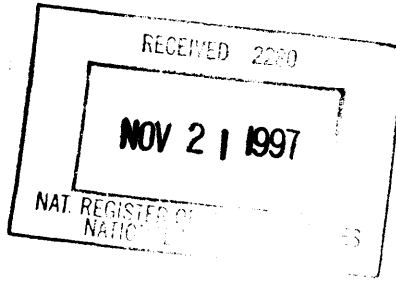


United States Department of the Interior
National Park Service



15605

National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name RyeMabee
other names/site number Dickinson, Irene Mabee Gibson, House; Castlewood; Claramont Restaurant

2. Location

street & number 224 East Main Street NA not for publication
city or town Monteagle NA vicinity
state Nashville code TN county Marion code 115 zip code 37356

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set for in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Herbert L. Hays 11/12/97
Signature of certifying official/Title Date
Deputy State Historic Preservation Officer, Tennessee Historical Commission
State or Federal agency and bureau

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

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register.
 See continuation sheet
- determined eligible for the National Register.
 See continuation sheet
- determined not eligible for the National Register
- removed from the National Register.
- other, (explain:)

Edson H. Ball
Signature of the Keeper

12/22/97
Date of Action

RyeMabee
Name of Property

Marion County, Tennessee
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

Category of Property
(Check only one box)

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

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

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

Contributing	Noncontributing	
--------------	-----------------	--

4		buildings
		sites
1		structures
		objects
5	0	Total

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

Number of Contributing resources previously listed in the National Register
0

6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC: single dwelling

DOMESTIC: secondary structure

Current Functions

(Enter categories from instructions)

DOMESTIC: single dwelling

DOMESTIC: secondary structure

7. Description

Architectural Classification

(Enter categories from instructions)

Tudor Revival

Materials

(Enter categories from instructions)

foundation STONE

walls STONE (TN rusticated fieldstone)

roof ASPHALT SHINGLE; COPPER

other WOOD; BRICK

Narrative Description

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

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

Period of Significance

1930; circa 1940

Significant Dates

1930; circa 1940

Significant Person

(complete if Criterion B is marked)
NA

Cultural Affiliation

NA

Architect/Builder

Castleberry, John Henry (builder)
Greene, Columbus (stonemason)

Criteria Considerations N/A

(Mark "x" in all boxes that apply.)

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** moved from its original location.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property
- G** less than 50 year of age or achieved significance within the past 50 years.

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS): N/A

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

Primary location of additional data:

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

Name of repository: _____

RyeMabee
Name of Property

Marion County, Tennessee
County and State

10. Geographical Data

Acreage of Property approximately 2.36 acres Monteagle 94 NE

UTM References

(place additional UTM references on a continuation sheet.)

1 16 606580 3900060
Zone Easting Northing
2 _____

3 _____
Zone Easting Northing
4 _____

See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Randolph C. Marks
organization Historic Architectural Resource Planning date 4/23/97
street & number 2140 Eleventh Avenue South Suite 404 telephone 205/933-7644
city or town Birmingham state AL zip code 35205

Additional Documentation

submit the following items with the completed form:

Continuation Sheets**Maps**

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

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

Photographs

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

Additional items

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

Property Owner

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

name Castlemont, LLC c/o Mr. J. Fernando Santisteban
street & number 224 East Main Street Post Office Box 978 telephone 615/924-3909
city or town Monteagle state TN zip code 37356

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listing. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*)

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P. O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20303.

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Marion County, Tennessee

Description

The Historic Location Oliver Mabee Home Place

The Dr. Oliver D. Mabee Home Place site is located on the Cumberland Plateau, in East Tennessee, at the easternmost intersection of the historic wagon road between Tracy City and Cowan and the Mountain Goat rail spur which extended from Cowan to Tracy City between 1856 and 1980. The location of this historic Mabee home site is also adjacent to the earliest east-west Post Road and later Turnpike between Nashville and Chattanooga. This historic road crossed over the narrowest portion of the Cumberland Plateau in Tennessee in the 1840s through the present city of Monteagle, Tennessee. The surrounding areas incorporating Marion, Franklin and Grundy counties in Tennessee were the center of coal mining and cast iron production by the Tennessee Coal and Railway Company before and during the American Civil War. The expanding, intersecting, network of post and wagon roads and rail lines in this early period of mining development and cast iron production determined the current location of Monteagle Tennessee, which in its earliest history was founded by John Moffat. This small community was initially named Moffat Station in 1871.

The Location of the Irene Mabee Cottage

Today the Mabee Home Place location can be described as proximate to and directly south of the intersection of US Highway 41, as it enters the city of Monteagle Tennessee from the direction of Tracy City, and Main Street (US Highway 64), which connects the two interchanges to Monteagle from Interstate I-24. This location is easily recognizable as the site of the earlier Dr. Oliver Mabee residential structure because of the distinct grouping of trees and its position relative to the older highway crossroads. The extant Mabee residence and the contiguous "home place", which originally comprised approximately 125 acres, is situated on an open, shallow knoll surrounded by a mature group of oak, maple and beech trees. Immediately to the northeast, adjacent to the US Highway 41 intersection, is the white, 1924 Mission style Dubose Center (NR 1/25/80), which was originally the site of the Fairmont School built in 1873. To the southwest of the Dubose Center, diagonally across the highway, is the location of the Mabee home place, which is positioned on the inside radius of a broad sweeping curve in Main Street near the heart of the city of Monteagle.

The Irene Mabee Cottage/General Description (Photos #1-6)

Known historically as Castlewood or RyeMabee, the existing Mabee residence was built in 1930 as a two story, ten room, fieldstone cottage. The rustic stone cottage is an exemplary representation of the early twentieth century Tudor Revival or English Cottage Revival Style. The cottage is a wooden framed structure veneered with irregular native weathered fieldstone, with dark ox-blood red brick beltcourses, door archways and window/door surrounds. The wood windows are standard twelve over twelve and eight over eight double sashes with beveled heavy timber lintels. The original cottage is capped with a twelve/twelve hipped red asphalt shingled roof with only one gable end over the front entrance door. A significant flat roof area exists above the third story attic room although evidence of this flat roof is not visible from the ground.

A gabled two story addition (Photo #5), which significantly extends the front elevation of the original cottage is a family room with a stairway connecting to a bedroom/bath above, off the east end of the original cottage living room. This work was completed circa 1940 before Irene Mabee's death. Massive fieldstone chimneys project from the middle of the north (front) elevation of the original cottage and east end of the two story gabled addition and give the house a strong vertical emphasis on both the east and north street elevations.

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Other additions include a circa 1940 second story sleeping porch (Photos #4 & 6) with a shallow hipped red asphalt shingle roof supported on slender stone columns projecting from the south elevation. Below the second story sleeping porch addition is an exterior open porch (originally screened) projecting from the rear kitchen exterior entrance door.

Both the original Irene Mabee stone cottage and the subsequent additions are surrounded on the north, east and south by projecting multi-level fieldstone terraces (Photos #5 & 6) bordered and sectioned by matching ox-blood red brick in a bed face soldier course pattern. A long fieldstone walkway, curbed with sandstone extends from several stone steps at Main Street in linear and constant width, crossing the crescent shaped gravel drive across the front yard of the house and terminates at the steps of the front terrace adjacent to the arched front main entrance door. The exterior steps leading from the ground up to the terraces at the front door, front driveway and rear terraces and the stoop at the front door are all rustic cut sand stone slabs. The perimeter of the front, side and rear terraces are bordered by low fieldstone piers with patterned ox-blood red brick capitals.

The Mabee House Masonry (Photos #16-24)

The stone and brick laying methods, materials and patterns are consistent between the original stone Tudor Revival cottage, the outbuildings and the later circa 1940 additions. The pattern and size of the fieldstones and the techniques for their placement produce a highly rusticated and textured stone wall surface with a high level of shadow detail. The texture of the wall surface is amplified by the large size of the fieldstones and the frequent placement of projecting longitudinal stones set perpendicular to the face of the fieldstone veneer, as well as projecting beyond the wall planes at the outside corners. (Photo #16)

The circa 1940 additions to the cottage have been carefully integrated to the original stone veneer by removing existing stone veneer and replacing or "wedding" the old and new stones together to disguise the vertical seam that otherwise would be clearly exposed on the front elevation. The other intersections of the two new additions to the existing (circa 1930) cottage all occur at inside corner intersections and are not obvious.

All four of the outbuildings or structures were executed by the same stonemason crew, utilizing similar fieldstone materials, methods and details as those utilized in the Irene Mabee cottage (circa 1930). The similar details include the insertion of clear, smoky and milky quartz crystals (Photos #19 & 20), Tennessee geodes (Photos #21-24), trinkets, common household objects, plow blades, doll heads, lead bullets (Photo #17) and heart shaped stones (Photo #18) discretely hidden in the joints of the masonry construction of the exterior walls of the cottage, the interior chimney breasts in the living room and family room, and at the interior corners of the summer pavilion and surface joints of the stone terraces and walkways.

The stonemasons utilized standard portland based mason's mix with light buff river sand to lay the stone and brick veneer as well as the grout at the terrace surfaces. The masonry joints in the brick detailing are lightly struck and appear to be flush joints.

The Front (North) Elevation (Photos #25-35)

The front (north) elevation of the RyeMabee residence is historically divided into two building periods. The left (west) portion of the front elevation is the earliest portion of the circa 1930 Irene Mabee stone cottage (Photo #25). This original front section is comprised of a tall slender stone gable above the main front entrance arched doorway. The gable above the doorway extends to the right (west) and transitions into a concave solid masonry buttress that forms a single story front wall of an interior sun room. The chimney and flanking pairs of multi-light 12/12 or 8/8 windows on the

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first and second floor to the left (east) of the main doorway extend to the lower westernmost eave of the broader gable, which is also defined by the vertical gutter downspout.

