Empire: a period which combined the "grandeur and martial symbols of Rome with Ancient Egyptian motifs and the elements of Greek Architecture (Pegler, 1983, p. 69)." The furniture of the period was massive and architectural in nature.

Fret: "a border motif or geometric band of Greek origin. It is made up of interfacing and interlocking lines (Pegler, 1983, p. 82)."

Frieze: "The central portion of the classic architectural entablature . . . . It usually has a flat surface embellished with decorative sculpture or carving (Pegler, 1983, p. 82)." At Fairfax it is the wide white band lying directly below the eaves and extending around the perimeter of the home.

Greek Revival: "a renewed interest in Greek Art and [ancient] Architectures (Pegler, 1983, p. 89)" which took place in the United States from c. 1820-1850.

Patternbook: a published collection of drawings by an architect or craftsman. Many homeowners in the nineteenth century mixed-and-matched various patternbook designs and employed skilled craftsmen to replicate the preferred selections (Kahn, 1987).

Pediment: "a triangular cap (Pegler, 1983, p. 143)" over a case piece or architectural element.

Portico: "an open space covered with a roof supported on columns, a porch-like structure in front of a building which is fronted with columns (Pegler, 1983, p. 151)."

Transom: a window over a doorway (Pegler, 1983, p. 196).

Veranda: a long, covered porch, usually built against one side of a building (Pegler, 1983, p. 205).

Victorian: "pertaining to the reign of Queen Victoria of England (Pegler, 1983, p. 206)." In this study, the term describes the style of architecture developed and prevalent from c. 1830-1900.

Victorian Italianate: a subgroup of Victorian architecture "distinguished primarily by the use of projecting eaves and heavy supporting brackets (Grow, 1984, p. 48)."

Victorian Rococo: a style of furniture influenced by the Rococo design affiliated with French monarch, Louis XV. The style is strongly associated with the use of curves, scrolls, and flowers (Pegler, 1983, p. 206).

"Widow's walk": Roofs often culminated in a sharp ridge. Frequently however, these ridges were cut off to form a nearly flat roof-deck. This was enclosed with balustrades to form a "captain's walk" or "widow's walk" (Morrison, 1952).

General Terms

Bed and Breakfast Inn: "strictly speaking, a B & B is an accommodation in a private residence where breakfast is provided (Hudson, 1988, p. 41)."

Inn: In contrast to B & Bs, "an inn usually accepts a larger number of guests and may serve other meals in addition to breakfast (Hudson, 1988, p. 41)."

Literature Review

A wide variety of references were reviewed during the Fairfax case study. In the first phase of the project, very little literature was found relating to the owners of the home. Of the few sources located, The Herbert Walters Story by Howard Hill was especially helpful. While the majority of this biography focused on the life and contributions of Senator Hub Walters, the first several chapters in each volume referred to Mr. Walters' Franklin ancestry. One chapter specifically addressed the Fairfax house, which was originally named River View. The Herbert Walters Story was also the source for family portraits included in Chapter Two.

It should be noted that, while it was helpful, Mr. Hill's biographical account of the early Franklin family was an undocumented, secondary source, and in a few cases his narrative was inaccurate. On the whole, however, The Herbert Walters Story has provided a concise and generally accurate record of the Franklin family.

While its existence was known, the autobiography of Lillian Franklin Carson Saville did not surface until the historic research of Fairfax was nearly complete. The granddaughter of the home's first owners, Mrs. Saville wrote in detail about her ancestors and the homes in which they lived. She recalls the construction of Fairfax as well as many events that took place there. Again, however, some of her recollections contradict documented history. Consequently her autobiography cannot be accepted as entirely factual. Despite its identifiable inaccuracies, Mrs. Saville's close association with the house and her grandmother, Dorcus Franklin, qualify her memoirs to serve as a primary source and an enlightening reference.

East Tennessee histories were also included in the first phase of historic research. Tennessee Cousins, Broken Hearts, Broken Lives and the Elders' reprint of Goodspeed's History of Tennessee provided significant background information incorporated into Chapter Two.

In conjunction with the second phase of the Fairfax case study, numerous pattern books aided in making comparative analyses. Written from 1830-1860 and including Greek Revival and early Victorian designs, those pattern books which were most useful to the researcher included:

-- Asher Benjamin's Country Builder Assistant, Builder's Guide, Practical House Carpenter and Practice of Architecture.

-- John Haviland's The Practical Builder's Assistant and his revised edition of John Biddle's Young Carpenter Assistant.

-- Samuel Sloan's The Model Architect, Volumes I and II.

-- Oliver P. Smith's Domestic Architecture.

In addition to pattern book references, an assortment of twentieth century, secondary sources provided valuable insight into Greek Revival architecture and its regional variations: Refkind's and McAlesters' field guides, Howard Major's Domestic Architecture of the Early American Republic and Talbot Hamlin's Greek Revival Architecture in America. The Homes of America by Ernest Pickering and an Old House Journal article, "Greek Revival" by Renee Kahn afforded several stylistic guidelines by which Fairfax was examined and judged. J. Frazer Smith's White Pillars provided insights as to the Greek Revival movement into the south, while works by James Patrick and Gifford Cochran specifically outlined the development of architecture in Tennessee.

In the third phase of research, the presentation of avariety of recommendations required an equally diverse set of resources. Thus, in proposing Fairfax' reuse as an inn, several Bed and Breakfast and small inn guide books were reviewed: Pamela Lanier's Complete Guide to Beds and Breakfasts, Inns and Guesthouses, Betty Rundback and Nancy Kramer's B & B U.S.A. and Patricia Hudson's Inns of the Southern Mountains. These guide books, together with various tourist-oriented advertisements, supplied background information and historic inn locations used in conducting a marketing questionnaire.

The growing trend of historic lodging was supported by the 1983 Historic Preservation article, "Best of Bed and Breakfasts: the South," in which the author stated,

> . . . as more and more Americans began to travel, and as historic preservation became part of the nation's consciousness, the old southern custom (of beds and breakfasts) was revived by enterprising innkeepers from coast to coast (Keating, 1983, p. 42).

Additional rehabilitations featured in Commercial Renovation, Old House Journal, Canadian Heritage and Esquire magazines advocate and expound on the increasing benefits and public popularity of inn revivals (refer to Bibliography).

Publications of the National Trust for Historic Preservation were the primary sources reviewed in determining recommendations for The Fairfax Inn. Two brochures "Preservation: Tax Incentives for Historic Buildings," and "A Guide to Tax Advantaged Rehabilitation" explained the details of qualifying for investment tax credits. Issued by the National Park Service, the Historic Preservation Certification Application lent additional insight as to the appropriate manner in which to pursue receipt of tax credits.

A wide spectrum of secondary sources aided in the development of interior design recommendations included in Chapter Four. The most relevant sources included:

-- Early American Rooms edited by Russell Hawes Kettell,

-- Lighting for Historic Buildings by Roger W. Moss

-- Field Guide to American Antique Furniture by Joseph T. Butler

--Victorian Interior Design by Gail Caskey Winkler and Roger W. Moss

In summary, those primary and secondary resources included in the literature review were varied in subject matter and in their contribution to this research. While several sources served to support recommendations, others references were valuable in determining appropriate recommendations.

CHAPTER II

HISTORICAL RESEARCH

Introduction

On a secluded, rural river bank of East Tennessee lies a nineteenth century home, newly renamed The Fairfax Inn. Just off a country highway, Fairfax' Greek Revival facade rises out of the pastoral lands that surround it. On every side the home is adorned with tall, white pilasters underneath a deep and bracketed frieze (Figure II-1). Two shady verandas stretch across the home's north and east facades while a hipped roof rises to a deck that once highlighted a white-railed "widow's walk." Below, transomed and sidelighted doors lead into the east, south and west sides of the home.

Inside, the entry is composed of a wide, tee-shaped corridor accented with Greek fret moldings. At the corridor's axis, a circular, spiral staircase rises up through the center of the home.

In addition to the main house, the Fairfax property is flanked by three other structures. An attached kitchen stems from the northeast corner of the home, while a smokehouse and a guest house are located a few yards to the north.

This historic home and setting, though isolated and frequently unnoticed, once housed the family of an active and well-known community farmer and businessman. Its walls enclosed a busy lifestyle of trading, homemaking and socializing. Its architectural design, exterior and interior, once epitomized the prosperity of its owners before the onslaught of the Civil War. But to have a

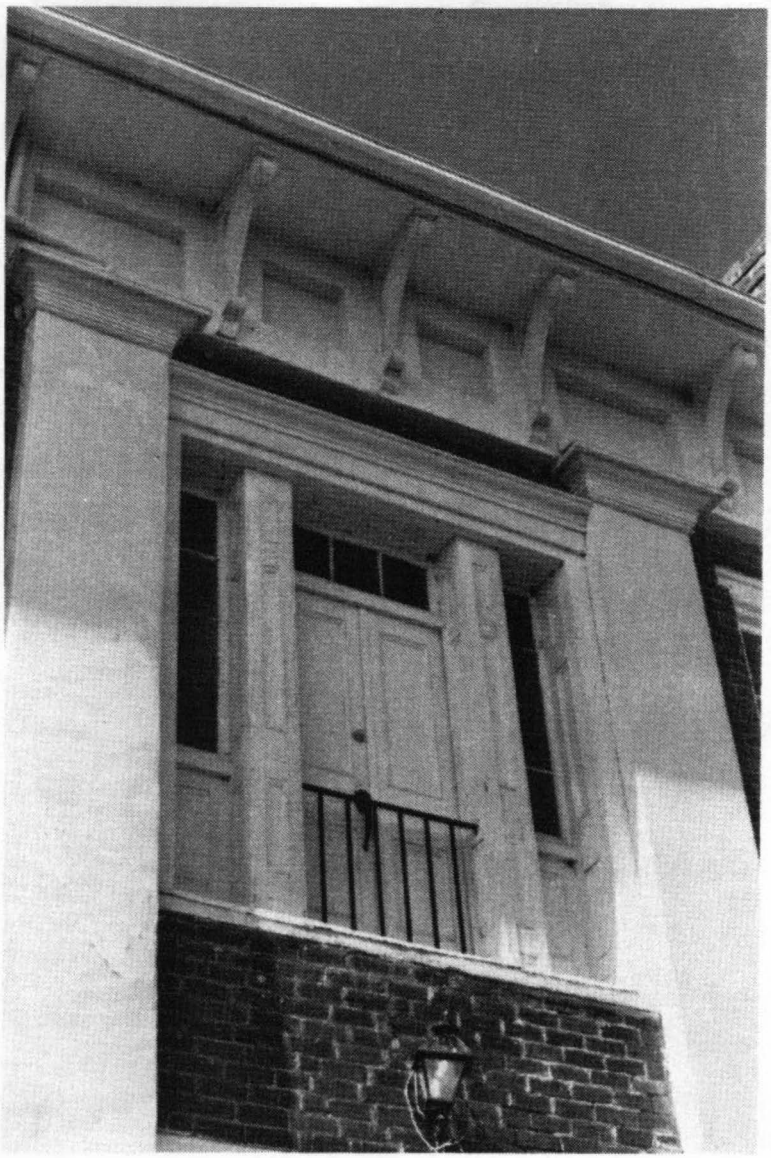


Figure II-1. Pilaster and frieze features on Fairfax' south facade.

clear picture of all that Fairfax once was and to understand how and by whom it came to be built requires stepping back in time through historic research.

The Original Franklin Ownership and History

In the early 1800s the land west of the Appalachians was a rich territory just beginning to be settled. By thousands, low and middle-income Americans from the Virginias and Carolinas left their coastal homes for the new fertile valleys of Kentucky and Tennessee (J. Frazer Smith, 1941). One young Virginian seeking better land and financial opportunity was Lawson D. Franklin.

Lawson D. Franklin (Figure II-2)

Lawson was a great-great-great-grandson of a seventeenth century English immigrant, Josiah Francklyn. Josiah settled in Boston, Massachusetts c. 1683 and was shortly joined by his two brothers, John and the famous philosopher and American patriot, Benjamin Franklin (Jack B. Franklin, 1974).

In the years that followed, Josiah's grandson, John Franklin, migrated southward and settled in Virginia. Two generations later, Lawson D. Franklin was born in 1804 (Walters Collection, family genealogy) the second son of Owen and Elizabeth Franklin (Table II-1). At that time the primogeniture system[1] was prevalent in several American colonies, including Virginia. Thus it may be theorized that Lawson, with little hope for any sizable inheritance, set out to make his fortune through his own initiative and wise entrepreneurship.

There seems to be some evidence that Lawson Franklin's career began as a stage coach driver traveling between New Orleans, Louisiana and Alexandria,

---

1. The primogeniture system, a carry-over from English culture, dictated that upon the death of the father, the family's estate and wealth was granted solely to the eldest son.

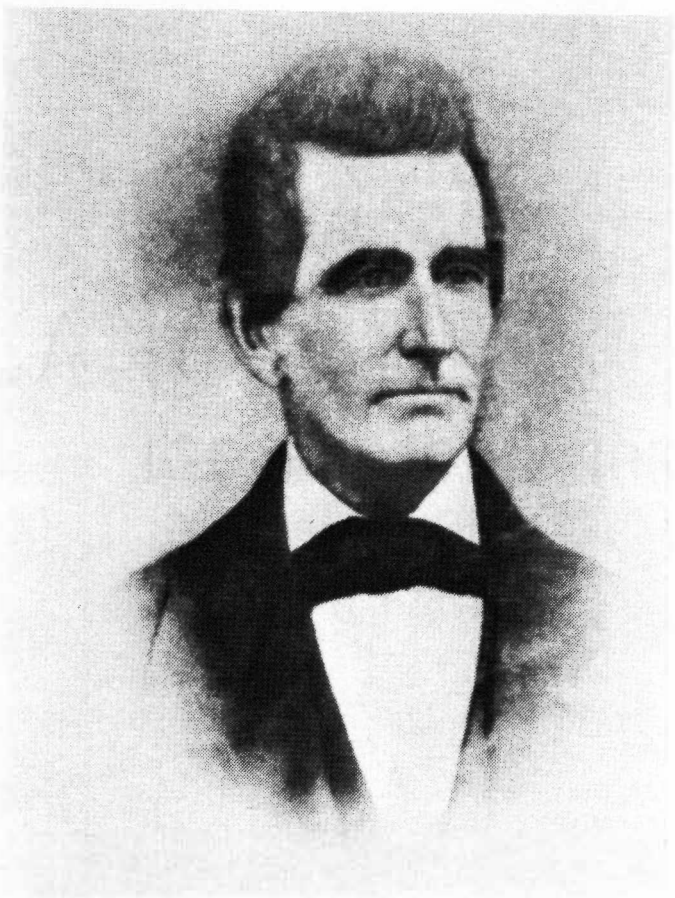


Figure II-2. Portrait of Lawson D. Franklin.

Source: Howard L. Hill. The Herbert Walters Story--Part II (Nashville: Nicholstone Book Bindery, 1966), p. 10.

TABLE II-1

PATRIARCHAL GENEALOGY OF THE FRANKLIN FAMILY

Thomas Francklyn (1598-1681)
of Ecton, Northamptonshire, England

Thomas John **Benjamin** **Josiah Franklin**

John

John

Robert Franklin

Owen Franklin

Lawson D. Franklin m. Elizabeth B. Rogers
(1801-1861) (1809-1846)

Isaac W. R. Franklin Robert O. Carolyn Jennie Louisa
(1827-1866)

Source: Jack B. Franklin. The John M. Franklin Family, Jefferson County, Tennessee. Memphis: n.p., 1974, pp. 5-9.

Virginia (O'Dell, 1951).[2] Eventually, Lawson became an extensive traveler/trader along the Natchez Trace (Figure II-3) which was well-known as the newest breeding ground for prosperity.

Flooded with trading activity and sprouting plantations, the old Southwest must have intrigued and influenced young Lawson. The exact period in which Lawson Franklin took up trading himself is unknown, but that he became extremely successful was evidenced by the quantity of real estate he began purchasing in the 1830s. In addition to his landholds in Alabama, Mississippi, Texas and Kentucky, Lawson bought over twenty miles of riverside property along the French Broad River in East Tennessee (Hill, 1966). It was along this extensive property stretching through Cocke, Jefferson, and Hamblen Counties that Lawson chose to establish his own plantation (Figure II-4).

In the 1840s Lawson took over the area post office, established the town of Leadvale and opened two merchandising stores (Noonkesser, 1986). He supplemented his wealth with the mining of lead, the production of leather goods (Saville, 1960) and the establishment of the nearby Rogersville Bank (Walters Collection, family genealogy). All these activities expanded his assets, but the greatest mass of his income came through the slave trading runs he made along the Natchez Trace stretching from the Louisiana and Mississippi gulf to the Carolina and Virginia coasts. Lawson Franklin's trading tactics involved

> . . . the accumulation of hogs, cattle, and other livestock and slaves! For instance he would purchase great numbers of animals in Tennessee and Kentucky, and have them driven by the slaves on foot to South Carolina for disposal. If the market at a certain time as not auspicious, rather than take a loss, Mr. Franklin originated a plan

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2. The credibility of this story is questionable since Ms. O'Dell's commentary reverses the biographic information on Lawson with his son, Isaac.

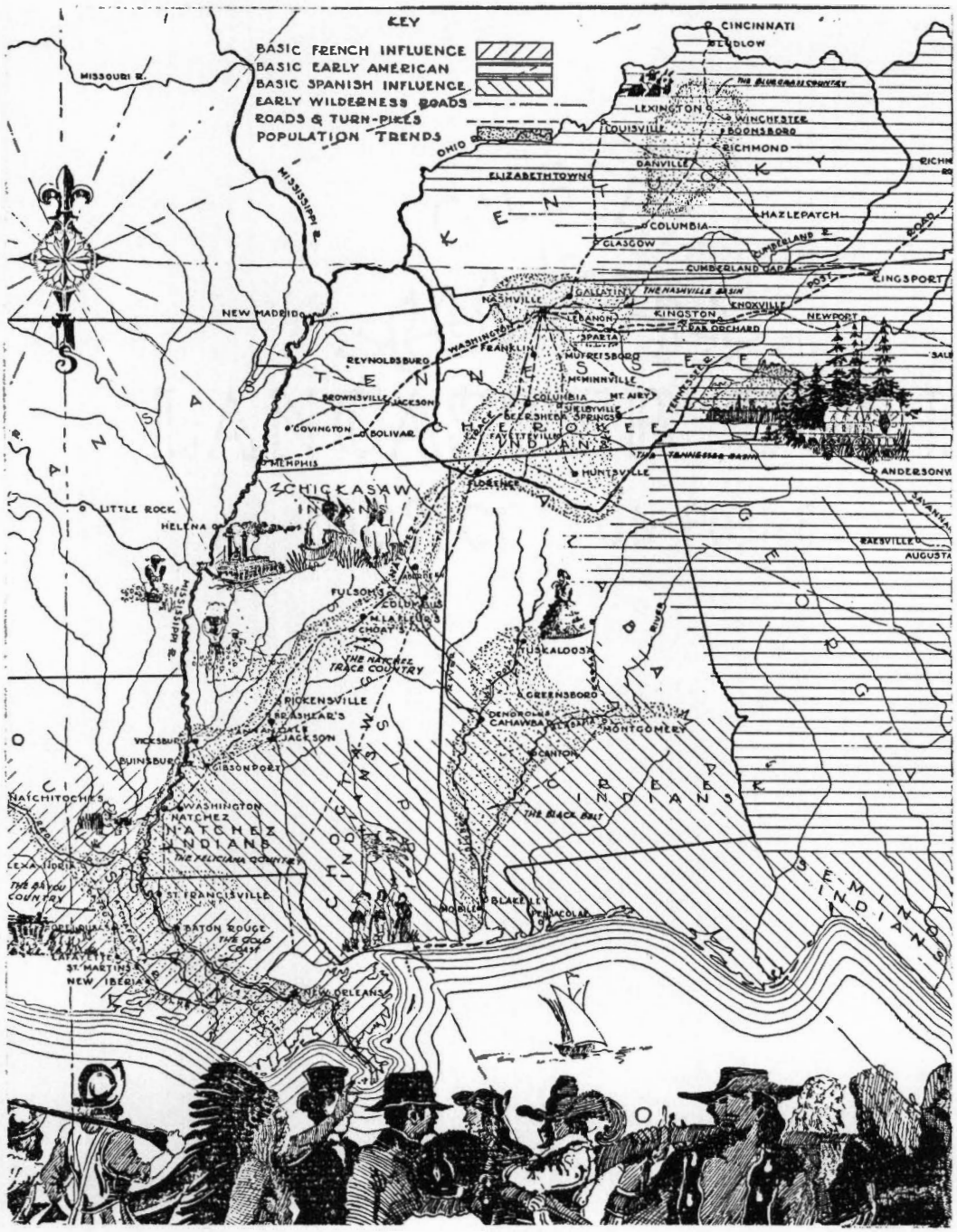


Figure II-3. The Natchez Trace.

Source: J. Frazer Smith. White Pillars (New York: William Helborn, Inc.), 1941.

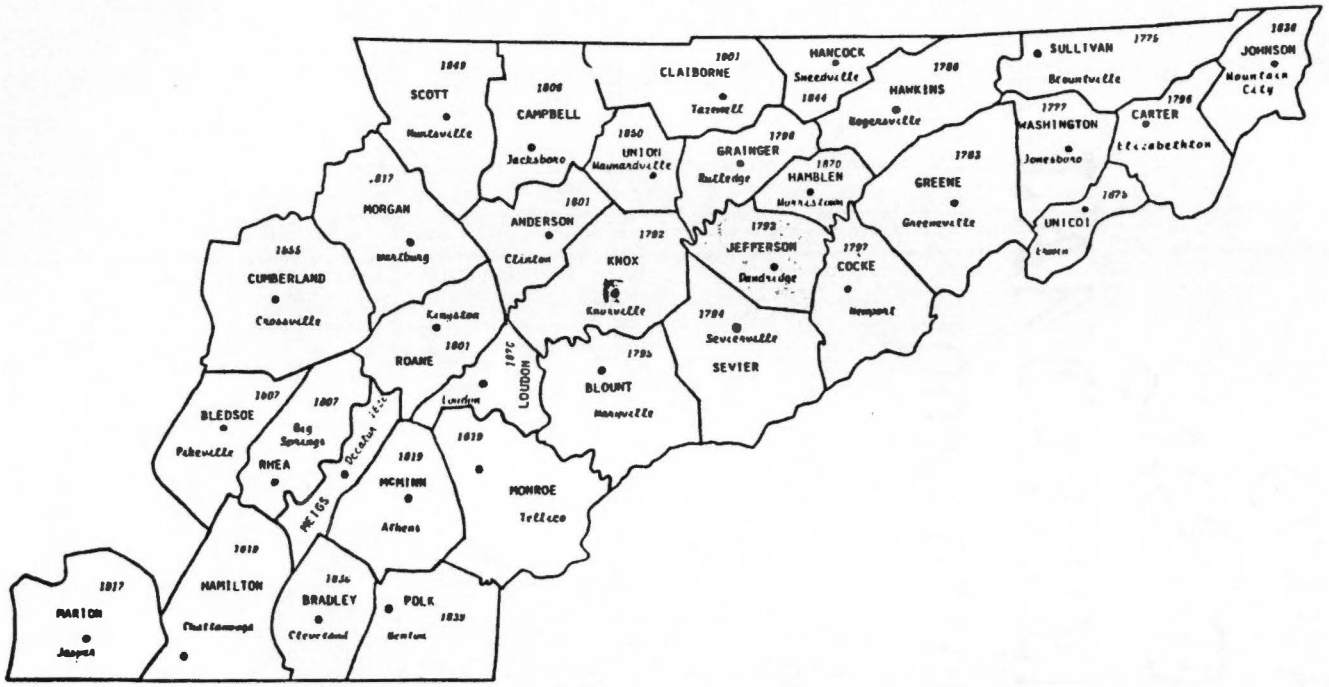


Figure II-4. East Tennessee Counties.

Source: George K. Schweitzer. Tennessee Genealogical Research (Knoxville, Tennessee: n.p., 1986), p. 31.

> which was the epitome of shrewdness: he would purchase a cotton plantation in South Carolina, have it worked by the slaves he had brought with him, fatten the hogs, for instance, and wait patiently until more prosperous conditions prevailed. He would then sell everything outright, including the plantation and return to Tennessee to repeat the shrewd business venture (Hill, 1969, p. 11).

While accruing his wealth, Lawson met and married Elizabeth Rodgers of Cocke County, Tennessee c. 1825. At the mid-point along his riverfront property, Lawson built a fourteen room home[3] for his wife and five children: Isaac, Robert, Elizabeth, Jane and Louisa (Walters Collection, family genealogy).

Being the largest land and slaveholder in the region, Lawson Franklin was often rumored to be Tennessee's first millionaire. However, with the vast wealth accumulated by cotton plantation owners in middle and west Tennessee, such an elated status is unlikely. Nevertheless, Lawson's wealth was certainly enormous and far above any income claimed among his East Tennessee neighbors (Wilson, et al., 1986).

Over the years, this prosperity benefited and influenced his family extensively; the Franklin household employed a governess and several nurses to attend to the needs of the five Franklin children (Saville, 1960). With over 150 slaves performing all the house and farming tasks, the children would have been able to spend more time in educational and recreational activities. Isaac White Rodgers Franklin was the first child and eldest son of Lawson and Elizabeth. He was born on December 23, 1827 (Franklin Bible) and was apparently named for his grandfather on his mother's side, Isaac White Rodgers (Walters Collection, family genealogy).

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3. Lawson's own home, The Franklin Home, is located in Leadvale, Tennessee. Privately owned, the house lies two to three miles north of The Fairfax Inn.

Isaac W. R. Franklin[4]

In 1851 and at twenty-three years of age, Isaac W. R. Franklin married. Since it was customary among the well-to-do to build homes as wedding gifts for their children, Lawson built a new home for Isaac and his young bride (Saville, 1960). The site selected was approximately two miles downstream from Lawson's own plantation on the French Broad River (now known as Douglas Lake). An 1853 deed (Appendix B, pages 216-218) transfers the ownership of the 375 acre property from Lawson to Isaac for the purchase price of $3500 (Jefferson County Warranty Deeds, 1853). Although there is no mention in the deed of any buildings existing, it was on this property that Isaac's Greek Revival home was built.

Because it overlooked the French Broad River, the first owners called the home River View (Franklin Bible).[5] Its exact date of construction is undetermined. Since it is a generally accepted fact that the house was built for Isaac's marriage, all that remains to be answered is: for which of Isaac's two marriages in the 1850s was the house intended?

Isaac's first marriage to Annis P. Kyle of nearby Rogersville took place in the summer of 1851 (Rogersville Times, Aug. 1851). Annis' father, Absolom Kyle, was the President of Rogersville Bank (Berry, Notes, c. 1955) which was founded by Lawson Franklin. Consequently, it appears that the couple may have met or had a marriage arranged due to their fathers' business association.

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4. Another Isaac Franklin is known to have lived in Nashville during this same period of time. Although he was also a slave trader and plantation owner, he is not to be confused with Isaac W. R. Franklin of East Tennessee. Attempts have been made to discover any relation between the two Franklin families, however, none has been found.

5. For narrative purposes, the home will be referred to as 'River View' during the review of its original Franklin ownership. Throughout the remainder of this study, however, the name of Fairfax will be used.

Annis and Isaac had two sons; both died as infants (Hawkins County, 1985). Soon afterwards in December of 1853, Annis died (Hawkins County, 1985).

Isaac Franklin's second marriage was to his second cousin, Dorcus (sometimes spelled Darcus) J. Margraves of Jefferson County. Isaac's grandfather and Dorcus' grandfather were brothers (Harrison, 1988).

There has been no documentation found which would link the building of River View with either Annis or Dorcus. The Franklin family Bible reveals that neither marriage took place at the home. Old county newspapers, deeds and tax records have been examined, but do not provide any insights as to a construction date. However, it is the opinion of the author that the home was probably built for Isaac's first marriage.

One argument supporting this theory is based on the use of slave labor in the construction of River View. The Lillian Franklin Carson Saville autobiography (Through the Years With Father Time) and The Herbert Walters Story, in addition to several oral histories, both record that Fairfax was built by slaves from Lawson Franklin's nearby plantation. Since Isaac only owned six or seven adult slaves during the 1850s, whereas his father owned nearly 150, this loan of laborers was highly probable. In 1854-58[6] Lawson Franklin's slaves were employed in Knoxville to aid in the building of a home as a "wedding gift" for his youngest daughter, Louisa (Confederate Memorial Hall, 1988). Based on this information, it appears that in order for the slaves to have changed location, it would have been necessary for the work at River View to have been nearly, if not entirely, completed.

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6. The Herbert Walters Story and James Patrick's Architecture in Tennessee estimate Bleak House's construction c. 1850-51. If this early date were correct, it would indicate that River View/Fairfax may have been built in the 1840s, as is proposed in the Saville autobiography.

Louisa's new home, Bleak House (Figure II-5), included a bell tower and reflected a strong Victorian--Italiantate appearance. On the other hand, River View's features represented an earlier period. This obvious difference in architectural style suggests that Isaac's home was built prior to 1854.

The 1850 census confirms that Isaac was still living in his father's residence in 1850; thus, the River View house was not occupied during the year prior to Isaac's marriage to Annis Kyle (Jefferson County Census, 1850). Genealogical registers reveal that when Annis died three years later, she was at her father's home in Rogersville (Kyle Genealogy). With no record to indicate the reason, one can only speculate that if Annis had been ill for any period of time, she may have gone home to receive the attention and nursing that Isaac, with his plantation responsibilities, may have been unable to give her.

The Lillian Franklin Carson Saville autobiography noted twice that the home was built in 1845. In 1845 Isaac would only have been eighteen years old, yet it is possible that construction began on the home in expectation of a marriage to take place at a later date. Since Lillian F. C. Saville was born at River View, visited the home often, and regularly heard her grandmother Dorcus relate events surrounding the family's history, it is possible that this very early date could be accurate.

Although there were more oral and written records found regarding Dorcus, none of her descendants acknowledged or even seemed to be aware that Isaac had had an earlier marriage. Without surviving progeny from the marriage of Isaac and Annis, no additional information is known to be available regarding that union.

Consequently, whether the house was built before or during Isaac's first marriage or for his second marriage has yet to be verified. But, based on



Figure II-5. Bleak House (Confederate Memorial Hall), Knoxville, Tennessee.
Source: Howard L. Hill. The Herbert Walters Story--Part II (Nashville: Nicholstone Book Bindery, 1966), p. 19.

evidence at hand, the home's date of construction can be enclosed between the years of 1845-1856.

It has been speculated that within the spacious walls of River View, Isaac and his family enjoyed a lifestyle of relative comfort. In short succession, Isaac and his second wife, Dorcus had three children (Jefferson County Census, 1960): Caroline Elizabeth, Rhoda Louise (Lula) and Lawson D. (Table II-2). Alongside the increased family size, Isaac received a gift of seventeen slaves (six adults and eleven children) from his father in 1857 (Jefferson County Warranty Deeds, 1857). With the addition of children and laborers, it seems likely that the household would have been a busy and active one.

Due to the wealth of the young Franklin family, their home would have served as a community social center. Mrs. Saville's autobiography recounts that the second-story ballroom was a frequent center for social activities, and the upper hallways were used to accommodate overflows of dancing and other festivities. With dancing the main form of recreation during the middle nineteenth century (Ross, 1967), when neighbors organized leisure activity, River View, with its prosperous and stylish atmosphere, would have been the ideal location for such pleasantries.

After his marriage to Dorcus and sometime during the early 1860s, Isaac commissioned Samuel M. Shaver to paint the Franklin family portraits. Well-known in the region, Samuel Shaver was a professor at the Female College in Rogersville where Isaac's sister , Louisa, had attended school (Rogersville Times, June 1851). From oral history it appears that Mr. Shaver lived with the family for several weeks while painting portraits of the Franklin family and home. As impressive as the family's wealth, at least one of the paintings was said to have measured six feet by nine feet (Saville). Featuring Isaac and Dorcus (Figure II-6), the present-day location of this painting

TABLE II-2

ISAAC FRANKLIN FAMILY GENEALOGY

Isaac White Rodgers Franklin m. **Dorcus J. Margraves**
(1827-1866) (c. 1837-1917)

Elizabeth Caroline	**Rhoda Louise (Lula)**	**Lawson D.**	**Isaac. W. R. Jr.**
(1857-unknown)	(1858-1927)	(1860-1863)	(1866-1889)
m. James Carson	m. John Milo Walters		m. Dannie Harrison
Lillian Franklin (Saville)	John Milo Jr.		Lawson D.
Lulla E. (Chinn)	Robert McBee		James Harrison
James Jr.	Herbert Sanford		
Carrie	Dorcus Dunn (Goodman)		
Mary	Elizabeth (Prater)		
Lena (Dean)			
Earl A.			

Sources: Eugenia Franklin Dobson Henry. "Notes on Franklin Family," Herbert Walter Collection, University of Tennessee Special Collection Library, Knoxville, Tennessee, 1962, pp. 1-5.

Franklin Family Bible, in the possession of Mrs. Carson Saville, Kingsport, North Carolina.



Figure II-6. Portrait of Isaac and Dorcus Franklin c. 1862.
Source: Howard L. Hill. The Herbert Walters Story--Part II (Nashville: Nicholson Book Bindery, 1966), p. 22.

is unknown. Likewise, paintings of the River View home (Figure III-10, page 56) and the Franklins' first child, Elizabeth, have not been located. Two other portraits, one of Lawson D. (known as Little Dee) and one of Lula Franklin, are owned by Lula's descendant, Martha Zirschky.

Isaac W. R. Franklin worked in conjunction with his father through the 1850s. The two also served together for a time as members of the board of directors for the Greenville and French Broad Railroad (Noonkesser, 1986). However, in 1861 the partnership was terminated when Lawson D. Franklin died unexpectedly. Rumors spread speculating the cause of death. One published account of the tragedy relates the following:

> [Lawson Franklin] lived alone in the old mansion, after the death of his wife (April 22, 1846), with the exception of the house servants. He depended upon his negroes to run the house, particularly one old slave who was extremely unhappy, and whose sole thought was to get back to Mississippi, where she had been bought. It is known that she was more or less of a practical nurse, rare in those times, and she had a good knowledge of the value of herbs and other medicinal articles, and she knew about poisons! It was suspected, but never proven, that she administered some sort of poison in her master's milk, of which he daily consumed considerable quantities. At any rate, he died very suddenly (Hill, 1969, p. 23).

Over the next several years, Lawson's million dollar estate was divided equitably among his children. Initially, Isaac inherited over $62,000 and twenty-three slaves valued at over $23,000 (L. D. Franklin Estate Settlement Book). As the lengthy settlement of his father's estate was established, Isaac accumulated additional slaves, money and land. All this was supplementary to the rich soil and free labor which had already made River View a prosperous farm. With abundant crops of tobacco and corn and a sizable livestock of cattle and hogs, Isaac's real estate value, even before his inheritance, totaled $30,000,

(Jefferson County Census, 1860) a considerable sum for a young man only thirty-two years of age.

The Influence of the Civil War

As the prosperity of River View was developing, the Civil War erupted along the eastern seaboard. Tennessee was by no means excluded from the political and social upheavals that followed. In a state of opposite alliances, most East Tennessee residents were pro-Unionist. Consequently, a regional outrage resulted when the majority of the state voted to secede from the Union (Stokely and Johnson, 1981). According to Virginia Harrison, a local historian, the Isaac Franklin family was pro-Confederate, a political alliance that may have brought on sudden unpopularity with their neighbors. The Herbert Walters Story recounts that during the war, Isaac was reported to Unionist soldiers by a slave and jailed in Knoxville for a short period of time (Hill, 1969).

But Unionist or Confederate, supporters of both sides suffered during the Civil War. Initially the hub of activity centered in the nearby township of Knoxville. Eventually, however, the Unionists pushed the Confederates out of Knoxville and further into the eastern counties. The Jefferson County area, in which Leadvale and River View were located, unluckily became one of the regions of dispute between the two armies (Wilson, et al., 1986). Although it was not a primary center of military action, East Tennessee was frequently caught in territorial scuffles. Historian David Cleave Smith recorded in Broken Hearts, Broken Lives that occupation of Jefferson County alternated as many as seven times in a single year (Wilson, et al., 1986). With each occupation, starved and weather-bitten soldiers raided homes and confiscated food and valuables (Wilson, et al., 1986).

During heated periods, the "widow's walk" at River View was used round-the-clock as a lookout station (Saville, 1960). Observation from the housetop usually provided the Franklin family with a few extra minutes to prepare for unwelcome visitors. On one occasion, the Saville history records, a servant spied approaching soldiers and rushed down the stairs crying the announcement to the family. In preparation for such expected encounters, the household had hidden some of their food and valuables in the wine cellar beneath a trap-door in the nursery floor. With a child feigning to be sick in her trundle bed, the Yankee soldiers stripped the smokehouse and chicken coop for foodstuffs, but graciously refrained from disturbing the rest of a sick child. Consequently, the hidden food supply was left undiscovered (Saville, 1960).

In addition to the constant pilfering, the winter of 1863-64 was brutally severe; many families were forced to share their homes with soldiers and burned outbuildings or furniture to stay warm (Wilson, et al., 1986). Later in 1864 an epidemic of small-pox broke out bringing death and terror to the entire region. It was not uncommon for bushwhackers and guerrillas to wage their own form of war by seizing men from their homes at night, leaving their families to find them beaten, whipped or even murdered in the morning (Wilson, et al., 1986).

Whether these particular plagues and events invaded the Franklin home is unknown; yet amidst the regional sufferings, the Franklin family was dealt its share of tragedy. In 1863, at three years of age, Isaac's son, Lawson (Little Dee) died. On November 8, 1866, eight months after another son, Isaac W. R. Jr., was born, Isaac Sr. died at the age of thirty-nine (Bethcar Cemetary; Franklin Bible).

The War's Aftermath

At the conclusion of the war Dorcus Franklin was left without a husband and an accustomed work force. The crops, livestock and farm supplies that had been so plentiful four years earlier, were virtually extinct. Unable to rebuild the River View farm alone, Dorcus married Captain Charles E. Dunn[7] (Elder, 1972) two years later in 1868 (d'Armand, 1983).

Slowly the farm returned to operation and produced sufficiently to sustain the Franklin/Dunn family. But it is doubtful that the wealth of pre-Civil War days was ever equaled, for at some undetermined point, Dorcus petitioned the federal government for reimbursement of stolen losses during the war's scourge. This effort was unsuccessful (I. W. R. Franklin Papers).[8]

Two children were added to the Dunn family; a daughter, Dora was born in 1870, and a son, Peyton, was born four years later (Franklin Bible). During this time, and in subsequent years, River View did prosper sufficiently to meet the family's needs. Servants were still employed at the house, and it was furnished with such niceties as Wilton carpets and marble-topped tables (Saville, 1960). As it had earlier, the ballroom housed community balls, and social gatherings found their way back into the spacious River View home.

Captain Dunn farmed the land until 1878 when the three surviving Franklin children were old enough to file claims for the property in Jefferson County's court (Hill, 1969). The resulting settlement of Isaac Sr.'s estate divided the River View farmland into four shares. The house and its nearby land

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7. Captain Dunn, raised on a farm near Raleigh, North Carolina and educated at Wake Forest College, was a commissioned officer in the Confederate Army.

8. A 1908 memo from Representative Nathan Hale to Quarter-Master General James B. Aleshire requested information regarding a $6000-$10,000 claim made by Mrs. Dorcus Dunn against the U. S. Government some years earlier. A reply from General Aleshire indicated that no reimbursement was issued.

was granted to Dorcus as a dower. Elizabeth, Lula and Isaac Jr. were each allotted a quarter portion of the farm for their inheritance as well.

Beginning at about this same time, each of the three Franklin children married. Elizabeth, the eldest, married James Harvey Carson, in 1877 (Franklin Bible), and continued to live in the area for several years. Lula, the second daughter, married John Milo Walters in 1883 (Hill, 1969), and Isaac Jr. married his cousin Dannie Eugene Harrison in 1886 (Walters Collection, family genealogy). In 1889 and 1892-1903 Isaac Jr. and Elizabeth F. Carson respectively sold their shares of River View property to John and Lula Walters (I. W. R. Franklin Papers).

Again, tragedy befell the Franklin/Dunn family. Isaac W. R. Jr. died in 1889 (Franklin Bible) at the age of twenty three leaving behind a widow with two young sons, and in 1891 Captain Dunn was shot and killed just outside the River View home. The stories surrounding this shooting are wide and speculative. Local lore, according to Jefferson County historian David Noonkesser, relates that the tragedy stemmed from an incident surrounding young Peyton Dunn's flirtations with the girlfriend of his neighborhood pal, William Moore (Noonkesser, 1988). A community newspaper recounts,

> Of the terrible tragedy enacted at the residence of the late Capt. C. E. Dunn, near Leadvale, Jefferson county, last Thursday night, in which that well-known and popular citizen was almost instantly killed and a young man equally popular with his associates severely wounded, we can only give the versions as they come to us. It seems that young Moore and Peyton Dunn, son of the deceased had been to an entertainment near Leadvale, and that on their way from it they got into a quarrel and a fight ensued. In the fight Moore was wounded in the head with a rock. Dunn went home where Moore soon followed. Capt. Dunn went to the gate where it is said he tried to get Moore to come in and stay all night or go home; that Moore told him that he had come to kill Peyton or the Captain himself, and that he thereupon raised his gun and fired. At this juncture young Dunn

> broke loose from his mother and ran into the yard and fired at Moore, hitting him in the body from the feet to the head. Another report has it that Capt. Dunn was accidentally shot by Moore while trying to disarm him, and it is claimed that Moore, thinking that Capt. Dunn and his son were both going to attack him, shot the Captain in self defense. What the real facts are we do not pretend to know or say. But the tragedy is certainly a very sad and unfortunate one, throwing a gloom over the entire community ("Tragedy Near Leadvale," 1891).

There is no evidence as to which of the two tales surrounding the shooting is closest to the truth, but in realistic terms it appears that the latter version in the newspaper may be most accurate. After a recovery, the shootist, William Moore was tried for the murder of Captain Dunn. He was acquitted in 1892 (Jefferson County Court, 1892). The tragic event was a final and severe blow to the family.

With the loss of her second husband and the failure of unprofitable investments (Saville, 1960), Dorcus began the process of deeding over her property to her daughter and son-in-law, Mr. and Mrs. John M. Walters (I. W. R. Franklin Papers). The sale of her dower was completed in 1903, and Dorcus Dunn moved (Saville, 1960) to live with her eldest daughter, Elizabeth Franklin Carson. While Mrs. Dunn's burial location is unknown, the Franklin family Bible records that she died in 1917.

The Last Franklin Family: The Walters

The home and property remained in the family for several more years. John Milo and Lula Franklin Walters had five children who were reared at River View. A well-respected citizen and Baptist minister, John Walters could possibly have found it difficult to keep the farm operational and intact. With the limited income of a clergyman and the additional responsibilities of planting and harvesting, Mr. Walters mortgaged the plantation in 1915 (I. W. R.

Franklin Papers) and relied, for a time at least, on extended financial assistance from his son, Herbert (Walters Collection, biographical newspaper article).

Lula Franklin Walters died in 1927. In settling her estate, the River View property was again divided among her surviving husband, John Milo Walters, and their four children: John Milo Jr., Herbert, Elizabeth Franklin Prater and Darcus Franklin Goodman.

In 1928, John Milo Sr. and each of the sibling inheritors sold their shares to Herbert (Hub) Walters (Jefferson County Warranty Deeds, 1928), a well-known figure in his own right. A road contractor by profession, Hub Walters also served as president of Hamilton National Bank in Morristown, commissioner State Dept. Highways and Public Works, and a member of the State Democratic Executive Committee for twenty-five years. Most notably, he represented Tennessee as a U.S. senator from 1963-64 (Hill, 1969).

The Decline of River View

Senator Walters did not reside at River View except during his childhood and early adulthood. He purchased a residence in nearby Morristown and consequently, in 1940 he sold the family home and property of River View to outside ownership.

Over the next fifteen years the house changed hands five times (Appendix B, page 219). During these various ownerships, the land was divided and the house was used for tenant rental and subsequently, as a barn and resting spot for tramps (Harrison, 1988).

The Berry Ownership and History

A Renovation

Suffering many years from a lack of maintenance and the effects of weather, River View was sold to Thomas and Ellen Berry in 1953 for $20,000. A few years earlier, Mrs. Berry had become acquainted with the home when she read about it in Andrea Palladio by James Reynolds. In this 1948 publication, Mr. Reynolds wrote

> In Tennessee there is great grandeur in architecture. Much of it derives from Palladian style. We have this vista splendidly opened before us in a book called *Grandeur in Tennessee* . . . . I will not dwell on these houses, except to pick out three that I am particularly fond of (Reynolds, 1948 p. 296).

Included in this Palladian three-some were Rattle and Snap, Cragfront, and Fairfax. An account of the latter read

> Severely handsome is the Major Franklin house, in Leadvale, Jefferson County. This four-square cube has a stark, triumphant air of standing for no nonsense from man or the elements. Five flat pilasters, molding-capped, divide each side of the house into ascending panels in a curiously charming way. The house is brick. The pilasters are stucco, whitewashed. Date of building is unknown (Reynolds, 1948, p. 296).

This literary introduction led the Berrys to visit River View. Upon initial inspection, they found the home had most recently been used for the penning of chickens and the storage of tobacco (Berry, 1988). The floors and walls, as well as the whole of the exterior, had deteriorated and were in desperate need of repair (Figure II-7).

The Berrys were strong supporters of preservation activities even before the movement became popular (McNabb, "Spotlight"). Having been

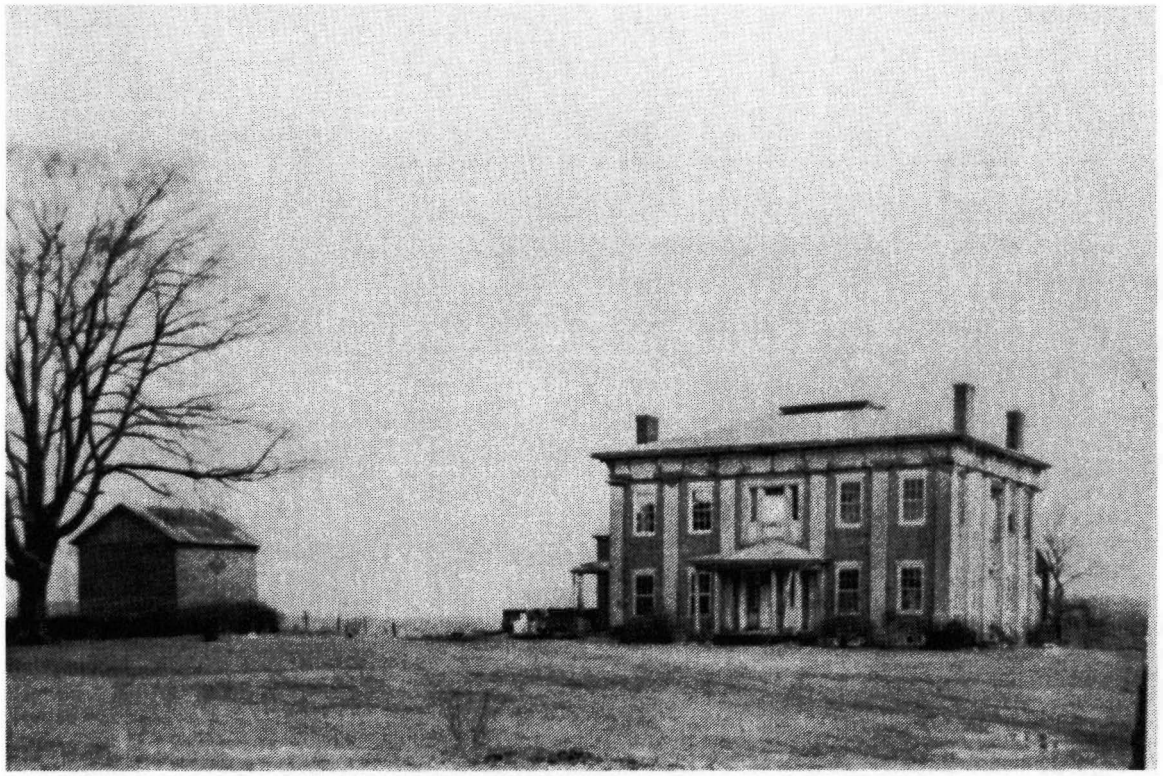


Figure II-7. View of Fairfax home and smokehouse c. 1950-1953.
Source: Ellen McClung Berry Collection, University of Tennessee Special Collection Library, Knoxville, Tennessee.

instrumental in similar salvaging efforts,[9] the Berrys initiated a thorough restoration on their new home in an effort to preserve its nineteenth century architecture. One of the first changes made was the home's name, rechristened Fairfax Farms in honor of one of Mr. Berry's ancestors, Lord Fairfax (Berry, 1988).

From 1954-1955 the home and site underwent a sizable renovation. Dilapidated outbuildings were torn down; the home's verandas and porches were reconstructed, and two additions were built. The renovation also included considerable repair and reconstruction of the home's exterior features and interior spaces.[10] Considering that preservation techniques were relatively young at that time, this work was impressively sensitive to the home's historic character.

In addition to its repairs, Fairfax received an interior facelift in 1955. With the assistance of decorator, Mrs. LeRoy Drumm, the home's new interiors reflected the fashion, sophistication and collections of the Berrys' lifestyle and travels. In a primarily white and green color scheme, Fairfax' interior furnishings included many antiques (particularly Italian), Sevres urns, wall-sized family portraits and numerous vases filled with large blossoms (Davis, 1955).