The broader two story gable section (Photos #26-28) to the east side of the downspout on the front elevation caps a later circa 1940 addition to the original Tudor Revival cottage. (This addition is one of two expansions that were commenced before Irene Mabee's death in 1942.) The two story eastern addition with the broader stone gable facing the street was designed to carefully match the existing cottage in its architectural details and building methods and materials. The asymmetrical massing is accentuated by the vertical chimney mass of the addition with the flanking windows. The new broader curve of Main Street (US Highway 64) around the east and north sides of the Mabee house allow for a dramatic sweeping perspective of the house in its historic landscape setting.

The strong horizontal brick beltcourse (Photos #31&33/34-35), which punctuates all facades, is unbroken with the exception of the perimeter of the sun porch and where it is interrupted by the stone voussoirs at the main front entrance arch. The brick beltcourse is a vertical soldier course with an alternating pattern revealing the recessed bed face of the brick. This produces a strong shadow line and contrasting color belt at the second floor level that follows the perimeter of the house.

The main entrance of the original cottage (Photo #32) is a broad semi-circular fieldstone arch punctuated with large radiating voussoirs and a keystone. A more formal red brick semi-circular arch is inscribed within the fieldstone arch to provide a more controlled architectural detailing environment surrounding the entrance door. The entranceway is slightly splayed inward to the jambs of a custom made, three layer, "vertical plank" semi-circular headed door with a proportionally matching double pane light. The radial brick pattern of the multi-coursed voussoirs is a combination of header brick in an alternating projecting pattern with radial stretcher brick laid inside these outer twin courses in a notched or recessed pattern. The innermost radial stretcher brick arch is segmented and intersects the splayed sides of the entrance opening.

The main entrance stone and brick arched doorway is emulated by the less grand and less detailed brick arched doorway in the later circa 1940 addition to the left (east) of the original cottage (Photo #34). This secondary entrance does not incorporate the surrounding fieldstone voussoirs and keystone. The entrance is capped by a simple arch formed by two courses of red brick with projecting and recessed headers, alternating brick patterning in a radial design. The vertical plank design of this secondary front door matches the design and construction of the main front entrance door in detail and hardware.

The West Elevation (Photos #30 &36)

The west elevation (Photo #6) of RyeMabee is the most architecturally complex and varied of the four elevations. Its complexity is primarily derived from the location of primary and secondary entrances, service access and circulation requirements of the house. The garage and main driveway entrance into the property and all of the outbuildings are positioned to support the domestic access, service, and leisure activities on the west side of the house. (See Accompanying Site Plan.) Even with all these requirements and varying window types and sizes, the architectural detailing established by the front elevation was successfully extended to enjoin the functional complexity of the west elevation.

Contained in the west elevation are; the architectural forms which define the original circa 1930 buttress and the completely windowed west wall of the sun porch, which is a later circa 1940 addition; the slender sash windows and doors which provide access and light to the vertical stair hall which extends from the basement to the attic in half level increments, including the shed dormer with its pair of windows which serves to light the attic stairs; the slender,

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vertically proportioned heating furnace and kitchen stove chimney mass; the exterior coal chute door; and the two story sleeping porch and open porch below, leading to the rear kitchen door, which was added to the original cottage circa 1940.

The special detail features of the west elevation include the placement of milky quartz crystals in the red brick jambs between the sun porch windows; the gabled flashing in the stone wall on the south side of the sun porch indicating some form of small roof structure attachment to the exterior wall of the house for a mail box or perhaps bird feeder; and the use of milky and smoky quartz crystals in the slender rusticated stone piers supporting the sleeping porch. All other architectural details on the west elevation are consistent with the prime building details previously described for the front elevation.

The South (Rear) Elevation (Photos #37-42)

The south elevation of RyeMabee has two attached stone terraces approximately twelve feet wide that are accessible from the dining room and the circa 1940 family room addition through a pair of double French doors. These two terraces are not directly connected but, meet at a point on the outside southeastern corner of the dining room. The older twelve by twelve foot terrace (Photos #37 & 39 - circa 1930) is directly attached to the (originally screened) rear concrete porch under the sleeping porch and south of the dining room through the double French doors. This terrace is bordered by four brick capped fieldstone piers approximately two feet in height matching the original terrace piers described previously on the description of the front terrace. The newer circa 1940 terrace wraps all the way around the east family room addition and terminates at the location of the original bay window at the east end of the dining room (Photos #39-42).

The westernmost end of this terrace at the original position of the bay window terminates at a light well designed for bringing light into the excavated basement under the end of the bay through two small awning windows (Photo #37). (This bay window and its original copper roof were demolished in the 1970s so it would not interfere with a single story kitchen and bath addition directly to the east of the dining room and south of the family room. This 1970s addition and the associated shed roof projecting from the rear (south) elevation have recently been removed to reveal the old standing seam copper bay roof and oak floor forming the outline of the demolished bay. (This addition was built directly on top of the 1940 stone terrace which has recently been revealed by the demolition portion of the ongoing 1997 historic restoration project.)

The selected removal of non-historic portions of RyeMabee also uncovered a steel column supporting a small projecting bay with a gabled roof to accommodate a bathroom on the second floor (Photos # 38 & 42). This column was originally a part of the 1940s family room wing addition to the house. There is no shadow or paint evidence on the column, terrace or the overhead soffit steel beams to indicate the presence of any cover or decoration for this column when the addition was completed until the column was incorporated into a wing wall in the 1970s addition. The brown painted column appears to have been left exposed on the exterior of the house and offset from the soffit steel beam's outside corner so as not to fall into a window or door opening in order to preserve the views from inside the house.

The East Elevation (Photo #6)

The east elevation of RyeMabee is made up of three distinct divisions from the front (north) elevation to the sleeping porch extension to the south or the rear elevation.

The east or end elevation of the northernmost two story circa 1940 addition is a family room and second story bedroom with attached bath. The rusticated chimney mass and flanking windows on two levels present a tall and narrow

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projecting composition on the northern portion of the east elevation. The vertical proportions of this 1940s addition are similar to that of the sleeping porch to the south.

This two story circa 1940 addition has concealed a large section of the original (circa 1930) east elevation of RyeMabee. The exterior end wall of the living room and bedroom above have been completely obscured by this addition from the exterior. However, the second floor wooden framed composition of this end wall can be observed from the attic space by looking into a double wall cavity that exists between the stairway wall and the second story bedroom wall at the original exterior living room end wall.

The only section of the original east stone elevation of the cottage to remain visible is the exterior end wall of a second story bedroom and bath above the now demolished dining room bay window. The shadow line of this addition and the shed roof, which extended further to the south beyond the south elevation, can be clearly seen as a double line of black roofing cement where the shed roof intersected the second story beltcourse and stone veneer above (Photos #37-39, 42). Clear evidence of the original bay copper roof flashing line exists in the stone veneer of this elevation as well as the original rough sawn cantilevered ceiling joists of the dining room. The outline of the bay is also revealed in the termination of the original dining room oak flooring in the area of the demolished bay.

The southernmost portion of the east elevation is the two story sleeping porch with open concrete porch below. The sleeping porch was designed with a continuous band of inward opening wooden six pane paired casement windows with screens applied to the exterior window jambs. The sleeping porch appears to have been constructed in the same period as the family room addition. This determination was made by viewing the structural framing members in the porch attic space and the exposed floor joists for the sleeping porch. In both instances the joists and roof framing lumber were dressed on all faces similar to the lumber observed in the two story gabled family room addition extending from the east end of the living room. The shallow roof slope and lower ceiling line for the sleeping porch also differs from the interior ceiling heights and steeper roof slopes of the original cottage.

The Interior

The interior of the Mabee cottage is spacious but not ornate. Along with its location, this supports the family stories that it was built as a summer "mountain" house. The interior spaces are indicative of the period and architectural style in finish and detail. The interior arrangement of the house is, however, more formal than the summer mountain houses and cottages of the Monteagle Sunday School Assembly (NR 3/25/82). The first and second story ceiling heights are nine feet. The interior architectural focus of the house is the living room and dining room with their functionality and simplicity. The room sizes and proportions provide for a generous but not lavish interior. However, the first floor interior room arrangement and room to room associations provide for balanced daylighting and a openness or "visual flow" between rooms through elliptical arches or glazed double French doors. All rooms on the first floor are visually connected to the living room with the exception of the kitchen. The major focal points of the spacious interior are the two massive chimney breasts detailed with native Tennessee rock crystals and sandstone slab mantels.

The interior trim work, stair rail and newel, and interior doors are stained in a dark mahogany gloss finish typical of the period and the Tudor Revival interior decorative style. The crown molding and base molding are simple shapes milled from single wooden cross sections. The double sash windows are cased with plain one by four jambs and heads with a simple apron or skirt below the window stool. Thin slat (1.25" width) premium oak flooring extends throughout the first floor, with the exception of the kitchen and rear hallway.

The original interior lighting fixtures remain for most rooms on the first floor including the foyer ceiling lantern, two pairs of sconces for the living room and dining room, the chandelier in the dining room and the lantern in the sun porch.

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These lighting fixtures are fabricated in a cast metal with a faux antique finish. Their fine filigree patterns exhibit an oriental derivative. All electrical plugs are located within the baseboards. All lighting controls are simple toggle switches with Bakelite plates. The interior wiring is run with BX cabling.

The interior walls of the original residence are multi-layers of plaster finishing over a gypsum wall board with metal lathe reinforcement at the wall board joints. This building technique is also utilized in the circa 1940 family room and bedroom above with a celotex underlayment below gypsum board with paper taped joints. This method of interior wall preparation in the context of Monteagle in this time period may indicate the presence of an outside architect, perhaps from Chicago, where Irene Mabee was a resident. The standard building technique for plaster walls in the Monteagle/Sewanee area, as late as the 1930s, supported the use of wooden lathe for wall plastering.

The Foyer/Stair Hall (Photos #43 & 44)

The foyer and stair hall of the Mabee residence is ten feet by fifteen feet and irregular in shape. There is a small niche adjacent to the west side of the front door to accommodate an umbrella stand. The dog leg stair opposite the main arched entry doorway rises to the second floor through a partially enclosed stair hall. The newel post and stair railing start immediately to the rear of the double French doors to the sun room on the left. These architectural elements as well as the oak drum, stair risers and treads are unadorned cross sections stained with a glossy dark mahogany finish color. The platform of the stair is at a mid-level landing that appears to have been the location for a telephone station.

The Living Room (Photos #45-46)

The main entry to the living room is through an un-cased elliptical archway from the foyer. The living room is the largest room in the house with interior dimensions of twenty-two by fifteen feet. The prime architectural feature of the living room is a seven foot wide rusticated fieldstone chimney breast with a massive stone mantel shelf (Photo #45). The firebox opening below the mantel is capped with a stone segmented arch with a keystone and radiating voussoirs. Tennessee geodes and segments of Tennessee quartz crystals from surrounding caves adorn the front of the chimney breast.

Standing at the mantel the openings to the other adjacent rooms are on the other three main axes of the living room. The foyer, dining room and family room are at the termination of these axes.

The Dining Room (Photo #47)

The dining room is positioned south of the living room and may be entered from the living room through an elliptical arch or through a service door from the kitchen. The two sash windows on the south wall of the dining room were modified into recessed shelves when a circa 1940 storage closet addition was made for the Claramont Restaurant. The centerline of these two windows is aligned with the axis of the firebox and mantel in the Living Room. The western end of the Dining Room has two corner cupboards positioned on the wall adjacent to the kitchen. These cupboards (Photo #47), finished in a dark mahogany stain and glossy surface, are original to the 1930 cottage. They have simple display shelving above and closed storage below. A pair of French doors exits the dining room down three sandstone slab steps onto the outside stone terrace.

The original bay window on the east elevation of the dining room was removed in the 1970s to accommodate the addition of a kitchen, dining room, and bath on the main level. The reinstallation of the bay window and restoration of the two double sash windows on the southern elevation will restore the exterior views and missing light to this currently

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dark dining room. This room was lighted at night by a central chandelier and a pair of wall sconces placed at eye level on either side of the arched opening leading into the living room.

The Family Room (Photos #48-51)

The family room addition to the house was built circa 1940. The main level of this addition significantly increased the downstairs area of the original cottage. It also allowed for the large bedroom and associated bath on the second floor above. The family room provided a new location for access to the second floor by a secondary partially enclosed staircase within the room.

The family room was originally a bright and airy room with multiple windows and/or French doors on three of its four walls. The later addition of a kitchen, small dining area, and bathroom in the 1970s removed the light coming to that room from the south through the double French doors and the flanking double sash windows looking over the stone terrace.

Like the living room, the central focus of the family room is the massive stone chimney breast with a jack arch spanning the firebox at the eastern end of the room. This stonework incorporates more Tennessee geodes and crystals. These crystal specimens are an assortment of clear, smoky, and milky quartz. They are more detailed and interesting than those found in the living room chimney breast. Also of interest is a "drip rock" placed high in the center of the chimney breast. This water shaped sandstone rock is a natural product of the underlying caves of the Cumberland Plateau.

The two story eastern addition contains a large well lighted downstairs room with a stone mantel and chimney breast and an interior partially open stair leading to the second floor. The second floor of this addition is a large single bedroom with a private bathroom projecting from the rear of a second story stone gable. Both upstairs and downstairs are one room deep (Photos #26-28). The framing lumber used to construct this addition is dressed on all sides and clearly dates from a period after the construction of the original cottage in 1930. The earlier circa 1930 framing lumber is dressed on the narrow or wall plane surfaces and left rough sawn on the wall/floor cavity surfaces. The attic and basement exposed timbers, joists and rafters of the original cottage also reveal a similar type of dressing to the framing construction clearly differing from the later circa 1940 additions.

The plaster walls and the underlying gypsum wall board were removed in the family room due to water damage observed at the left side of the chimney and the concern for termite damage that might be associated with the presence of water. The underlying wooden framing revealed some interesting structural details. Perhaps due to war time shortages the headers over the doorways and windows are not solid lumber but rather field constructed 2x4 wooden trusses (Photos #48,49,51). This would be considered an uncommon building practice even today unless these trusses were factory built. Because of the relatively short spans associated with these openings it seems unusual to have gone to these extremes unless larger timbers or dimensioned lumber were just not available in the proper sizes at the time of construction. Also of note is the use of a tar or asphalt based paint extending from the sill plates up approximately three feet to retard the spread of termites from below.

The stair banister railing with its volute and newel post and turned balusters are representative of simply detailed stair parts available to the local builders such as Mr. Castleberry in the decades surrounding the Second World War.

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The Sun Room

The sun room is located immediately to the west off the foyer through a pair of French doors. One step down separates the foyer from the sun room. With earlier photos showing the house in its final stages of construction it is clear that the original cottage did not have the sun room circa 1930. The sweeping stone free-standing buttress is pierced by a rectangular opening, which remains as a group of recessed windows. The sun room was a circa 1940 addition placed behind the front buttress on center with the original exterior French doors, exiting from the foyer. This subsequent space provided a location to collect sunlight during fall, winter and spring months. The band of sash windows and exterior French doors allow light to mix and balance in this small room. The other principal rooms of the cottage do not provide for the cozy, warm feeling and abundant light that can be obtained in a room of this size.

The Kitchen

The original kitchen appliances, cabinets and sink were removed from the house in alterations to the house when it was operated as Claramont Restaurant by Clara Shoemate in the late 1940s and 1950s.

The kitchen is neither spacious nor well daylighted. This room would be considered to be non-functional as a family kitchen, by today's standards, for space or social connectivity to other living spaces in the cottage. In the late 1940s the kitchen operations were expanded for the Claramont restaurant by enclosing the covered porch under the sleeping porch at the rear of the house. It was also at this time that a storage room was added to the east of the kitchen and south of the dining room. This store room addition covered approximately half of the original 1930 terrace off of the dining room.

Substantially upgraded electrical service was provided at the time Claramont Restaurant was opened to accommodate the increased needs of the restaurant kitchen.

The Upstairs (Photos #52-55)

Second floor of the original cottage has four bedrooms and two baths. The bedrooms are all accessed off of a central stair hall. Each of these original bedrooms has its own small closet. Only one of the four bedrooms does not have direct access to a bathroom from the bedroom. The layout is extremely functional and orderly for a cottage of this size. All ceilings in these bedrooms are nine feet, with the exception of the front bedroom over the foyer which has a small sloping ceiling segment under the front gabled roof.

The interior finishes of the upstairs are consistent with the downstairs trim finishes. All doors, windows and light fixtures are preserved and are being restored. The original colored porcelain bathroom fixtures have been removed and placed in storage for installation as a part of the restoration process. The original mosaic tile floors and wainscots in the bathrooms however were demolished in the 1970s when water pipes froze throughout the house. The type and color of the mosaic tile however is known and samples have been salvaged.

There are no fireplaces on the second level. The forced air heating was directed through the walls in metal ducts from the basement coal fired boiler to the rooms on the first and second floor.

The Attic

There is a steep "U" shaped stair leading from the second floor stair hall to the attic space with a finished ten foot by fifteen foot room and dormer windowed bay that was also used as a spare bedroom. The wall material in this third level

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bedroom is a celotex wood particle board with reversed board and batten design. There is a roof hatch for access to the flat roof above from this bedroom. There is no provision for a bath on the attic level.

The original cottage hip roof over the living room is covered over by an extended gable roof over the family room addition. The original 1930 red asphalt roofing shingle is exposed on the now enclosed hip roof within the attic. The distinction between the earlier rough sawn framing lumber for the original rafters and the later all milled lumber of the later addition is clearly evident inside the attic spaces over the family room and sleeping porch additions of circa 1940.

The Basement

The basement is accessed from the first floor stair hall to a half bath off the main level or through an on-grade west elevation entrance from the side yard. The rough sawn timber stairs leading down to the basement are steep and winding with a low overhead. The basement is excavated below ground level approximately seven feet. The overall height in the basement rooms is approximately eight and one-half feet. The floor is sloped concrete leading to a sump pump in the southeast quadrant near the corner light well leading to the dining room stone terrace. The main basement room is fifteen by twenty-five feet and is located directly beneath the dining room and kitchen above. To the west of the main basement room there is a furnace room and adjacent coal bin with outside coal chute access. The areas are daylighted through the two pairs of double windows in the light wells at the dining room bay and in the corner of the terrace between the kitchen and outside covered porch. There is also a window to replace the original coal chute door in the area of the coal bin.

The remaining portions of the basement are un-excavated crawl space. The interior of the stacked stone foundation walls are clearly visible around the perimeter of the house. The basement walls are poured in place concrete formed inside of rough sawn two by ten lumber. The piers in the basement are a mixture of brick and stone supporting the floor girders. All rough sawn wood framing in the basement area clearly dates to the period of the original circa 1930 cottage.