Most notable of the interior changes was the addition of full-sized murals on the dining room walls. For this work Mrs. Berry traveled to New York where she met and commissioned author-artist-costume designer, James

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9. The Berrys were actively involved in the preservation of the Ramsey House in Knoxville and the twenty-seven room Victorian Glenmore Mansion in Jefferson City. The Berrys were also founders of the Knoxville Art Center and the East Tennessee Chapter of A.P.T.A. (Association for the Preservation of Tennessee Antiquities).

10. The details of the alterations, additions and repairs are outlined in Chapter Three.

Reynolds, to visit Fairfax. Painted in greens, grays and whites and depicting a lavish Italian garden, the artist's strokes were applied with tiny brushes on a canvas backing. Local history recounts that the murals, entitled "The Pageant of Italy," (Figure II-8) were completed in nineteen days (Berry, 1988) and priced at $25,000 (Noonkesser, 1988), a cost $5000 greater than what the Berry's had paid for the home.

The entire renovation cost $100,000 (Berry, 1988). Due to this investment and the interest and devotion of the Berrys, the Fairfax Manor was restored to its grandeur of the past.

New Life at Fairfax Farms

Upon the completed renovation of Fairfax in 1955, the Berrys brought into the home a lifestyle that reflected their own background of wealth and opportunity. Born a few years before the turn of the century, Ellen McClung Berry was raised in Knoxville, Tennessee. Descended from the local aristocracy, Ellen McClung is a great-great-grandaughter to General James White, the founder of Knoxville and Blount College (antecedent of the University of Tennessee). Her great-grandfather, Charles McClung first surveyed the town of Knoxville and participated in writing Tennessee's first constitution. Judge Hugh Lawson McClung, Ellen's father, served as a Tennessee Supreme Court Justice (Ashton-Wash, 1988).

An only child, Ellen grew up in Circle Park, Knoxville's finest neighborhood during the early twentieth century. At the age of thirteen, her education took her to the Ogontz finishing school in Philadelphia, and at age fourteen, Ellen was introduced into a debutante society. Ten years later, Ellen was visiting and traveling in many U.S. cities before eventually embarking on a world tour during the 1920s. On her return, Ellen stopped in Italy to attend the

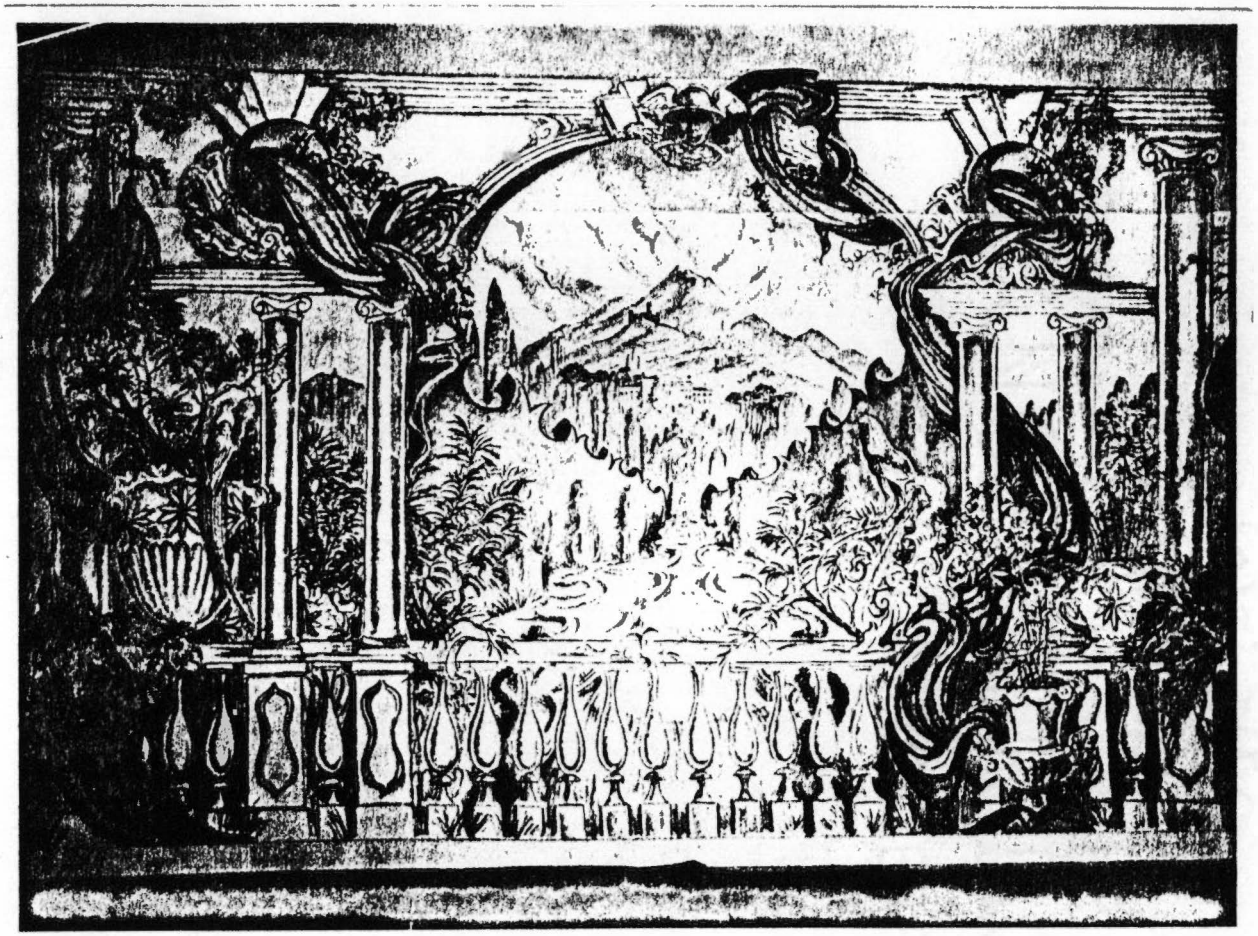


Figure II-8. West wall of "Pageant of Italy" murals.
Source: Ellen McClung Berry Collection, University of Tennessee Special Collection Library, Knoxville, Tennessee.

wedding of Italian Prince Chigi. While there, she herself became engaged to Thomas Berry, nephew to new Princess Chigi Berry, (1988).

Ellen and Thomas had met earlier and become acquainted through family introductions. Descended from a distinguished Georgian family, Thomas was nephew to the Italian Princess Ruspoli and to Martha Berry, philanthropist and founder of the Berry Schools in Rome, Georgia (Berry Collection).

Married in 1928, the Berrys traveled extensively. During their many expeditions they met and became acquainted with several artists, fellow patrons-of-the-arts and Italian royalty (Mansfield, 1988). Nearly everywhere the Berrys traveled they issued invitations for relatives and new friends to visit Tennessee and their restored country villa (Berry Collection).

Fairfax was neither the first nor the last home owned by the Berrys, but it served as an ideal backdrop for their many social and entertaining gatherings. Teas and engagements of all types and audiences were frequent occurrences at the home (Berry, 1988). Included among their many entertainments and with a glance back to its historic past was the Confederate Ball held at Fairfax Farms in October of 1957 (Mansfield, 1988). Held in honor of the engagement of Jennie D. Keeling to Randolph Mansfield, the event was complete with jazz band, velvet gowns and Confederate uniforms (Figure II-9) and the high society of East Tennessee.

The Berrys lived at Fairfax for nearly twenty years. Before it was resold, Ellen Berry applied to the National Park Service for historic recognition of the home. In 1973 their application was approved and Fairfax Farms was given an individual listing on the National Register of Historic Places. Because of its new status, architects from the Historic American Building Survey (HABS) visited Fairfax that same year and drafted plans, elevations and detail drawings of the home as it appeared in 1973 (Appendix A, pages 204-209).



Figure II-9. The Confederate Ball: the Berrys and the Mansfields.
Source: Ellen McClung Berry Collection, University of Tennessee Special Collection Library, Knoxville, Tennessee.

Thus the contributions of the Berrys to the Fairfax home were multi-faceted. Not only did their insight preserve and restore many of the home's historic features, but they reintroduced the lifestyle that Fairfax was built to house and assisted in insuring the home's continued recognition and historic value in the many years to come.

A Second Cycle of Decline

Fairfax and much of its original land, sold for $275,000 in 1973. Over a ten year period, the property's ownership changed five more times. Again due to an overall lack of upkeep, the aging home began a new cycle of deterioration. During these various ownerships, a few changes were made to the home. Sometime during the seventies wood stoves were connected to the fireplaces for an expanded heating system, and a laundry room was added to the guest house. One of the five owners installed central heating and air conditioning to the main house and kitchen. They also constructed a long series of closets in the upstairs side hallway and enclosed the back veranda into one screened and one glassed-in porch.

The Sproles Ownership

In May of 1988 Fairfax Farms was purchased at auction for $168,500 by Don and Karen Sproles of Knoxville, Tennessee (McCarter, 1988). Again, despite its disrepair and lack of maintenance, the new owners were attracted to the home's irreplaceable architecture and history (Sproles, 1988).

In variance to the Berrys, however, the home was purchased as a commercial investment opportunity. Already established professionals in the

Knoxville business community, the Sproles anticipated using the home as an additional income generator.

Research of Fairfax' history and design began in the summer of 1988, and was shortly followed by the employment of a contractor and architect to supervise the rehabilitation of the home as an historic country inn. The first phase of renovation was initiated in the fall of the same year and included repair of water damaged or deteriorating members and materials. Rehabilitation also included minor interior reconstruction of restrooms and exterior replications of altered or lost architectural features.[11]

Benefiting from a more preservationally-aware society, the Sproles' rehabilitation of Fairfax was sensitively conducted. Aiming to accord with the Standards of Rehabilitation outlined by the Secretary of the Interior, the first and largest phase of rehabilitation on the main house was largely completed in July of 1989. Additional small-scaled renovation to the main house and substantial modification of the smokehouse and guest house are scheduled to be included in future phases of renovation.

Its name altered once again, The Fairfax Inn is currently open and operating. Having redirected his own professional interests, Mr. Sproles now oversees the management of the new inn which accommodates travelers and and small conference and special event gatherings. The setting of the inn maintains its rural atmosphere overlooking grazed pastures and Douglas Lake. Likewise, the home, itself, appears largely as it did over 150 years ago. Additionally, however, The Fairfax Inn now provides an avenue through which today's computerized and fast-paced society can escape into the quiet and historic surroundings of America's nineteenth century.

11. Greater specification of the Sproles' rehabilitation is outlined in Chapter Four.

CHAPTER III

DESIGN ANALYSES

Introduction

Over its history, Fairfax has been labeled with an assortment of styles and dates of construction. Its architecture has been termed Georgian, Federal and Greek Revival, and a variety of sources have dated the home anywhere from 1825 to 1860. Design analyses clarify and validate the architectural style of The Fairfax Inn while confirming the dating of the home proposed in Chapter Two.

Specifically, data collected during historic research relating to Isaac Franklin's marriages suggests that the home was most likely built between 1845 and 1856. Included in this chapter, design analyses of the home's exterior design, interior features, room arrangement and construction methods support that estimated period of time.

Likewise, the design analyses and time period coincide with the preponderance of Greek Revival architecture spreading throughout the westlands of early nineteenth century America. This chapter, then, outlines considerable evidence supporting the author's hypothesis that Fairfax was built in the Greek Revival style. In an additional slight variance, the analyses also introduce and delineate the existence of early Victorian influences in Fairfax' design.

Due to the organized stylizing of Fairfax, this research also investigated the possibility of identifying an architect for the home. Although no primary evidence was found, several secondary sources suggest that an architect

from New Orleans was employed to design and construct the original River View home. Mrs. Saville's autobiography (1960), for example, records,

> Major Franklin's father gave the bride and groom (Isaac) a wedding gift, a large tract of land adjoining his own plantation and engaged a New Orleans architect to build a more magnificent mansion than his own beautiful home which was two miles from there.

Considering that Lawson Franklin, financier of the project, had traveled extensively and conducted trading throughout Louisiana, it is very possible that his impressions of the south's grand plantation mansions would have led to the hiring of a New Orleans architect. The design and detailing of the home, itself, strengthens the likelihood of this possibility.

An Architectural Setting

The homes of the early American colonies reflected, in a simplified and less current manner, the architecture of their mother country, England. But after the Revolutionary War, America turned away from British influences and pursued involvement and inspiration from other European countries (Pickering, 1951). Due to eighteenth century archaeological discoveries of Pompeii and Herculaneum in Italy, familiarity with ancient Roman and Grecian architecture made its way into the western hemisphere in the late eighteenth century.

Thomas Jefferson, having seen the architectural influence of ancient Rome and Greece during his political visits in France, was largely responsible for the introduction of classical forms into the young American states. Additionally, the city of Washington expounded the new classical architecture when French Major L'Enfant laid out the design of the new national capitol (Pickering, 1951).

Still, the influences of Jefferson and the capitol of Washington did not take hold in the hearts of the people until after the War of 1812. Worsened relations with Great Britain and growing sympathy for the struggling revolution in Greece fueled expanding classical sentiments. It was from this political and social setting that enthusiasm for the Greek Revival style stemmed (Kahn, 1987).

By the 1820s the Federal style in the north began to wane, replaced by the construction of homes and buildings that resembled Greek temples. In the southern colonies, there was a greater reluctance to give up the aristocratic Georgian style. But by the 1830s classical architecture was establishing roots all along the south's coastlines. Nationwide, architectural features, including pediments, columns, porticoes and the motifs and moldings of ancient Greece, were accepted and applied.

Over the next twenty to thirty years, as the region west of the Appalachians was settled by young adventurers like Lawson Franklin, the Greek Revival influence spread from the coastlines, up along the Natchez Trace and over the Alleghenies into the Ohio and Tennessee Valleys. By the late 1830s, Greek Revival architecture had made its way into Tennessee. In 1844, the nationally-recognized architect, William Strickland moved from Philadelphia to Nashville, and brought with him increased prestige and popularity for the stately classical manner. Consequently, the 1840s and 1850s were a time when wealthy families of Tennessee were "competing with one another as to which could build the finest house" in the new style (Cochran, 1946). These homes included Belle Meade in Nashville, the Hunt Phelan House in Memphis and Rattle and Snap just outside of Columbia, Maury County (Cochran, 1946).

In remote and rural East Tennessee, the classical influences were expanding as well. In Knoxville, the eastern region's largest city, the Asylum for the

Deaf and Dumb (which later housed City Hall) was built in in 1848, complete with a two-story pedimented portico, massive Ionic columns and interior moldings typical of the Greek Revival period. Elsewhere in East Tennessee, Greek Revival forms were applied to the Masonic Temple in Rogersville, built in 1839 , and the courthouses in Jefferson and Roane counties, erected in 1845 and 1853 respectively (Patrick, 1981).

The town of Leadvale, where the Franklins lived, was situated about forty-five miles east of Knoxville and approximately thirty miles west of Rogersville. Yet even in this somewhat isolated location, the Franklin family would have had the education and the surroundings to become acquainted with the Greek Revival style. Additionally, Lawson Franklin would most likely have had a visual, if not personal, acquaintance with the fashionable styles of the wealthy as he traveled and conducted land and slave trading throughout several southern and eastern states. Consequentially, it is not at all improbable that the vogue Greek Revival style of his son's home was chosen to reflect the prominent position and wealth of the Franklin family.

The Exterior Analysis

Feature Comparisons

The first analysis reviews and compares each of Fairfax' most distinguishing external features with historically documented examples and standards of Greek Revival architecture. In examining the exterior facades of Fairfax, there are several features which corroborate the home's primarily Greek Revival design.

Among the first and most noticeable exterior elements are the tall, white pilasters symmetrically positioned on all four sides of the home (Figures

III-1-4). Although the Greek Revival period generally featured full columns or pillars, pilasters were not uncommon, especially in the northern region of the country (Grow, 1951). Built in 1832, the Hiram Sibley House in Rochester, New York represents the use of elongated, Grecian pilasters on the exterior facades (Figure III-5). In the case of the Sibley house, the pilaster design has evolved from the Ionic order of architecture, whereas at Fairfax, the pilasters stem from the Doric order. The McAlesters' Field Guide of American Houses also illustrates examples of the extended and simplified Doric pilasters as an exterior component of many Greek Revival homes (Figure III-6).

A second Greek Revival element evidenced on the Fairfax facade is the arrangement of broad molding and geometric fretwork around the exterior doors (Appendix A, page 208). These features correlate closely with descriptions of Greek Revival exterior details outlined in Howard Major's book, The Domestic Architecture of the Early American Republic.

> The usual form of doorway included sidelights with a squared transom . . . . Doorways were frequently framed with square antae with intermediate columns on axis with the mullions of the side lights. . . . Often the square antae framed the simpler doorway without the intermediate columns. Then too they were framed with fluted and reeded architraves with corner blocks and centre [sic] blocks in place of the key (Major, 1926, pp. 65-66).

Examples in the McAlesters' field guide illustrate antae, fluting, moldings, transoms and sidelights similar to those details incorporated into the doors at Fairfax (Figure III-7). The windows exhibit comparable geometrical and fret details as are found on the doors (Figure III-8). Again, examples in the McAlesters' field guide relate closely in lintel design, in a six-over-six double-hung configuration and in overall simplicity and proportion to the windows on the Fairfax home (Figure III-9).



Figure III-1. West elevation of Fairfax.



Figure III-2. South elevation of Fairfax.

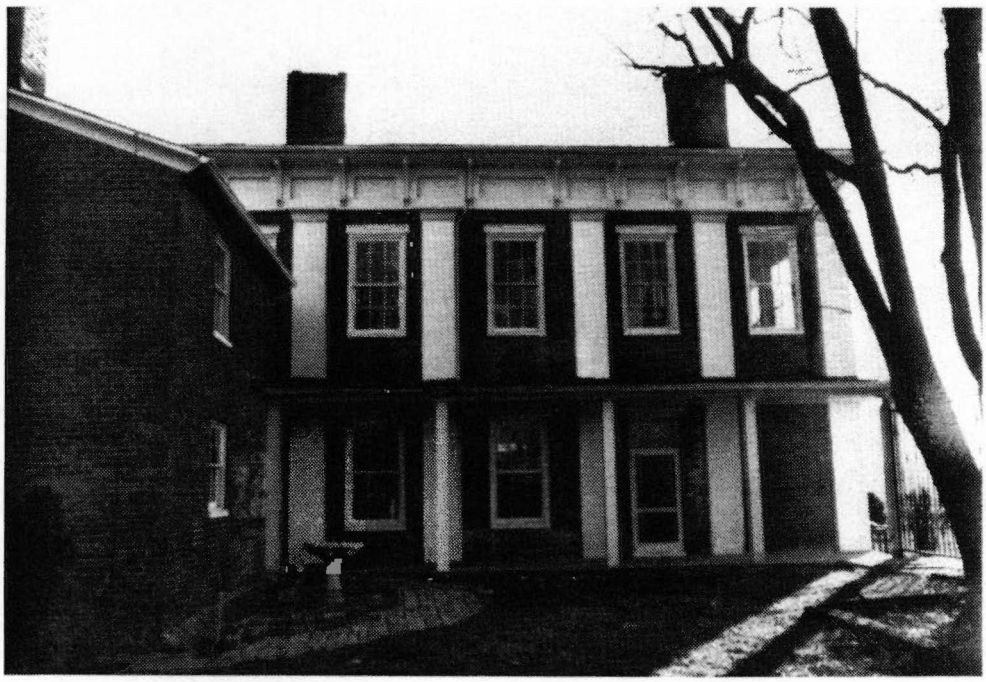


Figure III-3. East elevation of Fairfax.



Figure III-4. North elevation of Fairfax.



Figure III-5. Hiram Sibley House, Rochester, New York.
Source: Federal Tax Provisions to Encourage Rehabilitation of Historic Buildings. Heritage, Conservation and Recreation Service, U. S. Department of the Interior. August 1979. p. 45.

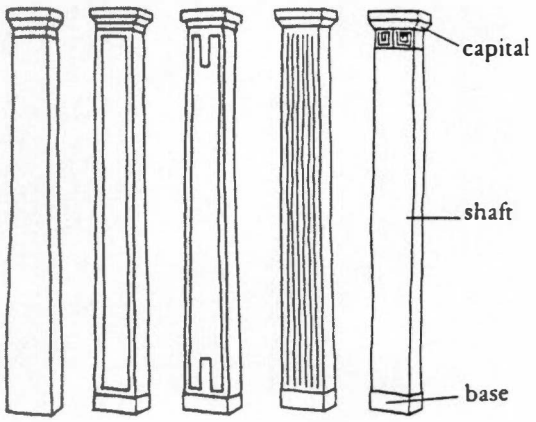


Figure III-6. Pilasters of the Greek Revival period.
Source: Virginia and Lee McAlester. A Field Guide to American Houses (New York: Alfred A. Knopf, 1984), p. 185.

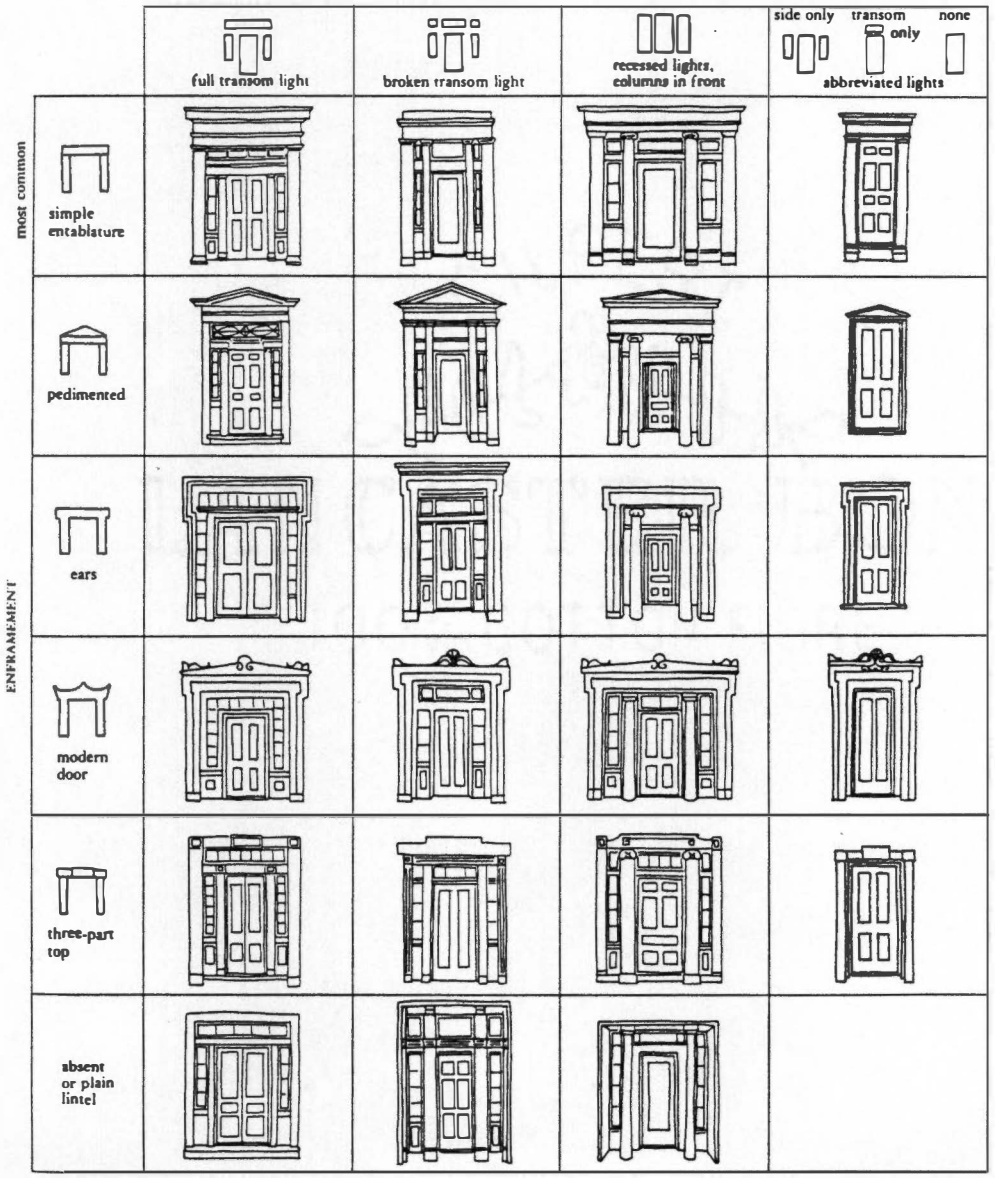


Figure III-7. Doors of the Greek Revival Period.

Source: Virginia and Lee McAlester. A Field to American Houses (New York: Alfred A. Knopf, 1984), p. 181.

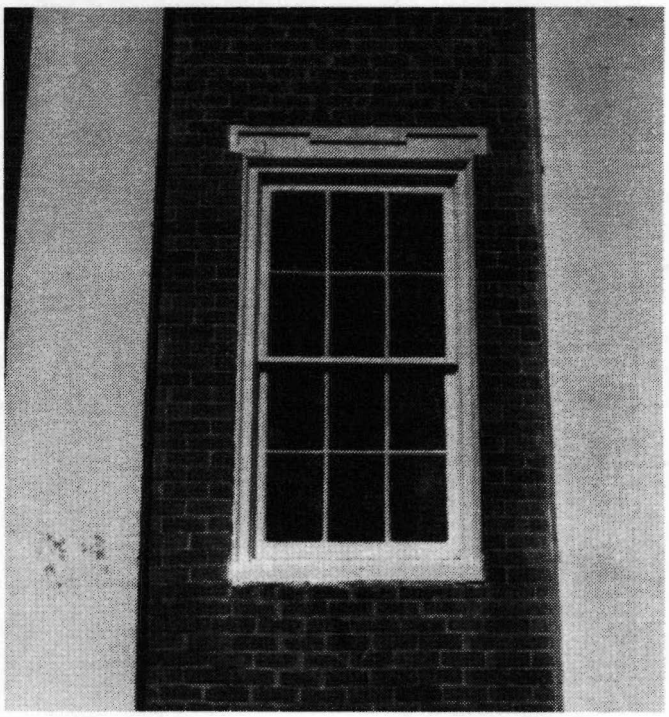


Figure III-8. Fairfax window.

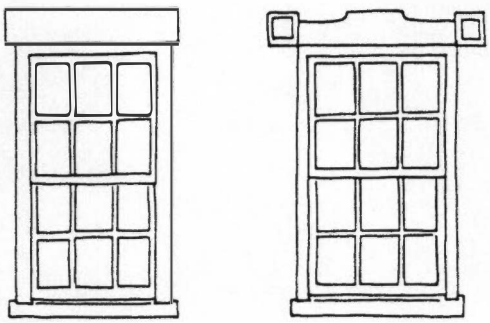


Figure III-9. Greek Revival window details.

Source: Virginia and Lee McAlester. A Field Guide to American Houses (New York: Alfred A. Knopf, 1984), p. 185.

None of the referenced examples are identical to the windows and doors at Fairfax. The designs are unique to the home; but the general form and organization of their elements are quite similar to the details depicted in the compared examples.

Historic research conducted on the Fairfax home uncovered additional Greek Revival features which are now missing and presumedly destroyed. In the University of Tennessee's Special Collection Library, a photograph of Samuel Shaver's painting of River View was found. The black and white photograph is believed to depict the late 1850 or early 1860 appearance of the home (Figure III-10). Although Mr. Shaver's style of painting is not entirely distinct, it is discernible that the home's exterior once included porticoes on at least three sides. These porticoes were simple and supported by plain, Doric-like columns.

Three types of porticoes are most associated with the Greek Revival period:

1. a two-story colonnade that extends the entire width of a building (and sometimes wraps around the perimeter of a home),
2. a two-story, columned porch projecting from the center portion of a facade and
3. a one-story, columned projection over a center entryway (McAlester, 1984).

Fairfax' porticoes are of the third and least pretentious variety. And with the addition of a railing along their roof's edge, the porticoes functioned as balconies to the second story corridor and private rooms of the home.

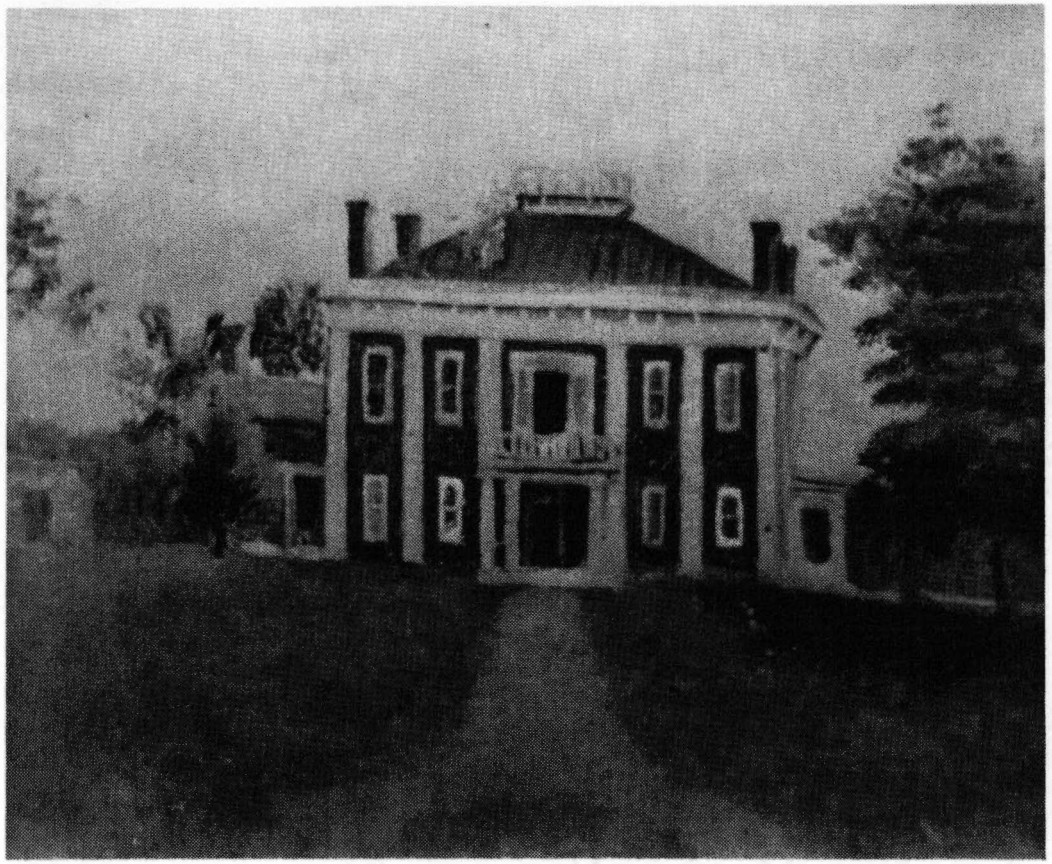


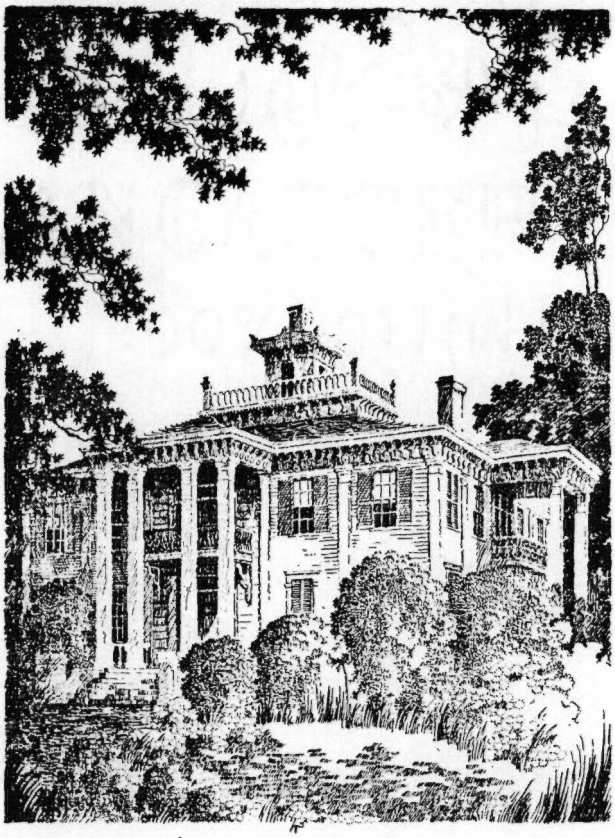
Figure III- 10. Portrait of "River View" c. 1862.
Source: Ellen McClung Berry Collection, University of Tennessee Special Collection Library, Knoxville, Tennessee.

Another railing that ran along the perimeter of a deck on the roof is also missing from the home's exterior design. The roof-top deck (sometimes referred to as a "widow's walk" or "captain's walk") and its roofed counterpart, the cupola, were common features on many Greek Revival homes, especially in the south. Several southern homes included in J. Frazer Smith's book, White Pillars, depict the popular use of "widow's walks" and cupolas in Greek Revival exterior design (Figure III-11).

A low-pitched hipped roof was another common characteristic of the Greek Revival style, particularly in southern regions (Kahn, 1987). A prominent feature at Fairfax, this roof form was also employed in the initial development of the oncoming Victorian style. Pattern books by Oliver Smith and Samuel Sloan dating from the 1850s illustrate how the low-sloping hipped roof was common to many Victorian homes just emerging as a new form of American architecture (Figures III-12 and 13).

These figures also delineate the deepening of the eaves and frieze underneath the roof, another characteristic feature of the late Greek Revival and early Victorian style. Frequently ornamental, scrolled brackets served to support the extended eaves. Renee Kahn, in an article entitled "Greek Revival," elaborates; it was not unusual that "post-1850 versions of the Greek Revival have large, curvilinear brackets under overhanging cornices, influenced by the Italian Villa style (Kahn, 1987)." These brackets of early Victorian influence are also a component of Fairfax' exterior detailing (Figure III-14) and indicate that the home was crafted to incorporate newly-fashionable brackets in conjunction with a well-established Greek Revival design.

Several other homes located in Jefferson County depict similar architectural features to those found at Fairfax. The Plethora house (also known as the Keil or Litz house), situated about three miles south of Fairfax, is believed to



Carroll County, Mississippi MALMAISON 1845

Figure III-11. "Widow's walk" incorporated into Southern Greek Revival architecture.

Source: J. Frazer Smith. White Pillars (New York: Helborn, 1941), p. 98.

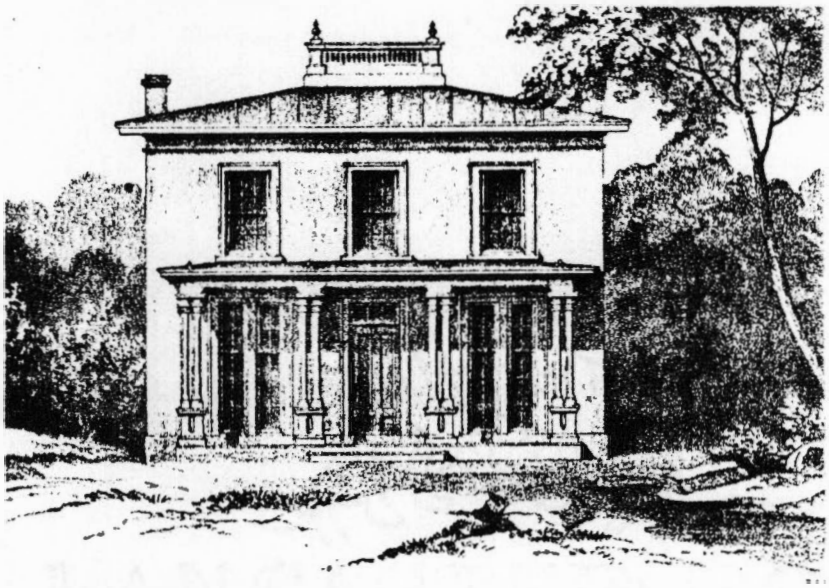


Figure III-12. "A Plain Villa" an early Victorian home.

Source: Samuel Sloan. A Model Architect. Vol. I (Philadelphia: E. C. Jones and Co., 1852), design XI, pl. XLVIII.



Figure III-13. A second pattern book comparison.

Source: Oliver P. Smith. The Domestic Architect. 1854: rpt. (New York: The American Life Foundation, 1978), pl. XIX.



Figure III-14. Frieze, brackets and overhanging eaves at Fairfax.

have been built about ten years after Fairfax by William Moore, father to the William Moore who shot Captain Dunn in 1891. Like Fairfax, Plethora (Figure III-15) features a low pitched roof and deep frieze, with slightly more ornate brackets .

Further comparisons reveal a significant similarity in the arrangement of the two homes' entry doors. Although Plethora's front door is simplified, the same general proportions, sidelights and transoms, and Grecian influence are apparent (Figure III-16). Inside, Plethora's resemblance to Fairfax continues. The general layout of rooms, a spiral staircase, the construction of its fireplaces and the details of the door trim, though less ornate, are all very similar.

Since the Moores and Franklins were neighbors, it is speculated by the author that the Moores may have patterned their home after the Greek Revival style introduced at Fairfax. The more Victorian detailed porch on Plethora indicates that, although its general form is Greek Revival, a greater Italianate influence had found its way into East Tennessee by the time the Moore home was built.

Squirewood is another similarly-styled home located at Dandridge, Jefferson County's county seat. Believed to have been built about 1858, this home displays pilaster, roof, eaves and bracket forms that equate closely with those seen at Fairfax (Figure III-17).

Another comparison of a locally built Greek Revival home is the French Broad Farm (also known as Holly Oaks). Even though it was recently destroyed by fire, a photograph of the home (Figure III-18) depicts that its facade once featured the similar roof, frieze and door types as are characteristic of Fairfax.

Common in a comparison of all the homes is the use of red-brown brick. Although wood was often the material used on Greek Revival homes in the



Figure III-15. Plethora, Jefferson County, Tennessee.



Figure III-16. Greek Revival sidelights, transom and details on Plethora's front door.



Figure III-17. Squirewood, Dandridge, Jefferson County, Tennessee.

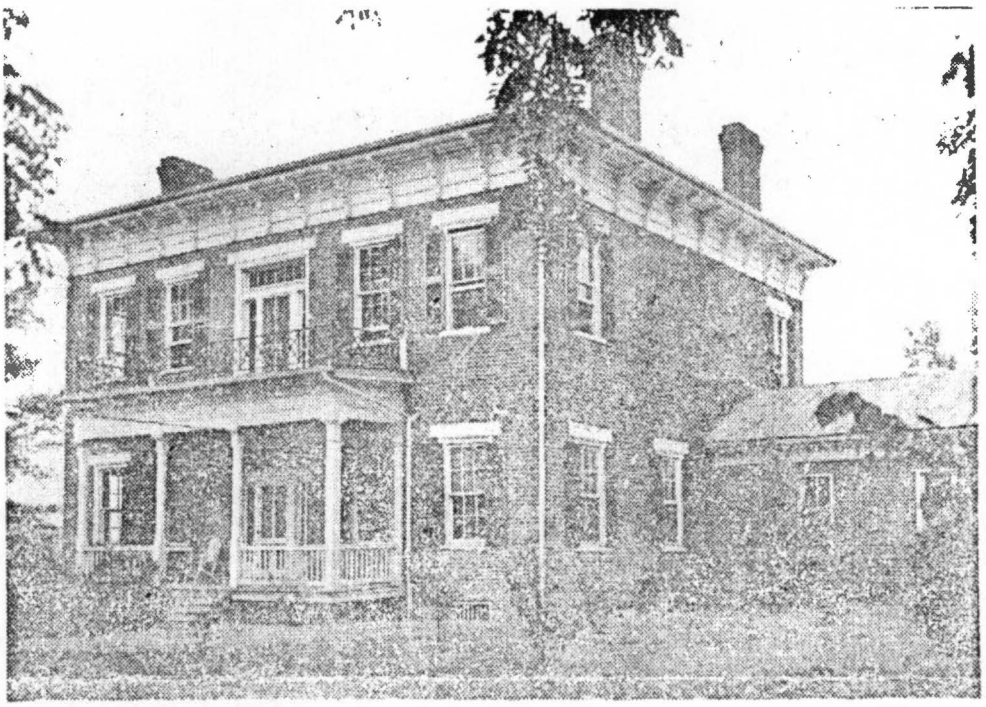


Figure III-18. The French Broad Farm, Cocke County, Tennessee.

Source: Powell Lindsay, "East Tennessee's Largest Industry Grew from 3-Walled Newport Canning Plant," Knoxville News-Sentinel, 7 June 1964, p. C1.

north, southern plantations were principally built of brick. J. Frazer Smith (1941, p. 230) explains that in Tennessee, a house of wood

> . . . would have cost more than a good house of Tennessee clay brick, admittedly in those days the best building material. So we conclude that the raw materials available determined more than any other factor what kind of houses predominated in any vicinity.

According to the oral history of Franklin descendants, Fairfax was built of bricks made and laid by slaves (Saville, 1960). This method of labor was common among nearly all Tennessean home owners wealthy enough to own slaves.

In addition to the main house, the Fairfax property also included a separate kitchen and smokehouse. A 1973 site plan of the property illustrates the layout of these structures (Appendix A, page 204). The kitchen, later connected by a vestibule constructed during the Berry restoration, was located just a few feet from the northeast corner of the house. More distinctly separated, the smokehouse sits approximately forty feet from the northwest corner of the home. On its south wall, a diamond brick-laying pattern appears to have provided the building's original ventilation. This same pattern is seen on other historic smokehouses in the state, including Fairview and Hamilton Place in Middle Tennessee (Cochran, 1946).

The separation and location of each outbuilding is typical of many nineteenth century plantations. Since cooking was conducted over an open flame in the kitchen fireplace, there were two primary reasons for separating the kitchen from the main portion of the home. First, it prevented overheating the house during the long, hot summers characteristic of the south. Secondly, the separation hampered fires, which frequently grew out of control, from engulfing and destroying an entire home.

The existence and location of the Fairfax smokehouse is typical as well. Very common in the south was the placement of outbuildings flanking the main home (Morrison, 1952). The symmetrical arrangement, based upon Andrea Palladio's fifteenth century Renaissance designs, was revived and highly developed in Great Britain as early as the seventeenth century. Fifty years later, the Palladian house plan was adopted by the wealthiest American colonists and remained popular for over a century. Most often the extended wings or outbuildings were used for the housing of slaves, guests or carriages, but they often served as smokehouses or plantation offices as well (Morrison, 1952). Variations of the symmetrical outbuilding arrangement are illustrated in the plans of Mount Pleasant, Mount Airy and Carter's Grove estates (Figure III-19).

In view of the fact that the front approach and facade of Fairfax are so distinctly symmetrical and formal, it is unusual for its smokehouse to be without an identical mate on the opposite, south side of the home. If the Franklins *did* originally employ a trained architect, it would increase the likelihood that a twin to the smokehouse once balanced the approach to the home. However, because the soil around the home was re-terraced, leveled and landscaped during the Berry renovation, there is no visual evidence that a separate building stood to the southwest of the home. Archaeological investigation is necessary in order to confirm or negate whether another brick structure might once have existed.

Another characteristic of the Greek Revival style was its grand and spacious scale. Although Fairfax is much smaller than its northern counterparts, it does exhibit the stately, Palladian scale. Elongated pilasters amplify the home's already significant height, while the wide frieze and evenly spaced windows and doors extend the horizontal lines of the home.

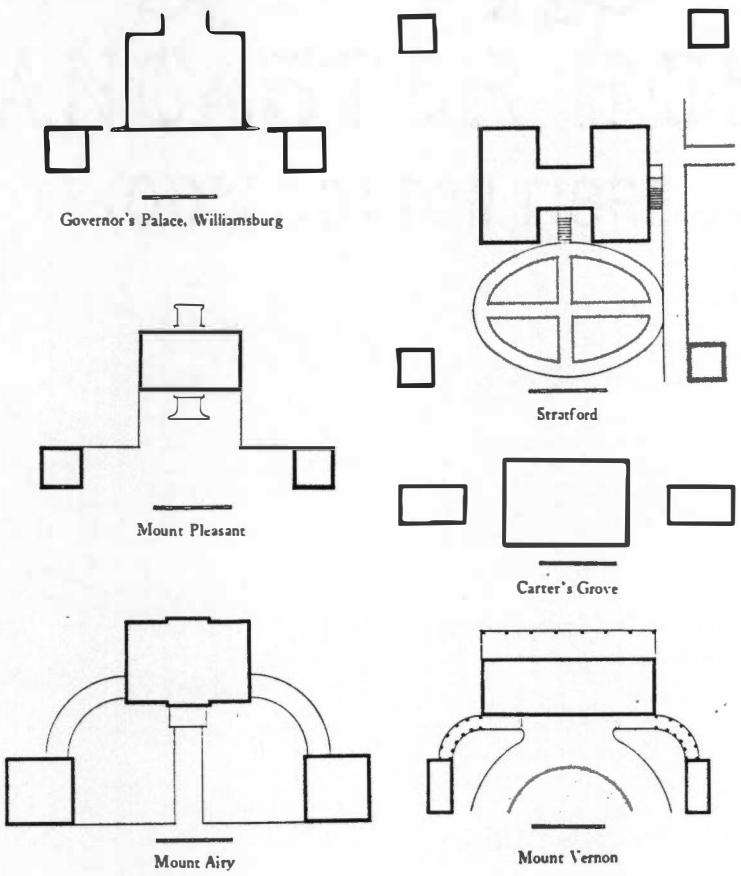


Figure III-19. Palladian-influenced homes with symmetrical outbuildings.
Source: Fiske Kimball, Domestic Architecture of the American Colonies and of the Early Republic (New York: Dover, 1966), p. 80.

Based upon design features still intact and those missing, but identifiable, an exterior analysis endorses the supposition that Fairfax was built in the Greek Revival style and during a time when Victorian influences were being introduced. James Patrick, in his extensive survey of Tennessean architecture, infers an even stronger preponderance of Victorian design. In referring to Italianate plantation homes, he describes one subgroup as:

> . . . a wooden bracketed villa, complete with belvedere, of a type common in the Lower South, especially along the banks of the Mississippi, in the 1850s. Although the type was never so popular in Tennessee, it was represented during the decades preceding the war by the William S. Campbell house in Franklin (c. 1840?), Isaac W. R. Franklin's Riverview (c. 1850) in Jefferson County and the Christopher H. Smith house, built about 1859 in Clarksville. (Patrick, 1981, p. 165)

While there is significant evidence of early Victorian stylizing, this researcher maintains that the majority of Fairfax' architectural details, as previously outlined, are Greek Revival. This choice of architectural design is endorsed by the popularity of the Greek Revival style in eastern Tennessee during and just prior to the time span proposed for Fairfax' construction.

Pre-1950 Alterations and Additions

The past 150 years have brought several changes to Fairfax' exterior. The first suspected addition was a veranda built on the rear facade overlooking the river. From its construction , it appears that the veranda's rafters were set into recesses carved from the bricks between first and second story windows. The roofing material of the veranda, still existing in 1989, is a standing seam material believed to date back to 1860-1880 (Coker, 1988). The account of Lillian Saville's birth at Fairfax in 1878 records that the back veranda existed at that time (Saville, 1960).

A photograph of the Franklin/Dunn family outside of their home shows that the front portico was still intact c. 1880 (Zirschky, 1989). Sometime thereafter, however, and by the mid-1920s, the three original porticoes were torn down. The west portico was replaced with a poorly constructed porch (Figure III-20), and a veranda was added to the home's north side.

Under the revamped north veranda, there is supportive evidence of additional reconstruction. Marring of the bricks on the kitchen wall is one significant sign of change. And an extending lintel above the north door is another indication that the north wall has been modified. It appears that either the lintel was not or could not be shortened when a door was placed where a wider door or window had once been. Reworking of the bricks and mortar around the door also indicate that a replacement has occurred (Figure III-21).

It is not known whether these changes were done in the many years prior to or during the 1954 restoration. The researcher recommends that further investigation, perhaps by an archaeologist, could provide a more accurate answer regarding when the reconstruction on the north side took place.

A 1942 tax map of the River View property shows that there were several outbuildings to the northeast of the home: an outhouse, a log home and a chicken house. (Figure III-22). A few of these are vaguely visible in Mrs. Berry's photographic collection, but because the structures were made of rough wood planking and in poor condition, they are believed to have been torn down in the 1950s.

Alterations and Additions During the Berry Ownership

The Berrys made numerous changes to the property during its 1954 renovation. They added a double garage and small apartment to the north side

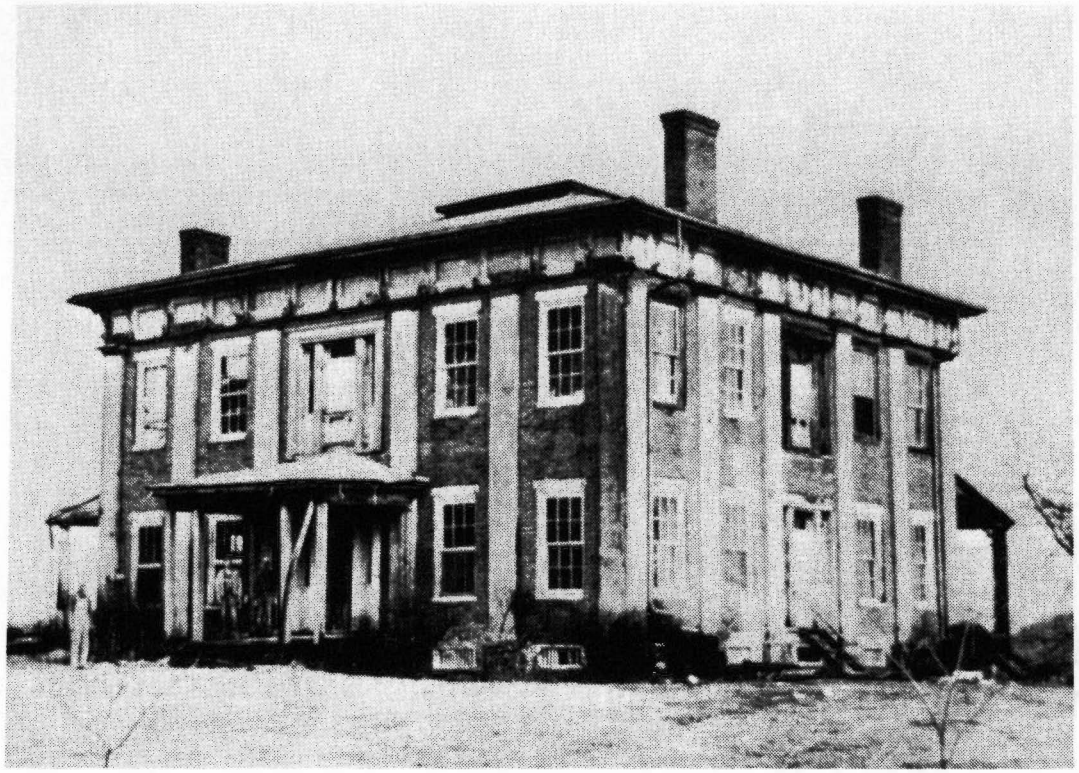


Figure III-20. Fairfax c. 1946.
Source: Gifford A. Cochran. Grandeur In Tennessee (New York: J. J. Augustin, 1946), p. 79.