The machinery, furnaces, and blower have been removed from the basement because of modern building code requirements

Outbuildings (Photos #7-15)

Four significant outbuildings or structures are still located on the Mabee home place. All of these outbuildings including the gazebo or summer "Mint Julep" pavilion (Photos #7-9), the two bay automobile garage (Photo #12-15), the grill, and the garden/fruit house (Photos #13 & 15) date from the period of the circa 1930 Irene Mabee residence. The garage and the summer pavilion are located in the west yard of the main house. Also, the structure of the massive fieldstone grill/barbecue pit (circa 1930 - Photos #10 & 11) is located directly northwest of the summer pavilion. The stone garden/fruit house and the ruins of an attached forty foot long green house, located to the rear of the existing garage, also appear to date from the period of the Irene Mabee house.

1. Gazebo. One story, stone, asphalt shingle hip roof, square plan. (Contributing)
2. Garage. One story, stone, asphalt shingle hip roof, rectangular plan. (Contributing)
3. Garden/fruit house. One story, rectangular plan, gable roof. (Contributing)
4. Grill/barbecue pit. Stone, rectangular plan, cast iron oven doors. (Contributing).

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Narrative Statement of Significance

RyeMabee is being nominated to the National Register of Historic Places under criterion C. It is an excellent local example of the Tudor Revival style popular in the first quarter of the twentieth century in America. Its significance architecturally is predicated on the quality of its stone work and the limited nature of alterations and additions to the original design of the exterior and interior of the house and outbuildings. This assemblage of early twentieth century buildings and outbuildings is unique in its completeness and prominent location within Monteagle. RyeMabee and its grounds represent an almost perfect historic window into the 1930/1940 period of significance.

The architectural form and details of the original Irene Mabee Dickinson Tudor Revival stone cottage and later additions are generally characteristic of the fieldstone building traditions found in the surrounding Cumberland Plateau areas including the Monteagle Sunday School Assembly and the University of the South, in Sewanee, some six miles down the Cowan road (US Highway 64). Many private residential homes and University dormitory structures in Sewanee from this period follow a fieldstone style similar to RyeMabee. Such structures include Tuckaway Hall (circa 1920), Johnson Hall (circa 1926) and the Henry Gass home (circa 1924).

The informal architectural stone and masonry details of RyeMabee are in sharp contrast to the heavily rusticated ashlar sandstone and cut limestone details of the major University buildings in Sewanee and the Methodist church in Monteagle. In the hierarchy of stone craftsmanship these major University stone piles are like works of the grand Renaissance painting masters in contrast to the modest building scale and detail found in RyeMabee. However, Columbus Greene as the stone mason for RyeMabee can be likened to a skilled nineteenth century impressionist painter. His broad and course brush strokes with the weathered fieldstones in RyeMabee provide the viewer with a completely unique exterior not found elsewhere on the surrounding plateau.

The constantly contrasting shadow and light patterns in the stone across the elevations of this Tudor Revival cottage bring a quality of dynamic change and seasonal excitement that is inviting and easily comprehensible. The language of this RyeMabee stonework is simple but technically complex in its micro structure. Each piece of stone is not cut but rather fitted and scaled to the adjacent pieces to form an impressionistic stone "poem" that is a web of oblique shapes bonded to form a recognizable architectural style. The outside corners offer opportunities for punctuated, three dimensional expression. If you look too closely at a wall or corner of RyeMabee, the architectural style simply disappears into abstract and random impressionism just as in an impressionistic painting. The same cannot be said when viewing the more formal details of the major University stone buildings or grand Renaissance master's paintings. This "impressionistic" stone laying technique, which is not found elsewhere on the "Mountain", is what makes RyeMabee so significant and unique.

The more familiar stylistic techniques expressed in RyeMabee for laying stone in and around Monteagle and Sewanee include the random pattern of fieldstone veneers which are controlled or dressed at the interior door and window openings within the rusticated fieldstone walls with decorative stepped brick jambs and sloping rowlock sills. The lintels over the windows on the first and second floor windows are painted rough sawn timber supported on heavy steel angles similar to the lintels at the Sigma Nu fraternity house at the University of the South, in Sewanee, Tennessee.

Background

The presence of a house and its outbuildings on the present site in Monteagle remains as the only local embodiment of the Mabee family history. Only fleeting parts of this overall history are manifest on the RyeMabee home place and the

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extant structures on this property in Monteagle. The time and the place are merged with Mabee family actions. These actions are focused into this combined significance statement. The RyeMabee history provides a snapshot into this historic period and the people who gave and will continue to give it meaning.

The historic significance of the combined stories is one of conflicts and contrasts. This assessment is based on observing the inter-generational and societal changes that occurred in this broad period of American history when the country comes of age. This Mabee family story is built on the lives of highly contrasting personalities and their struggle to find happiness, fulfillment and meaning in their lives. Because the actors are not institutions but rather individuals, their contributions, when clearly documented, are more recognizable but their underlying motives are more complex and often puzzling.

The Oliver Mabee family and its descendants through marriage can be found as the central thread throughout the period from 1871 to 1947. The story is written by three generations of Mabees and spans backwards in time to the founding of Moffat Station (now Monteagle), Tennessee and the prime individuals who made this possible. John Moffat and Dr. Oliver Mabee were these two individuals.

As the story is told, John Moffat was riding on the "Mountain Goat" train between Cowan and Tracy City in 1871 when the train struck a cow. In the intervening minutes while the train was halted Mr. Moffat wandered from the train and found a spring in a beautiful ravine south of what would become his historic home place on Main Street in Moffat Station (Monteagle). In response to the accident and with the help of Colonel Colyar of Nashville, Mr. Moffat purchased 1,146 acres of land on the Cumberland Plateau including almost all of the present city of Monteagle.

According to the *Tennessee Historical Quarterly*, Volume XLIV, Spring 1985, "In February 1871, Colonel Colyar organized the Tennessee Immigration and Labor Council in an effort to attract labor and Capital to Tennessee. He named John Moffat manager. The Council had representatives in each county of the state, whose duties were to promote the sale of real estate. This is what Moffat wanted to do in Marion and Grundy Counties where he had already bought 1146 acres of land and settled his family. With his partner, Oliver D. Mabee, Moffat opened in January, 1871 a post office called Moffat Station." (pp. 3-4)

The *Tennessee Historical Quarterly*, Volume XLIV, Spring 1985 also cites that "In the summer of 1872, Moffat and Mabee met two enterprising ladies from Jackson, Mississippi, who had come to the Plateau to find a suitable site for a school for young ladies. He and Mabee gave them 50 acres of land and helped them obtain a charter for the school, which was named Fairmont College. With the fortuitous help from Moffat and Mabee and with additional encouragement and assistance from Colyar's Tennessee Coal and Railroad" The Tennessee County History Series for Grundy County also states that "On January 18, 1871, a post office called Moffat Station was established there and Oliver D. Mabee appointed its first postmaster." (p. 60) A description of Moffat Station in the early 1870s is found in *the Coves and Cliffs of the Cumberlands*, by Elizabeth Wilkens Purnell, 1901,(pp. 350-351). In the chapter entitled *Noblesse Oblige*, Ms. Purnell describes the Monteagle Sunday School Assembly and "The east wing of the hotel, Dr. Mabee's residence, and the station (which mostly constituted Moffat Station)."

From these various citings, it is clear that Dr. Oliver Mabee was in business with John Moffat to promote the development of Moffat Station as a destination for summer visitors attempting to escape the contagious and infectious diseases found in the lowland south. The property described by John Moffat adjacent to his personal tract in Moffat Station was sold to Dr. Mabee in 1875. The year before on October 15, 1874, the town was officially named "Moffat".

The proximity of Dr. Mabee's land to John Moffat's home place and the substantial 125 acres of his original tract purchased in the center of Moffat define the significant relationship between these two men as the co-founders of the

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city of Monteagle. Their combined gifts of land to the Monteagle Sunday School Assembly and the Fairmont College (now the Dubose Center, circa 1924) clearly define John Moffat and Dr. Mabee as having the major influence in the development of the Monteagle area and town. Both of these land grants lead to the establishment of well known local and regional institutions which are now both listed on the National Register of Historic Places.

Moffat Station was developed by these two gentlemen on the foundation of the late nineteenth century Women's Christian Temperance Union movement. John Moffat was a Canadian who had dedicated his early life to the temperance movements in Canada, Ohio and Tennessee. His life was dedicated to providing proper environments for people to learn in, mature in and excel as individuals. He and Dr. Mabee dedicated their real estate resources to the creation of institutions that promoted a Sunday School assembly teaching program around the Chautauqua movement established in the 1880s. They also planned for and provided a wholesome environment for Fairmont college, a women's summer finishing school. By taking these actions their public motives were clear. The early pattern of Monteagle is established by this late nineteenth century utopianism. It also clearly speaks to a nationally recognized trend to reform public institutions across America in the late 1880s and early 1890s.

In 1896 Dr. Oliver Mabee died in Monteagle after a career as a local physician and medical liniment entrepreneur. He was survived by his wife and eleven children. In 1925 Mrs. Marie Evelyn Mabee died after running a boarding house in the original Oliver Mabee house from 1901 forward for many years. What happened within the Mabee family in the intervening years, from Dr. Mabee's death until 1925, is not clear or complete through family research at the present time. However, what is known amplifies the historical contrast and raises questions today which surely lead to family conflict in that time frame.

Construction of the Present House

After a protracted legal dispute, in 1930 Mrs. Irene Mabee Gibson, one of five daughters of Marie Mabee, gained legal control of the property from her siblings. On October 8, 1930 the court in Marion County granted her the right to purchase the land and house for \$6000.00. Shortly after this Mrs. Gibson demolished the Dr. Mabee home and started construction on the present stone Tudor Revival cottage she first called "Castlewood" and later "RyeMabee."