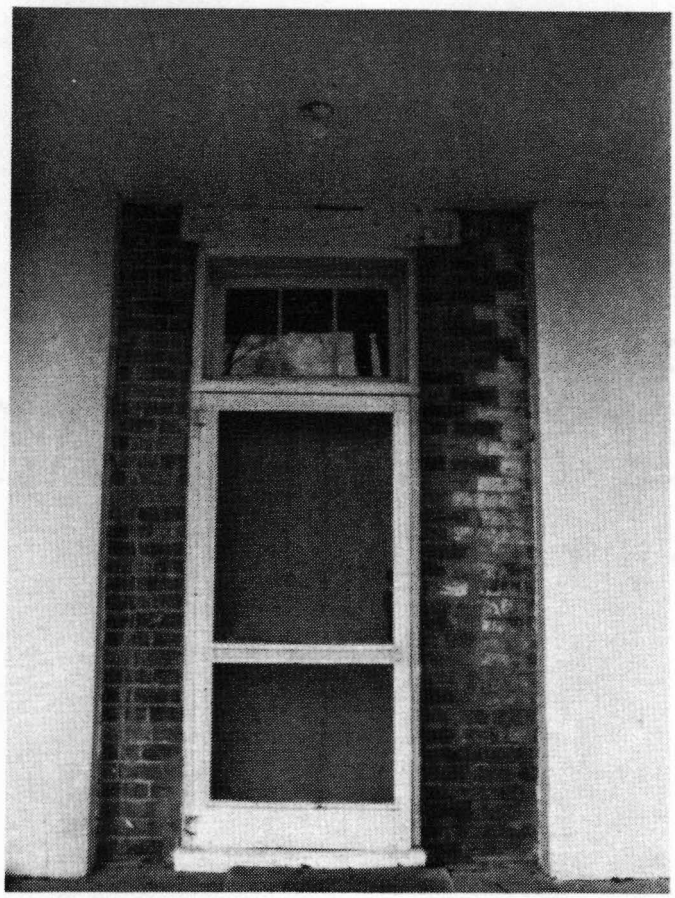


Figure III-21. Extending lintel and reworked bricks surrounding north door.

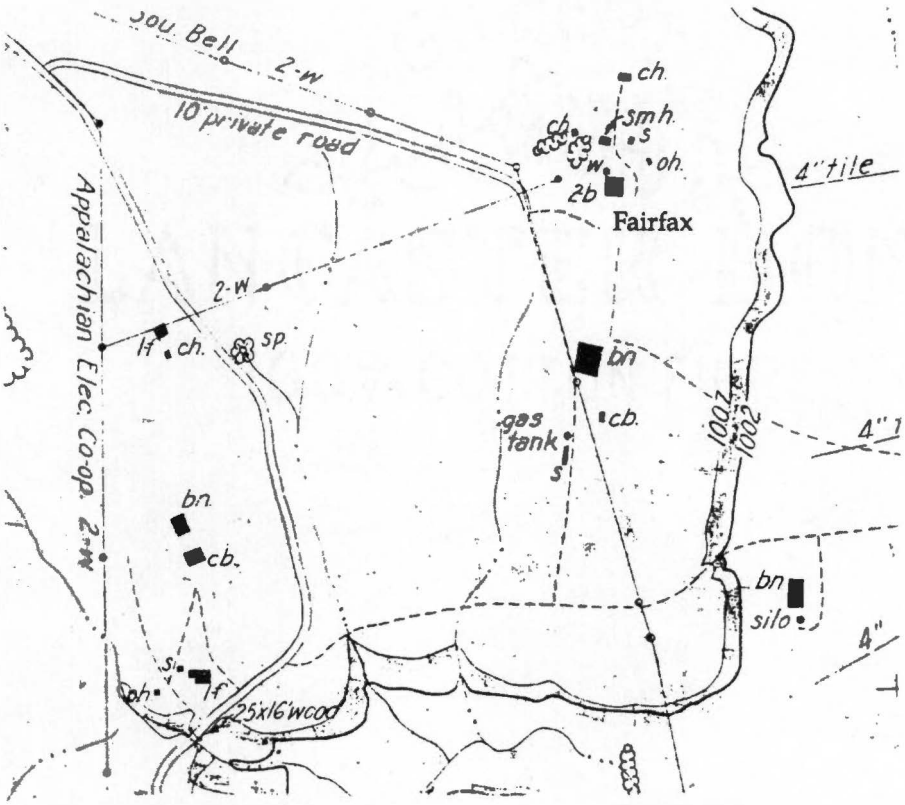


Figure III-22. Bird's eye view of the Fairfax property in 1942.
Source: Tax Assessor's Office, Jefferson County Courthouse, Dandridge, Tennessee.

of the smokehouse (Figure III-23 and Appendix A, page 213). The brick for these additions was a fairly close match, but it has a flatter color and a thicker cement mortar which matches repair work on the original home. The workmanship of the appendaged garage is considerably less fine than the brick-laying done over a century earlier by the slave craftsmen.

A new guest house was also built to the north of the main house (Figure III-24). Set back from the smokehouse, the guest house looks out over Douglas Lake. Originally called "The Orangery" because it was designed after an English prototype (Berry, 1988), the new home was used to house guests during the spring and summer and the Berrys, themselves, during the winter months. Small in scale, the plan to the guest house included a living room, one bedroom and bath and a kitchen large enough to accommodate informal dining (Appendix A, page 214).

Since the original front portico had already been replaced when the Berrys purchased the home in 1953, the makeshift porch was torn down, and new serpentine brick steps took its place. No rebuilding of the original porticoes or widow's walk was done.

Several other elements of the home had suffered from a lack of maintenance over the years. The frieze, eaves and brackets of the exterior were badly decayed (Figure III-20, page 69). Most of these details were repairable, but some had to be replaced before sanding and repainting.

Also in need of renewel were several of the home's window sills. When too thoroughly damaged, a few sills were replaced with poured concrete and painted white to match the original wood sills. Several broken window panes were replaced as well.

Photographs taken before reconstruction work began exhibit a back veranda (Figure III-25), believed to have been constructed shortly after the

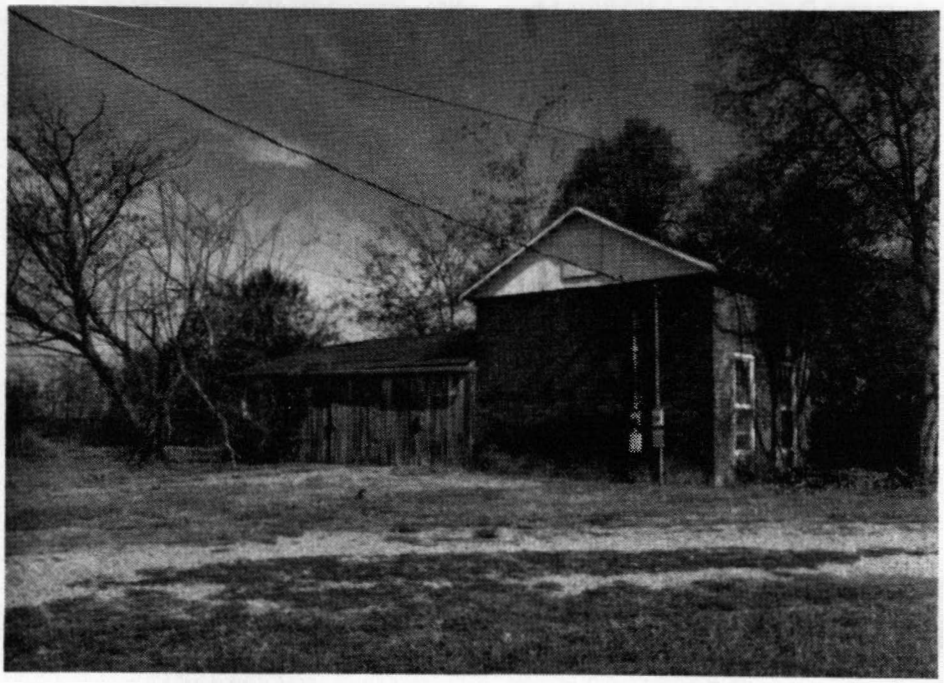


Figure III-23. Original smokehouse and added garage.



Figure III-24. South facade of guest house.



Figure III-25. Rear veranda prior to Fairfax' 1954 renovation.
Source: Ellen McClung Berry Collection, University of Tennessee Special Collection Library, Knoxville, Tennessee.

main house. Despite the poor condition of its materials, the veranda was consistent with the house's use of early Victorian, decorative brackets. In conjunction with the Berry renovation, the porch's pillars were rebuilt, but did not include the bracket detailing.

Repointing of the mortar was done on most of the home's walls and is especially evident underneath the windows on the front (west) facade. Shifting of bricks and the decay of mortar over time may have necessitated this repair work. Similar repointing is also visible on the south wall of the smokehouse where two windows were added.

The red, metal roof on the main house today is not original. However, the new surfacing material, when compared with Samuel Shaver's original painting of River View, appears to duplicate a vertical seaming in the roof's earliest fabric. Several southern Greek Revival homes, including Tennessee's Hunt Phelan House (Figure III-26), have a similar appearance (Cochran, 1946).

In summation, design research of Fairfax indicates that due to many years of neglected usage, nearly every architectural element required some repair or alteration during the 1954 renovation. For the most part, however, the materials and methods of renovation were sensitively handled during a decade when the practice of preservation was still immature. Hence, when the Sproles purchased the home in 1988, Fairfax, with its many Greek Revival features, remained largely intact and in good condition.

Interior Analysis

The interiors of River View closely align with its exterior features in designating a Greek Revival style. Fortunately and unlike many historic houses, much of the home's original interior stylizing remains intact. These interior

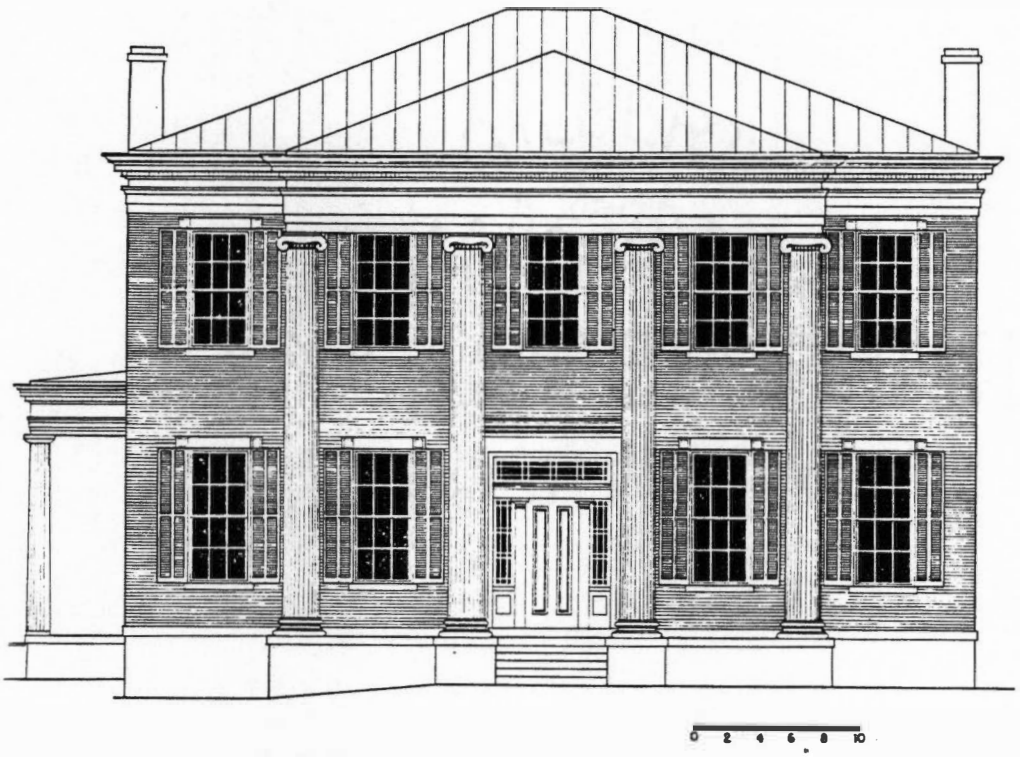


Figure III-26. The Hunt Phelan House, Memphis, Tennessee.
Source: Gifford A. Cochran. Grandeur In Tennessee (New York: J. J. Augustin, 1946), p. 65.

features include, not only the decorative trim and materials of the home, but its volumetric spaces and room placement as well.

Fairfax' Dimensions and Floor Plan

Not including the outbuildings, the home's dimensions measure roughly fifty-five by fifty-five feet and contain nearly 5600 square feet of floor space on the main two levels. Each bedroom and parlor within the home measures approximately eighteen by eighteen feet. The main corridor running from the front entrance to the back door has a width of thirteen feet and a length of forty feet.

The kitchen is sixteen by eighteen feet and contains approximately 575 usable square feet on the two upper levels. The nearby smokehouse shares similar dimensions of eighteen by eighteen feet.

The room layout of Fairfax was, for the most part, quite typical of Greek Revival homes (Appendix A, pages 202-203). Although the four room plan with a central hallway was common from the predominant Georgian architecture of the 1700s to the establishment of the Victorian era in the latter 1800's, it was particularly suitable to the inherently simple and square nature of the Greek Revival period (Pickering, 1951). Customarily a straight, wide corridor split the two rooms on the home's right from the two rooms on the left, as it ran from the front to the rear entrances. The tee-shaped corridor found at Fairfax is a little unusual, but similar hallway arrangements are found in other wealthy Tennessean homes built between 1830-1850. Plans of Andrew Jackson's Hermitage and the unrelated Isaac Franklin's Fairview, both near Nashville, include a tee-shaped hallway (Figures III-27 and 28).

These plans also reflect the importance of porticoes or verandas on the front and rear, if not on all, sides of the home. Much more prevalent in the

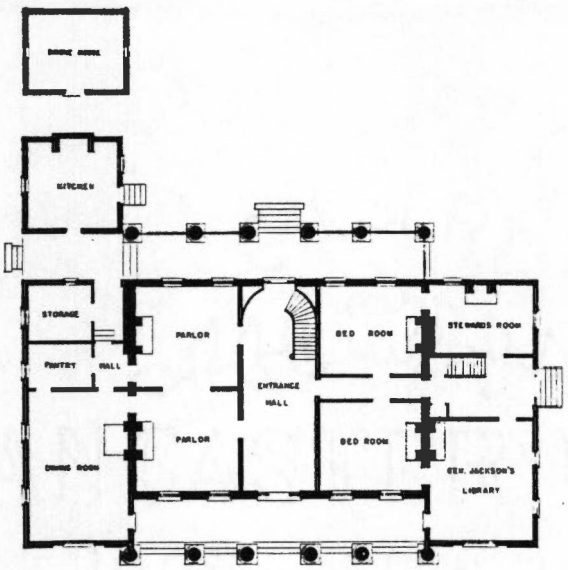


Figure III-27. Floor plan of The Hermitage, Nashville, Tennessee.
Source: Gifford A. Cochran. Grandeur In Tennessee (New York: J. J. Augustin, 1946), p. 51.

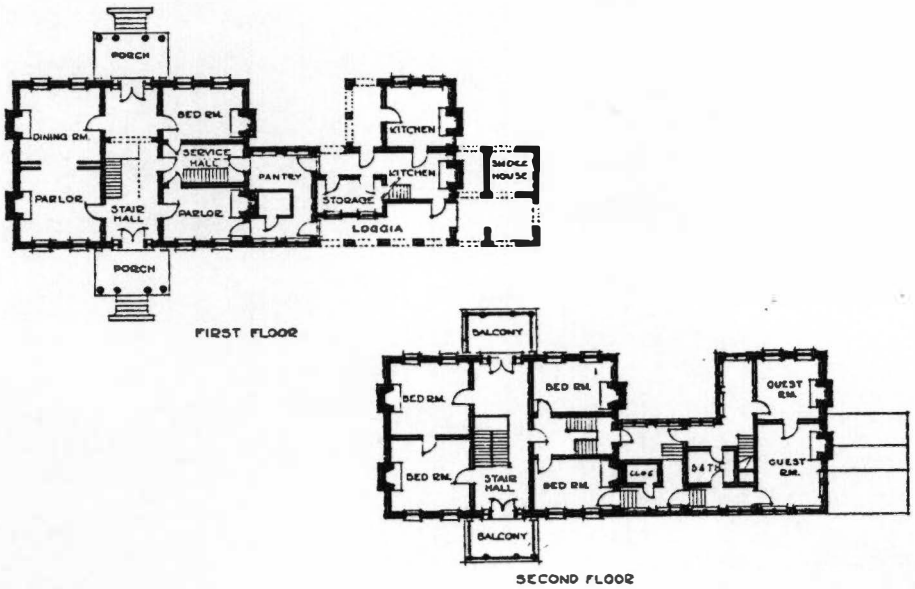


Figure III-28. Floor plan of Fairview, Nashville, Tennessee.Source: J. Frazer Smith. White Pillars (New York: William Helborn, 1941), p. 41.

south due to its milder climate, the outdoor living space was a popular and functional feature of mid-eighteenth century architecture (Ross, 1967).

The Hermitage and Fairview plans also delineate the use of a second and smaller staircase off of the main corridor. A reflection of status, these staircases were used by servants or slaves; the grand staircases were reserved for family or guests. Extremely prevalent throughout the south, no evidence of a servants' staircase accessing the second floor has been identified in the main house of Fairfax. Although it would have been highly unusual, it appears that the Franklins' slaves used the main stairway to service the ballroom and upstairs bedrooms.

The second floor ballroom is one of Fairfax' most unique features. Unusual in the north, second-story ballrooms were common in the southern states, especially along the coastlines (Blakemore, 1988). Due to the warmer and more humid climate of the region, public rooms, including the ballroom, were often located on the upstairs level where the home's occupants could best take advantage of the summer breezes.

Several other elements of the home's plan are characteristic of the mid-eighteenth century also. These include:

-- fireplaces located on the exterior wall of each main room. This location was especially common in the the southern homes (Figures III-28, 29).

-- spiral staircase located as a focal point and situated in the center of the main corridor (Figure III-27, page 78).

-- broad entry corridors (Figures III-27-30).

-- two story height with a large attic at the third level, often culminating in a cupola or roof-top deck (Figure III-31).

-- symmetrical location of windows within interior spaces (Figures III-27-30).

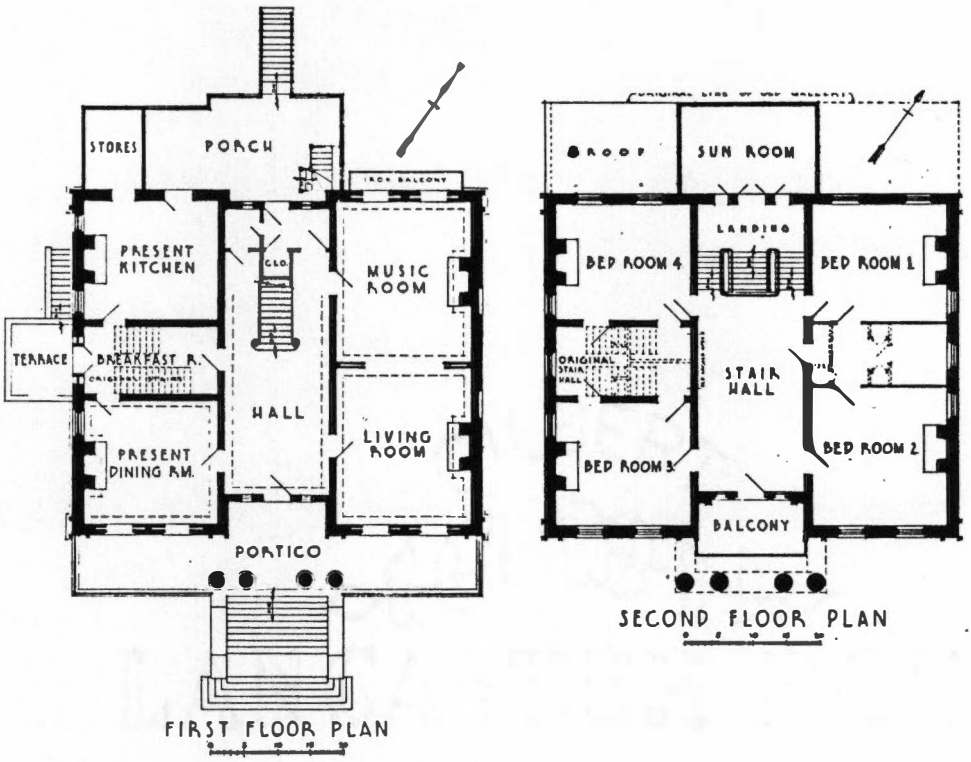


Figure III-29. Floor plan of the Foster Home, Courtview, Alabama.
Source: Ralph Hammond, Antebellum Mansions of Alabama (New York: Architecture Book Publishing Co., 1951), p. 42.

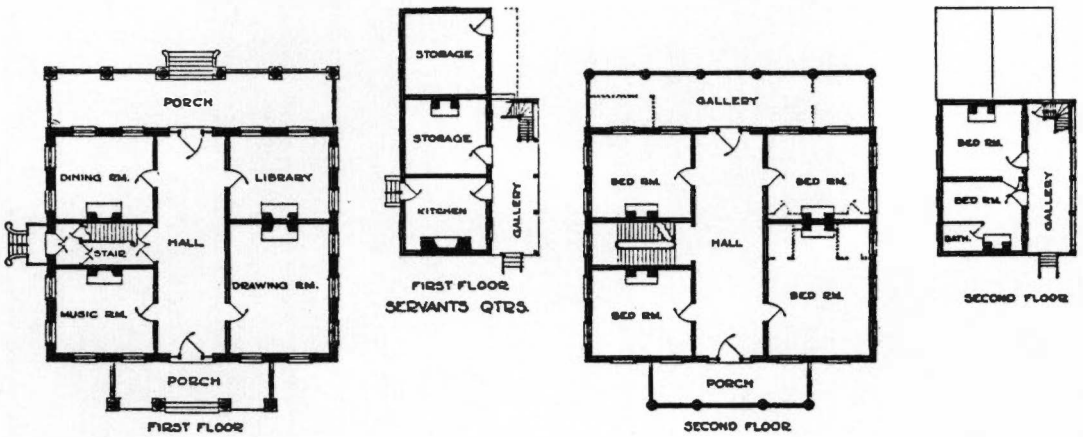


Figure III-30. Floor plan of the Arlington Home, Natchez, Mississippi.
Source: J. Frazer Smith. White Pillars (New York: William Helborn, 1941), p. 117.

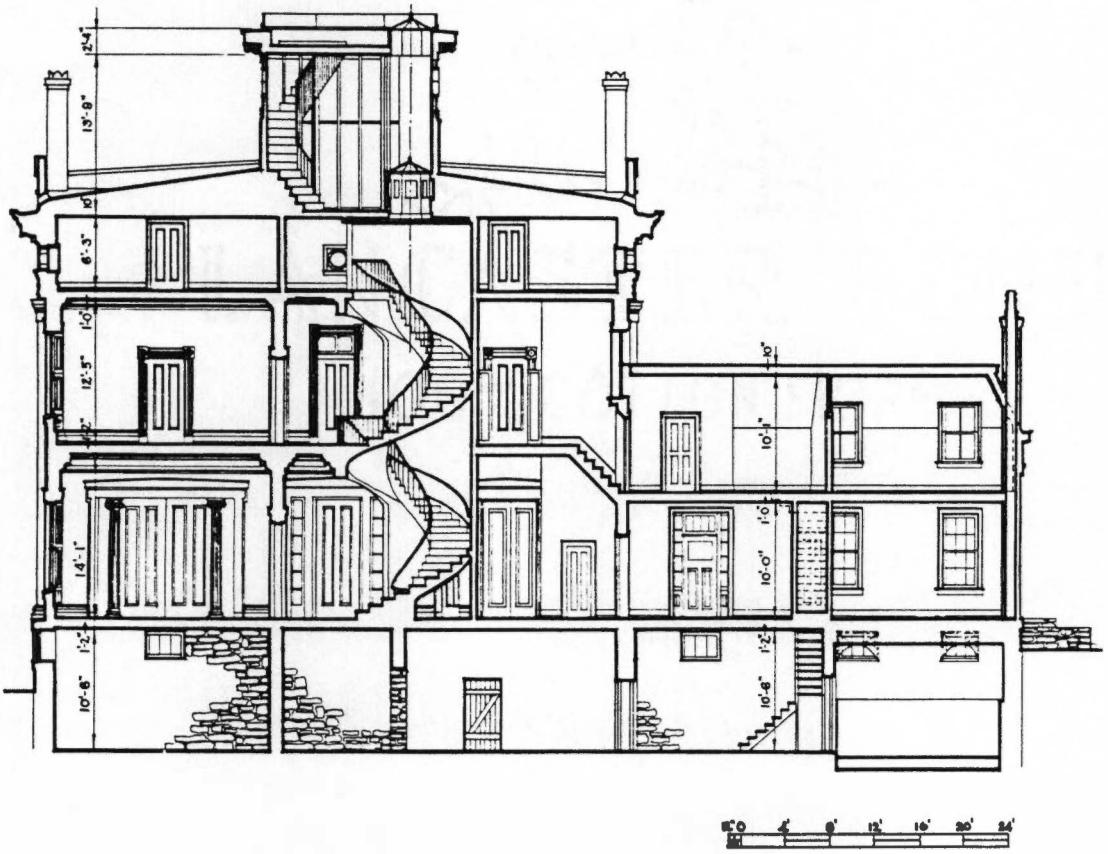


Figure III-31. Section of the Lanier Home, Madison, Indiana.
Source: Lawrence Grow. Classic Old House Plans (Pittstown, New Jersey: The Main Street Press, 1978), p. 34.

The secondary spaces at Fairfax are somewhat unusual. On each floor a smaller room is nestled between two larger rooms. The smaller upstairs room is located behind the stairs and between the ballroom and the back bedroom. On the first floor, the secondary space is located between the northwest bedroom and the dining room (Appendix A, pages 202-203). Based on interviews with Mrs. Berry (1988) and Franklin descendant, George Herbert Prate (1989), this first floor room is believed to have once served either as antebellum dressing chamber or as servant quarters, while the one upstairs may have been another dressing area or a nursery. Although these ante-chambers are not found in many Greek Revival homes, similarly sized and located rooms were incorporated into Jefferson County's Plethora and the Nicely home of northeast Knoxville.

The kitchen structure also features three levels, each equipped with a large wood-burning fireplace. Unlike the main house, the kitchen has a full basement, believed to have once housed as many as twenty slaves. The only entrance to this basement area is down the stairs located on the exterior rear wall of the building.

On the kitchen's main level, a narrow stairway in the corner leads to the third level and is presumed to have once accommodated the servants of the home (Appendix A, page 202). The location and steepness of the small stairway is typical of its private location and reflected the lesser importance of its users. Similar staircases are seen in many secondary areas in Greek Revival homes (Figures III-28 and 30, pages 78 and 80).

Interior Doors and Window Moldings

The interior door moldings in the first level corridor are trimmed with the same Greek fret design as adorns the exterior doors (Figure III-32). The strong, yet simplistic, rectangular lines of this design are characteristic of the Greek Revival period (Pickering, 1951). In John Haviland's The Practical Builder's Assistant published in 1830, a similar door is illustrated, introducing the possibility that Fairfax's door design may have been influenced by this or a similar design in another pattern book. Haviland's updated version of Biddle's Young Carpenter's Assistant illustrates a similar molding detail (Figure III-33). Both designs incorporate the same low-pitched triangular pediment used above the transoms of Fairfax' hallway doors.

Although the fret design of the corridor coincides closely with pattern book examples, there is some evidence that it is not original. In replicating the design, Fairfax' project manager, Steve Mohn, noted several almost-unnoticeable inconsistencies in the pattern and a lessened quality in craftsmanship. Investigation reveals that although the general form is probably original, the vertical and interlocking fret relief may have been added. There are at least three explanations for this disparity of craftsmanship:

1. Originally all but the first floor corridor moldings were commissioned from expert craftsmen, while local slaves were directed in constructing the six downstairs doors in question.

This option seems unlikely. It is doubtful that extensive work would be commissioned for the majority of the home, while excepting the very public downstairs corridor.

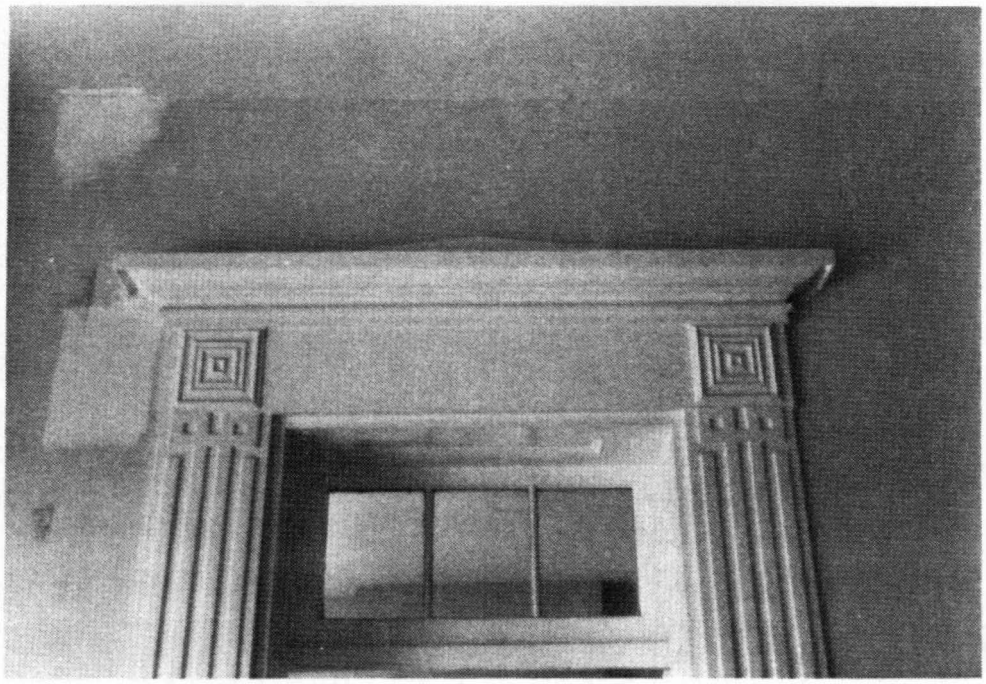


Figure III-32. Fret details of Fairfax' first floor corridor doors.

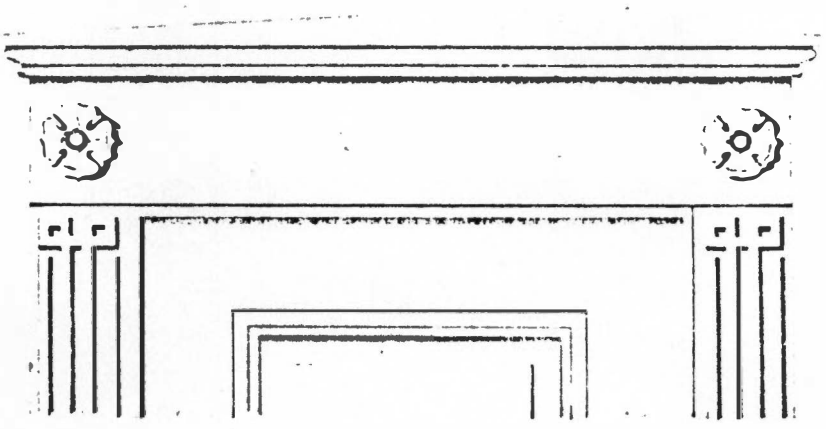


Figure III-33. Door with fret design from 1837 Greek Revival pattern book.
Source: John Haviland. Biddle's Young Carpenter's Assistant (Philadelphia: McCarty and Davis, 1837), pl. 17, fig. 1.

2. The fret design was originally and expertly crafted, but was damaged or destroyed at some undetermined point in time (perhaps during the Civil War). Replacement panels of fret work may have been rebuilt lacking the fine craftsmanship of the original pieces.

In the opinion of the researcher this option is most likely. Other exterior elements/features of the home were lost and less-refined substitutions were reproduced.

3. The fret design is not original, but was added by a latter owner of the home.

This option is, again, less likely. The fret design aligns too closely with historic documentation. In the opinion of the author, ownerships prior to the Berry's purchase in 1953[12] would neither have had the insight nor the resources to produce such historically accurate details.

Inside the rooms on the first floor, the scale and size of the door and window trims are the same, but the motif design is quite different. Unlike the geometric lines and fretwork seen in the corridor, the door and mantle moldings within the rooms are delicately curved (Figure III-34).

Originally the author suspected that the curvilinear lines were a reflection of the Victorian rococo substyle often found in the public rooms of Italianate-type homes. Ellen Berry, in her brief, written history of the home, suggested that the bowed moldings of the public rooms were French-influenced designs made and imported from New Orleans. Mrs. Berry's belief most likely

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12. In the Ellen McClung Berry Collection, photographs of the Berry ownership indicate that the fret work in the first floor corridors was intact both before and after renovation work.

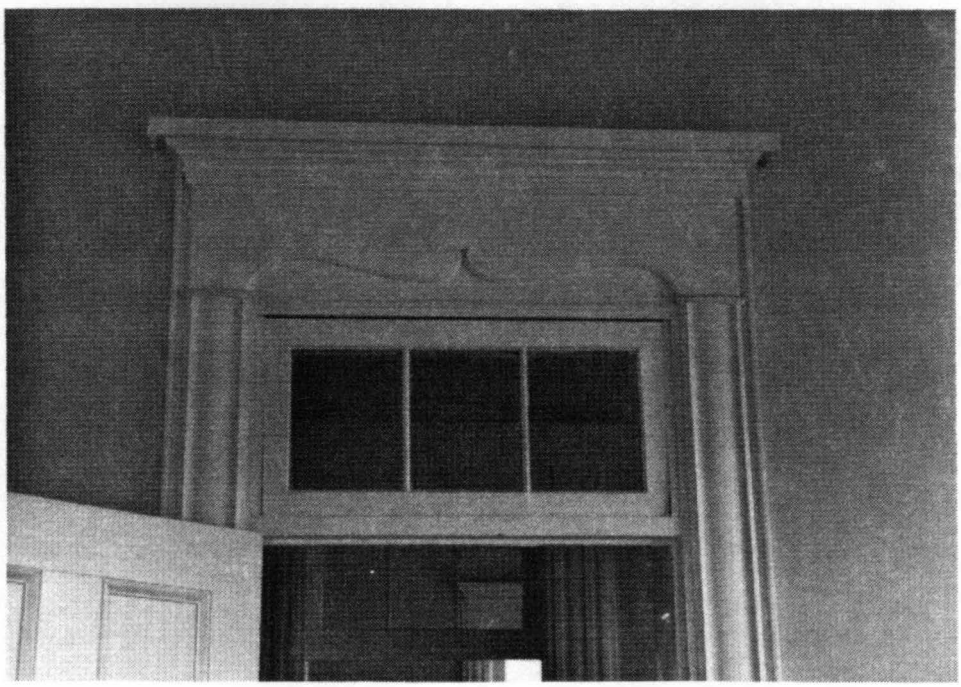


Figure III-34. Curvilinear door details of Fairfax' first floor rooms.

originated from her acquaintance with Lillian Saville's history which outlined the home's "unusual features, such as the huge fireplaces with French molding around them (Saville, 1960)."

Two other discoveries make this theory less likely. First, similar designs are found in Biddle's 1837 pattern book (Figure III-35), indicating that curvilinear motifs were published and used several years before specific rococo designs were in vogue. Additionally, a recent collection of East Tennessee artifacts exhibited at the Customhouse in Knoxville included a mantle piece with this same curvilinear design and scale (Figure III-36). Believed to have been crafted in 1805, the artifact was found in Morristown, Tennessee, a town ten miles north of Fairfax (Cotham, 1989). Although it is not known from what East Tennessee home the exhibited mantle came, its existence suggests that the design was not unique to Fairfax and may have been manufactured by a regional craftsman. Attempts to trace the identical mantle have not been successful; additional research may provide significant insight into the dating or craftsmen of the Fairfax home.

In the corridor on the second floor, the same general shape of door trim from the first level is repeated. However, the upper corridor doors have less detailing (Figure III-37). The partial pediment, molding dimensions and glazed transom remain, but the fret work and geometric panel have been eliminated. This is not unusual since in nearly every historic style, the downstairs parlor, sitting room and dining room were fashioned to accommodate and impress guests and visitors. Upstairs spaces, because they were primarily used just by the family, were typically less detailed.

An exception to this standard is found in Fairfax' ballroom. The ballroom was the only public space on the second floor (Appendix A, page 203). Consequently, it was designed to service parties and, like the downstairs rooms,

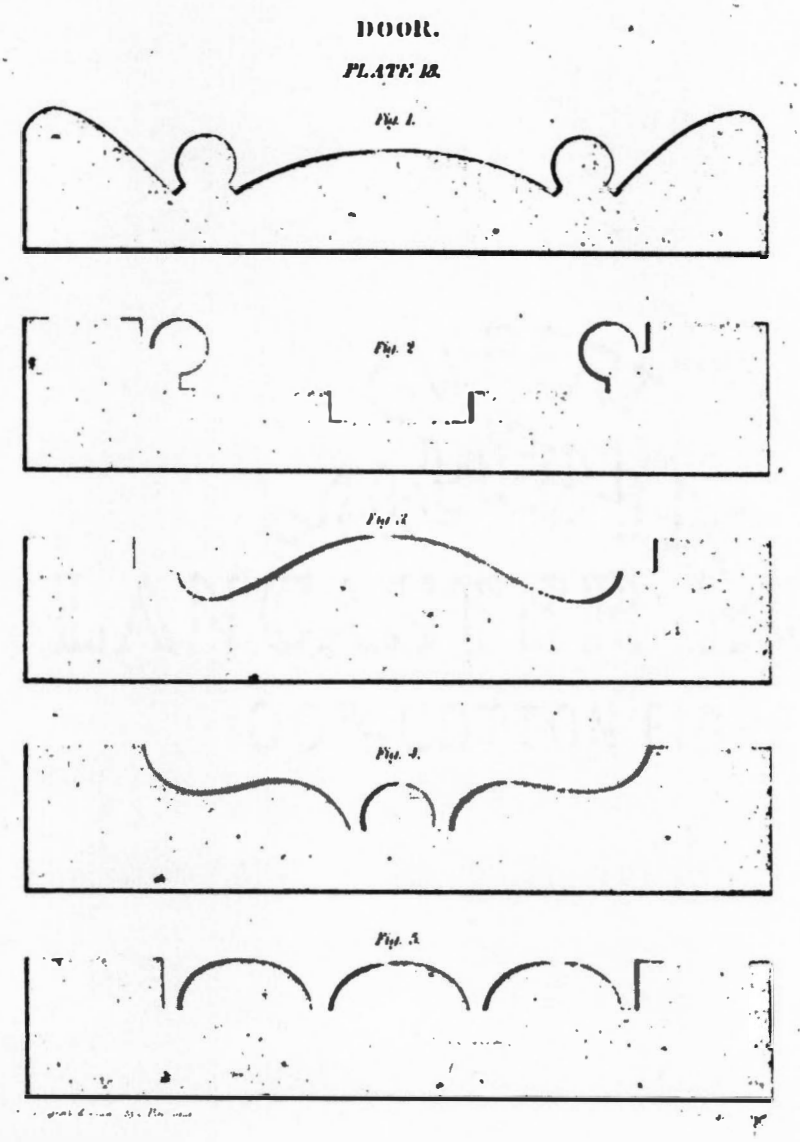


Figure III-35. Curvilinear designs from 1837 Greek Revival pattern book.
Source: John Haviland. Biddle's Young Carpenter's Assistant (Philadelphia: McCarty and Davis, 1837), pl. 18.



Figure III-36. Mantle design exhibited at Knoxville's Customhouse.



Figure III-37. Second floor corridor door details.

visually delight the company of the house. Its doors and windows feature crossette corners (Figure III-38). Crossettes were a familiar detail in Greek Revival patternbooks and exhibited the clear geometric lines representative of the style (McAlester, 1985). A reprint of William Ware's 1906 publication, The America Vignola, illustrates crossettes on similar door and window frames found throughout the United States (Figure III-39).

Aside from their trim, the actual interior doors at Fairfax are nearly all the same. Each has four panels and is headed with a transom divided into three glazed panels (Figure III-40). A pair of two-paneled doors, also typical of the Greek Revival home, was located at each end of the corridors and led to the outside (Kahn, 1987). Although the original hardware has been gone for several years, most of the doors appear to be original and in good condition.

Due to harsh exterior exposure, the windows of the home were heavily damaged and have undergone several changes. The Berrys' 1954 renovation included replacement of a few of the home's window sashes. Also, many of the glass panes have been replaced, and both original and new glazing can be seen in Fairfax' windows.

On the first floor a wooden panel connects the window sill trim to the base molding in each room (Figure III-41). An added refinement for the public rooms, a visual comparison can be seen with a similar molding and panel design illustrated in an 1854 pattern book, Domestic Architecture by Oliver Smith (Figure III-42).

The majority of the home's doors, mantles, windows and moldings were fabricated from white pine. Small pieces of trim were carved from poplar and periodically used in conjunction with the pine panels and moldings.

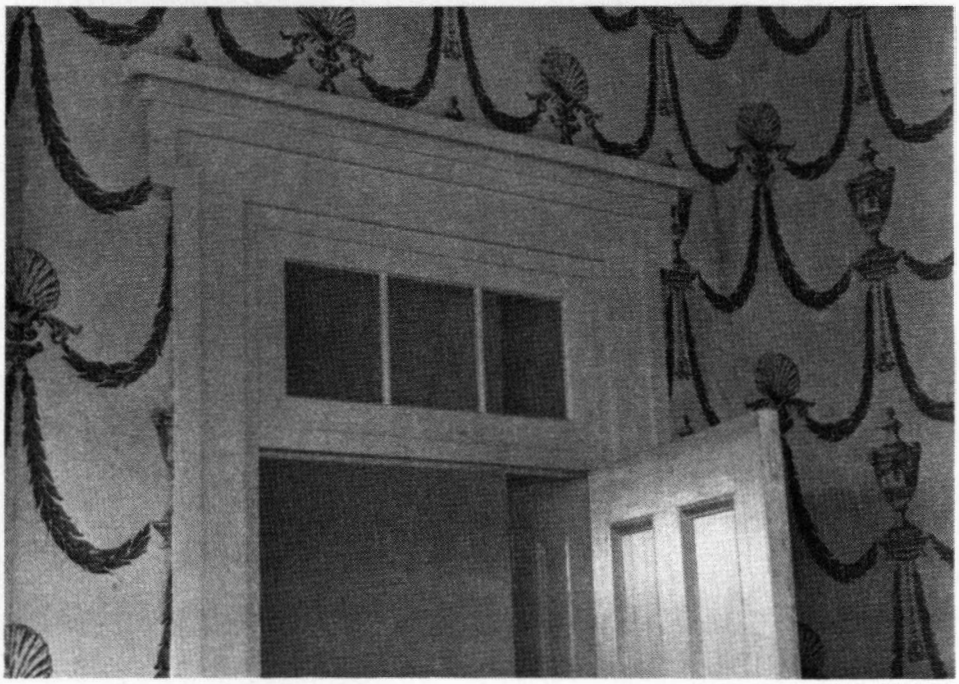


Figure III-38. Crossette details of Fairfax' ballroom.

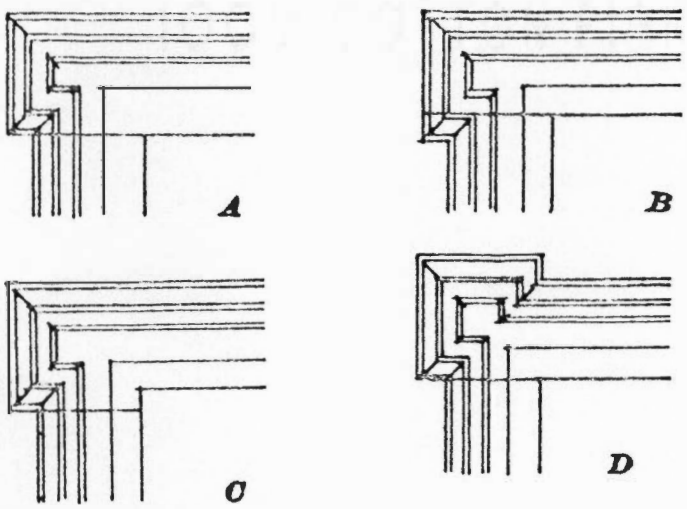


Figure III-39. Greek Revival crossette designs.
Source: William R. Ware. The American Vignola (New York: W. W. Norton, 1977, rpt. 1906), p. 89, fig. 33.

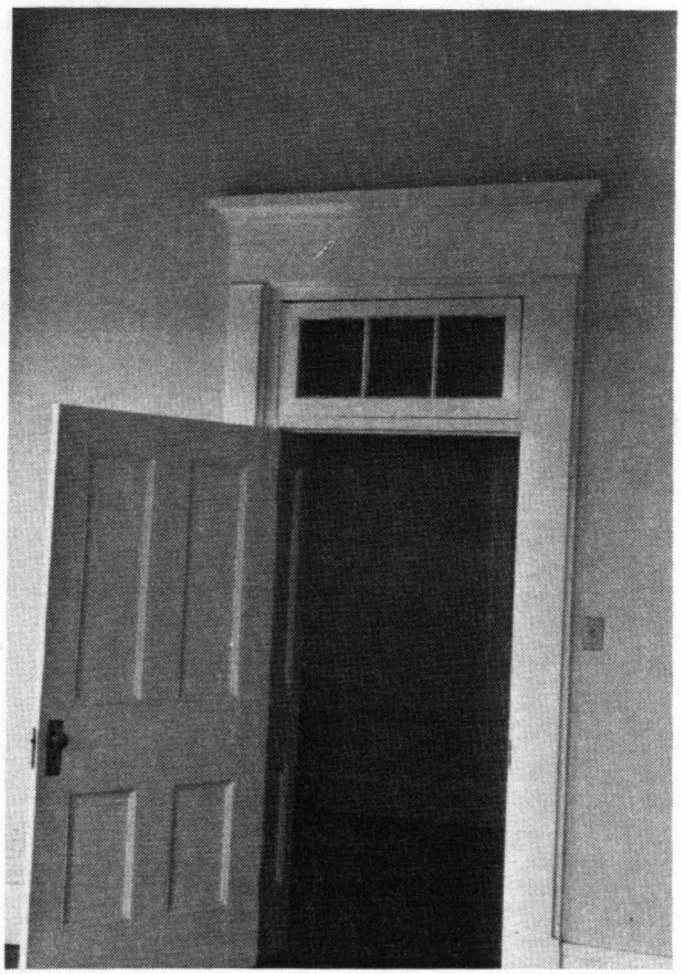


Figure III-40. Interior doors and transoms at Fairfax.



Figure III-41. Pine panel between sill and base molding at Fairfax.

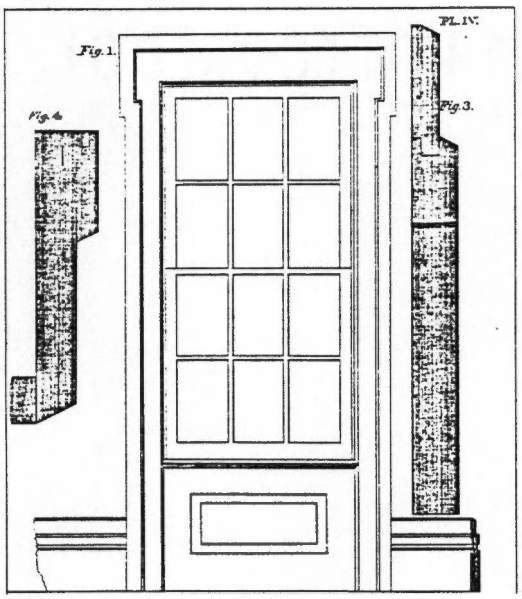


Figure: III-42. A pattern book example of the connecting panel.
Source: Oliver P. Smith. The Domestic Architect. 1854; rpt. (New York: The American Life Foundation, 1978), pl. IV, fig. 1.

Fireplaces

Two types of fireplace designs are found in the main house. On the first level, the mantle-pieces incorporate a curvilinear design similar or identical to the rooms' door trim (Figure III-43). The mantle shelves, with a deeply curved indentation on each end, are connected to the fireplace front by a series of Grecian moldings (Figure III-44). These same, or very similar, moldings were also carved into the East Tennessee mantle, outlined earlier, on exhibition at Knoxville's Customhouse (Figure III-36, page 89).