Not the least of the family conflicts is the yet unexplained association of Mrs. Irene Mabee Gibson and/or her brother Carl Mabee with Alphonse (aka "Scar Face" Al) Capone. Somehow, in a period of thirty years, the Mabee family expanded its social image from being a founding and supporting family of a community based on the temperance and Chautauqua movements, to include at least a loose association with the most notorious murderer, gangster, racketeer and bootlegger in the nation's history. In the early 1930s Capone was named by the FBI on the top of the Ten Most Wanted List and was known as "Public Enemy Number One." Laurence Bergreen, in his book entitled *Capone: The Man and the Era*, (Simon Shuster, New York; pp. 701), states that the book is about Capone as the symbol of the change in American society, American culture and the failure of the American legal system. However, Mr. Bergreen also describes a private Al Capone who is very generous and well liked outside the ranks of his direct business competition and federal law enforcement.

Numerous recent interviews with persons living in Monteagle in the period of 1925-1931 indicate that Al Capone frequented the original 1875 Mabee home when it was inhabited by Irene Mabee Gibson after her mother's death in 1925. Interviews have revealed that Al Capone came through Monteagle on a regular basis when he was traveling between Chicago and his Florida estate in Miami. There are reportedly pictures in existence showing Al Capone in his car being pulled up Highway 41 from Pelham, Tennessee, when it had mechanical problems in the late 1920s. What is known for certain is that Irene Mabee Gibson was a resident of Chicago and that her mother Marie was living with her in Chicago at the time of her death in 1925. To this date there is no information on Mr. Gibson, who must be assumed

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was the first husband of Irene Mabee.

Mrs. Irene Mabee Gibson married Mr. W. J. Dickinson in the early 1930s - some time after the imprisonment of Al Capone in October, 1931. Mr. Dickinson, unlike Al Capone, appears from news clippings at his death in 1937 to be a well liked and respected citizen of Michigan City, Indiana on the southern shore of Lake Michigan.

Mr. Dickinson worked for the Pullman Car Company for 39 years. He started at the bottom of the work force in 1903 and rose in the Pullman ranks to become the national manager and superintendent of all the freight car manufacturing plants for Pullman Standard by the time of his death in 1937.

Mr. Dickinson's life of hard work and corporate dedication exists in sharp contrast with Al Capone and his rapid rise to power and his equally precipitous decline. The significance of the Pullman Palace Car Company and Pullman Standard to the industry and manufacturing history of this country is astounding. The dominance of the train in the mid-west and throughout the country in the late nineteenth century and early twentieth century is enormous.

In the late 1940s RyeMabee took on another change. For the first time in seventy-two years, the property on which RyeMabee sits was not owned by a descendant of the Mabee family. In the period following the Second World War RyeMabee was a restaurant for a period of a decade. The restaurant was operated by Clara Shoemate and her husband John. RyeMabee was renamed "Claramont". During this period in its history, the property and structure came to be known in a different light. Claramont became a publicly accessible property and began to establish itself with a broader segment of the local community including the University of the South or "Sewanee" and its students and alumni.

Clara Shoemate had previously operated a road house restaurant one-half mile down Highway 41 toward Pelham in the 1940s. Her hospitality during this depression period is still known by many Sewanee residents and alumni to this day. In the early 1960s Clara opened Clara's Castle off the Sherwood and Natural Bridge Road south of Sewanee. She closed Claramont in Monteagle at the same time transporting the warm and inviting legacy of her operations to a new location. In the period following the Claramont restaurant closing RyeMabee reverted to a single family home.

RyeMabee is still central to the town of Monteagle that grew up around it. The existence of the historic Mabee property, with its treed landscape and the later circa 1930/1940 stone cottage and outbuildings, is still strongly expressed within Monteagle. Today, the property is undergoing rehabilitation according to the *Secretary of the Interior's Standards*.

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Photographs

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Advertisements

"Auction Personal Property at residence of the late Irene Mabee Dickinson," Monteagle, Tennessee, September 3, 1947

"Dr. Mabee's White Oil Liniment," Manufactured by Maybee & Co., Mont Eagle (sic), Tennessee, Circa 1880

Illustrations

The Mabee Family Coat of Arms, Maybee Family Records

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VERBAL BOUNDARY DESCRIPTION

The nominated property is bounded by parcels under separate ownership as shown on the accompanying survey map.

BOUNDARY JUSTIFICATION

The nominated property consists of the land legally associated with the property today.

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Photographic Log

Rye Mabee, Marion County, TN

Photographs by: Randolph C. Marks
H.A.R.P.
2140 Eleventh Avenue South
Birmingham, AL 35205

Negatives: Tennessee Historical Commission
2941 Lebanon Road
Nashville, TN 37243
March-July 1997

Date: July 11, 1997

North elevation, facing southwest
1 of 55

North elevation, facing southeast
2 of 55

North elevation, facing east southeast
3 of 55

South elevation, facing north
4 of 55

North elevation, facing west southwest
5 of 55

East elevation, facing west
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"Mint Julep House", north and east elevations, facing southwest
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"Mint Julep House", north and west elevations, facing east southeast
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"Mint Julep House" west and south elevations, facing northwest
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Barbecue grill, facing north northwest
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Barbecue grill, facing northwest
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Garage and "Mint Julep House", facing northeast
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Garage and fruit house, facing east southeast
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Garage, facing northeast
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"Mint Julep House", garage and front house, facing north
15 of 55

Chimney detail circa 1940, family room, facing northwest
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Artifacts in front walkway, facing south
17 of 55

Heart shaped stone in front walkway, facing south
18 of 55

Quartz rock inset into window jambs at sun room, facing east
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Quartz rock set into window jambs at southern corner of sun room, facing east
20 of 55

Family room, chimney breast quartz rock detail, facing south
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Family room, chimney breast quartz rock detail, facing east
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Family room, chimney breast quartz rock detail, facing east
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Family room, chimney breast quartz rock detail, facing east
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Front elevation, facing south southeast
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Front elevation, facing south
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Front elevation, facing south southeast
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Front and east elevation, facing south southwest
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Front entrance detail, facing south
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Front and west elevations, facing southeast
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Oblique front entrance detail, facing south southwest
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Entrance arch and door detail, facing south
32 of 55

Family room (circa 1940) front elevation, facing east southeast
33 of 55

Family room (circa 1940) exterior door, facing south
34 of 55

Detail of fieldstone on front elevation, facing south
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West (driveway) elevation, facing east
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Oblique rear elevation, facing Northwest
37 of 55

Oblique rear elevation at dining room bay, facing north northwest
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Rear elevation, facing northwest
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Rear elevation, facing northwest
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North and east elevations, facing west southwest
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Rear elevation of family room, facing northwest
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Interior of stair hall/foyer, facing south
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Interior foyer and front door detail, facing northeast
44 of 55

Interior living room and family room beyond, facing east
45 of 55

Living room looking into family room (left) and dining room arch (right), facing southeast
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Dining room with corner cabinets, facing west
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Family room interior elevations, facing east
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Family room east and south interior elevations, facing southeast
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Family room chimney breast and hearth, facing east
50 of 55

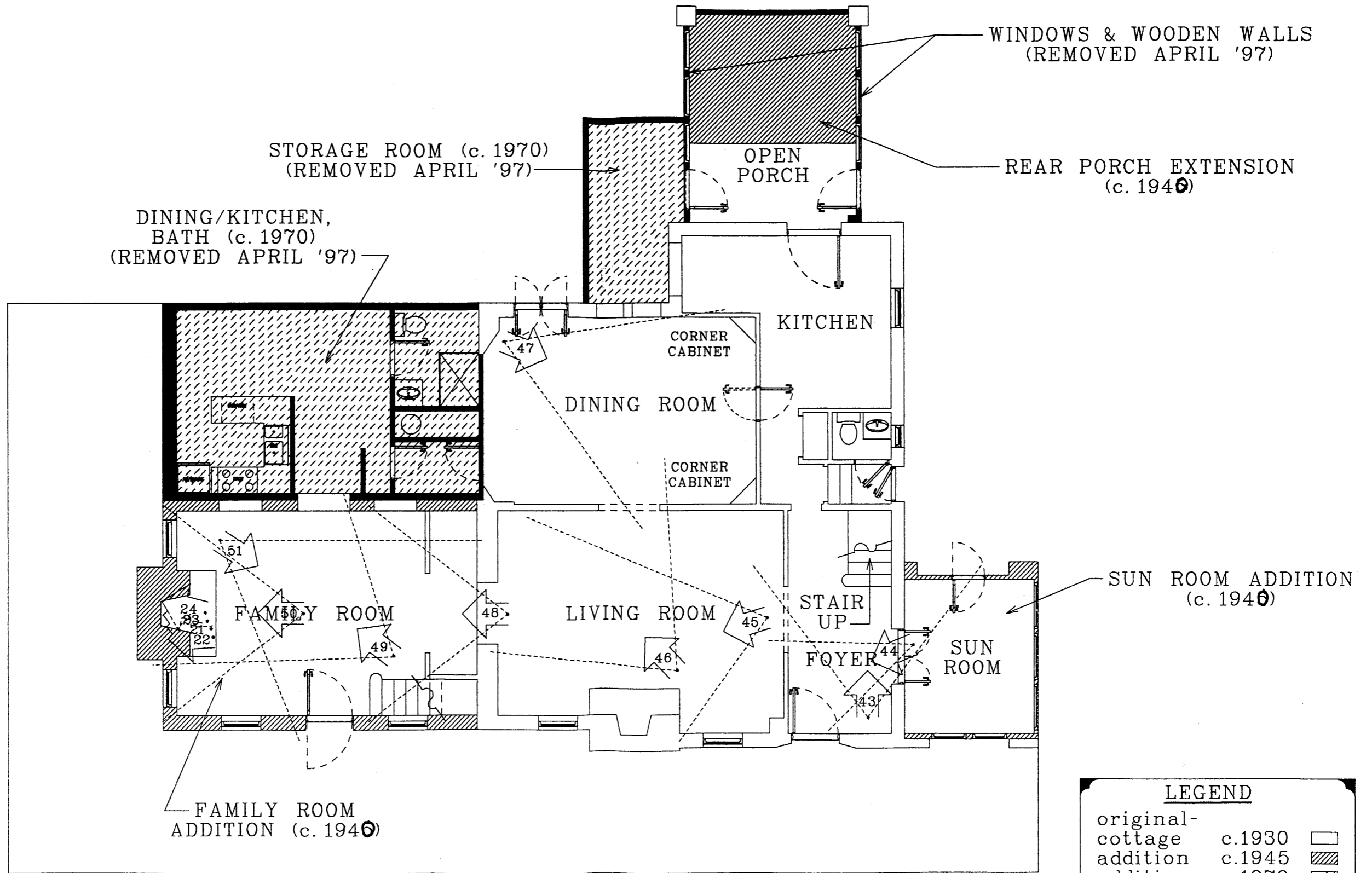
Family room west and north interior elevations, facing northwest
51 of 55