On the second floor, a very simple mantle design is used (Figure III-45). The fireplaces are more typically Greek Revival in form, due to their less ornate, geometric surfaces and molding details. A review of several other southern plantation homes reveals comparable Greek Revival mantle designs. Tennessee's own Belle Meade, The Burn and Forest Home Plantations of Louisiana and in the Foster Home of Courtview, Alabama each feature similar Greek Revival mantles (Figures III-46 and 47).[13]

It is not known if the mantle shelf in the ballroom is original to the home. Because of its sharp squared corners, the shelf stands out in contrast against the deeply rounded corners of the mantle shelves used throughout the remainder of the home. Since the crossette and cornice features in the ballroom are particular to that room only, it may be possible that the mantle shelf was meant to be singular as well.

The fireplace mantles throughout the home were created to match or esthetically align with the other design elements in each room and with the exterior. Whether or not there was an architect, the construction and coordinated

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13. The Builder's Guide, a Greek Revival patternbook by Asher Benjamin, also illustrates an almost identical design in plate LI. Published in 1839, Mr. Benjamin's design may well have been the pattern for several of these and other southern Greek Revival mantles.

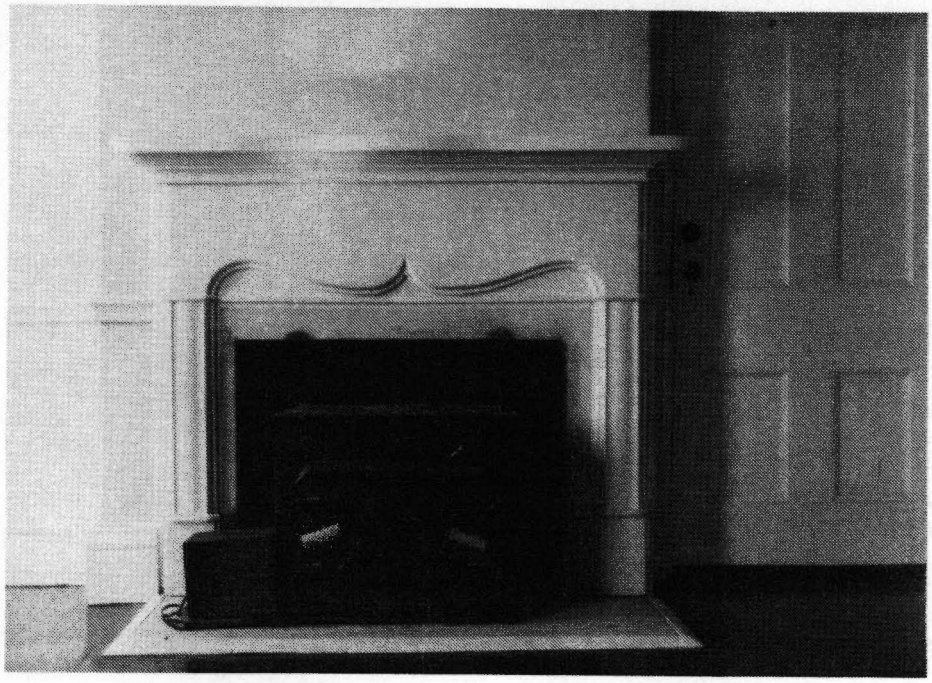


Figure III-43. Curvilinear molding on Fairfax' first floor mantles.



Figure III-44. Corresponding mantle shelf with Grecian moldings.

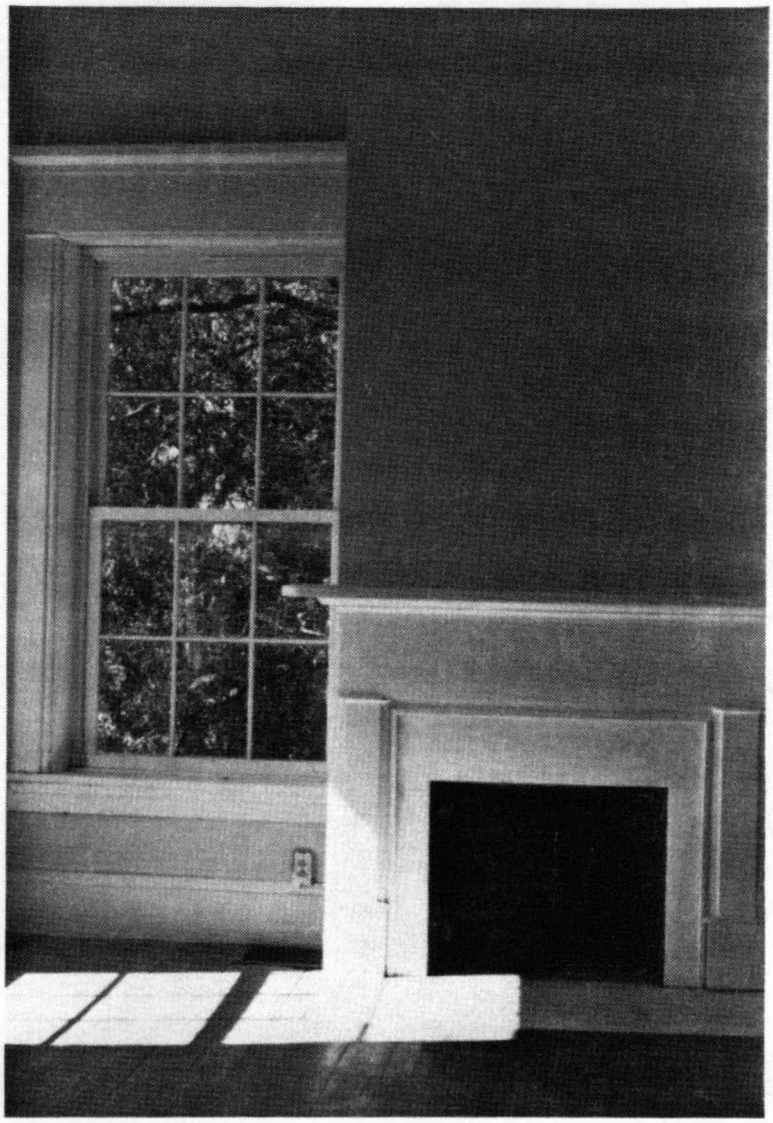


Figure III-45. Second floor mantles at Fairfax.

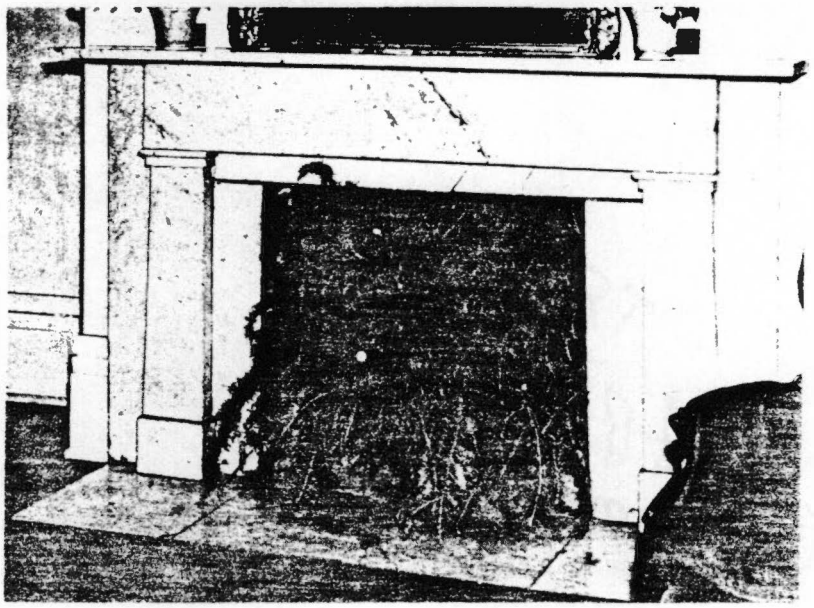


Figure III-46. Mantle design at Foster Home, Courtview, Alabama.
Source: Ralph Hammond. Ante-Bellum Mansions of Alabama (New York: Architectural Book Publishing Co., 1951), p. 41.

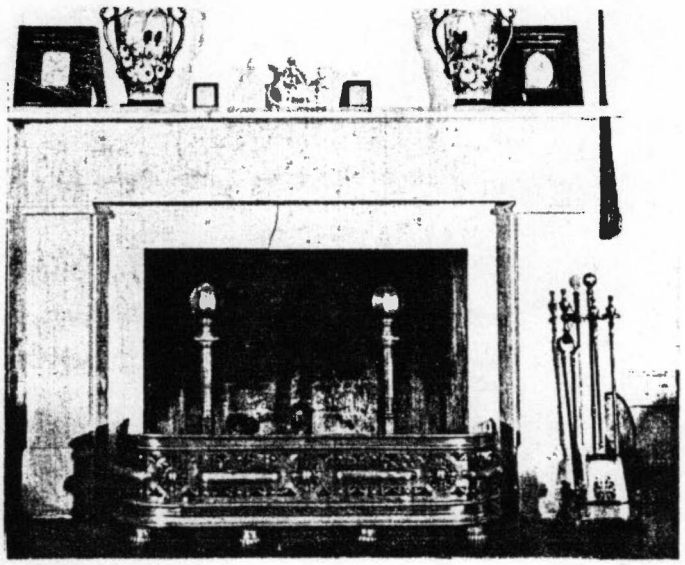


Figure III-47. Mantle design at The Burn, Tensas Parish, Louisiana.
Source: W. Darrell Overdyke. Louisiana Plantation Homes. (New York: Architectural Book Publishing Co., 1965), p. 65.

detailing of Fairfax suggest that the home was planned and organized by some one with considerable background or education.

During the 1954 renovation, two notable changes were made to the fireplaces. First, the original opening size was enlarged. Photographs from Mrs. Berry Library Collection indicate that, prior to renovation, the fireplace openings were almost square in shape and bordered with metal trim (Figure III-48). The Berrys replaced the original facing material with marble after widening the openings of the fireplaces.

Wood Trim

In addition to its door and window moldings, Fairfax' interiors include several other types of trim. Every wall is lined with a deep base molding, typical of the Greek Revival period. Averaging about thirteen inches high (Figure III-49), the floor base varies somewhat from downstairs to upstairs and occasionally from the corridor into the room. Its variations, however, are slight, and generally unnoticeable. Combining simplified Grecian curves, the wood base molding on the first level is not unlike one designed by Asher Benjamin in his 1833 Greek Revival patternbook, Practice of Architecture (Figure III-50).

Narrow chair rails and ceiling bands found in a few of the room's interiors are not original to the home. Inscriptions on the reverse side of these moldings note that they were made during the Berry renovation. However, the massive ballroom cornice is believed to be original (Figure III-51). The deep gradated band has strong similarities to an Asher Benjamin design from the 1830s (Figure III-52). Although the edges of Mr. Benjamin's molding are rounded while Fairfax' design is squared, the general depth and layering of the two cornices are quite similar.

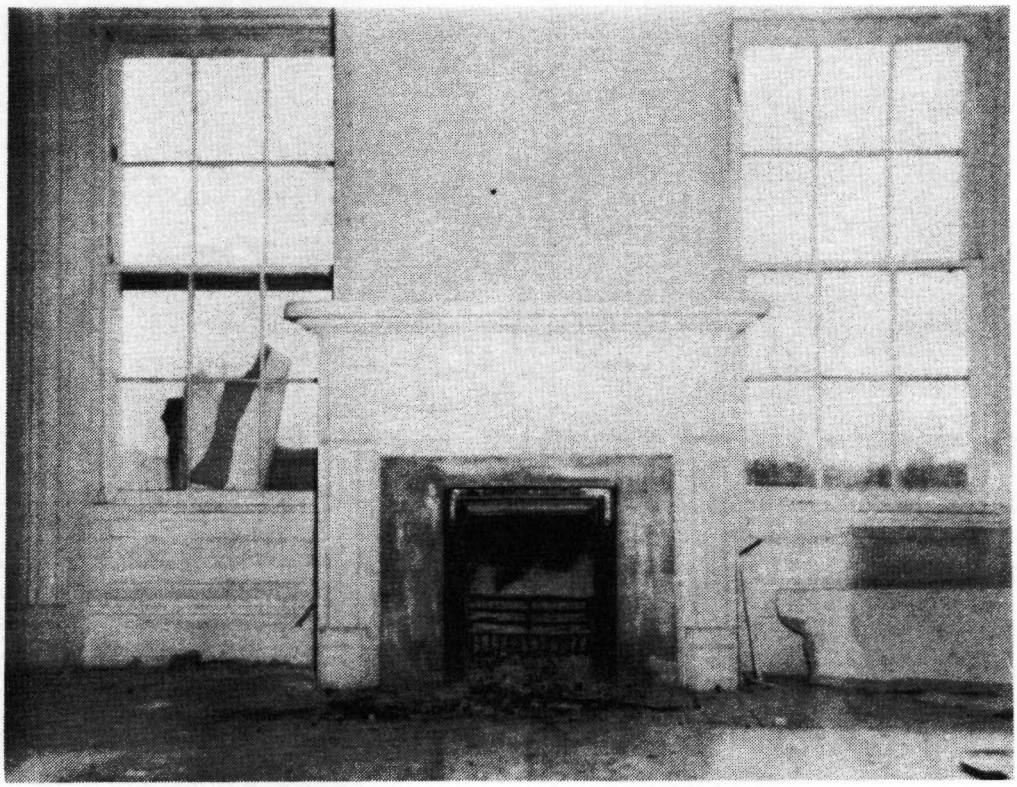


Figure III-48. Fireplaces prior to Berry renovation in 1954.
Source: Ellen McClung Berry Collection, University of Tennessee Special Collection Library, Knoxville, Tennessee.

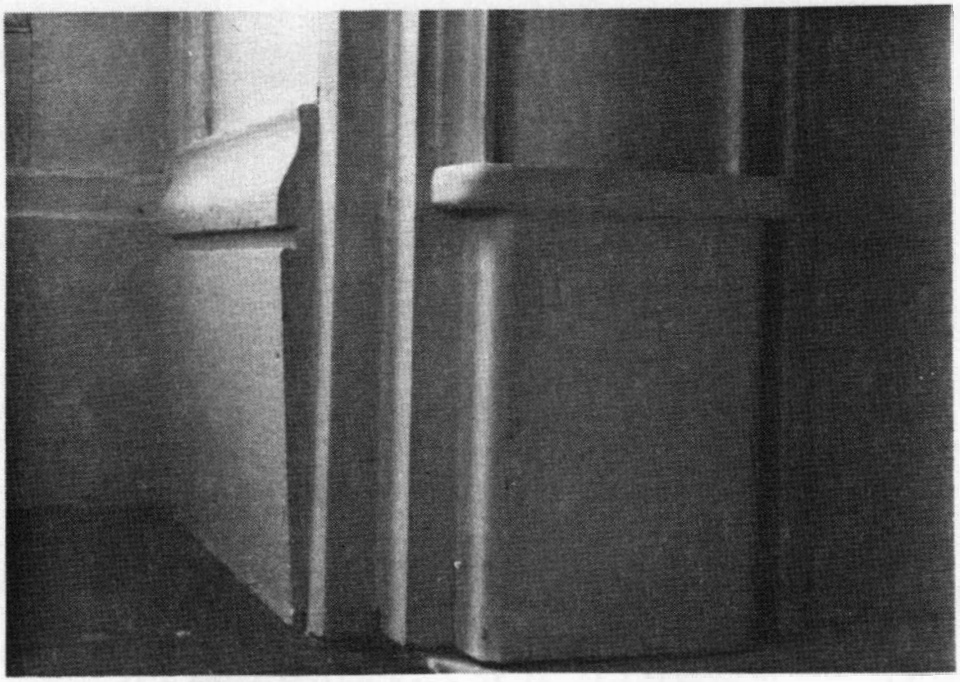


Figure III-49. Base molding in Fairfax library.

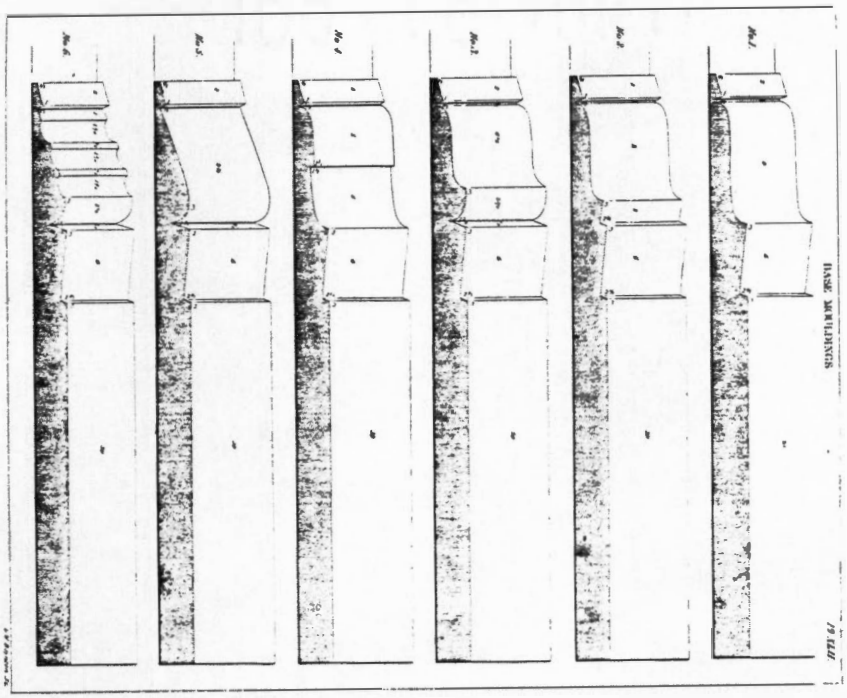


Figure III-50. Base moldings from a Greek Revival pattern book.

Source: Asher Benjamin. The Builder's Guide. 1839; rpt. (New York: DaCapo Press, 1941), pl. XLII.

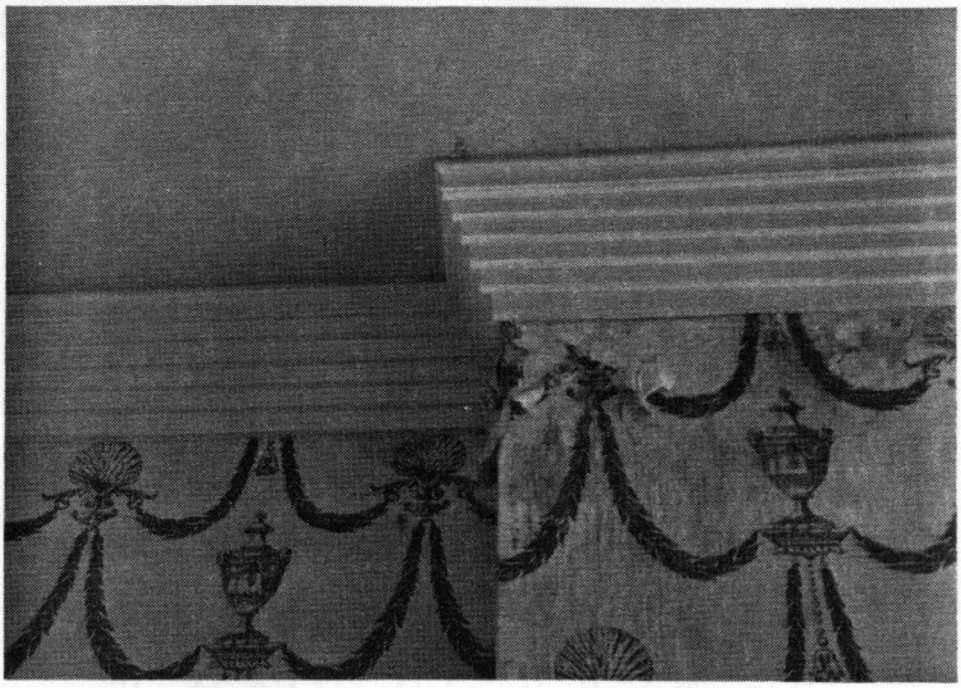


Figure III-51. Cornice molding in Fairfax ballroom.

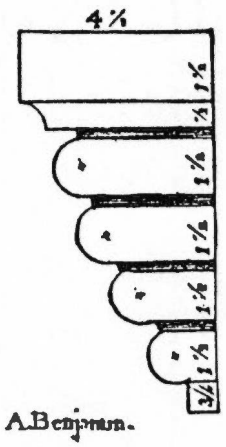


Figure III-52. Cornice design by Asher Benjamin.

Source: Asher Benjamin. Asher Benjamin: A Reprint of Rudiments of Architecture. (New York: The Architectural Publishing Co., 1917), p. 103.

The Staircase

The focal point of the home's interior space is the spiraling staircase that ascends from the entry level to the third floor of the house. Stemming from English design, the spiral, self-supporting staircase emerged in Philadelphia, Boston, Salem and other eastern cities during the eighteenth century (Kimball, 1922). By the nineteen century, the sinuous form had increased in popularity and was beginning to spread throughout the southern and western colonies. In the 1840s-1850s, the fashionable spiral was incorporated into Greek Revival and Victorian homes of the wealthy along the southern gulf and up the Natchez Trace into Tennessee .

A primary feature, the Fairfax stairway has been the source of stories and speculation over the years. One tale was recorded in Over the Misty Blue Hills, and a recounting taken from Mrs. Berry's Notes on Fairfax (c. 1955) follows:

> Isaac Franklin once rode his white horse up the winding stairs to the roof. He had no trouble in getting the horse up, but once upon the lofty height, the horse refused to move. Slaves were hastily called to make a ramp from the housetop to the ground floor, down which the horse was led.

Considering the narrow width of the upper stairs and steepness of the climb, it is unlikely that this event occurred, but the story, if not the incident must have originated several years ago, since other family descendants and county locals are familiar with variations of the tale.

Mrs. Saville records that the stairway was made of rosewood, an expensive imported wood in colonial times. Her autobiography also recalls that the staircase was shipped up the French Broad River by flatboat (Saville, 1960). Local history concurs that merchandise destined to Jefferson County was occasionally received in this manner (Noonkesser, 1988).

One other speculation associated with the staircase proposed that it was a twin to a staircase located on another southern plantation. Mrs. Berry, in researching the home during her ownership, generated the opinion that an identical stairway might be found in Houmas House near New Orleans, Louisiana. Based solely on photographic comparisons, the Fairfax and Houmas staircases appear to share similar spiral configurations; however, many of their decorative details do not appear in common (Figures III-53 and 54).

The Pratts' Guide to Early American Homes--South, on the other hand, suggests that the staircase at Benjamin Latrobe's Long Branch in Millcreek, Virginia was very similar to Fairfax' stair design (Pratt, 1956). Again, only photographs were available for analysis, but several likenesses do appear between the Long Branch and Fairfax staircases. Photos of the two stairways on both levels show that the variation of stair widths, newel post and balustrade design and the shape of ascension on both the main and second floors are very similar (Figures III-55-58).

A thorough photographic examination reveals that if the Fairfax staircase was a duplication, it more closely resembles the stairway at Long Branch than the one at Houmas House. However, neither is an identical match and on-site examinations would need to be made to more accurately determine similarities in construction. Unfortunately, the builder/supplier of the staircase at either Houmas House or Long Branch is not known.

The design of the Fairfax stairway has both Greek Revival and Victorian influences. The scrollwork to the sides of the risers (Figure III-59) was a popular classical motif. And an 1830 Haviland design compares to Fairfax' crescent scroll and handrail section (Figure III-60). Fairfax' balustrade, however, incorporates detailed turnings of a more Victorian nature; Greek Revival banisters were most often plain straight square or round spindles. Another

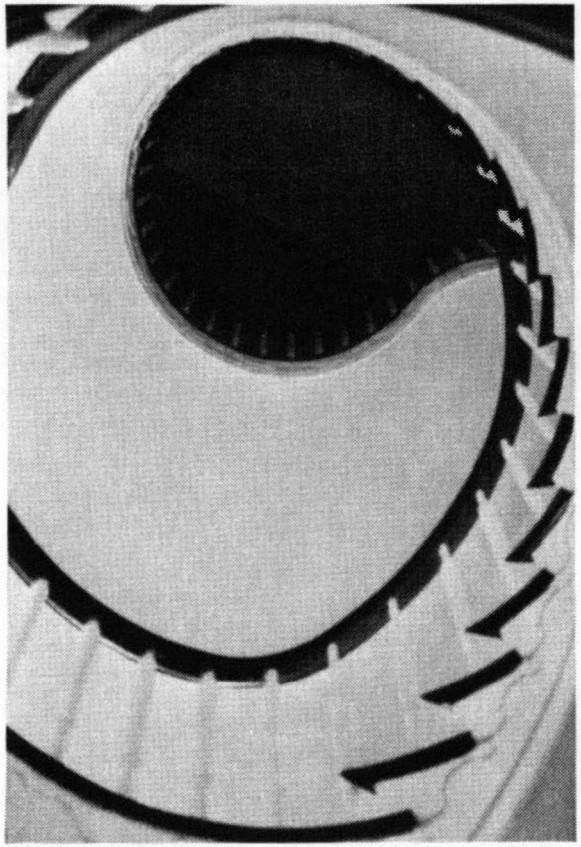


Figure III-53. Fairfax' spiral staircase.
Source: Ellen McClung Berry Collection, University of Tennessee Special Collection Library, Knoxville, Tennessee.

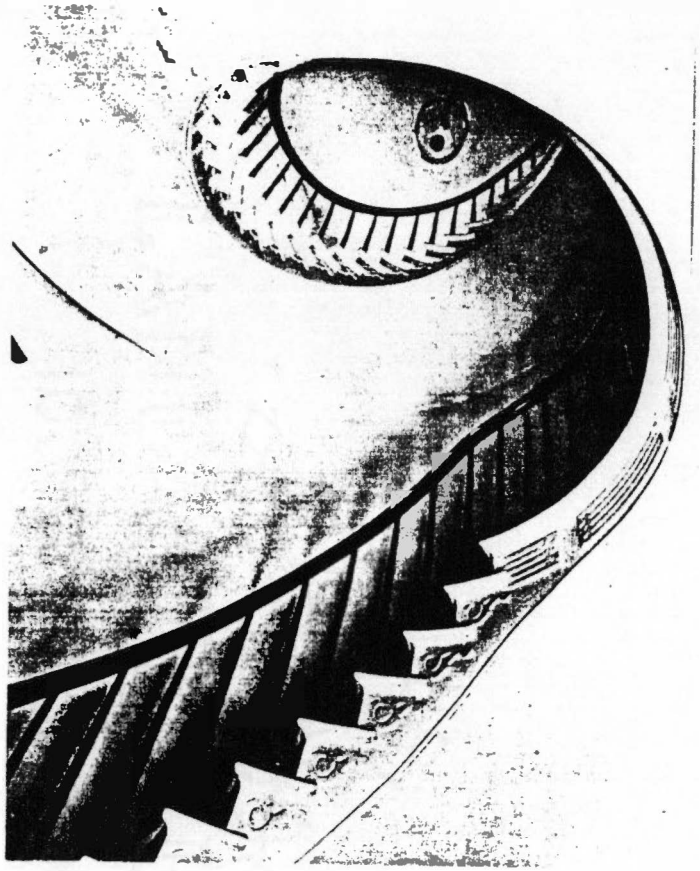


Figure III-54. Staircase at Houmas House, Louisiana.
Source: William Nathaiel Banks. "The River Road Plantations of Louisiana." The Magazine Antiques, June 1977, p. 1173.

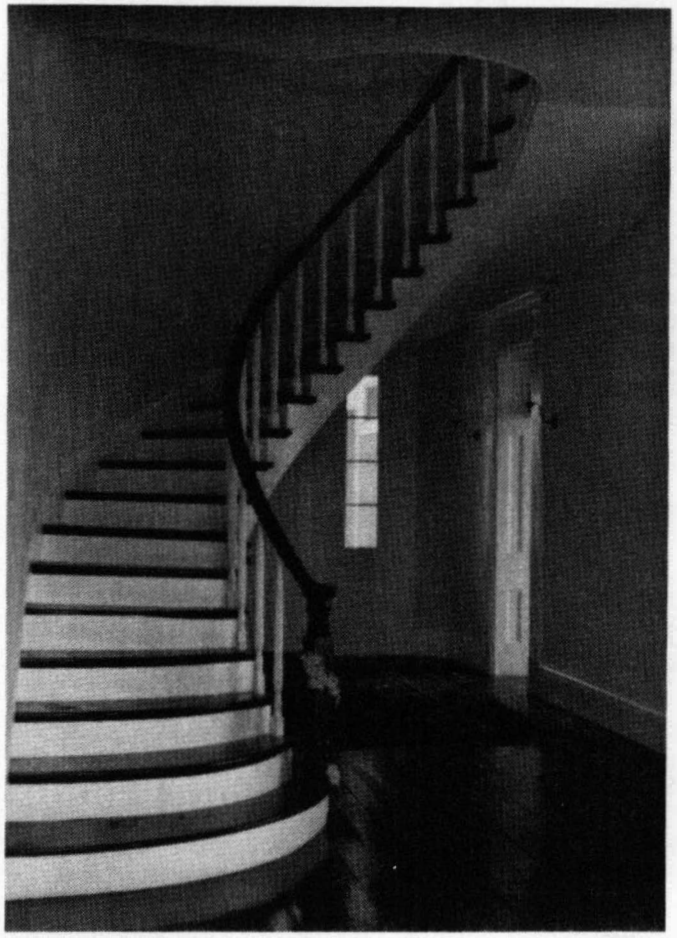


Figure III-55. First floor view of Fairfax staircase.

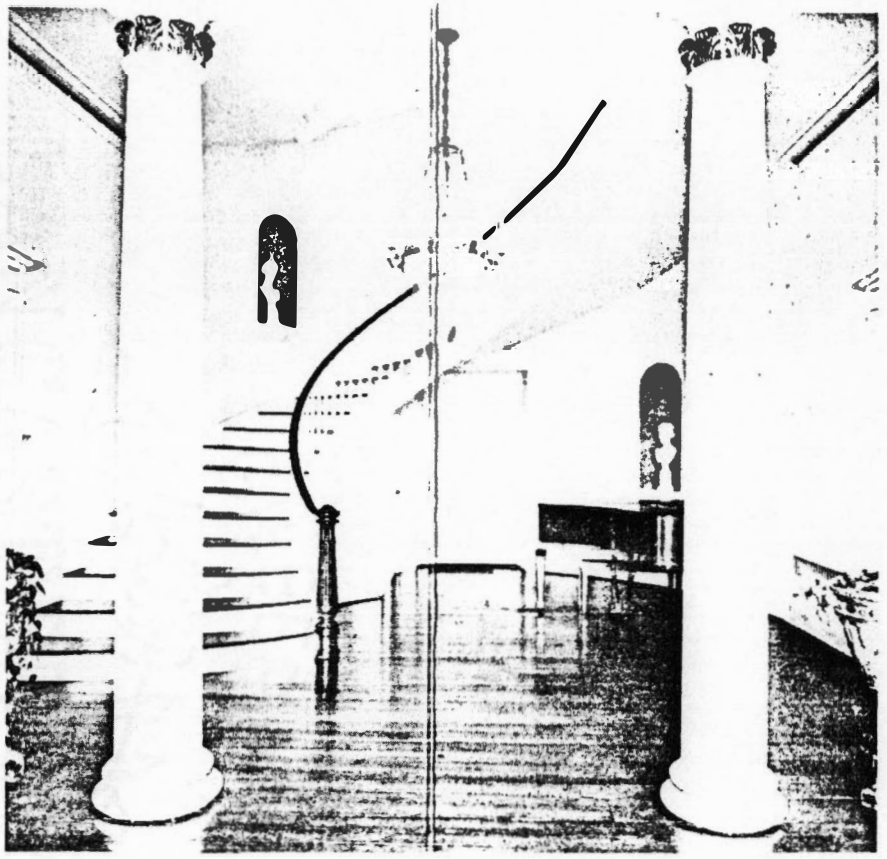


Figure III-56. First floor view of Long Branch staircase.
Source: Virginia Division of Historic Landmarks, Richmond, Virginia.

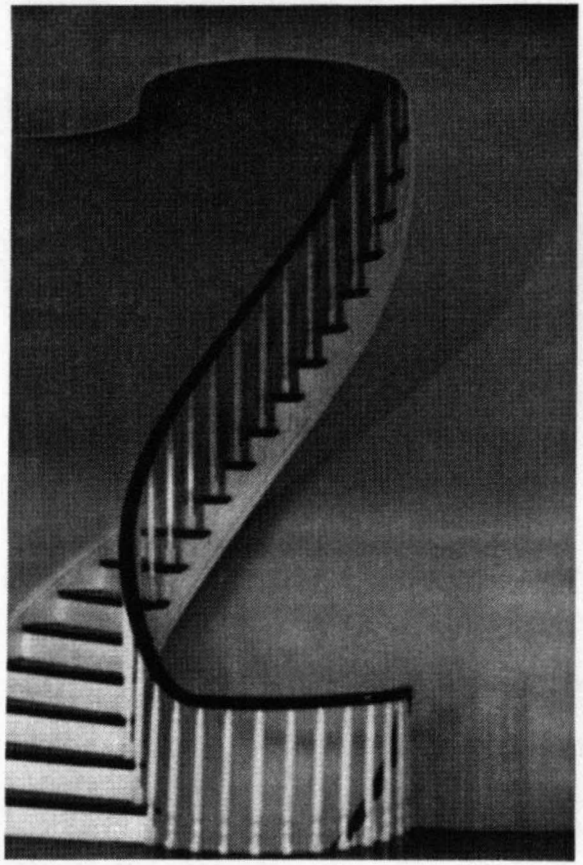


Figure III-57. Second floor view of Fairfax staircase.

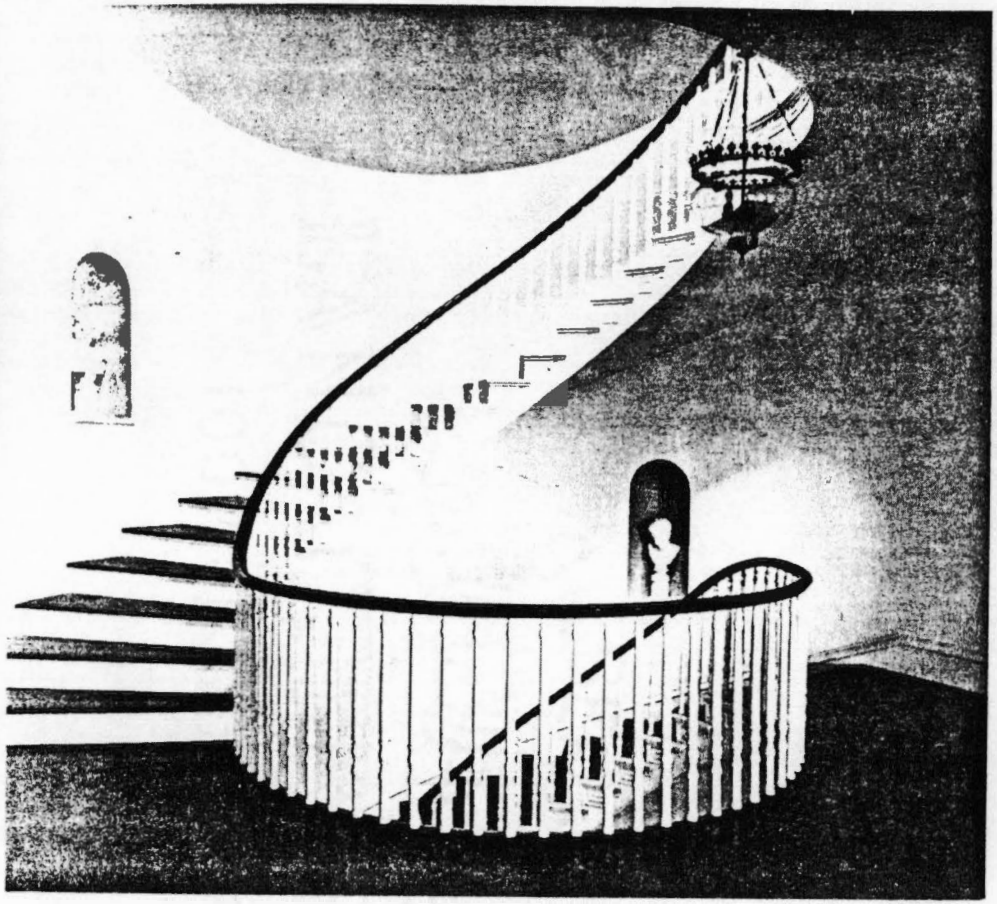


Figure III-58. Second floor view of Long Branch staircase.
Source: Virginia Division of Historic Landmarks, Richmond, Virginia.

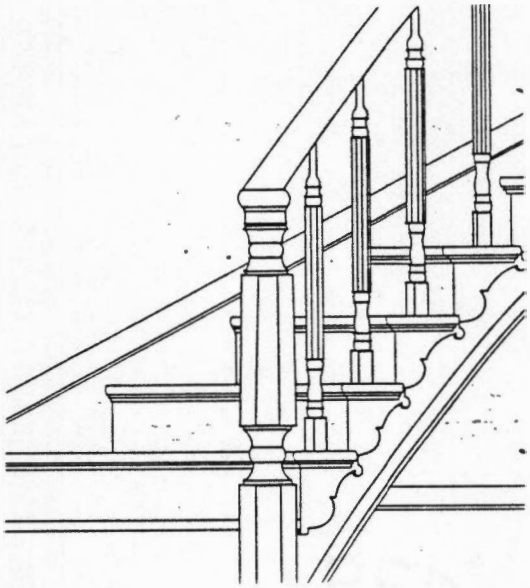


Figure III-59. Crescent scroll design and newel post of Fairfax staircase.
Source: Isaac Franklin Home. Historic American Buildings Survey, Library of Congress, Washington D. C.: 1973, plan 6.

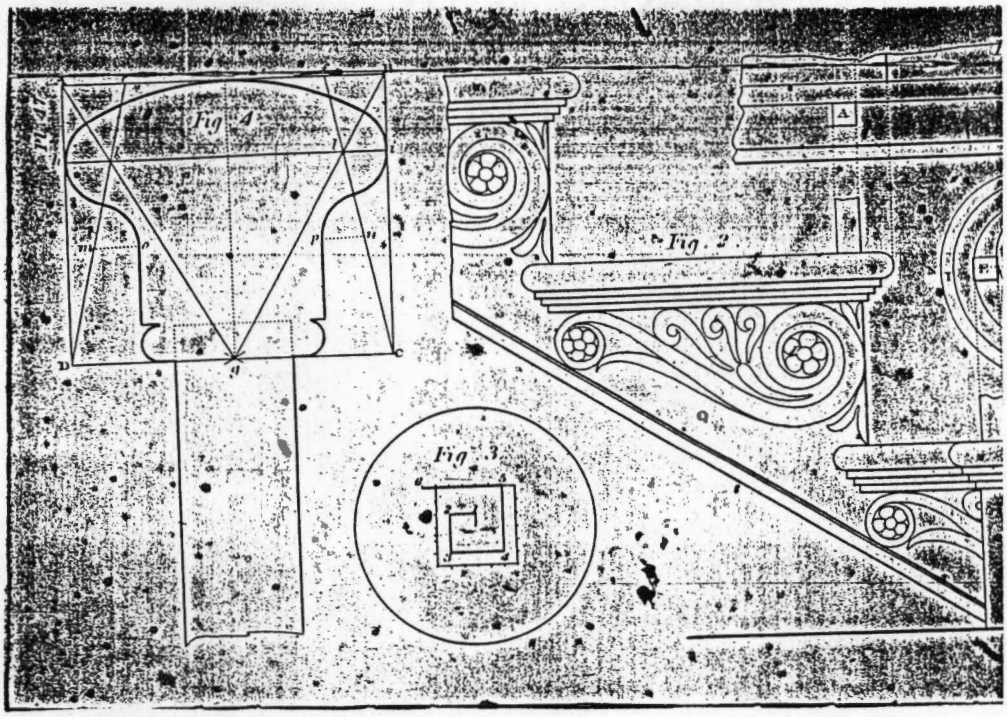


Figure III-60. Handrail and scroll designs from Early Victorian pattern book.
Source: John Haviland. The Practical Builder's Assistant. 2nd ed. Vol. IV. (Baltimore: Fielding Lucas Jr., 1830), pl. 47.

early Victorian influence is in the home's newel post (Figures III-59, page 107) which compares stylistically to villa ornament patterned by Samuel Sloan in his collection, The Model Architect (Figure III-61).

Surfaces

The largely scaled and simply ornamented wall surfaces seen at Fairfax were common during the Greek Revival period (Refkind, 1980). In his book on Greek Revival architecture, Howard Major elaborates,

> The interiors were marked by simple wall-surfaces with attention concentrated upon structural members and functional necessities, such as doorways, windows, fireplaces and the centre-pieces of ceiling. Panelling [sic] was not included in the scheme of decoration. Even the dado was omitted in favour [sic] of big, broad surfaces. . . .The interiors displayed not a little stateliness and grace and lent themselves to large gatherings with the decorous formality which went hand in hand with cultivated tastes and the rigorous thought of the time (Major, 1926, pp. 72-73).

The ceiling height of the upstairs is thirteen feet, six inches and is taller than the first floor height of eleven feet, nine inches. The large scale of the rooms is not uncommon for the grand and historic homes of Tennessee (Hamlin, 1944). However, it is unusual for the private bedrooms upstairs to have taller ceilings than the public rooms below. The location of the ballroom on the second floor is one possible reason for this spatial enigma. Another likely explanation is that the home's floor levels may have been required to conform to the unalterable dimensions of the custom-built stairway that was purchased specifically for Isaac W. R. Franklin's home. The construction of the staircase tends to support this theory; made in two sections, the stairway clearly appears to have been joined between the first and second floors (Figure III-62).

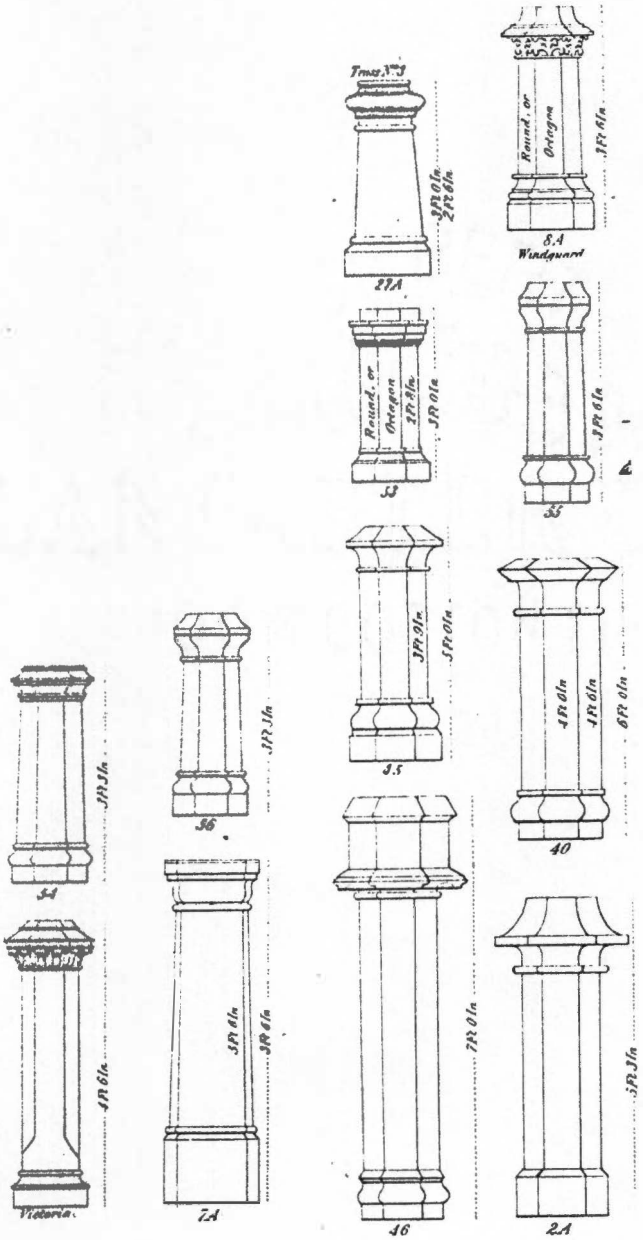


Figure III-61. Mid-nineteenth century pedestal designs.

Source: Samuel Sloan. The Model Architect, Vol. II (Philadelphia: E. C. Jones and Co., 1852), n.p.

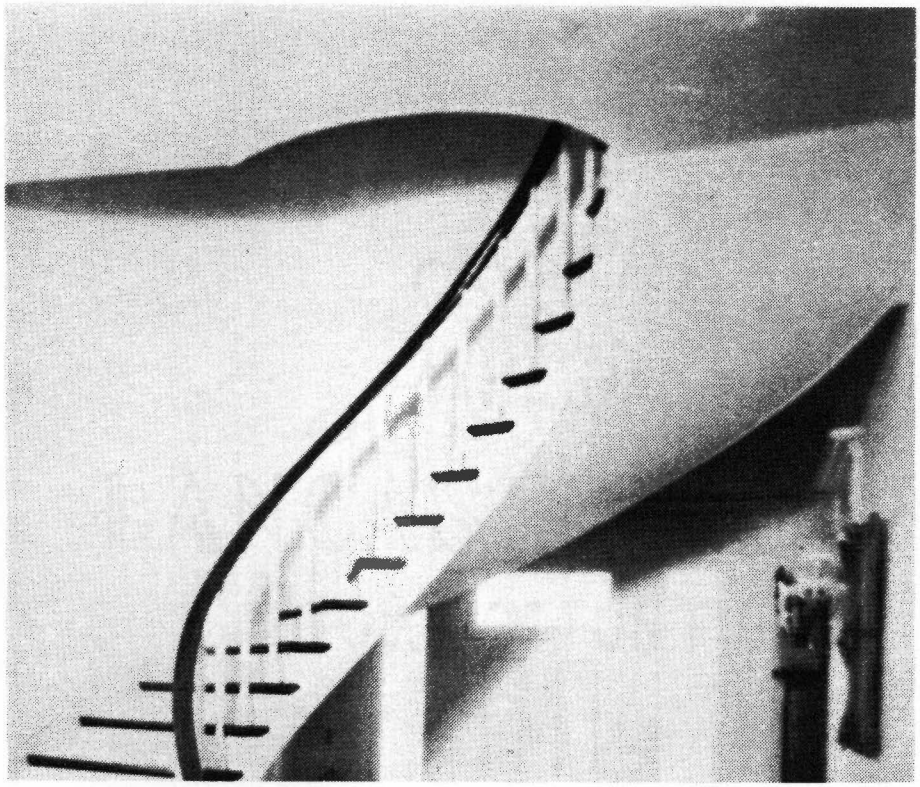


Figure III-62. Bend/crease in plaster indicating the Fairfax staircase was built in two sections.

Source: Ellen McClung Berry Collection, University of Tennessee Special Collections Library, Knoxville, Tennessee.

The walls of the home are painted plaster over brick. It is presumed that the walls, like the exterior of the home, suffered from a lack of maintenance and fell into disrepair, since the 1954 renovation included new layers of plaster applied over the original plastered walls.

The ceilings, like the walls, have been replastered. They remain largely as they appeared originally, with the exception of the parlor. During the home's redecoration in the 1950s, a plaster medallion was centered in the parlor ceiling. The medallion was surrounded with a circle of plaster rosebuds painted white. An arrangement of rosebuds clustered in a plaster mold of Mrs. Berry's hand was also applied to the room's chimney breast (Figure III-63) and a spiral of flowers were wrapped around the staircase's newel post. During a later ownership, the flowers were painted bright pink and yellow.

The medallion's design (Figure III-64) is not inconsistent with the character of the home. It's motifs include the gadrooning, floral and honeysuckle details concurrent with the Greek Revival period. In fact, examples of ceiling medallions were prevalent in many pattern books from the 1830s through the 1850s. The Asher Benjamin design (Figure III-65) is just one example. The addition of plaster flowers, however, is representative of the many types of applied decoration fashionable during the mid-twentieth century.

The muraled walls of the dining room reflect the work of a rather eccentric, twentieth century artist and, like the plaster-molded flowers, are not consistent with the generally simplistic and refined interiors of the home. Rather, the murals, represent the somewhat extraordinary and international influence of the Berrys background and travels.

Mural treatments were also consistent with interior decoration preferences in the 1950s. Based on a review of 1950 home magazines and decoration publishing, neither James Reynold's murals nor their strong green

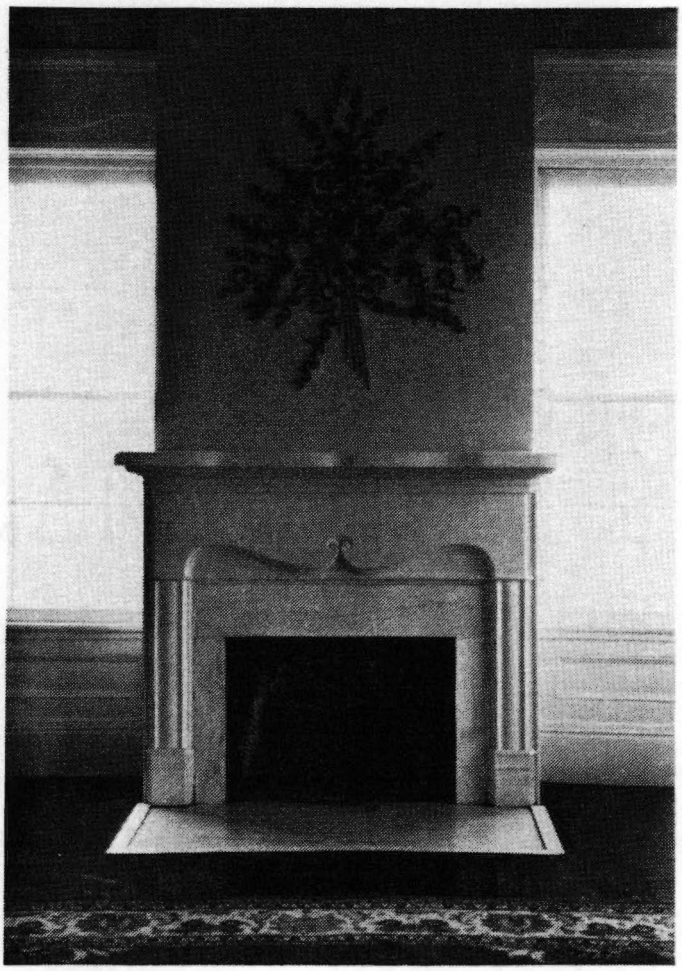


Figure III-63. Parlor chimney breast with applied floral decoration.

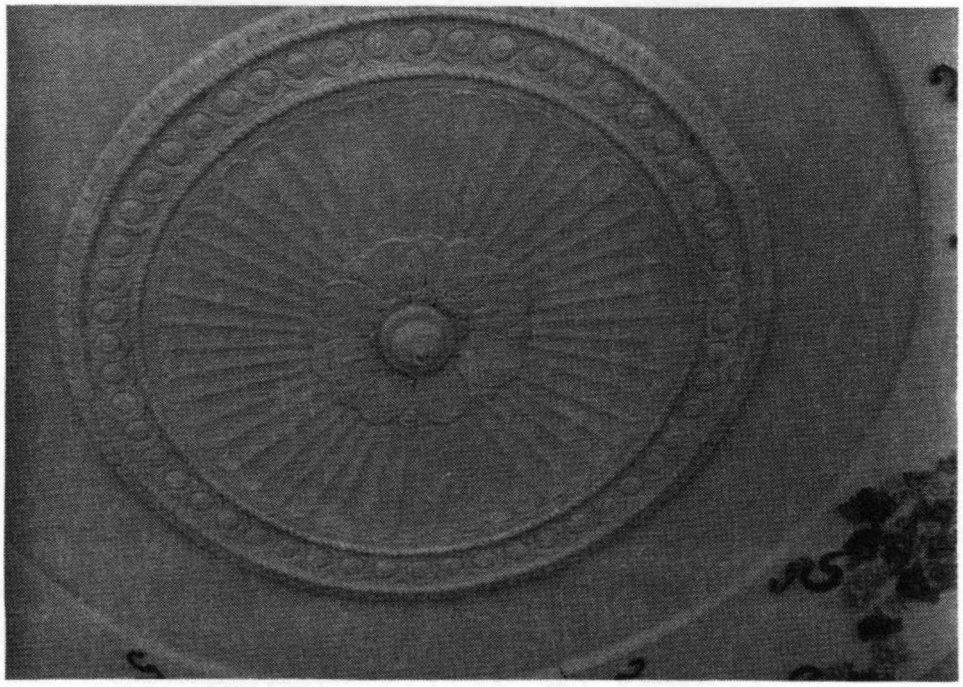


Figure III-64. Ceiling medallion in the Fairfax parlor.

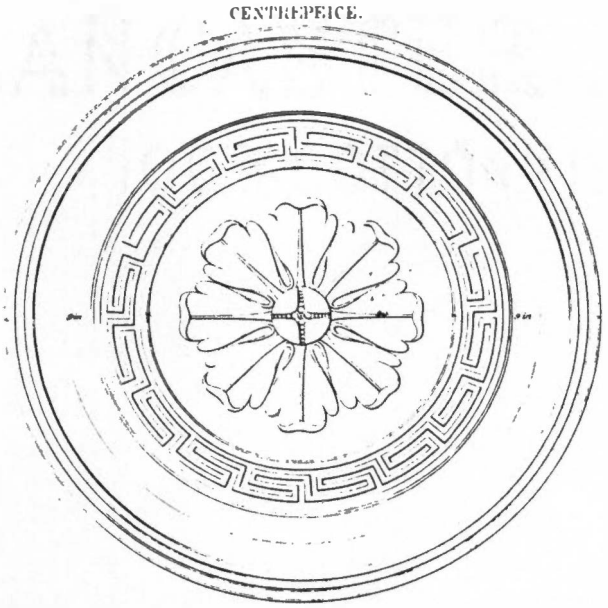


Figure III-65. Greek Revival medallion design.

Source: Asher Benjamin. The Builder's Guide. 1939; rpt.. (New York: DaCapo Press, 1941), pl. XLVII.

colors were unusual. C. Ray Smith, in his review of twentieth century design (1987), outlines that dark greens were increasing popular especially in traditional interiors beginning in the 1940s and 1950s .

Correspondingly, influential designers were incorporating over-scaled wall stencils due to the unavailability of large-patterned wallpapers during the same period of time (C. Ray Smith, 1987). That the "Pageant of Italy" murals were designed to reflect strong Italian preferences also coincides with Mr. Smith's outline of traditional 1950-1960 fashions:

> . . . there was a yearning for the new--patterns and materials, shapes and other cultures--to the point of excess: trompe l'oeil and marbleizing were the rage. Country-house decorating fostered interiors that were essentially theatrical stage settings with little relationship to either function or contemporary life. Fantasy and romantic association or aspiration seemed to lead both designers and clients of these creations. (C. Ray Smith, 1987, p. 233)

The dining room walls at Fairfax certaining appear to be "theatrical" and "fantastic." A 1952 Better Homes and Garden article, "How to Salvage an Old Home," supportively suggests that murals were considered to be an especially appropriate treatment in 'sprucing up' an older home. Indeed, Mrs. Berry selected the mural treatment because she wanted to create a more interesting dining room (Berry, 1988). The murals, then, represent the era and influence of Mr. and Mrs. Berry just as accurately as the original moldings and architectural features reflected the values and influences surrounding the Franklin family.

Due to the prevalence of pine in the area and consistent with historic materials, the flooring surfaces throughout Fairfax are made of pine planking. Because the wood is in such good condition, it was originally suspected that the floors seen today could not be original. However, a visual inspection

beneath the home reveals that although a few planks are obvious replacements, the majority of the pine flooring appears to be original (Mohn, 1989). If the floors were protected during the nineteenth century by carpets, as was mentioned in the Saville autobiography, the greater part of the wood planking may not have worn enough to necessitate repair.

Mechanical Systems

Fairfax' original heating source was a fireplace in each of the eight main rooms of the home. Initially constructed to burn wood, these fireplaces were modified at an indeterminate time for the burning of coal. When the Berrys purchased the home, they reversed the coal-burning fireplaces back to a size and shape that would accommodate wood fuel. No other heating facilities were added during the 1954 renovation since the Berrys usually resided in the guest house during the winter. When the main house was occupied during the colder months, portable electric heaters were used (Berry, 1988). Sometime after the Berrys sold Fairfax in 1973, wood-burning stoves were connected to the fireplaces for an expanded heating system. Later a gas furnace was added, followed by a heat pump and air conditioning installation in the 1980s.

The 1954 renovation introduced the use of plumbing in the house for the first time (Berry, 1988). The two smaller dressing room spaces were easily altered to accommodate piping, modern fixtures, and built-in closets. In the corner of the second story northwest bedroom a small bathroom was built. And in the southwest bedroom across the hall, a toilet and lavatory were installed in a narrow closet space. With the exception of the facilities built into the closet, all bathrooms were re-floored with the same white marble tiles used in refinishing the fireplaces.

Although there is no record of it, the kitchen was probably modernized and equipped with plumbing along with the main house. The room above the kitchen was altered to include a bathroom in preparation for the artist's, James Reynolds' visit to paint the dining room murals (Berry, 1988).

There is no evidence of early electrical wiring in the home; the first system used was probably installed sometime between the end of World War II and the 1954 renovation. Nor does it appear likely that there were any original lighting fixtures in the home other than candlesticks and portable oil lamps.

Incorporated into the attic and crawl space, the new mechanical systems, for the most part, have not interrupted the interior character of the home. Even though the house was once used to store crops and poultry and has weathered many repairs, the interior features of Fairfax have remained almost entirely intact. With the majority of elements available for analysis, the evaluation of interior spaces and details clearly defines stylizing from the Greek Revival era.

Construction Analysis

Not only do the interior and exterior of Fairfax exhibit a strong Greek Revival design, but the home's methods and materials of construction coincide with the technology of the period as well. Those aspects of construction outlined in this section reflect a basic review of the home's construction, but do not attempt to provide a structural analysis best interpreted by an architect or engineer.

Brick Wall Construction

Although there are no original manuscripts found during historic research that confirm common opinion, several secondary sources record that Fairfax

was built by slave labor. Lillian Franklin Saville's autobiography records, "The New Orleans architect used the slaved laborers, already trained, in making bricks, plaster, carving wood and to mortise joints (Saville, 1960)."

Other sources relate that Lawson's own Franklin home in Leadvale and his daughter's Bleak House in Knoxville were built by slave labor (Kesterson, 1988; Confederate Memorial Hall, 1988). Since primary references do record that Isaac Franklin owned a few slaves, and his father owned nearly one hundred and fifty, during the estimated time of River View's construction, there is some evidence, at least, to support this general assumption (L. D. Franklin Estate Settlement Book).

The home's bricks were predictably molded from local clay soil and finely laid and bonded with a lime and sand mortar. The exterior brick walls and the interior walls running east and west (from the front to the rear of the home) are three bricks deep and measure about eighteen inches. Interior walls running north and south are only two bricks deep.

There are two particular characteristics associated with the brick-laying at Fairfax. The first is that the bricks were formed with a recessed panel on their underneath side (Figure III-66). This recession, often referred to as a frog, is presumed to have facilitated the spread of mortar up into the brick, thus increasing the bonding strength of the construction. Suggested to have originated in Philadelphia (Mohn, 1989), the frogged brick was initially thought to be particular to Fairfax. However, continued investigation has revealed that similar bricks were used in constructing the Squirewood home in Dandridge as well as the Cole and Luttrell homes in Knoxville. Based on the familiarity of local craftsmen, there is reason to speculate that the construction of several 1830-1860 homes throughout East Tennessee may have incorporated frogged bricks (Mohn, 1989). This study only proposes such a possibility.



Figure III-66. Frogged bricks used in the construction of Fairfax.

Additional and detailed research is needed to identify and confirm if such an interstate influence and widespread usage did indeed occur.

The second peculiarity of the bricks is, that from the exterior, they do not appear to be laid in a bonded pattern. In the majority of historic American homes, five rows of four by eight inch bricks were laid with their stretcher side facing forward. Every sixth row, the bricks were turned perpendicularly to bond exterior and interior rows together (Figure III-67). At Fairfax, rather than turning every sixth row, an eight by eight inch brick was laid to bond the walls together. Since all bricks share a uniform height, the eight inch square bricks (Figure III-68) are not discernible from the exterior, but were only discovered when repair work required temporarily removing some of the bricks. The double-wide brick has not been identified with any other homes investigated. Again, additional specific research is necessary, but based on research up to this point, the bonding bricks of Fairfax appear to be somewhat unique.

Once the brick was laid and dried, the mortar lines were pencil-pointed. During the Victorian period, straight white lines were painted on the dried mortar surface giving joinery a more precise and level appearance (Rabun, 1989). Although much of the pencil-pointing has been washed off by years of weathering, painted lines can still be seen on the walls under the verandas and beneath some of the exterior woodwork.

The Crawl Space and Basement

Both interior and exterior walls were made of brick, and all extended below the first floor creating a crawl space approximately thirty inches high. From observation and preliminary penetration, it appears that the brick

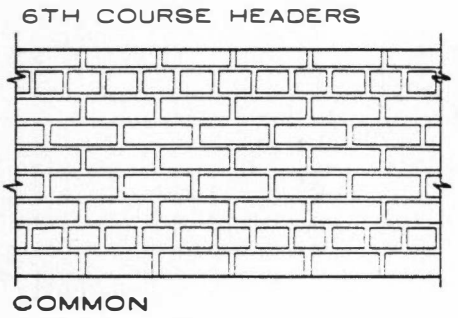


Figure III-67. Common American bonding pattern.
Source: Robert T. Packard, ed. Ramsey/Sleeper Architectural Graphic Standards, 7th ed., (New York: John Wiley and Sons, 1981) p. 206.



Figure III-68. Eight inch by eight inch bricks.

foundation walls rest directly on packed earth; there are no visible footings or cornerstones (Coker, 1988).

In the crawl space, both interior and exterior walls were ventilated. Openings in the brickwork, approximately thirty by eighteen inches, were supported with two by two inch studs spaced approximately two inches apart, and permitted the passage of air underneath the home. Boarded up today, the exterior vents were once visible at the ground level (Figure III-69). The previously compared historic home, Plethora, two miles south of River View, displays this same type of ventilation system as do many other homes in the East Tennessee region.

Looking up from the basement/slave quarters to what might be original kitchen planking, it appears that the wood floors were nailed directly to two by ten inch floor joists. These joists were supported and secured in niches carved from the brick foundation walls. This method is similar to how the veranda rafters were set into Fairfax' exterior back wall. The exception being that the veranda was an addition, whereas, the niches for the floor joists were planned and constructed as the walls went up. An 1849 drawing from architect William H. Ranlett's pattern book, illustrates a similar brick wall construction (Figure III-70).

The Attic

The spiral staircase terminates at the third floor landing which lies beneath the roof-top deck. At the landing, the walls and floor are finished and trimmed, but in a condensed and less sophisticated manner. A straight, narrow stairway (Figure III-71) leads to the widow's walk landing, and a board and batten type door leads from the landing into the attic. At its entrance the attic



Figure III-69. Ventilation of Fairfax crawl space.

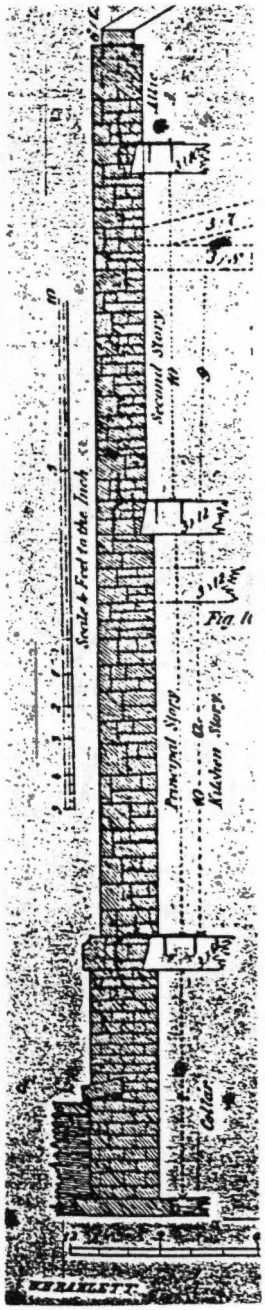


Figure III-70. Brick wall construction from an 1849 pattern book.
Source: William H. Ranlett. The Architect: A Series of Original Designs. (New York: Davenport, 1849).

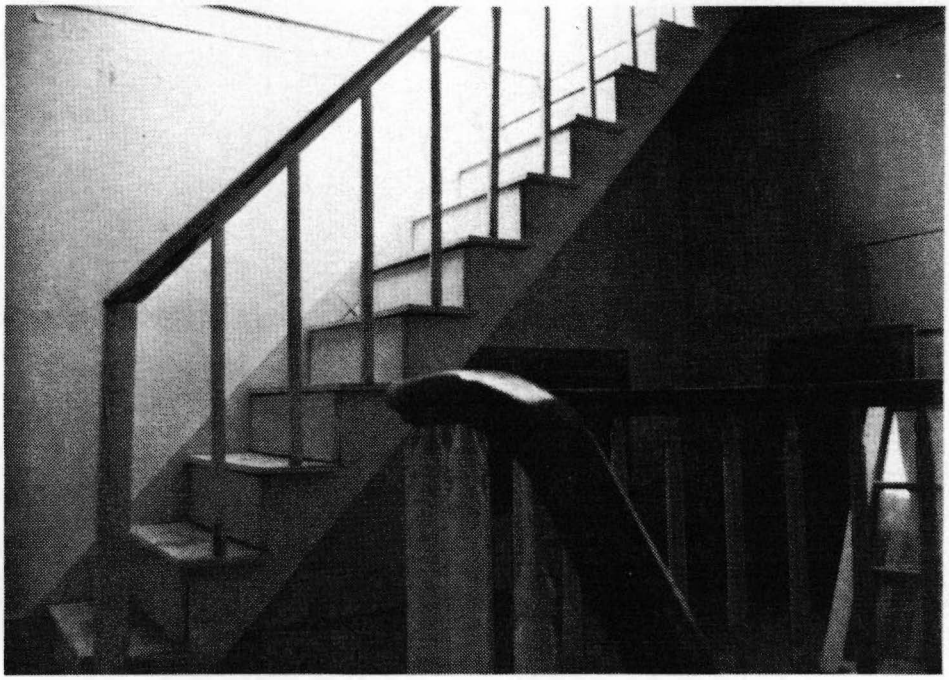


Figure III-71. Stairway leading to Fairfax' roof deck.

is seven feet, six inches high, and the rafters slope down to meet the second-story roof line. Like a ring, the attic surrounds the landing which supports the deck/widow's walk.

The decked hipped roof is underpinned by a system of hand-hewn and dimension cut rafters. The four diagonal rafters, four by six and approximately thirty feet in length, and the common rafters, extending from the deck perimeter to the eaves, are hand-hewn. The shorter jack rafters are dimension lumber (Coker, 1988). There is no visible interlocking of the wood members; the rafters appear to be secured only through the use of square, cut nails.

The Staircase

The construction of self-supporting, spiral staircases was known almost exclusively only to the craftsmen that created them. Consequently, the details of Fairfax' staircase construction will probably never be known, and pattern books offer limited insight.

A section of a late Greek Revival home in Lawrence Grow's Classic Old House Plans (Figure III-31, page 81) illustrates that the support of the spiral staircase may have been tied into a wall set behind it. This could certainly be possible at Fairfax where the staircase is nestled between two, and on the second floor, three walls. Another section of an 1850s home, this one from Samuel Sloan's The Modern Architect, (Figure III-72) depicts a similar view and suggests the possibility of cantilever forces to sustain the stairs. According to Steve Mohn, the Fairfax staircase entirely supports itself and aids in shoring up the interior walls around it.

It is likely that the self-supporting quality of the spiral staircase is a result of the sophisticated geometric studies of nineteenth century craftsmen. Like many others, architect R. A. Cupper in his 1851 book, The Universal

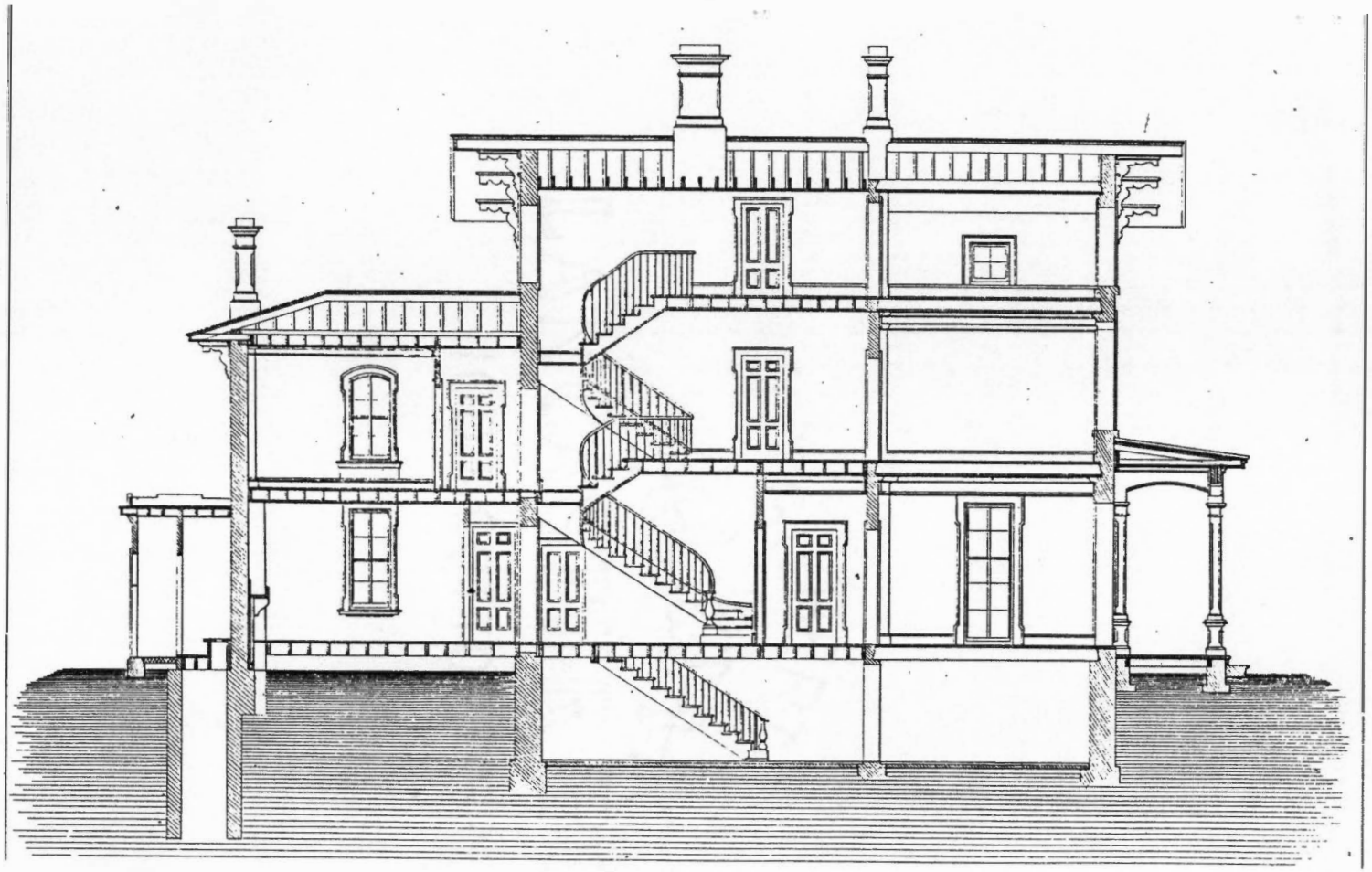


Figure III-72. Section of a Greek Revival home.
Source: Samuel Sloan. The Model Architect, Vol. II (Philadelphia: E. C. Jones & Co., 1852), design III, pl. XVII.

Stairbuilder, outlines and expands various mathematical formulas relating to the construction of staircases. Beyond the comprehension of many today, the details of spiral staircase construction remain a mystery for now. Fairfax' stairway is no exception. The technology of its construction is undecipherable. Only one detail has been identified: that the staircase appears to have been built in two sections. This understanding is based upon an obvious bend/seam in the staircase between the first and second floors, whereas between the second and third floors, there is no break in the spiraling form (Figure III-62, page 110).

The Ceilings and Wall Plasterwork

Typical of historic residences, a lath (a network of thin, wooden slats bonded together and secured to stud walls and ceiling joists) served as the surface to which ceiling plasters were applied. Once in place, a layer of lime and sand plaster was applied and evenly distributed over the lathes. An instrument similar to a trowel aided in smoothing the plaster and forcing it into the cracks between the slats. When it had dried, the plaster that had oozed through the lath served to bond the surface and prepared it to receive a finish coat of plaster. From a photograph taken during the Berry renovation (Figure III-73), the lath framework can be seen in the hallway's ceiling. This lath, composed of slats split from wooden planks, reflected materials commonly used from 1820-1835.[14]

14. Sawn slats, like all architectural improvements, were introduced in urban, coastal cities first. The 1825-1840 date reflects the prevalence of sawn slats in metropolitan areas. The same construction would have taken a few years longer to reach and become prevalent in more rural areas such as East Tennessee. Thus, the timing of the construction would align with the proposed date of the home.



Figure III-73. Wood slat ceiling construction.
Source: Ellen McClung Berry Collection, University of Tennessee Special Collection Library, Knoxville, Tennessee.

Lathes were not used on the walls of the home. Because the walls were brick rather than wood stud construction, the original plaster was applied to bond directly and tightly to the bricks' crevices.

Originally, the ceilings and walls at Fairfax had one scratch layer of plaster and one finish layer. The finished surface was painted. During the Berry renovation, the damaged walls were not replaced; rather, a new scratch and finish layer of plaster was laid on top of the original walls.

Synopsis of the Analyses

The interior, exterior and constructional studies of the Fairfax home provide data applicable to three important areas. First, design analyses are primary contents in composing a documentation of a National Register property; they help to determine which features are original to the home. When combined with historic research, analyses can identify what design elements have been lost, altered or replaced. Since the new owners, Don and Karen Sproles, intended to restore and adapt the home into an income-producing reuse, the analyses provide them with valuable insights on redesigning and constructing lost architectural members.

Secondly, information gathered through design analyses is of considerable value in applying for federal tax credits on the home's renovation costs. The governmental forms completed in applying for tax credits require that the historic features of a building be listed and documented (Appendix 2, pages 228-234). Design analysis, in the case of Fairfax, constitutes much of this documentation, thus facilitating and substantiating the owners' application.

Governmental agencies have evaluated and will continue to evaluate the home's renovation to ensure that the historic fabric and spaces, determined by

analysis, are maintained or accurately reconstructed, thus increasing the owner's probability of receiving tax credits.[15]

Also, the design analysis process has provided evidence to support the Greek Revival style hypothesized by the author, and it has introduced the concept that early Victorian details were used in the design of the home as well. Design characteristics of Fairfax compared with other Greek Revival and early Victorian homes and motifs indicate that, while it may have been nearly fifteen years behind national architectural developments, Fairfax was not far behind the fashionable design influences as they spread into the more remote areas of the country.

Analytical comparisons, in conjunction with historic research, also proved to be an important component in substantiating the date of Fairfax' construction. Exterior details, interior features, space planning and the general construction of the home all closely coincide with the proposed time frame of 1845-1856, years during which, according to architectual historian Drury B. Alexander (1966, p. 86), the Greek Revival style was at the forefront and this nation was at "its highest level of architectural acheivement."

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15. The process and benefits of tax credits are outlined in greater detail in Chapter Four.

CHAPTER IV

REHABILITATION RECOMMENDATIONS

Introduction

While the historic and design research phases of this study are vital in completing a thorough documentation of The Fairfax Inn, they also play a important role in determining the changes that must be made in adapting the home for its new use. Research fulfills this role by:

--providing an historic backdrop and time frame with which renovation decisions should harmonize.

--supplying a comprehensive listing of the home's materials, features and finishes that are both original and added.

--establishing the intended character of the home and directing the rehabilitation to conform with similar materials and designs.

Added to these guidelines is the requirement that the inn's new use generate income. Thus, recommendations for the home's preservation include economic, as well as aesthetic, considerations. Based upon these needs, the recommendations included in this research fall into three general categories: a proposed new use, economic considerations and design guidelines. Although reviewed individually, each class of recommendations interacts with and is influenced by the other categories.

The Adaptive Use of Fairfax

The Proposal

Fairfax's history and beauty were definite enticements to Don and Karen Sproles when they elected to attend the Jefferson County home's auction in May of 1988. However, beyond aesthetics, the Sproles were motivated to purchase Fairfax because of its projected ability to generate commercial income.

In determining an appropriate and profitable reuse, one aspiration was to utilize the home as an extension of The Lunchbox, a Knoxville restaurant owned and operated by Karen Sproles. Another goal was to retain the interior and exterior design of the original home. Even though Fairfax had suffered from many years of water damage, neglected maintenance, and barnyard habitation, most of it's features had remained intact. The retention of these architectural features was important, not only in perpetuating the home's aesthetic qualities, but in satisfying federal requirements prerequisite to receiving tax credits. A third criterion for Fairfax' adapted use was that it satisfy economic and societal demands of a segment of the 1990s population. In meeting all of these requirements, the new commercial use proposed by both the owners and the researcher was that the home be rehabilitated as a country inn.

Validations of The Fairfax Inn

The proposed reuse of Fairfax produces several benefits and conveniences, the first being its natural extension of The Lunchboxes' two locations. In borrowing from the restaurants' food preparation and public setting,
The Fairfax Inn has direct access to an established clientele base and convenient catering services.

The proposed adaptive use also prevents the frequent tendency for renovators to gut building interiors in favor of modern designs. Although gutting eliminates spatial restrictions, the process results in the loss of irreplaceable architecture and craftsmanship. Fairfax' new use permits the exterior and interior fabrics of the home to remain almost entirely uninterrupted. Since the Sproles have applied for and hope to receive investment tax credits, it is imperative that alterations be limited and sensitive to the home's architectural character.

As an inn, the home's rooms and corridors have retained their decorative treatments and spatial proportions. Yet each room continues to be functional. Meals are still being served in the dining room; lodging is taking place in the bedrooms; and entertainment and conversation are being provided in the parlor. Only the home's original dressing rooms required alteration in accommodating modern bathing facilities.

A final quality of the adaptive use is that the new inn is projected to meet a commercial demand for personalized hospitality services that has developed over the last ten years and is expected to accelerate in the 1990s. This trend is supported by an article recently published in Preservation Forum which states

> Americans increasingly want to stay in 'someplace different' from a Holiday Inn or a Motel 6, thus the amazing expansion of historic inns and bed and breakfast homes across the country offering personalized service and special ambience (Roddewig, 1988, p. 4).

Well-established in western Europe and in early American history, Bed and Breakfast and small inns are experiencing a "come-back" of popularity in today's contemporary and fast-paced society. In recent years an abundance of Bed and Breakfast (B & B) and Inn travel guides have been published, advertising and familiarizing the public with personalized lodging facilities.

In a related 1987 article, "The B & B Boom," it was estimated that the number of Bed and Breakfasts in the United States had more than doubled within the last two years (Gieseking, 1987). Another survey revealed that country inns accommodated over thirty million guests in 1987 ("Bed and Breakfasts," 1989).

In part, the popularity of personalized inns stems from an historic revival that generated from the United States' bicentennial celebration. Since then, the country has slowly been experiencing a renewed "back-to-the-basics" philosophy. Americans have been turning from hot dogs and prepackaged dinners to delicatessens and oat bran. Education has retraced its focus towards the three Rs, and even George Bush politics are pushing toward a "kinder, gentler nation."

In design also, recent post modern architecture has derived it's updated themes from historic inspirations. Residential design has steered away from post-war modernism, and current residential developments frequently exhibit combinations of contemporary and historic features (Figure IV-1).

Interiors, likewise, have revitalized historic styles; antiques, patchwork quilts and ruffled curtains and dusters are all the rage in several house and home magazines. (Figure IV-2). Even where modern environments are preferred, they are often being balanced with items or materials from historic periods (Figure IV-3).

A sensitivity to the values and creations of "the good old days" has resulted in a dramatic acceleration of preservation efforts over the last fifteen years as well. Indeed, the majority of the country is experiencing an historic revival, providing a setting in which the popularization of country inn accommodations can flourish.

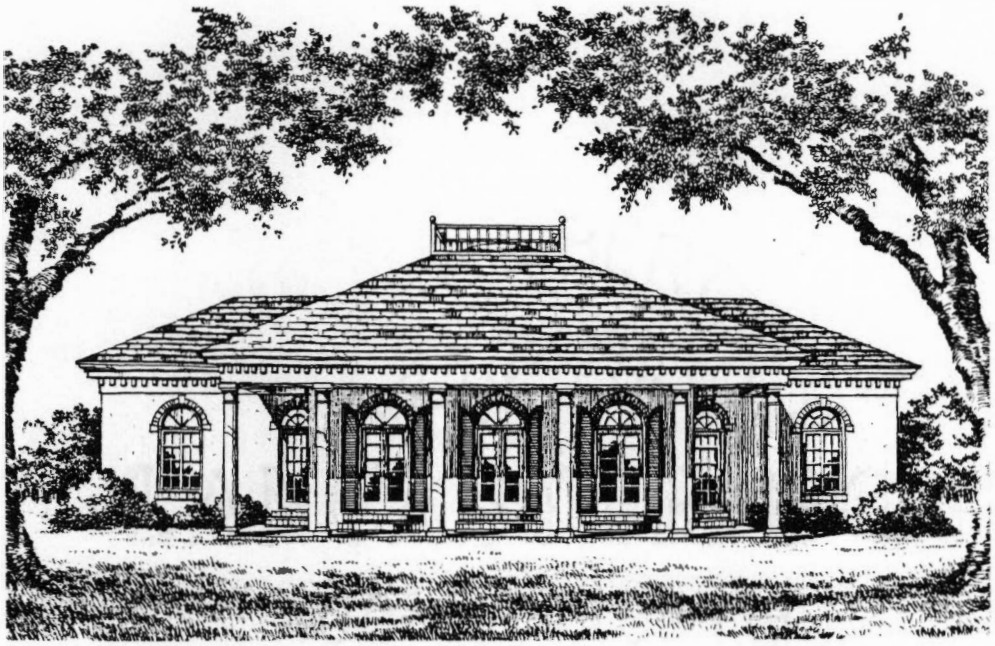


Figure IV-1. Contemporary residential design borrowing from French and Greek Revival influences.

Source: Southern Living House Plans, Spring 1989, p. 88.



Figure IV-2. 1989 interior fashions featuring traditional furnishings and fabrics.
Source: "Triumph of Wit and Style: English Country Look for an Alabama Cottage," Southern Accents, July/August 1988, pp. 94-95.

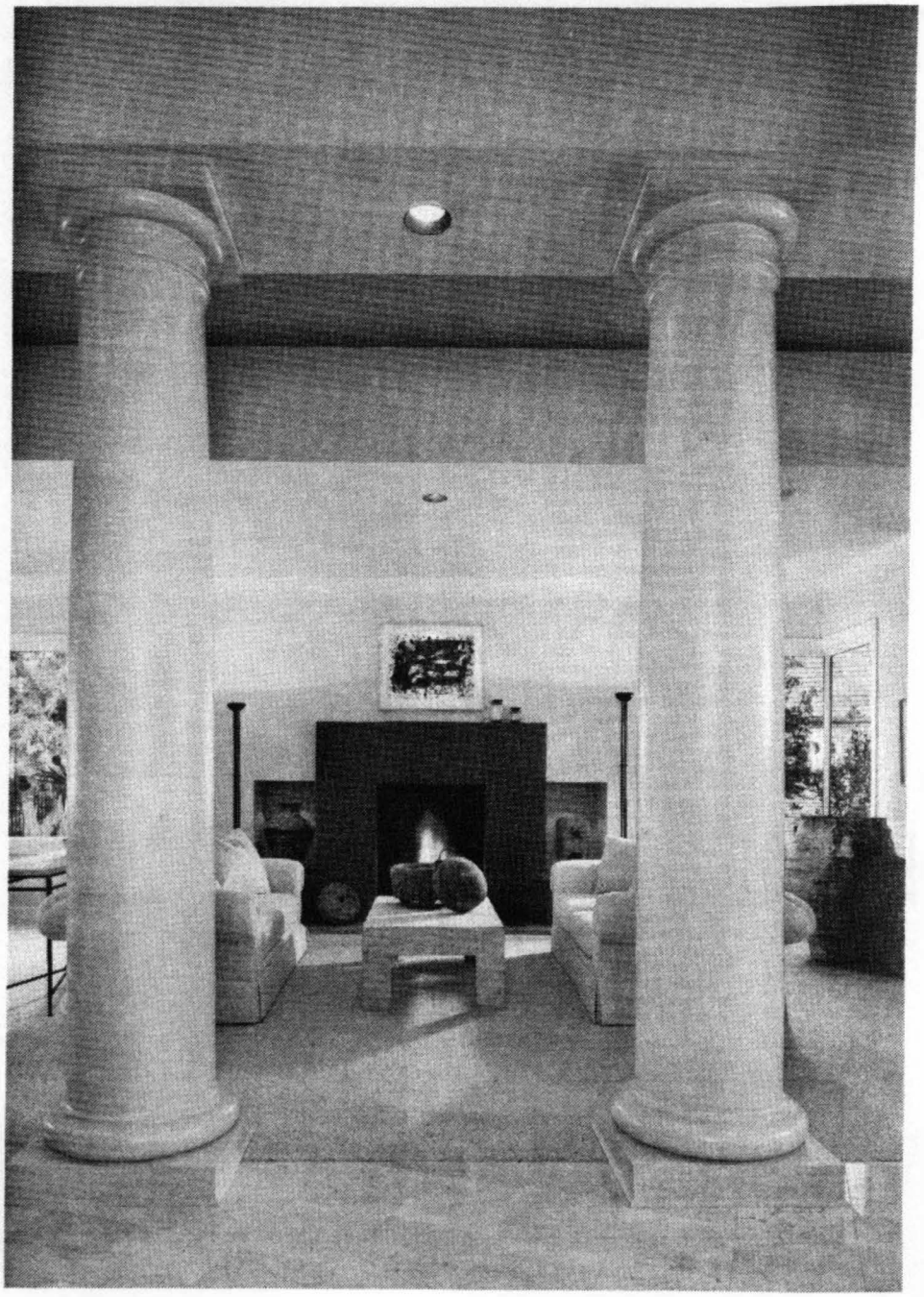


Figure IV-3. Post-modern interior featuring classical Doric columns.
Source: Leslie Ensor, "The New American Home," Builder, January 1987, p. 285.

Marketing As An Economic Consideration

Introduction and Background

While it is not the purpose of this thesis to provide a detailed marketing analysis of Fairfax' new use, the researcher did conduct a preliminary investigation of small-scaled inns and the services they provide. An initial examination of several 'B & B' guide books revealed that, when applicable, inns used their historic status as a primary promotion in their advertisements. In the Tennessee Bed and Breakfast and Country Inn tourism pamphlet, for instance, nearly 70% of the listings referred to the historic nature of their location or structure.

In an effort to generate more information regarding marketing practices, the researcher conducted a mailed, questionnaire survey with historic inns throughout the southeast region of the United States. The questionnaire was designed to gather information in three categories: (Appendix C, page 221)

1. General information, including location and number of employees.
2. Data reflecting the historic nature of the facility, whether it is listed on the National Register, and if it had been recipient to investment tax credits.
3. The inn's variety and profitability of services and its type of clientele.

The response rate to the survey was high. Of the forty-one questionnaires mailed, twenty-six (63%) of the inns returned completed questionnaires. Inns that responded were located in eight states: Tennessee, West Virginia, Virginia, South Carolina, North Carolina, Georgia, Alabama and Arkansas. Returned

questionnaires were categorized and analyzed, producing several valuable economic considerations.

Specific Insights

A large portion of the questionnaire was targeted toward determining common marketing practices of historic inns throughout the southeast United States. Since Fairfax is situated in a rural and remote location, question three (3) aimed to determine the percentage of other historic inns with similar settings. Remote locations were indicated in only seven per cent of the historic inns surveyed; 57% were located on main streets or thoroughfares.

Other questions under the General Information heading revealed that:

--of inns approximately the same size as Fairfax, an average of two to three employees were employed.

--all inns were open both week-days and week-ends.

--eight-nine percent of owners/mangers lived either at the inn or in nearby premises.

--the average number of guest rooms among the inns was 9.5; the average number of baths, 7.5.

In reviewing the tools or methods by which owners marketed their inns' historic status, it was found that inns on the National Register (NR) used an average of five to six tools, while those inns that are historic, but are not listed on the National Register (NNR), used an average of less than two of the tools listed.

Among the Nationally Registered, 100% indicated using a brochure to advertise their inns' historic status. Almost invariably, the brochure was a tool by which owners acquainted prospective patrons with an appealing and personalized history of their inn. Usually brief, such histories recounted past owners,

dates of construction, and interior descriptions. Longer-versioned brochures outlined Civil War stories or family legends associated with the site.

Used by 94% of the NR inns, tourist guide books were the second most popular advertising tool, followed by:

newspapers	81%
tours of the inn	81%
magazines	69%
Historic Preservation magazine	50%

Other miscellaneous methods employed by a few of the inns included restaurant advertising and community promotion through state fairs and home shows.

Since Don and Karen Sproles anticipated being able to include seminars among their inn's services, question thirteen was directed to assimilate the popularity of conference services in historic inns. Inn responses revealed that 69% of NR inns accommodated meeting rooms/conferences; only 27% of NNR inns incorporated these services. The various inns provided from one to five meeting rooms, accommodating gatherings of six to fifty individuals. The average sized meeting room held fifteen to twenty occupants.

Question fourteen addressed the types of services and equipment inns most frequently provided. Breakfast was provided by all of the inns, 78% of which served *only* the morning meal, with 22% serving other meals as well. Televisions were provided in 78% of the inns. Additional services and their percentage of usage are outlined below:

slide projector and screen	4%
podium and microphone	0%
chalkboard or writing screen	15%
recreation	19%
refreshments	56%
bar	7%
VCR	22%
copying machine	7%
transportation	7%

Noted by 30% of the inns surveyed, miscellaneous services included: catered events, weddings, and tourist assistance. Also noted by hosts/hostesses were a variety of activities available at or near their establishment: bicycling, exhibitions, pools, lakes, boating and close proximity of National Parks or historic sites. When questioned regarding what services the inns would provide if additional space was available, the most frequent answers were meeting rooms, dining facilities and additional guest rooms.

The frequency of several clientele types was addressed in question number fifteen. Table IV-1 outlines the percentages of patron types among NR (Nationally Registered) and NNR (Non-Nationally Registered) inns with little difference being found between the two.

The questionnaire also asked innkeepers to estimate the percentage of profitable income in four categories. The results are shown in Table IV-2.

Table IV-1

INN CLIENTELE PERCENTAGES

Type of Clientele	NR Inns	NNR Inns
Economy	1.5	9
Weekend retreat	17	19
Vacationers	50.5	42
Personal Business	13	12
Conferences	3	3
Families	7	7
Other	8	8

Table IV-2

INCOME PROFITABILITY PERCENTAGES

Type of Service	NR Inns	NNR Inns
Lodging	72	84
Dining	14	15
Conferences	2	.5
Weddings	12	1.5

One other area of income, not included in the questionnaire but noted by a Georgian inn, was the sale of items in their gift shop.

Recommendations

Based upon the accumulated information gathered in this questionnaire, several guidelines and recommendations can be made in regard to the rehabilitation of Fairfax into an historic inn. After analyzing and synthesizing the survey it appears that the most negative factor in Fairfax' proposed reuse is its remote location. In spite of this, the Sproles propose to use Fairfax' seclusion as a predominant sales tool. By using a "getting away from it all" approach, the owners hope to entice customers out of metropolitan areas to experience the rural atmosphere and history of Fairfax.

The questionnaire was also designed to address other specific issues. Initially the owners proposed incorporating dining/catering and conference services at their new inn. As was outlined under Specific Insights, meeting rooms were incorporated into nearly 70% of the NR inns surveyed. Questions on income profitability revealed, on the other hand, that an average of only 2% profitable income resulted from conference services. An exact explanation to this enigma cannot be pinpointed in this study, however, the researcher offers two possible explanations. One reason for low profitability in a frequently provided service may be the result of the respondents including profits from conference services under lodging and dining categories. If such were the case, all other indications would suggest that small conferences gatherings are successful in historic settings. A second explanation, however, might be that despite the facilities provided, conference gatherings may not generate significant income in small inns and 'B & Bs.' This discouraging possibility is supported by the low percentage of clientele that falls under the "Conferences" category

in Table IV-1. Since the information gathered in this survey was general in nature, a more detailed marketing analysis of the country inn services is needed.

Other results from the questionnaire revealed the possible lucrative value of accommodating weddings and family reunions. In addition to the inn's rental fee, catering services and lodging of out-of-town attendants can induce supplementary profits.

The data collected and analyzed from questionnaire responses generates several other suggestions for the marketing of The Fairfax Inn:

--Since vacationers compose over 50% of inns' clientele, advertising and selection of services might primarily focus on this particular population.

--Initially, guidelines for personnel can be estimated based on number of workers employed by similarly-sized inns.

--The property can create recreation and tourism attractions based upon its location along Douglas Lake near the Smokey Mountain National Park.

--Owners should anticipate the possibility of enlarging their guest room facilities in additional buildings sensitive to the historic property.

--Popularity of various advertising tools provide insights as to where and in what manner other inns promote their services.

--Optional profits may be available through gift shop sales.

--Other inn facilities provide insights into sizes of meeting rooms and attendee needs.

--Historic information should be included in the inn's brochure and advertisements.

--The most frequently used services and equipment indicate investment and purchasing priorities.

Investment Tax Credits, A Second Economic Consideration

Introduction to Preservation Tax Incentives

In addition to marketable historic assets, tax credit incentives were a second economic consideration reviewed in this research. These investment tax credits (abbreviated ITCs) were first introduced in 1976, initiated by a Congressional Act to spur construction during a serious, national recession. By offering a "dollar-for-dollar reduction of income tax owed (National Trust for Historic Preservation, 1986, p. 5)," the federal government was able to induce several hundreds of private investors to participate in rehabilitation and restoration projects. John Brademas, in the foreword of Remaking America, outlines the impact of the tax credit legislation.

> The 25 percent historic tax credit alone has since 1981 generated $5 billion of private investment in more than 6,800 buildings. . . Since 1982, the credit has generated more than $5.3 billion in sales and business activity, provided a $4 billion increase in wages and put an estimated 180,500 people to work (Diamonstein, 1986, pp. 12-13).

Barbaralee Diamonstein, author of the book, adds,

> From 1977 to 1981, projects involving a total of $1.1 billion in construction qualified for the tax breaks. That sum was matched in 1982 alone, when another $1.1 billion in projects were also approved. A year later, in 1983, that figure had doubled to $2.2 billion (Diamondstein, 1986, p. 14).

Statistics such as these indicate that tax incentives were a major influence in the surge of preservation work contracted during the late 1970s and early 1980s.

Under the amended Tax Reform Act of 1986, certified historic properties (those individually listed on the National Register or considered to be contributing structures in Historic Districts) are eligible to receive 20% tax credits.

ITCs of 10% are available on rehabilitations of non-historic properties built prior to 1936 (U. S. Department of the Interior, 1987). Because Fairfax is an individually-listed, National Register property it is eligible for the more lucrative 20% ITC. New passive loss restrictions incorporated into the 1986 amendment also state that ITCs can only be applied to nullify taxable income *generated by the property being renovated* (U. S. Department of the Interior, 1987).

Listing as a National Register property does not automatically assure tax credits on Fairfax' rehabilitation. In order to qualify and ultimately receive ITCs, owners of historic structures must comply with several criteria and guidelines.

1. The 1986 Reform Act requires that "during the course of rehabilitation,

* at least 50% of the building's existing external walls must be retained in place as external walls, and

* at least 75% of the building's existing external wall must be retained in place as either external or internal walls, and

* at least 75% of the building's internal structural framework must remain in place (U. S. Dept. of the Interior, 1987, p. 6)."

2. Owners must contact and make application for ITCs through their State Historic Preservation Officer (SHPO). Such applications involve the completing of three forms. Part I is an application for National Register listing. In the case of Fairfax, this application was filed by Mrs. Berry and approved by the National Park Service (NPS) in 1973 (Appendix D, pages 225-227).

Part II involves a detailed description of the rehabilitation, outlining specific site, exterior, interior and new construction work to be included in the project. Several of Fairfax' architectural elements, reviewed in the design analysis, are cataloged for their historic significance and documented as items

which must be retained and restored. Other features, unoriginal to the home and scheduled for removal, are similarly documented (Appendix D, pages 228-234).

"A project does not become a 'certified rehabilitation' eligible for tax incentives until it is completed and so designated by the National Park Service (U. S. Department of the Interior, 1987, p. 8)." This approval is only granted after Part III, Certification of Completed Work, has been filed with the SHPO, who in turn submits the request to the NPS. If approval is granted by the National Park Service, the Internal Revenue Service is notified and authorized to grant the appropriate ITC.

3. In order to receive credits, the Secretary of the Interior's Standards for Rehabilitation are extremely important guidelines that must be followed. These standards are used by the SHPO and NPS in determining approval or denial of an applicant's rehabilitation. The application for certification instructions states,

> These ten Standards are broadly worded to guide the rehabilitation of all historic structures. . . . The underlying concern expressed in the Standards is the preservation of significant historic materials and features of a building in the process of rehabilitation. . . . Certification is based on whether the overall project meets the Standards (U. S. Dept. of the Interior, 1987, p. 5).

Standard number one, for example, asserts that

> Every possible effort shall be made to provide a compatible use for a property which requires minimal alteration of the building, structure, or site and its environment, or to use a property for its originally intended purpose (U. S. Dept. of the Interior, 1987, p. 6).

Fairfax' adaptive use as an inn complies with this guideline by requiring minimal alteration to the structure and maintaining room usage as was originally intended. Guidelines for repair, replacement, cleaning and additions are a few

of the additional issues addressed in the Secretary's Standards for Rehabilitation (Appendix E, page 237).

Investment Tax Credits for The Fairfax Inn

The new owners of Fairfax, Don and Karen Sproles, were interested in taking advantage of the federal tax credits available on the rehabilitation costs of their home. Consequently, the researcher included three questions in the questionnaire aimed to determine how successful other southeastern inns listed on the National Register had been in benefiting from tax incentives. The results revealed that

--of the twenty surveyed inns on the National Register, sixteen responded, an 80% return rate.

--88% of NR buildings had required renovation in order to be serviceable as inns.

--50% of those renovated had received federal tax credits.

--tax credits received were acquired from 1983 to 1987.

During the 1983-87 period, ITCs of 25% were available to certified historic structures, (5% more than is available as of 1989). Renovators, at that time, also had the option of applying for a 15-20% credit without having to comply with The Secretary's Standards of Rehabilitation. The questionnaire did not distinguish between inns that had opted for 25 versus 20 percent ITCs. It only determined that 50% of those replying to the survey had been successful in obtaining tax credits.