Second story stair hall to attic and down to first floor, facing southwest
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Interior rear bedroom and sleeping porch beyond, facing south southeast
53 of 55

Interior front bedroom (above living room), facing southwest
54 of 55

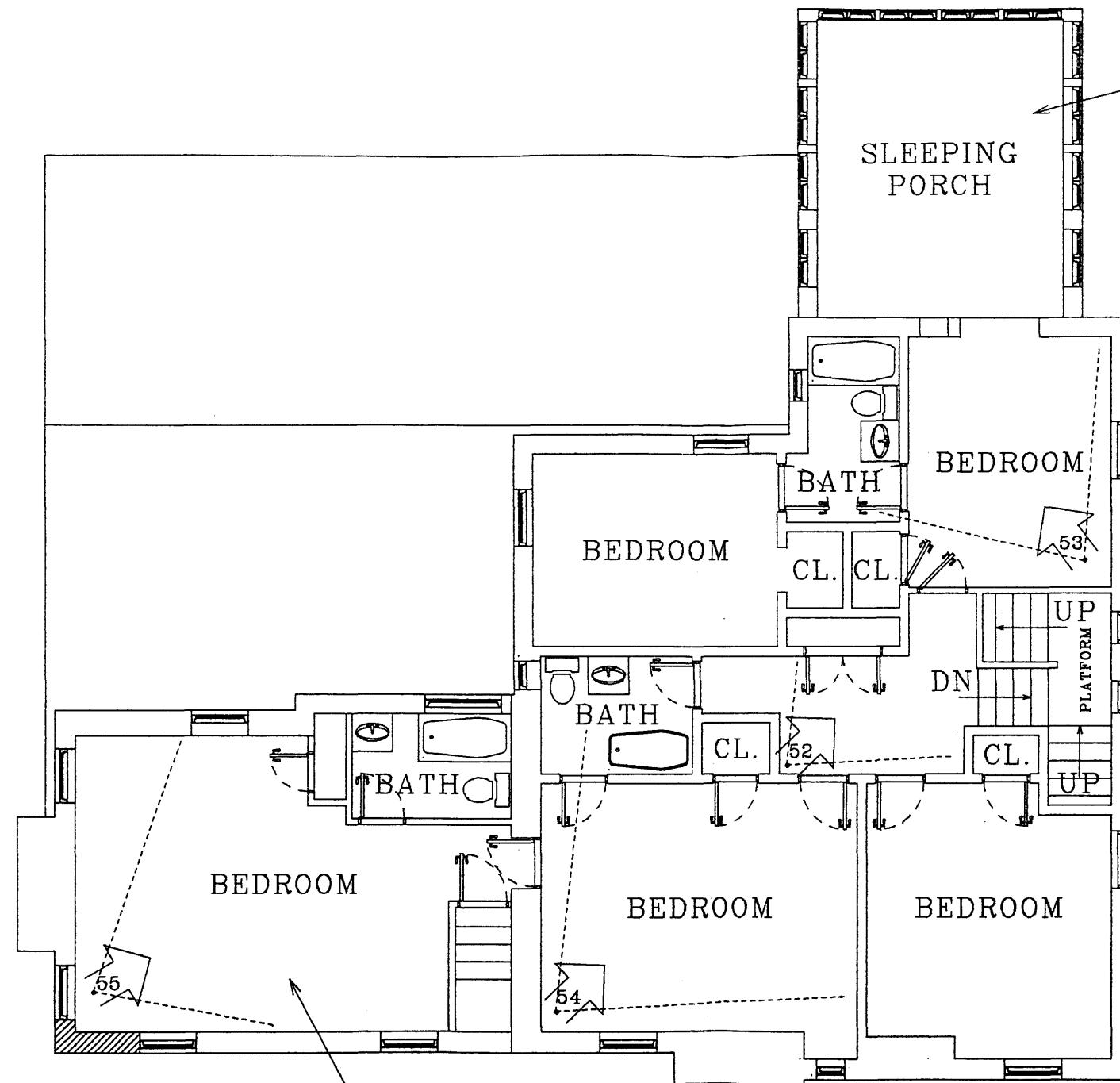
Interior bedroom addition (circa 1940 - above family room), facing southwest
55 of 55



FIRST FLOOR PLAN

SCALE $\frac{1}{8}'' = 1'-0''$

A1.2



SLEEPING PORCH
ADDITION (c. 1940)

SECOND STORY BEDROOM
& BATH ADDITION (c. 1940)

SECOND FLOOR PLAN

SCALE $\frac{1}{8}'' = 1'-0''$

LEGEND		
original-cottage	c.1930	
addition	c.1945	
addition	c.1970	
removed	1997	

A1.3

RANDOLPH C. MARES -- ARCHITECT

/s/ RCM/rev/04-10-01/04-10-01.dwg
 11-11-1997 1:06 PM
 by RCM

HISTORIC ARCHITECTURAL RESOURCE PLANNING

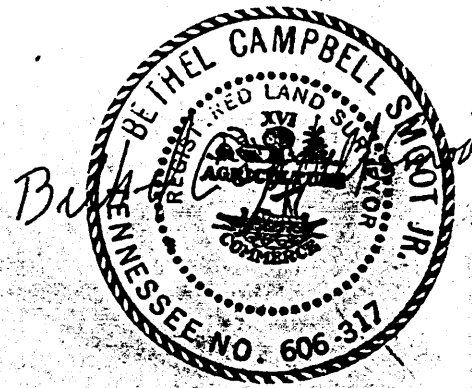
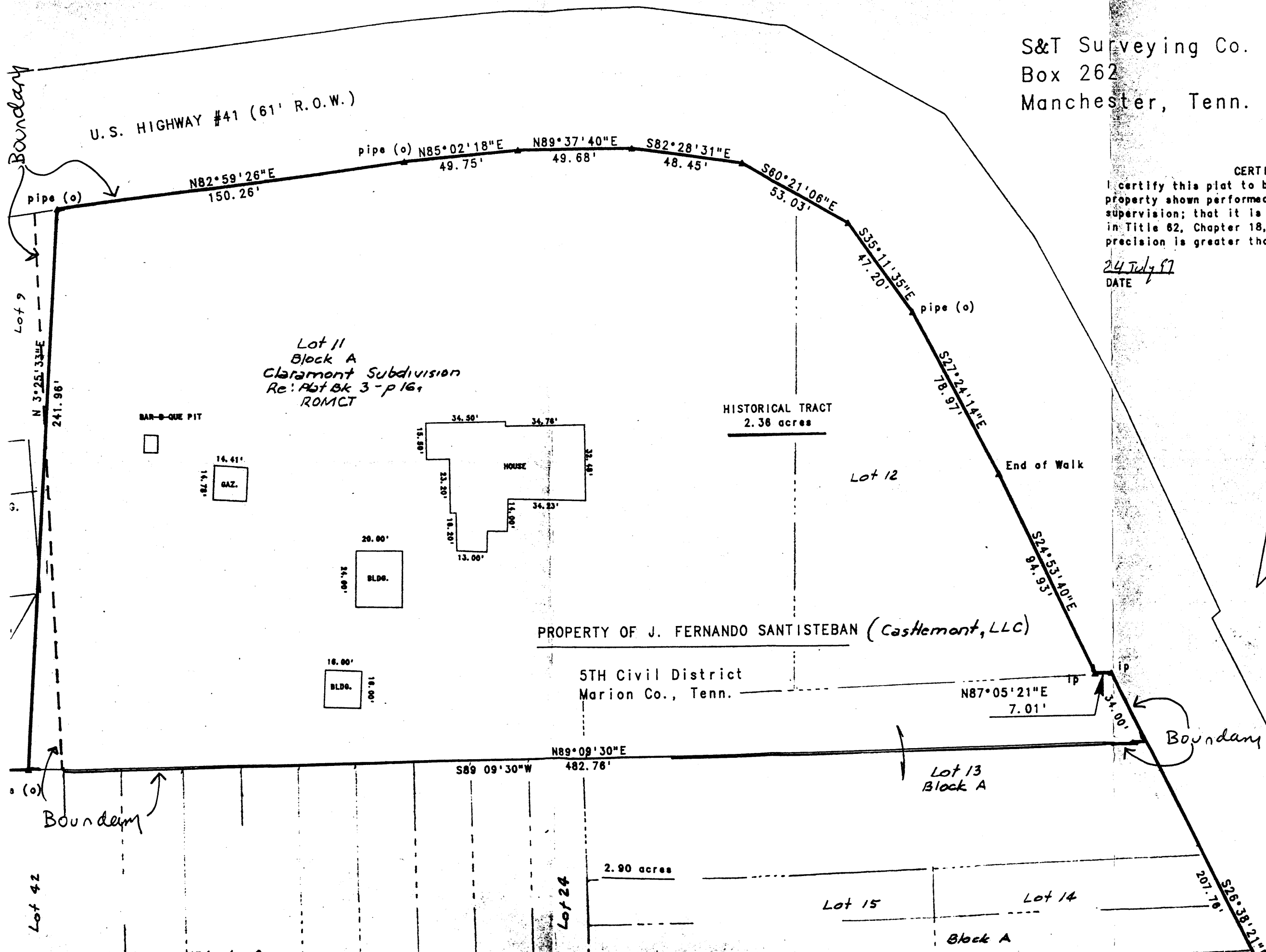
RyeMabee
COOPERATING WITH RANDOLPH C. MARES, ARCHITECT