A lesser ITC (20%) is available and stricter guidelines apply in 1989. However, it is the researcher's opinion that Fairfax' new owners have a high probability of receiving tax credits if they comply with and fulfill the outlined

guidelines and Standards for Rehabilitation. To aid in meeting these requirements, the researcher recommended that a local architect, familiar with preservation practices, be hired to oversee the rehabilitation of the home.

In the fall of 1988, the Knoxville firm of Brewer Ingram Fuller Architects Inc. was commissioned to serve as advising architects on the rehabilitation of The Fairfax Inn. Architect Lee Ingram filed Part II of the Certification Application with Tennessee's Historic Preservation Office in Nashville. Working in conjunction with the SHPO officer and Emory Place Contractors, the home is currently undergoing its final stages of repair, reconstruction and refinishing. Upon completion of the rehabilitation, Part III will be submitted. If successful, the Sproles will receive tax credits amounting to 20% of the rehabilitation costs and applicable to profitable income generated by The Fairfax Inn.

The Physical Rehabilitation of Fairfax

Historic and design research have revealed several changes made to the home. Over the years, weather and age, as well, had taken their toll on Fairfax' condition. In attempting to return the home as closely as possible to its original condition and appearance, several repairs, removals, alterations and additions have been recommended, many of which have already been completed.

Repairs

Before The Fairfax Inn could accommodate lodging services, it was necessary to repair several moisture problems. Water infiltration from the roof had caused leakage in various rooms of the home. Solutions included re-roofing of the "widow's walk" and installation of new gutters.

Wooden doors and windows had also suffered from water infiltration. Much of the west doorway and several sills and interior panels beneath window sills had absorbed considerable amounts of moisture; these decomposing features have been rebuilt. Using as much of the original material as possible, repairs and replacements replicated original designs (Figures IV-4 and 5).

Other alterations and repairs recommended and conducted by Emory Place Associates included the rebuilding of fireplace combustion chambers and placement of tension rods through the second-story floor structure to secure a warping south wall.

Exterior Restoration

Although it was not the goal of the owners to return Fairfax to its exact likeness c. 1850, it was their intent to restore the home as closely as was feasible to its original appearance. Based upon the early painting of "River View" by Samuel Shaver which was discovered during historic research (Figure III-10, page 56), the existence and general form of original porticoes were determined.[16] Since the photograph of the home was indistinct, examples of other late Greek Revival/early Victorian porticoes built in the East Tennessee region were used as guidelines for recreating architectural details. Designed by Brewer Ingram Fuller Architects, a replicated portico includes the same double Doric columns revealed in Samuel Shaver's painting (Figure IV-6). The railing on the roof of the portico, unclear in the painting, was adapted from the porch designs of the French Broad Farm and Plethora homes located a few miles from Fairfax (Figures III-18, page 63 and IV-7).

16. Several months after the initial replicated portico was designed, a photograph was found of the Franklin family gathered in front of the home c. 1870 which revealed additional insight into the form and proportion of the east portico.

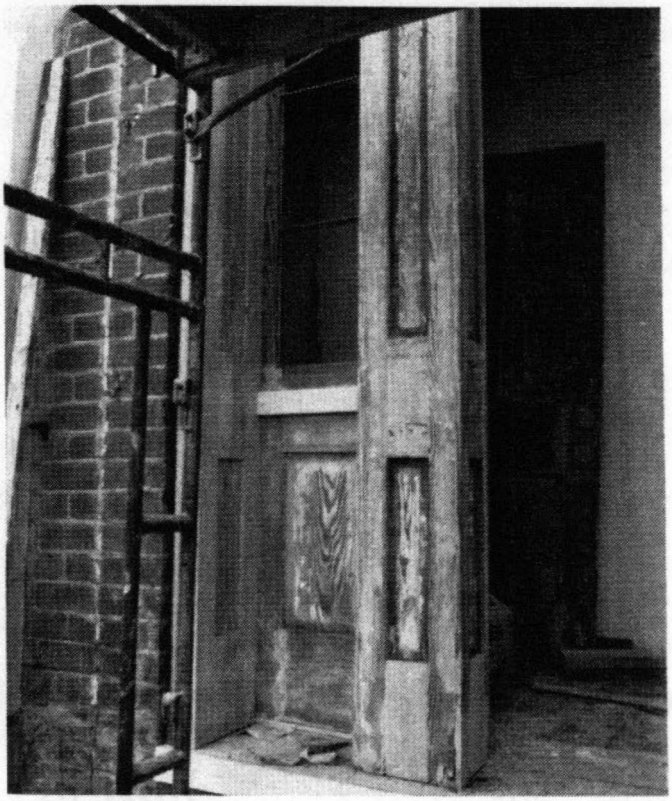


Figure IV-4. Rebuilding of Fairfax' west entry door.



Figure IV-5. Replicated panels under parlor windows.

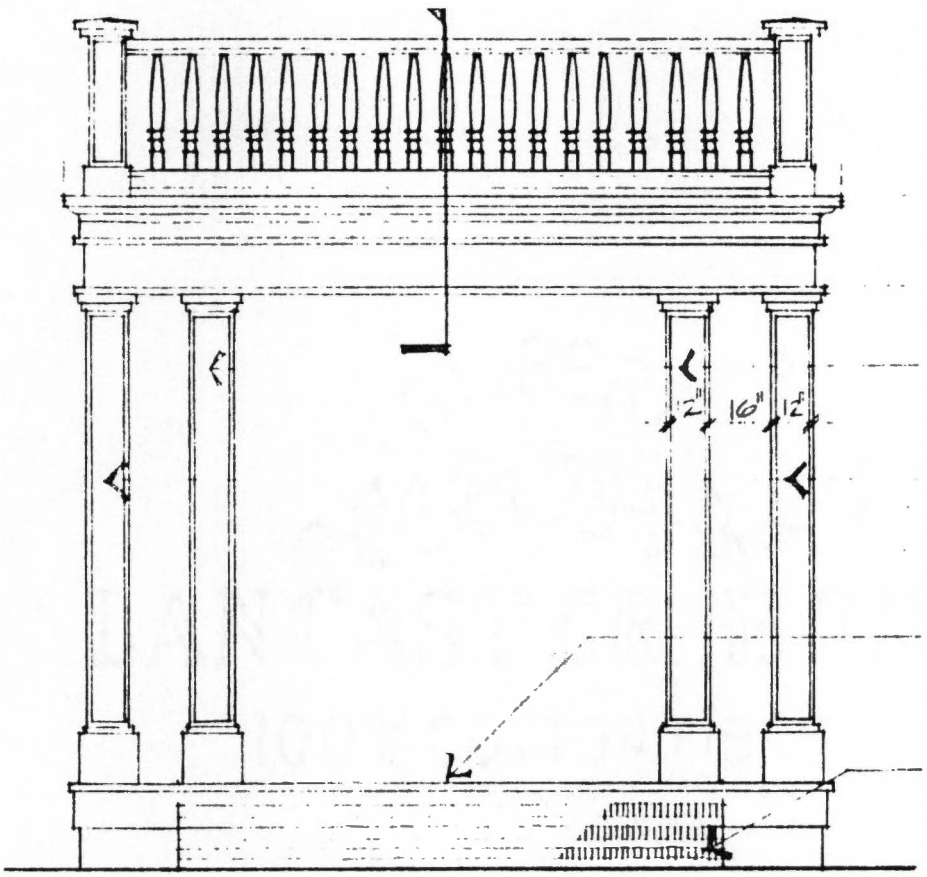


Figure IV-6. Replicated design of Fairfax west portico.

Source: Plans for The Fairfax Inn, Brewer, Ingram and Fuller Architects, Knoxville, Tennessee.

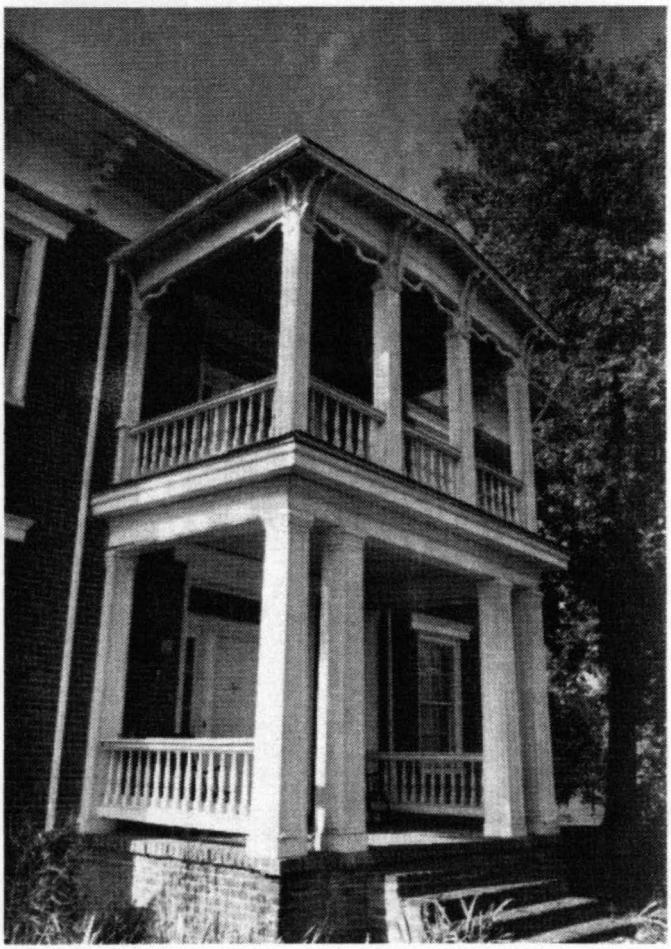


Figure IV-7. Plethora's portico.

Restoration of the "widow's walk" is also based on the Shaver painting. The same bannister design used on the reconstructed portico is incorporated in the railing which surrounds the roof's deck. A full elevation drawing of these recreated historic features is illustrated in Appendix A, page 210.

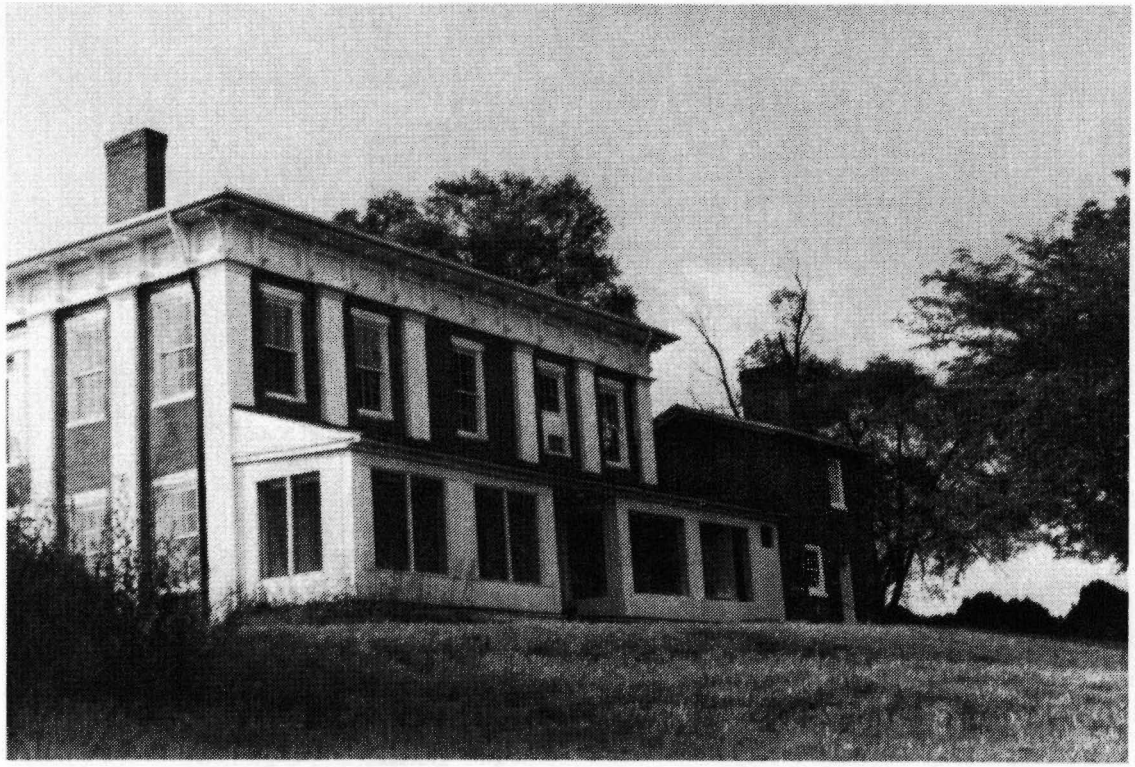
Another exterior recommendation specified an overhaul of the rear (east) veranda. Probably not included in the original construction of the home, Fairfax' first veranda is estimated to have been built in the 1860s or 1870s.[17] Based on photographs taken in the 1940s and 1950s, this veranda, and a veranda replacing the portico on the north side of the home, once featured Victorian brackets atop exposed wood columns Figures III-25, page 74). These features were replaced during the Berry's 1954 renovation with white, square columns and later enclosed into two porches (Figure IV-8).

Although a restoration of the Victorian brackets was a possible consideration, the brackets of the nineteenth century veranda were of a design quite different from the brackets used on the frieze of the original home. Thus in the 1989 rehabilitation, the owners opted for a revised design of Brewer Ingram Fuller Architects which includes Doric columns without brackets, and introduces a protective railing composed of bannisters identical to those used on the porticoes and widow's walk (Figure III-3, page 51).

Because all bathrooms in the new design of Fairfax are located adjacent to the guest rooms, one important rehabilitation consideration was the addition of an employee bathroom. A small half-bathroom was built between the north side of the new veranda and the south side of the kitchen (Appendix A, page 211). The nearby addition of a vestibule during the 1950s has been retained for functional purposes and comfort.

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17. This estimated date is based upon the appearance of original materials and the time frame proposed in the Saville autobiography.



IV-8. Enclosed east veranda prior to 1989 renovation.

The north veranda, for the time being, is being left as is; however, it is the recommendation of the researcher that in completing the rehabilitation it should be revamped with the same Doric column design used in reconstructing the rear veranda. Where there is no drop-off to the ground level, a railing would not be necessary on the north veranda, but its columns should be consistent with the other porticoes of the home. Provided that water infiltration can be controlled, it would also be preferable to refashion the north veranda with a flat roof, as depicted in the c. 1862 portrait of the home and in keeping with the south and west porticoes.

Interior Restoration

Although the preservation of Fairfax' historic interior features and spaces was appropriate, it was also necessary that inn's interiors facilitate the needs and expectations of a 1990s society. Consequently, the rehabilitation has largely been a restoration with minor and sensitive modern adaptations.

The inn's bathroom facilities required the greatest interior alteration. The Berry renovation had previously converted the home's two original dressing chambers into bathrooms. Since these conversions were contained in less distinguishing spaces of the home, the bathrooms were retained and remodeled.

The largest bathroom was located off of the downstairs guest room. (Appendix A, page 206). Its alteration included removing the storage/closet area and replacing the lavatory, water closet and tub. A new layout of the space (Appendix A, page 211), a slight variation of this design was actually constructed) illustrates how the bathroom has been compartmentalized. Partitioned, the bathroom is more functional and provides greater privacy and flexibility for its occupant(s). On a reduced scale, storage space is still provided and is sufficient to meet the needs of travelers and visitors.

The second floor bathroom between the ballroom and southeast bedroom has been more significantly modified. Because the ballroom is used as the inn's suite, a private bathroom serving this room had to be created. One option was that a bathroom be built into the northwest corner of the ballroom. However, it was the consensus of the contractor and researcher that the bathroom adjacent to the ballroom be divided to accommodate a guest room on each side. In keeping with the rectilinear design of the home, the proposed bathroom layout is illustrated in Appendix A, page 212. A slight adaptation of this design was built and is indicated in Figure IV-9. The new door accessing the bathroom replicates the crossetted details of the ballroom.

The remaining bathrooms in the home are not located within spaces original to the home. Built into the upper northwest and southwest bedrooms, these two baths are small and compact (Appendix A, page 212). Consequently, use of light colored materials was recommended in allowing both spaces to be perceived as 'roomy' as possible. Also, to increase mobility within the bathrooms, the researcher proposed that lavatories be installed in separate furniture case pieces and positioned outside the bathroom, but alongside the plumbing wall (Figure IV-10). Based on eighteenth-century furniture, (Figure IV-11) such designs are not uncommon in European beds and breakfasts. Due to cost limitations, however, this recommendation was not utilized.

During the 1980s a series of closets were built into the second floor south corridor. Disrupting the spatial qualities of the hallway, it was recommended that these closets be removed. Removal has resulted in the renewal of the unique tee formation that historically characterized the passageways of the home.

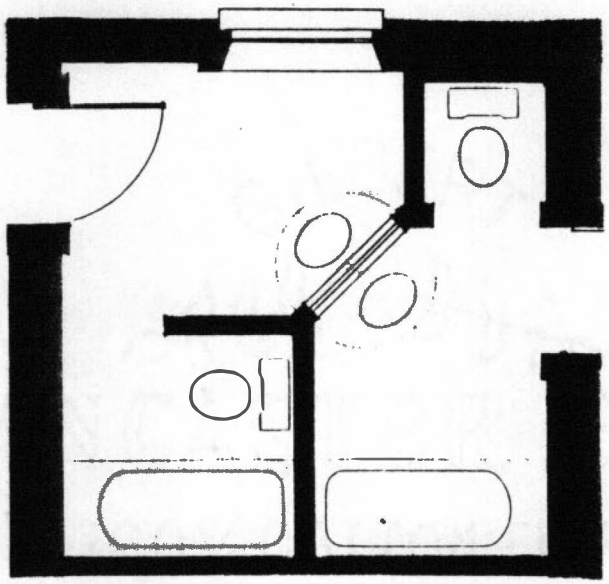


Figure IV-9. Revised layout of the divided upstairs bath.
Source: Plans for the Fairfax Inn, Brewer, Ingram and Fuller Architects, Knoxville, Tennessee.

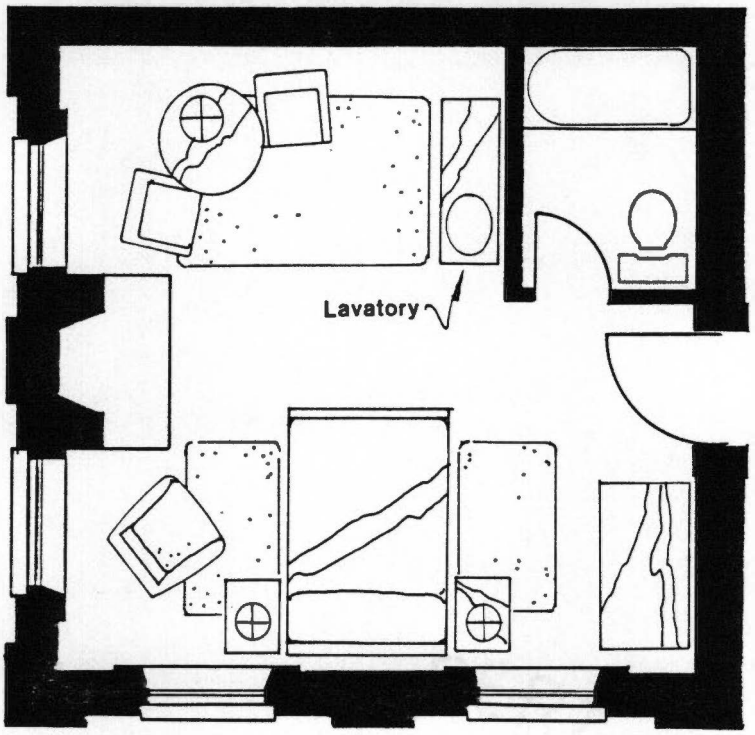


Figure IV-10. Proposed layout of guest room with case piece lavatory.

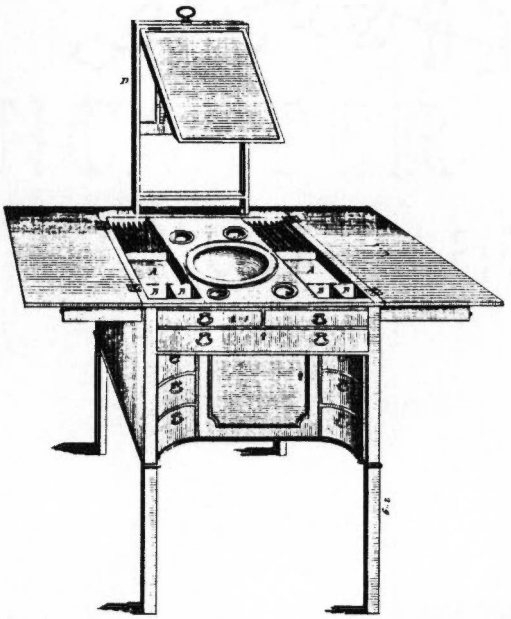


Figure IV-11. Eighteenth century cabinet housing built-in lavatory.
Source: Thomas Chippendale. The Gentleman & Cabinet Maker's Director (1762; rpt. 3rd ed. New York: Dover, 1966), pl. LIV.

Recommendations for removal of other interior elements included:

--the plaster flowers applied to the parlor chimney breast and ceiling (Figure III-63, page 112).

--the plaster flowers applied on the newel post at the base of the staircase--

-- the ballroom wallpaper.

Each of these elements was added during the Berry renovation. Their removal restores the home to its more accurate historic appearance.

In contrast to the applied floral decoration which was produced from a mold and readily reproducable, one Berry addition was specifically retained due to its one-of-a kind and especially marketable nature. The dining room murals, painted by James Reynolds, were considered a valuable component of the home's recent history. Their flamboyant character is a reflection of the Berrys' preferences and associations. Their friend, Mr. Reynolds, was an eccentric artisan involved in a variety of creative endeavors including theater costume and wallpaper design and publication of several novels on ghosts in Irish and American homes.

The uniquely-designed murals encapsulate the influence and taste that Thomas and Ellen Berry interjected into the Fairfax home. Though their present monetary value has not been investigated, "The Pageant of Italy" paintings reflect an era that is *becoming* history. Additionally, the murals can be marketed as an attraction to entice travelers and diners to visit The Fairfax Inn.

Design Recommendations

It was the intent of this research to provide the owners and rehabilitators with historic guidelines as to the interior treatments and furnishings of The Fairfax Inn, without attempting to return the home to a precise, historic setting.

Presentation of these guidelines is also balanced with contemporary options and designed to create 1990 interiors that are both historically compatible and fashionably comfortable.

Although Fairfax has been classified as a Greek Revival home built from 1845-1856, the peak period of affluence and development of the home probably occurred during the early 1860s. Thus, recommendations for period interiors were based upon the styles and fashions of the years just prior to the Civil War, harmonizing Greek Revival and Early Victorian influences.

Two types of interior recommendations are provided. The first type specifies general characteristics of 1860 interiors. To assist the reader, these characteristics have been divided into three categories:

-- interior surfaces (Table IV-3),

-- colors and color schemes (Table IV-4),

-- room arrangements (Table IV-5 and Figures IV- 12-15),

Each category is presented in an outlined form and explanatory illustrations are provided as appropriate.

Table IV-3

INTERIOR SURFACES

Recommendation	Justification
It is recommended that the interior surfaces remain, at least in the primary rooms and spaces, without wallpaper or added paneling.	Greek Revival "interiors were marked by simple wall-surfaces with attention concentrated upon structural members and functional necessities, such as doorways, windows, fireplaces and the centre-pieces of ceilings. Panelling was not included in the scheme of decoration. Even the dado was omitted in favor of big, broad surfaces. . . . The interiors were bold and dignified, composed of straight, severe lines with heavy detail. The walls were severely plain plastered surfaces (Major, 1926, p. 72)."

Table IV-4

COLOR SELECTION

Recommendations	Justification
Although Fairfax may originally have been painted with lighter pastel colors, [18] it is recommended that the bolder colors of the late 1850s and 1860s be used in the public areas to harmonize with the 1850-60 period interiors.	While pastel colors were prevalent during the early Greek Revival period, from 1850-1870, fashionable interiors featured stronger colors: sage, slate, peach blossom, salmon, bronze and emerald greens, orange, and fuschia red (Winker and Ross, 1985).
Greater color variation is recommended in the private guest rooms; vibrant colors, softer tones or combination of both can be tailored to provide an assortment of marketable room themes or personalities. However, it is recommended that meeting modern tastes, one or two colors be consistently used in varying degrees throughout the home.	Homeowners of the 1850s were not unfamiliar with the concepts of 'color schemes' and 'harmony by contrast.' Defined in various manuals, 'harmony by contrast' directed color schemes to be composed of colors opposite one another on the color wheel. Crimson and green and yellowish green with violet were two popular contrasting schemes. And unlike modern tendencies, it was not unusual for each room in the home to feature different colors (Winker and Ross, 1985).

18. Plaster samples accessible during recent renovation were valuable in determining wall colors of Fairfax prior to 1953, but not necessarily of the early Franklin ownership. The ballroom was painted a robin's egg blue, the parlor, a pale green; the hallway, a soft gray-brown, and the upper southeast bedroom, a coral pink.

Table IV-5

ROOM ARRANGEMENT

Recommendations	Justification
In providing for the comfort and expectations of Fairfax guests, both historic and current furniture arrangements can be utilized. As a general rule, the furnishings should be pulled away from the wall and into the room.	During the early Greek Revival period, furniture was aligned around the walls' perimeter. As the style advanced, and especially as the Victorian era emerged, furniture was loosened from the walls and pulled into the room. The contrast between the room arrangement of an 1820 Greek Revival versus and 1858 Victorian is shown in Figures IV-12, 13.
In rooms with large or non-portable furnishings, arrangements will need to be somewhat stationary. Figure IV -14, for instance, illustrates a possible arrangement for the parlor. A more portable and historic setting could be provided in the library, where a variety of tables and chairs accommodate conference sessions, evening games and social gatherings (Figure IV-15).	Historically, seating was far more portable than it is today. Rooms were used for multi-purposes, and furniture was often moved from place to place and from room to room. Thus, a common arrangement in the early Victorian period included a table or two centered in the room and convenienced by a variety of small chairs.

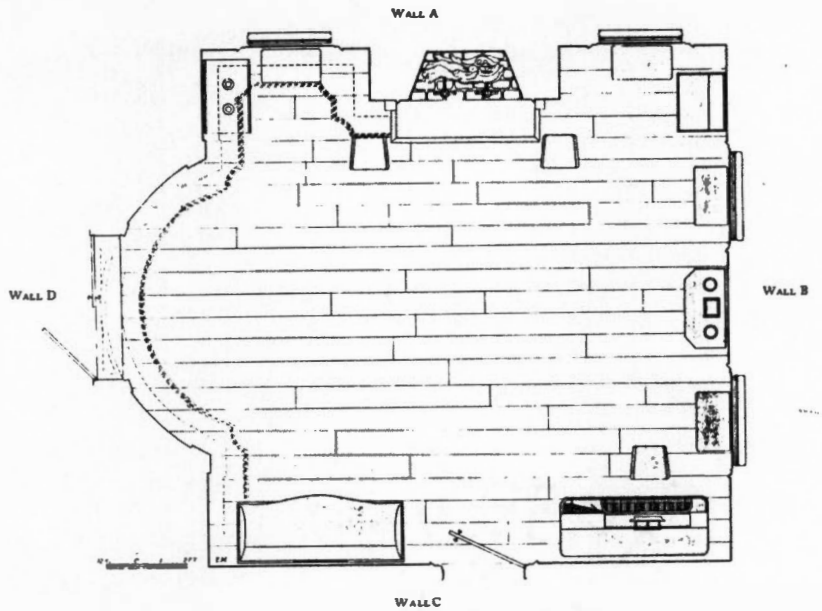


Figure IV-12. Layout of furniture in an 1820 Greek Revival parlor.
Source: Russell Hawes Kettell. Early American Rooms 1650-1858, (New York: Dover, 1967) p. 152.

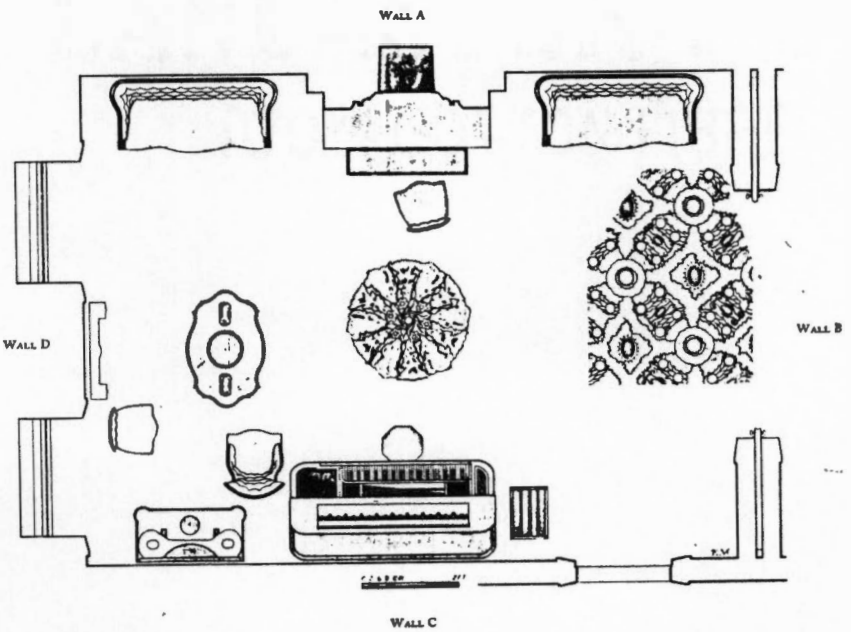


Figure IV-13. Layout of furniture in an 1858 Victorian parlor.
Source: Russell Hawes Kettell. Early American Rooms 1650-1858, (New York: Dover, 1967) p. 166.

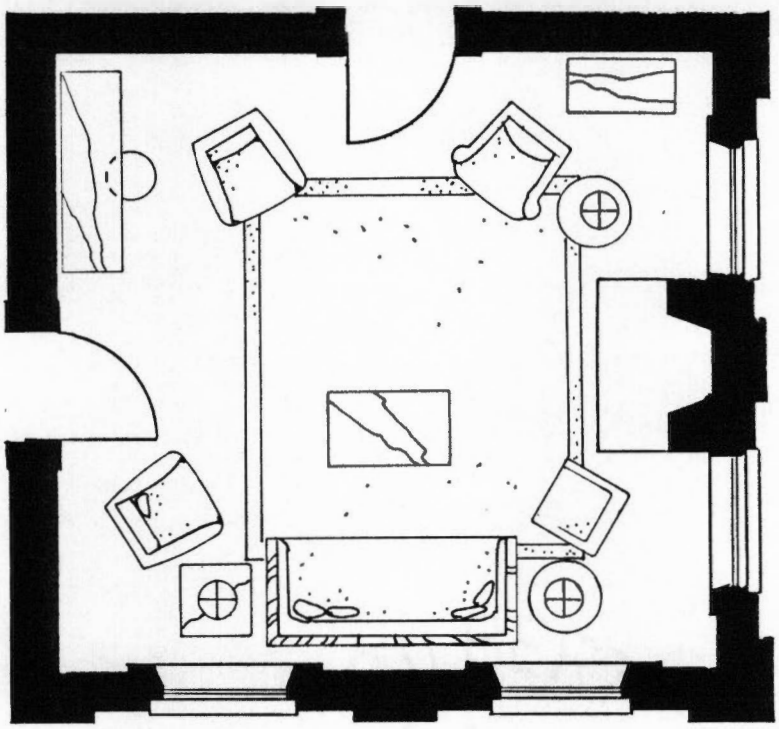


Figure IV-14. Contemporary furniture arrangement in the Fairfax parlor.

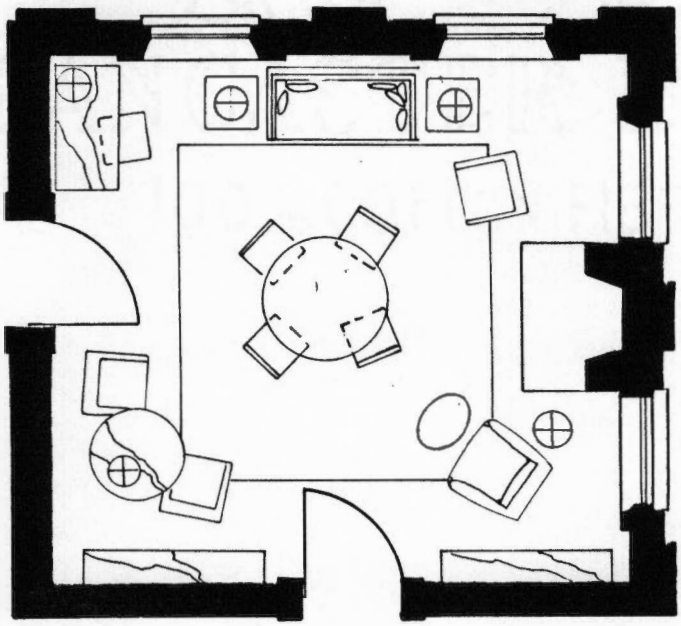


Figure IV-15. Historic furniture arrangement in the Fairfax library.

The second type of design recommendations outlines specific interior treatments and furnishings consistent with the mood and architecture of the home. Table IV-6 and Figures IV-16-22 review and illustrate these furnishings.

Table IV-6

INTERIOR FURNISHINGS
(Encompassing seven sub-categories)

Recommendations	Justification
1. Window Treatments In an effort to maximize levels of sunlight, recommended window treatments for the home are: --Venetian blinds --Shutters --Venetian curtains --Lace curtains with or without a) a cornice or valance b) a second solid curtain	From 1850-60 a variety of window treatments were used. Shutters and Venetian blinds were common, as were Venetian curtains (Figure IV-16) which operated much like a modern Roman shade (Winkler and Ross, 1985). Curtains, too, were used, especially among the more wealthy citizens. According to historic fabric specialist, Jane Nylander, simple white or lace undercurtains with or without valances or overdraperies (Figure IV-17) are appropriate treatments for mid-nineteenth century interiors (Nylander, 1986).
2. Fabrics The most important consideration in textile selection is that the fabrics' fibers and patterns coincide with the historic and relatively formal character of the home. A few historic fabrics, including velvet, damask, silk and chintz (Nylander, 1977) as well as contemporary florals, stripes and solids should be considered.	Used on upholstered furniture or window treatments, contemporary fabrics can provide a fashionable (and more durable) backdrop without overshadowing the historic features in a room.

Continuation of Table IV-6, Interior Furnishings

Recommendations	Justification
3. Floor Coverings	
Wilton carpets are ideal, however, their cost is prohibitive. Canvas floor clothes, oriental rugs and contemporary dhurrie rugs and area carpets are appropriate. In the bedrooms, several throw rugs would also be a befitting floor treatment.	Carpeting was available in the 1850s and 60s. At least in 1878, the Fairfax parlor was know to be furnished with a Wilton carpet (Saville, 1960). A variety of floor clothes, mattings and rugs were available and used in nineteenth century homes (Winkler and Ross, 1985).
Although it is highly recommended that original wood floors remain exposed, each room should be furnished with some sort of soft floor covering.	Soft floor surfaces should be provided for the comfort of inn guests.
4. Lighting	
--Chandelier and sconce candle holders modified with electric bulbs, --Freestanding candlesticks, --Suspended, freestanding or sconce oil-burning or kerosene fixtures, electrically wired (Figure IV-18), --Tempered use of contemporary floor and table lamps consistent with the style and formality of the room.	Candlelight, firelight and oil burning lamps were the sources of artificial light used by the Franklin family. Today's lighting needs requiring higher levels of illumination and easier maintenance can be provided with adapted historic fixtures and reproductions.
5. Hardware	
Other than the incorporation of locks for guestroom security, no modification of the inn's hardware is necessary.	"The Greek Revival . . . were the first to incorporate the widespread use of doorknobs." Replacement hardware installed during the Berry renovation compares closely with the brass knobs historically available (Figures IV-19, 20) and " most associated with the Greek Revival, Italianate and other early Victorian styles (Cotton, 1987)."

Continuation of Table IV-6, Interior Furnishings

Recommendations	Justification
6. Accessories	
Recommended historic and contemporary accessories for the inn include: –ceramic/porcelain vases, urns, e.g. –china and crystal dinnerware –brass firedogs and fenders –brass/pewter spittoons/candlesticks –portraits or paintings –classic and contemporary literature –historic memorabilia collected during historic research of the home –ceramic pitcher/wash basin –quilts, needlework and lacework –flower arrangements (Seale, 1979).	The Saville autobiography makes reference to a number of these types of accessories. However, in avoiding an overwhelmingly historic environment, modern accessories of a simple, yet formal, design can be moderately incorporated with antiques or reproductions.
7. Furniture	
Use of simple and clean-lined, modern seating units is entirely appropriate (Figure IV-21).	Historic seating was very often quite uncomfortable.
Antique case pieces, especially those reflecting the Classical Victorian style, are also recommended.	Inspired by the French Restoration period, Late Classicism and Restauration styled furniture combined Empire and Victorian details. (Art and Antiques, 1982) Prevalent during 1850-60, this furniture featured massive proportions and use of S and C scrolls (Figures IV-22).

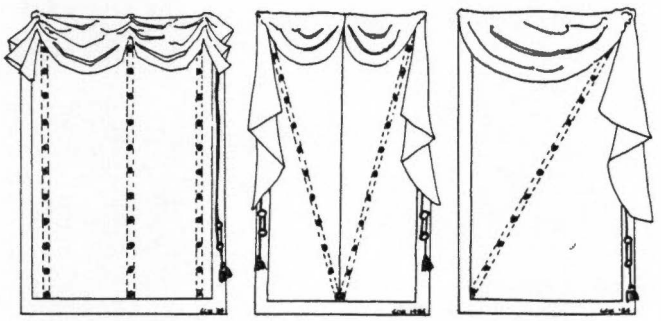


Figure IV-16. Venetian curtains of the mid-nineteenth century.
Source: Gail Caskey Winkler and Roger W. Moss. Victorian Interior Decoration: American Interiors 1830-1900 (New York: Henry Holt, 1986), p. 48.

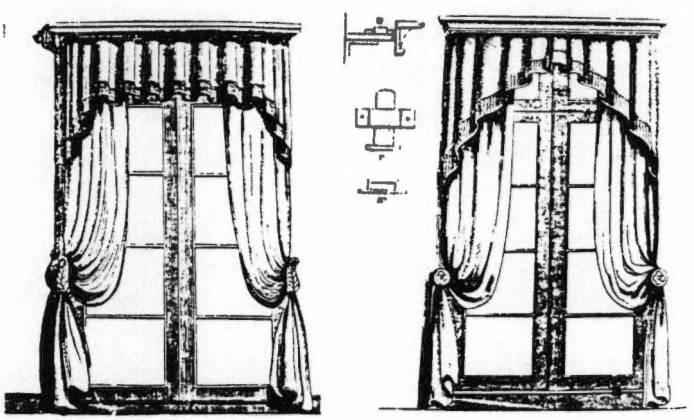


Figure IV-17. Drapery treatments popular during the early Victorian period.
Source: Gail Caskey Winkler and Roger W. Moss. Victorian Interior Decoration: American Interiors 1830-1900 (New York: Henry Holt, 1986), p. 49.

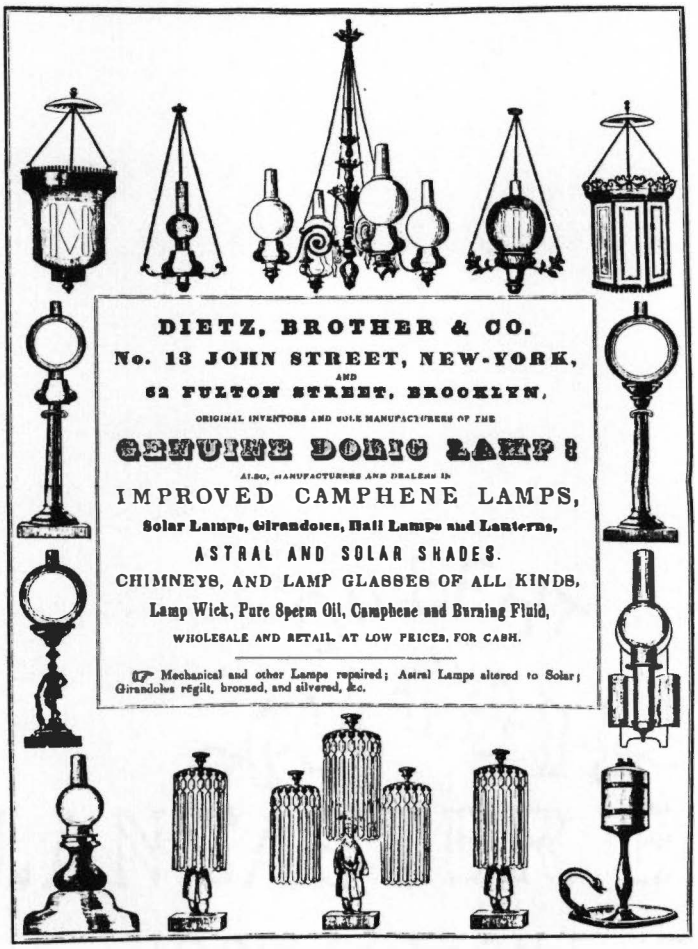


Figure IV-18. Oil-burning fixtures of the 1850s.

Source: Roger W. Moss. Lighting for Historic Buildings (Washington D. C.: The Preservation Press, 1988), p. 87.

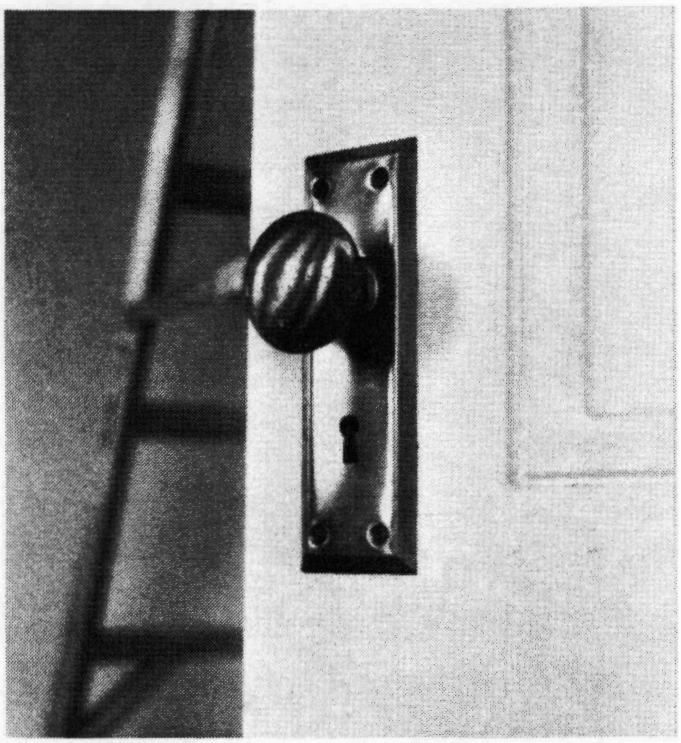


Figure IV-19. Current hardware installed at Fairfax.

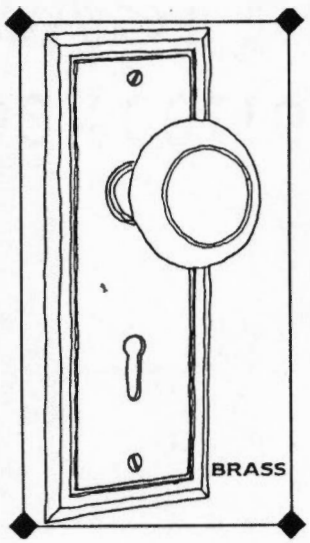


Figure IV-20. Brass hardware design prevalent during the Greek Revival period.

Source: J. Randall Cotton, "Knobs and Latches," Old House Journal, Nov/Dec 1987, p. 40

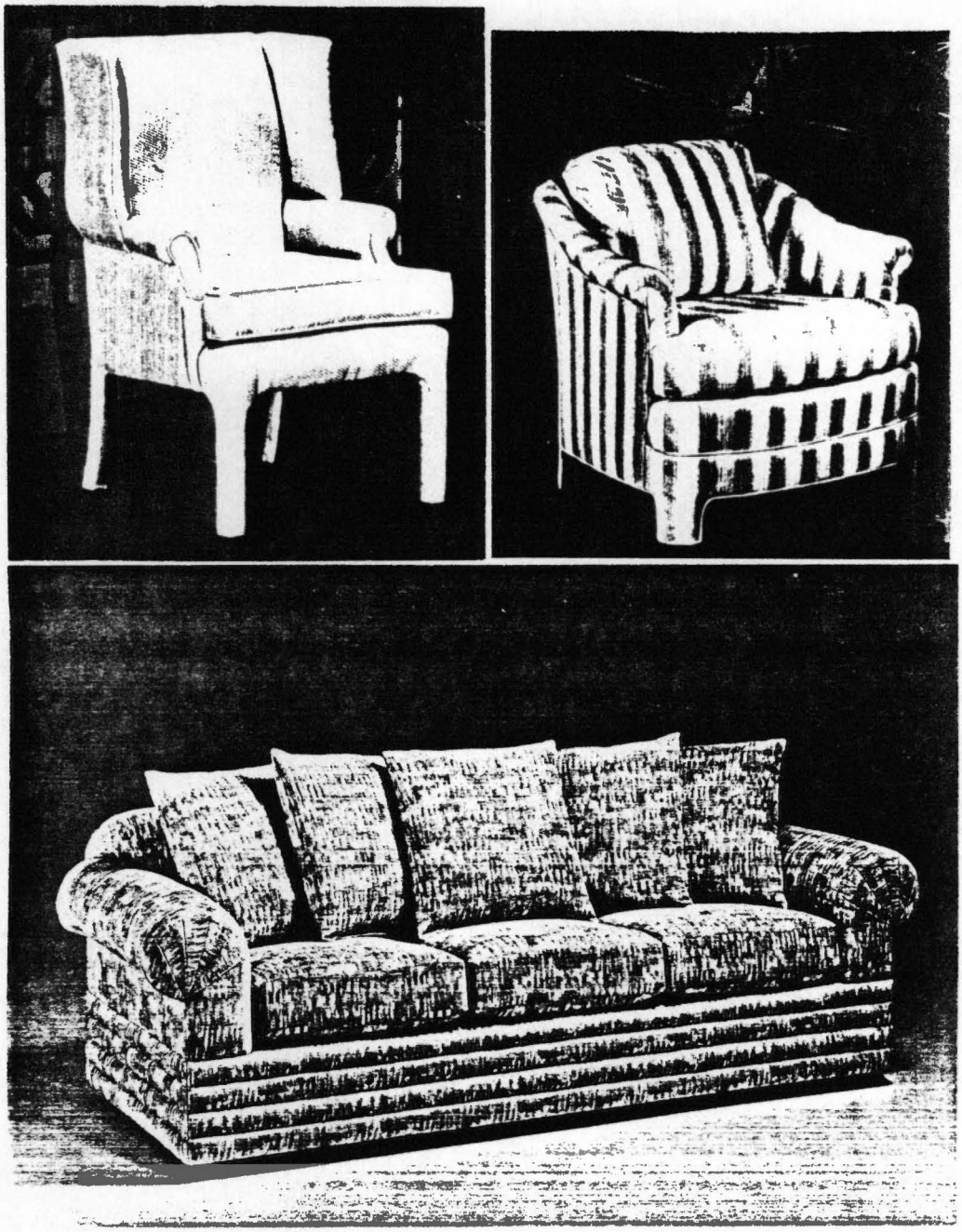


Figure IV-21. Appropriate modern furnishing styles.

Sources: HTB Lane, Classic Contemporary Catalog Supplement, April 1987.
Century Chair and Concepts Catalogs, Hickory, No. Carolina, 1986.

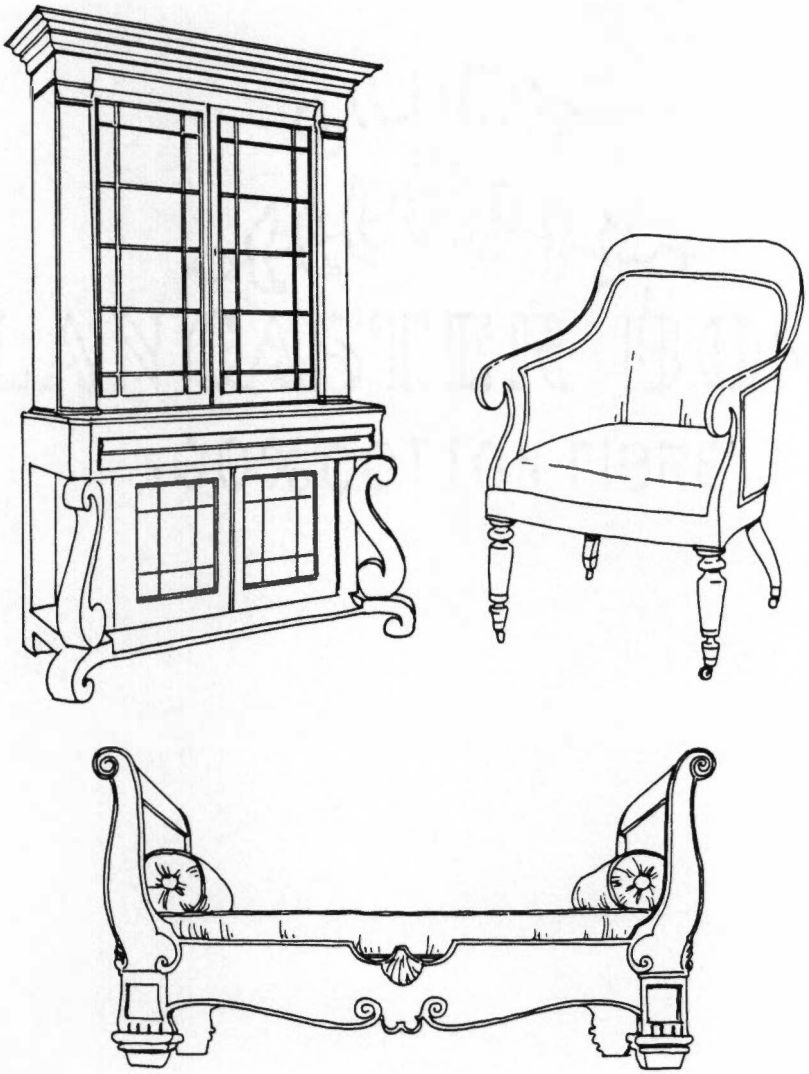


Figure IV-22. Examples of Late Classicism furnishings (1835-1850).
Source: Joseph T. Butler. Field Guide to American Antique Furniture, (New York: Henry Holt, 1985), pp. 63, 137, 338.

In reviewing appropriate furnishings for the home, six pieces original to 'River View' and the Franklin family were found in the possession of Martha Zirschky, a descendant of Lula Franklin Walters. Turned legs on a side table (Figure IV-23) and spindles on a chaise reflect colonial influences. However the method of construction and the simplicity of much of the furniture's form coincide with recommended styles outlined above. A pie safe and a mirrored bureau (Figure IV-23), although provincial in character, are not unrelated to the classical designs proposed for the inn's new interiors.

Overview

With all of the elements in place, a room description of a late Greek Revival home reads,

> Although the doors and trim of many buildings of this era were white, the walls were often covered with elaborate paintings . . . . and the rugs, which had been quiet in pattern and color, suddenly became larger-patterned and used brilliant pinks, blues, and yellows. Often, too, the colors of the draperies were bright (Halse, 1968, p. 13).

An 1878 description of Fairfax' interiors reflects similar colors and fashions. Lillian Franklin Carson Saville relates that a visitor to the home at the time of her birth

> . . . admired these portraits and the attractive and spacious parlor with hand carved walnut furniture, upholstered with horse-hair cloth, the gorgeous imported vases on the high white marble mantel, the huge fire-place with brass fender and the large family Bible on a lovely oval marble top rosewood table; also the window draperies blended beautifully with the colors of the floral designs in the wall to wall Wilton carpet (Saville, 1960, pp. 14-15).

In designing The Fairfax Inn, however, the flavor of historic interiors must be balanced with the present-day demands for telephones, televisions and



Figure IV-23. Original Franklin Furnishings: a table, a mirrored bureau and a pie safe.

Source: Mrs. Martha Zirschky, Parkville, Missouri.

electrical outlets. Heating and air-conditioning must be instantaneously available.

Greater illumination and more comfortable seating must also be provided. Social behavior of the 1990s requires greater privacy and more comfortable furnishings. Based on these needs, the previously outlined recommendations are aimed at balancing an historic atmosphere with the expectations of multiple and fluctuating inhabitants.

Summary of Recommendations

Although the recommendations outlined in this chapter fall into several different categories, they all share one common ingredient--sensitivity. Not only were the recommendations sensitive to the historic character of Fairfax, but they were malleable to the propositions and requirements of other categories. The proposed reuse was based on tax credit stipulations and current marketing trends. The marketing of the Fairfax Inn, in return, considered the heritage of the home and current fashions. The design recommendations complied with historic and design research, modern marketing demands and the Standards of Rehabilitation required for ITC application. Based on this interweaving of rehabilitation concerns, the sum of the recommendations support a functional reuse and economic benefits while accentuating the aesthetic and historic considerations of The Fairfax Inn.

CHAPTER V

CONCLUSION

Summary

A review of the Fairfax case study reveals that each of the three main objectives has been met.

Objective 1. The study recovered and organized the home's history and the social and architectural forces that influenced its style and usage.

Through data collected from libraries, special collections, the county courthouse and a variety of interviews, the history of the Franklin family has been outlined. Sources documenting Lawson D. Franklin's trading expeditions and wealth support the belief that the home was built between 1845 to 1856 as a wedding gift for Lawson's eldest son, Isaac. History also suggests that the design of Fairfax may well have been framed by the fashionable, southern Greek Revival architecture to which Lawson D. Franklin was exposed.

The Saville autobiography, along with other family memoirs, introduced a variety of events associated with the family. These records included the portrayal of political and family hardships which contributed to the gradual deterioration of the home.

Historic research also provided numerous details relating to the Berry ownership in the 1950s and 1960s. Especially relevant, photographic

documentation delineated the cultural and architectural changes that occurred at that time, reflecting the lifestyle and preferences of Thomas and Ellen Berry.

Though yet to become history, this study records the Sproles ownership which has introduced a new era of cultural change to the home. The reuse of Fairfax as an inn reflects the current popularity of the preservation movement and the economic priorities of 1990s society.

Objective 2. Through design analyses the Greek Revival style of the home was determined and substantiated.

Comparisons of the Fairfax home with pattern books and architectural references of the mid-nineteenth century have established that the home was built in the Greek Revival style. Exterior and interior analyses have confirmed numerous classical influences while coinciding with the 1845-1856 construction date projected in the study's historic research. Consistent with this time frame, analyses also interjected those elements of the home that reflected the emerging Victorian style.

The design analyses also enumerated the changes, deletions and additions made to the home over its 150 year life span. Specification of these modifications not only provided a physical documentation of the home, but established a foundation from which contemporary rehabilitation recommendations were made.

Objective 3. Recommendations for an historically-sensitive, income-producing adaptive use were provided and categorized.

In meeting the home's contemporary needs, three categories of recommendations were made: an adaptive use, economic considerations and interior

design proposals. The reuse of Fairfax as an inn not only complied with federal guidelines for historic buildings, but also satisfied marketing demands of the 1990s. These demands, determined through literature review and a survey of forty-one inns, indicated that the selected new use satisfied a contemporary social craving to reexperience the styles and settings of American history. Survey results also provided specific insight as to the types of services, clientele and promotional methods associated with other historic inns in the southeast region of the United States.

The issue of investment tax credits was reviewed and recommended. Fairfax' eligibility was supported initially by its National Register listing. The commercial nature of The Fairfax Inn's reuse and its qualifications for compliance with federal Standards of Rehabilitation strengthened the probability of successful ITC application.

Suggestions for the interior design of The Fairfax Inn were made to recreate an historic atmosphere adaptable to contemporary needs. Several furnishing guidelines stemmed from Greek Revival and early Victorian interiors. Other modifications and modern furnishings were recommended in order to provide up-to-date comforts and conveniences while avoiding a fragile, museum-like atmosphere.

Thus, combined results of the study's objectives have produced a substantial documentation of Fairfax, its owners and the events that have influenced the design and appearance of the home. Additionally, the varied recommendations of the case study have provided guidelines that preserve the history and architecture of Fairfax while promoting the home's continued use and profitablitity for many years to come.

Resolution of Hypotheses

The study of Fairfax was used to examine the economic contributions of historic/design research. It was theorized that a case study of the home would support:

Hypothesis 1 historic research is a contributing factor in the promotion of a certified historic structure as an income-producing rehabilitation.

Hypothesis 2 documentation of historic properties generates insight for appropriate reuse and provides information to support application for investment tax credits.

Based upon the data collected and presented, both hypotheses have been accepted.

In support of the first hypothesis, research results contributed a variety of marketing considerations applicable to promoting The Fairfax Inn. Historic research also led to the location and organization of family names/records, time periods of construction/alteration, and an assortment of local lore and documented data useful in the projected advertising of the inn.

As was proposed in hypothesis two, historic and design research played a major role in determining an appropriate and lucrative rehabilitation of the home. In accordance with federal guidelines, adaptation as an inn required minimal modification of Fairfax' style, layout and size. Supplemental compliance with the Standards of Rehabilitation resulted when repair and replacement recommendations were made regarding the original features of the home. Since tax credits for preservation of historic properties are awarded only after approved acquiescence with The Secretary of the Interior's Standards of

Rehabilitation, recommendations of this study, based on historic research, directly increased the probability of receiving investment tax credits.

Recommendations for Future Study

As a result of the Fairfax case study, several analogous areas of research have been identified. Recommendations for additional study include:

-- Specific research into the possibly unique type of brick used on the Fairfax home and various other East Tennessee buildings. Continued investigation may determine and document a trail of similar early to mid-nineteenth century buildings stretching from Pennsylvania through Tennessee. Closely surveyed, such research may also reveal information regarding the craftsman/architect who may have initiated the extended usage of the frogged brick.

-- Further documentation of historic properties in the East Tennessean region. Generally less recognized than Nashville and Memphis architecture, East Tennessee provided a setting for several outstanding homes and buildings that have yet to be investigated.

-- Continued research into East Tennessean craftsmen and artifacts. Examination of items, (such as Fairfax' mantle design), may lead to several discoveries relating to the expertise of local architectural craftsmen and the extent to which design and fashion made their way into rural East Tennessee counties.

-- A survey analyzing in greater detail the current impact of historic structures on the tourist/lodging industry. More thorough marketing research may provide several additional insights into increasing the promotion and financial success of rehabilitating historic properties.

Concluding Remarks

Still secluded on the banks of Douglas Lake, Fairfax continues to reflect the history of the events and individuals who have been associated with the home since its construction c. 1850. The stature and charm of its Greek Revival architecture remains, reflecting the prominence and preferences of the original Franklin owners. To that historic character, hints of the opulent and affluent Berrys have been retained as well, evincing their international and fashionable influence. Last of all, the home has adapted to priorities and values of the late twentieth century. Modern comforts and functions are now employed, but sensitively encompassed within the historic qualities of the home. Thus today, The Fairfax Inn is a successful compilation of over 150 years of history, both economically and aesthetically.

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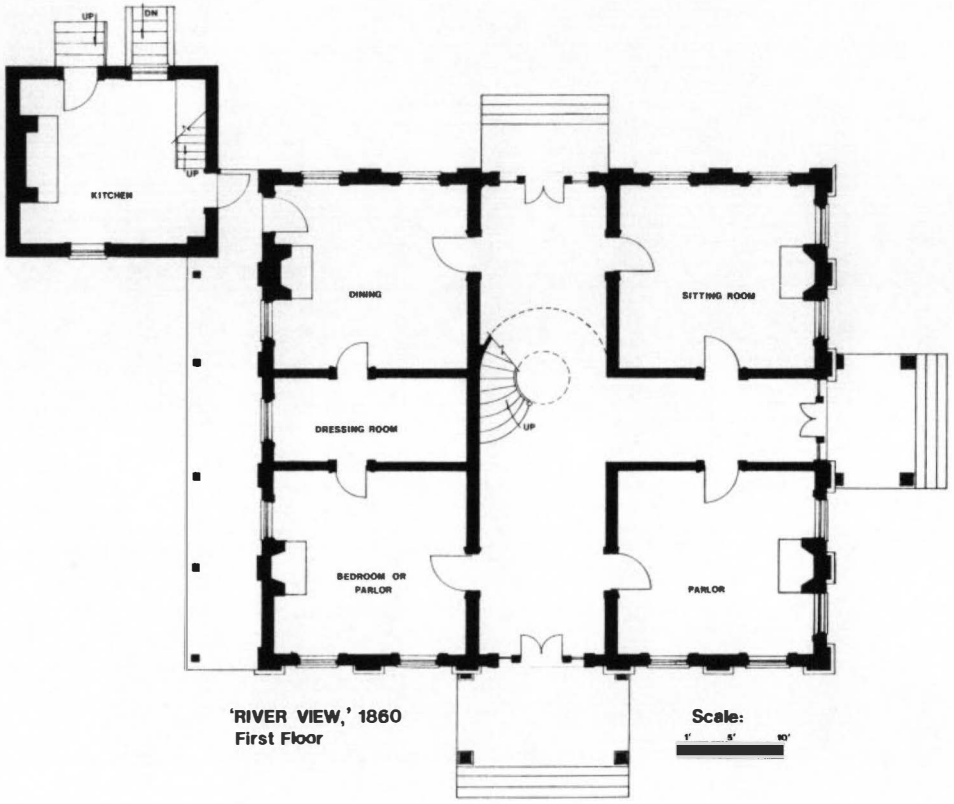
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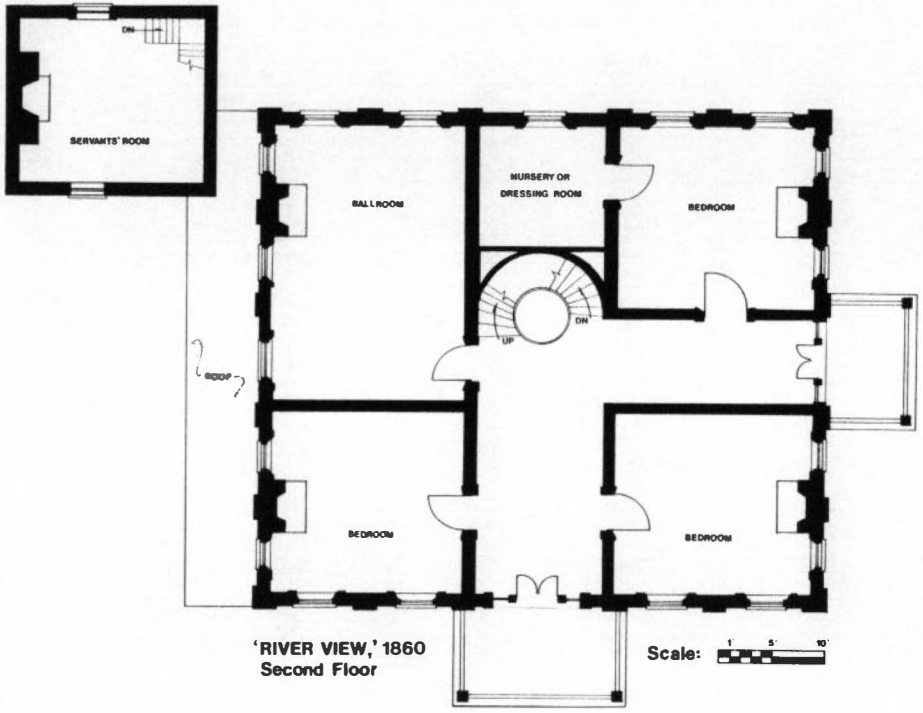
APPENDICES

APPENDIX A

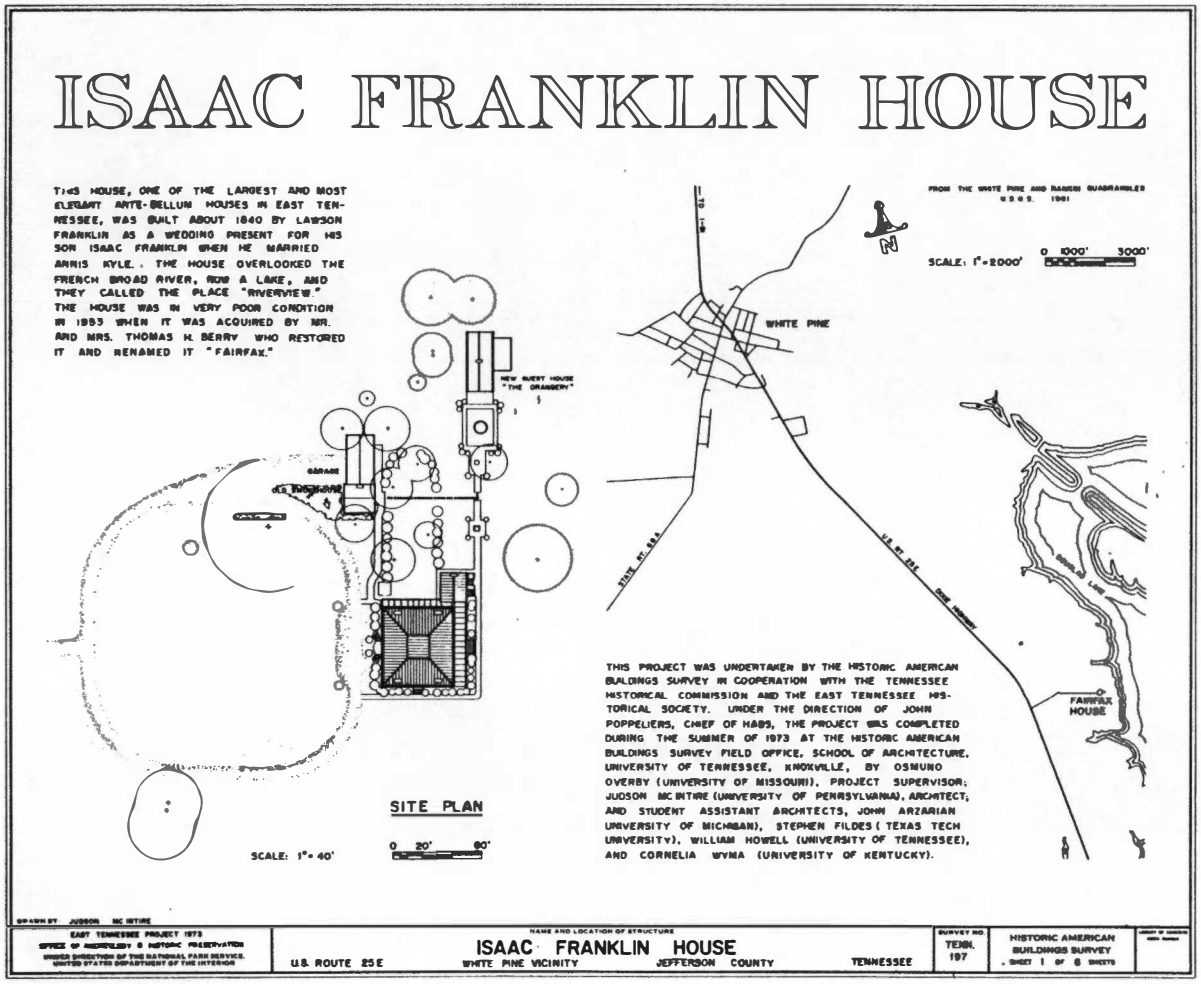
PLANS, ELEVATIONS AND DETAILS OF THE FAIRFAX PROPERTY



Presumed plan of "River View's" first floor c. 1860.
Source: Shannon Tew. Researcher, University of Tennessee, Knoxville, 1989.

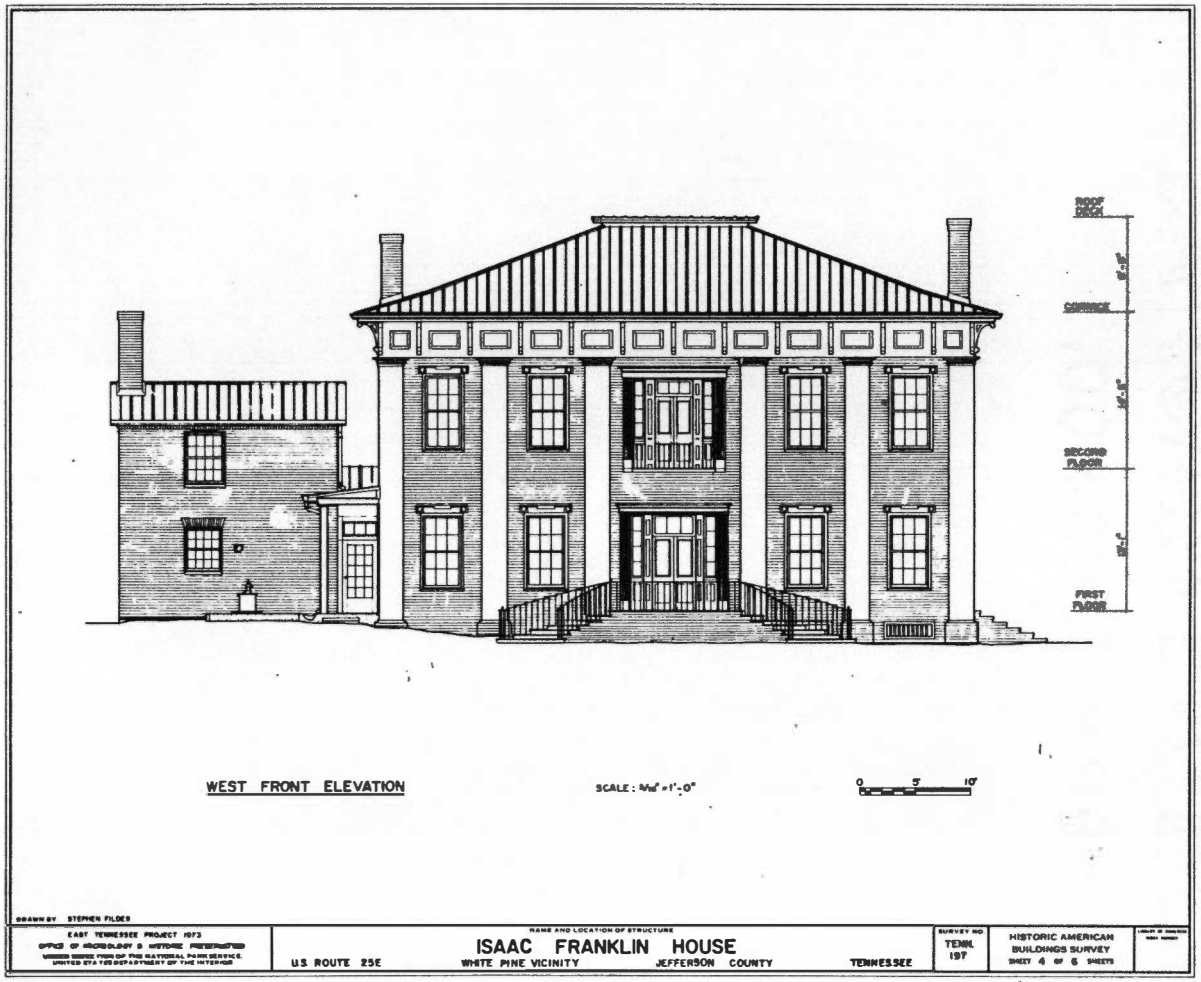


Presumed plan of "River View's" second floor c. 1860.
Source: Shannon Tew. Researcher, University of Tennessee, Knoxville, 1989.



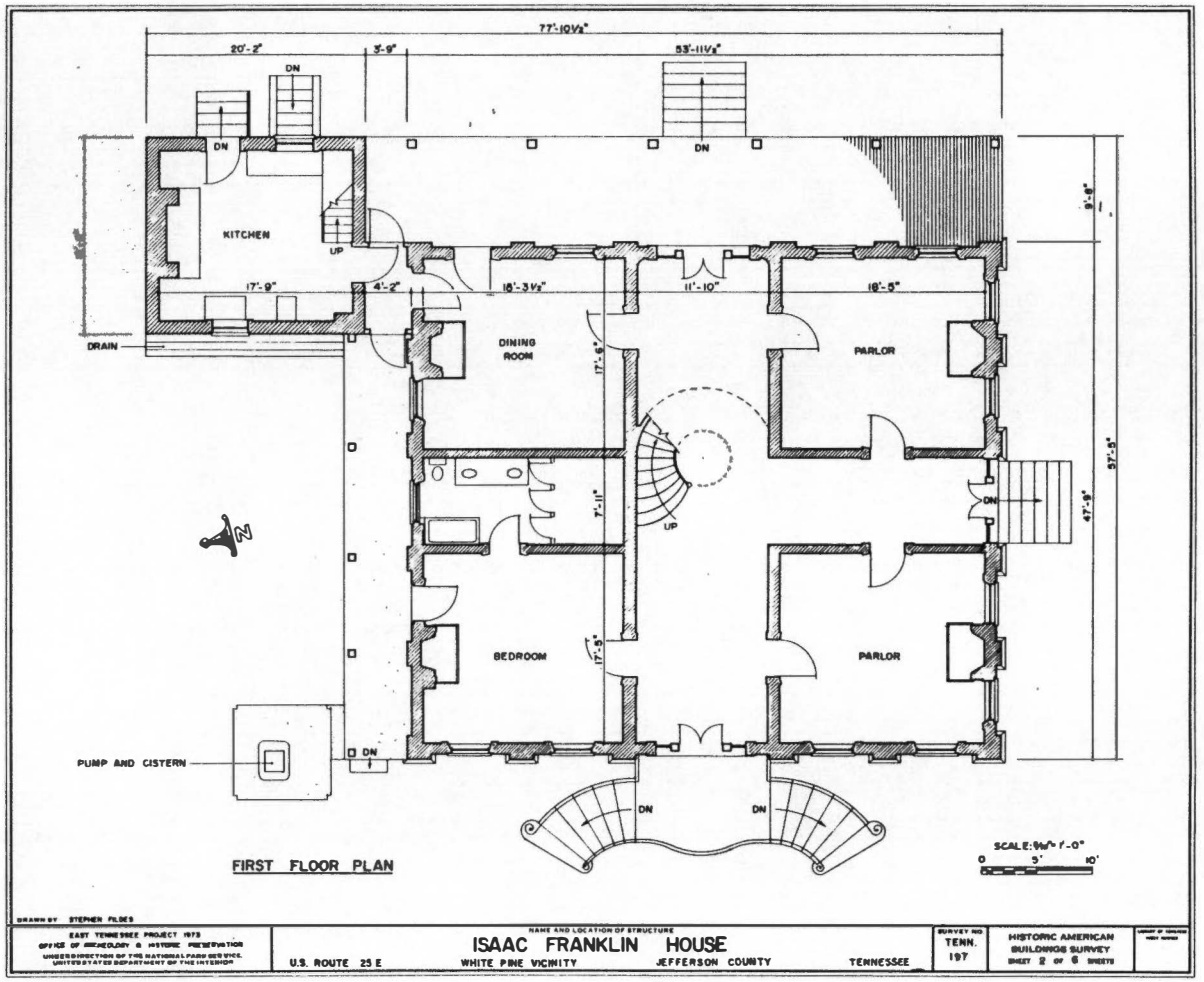
Location and lot of the Fairfax property, 1973.

Source: Isaac Franklin Home. Historic American Buildings Survey, Library of Congress, Washington D. C.: 1973, plan 1.



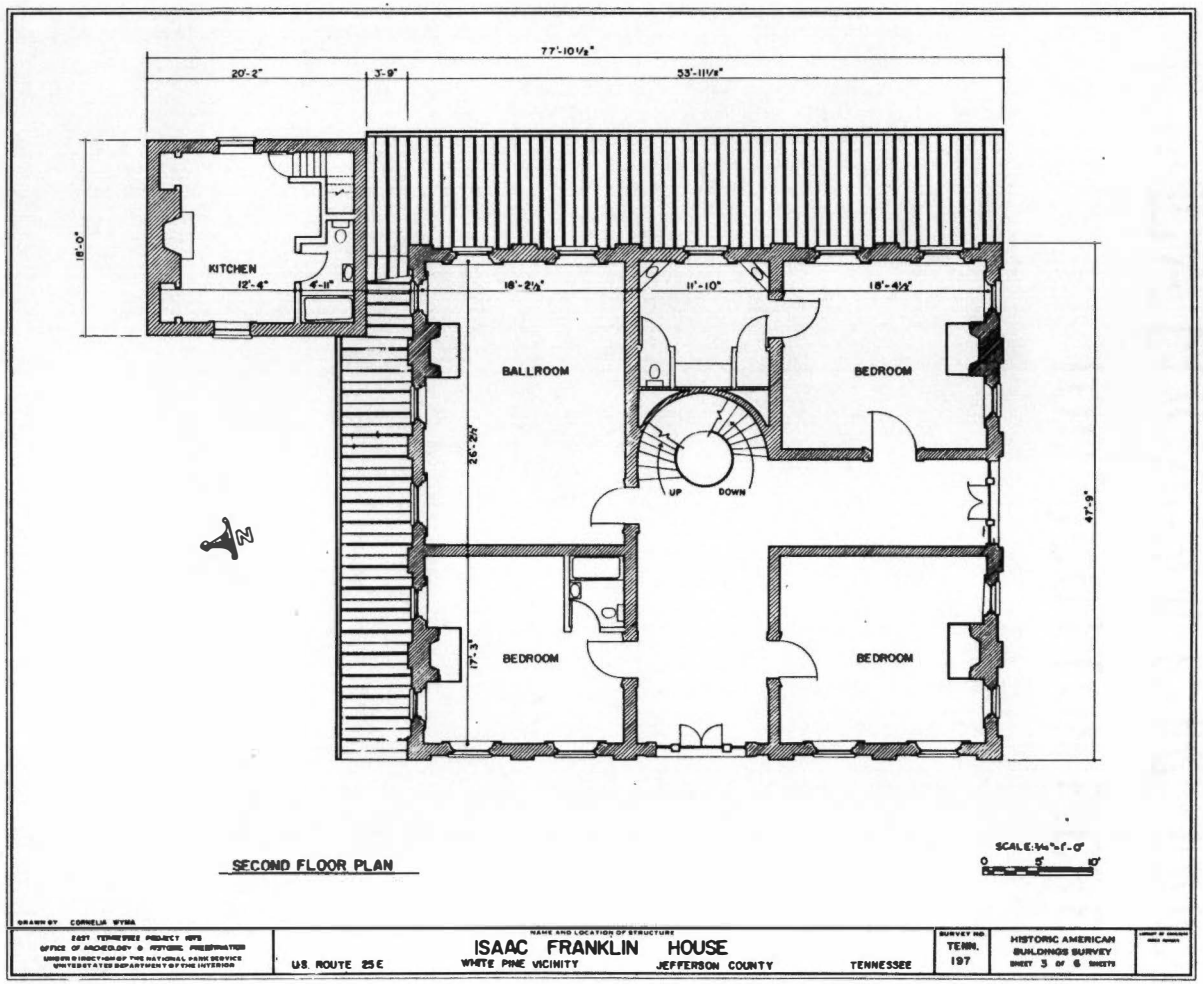
West elevation of Fairfax, 1954-1973.

Source: Isaac Franklin Home. Historic American Buildings Survey, Library of Congress, Washington D. C.: 1973, plan 2.



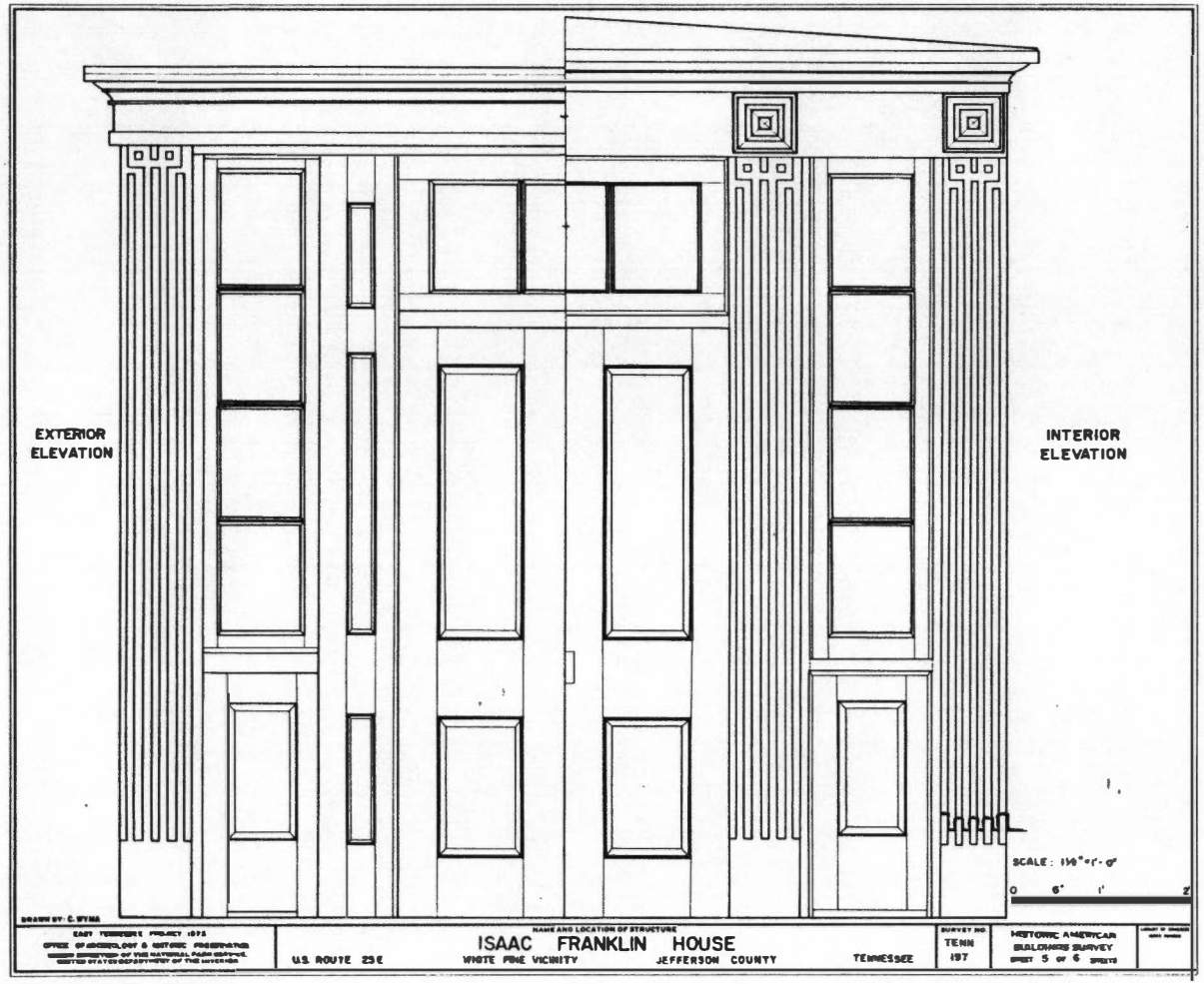
First level floor plan, Fairfax, 1954-1973.

Source: Isaac Franklin Home. Historic American Buildings Survey, Library of Congress, Washington D. C.: 1973, plan 3.



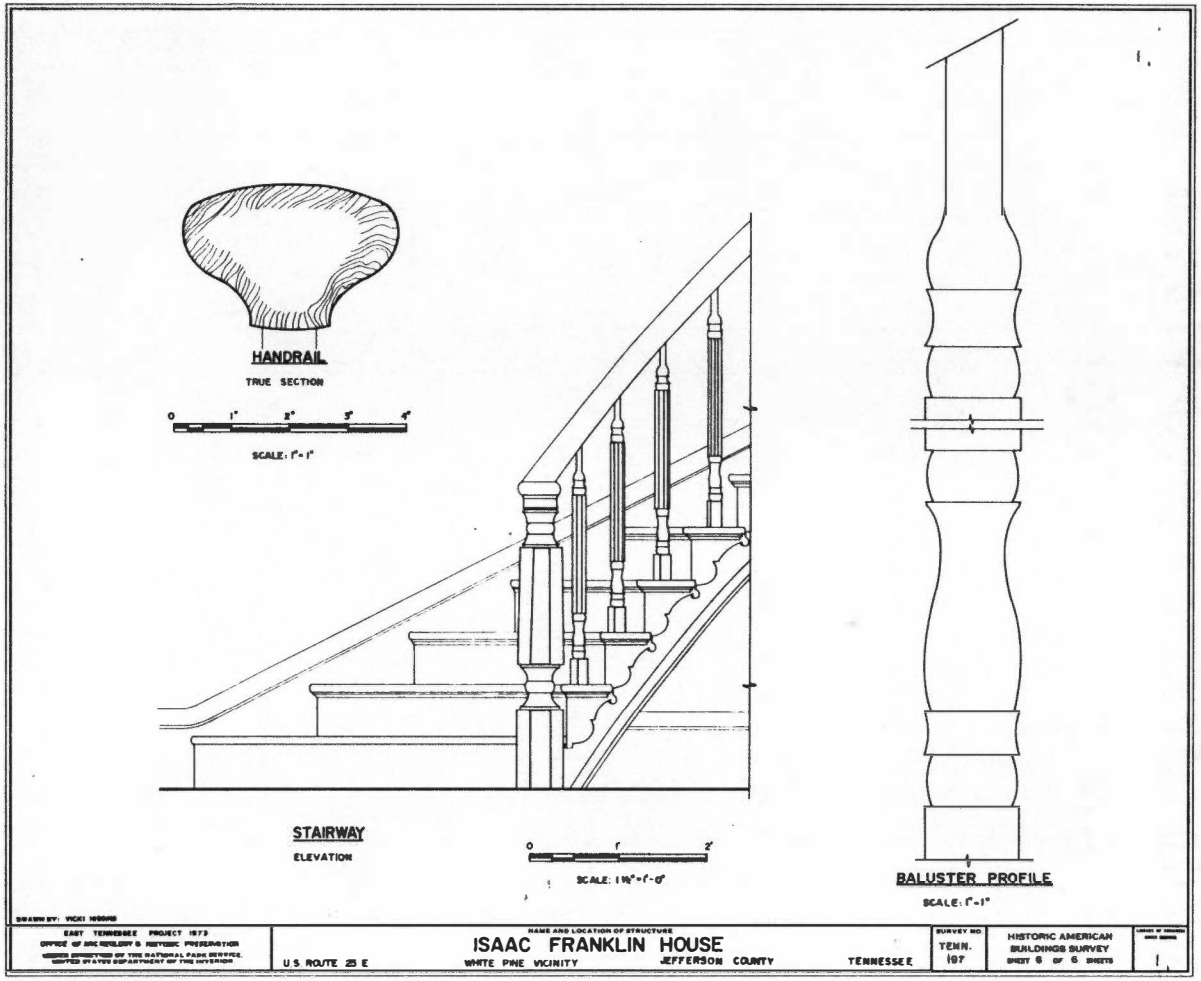
Second level floor plan, Fairfax, 1954-1973.

Source: Isaac Franklin Home. Historic American Buildings Survey, Library of Congress, Washington D. C.: 1973, plan 4.



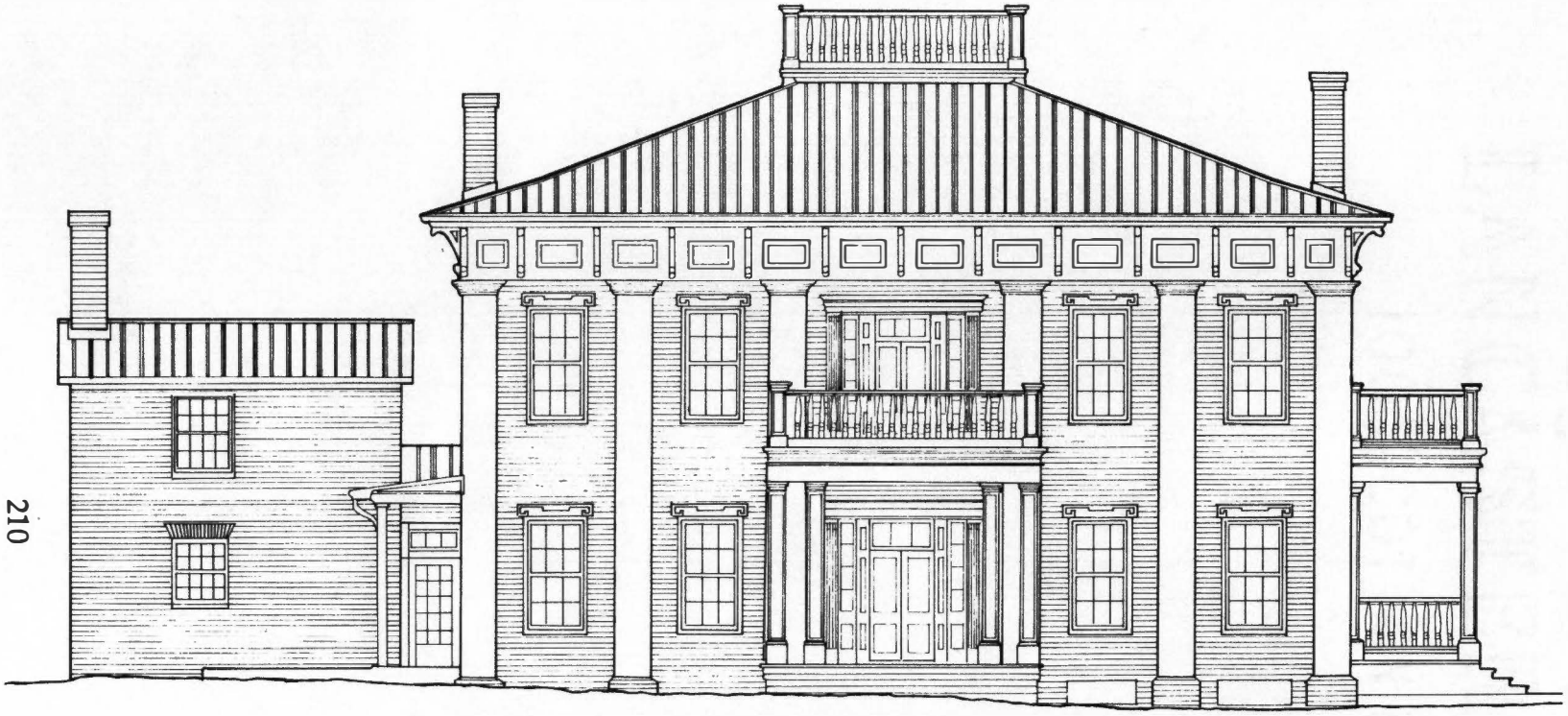
Greek Revival details of interior and exterior Fairfax doors.

Source: Isaac Franklin Home. Historic American Buildings Survey, Library of Congress, Washington D. C.: 1973, plan 5.

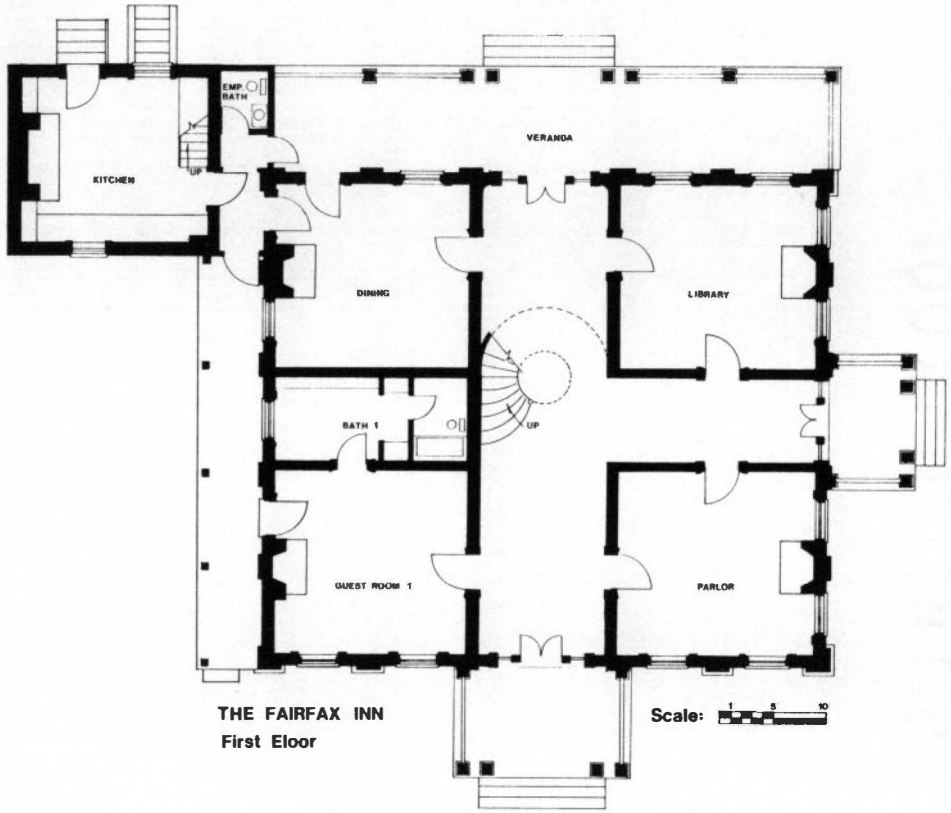


Details of Fairfax staircase.

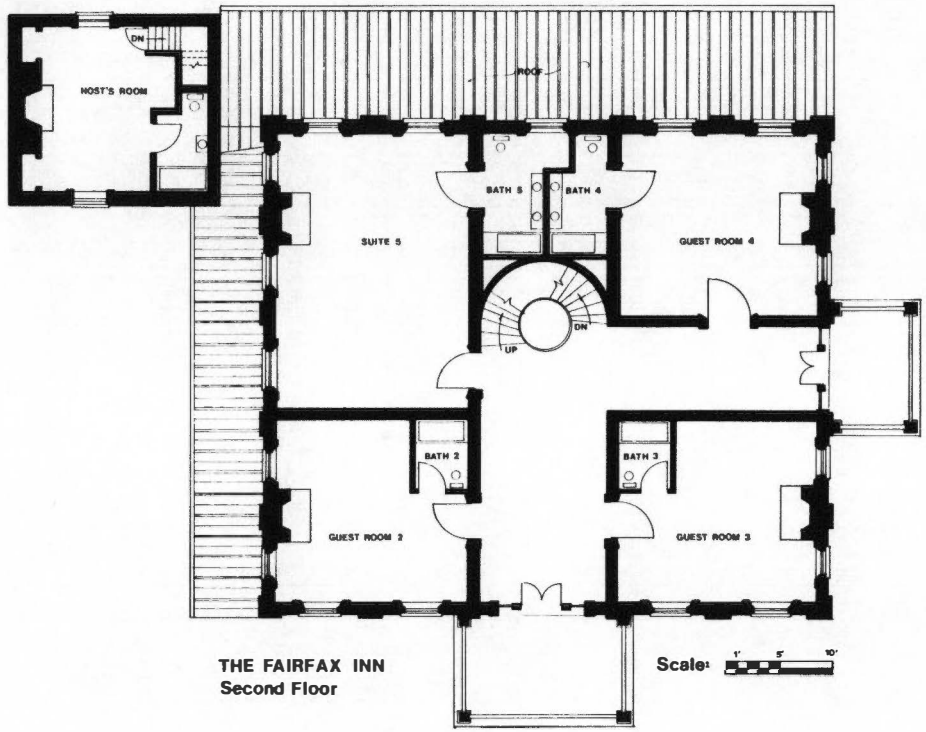
Source: Isaac Franklin Home. Historic American Buildings Survey, Library of Congress, Washington D. C.: 1973, plan 6.



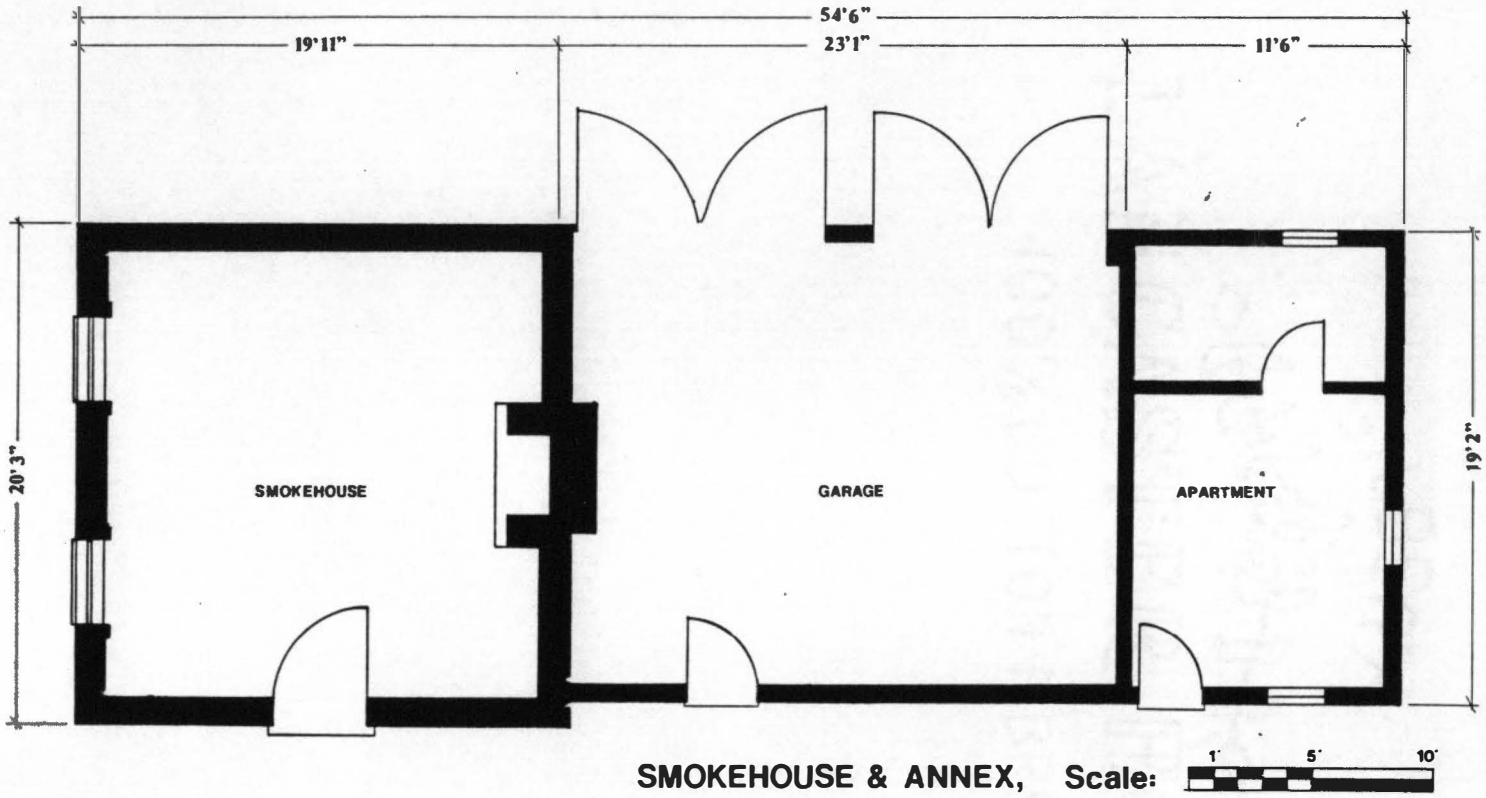
Proposed restoration of west elevation, The Fairfax Inn, 1989.
Source: Shannon Tew. Researcher, University of Tennessee, Knoxville, 1989.