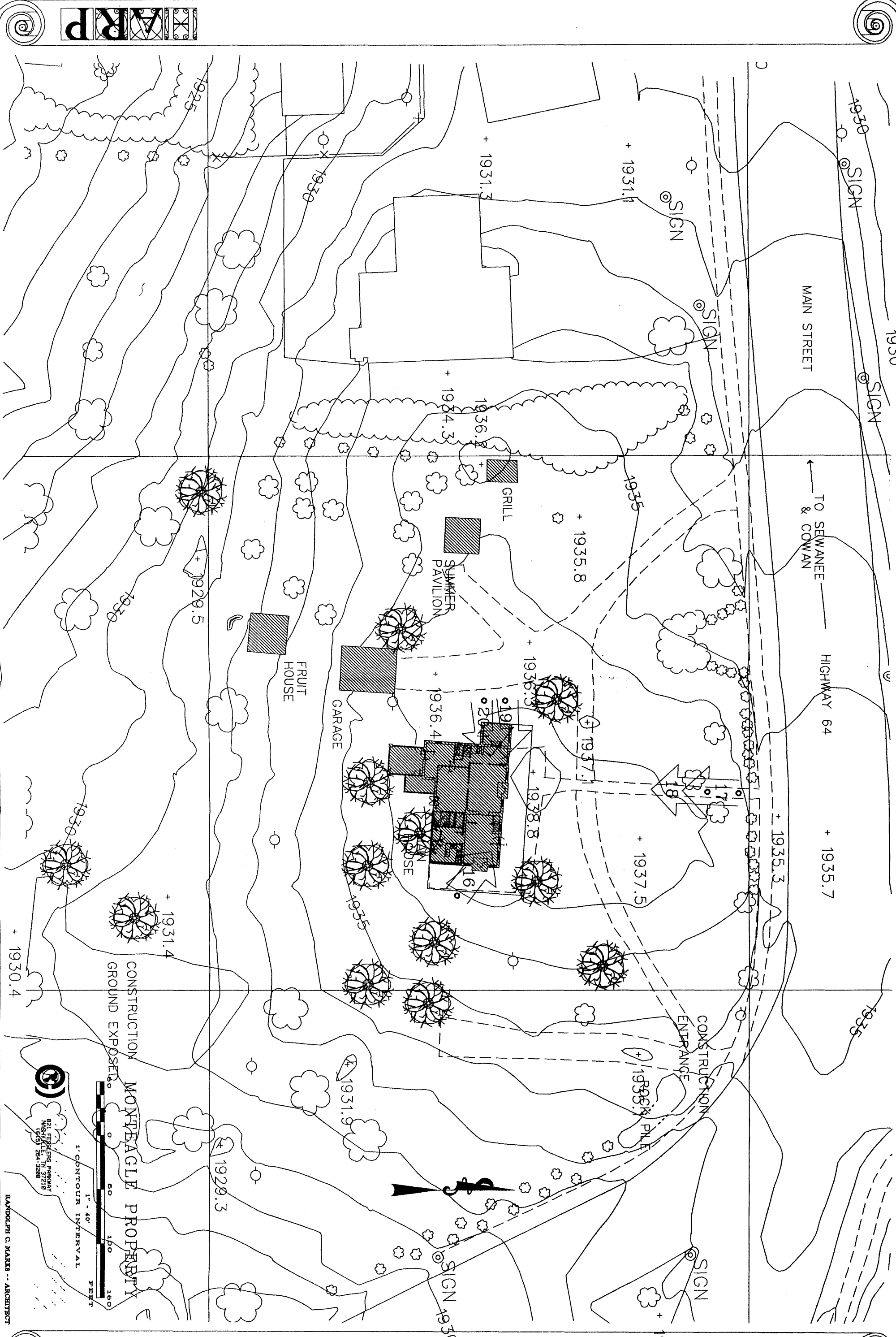
MARION CO. TN



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 Box 262
 Manchester, Tenn.

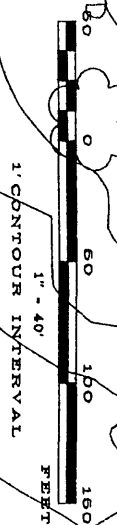
CERTIFICATE OF ACCURACY
 I certify this plat to be a true and accurate survey of the property shown performed by me or under my direction and supervision; that it is a class III survey as defined in Title 62, Chapter 18, T.C.A., and that the ratio of precision is greater than or equal to 1:5,000
 DATE 24 July 97
Bethel Lybell Swoof
 SURVEYOR Lic. No. 317





CONSTRUCTION
GROUND EXPOSED

MONTEAGLE PROPERTY



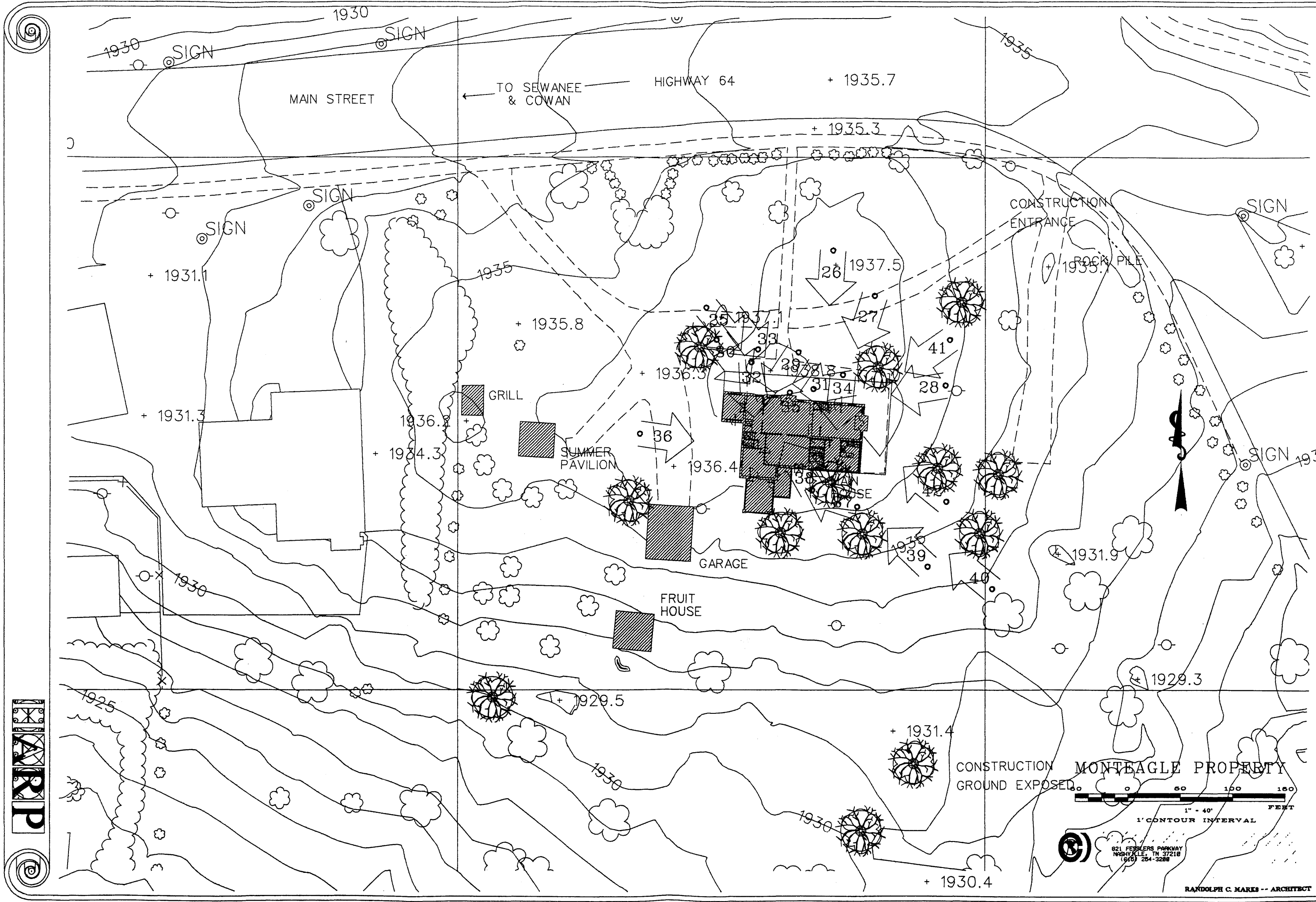
821 FERRIS PARKWAY
NORFOLK, VA 23518
TEL: 757-244-1528