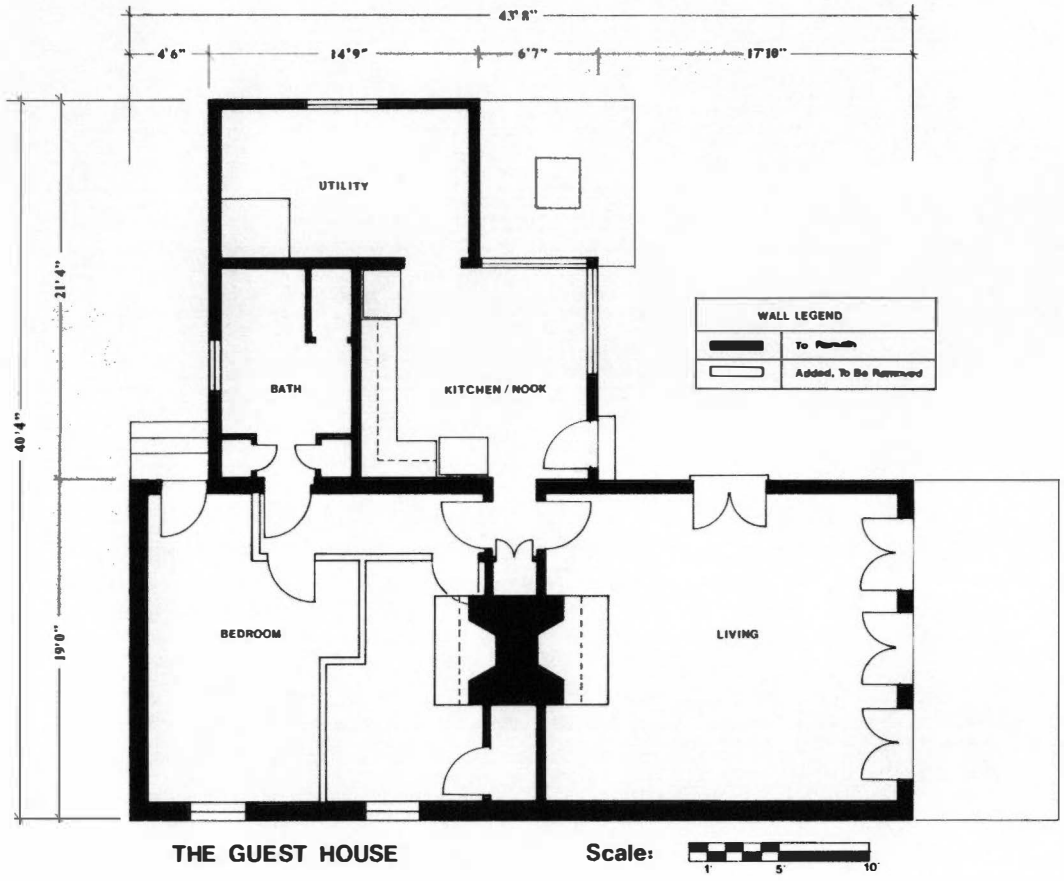
Proposed first floor adaptions, The Fairfax Inn, 1989.
Source: Shannon Tew. Researcher, University of Tennessee, Knoxville, 1989.



Proposed second floor adaptions, The Fairfax Inn, 1989.
Source: Shannon Tew. Researcher, University of Tennessee, Knoxville, 1989.



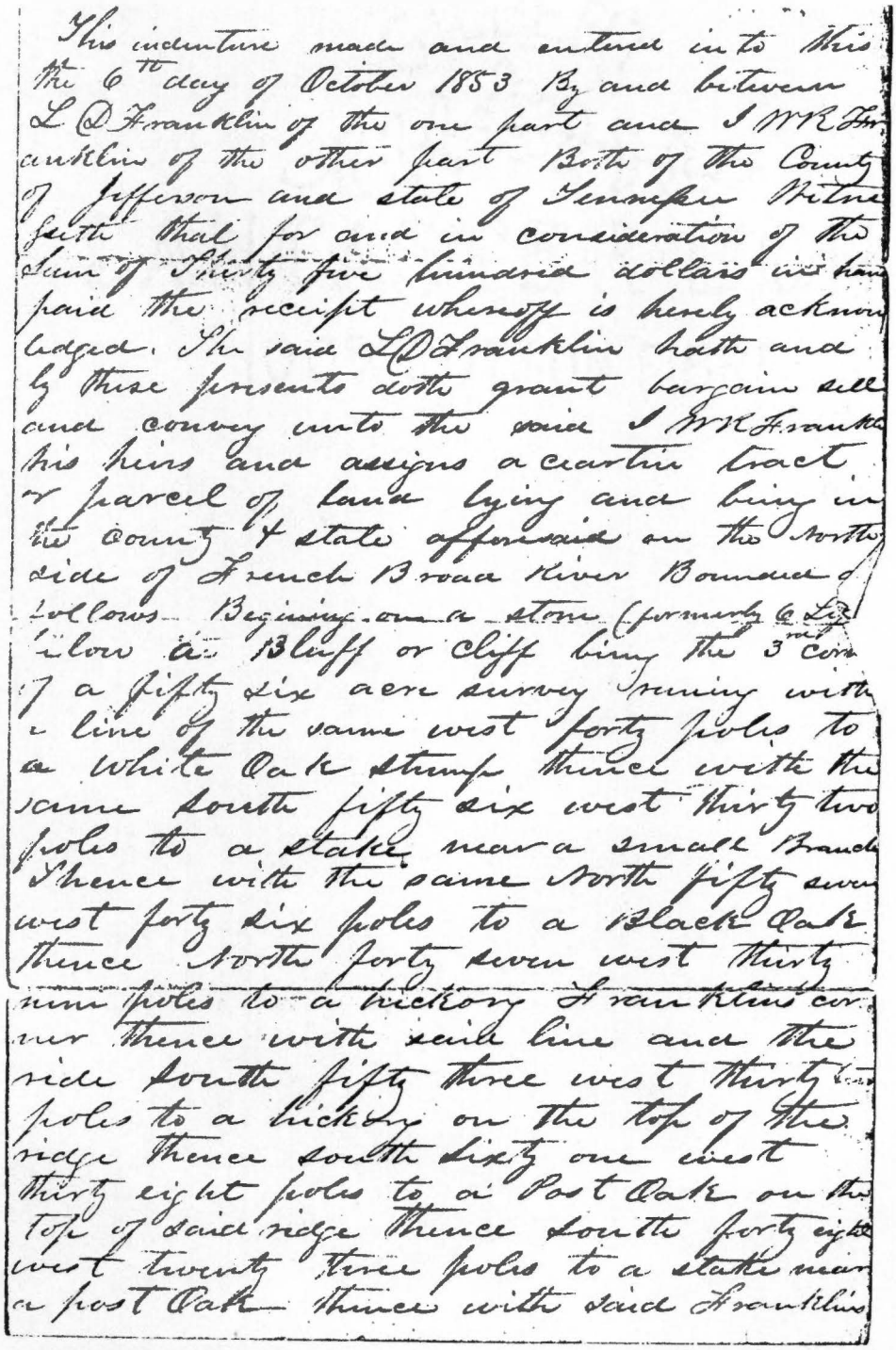
Floor plan of smokehouse with garage annexation, 1988.
Source: Shannon Tew. Researcher, University of Tennessee, Knoxville, 1989.



Floor plan of guest house, Fairfax property, 1988.
Source: Shannon Tew. Researcher, University of Tennessee, Knoxville, 1989.

APPENDIX B

DEED RECORDS RELATING TO THE FAIRFAX PROPERTY

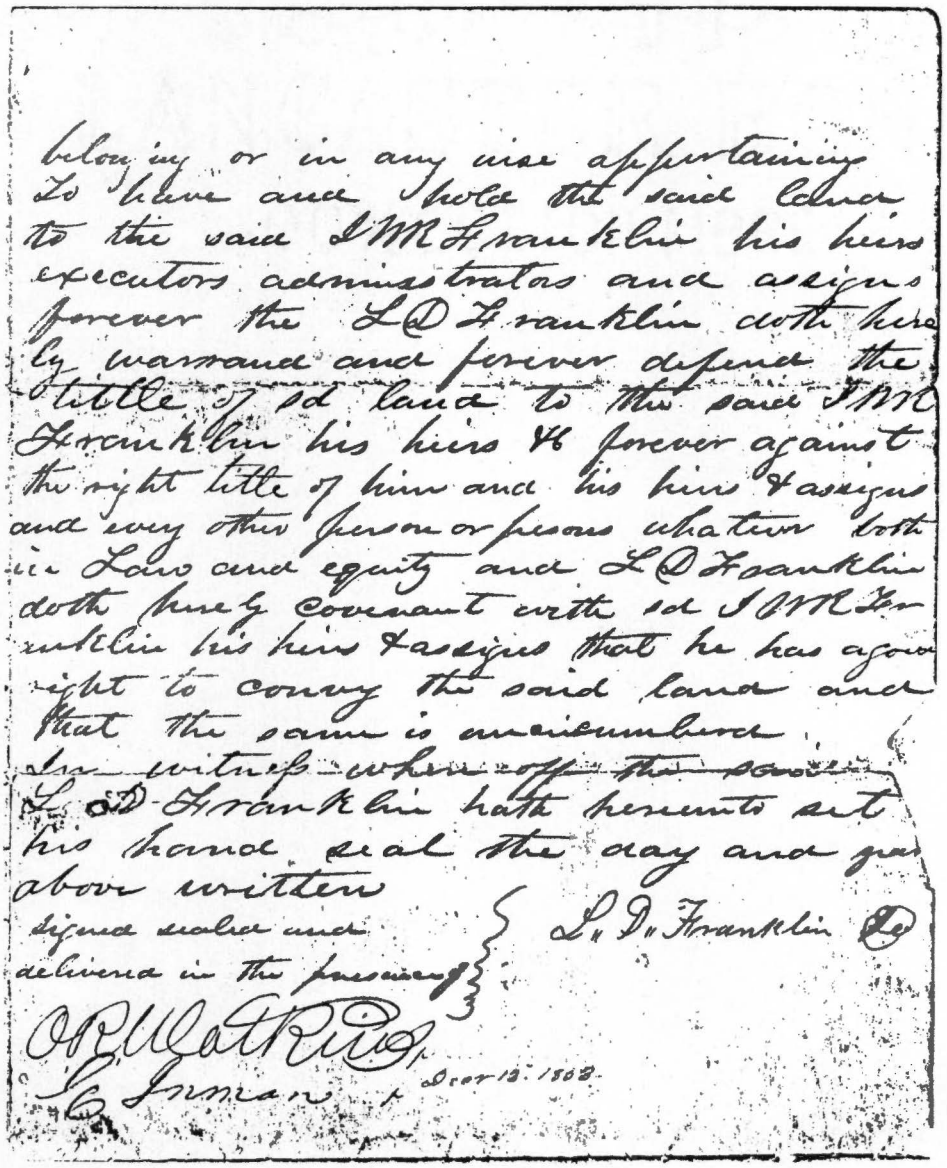


This indenture made and entered in to this the 6th day of October 1853 By and between L D Franklin of the one part and I W R Franklin of the other part Both of the County of Jefferson and state of Tennessee Witnesseth that for and in consideration of the sum of Sixty five hundred dollars in hand paid the receipt whereof is hereby acknowledged. The said L D Franklin hath and by these presents doth grant bargain sell and convey unto the said I W R Franklin his heirs and assigns a certain tract or parcel of land lying and being in the county & state aforesaid on the North side of French Broad River Bounded as follows— Beginning on a stone (formerly a Willow in Bluff or cliff being the 3rd Cor of a fifty six acre survey running with a line of the same west forty poles to a White Oak stump thence with the same South fifty six west thirty two poles to a stake near a small Branch thence with the same North fifty seven west forty six poles to a Black Oak thence North forty seven west thirty nine poles to a hickory Franklins corner thence with said line and the ridge South fifty three west thirty poles to a hickory on the top of the ridge thence south sixty one west thirty eight poles to a Post Oak on the top of said ridge thence South forty eight west twenty three poles to a stake near a post Oak thence with said Franklins

Warranty deed between Lawson D. and Isaac Franklin, 1853.
Source: Franklin, I. W. R. Papers. University of Tennessee Special Collection Library, Knoxville, Tennessee.

line South forty poles to 3 small white Oaks near the road thence with the same south thirty two East seventy four poles to a stake corner to G H Landon thence with the same South one hundred and ninety eight poles to a stake on the Harmon Survey of 196 acres Langdons corner thence with a line of said Harmon tract East seventy six poles to a three pronged white Oak bgining corner of Harmon Survey thence North to a stone corner established between L D Franklin & Eliza Moore thence East with a conditional line made by three sixty two poles to G H Langdons corner stake thence with his line South six poles to a horn beam thence with the same South sixty seven and three quarters East thirty eight poles to a stake near a white Oak thence North sixty three East Eleven poles to a Bluff near the bank of a creek and marked a sassafras thence north seventy nine East sixteen poles to a stake North sixteen west twenty poles with the fence to a stake thence North eighty five East forty seven poles to a stake on the rivers Bank G H Landons corner thence up the meanders of said river to bgining estimated to contain 376 acres more or less being the same willed by Josiah Langdon to J.G. & G H Langdon together with all and singular the hereditaments and appurtenances thereunto

(continuation of warranty deed)



belonging or in any wise appertaining
To have and Hold the said Land
to the said J M Franklin his heirs
executors administratos and assigns
forever the L D Franklin doth here
by warrand and forever defend the
title of sd land to the said J M
Franklin his heirs & forever against
the right title of him and his heirs & assigns
and every other person or persons whatever both
in Law and equity and L D Franklin
doth hereby covenant with sd J M Fr
anklin his heirs & assigns that he has a gow
right to convey the said land and
that the same is unincumbered
In witness whereof the said
L D Franklin hath hereunto set
his hand seal the day and yea
above written

Signed sealed and delivered in the presence of } L. D. Franklin

O P Matthews
C Inman Oct 13. 1868

(continuation of warranty deed)

DEED HISTORY OF THE FAIRFAX PROPERTY

Owner	Purchase Date
Lawson D. Franklin	1841
Isaac W. R. Franklin upon Isaac's death, estate settlement granted the home to his widow, Dorcus J. M. Franklin Dunn	1853
Elizabeth Franklin Carson	1903
Mr. and Mrs. John Milo Walters upon the death of Mrs. Walters, land was divided among her surviving husband and four children	1903
Herbert S. Walters	1928
Bronson and Catherine Fitzgerald	1940
E. T. Rippetoe and W. S. DeBusk	1944
Mr. and Mrs. Clyde B. Austin	1944
Mr. and Mrs. O. R. Seal	1946
Mr. and Mrs. Thomas Berry	1953
C. S. Rainwater Jr., substitute trustee for Mr. and Mrs. Mrs. Sidney Gilreath	1973

Source: Jefferson County Register of Deeds. Dandridge: Jefferson County, see bibliography.

Federal Land Bank of Louisville	1974
Partners, Thomas J. Greene, Richard C. Jessee James P. Baker and Executors of the Estate of H. C. Jessee	1978
Mr. and Mrs. William Menees	1980
Dr. and Mrs. Robert W. Rabbitt	1983
Don and Karen Sproles	1988

(continuation of deed listing)

APPENDIX C
SMALL INN AND "B & B" QUESTIONNAIRE

BED AND BREAKFAST QUESTIONNAIRE

General Information:

1. Name of your inn:_____
   (for analysis only, name of inn or persons will not be used in thesis report.)

2. City and state of location: _____

3. Would you describe your inn's location as
   _____ remote
   _____ just off the beaten path
   _____ on a main street or thoroughfare
   _____ other (please specify) _____

4. Number of full time employees _____ part-time_____

5. Are you open weekdays _____ week-ends _____ both _____

6. Does the manager/owner live _____at the inn
   _____ in premises nearby
   _____ other (please specify)

Historic Inn Properties:

7. How have you used your inn's "historic" status as a marketing tool?
   Please check all that apply:
   _____brochure _____tourist guide books
   _____newspapers _____magazines
   _____Historic Preservation Magazine _____tours of the inn
   _____Preservation News bulletin _____antique/gift shop
   _____other (please specify) _____

8. From 1 to 10, please indicate on the scale below how you have chosen to furnish your inn?

   1----------5----------10
   historically accurate — combination — modern

9. Is your property listed on the National Register? _____yes _____no

10. Did your building require some renovation in order to be serviceable as an inn?
    _____yes _____no

    If yes, did your property benefit in receiving federal tax credits? _____yes _____no

    If yes, in what year did you renovate and receive your tax credits? _____

(over)

Services Provided:

11. What is the number of guest rooms at your inn? _____

12. Number of baths _____private _____shared?

13. Are business meetings/conferences accommodated at your inn? _____yes _____no

    If yes, how many meeting rooms do you have? _____
    and what standard sized group do they service? _____

14. Of the services and equipment listed below, indicate those your inn provides on a fairly regular basis:

    _____ slide projector and screen
    _____ full scale meals
    _____ breakfast only
    _____ podium and microphone
    _____ chalkboard or writing screen
    _____ recreation
    _____ other (please specify)_____

    _____ refreshments
    _____ bar
    _____ TV
    _____ VCR
    _____ copying
    _____ transportation

15. To what types of clientele do you cater?
    On the left, indicate all those that apply--on the right, indicate the percentage of each type of traveler you accommodate?

    _____ economy travelers _____%
    _____ locals on a weekend get-away _____%
    _____ vacationers _____%
    _____ individuals on personal business _____%
    _____ attendees of conferences and seminars _____%
    _____ families _____%
    _____ other (please specify) _____ _____%

16. Please indicate the services your inn provides and estimate the percentage of profitable income that comes from each type of service.

    _____ lodging _____%
    _____ dining _____%
    _____ conferences _____%
    _____ weddings or other special events _____%
    _____ other (please specify) _____ _____%

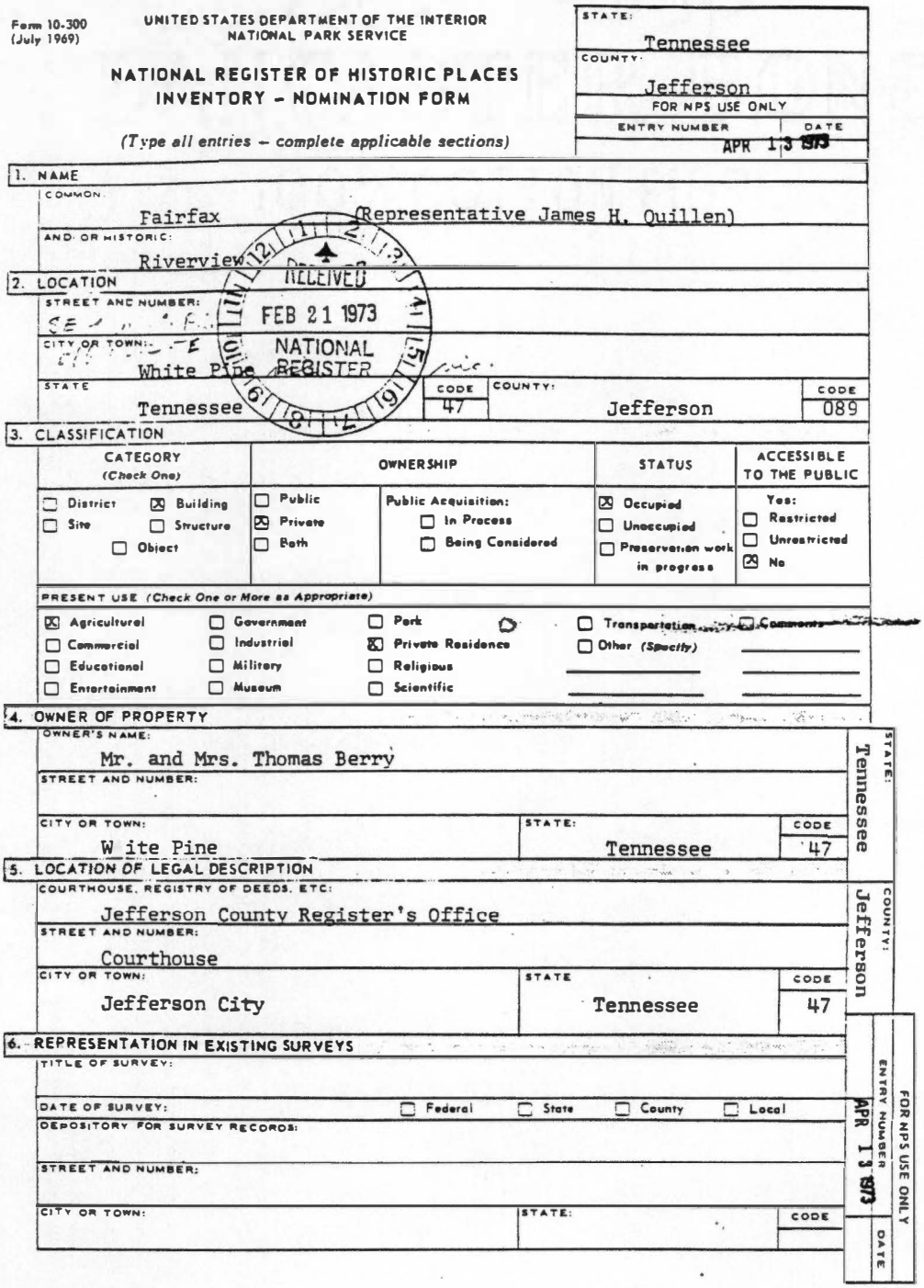
17. What items(s), service (s) or need(s) would you like to accommodate if additional space was available?

18. If your inn accommodates any other special features or services, please give a brief description:

Thank you so much for your assistance and cooperation.

APPENDIX D

THREE PART APPLICATION FOR INVESTMENT TAX CREDITS



Form 10-300 (July 1969)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY – NOMINATION FORM

(Type all entries – complete applicable sections)

STATE: Tennessee
COUNTY: Jefferson
FOR NPS USE ONLY
ENTRY NUMBER: DATE: APR 13 1973

1. NAME
COMMON: Fairfax (Representative James H. Quillen)
AND OR HISTORIC: Riverview

RECEIVED FEB 21 1973 NATIONAL REGISTER

2. LOCATION
STREET AND NUMBER:
CITY OR TOWN: White Pine
STATE: Tennessee CODE: 47 COUNTY: Jefferson CODE: 089

3. CLASSIFICATION

CATEGORY (Check One)	OWNERSHIP		STATUS	ACCESSIBLE TO THE PUBLIC
☐ District ☒ Building ☐ Site ☐ Structure ☐ Object	☐ Public ☒ Private ☐ Both	Public Acquisition: ☐ In Process ☐ Being Considered	☒ Occupied ☐ Unoccupied ☐ Preservation work in progress	Yes: ☐ Restricted ☐ Unrestricted ☒ No

PRESENT USE (Check One or More as Appropriate)

☒ Agricultural	☐ Government	☐ Park	☐ Transportation
☐ Commercial	☐ Industrial	☒ Private Residence	☐ Other (Specify)
☐ Educational	☐ Military	☐ Religious	
☐ Entertainment	☐ Museum	☐ Scientific	

4. OWNER OF PROPERTY
OWNER'S NAME: Mr. and Mrs. Thomas Berry
STREET AND NUMBER:
CITY OR TOWN: W ite Pine
STATE: Tennessee CODE: 47

5. LOCATION OF LEGAL DESCRIPTION
COURTHOUSE, REGISTRY OF DEEDS, ETC: Jefferson County Register's Office
STREET AND NUMBER: Courthouse
CITY OR TOWN: Jefferson City
STATE: Tennessee CODE: 47

6. REPRESENTATION IN EXISTING SURVEYS
TITLE OF SURVEY:
DATE OF SURVEY: ☐ Federal ☐ State ☐ County ☐ Local
DEPOSITORY FOR SURVEY RECORDS:
STREET AND NUMBER:
CITY OR TOWN:
STATE: CODE:

STATE: Tennessee
COUNTY: Jefferson
FOR NPS USE ONLY
ENTRY NUMBER: APR 13 1973
DATE:

Application for listing on the National Register, 1973.
Source: U. S. Department of the Interior, National Park Service. Washington D. C.: 1973.

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) ca. 1840

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

Aboriginal	☐ Education	☐ Political	☐ Urban Planning
☐ Prehistoric	☐ Engineering	☐ Religion/Philosophy	☐ Other (Specify)
☐ Historic	☐ Industry	☐ Science	
☐ Agriculture	☐ Invention	☐ Sculpture	
☒ Architecture	☐ Landscape Architecture	☐ Social/Humanitarian	
☐ Art	☐ Literature	☐ Theater	
☒ Commerce	☐ Military	☐ Transportation	
☐ Communications	☐ Music		
☐ Conservation			

STATEMENT OF SIGNIFICANCE

Fairfax is one of the most formal Greek Revival houses to be built in Tennessee, and certainly one of the most unusual dwellings of any period to be built in east Tennessee. The interior floor plan with a T-shaped hall is not common, just as the spiraling staircase exhibits greater craftsmanship than is usually seen in the area.

The builder of Fairfax was a prominent figure in the history of the region. Lawson Franklin, the first recorded millionaire in the state, built Fairfax for his son, I.W.R. Franklin, circa 1840. It is known that the Franklin family spent a great deal of time in New Orleans, and according to tradition, a New Orleans architect superintended erection of the dwelling.

Fairfax is a house which deserves to be studied carefully by an architectural historian. Although listed in numerous books about unusual and/or outstanding architectural structures in America, very little has been done to really document the history of the building.



(continuation of National Register application)

7. DESCRIPTION

CONDITION	(Check One)					
	☐ Excellent	☒ Good	☐ Fair	☐ Deteriorated	☐ Ruins	☐ Unexposed
	(Check One)		(Check One)			
	☐ Altered	☒ Unaltered	☐ Moved	☒ Original Site		

DESCRIBE THE PRESENT AND ORIGINAL (if known) PHYSICAL APPEARANCE

The first view of Fairfax is startling because it appears so self-contained and stark on a knoll overlooking the French Broad River. Both the setting and the architecture make it an unusual Greek Revival house in Tennessee.

Built of brick, the two-story structure is rectangular and has a low hipped roof, which once had a cupola. The roof overhang shadows the wide, bracketed cornice. Two interior chimneys are on the north and south ends. The exterior is very formal with symmetrically-arranged openings separated by unadorned pilasters painted white. Windows are six-over-six with simple lintels. Centrally located on the west and south facades are first and second story entrances.

The interior floor plan centers around a T-shaped hall, which runs the full width of the house from west to east and which divides the south side of the house. There are two rooms on each side. A spiraling staircase leads to the second floor and terminates on the third level.

There are two red brick outbuildings still standing. One, located very near the house on the north side, was the kitchen. Also on this side and connected to the house by a small, formal garden, is an orangery, designed and built in the Palladian style by the present owners.

Fairfax has been restored. When purchased by the present owners in the early 1950's, the house was in deplorable condition as pictured in a 1946 publication.



Form 10-168a
Rev. 12/86

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

OMB Approved
No. 1024-0009

HISTORIC PRESERVATION CERTIFICATION APPLICATION
PART 2 — DESCRIPTION OF REHABILITATION

NPS Office Use Only
NPRS No:

NPS Office Use Only
Project No:

Instructions: Read the instructions carefully before completing application. No certification will be made unless a completed application form has been received. Type or print clearly in black ink. If additional space is needed, use continuation sheets or attach blank sheets. A copy of this form may be provided to the Internal Revenue Service. The decision by the National Park Service with respect to certification is made on the basis of the descriptions in this application form. In the event of any discrepancy between the application form and other, supplementary material submitted with it (such as architectural plans, drawings and specifications), the application form shall take precedence.

1. Name of property: THE FAIRFAX INN (Isaac Franklin House)

Address of property: Street U.S. Route 25E

City White Pine County Jefferson State Tennessee Zip 37890

☒ Listed individually in the National Register of Historic Places; give date of listing: 13 April 1973

☐ Located in a Registered Historic District; specify:

Has a Part 1 Application (Evaluation of Significance) been submitted for this project? ☐ yes ☒ no

If yes, date Part 1 submitted: _____ Date of certification: _____ NPS Project Number: _____

2. Data on building and rehabilitation project:

Date building constructed: c.1850
Type of construction: Masonry bearing wall
Use(s) before rehabilitation: Private Residence
Proposed use(s) after rehabilitation: Retreat Center/B & B
Estimated cost of rehabilitation: $207,000
This application covers phase number 1 of 2 phases
Project/phase start date (est.): December 1988

Total number of housing units before rehabilitation: _____
Number that are low-moderate income: _____
Total number of housing units after rehabilitation: _____
Number that are low-moderate income: _____
Floor area before rehabilitation: 5,885 s.f. + veranda & porches
Floor area after rehabilitation: 5,885 s.f. + veranda & porches
Completion date (est.) September 1989

3. Project contact:

Name Lee Ingram, AIA; Brewer Ingram Fuller Architects Inc.
Street 401 Henley Street, Mezzanine Level City Knoxville
State Tennessee Zip 37902 Daytime Telephone Number 615-525-2707

4. Owner:

I hereby attest that the information I have provided is, to the best of my knowledge, correct, and that I own the property described above. I understand that falsification of factual representations in this application is subject to criminal sanctions of up to $10,000 in fines or imprisonment for up to five years pursuant to 18 U.S.C.1001.

Name Karen Sproles Signature Karen Sproles Date 3/22/89

Organization _____

Social Security or Taxpayer Identification Number 392-50-0484

Street 11628 North Monticello Drive City Knoxville

State Tennessee Zip 37922 Daytime Telephone Number 615-525-7421

NPS Office Use Only

The National Park Service has reviewed the "Historic Certification Application — Part 2" for the above-named property and has determined:

☐ that the rehabilitation described herein is consistent with the historic character of the property or the district in which it is located and that the project meets the Secretary of the Interior's "Standards for Rehabilitation." This letter is a preliminary determination only, since a formal certification of rehabilitation can be issued only to the owner of a "certified historic structure" after rehabilitation work is completed.

☐ that the rehabilitation or proposed rehabilitation will meet the Secretary of the Interior's "Standards for Rehabilitation" if the attached conditions are met.

☐ that the rehabilitation or proposed rehabilitation is not consistent with the historic character of the property or the district in which it is located and that the project does not meet the Secretary of the Interior's "Standards for Rehabilitation." A copy of this form will be provided to the Internal Revenue Service.

Date | National Park Service Authorized Signature | National Park Service Office/Telephone No.

☐ See Attachments

Certification Application Part II

Source: Lee Ingram. Brewer, Ingram and Fuller Architects, Knoxville, Tennessee, 1989.

HISTORIC PRESERVATION CERTIFICATION APPLICATION- PART 2

THE FAIRFAX INN (Isaac Franklin House)
Property Name

White Pine, U.S. Rte. 25E, Jefferson Co., TN
Property Address

NPS Office Use Only

Project Number:

Number	Architectural feature:	Describe work and impact on feature:
1	Exterior masonry walls Approximate date of feature: C.1850	Deteriorated mortar joints to be selectively prepared with hand tools and repointed with mortar composed of 1 part white Portland cement, 4 parts Type "S" Hydrated lime, and 15 parts clean river sand. Max. pointing depth to be approximately 1". Old repairs will remain unaltered unless they are loose or can be cut out without damaging adjacent brick. Missing or loose pilaster plaster to be replaced. Pilasters to be repainted.

Describe existing feature and condition:
Reddish-brown brick walls with sandy buff mortar and plastered pilasters. Some cracking, especially at lintels. Some areas repointed in past with non-matching Portland mortar. Some plaster missing or loose at pilasters.

Photo no.: 98, 101, 102
Drawing no.:

Number	Architectural feature:	Describe work and impact on feature:
2	Wood windows Approximate date of feature: C.1850 and C.1950?	Remove deteriorated paint. Patch badly weathered components. Replace missing or rotten components with materials to match original. Replace deteriorated sills and concrete sills with wood sills to match original. Deteriorated decorative components, e.g. trim at window head and interior paneling, to be patched and rejoined. Wood to be painted. Deteriorated glazing putty to be replaced. Caulk sash perimeters at windows not scheduled for emergency egress.

Describe existing feature and condition:
Double hung windows; most are 6 over 6. Condition of materials varies from good to badly deteriorated. Some sash have been replaced with a very similar sash, probably in the 1950's. Some sills have been replaced with concrete sills.

Photo no.: 8, 98, 99, 100, 101
Drawing no.:

Number	Architectural feature:	Describe work and impact on feature:
3	Roofing Approximate date of feature: C.1850 - 1900? at rear veranda C.1930 - 1960 at house	Loose paint to be removed. Belvedere location to be re-roofed with EPDM membrane and new roof hatch. Minor leaks to be repaired. Metal roofs to be recoated with pigmented roof coating/sealing material, or repainted. Replace gutters and downspouts with profiles matching existing, and of complementary profiles where missing entirely.

Describe existing feature and condition:
At rear veranda: painted lapped standing seam lead panels. At house: painted "5-V" metal roof. Minor leaks at chimneys, transitions, and belvedere location.

Photo no.: 86, 92 - 97
Drawing no.: 3/A4

(continuation of Part II)

HISTORIC PRESERVATION
CERTIFICATION APPLICATION-
PART 2

THE FAIRFAX INN (Isaac Franklin House)
Property Name

White Pine, U.S. Rte. 25E, Jefferson Co., TN
Property Address

NPS Office Use Only

Project Number:

Number	Architectural feature:	Describe work and impact on feature:
4	Front and Side Porches Approximate date of feature: C.1850	Remove existing landings, steps. Reconstruct both porches with wood flooring, wood columns, railing and balustrade. Turned balusters of new design based on existing building components and similar balustrade at nearby Kell House, contemporary with subject property. Entablature design based on that of main entrance, with built-in gutter for upper landing. See drawing A4 for detailed information on reconstruction of these elements.

Describe existing feature and condition:
Features are completely missing. Evidence remaining to confirm existence: accurate painting of house done C.1860; level 2 entrances. Recently constructed non-conforming landings/steps exist at both elevations.

Photo no.: 76, 84 See Kell House photos.
Drawing no.: A1, A2, A4 See painting copy.

Number	Architectural feature:	Describe work and impact on feature:
5	Rear Veranda Approximate date of feature: C.1850 - 1860 and C.1960 - 1980	Remove modifications to veranda made C.1960 - 1980. Relocate box columns to align with pilasters and reinforce structurally with concealed columns. Reconstruct balustrade to match that described in Number 4 above. Replace deteriorated flooring and floor framing. Roof framing to remain intact and be fortified only as necessary. Replace ceiling. Re-enclose with glass, screen, and wood lap siding as shown on Drawings A1 and A4.

Describe existing feature and condition:
Original roof framing. All other elements have been replaced. Veranda partitioned into 3 separate rooms and landing. Veranda probably an afterthought during original construction.

Photo no.: 29 - 36, 85 - 88
Drawing no.: 3/A4, A1

Number	Architectural feature:	Describe work and impact on feature:
6	Belvedere Approximate date of feature: C.1850	Reconstruct belvedere with wood flooring, corner posts, railing and balustrade to match that of upper landing of front and side porches, as described in Number 4 above. See top portion of Detail A/A4 for detailed information on specific configurations of these elements.

Describe existing feature and condition:
Feature is completely missing. Evidence remaining to confirm existence: accurate painting of house done C.1860, stair access, hatch, and roof configuration.

Photo no.: 67, 75, 83, 92, 93
Drawing no.: A/A4 See painting copy.

(continuation of Part II)

HISTORIC PRESERVATION CERTIFICATION APPLICATION- PART 2

THE FAIRFAX INN (Isaac Franklin House)
Property Name

White Pine, U.S. Rte. 25E, Jefferson Co., TN
Property Address

NPS Office Use Only

Project Number:

Number	Architectural feature:	Describe work and impact on feature:
7	Front, side and rear entrances Approximate date of feature: C.1850	Where lintels are inadequate (e.g. over level 1 front entrance) replace with similar lintel, and flash to prevent decay. Remove deteriorated paint at wood doors and trim. Patch badly weathered components. Replace missing or rotten components with materials to match original. Deteriorated decorative components, e.g. Greek motif fluting and entablature, to be patched and rejoined. Wood to be painted. Deteriorated glazing putty to be replaced.

Describe existing feature and condition:
Glass intact at transoms and sidelights. Original hardware missing. Wood lintels in various stages of decay. Doors and wood trim have peeling paint and are moderately weathered.

Photo no.: 76 - 80, 84, 86
Drawing no.:

Number	Architectural feature:	Describe work and impact on feature:
8	Cornice/pilaster capitals Approximate date of feature: C.1850	Remove deteriorated paint. Replace missing or rotten cornice components with materials to match original. Patch and rejoin loose or broken trim at paneling between brackets, and at brackets. Pilaster capitals to be secured where loose. Damaged trim to be repaired with matching materials. Wood to be repainted.

Describe existing feature and condition:
Painted wood bracketed cornice. Some brackets have minor damage. Minor areas of deteriorated paint. Some wood pilaster capitals are loose/damaged by pests.

Photo no.: 75, 76, 81, 82, 85, 90
Drawing no.:

Number	Architectural feature:	Describe work and impact on feature:
9	Chimneys Approximate date of feature: C.1850	Repoint deteriorated mortar joints where weathered above roofline, using material described in Number 1 above. Replace missing brick. Stabilize bowed area as recommended by structural consultant, using concealed Dur-O-Wal stabilization repair anchors. Alternate No. 1: Add metal chimney caps to prevent future water damage and bird infestations. Alternate No. 2: Reinforce and reline chimneys with lightweight concrete system and top-sealing dampers.

Describe existing feature and condition:
Brick chimneys with corbelled tops. Corbelled courses missing at northwest, northeast and kitchen chimneys. Masonry badly weathered. Southeast chimney bowed between levels 1 and 2, with some interior cracks.

Photo no.: 85, 94 - 97
Drawing no.:

(continuation of Part II)

HISTORIC PRESERVATION
CERTIFICATION APPLICATION-
PART 2

THE FAIRFAX INN (Isaac Franklin House)
Property Name

White Pine, U.S. Rte. 25E, Jefferson Co., TN
Property Address

NPS Office Use Only

Project Number:

Number	Architectural feature:	Describe work and impact on feature:
10	Crawlspace vents Approximate date of feature: C.1850	Replace wood in remaining vents with treated wood of matching size and spacing. Add insect screen at interior of vents to prevent insect and rodent infestation. Prepare and paint wood. Alternate No. 1: Add operable plywood flaps at interior of vents so crawlspace may be closed in winter.

Describe existing feature and condition:
Loadbearing vertical wood posts set with vent space between, visible on west and south elevations. Presently covered with plywood. Some vents have been bricked closed. Wood badly deteriorated.

Photo no.: 81, 83, 98
Drawing no.:

Number	Architectural feature:	Describe work and impact on feature:
11	Staircase Approximate date of feature: C.1850	Protect staircase during construction. Remove applied trim at newel and refinish newel to match railing. Touch up finishes at other components. See attached interior worklist for more detailed information.

Describe existing feature and condition:
Well-preserved spiral staircase with stained treads, newel and railing and painted risers, stringers, brackets and balusters. One baluster per tread. Stair terminates at curved landing on attic level. Floral trim applied at newel at unknown date.

Photo no.: 4 - 7, 37, 42, 43, 66, 68, 69, 74
Drawing no.: A1 - 3

Number	Architectural feature:	Describe work and impact on feature:
12	Interior running trim Approximate date of feature: C.1850; some trim added at unknown dates.	All interior wood running trim to remain intact. Repair damaged trim to match adjacent materials. Repaint trim. See attached interior worklist for more detailed information.

Describe existing feature and condition:
Plain painted wood base with molded top edge. Base replaced at Room 106 and at bathrooms. Simple painted chair rail in some rooms. Nonoriginal crown mold of varying designs in some rooms.

Photo no.: 1, 19, 24
Drawing no.:

(continuation of Part II)

HISTORIC PRESERVATION
CERTIFICATION APPLICATION-
PART 2

THE FAIRFAX INN (Isaac Franklin House)
Property Name

White Pine, U.S. Rte. 25E, Jefferson Co., TN
Property Address

NPS Office Use Only

Project Number:

Number	Architectural feature:	Describe work and impact on feature:
13	Interior walls Approximate date of feature: C.1850 - some closets and partitions added C.1950 - 1980.	Remove closets in rooms 105, 202, 206 and 208. Erect new floor-to-ceiling drywall or wood-stud partitions for bathrooms at rooms 105, 206 and 208. See drawings for exact configurations. Patch plaster where loose broken, or badly patched. Paint walls and ceilings. Mural to remain intact. See attached interior worklist for more detailed information.

Describe existing feature and condition:
Painted plaster over brick masonry at all original walls except staircase surround and attic level which are plaster on wood lath. Newer walls are drywall on wood studs. Recent mural at wall and ceiling in Room 106.

Photo no.: 1, 23 - 27, 40, 41, 46
Drawing no.: A1 - 3

Number	Architectural feature:	Describe work and impact on feature:
14	Interior doors Approximate date of feature: C. 1850 except C.1950 - 1980 where partitions added.	Add new wall opening/door between Rooms 205 and 208 for bathroom access, with casing at each side similar to other door at each room. Relocate closet doors/casings from room 208 to bathrooms in rooms 203 and 206. Paint doors and casings. Code requirements: Add spring hinges at doors to central stair areas. Seal transoms in closed position. Replace/adapt hardware where damaged or missing, and to accommodate new functions. See attached interior worklist for more detailed information.

Describe existing feature and condition:
Painted solid wood paneled doors. Original hardware missing. Original doors have transoms. Casings are more elaborate at level one. Shouldered motif at casing of door (and windows) in Room 206 does not match other rooms.

Photo no.: 2, 10 - 12, 39, 42, 47, 48, 51, 54, 60, 65
Drawing no.: A1 - 3

Number	Architectural feature:	Describe work and impact on feature:
15	Fireplaces Approximate date of feature: C.1850 - marble facings and hearths added at unknown date.	Remove woodburning stoves and patch any damage resulting from their installation. Replace wood trim at edge of hearth where missing or damaged. Clean marble. Repair damaged wood trim. Paint wood components. Alternate No. 1: Re-line all fireplaces with firebrick. See attached interior worklist for more detailed information.

Describe existing feature and condition:
Brick fireplaces - some partially or totally re-lined. White marble facings and hearths. Wood surrounds and mantles with motifs to complement style of door casings at each room.

Photo no.: 9, 13, 17, 25, 45, 49, 57, 63
Drawing no.: A1 -3

(continuation of Part II)

HISTORIC PRESERVATION
CERTIFICATION APPLICATION-
PART 2

THE FAIRFAX INN (Isaac Franklin House)
Property Name

White Pine, U.S. Rte. 25E, Jefferson Co., TN
Property Address

NPS Office Use Only

Project Number:

Number	Architectural feature:	Describe work and impact on feature:
16	Wood flooring Approximate date of feature: C.1850 - some replaced	At varnished floors: touch up floor at paint spots and damaged areas. Apply polyurethane gloss finish. At painted floors: Sand, stain and polyurethane floors. See attached interior worklist for more detailed information.

Describe existing feature and condition:
Center-matched pine plank flooring. Some rooms have varnish finish - some have been painted. Some floors have paint and/or water damage.

Photo no.: 3, 11, 19, 25, 39-43, 47, 57, 60, 63-65, 68, 74
Drawing no.:

Number	Architectural feature:	Describe work and impact on feature:
17	Kitchen building Approximate date of feature: C.1850, with interiors modified at various unknown dates	Intended use will remain essentially unchanged. Interior finishes and equipment will be modified as necessary to accommodate changes in patterns of use.

Describe existing feature and condition:
One-room kitchen with housekeeper quarters above, accessible to dining room through vestibule. Interiors have been modified for modern usage, but stair, fireplace, door and window locations are unchanged.

Photo no.: 85 - 91
Drawing no.: A1 - 2

Number	Architectural feature:	Describe work and impact on feature:
18	Building systems Approximate date of feature: C.1940 - present	Relocate condensing units closer to kitchen building. Install increased propane capacity. Install vent units at bathrooms as necessary. Upgrade electrical service and eliminate some ceiling lights as described on attached interior worklist. Install required smoke detection and alarm systems. Remove unnecessary thermostats remaining from previous electric heat system. Install additional telephone jacks.

Describe existing feature and condition:
HVAC: 3-zone split system gas furnace/electric air conditioning.
Electrical: Ungrounded duplex receptacles. Some ceiling and wall lights. Some telephone jacks.

Photo no.:
Drawing no.:

(continuation of Part II)

Form 10-168c
Rev. 3/84

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

OMB Approved
No. 1024-0009
Expires 8/31/86

HISTORIC PRESERVATION CERTIFICATION APPLICATION
REQUEST FOR CERTIFICATION OF COMPLETED WORK

Instructions: Upon completion of the rehabilitation, return this form with representative photographs of the completed work (both exterior and interior views) to the appropriate reviewing office. If a Part 2 application has not been submitted in advance of project completion, it must accompany this Request for Certification of Completed Work. A copy of this form will be provided to the Internal Revenue Service. Use typewriter or print clearly in black ink.

1. Name of property: _____

   Address of property: Street _____

   City _____ County _____ State _____ Zip Code _____

   Is property a certified historic structure? ☐ yes ☐ no If yes, date of certification by NPS: _____

   or date of listing in the National Register: _____

2. Data on rehabilitation project:

   National Park Service assigned rehabilitation project number: _____

   Rehabilitation work on this property was completed and the building placed in service as of _____ (date)

   Estimated costs attributed solely to the rehabilitation of the historic structure: $ _____

   Estimated costs attributed to new construction associated with the rehabilitation, including additions, site work, parking lots, landscaping: $ _____

3. Owner: (space on reverse for additional owners)

   Name _____

   Street _____ City _____

   State _____ Zip _____ Telephone Number (during day): _____

   I hereby apply for certification of rehabilitation work described above for purposes of the Federal tax incentives. I hereby attest that the information I have provided is, to the best of my knowledge, correct, and that in my opinion the completed rehabilitation meets the Secretary's "Standards for Rehabilitation" and is consistent with the work described in Part 2 of the Historic Preservation Certification Application. I also attest that I am the owner of the property described above.

   Signature _____ Date _____

   Social Security or Taxpayer Identification Number: _____

NPS Office Use Only

The National Park Service has reviewed the "Historic Preservation Certification Application -- Part 2" for the above-listed "certified historic structure" and has determined:

☐ that the completed rehabilitation meets the Secretary of the Interior's "Standards for Rehabilitation" and is consistent with the historic character of the property or the district in which it is located. Effective the date indicated below, the rehabilitation of the "certified historic structure" is hereby designated a "certified rehabilitation." A copy of this certification has been provided to the Department of the Treasury in accordance with Federal law. This letter of certification is to be used in conjunction with appropriate Internal Revenue Service regulations. Questions concerning specific tax consequences or interpretations of the Internal Revenue Code of 1954 should be addressed to the appropriate local Internal Revenue Service office.

☐ that the rehabilitation is not consistent with the historic character of the property or the district in which it is located and that the project does not meet the Secretary of the Interior's "Standards for Rehabilitation."

Date	National Park Service Authorized Signature	National Park Service Office

Certification Application Part III (not yet filed)

Source: U. S. Department of the Interior, National Park Service. Washington D. C.: 1986.

APPENDIX E

SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

1. Every reasonable effort shall be made to provide a compatible use for a property which requires minimal alteration of the building, structure, or site and its environment, or to use the property for its originally intended purpose.
2. The distinguishing original qualities or character of a building, structure, or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.
3. All buildings, structures, and sites shall be recognized as products of their own time. Alterations that have no historical basis and which seek to create an earlier appearance shall be discouraged.
4. Changes which may have taken place in the course of time are evidence of the history and development of a building, structure, or site and its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected.
5. Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure, or site shall be treated with sensitivity.
6. Deteriorated architectural features shall be repaired rather than replaced, wherever possible. In the event replacement is necessary, the new material should match the material being replaced in composition, design, color, texture, and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historic, physical, or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.
7. The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that will damage the historic building materials shall not be undertaken.
8. Every reasonable effort shall be made to protect and preserve archaeological resources affected by, or adjacent to any project.
9. Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant historical, architectural, or cultural material, and such design is compatible with the size, scale, color, material, and character of the property, neighborhood, or environment.
10. Whenever possible, new additions or alterations to structures shall be done in such a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the structure would be unimpaired.

VITA

Shannon Tew, the daughter of Melvin B. and Derena Tew, was born in Covina, California on August 12, 1961. After attending public schools in various states, she graduated from Weber High School in Ogden, Utah, in 1979. That fall Ms. Tew enrolled at Brigham Young University in Provo, Utah. Majoring in interior design, her studies included a design internship and an historical field study in Europe during the summer of 1982. The following spring, she graduated Magna Cum Laude from BYU with a Bachelor of Arts in Interior Design.

In 1984 Shannon moved to Albuquerque, New Mexico to join Kirkpatrick and Assoc., a commercial interior design firm which specialized in hospitality and model home design. While working there she was introduced to the field of preservation at a professional interior design conference.

In order to develop an expertise in preservation, Ms. Tew was granted an assistantship and entered graduate school at the University of Tennessee, Knoxville, in 1987. Specializing in historic and preservational studies, she graduated in December, 1989 with a Master of Science in Interior Design.

The author is a member of Phi Kappa Phi, Omicron Nu, The National Trust for Historic Preservation and the American Society of Interior Designers.

In August of 1989, Ms. Tew was appointed Assistant Professor at the University of Kentucky where she will pursue her interest in historic preservation.