RANDOLPH C. MARKS -- ARCHITECT

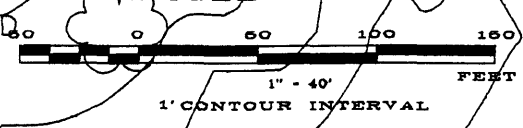
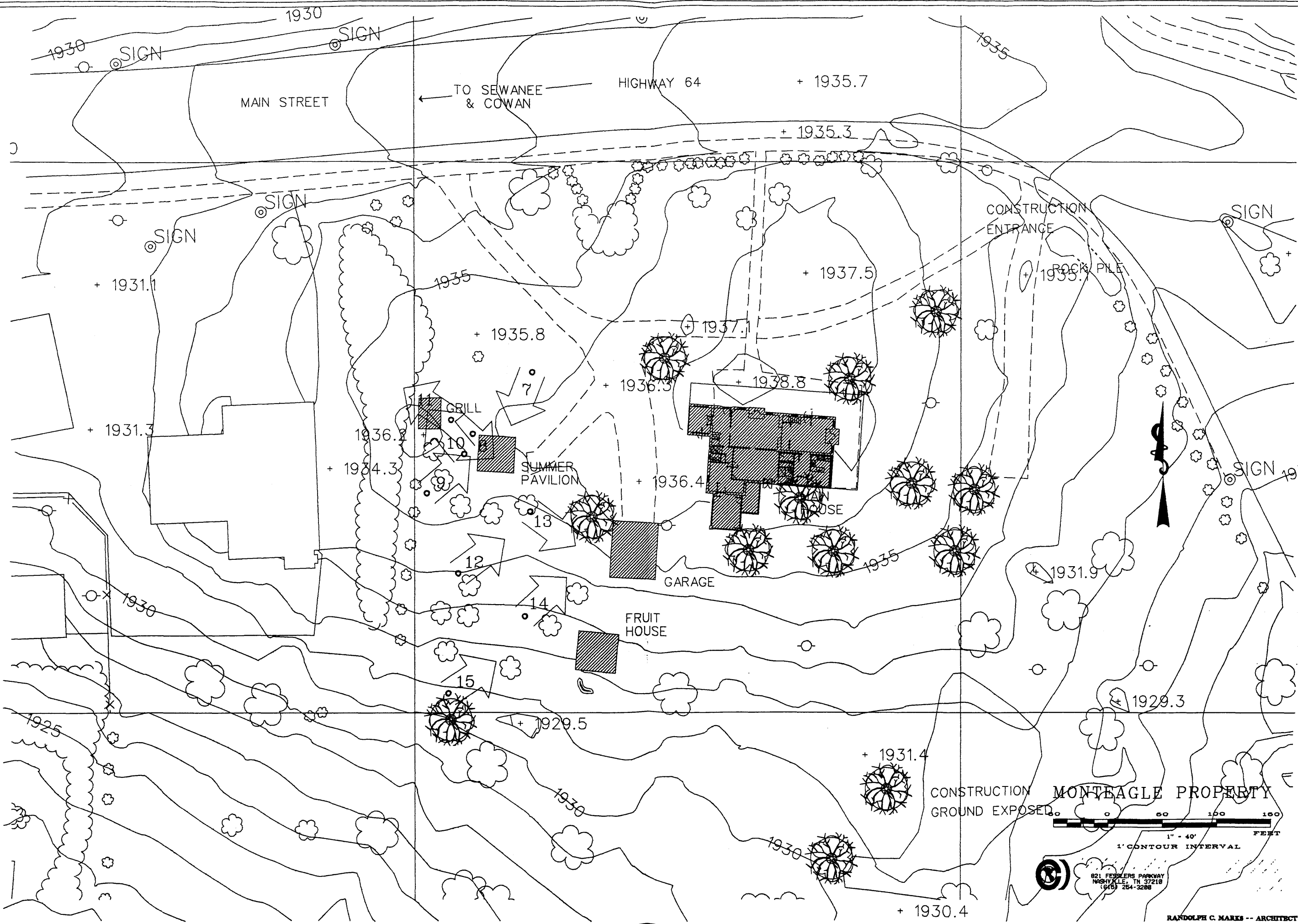
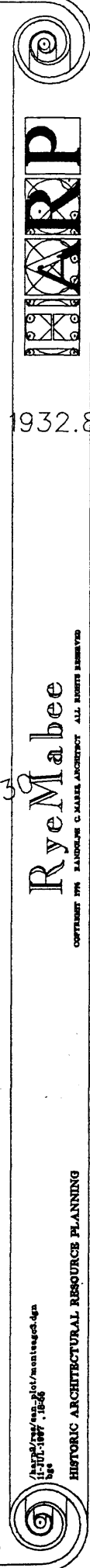
Rye Mabee

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MAZION COUNTY PHOTO KEY



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 HISTORIC ARCHITECTURAL RESOURCE PLANNING
 821 FESSLER'S PARKWAY
 NASHVILLE, TN 37218
 (615) 254-3288
 RANDOLPH C. MARKS -- ARCHITECT



821 FESSLER'S PARKWAY
 NASHVILLE, TN 37210
 (615) 264-3288

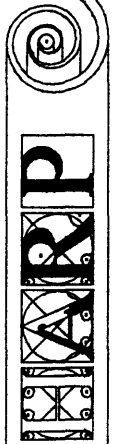
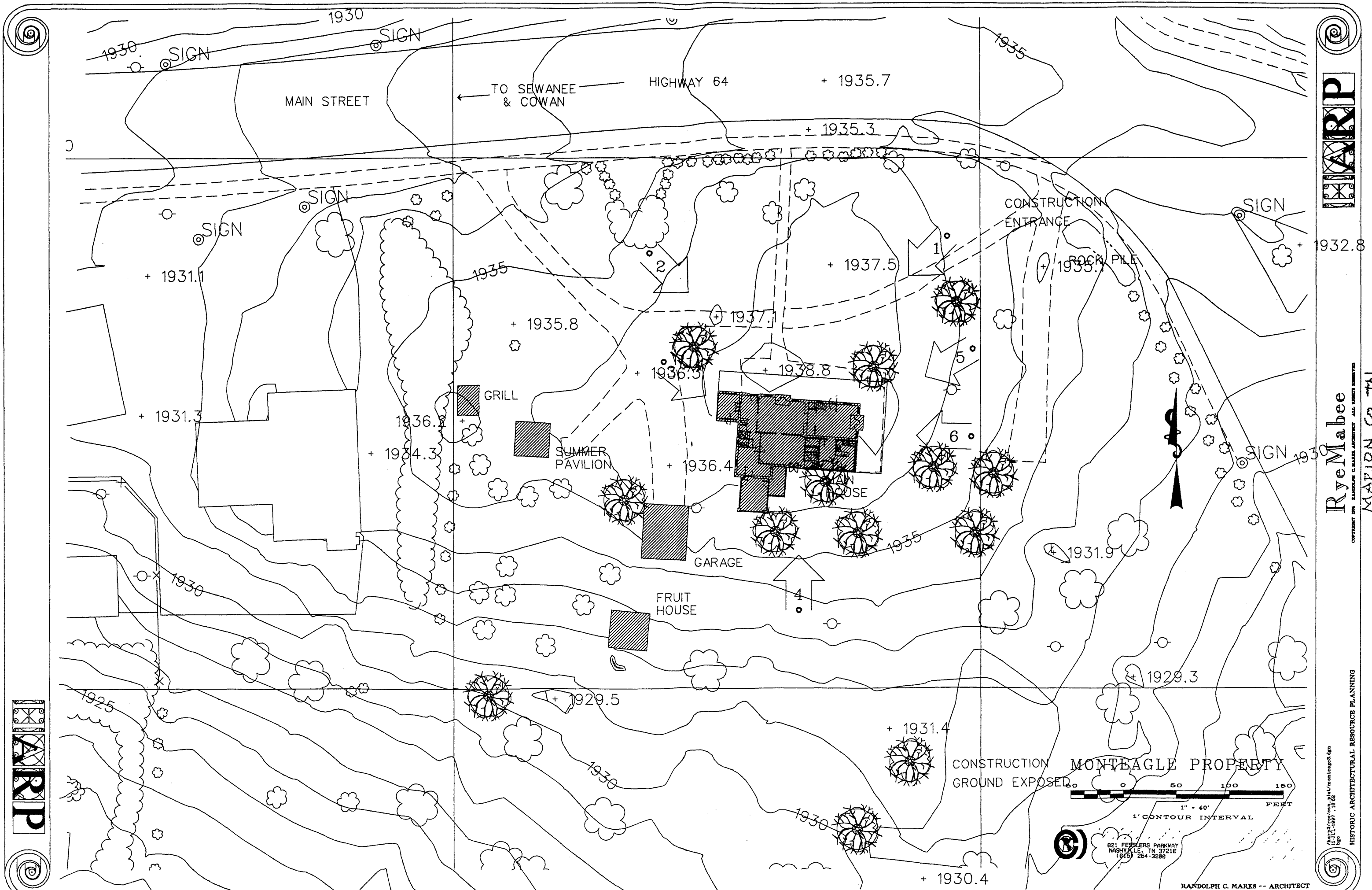
RANDOLPH C. MARKS -- ARCHITECT

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MARION CO TN
 PHOTD KEY

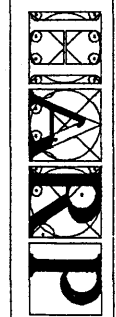
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HISTORIC ARCHITECTURAL RESOURCE PLANNING



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 MAEION CO. TN
 PHOTO KEY

HISTORIC ARCHITECTURAL RESOURCE PLANNING
 821 FESSLEERS PARKWAY
 NASHVILLE, TN 37210
 (615) 254-3288



CONSTRUCTION GROUND EXPOSED

MONTEAGLE PROPERTY

1" = 40'
 1' CONTOUR INTERVAL

50 100 150
 FEET

RANDOLPH C. MARKS -- ARCHITECT